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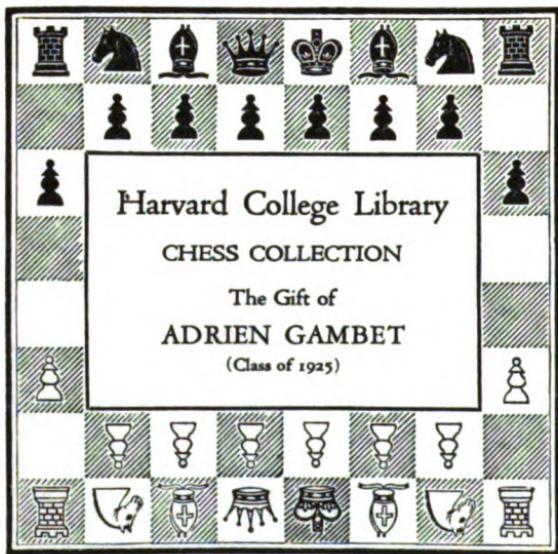
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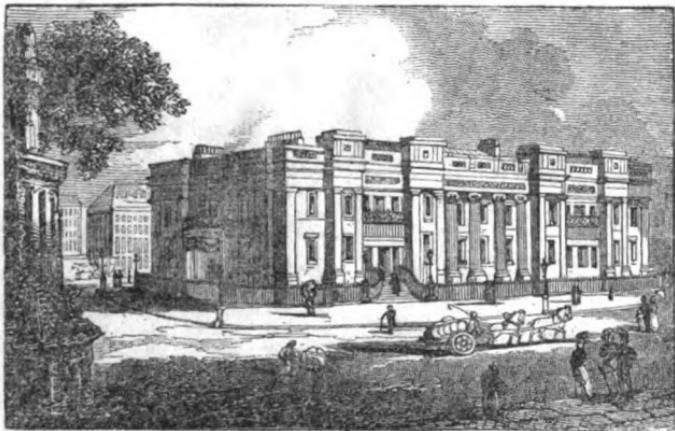
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STUDIES OF CHESS:

CONTAINING A
SYSTEMATIC INTRODUCTION TO THE GAME,
AND
THE ANALYSIS OF CHESS,
BY
MR. A. D. PHILIDOR,
WITH
ORIGINAL COMMENTS AND DIAGRAMS.

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PREFACE.

CHESS is distinguished from other games by the suffrages of writers on education; among others by Dr. Watts, in his *Improvement of the Mind*; and it is cultivated by individuals in every illustrious order and honoured profession. Kings have not disdained its laws, nor generals to direct engagements on its field; mathematicians have examined its positions as problems, and calculated the force of specific combinations; divines have exercised contemplation in its vicissitudes. The man of general talents contends for mastery in this arena, as a *gymnasium* of the mind.

It is unnecessary to insist on the right of this game to be classed alone, as the distinction with which it is viewed is a general sentiment.

Competent judges class the treatise of PHILIDOR with the first in excellence; as a deposit of science and experience; as a compendium of invention and skill. While the utility of the performance is attested,—it must be admitted, that PHILIDOR presented it in a dress capable of improvement. This arose partly from his having too implicitly adopted terms which he found in the game; and partly from the difficulty of expressing his ideas as clearly as he conceived them, when composing in a foreign language.

Hence the EDITOR found it necessary to recompose some, and to retouch almost all the notes of the *ANALYSIS*. For any degree of obscurity which may remain, or have acceded, he is thus become chargeable. He hopes he has not unsuccessfully endeavoured at clearness; and he felt it not an incumbent duty to aim at elegance.

In the notation of the moves, several terms required to be

corrected. When the first lessons at Chess were given to PHILIDOR, a habit of speaking of a pawn as making two moves at once, infected his masters; and he imbibed it. "The king's pawn *two moves*." It would be equally proper to direct a bishop to make, at once, seven moves. The substitute "*two steps*," to which some have recourse, is no better. For phrases which have been repeated till they cease to be strange, the EDITOR uses the terms "*one square*"—"two squares;" or else, by a numeral, marks the **SQUARE** of the **FILE** to which the pawn advances, which is perhaps on all occasions to be preferred.

When an *exchange* occurs, he found the word "*retake*" employed. As this term conveys a false idea, it is rescinded in the revised notation for the simple word "*take*." Where, however, it seems necessary to preserve the idea of reprisal, the EDITOR would wish to be permitted to employ the term *reprise*: but this he has ventured to do but in a few cases.

The term *double check* was indiscriminately applied, in the *ANALYSIS*, to the situation which it precisely marks, and to another situation. *Two pieces checking the king from different points*, and *a single piece checking in such a position that one ray of action diverges on a second enemy*, are, surely, different relations of the assailing force. The new term *divergent check* is introduced for the latter.

The high reputation of PHILIDOR has not deterred the EDITOR from surveying, with critical freedom, each example in the *ANALYSIS*, whether given as a model for both players, or as a demonstration against a radical move: and if he has found some positions which appear to flow from oversight, it is a just encomium on that accomplished player, that they are very few.* Aware of the delicacy with which trains of play

* Among the Games which Philidor pronounces lost in consequence of some particular radical move, the Editor draws one—*Analysis*, p. 299: and *wins* four—*ibid.* p. 354; *ibid.* p. 368; *ibid.* p. 390; and *ibid.* p. 434.

dependent on combination should be touched, the EDITOR has uniformly retained the original series of PHILIDOR; with regard to any change of course, merely proposing it in a note, or pursuing it in a variation.

The EDITOR has also introduced extracts from a brief critique on the *ANALYSIS*, by the ANONYMOUS MODENESE, inserted in the Work of LOLLI.* The best of these appears to affect the principle of the Third Party; and the proposed change is submitted to the reader, in its place. On other points, particularly the second and third moves of the Fourth Party, the vindication of PHILIDOR is not difficult.

The *INTRODUCTION TO CHESS*, prefixed to PHILIDOR's Work, branches into a theoretical, and a practical part. A systematic view of the first powers of the pieces, with directions for playing, is desired by the pupil; calculations of force having the deeper interest of problems engage the practised amateur; a standard repertory of the constitution of the game, as far as it has been fixed in the national school—with an index to the best authorities on disputed points—is occasionally consulted by the proficient. Corresponding with these gradations, the theoretical part of the *INTRODUCTION* proceeds on the supposition, that the reader is an inquirer on every point connected with the board and pieces, the *INSTITUTES*, *MAXIMS*, and *LAWS*: any other idea excludes method, and involves rejections which may be attributed to caprice. The separate titles will enable each reader to pass, in masses, those particulars of which he does not want to be informed.

The Scale of Powers is an effort of theory to assist the exact calculator, new in the principles on which the forces are measured, and in some of the results. The process of calculation is accompanied and relieved by many incidental remarks useful in play.

* *Osservazioni teorico-pratiche sopra il Giuoco degli Scacchi*, da GIAMBATISTA LOLLI. Quarto, Bologna, 1768, p. 365.

The Games in the *INTRODUCTION*, are in this (the Sixth Edition,) increased to eleven. The first three are original; so are the last three, from the points entitled *NEW ANALYSIS*. The middle five are derivations from *LOLLI* after *DAMIANO*, *SALVIO*, and *GRECO*, or directly from *GRECO*, and others; on the last, new combinations are occasionally constructed. The first Eight to which the term "Essays" is extended, embrace points which the *ANALYSIS* had left untouched, or had not pursued to demonstration. The last three are Vindications of *PHILIDOR* on some cardinal steps respecting the tendency of which there has been a keen *contest* between some of the first masters.

To facilitate the study of the Back Games, the EDITOR has accompanied his essays, and the games of *PHILIDOR*, where the movements are retraced any considerable way, with a diagram of the state of the board, to relieve the reader from the necessity of playing up to that point, merely to find the position of the pieces. Thus the more advanced Back Games may be played independently as *Situations*. Nor can it be objected to situations so produced, that it is impossible they should occur, and that the student cannot be improved by them. The white and black pieces are distinguished by the following symbols:

Pawn			
Knight			
Bishop			
Rook			
Queen			
King			



NOTICE.

Added to the Fifth Edition.

THIS Edition exhibits an improvement in the notation of the moves, not merely with a view to compression, which it greatly promotes, but to give the principal and secondary games a distinct appearance, and to make the leading object in each series of examples conspicuous. None of the abbreviated methods hitherto employed have given satisfaction; because they unnecessarily departed from the method—pursued with minor differences by all the great masters—which *names each square from its situation on the board*. This prevailing mode of notation contributes to form in the mind a picture of the board, with the relations of the pieces both at their original squares and in combination; and no abbreviated method can be readily intelligible that is not founded on this. On the contrary, to express the moves by *letters which are not initials of any technical term*, or by *numerals which mark no square as a fixed place on the chess-board*, produces unmeaning or absurd associations, and severs things of nearest affinity: thus, according to one scheme for shortening the notation, the chequers are numbered from 1 to 64, in that sort of order, that the king's second square is No. 53, and his fourth, 37. These arbitrary marks create an artificial obscurity; and a person who studies games in this mystic form, finds it a troublesome task to decipher them.

The abbreviated notation, now first employed in both Works, is founded on the common mode: for example; the NAMES of the pieces are sometimes—and the TERMS describing movements for the most part—expressed by an abbreviation shorter than is customary, as *K. bp.* for *K. bishop*; *adv.* for *adverse*; *chk.* for *check*; *chg.* for *checking*; *discovg. mate*, for *discovering mate*: but the SITUATION OR SQUARE of a piece is denoted by a cipher or conventional sign, composed indeed of the

PROPER INITIAL LETTERS, but without the full points which are requisite in a formal abbreviation, as "QB4," for "Queen's bishop's fourth." This resource allows each move and countermove to be printed in the same line in a double column.

The full mode of notation familiar to every chess player is not entirely relinquished, but is resorted to at each new example which springs from a distinct root, or at the origin of a branch worth training as a leader. For a specimen of both methods in conjunction, see p. 259. The principal games which are models of play on both sides are given throughout in the full method.—See pp. 339; 423; and many of PHILIDOR'S *Regular Parties*. The back games which spring in fallacy, or which pursue a course of error, are shewn at once by the double columns, and abbreviated notation. As to those principal games in which victory on one side is owing to error in the other, they are printed in the fuller mode as far as the play is a good model both of attack and defence: but where that deviation from a correct course commences which leads to defeat or to an inferior position, it is indicated by a transition to the abbreviated mode.

Thus, there will be preserved between the capital and secondary examples a distinction to the eye, corresponding to that between the trunk of a tree and its branches; and the examples of perfect play, which are but few in any master, will stand on a merited eminence. The full notation, too, by appearing at the head of the different classes of games, will serve as a perpetual key to the new, so as to make this explanation perhaps superfluous.

APOLOGY AND CRITIQUE.

[*First subjoined to the Third Edition, 1810. Revised 1825; and in some parts abridged; in others, enlarged.*]

SINCE the second Edition of the work in the Reader's hand, a treatise has been published, by Mr. J. H. Sarratt, Professor of Chess; which forces itself on the Writer's particular notice, by animadversions on him as Author of the Introduction and Editor of Philidor.

As these animadversions go back, for their first subjects, to articles which are not to be found in any edition of the *Introduction*, prefixed to Philidor's work,—having given place, as soon as the first impression was sold, to incontestable improvements,—it becomes necessary to explain what they were.

Nothing is more common than objections to the inconsistency of the European names for the pieces. Influenced by these objections, the writer, in a pamphlet published in 1799, which was the germ of the *Introduction to Chess*, proposed to substitute the term “minister” for that of “queen.” It will appear from the corresponding oriental word,* that this was rather a restoration than an innovation. He proceeded to assimilate the game to a theatre of polity by introducing the word “peer” for “rook,” and “commoner” instead of “pawn.” The favourable reception of his elementary tract, encouraged him to prefix it to an edition of PHILIDOR in 1801: but, not to make the established reputation of another the vehicle of an innovation of his own, he reverted to the current system, and withdrew the substituted names.

Mr. Sarratt, who styles himself in his publication, Professor of Chess, has disturbed the repose of this proposition, deem-

* See APPENDIX, *Comparative Table of Terms.*

ing it a good subject for coarse irony. It would have been candid to have quoted the words in which it had been suggested.

As tradition represents Chess to have been invented as an image of war, so if ever the European names be reduced to uniformity, that consideration will claim to govern the revision. But would a *staff* of military terms make the resemblance more vivid? For experiment, let the word "queen" be succeeded by "marshal," or "general," and the mitres give way to any military symbol,—the faint vestiges of parallel between the chess-board and the field of tactics, will not be strengthened: on the contrary, the want of a close resemblance will be exposed. To have no definite archetype, agrees with the metaphysical character of the game. Nevertheless, for the sake of harmonizing the machinery, it might be desirable to return in part to the old English names, extant in the poem of Lydgate; adopting *Ferz* for "Queen," and *Alfin* for "Bishop:" and either to follow his orthography in "*Paun*," or to substitute the Hindoo word *Peon*.

Mr. Sarratt's unusual critical freedom has given the Author of the Introduction a right to examine the plan and execution of the Professor's Treatise.

The Professor undertakes to exhibit the proper mode of Attack in the first volume, without pursuing the proper Defence; and he devotes the second volume to examples of successful Defence, *chiefly* against misconducted Attacks. Any plan is essentially defective which does not embrace games, distinguished from mere openings, in which the best Attack and the best Defence are taught together. The pupil can be formed into a good player, only by preparing him to contend with excellence. To complete the plan, a third book is wanting, which ought to stand first; a book of equal games, in which both sides are properly conducted, as in many of Philidor's Parties, through the difficulties of the middle part of the contest.

Again, Mr. Sarratt seems not to be aware, that his peculiar plan, to be equally useful with the common, requires a more rigid adherence to method. Thus, when every game contains, in Back Games, the principal variations from the best Attack and Defence, the order of the independent examples is not of much importance. But, when the Attack, and Defence, belonging to the same game, are detached into different books, the examples in each book should correspond in order and number. The want of method has betrayed Mr. Sarratt into many inconsistencies. He thinks, that he who plays the King's Gambit has indisputably the disadvantage, and yet inserts it in "Book I. containing different methods of opening the Game, and taking an advantageous situation in the first twelve or fourteen moves." In the seventeenth Game of the first book, p. 118,* he censures the second countermove, "Queen's bishop's pawn a square," against the move of the King's bishop. In "Book II. teaching the player who has 'not the move, to open his game; and to frustrate his adversary's attack," p. 34, the same countermove shews itself in an exemplary party.†

As it is much easier to teach a player to lose than to win, he frequently introduces a *plurality* of DECLARED bad moves into a game; whereas no example should have more than one false step, and all the succeeding should be as masterly as they can be played, to prove that defeat is entailed by the move censured. In the Sixth Game, of the first book, p. 60, he remarks, on the second step: "The Black loses by this,"—and, on the fourth: "This is not a good move." In the Eleventh, p. 90, the first counterstep "might be played better," and a third is pronounced "useless;" but convenient as such

* *Treatise* by J. H. Sarratt, Professor of Chess, 1808. Made the Fifth Game, in Mr. Lewis's Edition, 1822.

† Made the Fourth Game in Part II. of Mr. Lewis's Edition, page 189.

combinations are for the assailant, his accommodation is not completed till the fifth: "The Black loses the game by this move." The third step of the Fourteenth Game had been PROVED, in the opening of the book, to be "certainly bad," yet it is received into the society of creditable moves, unchallenged as a returned convict; and the failure of the black is attributed to the fourth move. So, in the Fifteenth and Twenty-fourth Games, there is no demonstration, because the loss is ascribed to successive errors.

In the Preface, p. xviii., Mr. Sarratt observes: "It seems "easy to prove, that the player who has the first move cannot "gain any advantage by his attack, if his opponent adhere to "a regular system of defence." In the course of the exam- "ples, p. 189, the following remark comes upon us by surprise: "Even when the defence is scientific, he who plays the Queen's "Gambit has rather a better game than his adversary." These collisions in the master's mind might involve the pupil in suspense—were it not that a third remark, book ii. p. 98, as repugnant to the second, as the second is to the first, decides the point as by a casting voice: "The Black has at least as good a game as "the White."

His careless assertions respecting PHILIDOR's *Analysis*, confront and beard each other: "It is much to be regretted, "that PHILIDOR, who played pawns with such commanding "skill, should have inserted only two or three examples."^{*} *Preface*, p. viii. "In the first game, the White wins solely by "the scientific method in which he plays his pawns; and it "may be asserted, that no common player can derive any "benefit from it." *Preface*, p. xviii. "None but a very "good player can profit by the rules laid down." *Ibid.* Now these rules relate chiefly to the management of pawns.

In the composition of the games, Mr. Sarratt ought distinctly

* If the reader consult the Table of Contents, he will see that "two or three" is a figure of speech for a great number.

to have stated what was his own, and what he has derived from preceding writers. Will he challenge, as his own, such instructions to play wrong as may be exposed; or be satisfied to have the finer strokes exclusively attributed to himself?

The flowing outline of our Professor's first game may be found in LOLLI'S WORK, p. 359; cited more fully in an *Attempt to vindicate PHILIDOR on some contested points, in Three Original Pursuits, of assigned openings;* first added to the INTRODUCTION, in the present edition, below, pp. 202, 204.

The Author of the Introduction forgot to observe, in its place p. 219, that the 8th countermove, of KING'S BISHOP'S PAWN TWO SQUARES is found in a treatise by PONZIANO, otherwise called the Second ANONYMOUS MODENESE, Modena, 1769, 4to. When it first occurred to him, he thought it original. In the *Preface* to the fifth edition, he alluded to it, without specifying it, "as a fine opportunity given by the mode of attack being lost sight of" in the feeble defence presented in Mr. SARRATT'S TREATISE, as cited below, p. 206, n. (f) He then reserved it for a separate treatise: but now introduces it among the Assays of Three Openings vindicating Philidor. As his Pursuit of it immediately diverges from the Continuation of it by Ponziano, although the original proposition of it belongs to him, this will not invalidate the title of *NEW ANALYSIS*, which the Author of the Introduction has given to sixteen variations branching from it.

Mr. Sarratt announces, among his own improvements,* "an analysis of the moves censured by PHILIDOR:—The author endeavours to prove, that *playing the king's knight to its third square, the second move is very good play.*" The ANONYMOUS MODENESE made the same attempt, in the same manner, half a century ago. The reader will find this well-composed train of play, in a Commentary on PHILIDOR'S Third Party.

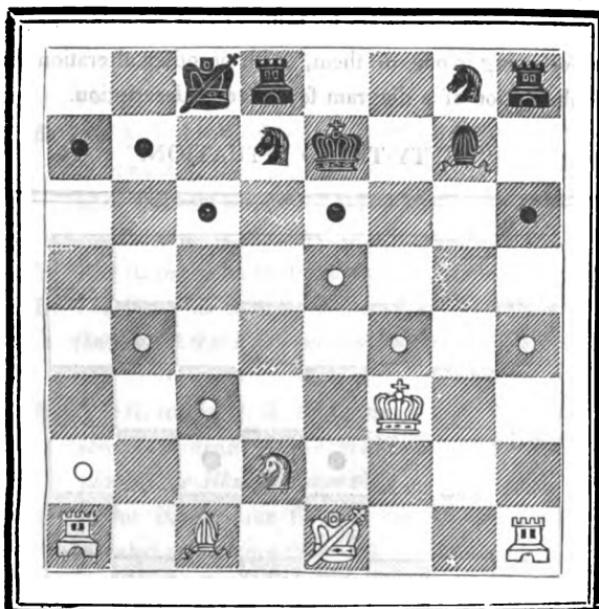
* *Preface*, p. xxviii.

Mr. Sarratt also endeavours to prove, that the “player who ‘plays his *queen’s bishop’s pawn one step*, the second move, ‘does not play ill.’” The intended demonstration of this is a copy, with one original trait; for, proceeding to the seventh countermove without a guide, he directs the *queen’s knight to the bishop’s third*,* which is not the right step, and the defence is undermined. The Opening by the MODENESE originated in a critique on the *ANALYSIS*, and is cited p. 294. PHILIDOR’s Defence to the Fourth Party is invincible.

The professor is not happy in selecting an article from PHILIDOR’s Work, which, while others are censured, or commended in undervaluing terms, is distinguished by full applause. His *Third Gambit* is the Seventh Back Game of the *First Gambit* of PHILIDOR, converted into a principal model of attack. In its progress, he remarks: “The whole of this game is remarkably well played. It is ‘one of PHILIDOR’s.’† Now it so happens, that there is a flaw at the sixteenth countermove; and a better may be substituted for the defence. The position is annexed in a diagram.

* Vol. i. p. 76. Second Back Game to the Eighth Game.

† *Treatise by Mr. Sarratt*, vol. i. p. 163.



The Black to move.

ORIGINAL VARIATION,

Referred to in Note on Analysis, p. 354.

- | | |
|------------------------|------------------------|
| 16. _____ | Q. knight takes pawn.* |
| 17. Pawn takes knight. | Bishop takes pawn. |
| 18. Bishop to Qx2. | King to QK. |

Defence has the superiority.

Or,

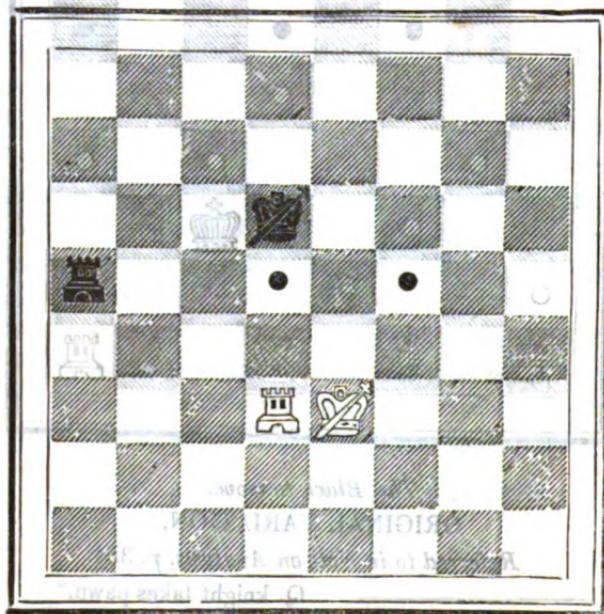
- | | |
|------------------|---------------|
| 18. Queen to K3. | Queen to 3. ♔ |
|------------------|---------------|

The White must not take the undefended Q. r. pawn; nor attack the queen with the knight. His position is weak and uncovered. The Second Player will win.

* This Variation was first inserted in the Fifth Edition, 1817. Without recording this, the cardinal move might appear to be derived from Mr. Lewis's Edition of Sarratt's Treatise, 1822, p. 77; where note

Mr. Sarratt concludes his Treatise with some "Critical Situations, won or drawn by brilliant and scientific moves." The following is one of them,* with no other alteration than the substitution of a diagram for a verbal description.

"FIFTY-THIRD SITUATION."



"White to move, and to draw the Game."

This is a teasing thing to require. The Amateur is perplexed, perseveres in combating the necessary effects of the position, till he concludes that the proposer of the Problem must have an insight into Chess many degrees deeper than

(§) intimates: "If Black on the sixteenth move were to sacrifice his "bishop or knight for the two pawns he would have a better game "than the white."

* *Treatise* by Mr. Sarratt, vol. i. p. 250. In Mr. LEWIS's edition, p. 151, this erroneous position is tacitly withdrawn; and another substituted.

his own : he then turns to the solution in the accompanying volume, and finds the difficulty thus subdued.*

1.

“ W. The K. to his B. fourth square.

“ B. The K. to his third square.” [*This is scarcely a competent device, if the intention be to lose every advantage, unless the next move also take place.*]

2.

“ W. The R. to his K. third square, giving check.

“ B. The K. to his B. third square.” [*Were he to return to the queen's third, he would play against the adversary.*]

3.

“ W. The R. to its Q. R. third square.” [*This is a fine stroke, separately considered : but the previous false play of the Black vitiates the whole example.*]

“ B. If the Black take the R. the White will be stale-mated ; therefore the Black must play his R. either “ to his Q. Kt. or Q. B. fourth square.

4.

“ W. The R. to adversary's Q. R. third, checking.

“ B. The K. to his second square.

5.

“ W. The K. takes the K. B. P.

“ B. The Q. P. one step, checking with the R.

6.

“ W. The K. to his fourth square.

“ B. The R. to the adversary's Q. B. fourth square.

7.

“ W. The K. to the adversary's Q. fourth square.

“ B. The R. to the adversary's Q. Kt. fourth square.

8.

“ W. The K. to the adversary's Q. B. fourth square ; and “ will win the pawn.”

If the pieces be restored to the position in the diagram, it

* *Treatise by Mr. Sarratt, vol. ii. p. 308.*

will be easy to shew, that one of the pawns may be preserved, and queened.

1.

- W. The king to his bishop's fourth.
- B. The rook to adverse Q. rook's square.

2.

- W. The king takes the K. b. pawn.
- B. The rook gives check, at adverse K. bishop's square.

3.

- W. The king to his knight's fourth.
- B. The king to his fourth. In this position, the rook and pawn can win *by force*.

The Author of the Introduction has studiously avoided the language of irony; because it is often the resource of those who cannot directly controvert what they undermine by equivocal compliments. He has plainly exposed some defects in the plan and execution of Mr. Sarratt's treatise; and he did hope, that the Professor would not have disdained to remove them. His Editor has suppressed a few of these blemishes. The above Index to the rest may at least serve as a beacon to those Readers who have both works.

On the other hand, the Editor of Philidor, seeing, in a posthumous work of Mr. Sarratt, some strictures on several Variations of his own on the Cunningham Gambit, this induced him to compare them with Stamma's Defence; and finding his former conclusions invalidated, he has withdrawn them in this edition.

A

SYSTEMATIC INTRODUCTION

TO THE

GAME OF CHESS.

B

INTRODUCTION TO CHESS.

CHAPTER I.

Elementary Institutes.

THE board on which this game is played is a square, divided into sixty-four smaller squares. In Europe, it is the same as that at *Draughts*, but the Asiatic tables are simply divided by lines. At *Chess*, the squares are all used in play; the division by lines only may, on that account, have a naked propriety, but the distinction of bicolored chequers is an elegant guide to the eye in diagonal movements. As the knight, and any moved pawn, must go alternately from a black to a white square; it also simplifies many maxims respecting them.

In placing the board, care must be taken that a white corner square be at the right hand of each player. When the board is placed, the several ranges of houses running in a strait line from left to right, are called *ranks*; those perpendicular to them, running from one player to the other, take the name of *files*; and the two ranges, sloping from one corner of the

board to the opposite, (one of white, the other of black squares,) touching at the corner, are *diagonals*; so are the shorter ranges which run in a parallel direction.

THE PIECES

Allotted to each competitor are sixteen, viz. a king, a queen, two bishops, two knights, two rooks, and eight pawns. As a necessary distinction, each set is coloured in a different way; one is commonly white, the other red or black.

THE DISPOSITION OF THE PIECES ON THE BOARD

Is as follows:—The white king is to be seated on the first or nearest rank, on the fourth house (a black one) from that corner of the board which is to the right of the player to whom he belongs; his queen close to him on his left, on a house of her own colour; the bishops, one close to the king, on the right hand, and the other immediately at the left of the queen; adjoining each of the bishops, a knight; and, last, at the corners of the board, the two rooks. Having thus arranged the first line, let the whole of the second rank be occupied by the pawns, one before each of the pieces. As to the counter set, the black king is to be placed on the farther side of the board, opposite the white one—his queen opposite the

white queen—and so on ; placing all the pieces opposite those of corresponding denominations—the pawns on the second rank as before.

To shew the forms of the pieces, the reader is referred to p. xii. of the PREFACE.

THEIR POWERS AND MODE OF ACTION.

The gradation observed in describing these, rising from the lowest to the highest pieces, will shew the *comparative worth of each order*.

I. Of the PAWN. When one of the pawns is moved, it must be along the file in which he has been first placed, in a strait line toward the adverse party. The first move may be either *one* or *two* squares, at the option of the player: after which no pawn can advance more than *one* house at a time*. Having been once brought out, a pawn, more restrained than any other piece, cannot retreat or move back. He is prohibited too from quitting his own file for that of another, except to make a capture ; in which operation he

* The latitude in the first move of the pawn is controlled in one relation. An unmoved pawn has no absolute right to pass by a pawn of the opposite set which has come forward, on an adjoining file, three squares, or to the fourth from this side : the former may make the extended step, but is liable to be taken by the latter *in passing*, as if it had moved but one square. The ground for this exception is discussed in the APPENDIX at the end of the work.

moves diagonally into the next file, to the right or left (as may be required) one house forward. After the capture he is confined to moving directly forward as before, and cannot leave his new file, but on a similar occasion to that which led him into it.

The pawn may be QUEENED. *See the institute : “ Of promoting a pawn.”*

II. The KNIGHT. The move of the knight is peculiar to himself, and difficult to explain. It is two squares at once, (three including his own,) in a direction partly diagonal and partly strait. The house to which he steps is always of a *different colour* from that which he leaves. It may likewise be said to be uniformly *next but one* to the latter; although in his passage to it he passes transversely over the corners of *two*.

NOTE—That this is the only piece that has a *vaulting motion*; or that is not precluded from going to a square, between which and his own other pieces intervene: just to show what is meant, if good play permitted it, any one of the knights could move out before a pawn had stirred, alighting on the third square of either the bishop or the rook; without waiting, as other pieces are obliged, till an opening be made.

III. The BISHOP. Bishops of the same set are placed on squares of a different colour; the white king's bishop being seated on a white, and the white queen's bishop on a black square. What makes

it necessary to remark this local accident, common to the knight and rook, is, that the bishop, unlike all the other pieces, is obliged to walk, throughout the game, on that colour of the exchequer* that he was placed on at the commencement of it; which is a necessary consequence of his motion being purely *diagonal*. His step is in other respects quite unlimited, as he may, at a single effort, go any length of squares from one to eight, or as far as the space be open.

IV. The ROOK (also called the CASTLE) moves in *strait lines parallel to the sides of the board*, forward or sideways. It can, at one step, pass along a whole open rank, or a whole file, or stop short at the second, third, or other square of the rank or file.

V. The QUEEN is armed with the distinct powers of the *bishop* and *rook*; that is, she may move and take either as a bishop or as a rook: but she must make the whole of one step in one direction, and not combine the diagonal with the rectangular power in the same movement.

VI. The KING—except when he avails himself of the privilege of *castling*, can move only *one square* at a time; of course he can take at no greater distance: he may, however, both move and take either forward, backward, sideways, or

* A technical name for the board.

aslant; having eight rays of action. When the removal of the bishop and knight in the king's quarter of the board, or of the bishop, knight, and queen, in the queen's, has opened the intervening space, the king may *castle* with either of his rooks: which is done in his own section, by placing the king on the knight's square, and the rook at the other side of the king, on the bishop's square; but in the queen's section, by placing the king on the bishop's square, and the rook on the queen's square. In castling on either side, the king's step is extended to two squares. This *ambidextral* manœuvre of moving two pieces at the same time, the player is allowed to employ but once in a game. It is an established institute, that the king shall not castle when in check, nor when he has previously moved, nor with a rook that has moved. The only prerogative of the king, is a great one; that of *never being taken*. This exemption induces a correlative restraint; for the king must never move so as to come under attack, or expose himself to *check*.—See, below, of giving *Check*, and *Checkmate*.

MODE OF CAPTURE.

All the pieces except the pawn take in the direction in which they move. A pawn, like every other agent on the board, can take any piece that stands within his rays of action, from

one of his own quality to the queen. The capturing piece is placed on the *square of the piece taken*. A player is not compelled to take, when an enemy is under attack, but may refuse to make the capture. When there is a *reprisal* or mutual capture, it is called *exchanging*.

OF PROMOTING A PAWN TO BE A QUEEN,
ROOK, &c.

When a pawn has penetrated to the farthest rank on the adverse side of the board, he can no longer move as a pawn, and is rewarded with promotion to the office of a piece.

In different ages, since the invention of Chess, in different countries of the East, and of Europe, and in different societies in the same age and country,—a clashing variety of customs have prevailed in *assigning the rank to be demanded for a promoted pawn*; from the extreme of inconvenient restriction, such as making the distinction of the pawn depend on the file in which he ends his course, to the opposite extreme of an indefinite license for the introduction of supernumerary pieces, which is absurd in theory, and awkward in practice. A particular sketch of these clashing customs is exhibited in the APPENDIX at the end of the work.

When the *Modern Hindoo* school, the original from which the PERSIAN game is derived,

adjusted its code, Chess had become a system of congruous principles. The following institute is consonant with the spirit of the rule which prevails on the boards of Persia and Hindostan; it is also supported by the published sentiments of some distinguished modern masters in the European schools; it leaves a liberal reward for successful enterprise, and even its limitations enlarge the field for foresight and calculation. At the same time, this contribution towards uniformity in the English school is proposed with great deference as far as it abridges the license of having duplicate and triplicate queens, or an extra number of inferior pieces,—for which some individuals and societies entitled to consideration have been advocates. In a conflict of respectable authorities, we must call in Reason as an umpire.

Institute limiting the Promotion of a Pawn.

If the player who has conducted a pawn to the end of a file *has lost the queen*, he may then replace her. If the *set has been diminished by capture only in one class*, the pawn fills that specific vacancy, and there is no option. *If pieces of different classes have been lost*, the party to be benefitted by the pawn's new power, may replace the highest---or a lower in preference to a higher, when the higher piece does not comprehend the desired power; or, has an excess of power. Thus, for immediate effect, the peculiar move of the knight is frequently of more avail than a queen: other situations occur, in which a queen would give a stale, when it may be the dictate of calculation to take a rook or a bishop in

preference. To express the privilege and its limitations in one word: THE PLAYER MAY CALL ANY PIECE IN WHICH THE SET IS DEFICIENT.

This rule includes all the cases which can arise, reserving one altogether anomalous. It is possible that a pawn shall reach the last rank, *while the pieces of the set remain entire*. Different rules, which are discussed in the APPENDIX, are candidates for adoption in this extreme case.

To obviate inquiry on any point, it may be added, that the ceremony of transformation necessary to distinguish the promoted pawn, is a literal exchange: the pawn is removed from the board, and put among those captured by the adversary, and a piece of the denomination which he assumes is returned in his place.

OF GIVING CHECK, AND CHECK-MATE.

Upon this the game hinges. As the king is never taken, whenever an adversary is advanced upon him in such a manner, as that, remaining where he is, if he were *any other piece*, he might be captured; the person advancing it is to salute him with the word "*Check*," warning him of his situation, upon which it is indispensable that he should alter it in one of the following ways: either, *relatively*, by taking the threatening piece,

or interposing* one of his own between that and himself ; or, *positively*, by withdrawing to a square which is not at the moment exposed to the action of an adverse piece. If he cannot do one of these, the game is lost. This *inextricable contact with an adverse piece* is technically termed CHECK-MATE.

OF GIVING A STALE.

The game may be lost too in a manner *quite opposite*. By the constitution of Chess, the king is on no account to move into check ; and, therefore, when, as it will sometimes happen, one party has crowded up the king of the other with so many pieces, that the only move left him would take him into check,—if the person to whom the king so circumstanced belongs has no other piece, or no other that can be moved, the contest must necessarily stagnate. Come to an end before the arrival of the regular result, it can be proceeded in no further. The game is not, however, *undecided*. The player giving the other the *stale*,

* Note---This second mode of defending himself cannot be practised when he is checked by the knight, owing to the vaulting motion of that piece ; he must then have recourse to either the first, or the third : and should he be checked by any two pieces at once, which is called *double check*, the third only will avail.

(so, in the language of Chess, the *dilemma* which the king is in is called,) is ruled to have *defeated himself*. This institute, though immemorially transmitted, is neutralized by some innovators, who refuse to extract a stimulus to ingenuity from an unavoidable imperfection in the machinery of the game. See, infra, **Laws of Chess**, XVI. *note*.

**REASONS FOR ASSIGNING THE VICTORY TO THE
PARTY RECEIVING THE STALE-MATE.**

A little reflection will shew that this rule is not incapable of the justification which at first sight it might seem to want. It is an embarrassing subject for legislation in the game, that it is perpetually liable to an incidental situation which renders it indecisive, through a cause quite distinct from equal play. The only way to counteract the recurrence of this situation, is to institute an artificial rule, awarding the victory whenever a stale happens, to one party or the other.

The necessity of making some kind of decision being arrived at, the propriety of placing the bias where it is may be easily evinced.

It is to be recollected that the rule under discussion,—and the different rule, partially received in England, that a stale is a drawn game,—are equally arbitrary. The expediency of an arbitrary rule, however great, cannot entirely divest

it of the dissatisfactory ; and therefore the seldomer there is occasion for it the better : now the making him to lose by a stale, who may always avoid it by caution, is an effective bar to its happening very often.

The principal effect of this rule highly recommends it. Whenever the critical case to which it is applied is likely to occur, *a greater exertion of intellect in conducting the approach is incited*; than which nothing can be more agreeable to the genius of the game, as the professed object of Chess is to call out the powers of the mind.

Thus a defect inherent in the structure of the game, and from which it were impossible to free it, is overruled so as to give it a higher degree of interest. Upon the whole, the necessity for this rule is not to be deplored.

OF A DRAWN GAME.

A drawn game may arise from four causes :

I. Equal play. Between very good players, it sometimes happens that the equipoise in force and position is constantly sustained in the opening, in the intermediate stages, and in the last result; when either all the exchangeable pieces have been mutually taken--or, the remaining forces are equal, as a queen against a queen, a rook against a rook, with no advantage in position--or, the pawns are mutually blocked.

II. Indecisive disparity. A drawn game must also occur when the remnant of force on the stronger side does not amount to the *mating power*, nor comprise any pawn that can inevitably queen.

III. Recurring moves. Possession of the attack is sometimes kept by *perpetual check*, as a subterfuge against superior force, or against a winning position if the attack were yielded. Sometimes the recurring series is entirely defensive; as when the command of the master-square by one king precludes the other from passing.

IV. Unskilful use of a winning superiority. If one player's ultimate superiority in pieces but just amounts to the *mating power*, the game may be drawn by unskilfulness in using it; that is, if he cannot effect the mate in *fifty moves* from that stage, he is not entitled to proceed. See LAWS, art. XVII.

CHAPTER II.

General Maxims.



TO WHICH ARE ANNEXED

THE LAWS OF CHESS.

THESE questions occur at every evolution—
What piece is to be moved? What square is it to be moved to? After the first time, for a reason obvious to the practical player, (the abstraction from any particular situation which, from the latitude of steps in the power of the adversary, the mind of the theorist is forced to make,) we can only give helps for the reader himself to decide them.

The game cannot be better opened than by advancing the *king's pawn two squares*. Whether a pawn or a piece should engage second, will depend greatly on the play of the antagonist. As there is danger, in general, in moving the *king's bishop's pawn one square*, and great effect to be derived from pushing him two, the *king's bishop's* must rarely, at the outset, be employed to support the *king's pawn*. In examples given both in the *Introduction* and *Analysis*, the following

question is considered. "The king's pawn is
" attacked by the adverse knight: Should it be
" sustained by the queen's pawn, or the queen's
" knight; or, leaving it exposed, should the king's
" bishop's pawn be moved two squares?"

The player can seldom escape the inconvenience of either obstructing the pawns by the pieces, or the pieces by the pawns, but each is to be avoided as much as possible. To let the piece of freest action have the preference in stepping before another, generally conduces to make the impediment but transient.

Where the pawns are not equal to support or cover each other, the pieces must sustain them*.

In **REGULAR PARTIES**, Philidor teaches that bringing out the *king's bishop* at the second move is decidedly better, as the basis of an offensive combination, than bringing out the *king's knight*. Some professors and good players dissent from this: Several games, both in the *Introduction* and

* At Chess, defence is promoted in three ways: 1. One piece, to support another, is placed so that if the piece he is designed to guard were an opponent he could take him: The protection results from the adversary's being deterred from a capture by the certainty of a reprisal. 2. It is placed so as to cover the piece attacked, interposing between that and the adversary. 3. It commands, by its action, that part of the field into which an opposite piece must move to bear on the piece defended. The king can be guarded only in the two latter modes.

the *Analysis*, turn upon this early attack of the knight and the best mode of counteracting it.

Bishops can take a position to bear on the king's seat, or other distant object, in fewer moves than knights ; and as they move obliquely, are not so liable as knights to be attacked by adverse pawns, as a pawn attacking a bishop must be defended. On the other hand, knights are employed with great advantage in the early part of the game, when the antagonist has so pushed forward alternate pawns that the knights can enter his section without being forced or disturbed. When the board is crowded, the comparative power of the knight is greater than when the field is free, because his vaulting motion is then of more value.

In GAMBITS, the knights commonly move before the bishops ; because the adverse pawn, which might be troublesome, is displaced, and because their own pawn, which would be obstructed, is exchanged : but gambits are only to be learnt from particular examples ; and as we are engaged in general maxims that apply to regular parties, it is sufficient barely to mention them.

Prudence forbids precipitation in playing the pieces offensively ; because if a second-rate piece be merely driven back you lose a move,—and if a queen or rook remain on the adverse section in row ded board, it is very liable to be forced :—

but when a few pieces have been exchanged, or the game is advanced, and the pawns which you intend to push will not be impeded, you may direct the capital as well as the secondary pieces, singly or in combination, on the most unguarded of the adversaries.

For the reason just given the *queen* must not be hastily committed in the middle of the fight. As to offence, you cannot COMBINE HER WITH OTHER PIECES to good effect, until you can either give your own shape to the game, or collect what aspect it will assume. An incautious adversary will sometimes allow you an advantage by checking or attacking with her singly :—See Sect. 6, below.

As to defence, whenever a skilful antagonist moves his queen, it is the part of vigilance to consider whether you ought not to move yours, either in support of the menaced point, or to offer an exchange, or to make a counter-attack.

As the game proceeds, the collision of the forces brings on EXCHANGES. To exchange pawns or pieces in its least effect clears the board, and enlarges the scene of action : sometimes it materially alters the position : when you get a piece of greater value than that lost, it increases your comparative strength. The EVEN EXCHANGE as to force may benefit one party, according to the bearings lost or won ; therefore it is only to be made with

caution, and of those pieces for which you have the least occasion, or with which you are compelled to part to gain a position ; to make an opening for attack ; or to break an adverse combination. The power of the ROOK increases in the first degree as the board is cleared ; that of the QUEEN in the second, as involving the move of the rook ; the force of the BISHOP slightly augments with the openness of the field ; that of the KNIGHT diminishes.

The first offer to exchange is commonly made by a pawn with one of the adverse centre pawns ; either to have two in the centre by the reprising pawn replacing that lost, or to break the adverse centre. The propriety of accepting or declining the offered exchange depends on circumstances which can only be understood by attending to the play and counterplay in masterly examples, with the aid of practice. Never take an OFFERED pawn or piece, whether you EXCHANGE merely, or WIN it, without looking to the consequences.

As the *rooks* while the game is crowded can effect nothing against good counterplay,—generally speaking, it is advisable to keep them in reserve till the king has castled, or moved. In doubling them afterwards on an open file, it is mostly proper to keep even the most advanced in their own party's section, so long as the adversary might interpose a supported knight or bishop, to

destroy their communication*. When the adverse king is uncovered, the check of the rook is of capital effect in circumscribing his retreat, or in forcing a removal into another rank. This moving turret has just a preponderance of *mating power* that is, at the end of the game, the surplus force of this piece is decisive, co-operating with the king. And in any part of the game, when the adverse king is driven to the margin, and three squares in his front are blocked or commanded, the check of the castle finishes the contest, unless a piece can interpose.

The *king* is never in the first stage to act offensively. He is to be put where he will be least open to attack ; and while the liability to a fatal one would attend exposure, neither move nor take but with a view to his own defence. *The two points* to which every thing else is to subserve, are—*the protection of your own king* ; and *the giving of check-mate to the adversary*.

To unfold, as far as THEORY can design for PRACTICE, the right mode of providing for security, while you aim at conquest, it will be necessary to be something more particular.

§ 1. If you propose to castle on the king's side, the knight's and rook's pawns must not be moved

* The foiling effect of dividing doubled rooks is exemplified in a Variation to the Fourth Back-game of Philidor's Second Gambit.

without great necessity ; because the principal inducement to the measure is the protection which the king will receive by retiring behind them. The rook's pawn is, however, sometimes moved a square, to prevent an adverse bishop from coming to the knight's 4th : again, as the king, in castling on the queen's side, does not at the moment support the pawn which the rook leaves,—unless the king be carried by a separate move to the knight's house, the queen's rook's pawn is best moved a square, both to contract the range of the adverse bishop, and to guard it from surprise. *See Sect. 8.*

2. The pawns *not wanted to cover the king*, are disposable for the following purposes : to take a position ; to attack the enemy ; to support or cover their own party ; to make an opening for pieces ; to force a passage to queen. The field-pawns should not lightly advance beyond the centre, nor push out like independent stragglers ; and as much as possible avoid exchanges which leave an isolated pawn, unless to obtain a full compensation for this inconvenience. Respecting double pawns, see **SCALE OF POWERS, title XI.**

The art in conducting pawns, is to play them at each stage, so that they may be either ready to sustain each other, or to receive the support of pieces, or to move from under attack without relinquishing an assigned object. The management of them varies as they are planted, or kept

in progress, for these three distinct purposes. *First*, To occupy the centre of the board, and afford occasional cover to the pieces. In commanding the field, pawns are of more or less effect as they stand in the CENTRE, OR APPROXIMATE TO THE CENTRE OF THE BOARD, measuring by the square of the distance which the file of the pawn is from the nearest margin. This service is temporary, and with a view to get a position, or to open the field by advancing as you see it advantageous. The *second* aim in order, but the chief in importance, is for one or more pawns to arrive at the promotion line, so sustained, that a pawn may replace a piece, or force the adversary to resign a piece for a pawn. To keep at will two or more pawns compactly seated in a commanding part of the field for the first-mentioned purpose, nothing more conduces than a versatile preparation for diverting to the second; because the antagonist is deterred from offering to change a pawn, if he sees yours at liberty to decline the exchange and pass. Although it is desirable to carry pawns in combination to the seventh rank,—yet as something is gained by having a PAWN PASSED, that is, a pawn advanced on an open file, having the adjoining files also clear of adverse pawns in front,—the others of the chain are sometimes properly exchanged to attain this. The *third* office for disposable pawns is to dislodge an enemy, particularly

a knight, from an offensive or defensive position or to make an opening on the adverse king. In impelling, or stationing, a detachment of pawns to break the covering pawns of the adversary,—they are played somewhat less compactly than in the two first-mentioned cases, with an apparent want of union that arises from studied concert, on a principle to be presently explained ; and they are exchanged for equivalents, or freely sacrificed, according to the advantage derivable from an opening. In general, when pawns are manœuvred for the object of **BREAKING ADVERSE CONNECTED PAWNS**, as the design is diametrically opposite to that which was first mentioned, so pawns on alternate files co-operate most effectually in it. Thus, to break two adverse connected pawns standing abreast,—immediately before offering to change, have two pawns separately stationed on every-other square ready to co-operate, each distant a knight's move from that adverse pawn which you wish to take off. Attack with your best supported pawn ; and that left a stage behind will intercept the adversary on the intervening file, in case he refuse to exchange with the first.

3. While you are concerting the attack of the adversary, endeavour, without neglecting any thing of more importance, to have your own king so circumstanced that he may castle when he pleases. Should this convenience be effected, if his not being

castled should be no obstruction to your other operations, let him remain at his own square, till there is a necessity for his going to the retreat secured for him, or till you want the vaulting rook in combination. The advantage to be gained by this procedure is, that the adversary will be obliged to form two distinct systems of attack. On the other hand, as part of the value of castling consists in a ready mode of bringing the rook into play, this furnishes sometimes a good motive for castling early.

4. As soon as the adversary has castled, if it be on a different side of the board from that on which you have castled, or intend to castle, let your pawns opposite bear down upon his king. The queen, and what other pieces you can spare, in particular the rook, to whom the advance of the pawns opens the field, must support them in this onset. If you castle, or otherwise fortify your king, on the same side as the adversary, your immediate attack on him will be restrained to the pieces, unless particular circumstances warrant a deviation from the rule in the first section.

5. Where a direct attack upon the adversary's king is impolitic or impracticable, endeavour to take, dislodge, or exchange those of his pieces that make an immediate attack difficult or dangerous.

6. An ineffective check, or a check that the adversary can easily elude, is in general to be

refrained from ; as apt to lead to loss of move, loss of the checking piece, and so on. Experience, however, will furnish a few cases, in which there is a propriety in giving such a check :—Where the adversary's king not having castled, it will force him by moving to forfeit that privilege—where the movement necessary to avert it will leave a piece unguarded—where it will render the adversary's position either more confined, or more exposed—and where, having a piece of your own attacked that you are not able otherwise to save, it will cause the removal of some piece that impedes his escape.

A *single check* ; a *reiteration of check* ; a *divergent check* ; *check by discovery* ; and a *double check* ; are usually given with different intentions. The first, in which a single ray of action regards only the king, is not so frequently to give, or to prepare for giving mate, as to liberate a piece from a direct or ambuscade attack, or to extricate one of two pieces *forked* by an inferior, or to discover an attack from a partisan on an undefended enemy. The single check by the bishop, rook, or queen, may also be a *penetrant check*, passing through the king, and reaching a piece behind, which may be taken on his removal. The second is generally to prescribe a position to the adverse king. The third, in which a lateral ray of action reaches an undefended piece, seldom fails to win the piece—

unless the piece can cover check in moving, or the king assailed attacks or discovers an attack on a piece of greater value. The fourth, in which one piece discovers check from another, enables the unmasking piece to go *en prise* without being taken, or to attack any thing within its range. The fifth, in which the unmasking piece also gives check, when skilfully managed, may comprehend all the preceding objects in one stroke, and leave the assailed no alternative beside defeat, or decisive loss. These are points that tell, though checkmate be not at once given.

7. In defending your king when closely attacked —where it will either cause the adversary to lose a move, or increase your comparative strength, or save a piece otherwise indefensible; and at the same time be a successful means of parrying the check, or of taking off a tenacious enemy—you should offer to make an exchange of pieces. If the piece interposed reflect the action of the assailant, you may get a command of the field in case the adversary decline the exchange. On the contrary, it is mostly a symptom of distress, and but a poor subterfuge when you are compelled to cover the king with a piece, which, by not returning the action of the enemy, must remain confined.
See Sect 9, 10, and 18.

When two opponent pieces of equal value, or that may be indifferently exchanged, stand mutually

en prise, some say, by way of maxim, the player who takes first will gain the move : but this is not a safe motive; the points to be balanced are : Where will the adversary's reprising piece stand if I take ? Shall I get a command of the field if I suffer him to take ? Will either party's position be endangered by delaying the exchange ?

8. If the king be castled, the pawns forming a cordon before, or round him, should be guarded as much as possible from the brunts of the adversary. If the rook's pawn has been moved to repel an adverse piece, as in Sect. 1, it is sometimes attended with the disadvantage of making it easy for the counterplayer, by pushing his knight's pawn across *en prise* with yours, to effect an opening. The best remedy for this, is to move your knight's pawn in time abreast of the rook's, because when these two covering pawns stand even, whichever is first attacked by an adverse pawn may advance one square, and avoid exchanging.

9. Whenever, from being either captured or compelled to advance, the defence afforded by the covering pawns becomes incomplete—or whenever the king is not castled at all—a sufficient company of pieces should fortify his position against attack. Their number and quality circumstances must decide. If the opening be diagonal, a bishop of the same colour—if in front of the file, a rook—should *anticipate the adverse pieces*

of correspondent power in occupying that part of the board, others of your forces which have not the desired move, may, by commanding different steps on the opened diagonal, or rank or file, debar the antagonist forces from entering it. Knights, or bishops, are better to guard the field against knights, than first-rate pieces; because they can exchange with knights without sacrifice, whenever a close attack requires it.

When the king is covered from the adverse queen, rook, or bishop, by a knight, it is frequently an inconvenient relation, which may encourage the enemy to multiply his attacks; so of a bishop interposing against a rook; and for the most part of a bishop or rook interposing against the queen, without reflecting a counter-attack. When, however, the assailant has no other than the checking piece, such a confinement of the covering piece, while it shelters the king, involves the interponent in no risk.

10. It must be constantly remembered of the queen, that, in ordinary situations, she must never stand in such a way before the king, as to allow an adverse rook, resting on support, to attack her on the same file, or rank,—or an adverse bishop, on the same diagonal; because, in this case, should you have no minor piece to interpose, as the king must not be uncovered to a check, you could not avoid losing her for the rook or bishop. It is

awkward to cover the queen against either of these with a knight.

It is also bad to place a rook diagonally before the king, while the adverse bishop of the same diagonal is on the board, and at liberty.

To keep a decisive position, you may dispense with this and similar rules. *See Sect. 24.*

11. Great advantages are often gained by an *ambuscade*; which is the having one piece, a pawn for instance, so placed before another, we will say the queen, that though the adversary, on a cursory view, might seem to be safe; yet by simply playing the piece in front, whose intervention alone keeps him from it, check, single, or double*, will be discovered to his king. *Compare with Sect. 6.*

12. While intent on projects of offence, take care that you are not surprised yourself. Indeed every detail of a stratagem to be practised on the adversary, carries with it a tacit admonition to beware of the like from him; as every caution against a dangerous evolution implies, “look out “for an opportunity to practise it.”

13. Take care that an adverse pawn does not advance upon two superior pieces, which is called forking them; knights and rooks are particularly liable to be attacked in this way, the pawns not

* A rook and a bishop may be placed so that the adversary's king is in check with neither; and yet by playing that nearest him, he will be in check with both; and so with respect to other pieces.

requiring to be guarded, because the moves of those pieces do not comprehend the moves of the pawn. Thus where there is not a reciprocity in the mode of action between a smaller and a larger piece, the approach of the smaller may be very dangerous.

14. Hence it is, that unremitting vigilance must be exerted throughout the game, to prevent either of the adverse knights from checking the king and queen at the same time ; because as the king can only save himself from the knight by a positive removal, the sacrifice of the involved queen would be inevitable.

15. Nor must the adversary be suffered to direct the insidious power of the knight, on any other two pieces of more importance than himself; as the loss of one of them for the knight, or for nothing, will necessarily follow.

16. When two pieces are attacked in such a way, that one of them at least must be lost ; in deciding which to give up, do not think so much on the difference in their worth, which may be more than counterbalanced by other circumstances, as on the particular effects which the capture of this or that is likely to have.

17. Whenever you have advanced pawns so near the adversary's farthest rank, and so well supported that you can distinctly calculate on reaching it with one of them when you please, you may be the

bolder with your superior pieces ; and, where you would be otherwise in doubt which to surrender, the less tenacious of the first in power in preference to another.

18. Unless there should be no other way of saving the king, or no other but what would be attended with a greater disadvantage, never cover him from check by placing a piece in that manner, that a pawn of the adversary, by being advanced a move, could take it ; lest the adversary, seizing the opportunity, oblige you to a losing exchange.

19. When one of your party sustains another, the defence may not be complete ; and if the adversary can accumulate attacks on the point, you must PROVIDE further support,—as many pawns or pieces as he can bring to the assault. Defence is a confined service, and pieces should not be employed on it till wanted ; therefore that arrangement which keeps them ready for offence or defence is to be studied, in preference to that which fortifies a post which may never be attacked ; through which moves may be lost, along with an opportunity for a decisive blow.

20. In order to have as powerful agents as you can in play, let those that are stationed to guard some other stationary ones, be of no greater force than is necessary.

21. Where two of the adversaries are so circum-

stanced that you can take either, considerations similar to those in the 16th section should influence your decision.

22. Where an adversary is so exposed that you can take him when you please, do not precipitately snatch the prize: but see whether there be not some danger to avert, or advantage to seize in another quarter; and let the greater object have prior attention. While the piece to be won at leisure remains exposed, perhaps you may prepare some combination, in which your piece displacing that captured, shall act a part; and thus effect two things at once.

23. Where an adverse pawn has advanced to the square immediately before your king, do not take him, unless some consideration superior to his value impels his removal from the board. An adverse pawn standing isolated before the king, is frequently found a safeguard, because the inoffensive enemy precludes any check from the front. But, as soon as his player would be enabled, at the following move, to support him, and draw any advantage from it, it becomes improper to neglect this exposed partisan, now ready to combine in assailing you, or to become a queen.

24. Whenever you can anticipate, by calculation, that the sacrifice of such and such a piece, though it can yield no immediate requital, will yet lead to such an arrangement as will enable

you in the end to give check-mate, true policy requires the sacrifice, however great; but before you make the surrender, be certain that no veiled resources of the enemy escape your calculation.

25. Never let an over-eagerness of the victory which a superiority may promise, lead you to endanger its forfeiture by giving a stale: on the contrary, while you are preparing a check-mate, always leave the adversary either a piece to move, or, at least, two squares for his king.

26. Whenever you have clearly the disadvantage in other respects, and yet happen to be in a position that, by management, may be turned into a stale; as an only resource, endeavour to avail yourself of it. To do this, the following case will serve as a general clue. Your king is closely invested by the adverse forces, and you have only the queen and an inferior piece left in play. Take the first opportunity of playing the inferior piece so, that by its being either blocked up or lost, the king would be in a stale already if you had not the queen. Whether you offer a minor piece gratis, or move a pawn to be stopped, it is indispensable to the success of an attempt to gain a stale, that you either give check at every step towards it, or make such an attack on a superior piece as forces it to take without either checking you, or liberating your king. Having thus dis-

posed of the small piece, with the queen give incessant check to the adversary, till at length, to avoid check-mate, he is forced to capture her. Your object will then be attained.

Note. Sometimes a check-mate will speedily terminate the game; sometimes it will happen that the pieces are nearly, and almost equally played away, without any decision. To the latter case, the seven following sections are exclusively adapted.

27. When the adversary's force is so much diminished, that your king, if in any, is in no immediate danger—and your own force is so much diminished, that you can make no effective attack without him—the necessity and policy of confining the king to defence only, will be superseded. Supposing the adverse queen to be taken off, and one or both of the rooks, and such other pieces as by combination might give *check-mate* in the open field, still the king must move in it circumspectly, to avoid having an unsupported, or a capital piece involved in a *different check*, or attacked by a ray of action *passing through him*.

28. Among other uses to which he may then be devoted,—take every opportunity of putting him in motion, where your doing so will gain or preserve the *position*, which it is of such importance to have, that if the contest has been otherwise

equally conducted, your getting the game will depend on that alone.

The *position* is, such a relation of your king to the adverse king, or the adverse pieces, as will enable you so to move, or force the adversary so to move, as to give you the victory ; or, if his strength be superior, allow you to make a drawn game. The term the *move* has been hitherto employed to express this relation ; but the impropriety of that is manifest, when it is considered, that in various situations at the close of the game, a player loses the party by being obliged to move first. To explain this new technical term *position*, by other words, it is the occupation of the *master-square*, or the command of a passage leading to it. See Sect. 31.

29. He may then, too, as circumstances vary, be of service, either in supporting some pawns of your own on their passage to queen ; or in taking or obstructing any adverse pawns, traversing the board with the same design.

30. Further, in the last stage of the game, or in the relation defined in Sect. 27. the king may be employed to support another piece in giving check to his antagonist; or in such a combination as may make the *mating power*, possessed by one or more pieces, decisive.

The minor pieces do not singly possess the *mating power*, when seconded by the king. Hence it follows that if one party have no exchangeable piece left, and the other in addition to the king have but one man, and that be a knight or a bishop, it must be a drawn game; and therefore that, next to a queen or a rook, it is best for the surplus man to be a pawn,

from the possibility of converting him into a piece of the first power. This serves to introduce the following

PARTICULAR CASES.

31. FIRST CASE. *One player has the king at the adversary's king's rook's third square, and a single pawn, three squares from queening, at the same rook's fourth. The other player has the king at the same rook's first house.* This last player can make a drawn game, by refusing to quit the rook's, which, for his object, is the master square, farther than one remove. Therefore in case the pawn be on the rook's file, the player who is left with a single king, if he cannot take the advancing pawn, has simply to pre-occupy the rook's square to prevent it from queening.

SECOND CASE. But, on any other than a rook's file, the same pieces as far advanced in the same order, would be a certain game for the party with the pawn. *The black king is at the white king's third, a black pawn at the white king's fourth; the white king is at his square. The white king has the move;*—he goes to the right or left; the black king seizes the adverse queen's second or king's bishop's second, either of which is, for his object, a master square, as he protects the pawn advancing to queen without giving a stale. *The black king in the same situation has the move:* the difference is in the process, not in the event:

—the black king moves to the queen's or king's bishop's third ; (were his pawn on a knight's file, the direction would not be indifferent ; he should take the side of the board*) ; the white king moves opposite ; the pawn is pushed ; the king returns to his square ; the pawn reaches the adverse king's second. The king, not in a stale, is compelled to go into a square on the second rank, abandoning to the adverse king the correspondent square, which is a master-square.

MISCELLANEOUS CASES. It is extremely difficult sometimes to pronounce, whether a single remaining pawn can be queened. A player who is uncertain whether he has the position, or the command of a passage to the master-square, need not lose it, if he seize the spirit of the following rules ; and a marked attention to the third case, after stated, will simplify the necessary calculations.

The *unattended king* should advance to inter-

* Otherwise the white king will go to the side of the board, at the rook's second square ; and if the stronger party, then, push and support his pawn, he will give a stale,—if, instead, he move the king to the bishop's second, and immediately afterwards push the pawn, he will equally give a stale ; if, instead, he move the king to the bishop's second, and then move him to the knight's third, he is only in his former position, and, to force the adversary, must go to the side of the board.

cept the pawn ; but whenever the adverse king is at the side of his pawn, he must suspend this object to move opposite the adverse king, on the third square from him, that is, with one between*, or—if he cannot approach precisely as close—opposite the king, or pawn, leaving three squares between. If he can reach the adversary's fourth square on the same file, the pawn cannot be queened; because the single king, by retiring before the pawn when it is pushed upon him, and by moving opposite the adverse king as often as he removes to the side of his pawn, will, when forced back to the bottom rank, make a drawn game, or win by a stale. If the single king can reach his fourth square of the file, he has the *position* in the following cases ; if the pawn be not at its place, which ever party first moves : if the pawn be at its place, and its king in front, and it be that party's turn to move ;—the contrary, the defensive party at his fourth square, but obliged to move when the adverse king stands at his third square, in front of the pawn, is a lost game to the single king, unless on a rook's file. And, in short, when the pieces are in this relation, except they

* If the single king is already in this relation, and is obliged to move, let him go in front of the pawn at the same distance, gaining and keeping the other order as soon as possible,—or, at the bottom of the board, he will lose, as already stated in the last variety of the second case.

are as far advanced as in the second case, where the margin of the board produces a peculiar result, the position is with the player who moved *last*.

It follows that the *king with the pawn* should advance before it, endeavouring to occupy the fourth square of the file : or, if the pawn have moved, to reach two squares in front ; and he should not move his pawn till obliged, for which a reason will presently be stated. His great preparatory object, is to get such a position as is described in the second case ; and as that is a certain step to victory, so the next described is a certain step to that, or an equivalent.

THIRD CASE. A pawn at the second square of any file, except the rook's; his king at the fourth of the same file; the adverse king on the same file, at the third square counted from his own side. First, the unattended king moves. Toward the side of the board directly; the other king oblique forward, a knight's move from his antagonist;—the defensive king, rather than resign the fourth square of the file, moves opposite to the side of the adverse king; the pawn gives check; the king recedes; the other follows on the same rank;—the weaker player further recedes; the pawn one square;—the foiled king cannot prevent the relative position described in the second case, or the first consequence of that position. Replace the pieces, and let the offensive party first move. The

pawn one square ; the king, if he refuses to retrograde, gets into the same situation as when he had the first move. The benefit of not having moved the pawn is evident ; because it were unavailing for one king, and a decided disadvantage for the other, to be dislodged ; and consuming a move to play the pawn forces the weaker player. Were the pieces in the same relation to each other, but farther along the file, the opening left for the pawn would be the same in its effects. On the possibility of the stronger player's seizing a position similar to this, the calculations for the six centre files will generally turn. To count forward six moves for each king will at most be necessary.

FOURTH CASE. *A black pawn at his king's bishop's second square; the black king at his queen's rook's third square;—the white king at his queen's rook's fourth square.* It is plain, that each king may prevent the other from getting into the fourth square of the pawn's file, which is the master position for either. The black king cannot prevent the white king from reaching the fourth square of the file from his own side ; nor, the white king, the black, from reaching the third square from his side, equally bordering on the contested square ; whichever first moves will, in six moves, shew that the other has the position. Five moves will bring each into the relation just mentioned. If the black then first move, he must either recede,

or move perpetually on the same rank, or push the pawn :—if the white first move, he must resign to the black the position stated in the third case, or one similar.

FIFTH CASE. *A black pawn at his king's bishop's second square; the black king at his queen's rook's second square; the white king at his queen's rook's third square.* The white has the position. *Suppose the black player first to move;*—His king is carried to the next file; the white king moves opposite to him at the distance of three squares between, if the black king continues on the same rank or retrogrades,—and opposite to him, with one square between, if he advances. *Suppose the white king first to move;*—He passages into the next file, neither advancing nor retrograding, by which his relation to the adverse king and pawn, though collateral, is the same as recommended for the unattended king under “*Miscellaneous Cases.*” He must proceed thus, if the other king should keep his rank; and act as if the other had moved first, should he retrograde or advance. The best course for the other is along the rank toward the pawn, ready to take advantage of a false move on your part.

SIXTH CASE. There is a distinct consideration, the possibility of the pawn's being queened unsupported by his king. *A black pawn at his king's knight's second square; the black king at his*

queen's rook's second square;—the white king at his queen's rook's second square. Contrary to the last case, the party moving first has the position. *Suppose the white to move.* If he should go into the rook's third, he would lose the position, with respect to the pawn,—and if into the knight's second, he would lose it with respect to the king,—he therefore goes into the knight's third ; and this case will in all its consequences resemble the last. *Suppose the black to move.* He is sure of the game, whether he play his king or his pawn ;—if he take the knight's third, he is in progress to the position described in the third case.—But it is far better to push the pawn two squares, because it cannot be intercepted.

In calculating whether the pawn may pass to queen unsupported, the difference between its having moved or not, connected with its party having the move or not, is liable to occasion some mistake. To avoid this, and to simplify calculation, consider it, whether it have the move or not, to be pushed as far as it can the next move; and consider the adverse king, if he have the move, to be played two squares—and if he have not the move, one square, on the way to overtake or intercept the pawn. Let the square where the pawn will stand after these anticipated moves, form in idea the corner of a *quadrangle, bounded, in the direction of the file, by the bottom of the*

board, and in the direction of the rank, by an equivalent space. If the king will stand on any part of the quadrangle, the pawn cannot be queened.

SEVENTH CASE. *A black pawn at his king's bishop's second; the black king at his queen's rook's second; the white king at his queen's rook's second.* The stronger player has the move. He should play his king to the knight's third, to keep the position: he would abandon the position by pushing the pawn, which cannot be queened unsupported by its king. At the second move, the black should oblique into the fourth rank.

32. The effect of an *ambuscade* has been adverted to in Sect. 11; and the circumstance of multiplied attacks on the same point, in Sect. 19. These two objects for enterprise and vigilance are sometimes combined in play, so as to exercise intensely a talent for mental calculation. When both are pursued, in unison, to the limits of a great disposable force, the intricacy becomes very deep. Instead of a simple ambuscade, to be opened by the removal of one piece, various positions occur, in which the *ambuscade* is itself MASKED; that is, the pieces that will presently stand in the relations of the assailing and the assailed, are not only separated now by pieces having no bearing in that direction, but also by pawns; so that the opening to be caused by exchanges, optional to one player, and inevitable by

the other, is not obvious; and the player, against which the latent attack is preparing, may be thrown off his guard, or see the unfolding mischief too late. This complicate ambuscade may act along a diagonal, with a bishop *in the lair*,—while a rook or queen sends along a different line a ray of action to the same point. Although this sort of ambuscade is most dangerous when directed against a superior, yet it is not to be disregarded when the removal of the *false shields* would suddenly expose an undefended minor piece, or a pawn to attack.

One advantage from having connected pawns, either in a diagonal chain, or standing abreast, is the power which it gives of accumulating attacks upon a point not obviously menaced by danger, and of removing at will the masking occupants of the field. When a piece of long range has this temporary blockade to its bearing, it is the part of a good player to look through the intermediate tenants of the line, as if they had already vanished into air; they are concealed embrasures, behind which the artillery-men are taking aim, to be cleared away when the battery is ready to open.

Many games will be won or lost, as the player is equal to this difficult subject for calculation.

33. To conclude; let this rule, in connection with the others, be attentively regarded. The changes taking place in the number and stations

of the pieces, the fluctuations in comparative value, and the restitutions or preponderating accessions of force from promoted pawns, must be noted exactly. Farther, as a diminution of force is sometimes compensated by an improvement in position, this must be weighed in captures and exchanges. Throughout the game, previous to moving or taking, trace a prospect to the consequences ; the board being always contemplated before you make a move, as it will be, when made. This provident examination protects from false steps and oversights, and enables you to penetrate the adversary's designs, in order to prepare the proper counter-play. Carry your calculations of the future game from one move to two moves, from two to three, and still further, as practice enables you to do it without distraction. Vigilance will almost supply experience ; and, with experience, it will prevent you from giving any advantage to the adversary, and from overlooking any which he may give to you.

THE
LAWS OF CHESS.

These are transferred to this place from the second volume of Philidor. The Notes are added by the Author of the INTRODUCTION.

THE Laws or Constitutions to regulate the Game, are originally established, either to prevent or decide contests; because, by defining what is capable of diversified construction, by determining points which, without explanation, would be uncertain, they prevent dispute. These statutes, founded in reason, countenanced by custom, confirmed by the practice of the best players, and the approbation of illustrious authors, may be reduced to the XVII. following RULES, which the Society or Club of Chess in ENGLAND have adopted for their code.

LAWS OF CHESS.

I. THE chess-board must be placed in such a manner, that each player may have a white square at his right hand. If a player perceive the board

to be improperly placed, before four moves on each side have been played, he may insist on recommencing the game.

II. He that gives a piece is supposed to have the move, unless it be agreed otherwise. In games without odds, lots must be cast for the move, which afterwards becomes alternate.

III. If a pawn or piece have been forgotten at the beginning of the game, it will be in the adversary's choice, either to begin the game afresh, or to proceed, permitting the piece forgotten to be set in its place.

IV. If it be agreed to give the advantage of a piece, or a pawn, and it have been forgotten at the beginning of a game, it will be left to the choice of him who has suffered by such a mistake, to proceed, or to recommence.

V. A piece once touched must be played, unless it be said, in touching it, *J'adoube*: but if a piece be displaced or overturned by accident, the player in whose set it is, will be allowed to restore it to its place.

VI. If you touch one of your adversary's pieces without saying *J'adoube*, he has a right to oblige you to take it; and in case you touch a piece not prizeable, you, who have touched it, must play your king if you can.

VII. When one has dismissed a piece from his hand, he cannot take it again to play it to an-

other place ; but so long as he keeps his hold of it, he is at liberty to play it where he pleases.

VIII. A player making a false move, must play his king, as in Rule VI. : but no false move can be recalled after the adversary's succeeding move ; so if the irregular move be not revoked in time, the position taken must remain as if it had been just.

IX. Every pawn which has reached the eighth or last square of the chess-board, is entitled to make a queen, or any other piece that shall be thought proper ; and this, *even when all the pieces remain on the chess-board**.

X. Any pawn has the privilege of advancing two squares at its first move : but, in this case, it may, in passing, be taken by any pawn which might have taken it if it had been pushed but one move†.

XI. The king when he castles, cannot in his

* So much of this rule as violates the uniform order of the set, was afterwards rescinded by Philidor. Where two antagonists can agree, that any rule is unreasonable, or inconvenient, they may reject or qualify it, in respect to their own play. With regard to the desirable object of a general concurrence, the experienced reader is invited to consult the APPENDIX, art. *Supernumerary Queens*.

† One square would be more correct : but the language of this tenth rule is retained verbatim ; because the reasoning on which the rule rests, may partly depend on this mode of speaking. EDITOR.

flight exceed two squares, that is, the rook with which he castles must take the square next to the original square of the king; and the latter, leaping over, must be posted close on the other side of the rook*.

XII. The king cannot castle when in check, nor after having been moved, nor if in passing he be exposed to a check, nor with a rook which has been removed from its place: and he that castles when he should not, must play his rook touched, or his king, at his own choice.

XIII. If a player give check without warning, the adversary will not be bound to ward it off; and he may consequently play as if such check did not exist: but if the former in playing the next move, were to say *Check*, each must then retract his last move, as being false, and he that is under check is to obviate it in the prescribed form.

XIV. If the adversary warn you of a check, without however giving it, and you in consequence touch, or move, either your king, or any other piece, you will then be allowed to retract, so long as your adversary has not completed his next move.

* The old way of castling in several countries, and it still subsists in some, was to leave to the player's disposal, all the interval between the king and the rook, along with the squares first assigned them. But the above is the established rule in Great Britain, France, and Holland.

XV. If any one touch a piece which he cannot play without exposing his king to check, he must then play his king; and if his king cannot be played, the mistake entails no penalty.

XVI. When one has nothing else to play, and his king being out of check, cannot stir without coming to a check, then the game is stale-mate. In England, he whose king is stale-mate wins the game*; but in France, and several other countries, the stale-mate is a drawn game.

* The good sense for which the English nation have credit is conspicuous in this rule: the player giving the *stale-mate*, has put the adversary into a position DIRECTLY THE REVERSE of *check-mate*. Mr. Sarratt, nevertheless, wishes to import the neutralizing law, which makes a stale-mate a drawn game. As an unanswerable objection to the British principle, he says, that if it be established, every player might have a two-fold object in view, "that of check-mating his adversary, or that "of compelling his adversary to stalemate him." But, according to his own rule, in a few *situations* which he has mixed with some masterly ones adopted by him, the player may have a threefold object in view: 1. To CHECK-MATE THE ADVERSARY; 2. Having failed with loss, to GET INTO A STALE; 3. Foiled in this, too, to GIVE A STALE. It is extending indulgence to an unskilful or inadvertent mode of approach, to make it indifferent to the player which of the two last happens; and it is encouraging that party who CAN avoid it, to produce that relation of the adverse pieces, which is an opprobrium to the board. Conceive the white king to be at the adverse rook's square, a white pawn at the same rook's second; the black king at his bishop's square: the white has to move. The black king might have

XVII. At all conclusions of parties, when a player seems not to know how to give the difficult mates, as that of a knight and a bishop against the king, that of a rook and a bishop against a rook, &c. at the adversary's request, fifty moves on each side must be appointed for the end of the game : these being accomplished without a mate, it will be a drawn game.

CHAPTER III.

PROGRESSIVE ESSAYS.

WHOEVER has marked the experiments of a pupil in Chess, must have observed a propensity to a variety of moves, which, while appearing to open a field teeming with advantage, lead to disastrous results. Some of these are interspersed in the following examples, and their adverse consequences traced to their source. But, although the object of making these games serviceable to the learner is chiefly regarded in their composition, they contain, it is hoped, some things which the proficient may find novel and well founded.

Let us now attend the pupil at the board, and conduct him through such evolutions as may fit avoided giving such a stale-mate ; shall we grant him indemnity for marring the game ?

him to appreciate and enjoy the enterprise and spirit of CUNNINGHAM, the brilliant promptness at resource of SALVIO, and the comprehension and foresight of PHILIDOR.

FIRST ESSAY.

1.

W. King's pawn 2 squares. (*a*)

B. The same.

2.

W. K. bishop to the Q. bishop's 4th. (*b*)

B. Q. b. pawn 1 square. (*c*)

(*a*) To place the pawns in the centre, and gain room for the action of the pieces, so as not to expose the king, should be the first pursuit. This way of opening, adopted oftener than any other, consults these different intentions.

(*b*) The queen's pawn should not be moved a square, to support the king's pawn, without necessity, for two reasons. You obstruct your bishop by it, and if the adversary afterwards oblige you to urge it another square, you lose a move, as using two efforts for what may be done at once. It is proper, therefore, in regular parties, to bring out at this stage either the king's bishop, or king's knight, and to keep the queen's pawn in reserve.

(*c*) The adversary moves this, as a prelude to changing his queen's pawn with your king's pawn, in order to have two pawns in the centre. Philidor [*Analysis, Second Party*] is followed in counteracting this design, till a deviation, in the fourth move of the Black, requires the course of attack, in the rest of this example, to be entirely changed.

3.

W. Q. pawn 2 squares.

B. The pawn takes the pawn.

4.

W. The queen takes the pawn.

Error in the Defence.

4. _____ Q. kn. pawn 2 sq. (d)
5. K. bishop to Qx3. Q. b. pawn another (e)
6. Bishop takes K. b. p. King takes bishop.
chg. (f)
7. Queen to *adv.* Q4, King to his square.
chg. (g)

(d) This impatient transition from defence to attack promises speedy trophies, and yet conducts to failure. The advance of the knight's pawn is seldom beneficial at the beginning of the game; and it should be followed by a preparation to guard the rook. When the *diagonal is thus opened*, it appears, from comparing the King's and Queen's Gambits, that the rook cannot be so well secured on the queen's side as the king's. The proper countermove may be seen in Philidor's *Third Regular Party*

(e) Pursuing a course of annoyance begun too hastily.

(f) You might have offered check-mate, with your queen at his queen's 4th, but then he would have pushed his Q. b. pawn upon your bishop. You would have obtained, what you will now obtain, a rook and a pawn for a bishop,—with this difference, that his king would have retained the privilege of castling, and, with it, facilities to attack your queen, which are now abridged.

(g) This is a good example of a *divergent check*.

8. Queen takes rook. Q. knight to QB3. (h)
9. Q. r. pawn 2 sq. (i) Queen *gives check*. (k)
10. Q. KNIGHT INTER- K. knight to K2.

POSES AT B3. (l)

11. Bishop to *adv.* Kx4. King to Q.*
12. K. KNIGHT to KB3†. K. r. pawn 1 sq.
13. Bishop takes knight. Bishop takes bishop.
14. Castles on K. side. Q. kn. pawn to *adv.* 4.
15. Q. kn. to *adv.* kn. 4. Rook to KB.

(h) He designs to force your queen, and it will require unremitting address to extricate her.

(i) You propose, by this, to establish a communication between your queen and rook.

(k) He gains a move by the check, and the ambush on the rook prevents you from taking the pawn. In variation, No. 3, *he plays the Q. kn. pawn*, instead of checking, and equally fails.

(l) If the *Q. bishop's pawn covers*, the game is won with difficulty, and only by the sacrifice of a piece; and the most cautious player may lose it, unless he be conversant with the resources of every successive situation.

* In variation, No. 2, *the king to the bishop's 2d.* by which the black loses sooner.

† Should you castle now,—to succeed in liberating the queen, you must lose a rook for a bishop, and the ultimate advantage is only that of a pawn. Although your queen is longer confined, by thus getting out the pieces, and castling on the king's side, yet if you avoid any error in passing through the intricacies which may arise about the 20th move, you retain the difference between a rook and bishop, with the pawn already gained, and win expeditiously.

16. K. rook to Q. Queen to knt's 3d. (*m*)
17. K. knight to Q2. Q. b. pawn 1 sq.
18. K. knt. takes pawn. Queen takes p. *chg.*
19. King to R. Queen to her B4. (*n*)
20. Q. kn. pawn 1 sq. Q. r. pawn 1 sq.
21. Q. knight to *adv.* Q3. Bishop takes knight.
22. Knight takes bishop. King to QB2.
23. Knight takes bishop. Rook takes knight.
24. Queen takes pawn. Rook to QK.
25. K. rook to *adv.* Q4. Queen to *adv.* K3.
26. Queen to 3. Queen takes queen.
27. Pawn takes queen. Q. pawn 1 sq.
28. Q. file p. to 4. Knight to K2.
29. K. rook to *adv.* KR4. King to QB3.
30. Q. r. pawn to *adv.* 4. Rook to QR.
31. Q. r. pawn to *adv.* 3. King to QK3.
32. K. rook to *adv.* QR4. Knight to QB3.

(*m*) To prevent the adverse queen from taking the knight.

(*n*) She might attack the K. knight, by going to your king's 2d. She would defend her own knight; because, were your queen to take the latter apparently exposed, the black rook by a check would force away that white rook which has a masked attack. You should then omit the 20th move, and play as at the present 21st and 22d moves, moving, however, the K. knight first. Then

22. Knt. to *adv.* knt. 4th, *chg.* King returns to Q.
23. Knight takes Q. r. pawn. Knight takes knight.
24. Queen takes knight. Queen to R3.

She is compelled, by the incommodious situation of her king, to offer this exchange.

33. K. rook to QR4. King to QK4.
 34. K. pawn to *adv.* 4. Q. pawn 1 sq.
 35. Q. r. pawn 1 sq. Knight takes Q. file p.
 36. K. rook to *adv.* QR4, King to QB3.
 chg.
 37. K. rook to *adv.* QR3, King to QK2.
 chg.
 38. K. rook to *adv.* Q3. Knight takes Q. kn. p. (*o*)
 39. Q. rook to QK. Knight to QB4. (*p*)
 40. Q. rook takes p. *chg.* King takes pawn.
 41. K. rook takes pawn. Knight to his 2d.
 42. K. rook to *adv.* Q2.
 And easily wins.
-

No. II.

Variation on the Eleventh Move of the Black.

11. —————— King to b2.
 12. K. knight to b3. Q. bishop to r3.
 13. Castles with K. rook. Q. kn. pawn 1 sq.
 14. Q. knight to *adv.* 4. Bishop takes knight.
 15. Pawn takes bishop. Queen takes pawn.
 16. Bishop takes knight. King takes bishop.

(*o*) If he take your Q. r. pawn, check with the K. rook, by which you will gain his rook for the pawn.

(*p*) If his rook take your pawn, you check with K. rook, and exchange before you take his knight; otherwise his rook will give mate.

17. Queen to *adv.* Q.B. K. kn. pawn 1 sq.
18. K. rook to Q. Q. pawn 1 sq.
19. K. kn. to *adv.* K_{K4}. Q. knight to Q.
20. K. rook takes pawn. King takes rook.
21. Rook to Q, *chg.* King to his 4th.
22. Rook to *adv.* Q₄, *chg.* King to b3.
23. Queen takes kn., *chg.* King to kn. 2d.
24. Rook to *adv.* Q₂, *chg.* Queen takes rook.
25. Queen takes Q., *chg.* King to r3.
26. Kn. to *adv.* B₂, *chg.* King to kn. 2d.
27. Knight takes rook. King takes knight.
28. Queen to *adv.* K_{B2}. Bishop to K_{R3}.
29. K. pawn to *adv.* 4.

When this pawn be within a move of becoming a rook, the queen should check at adverse K. bishop's square. Or, should the black bishop previously go to the K. knight's 2d, the queen will mate in two moves.

No. III.

Played from Leader.

9. _____ Q. kn. pawn to *adv.* 4. (a)
10. Q. bishop to K_{B4}. K. knight to r3. (b)

(a) To prevent the rook's file from being opened by changing with the white pawn.

(b) It is in general a bad exchange which leaves a double isolated pawn on the rook's file : but he allows this, as an inducement to draw off your bishop, which prevents his queen from occupying her bishop's 2d. In No. 4, he plays *K. kn. pawn 2 squares.*

11. K. knight to b3. K. knight to b2.
 12. Q. knight to Q2. K. r. pawn 1 sq.
 13. K. r. pawn 2 sq. King to 2.
 14. Q. knight to b4. King to 3.
 15. Castles with Q. rook. K. kn. pawn 1 sq.
 16. K. kn. pawn 2 sq. K. bishop to kn. 2.
 17. K. kn. pawn 1 sq. K. r. pawn 1 sq.
 18. Q. rook to Q2. Queen to K2.
 19. Q. knt. to *adv.* QR4. Q. bishop to QR3.
 20. Q. knight takes knt. Rook takes queen.
 21. Knight takes queen. King takes knight.
 22. K. rook to Q.
-

No. IV.

Played from No. 3.

10. —————— K. kn. pawn 2 sq.
11. Bishop takes pawn. Queen takes bishop.
12. Queen takes bp., *chg.* King to 2. (a)
13. K. knight to K2. Queen takes pawn.
14. K. knight to 3. K. knight to KB3.
15. Q. knight to Q2. K. bishop to Kk2.
16. Queen to *adv.* QB2. K. bishop to KR3. (b)
17. Castles. Bishop takes knight.
18. Q. rook takes bp. Rook to Q.
19. K. b. pawn 2 sq. Queen to *adv.* KR3.

(a) In No. 5, *Q. knight interposes.*(b) In Sub-variation, *K. knight to adv. 4.*

20. K. rook to Q. Queen to *adv.* K_K4.
21. Knight *gives check.* King to b.
22. Q. to *adv.* Q3., *chg.* King to his square.
23. Queen takes K. kn.

And wins.

Sub-Variation.

16. —————— K. knight to *adv.* 4.
 17. Castles. K. knight takes K. b. p.
 18. Q. rook to K_K. Queen to *adv.* K_R3.
 19. K. kn. *gives check.*
-

No. V.

Played from No. 4.

12. —————— Knight interposes.
13. K. knight to K2. Queen takes pawn.
14. K. knight to 3. Q. pawn 1 square.
15. Q. knight to Q2. K. knight to K2.
16. Queen to *adv.* Q_B2. K. knight to Q_B3.
17. Castles with Q. rook. Queen takes K. b. pawn.
18. Q. kn. to Q_B4.

Will win easily.

SECOND ESSAY.

THE BLACK MOVING FIRST.

1.

- B. King's pawn 2 squares.
W. The same.

2.

- B. K. bishop to Q. bishop's 4th.
W. The same.

*Error in the Attack.*3. Queen to *adv.* KR4. (a) Queen to K2. (b)

(a) As the course to be pursued by one player depends in a great measure on that pursued by the other,—this example is given, that the pupil might not be surprised into a defeat, or uncompensated loss, if an opponent should adopt this radical step. The Attack is premature; the Defence is proposed as a safe model.

(b) She thus prevents the adversary, as well from taking the king's, as from taking the bishop's pawn.

The reader will perceive, that, had the second player omitted to guard the K. bishop's second square, the game might have been decided in four moves; which early victory over inexperience or negligence is called the *Scholar's Mate*. The game may indeed be finished by the second move of the second player; but there requires so much fatuity to permit this, that it has the name of the *Fool's Mate*. Thus:

Error in Opening.

1. K. b. pawn 1 square. K. pawn 2 squares.
2. K. kn. pawn 2 squares. Queen gives checkmate.

4. K. knight to B3. (c) Q. pawn 1 sq.
5. K. kn. to *adv.* kn. 4. (d) K. knight to B3.
6. Bp. takes pawn, *chg.** King to Q.
7. Queen to Kr4. K. rook to K_B.
8. K. bp. returns to Q_B 4. K. knight takes pawn.
9. K. knt. to *adv.* K_B 2, K. rook takes knight.
chg.
10. Queen takes knight. K. bp. takes pawn, *chg.*
11. King to Q. K. rook to *adv.* K_B 4.

The preceding moves are from *LOLLI, Capitolo XIX. Paragrafo Terzo*, note (a), third alternative. He finishes the game as follows :

12. Queen to *adv.* Q4. Q. b. pawn 1 sq.
13. Queen to *adv.* K_K, King to Q_B 2.
chg.
14. K. bishop to K2. K. kn. pawn 1 sq.
15. Queen to Q_K 3. Q. bishop to K3.

The second player has gained a pawn, with a superior position; advantages amounting to a winning game.

ORIGINAL VARIATION.

The following principal Variation, with the two Back-games, are by the Author of the Introduction.

- (c) He brings two pieces to bear upon your K. pawn.
 - (d) He brings three pieces to bear upon your K. b. pawn.
- * The queen may take; and the game will not be sooner lost.

9. Q. pawn 2 squares. Knight takes K. b. pawn.
10. Knight to *adv.* KB2, Rook takes knight.
chg.
11. Q. bp. to *adv.* K_K4. Rook protects the queen.
12. Pawn takes bishop. Knight takes rook.
13. Bishop takes rook. Queen takes bishop.
14. Queen takes queen. Pawn takes queen.
15. Q. knight to B3. Q. bishop to K_B4.
16. K. bishop to Q3. Q. bishop to K_K3.
17. Bishop takes bp. Pawn takes bishop.
18. King to his 2d. Q. knight to B3.
19. Rook takes knight. Knight checks.
20. King to Q3. K. b. p. another square.
21. Double pawn takes. Pawn takes pawn.

This seems slightly better for the *Attack*, than LOLLI's counterplay ; yet the second player will still win by the strength of his pawns, if he do not push them inconsiderately.

No. II.

Error in Defence, more than counterpoising Error in Attack.

5. _____ K. knight pawn 1 sq.(a)

(a) PHILIDOR says [Back-game to Fifth Regular Party] that the king's knight *may* be moved here. It will appear that it *ought*. Compare the result of this process with the principal game.

6. Bp. takes p. chg. (b) Queen takes bishop.
7. Kn. takes queen. Pawn takes queen.
8. Kn. takes the rook (c) K. knight to b3. (d)
9. Q. pawn 1 sq. Q. bishop to K3. (e)

(b) If the black adopt this alternative, PHILIDOR's direction is, to take with the queen, and you will gain a piece : but there leaves the position, as if victory were easy. It is fair to conclude, that, calculating on gaining a piece, he did not weigh other circumstances, nor pursue the experiment sufficiently. This alternative is far better than *retreating with the queen*.

(c) Let us review the board and balance the forces. Reckoning his knight as lost, you have no advantage. Against the value of his knight and bishop, set down the value of your rook and pawn, according to the *Scale of Powers*. The queens may be paired off :

Black has lost— <i>bishop</i> , 3½	White has lost— <i>rook</i> , 5½
And will lose— <i>knight</i> , 3	<i>pawn</i> , 1
—	—
6½	6½

It appears that the gain of a piece is merely nominal. As you have a pawn doubled in the worst manner, and must lose some moves to take his knight, perhaps no play could substantiate any superiority of situation on your part.

(d) If you were to proceed to take his knight with your king, the latter would get into an embarrassed situation,—by the adversary's moving his queen's knight's pawn 1 square, seating his bishop on the great diagonal, and then moving his king's bishop's pawn two squares.

(e) Were your knight to attack his rook's pawn, or rook, you would lose moves, or have the knight forced.

10. K. rook to K_B. (*f*) Q. knight to Q2. (*g*)
11. K. b. pawn 2 sq. Pawn takes pawn. (*h*)
12. Bishop takes pawn. King to 2. (*i*)
13. Q. b. pawn 1 sq. Rook takes knight.
14. Q. pawn 1 sq. K. bishop to Q_K3.
15. Bishop to *adv.* K_K4. K. r. pawn 1 sq.
16. Bishop to K_R4. (*k*) Rook to K_B.
17. Q. knt. to Q2. King to his sq. (*l*)
18. K. r. pawn 1 sq. (*m*) Q. b. pawn 2 sq. (*n*)
19. Q. pawn to *adv.* 4. Q. bishop to K_K.
20. Castles. Q. bishop to K_R2.
21. Q. rook to K. K. knt. to his sq. (*o*)

(*f*) Had he castled, his bishop's pawn, which is to make an opening, could not have moved.

(*g*) Your pieces are played out to prevent the knight's escape, should his rook's action open on the bishop's file.

(*h*) Had you suffered him, either to take with his pawn, or to push it on your bishop, the danger of his approaches would have been greater.

(*i*) Had you castled, he would have attacked your knight with his bishop;—the consequence would be, that you could not take his knight without surrendering your own.

(*k*) His object is not to exchange, but to gain a piece.

(*l*) To frustrate his design of obtaining your knight by accumulated attacks, you withdraw your king: but nothing will retrieve the game. In Variation, No. 3, *Q. b. pawn 2 squares*.

(*m*) To prevent your knight from entering his game.

(*n*) This necessarily either breaks his pawns, or causes them to be advanced in less tactical order.

(*o*) You had better remove the knight to an incommodious seat, than let two pieces be occupied merely to guard him.

22. Rook takes rook. Knight takes rook.
 23. Knight to Q_B4. K. bishop to Q_B2.
 24. K. pawn 1 sq. Pawn takes pawn.
 25. Knight takes pawn. Bishop takes knight.
 26. Rook takes bishop, King to B2.
 and *chks.*
 27. Rook takes pawn. K. knt. to B3.
 28. Bishop takes knight. King takes bishop.
 29. Rook takes pawn, *chg.* King to his 2d. (*p*)
 30. Q. b. pawn 1 sq. (*q*) Bishop to *adv.* K4.
 31. K. kn. pawn 2 sq. Q. kn. pawn 2 sq.
 32. Q. pawn *gives chk.* King to Q2.
 33. Pawn takes pawn. Knight to K3.
 34. K. r. pawn 1 sq. King takes pawn.
 35. K. kn. pawn 1 sq. King to his 2d.
 36. K. kn. pawn 1 sq. King to B.
 37. K. r. pawn 1 sq. King to knt's. 2d.
 38. Rook *gives chk.* King to B3.
 39. Rook takes pawn. King to knt's. 4th.
 40. K. kn. pawn 1 sq. (*r*) Bishop to K_R2.

(*p*) Had you moved your king to his fourth, he would have pushed his pawn—resigned his rook for the bishop, to draw away the knight—and made a queen.

(*q*) It were improper to push his most advanced pawn; he therefore supports him, that you might not gain a pawn by playing at double points with your bishop.

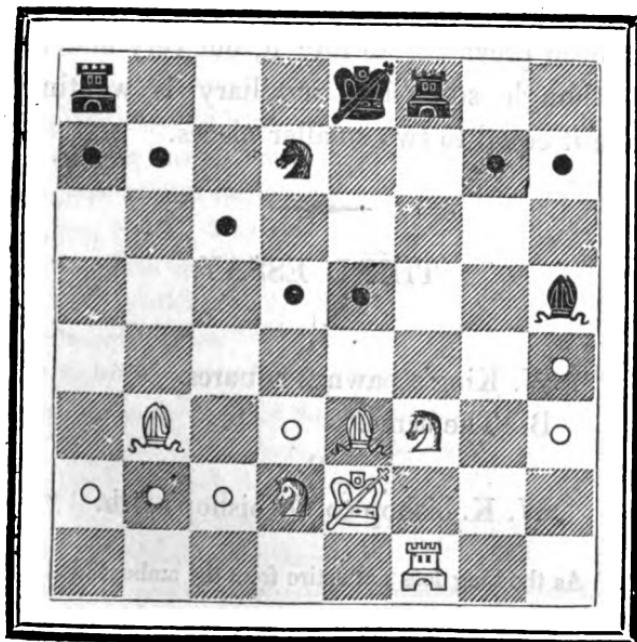
(*r*) Black could win, *by pushing his pawn on the queen's side:* but it may tend to improvement to play as if he had those only on the king's side.

41. Rook to *adv.* K2. King to B3.
 42. Rook to *adv.* Q2. Knight takes pawn.
 43. K. r. pawn 1 sq. White must resign either the
 bishop or the knight.
-

No. III.

Played from No. 2.

POSITION OF THE PIECES.



F 2

17. _____ Q. b. pawn 2 sq. (a)
 18. K. pawn to *adv.* 4. (b) Q. pawn takes pawn.
 19. Pawn takes K. file p. Knight takes pawn.
 20. Knight to K4. Q. knight to Q2.
 21. Castles. Bishop takes pawn.
 22. Knight takes knight. Knight takes knight.
 23. Rook takes knight. Rook takes rook.
 24. K. rook to K_B.
-

It appears from these results, that the rook, the second piece in power, is not superior to the knight or bishop in the slight degree at which it has been prevalent to rate it, but very materially so—though something auxiliary is wanting to make it equal to two smaller pieces.

THIRD ESSAY.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

(a) As the king does not retire from the ambuscaded check, the adversary can win a piece.

(b) He before pushed his queen's pawn upon your bishop; his plays changes with yours: nothing is to be done by routine.

Error in the Defence.

2. _____ Q. knight to B3. (a)
3. Q. b. pawn 1 sq. K. r. pawn 1 sq. (b)
4. Q. r. pawn 1 sq. (c) K. kn. pawn 1 sq. (d)
5. Q. pawn 2 sq. Pawn takes pawn.
6. Pawn takes pawn. K. bishop to kn. 2.
7. K. knight to B3. Q. pawn 1 sq.
8. K. r. pawn 1 sq. (e) Q. bishop to Q2. (f)
9. Q. knight to B3. (g) K. knight to K2.
10. Q. bishop to K3. (h) Castles.

(a) To attack your queen's pawn, or your bishop, as the play may require. The defence by this counter-move is inefficient: but the inferiority to which it leads is slow in unfolding.

(b) He permits you to place two pawns in the centre, proposing afterwards to break them. His rook's pawn moves to keep off your queen's bishop from his knight's 4th.

(c) Now to push the *queen's pawn*, would be wrong. *Vide Variation, No. 2.* This move should be first made, to prevent his bishop from checking.

(d) In Variation, No. 4, *Q. pawn 1 sq.* which also fails to make an equal game.

(e) Were you to suffer his queen's bishop to attack your knight, his game would be much stronger.

(f) That his Q. knight may attack your K. bishop, without being lost by a check from your queen.

(g) The adverse queen cannot go to her king's 2d, without being embarrassed by this knight.

(h) Were you to play *queen to knight's 3d*, attacking two pawns, he would offer you the less valuable, which you could not take without losing one in the centre. *Vide Variation, No. 3.*

11. Queen to 2. King to R2.
12. Castles with Q. r. (i) Q. knight to R4.
13. K. bishop to R2. Q. kn. pawn 1 sq.
14. K. rook to 2. Q. b. pawn 1 sq.
15. K. r. p. another sq. Q. bishop to K3.
16. King to QK. (k) Bishop takes bishop.
17. King takes bishop. Q. knt. to adv. QB4.
18. Queen to 3. Knight takes bishop.(l)
19. Pawn takes knt. (m) Q. pawn another sq.
20. K. pawn to adv. 4. K. b. pawn 1 sq.
21. Pawn takes pawn. Bishop takes pawn.
22. K. knt. gives check.* Bishop takes knight.(n)
23. Pawn takes bishop. Knight to his sq.
24. Pawn takes pawn. Queen to KK4.
25. Pawn in K. file 1. K. rook to B2.
26. Pawn takes pawn. Pawn takes pawn.

(i) Though your pieces are well advanced on your own section, they cannot at present enter his game with advantage. You castle on this side, to carry a greater force against his king.

(k) This seems the best of several alternatives. Were you to push the queen's knight's pawn 2 squares, it had assisted the adversary to make an opening on your king. And had you taken his bishop, his pawns would have united in the centre.

(l) This removal is a considerable relief to him.

(m) You choose to double the pawn rather than reprise with the queen; because he can take off your K. pawn by pushing that of his K. bishop: now you have one in reserve on the file.

* You might now push *K. r. pawn another square.*

(n) In Inferior Variation, *pawn takes.*

27. Queen to *adv.* QK4. Q. rook to Q.
28. Q. rook to K. Queen to *adv.* Kk3.
29. K. rook to its sq. Queen takes pawn.
30. Q. rook to Kk. Queen to *adv.* QB2.
31. Queen to *adv.* QB3.

And will win.

INFERIOR VARIATION.

Second weak Move in Defence.

22. _____ Pawn takes knight.
 23. Pawn takes p. *discg.* King to knight's 2d. *chk.*
 24. Pawn takes bp. *chg.* King takes pawn.
 25. K. file pawn 1 sq. Pawn takes pawn.
 26. Queen takes pawn. King to B2.
 27. K. rook to *adv.* 2, *chg.* King to his sq.
 28. Q. rook to K. K. rook to B2.
 29. Q. takes K. b. pawn.
-

No. II.

Played from Leader.

Error in Attack.

4. Queen's pawn 2 sq. Pawn takes pawn.
5. Pawn takes pawn. K. bishop *gives check.*
6. Q. knight to B3. (a) K. knight to B3.

(a) How premature was the advance of the *queen's pawn*, at the fourth move, now begins to appear. When the movements in attack are better concerted, the second player is fre-

7. Queen to 3. Q. pawn 2 sq.
 8. Pawn takes pawn. Knight takes pawn.

It is perceptible that the Second Player has a slight advantage in position, inasmuch as you have an isolated pawn, and the black pieces already brought into play, are not confined by any ambuscade attack.

No. III.

Played from Leader.

Error in Attack.

10. Queen to her knt. 3d. King castles.
 11. Qu. takes Q. kn. p. Q. rook to kn. sq.-(a)

quently compelled, as one of the best early moves, to accept the COUNTER-BISHOP GAME; and on your placing the pawns in the centre, to check, as he has just done, with his *king's bishop*, after having played it to Q. bishop's fourth: whereas now you allow him the same counter-attack without losing a move. On your part, instead of covering with the *queen's bishop*, which is generally eligible, as tending to preserve the attack, and provide support for the two advanced pawns, you are compelled to interpose the *queen's knight*, as a mitigated inconvenience; for although this allows him to bring another piece, the *king's knight*, into play, and to divide your pawns, the other alternative, namely, *interposing the bishop*, would enable the adversary to win a pawn, for example :

6. Q. bishop interposes. Queen to K2.
 7. You cannot prevent the loss of a pawn.
 (a) He must not at present take your *queen's pawn*, because, by exchanging knights, you would force him to abandon his *king's rook's pawn*.

12. Queen to *adv.* QR3. Q. rook to QK3.
 13. Queen to R4. Knight takes pawn.
 14. Queen to her sq. Knight takes knt. *chg.*
 15. Queen takes knight. Q. bishop to K3.
-

No. IV.

Played from Leader.

4. _____ Q. pawn 1 sq.
5. Q. pawn 2 sq. Pawn takes pawn.
6. Pawn takes pawn. Queen to K2.
7. Q. knight to QB3. Q. bishop to KB4.
8. K. b. pawn 1 sq. Castles.
9. Q. knight to *adv.* Q4. Queen to K.
10. K. knight to K2. Q. bishop to KR2.
11. Castles. K. kn. pawn 2 sq.

The fourth move of the black in this variation, like that in the game, enables him to break the white centre pawns at discretion, but will not exempt him from defeat. The white by pushing his pawns on the left wing, supported by pieces, will have an attack on the adverse king, which, skilfully conducted, will decide the contest before the second player, whose position is confined, can effect a similar opening.

SCALE OF POWERS.

THE introductory chapter classes the pieces in the order of their relative values : but nothing is there indicated of the *ratio in value*, which two or three inferior pieces bear to a superior, or two superior ; as the introduction of minute discriminations, before the attainment of some practical knowledge, might have perplexed the reader. *Position* frequently avails more than *Comparative Force*. But where the game has proceeded equally as to position, the propriety of accepting or declining an exchange, depends on a balance of the value of the pieces. The following scale is, therefore, presented, as a measure for calculating the gain or loss in mixed exchanges :

The Pawn . . .	1,01 or neglecting minutia	1
Knight. . .	3,23	3½
Bishop . . .	3,62	3½
Rook . . .	5,55	5½
Queen . . .	10,1	10

Speaking independently of position, the values of the pieces are to each other in this proportion, which is the proportion of their powers. The PAWN has, in its *capacity of promotion*, a dormant value,

which is included in the estimate. The nature of the game puts the king's value above competition.

This theoretical scale agrees, in the main, with the PRACTICAL BALANCE OF POWERS at the end of this *Investigation*, derived from PHILDOR and LOLLI; and may assist to measure the force of many combinations not to be found there.

The Author of the Introduction has to explain the principles upon which the calculation is founded. First, the BOARD, which is the *field of action*, consists of *sixty-four squares*; secondly, the MOVE of every piece bears a tangible and definite proportion to the entire field, and this proportion is an element of power. On these two bases, it is possible to construct an ELEMENTARY SCALE, by which the force of each piece may be accurately measured; first, in relation to the board, and then in competition with all the pieces of a different class.

This method is quite distinct from the empirical one of estimating the values of the pieces merely by their *apparent* force in play; for although the latter is quite sufficient to determine that the queen is stronger than the rook; and the rook, than the knight or the bishop; and to establish similar points of palpable superiority; yet it is plain, from the disagreement between LOLLI

and PHILIDOR respecting the *worth of a minor piece*, expressed by a correspondent *number of pawns*, (cited below, under “PRACTICAL BALANCE OF POWERS,”) that it is inadequate to furnish a standard to be relied upon, for measuring minute degrees of difference in mixed exchanges of the pieces and pawns: yet these minute differences of value, when involved with other small advantages, accumulating in the progress of play, may amount to something decisive.

I. *Elementary Powers and Properties.*

These are found by actual experiments on the board; as a prelude to calculating the ultimate forces and aggregate values which are generated from the elementary powers, under the average circumstances of play.

1. RANGE OF ACTION, WITH THE BOARD OPEN.

Of three classes of the pieces, namely, the bishop, the rook, and the queen, the *step is bounded only by the board*. The ROOK alone is not contracted by standing at the margin of the board, owing to its rays of action going off parallel with the sides of a quadrangle; whereas all the other pieces have most power in one of the sixteen centre squares.

Of the classes affected by removal from the centre of the board, the QUEEN is the least so,

and only in the proportion of the bishop's move to the whole power. The greatest number of squares which she can command is 27 ; and the least 21.

The **BISHOP**'s local force fluctuates from the maximum 13, to 11, 9, 7.

The **KNIGHT** exercises its full range 8, when standing on one of the sixteen centre squares; removed from these, its bearing is contracted to 6, 4, 3 ; and in the angle to 2 squares.

This contingent reduction of the local force deserves some attention in play; for although the temporary abridgment of a piece's action, caused by receding from the centre of the board, is never to be put in competition with a greater object; yet if a bishop or a knight, be kept without sufficient cause in the margin, or in the angle, it will scarcely have half its proper weight in play.

Assuming that in play a piece will occupy, by turns, every square within its range of transit, its rays of action extend thus :

The pawn to 2 squares on any one of the 6 centre files ; and, on either of the rooks', to 1 . . 1,75.

The Knight	5,25.
Bishop	8,75.
Rook	14.
Queen	22,75.

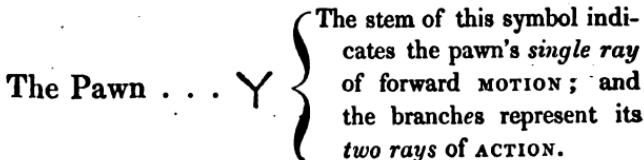
In order to estimate some farther properties of

the exchangeable pieces, it is necessary to state, that the king's move extends to 6,5625 squares, coinciding with the queen's rays of action.

The *square on which a piece stands* is not reckoned among those it commands ; because that is the point of weakness, the vulnerable part. Of any piece attacked the position is tenable only when it can be supported or covered ; the assailed cannot remain on the battered square by its own force ; and whenever it can rest secure without retreating, something auxiliary protects it. Nevertheless the value of the *square occupied* is not to be entirely neglected in an estimate of comparative force : but it is to be measured as a distinct point from the properties of ACTION or of TRANSIT.—See title VI. *Covering Value.*

2. RAYS OF ACTION AND OF MOTION.

The rays of action and of motion coincide in all the classes, except the PAWN. In figure they may be expressed thus :



Knight . . .

Bishop . . .

Rook . . .

Queen . . .

In the middle of the board the *number of rays* correspond with these symbols: at the sides and angles they are contracted in different degrees: and the pieces occupying all the squares alternately, their rays project according to the following equation :

Pawn	1,75	points.
Knight	5,25	points.
Bishop	3,0625	lines.
Rook	3,5	lines.
Queen.....	6,5625	lines.

It is observable, that both in this and the first elementary property, the power of the QUEEN is exactly the united powers of the BISHOP and ROOK; and yet her practical power greatly exceeds that of the two, because she condenses into one step both theirs, and can vary their combination.

3. LENGTH OF THE TRANSIT LINE.

In all the pieces except the pawn, the *rays of action* coincide with the *rays of motion*; and the LENGTH OF THE LINE ALONG WHICH A PIECE PASSES TO A NEW POSITION, is a little more than the average length of one ray; it merely exceeds it because a transit across the board, though a single line, now and then equals two rays from the centre.

PAWN.—The pawn not moving as it takes, the length of its transit line, and its ray of motion, requires two distinct computations.

First, LENGTH OF ITS STEP to a new position is thus measured. Divide the *number of squares* from its first station to the *promotion line*, by the *steps* which it must make to arrive there.—

$6 \div 5 = 1,2$; the length of the Pawn's *transit line*.

Secondly, It has ONE feeble ray of FORWARD MOTION=1; and this coincides with neither of its rays of action. Hence a pawn is subject to the peculiar disability of being blocked by an adverse piece which does not stand *en prise* with it; a great disadvantage to a separated pawn, or to a pawn which stands last in a diagonal chain. Hence too, the adverse king, queen, or rook may force; and the bishop or knight intercept an unsupported pawn.

To the unit thus found, representing the forward ray of motion, is to be added a small FRACTION, for an alternative which sometimes occurs, namely, the *choice of remaining on the same file by moving forward, or of PASSING TO ANOTHER FILE BY MAKING A CAPTURE*. This alternative is as valuable when it does occur, as if the pawn's range of transit comprehended two squares abreast; and the opportunity to exercise it demands especial deliberation in such cases as the following:—1. When the *pawn is on the eve of promotion*, and it will either give check, or not—retain its new power, or not—as it may be consigned to one or the other file. 2. *When you are*

preparing some combination, apart from queening, in which the pawn will avail, or not—as it shall keep its present file, or oblique to a new one.

**Equation for the Fraction of Alternative, when
a Pawn can change its file by capture.**

AS FAR AS THIS OPTION OCCURS IN RESPECT TO ADJOINING PAWNS, each party must be reckoned by turns to have it offered to himself, and alternately to be compelled to yield it to the adversary; that is, the average share of any one pawn = .5; and this must be again subdivided by 2, .5—which is half the number of squares in a pawn's march across the board, as the rival infantry may be supposed to meet midway.

$$\frac{1 \div 2}{2,5} = .2.$$

Although the same option occasionally occurs in respect to an adverse piece put under the attack of a pawn, yet no value can be assumed for this contingency; because a piece left *en prise* with a pawn has generally either made a capture, or secured a compensation in some other quarter, so that the option of not taking seldom remains; and when a case occurs in which it would be proper to neglect recovering—or winning—the offered piece, it is one of those rare circumstances of peculiar position which afford

no grounds for a general estimate. The value of the Pawn's *transit* is therefore $1,2 + ,2 = 1,4$.

KNIGHT.—The Knight's *ray of local action* is but ONE square in each direction, for the intervening space over which he vaults is a blank untouched by his power. Nevertheless his *Line of Transit* is not to be accounted as uniformly one square; but is in some cases less in value than that, namely, when he has to go to a *contiguous* chequer; which in a diagonal direction consumes two, and on a rectangular line, three moves. When he has to reach a position distant *two squares*, the time of transit varies from one to two and three steps; as the point to be occupied may lie within his local action, or on a rectangular line, or in a diagonal direction. In passing to a *remote position*, the value of his transit sometimes equals two squares, but is never more. On the average, his **LINE OF TRANSIT** is in value a large fraction more than a unit; a result which is thus found.

(a) Length of the Knight's Transit to *occupy* a given square.

If the knight be placed alternately on every chequer, in order to find by experiment *in how many moves he can pass to occupy any given square*, taking both near and remote in succes-

sion, the average number is 2,956. Now, by another experiment, the *equated distance of every square from every other* is determined to be 3,7416. Therefore $\frac{3,7416}{2,956} = 1,265$; which represents the length of the Knight's Line of Transit to *occupy* a given square.

(b) Length of the Knight's Transit to *attack* a given square.

Placed on every chequer alternately, the knight can pass thence to **ATTACK** *every other* in 2,0398 moves. Therefore $\frac{3,7416}{2,0398} =$ length of the Knight's line of Transit to *attack* a given square, namely, 1,834.

In judging which of these two should be taken as a basis for calculating other powers, many indications useful in play unfold themselves.

The knight is a much stronger piece in the hands of some players than others, from their knowing the causes of its local debility in unfavourable positions, and avoiding to bring them into operation. Thus the knight should be moved rather to *attack* than to *occupy* a distant square situate on the margins or in the angle of the board, both because it will consume one move less, and leave the piece less liable to be forced, if unex-

pectedly left without support. In particular, the knight should never be carried into the adverse rook's square, unless to take the rook, or secure some other advantage equivalent not only to the knight's original worth, but to the moves consumed in passing so far. The knight has a desirable position when supported by two pawns in the middle of the board, and is at the same time not assailable by any adverse pawns remaining unmoved. Next to this the knight, otherwise sufficiently supported, stands well on one of the sixteen centre squares, waiting either for two superior pieces to come within the reach of his divergent attack, or standing prepared to combine with other partisans.

As on the one hand, it must be owing either to unskilful play, or to distress arising from previous mistakes, that a knight is ever carried over into the *angles*, or even to the *margin*, of the board on the adversary's side, unless to make a capture which is no doubtful prize, or take a winning part in some combination ; so, on the other hand, circumstances sometimes compel a provident player to retrograde with the knight to the *angles* or *margin* on his own side, either to guard against the approach of an adverse pawn, or to take some invader which it would be ruin to neglect, while his little value to the captor is not a compensa-

tion for drawing the Knight out of play, perhaps into danger or confinement.

For these reasons a MODIFICATION of the two *lines of transit* is adopted in the following titles, namely :

LINE OF TRANSIT to *occupy* every square in turn=1,265. The proportion of this waste of power, which a good player may be compelled to use, is reducible to some occasional retrogression on the eight squares of the first rank on his own side=8.

The LINE OF TRANSIT to *attack* every square in turn=1,834. A circumspect player will use this, compared with the debilitating points by forced flight on the other line, in the proportion of 56 to 8.

$$\text{Therefore, } \frac{1,265 \times 8 + 1,834 \times 56}{64} = 1,762;$$

which is the modified LINE OF TRANSIT adopted as an elementary property.

BISHOP.—The average *length of the line along which a Bishop passes to a new position*, is found by experiment to be 3,171875 on the open board.

ROOK.—The average *length of the line along which a Rook passes to a new position*=4,15625.

QUEEN.—The Queen's *line of transit* is a value compounded of the locomotive powers of the Bishop and Rook. This value is neither their aggregate, found by addition, for that would be

too great ; nor their mean, estimated by equation, for that would be too little. It is the value of the **OPTION** of using either mode of transit that we have to measure. The bishop's step is diagonal, and the rook's rectangular. The power of recourse to both bears an analogy to the superior quantity of an *hypotenuse*, compared with either limb of a right-angled triangle ; that is, if the bishop's *line of transit* be squared, and the rook's squared, and the amounts added together, the square-root of the product will be the value of the queen's *line of transit*. Therefore

$$\sqrt{3,171,875 \times 3,171,875 + 4,15625 \times 4,15625} = 5,228308.$$

In respect to the pieces of *unlimited* step, it might, at first, be supposed that some deduction should be made for the incidental obstructions to which the bishop, rook, or queen, is liable ; and which must frequently intercept a part, and sometimes the whole of the designed movement ; and that this deduction should be proportionate to that which is made from the *range of local action*, under the next title, in order to give the **VAULTING MOTION** of the Knight its due weight. But there is this difference between employing the active *power of transit*, and keeping the piece to exercise in repose its *local action* ; that in the former case, the Knight has no superiority over the other pieces, being equally liable to obstruction. For example, suppose a common position, namely,

all the squares within a Knight's range are occupied by pieces of the same set, or tenanted and commanded by adversaries, so that the blocking pieces cannot be taken without loss:—In regard to its LOCAL ACTION, this is not an obstruction; for the knight either supports a comrade, or confines an adversary in supporting one: but let the same knight be wanted elsewhere, then these impediments to its transit are as much felt as if it had no vaulting motion, because the intervening space is a blank, on which it cannot alight, owing to its passage in any one direction being confined to a single square, and when stopped in the first stage, it is excluded from all the rest of the board.

Recapitulation.

Pawn's line of transit	1,4.
Knight's	1,762.
Bishop's	3,171875.
Rook's	4,15625.
Queen's	5,228308.

II. Equated Range of Local Action, adapted to a Crowded or Open Board.

In Title I. 1. the Range of Action of the three classes whose *step is bounded only by the board*, is measured as if the field were open; whereas the range of the bishop, the rook, and

the queen, is, in play, more or less abridged by the *presence of casual obstacles, intervening between the point of station and the extremity of the piece's range*. Thus, in most positions, the action of any piece of *unlimited* step, will be found to *terminate*—in one or more directions—either upon a comrade which it *supports*,* or an adversary which it *attacks*, before all its rays of action arrive at the margin of the board. This is not the case with the KNIGHT; and in order to give the VAULTING MOTION of the Knight, and the INOBSTRUCTIBLE ACTION of the Pawn, as much influence in the calculation as those properties have in play, it is necessary to construct an equation, by which the range of action of the other classes shall be reduced in proportion to the degree of impediment to which they are liable.

I. EQUATION FOR A CROWDED BOARD.

This equation is nothing more than to assume the casual obstacles to lie in arithmetical progression on the first, second, third, fourth, or still more distant square of each *ray of action*, alter-

* When the king stands within the range of one of his own pieces, the intercepted ray of action terminates on the chequer before the king's station; because there is no *defence by support* to the chief piece. As this incident equally affects the knight, to omit the fractional measure of it, will cause no error in the general proportions.

nately, according to its length, until the proportion of impediment falling to the *range of action* of each piece is exhausted; for example, the queen's action from a stationary point may terminate on objects occupying the contiguous squares, or may run along open files or diagonals to the edge of the board; and the average range will lie between these extremes, that is, between the *open range of action*, (the first elementary property exhibited in title I.) and the number of *rays of action*, (the second property there.)

As the PAWN's small oblique range of action cannot be obstructed, because nothing can intervene, it remains=1,75.

The KNIGHT's vaulting action is unaffected by the intervention of a piece=5,25.

The BISHOP's open range of action is 8,75; and its number of rays=3,0625. Therefore

$$\frac{8,75 + 3,0625}{2} = 5,90675.$$

The ROOK's open range of action=14; and its inobstructible rays=3,5. Therefore

$$\frac{14 + 3,5}{2} = 8,75.$$

The QUEEN's open range of action=22,75; and its lowest term of rays=6,5625. Therefore

$$\frac{22,75 + 6,5625}{2} = 14,65675.$$

But the above equation supposes, that the quantum of casual obstruction falling on the range of each piece, exactly equals the number of rays. Now let us see if this is the case.

Some attenuations of impediment *apparently* presented to the long-rayed pieces arise from the COUNTER-SET REQUIRING SUPPORT. The Counter Set consists of 16 combatants; but as no piece can obstruct an adversary without being supported, $16 \div 2 = 8$.

The greater portion of impediment springs from the *mutual hindrance* which pieces of the SAME SET offer to the local action of one another; and although a negligent distribution of them will make this greater than it need to be, yet the skilful player can only provide for dissipating it gradually by openings and exchanges. At most, 14 pieces of the same Set may stand so as to obstruct the bishop, or the rook; and 15, the queen = 14,2. Four pawns are wanted, *at the beginning of the game*, to cover the principal pieces; namely, THREE, for the king, both in front and diagonally; and ONE to cover the queen in front from the adverse rook, at least until the king is seated in security on another file. The utility of these four pawns as shield-bearers causes them the longer to deny avenues to the *long-rayed* pieces: but the inconvenience to the king's rook is usually surmounted by cast-

ling. As the king's bishop's pawn originally presents no impediment to any exchangeable piece, perhaps 1 may be deducted for it.

Therefore 8 for counter-set + 13,2 for same set = 21,2 maximum quantity of obstruction on a crowded board.

Now the field = 64 - 21,2 = 42,8, field clear, and first rank of the enemy. Hence these equations.

For the Bishop.—As 64 : 42,8 :: 8,75 : 5,86
 For the Rook. —As 64 : 42,8 :: 14 : 9,36
 For the Queen.—As 64 : 42,8 :: 22,75 : 15,22

Field clear
or occupied
by accessible
adversaries.

Which gives for the *quantum of obstruction falling casually to each piece*, as follows :

Bishop.	2,89	impediments.
Rook.	4,64	impediments.
Queen.	7,54	impediments.

These sums do not exactly coincide with the *number of rays of action* in each piece, as the above equation supposes ; but they are sufficiently near ONE TO EACH RAY, so as to make the ORIGINAL sum of obstruction support the assumed proportion.

The service rendered by the pawns which cover the king balances the inconvenience of confining the rook for a time ; and indeed this is the order in which the pieces are generally played out :—
 1. A pawn or two. 2. A knight or a bishop, or both. 3. Often another pawn, sometimes the queen. 4. Castling, or else taking up further

positions with pawns, and inferior pieces—until the rooks can come into play on open files, or files that will be opened. The principal thing, meanwhile, is to bar the adverse knights by pawns or otherwise, from access to pieces which are prevented by surrounding confederates from moving freely; and then, as the pieces can be moved but one at a time, much of the original quantum of obstruction is dispelled by exchanges before it can be felt.

Recapitulation.

P A W N's local action, never intercepcted =	1,75.
K N I G H T's.....	= 5,25.
B I S H O P's in part obstructed =	5,90675.
R O O K's.....	= 8,75.
Q U E E N's	=14,65675.

But in order to produce an equation which will suit an OPEN, as well as a CROWDED, board, the present results for the *long-rayed* pieces must be augmented by *partial compensations for mutual hindrance*, which attend a numerous train of supporters and confederates. For as the above reduction for impediment to the *long-rayed* pieces will be in excess when the board becomes clear; so pieces of this class have some properties which operate as attenuations of impediment while the board is crowded.

2. BY DISCOVERED ATTACKS AND DEFENCES.

This is a converse power to the VAULTING MOTION of the Knight, and contributes to balance that property. The faculty of dissipating an *apparent* obstacle, is not to be confined to discovered checks on the king, which it requires most preparation to effect—nor to discovered attacks on the adverse pieces, for which frequent opportunities occur; but it equally includes discovered defences, by which a *long-rayed* piece without itself moving, is, by the transit of another, brought to support or command a point or line not before touched or penetrated.

The Bishop, the Rook, and the Queen, are the three classes from which attacks can be discovered.

The following are the ratios in which these pieces are abridged in their local action by the effect of a crowded board.

Bishop	3,035.
Rook	4,857.
Queen	7,892.

Now, it requires a distinct calculation for each class, to measure the facility with which the quantum of casual impediment can be dissipated.

Equation for the BISHOP.

To begin with the counter set.—The BISHOP may be obstructed by 4 *adverse* pawns and

2 knights = 6 : the facility, and the advantage, of making a discovered attack through one of these depends on what pieces are ready to co-operate, and the value of the adverse piece behind.

From title V. 1, below, (*power of particular attack,*) is to be constructed a common expression for as many pieces of the same set as are ready to co-operate, namely :

$$\begin{array}{rcl}
 8 \text{ Pawns at ,113 each} & = & ,904 \\
 \text{Queen} & \dots & \underline{3,653} \\
 & & 9)4,557(,506
 \end{array}$$

If the adverse piece to be uncovered be the KING, the Queen may go *en prise* with the covering piece to prepare the opening ; if the Queen, or one of the Rooks, either of the Pawns : but the Knight or Rook can co-operate with the Bishop only by playing directly on the antagonist's shield.

.506 accessible points \times 9 pieces with cognate action
6 interposing antagonists \times 3 moves to effect the discovery = 253.

Further, the bishop may be obstructed by 14 pieces of the *same set*: but it is the part of a good player, so to play his pawns as early to open diagonal lines for attack, and to leave points open on the retiring rays to prevent an advanced piece from being forced. Knights are awkwardly placed when they intercept a confe-

derate bishop's action, unless supported by a pawn, or their intervention be vindicated by some inevitable advantage, or reserved freedom in discovering an attack. The same maxim applies to rooks more strongly.

The 14 confederates are assumed to fall on the 8,75 squares of the bishop's range in this proportion, namely : as 64 : 14 :: 8,75 : 1,914. It is further assumed, that a skilful player will so dispose his pieces as to avoid much of the mutual hindrance which a negligent distribution creates. *Half*, therefore, of the *apparent obstacles* on one or more of the bishop's rays of action may be confederates standing ready to discover an attack.

Therefore $\frac{1,914}{2} = ,957$.

Add together the attenuations of impediment by *both modes of discovery*. $,253 + ,957 = 1,21$.

Equation for the Rook.

The rook may be obstructed by 4 *adverse* pawns, 2 knights, and 2 bishops.

The pieces that may assist it to force a discovered attack are :

8 pawns at ,113 each = ,904

2 bishops ,4875 = ,975

Queen 3,653

$11)5,532(,502$

$,502 \text{ accessible points} \times 11 \text{ confederates to force a discovery}$
 $8 \text{ interposing antagonists} \times 3 \text{ moves consumed}$ $,230$

Further, the rook may be obstructed by 14 pieces of the *same set*. As $64 : 14 :: 14 : 3,0625$. A skilful distribution of the pieces will diminish this one-half: therefore $\frac{3,0625}{2} = 1,531$.

Add together the values for *both modes of discovery*. $,23 + 1,531 = 1,761$.

Equation for the QUEEN.

The queen may be obstructed by 4 adverse pawns, 2 knights, 2 bishops, and 2 rooks = 10.

The pieces that may assist it to force a discovered attack are:

8 Pawns at ,113 each =,904

2 Bishops at ,4875 .. = 975

10)1,879(,187

,187 accessible points \times 10 pioneers
10 shield-bearers \times 3 marches performed =,062.

Further, the queen may be obstructed by 15 pieces of the *same set*. As $64 : 22,75 :: 15 : 5,332$.

A careful provision of avenues will dissipate half this proportion of impediment, and convert it into a mask for attack. Therefore

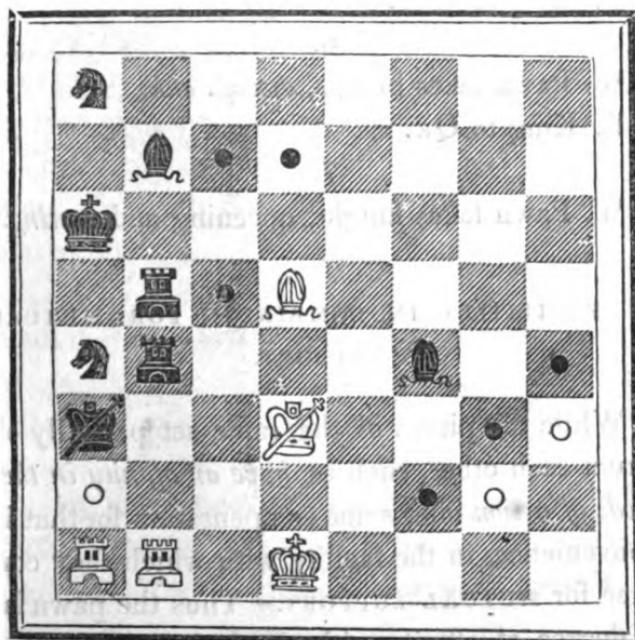
$\frac{5,332}{2} = 2,666$.

Add together the values for both *modes of discovery*. $,062 + 2,666 = 2,728$.

Recapitulation.

Bishop's MASKED POWER ..	1,21
Rook's.....	1,761
Queen's	2,728

The following is a Specimen of the *masked power* of two Rooks, assisted by a Queen and Pawn.



1.

- W. The queen to QK3, chg.
- B. Rook takes queen.

2.

- W. Pawn takes rook, discvg. chk.
- B. King to adv. QK4.

3.

W. Pawn takes knight, *discvg. chk.*

B. King to QR4.

4.

W. Pawn takes rook, *discvg. chk.*

B. King to Qk3.

5.

W. Pawn takes queen, *discvg. chk.*

B. King to QR2.

6.

W. Pawn takes bishop, *discvg. chk.*

B. King to Qk.

7.

W. Pawn takes knight, queening and *mating*.

3. FACILITIES IN COMBINING FOR MUTUAL SUPPORT.

While the pieces of the same set partially obstruct each other, such as *have an affinity in their mode of action* offer some compensation for that inconvenience, in the facility with which they combine for **MUTUAL SUPPORT**. Thus the pawn has a degree of affinity with the bishop and queen. The knight, with no other piece; nor can a knight support a knight, when the offensive action of both is directed to the same point: but their mutual support for mere defence is not easily dissolved by a superior enemy. The bishop com-

bines well with the pawn defensively, and with the queen in attack. The rook operates as congenially with the queen; and no piece so well with one of its own class. The queen supported against the adverse king or queen, returns support, except to the knight.

Pawn.—The *pawn* can thus combine with the *bishop* at squares=2 ; which divided by the field, namely, 64 squares=,03125 : and this again subdivided by 4, as there are only two bishops to combine with eight pawns, reduces the average fraction of mutual support to ,007806.

The *pawn* may stand in the same relation, of returned aid, with the *queen*, and by parity the fraction is ,003906. Add these together=,011712.

Knight.—The *knight* can combine with the kindred *knight* at 5,25 squares ; which divided by 64=,08203.

Bishop.—The *bishops* are incapable of mutual support. *Either* of them however combines with a *pawn*, at squares, in relation to any assigned pawn=2 ; which divided by 64=,007806. Multiply this by 8, the number of pawns=,060648. Divide the last sum by 2, because every pawn moves alternately out of the bishop's field= ,030324.

The *bishop* combines with the *queen*, at squares =8,75 ; which divided by 64=,1367. Add the fractions of mutual support in the two relations= ,167024.

Rook.—The *rook* doubles with the kindred *rook*, at squares=14; which divided by 64=,21875.

The *rook* combines with the *queen* at squares=14=,21875. Add the two identical fractions=,4375.

QUEEN.—In this reciprocity of service, the superior pieces participate in the weakness of the kindred, but contracted range of action.

Thus the *queen* can support any given *pawn*, and lean for support upon it, but at squares=2. Take therefore the fraction of mutual aid, deduced above, under “*PAWN*,” namely, ,03125. Multiply this by 8, the number of pawns=,25.

Adopt the fraction of places for the *bishop* combining with the *queen*, as above=,1367. Multiply by 2, the number of bishops=,2734.

Borrow from the *rook* combining with the *queen* the fraction above ,21875. Multiply by 2, the number of the rooks=,4375.

Add together the three fractions for mutual support, namely, ,25 + ,2734 + ,4375=,9609.

These results, connected with those in subtitle 2, counterbalance the excess of the gross reductions in subtitle 1. In that branch of the calculation, in the second, and in this, all the pieces are supposed to be on the board; and however the quantity of force in the field may fluctuate, the scales in the first, second, and third equations, will compensate for the deficiency or

excess of each other. For if the board is not crowded, so as to make the obstruction to pieces of long range equal to the then too reduced scale of the chief equation; in that case, the removal of so many pieces will diminish the original capacities for **MUTUAL SUPPORT**, in the same proportions; and if the power of *local action* is greater than the equation in subtitle 1 makes it, this of *mutual support* will be less than the current equation indicates.

In like manner, the calculation for the **MASKED POWER** of the long-rayed pieces, tends to correct what would be an excessive allowance for obstruction as the field becomes very open; for when the sets have been thinned by exchanges, the opportunities for discovering attacks gradually diminish.

For this reason the results under the chief equation and the two subtitles are consolidated into one total for each piece, namely :

	Local Action on a crowded Board.	Masked Power.	Mutual Support.	Total Equation for Local Action.
PAWN	1,75		,0117	1,7 17
KNIGHT	5,25		,082	5,332
BISHOP	5,9	1,21	,167	7,277
ROOK	8,75	1,76	,44	11,2
QUEEN	14,65	2,73	,96	18,34

This table is an equation for the entire *local action* of each piece, serving equally for a crowded and open board.

EQUATION FOR FRACTIONS OF LOCAL ACTION.

When, in the subsequent titles, the power of *local action* is but partially involved with other properties, or defects, it is necessary to make only a partial deduction for impediment to the share of local action exercised. For this purpose the following simple equation will serve.

For the Bishop.—As 8,75 : 7,27 :: 1 : ,83

For the Rook. —As 14 : 11,2 :: 1 : ,8

For the Queen.—As 22,75 : 18,34 :: 1 : ,806.

Multiply the respective results by these fractions, to reduce the *unobstructed local action* to the required proportions.

III. *Adverse Equivalent Force.*

As the Queen is more powerful in play, than the *proportion of the field which she commands when at rest* bears to the proportions of it commanded by the other pieces ; so this superiority operates against herself in another respect, namely, by making the *adverse force which is equivalent to her in value*, exclude her from more of the field by a previous possession of the board in one quarter, than she can exclude them from, by occupying

and commanding another division of it. Hence the calculation ought to embrace a statement of the adverse equivalent force.

This should be calculated on the equated scale which reduces the *local action* of the long-rayed pieces, (title II.)

ADVERSE EQUIVALENT FORCE.

The whole force on the Board.	} Value.	8	8 Pawns $\times 1.76 = 14.08$
		6	2 Knights $\times 5.25 = 10.5$
		7	2 Bishops $\times 7.27 = 14.54$
		11	2 Rooks $\times 11.2 = 22.4$
		10	1 Queen . . . = 18.34
		<hr/> 42	<hr/> 79.86 (1.9 against the Pawn.)

The reason why the *adverse equivalent force* is greater than the Pawn's *local action* is, because the Capacity of Promotion gives it a value which exceeds its ordinary power.

Against the *Knight* = 5.7

Against the *Bishop* = 6.65

Against the *Rook* = 10.45

Against the *Queen* = 19.

Whenever the *power of transit*, or a share of it, enters into the current calculation, the *adverse equivalent force* is to be applied to reduce the result, in the same proportion which the part of the board commanded by the equivalent piece or pieces

bears to the entire field. For example, when the queen changes her position she cannot go to all the places whither her power of transit would carry her, because so many points, about 7 on the average, are commanded by the adverse forces in position. So, of the other pieces, in diminished proportion, according to their powers. The above results may be applied, as cases for them arise, in one mode: by multiplying the *amount of power* when the transit is exercised, by the field (64) — (minus) the *adverse equivalent force*, and then dividing the product by the *field*. Or, it may prepare an easier process, to reduce the adverse equivalent force, against each class, to the fraction of a unit.

**ADVERSE EQUIVALENT FORCE REDUCED TO THE
FRACTION OF A UNIT.**

	Differences be- tween the Fra- ction and 1.
Against the <i>Pawn</i> . —As 64 : 1,9 :: 1 : ,029	,971
Against the <i>Knight</i> .—As 64 : 5,7 :: 1 : ,089	,911
Against the <i>Bishop</i> .—As 64 : 6,65 :: 1 : ,1039	,8961
Against the <i>Rook</i> . — As 64 : 10,45 :: 1 : ,1632	,8368
Against the <i>Queen</i> . — As 64 : 19, :: 1 : ,2962	,7038

In applying these fractions in subsequent titles, multiply the *proportion of transit* coming out, by the difference between the appropriate fraction and 1.

IV. General Power of Transitive Attack and Defence.

This property, allied with the facilities for Particular Attack in title V., contribute to make the queen the powerful piece she is.

The power of TRANSITIVE ATTACK—and the option of using it for a converse object, namely, DEFENCE—is measured by involving the *line of transit* successively into the *rays of motion*, and (after reducing the intermediate product by the adverse equivalent force) into the *area of local action*; and taking the square-root of the products.

The Line of Transit is derived from title I. 3.; as the Rays of Motion are from I. 2. They are called *rays of motion* when the directions are counted in which the power of transit can be exercised; and *rays of action* when the lines which the piece batters are contemplated. The Adverse Equivalent Force appears under the last title. The Range of Local Action is derived from title II.

$$\text{PAWN.—} \sqrt{1,2 \times 1,2 \times ,971 \times 1,7617} = 1,432$$

$$\text{KNIGHT.—} \sqrt{1,762 \times 5,25 \times ,911 \times 5,25} = 6,615$$

$$\text{BISHOP.—} \sqrt{3,171875 \times 3,0625 \times ,8961 \times 7,27} = 7,94$$

$$\text{ROOK.—} \sqrt{4,15625 \times 3,5 \times ,8368 \times 11,2} = 11,68$$

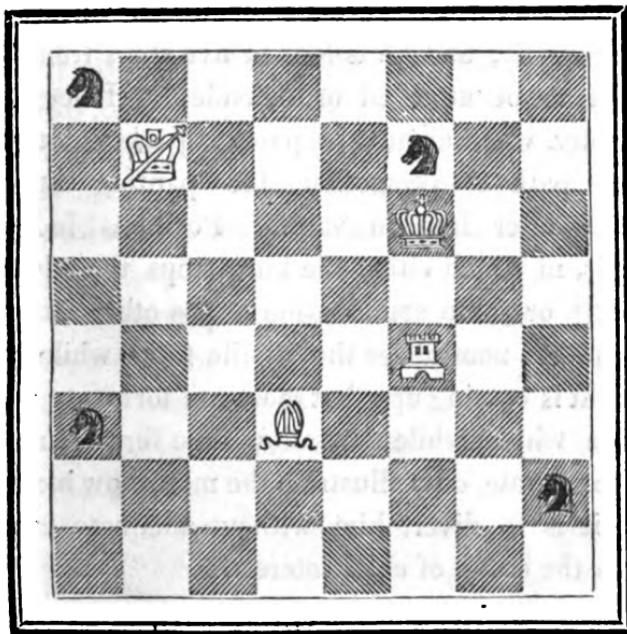
$$\text{QUEEN.—} \sqrt{5,228308 \times 6,5625 \times ,7038 \times 18,34} = 21,04$$

The power of transitive attack resides in the Queen in an eminent degree ; for besides moving as a bishop to attack as a bishop, and as a rook to attack as a rook,—she moves as a bishop to attack as a rook, and as a rook to attack as a bishop ; and the latter branches of force include more positions than the former.

The Knight, however, may be played above this strength, by avoiding to throw it on the feeble points in its *transit*, noticed in title I. 3. Many are the positions in which the knight may be attacked by the queen, or the king ; and although the field be open it cannot save itself by removing. LOLLI has shewn, that the unsupported knight, standing in any *angle of the board*, must fall to the KING attacking diagonally ; and to the QUEEN attacking from any adjoining square ; and standing on any *other point of the margin*, or a *single chequer from the margin*, must fall to the queen attacking close in front. Both the ROOK and BISHOP may *confine* the knight in some relations on the open board, but singly cannot force it.*

* *Osservazioni Teorico-pratiche sopra il Gioco degli Scacchi.* Bologna, 1763, p. 417.

Diagram to illustrate the weak points of the Knight.
It comprehends four positions.



This occasional feebleness, when deprived of the support of other pieces, may be placed in a yet stronger light by noticing, that the *queen could force two knights, were even the kings off the board*; whereas the ability of the queen to force either a single rook, or a bishop, arises entirely from her compelling the pursued piece to take a position in which she can attack both that and the king at the same moment.

Secondly, The *recurring halt* which the Knight must make at every second square in the transit, is palpably felt when some capital object for contention springs up in a remote part of the board, from that in which the last exchanges have thrown the Knight; and he is four or five steps from the point to be attacked or defended. Hence frequently, when an adverse pawn is pacing along an open path to promotion, the panting knight “toils after him in vain.” Positions indeed, occur, in which either the king stops the adverse pawns, or some combination of the other remaining pieces neutralizes the hostile force while the knight is coming up: but these are fortunate accidents, which, while they allow time for the knight to co-operate, only illustrate the more how inelegible it is to divert him, without adequate cause, from the scene of chief interest.

V. *Power of Particular Attack.*

So much depends on attacking the king, that the calculation must be incomplete if this point be not regarded.

The General Power of Transitive Attack will convey a piece into the vicinity of any given square, which becomes an object of contest; but the power of touching that square is not necessarily acquired by approaching it. The facility with which a piece can be brought to bear upon any

individual object, is to be measured by considering both the pursuing piece and the object assailed, to occupy by turns every point of the field.

The result—while it elevates the efficiency of the Queen—exposes some feeble points in the move of those pieces which, by a short step, are disabled from reaching at once a distant object, like the PAWN and the KNIGHT, or which by confinement to a local path in the field, may sometimes be excluded from the given square, like the bishop.

To measure the power of attacking a particular square, the Author of the Introduction has made experiments on the board with all the pieces. As it would be tedious to detail these, he gives only the results.

I. TO ATTACK A GIVEN POINT FROM A NEW POSITION.

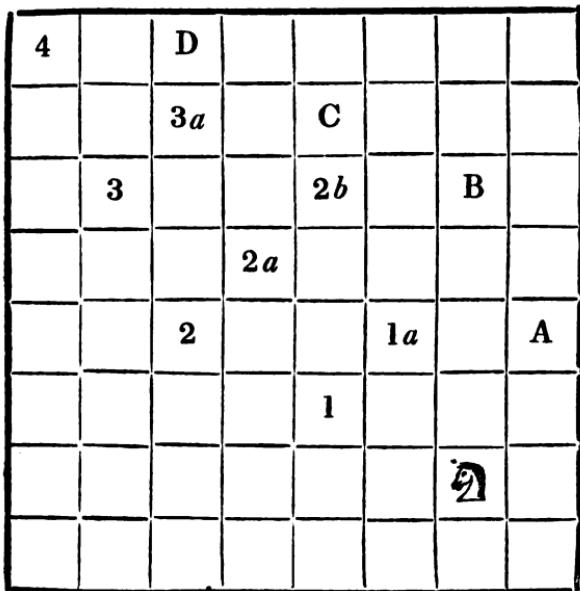
On the open board, that is, supposing the passage to be unobstructed ; and the point to be occupied, not commanded by an adversary :

The PAWN's power = ,141
 KNIGHT's (consuming from 1 to 4 and 5 moves)=1,5254

Note.---The knight has 3,112 *ways** of passing to attack a given square, for in the intermediate stages to a distant station, the field of communication enlarges in *breadth*, as partly

* To find this one elementary property, more than 4000 square—cube—and higher—roots have been extracted.

shown in the annexed diagram, and to a far greater degree than can be so indicated without confusion : but (taking the remote points as well as the near) *to bear on a given point* consumes 2,04 moves. Therefore $\frac{3,112}{2,04} = 1,5254$ compound value of ways and moves, as above.



The BISHOP's power..... 1,5632

Rook's 2,

QUEEN's 7,6296

To attack any given square, the queen has a choice of new positions : first, in the points of a right-angle, like the rook=2 ; secondly, in the points of 1,56 diagonal lines, like the bishop ; and thirdly, in the points of base lines, forming angles with the other two rays of motion = 4,0696, altogether amounting to 7,6296.

The above sums are to be diminished : first, in the degree to which the *transit of each class* is liable to be stopped ; secondly, in the ratio which the *space commanded by the adverse equivalent force* bears to the field ; and thirdly, in the proportion in which *casual impediment reduces the local action of the long-rayed pieces*.

This is to be done by multiplying the present results by the *proportional fractions*.

No equation has yet been constructed of the degree in which the *transit* of each class is liable to be abridged ; for title II. 3. extends only to *local action*, and is confined to the *long-rayed* pieces : both the **PAWN** and **KNIGHT** are liable to be stopped in their transit ; the former by adversaries in front, as well as confederates ; and the latter by pieces of the same Set only, as they happen to stand on some of his rays. The proportion of casual impediment to the transit is the same for each class, except the pawn, namely, 10,2 in 64 ; and for the pawn it is 11,2, because while its liability to be stopped by adverse pieces adds 8 to the sum for the other classes liable to be stopped only by their own set, the exemption from being impeded by confederate pawns takes away 7. Either proportion is easily reduced to a fraction of 1. Thus :

**EQUATION FOR CASUAL STOPPAGE TO THE
TRANSIT.**

**Stoppage to the PAWN.—In the entire field=11,2
— to the OTHER CLASSES 10,2**

Reduced to Fractions of 1, and their differences.

$$\textit{Pawn. } \frac{11,2 \times 1}{64} = ,175 \text{ difference=} ,825.$$

$$\textit{The other Classes. } \frac{10,2 \times 1}{64} = ,16 \text{ difference=} ,84.$$

The proportional fractions for the *adverse equivalent force*, and for *impediment to the local action* are already found : the former, in title III. ; and the latter in title II. 3.

Now, with these elements, to make the required attenuations of power, one process will serve : but the *reduction for impediment to local action* applies only to the Long-rayed Pieces ; while those for *stoppage to the transit*, and the *command of the field by the adverse equivalent force*, must be made twice over for the Knight, because he consumes 2,04 moves to attack any given square, which the long-rayed pieces strike in one.

The first Results of Power, involved into the respective two-fold—four-fold—or treble, causes of attenuation, give these ultimate results.

PAWN.— $141 \times 825 \times 971 = 113$

KNIGHT.— $1,5254 \times 84 \times 911 \times 84 \times 911 = 893$

BISHOP.— $1,5632 \times 84 \times 8961 \times 83 = 975$

— — — Or when the Bishop is single = 4875

ROOK.— $2 \times 84 \times 8368 \times 8 = 1,124$

QUEEN.— $7,6296 \times 84 \times 7038 \times 81 = 3,653$.

So many are the *points* from which the different classes can *attack a particular square not before attacked*.

Observe.—As *half the board* is out of the bishop's field $\frac{975}{2} = 4875$. The latter is the value of the bishop's *accessible points*, when he attacks singly; or when, at the end of the game, his confederates are too feeble to force the adversary which is sought to be attacked into his field: but in combining with powerful confederates to give mate, the former sum remains unreduced.

Take ,4875 : as the result under this subtitle, to be added to the values of other properties; which slight reduction will sufficiently correspond with the few cases in practice, when the bishop's confinement to diagonals of the same colour is really felt, as yielding to the adversary some permanent shelter from his attack. But leave both the higher and lower sums, to be involved with other modifications of power in subsequent titles, as circumstances may require.

These fluctuating results for the bishop show why a Knight is sometimes stronger than a single Bishop.

2. TO PRESERVE AN ATTACK ON A GIVEN POINT.

When a piece is employed either for attack or defence, it is important that its intended service be not destroyed by an adversary moving on it; particularly when checkmate is offered by either party.

If compelled by an assailant to remove, the different classes can preserve a bearing on the square already battered or defended, from *new points to which the piece dislodged may retire*, in the following proportions :

The Pawn	=0
Knight	=0
Bishop	=3,3634
Rook	=4,9444
Queen	=7,6939.

In this respect, the Knight shares in the debility of the Pawn, in a mitigated degree, abandoning the command of an identical square at the moment of changing its position, but with the ability to resume it in another move : whereas the pawn, if compelled to relinquish a point of local action on which any thing depends, never can recover it.

The Bishop preserves the command of a given square, only by retiring on the same diagonal ; the Rook to retain a particular bearing must keep the same rank or file. The Queen has a greater number of optional points, through her being able to preserve the attack, by moving not merely on the same file or diagonal, but as well on base lines, with which her rays of attack make angles in running to the individual object.

It should be explained that the *command* of a *vacant* square, as well as the *attack* on an *occupied* one, is measured in the above results, that is, half the space in the diagonal, or file, beyond the given point of bearing, is assumed to be open for the dislodged bishop, rook, or queen, to remove to ; a possibility that is always realized when the object is to *retain the command of an open field*, often as important as that of maintaining an assault.

The above results must be diminished by a treble reduction, for *casual stoppage to the transit*; the *command of part of the field by the adverse equivalent force*; and the incident of *partial impediment to local action*.

This may be done by one process, multiplying by the fraction of threefold reduction. [Borrowed from title X. 2.]

Power of preserving an attack, thus reduced:

$$\text{Bishop's } 3,3634 \times .624 = 2,1$$

$$\text{Rook's } 4,9444 \times .562 = 2,78$$

$$\text{Queen's } 7,6939 \times .478 = 3,67.$$

These intermediate results assign to the queen singly less power to preserve an attack than the bishop and rook possess together. But each sum is merely a QUANTITY, which must be farther attenuated by taking the square-root, as the mean proportional VALUE of having so many points to select from; and the FINAL VALUE of the root is attained by multiplying it into the *equated local action* of the piece, (title II. 3.) and dividing by 5,25 as a common divisor, to correspond with the case of the power in question being directed to less than a quarter of the board.

$$\text{BISHOP.— } \frac{\sqrt{2,1 \times 7,27}}{5,25} = 2$$

$$\text{ROOK.— } \frac{\sqrt{2,78 \times 11,2}}{5,25} = 3,54$$

$$\text{QUEEN.— } \frac{\sqrt{3,67 \times 18,34}}{5,25} = 6,55.$$

3. ALLOWANCE TO THE PAWN AND KNIGHT FOR APPROXIMATING COMPENSATIONS.

The first maxim to be founded on the disability of *not maintaining an attack on an identical*

square, if compelled to remove, is, not to engage either the Pawn or the Knight in a combination, which cannot be completed before it will be liable to be dislodged by the access of an antagonist. On this account it is often proper, when several pieces must co-operate, to bring the long-rayed pieces first to bear on the point assailed, and to plant the pawn or the knight last in position.

Still when the object is defence, the deficiency of never commanding the same square, while changing position, is felt as a positive weakness.

The first alleviation is, that sometimes a pawn stands ready to replace the pawn; or a knight, the knight. The value of this subterfuge is :

$$\text{For the Pawn . . .} \frac{113}{2} = 0565 \\ \text{Pawns.}$$

$$\text{Knight . . .} \frac{893}{2} = 4465. \\ \text{Knights.}$$

The second resource which approximates to a compensation, is, the occasional ability to parry the blow obliquely, by making a counter attack in another direction.

The value of this for the Pawn=,113 accessible points \times ,8 fraction of twofold reduction=,0904. Add the first alleviation to this=,1469.

If the knight can give check at the moment, he gains time for a second move, to a position for

resuming the attack or defence. The value of this chance for the Knight=,893 accessible points $\times .765$ fraction of twofold reduction=,683. Add the first alleviation to this=1,1295.

Multiply these allowances by the *equated local action* of the piece ; and divide by 5,25 to bring the results to the scale of subtitle 2.

$$\text{Pawn} \dots \dots \dots \frac{1469 \times 1.75}{5.25} = .049.$$

$$\text{Knight.} \dots \dots \dots \frac{1,2955 \times 5.25}{5.25} = 1.29.$$

Recapitulation.

Bishop.	=2,	}	Value of preserving an attack.
Rook.	=3.54		
Queen.	=6.55		

Pawn.	=.049	Value of chance of not being disturbed, and of partial com- pensation when forced away.
Knight.	=1.29	

VI. Covering Value.

The Pawn alone has a *positive Covering Value*. It has been remarked, under title I., that the *square on which a piece stands* is the point of weakness, the place in which it is vulnerable. Therefore it can only keep its station, when attacked; by being covered or supported ; and on the other hand, the only case in which the *square occupied*

has the value of a *unit* is, when the piece battered acts as a shield to some piece behind. The comparative value of the pawn rises peculiarly high in this respect, because to count the pawn as 1, and the queen as 1, is equivalent to reckoning the *covering value of the pawn* ten times that of the queen; and although cases may occur, in which the queen, or rook, may be left to cover the king against a bishop; yet this must be under some extraordinary combination, enabling you to preserve a decisive advantage, or at least secure a compensation in another quarter, by either accomplishing a checkmate, or queening a pawn.

The KING is the first piece to be shielded ; and a pawn is not easily forced when standing before him.

☞ While the adverse queen is on the board, the minor pieces cannot move freely, unless the king be kept in a station unexposed to check.

☞ Even the exchangeable pieces require some fortified points, behind which they may either prepare to act in combination, or retire from annoyance. Let us suppose all the pawns on one side to be lost for five pawns and a knight; that the king with the three pawns is protected by their compact station ; and that the other forces of each party remain. It is plain, that the queen without pawns has not her field enlarged, but essentially abridged by the openness of the board. She

must not, commonly, stand on the same open diagonal, or rank or file with the king. This is an exclusion from nearly a third of the board; and, under the circumstances stated, it would be scarcely possible to prevent the uncovered king, in retreat from the repeated checks of two rooks and two bishops, from doubling on the same line.

☞ The rooks are the pieces deriving most advantage from open files, while the remaining forces exceed the capacity of the field. This will be illustrated if we conceive the idea of *eight rooks* ranged on one side against *eight queens*. It is evident, that the action of the rooks fills the whole board, and that the eighth queen is worth no more than the eighth rook, because she has not a place to stand upon.

☞ The centre pawns are the most valuable, because, advanced to the fourth or fifth square, they cover, from diagonal attacks, the *unmoved pawns which cover the castled king*. In their passage across the board, their service is greater than that of other pawns, in excluding adverse action, and in leaving in their rear protected lines on which their partisans can form or rally:

The *king's pawn* and *queen's pawn* covers, each on the average 11,4 squares; a *bishop's pawn* 9,7; a *knight's pawn* 9; and this is the only difference in the value of the six centre pawns, compared with each other.

The other pieces are not adapted to subserve as mere shields, in proportion to their inferior value; but are conveniently interposed, when they reflect the action of the assailant, or attack a superior piece, or check the king; or, when the momentary relief of your own king will preserve for you the attack. Otherwise interposition, although it may happen to be the only resource, is mostly a poor subterfuge. Compare with *General Maxims*, Sect. 7, 8, and 10. The queen supports on every side the piece intervening, the king affords similar support only when the piece is in contact. The queen, as an essentially active piece, is covered from the bishop or rook, with some confinement either to itself or to the covering-piece, unless the latter reflect an attack; so that it is often more eligible to remove it. Both the rook and bishop have four weak sides, on which they cannot support a piece which might interpose. And as to the knight; its inferior value commonly makes exchange an advantage; and it never supports the piece interposed, so that two pieces might be confined by covering it.

Occasions, however, for covering the knight even at a great cost may arise thus. As this piece cannot remove and preserve its bearing, it is apt to prove a perfidious supporter. Suppose a rook to be *en prise* defended by a knight. It may be worth the adversary's while to sacrifice even a

rook for the knight, in order to deprive your rook under attack of support; and if you have not a second knight to replace the first, perhaps you cannot do better than cover him.

Recapitulation.

PAWN's Covering Value when already placed=1	
KNIGHT's	=1
BISHOP's	=1
ROOK's	=1
QUEEN's.....	=1.

As this makes the value of pieces, kept under attack to shield superiors, equal; so these units are to be diminished, or augmented, according to the facility with which a piece can move from a distance to interpose; and if a superior, make a deliberate sacrifice. Therefore involve the *Covering Unit* into the power of Particular Attack, (title V. 1.) which coincides with that of *particular Defence*; and divide by the *worth* of the piece compared with the pawn.

Therefore Pawn= $1 \times 113 = 113$

Knight= $1 \times 893 = 893 \div 3 = 297$

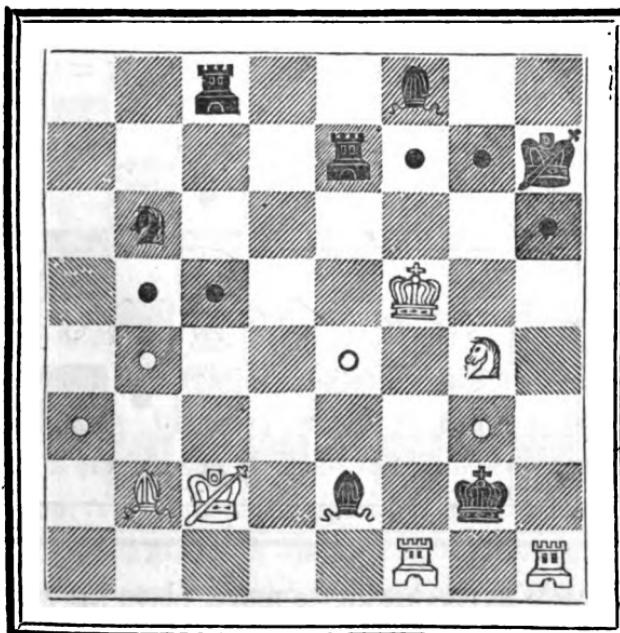
Bishop= $1 \times 4875 = 4875 \div 3,5 = 139$

Rook= $1 \times 1,124 = 1,124 \div 5,5 = 204$

Queen= $1 \times 3,653 = 3,653 \div 10 = 365.$

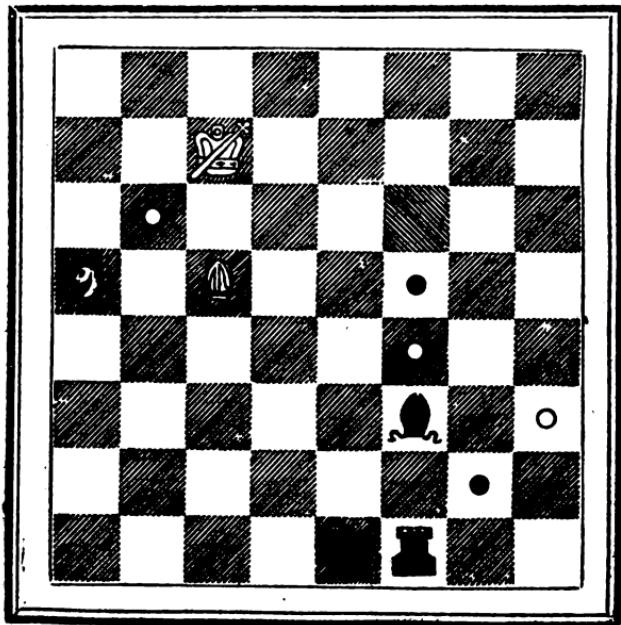
Although the pawn's covering value is *positive*

against a superior piece ; and that of a superior against an inferior is only *comparative and contingent*, depending on your being in a condition to make a sacrifice and obtain a compensation ; yet the Pawn's utility as a shield, when compelled to advance, is soon exhausted, owing to its not being able to move back again, so that it can interpose but once, unless the king accompany it. Hence it frequently tends only the more to expose the king to cover a diagonal attack with a pawn ; and it is then better to move the king. The following position exemplifies such a case.



The *Black*, who is in check, to move. If he cover with the pawn, he will be mated in six moves ; but if the king remove to knight's square, he will win.

The next diagram comprises two cases in which pieces may interpose to cover the *path of a pawn going to queen* from the action of an adverse bishop, which is the same in effect as covering a queen.



The *WHITE*, having to move, plays his *knight* to adverse *Q. bishop's* 3rd.

The **BLACK** plays *rook en prise with the adverse bishop*, namely, to *white KB2*; and wins.

VII. *Dislodging Faculty.*

This is nearer *positive* in its operation, according to the shorter range, or inferior value, of the assailant.  Thus, if the Pawn advance on a superior with a view to dislodge it,—the impossibility of intervention withdraws the alternative of covering; while the value of the assailed takes away, in ordinary relations on the board, the alternative of resting on support; and the fugitive by compulsion has only to choose the most commodious place within its range of transit. The effect of this power is most useful against the Knight; because the Knight cannot preserve any bearing on the point menaced, or the point defended, if obliged to remove. It avails less against the Bishop, inasmuch as this piece can retire and preserve a blocked bearing on a point of attack, or an open bearing on a point in defence. The Rook can withdraw and maintain its aim, in some degree more commodiously than the Bishop, *unless it be grappling in front of advancing pawns.* As the flying Queen has an option of new points of position correspondent to its range, the removal of it is less inconvenient.

To measure the **DISLODGING FACULTY**, mul-

ultiply the *proportion of the field* which the piece commands, by the *worth* of the superior or inferior piece with which it is contrasted; and divide by the *field*.

The PAWN.—Against the Knight.

$$\frac{1,76 \times 3}{64} = .082$$

Against the Bishop. $\frac{1,76 \times 3.5}{64} = .095$

Against the Rook. $\frac{1,76 \times 5.5}{64} = .151$

Against the Queen. $\frac{1,76 \times 10}{64} = .275$

Against the King.—(It is stated in title I. that the value of the *King* is above competition. But in this, and two subsequent titles, it has been found necessary to assign to him a definite value, as a basis for the calculation. Several concurring reasons are offered in title X. 3. for taking this at 11; which estimate still keeps him above competition with any of the pieces.)

$$\frac{1,76 \times 11}{64} = .3$$

The equation of these values =,154.

The KNIGHT.—Against the Pawn.

$$\frac{5.25 \times 1}{64} = .082$$

The KNIGHT.—

Against the Bishop. $\frac{5,25 \times 3,5}{64} = ,246$

Against the Rook. $\frac{5,25 \times 5,5}{64} = ,451$

Against the Queen. $\frac{5,25 \times 10}{64} = ,82$

Against the King. $\frac{5,25 \times 11}{64} = ,902$

The equation of these values =,269.

The BISHOP.—Against the Pawn.

$\frac{7,27 \times 1}{64} = ,113$

Against the Knight. $\frac{7,27 \times 3}{64} = ,34$

Against the Rook. $\frac{7,27 \times 5,5}{64} = ,624$

Against the Queen. $\frac{7,27 \times 10}{64} = 1,135$

Against the King. $\frac{7,27 \times 11}{64} = 1,248$

The equation of these values =,372.

The ROOK.—Against the Pawn.

$\frac{11,2 \times 1}{64} = ,175$

Against the Knight. $\frac{11,2 \times 3}{64} = ,525$

The Rook.—

Against the Bishop. $\frac{11,2 \times 3,5}{64} = ,6125$

Against the Queen. $\frac{11,2 \times 10}{64} = ,75$

Against the King. $\frac{11,2 \times 11}{64} = ,925$

The equation of these values =,52.

The QUEEN.—Against the Pawn.

$\frac{18,34 \times 1}{64} = ,286$

Against the Knight. $\frac{18,34 \times 3}{64} = ,864$

Against the Bishop. $\frac{18,34 \times 3,5}{64} = ,1,008$

Against the Rook. $\frac{18,34 \times 5,5}{64} = ,1,553$

Against the King. $\frac{18,34 \times 11}{64} = ,3,17$

Equation of these values =,82.

Recapitulation.

Pawn	,154
Knight.....	,269
Bishop.....	,372
Rook	,52
Queen.....	,82.

The results add to the comparative force of the weaker pieces.

☞ An attack to dislodge should propose—either to relieve the party from a menaced stroke; or to render the adversary more vulnerable by dictating a specific change in his position. The attainment of either aim, will depend on the *number of squares to which the repelled enemy can go to maintain the same bearing*.—See the results in title V., subtitles 2 and 3.

It is this faculty, with that in the next subtitle, which enables combining *passed pawns*, when fighting onward for promotion, to surmount, most commonly, the opposition of a minor piece, when the strength in pawns is well employed and supported.

*VIII. *Extra Points of Support.*

From inadequate value in exchange sometimes flow **EXTRA POINTS OF SUPPORT.**

The Pawn, resting upon a firm point, and not restrained from reprisal by a masked attack on some party which it covers, can support a *pawn* against two pieces; because the two pawns are worth less than a piece. ☞ Hence part of the advantage of keeping pawns on contiguous files.

For a parallel reason, the Pawn can support a *knight* against two rooks, or a rook and queen, or rook and king. So it can support a *bishop*.

Further, it can support a *rook* against the queen standing before a rook or bishop.

Lastly, it can support any *minor piece* against the king and queen. This Extra Support must frequently have only a momentary duration ; that is, when the supporting pawn is itself attacked : but a move will at least be gained.

These extra Points of Support are so attenuated in value by the manifold circumstances which must combine to render them of use, that in rigorously measuring the proportion of cases in which they occur, they become nearly evanescent.

First, As to the pawn *supporting a PAWN against two pieces* : There are six relative places on the file in which the required aid is not given—

$\frac{1}{7}$. Then but ONE of the pawns can support the

other = $\frac{1}{2}$. And but ONE ray, out of two, ren-

ders the Extra Point = $\frac{1}{2}$. Lastly, there must be

no masked attack on a superior piece behind = $\frac{1}{2}$.

All these fractions multiplied together amount to little, e. g.

$\frac{1}{7 \times 2 \times 2 \times 2} = .0175$ extra support to another PAWN.

Secondly, The case of a pawn *supporting a KNIGHT OR BISHOP, against two superior pieces, is*

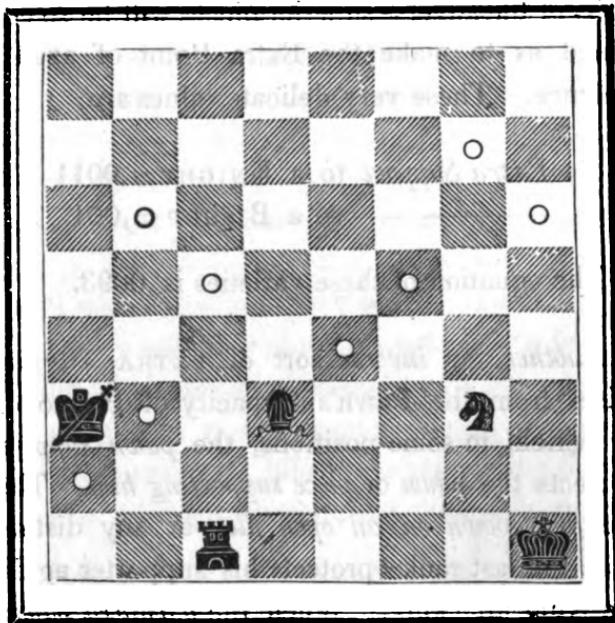
FURTHER diminished by there being but two of each to support, and by decreasing chances that two of the adverse superior pieces will be so combined as to make the Extra Point of avail in defence. These very delicate values are :

$$\begin{array}{l} \text{Extra Support to a KNIGHT} = ,0011 \\ \hline \text{to a BISHOP} = ,001 \end{array}$$

The equation of these varieties is ,0093.

Another, an inverse sort of EXTRA SUPPORT arises from the Pawn's Capacity of Promotion ; by which, in some positions, the *pawn supported* protects the *pawn or piece supporting him*. Thus, the *first pawn on an open file*—at any distance from the last rank—protects his supporter against the King attacking. When the *advanced pawn is not more than THREE squares from queening*, he protects his supporter against the Knight or Bishop. When *not more than two squares off*; against, the Rook. When *not more than ONE*; against, the Queen. Provided, in each case, that the adversary capturing the rear pawn *does not give check at the time*.

A Diagram will illustrate these positions.



This is to be regarded as exhibiting *five* separate examples. In the *two* where the king and queen attack the rear pawns, the **ADVERSE PIECE** is to move. In the other *three* cases, the **ADVANCED PAWN** is to move.

The value of this *inverse* extra point=,0085. Which added to the preceding, the two modes amount to ,0178.

As far as these Extra Points of Support can be measured, they tell against the higher pieces. It might appear, on a superficial view, that a Queen

can support *a number of stationary pieces*, in proportion to her rays of action : but this would be a frail dependence. The exercised player will not commission any piece to defend more than one—except against a single piece ; or except the pieces defended are not jointly worth more than either of the pieces attacking ; or except the supporter, if drawn to one defended square by exchange, will thence command the other.

The Knight is the worst piece that can be employed as a *permanent* support to any other piece ; but for transient objects, when the supported piece can be either immediately withdrawn after making the attack, or otherwise supported, the knight is as good a support as any other. Where the knight is inaccessible by the adverse pieces, he *may* be employed as a permanent support.

It may be useful in play to notice that such cases as the following arise, although the proportion of Extra Support thus obtained is too critical and transient to be relied upon, and too delicate to be measured. The Knight, the Bishop, or the Rook, can support a *pawn* against two pieces, if that which must first take is worth more than the attacked and supporting piece. This may be extended to the support of a *piece* against two adversaries, when the queen, as one of the assailants, stands in front.

The values for these cases are evanescent.

Recapitulation.

PAWN's Extra Points of Support=,0178.

IX. Dependence on other Pieces for Support.

The DEPENDENCE OF THE PAWN FOR SUPPORT FROM PIECES is more constant than their obligation to the pawn for protection. ~~QF~~ One pawn, it is true, can support another: but the safety of a *single pawn*, or of the *last* in a chain, depends on the aid of a PIECE, when it is attacked by the king, or queen, or rook, so as to command the next square in its transit. The knight, or bishop, cannot so attack the pawn as to command the next square; and can merely intercept an unsupported pawn, or force it when something distinct intercepts it.

This dependence of the Pawn for support, seems to give an unmoved Rook opposed to two bodies of three pawns of which one in each division shall have advanced two squares, a proportion of power something greater than the proportion in the consolidated scale, title XIII. If the kings be at their original seats, that party appears mostly to win which has the move.

~~QF~~ As this Dependency for support arises from the limitation of the transit, so the KNIGHT has a share of this relative weakness, that is to say, it may be so attacked by a single piece in some

positions, that, although the field be open, it cannot save itself by removing. This feature of debility in the knight has been illustrated in titles II. and IV.

Nothing need be subtracted from their powers measured in other titles for this comparative defect; for they have been estimated only in proportion to their respective steps; and the stronger pieces have an *inverse* weakness from their very superior worth. Thus the ROOK must not stand before the king on a diagonal accessible to an adverse bishop; nor the QUEEN before the king, on either a diagonal or file, accessible to an adverse bishop or rook.

X. *Chance of giving a Divergent Check. Circumscribing Faculty. Mating Power.*

On the king's *not being an exchangeable piece*, the mechanism of *check* and *checkmate* is founded. Having a short step, and not being allowed to go or remain under attack, he presents a *local* and *tangible* object for the forces to invest; without which when the board is nearly cleared of pieces there would be no interest; but for this, a single rook or bishop, or any force above that of a knight could not be conquered by a queen, but might perpetually fly from pursuit, and elude a close action. When the queen's superiority

against a remnant of adverse force does not at once amount to the mating-power, it is her being able to separate the king from his unsupported pieces, while she assails him with divergent checks, which makes a specific preponderance decisive.

The action of the pieces against the KING may be divided into: first, *giving a divergent check*, which has a mixed aim, glancing with one ray upon the king, to deprive him of a piece; secondly, *circumscribing the king in space*, which narrows his movements without giving a stale; and thirdly, the decisive operation of *effecting checkmate*, which supersedes the pursuit of minor advantages.

1. GIVING A DIVERGENT CHECK.

The long-rayed pieces can give a *penetrant* check, sending a ray through the king to a piece behind; a slender branch of power, in which the pawn and knight, who compete with them in the broader field of divergent checking, do not participate.

As the effect of a *divergent* or *penetrant* check, while it falls short of checkmate, tells altogether in a different manner; the value of having the power to give one requires a separate calculation.

Although the opportunity to exercise it against a circumspect antagonist cannot occur until an advanced stage of the game; for the king must be uncovered, and one of his retainers left unsupported in such a position, that the diverging rays of the assailant can strike both at once;—yet in the meanwhile the dormant power of giving a divergent check operates to circumscribe the adversary's movements in various ways. 1. The long-rayed pieces cause some of the adverse set to remain stationary, and partly inert, to keep the king's position covered. 2. The inferior pieces compel the superior ones to move with great caution in respect to their proximity to their own king, so as not to be involved in some of the bearings of a divergent check. 3. All the classes, from the moment the adverse king is uncovered, compel even such of his train as might be exchanged without loss, but who have not a reciprocity of move with the piece making the unwelcome overture of a divergent check, either to move out of its reach, or to lean on support.

To measure the dormant value of this oblique faculty, take, as a basis, (from title V. 1.) the *accessible points* for attacking a particular object, after they have been attenuated by reduction for impediment, namely: for the pawn=,113; knight=,893; bishop=,975; rook=1,124; queen=3,653. Consider these as *positive* against the adverse king.

Then to weigh the probability of another adverse piece standing so as to be IMPLICATED in the same attack by some of the diverging rays of the assailant, deduct from the *whole number of rays of action*, (title I. 2.) 1, for *that* ray which must be exerted on the king. Multiply the *accessible points* by the remainder; and the product by the *length* of each ray. Divide the second product by *all the field*, other than the squares on which the adverse king and the assailant stand; which comprehends all the possible positions which the adverse retainer may occupy to avoid being implicated, as well as those in which he may be struck, by a divergent check=62.

The *chance of implicating a second enemy* is then as follows :

$$\text{Pawn. } \frac{2 \text{ rays} - 1 \text{ on the king} \times 113 \text{ accessible points}}{62} = .0018.$$

$$\text{Knight. } \frac{5.25 \text{ rays} - 1 \text{ on king} \times 893 \text{ accessible points}}{62} = .061.$$

The long-rayed pieces require the length of each ray of common action to be ascertained; which is done by dividing the equated *local action*, (title II. 3.) by the *number of rays*. This gives, for the *length of each ray*, as follows :

$$\text{Bishop}=2.37. \quad \text{Rook}=3.2. \quad \text{Queen}=2.79.$$

With this addition, the process resembles that for the Pawn and Knight.

$$\text{Bishop. } \frac{3.0625 - 1 \times .975 \text{ points} \times 2.37 \text{ length of ray}}{62} = .076.$$

Rook. $\frac{3,5 - 1 \times 1,124 \text{ accessible points} \times 3,2 \text{ length of ray}}{62} = 145.$

Queen. $\frac{6,5625 - 1 \times 3,653 \text{ points} \times 2,79 \text{ length of ray}}{62} = 914.$

These are but QUANTITIES of the *chance of implicating a second enemy*, which we have to reduce to their true VALUES, on principles applying to each class with such modification as circumstances will indicate.

First, As far as the assailant must *check in contact* with the adverse king, deduct for the required support by dividing by 2; and if the assailant must *also check in contact with the piece implicated*, and that piece have a *reciprocity of move*, and be of *superior value*, divide by 3 for double support.

Secondly, where the adversary to be implicated in a divergent check be of *inferior value, and have a reciprocity of move*, deduct *so much of the ray, or as many rays, as the inferior commands of the field*.

Thirdly, augment the QUANTITY thus attenuated or remaining as it came out, by involving it into the *value of the piece implicated*. Repeat this operation for each class, until the *distinct classes of the opposite set, which it may capture, are exhausted*; then for an equation of the results, multiply each separate one by the *number of pieces* in each opposite class: add the products:

multiply the amount by the *number of pieces* in the assailant's class ; and divide by the *number of possible prizes* in other classes.

Value of PAWN's Chance of giving a Divergent Check.

$$\text{Implicating the Knight. } \frac{,0018 \times 3}{2} = ,0027.$$

$$\text{Implicating the Bishop. } \frac{,0018 \times 3,5}{3} = ,0021.$$

$$\text{Implicating the Rook. } \frac{,0018 \times 5,5}{2} = ,005.$$

$$\text{Implicating the Queen. } \frac{,0018 \times 10}{3} = ,006.$$

Equation of these Values.

$$\overline{\overline{,0027 \times 2 + ,0021 \times 2 + ,005 \times 2 + ,006 \times 8}} = ,0292.$$

7

The Pawn's Capacity of Promotion in general obliges the adverse king to move in front of, or approach to meet a *passed pawn* or *pawns*, which otherwise could not reach him. As the effort extends to stop the progress to queen, it acts as a magnet on other pieces. Hence the area of final conflict is frequently condensed into the terminal sections of three or four files, reducing the field of emulation and interest, in which the pawn had originally but a feeble chance of giving a diver-

gent check, from 64 to about 16 squares. There is a virtue in the pawn's capacity of promotion, which conducts us to this conclusion, namely, the small sum for the pawn may be multiplied by 64, and divided by 16; which will bring it nearer the practical amount. $,0292 \times 4 = ,168$.

Value of KNIGHT's Chance of giving a Divergent Check.

Implicating the Pawn. —,061.

Implicating the Bishop.—,061 \times 3,5=,2135.

Implicating the Rook. —,061 \times 5,5=,3355.

Implicating the Queen.—,061 \times 10=,61.

Equation of these Values.

$$\overline{,061 \times 8 + ,2135 \times 2 + ,3355 \times 2 - ,61 \times 2} = ,337.$$

13

Value of BISHOP's Chance of giving a Divergent Check.

Implicating the Pawn.—,071: deduct the proportion which ,5 bears to 7,7; that is, half a point, for one place at which the Bishop requires support to check the King in contact; and 2 for exclusion from as many points where it cannot implicate the Pawn without going *en prise* with it. As 7,27 : 2,5::,076 : ,026. Therefore

$$,076 - ,026 = ,05.$$

Implicating the Knight.—,076 \times 3=,228: deduct the proportion of $\frac{,5}{7,27}$ for support at one point in contact with the King.

As $7,7 : ,5 :: ,228 : ,015$.

Therefore $,228 - ,015 = ,213$.

Implicating the Rook.— $,076 \times 5,5 = ,418$: deduct in same ratio is against the Knight.

As $7,2 : ,5 :: ,418 : ,028$.

Therefore $,418 - ,028 = ,39$.

Implicating the Queen.— $,076 \times 10 = ,76$: deduct in the proportion of $7,27$ to $3,63$ for support at one point in contact with the King, and *en prise* on all the rays with the Queen; that is, divide by 2. $\frac{,76}{2} = ,38$.

Equation of these Values.

$$\overline{\overline{,05 \times 8 + ,213 \times 2 + ,39 \times 2 + ,38 \times 2}} = ,305,$$

13

Value of Rook's Chance of giving a Divergent Check.

Implicating the Pawn.— $,145$: deduct the proportion of $11,2$ to 5 for support at one point in contact with the King.

As $11,2 : ,5 :: ,145 : ,0064$.

Therefore $,145 - ,0064 = ,1386$.

Implicating the Knight.— $,1386 \times 3 = ,415$.

Implicating the Bishop.— $,1386 \times 3,5 = ,485$.

Implicating the Queen.— $,1386 \times 10 = ,1,386$: divide by 2, for support in contact with the King at one point, and *en prise* with the Queen on all the rays. $\frac{,1,386}{2} = ,693$.

Equation of these Values.

$$\frac{,138 \times 8 + ,415 \times 2 + ,485 \times 2 + ,693 \times 2}{13} = ,553.$$

Value of the QUEEN's Chance of giving a Divergent Check.

Implicating the Pawn.—,914 : deduct for support at two points in contact with the King 1 ; and for exclusion from two points where the Queen cannot implicate the Pawn without going *en prise* 2 ; together 3 out of 18,38.

As 18,34 : 3 ::,914 :,149.

Therefore ,914—,149=,765.

Implicating the Knight.—,914×3=2,742 : deduct for support at two points in contact with the King, in the ratio of 18,34 to 1.

Therefore 2,742—,15=2,592.

Implicating the Bishop.—,914×3,5=3,199 : deduct for support at two points in contact with the King in the ratio of 1 ; and for the reciprocal rays of the Bishop 7,27 ; together 8,27 out of 18,34. Therefore 3,199—1,44=1,759.

Implicating the Rook.—,914×5,5=5,027 : deduct 1 for support at two points in contact with the King ; and for the reciprocal rays of the Rook 11,2 ; together 12,2 out of 18,34.

Therefore 5,027—3,33=1,697.

Equation of these Values.

$$\frac{,765 \times 8 + 2,592 \times 2 + 1,759 \times 2 + 1,697 \times 2}{14} = 1,3.$$

Observe. The pawn's acquisition by effecting a divergent check is *positive*, as he wins though the piece be defended; while the queen's advantage is only *comparative*, as she cannot take unless the implicated piece be unsupported: but this distinction is counterbalanced by her obliging the inferior pieces to play in the most guarded manner when their king is uncovered; so that if she merely confine them in defending one another, or in resting for support on the king, her superior freedom in the field is equal to the greater proportionate value which has come out for her.

Recapitulation.

Value of Chance of giving a Divergent Check.

PAWN'S	=,1168.
KNIGHT'S	=,337.
BISHOP'S	=,305.
ROOK'S	=,553.
QUEEN'S	=1,3.

2. CIRCUMSCRIBING FACULTY.

The faculty of *circumscribing the King in space without giving a stale*, resides in no single piece

besides the Rook and Queen. When the adverse king is not covered by his pieces, it is subservient to prescribing a position to him, and to giving mate. It has also a lower use at the end of the game, namely, keeping the king out of play, so that he shall not attack or defend a particular piece, or portion of the board.

The ROOK can send out two lines of impassable space ; but when the adverse King attacks it, must abandon one=7.

It requires two BISHOPS, on adjoining diagonals, to send out such a line=7. The proportion of a single Bishop=3,5.

The QUEEN can maintain two impassable lines diverging at a right angle=14.

It would require four KNIGHTS to present to the adverse King an impassable line eight squares in length ; therefore the proportion of one Knight=2.

The PAWN, in co-operating for the same purpose, commands 1,75 squares.

These sums are to be reduced : by the two fractions of *stoppage for the transit*, and of *points commanded by the adverse equivalent force*, on the part of the PAWN, and of the KNIGHT ; and by the same, with a further diminution for *impediment to local action* on the part of the LONG-RAYED PIECES.

Either that two-fold, or this three-fold, *attenua-*

tion of power may be represented by *one* fraction, by involving the respective fractions together, thus :

$$\begin{array}{l} \text{Pawn., } 825 \times .971 = .8 \\ \text{Knight., } 84 \times .911 = .765 \end{array} \left. \begin{array}{l} \text{Fraction of two-fold} \\ \text{reduction.} \end{array} \right\}$$

$$\begin{array}{l} \text{Bishop. , } 84 \times .8961 \times .83 = .624 \\ \text{Rook. , } 84 \times .8368 \times .8 = .562 \\ \text{Queen. , } 84 \times .7038 \times .81 = .478 \end{array} \left. \begin{array}{l} \text{Fraction of three-} \\ \text{fold reduction.} \end{array} \right\}$$

Recapitulation, with Deduction for Impediment.

P A W N ' s circumscribing faculty =	$1,75 \times .8 = 1,4$
K N I G H T ' s	$= 2 \times .765 = 1,53$
B I S H O P ' s	$= 3,5 \times .624 = 2,184$
R O O K ' s	$= 7 \times .562 = 3,934$
Q U E E N ' s	$= 14 \times .478 = 6,692$

These are but QUANTITIES, the value of which is to be found by multiplying by 11, the *value of the King's position*, and dividing by 7,5625, the extent of it; or more briefly, by multiplying by the proportion of that to this, namely 1,45.

But all the pieces, except the pawn, send out one or more rays in another direction, besides that in which the adverse king is confined by their intersecting the field; therefore to the first results add the *surplus of local action* not employed in the circumscribing faculty; namely, for the

knight $5,25 - 1,53 = 3,72$ surplus action; bishop $7,27 - 2,184 = 5,086$; rook $11,2 - 3,934 = 7,266$; queen $18,84 - 6,692 = 11,648$.

Value of *Circumscribing Faculty*, with surplus Action.

Pawn. $1,4 \times 1,45 = 2,03$

Knight. $1,53 \times 1,45 = 2,2185 + s. a. 3,72 = 5,9385$

Bishop. $2,184 \times 1,45 = 3,1668 + s. a. 5,086 = 8,2528$

Rook. $3,934 \times 1,45 = 5,7043 + s. a. 7,266 = 12,9703$

Queen. $6,692 \times 1,45 = 9,7034 + s. a. 11,648 = 21,3514$.

3. MATING POWER.

Unless the chief object of attack be impeded by his own men, it requires at least two co-operating pieces to give mate. The force of the CHECK in limiting the king's retreat, or denying him any, depends upon the number of *contiguous points* which the rays of action can touch. The Queen's eminent strength is displayed as much in giving mate, as in the field of capture and reprisal. To enable any other piece to effect the decisive stroke, a greater number of facilities, arising either from the aid of confederates, or the obstruction of the adverse king by his own pieces, must conspire in proportion to the assailant's class. As the Knight cannot check in contact; so it is the only piece which can give a *smothered mate*.

When an unattended king is to be mated, the Queen has a surplus of power. The Rook can give the same mate less expeditiously. It might be expected that any two minor pieces whose co-added powers equalled the power of the Rook should also decide the game against a single king. It remains to be explained, why two Knights want something of the necessary force. Any definite quantity of power divided between two pieces, when exerted for *defence*, is more difficult to overcome than the same quantity in an individual, because two distinct points may be supported. But in *offence*, the advantage is inverted ; because the attacking force, united in one piece, is transported in half the number of moves, so that the assailed has less time to manœuvre for escape. Another reason is, that when the board is quite open, the knight's vaulting motion is a diminished benefit ; for which one-sixth of its original value may be deducted.

☞ It appears from a situation submitted, as a problem,* to LOLLI by his learned friend TARUFFI, Professor of Philosophy, Medicine, and the Belles Lettres, at Bologna, that two Knights can give mate,—provided the king confined to defence have a pawn which the stronger party can manage, or may neglect, while preparing to

* In the work above cited, p. 386.

mate. The pawn must be at liberty whenever its king cannot move ; and it must not be requisite to take it to prevent it from queening. Otherwise the knights cannot press with their chief on the enemy so as to win, but may easily give a stale.

To mate the king ; as his position be in the angle, *or* at the margin, *or* in the area of the board,—WHILE HIS SEAT IS BATTERED, *three*, or *five*, or *eight* contiguous points, must be BLOCKED OR COMMANDED. No single piece can attack the king, and command every point in his transit. Hence the mating property is a combination of the powers of Particular Attack and Concentrated Action, exerted by *two pieces* or more. To mate alone is not a property, but an accident.

To measure the MATING POWER, it is necessary to borrow some preliminary *data* from the second Consolidated Scale, under title XIII. where the value of the pawn is reduced to a unit ; and to take, in the first place, the *simplest combinations which can give mate*, in order to deduce thence the *value of the king*. Thus the QUEEN AND A PAWN, without the co-operation of any other piece, their own king remaining inactive, could accomplish a mate, which makes the MATING POWER=11. And this is confirmed by TWO ROOKS being able to give mate ; for

although the king is never taken, **CHECKMATE** is in effect the same thing as if the king were forced. The king's value may therefore be taken as=11.

Now the king's *move* extends to 6,5625 squares; the king's *position*, including 1 square for his seat in the middle of those rays=7,5625 of the field. To command this position, or a portion of it, is worth more than to command the same number of ordinary squares, in the proportion of 11 to 7,5625.

Contemplating any piece whatever as exerting its utmost force on the adverse king's position, whether it strike the place on which he stands, or only the contiguous squares, we call this utmost force the *concentrated action* of the piece.

When the king is used as an attacking piece, to assist in mating the adverse king, his *Concentrated Action* is reduced to 3 squares, he cannot go in contact with his royal antagonist, like an exchangeable piece : but these three squares are in value: $\frac{3 \times 11}{7,5625} = 4,36.$

The **PAWN**'s Concentrated Action, when *check-ing* the King, extends to no other square of his position=1 ; when in contact with the king in front, *without check-ing*, it commands 1,75 squares. The mean power of his concentrated action=1,3751.

The KNIGHT's Concentrated Action on the position of the adverse king=2 squares, whether he check or not.

The BISHOP's Concentrated Action on the position of the adverse king, if he *give check* at the moment=2, when the king is on the margin of the board; and =3, when the king occupies one of the other 36 squares: the mean power of which is 2,5625. When the bishop *does not give check*, he commands but 2 squares of the king's position, in 30 places out of 32; and but 1, when the king occupies one of the two angles out of the bishop's field: equated=1,9375. The mean of the two relations—*checking*, and not *checking*—is 2,25.

The ROOK's Concentrated Action on the position of the adverse king=2,6718.

The QUEEN's=5,125.

But in finding these powers, the pieces are assumed to stand in the most favourable positions: whereas they are all originally at a distance; and the weaker pieces must make the greater number of moves, to reach a commanding station; and they are all liable to be dislodged before their partisans can complete the designed combination; therefore involve the Concentrated Action into the number of *accessible points* for Particular Attack; (title V. 1.) and take the square-roots as the mean power of approach and execution.

Finally, measure the value of the products by

involving them into 1,45 ; which represents the superior value of the king's position compared with the arena for an exchangeable piece.

PAWN.— $\sqrt{1,375 \times 1,13} = 394 \times 1,45 = 5713$

KNIGHT.— $\sqrt{2 \times 893} = 1,33 \times 1,45 = 1,93$

BISHOP.— $\sqrt{2,25 \times 975} = 1,48 \times 1,45 = 2,1$

ROOK.— $\sqrt{2,6718 \times 1,124} = 1,73 \times 1,45 = 2,5$

QUEEN.— $\sqrt{5,125 \times 3,653} = 4,32 \times 1,45 = 6,26$

Ability to concentrate
on the king.

Some part of the *circumscribing faculty* of another piece must be exerted in combination with this, to amount to the MATING POWER. When the KING and ROOK have to mate an unattended king, there is a surplus of force ; for a *piece moving like the rook, only two squares in each direction*, would be strong enough, supported by the king ; and an *exchangeable piece moving like the king* would have a redundant share of power, mating easily.

There remain but two peculiar properties to value, namely, the PAWN's *Capacity of Promotion*, and the KNIGHT's advantage from *commanding as many occupied squares as lie in his field*. As a prelude to which, it is necessary to consolidate the powers already found by adding them together, as they result under the titles II. *Equated Range of Local Action*. IV. *General Power of Transitive Attack*. V. *Power of Particular Attack*.

- VI. *Covering Value.* VII. *Dislodging Faculty.*
 VIII. *Extra Points of Support.* X. *Chance of giving a Divergent Check, Circumscribing Faculty, and Mating Power.*

	<i>Pawn.</i>	<i>Knight.</i>	<i>Bishop.</i>	<i>Rook.</i>	<i>Queen.</i>
II.....	1,7617	5,33	7,27	11,2	18,34
IV.....	1,432	6,61	7,94	11,68	21,04
V. 1....	,113	,89	,49	1,12	3,65
.. 2.....	2,	3,54	6,55
.. 3.....	,049	1,29
VI.....	,113	,3	,14	,2	,36
VII.	,154	,27	,37	,52	,82
VIII....	,0178
X. 1....	,1168	,34	,3	,55	1,3
.. 2....	2,03	5,94	8,25	12,97	21,35
.. 3....	,5713	1,93	2,1	2,5	6,26
	6,3586	22,9	28,86	44,28	79,67

FIRST CONSOLIDATED SCALE.

If the totals just obtained be divided by 7,967, as a *common divisor*, it will simplify the proportions, and prepare the way for calculating the values of two remaining properties above mentioned, as peculiar—one to the pawn; and the other to the knight.

Pawn	,7981
Knight	2,87
Bishop	3,62
Rook	5,55
Queen.....	10.

XI. *Value of the Pawn's Capacity of Promotion.*

In a diagonal chain of pawns, or even a link of two, the want of radical support is frequently counterbalanced by the Capacity of Promotion; so that the pawn in the van, though unable to advance without loss, shall deter the king or other piece from capturing that in the rear.

The CAPACITY OF PROMOTION has always a *dormant* value. But this gives the piece no ability to reach the ultimate rank, which must be effected by arrangements for conducting it as a pawn, and supporting it on the way. Nay, in some cases the pawn is weaker as it advances, because it is more liable to be attacked in the rear. When it can be certainly calculated that the pawn will either replace a piece, or cost the adversary one to prevent it, or the exchange of a piece for two pawns, the capacity of promotion has a positive value. The DORMANT VALUE, however remote may be the prospect of realizing it, is to be measured, by considering the pawn,

while at its original seat, to have an *inherent* right to move AS A PIECE when it has made 5,5 steps. Although in valuing the other modifications of power, pieces of the same class are not put into the antagonist scale, because they neutralize each other ; yet in respect to the pawn, it differs materially from every other class, in having its transit positively stopped by the adverse pawn on the same file ; so that it is impossible for all the pawns of each set to pass to the opposite side ; and the passage can only be effected by exchanging a proportion, in favour of others. Assume that, by compromise, half on each side be thus exchanged, and half kept as captors ; this reduces the number from 8 to 4, so many are admitted to urge their way without interruption. The pawn having attained the *promotion line*, what is it to be ? Here the preposterous consequence of a license, too current in England at present, of allowing a plurality of queens to be made from pawns, might be agitated as a difficulty ; were it not obviated by this consideration, namely, that there are *six* pieces inferior to the queen ready to be exchanged for a pawn queened, or on the eve of queening ; and there are but *four* pawns to walk over the course, which brings it to the same thing, as if two promoted pawns were made ~~knight~~ ; and two bishops.

2 Knights.....=6

2 Bishops.....=7

$$—13 \div 4 = 3,25.$$

In the first place, attenuate this sum by the *number of steps* before the *pawn's promotion* is attained.

$$\frac{3,25 \text{ average value of promoted pawn}}{5,5 \text{ number of previous steps}} = ,59.$$

In the second place, divide this by 2, as only 4 pawns out of 8 would remain as candidates for promotion, were there a mutual compromise to make passed pawns of as many of each set as could survive the requisite exchanges.

$$\text{Therefore } \frac{,59}{2} = ,295.$$

In the third place, deduct from this sum an allowance for support in crossing the field; for although the attack, while it is kept up, may employ as many pieces on one side as are occupied to defend the advancing pawn on the other; yet the attack is voluntary, and may either not be made at all, or may be relinquished, if the advancing pawn cannot be forced; whereas, the necessity to provide support for the pawn at every stage of its progress is imposed by the nature of

the enterprise, and is one of the essential points to be attended to in conducting pawns to queen.

The preliminary point to be found is: At how many places on the average in a file, will a pawn be exposed in traversing it, to the casual attack of an adverse piece, without this being counteracted by a piece of its own set happening to stand so as to afford it support? Answer, It will be so exposed at 3 places on the file; and therefore so much support must be provided, without costing the adversary any particular effort to intercept the pawn. In all cases where support is required, deduct half their number from the travelling pawn's part in the operation; that is, $5,5 \text{ steps} \div$

$$\frac{3 \text{ places requiring support}}{2} = 4. \quad \text{Now as } 5,5 : 4 :: ,295 : ,2127 ;$$

which is the **value** of the *capacity of promotion*.

Add this to the amount of the values of all the other powers of the pawn in the first consolidated scale.

,7981 original power + ,2127 dormant elevation = 1,0107 total value.

As there are some *minute differences* in the values of the pawns, depending partly on the files where they originally stand; and partly on the incidents of their being doubled or separated; some observations on these points are here thrown together, that the atomic weights, which cannot

be expressed in figures, may not be entirely disregarded in play.

First, as to ORIGINAL POSITION. As the pawn is taken in the previous calculation to have 1,75 rays of action; whereas the SIX CENTRE PAWNS have two, the value of these will be about one-tenth more than the average result indicates. So each ROOK'S PAWN, having but one ray of action, is worth only about two-thirds of a pawn with two.

The *king's* or *queen's pawn* is seldom worth more than a *bishop's* pawn; or rather the *king's bishop's* is prized, when the resource of castling is taken under cover of it, equally with the *king's*; and in other cases it may force an exchange with the adverse *king's* pawn. As the *queen's bishop's* commonly supports and replaces the *queen's*, it is almost identified in value with it. The *knight's pawn* seems to be no otherwise inferior to these, than as it does not, when moved out, cover so much of the section from a diagonal attack.

United pawns, or pawn's advancing so as to combine for support, will maintain the average value in the scale.

Secondly, as to EXCHANGES WHICH DETRACT FROM THE ORIGINAL VALUES OF THE PAWNS: a *pawn doubled*, or transposed to the van or rear of another in making a capture, is the most detrimental on a rook's file; and the least so when a

rook's pawn passes to the knight's file. Two pawns doubled and *isolated*, are rarely worth one and a quarter. If the doubled pawns co-operate with one contiguous, the loss of half a pawn may be divided among the three; and sometimes they are not inferior to three spread out.—See PHILIDOR'S *Analysis*, First Party; note (i).

A *separated pawn*, as it cannot furnish extra points of support to another, nor derive any service from the *dislodging faculty* of another, while its dependence on pieces for aid is greater than subsists in the close relation first given to the pawns, must lose by isolation one-fifth of its ordinary value. This disadvantage may, under peculiar circumstances, be compensated by some independent facility in queening, or fortunate position in combining with a piece.

Thirdly, as to EXCHANGES OF THREE OR MORE PAWNS FOR WHAT MAY APPEAR TO BE AN EQUIVALENT VALUE IN A SINGLE PIECE. The player who sacrifices a knight to take three pawns, gains one or more *open files* for his own pawns to advance to queen; and, unless the adversary be in a position to gain some immediate advantage from the superiority of a piece will generally win.

On the other hand, a player who is strong in pieces, in proportion as he is weak in pawns, may often proceed by bold offensive play, indirectly

aiming at the pawns, than by levelling combinations principally against them : because a pawn *en prise* with a knight or bishop, or with a rook attacking sideways, liberates itself by moving ; so that although the pieces assailing connected pawns shall exceed by one the number defending them, it is difficult to make the superiority bear on an individual. As far as practicable, the last pawn in an adverse chain, should be blocked by one of the pieces attacking it.

A pawn may, by position, be worth the option of calling a knight more than a queen=11.

XII. *Peculiar Property in the Knight, of commanding as many OCCUPIED Squares as lie in his Field.*

In his *comparison of the Knight and Bishop*, (cited below,) CARRERA says, that the knight can attack *eight enemies* at once. This is overstating his strength, because when the most favourable circumstances concur, one ray must be vacant by which he enters the circle ; but a position is possible in which he shall batter seven. Now the bishop can attack but *four pieces* at one moment ; and, at first view, it might seem, that one should be deducted in his case, too : but without being first stationed, to have the objects planted round him, he may attack *four* at once by *striking two*

with one ray, with a penetrant check transpiercing the king, and, on his removal touching an antagonist behind.

Thus the Knight can attack *seven* pieces at most; and the Bishop *four*. The general effect, however, would still correspond with the results found in title IV. were the knight negligently placed on **ALL the points of the field ALTERNATELY**; whether the doctrine of chances would distribute his steps. But as the Knight is under intellectual guidance, if that guidance be skilful he will be kept from the angles of the board, almost perpetually, unless to seize no doubtful advantage. In the same manner, where no strong motive impels another course, his station will be rather in the **SECOND rank or file**, than in the margin; and in the **THIRD**, rather than the second; for while the **LONG-RAYED** pieces lose comparatively little power by going occasionally into the angles, being able to recover the centre, or traverse the entire field at a step,—the knight is liable to be sometimes forced, and sometimes kept out of play, before he can be extricated from some of the debilitating positions described in title IV.

Hence may be constructed an equation for augmenting the ratio for the knight's general powers, on the ground, that a skilful player will place him in the proportion of *three times* in six, on one of the **SIXTEEN** centre or **juxta-centre**

squares, where he can command 8 points; *twice* in six on one of the TWENTY juxta-margin squares, where he can command 5,8 points; and *once* in six, on one of the TWENTY-EIGHT marginal squares, where he can command only 3,42 points.

$$\frac{3 \times 8 + 2 \times 5,8 + 1 \times 3,42}{6} = 6,5.$$

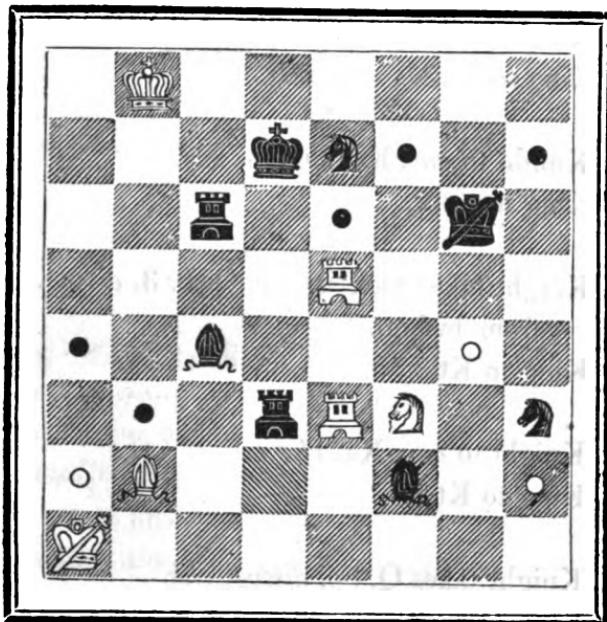
This is the ratio in which both his *local action* and *rays of motion* will be augmented by avoiding to play him without urgent inducement on the margin of the field: but his short *line of transit*=1,762 will still contribute to reduce his power; and must qualify the proportion in which the result in the *First Consolidated Scale* should be augmented. Therefore,

First. $\sqrt{5,25}$ local action casually placed $\times 1,762 = 3$.

Secondly, $\sqrt{6,5}$ local action carefully placed $\times 1,762 = 3,38$.

Then as $3 : 3,38 :: 2,87 : 3,23$ *augmented value of the general power*.

As a diagram in title IV. has exhibited the Knight in four debilitating positions to be avoided; so the diagram annexed displays the same piece in one of his strongest attitudes.



White to move.

1.

- W. Rook at *ad.* K4. to *ad.* K. kn. 4th. *chkg.*
B. Knight at K_R3, takes rook.*

2.

- W. Knight to *adv.* K4. *chkg.*
B. King to K_K2.

* If the black were to vary on this or any of the succeeding moves, from the course laid down, he would be checkmated.

3.

W. Knight takes queen, *discvg. chk.* from bishop.

B. King to K_K3.

4.

W. Knight to *adv.* K4. *chg.*

B. King to K_K2.

5.

W. Knight takes rook at *adv.* Q. b. 3. *discvg. chk.*

from bishop.

B. King to Kt.3.

6.

W. Knight to *adv.* K4. *chg.*

B. King to Kt.2.

7.

W. Knight takes Q. bp. *discvg. chk.*

B. King to K_K3.

8.

W. Knight to *ad.* K4. *chg.*

B. King to K_K2.

9.

W. Knight takes rook *discvg. chk.*, and next move

takes K. bp.

XIII. *Second Consolidated Scale.*

Recapitulating the values of the Pawn and the Knight, as respectively augmented under titles XI. and XII., and the values of the *long-rayed* pieces, simply as they came out in the first conso-

lidated scale, the powers and values are as follows :

Pawn	1,01
Knight.....	3,23
Bishop.....	3,62
Rook	5,55
Queen	10.

In the preceding calculation, pieces of the same class have never been balanced against each other, because the object was to find the comparative force of each class, on one hand ; and the adverse equivalent force on the other : but in play it is frequently the best defence to oppose a piece of the same class to the assailant ; as a bishop to repel a bishop ; or a queen, the queen : but whether the best mode of counteraction is—thus to challenge an exchange ; or, to dislodge the assailant by an inferior piece, to guard the point attacked by providing support, or to make a counter-attack, must depend upon circumstances.

As the knight and bishop are indifferently exchanged by the best players, the slight general superiority which has come out for the comparative value of the bishop, may appear to controvert experience. How shall we reconcile the theory with the practice ? A solution is found in the simple worth of a move. A knight can seldom

attack a bishop without making at least two moves:—Now if the bishop have made but one, should an exchange succeed, the difference in value taken has cost a move. Adverting to the same expense to save this difference in value,— Unless the bishop be wanted for a specific purpose which can be effected in a new position, it is rarely expedient to withdraw it from the attack of a knight, especially if the assailed be already supported. On the contrary, if a bishop travel in pursuit of exchange with a knight, so that the balance of a move is against the player, it is generally attended with some detriment. A move is invaluable in a decisive position; but the worth of a move is not easily measured prior to any other advantage. The difference between a knight and a bishop, is nearly half a pawn; and practice indicates this to be the worth of a move.

One of the Italian masters has framed a comparison between the Knight and Bishop, which has the curious form of a *per contra* account.

COMPARISON OF THE KNIGHT AND BISHOP.

Instituted by CARRERA, lib. vi. cap. 2.

“THE Knights and the Bishops have no intrinsic difference “of power; whatever they may seem to have is occasioned

" either by the state of the game, or by the partiality of the " player, or by his superior dexterity in managing one better " than the other;—because the one is exchanged for the other " without gain or loss. As, however, some will have the " Knight to be of more value, and some the Bishop, it may " not displease to specify those peculiar faculties of the Knight " for which it is preferred to the Bishop, as well as those in " which the Bishop surpasses the Knight."

The points of comparison are drawn after CARRERA; but the arrangement is altered, to bring qualities or defects of the same class in direct contrast. The Comments and Articles within crotchetts are added by the AUTHOR OF THE INTRODUCTION.

1. The Knight vaults over any piece ; a licence given to no other. [Like the curved range of a bomb-shell, it strikes only where it falls.] *C*
1. [The Bishop's rays of action do not terminate at one unvaried distance, but may operate on several points within the extreme one.---See above, pp. 76,117. It is the Knight's VAULTING MOTION THAT ENABLES THE KING TO GO IN CONTACT WITH HIM ON EVERY SIDE. Of every peculiar power of the Knight, the inverse effect seems to be a correspondent weakness. Compare art. 2 and 3.] *C*
2. To the Knight's check no piece can be interposed ; which is a great disturbance to the King who must remove when he has
2. An attack by discovery can be made from the Bishop. [This is an inverse power to 2. col. opposite; for as the Knight's check cannot be

- not a guard in a position to take the Knight. \angle
3. The Knight's move is such that there is no reciprocity of action in any other piece —to prevent his attack, or to keep him *en prise* when he has attacked. \angle
4. The Knight can go alternately from a white to a black chequer; which is of great advantage in pursuing or taking the pawns, or for other services. It is of most avail against a stationary object—as an enemy blocked by another piece, or a house on which a pawn may queen. \angle
5. The Knight, in many houses, can, at a single check, assail six and even eight adversaries; as the king, the queen, two rooks, a bishop, and two or three pawns. [Here is a deal of over-statement. *The Knight cannot possibly*
- covered, so it cannot SURPRISE BY DISCOVERY.] \angle
3. [*The Bishop's move is such that there is no reciprocity of action in the Knight---to prevent, &c.* The WHOLE of the opposite article may be retorted against the Knight; for no piece in attacking it requires support, or goes *en prise* with it. The advantage of a want of reciprocity must rest with the piece of most extensive range.] \angle
4. The Bishop's step is bounded only by the board; hence he can strike a distant object which a Knight must consume several moves in approaching. \angle
5. [The number of enemies on which the Bishop's action can diverge, supposing one vacant ray, is 2,29; which multiplied by the length of one ray, is worth 6,52. \angle

attack more than seven pieces at once, were they all standing ready to be attacked; for the square must be vacant by which he enters the circle. Tried over the whole board, the possible maximum is 4,94.]

6. In intricate games, the Knight can enter and break the adverse position with better effect than the Bishop. [Quite gratuitous.] 0

6. Whenever the Knight is on any house touching the margin of the board, and the Bishop stands upon, or can be played to the fourth square from such house in a right line,---the Bishop can confine the Knight, and prevent its egress, until the king, or some other piece, arrive to take it.---See above, p. 106.

7. The two Knights can mutually guard each other. ↗

7. The two Bishops, acting together, can send out one line impassable by the king. ↗

8. When the king is checked by the queen from a point two squares distant in any direction,—if the Knight cover on the intervening square, the king cannot be checked at the following move. [Sometimes the checked party wants only

8. The Bishop, in covering the king from a diagonal attack, both defends and offends. ↗

a respite from check for one move to win the game; when the interposition described would be of capital avail. It would also be well resorted to in contending with three minor pieces against the queen: but under ordinary circumstances, the Knight is not a good covering piece.] ↗

9. The Knight left at last with a rook's pawn wins the game. The same thing cannot be done by a Bishop not commanding the angle where the pawn aspires to queen. ↗
9. The king can sometimes queen the rook's pawn against the Knight; (the adverse king not being at hand to oppose the pawn, or to support the Knight in a position to intercept it;)---NEVER against the Bishop. ↗
10. The Knight alone can give a *smothered mate*. ↗
10. [The Bishop can give the *open slant-rayed* or *fianchetto mate*.—See FOURTH ESSAY, Variation, No. 3.] ↗
11. At the end of the game, the Knight is more useful than the Bishop. [If particular positions be compared, this is not true even of the majority; and as a general rule, it is altogether an inversion of the true case.--- See next column, art. 13, 14, 15, and others in
11. The Bishop combines with a pawn so as to give and receive mutual support; and with a queen. Value of this=167.

PRACTICAL BALANCE OF
POWERS, pp. 173, 180. 0

12. Conceive a Bishop manœuvring with a Pawn against a Rook. If the pawn be at adverse rook's 3d, and the rook at its 2d attacking it,---the bishop can, by supporting the pawn, imprison the rook. If the pawn be advanced another square, and the rook stand on its own seat, a bishop running on a different colour from the last, can do the same. ,00003.
13. Both the Bishops, united with the king, give checkmate to the king *solus*, which both the Knights cannot do. [See above, title X. 3. MATING POWER, p. 148.]
14. A Bishop and Rook give mate against a Rook.
15. Two Bishops can make a drawn game against the queen :---and two Knights uniformly lose.

Now the account is closed, it is not easy to strike the balance: many of the items relate to extraordinary positions; or, if the case described

is common, its occurrence depends on remote chances; the excellence or defect, which reverses its character with the rare occasion, is no measure of common force: but all these items are useful **MEMORANDA** for direction in particular situations.

I suppose that the articles marked “ \angle ” may be set off against each other. As to the rest, it will require some partiality to the Knight, to assume, with **CARRERA**, that there is no preponderance. Of the three last items to the credit of the Bishop, only one should be counted in casting the total; for it is the same degree of greater force shewn in three ways.

Let us now examine some other statements of force exhibited by preceding authors, which, collected, will embrace all the pieces on the board, and particularly the varieties of surplus force often remaining at the end of a game.

PRACTICAL BALANCE OF POWERS.

THE power of the Rook is greater according to the preceding SCALE, in respect to the Knight and Bishop, than by the estimate commonly adopted by chess-players; and yet this increased valuation is confirmed by the OBSERVATIONS stated below, after Lolli, under *Indecisive* and *Decisive Disparities*, 17. 20. 24. 25. The tenth observation, after Philidor, may seem at first to be at variance with it; but that no less tends to corroborate it; because the Bishop there owes its winning power to combination with the Rook.

It might be thought that the comparative powers of the pieces could be more certainly measured by practical experiments on the board, than by a theoretical calculation: but such trials afford of themselves merely EMPIRICAL grounds for any specific measurement of force, though the two methods are useful in correcting each other, and supplying deficiencies.

Hence the opinions of several celebrated masters, who have built their calculations respecting the

values of the pieces only on practical experiments, *do not, on some points, even approximate*; and in a few cases where *there is a coincidence in the conclusion, the grounds assigned for it are repugnant*.

I. LOLLI says, *p. 255, [Cap. XXV. Observations on the Ordinary Power of the Pieces,]* “*A Bishop or a Knight ought not to be given for three Pawns, when the loss of the pawns is not attended with some other disadvantage to the enemy; as to be deprived of castling—to have a pawn doubled, or isolated, &c.*”

PHILIDOR says, *Cunningham Gambit, note (b),* “*If he did not sacrifice his Bishop, you would certainly win; but losing that for three Pawns, he must conquer by the superiority of his pawns, provided he does not inconsiderately push them without disposing his pieces for their support.*”

II. LOLLI, in the place cited, gives, among others, this maxim: “*A Rook for a Bishop and two Pawns; or a Rook for a Knight and two Pawns, may be counted an indifferent exchange.*” Which seems to agree with PHILIDOR’s 14th and 15th Observations below: but when we turn to *p. 316, note (d)*, to which LOLLI refers us, for the reasons on which he founds this canon, we get into the Treatise of the ANONYMOUS MODENESE, and his deductions from it. The divergency from PHILIDOR, respecting the value of the Pawns is strik-

ing. “The exchange of *two Minor Pieces* for *one Rook and two Pawns*, as well as that of *one Minor Piece and two Pawns* for *one Rook*, may be esteemed an indifferent exchange: from which it results, that *the Rook* comes to be valued for *six Pawns*, and *each* of the *Minor Pieces* for *four*; whence it is clear, that the exchange of *two Minor Pieces* for *one Rook* ought not to be made.* Hence, likewise, it is that the exchange of the *Queen* for *two Rooks and a Pawn* is reckoned by authors to be equal, and that the power of the *Queen* is inferred to be that of *thirteen Pawns*.† All this has respect to the beginning and middle of the game; because towards the end, the force of some pieces is augmented, and of others diminished, as the ANONYMOUS has noticed in his Observations, cap. xxv. sect. 1. *ad finem*; so that this rule will be liable to some exception. In fact the two Rooks ought to be valued for *three Minor Pieces*, or equivalent with *twelve Pawns*:‡

* Respecting this there is no dispute; all agree that a rook is not worth two knights; but the SCALE OF POWERS makes the difference of value but half as much as LOLLI.

† The SCALE OF POWERS rates the force of the queen but as ten pawns.

‡ The SCALE OF POWERS makes *two rooks* equal to *eleven pawns*; and *two bishops and a knight*, to *ten pawns and a half*.

“ but if these reprisals happen near the end of the game, when the Rooks will have acquired more force, and any three Minor Pieces must have less, the addition of a Pawn, or other slight advantage, ought to be thrown in with them; to equalize the commutation. For the same reason, the *Queen* may be exchanged for *two Rooks only* at the end of the game.” The qualifying remark referred to in the quotation just finished is to this effect: “ Experience proves that it is the property of some pieces to diminish in force towards the end, as the *Queen* and the *Knight*,—and of others, to augment, as the *Rook* and the *Pawn*. For though at the commencement the *Queen* is greater than two *Rooks*, towards the close she becomes the reverse; and though at first three *pawns* do not compensate for a piece, not for the lowest, in the last stage *two only* are wont to be equivalent.”

CARRERA, *lib. 2. cap 6.* has a remark that will illustrate the last. “ Moreover, neither the *Knight*, nor the *Bishop*, ought to be exchanged for *two pawns*, nor even for *three*, without necessity, or without the expectation of a competent advantage: but in one sole case, the barter of the *Knight*, or, as well, of the *Bishop*, ought to be negotiated for *two pawns only*; and that is, supposing each King to be left at the end of the

“ game with a *Minor Piece and two Pawns*, he
“ that can commute his knight, or bishop, for the
“ two opposite pawns, may expect to queen one
“ of his own pawns, and is at least secure from
“ losing ; while the other’s solitary piece can have
“ no higher aim than to avoid defeat.”

PHILIDOR'S
OBSERVATIONS
ON
THE POWERS OF PIECES
AT THE END OF A GAME.

[Transposed from *Analysis*, following the Chapter “Difficult Mates and Ends of Parties.” The Initials “D. M.” refer to that Chapter.]

1. *A single pawn* cannot win, if the adverse king be so placed in opposition to it, as to exclude the *king supporting the pawn* from moving in its van. See **GENERAL MAXIMS**, S. 31. above, p. 37.
2. *Two pawns against one* must win, in almost all cases; but he that has the two pawns, must avoid changing one of them with the adversary's pawn, except to gain the position.
3. *A pawn and any piece whatsoever* must win in all cases—a pawn on a rook's file, co-operating with a bishop whose diagonal is of a different colour from the square at which the pawn aims to queen, only excepted. [And this exception only operates when the adverse king is in possession of the master square.]
4. *Two knights* by themselves cannot mate. [Unless as above, p. 148.]
5. *Two bishops* by themselves may mate.
6. *A knight and a bishop* may mate. [D. M. ii.]

7. *A knight against a rook*, makes a drawn game. [Provided the Knight be near his King to cover those checks of the Rook, which would else be mate.]
8. *A bishop against a rook* makes a drawn game. [See ENDS OF PARTIES, viii. Back Game.]
9. *A rook and a knight against a rook*, make a drawn game.
10. *A rook and a bishop against a rook*, win. [D. M. i.]
11. *A rook and a bishop against a queen*, make a drawn game.
12. *A rook and a knight against a queen*, make a drawn game.
13. *A queen against a bishop and a knight*, may win.
14. *A rook against a bishop and two pawns*, makes a drawn game.
15. *A rook against one knight and two pawns*, makes a drawn game; because in this, as in the last case, he who has the rook cannot be hindered from sacrificing it for the two pawns. [Supposing the two pawns to be assailable by the adverse king as well as the rook.]
16. *A queen against one rook and two pawns*, makes a drawn game.

OBSERVATIONS FROM THE MODENESE.*

INDECISIVE DISPARITIES.

17. *A rook* draws the game against *two knights and a bishop*.
18. *Two knights or a bishop and a knight*, draw the game against *a rook and a bishop*.
19. *Two bishops* draw the game against *the queen*, provided their king be in an angle, and they cover and rest upon him.
20. *Two rooks* draw the game against *the queen and a bishop*.

* I have selected only such as may come in by way of supplement to Philidor's, avoiding repetitions.

DECISIVE DISPARITIES.

21. *A rook wins.* [D. M. iii.]
22. *The queen wins against a rook.* [D. M. iv.]
23. *The queen wins against two knights.* [See 13.]
24. *Two rooks win against two knights, or against a knight and a bishop, or against two bishops.*
25. *Two rooks with a bishop, or with a knight, win against the queen.*

Many of these, like mere general rules, are liable to exception, when there is some distinct advantage or disadvantage arising from position.

The Maxims 1, 5, 6, 21, are particular rules, and liable to no exception.

The next Five Models in the INTRODUCTION are from Italian and other Masters, whose Names are subjoined. The Notes are partly derived from GIAMBATISTA LOLLI, and partly supplied by the Writer of the Introduction.

FOURTH ESSAY.

From LOLLI, p. 140.

I.

W. King's pawn two squares..

Error in the defence.

- | | |
|---------------------|------------------------------------|
| 1. _____ | Q. kn. pawn 1 sq. |
| 2. Q. pawn 2 sq. | Q. bp. to Q _K 2. |
| 3. K. bishop to Q3. | Q. knight to Q _B 3. (a) |
| 4. Q. bishop to K3. | K. kn. pawn 1 sq. |
| 5. K. b. pawn 2 sq. | K. bishop to kn. 2d. |
| 6. K. knight to b3. | The same. |
| 7. Q. b. pawn 2 sq. | Castles. |
| 8. Q. Knight to b3. | |

White should castle on the queen's side; and, by advancing the pawns on the other wing, he will have a safe game, and a good attack.

No. II.

Variation on the Third Move of the Black.

- | | |
|----------|-----------------------|
| 3. _____ | K. b. pawn 2 squares. |
|----------|-----------------------|

White should answer this move by pushing *K. b. pawn one square*. Although it may deceive a bad player to take with

(a) In No. 2, *K. b. pawn 2 squares*.

the K. pawn, yet should Black, instead of playing as in No. 3, adopt the sixth counter-move in this example, he will have the better game.

4. K. pawn takes p. Q. bishop takes K. kn. p.
5. Queen *gives check.* K. kn. pawn interposes.
6. K. pawn takes pawn. K. bishop to Kk2. (*b*)
7. K. p. takes r. p. *discvg.* King to B.
chk.
8. Queen to *adv.* Kk3. Q. bishop takes rook.
9. Pawn takes knight, The rook takes the new-
MAKING A ROOK,* made rook.
and *checking.*
10. K. knight to R3. Queen to K.

Black has obtained a rook for a knight and a pawn.

No. III.

Played from No. 2.

6. _____ K. knight to KB3.
7. K. p. takes r. p. *discg.* Knight takes queen.
chk.
8. K. bishop *gives checkmate.*

LOLLI derives this branch of the game from GRECO.

(*b*) In No. 3, *K. knight to K. bishop's 3d.*

* *Facendone un rocco.* LOLLI. The rule laid down by this able master is, that the queen will not admit a companion in the field.

FIFTH ESSAY.

*LOLLI, p. 141, quotes SALVIO for this Example:
It is also in GRECO.*

1.

W. King's pawn two squares.

Error in the defence.

1. _____ K. pawn 1 sq.*
2. Q. pawn 2 squares. Q. b. pawn 1sq.
3. K. bishop to Q3. K. bishop to K2.
4. K. knight to B3. The same.
5. K. r. pawn 2 squares. Castles.

GRECO is followed from this counter-move, because he castles as in England.

6. K. pawn 1 sq. K. knight to Q4.
7. K. bp. takes r. p. *chg.* King takes bishop.
8. K. knight *gives check.* King to kn. sq. (a)
9. Queen to *adv.* KR4. K. bishop takes knight.

* Though a weak move, this counter-step is generally necessary when the defence has *given K. b. pawn* as odds to an inferior player. Nor is it so bad in degree as these celebrated players conspire to represent it—provided the second counter-move be *Queen's pawn 2 squares.*

(a) If the bishop now take the knight, the king, on the discovered check, may go to his knight's 3d. He would be mated at the 13th move, in the centre of the board.

10. K. r. p. takes bishop. K. b. pawn 2 sq.

11. Doubled pawn 1 sq.

Checkmate is inevitable.

SIXTH ESSAY.

Gomito of DAMIANO from LOLLI, p. 245.

1.

W. King's pawn two squares.

B. The same.

2.

W. K. knight to his bishop's 3d.

Error in the Defence.

2. _____ K. b. pawn 1 sq.*

3. K. knight takes pawn. Queen to K2. (*a*)

4. Knt. returns to b3. Queen takes pawn, chg.

5. K. bishop interposes.

White has a superior situation.

No. II.

Played from Leader.

3. _____ K. b. pawn takes knight.

* A weak move; and to support the king's pawn thus, is mostly a perfidious expedient. However, the same move, owing to a different relation, is good in the QUEEN'S GAMBIT, and in one or two other cases to be discriminated by the practised player.

(*a*) In Variation, No. 2. the *bishop's pawn takes the knight*.

4. Queen *gives check.* K. kn. p. interposes. (*b*)
5. Queen takes K. pawn, Queen interposes.
chg.
6. Queen takes rook. K. knight to b3. (*c*)
7. Q. pawn 2 squares Queen takes pawn, *chg.*
8. Q. bishop interposes. K. knight to *adv.* kn. 4.

The Author of the Introduction has supplied the remaining moves.

9. Q. knight to b3. Queen takes Q. b. pawn.
10. Q. knight to *adv.* Q4. K. knight takes bp.
11. Queen *gives check.* King to Q.
12. Queen to *adv.* Kk4, King returns to his sq.
chg.
13. Queen takes knight, King to Q, or b2.
chg.
14. Q. rook to Q_B.

In the following Variations, all the contest lies in one *angle* or *corner*. Hence the term *Gomito*.

No. III.

Played from No. 2.

4. _____ King to his 2d. sq.
5. Queen takes K. pawn, King to b2.
chg.

(*b*) In Variation, No. 3. *King to his second square.*

(*c*) If, instead, his queen takes the pawn checking, your king retires to the queen's square.

6. K. bishop gives check. Q. pawn interposes. (a)
 7. K. bishop takes pawn, King to kn. 3.
chg.
 8. K. r. pawn 2 sq. K. bishop to Q3.
 9. K. r. pawn checks. King to r3.
 10. Q. pawn 2 sq. K. kn. pawn interposes.
discvg. chk.
 11. The queen takes the rook in GRECO; because his attack was controlled by the different law on an elementary point which prevailed in Calabria. But where pawns are allowed to take *in passing*, the rook's pawn should take, discovering double check, and mate will be given in two moves.
-

No. IV.

Played from No. 3.

6. _____ King to kn. 3.
7. Queen to *adv.* KB4, King to r3.
*chg.**

(a) The conclusion is supplied from GRECO. Without pursuing *this step*, LOLLI recommends it as a better defence than that in No. 4. But to *move the king* rather protracts his defeat.

* RUI LOPEZ, a Spanish writer, wins by playing instead, the *K. r. pawn 2 squares*. But LOLLI shews Damiano's method to be more simple and expeditious.

8. Q. pawn 2 sq. *dis-* K. kn. pawn interposes.
cvg. chk.
9. K. r. pawn 2 sq. Queen to K2. (*a*)
10. Q. bishop takes pawn, King to kn. 2.
chg.
11. Bishop takes queen. Bishop takes bishop.
12. Queen *chks.* at *adv.* King removes.
K_B2.
13. K. kn. pawn 2 sq. Q. pawn 2 sq.
14. K. kn. pawn *checks.* K. bishop takes it.
15. K. r. p. takes bishop, King takes pawn.
giving and discvg.
chk.
16. K. rook *checks* at *adv.* 4. King to *adv.* kn. 4.
17. K. bishop *gives check-*
mate.

(*a*) If, instead, he push the Q. pawn 2 squares, you play the queen to adverse K. bishop's second.

SEVENTH ESSAY.

From the ANONYMOUS MODENESE, Lolly, p. 264.

The Black moving first.

1.

B. The king's pawn two squares.

W. The same.

2.

B. K. knight to the bishop's 3d.

W. Q. KNIGHT TO THE BISHOP'S 3d.*

3.

B. K. bishop to Q. bishop's 4th.

W. The same.

* LOLLI's book contains a *Practical Treatise of Defence against the Advantage of the Move*, by the ANONYMOUS MODENESE. These masters term a party thus opened and defended, describing the first three moves, the *piano* game.

At the second counter-move the following question demands an answer:—"When the king's pawn is attacked by the adverse knight,—should it be sustained by the queen's pawn, "or, by the queen's knight; or, leaving it exposed, should the king's bishop's pawn be moved two squares?" PHILIDOR replies: "By the Q. pawn." See his *Third Party, First Back Game, Corrected Variation*. LOLLI and the ANONYMOUS MODENESE, answer: "By the Q. knight." See the present example. GRECO appears to rely on the counter-attack, "King's bishop's pawn two squares." See the *Eighth Essay*.

4.

- B. Q. b. pawn 1 square.
 W. K. knight to the bishop's 3d.

5.

- B. Q. pawn 2 squares.
 W. The K. pawn takes it.

6.

- B. The Q. b. pawn takes the pawn
 W. The K. bishop gives check.

7.

- B. The Q. bishop interposes
 W. The bishop takes the bishop, *check*ing.

8.

- B. The Q. knight takes the bishop.
 W. Q. pawn 2 squares.

9.

- B. The K. pawn takes the pawn. (a)
 W. The K. knight takes the pawn

10.

- B. The queen to her knight's 3d.
 W. Q. knight to the king's second.

The MODENESE pronounces this to be an equal game.

(a) In the Back Game, *K. pawn 1 square*.

No. II.

COMPETING VARIATION;

Played from Leader.

9.

- B. K. pawn 1 square.
 W. The Q. pawn takes the bishop.

10.

- B. The K. pawn takes the knight.
 W. The queen takes the K. pawn.

11.

- B. The Queen *checks*, at her king's second.
 W. The queen interposes at her king's 2d.

[LOLLI is a correct player; yet no move should be adopted from him without circumspection, as it may depend on his form of castling. Thus he directs the *queen's bishop to cover*, which would be immediately forced on an English board.]

12.

- B. The queen takes the queen, *checking*.
 W. The knight takes the queen. [The KING TAKES in variation; which seems better.]

13.

- B. The Q. knight takes the pawn.

The *isolated* pawn is perhaps rather more than compensated by the forwardness of the pieces: but there is no material inequality.

VARIATION.

12.

W. The king takes the queen.

13.

B. The Q. knight takes the pawn.

W. Q. bishop to *adverse* K. knight's 4th.

14.

B. K. knight to *adverse* king's 4th.

W. The knight takes the pawn.

15.

B. The K. knight takes the bishop.

W. Knight checks, and takes Q. rook.

Circumstances are favourable for trying the strength of
a rook and a pawn, against *two knights*.

EIGHTH ESSAY.

*From GRECO.**The Black moving first.*

1.

B. King's pawn 2 squares.

W. The same.

2.

B. K. knight to his bishop's 3d.

W. K. b. pawn 2 squares.*

* If all the subsequent moves could be relied on as correct, this example would prove, that there is a *second* valid defence,

Error in the Attack.

3. *K. knight takes p.* (a) Queen to K2.
 4. The queen gives check. K. kn. pawn interposes.
 5. K. knight takes kn. Queen takes pawn, *chg.*
pawn.
 6. K. bishop interp. (b) K. knight to b3.
 7. Queen to Kr4. Queen takes K. kn. pawn.
 8. Knight takes rook. Queen takes rook, *chg.*
 9. K. bishop interposes. Queen gives check.
 10. Queen takes queen. K. b. pawn takes queen.
 11. K. bishop to Qb4. Q. pawn 2 squares.
 12. K. bishop to Qk3. K. bishop to kn. 2; must
win a piece.
-

FIRST BACK GAME.

On the Sixth Move of the Black.

6. King to Q. K. knight to b3.
7. Queen to Kr4. K. r. pawn takes knight.

and that the attack is not *safe*. But the Author of the *Introduction* is inclined to think, that this ingenious game must not be received as a guide, "although it well deserves to be examined. He has subjoined the sketch of a Variation. The double column should perhaps commence with the second counter-move, as indicating a fallacious course.

(a) In the second Back Game, from GRECO, the K. PAWN TAKES, which is the right step.

(a) In the first Back Game, *king to queen's square.*

8. Queen takes rook. K. knight to *adv.* Kn. 4.
 9. Queen returns to **Kr4**. Knight to *adv.* K3. *chg.*
 10. Q. pawn takes knight. Queen takes queen.
-

SECOND BACK GAME.

Played from Leader.

3.

- B. The K. pawn takes the pawn.
W. K. pawn 1 square.

4.

- B. K. knight to *adverse* king's 4th.
W. K. knight to the bishop's 3d.

5.

- B. K. kn. pawn 2 squares.
W. Q. pawn 1 square.*

6.

- B. K. knight to Q. bishop's 4th.
W. Q. kn. pawn 2 squares.

7.

- B. K. knight to Q. rook's 3d.
W. Q. r. pawn 1 square.

Error in the Attack.

8. K. bishop to the knight's 2d.

[First player should substitute K. KN. PAWN 1 SQUARE,
as in *Sketch of a Variation.*]

* Mr. LEWIS, in his edition of GRECO, 1819, proposes,
instead, Queen to K2.

-
- Q. pawn 1 square.
 9. Q. pawn 1 square. Q. bishop to kn. 2.
 10. Q. pawn takes pawn. Knight takes Q. pawn.
 11. K. r. pawn 1 square. Q. pawn 1 square.
 12. Q. knight to Q2. K. bishop to *adv.* Qk4.
 13. Q. b. pawn 1 square. Pawn takes pawn.
 14. Q. knight takes knight.

GRECO directs the White pawn to *take Q. kn. pawn, discovering check*, and afterward wins by a long train of moves. But if the pawn, instead, **ATTACK THE QUEEN, DISCOVERING CHECK**, he must immediately win the queen for a bishop.

SKETCH OF A VARIATION,

From *the SECOND BACK GAME, on the Eighth Move of the First Player.*

No. I.

8.

B. K. KN. PAWN 1 SQUARE.

W. K. r. pawn 2 squares. (a)

- (a) It appears that the Second Player has not a better move:
-
8. _____ K. knight to Q4.
 9. Q. b. pawn 2 squares. The pawn takes pawn.
 10. K. bishop takes pawn. Q. bishop to kn. 2.
 11. Queen *gives check, at adv.*
 K_R4. and has obviously
 the best game.

o 2

9.

B. The pawn takes the knight.

W. The queen takes the pawn.

10.

B. The queen to the king's 2d.

W. The Q. bishop takes the pawn.

11.

B. K. r. pawn 1 square.

W. Q. pawn 1 square.

12.

B. Q. b. pawn 1 square.

W. Q knight to the queen's 2d.

13.

B. Q. PAWN 2 SQUARES.

W. Q. b. pawn 2 squares.

14.

B. Q. bishop to the king's 3d.

W. K. bishop to the queen's 3d.

The first player has gained a knight for a pawn; but not without losing something in position.

The following Experiments merely shew that the Attack cannot be improved.

No. II.

13. K. knight takes pawn. Pawn takes knight.

14. Queen takes pawn. Q. rook to Q.

15. Q.takes Q.p. *Or, No.3.* Q. knight to K4.
16. Queen *gives check.* Q. b. pawn interposes.
17. Queen to *adv.* QR4. Knight to *adv.* Q3. *chg.*

This is not so well for the first player as the preceding.

No. III.

15. B. Q. pawn 2 squares. W. K. p. takes Q. p. in *passing.*
 16. K. bishop takes pawn. Q. bishop takes bishop.
 17. Queen takes bishop. Knight to K4.
 18. Queen to Kx3. Knt. to *adv.* KB3. *chg.*
-

AN ATTEMPT
TO VINDICATE
P H I L I D O R
ON SOME CONTESTED POINTS:
IN
THREE ORIGINAL PURSUITS
OF
ASSIGNED OPENINGS.

BY THE
AUTHOR OF THE INTRODUCTION.

First published in this Edition, 1825.

I. (*Leader.*)

COUNTERBISHOP GAME.

Attack and Defence.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn 1 square.

This move not only provides support for the queen's pawn when pushed against the adverse bishop, but allows the queen to pass to her knight's 3d. if circumstances invite. The first player aims at bringing two pawns into the centre; for which the first three moves is a preparation.

Up to this point no one disputes the propriety of the play on either side. But what the third countermove should be, is a problem deserving some attention, as the masters who have treated on this position are divided in opinion. After multiplied experiments I do not hesitate to recommend the K. KNIGHT TO BISHOP'S 3d. as the best move. It brings on at once a crisis, by compelling the first player either to support the king's pawn by some pawn or piece, (which would be the loss of the attack,) or to push at once the *queen's pawn*

two squares. Thus the second player directly meets the difficulty of contending against the move : whereas under the rival alternatives, the immediate counterplay is comparatively easy, but the ultimate position untenable.

Previous to supporting this opinion by any demonstration, it may be proper to present the reader with a short history of the knight's play at this stage, which I beg leave to call the CAVALLO DEFENCE; with the objections of other writers to it. Lopez introduces the move in models both for the attack and defence : it may be inferred, that he thought the game equal. It forms the third countermove in Philidor's *First Party*, in which the defence is unsuccessful : but it is the fifth, and not the third countermove of that example which Philidor intends to demonstrate to be wrong, though he omits to specify to what step defeat is ascribable. In his *Fourth Regular Party*, he exhibits the move in question as leading to an equal game ; as the Anonymous Modenese, in a critique on the first edition of *L'Analyse des Echecs*, had done before Philidor's improved edition came out with the *Regular Parties*. What seems passing strange (as the critique appears in the form of a letter in Lolli's work, p. 365) is, that a previous part of the same work, entitled a *Treatise on the Defence against the Advantage of the Move*, of which the Modenese composed the games, and Lolli the Commentary, advances a deliberate objection to the move of the Knight, in the passage of which a translation follows :

“ The ground on which I do not recommend to the Second Player to answer the third move with *K. knight to the bishop's 3d.* is, that if the attacking player then push *Q. pawn to its extent*, the best countermove is to take with “ the pawn ; the assailant should not *reprise* directly with “ *Q. b. pawn*, but *advance the king's pawn to adverse king's 4th.* Whereupon the defence will have the three following alternatives :

“ 1. Queen’s pawn 2 squares.

“ 2. Queen to king’s 2d.

“ 3. The assailed knight to adv. king’s 4th.

“ Every one of which is either hurtful to the second player, “ or will plunge him into an *unfathomable vortex*, whence “ it will be most difficult to emerge.

“ As to the first alternative, *Queen’s pawn 2 squares*, “ the advanced K. pawn will *take the knight*; and if the “ *Queen’s pawn make a reprisal on the bishop*, the first “ player will carry his *queen to adverse K. rook’s 4th*. as- “ sailing the bishop; and at the next move, by *taking K. k₂. pawn with the doubled pawn*, will throw the adverse “ game into great disorder.” [This outline is the founda- “ tion of No. 5.]

“ As to the second alternative, *Queen to King’s 2d.* the as- “ sailant will equally step into the superior position, whe- “ ther he likewise play the *queen to king’s 2d.*, compelling “ the adverse *knight to return to his square*, as the best “ move;” [analysed in No. 16.] “ or whether he *take the doubled pawn with that of the queen’s bishop*, uniting “ two pawns in the centre to the depression of the adverse “ game; but which it were tedious to demonstrate.” But I cannot accept this apology for withholding the proof, because no opinion can be received gratuitously when the instructions given by the first masters differ. The NEW ANALYSIS differs from the Italian school on both the points assumed. See below, I. both the Principal Examples; also No. 8. to 16.]

“ As to the third alternative, *the assailed knight to adv. king’s 4th.* the first player will *take K. bishop’s pawn with his bishop*, giving check; and if the checked king “ *take the bishop* which is his best move, the adverse queen “ will repeat check at her *K. bishop’s 3d.* On the defen- “ sive party covering with the knight, the assailant will

“take it with the pawn, and can afterwards play the *queen* “either to adverse *queen's 4th.* or *K. rook's 4th.* checking “and gaining the *bishop*. Whatever the second player “may attempt, to retrieve his game, the position is most “secure for the attack. [See Nos. 2, 3, 4.] According to “our view, therefore, of all these alternatives, the defence “ought to avoid the sally of the *knight* at the 3d move, as “full of danger, compared to bringing out the *queen to K. knight's 4th.*, which conduces to a perfect equality.”— [This remains to be proved.]

A recent English author has followed in the footsteps of the Modenese ; and contends, that the move of the *knight*, “ though very generally played, even by good players, is certainly a bad move.”(b)

I concur with these masters in their opinion of the third alternative ; but differ totally from them as to the tendency of the first and second. For the present I take my stand for the Defence on the second; and propose to analyse it before the other, because PHILIDOR relies upon it as valid. [see I. 1.] To make the notation clear, we must return to the third countermove.

3.

B. K. KNIGHT TO BISHOP's 3d.

4.

W. Q. pawn 2 squares.

B. The K. pawn takes the pawn.

(b) *Treatise by J. H. Sarratt.* London, 1808, vol. i. p. 13.

Fortissimo Game.

5.

W. K. pawn to adverse king's 4th.(c)

B. QUEEN TO THE KING'S 2d.(d)

6.

W. THE Q. B. PAWN TAKES THE K. PAWN.(c)

B. The K. bishop gives check.

7.

W. THE KING TO HIS BISHOP'S SQUARE.

Mr. Sarratt recommends this move, (*Treatise*, edit. 1808, vol. i. p. 18.) which I then thought to be original on his part: but it is found in a Treatise by PONZIANO, otherwise called the SECOND ANONYMOUS MODENESE, Modena, 1769, 4to. Philidor plays *Q. bishop to cover the check*. As to the effects of the two, I prefer this course to Philidor's, because it renders it more difficult for the second player to equalize the game; but it is not a winning move, as Mr. S. supposes. And for prolonging the pressure which tries the resources of the Defence, a valuable consideration, a heavy price, is paid in the situation of the king and the long confinement of the K. rook. Philidor's move is pursued in No. 1. below.

B. K. KNIGHT TO ADVERSE KING'S 4th.

(c) The name *Fortissimo* will apply to all the moves of *this attack*, from the third to the present. The principal variations in the attack, springing *between these moves*, form the examples from 1 to 16.

(d) In No. 2, *K. knight to adverse king's 4th.* In No. 5, *Q. pawn 2 squares.*

(e) In No. 16, *Queen to the king's 2d.*

I concur fully in this step as the right alternative; no other would equalize the game. If the knight retire to his square, he just loses from position. I proceed no farther than these two moves with Mr. S. who finishes the game as below.(f)

NEW ANALYSIS.

8.

- W. QUEEN TO HER KING's 2d.
B. K. knight to his fourth square.

9.

- W. The Q. bishop takes the knight.
B. The queen takes the bishop.

(f) 8.

- “ W. *The queen to her K. knight's 4th*
“ B. *Q. b. pawn 1 square.*

9.

- “ W. The queen takes the knight.
“ B. Q. pawn 2 squares.

10.

- “ W. The bishop takes the pawn.
“ B. The pawn takes the bishop.

11.

- “ W. The queen takes the pawn. The White must win,
having the advantage of two pawns, and a good position.” *Lewis's Edition of SARRATT*, p. 16.

I object to this course, both for the attack and the defence; because “ 8. W.” if counteracted as in No. 8, permits the second player to gain the attack, and leaves the White party under some perplexity. I offer the move in the text as an improvement in the attack; and the 8th move for the Black in No. 8, as an effectual resource for the defence.

10.

- W. Q. knight to the bishop's 3d.
B. The K. bishop takes the knight.

11.

- W. The pawn takes the bishop.
B. The king castles.

12.

- W. K. kn. pawn 1 square.
B. Q. pawn 1 square.

13.

- W. K. b. pawn 2 squares.
B. Queen to K. rook's 3d.

14.

W. K. BISHOP RETIRES TO Q. KNIGHT'S 3d. At this critical point for the White, perhaps this is the only move that will prevent one of the pawns from being forced; although *at first sight* it may seem a lost move.

- B. The pawn takes the pawn.

15.

- W. The K. b. pawn takes.
B. Queen to her bishop's 3d.

16.

- W. Queen to K. bishop's 3d.
B. The queen takes the queen.

17.

- W. The K. knight takes the queen.
B. Q. B. PAWN 1 SQUARE. As the best bar that can be opposed to the further passage of

the White centre pawns, this pawn and the K. bishop's should now be kept stationary, until some new circumstance requires either to move.

18.

- W. The king to his knight's 2d.
B. Q. r. pawn 2 squares.

19.

- W. The same.
B. K. r. pawn 1 square.

20.

- W. Pawn in Q. b. file 1 square.
B. The bishop to K. bishop's 4th.

21.

- W. K. rook to king's square.
B. The knight to Q. rook's 3d.

22.

- W. The knight to K. rook's 4th.
B. The bishop to K. rook's 2d.

23.

- W. K. kn. pawn 1 square.
B. Q. rook to queen's square.

24.

- W. The knight returns to K. bishop's 3d.
B. Q. rook to queen's 2d.

25.

- W. K. rook to king's 3d.
B. K. rook to queen's square.

26.

W. Pawn in K. file to adverse king's 3d. The pawn in Q. file cannot be pushed without letting the adverse knight and bishop into the game, to separate the pawns with loss. The king might go to his knight's 3rd, to prevent the adverse rook from sacrificing itself for a knight and two pawns; but it is safer to open the game.

B. The pawn takes the pawn.

27.

W. The K. rook takes the pawn.

B. Knight to adverse Q. knight's 4th.

28.

W. Q. rook to Q. bishop's square.

B. Knight to adverse queen's 3d.

29.

W. Pawn in Q. b. file to adverse 4th.

B. Knight gives check, at adv. K. bishop's 4th.

30.

W. The king to his knight's 3d.

B. The knight takes the rook.

31.

W. The bishop takes the knight, checking.

B. The king to bishop's square.

32.

W. The bishop takes the rook.

B. The rook takes the bishop; and the game is even.

No. 1.

*Problematical Variation in the Attack;**Played from Leader, p. 205.*

PHILIDOR, FOURTH REGULAR PARTY, BACK-GAME.

<i>Move.</i>	<i>Countermove.</i>
7. Q. bp. interposes.(a)	K. bp. takes bp.
8. Q. knt. takes bp.	Q. pawn 1 sq.(b)
9. Queen to K2.(c)	Q. pawn takes p.
10. Q. pawn takes p.	K. knt. to Q2.
11. K. b. pawn 2 sq.	K. b. pawn 1 sq.
12. K. knt. to Kb3.	K. b. pawn takes p.

By this example Philidor designed to prove, that the fifth move in I. above, is not so good

(a) You might *interpose the Q. knight*; and if he then played *K. knight to your K. 4th*, you would not be without means of sustaining your centre: in that situation his best move would be *Q. pawn 2 squares*. But when checked in this way, it is generally safer to cover with the *Q. bishop*, whenever the adverse knight can come immediately to your *K. 4th*.

(b) Had he pushed *this pawn 2 squares*, your centre would not have been broken, as it must be now.

(c) If you had played *K. b. pawn 2 squares*, he must equally have broken your pawns, by pushing *Q. b. pawn to its extent*.

as the course in the *Leader* of his Fourth Regular Party, because by pushing K. pawn upon the knight, you expose both the centre pawns to be taken off by exchange. But the alternative for the attack adopted at the 7th move, p. 205, had not occurred to him. All the three games terminate in equality: the difference is in the difficulty of the *intermediate positions* for the defence; and in this respect the attack in I. (adopted from PONZIANO, as the *Leader* from which our NEW ANALYSIS springs) appears strongest.

THIRD ALTERNATIVE FOR THE DEFENCE,

Mentioned by LOLLI, as above, p. 203.

The Author of the Introduction agrees, that this is ineligible, and here inserts it as an instruction for the attack.

Error in Defence.

No. 2.

Played from I. p. 205.

LOPEZ, THIRD GAME, VARIATION.

<i>Move.</i>	<i>Countermove.</i>
5. _____	K. knt. to adv. K4.
6. K. bp. to adv. Q4.(a)	K. b. pawn 2 sq.
7. K. bp. takes knt.	K. b. pawn takes bp.
8. Q. b. pawn takes p.	

LOPEZ breaks off here, observing that the White has a good game. His position is slightly superior.

No. 3.

LOLLI'S Attack varied from the preceding.

6. K. bp. takes p. chg. King takes bp.
 7. Queen to KB3, chg. _____
-

NEW ANALYSIS.

-
- King to Kx.(b)
 8. Queen takes knt. Q. pawn 2 sq.

(a) In No. 3, *K. bishop takes the pawn*, which is Lolli's direction. Both modes are given for comparison.

(b) In No. 4, *K. knight interposes*, as Lolli imagined the best defence to do. I prefer moving the king.

9. K. p. takes in *passing*. Queen takes p.
10. K. knt. to B3.(c) Queen to QK3.
11. Queen takes queen. Knt. takes queen.
12. King castles. Q. bp. to KB4.
13. Q. bp. to KB4. Q. bp. takes knt.
14. Q. rook takes bishop. Q. rook to QB.
15. Q. b. pawn takes p. Knt. takes pawn.
16. Knt. takes knt. Bp. takes knight.

The White has the superior game ; because both the rooks are in play.

No. 4.

Second Error in Defence.

Played from No. 3.

7. —————— K. knt. interposes.(d)

(c) The White might win a pawn by playing *Q. bishop to K. bishop's 4th.*; but would lose more in position, e. g.

10. Q. bishop to KB4. Queen to QK3.
11. Queen takes queen. Knight takes queen.
12. Bishop takes pawn. Q. bp. to adv. KK4.

The Black pieces will get possession of the board.

(d) A player who has gained a piece by the sacrifice of the adversary is very liable to forget that he has a piece to spare. This is an error of that sort. The defence is unnecessarily weakened by this attempt to get a pawn for the knight that must be lost. A *second error* proves nothing ; but it may be useful, to shew the attack how to take advantage of it. Lolli's outline goes no farther than the 9th move.

8. K. pawn takes knt. Queen takes K. p.
9. Queen to adv. KR4, Queen interposes.
chg.
10. Queen takes K. bp. Queen takes K. kn. p.
11. Queen *chks.* at adv. King to his sq.
KB4.
12. Queen to KB3. Queen takes queen.
13. Knt. takes queen.

The White has gained a knight for two pawns, and the best position.

The Third Alternative, mentioned by Lolli, is therefore dismissed as bad.

No. 5.

COMPETING VARIATION OF THE CAVALLO DEFENCE.

Second Alternative,

Censured by Lolli, as above, p. 203; here vindicated.

Played from Leader.

5.

B. Q. pawn 2 squares.

6.

W. K. pawn takes the knight.

B. Pawn takes K. bishop.

7.

W. Queen to adv. KR4.

*NEW ANALYSIS.***B. THE KING CASTLES.**

8.

W. Queen takes the bishop, (or No. 6.)**B. King's rook gives check.**

9.

W. King's knight to K2. (or No. 7.)**B. Q. pawn 1 square.**

10.

W. Q. bishop to K3.**B. Pawn takes the knight.**

11.

W. Q. knight to Q2.**B. Q. knight to QR3.**

12.

W. Queen takes pawn at QB4.**B. Queen takes pawn at KB3, and the game is perfectly even.**

No. 6.*Played from No. 5.*

8.

W. Queen to adv. K. kn.4th. sq.**B. King's knight's pawn 1 square.**

9.

W. Queen takes bishop.

B. Rook gives check.

10.

W. K. knight to King's 2d.

B. Queen's pawn 1 square.

11.

W. Q. bishop to K3.

B. Q. pawn takes knight.

If the White play *Q. KNIGHT TO Q2*, which is the proper move, the game will resemble No. 5, and remain equal. On the other hand, should the White play *Q. bishop to Q4*, he would lose, as follows:

12. *Q. bishop to Q4. Q. knt. to b3.*13. *Queen takes pawn at Q. knt. to K4.**QB4.*14. *Queen to adv. QK4. Q. b. pawn 1 square.*15. *Queen to her Kn.3. Knt. checks at ad. Q3.*16. *King to Q2. PAWN MAKES A BP., chkg.*17. *Rook takes bishop. Knight takes rook—has won a rook for a pawn, and the best position.*

No. 7.

Played from No. 5.

9. King to B. Q. pawn takes Q. b. p.
10. Q. knt. takes pawn. Queen gives check at
 adv. 3d.
11. K. knight covers Rook takes knight.
 If White take the rook, Black will mate;
 therefore
12. Queen to adv. 4th. Rook to adv. Q_{B2}, *dis-*
 cvg. chk.
13. Queen takes Queen. Pawn takes Queen, hav-
 ing a pawn advantage,
 and a winning posi-
 tion.

FIRST BRANCH OF THE DEFENCE,
resumed.

No. 8.

Played from I. p. 205

It may make the position clearer to set down the previous moves.

<i>Move.</i>	<i>Counter-move.</i>
1. K. pawn 2 sq.	The same.
2. K. bp. to Qb4.	The same.
3. Q. b. pawn 1 sq.	K. knt. to Kb3.
4. Q. pawn 2 sq.	K. pawn takes p.
5. K. PAWN TO ADV. 4.	QUEEN TO K2.
6. Q. b. pawn takes p.	K. bp. gives check.
7. KING TO KB.	KNT. TO ADV. K4.

Minotaur, or Cretan Maze.*

Error in Attack.

8. Queen to Kk4.

I object to this last move as not eligible for the attack: but what I chiefly propose, is, to vindicate the principle of the defence. If the ultimate position, from the best pursuit of this attack, should be deemed but equal, the separate proposition, that the 8. W. *is not a winning move*, will be supported. I offer the following counter-move.

* The eighth move compels the defence to a course which, from its difficult turns, may resemble a labyrinth. I have therefore ventured giving this name to it, as having some correspondence with its design and effect.

NEW ANALYSIS.

K. B. PAWN 2 SQ.

9. Queen takes K.b.p. (a) K. knt. to Q3.
10. Queen to adv. KR4. K. kn. p. interposes.
chg.
11. Q. bp. to adv. Kk4. (b) Queen to KB.
12. Q. bp. to adv. KR3.

Had the White queen gone to her king's 2d., the game would have resembled No. 10. in every thing but the place of the White Q. bishop, which would have made no essential difference. The Second Player must now double a pawn, or have recourse to *recurring moves*, under a perpetual attack on the queen.

K. kn. pawn takes queen.

13. Q. bq. takes queen. K. rook takes bp.
14. Pawn takes knt. Bp. takes pawn.

At first view the position of the defence must appear very objectionable; and so, considered by itself, it is: *to have a doubled pawn on the rook's*

- (a) In No. 13. *Queen to adv. K. rook's 4th checking.*
Were the pawn to take *in passing*, Black would play:—
-
- | | |
|------------------------|-------------------|
| Knt. to adv. Kk3. chg. | |
| K. b. pawn takes knt. | Queen gives mate. |
- (b) In No. 10. *Queen to her king's 2d.*

file, and both isolated, is an awkward feature, and is a weak point. The question is, whether this is compensated by the place where the White king stands, having sacrificed his castling, so that he cannot liberate his K. rook, but at the expense of two or three moves; meanwhile the file is open to the Black rook? From a number of experiments, of which I set down three, I think that this counter-disadvantage is rather more than a compensation.

- | | |
|--------------------------|--------------------------------|
| 15. K. bp. to K2. (a) | Doubled p. to adv. 4. (b) |
| 16. Bp. checks. | King to Q. |
| 17. K. knt. to KB3. | Bp. to K2. |
| 18. Q. knt. to QB3. | Q. b. pawn 1 sq. |
| 19. K. rook to K. | Q. pawn 1 sq. |
| 20. K. rook to K4. | Q. bishop to KB4. |
| 21. K. rook to K3. | Q. knt. to Q2. |
| 22. K. kn. p. 2 sq. | Pawn takes <i>in passing</i> . |
| 23. K. r. pawn takes p. | Q. knt. to KB3. |
| 24. King to knight's 2d. | King to Q2. |
| 25. K. rook to K. | Bp. to Q. |
| 26. K. rook returns. | Bp. to QK3. |

The Black pieces command more of the field, by one or two points of position.

(a) In No. 9, *Q. knight to queen's 2d.*

(b) In a Variation on the Defence, *K. rook to K. bishop's 4th.*

SUPPLEMENT TO No. 8.

Subvariation on the Defence;

For comparison with the preceding.

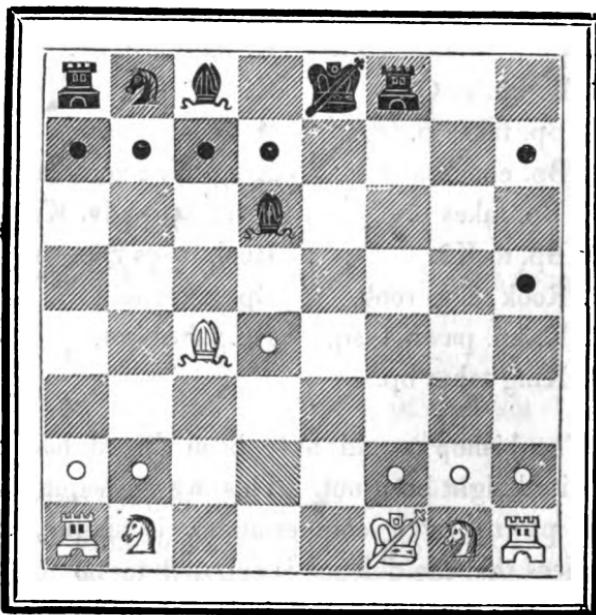
	K. rook to KB4.
16. K. bp. to Q3.	K. rook to adv. KB4.
17. Bp. takes p.	Rook takes p.
18. Bp. checks.	King to bishop's sq.
19. Bp. takes p.	K. rook to adv. KR4.
20. Bp. to K2.	Rook takes r. pawn.
21. Rook takes rook.	Bp. takes rook.
22. K. kn. pawn 1 sq.	Bp. takes knt.
23. King takes bp.	

The bishop would have been forced had the White knight been out. This way of equalizing the pawns by a counter-attack is simple, and evinces that the defence is exposed to no loss on the weakest point. But it is not to be recommended, because the *Black rook already in play is exchanged for the White rook confined*. A slight advantage is thus resigned by the 15th counter-move, though the *pawns gained are better than the double pawn*. The position seems even.

No. 9.

This is played from the 14th Counter-move.

I subjoin a diagram.



- | | |
|--------------------------|---------------------|
| 15. Q. knt. to Q2. | K. bp. to adv. QK4. |
| 16. Q. rook gives check. | King removes. |
| 17. K. knight to KB3. | Q. pawn 1 sq. |
| 18. K. r. pawn 1 sq. | Q. knight to QB3. |
| 19. Q. pawn to adv. 4. | Q. knight to K2. |
| 20. King to his 2d. (a) | K. rook to KB4. |
| 21. K. bp. to Q3. | K. rook takes p. |

(a) Or, K. kn. pawn 1 sq.

22. Bp. takes bp. Q. bp. to KB4.
 23. Bp. takes bp. Knight takes bp.
 24. Q. r. pawn 1 sq. (a) Bp. takes knt.
 25. Knt. takes knt. King to Q2.

Or,

Second Error in Attack.

20. K. kn. pawn 1 sq. Q. kn. pawn 1 sq.
 21. King to knight's 2d. Q. bishop to QK2.
 22. Q. rook to K2. Knight takes p.
 23. Bp. takes knt. Bp. takes bp.
 24. Q. knight to K4. King to Q2.
 25. Q. r. pawn 1 sq. Q. rook to king's sq.
 26. Pawn takes bp. Bp. takes knt.

The following four Subvariations, marked respectively (A), (B), (C), and (D), are collateral with No. 9, and played from the same diagram.

(A) *Played from Diagram.*

15. K. knt. to K2. Dbld. p. to adv. KR4.
 16. Q. knt. to QB3. Q. r. pawn 1. sq.
 17. Q. rook to K. Q. knt. to QB3.

(a) Were the White to play *K. kn. pawn 2 squares*, the Black must avoid taking it, e. g.

24. K. kn. pawn 2 sq. Knt. to adv. KR4.
 25. Knt. takes knt. Rook takes knt. chg.

18. K. knt. to KB4. discg. The knt. interposes.
chk.
- | | |
|-------------------------|----------------------|
| 19. K. knt. to adv. Q4. | Q. b. pawn 1 sq. |
| 20. Knt. takes knt. | Bp. takes knt. |
| 21. Q. pawn to adv. 4. | Q. pawn 1 sq. |
| 22. Knt. to K4. | King to Q. |
| 23. Q. r. pawn 2 sq. | Q. kn. pawn 2 sq. |
| 24. Q. r. pawn takes p. | The same. |
| 25. Bp. to QK3. | Q. b. pawn 1 sq. |
| 26. Bp. to QB2. | Q. bp. to QK2. |
| 27. Knt. to QB3. | Q. kn. p. to adv. 3. |

(B) *Played from Diagram.*

- | | |
|----------------------------|------------------|
| 15. K. knt. to KB3. | Q. b. pawn 2 sq. |
| 16. Q. pawn to adv. 4. | K. bp. to QB2. |
| 17. Q. knt. to QB3. | Q. r. pawn 1 sq. |
| 18. Q. rook gives chk. | King to Q. |
| 19. Q. r. pawn 2 sq. | K. r. pawn 1 sq. |
| 20. Q. rook to K3. | Q. pawn 1 sq. |
| 21. K. r. pawn 1 sq. | Knt. to Q2. |
| 22. K. kn. pawn 1 sq. | Knt. to KB3. |
| 23. King to knt.'s 2d. | K. bp. to QR4. |
| 24. K. rook to K. | K. rook to KB2. |
| 25. K. rook to K2. or, (a) | Q. bp. to Q2. |

Or, (a).

- | | |
|--------------------------|-------------------|
| 25. K. knt. to KR4. | Q. bp. to Q2. |
| 26. K. knt. to adv. Kk3. | K. bp. takes knt. |

26. Bp. to QR2. K. bp. takes knt.
 27. Q. rook takes bp. Q. kn. pawn 2 sq.

The Black will win the isolated pawn.

(C) *Played from Diagram.*

- | | |
|-------------------------|-----------------------|
| 15. Q. pawn to adv. 4. | K. bp. to QB4. |
| 16. K. knt. to KB3. | Q. pawn 1 sq. |
| 17. Q. knt. to Q2. | Q. bp. to adv. Kx4. |
| 18. Rook checks. | King to bishop's 2d. |
| 19. K. r. pawn 1 sq. | Bp. takes knt. |
|
 |
 |
| 27. Pawn takes bp. | Bp. takes Q. r. pawn. |
| 28. Q. rook to adv. K2. | Rook takes rook. |
| 29. Rook takes rook. |
 |

The Second Player might here move the *rook to Q. knt.'s sq.* to defend the pawn, and guard against a subsequent check: this course allows the rook to be sacrificed for a bishop.

- | | |
|----------------------------|----------------------------|
| 30. Bp. to QR2. | Q. kn. pawn 2 sq. |
| 31. Rook to adv. KB2. | Q. b. pawn to adv. 4. |
| 32. Rook to adv. Kb. chg. | Knt. takes pawn. |
| 33. Rook takes rook. | King to QB2. |
| 34. Bp. takes pawn. | Knt. takes pawn. |
| 35. Rook takes pawn. | Pawn takes bp. |
| 36. Rook to adv. QR2. chg. | Bp. to QR4. |
| 37. Rook to adv. K2. | King to QK3. |
| 38. K. b. pawn 2 sq. | Knt. to adv. QR2. |
| | Q. b. file pawn to adv. 3. |

The Black has the advantage, though it may not be decisive; in the sacrifices about to be mutually forced of *pieces* for *queened pawns*, he is likely to have a knight at last.

- | | |
|--------------------------|--------------------------------------|
| 20. Knt. takes bp. | Q. knt. to Q2. |
| 21. K. kn. pawn 1 sq. | King to knight's 2d. |
| 22. King to knight's 2d. | Knt. to K4. (or, rook
takes knt.) |
| 23. Bp. to K. 2d. | K. rook to KB2. |
| 24. K. rook to KB. | Q. rook to KB. |
| 25. Knt. takes knt. | Rook takes p. chg. |
| 26. Rook takes rook. | Rook takes rook, chg. |
| 27. King to rook's sq. | Pawn takes knt. |
| 28. Bp. takes p. | Rook takes p. |
| 29. Rook takes p. | Rook takes pawn and
wins. |

(D) *Played from Diagram.*

In this Variation the attack is pursued by attempting to force the doubled pawn. The validity, or superiority of the Defence, may turn on ascertaining the best way to meet this attack. In No. 8, the pawn is tenaciously supported. In supplement (A), it is left undefended, and another pawn is recovered. In the present example it is sacrificed ; so that the First Player is permitted to win two pawns for his isolated pawn ; meanwhile the defence brings out his pieces, so as to command the field. If there be no fallacy in the following series of moves, it will evince, in regard to the comparative position of the two Kings and their Rooks, that the Black party is preferable to that of the White, by *more than the worth of a pawn.*

- | | |
|-----------------------------|----------------------|
| 15. K. bp. to K2. | K. rook to KB4. |
| 16. K. bp. to Q3. | K. rook to adv. KB4. |
| 17. Bp. takes K. r. pawn. | Q. kn. pawn 1 sq. |
| 18. Bp. checks. | King to his 2d. |
| 19. Bp. takes pawn. | Q. knt. to QB3. |
| 20. Bp. to K2. (<i>f</i>) | Knt. takes pawn. |
| 21. Q. knt. to QB3. | Q. bp. to QK2. |
| 22. Q. rook to K. | Q. rook to KB. |

If the White bishop go to K. bishop's 3d, discovering check, he must not take the bishop on the king's removal; therefore—

- | | |
|------------------------|----------------|
| 23. K. b. pawn 1 sq. | King to Q. |
| 24. K. r. pawn 2 sq. | Knt. to KB4. |
| 25. K. rook to its 3d. | K. bp. to QB4. |

The Black refuses a pawn for a greater advantage.

- | | |
|-----------------------|----------------|
| 26. K. kn. pawn 1 sq. | Q. rook to KK. |
|-----------------------|----------------|

The White has not a good move.

Or, (f).

- | | |
|----------------------|---------------------|
| 20. K. knt. to KB3. | Q. bp. gives check. |
| 21. King to KK. | Q. rook to KR. |
| 22. Bp. to adv. Kx3. | K. rook takes knt. |
| 23. Pawn takes rook. | Rook to KK. |

(*f*) Or, *K. knt. to K. bishop's 3d.*

24. King to K_{K2}. Rook takes bp. chg.
 25. King to rook's 3d. Knt. takes pawn and
 wins.
-

Error in Attack.

No. 10.

Played from No. 8. p. 218.

11. Queen to K2. K. knt. takes bp.
 12. Queen takes knt. Q. kn. pawn 1 sq.
 13. K. kn. to K2. (f) Q. bishop to QR3.
 14. Q. to her kn. 3d. Q. b. pawn 2 sq.
 15. Q. bishop to K3. (g) Q. b. p. takes p.
 16. Bp. takes p. Q. knt. to QB3.
 17. Bp. to QB3. (h) K. bp. takes bp.
 18. Q. knt takes bp. Knt. takes K. p.
 19. Q. to her rook's 4. Bp. takes knt. chg.
 20. Knt. takes bp. K. castles with K. rook.

The Black has the better position.

(f) It is immaterial whether the queen move now in anticipation of the attack of the bishop. The Second Player must equally play the bishop, if the queen first move, in order to confine the adverse king and K. knight.

(g) In No. 12. *Q. r. pawn 1 square.*

(h) In No. 11. *Queen to adv. queen's 4th.*

No. 11.

- | | |
|------------------------|---------------------------|
| 17. Queen to adv. Q4. | Q. bp. takes knt. chg. |
| 18. King takes bp. | Knt. takes bp. chg. |
| 19. Queen takes knt. | K. castles with his rook. |
| 20. Queen gives check. | King to rook's sq. |
| 21. K. b. pawn 1 sq. | K. rook to KB4. |

The Black recovers the pawn, and has a superior position.

No. 12.

Played from No. 10.

- | | |
|----------------------------|-------------------------|
| 15. Q. r. pawn 1 sq. | Q. knt. to QB3. |
| 16. Pawn takes bp. | Bp. takes knt. chg. |
| 17. K. to his knight's sq. | Knt. takes Q. pawn. |
| 18. Queen to adv. Q4. | Q. rook to QB. |
| 19. Q. bp. to K3. | K. rook to KB. |
| 20. Bp. takes knt. | Pawn takes bp. |
| 21. Q. knt to Q2. | Queen takes dbld. p. |
| 22. K. p. to adv. 3. | Q. rook to QB2. |
| 23. Pawn takes p. chg. | Rook takes p. |
| 24. Queen to K4. chg. | Rook interposes. |
| 25. Queen to bishop's 2d. | Q. file pawn to adv. 3. |
| 26. Q. to rook's 4. chg. | Queen takes queen. |
| 27. Rook takes queen. | Bp. to adv. Q. |
| 28. Rook to K. 4. | Rook to KB2. |

Second Error in Attack.

No. 13.

Played from No. 8. p. 218.

The previous moves are :

1. K. pawn 2 squares. The same.
2. K. bp. to QB4. The same.
3. Q. b. PAWN 1 sq. K. knt. to KB3.
4. Q. pawn 2 squares. Pawn takes.
5. K. P. TO ADV. 4TH. Queen to K2.
6. Q. b. pawn takes. K. bp. checks.
7. K. TO BISHOP'S SQ. K. KNT. TO ADV. K4.
8. Queen to Kk4. K. B. PAWN 2 sq.

NEW ANALYSIS, continued.

9. Queen to adv. KR4. chg.

The queen refuses the offered pawn, in order to avoid *opening the K. b. file*, of which the effects have been shewn in the Variations from No 6 to 13, inclusive. As the queen must retire to the king's 2d after checking : in which stage the White will be two moves behind the situation in *Leader*, p. 206, and the attack transferred to the Counter-Player: I regard this as a *second error*.

- | | |
|------------------|---|
| 10. Queen to K2. | K. kn. pawn interposes.
Q. b. PAWN 2 sq. |
|------------------|---|

11. K. b. pawn 1 sq. Q. knt to KB3.

On the part of the defence, the sacrifice of the K. knt. becomes necessary, in consequence of the 10th counter-move; otherwise the Q. b. pawn must be lost without any compensation. I consider that by this course the attack will be gained, with a winning position. If a player conducting the defence dislike this sacrifice as hazardous, he may play the Q. b. pawn at the previous move but one square, which avoids the necessity for making it. The knight may then retire; and the Second Player's game, though somewhat confined, will be rather better than in the *Leader*, p. 209, which is even.

- | | |
|--------------------------|----------------------|
| 12. Pawn takes knt. | Q. knt. takes Q. p. |
| 13. Queen to her sq. (a) | K. b. pawn takes p. |
| 14. K. knt. to K2. (b) | K. rook gives check. |
| 15. King to knight's sq. | Knt. takes knt. chg. |
| 16. Queen takes knt. | Queen takes pawn. |

The Black has three pawns for the knight, with a superior position.

No. 14.

- | | |
|----------------------------|----------------------------|
| 14. Q. bishop to adv. KR3. | Queen to adv. KR4. |
| 15. Queen to QB. | Pawn in K. file to adv. 3. |

The White has not one good alternative.

- | | |
|------------------------|----------------------|
| 16. Q. bishop takes p. | Knt. to adv. QB2. |
| 17. K. knt. to KB3. | Queen takes bp. chg. |

- (a) In No. 15. *Queen to K. bishop's 2d.*
- (b) In No. 14. *Q. bishop to adv. K. rook's 3d.*

18. King to knight's sq. Queen to adv. Q3.

No. 15.

Played from No. 13.

13. Queen to KB2. K. b. pawn takes p.
14. Q. bp. to adv. KR3. Q. knight to KB4.
15. Q. bishop to KB4. Rook to KB.
16. K. knight to R3. Pawn at adv. K4. 1 sq.
17. Queen to her B2. Queen takes pawn at
 K4. and will win.
-

The "vortex" into which the Second Player has been compelled to plunge, as better than the plain road to defeat marked out for him, is not "unfathomable." One objection to the defence is on the score of intricacy: but this argument cuts both ways. The labyrinth was fatal to the Minotaur.

There remains now only one other objection to the defence to be repelled, which is a branch from Lolli's second alternative, p. 205, above. As he takes it for granted, that this variation on the 6th move of the attack must win, the burden of the proof might seem to lay upon him. To oppose one opinion by another may not however satisfy the reader.

No. 16.

Played from Leader, p. 205.

The previous moves are :

1. K. pawn 2 squares. The same.
2. K. bishop to QB4. The same.
3. Q. b. PAWN 1 sq. K. KNT. TO KB3.
4. Q. pawn 2 sq. Pawn takes.
5. K. PAWN TO ADV. 4. QUEEN TO K2.

Error in the Attack.

LOLLI, cited as above.

6. Queen to K2. K. knt. returns to his sq.

NEW ANALYSIS.

The First Player must resign a pawn; for which *he has no compensation in position*. The conduct of the defence however is not easy. The forced retrogression of the K. knight is equal to the loss of two moves. The Black has several difficulties to surmount; these are—To keep the adverse Q. knight from his queen's 4th; and whilst the advanced White pawn remains undislodged, to guard against a check from the same knight, should it pass to its own knight's 4th. He has also to provide for pushing the Q. pawn without exposing the king and queen, and to liberate the unmoved pieces.

7. Q. b. pawn takes p. K. bp. takes pawn.
8. K. knt. to KB3. K. bp. returns to QB4.
9. The King castles.

Had the White played out *Q. knight*, before castling, the counter-move would be *K. bishop to adverse Q. knight's 4th*. in order to take off that knight.

10. Q. knight to QB3. Q. b. pawn 1 sq.
11. K. pawn takes p. Queen takes Queen.
12. Q. knt. takes queen. K. knt to KB3.

This is a critical point. If the Black *K. Bishop take the pawn*, the White will play *K. rook to the king's square*, distress the Black pieces, and win.

13. Q. bp. to KB4. The king castles.
14. Q. rook to Q. K. r. pawn 1 sq.
15. Q. knt. rets. to QB3. Q. knt. to Q2.
16. Q. knt. to QR4. Q. r. pawn 2 sq.
17. Q. knt. takes bp. Q. knt. takes knt.

The White cannot permanently support the isolated pawn; the attack therefore is not sound. But a slight error in the defence would countenance the opinion of LOLLI.

II. (*Leader.*)*THE MODENESE GAMBIT.*

CONSISTING OF

ONE MOVE,

ENGRAFTED ON

PHILIDOR'S FIRST GAMBIT

AS AN ADVERSE IMPROVEMENT;

WITH THE

ORIGINAL PURSUIT,

Now first subjoined.

1.

W. *King's pawn 2 squares.*B. *The same.*

2.

W. *K. bishop's pawn 2 squares.*B. *King's pawn takes the pawn.*

3.

W. *King's knight to King's bishop's 3d square.*B. *King's knight's pawn 2 squares.*

4.

W. *King's bishop to Q. bishop's 4th.*B. *K. bishop to knight's 2d.*

5.

- W. *King's rook's pawn 2 squares.*
 B. *K. rook's pawn 1 square.*

6.

- W. *Queen's pawn 2 squares.*
 B. *Queen's pawn 1 square.*

7.

- W. *Q. b. pawn 1 square.*
 B. *The same.*

8.

- W. *Queen to king's 2d.—PHILIDOR.*
 B. *The same.—ANONYMOUS MODENESE,*
 as cited in our Supplement to the *Analysis*, Practi-
 cal Commentary. (A).

NEW ANALYSIS.

9.

- W. *Q. knight to rook's 3d.*
 B. *Q. bishop to king's 3d.*

10.

- W. *King's bishop to Q. 3d.*
 B. *K. b. pawn 1 square.*

11.

- W. *The king to Q. square.*
 B. *Q. knight to Q. 2d.*

12.

- W. *The king to QB2. square.*
 B. *Q. bishop to adv. Kk4.*

13.

- W. Queen's knight's pawn 2 squares.
B. King castles.

14.

- W. Q. knight to QB4.
B. The king to Q. knight's square.

15.

- W, Q. r. pawn 2 squares.
B. Queen to king's 3d.

16.

- W. Q. rook's pawn 1 square.
B. Bishop takes knight.

17.

- W. Queen takes bishop.
B. Q. rook's pawn 1 square.

18.

- W. The queen to KB2.
B. K. knight to king's 2d.

19.

- W. Q. bishop to queen's 2d.
B. Q. pawn 1 square.

20.

- W. K. pawn takes the pawn.
B. K. knight takes the pawn.(a)

21.

- W. K. rook to king's square.
B. Queen to *adv.* K. knight's 4th square.

(a) In No. 2, Q. bish. pawn takes. In No. 3, the queen takes.

22.

- W. The knight to *adv.* queen's 3d square.
 B. K. rook to K. knight's square.

23.

- W. K. r. pawn takes the pawn.
 B. K. b. pawn takes the pawn.

24.

- W. K. bishop to *adv.* K. b. 4th square.
 B. Queen to *adv.* K. kn. 3d square.

25.

- W. Queen takes queen.
 B. Pawn takes queen.

26.

- W. Knight to *adv.* K. bish. 2.
 B. Q. rook to K. bish. square.

27.

- W. Knight takes K. rook's pawn.
 B. Bishop takes knight.

28.

- W. K. bishop takes Q. knight, having regained the gambit pawn; and the game is otherwise equal.
-

No. 2.

Played from Leader.

20.

- B. Q. bish. pawn takes the pawn.

21.

- W. The knight to his 2d square.
B. Queen's rook to Q. bish. square.(b)

22.

- W. Q. kn. pawn 1 square.
B. K. bish. pawn 1 square.

23.

- W. Q. kn. pawn takes Q. rook pawn.
B. Q. kn. pawn takes pawn.

24.

- W. The knight to Q. r. 4th.
B. Queen to K. bish. 3d.

25.

- W. K. rook gives check.
B. King to Q. bish. 2d square.

26.

- W. The knight to *adv.* Q. kn. 3d square, and
will win the game.
-

No. 3.

Played from Leader.

20.

- B. The queen takes the pawn.

(b) In No. 4, K. knt. to K. bish. 4th sq.

21.

W. K. rook to its 3d square.

B. K. rook to K. square.(c)

22.

W. K. KN. PAWN 1 SQUARE.(d)

B. Gambit pawn takes the pawn.

23.

W. Queen takes the pawn, *chkg.*

B. King to rook's square.

24.

W. The knight to *adv.* queen's 3d.

B. K. rook to K. bishop's square.

25.

W. K. bishop to Q. bishop's 4th.

B. K. knight to bishop's 4th.

26.

W. The bishop takes the queen.

B. The knight takes the queen.

27.

W. The bishop takes the Q. bishop's pawn.

B. The pawn takes the bishop.

(c) In No. 5, *king to rook's square.* In No. 6. *K. b. pawn 1 square.*

(d) The White may play as in No. 7, and will make an even game; but this course seems preferable, not only as sooner recovering the pawn, but as taking a better position for attack.

28.

- W. The rook takes the knight.
 B. Knight returns to his square.

29.

- W. Knight to *adv.* K. bishop's 4th.
 B. The rook to K. bishop's 2d.

30.

- W. The pawn takes the pawn.
 B. The rook's pawn takes the pawn.

31.

- W. Q. rook to K. bishop's square.
 B. Knight to queen's 2d. Even game.
-

No. 4.

Played from No. 2.

21.

- B. K. knight to K. bishop's 4th square.

22.

- W. K. rook to King's square.
 B. K. knight to *adv.* K3. square, *chkg.*

23.

- W. The bishop takes knight.
 B. Pawn takes bishop.

24.

- W. Rook takes the pawn.
 B. Queen to K. bish. 2d square.

Has regained the pawn.

No. 5.

Played from No. 3.

21.

B. The king to rook's square.

22.

W. The knight gives check.

B. The knight takes the knight.

23.

W. The pawn takes the knight.

B. K. knight to Q. bishop's square.

24.

W. The queen to K. bishop's square.

B. The knight takes the pawn.

25.

W. The K. bishop takes the pawn.

B. The king to Q. knight's square.

26.

W. The bishop takes the pawn.

B. The king takes the pawn.

27.

W. The queen gives check.

B. The king to Q. bishop's 2d.

28.

W. The queen to *adv.* Q. rook's 2d. *chkg.*

B. The king to queen's 2d.

R 2

29.

- W. The queen takes the knight.
B. Q. rook to its square.

30.

- W. The rook takes the rook.
B. The rook takes the rook.

31.

- W. The queen gives check at *adv.* Q. bish. 4th.
B. The queen takes the queen.

32.

- W. The Q. p. takes the queen, *chkg.*
B. The king to queen's 4th.

33.

- W. The king to Q. knight's 3d. and will win.
-

No. 6.

Played from No. 3.

21.

- B. K. b. pawn 1 square.

22.

- W. K. kn. pawn 1 square.

- B. The gambit pawn takes the pawn.

23.

- W. The queen takes the pawn, *checking.*
B. The king to rook's square.

24.

- W. The rook's pawn takes the pawn.
B. The rook's pawn takes the pawn.

25.

- W. The rook takes the rook.
B. The rook takes the rook.

26.

- W. The Q. bishop takes the pawn.
B. The rook to king's square.

27.

- W. The bishop takes the knight.
B. The rook takes the bishop.

28.

- W. The knight to king's 3d will win a pawn.
-

No. 7.

Played from No. 3.

Note.—All the other VARIATIONS are on the part of the Second Player. But this competes with the LEADER for the attack. By this course the doubled pawn is recovered by taking direct advantage of its positive relation.

22.

- W. Q. knight to his 2d square.
B. K. knight to Q. bishop's square.

23.

- W. K. bishop to Q. bishop's 4th square.
B. Queen to her 3d square.

24.

- W. Knight to queen's 3d square.
 B. The king to the rook's square.

25.

- W. Q. rook to K. knight's square.(e)
 B. Q. knight to king's bishop's square.

26.

- W. Queen to K. bishop's square.
 B. Q. knight to K. knight's 3d square.

27.

- W. The knt. to *adv.* Q. bishop's 4th square
 B. K. rook to K. 2d square.

28.

- W. K. bishop to Q. 3d square.
 B. The queen's knight takes pawn.

29.

- W. Q. bishop takes Gambit pawn.
 B. Queen to her 4th square.

30.

- W. The king to Q. knight's 2d.
 B. Q. knight to K. bishop's 4th.

(e) *Or, the White may play.*

25. Knight takes Gam. pawn. Pawn takes knight.
 26. Q. bishop takes pawn. Queen to king's 2d square.
 27. Q. bish. to *adv.* Q. bish. 2d square, and wins the Q. rook.

Or, as well;

25. Q. to K. bish. square. Q. knight to K. bish. sq.
 26. Q. knight to *adv.* Q. b. 4th. K. rook to K. 2d.
 27. K. rook to Q. 3d.

31.

- W. The Q. bishop takes the knt. pawn.
B. The bishop's pawn takes the bishop.

[The pawns are now equalized ; and as the conclusion is a drawn game, the following moves will only interest those who like to examine the middle and end of a party.]

32.

- W. The queen takes the knight.
B. The queen takes the queen.

33.

- W. The bishop takes the queen.
B. Q. rook to K. rook's square.

34.

- W. The bishop to the knight's 4th.
B. The knight to queen's 3d.

35.

- W. Q. rook to K. bishop's square.
B. King to rook's 2d.

36.

- W. The knight to *adv.* king's 3d.
B. Knt. to *adv.* Q. bish. 4th, *checking*.

37.

- W. The king to Q. bishop's 2d.
B. K. r. pawn 1 square.

38.

- W. The knight takes the bishop.
B. The rook takes the knight.

39.

- W. The bishop to king's 2d.
B. Pawn in K. kn. file 1 square.

40.

- W. The Rook to queen's 3d.
B. Same pawn to *adv.* K. kn. 3d.

41.

- W. The bishop to his 3d square.
B. K. r. pawn to *adv.* rook's 4th,

42.

- W. Q. pawn 1 square.
B. The pawn takes the pawn.

43.

- W. The bishop takes the pawn.
B. The knight to king's 4th.

44.

- W. Q. rook to queen's 2d.
B. K. r. pawn to *adv.* rook's 3d.

45.

- W. The pawn takes the pawn.
B. The rook takes the pawn.

46.

- W. The king to Q. knight's 3d.
B. Q. rook to *adv.* Q. rook's 2d.

47.

- W. K. rook to K. knight's 2d.
B. The rook takes the rook.

48.

- W. The bishop takes the rook.
B. The knight to *adv.* K. kn. 4th.

49.

- W. The rook to K. bishop's 3d.
B. The knight to king's 4th.

50.

- W. The rook to king's 3d.
B. The rook to K. kn. 4th.

51.

- W. The king to Q. bishop's 2d.
B. The Knight to K. knight's 3d.

52.

- W. The king to queen's 2d.
B. The knight to *adv.* rook's 4th.

53.

- W. The rook to king's 2d square.
B. The knight takes the bishop.

54.

- W. The rook takes the knight.
B. Q. kn. pawn 1 square.

55.

- W. The pawn takes.
B. The king takes.

56.

- W. The king to queen's 3d.
B. Q. r. pawn 1 square.

57.

- W. The pawn takes.
B. The king takes. Drawn game.

III.

LOLLI'S GAMBIT,

WITH HIS

SUBSTITUTION OF AN ADVERSE DEFENCE

TO THE

ATTACK OF PHILIDOR,

CONSISTING OF

ONE MOVE:

Here pursued in an original Leader and Variations.

White.

Black.

1. *K. pawn 2 squares. The same.*
2. *K. b. pawn 2 squares. Pawn takes pawn.*
3. *King's kn. to b3. K. k. pawn 2 squares.*
4. *K. bishop to Q. b. 4. K. kn. pawn to adv. 4th.*
5. *King's kn. to adv K4. Queen gives check.*
6. *King to b.* *K. kn. to r3.*
7. *Queen's pawn 2 sq. Q. pawn 1 square.*

8. *K. knight to Q3.* *Gambit pawn 1 sq.*
 9. *K. kn. pawn 1 sq.— Queen to K2.—LOLLI,*
 PHILIDOR, First Gam- *as cited in our Supple-*
 bit, Second Backgame. *ment to Philidor, Practical*
 Commentary (B).
-

NEW ANALYSIS.

Leader.

The Author of the Introduction admits that the move, substituted by Lolli, is better for the defence than that made by Philidor, after Greco: but he totally dissents from his assertion, that it will win the game.

- | | |
|--------------------------------|---------------------------------|
| 10. <i>Q. knight to B3.(a)</i> | <i>Q. b. pawn 1 square.</i> |
| 11. <i>Q. r. pawn 2 sq.</i> | <i>K. knight to his square.</i> |
| 12. <i>K. kn. to KB2.</i> | <i>K. r. pawn 2 squares.</i> |
| 13. <i>K. r. pawn 1 sq.</i> | <i>K. bishop to Kk2.</i> |
| 14. <i>K. r. pawn takes p.</i> | <i>The same.</i> |
| 15. <i>Rook takes rook.</i> | <i>Bishop takes rook.</i> |
| 16. <i>Queen to her 2d.</i> | <i>K. bishop to Kk2.</i> |
| 17. <i>Q. knight to Q.</i> | <i>K. bishop to KR3.(b)</i> |
| 18. <i>Queen to adv. QR4.</i> | <i>Bishop takes bishop.</i> |
| 19. <i>Rook takes bishop.</i> | <i>Queen to KB3.</i> |
| 20. <i>Queen to adv. KR4.</i> | <i>K. knight to KR3.</i> |
| 21. <i>Q. knight to K3.</i> | <i>Queen to KK3.</i> |
| 22. <i>Queen to KR4.</i> | <i>K. b. pawn 2 squares.</i> |

(a) In No. 4, *King to bishop's 2d.*

(b) In No. 2, *Knight to rook's 3d.*

23. Pawn takes pawn. Bishop takes pawn.(c)
 24. Rook to K. King to Q2.
 25. Q. knight takes bish. Knight takes knight.
 26. Queen takes pawn. Equal game.
-

No. 2.

Played from Leader.

17. _____ K. knight to R3.
 18. Queen to QB3. K. b. pawn 2 squares.
 19. Bishop takes knight. Bishop takes bishop.
 20. Bishop to Q3. Pawn takes pawn.
 21. Bishop takes pawn. Q. bishop to K3.
 22. Q. knight to K3. K. bishop takes knight.
 23. Queen takes bishop. Q. bishop gives check.
 24. King to KK. sq. Q. pawn 1 square.
 25. Bishop gives check. King to Q.
 26. Queen takes queen. King takes queen.
 27. Knight takes pawn. Bishop to *adv.* K2.
 28. Knight to rook's 2d. Knight to Q2.
 29. King to B2. Rook to KB. square.
 30. Q. rook to its 3d. Bishop to *adv.* Q.
 31. Rook to Q3. Bishop to *adv.* K2.
 32. Rook gives check. King to KB3.
 33. K. bishop to Q3. Q. b. pawn 1 square.

(c) In No. 3, the *knight takes*.

34. Bishop takes bishop. Pawn takes bishop.
 35. Q. b. pawn 1 sq. King to K_{K4}. *disc. check.*
 36. King to knt's 2d.

Rook takes the pawn next move, and wins.

No. 3.

Played from Leader.

23. _____ Knight takes pawn.
 24. Knight takes knight. Bishop takes knight.
 25. Q. rook gives check. King to Q2.
 26. Rook to *adv.* K2, *chk.* If he goes to b, mate;
 therefore K. to Q.
 27. Rook to *adv.* K_{K2}, discovering check, and mates
 in two moves.
-

No. 4.

VARIATION ON THE ATTACK.

Competing with the Leader.

10. King to K_{B2}. K. bishop to K_{K2}.
 11. Q. b. pawn 1 square. Q. knight to b3.
 12. K. knight to K_{B4}. K. knight to square.
 13. K. knight to *adv.* R4. K. b. pawn 1 square.
 14. K. r. pawn 1 square. Q. r. pawn 1 square.
 15. K. r. pawn takes p. Q. bishop takes pawn.
 16. Q. knight to Q2. King castles.
 17. K. bishop to Q3. Queen to K_{B2}.
 18. Knight takes bishop. Queen takes knight.
 19. Q. knt. takes Gam. K. r. pawn 2 squares.
 pawn. The game is even.

CONCLUSION.

In closing this treatise, a page will be devoted to observations on the system of play principally cultivated by PHILIDOR. That system is, WITHOUT NEGLECTING THE OPPORTUNE USE OF THE PIECES, TO FOUND AN ASCENDANCY ON THE SUPERIOR MANAGEMENT OF THE PAWNS. There is no branch of play of which the study will conduce more to proficiency. But it may lead to sacrifice without compensation, to attempt that master's style of play, at critical points of a game, without participating in a knowledge of its principle; and the principle of it is only to be obtained by canvassing every step in his *games*, toward a result of declared inequality, till the *alleged* cause be recognized, or some *unspecified* flaw be detected. In resting the main battle on the pawns, one difficulty is—should the adversary abandon the direct mode of opposition with his own pawns, to guard against the facility which he thereby obtains, of employing a great number of pieces in forcing the position of your king. This inconvenience is to be prevented, without relinquishing the defence of the pawns, or neglecting their passage to promotion; but

there is danger, in pursuing any plan intensely, of acquiring a manner. The judicious player will avail himself of the masterly instructions which PHILIDOR gives for the conduct of the pawns; without reposing on his system on all occasions; adopting **SUCH ONLY OF HIS PRINCIPLES** in attack and defence as are proved to involve no defeat when scientifically counteracted.

The models of CUNNINGHAM and SALVIO, requiring a great knowledge of the board to prevent the adventurer from suffering by enterprise, will in practice be equally delicate to follow. The spirit of these accomplished specimens is what you should endeavour to seize.

In those *Regular Parties* of PHILIDOR which the White commences, the First Player in proceeding to the second and third steps, has an acknowledged series of good moves*: but the Second Player can scarcely select from the best treatises a train of steps of which the radical safety is so demonstrable, that some master has not called it in question. The student will, in counteraction, observe where he can vary with advantage, from the proposed models of defence, or without increasing the disadvantage of being confined some time to defensive steps by playing against the move. Thus, while with a mixture of prudence and spirit

* So he has in the *Third Party*, if one move not contemplated by the Author be admitted.

you do not disdain to adopt from edited forms, steps that are suited to the situation ; the features of your play will be impressed with the character of your own powers ; and you will guard against a habit of moving in a mechanical series, as if you wanted that promptness which should conform itself to all circumstances.

You may play the game of HANNIBAL or FABIUS. If you have naturally a disposition for enterprise, and are fertile in expedients, the exercise of invention may prevent an adversary of slower parts from prosecuting those systematic plans which he has tried and proved. If, on the contrary, your abilities are rather solid than splendid, you will even in those speculations into which a player of an opposite turn will sometimes draw you, steer as near as possible to the shore of certainty, never launching into a new track without deliberation. But whether your ingenuity expatiate in the wide field of new combination, or your judgment adhere to paths which the names of great masters recommend, your best guide will, after all, be experience. If you unite both, you will not want, though you will excuse, the officiousness of advice.

END OF THE INTRODUCTION.

ANALYSIS
OF
THE GAME OF CHESS,
BY
MR. PHILIDOR.
TO WHICH ARE ADDED,
SEVERAL PARTIES,
PLAYED BY THE AUTHOR BLINDFOLD,
AGAINST
THREE ADVERSARIES.

A NEW EDITION,
WITH CORRECTIONS BY THE EDITOR,
CHIEFLY REGARDING THE PERSPICUITY OF THE LANGUAGE.

Ludimus effigiem belli. VIDA.

ADVERTISEMENT.

Distinction in the Notes.

It is to be remarked, that, in the NOTES, the reader is addressed as the player supposed to move the white pieces; and, to avoid ambiguity, the player of the blacks, an imaginary antagonist of the reader, is spoken of in the third person.

Notation in the Double Columns.

The same system is pursued in the double columns as in the single; but the following contractions are used, as CONVENTIONAL SIGNS:

K represents	King's square.
KB	king's bishop's square.
KK	king's knight's square.
KR	king's rook's square.
Q, with similar combinations,	queen's square, &c.
2, 3, 4,	the second, third, and fourth square of the file, counting from the first on that party's section.
adv. 2, 3, 4,	the second, third, and fourth square of the file, counting from the first on the <i>adverse</i> section.

If the reader desires a fuller explanation, it may be seen in the PREFACE.

ANALYSIS OF CHESS.

FIRST PARTY.

1.

- W. King's pawn to the fourth of the file.
B. The same.

2.

- W. K. bishop to his Q. bishop's 4th.
B. The same.

3.

- W Q. b. pawn 1 square.
B. K. KNIGHT TO HIS BISHOP'S 3D.*

4.

- W. Q. pawn to the fourth of the file.(a)
B. The pawn takes the pawn.

* The radical efficiency of this move in defence is tried in PHILIDOR's *Fourth Regular Party*. The present game turns upon the validity of the fifth countermove.

(a) This pawn is pushed to its extent for two reasons:—to hinder the adverse K. bishop from attacking your K. b. pawn; —and to bring the strength of your pawns into the centre of the board.

5.

W. The pawn takes the pawn.(b)

Error in the Defence.

- 5. _____ K. bishop to QK3.(c)
- 6. Q. knight to b3. Castles.
- 7. K. knight to K2.(d) Q. b. pawn to 3.

(b) When you have two centre pawns thus standing abreast, you must take care not to push either of them, before your adversary proposes to exchange: which you will then avoid, by pushing forwards the attacked pawn.

(c) If, instead of withdrawing, the black BISHOP GIVES CHECK, you cover with the Q. bishop; and if he exchange, you take his bishop with your knight, which will then defend your king's pawn. Thus far PHILIDOR in this place. The MODENESE, in a letter to LOLLI, p. 365, proposes that the Black should play as follows :

5.

B. THE K. BISHOP GIVES CHECK.

6.

W. The Q. bishop interposes.

B. The bishop takes the bishop, checking.

7.

W. The knight takes the bishop.

B. Q. pawn 2 squares. This causes the white K. pawn to be taken off by an inevitable exchange. The MODENESE considers that the position will then be equal.

In the *Fourth Regular Party*, PHILIDOR adopts this counterplay; but carries his analysis of the position farther.

(d) At the K. bishop's 3d. the obstruction given by the knight to the motion of the pawn is sometimes incommodious; there-

- | | |
|-----------------------------|----------------------|
| 8. K. bishop to Q3. (e) | Q. pawn to 4, |
| 9. K. pawn to <i>adv.</i> 4 | K. knight to K. |
| 10. Q. bishop to K3. | K. b. pawn to 3. (f) |
| 11. Queen to 2. (g) | Pawn takes pawn (h) |
| 12. Pawn takes pawn. | Q. bishop to K3. (i) |
| 13. K. knt to KB4. (k) | Queen to K2. |

fore, avoid placing the knight before the bishop's pawn, when you can bring him into combination at the king's second square, without being exposed to such a stroke as in *First Regular Party*, Second Back Game.

(e) The bishop retires, to avoid being attacked by the Q. pawn, because that would force you to take his pawn with yours, and separate your pawns.

(f) He plays this to give an opening to the rook; and this cannot be hindered, whether he or you take.

(g) You should not take the offered pawn, because your K. pawn would then lose its file; whereas, leaving yours to be taken, you supply its place with the Q. pawn, and sustain that afterwards with the K. b. pawn. These two pawns united will undoubtedly win the game.

(h) He pursues his design of giving an opening to his rook.

(i) He plays this bishop to increase the security of his Q. pawn, and to enable him to push afterwards his Q. b. pawn: you could, it is true, oblige him to double a pawn in the knight's file, by taking his K. bishop with your Q. bishop; but this would make an opening to his K. rook: besides, a double pawn, when connected with others, as his would be, may be manœuvred without disadvantage. In the First Back Game, Black K. *bishop takes Q. bishop*.

(k) Your K. pawn being as yet in no danger, your knight attacks his bishop, in order to take him, or force him to remove.

14. Q. bishop takes bp. (*l*) Pawn takes bishop.
 15. Castles with K. rook (*m*) Q. knight to Q2.
 16. K. knt. takes bishop. Queen takes knight.
 17. K. b. pawn to 4. K. knt to QB2.
 18. Q. rook to K. K. kn. pawn to 3. (*n*)
 19. K. r. pawn to 3. (*o*) Q. pawn 1 sq.
 20. Knight to K4. K. r. pawn to 3. (*p*)
 21. Q. kn. pawn to 3. Double pawn to Qk4.
 22. K. kn. pawn to 4. K. knight to Q4.
 23. Knight to Kk3. (*q*) K. knight to *adv.* K3. (*r*)

(*l*) It is dangerous to let the adverse K. bishop command the diagonal of your K. b. pawn; and therefore, when your Q. pawn cannot intercept his action, it is necessary to oppose to him your Q. bishop, and to *exchange* at a suitable opportunity.

(*m*) You castle on that side, in order to sustain your K. b. pawn, which you will advance two squares, as soon as your king's pawn is attacked.

(*n*) He is forced to push this to hinder your K. b. pawn from attacking his queen, which would give you two pawns in a front line upon his field.

(*o*) To enable you to push K. kn. pawn to its extent.

(*p*) To prevent your knight from entering his game, and forcing his queen to remove, which would immediately make an opening for your pawns.

(*q*) To enable you to push the K. b. pawn next, which will be then supported by three pieces, the rook, the bishop, and the knight.

(*r*) He thus prepares to cut off the communication between your pieces, and break the strength of your pawns; which he

24. Q. rook takes l. knight. Pawn takes rook.
 25. Queen takes pawn. Q. rook takes r. pawn.
 26. Rook to K. (s) Q. takes Q. kn. pawn.
 27. Queen to K4. Queen to K3. (t)
 28. K. b. pawn to *adv.* 4. Pawn takes pawn.
 29. Pawn takes pawn. Queen to 4. (u)
 30. Queen takes queen. Pawn takes queen.
 31. Bishop takes pawn. Knight to 3.
 32. K. b. p. to *adv.* 3. (v) Q. rook to *adv.* Q_{K2}.
 33. Bishop to Q3. King to B2.
 34. Bishop to *adv.* Knight to *adv.* Q_{B4}.
 K_{B4}. (y)

would do, by pushing his king's knight's pawn; but you prevent his object, by sacrificing your rook.

(s) To support K. pawn, which would be left without adequate support, were you to push K. b. pawn.

(t) The queen returns to prevent check-mate.

(u) Offering to exchange, to destroy the possibility of check-mate by your bishop and queen.

(v) It is material to observe, that when your bishop runs upon WHITE squares, you must put your pawns upon BLACK; or, if the bishop runs upon BLACK squares, then keep the pawns upon WHITE; by which method the bishop prevents the adversary's pieces from intruding between your pawns. This rule is hardly ever to be dispensed with, in case you attack, and have some pawns advanced; but in case of a defence, the rule must be reversed, and the pawns set upon the bishop's colour.

(y) Here is an illustration of the above note: if your bishop ran black, the adversary's king might insinuate between your two pawns.

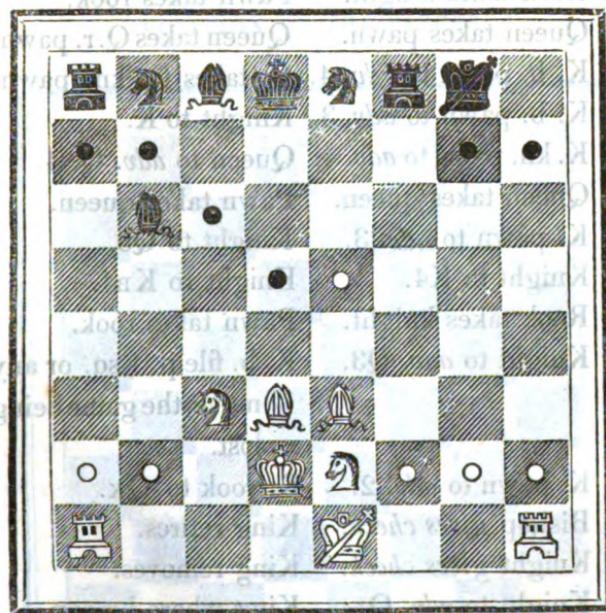
35. Knt. to *adv.* Kr4. K. rook *gives check.*
36. Bishop interposes at Knight to *adv.* Q2.
Kk4.
37. K. pawn *gives check.* King to knight's 3d. (z)
38. K. b. pawn to *adv.* 2. Rook to Kb.
39. Knight *checks.* King to knight's 2d.
40. Bishop to *adv.* Kr4. Plays any where.
41. Pushes to queen.

(z) In the Second Back Game, *King to bishop's square.*

FIRST BACK GAME,

On the Twelfth Move of the Black.

POSITION OF THE PIECES.



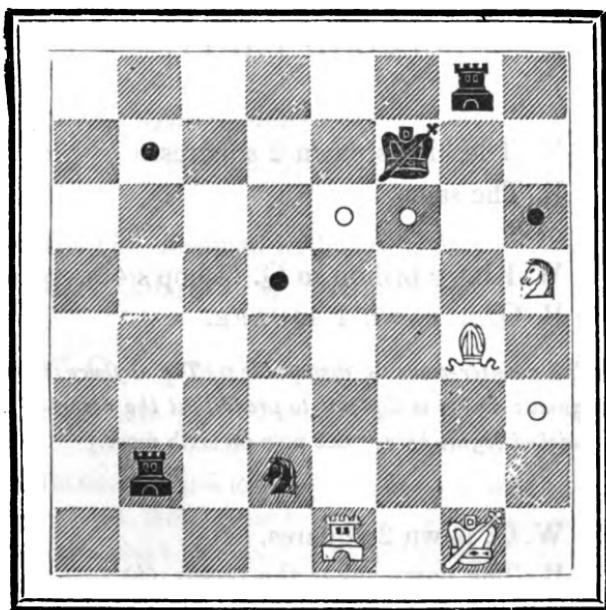
12. ————— K. bishop takes bp.
13. Queen takes bishop. Q. bishop to K3.
14. K. knight to KB4. Queen to K2.
15. Knight takes bishop. Queen takes knight.
16. Castles with K. rook. Q. knight to Q2.
17. K. b. pawn to 4. K. kn. pawn to 3.
18. K. r. pawn to 3. K. knight to 2.

19. K. kn. pawn to 4. Q. b. pawn to 4.
 20. Knight to K2. Q. pawn to *adv.* 4.
 21. Queen to 2. Q. knight to 3.
 22. Knight to K_K3. Q. knight to Q4.
 23. Q. rook to K. Q. knight to *adv.* K3.
 24. Rook takes knight. Pawn takes rook.
 25. Queen takes pawn. Queen takes Q. r. pawn.
 26. K. b. pawn to *adv.* 4. Q. takes Q. kn. pawn.
 27. K. b. pawn to *adv.* 3. Knight to K.
 28. K. kn. pawn to *adv.* 4. Queen to *adv.* Q. 4.
 29. Queen takes queen. Pawn takes queen.
 30. K. pawn to *adv.* 3. Knight to Q3.
 31. Knight to K4. Knight to KB4.
 32. Rook takes knight. Pawn takes rook.
 33. Knight to *adv.* Q3. K. b. file p. 1 sq. or any
 move, the game being
 lost.
 34. K. pawn to *adv.* 2. K. rook to Q_K.
 35. Bishop *gives check.* King retires.
 36. Knight *gives check.* King removes.
 37. Knight to *adv.* Q,
 discovg. check. King where he can.
 38. K. pawn queens, and
 gives mate.

SECOND BACK GAME.

Played from Leader.

POSITION OF THE PIECES.



37. _____ King to B.
 38. Rook to Q_R. Rook gives check.
 39. Rook takes rook. Knight takes rook.
 40. King to R2. Knight to *adv.* Q_{B3}.
 41. Knight to K_{B4}. Knight to *adv.* K4.

42. Knight takes pawn. Rook to K_{K4}.
 43. K. pawn *gives check*. King to b2.
 44. Bishop *checks*, at *adv.* King takes bishop.
 K3.
 45. K. p. queens, *check-*
 ing; and wins.
-

SECOND PARTY.

1.

- W. The king's pawn 2 squares.
 B. The same.

2.

- W. King's bishop to Q. bishop's 4th.
 B. Q. B. PAWN 1 SQUARE.

[*This counter-move is disputable: The defence fails in this game: but it is difficult to prove that the error of the vanquished begins here. See note on sixth move.*]

3.

- W. Q. pawn 2 squares. (*a*)
 B. The pawn takes the pawn. (*b*)

(*a*) It is necessary to advance this pawn two squares, to prevent the adversary from bringing his pawns into the centre of the board; for any other move would allow him to push his Q. pawn on your bishop, which would give him the move and attack.

(*b*) He plays *Q. pawn two squares*, in First Back Game.

4.

W. The queen takes the pawn.

B. Q. pawn 1 square.

5.

W. K. b. pawn 2 squares.

B. Q. bishop to king's 3d. (c)

6.

W. K. BISHOP TO QUEEN'S 3d?*

B. Q. pawn 1 square?†

7.

W. K. pawn to *adverse* 4th.

B. Q. b. pawn 1 square.

8.

W. The queen to K. bishop's 2d.

B. Q. knight to Q. bishop's 3d. (d)

9.

W. Q. b. pawn 1 square.

B. K. kn. pawn 1 square?

(c) He thus prepares to push his Q. pawn, in order to make room for his K. bishop; and he opposes his Q. bishop to your king's, according to the direction in First Party.

* In PHILIDOR's *Third Regular Party*, the *white bishop exchanges*; which makes an even game.

† The EDITOR has marked with a note of interrogation those counter-moves where there seems an opportunity for a good substitution.

(d) If, instead of getting out his pieces, by playing his knight, he should continue to advance his pawns, you might easily win. It must be observed, that one or two pawns ~~PAR~~
~~ADVANCED ON THE OPPOSITE SIDE~~, may be reckoned as lost,

10.

- W. K. r. pawn 1 square.
B. K. r. pawn 2 squares. (*e*)

11.

- W. K. kn. pawn 1 square. (*f*)
B. K. knight to rook's 3d.

12.

- W. K. knight to bishop's 3d.
B. K. bishop to king's 2d.

13.

- W. Q. r. pawn 2 squares.
B. K. knight to bishop's 4th.

14.

- W. The king to bishop's square.
B. K. r. pawn 1 square.

except when there is a open field for pieces to support them, or when the same pawns may be sustained by others. By the Second Back Game it will convincingly appear, that two united pawns upon the fourth rank, are better than two isolated upon the sixth.

(*e*) He pushes this pawn two squares, to prevent your pawns from assailing his. Observe two equal bodies of pawns are on the board : you have four to three on the king's side, and he has a similiar superiority on the queen's side : the player that is able first to separate his adversary's pawns, and especially if he break the larger division, will win the game.

(*f*) This move is material, by its seasonable anticipation, because, by pushing his K. r. pawn a square, he would have cut off the communication between your pawns; your K. kn. pawn, unmoved, had been unable to join that of your bishop, without being exposed to be taken by his rook's pawn.

15.

- W. K. kn. pawn 1 square.
B. K. knight to *adv.* 3d. *checking.*

16.

- W. The king to knight's second.
B. The knight takes the rook.

17.

- W. The king takes the knight. (*g*)
B. The queen to her second square.

18.

- W. The queen to K. knight's square. (*h*)
B. Q. r. pawn two squares.

19.

- W. Q. bishop to king's 3d. (*i*)
B. Q. kn. pawn 1 square.

(*g*) Though a rook's value commonly far exceeds that of a knight, yet two causes conspire to make the exchange rather beneficial to you : his knight has consumed four moves, your rook not one, and your king but two, so that for the difference between the knight and rook you have two clear moves ; the menacing situation of the knight had been troublesome, and the security in which his removal places your king will enable you to form an attack on which ever side the adversary may castle.

(*h*) It is essential thus to sustain the K. kn. pawn, lest he should sacrifice his bishop for your two pawns; and as all the strength of your game consists in pawns, the breaking of them would give him the attack, and probably the game.

(*i*) To induce the adversary to push his Q. b. pawn, which would give you the victory very soon, by making an opening for your knights.

20.

W. Q. knight to rook's 3d.

In whatever counter-move the subtle fallacy may lurk, the DEFENCE after the 20th quickly shews itself to be untenable. The ATTACK in the part which follows is very finely conducted.

- 20. _____ Castles with Q. r. (k)
- 21. K. bishop gives chk. King to Q_B2.
- 22. Q. knight to Q_B2.(l) Q. rook to its square.
- 23. K. bp. to adv. Q_K4. Queen to her square.(m)
- 24. Q. kn. pawn 2 sq. Queen to K_B.
- 25. Q. kn. p. takes Q. b. p. Q. kn. pawn takes pawn
- 26. K. knight to Q2.(n) Q. b. file p. to adv. 4.(o)
- 27. K. kn. returns to b3. K. b. pawn 1 sq.(p)
- 28. Q. bishop gives chk. King to Q_K2.
- 29. K. bp. takes kn. chg. King takes bishop.

(k) He castles on that side, to avoid your strongest division of pawns, which present a menacing front, and are farther advanced than those on the left wing.

(l) Had you given check with this knight, you would have entangled your bishop, and lost many moves : it is therefore better to place the knight to co-operate with the pawns.

(m) In order to place her, next, at king's bishop's square, to increase the support of Q. b. pawn.

(n) To strengthen your attack on his pawn.

(o) To gain a move, and to hinder your K. knight from placing himself at Q. knight's third. He *plays*, instead, *K. b. pawn* in the Third Back Game.

(p) His situation is, by any play irretrievable ; because your knights have a free passage into his game.

30. K. knight *gives chk.* King to Q2.(q)
 31. K. b. pawn to *adv.* 4. Q. bishop to Kk.
 32. K. pawn *gives check.* King to his square.
 33. K. kn. to *adv.* QK4. K. bishop to Q3.
 34. Queen to 4.(r) (Lost every where.)
-

FIRST BACK GAME,

Played from Leader.

Decided Error in Defence.

3. —————— Q. pawn 2 squares.
 4. K. pawn takes pawn. Q. b. pawn takes pawn.
 5. K. bishop *gives chk.* Q. bishop interposes.
 6. K. bishop takes bp. Q. knight takes bishop.
 7. Q. pawn takes pawn. Q. knight takes pawn.
 8. Queen to K2. The same.
 9. Q. knight to b3. Castles.
 10. Bishop to KB4. Q. knight to b3.
 11. Castles. Queen takes queen.
 12. K. knt. takes queen. Q. pawn to *adv.* 4.
 13. Q. knight to K4. K. b. pawn 1 square.
 14. K. r. pawn 2 squares. The same.

(q) If his king take your queen's bishop, you win his queen by a discovered check; and if his king remove elsewhere, he will lose his queen's bishop.

(r) The queen next takes Q. pawn; or as the adversary may play, distresses his pieces, and wins.

15. K. rook to 3. K. knight to R3.
 16. Bishop takes knight. Rook takes bishop.
 17. K. rook to Q3. Q. rook to K.
 18. K. knt. takes pawn. Knight to *adv.* Qk4.
 19. K. rook to K3. Knight takes r. p., *chg.*
 20. King to Qk. Knight retires.
 21. Knt. to *adv.* Q3., *chg.*
 Wins a rook for a knight and pawn.
-

SECOND BACK GAME.

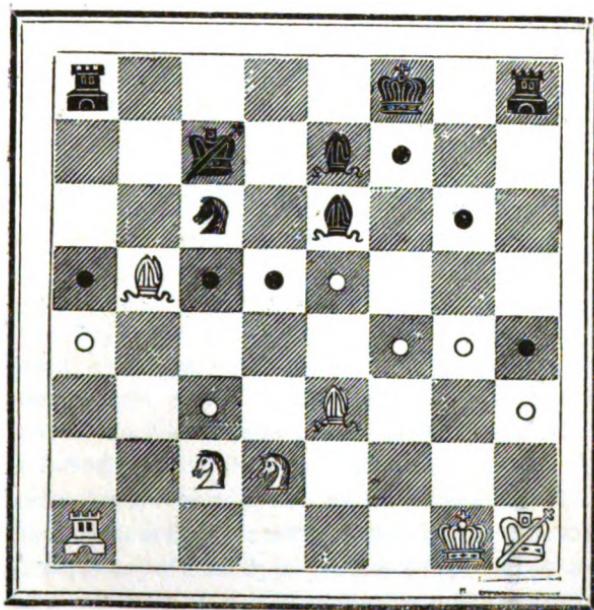
Played from Leader.

8. _____ Q. b. pawn to *adv.* 4.
 9. K. bishop to K2. Q. pawn to *adv.* 4.
 10. Q. b. pawn 1 square Q. pawn to *adv.* 3.
 11. K. bishop to 3. Q. bishop to Q4.
 12. Q. kn. pawn 1 sq. Q. kn. pawn 2 squares.
 13. Q. r. pawn 2 sq. Q. b. pawn takes pawn.
 14. Q. r. pawn takes p. Bishop takes bishop.
 15. K. knt. takes bishop. Q. knight to Q2.
 16. Q. bishop to K3. Rook to Qk.
 17. Q. b. pawn 1 square. Q. knight to 3.
 18. Q. knight to Q2. K. bishop to *adv.* Qk4.
 19. Castles, and will win.

THIRD BACK GAME,

Played from Leader.

POSITION OF THE PIECES.

*Black to move.*

26. ————— — K. b. pawn 1 square.
 27. K. knight to QK3. Q. b. pawn 1 square.

T 2

28. Q. bp. *gives check.* King to Q_K2.
29. K. kn. *gives check at* K. bishop takes knight.
adv. Q_B4.
30. Q. bp. takes bishop. Queen to B.
31. Rook to Q_K. King to Q_B2.
32. Q. b. to *adv. Q₃, chg.* King to Q.
33. Queen *gives check.* (Loses the game.)

THIRD PARTY..

THE BLACK MOVING FIRST.

N. B. The tactics of this game are not quite regular; but the first moves of the *White* are very well calculated, especially when some odds are granted.—PHILIDOR. But see Note on the second counter-move.

1.

- B. The king's pawn 2 squares.
W. The same.

2.

- B. K. knight to his bishop's 3d.
W. Q. pawn 1 square.

According to the *Corrected Variation on the First Back Game*, this defence is not tenable, although RUI LOPEZ, a Spanish author on Chess, preferred it to the defence by the queen's knight, as well as PHILIDOR. The latter counter-move, of which an example is given in the *Seventh Essay* of the *Introduction*, has been demonstrated to be safe. If the Reader should concur in thinking the present game to have a radical defect as an entire model; still it deserves to be studied, as a depositary of masterly instructions for playing the pawns, which will admit of general application.—AUTHOR OF THE INTRODUCTION.

Radical Error, losing the move.

3. K. bishop to QB4.*
-

* Philidor intended this example as a demonstration against the *second move*: it may serve as a demonstration against the

3. _____ K. b. pawn 2 squares.(a)
4. Q. pawn 1 square. Q. b. pawn 1 square.
5. Pawn takes pawn.(b) Bishop takes pawn.
6. Q. bp. to *adv.* K_K4. K. knight to b3.
7. Q. knight to Q2.(c) Q. pawn another sq.
8. The K. bishop retires. K. bishop to Q3.(d)
9. Queen to K2. The same.
10. Castles with K. r.(e) Q. knight to Q2.

third. Though no guide to the Defence, it is a beacon to the Attack. The first player should adopt the fine alternative in the First Back Game.

(a) It is advantageous to change your K. b. pawn for his K. pawn, *letting the adversary take*; because, by that removal, your king's and queen's pawns may occupy the centre of the board; besides, in castling on the king's side, your rook acts upon a file already opened.

(b) Should the adversary refuse to take the bishop's pawn, you leave it exposed, and cautiously avoid to push it, unless he should *castle in the opposite quarter*; in which case, you play it forward, as in the Second Back Game. You are, in general, to decline shewing hastily, whether you design to push the pawns on your right or left, before your adversary has castled; because he will otherwise retire on the side where your pawns are less advanced, and less able to make an impression.

(c) Should he take your knight, you must *take his bishop with your pawn*, to concentrate your pawns.

(d) This is the best square which your king's bishop can select, except the fourth of Q. b. file; at the queen's third, he is prepared to attack the king's rook's pawn, in case the adversary castles on that side.

(e) He *castles on the queen's side*, in the Third Back Game;

THE NOTES (a), (b), (d), (e), (l), (p), (q), convey maxims which are independent of this example.

11. K. knight to R4.(f) Queen to K3.
12. K. knt. takes bp.(g) Queen takes knight.
13. Q. bp. takes knt.(h) Pawn takes bishop.
14. K. b. pawn 2 squares. Queen to K_K3.
15. Pawn takes pawn. Pawn takes pawn.
16. K. rook to KB3.(i) K. r. pawn 2 sq.(k)

then you immediately castle on the king's, in order to assail him with all the pawns opposite. As a retreat from a repelled attack can seldom be made without loss, you should forbear engaging the adverse party closely, until your pawns are sustained by one another, and the supporting pawns by your pieces. The proper form of *attack by pawns* is shewn by the whites in the Third Back Game ; and the progression of the black pawns, there, is an example of a premature assault.

(f) To make room for his K. b. pawn, designing, by its advance, to break your cordon of pawns.

(g) If he had pushed K. b. pawn two squares, you should have taken these steps in the following order :—have attacked his queen with Q. bishop ; next, have pushed K. r. pawn upon his bishop, to force him to take your knight ; then, have taken his bishop with your pawn, to increase the support of your king's pawn, and replace it if lost.

(h) If he refuse, the bishop must remain imprisoned by your pawns ; or his player must lose three moves, which would ruin his situation.

(i) Designing either to remove your queen, or to double, if necessary, with the other rook.

(k) To give a protected space to your queen, should the adversary attack her with his king's rook.

17. Q. rook to K_B. Castles with Q. rook.
 18. Q. b. pawn 2 squares. K. pawn to *adv.* 4.(*l*)
 19. Q. pawn takes pawn. Q. pawn to *adv.* 4.
 20. Bishop to Q_B2. Knight to K4.(*m*)
 21. K. rook to *adv.* K_B3. Queen to K_K2.
 22. Queen to K_B2.(*n*) Knight to *adv.* K_K4.

(*l*) The refined motives to this step make it difficult to explain. Preparatory to unfolding them, let it be observed, that when you have a diagonal chain of pawns, *that which from position ought to be the leader*, must not be left in the rear. One project of the adversary, was to force you to commit your pawns. Seeing your K. pawn out of the oblique line formed by your other pawns, he aimed, by pushing Q. b. pawn, to induce your queen's pawn to advance—first, that its progress might be blocked by his, while your K. pawn was left behind; and secondly, that your arrested pawn might shield his K. r. pawn from the action of your bishop. Both these designs you defeat by impelling K. pawn against his rook, and it is eligible to sacrifice it. Should he take it, an open file is obtained for your Q. pawn; which you will advance immediately, and sustain in case of need with others—ultimately to promote it, or employ it in some combination that may conduce to victory. It is true that his queen's pawn, passing, at the capture, into K. file, appears to have the same advantage of having no opposition from your pawns to make a queen; however, there is a difference, because his pawn being isolated, will be in danger, all along its passage, of seizure by your pieces.

(*m*) To stop his K. pawn; in its confined state, it blocks the passage of its own bishop and knight.

(*n*) In order to give check: if he had pushed K. r. pawn, to hinder the attack of your knight, you must have advanced Q. pawn, which would have been a decisive stroke.

23. Queen *gives check.* King to Q_K.
 24. Rook takes bishop.(o) Rook takes rook.
 25. Queen to K_B4. Queen to K4. (p)
 26. Queen takes queen. Knight takes queen.
 27. Rook to *adv.* K_B4. Knight to *adv.* K_K4.
 28. Q. b. pawn to *adv.* 4. Q. rook to K_K3.
 29. Knight to Q_B4. Knight to *adv.* K3.
 30. Knight takes knight. Pawn takes knight.
 31. Rook to K_B3. Rook to Q. (q)
 32. Rook takes pawn. K. rook to *adv.* Q2.
Wins.

(o) This partial sacrifice saves his K. r. pawn, and takes off your bishop which greatly incommoded him. His queen will afterwards restrict your capturing rook.

(p) Having the advantage of a rook against a bishop, towards the end of a party, you will gain by changing the queen. His queen would be troublesome to you ; but he is forced to exchange, to avoid check-mate.

(q) You must seize the open files, to bring the rooks into play, especially at the latter part of the game.

FIRST BACK GAME.

3.

B. QUEEN'S PAWN 2 SQUARES.

W. K. b. pawn 2 squares.

4.

B. The Q. pawn takes the pawn.

W. The K. b. pawn takes the pawn.

5.

B. K. knight to *adverse* knight's 4th,
W. Q. pawn 1 square.

Error in Attack.

- 6. K. b. pawn 2 sq.* K. bishop to QB4.
- 7. Q. b. pawn 2 squares. Q. b. pawn 1 square.
- 8. Q. knight to B3. K. knight to K2.
- 9. K. r. pawn 2 squares. K. r. pawn 1 square.
- 10. K. knight to R3. Castles.
- 11. Q. knight to R4. K. bishop *gives check*.
- 12. Q. bishop interposes. Bishop takes bishop,
- 13. Queen takes bishop. Q. pawn to *adv.* 4.
- 14. Q. b. pawn 1 square. Q. kn. pawn 2 squares.
- 15. Q. b. p. takes p. *in passing*. Q. r. pawn takes pawn,
- 16. Q. kn. pawn 1 sq Bishop to K3.
- 17. Bishop to K2. K. knight to KB4.
- 18. K. knight to his sq. K. knight to *adv.* 3.
- 19. K. rook to 2. K. file p. to *adv.* 3.
- 20. Q. to her knt.'s 2d. Q. pawn to *adv.* 3.
- 21. K. bishop to 3. K. rook takes pawn.
- 22. Castles. K. rook takes Q. knight.

* In the *Corrected Variation*, the sixth move is Q. PAWN TO ADVERSE KNIGHT's 3D. In PHILIDOR's own Supplement to this Back Game, the same move is taken: but the Supplement differs from the *Corrected Variation*, at the seventh move.

23. Pawn takes rook. Q. rook takes pawn.
 24. Q. r. pawn 1 square. Rook *gives check.*
 25. King retires Rook to *adv.* QB2.
 26. Q. to her knt.'s 4th. Q. knight to R3.
 27. Queen to KB4. Q. knight to B4.
 28. Queen takes K. knt. Bishop *gives check.*
 29. King retires. Knight *gives check-mate.*
-

SUPPLEMENT TO THE FIRST BACK GAME.

VARIANT AT THE SIXTH MOVE.

To facilitate reference, the EDITOR has transposed this Supplement from some promiscuous addenda, which followed the Salvio Gambit. Its insertion where it had no connection, looks very much like an after-thought. Perhaps PHILIDOR had in the interval either seen the Critique of the MODENESE upon his Third Party, or some practical confutation of its principle, derived from the same source. But this Supplement is neither a full acknowledgment, nor a complete correction, of the original fallacy; and has but a diminished interest when it is known that the seventh move can be played better.

6.

B. QUEEN'S PAWN TO ADVERSE KING'S 3D.
 W. K. knight to rook's 3d.

Error in Attack.

7. Q. b. pawn 2 squares.

[*In Corrected Variation, K. KNIGHT TAKES K. R. PAWN.*]

Q. pawn to *adv.* 4.

If you had sustained Q. pawn with that of Q. bishop, you would have lost the game : but in this situation he cannot take your pawn on K. file, without losing in return his on the same file. There is yet another way of playing, *giving check with K. bishop*, as below.—PHILIDOR.

8. K. knight takes pawn. K. bishop *gives check*.
9. Q. bishop interposes. Bishop takes bishop.
10. Q. knt. takes bishop. Castles.

The pieces of the White seem to be the better placed.

Or,

7. _____ K. bishop *gives check*.
8. Q. knight to B3. (a) Q. pawn 1 square.
9. Q. r. pawn 1 square. K. b. p. to *adv.* K3. (b)
10. Q. r. p. takes bishop. Queen takes knight.
11. Queen takes pawn. K. knight to B4.
12. Queen to *adv.* K4. (c) Pawn takes K. b. p. *chgs.*
13. King takes the pawn. Queen *gives check*.
14. K. kn. pawn inter- Queen *chks.* at *adv.* Q4. poses.
15. Queen takes queen. Knight takes queen.

(a) Had he covered the check with Q. bishop, you had taken his K. knight with your queen.

(b) If he take this pawn with K. b. pawn, you take his Q. knight, giving check ; and afterwards win his K. knight with your queen.

(c) Had his bishop taken the pawn at his king's third, attacking your queen, you must have taken his queen with your knight; and after the reprisal on your queen, your knight would have a *divergent check* on his king and rook.

16. Q. bishop to KB4. K. knight takes pawn.
17. K. bishop to kn. 2d. Q. b. pawn 1 square.
18. K. rook to K. The King castles.

The advantage of position inclines to the White party.

CORRECTED VARIATION.

*Extracted from a Letter of the ANONYMOUS MODENESSE,
inserted in LOLLI's Work, p. 366.*

1.

- B. K. pawn 2 squares.
W. The same.

2.

- B. K. knight to bishop's 3d. (*the move censured by PHILIDOR.*)
W. Q. pawn 1 square.

3.

- B. *The best move is Q. pawn 2 squares; which our Author has introduced into his First Back Game.*
W. K. b. pawn 2 squares.

4.

- B. Q. pawn takes K. pawn.
W. K. b. pawn takes K. pawn.

5.

B. K. knight to adverse knight's 4th.

W. Q. pawn 1 square.

Here the ANONYMOUS MODEÑESE interposes the following commentary:—“ Our Author judges the play of the White to “ be best: and I prefer that of the Black; but now the “ Black, instead of pushing the K. b. pawn 2 squares, should “ pursue the following course:—

6.

B. Q. pawn to adverse king's 3d.

W. K. knight to rook's 3d.

7.

B. K. KNIGHT TAKES K. R. PAWN.

W. *If K. rook take the knight, the position will be ruined by a check from the Black queen. Therefore, Q. bishop takes the pawn.*

8.

B. K. knight takes K. bishop.

W. K. rook takes knight. *Or,* as below.

9.

B. Q. bishop takes knight.

W. K. kn. pawn takes bishop.

10.

B. The queen gives check.

W. The Q. bishop interposes.

11.

B. The queen takes the undefended pawn.

The MODENESE observes, that “ the Black will have gained a pawn, with a better game.” The EDITOR of PHILIDOR dissents from this, considering the first player not to have gained the pawn without some expence in position, though it may be too light to vindicate the defence.

Or,

8.

W. The king takes the knight.

The second player thus saves the pawn, but forfeits the manœuvre of castling, and has a pawn isolated,

SECOND BACK GAME,

On the fifth Move of Philidor's Leader, p. 278.

[Examples like this, which contains one or more defective moves on each side, the EDITOR would call CAVETO GAMES ; because the previous position of the winning player is exceptional.]

Second Error in Attack.

- | | |
|----------------------------|-----------------------------------|
| 5. Castles. | K. b. pawn 1 square. |
| 6. Q. pawn 1 square. | Queen to KB3. |
| 7. Q. pawn takes pawn. | Q. pawn takes pawn. |
| 8. Q. r. pawn 2 squares. | K. kn. pawn 2 squares. |
| 9. Queen to 3. | K. kn. pawn to <i>adv.</i> 4. |
| 10. K. knight to K. | K. bishop to QB4. |
| 11. Q. b. pawn 1 square. | Queen to <i>adv.</i> KR4. |
| 12. Q. kn. pawn 2 squares. | K. kn. pawn to <i>adv.</i> 3. |
| 13. K. r. pawn 1 square. | K. bp. takes K. b. p. <i>chg.</i> |
| 14. King to R. | Q. bp. takes K. r. pawn. |
| 15. K. knight to B3. | Queen to KR4.—Wins. |

THIRD BACK GAME,

On the tenth Move of Philidor's Leader, p. 278.

10. Castles with Q. rook. Castles.
11. K. r. pawn 1 square. Q. knight to Q2.
12. K. kn. pawn 2 squares. Q. bishop to K3.
13. Q. rook to Kk. Q. kn. pawn 2 squares.
14. K. r. pawn another sq. Q. r. pawn 2 squares.
15. Q. bishop takes knt. Queen takes bishop.
16. K. kn. pawn to *adv.* 4. Queen to K2.
17. Q. b. pawn 1 square. Q. r. pawn to *adv.* 4.
18. Bishop to QB2. Q. b. pawn another sq.
19. K. r. pawn to *adv.* 4. K. rook to Qk.
20. K. rook to 4. Q. b. pawn to *adv.* QB4.
21. Q. pawn 1 square. K. pawn 1 square.
22. K. knight to K. Q. kn. pawn 1 square.
23. Pawn takes pawn. K. rook takes pawn.
24. Q. r. pawn 1 square. K. rook to Qk4.
25. K. b. pawn 1 square. K. bp. takes Q. r. pawn.
26. Pawn takes bishop. Queen takes pawn, *chg.*
27. King retires. Queen gives check.
28. Q. knight interposes. Q. r. pawn 1 square.
29. King to Q2. Queen takes Q. pawn,
chg.
30. King retires. Q. r. pawn 1 square.
May obviously win.

FOURTH PARTY.

THE BLACK MOVING FIRST.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. *Q. b. pawn 1 square. (a)*

W. Q. PAWN 2 SQUARES.

3.

B. The pawn takes the pawn.

W. The queen takes the pawn.

(a) Ill play of the adversary at this stage, because by pushing your queen's pawn two squares, you regain the advantage of the move.—PHILIDOR.

In an earlier edition, the step thus censured is said to *transfer the attack*, and *probably the game*, to the second player. It is rescued from the implication of entailing defeat, by the *perpetual check* to which the writer reduces the First Back Game: but such a subterfuge admits the adverse position to be superior, and the attack to be virtually forfeited. The Anonymous Modenese, in a *Practical Commentary* which is subjoined, asserts the absolute propriety of the step in question; but the example intended to prove this, is inconclusive; and as he has not pursued the best counterplay against his own attack, may be said to strengthen Philidor's objection. I have not, however, made the double columns commence with the **IMPEACHED MOVE**; because the position may be reduced to a coincidence with the **SECOND PARTY**, (p. 268;) where the same step, as a **COUNTERMOVE**, is also upon trial. When made by the Second Player, this step merely *leaves the move*

4.

B. Q. pawn 1 square. (*b*)

W. K. b. pawn 2 squares.

5.

B. K. b. pawn 2 squares. (*c*)

W. K. pawn 1 square. (*d*)

6.

B. Q. pawn 1 square. (*e*)

W. The queen to K. bishop's 2d.

in the same hands which held it before ; when made by the First Player, it *transfers the move*. This seems a sufficient exception to this mode of attack.—**AUTHOR OF THE INTRODUCTION.**

(*b*) If he had played K. knight to K2, you should have advanced K. pawn ; sustaining it afterwards with K. b. pawn.

(*c*) If he had played Q. bishop to K3, you must have played K. bishop to Q3, and then the situation would have been the same as it is at the sixth move of the SECOND PARTY. If he had attacked your queen with Q. b. pawn, as in the First Back Game, he would have played very ill, because his Q. pawn would have been left behind.— *Vide also the THIRD PARTY, note (l), p. 163.*

(*d*) It is proper to decline changing your K. pawn for adverse K. bishop's, or your Q. pawn for adverse Q. bishop's, on account of the greater utility of the royal pawns ; occupying the centre, they preclude the adversary from the most advantageous posts.

(*e*) Had he taken your K. pawn, you should have taken his queen ; by preventing him from castling, you had kept the attack : his pawn could be taken afterwards. He plays *queen to her bishop's 2d*, in the Second Back Game.

7.

- B. Q. bishop to king's 3d.
 W. K. knight to bishop's 3d.

8.

- B. Q. knight to queen's 2d.
 W. K. knight to queen's 4th.

9.

- B. K. bishop to Q. bishop's 4th.
 W. Q. b. pawn 1 square.

10.

- B. The queen to her knight's 3d.
 W. Q. bishop to king's 3d.

11.

- B. The K. bishop takes the knight.
 W. The pawn takes the bishop. (f)

12.

- B. K. knight to king's 2d.
 W. K. bishop to queen's 3d.

13.

- B. The king castles with his rook.
 W. K. r. pawn 1 square.

The precise *point of fallacy* to which the *loss of the game* is ascribable remains to be ascertained. The counter-attack is well played : but the prior attack, repelled at its origin, has several feeble moves subsequently, which deprive the model of force as a demonstration.

(f) When you have two bodies of pawns, and an opportunity of transferring a pawn from one to another, the pawn should pass to the larger division, to concentrate them.

14. Queen to her bp's. K. kn. pawn 2 squares.
 2d. (g)
15. K. kn. pawn 1 square. The same. (h)
16. Q. kn. pawn 1 square. Q. knight to b3.
17. Q. b. p. another sq. Castles with Q. rook. (i)
18. Pawn takes pawn. Bishop takes pawn.
19. Q. knight to QB4. K. r. p. another sq. (k)
20. Knight takes bishop. Rook takes knight.
21. Bishop to KB2. (l) K. r. pawn to *adv.* 4.
22. Q kn. pawn another Q. rook to KR3.
 square. (m)

(g) Having no object for the power of his queen as she stood, he removes her to make room for his pawns, designing to push them upon you.—PHILIDOR.

Then why was the queen played here so recently, 10th move? It would be better to play Q. rook to bishop's square, and then push Q. b. pawn.—EDITOR.

(h) The advance of this pawn obstructs the game, by lessening the facility of exchanging; but you can always make an opening with your king's rook's pawn, reserving it till your pieces are ready to form the attack.

(i) You castle on the queen's side to have more freedom in attacking on your right. To have taken the pawn, would have united in the centre the adversary's pawns, and impeded the operation of your pieces.

(k) Had your Q. bishop taken the knight, you had united in the centre the adversary's pawns.

(l) He plays this bishop to fill the place of his king's knight's pawn, in case it be taken.

(m) To force the knight that covers your king, seeing no move better; for by taking your pawn he would equally lose.

23. Q. kn. pawn to K. pawn to *adv.* 3.
adv. 4.
24. Bishop to K. (*n*) K. r. pawn takes pawn.
25. Bishop takes pawn. Q. rook takes pawn.
26. Bishop takes rook. K. rook takes bishop.
27. King takes rook. Queen to KR4, *chg.*
28. King to Knight's Queen gives *check-mate.*
square.

It would appear, that if you succeed in making an opening on the adverse king with two or three pawns, the game is in effect won.

(*n*) If he takes the pawn with his bishop he also loses.

PRACTICAL COMMENTARY

On the Second and Third Moves of the Party.

The ANONYMOUS MODENESE [Lolli's Work, p. 366.] contends, that at the third move, the Black ought not to take with the K. pawn : but should play :

3.

B. K. knight to the bishop's 3d.

Then the following course appears to be considered by him as the best of the alternatives that can be proposed for the second player.

W. Q. bishop to adverse K. knight's 4th.

4.

B. The K. pawn takes the Q. pawn.

W. The queen takes the pawn.

5.

B. The queen gives check.

W. The Q. bishop interposes.

6.

B. The queen to her bishop's 4th.

W. The queen takes the queen.

7.

B. The K. bishop takes the queen.

The Modenese breaks off without specifying the next move of the White. An acknowledged pupil would probably play the "queen's knight to the bishop's 3d," and undesignedly ruin the parity of situation ; instead of playing :

W. K. bishop to the queen's 3d.

The MODENESE, in conclusion, observes : "The Black is secure of making a timely opening by the queen's pawn two squares, without any detriment to his position. I therefore

" deduce, that our Author had not sufficient grounds for anticipating an unfavourable result from the second move in question, which RUI LOPEZ admits into his treatise, and " which PIETRO CARRERA, who rigidly criticised it, has not " censured."

On the other hand, the AUTHOR OF THE INTRODUCTION is not satisfied that PHILIDOR would have made or tolerated the third counter-step above assumed for the White, which is a lost move. Instead of playing the bishop, perhaps he would have answered the move of the knight as follows :

3.

" B. K. knight to bishop's 3d."

W. Q. PAWN TAKES K. PAWN.

This is mentioned by the Modenese, but passed over as not likely to be pursued.

4.

B. The queen gives check.

W. Q. b. pawn interposes.

5.

B. The queen takes the doubled pawn.

W. K. bishop to the queen's 3d.

You are compelled to submit to the temporary loss of a pawn.

6. K. knight takes p. _____

See the observation at the 15th move.

_____ K. knight to B3.

7. Queen to K3. Castles.

8. Q. pawn 2 squares. K. rook to K.

He cannot prevent you from recovering the pawn. If he play

K. bishop to Q. bishop's 4th, you take his knight with your bishop, and, on his taking with the pawn, attack his queen with your knight. Therefore,

- | | |
|---|-----------------------------|
| 9. K. b. pawn 2 sq. | K. knight to <i>adv.</i> 4. |
| 10. Queen to K4. | K. b. pawn 1 square. |
| 11. K. bishop checks. | Q. bishop interposes. |
| 12. K. bishop to Q3. | K. kn. 1 square. |
| 13. K. r. pawn 1 square. | K. b. pawn takes knight. |
| 14. K. r. pawn takes K. file p. takes b. pawn.
knight. | |

15. The distressed state of his position proves, that at the sixth move he ought not to have taken the pawn which you were unable properly to defend: But even then his game would have been more incommodious than in PHILIDOR's original party.

The champions of the move censured, appear to have a sincere opinion of its excellence; as most of them have avoided to offer any example of the proper mode of opposing it. The following scanty specimen is extracted from Lolli, p. 158.

1.

B. The queen's bishop's pawn 1 square.

He makes the first and second moves in a different order, but the position is the same.

W. K. pawn 2 squares.

2.

B. K. pawn to its extent.

W. K. knight to bishop's 3d.

3.

B. The queen to her bishop's 2d.

W. K. bishop to Q. bishop's 4th.

4.

B. K. knight to the bishop's 3d.

LOLLI professes to conduct the play equally no farther than to add, that the fourth move of the second player should be either,

W. Q. knight to bishop's 3d. Or, Q. pawn 1 sq.

If the former, the Black should play K. bishop to adverse Q. knight's fourth, to gain the better position; and if the latter be the counter-play, what can prevent the first player from immediately establishing two pawns in the centre? PHILIDOR's defence is superior; and his assertion, that "the second player, by pushing the queen's pawn two squares, may gain the attack," appears to be correct.

28. Bishop takes bishop. Queen takes bishop.
 29. K. rook to *adv.* K3. Queen takes rook.
 chg.
 30. Rook takes queen, King takes rook.
 chg.
 31. King to B. K. rook to *adv.* KR, *chg.*
 32. King to 2. Q. rook to K.
 33. Queen to KB4. (a) King to B3, *discg. chk.*
 34. King to Q2. K. rook to *adv.* K.
 35. Queen *checks* at
 adv. KR3.

Can make a drawn game by *perpetual check*; or will win a rook, if the white king, to escape from perpetual check, cross the K. file. The white king must never retire to his bishop's square.

SECOND BACK GAME.

Played from Leader.

6. Queen to her bp's. 2d. K. bishop to QB4*.
 7. Q. pawn takes pawn†. Pawn takes pawn.

(a) To open for the king the only passage by which he can escape.

* This is a fine move; because if the adversary take your K. pawn, causing one of yours to stand isolated, which seems to yield an advantage to him, your bishop gets a command of the diagonal which it is not easy to obstruct.—EDITOR.

† Q. pawn another square, seems a safer course.—E.

- | | |
|---------------------------------|--|
| 8. Q. b. p. another sq.* | Queen to <i>adv.</i> Q4. |
| 9. Q. knight to B3. | K. knight to B3. |
| 10. Q. knight to <i>adv.</i> 4. | Queen to her square. |
| 11. Q. r. pawn 1 square. | Q. r. pawn 2 squares. |
| 12. K. knight to K2. | Castles. |
| 13. K. kn. pawn 1 square. | Q. bishop to <i>adv.</i> K _K 4. |
| 14. K. bishop to kn. 2d. | Q. bishop to <i>adv.</i> K _B 3. |
| 15. K. knight to his sq. | Q. bishop takes bishop. |
| 16. Queen takes bishop. | K. kn. to <i>adv.</i> 4. |
| 17. K. knight to R3. | Q. knight to B3. |
| 18. Q. knight to B3. | Queen to <i>adv.</i> Q4. |
| 19. Q. knight to K2. | Queen to <i>adv.</i> Q3. |
| 20. Q. bishop to Q2. | K. file p. to <i>adv.</i> 3. |
| 21. Q. bishop to 3. | Q. rook to Q. |
| 22. K. knight to <i>adv.</i> 4. | Queen <i>checks</i> at <i>adv.</i> Q2. |
| 23. Bishop takes queen. | Pawn takes bishop, <i>chg.</i> |
| 24. King to Q. | Knight <i>gives check-mate.</i> |

It is difficult to say, whether the defeat of the first player is owing to the weakness of the position when this Back Game opens, or to superior contrivance unconsciously exerted by PHILIDOR in the reaction to which the second move certainly gives room. The points for variations on this Back Game seem to be the 7th and 8th moves; here a momentary daring is followed by supineness under menace. Either try a circumspect defence in place of the first, or proceed to a consistent and spirited counter-attack. The first Player is reduced to contend for equality; but that he cannot attain this, is not demonstrated.—AUTHOR OF THE INTRODUCTION.

* This move abandons the command of an important square.—E.

OPENINGS OF REGULAR PARTIES.

THE EDITOR has transposed to this place the Six Regular Parties of PHILIDOR, which he had inserted between the *Queen's Gambit* and the *Salvio Gambit*. This singular association may be attributed to his having originally composed a work not containing the *Regular Parties* or the *Salvio Gambit*; and coming late to the entertainment, they could not get into their places. The phrase “Regular Party” is employed by PHILIDOR as a term of distinction for any game that is not a Gambit: it applies only to the radical moves, as the opening features have one general character, and does not exclude any intricacy which may arise from enterprise or deep combination; nor the dislocating and scattering effect of a want of vigilance on one side, and bold and successful charges on the other. Indeed the Four Examples already given are as much *Regular Parties*, as the six which immediately follow: the only difference is, those are Games played to a conclusion; and these are Models of Openings, investigating the tendency of radical moves, and declaring the probable result without pursuing it. Two of these Openings coincide in

their radical moves with the parties already played out ; and the other four assay the validity of forms of play and counterplay, distinct from any of the preceding.

The examples which begin alike are :

First Party Fourth Regular Party.

Second Party Third Regular Party.

Fourth Party. This can be reduced, *at the option of the First Player*, to a coincidence with the last.

FIRST REGULAR PARTY.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th. (a)

B. The same. (b)

3.

W. Q. b. pawn 1 square.

B. The queen to her king's 2d. (c)

4.

W. K. knight to bishop's 3d. (d)

B. The same. (e)

(a) This is the best place the K. bishop can occupy in the opening of a party ; here, he batters the adverse K. b. pawn, against which the first attacks are generally formed.

(b) The black being able to play different ways, we make different parties of it. See them under the titles *Second*; *Third*; *Fourth*; and *Fifth Regular Party*.

(c) He prevents you from establishing two pawns a-breast, and occupying the centre. To prevent that, the black has another way of playing; shewn in the First Back Game, and the Supplement to the First Back Game.—PHILIDOR. It is observable that our Author never resorts to this defence in the *Games Played without seeing the Board*.

(d) If you had moved this *knight to king's second square*, you would have lost ; exemplified in the Second Back Game.

(e) He would have weakened his position, had he *taken your pawn with his bishop*; as the Third Back Game evinces.

5.

W. The queen to king's 2d.

B. Q. pawn 1 square. (*f*)

6.

W. Q. pawn 1 square. (*g*)B. Q. b. pawn 1 square. (*h*)

7.

W. K. r. pawn 1 square.

B. The same. (*i*)

8.

W. Q. bishop to king's 3d. (*k*)B. The K. bishop takes the bishop. (*l*)

9.

W. The queen takes the bishop.

B. Q. bishop to king's 3d.

(*f*) Had he *attacked your K. b. pawn with his knight*, it would have given you time to establish your pawns in the centre. The result is seen in the Fourth Back Game.

(*g*) If you *push this pawn two squares*, as in the Fifth Back Game, you occupy the centre only for a moment.

(*h*) If he had played his Q. bishop to your K. knight's fourth square, you must equally have advanced K. r. pawn. To let a superior piece remain under the masked attack of the adverse bishop, confines two pieces.

(*i*) The pawns have been played on both sides to prevent the bishops from confining the knights.

(*k*) When the Q. pawn cannot be interposed to the action of the adverse K. bishop upon your K. b. pawn, keep your Q. bishop prepared to offer an exchange; because *that* is the only piece which can effectually oppose the K. bishop.

(*l*) If he had moved back, he would have lost a turn; when you exchange pieces, it is an advantage to take first.

10.

- W. The K. bishop takes the bishop.
 B. The queen takes the bishop. (*m*)

11.

- W. Q. knight to queen's 2d.
 B. The same.

12.

- W. The king castles with his rook.
 B. The same.

The game is equal ; the white has only, what he set out with, the move ; he who can first bring his K. b. pawn into play, by pushing it two squares, without making any sacrifice, or deranging his pieces, will have the superiority of situation.

(*m*) An additional service now results from playing your K. r. pawn at the seventh move, for he might else attack you with his K. knight, and afterwards play his K. b. pawn to bring the knight again into action : these hits ought to be eagerly improved, especially in parties wherein your adversary forces out your knights before your pawns.

FIRST BACK GAME.

3.

- B. Queen's knight to bishop's 3d. (*a*)

4.

- W. Queen's pawn two squares.

4. —————— Pawn takes pawn. (*b*)

(*a*) Aiming to hinder you from pushing Q. pawn two sq. If he play Q. b. pawn, your next moves might equally take place.

(*b*) *K. bishop to Q. knight's third*, in Supplement.

5. K. bp. takes pawn, *chg.* K. takes bishop. (c)
6. Qu. to *adv.* KR4, *chg.* K. kn. pawn 1 square.
7. Queen takes bishop.

And will have a very good game.

(c) If he refuse your bishop, you must take his K. knight, and push your Q. kn. pawn two squares, attacking his bishop; and afterwards push the same pawn upon his knight, to win the pawn with your Q. b. pawn, instead of changing pawns.

SUPPLEMENT TO THE FIRST BACK GAME.

4.

B. K. BISHOP TO Q. KNIGHT's 3d.

5.

W. K. knight to king's 2d.

B. K. knight to his bishop's 3d.

6.

W. The queen to her 3d square.

B. The king castles.

7.

W. K. b. pawn 2 squares.

B. K. pawn takes queen's pawn.

8.

W. K. pawn 1 square. (a)

B. Q. pawn 2 squares. (b)

(a) If he withdraw the assailed knight, you can establish your pawns in the centre.

(b) He hereby obstructs your king's bishop, and gains time to place his knight in an eligible position.

x 2

9.

- W. K. bishop to Q. knight's 3d.
B. K. knight to *adverse* king's 4th.

10.

- W. Q. b. pawn takes the pawn.
B. K. b. pawn 2 squares. (c)

11.

- W. Q. knight to bishop's 3d.
B. Q. bishop to king's 3d. (d)

(c) In order that he may play his queen's bishop to his king's third square, without disturbance from your pawn.

(d) The black pieces have as good a game as the white : there is indeed a pawn passed and sustained on the side of the white ; but this advantage is counterbalanced by the imposing attitude of the black K. knight, who cannot be dislodged but by changing piece for piece ; and in that case, the pawns of the black would unite in the centre, giving equally to them a passed pawn.

SECOND BACK GAME.

*Played from Leader.**Error in Attack.*

4. K. knight to K2. (a) K. bp. takes pawn, *chg.*
5. King takes bishop. Queen to her b4, *chg.*
6. Q. pawn interposes. Queen takes bishop.
7. Q. knight to r3. The queen to K2.

Black must win, having the advantage of a pawn, added to a good situation.

(a) If this move did not cost you a pawn, it would undoubtedly be the most politic, as it is the most convenient place for the knight; because here he does not obstruct the passage of the pawns. But it is sometimes expedient to obstruct the pawns with the knight, to avoid a greater disadvantage. Compare this with the Third Back Game.

THIRD BACK GAME.

*Played from Leader.**Exceptionable Move in Defence.*

4. _____ K. bp. takes p., *chg.* (b)
5. King takes bishop. Queen to her b4., *chg.*
6. Q. pawn interposes. Queen takes bishop.

(b) This, by forcing your king to move, disables him from castling; but there is no disadvantage involved in not castling, when your pieces can easily get out; very often it is even better so, provided your king be safe.

- | | |
|------------------------|-------------------|
| 7. K. knt. takes K. p. | Queen to K3. |
| 8. Queen to Kb3. | Q. pawn 1 square. |
| 9. K. knight to Q3. | K. knight to b3. |
| 10. K. rook to K. | Castles. |

The white player has the advantage ; his pieces brought out to better effect, and two pawns in the centre.

FOURTH BACK GAME.

Played from Leader.

Error in Defence.

- | | |
|-------------------------|----------------------------|
| 5. _____ | K. knight to adv. 4. |
| 6. Q. pawn 2 squares. | Pawn takes pawn. |
| 7. Pawn takes pawn. | The K. bishop gives chk. |
| 8. Q. knight to b3. (a) | K. knt. returns to b3. (b) |
| 9. K. bishop to Q3, | Castles. (c) |
| 10. Castles. | Q. pawn 1 square. |

(a) If he take this knight with his bishop, the change will bring your pawns into the centre.

(b) You might push K. pawn on his knight, and get two moves by so doing ; but this pawn once pushed, the adversary would offer twice to change it, by playing Q. pawn a square, and K. b. pawn a square : your pawn would then be, and must remain, alone ; it is, therefore, better to leave your two pawns a-breast, to avoid opening your game. In marching his knight, and retrograding, he has uselessly consumed two moves.

(c) To attack your K. pawn with his rook ; you must therefore castle, to sustain the pawn with your counter-rook.

11. K. r. pawn 1 square. The same.

12. Q. bishop to Q2.

It is evident that the white player has the better game, having the advantage of three moves more than the black, and the centre pawns tactically advanced : nothing remains on the side of the white, but to remove the obstruction to the motion of the king's bishop's pawn as soon as possible ; that will decide the game against the black.

FIFTH BACK GAME.

Played from Leader.

6.

W. Q. pawn 2 squares.

B. Pawn takes pawn.

7.

W. Pawn takes pawn.

B. K. bishop *gives check.*

8.

W. Q. bishop interposes.

B. Bishop takes the bishop.

9.

W. Q. knight takes the bishop.

B. Q. pawn 1 square.

This party is equal ; your central pawns must be broken : this mode of play may be ventured with an antagonist to whom you give some odds : by opening the game, you frequently make a more speedy impression on a less skilful antagonist.

SECOND REGULAR PARTY.

VARIANT FROM THE FIRST, AT THE SECOND
MOVE OF THE BLACK.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

2. _____ K. knight to b3.*

3. Q. pawn 1 square. K. bishop to Qb4.

4. K. knight to b3. (a) Q. pawn 1 square.

5. Q. b. pawn 1 square. Castles. (b)

* Played by Philidor in Match with Capt. Smith, *Games without seeing the Board*, III. 3 : notwithstanding which our Author closes this example with a summary view calculated to prevent this counter-move from being relied on. There are other authorities and examples for and against it : but I think it may be demonstrated to involve some disadvantage.—
EDITOR.

(a) Though stationing the pieces before the pawns must not be lightly done, I think this play is necessary, to keep the advantage of the move. You might, however, push K. b. pawn two squares : such a game, though it embarks in danger, is calculated to disconcert a mere observer of routine, to whom some advantage is given.

(b) If, instead, he play Q. bishop to your K. knight's fourth, play your queen to her knight's third, which will give you the game ; but should he play the same bishop to his king's third, exchange, and then play queen to knight's third.

6. Q. r. pawn 2 squares. The same. (c)
7. Castles. Q. bishop to K3. (d)
8. Bishop takes bishop. Pawn takes bishop.
9. Queen to her kn. 3d. (e) Queen to QB.
10. Q. pawn 1 square. K. pawn takes pawn.
11. Pawn takes pawn. Bishop to Qk3. (f)
12. Q. knight to b3. The same.
13. Q. bishop to K3. K. knight to *adv.* 4.
14. K. r. pawn 1 square. (g) Knight takes bishop.
15. Pawn takes knight. K. r. pawn 1 sq. (h)

(c) If he had not opened a diagonal square, his king's bishop must have been forced by your pawns.

(d) Had he played this bishop to your K. knight's fourth, you must have pushed Q. pawn ; and if he then take your K. knight, you reprise with knight's pawn, the better to bring your rooks into play, as they then have an approach to the pawns that cover the adverse king.

(e) Your queen attacks two pawns, which the adversary can only sustain by placing his queen at her bishop's square : this situation may take place in the first moves of a party, and frequently the adversary cannot support both pawns.

(f) If he had played his bishop to your Q. knight's fourth, you must have sustained your K. pawn with the queen.

(g) You thus force the knight to retreat or to take, which is better than suffering him to hover over the pieces, to make a capture at his own convenience.

(h) To hinder your knight from attacking his K. pawn, in which case he would be forced to defend it with his rook, which would afford you time to double your rooks on K. bishop's file. It is proper to observe, that in almost every case, whoever commands an opening with double rooks, must have the advantage ; it is therefore a maxim not lightly to yield these passes.

16. K. kn. pawn 2 squares. The same.
17. K. rook to B2. Queen to 2.
18. Q. rook to K.B. King to knight's 2d.

So situated, the white must have chiefly in view to oblige the adversary to push his K. pawn a square, so that he may place a knight, sustained by two pawns, at the fourth square of adverse K. bishop; *which ought to decide the game in his favour.* The black will, in opposition, prepare to double the two rooks, and bring Q. b. pawn into play, pushing it two squares.

THIRD REGULAR PARTY.

VARIANT FROM THE FIRST, AT THE SECOND
MOVE OF THE BLACK.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. Q. b. pawn 1 square. (a)

(a) He prepares to push Q. pawn two squares, in order to intercept the action of your bishop, occupy the centre with his pawns, and recover the advantage of the move.—PHILIDOR. The reader may like to be apprised that Philidor plays this countermove in three of his *Games without seeing the Board*, I. 1;—III. 1;—III. 2. This recurring adoption of it shews his practical reliance on it as a defensive step; but those matches do not demonstrate it to be critically valid; for as he wins against the move, the attack must in some part be misconducted. None of his antagonists take the *third step* in this example, and as their alternatives all differ, their want of success tends to shew that no good substitution can be found for the mode of *keeping the attack*, taught in this and the **SECOND PARTY**, p. 268. But there is a discordance between the event of the **SECOND PARTY**, and the result here; according to that, the radical counter-move, so often resorted to by the Master, under the utmost trials of skill, is *questionable*; according to this, the same defence makes an *even game*. The attack is pursued differently there at a point to be specified.—**AUTHOR OF THE INTRODUCTION.**

3.

W. Q. PAWN 2 SQUARES.

B. K. pawn takes pawn. (b)

4.

W. The queen takes the pawn.

B. Q. pawn 1 square. (c)

5.

W. K. b. pawn 2 squares.

B. Q. bishop to king's 3d. (d)

6.

W. The bishop takes the bishop.

[The bishop RETIRES TO QUEEN'S THIRD
SQUARE. *Second Party*, p. 269.]

B. The pawn takes the bishop.

7.

W. Q. b. pawn 2 squares.

B. Q. pawn 1 square. (e)

8.

W. The Q. b. pawn takes the pawn.

B. The K. pawn takes the pawn. (f)

(b) He might, according to his first design, have pushed *Q. pawn two squares* ;—tried in the First Back Game.

(c) If he had played *K. knight to his bishop's third*, you must have attacked the knight with *K. pawn*, by which play you would have won many moves.

(d) If, instead, he had advanced *K. b. pawn two squares*, you must have pushed your *K. pawn*.

(e) In order to break your pawns in the centre, or establish his pawns strongly on the queen's side. He would have played wrong, had he pushed *Q. b. pawn upon your queen* ; as appears by the Second Back Game.

(f) It were improper for the adversary to take with *Q. b.*

9.

W. K. pawn to *adv.* 4th.

B. Q. b. pawn 1 square.

10.

W. The queen to K. bishop's 2d. (*g*)

B. Q. knight to bishop's 3d.

11.

W. K. knight to bishop's 3d.

B. Q. pawn 1 square. (*h*)

12.

W. The king castles.

B. The queen to her 4th square.

13.

W. K. rook to queen's square. (*i*)B. The king castles. (*k*)

pawn, because his pieces would be confined, and their range of action less extensive than yours.

(*g*) It would be useless to give check with the queen ; and without a sufficient object, she ought not to quit the four centre files in the centre ; she should stand behind the principal pawns, especially in the beginning of a party.

(*h*) It were bad play to push his *Q. b. pawn*, which he does in the Third Back Game. When a player has a cordon of pawns, it is material to push the leading one.

(*i*) Indispensable to prevent him from pushing his *Q. b. pawn*, which would bring two of his pawns a-breast upon your ground ; besides liberating his bishop.

(*k*) Had he pushed *Q. kn. pawn* two squares, you had won a pawn, by attacking his queen with *Q. knight*.

14.

W. Q. kn. pawn 1 square.

B. K. knight to rook's 3d.

15.

W. Q. knight to rook's 3d.

B. K. bishop to king's 2d.

16.

W. Q. bishop to Q. knight's 2d.

This party is QUITE EVEN ; the position is as good on one side as the other ; the bishops are reduced to a narrow field, and the rooks are free.

FIRST BACK GAME.

Exceptionable Move in Defence.

3. _____ Q. pawn 2 sq.
4. K. pawn takes pawn. Q. b. pawn takes pawn.
5. K. bp. *gives chk.* (a) Bishop interposes.
6. Bishop takes bishop. Knight takes bishop.
7. Pawn takes pawn. Knight takes pawn.
8. Queen to K2. The same. (b)

(a) If you had removed this bishop to queen's third, you had lost both the move and the advantage of situation, because he would make himself master of the centre, by pushing K. pawn.

(b) If he had sustained this knight by any other piece, he would have been forced by your playing K. b. pawn.

9. Q. knight to b3. Castles.
10. Q. bishop to Kb4. K. knight to b3.
11. Castles.

In this stage, you have two distinct objects to aim at ; either, if the counter-play permit, to dispose your pieces for combining with Q. bishop, whose range annoys the adverse king ; or, to attack Q. pawn, which being isolated, can only be sustained by pieces. It is advantageous to attack a separated pawn—as it either confines the adverse pieces in supporting it, or compels the pawn to advance in distress. The First Back Game of the SECOND PARTY pursues this position.

SECOND BACK GAME.

Played from Leader.

Error in Defence.

7. —————— Q. b. pawn 1 sq. (a)
8. Queen to 3. K. knight to b3.
9. Q. knight to b3. The same.
10. Q. r. pawn 1 sq. (b) K. bishop to K2.
11. K. knight to b3. Castles.

(a) This allows you to lay a foundation for victory. Give him no new opportunity of pushing Q. pawn ; if you block that, his K. bishop must remain imprisoned, and your pieces will command more of the field than his.

(b) This move is essential ; he would else attack your queen with Q. knight ; by which he would obtain liberty to push Q. pawn, and disengage his pieces.

12. K. kn. pawn 1 sq. (c) Q. knight to R4. (d)
13. Q. bishop to K3. Q. knight to *adv.* QK3.
14. Q. rook to Q. K. knight to *adv.* Kk4.
15. Q. bishop to Kk. (e) Q. r. pawn 1 sq. (f)
16. K. r. pawn 1 sq. K. knight to B3.
17. Q. bishop to K3. K. knight to R4.
18. Q. knight to K2. Q. knight to R4. (g)
19. Castles.

From this situation you may proceed by a certain path to win; but it will depend on preventing his Q. pawn from advancing, and on not hastily pushing the pawns on the right, till the king is ready to sustain them.

(c) If, *without this prelude*, you had seated Q. bishop at king's third, he would have played K. knight to your fourth, in order to take your bishop, and free that of his king. It is convenient to preserve a bishop of the same diagonal, to counteract adverse K. bishop.

(d) To exchange this knight for your bishop.

(e) None of the attacks of the adversary are dangerous, because they do not break your centre; and you may dislodge the knights whenever you please: this proves that effective attacks are to be made only by the co-operation of several pieces. The defence must be negligent, when attacks succeed with one or two.

(f) To hinder your Q. knight from attacking his Q. pawn.

(g) Instead of removing this knight, he might have sustained him by playing his queen to her knight's third: then you would have pushed K. kn. pawn.

THIRD BACK GAME.

Played from Leader.

11. _____ Q. b. pawn 1 sq.
12. Q. bishop to K3. K. bishop *gives check.*
13. Q. knight interposes K. knight to K2.
at b3. (a)
14. Castles with K. rook. K. knight to b4. (b)
15. Q. rook to Q. (c) Knight takes bishop.
16. Queen takes knight. Q. knight to K2.
17. King to r. (d) Bishop takes knight. (e)
18. Pawn takes bishop. Castles.

In this situation the first player must win; the remaining measures being—to hinder the adverse Q. pawn from coming into play; and to sustain the centre pawns, not advancing them too hastily.

(a) If he take your knight, his Q. pawn must fall into your hands; because it cannot be sustained by any other pawn, while you may attack it with all your pieces.

(b) He plays this knight to get rid of your bishop; and afterwards prepare a point of support for his K. bishop on the diagonal of your king and queen, which would prove very dangerous.

(c) Compelling him either to sustain his Q. pawn, or to take your knight.

(d) It might seem that you could take his Q. pawn with your knight, and afterwards play queen to your king's fourth, to force his knight: but he would then disengage his queen by giving check; so that this move is previously necessary.

(e) Having no more supports for his Q. pawn, he is forced to take your knight to preserve it.

FOURTH REGULAR PARTY.

VARIANT FROM THE FIRST, AT THE THIRD
MOVE OF THE DEFENCE.

1.

- W. King's pawn 2 squares.
B. The same.

2.

- W. K. bishop to Q. bishop's 4th.
B. The same.

3.

- W. Q. b. pawn 1 square.
B. K. KNIGHT TO BISHOP'S 3d.

4.

- W. Q. pawn 2 squares. (a)
B. The pawn takes the pawn.

The validity of this defence is questioned by some professors on the grounds which have been stated in an *Attempt to vindicate Philidor on some Contested Points*, INTRODUCTION, above, p. 201. The impugners of it have not demonstrated that it involves defeat; and, according to PHILIDOR's summary of the present series, the result from this opening ought to be an even game. By a change in the attack, founded on his Back Game, the Second Player may be compelled to take two varieties of a difficult position; the one in some degree confined, and demanding contrivance to bring the pieces into action; the other a labyrinth, from which a player, however familiar with the board, cannot emerge successfully without unremitting vigilance. Possibly to avoid such a labyrinth, PHILIDOR abstained from this step in playing without seeing the board.—AUTHOR OF THE INTRODUCTION.

(a) You might push this pawn only one square; then your

5.

- W. The pawn takes the pawn. (*b*)
B. The K. bishop *gives check*. (*c*)

6.

- W. The Q. bishop interposes.
B. The bishop takes the bishop.

7.

- W. The Q. knight takes the bishop.
B. Q. pawn 2 squares. (*d*)

8.

- W. The K. pawn takes the pawn.
B. The knight takes the pawn.

9.

- W. The queen to her knight's 3d. (*e*)
B. Q. b. pawn 1 square.

situation might come at the 5th move to coincide either with *First Regular Party*, or *Fifth Regular Party*, according to the counter-play.

(*b*) Instead of reprising immediately, you might push *K. pawn to adv. 4*, as in the Back Game; which would not be amiss against a player to whom some advantage is given.—PHILIDOR. Our Author seems to undervalue this alternative.—EDITOR.

(*c*) To withdraw *this bishop to Q. knight's third*, would permit you to establish your pawns in the centre. This position, which is a losing one, is tried in the *First Party*.

(*d*) Had he not played this, he would have given you time for securing the possession of the centre.

(*e*) To check with your queen at king's second, would only enable the adversary to educe his Q. bishop; besides, the king and queen are, generally, not to be placed on an open file.

10.

- W. K. knight to king's 2d.
B. The king castles.

11.

- W. The king castles with his rook.
B. K. knight to Q. knight's 3d. (*f*)

12.

- W. K. bishop to queen's 3d.
B. Q. bishop to king's 3d.

13.

- W. The queen to her bishop's 2d.
B. K. kn. pawn 1 square.

14.

- W. K. b. pawn 2 squares. (*g*)
B. The same.

15.

- W. Q. knight to K. bishop's 3d. (*h*)
B. Q. knight to queen's 2d.

16.

- W. Q. knight to *adverse* king's 4th.
B. Q. knight to K. bishop's 3d. (*i*)

(*f*) Either to remove your K. bishop, or to get out his Q. bishop.

(*g*) To break the chain of pawns which cover his king.

(*h*) Seeing he has no pawn in reserve to bear upon his K. fourth square, you prepare to post one of your knights there; whence he cannot be removed but by an exchange with a piece, which will unite your pawns in the centre.

(*i*) He will not concentrate your pawns by changing knights.

17.

- W. Q. rook to queen's square.
 B. K. knight to queen's 4th.

18.

- W. The queen to her second square. (k)
 B. Q. r. pawn 2 squares.

19.

- W. K. knight to Q. bishop's 3d.

At first view, I should think the White has the better game, on account of the place where the Q. knight stands ; however, such an advantage, unaccompanied by any other, is not decisive : the Black must not take the knight before he has displaced one of the pawns that sustain the knight, which may be done as soon as Q. b. pawn be sufficiently supported, by exchanging it with the white Q. pawn ; AND THEN BOTH GAMES WILL BE EVEN.

(k) To exclude his knight from your king's third.

BACK GAME.

5.

- W. King's pawn to *adverse* 4th.
 B. THE QUEEN TO KING'S 2D.(a)

(a) Had he withdrawn his knight, that move alone would have given you the game. PHILIDOR.

Note.—The defence has another alternative which may compete with this, namely, *queen's pawn two squares*, analyzed above, p. 214.—AUTHOR OF THE INTRODUCTION.

6.

W. Q. b. pawn takes the pawn.

B. The K. bishop *gives check.*

7.

W. The Q. bishop interposes. (*b*)

B. The K. bishop takes the bishop.

8.

W. The Q. knight takes the bishop.

B. Q. pawn 1 square. (*c*)

9.

W. The queen to king's 2d. (*d*)

B. The Q. pawn takes the pawn.

10.

W. The Q. pawn takes the pawn.

B. K. knight to queen's 2d.

11.

W. K. b. pawn two squares.

B. K. b. pawn 1 square.

12.

W. K. knight to bishop's 3d.

B. K. b. pawn takes the pawn.

(*b*) You might interpose Q. knight, at bishop's third : and if he then played K. knight to your king's fourth, you would not be without means of sustaining your centre.—PHILIDOR.

Note.—A move not contemplated by PHILIDOR, is recommended by PONZIANO, as cited *above*, p. 205.—AUTHOR OF THE INTRODUCTION.

(*c*) Had he pushed this pawn two squares, your centre would have been safe.

(*d*) If you play K. b. pawn two squares, he equally *breaks* your pawns, by pushing Q. b. pawn to the full extent.

The Black has succeeded in breaking the white central pawns. This example shews how dangerous it is, when two pawns stand abreast in the centre, to advance one, before the adversary offers to change. You should wait the offer, and then the pawn may be pushed safely. If, even after you had assailed the knight with your pawn, he had advanced his queen's or K. b. pawn two squares, your centre would have remained safe.—PHILIDOR. The course of attack analyzed in an *Attempt to vindicate Philidor*, above, pp. 205—209, 218—235, differs from this at the seventh move.—AUTHOR OF THE INTRODUCTION.

FIFTH REGULAR PARTY,
 VARIANT FROM THE FIRST, AT THE THIRD
 MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. bishop to Q. bishop's 4th.

B. The same.

3.

W. Q. b. pawn 1 square.

Exceptionable Move in Defence.

3. _____ Queen to KB3. (a)
4. K. knight to b3. (b) Q. knight to b3. (c)
5. Q. kn. pawn 2 sq. (d) K. bishop to QK3.

(a) In the Back Game, he plays *queen to your king's rook's fourth.*

(b) He forces out your king's knight before your pawn ; but after repelling the attack, you may bring the pawn into play. You might for the knight have substituted the queen ; but she is better at her home, because she can support Q. pawn in attacking his bishop.

(c) To hinder you from pushing Q. pawn two squares ; nevertheless this move may be ventured, as is illustrated in another party.—PHILIDOR. This other party is not given.—EDITOR.

(d) It is not commonly advantageous to push this pawn on the bishop ; as the knight's pawn thus advanced lays open the rook, and when Q. b. pawn is exchanged is left without support, such a step must be taken cautiously.

- | | |
|--|-------------------------------|
| 6. Q. r. pawn 2 sq. | Q. r. pawn 1 sq. (e) |
| 7. Q. pawn 1 sq. | The same. |
| 8. K. r. pawn 1 sq. | The same. |
| 9. Queen to K2. | Q. bishop to K3. (f) |
| 10. Q. knight to R3. | K. knight to K2. |
| 11. Bishop takes bishop. | Queen takes bishop. (g) |
| 12. Q. knight to B4. | Castles with K. rook. (h) |
| 13. Q. knight takes bp. | Pawn takes knight. |
| 14. Q. bishop to K3. | K. knight to Q _B . |
| 15. Castles with K. rook. | K. b. pawn 2 sq. |
| 16. K. pawn takes pawn.(i) Queen takes pawn. | |

The first object of the White must be, to change K. b. pawn with adverse K. pawn, and that will make his advantage conspicuous.

(e) If he had played this pawn two squares, you must have pushed yours upon his knight, according to the rule, already prescribed, always to advance the attacked pawn.

(f) Not being able to turn your K. bishop's action with his pawns, he interposes his Q. bishop.

(g) To take with the pawn were not bad play.

(h) Had he castled on queen's side, he would have yielded to you, at once, the advantage of situation.

(i) Had you not taken this pawn, he would have impelled it next move on your bishop, have dislodged him, and obtained an easy attack on your king's wing with his pawns.

BACK GAME.

Error in Defence.

- 3. _____ Queen to *adv.* K_R4.
- 4. Queen to K2. K. knight to B3.
- 5. Q. pawn 1 sq. K. knight to *adv.* K_K4.
- 6. K. kn. pawn 1 sq. (a) Queen to K_B3. (b)
- 7. K. knight to R3. (c) Q. pawn 1 square.
- 8. K. b. pawn 1 sq. K knight to *adv.* K3. (d)
- 9. Q. bp. takes knight. K. bishop takes bishop.
- 10. Queen takes bishop. Q. bishop takes knight.
- 11. Q. knight to Q2. The same.

The White has several moves over the Black. The latter engaged in an enterprise which cannot succeed against a good player. The queen making the premature attack has retreated, and must again remove, to avoid the adverse, and make way for her own pawns.

(a) On this move, K. knight might be played to bishop's third.—PHILIDOR. If the principle of the *Second Essay* in the INTRODUCTION be correct, the use of this Back Game is superseded.

(b) If, instead of his queen retreating, his bishop take K. b. pawn, checking, you take his bishop with the queen; and you will gain a piece.

(c) The rook's third is not commonly a good place for the knight, but this defence is compelled.

(d) Had he withdrawn his knight, you must have placed yours at bishop's second, and next move have played Q. bishop to king's third, to take off the adverse bishop.

SIXTH REGULAR PARTY.

DISTINGUISHED BY THE COUNTER-MOVE.

1.

- W. King's pawn 2 squares.
B. Q. b. PAWN 2 SQUARES. (a)

2.

- W. K. b. pawn 2 squares.
B. Q. knight to bishop's 3d.

3.

- W. K. knight to bishop's 3d. (b)
B. K. pawn 1 square.

4.

- W. Q. b. pawn 1 square. (c)
B. Q. pawn 2 squares.

(a) This way of playing against the move is entirely defensive, and therefore not to be adopted if any advantage is granted, but, commencing on equal terms, it is a good experiment on the strength of an adversary with whose skill you are unacquainted.—PHILIDOR. The Author of the *Analysis* makes a drawn game by this defence, *Games played without seeing the Board*, I. 2. against an attack which is perfectly sound.—EDITOR.

(b) Had you not brought out the knight, he had forced you to play the Gambit, by pushing K. pawn two squares; and you could not take without a check from his queen. He must then win, if he played afterwards correctly.

(c) You might push Q. pawn two squares, to change it with his Q. b. pawn; and this course would not be amiss, otherwise than by bringing his K. bishop to his Q. bishop's fourth, where

5.

W. K. pawn to *adv.* 4.

B. K. b. pawn 2 squares. (*d*)

6.

W. Q. pawn 2 squares.

B. K. knight to rook's 3d. (*e*)

7.

W. Q. bishop to king's 3d.

B. The queen to her knight's 3d. (*f*)

8.

W. The queen to her 2d square.

B. K. knight to bishop's 2d. (*g*)

9.

W. Q. pawn takes Q. b. pawn. (*h*)

B. K. bishop takes pawn.

he would greatly annoy your pieces; for though you have Q. bishop to oppose him, a point of support must first be provided.

(*d*) He might play Q. pawn one square; in that case, you exchange pawns, to hinder him from placing his pieces on the queen's side, correspondently to yours on the king's.

(*e*) It were bad play in him to take your pawn, as that would clear the way for your Q. knight; so it were wrong for you to take, as that would give a commanding post to his K. bishop.

(*f*) Attacking Q. kn. pawn to induce you to push it, but it is better to sustain it; for if it remove, he may, by pushing Q. r. pawn two squares, form a successful attack on that wing.

(*g*) Had he attacked Q. bishop with this knight, you must not have suffered him to exchange; but have withdrawn your bishop, and forced his knight to retreat afterwards.

(*h*) As Q. knight cannot move, without exposing you to have a pawn doubled, or your queen forced, you must take off his K. bishop.

10.

- W. Q. bishop takes bishop.
B. The queen takes bishop.

11.

- W. Q. knight to rook's 3d. (*i*)
B. K. kn. pawn 2 squares. (*k*)

12.

- W. K. kn. pawn 1 square.
B. K. r. pawn 2 squares. (*l*)

13.

- W. K. r. pawn 2 squares.
B. K. kn. pawn takes K. b. pawn. (*m*)

14.

- W. K. kn. pawn takes the pawn.
B. K. rook to knight's square. (*n*)

(*i*) In a course to co-operate with K. knight at queen's fourth. In general it is essential to keep a free communication between the knights; as it is desirable to post them on squares, where they can neither be attacked by pawns, nor forced by pieces to retreat.

(*k*) To break your centre in case your pawn takes.

(*l*) To make an opening for his K. rook, and were he allowed to push this pawn another square, he would force and break the rear of your cordon of pawns.

(*m*) As your K. knight, sustained by two pawns, may safely place himself at adverse 4th, so the adversary takes your pawn, to prepare a similar station.

(*n*) To secure the command of the file. Here is a juncture at which a rook may well be sacrificed for another piece. Supposing you not to close this line with your knight, he would play his rook to your knight's fourth, where, supported by two pawns, it could not be taken without uniting his pawns.

15.

- W. K. knight to adverse K. knight's 4th.
B. K. knight to rook's 3d. (o)**

16.

- W. Q. knight to bishop's 2d.
B. K. knight to adverse K. knight's 4th.**

17.

- W. Q. knight to queen's 4th. (p)
B. The king to his second square.**

18.

- W. K. bishop to king's 2d.
B. Q. bishop to queen's 2d.**

19.

- W. The king castles with his rook (q)
B. Q. rook to bishop's square.**

20.

- W. Q. rook to bishop's square. (r)**

The game is even, except that the pawn advanced on adverse section may be said to give White some little advantage.

(o) To pass to as good a place as your knight occupies.

(p) By this move you intercept the action of his queen, and your two knights combined attack his K. pawn.

(q) It would be dangerous to castle on your left, because the adversary might form an easy attack upon your king ; besides, your king must occupy his knight's third, in order to restrain adverse K. knight, and sustain your pawns.

(r) To prevent him from making himself master of that file, by changing knights, which would give him the game. The rooks are never to yield the openings.

OBSERVATIONS

On the Extent in which the different Gambits are Models for Play.

BY THE EDITOR.

The term *gambit*, equivalent to a *fall by tripping up*, is derived from the Italian school, who borrowed it, as a trope, from a phrase in wrestling. The title “Damiano’s Gambit” is an anomaly in the application of it at the present day; although from subsisting relicks of obsolete usage, it may be collected that the term originally comprehended any course of enterprising attack by which the assailed was suddenly circumvented. It is well to restrict it to those games in which the *first player*, *at the second move*, *sacrifices the king’s bishop’s pawn to the adverse king’s, or the queen’s bishop’s to the queen’s*; for a technical term is of no use unless it makes the specification of principles easy and intelligible.

The *King’s* and *Queen’s Gambits* are decidedly distinct in design, and, as a majority of writers maintain, in effect. It is agreed, that nothing is risked by the sacrifice of the pawn in the Queen’s Gambit; because the defensive player cannot support, against a skilful antagonist, that which is doubled on the queen’s bishop’s file, without in-

curing defeat,—but if he leave it undefended, satisfied to be equal, he may draw the game. Nothing farther need be said of the Queen's Gambit here.

Among the later masters of Chess, PHILIDOR stands almost alone in thinking the King's Gambit equally safe ; and that the best defence may draw the game, but cannot win ; he makes the second player avoid, as a treacherous surface, the speculation of sustaining permanently the doubled, or gambit, pawn.

A host of opinions discountenance the attack by the King's Gambit. LOLLI states, that it is not a secure enterprise, because a pawn, and the manœuvre of castling, are at stake ; he directs the second mover to guard tenaciously the gambit pawn, as a preponderating acquisition. And the ANONYMOUS MODENESE, in a critique on PHILIDOR's First Gambit, maintains, on a principle distinct from LOLLI's, that he who plays against the move ought to win. The Editor has introduced both their methods of defence at the places where they deviate from PHILIDOR's. Further, the Academy of Chess, which, about two centuries ago, flourished at Naples, after a critical analysis of the King's Gambit, came to the conclusion, that he who plays it should lose.

After all, such infinite diversities of attack and defence may spring from this opening of the game,

that the result which would necessarily flow from the best chain of moves, cannot be strictly demonstrated. The reader will either try the question by experiment, or follow that authority to which he attaches most weight. — The *Attempt to vindicate Philidor*, INTRODUCTION, above, p. 236 and 253, comprehends a careful analysis of the two positions to which the Italian masters have specifically objected; and the result is, in each instance, an equal game.

With the additions introduced, our Author's FIRST GAMBIT is now made to comprehend the best standard of attack and defence, whether his own mode of defence, or that of the Italian masters, shall prove superior.

The SECOND GAMBIT is to be studied for the defence exclusively, as the first player has an unfavourable game.

The least interesting of the varieties springing from this opening is the THIRD GAMBIT, because the defensive course is not eligible, unless the party has received odds.

The peculiarity of the defence, the boldness of the attack, the alternate sacrifices to gain a position, produce a striking vivacity in the CUNNINGHAM GAMBIT; and it is calculated to convey an extensive knowledge of the board. But the defence which is most relied on may be precluded from trial by a simple deviation at the pleasure of

the assailant, if he prefer a greater degree of security to a greater degree of brilliancy.

The **SALVIO GAMBIT** also turns on a radical alteration in the defence. It surprises by ingenuity in plan, and fertility of resource. Immediately contrived for transferring the attack from the first to the second player, it will succeed, if the conduct of the early moves be not fully understood by the antagonist. But this method of defence yields to the practised assailant, commencing on equal terms, a slight ascendancy of position.

The **MUZIO GAMBIT**, just glanced at by our Author, is a subject for further experiment.

FIRST GAMBIT.

1.

W. King's pawn two squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. knight to bishop's 3d.

B. K. kn. pawn 2 squares.

4.

W. K. bishop to Q. bishop's 4th (a)

B. K. bishop to knight's 2d. (b)

5.

W. K. r. pawn 2 squares. (c)

B. K. r. pawn 1 square. (d)

(a) In the First Back Game, *K. r. pawn 2 squares.*

 In the ATTACK BY GAMBIT from the KING'S side, the K. bishop is a cardinal piece, coming into most of the combinations ; and the K. pawn, the best pawn.

(b) Instead of playing this bishop, he moves *K. kn. pawn* in the Second Back Game. It is very material to compare the two methods of defence.

(c) This compels him to support *K. kn. pawn* with that of his rook ; by drawing out his r. pawn, you confine his K. knight, which cannot move without intercepting the queen's defence of the attacked pawn.

(d) Were he to play *K. b. pawn a square*, you sacrifice the

6.

W. Q. pawn 2 squares.

B. Q. pawn 1 square. (e)

7.

W. Q. b. pawn 1 square.

B. Q. b. pawn 1 square. (f)

8.

W. The queen to king's 2d.

B. Q. bishop to adverse K. knight's 4th. (g)

9.

W. The K. kn. pawn 1 square. (h)

B. The K. pawn takes the pawn.

knight, to check with the queen, which ensures you the game.

In the Third Back Game, *K. kn. pawn one square.*

(e) In the Fourth Back Game, *Q. b. pawn a square.*

(f) In the Fifth Back Game, *Q. bishop to adv. Kx4.* In the Sixth Back Game, *Q. bishop to K3.*

(g) He may at length safely play his bishop on this square, as your queen, now, cannot double with your K. bishop, bearing on two of his pawns.

If he had played *Q. bishop to king's third*, he would have lost, as in the Seventh Back Game.—PHILIDOR. The Seventh Back Game is vitiated by a double error: but an improved mode of pursuing the attack, supplied in a Commentary, still shows that the move censured by Philidor is not a valid defence.—EDITOR.

In Practical Commentary (A), *queen to king's second*, another mode of Defence, proposed by the Anonymous Modenese.

—EDITOR.

(h) It is material, in the attack of Gambits, not to spare your pawns on the king's side, and even to sacrifice them all, if requisite, though merely for the adversary's K. pawn, be-

10.

- W. The K. r. pawn takes the pawn.
B. The rook's pawn takes the pawn.

11.

- W. The rook takes the rook.
B. The bishop takes the rook.

12.

- W. The Q. bishop takes K. kn. pawn.
B. K. bishop to his 3d square. (i)

13.

- W. The bishop takes the bishop.
B. The queen takes the bishop.

14.

- W. Q. knight to queen's 2d.
B. The same.

15.

- W. The king castles.
B. The same.

16.

- W. The rook to K. knight's square.
B. The queen to adverse K. bishop's 4th.

17.

- W. The queen to K. knight's 2d.
B. K. b. pawn 2 squares.*

cause it hinders your Q. bishop from coming into play, and co-operating with the pieces that begin the attack.

(i) If he take your knight with Q. bishop, he loses.

* Black might take the knight with his bishop, and, after changing queens, play K. knight on adverse pawn.—EDITOR.

18.

- W. The queen takes the pawn.
B. The queen takes the queen.

19.

- W. The rook takes the queen.
B. The pawn takes the pawn.

20.

- W. The K. bishop takes the knight.
B. The Q. bishop takes the knight.

21.

- W. The Q. knight takes the bishop.
B. The pawn takes the knight.

22.

- W. The bishop to adverse K. bishop's 2d.
B. The rook to K. bishop's square.

23.

- W. The rook takes the pawn.
B. The king to Q. bishop's 2d.

24.

- W. The king to queen's 2d. (k)
B. Q. b. pawn 1 square.

25.

- W. The bishop to adverse K. rook's 4th.
B. The rook takes the rook.

(k) Had you pushed Q. b. pawn, you had lost the game; because the adversary, by pushing his counter-pawn, would force your Q. pawn from its station, and then attack your rook and bishop with his knight.

26.

W. The bishop takes the rook.

From the manner in which the two positions are balanced, it is evident that the game must eventually be drawn, unless some error be committed. This party shows, that a Gambit, equally well attacked and defended, will not be decisive ; it is true that he who gives the pawn has the pleasure of uniformly attacking, and a prospect of winning, which would be realized, if the Defence did not maintain the most undeviating good play for the first ten or twelve moves.

PRACTICAL COMMENTARY (A),

On the Eighth Move of the Defence.

8.

B. The queen to king's 2d.

The ANONYMOUS MODENESE would substitute this move, regarding *that* in the game as faulty, because it permits the gambit-player to equalize the pawns. He contends that this is now prevented; for if the White push his K. kn. pawn a square, the Black, instead of taking with the doubled pawn, can play the counter-pawn upon the knight—and, on the knight's removal, advance the gambit-pawn to adverse bishop's third, preserving the superiority of a pawn. If a different attack be tried, he adds, that the Black can keep this advantage; with which, playing correctly, he must be the victor.

The Editor of PHILIDOR admits, that the substituted move provides against the ninth move of the White, as it followed in the game. If a corresponding change obviate the first intention of the new defence, the direction of both sides will require extreme caution.

For the *Pursuit* of this *Variation* of the MODENESE, see an *Attempt to vindicate Philidor on some Contested Points*, INTRODUCTION above, p. 236.

FIRST BACK GAME.

*Played from Leader.**Error in Attack.*

4. K. r. pawn 2 sq. K. kn. pawn to *adv.* 4.
5. K. knight to *adv.* K4. K. r. pawn 2 sq.

- | | |
|--------------------------|-----------------------------|
| 6. K. bishop to QB4. | K. rook to 2.* |
| 7. Q. pawn 2 sq. | Q. pawn 1 sq. |
| 8. K. knight to Q3. | Queen to K2. |
| 9. Q. knight to b3. | K. knight to b3. |
| 10. The queen to K2.† | K. pawn to <i>adv.</i> Kb3. |
| 11. K. kn. pawn takes p. | K. kn. pawn takes p. |
| 12. Queen takes pawn. | Q. bp. to <i>adv.</i> Kk4. |
| 13. Queen to K3. | K. bishop to r3. |
| 14. K. knight to Kb4. | Q. b. pawn 1 sq. |
| 15. Q. bishop to Q2. | K. bishop takes knight. |
| 16. Queen takes bishop. | Q. pawn another sq. |
| 17. K. bishop to Q3. | K. knight takes K. p. |
| 18. Knight takes knight. | K. b. pawn 2 sq. |

This pawn will, in *recovering a piece*, join the other pawns, and attain a post, from which it will cost a piece to prevent his promotion, as he will be unassailable by an adverse pawn: farther, the Black has a pawn more than the White. This example evinces, that to push the *rook's pawn at the fourth move* is not advisable.—PHILIDOR.

This conclusion is right; for the two defects mentioned in the Notes balance each other. The requisite change in the Defence may lead to the following moves.—EDITOR.

* Lolli, cap. XX. sect. ii. plays *K. knight to rook's 3d*, which is a stronger defence.—EDITOR.

† Mr. SARRATT has remarked, that it were better to *castle*, or to *take gambit pawn with K. knight*. *Treatise*, vol. i. p. 143.

CORRECTED VARIATION.

6. _____ K. knight to R3.
 7. Q. pawn 2 sq. Queen to KB3.
 8. Q. b. pawn 1 sq. K. bishop to Q3.
 9. K. knight to Q3. *Dbl. p. to adv. KB3.*
 10. K. kn. pawn takes p. Bp. to *adv.* Kx3, *chg.*

The Defence wins at least the rook's pawn, with a superior situation.

*The three following Variations are transposed from Pro-
miscuous Addenda, which the accident of not being com-
posed with the Games to which they relate had thrown after
the Salvio Gambit. They have not the value of perfect
amendments.*

SUPPLEMENT TO THE FIRST BACK GAME.

5. _____ K. knight to B3. (a)
 6. Q. pawn 2 sq. (b) Q. pawn 1 sq.
 7. K. knight to Q3. K. knight takes pawn.
 8. Q. bp. takes pawn. (c) Queen to K2.
 9. Queen to K2. (d) K. bishop to kn. 2.
 10. Q. b. pawn 1 sq. K. r. pawn 2 sq.
 11. K. kn. pawn 1 sq. Q. pawn another sq.

(a) In No. 3, *queen to king's 2d.*

(b) In No. 2, *K. knight takes kn. pawn.*

(c) At present he has the superiority of a pawn; but it is a deduction from that advantage, that the pawn which should lead, being left behind, will remain useless till it reach your king's bishop's fourth.

(d) Let him have played what piece he would, you should play as you have, unless he had exposed some piece.

12. K. bishop to kn. 2d. K. b. pawn 2 sq. (e)
13. Q. knight to Q2. Q. bishop to K3.
14. Castles with K. r. (f) Q. knight to B3.
15. King to R2. Castles.

The position is nearly even. The White must form combinations against K. b. pawn, to win if he can ; the Black must manœuvre to force his opponent to take K. knight, to unite his pawns in the centre. This trial confirms the censure of the fourth move.—PHILIDOR. Although at the beginning of it the most is not made of the defence.—EDITOR.

(e) His knight, thus supported, you must forbear taking ; as it would unite his pawns in the centre, transferring his K. b. pawn to a post that would ensure him the game.

(f) *On this side*, that your king may sustain knight's pawn, in case the adversary take queen's bishop.

No. II.

6. K. knt. takes kn. p. (a) K. knt. takes pawn. (b)
7. Queen to K2. The same. (c)
8. Q. knight to B3. (d) K. knight to *adv.* 3.
9. Qu. takes queen. *chg.* K. bishop takes queen.

(a) If your K. bishop attack at Q. bishop's fourth, he plays queen to king's second, and distresses your position.

(b) It were bad play to take your knight.

(c) Though he defends his knight with the queen, he might safely sustain him by pushing Q. pawn ; in which case you play K. knight to bishop's second. Then the queen must defend the knight.

(d) To hinder him from pushing Q. pawn two squares.

10. K. rook to 2. Q. pawn 2 sq. (e)
 11. K. knt. to *adv.* K4. Q. b. pawn 1 sq.
 12. Q. pawn 2 sq. K. knight to B4.
 13. K. knight to B3. K. bishop to Q3.
 14. K. bishop to Q3.

The game is nearly even : the gambit pawn will in time be taken, as it cannot be sustained but by the pieces.

(e) If, instead, he play the knight to K. bishop's fourth, you attack his K. bishop with Q. knight, to force his removal ; and if his bishop take rook's pawn, checking, you reprise with the rook—to take Q. b. pawn with Q. knight, checking.

No. III.

Played from First Back Game.

5. _____ Queen to K2.
 6. Q. pawn 2 sq. (a) Q. pawn 1 sq.
 7. K. kn. takes kn. pawn. Queen takes K. p. chg.
 8. Queen interposes.

In this situation you exchange queens, and afterwards take the gambit pawn. The two games are even. It is obvious, that this way of playing the gambit is neither of a very interesting nature, nor productive of the after-games, or numberless variations which spring from Salvio's gambits.—PHILIDOR.

(a) Had your knight taken the exposed pawn, he would have pushed K. b. pawn upon him, forcing him to retire to K. bishop's second ; he then would take K. pawn with bishop's pawn, securing the advantage of position.

SECOND BACK GAME.

Played from Leader.

4.

B. King's knight's pawn to *adverse* 4th.

5.

W. K. knight to *adverse* king's 4th,B. The queen *gives check*.

6.

W. The king to bishop's square.

B. K. knight to rook's 3d.

7.

W. Q. pawn 2 squares.

B. Q. pawn 1 square.

8.

W. K. knight to queen's 3d.

B. Gambit pawn to *adv.* K_B3.

9.

W. K. kn. pawn 1 square.

*Error in Defence.*9. _____ Queen *gives check.**10. King to b2. (a) Q. to *adv.* K_K2. *chg.*

11. King to 3. K. knight to his sq. (b)

* In Practical Commentary (B), *queen to king's second*.

(a) GRECO plays the king to his square, which is better, on account of the exchange of queens which the Black can now force. See note on eleventh counter-move.

(b) If queen check at *adverse* king's second, it will greatly protract the game, although White must win.

12. K. knight to KB4. K. bishop to R3.
13. K. bishop to his sq. Queen takes rook.
14. K. bishop gives check.

White wins the queen for a rook and bishop.

PRACTICAL COMMENTARY (B),

ON THE

SECOND BACK GAME.

BY THE EDITOR.

9.

B. The queen to her king's 2d.

LOLLI, in an independent game (*cap. xxi.*) directs this countermove, observing, that "the second player may constantly maintain the advantage of a pawn." But this cannot be received as demonstrated, because, to prove the result by analysis is a difficult undertaking to which he has not proceeded.

For the *Pursuit* of this Variation of LOLLI, see INTRODUCTION, above, p. 250.

Note.—*The fourth countermove, p. ult., allows the Muzio Gambit to be played at the fifth move.—See NOTICE of the Muzio Gambit.*

B. S. and others.

THIRD BACK GAME.

*Played from Leader.**Error in Defence.*

5. _____ K. kn. pawn 1 square.
6. K. knt. to *adv.* Kk4. K. knight to R3.
7. Q. pawn 2 sq. K. b. pawn 1 sq.
8. Q. bishop takes p. Q. pawn 1 sq.
9. Q. b. pawn 1 sq. Pawn takes knight.
10. Rook's p. takes pawn. K. knt. returns to his sq.
11. Queen to her kn. 3. Queen to K2.
12. Q. knight to Q2. Queen to Kb.
13. Castles with K. rook. Loses the game.

FOURTH BACK GAME.

*Played from Leader.**Error in Defence.*

6. _____ Q. b. pawn 1 sq.
7. K. pawn to *adv.* 4. Q. kn. pawn 2 sq.
8. K. bishop to QK3. Q. r. pawn 2 sq.
9. Q. r. pawn 2 sq. Q. kn. pawn 1 sq.
10. Q. knight to Q2. Q. bishop to R3.

11. Q. knight to K4. Queen to her kn. 3. (a)

12. Knight gives check at
adv. queen's 3d.

(a) Or, if his queen remain, and his K. bishop return to his square, he leaves a point unfortified. The knight's pawn will be lost without compensation, for the rook's pawn must advance, on account of an ambuscade. Therefore, though a greater loss be averted by moving the bishop, the situation is distressing.—EDITOR.

FIFTH BACK GAME.

Played from Leader.

Error in Defence.

7. _____ Q. bishop to *adv.* Kk4.
8. Queen to her kn. 3. Q. bishop to Kr4.*
9. K. r. p. takes pawn. Pawn takes pawn.
10. Rook takes bishop. Rook takes rook.
11. K. bp. takes pawn, *chg.*

The divergent check wins a piece.

SIXTH BACK GAME.

Played from Leader.

Error in Defence.

7. _____ Q. bishop to K3.

* This seems loosely played. Would it not be better for Q. bishop to capture the knight? The position, however, is decidedly bad.

8. Bishop takes bishop. Pawn takes bishop.
9. Queen to her kn. 3. Queen to her bish. sq.
10. R. pawn takes pawn. R. pawn takes the pawn.
11. Rook takes rook. Bishop takes rook.
12. K. knight takes pawn. King to 2.
13. Q. bishop takes pawn. Q. knight to B3.
14. Q. knight to Q2. Q. r. pawn 2 sq.
15. Castles. Q. kn. pawn 2 sq.
16. Rook to Kr. K. knight to B3.
17. Rook takes bishop. Queen takes rook.
18. Qu. takes K. p. chg. King retires, lost.

SEVENTH BACK GAME.

*Played from Leader.**Error in Defence.*

8. _____ Q. bishop to king's 3d.
 9. Bishop takes bishop. Pawn takes bishop.
 10. K. pawn to *adv.* 4. Pawn takes pawn.

Counter Error in Attack.

11. Pawn takes pawn. _____

Note.—By changing the sixteenth counter-move, it may be proved that this eleventh move proceeds on a miscalculation. This oversight of PHILIDOR would vitiate his intended demonstration against the eighth counter-move, were it not that a better course of attack may be substituted.—EDITOR. “It were better to *take the pawn with the king's knight*, as that move would enable the first player to gain at least a pawn with an excellent position.”—LEWIS, in his revised Edition of *Sarrat's Treatise*, London, 1822, p. 77.

- _____ Q. knight to Q2.
 12. K. kn. pawn 1 sq. K. kn. p. to *adv.* 4.
 13. Kn. pawn takes pawn. Pawn takes knight.
 14. Queen takes pawn. Queen to K2.
 15. Q. knight to Q2. Castles.
 16. Q. kn. pawn 2 sq. _____

*Second Error in Defence.**K. r. p. another sq.*

To destroy the position which the White has obtained by a sacrifice, the Black should now *sacrifice Q. knight for the two pawns* in K. and K. b. files. There is a diagram of this position in *Apology and Critique*.—EDITOR.

17. Q. knight to K4. Q. knight to 3.
18. Bishop to K3. K. knight to r3.
19. Bishop to *adv.* Q_B4. Queen to Q_B2.
20. Q. r. pawn 2 sq. Bp. returns to his sq.
21. Q. r. pawn 1 sq. Bishop takes bishop.
22. Pawn takes bishop. Q. knight to Q2.
23. Knight *gives check*. King retires.
24. Q. rook to Q_K. Q. knight takes dbl. p.
25. Knight takes pawn. Knight takes knight.
26. Q. r. pawn 1 sq. King to Q_R.
27. Rook takes knight. Queen to Q_B.
28. K. rook to 2. Q. rook to Q2.
29. K. rook to Q_K2. K. rook to 2.
30. Queen takes Q. b.
pawn, and wins.

SECOND GAMBIT.

**VARIANT FROM THE FIRST GAMBIT, IN THE
THIRD MOVE OF THE ATTACK.**

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

Rather hazardous Ruse.

The Attack wins in PHILIDOR's Leader, and in all his Back Games but the First : that this may not have an undue weight, I give the objections to the third move a prominent place. When the snares of this Gambit are spread against experience, the assailant runs an unequal risk. He must delight to be committed in adventure, who proposes, by a stratagem that may be turned against the contriver, to circumvent a good player ; and yet the mechanism, springing at the radical move, bears the stamp of ingenuity. It is a discouragement from adopting this manœuvre, that the player cannot retire to even ground, if ably opposed ; but must leave the adversary some slight superiority, and meet his strokes in a defensive attitude.

—**EDITOR.**

3. K. bishop to QB4. Queen gives check. (a)

(a) The better course is *K. b. pawn two squares*, as in the First Back Game.—PHILIDOR. See also this course as pursued in the Fourth Back Game, varied at the 19th move.—**EDITOR.**

4. King to b.
 5. K. knight to b3.
 6. Q. pawn 2 sq.
 7. Q. b. pawn 1 sq.
 8. King to b2.
 9. Queen to K2.
- Error in the Defence.*
-

- Q. knight to Q2. (e)
10. K. r. pawn 2 sq. Bishop takes knight.
11. Queen takes bishop. Queen takes qu. (f)
12. King takes queen. (g) Kn. pawn gives check.

(b) In the Second Back Game, *K. bishop to Q. bishop's fourth.* In the Third Back Game, *Q. pawn a square.*

(c) This is the best of the three squares open to his queen. Had he played her to your K. knight's fourth, you might have taken his K. b. pawn checking, and whether he take or refuse the bishop, have forced his queen. Or if he had carried her to his K. rook's third, you had attacked K. b. pawn with K. knight, which had decided the game in your favour.

(d) It is essential in the King's Gambit to play this pawn, that you may place your queen at her knight's third, should the defence be unguarded ; by so doing, you strengthen your position, and perplex the adversary, especially if he has played Q. bishop, without attacking one of your pieces. See, respecting this, the Fifth and Sixth Back Games of the *First Gambit.*

(e) His *bishop takes your K. knight,* in the Fourth Back Game ; and, in consequence of a move which escaped Philidor, it would appear, must win.

(f) *Knight gives check,* in the Fifth Back Game.

(g) I have given it, as a general rule, **ALWAYS TO UNITE YOUR PAWNS, AND BRING THEM INTO THE CENTRE.** *Here is an exception* :—for two reasons ; if you take with the king,

13. King takes gamb. p. K. bishop *gives check*.
14. King to *adv.* KB4. (h) Bishop takes bishop.
15. Rook takes bishop. K. r. pawn 2 sq.
16. Knight to Q2. King to 2.
17. K. rook to K_b. (i) Q. b. pawn 1 sq. (k)
18. Q. rook to K. Q. kn. pawn 2 sq. (l)
19. Bishop to QK3. Q. r. pawn 2 sq.
20. K. pawn to *adv.* 4. Pawn takes pawn.
21. Pawn takes pawn. K. knight to Q4.
22. Knight to K4. (m) Q. knight to 3.
23. Knight to *adv.* KB3. Q. rook to Q. (n)
24. K. pawn to *adv.* 3. Q. rook to Q3. (o)

you gain a pawn ; secondly, the queens having been exchanged, your king has nothing to fear, and, brought into play, may be as useful as any other piece.

(h) Your king would not be safe on that square, if the adversary had a second bishop, running white ; but, as it is, your king sustains all your pawns.

(i) You might play this rook to king's square ; but your Q. rook would be rendered almost useless : it is better to postpone the attack, and employ all your pieces.

(k) He prepares to push Q. pawn, to break your centre : you will prevent it, by attacking.

(l) He endeavours to make an opening for his rooks.

(m) You had played wrong by exchanging with his knight ; because his pawn, after taking your bishop, would confine your knight : it was necessary to play this first, in order to have no useless piece.

(n) If he take your knight, you reprise with the pawn, and attack his K. b. pawn with Q. rook.

(o) If, instead, he had taken your pawn, you would have won the game in a few moves, because he had lost his Q. b. pawn.

- 25. P. takes p. *discg. chk.* King takes pawn.
- 26. King to *adv.* K_K4. King to kn. 2d.
- 27. Knight takes r. p. *chg.* King to R2.
- 28. K. rook *gives check.* King to kn. sq.
- 29. K. rook to *adv.* Q_K2. Q. rook to Q. (*p*)
- 30. Bishop takes knight,
and wins.

Had he taken your knight with his, you had taken his pawn, giving check by discovery.

(*p*) Were he to play his king, instead of Q. rook, you check with K. rook, and win his.

What has decided the game in favour of the White, is, that the king, having been in a situation to enter the field with safety, has been as instrumental to victory as the best of his pieces. CHARLES XII. of Sweden, was observed, very characteristically, to move the king more than any other piece; but this conduct is seldom to be imitated, on account of the ruin which involves the whole community of pieces, if the king meet with a disaster.

VARIATION BY THE EDITOR.

At the 28th move, let the bishop check, instead of the rook; and mate will be effected in three moves.

FIRST BACK GAME.

Approved Countermove.

3. ————— K. b. pawn 2 sq.

Error in Attack.

4. Pawn takes pawn. (a) Queen gives check.
5. King to B. K. pawn to adv. KB3. (b)
6. K. bp. takes knight. K. p. takes p. chg.
7. King takes pawn. K. rook takes bishop,

AND WINS.

To play, at the fourth move of attack, *queen to K. second*, as PHILIDOR recommends, were undoubtedly better. The Defence should then immediately check with the queen. The Attack might also, as perhaps the best alternative at the fourth move, *take the knight with K. bishop*. But the Defence has either way a slight ascendancy.

(a) I make the white pawn take that pawn, to show that it must cause the loss of the game ; the best move in this puzzling situation were *queen to king's second*.

(b) He discovers an attack from the queen on your K. bishop.

SECOND BACK GAME.

Played from Leader.

Error in the Defence.

4. _____ K. bishop to QB4.
5. Q. pawn 2 sq. K. bishop to Qk3.
6. K. knight to b3. Queen to *adv.* Kk4.
7. K. bishop takes pawn, King to b.
chg.
8. K. r. pawn 1 sq. Queen to *adv.* Kk3.
9. Q. knight to b3. King takes bishop.
10. Q. knight to K2. Queen to Kk3.
11. K. knight *checks*; wins
the queen.

THIRD BACK GAME.

Played from Leader.

Fallacy in Defence, from changing the order of the Moves.

Supposing the CHECK OF THE QUEEN to be vindicated, this Back Game would imply that the defeat of the Second Player is owing to the *fourth countermove*: compared with the countermoves in the Leader, the order of the first seven is transposed, the different result may be ascribed to this cause alone, which allows the SEVENTH MOVE in attack to vary from that in the Leader. The fallacy in the Defence consists in moving out the Q. bishop prematurely. The consequent weakness is manifest at the tenth countermove. The Defence in the Leader is not vitiated by this experiment, but rather confirmed, as one of two good alternatives.

4. _____ Q. pawn 1 sq.

5. K. knight to b3. Q. bishop to *adv.* K_K4.

This move, rather than the preceding, is to be blamed.—
EDITOR.

6. Q. pawn 2 sq. K. kn. pawn 2 sq.

7. Q. knight to b3. Queen to KR4. (a)

8. K. r. pawn 2 sq. K. r. pawn 1 sq.

9. King to b2. Bishop takes knight.

10. Pawn takes bishop. Queen to K_K3.

11. R. pawn takes pawn. Queen takes pawn.

(a) Should he take your K. knight, instead of withdrawing his queen, take his bishop with your queen; and afterwards push K. kn. pawn a square.

12. Knight to K2.* Q. knight to Q2.
 13. Knight takes pawn. Queen to her sq.
 14. Q. b. pawn 1 sq. Q. knight to 3.
 15. K. bishop to Q3. Queen to 2.
 16. Q. bishop to K3. Castles.
 17. Q. r. pawn 2 sq. King to QK.
 18. Q. r. p. to *adv.* 4. Q. knight to b.
 19. Q. kn. pawn 2 sq. Q. b. pawn 1 sq.
 20. Q. kn. p. to *adv.* 4. Pawn takes pawn.
 21. Q. r. p. to *adv.* 3. Q. kn. pawn 1 sq.
 22. Queen to her kn. 3. K. knight to b3.
 23. K. bishop takes dbl.p. Queen to her b2.
 24. Q. pawn to *adv.* 4. K. bishop to kn. 2.
 25. K. bp. to *adv.* QB3. K. knight to Q2.
 26. Knight to Q3. K. knight to K4.
 27. Knight takes knight. Bishop takes knight.
 28. K. b. file p. 1 sq. Bishop to Kk2.
 29. Q. bishop to Q4. Bishop takes bishop.
 30. Pawn takes bishop. Queen to K2.
 31. King to b3. Q. rook to Kk.
 32. Q. rook to QB. Q. rook to Kk3.
 33. Bishop to *adv.* QK2. K. rook to kn. sq.
 34. Rook takes knt. *chg.* Rook takes rook.
 35. Bishop takes rook. King takes bishop.
 36. Rook *gives check.* King to QK.
 37. Queen to her b4. Queen to 2.
 38. K. b. pawn 1 sq. Rook to Kk.

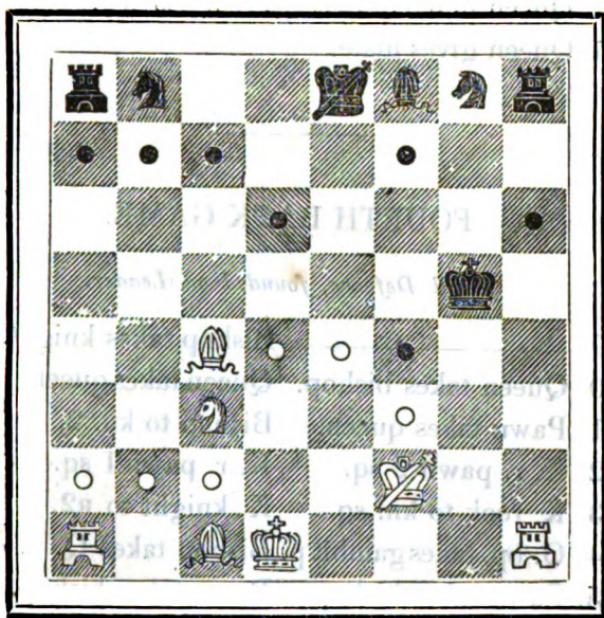
* In a Variation by the Editor, the *queen's bishop is here sacrificed for a pawn*, by which the Attack sooner wins.

39. Queen to *adv.* Q_B3. Queen takes queen.
40. Pawn takes queen. King to Q_B2.
41. Q. pawn to *adv.* 4. K. r. p. another sq.
42. Rook to K_R. The same.
43. Rook to K_K. Rook to K_R2.
44. Rook to *adv.* K_K. Q. kn. p. another sq.
45. Rook to *adv.* Q_R. King to Q_K3.
46. Rook *gives check.* King to Q_B2.
47. Rook *gives check.* King to Q.
48. K. pawn to *adv.* 4. Pawn takes pawn.
49. Q. pawn to *adv.* Q3. King to Q_B.
50. Q. pawn *gives check.* King to Q.
51. Rook *gives check.* King removes.
52. Pawn is queened, and
wins.

VARIATION BY THE EDITOR.

On the Third Back Game.

POSITION OF THE PIECES.

*White to move.*

12. Q. bishop takes pawn. Queen takes bishop.
13. Q. knight to *adv.* Q4. Queen to K_K4.
14. Knt. takes Q. b. p. *chg.* King to Q.
15. Knight takes rook. Queen to K2.
16. Queen to 2. Q. knight to QB3.
17. Q. pawn 1 sq. Q. knight to K4.

18. Q. bishop to *adv.* QK4. K. bishop to K_K2.
 19. Queen to *adv.* QR4. *chg.* Q. kn. p. interposes.
 20. Knight takes pawn. Pawn takes knight.
 21. Queen to *adv.* Q_B, *chg.* King to Q_B2.
 22. Queen to *adv.* QR2. *chg.* King to Q_B.
 23. Bishop *chks.* at R3. King removes.
 24. Queen to *adv.* Q_K. *chg.* King to Q2.
 25. Queen gives mate.
-

FOURTH BACK GAME.

Valid Defence, founded on Leader.

9. _____ Bishop takes knight.
10. Queen takes bishop. Queen takes queen.
11. Pawn takes queen. Bishop to kn. 2.
12. K. r. pawn 2 sq. K. r. pawn 1 sq.
13. K. rook to kn. sq. K. knight to R2.
14. Q. bp. takes gambit p. Bishop takes Q. p. *chg.*
15. Pawn takes bishop. Pawn takes bishop.
16. K. rook to *adv.* K_K2. Q. knight to B3.
17. Q. knight to B3. Q. knight takes pawn.
18. Bp. takes pawn, *chg.* King to B.
19. Q. rook to K_K.

PHILIDOR'S CONCLUSION.

The next countermove appears from Variation to be an oversight.

Q. kn. returns to b3.

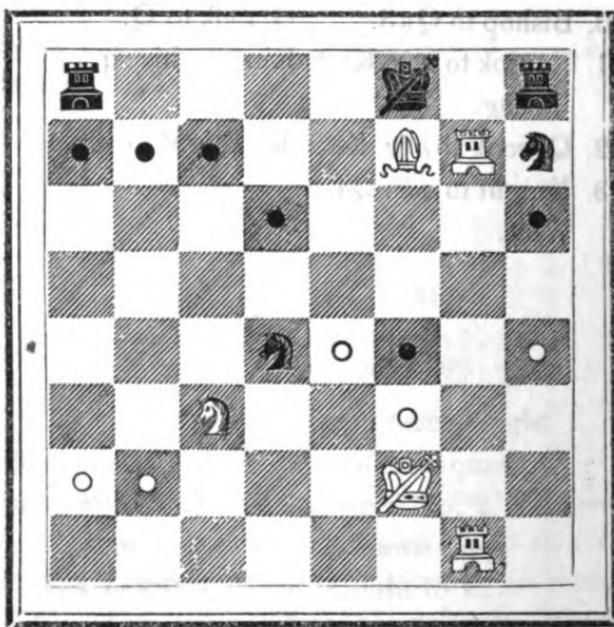
20. Bishop to QK3. Q. rook to Q.
21. K. rook to *adv.* KB2, King to his sq.
 chg.
22. Q. rook to *adv.* Kx2. K. knight to b.
23. Knight to *adv.* Q4.

Wins.

VARIATION, BY THE EDITOR,

On the Fourth Back Game.

POSITION OF THE PIECES.

*Black to move.*

No. I.

19. ————— K. knight to 4. (a).

(a) The doubling of your two rooks creates his embarrassment; he places his knight here to destroy their communication; and whether you take or refuse his knight, that interruption to their action on which his defence depends will be obtained.

20. K. rook to *adv.* K_K, King takes bishop.
chg. (*b*)
21. K. rook takes Q. rook. Rook takes rook.
22. Pawn takes knight. Pawn takes pawn.
23. Rook takes pawn. Rook to K_R.
 Has far the better game.
-

No. II.

20. Bishop to *adv.* K_R4. King takes rook.
21. Pawn takes knight. Pawn takes pawn.
22. Rook takes pawn, *chg.* King to R3.
23. Rook to *adv.* Q4. Q. b. pawn 1 sq.
24. Rook takes knight. King takes bishop.
25. Rook takes pawn. King to kn. 4.
26. Knight to K2. K. rook *chks.*
27. King to his sq. Q. rook to K_R.
28. Rook to *adv.* Q2. Q. rook to *adv.* K_R3.
29. Rook takes pawn. Q. rook takes pawn.
30. Knight to Q4. Q. rook to *adv.* K_K3.
31. R. to *adv.* K_K2, *chg.* King to B3.
32. Rook takes rook. Pawn takes rook.
 Will win easily.

(*b*) In subvariation, No. 2, *bishop to adverse K. rook's 4th.*
 In No. 3, *the pawn takes the knight.*

No. III.

Played from No. 2.

- | | |
|---|--------------------------------------|
| 20. Pawn takes knight. | King takes rook. |
| 21. Pawn in K. kn. file to Q. b. pawn 1 sq.
<i>adv. 3.</i> | |
| 22. Rook to K _{K4} . | K. r. pawn 1 sq. |
| 23. Rook to K _{R4} . | K. rook to 3. |
| 24. Knight to K ₂ . | Knight takes knight. |
| 25. King takes knight. | Q. rook to K _B . |
| 26. Rook takes gamb. p. | K. rook takes pawn. |
| 27. Bishop takes rook. | Rook takes rook. |
| 28. Bishop takes pawn. | Rook to <i>adv. K_{R4}</i> . |
| 29. Bishop to K _{K4} . | Rook checks.
Must win. |

Here is another occasion for observing, that when the *first move of a Back Game* is pointed out, as *necessarily* leading to defeat, the subsequent moves of the losing party should be undeviatingly correct, or the commission of a *fundamental error* cannot be considered as proved. In the present case, the proscribed move appears to produce no disadvantage, provided the resource be used, which in the Fourth Back Game was overlooked. *Were it not for the subtle construction of the Third Back Game*, we might confidently state, that the ground for a defence to the **SECOND GAMBIT** is greatly enlarged by this turn; and that the queen

may, contrary to all our master's examples, at the third move, give check, not only without losing the game, but that this check, rightly pursued, is one way of maintaining the best position.

Before we fully adopt this conclusion, we ought to ascertain, either that the seventh move in Attack of the Third Back Game cannot be transferred to this Opening, so as to assimilate the two; or that the Defence against that Back Game can be radically improved, so as to command a slight advantage. Would these points for inquiry admit a close demonstration, I incline to anticipate a favourable result to the Defence after checking with the queen.—EDITOR.

FIFTH BACK GAME.

*Played from Leader.**Error in Defence.*

11. _____ K. knt. to *adv.* K_K4, *chg.*
12. King to kn. sq. K. kn. pawn takes pawn.
13. Q. bishop takes pawn. K. knight to B3.
14. Knight to QR3. Queen takes queen.
15. Pawn takes queen. K. knight to R4.
16. K. rook takes pawn. K. knight takes bishop.
17. Rook takes knight. K. b. pawn 1 sq.
18. King to B2. Castles.
19. Bishop to *adv.* K3. Bishop to K2.
20. Q. rook to KR. King to QK.
21. Bishop takes knight. Rook takes bishop.
22. Q. rook to *adv.* KR3. Q. kn. pawn 1 sq.
23. K. rook to *adv.* KB4. Bishop to Q.
24. K. rook to *adv.* KR4. King to QK2.
25. P. in K. b. file to 4. Q. b. pawn 1 sq.
26. P. in K. b. file to *adv.* 4.

As the adversary cannot attack your pieces, your business is to bring your knight to adverse K. knight's third. By dislodging his rook, you can take the rook's pawn, and consequently win.—PHILIDOR.

Continuation.

26. _____ Q. rook to KB2.
27. Knight to QB4. Bishop to K2.
28. K. pawn to *adv.* 4.

The idea of moving only the Knight must be relinquished; but PHILIDOR's position is true in effect.

THIRD GAMBIT.

VARIANT FROM THE FIRST GAMBIT, IN THE
SECOND MOVE OF THE DEFENCE.

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

Evasion of the Gambit.

2. _____ Q. pawn 2 sq. (a)
3. K. pawn takes pawn. Queen takes pawn. (b)
4. K. b. pawn takes p.* Queen takes pawn, chg.
5. K. bp. interposes. (c) K. bishop to Q3.
6. K. knight to B3. Queen to K2.

(a) This countermove may be played, to avoid the snares of the Gambit, when you receive the advantage of a piece, but not otherwise. In the First Back Game, *Q. pawn one square.*

(b) In the Second Back Game, *K. pawn takes pawn.*

* In a Variation after GRECO, *Q. knight to the 'bishop's third.* Greco's play gains a move.

(c) Loosely weighed, the game may appear equal; but there is a small advantage in having on your left wing four connected pawns, whilst the adverse pawns are in divisions of three and three, and separated from the centre. You can, therefore, prevent his pieces from occupying the middle of the board.

7. Q. pawn 2 sq.	Q. bishop to K3.
8. Castles.	Q. knight to Q2.
9. Q. b. pawn 2 sq.	Q. b. pawn 1 sq.
10. Q. knight to b3.	K. knight to b3.
11. K. bishop to Q3.*	Castles with K. rook. (d)
12. Q. bp. to <i>adv.</i> K _K 4. (e)	K. r. pawn 1 sq.
13. Q. bishop to K _R 4.	Queen to her sq.
14. Q. knight to K4. (f)	K. bishop to K2.
15. Queen to K2.	Queen to her b2. (g)
16. Q. knight takes knt.	Knight takes knight.
17. Bishop takes knight.	Bishop takes bishop.
18. Queen to K4.	K. kn. pawn 1 sq.
19. Knight to <i>adv.</i> K4.	Bishop takes knight. (h)
20. Pawn takes bishop.	Q. rook to Q. (i)

* The queen might with propriety be played to her knight's third.—EDITOR.

(d) In the Third Back Game, he *castles on Q. side*.

(e) This were wrong had he not castled on this side, because, by pushing K. r. pawn, he can force the bishop to retire; but now you excite him to push the pawns that cover his king, to prepare a breach for the attack.

(f) If he had not removed his queen, to replace her with K. bishop, this knight would perplex his game.

(g) If, instead, he had taken Q. knight, you must have taken his knight with your queen; compelling him to derange his position to prevent the threatened mate.

(h) Had he withdrawn his bishop, you had taken K. kn. pawn with the knight, which had given you the game.

(i) If, instead, he attack your queen with his bishop, you take his bishop with K. rook: this, by making an opening on his king, gives you an easier attack.

21. K. rook to *adv.* KB3. Queen to 2. (*k*)
22. Rook takes kn. p. *chg.* Pawn takes rook.
23. Queen takes p. *chg.* King to R. (*l*)
24. Queen takes p. and
gives perpetual chk.

(*k*) Had he not removed her, you had won by taking his bishop with your rook.

(*l*) Had his queen interposed, you had taken his bishop, checking ; and would have been left with two pawns and a bishop for the rook, and in possession of the attack, which, improved, would be sufficient to win ; but, as he has played his king, you cannot do better than draw the game with perpetual check.

VARIATION

On the Fourth Move in Attack

FOUNDED ON AN EXTRACT FROM THE SECOND
BOOK OF GRECO.

4. Q. knight to B3. Queen to K3.
5. K. knight to B3. K. p. takes p. *disc. check.*
6. King to B2.

[GRECO here checks with the black K. bishop, which is compelled by Q. pawn to retire. Then the white bishop gives check ; and, whether the adverse king removes or is covered, the white K. rook is carried, next move, to the king's square, which decides the game.]

K. bishop to K2.

7. Q. pawn 2 sq. Q. b. pawn 1 sq.
8. Q. bp. takes gambit p. K. knight to b3.
9. K. r. pawn 1 sq. Castles.
10. K. bishop to Q3. K. kn. pawn 1 sq.

The First Player has the best position.—EDITOR.

FIRST BACK GAME.

*Played from Leader.**Evasion of the Gambit.**

- | | |
|---|--|
| 2. | Q. pawn 1 sq. |
| 3. K. knight to b3. | Q. bp. to <i>adv.</i> Kx4.† |
| 4. K. bishop to Q _B 4. | Q. knight to b3. |
| 5. Q. b. pawn 1 sq. | Bishop takes knight. |
| 6. Queen takes bishop. | K. knight to b3. |
| 7. Q. pawn 1 sq. | Q. knight to r4. |
| 8. K. bp. to <i>adv.</i> Q _K 4. chg. | Q. b. pawn 1 sq. |
| 9. Bishop to Q _R 4. | Q. kn. pawn 2 sq. |
| 10. Bishop to Q _B 2. | K. bishop to K2. |
| 11. Q. p. another sq. | K. pawn takes Q. pawn. |
| 12. Pawn takes pawn. | Castles. |
| 13. Q. bishop to K3. | Q. knight to <i>adv.</i> Q _B 4. |
| 14. Q. knight to Q2. | Q. knight takes pawn. |
| 15. K. kn. pawn 2 sq. | Q. kn. returns to <i>adv.</i> b4. |
| 16. Knight takes knight. | Pawn takes knight. |
| 17. K. kn. p. to <i>adv.</i> 4. | Knight to Q2. |
| 18. K. r. pawn 2 sq. | Queen gives check. |
| 19. King to Q. | Queen to <i>adv.</i> Q _R 3. |
| 20. Q. rook to b. | Queen takes pawn. |

* It is better to take, than to refuse, the Gambit pawn ; yet this way of refusing it is less objectionable than that in Leader : this might have formed a separate game, as it is quite distinct in principle.—EDITOR.

† See CRITICAL REMARKS at the end.

21. Queen to *adv.* KR4. Q. rook to kn. sq.
 22. K. pawn to *adv.* 4. K. kn. pawn 1 sq.
 23. Queen to K2. Q. rook to *adv.* QK2.
 24. K. r. pawn to *adv.* 4. Q. b. pawn 1 sq.
 25. K. r. p. takes pawn. K. b. p. takes pawn.
 26. K. rook takes pawn. King takes rook.
 27. Qu. to *adv.* KR4. *chg.* King to either sq.
 28. Qu. takes pawn, *chg.* King removes.
 29. *Gives mate.*
-

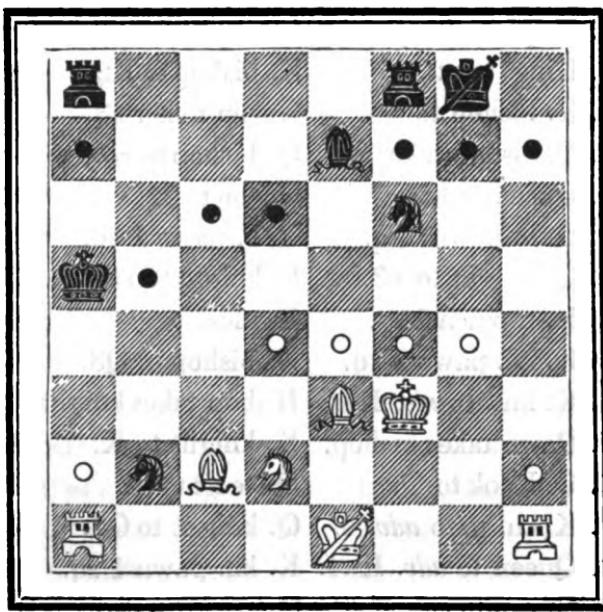
CRITICAL REMARKS.

This Example is liable to several objections, both as a demonstration against the Defence, and as a model for the Attack.

First, in regard to the Defence, either the third countermove should not be made, or the bishop should not exchange with the knight until compelled; because, while the masked attack on the queen continues, it confines both her and the knight, and, when as an episode there is a skirmish for the middle of the board, frequently obliges the First Player to double a pawn. But as the second countermove obstructs the K. bishop, and is confessedly inferior to taking the offered pawn, it is not worth while to try the event of a change.

As to the conduct of the Attack, it seems open to no objection until the seventh move; but I can-

not consider this, and the steps induced by it, the best model for extempore play. The following *would be* the position at the 15th countermove, were the Black to play *Queen to her rook's 4th*, instead of removing Q. knight.



Perhaps the White, who has to play, ought still to win; but meanwhile he will have a counter-attack to repel. I should therefore propose, as a substitute for the seventh move, that the White CASTLE: this position has advantages which it will be easy to apply.—**AUTHOR OF THE INTRODUCTION.**

SECOND BACK GAME.

Played from Leader.

- | | |
|---------------------------------|--------------------------------------|
| 3. —————— | K. pawn takes pawn. |
| 4. K. knight to b3. | Queen takes pawn. |
| 5. Q. pawn 2 sq. | Queen to <i>adv.</i> K4, <i>chg.</i> |
| 6. King to b2. | K. bishop to K2. |
| 7. K. bishop to Q3. | Queen to her b3. |
| 8. Q. bishop takes p. | Q. bishop to K3. |
| 9. Queen to K2. | Queen to 2. |
| 10. Q. b. pawn 2 sq. | Q. b. pawn 1 sq. |
| 11. Q. knight to b3. | K. knight to b3. |
| 12. K. r. pawn 1 sq. | Castles. |
| 13. K. kn. pawn 2 sq. | K. bishop to Q3. |
| 14. K. knt. to <i>adv.</i> K4. | Bishop takes knight. |
| 15. Pawn takes bishop. | K. knight to K. |
| 16. Q. Rook to Q. | Queen to K2. |
| 17. K. kn. p. to <i>adv.</i> 4. | Q. knight to Q2. |
| 18. Queen to <i>adv.</i> KR4. | K. kn. pawn 1 sq. |
| 19. Queen to <i>adv.</i> KR3. | Queen gives check. |
| 20. King to kn. 2. | Q. knt. takes K. file p. |
| 21. Knight to K4. | Queen to <i>adv.</i> Q4. |
| 22. Knight gives check. | Knight takes knight. |
| 23. Pawn takes knight. | Game is lost.* |

* The mate being forced. A *forced mate* is a mate which, though a few desperate sacrifices might protract it, is inevitable.

THIRD BACK GAME.

Played from Leader.

11. —————— Castles with Q. rook.
12. K. rook to K. Queen retires to KB.
13. Queen to R4. King to QK.
14. Q. bishop to K3. Q. b. p. another sq.
15. Q. pawn to *adv.* 4. Q. bishop to *adv.* KK4.
16. Q. kn. pawn 2 sq. (a) Bishop takes knight.
17. Pawn takes bishop. Q. rook to B.
18. Knt. to *adv.* QK4. Q. r. pawn 1 sq.
19. Knight takes bishop. Queen takes knight.
20. Q. rook to kn. sq. Q. knight to K4.
21. K. bishop to K2. K. knight to Q2.
22. Queen to *adv.* QB4. Queen *checks*.
23. King to R. Queen returns to her 3d.
24. Pawn takes pawn. K. knight takes pawn.
25. Q. rook to *adv.* QK3. Queen to KB.
26. K. rook to QK. Q. kn. (from K4) to Q2.
27. Q. rook takes r. p. Knight takes rook.
28. Queen takes knight. Q. rook to B2.
29. Q. p. to *adv.* 3 ; wins.

(a) When he castles on a different side from you, I have given a general rule for impelling your pawns against his covering pawns.

THE CUNNINGHAM GAMBIT.

**VARIANT FROM THE FIRST GAMBIT, AT THE
THIRD MOVE OF THE DEFENCE.**

1.

W. King's pawn 2 squares.

B. The same.

2.

W. K. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. knight to his bishop's 3d.

Inferior Countermove.

3. _____ **K.** bishop to K2.*
4. **K.** bishop to QB4. **K.** bishop *gives check.*
5. **KN.** P. INTERPOSES.† Pawn takes pawn.

* When the Gambit Player has, at the third move, pushed *K. r. pawn two squares*, a decided error in attack,—this is the best countermove for taking advantage of it; and against that opening will ultimately win a pawn.

† CUNNINGHAM invented this move, and relied upon it. With defence against the counter-attack, it combines a preparation to resume the attack. The design of PHILIDOR is to prove that it is unsafe. After the interesting situations consequent on this bold step have been examined, the simple alternative of *seating the king at the bishop's square*, as in the COMPENDIUM, may be compared with it.—EDITOR.

- | | |
|--------------------------------|-------------------------------|
| 6. Castles. | Pawn takes pawn, <i>chg.</i> |
| 7. King to R. | K. bishop to 3. (<i>a</i>) |
| 8. K. pawn attacks bp. | Q. pawn 2 sq. (<i>b</i>) |
| 9. Pawn takes bishop. | Knight takes pawn. |
| 10. K. bishop to QK3. | Q. bishop to K3. |
| 11. Q. pawn 1 sq. (<i>c</i>) | K. r. pawn 1 sq. (<i>d</i>) |
| 12. Q. bishop to KB4. | Q. b. pawn 2 sq. |

(*a*) If, instead, he play *this bishop to his king's second square*, you win the game, or gain a decisive advantage in a few moves ; exemplified in the First Back Game.

(*b*) If he did not sacrifice his bishop, you would certainly win : but losing *that* for three pawns, he must conquer by the superiority of his pawns, provided he does not inconsiderately push them, without disposing his pieces for their support.—**PHILIDOR.**

The superstructure of **PHILIDOR** on the basis laid by **CUNNINGHAM** begins at the eighth countermove : the rest of this Example, with the Second Back Game, is of course original on **PHILIDOR**'s part. The First Back Game, which takes a brilliant advantage of a false step in the Defence, is one of the stratagems which **CUNNINGHAM** projected.—**EDITOR.**

(*c*) By pushing *this pawn two squares*, as in the Second Back Game, you had given his knight a free entry into your game, which would have lost you the party still sooner than by the present course.—**PHILIDOR.** But the *Variation* on that Back Game appears to establish the reverse ; that the pawn should take the *extended move*, and that the White will then win.—**AUTHOR OF THE INTRODUCTION.**

(*d*) This defensive step is needful for ensuring him the party, because it hinders you from attacking his K. knight

13. Q. bishop takes p. Q. knight to b3.
at R2.
14. Q. knight to Q2. K. knight to *adv.* 4. (e)
15. Queen to K2. (f) Knight takes bishop.
16. Queen takes knight. Queen to kn. sq. (g)
17. Queen takes qu. (h) Rook takes queen.
18. Q. rook to K. King to Q2.
19. K. knight *gives check*. Knight takes knight.
20. Rook takes knight. King to Q3.
21. K. rook to K. Q. kn. pawn 2 sq.
22. Q. b. pawn 1 sq. Q. rook to K.
23. Q. r. pawn 2 sq. Q. r. pawn 1 sq.

with Q. bishop, afterwards to separate his pawns, by sacrificing a rook for one of his knights, and this would have turned the game in your favour.

(e) To take off your Q. bishop, who would be troublesome to him, were he to castle on the queen's side. It may be stated, as a general rule, that *when the strength of your game consists in advanced pawns, it becomes proper to exchange either bishops or knights against the adverse bishops*. The bishop can stop the progress of pawns more effectually than any other piece.

(f) Knowing no expedient way to keep your bishop, you prepare the queen to replace him : for if you had seated him at K. bishop's fourth, to hinder a new enterprise of his knight, he would have pushed K. kn. pawn upon the bishop, and made you lose the game immediately.

(g) He offers to exchange queens to intercept the action of yours, and to place his queen at her third, if you refuse.

(h) If you did not exchange, your game would be still worse.

24. Knight to K_B3. K. kn. pawn 2 sq.
 25. King to kn. 2d. K. b. pawn 1 sq. (i)
 26. Q. rook to K2. K. r. p. another sq.
 27. Q. r. pawn takes p. Pawn takes pawn.
 28. K. rook to Q_R. Q. rook to its sq. (k)
 29. K. rook returns to K. Bishop to Q2.
 30. Q. pawn another sq. Q. b. pawn to *adv.* 4.
 31. Bishop to Q_B2. K. r. pawn advances. (l)
 32. K. rook to its sq. K. rook to 4. (m)
 33. Q. kn. pawn 1 sq. Q. rook to K_R.
 34. Q. kn. pawn 1 sq. K. kn. p. attacks knt.
 35. Knight to Q2. K. rook to K_K4.
 36. K. rook to K_B. K. kn. pawn to *adv.* 3.
 37. Rook takes p. *chg.* King to Q_B2.
 38. K. rook to *adv.* K_K3. Pawn *checks*.
 39. King to kn. sq. K. kn. p. to *adv.* 2.
 40. Rook takes rook. Pawn *checks*.
 41. King takes the kn. p. Makes a queen, *chg.*

(i) If he had pushed it two squares, you had won his Q. pawn.

(k) *Never resign the passages, nor suffer an opponent to double his rooks, UPON AN OPENING*; accordingly, rather than suffer this, he proposes to change piece for piece.

(l) In preparation to push K. kn. pawn on your knight, to dislodge him; but had he pushed the knight's pawn before playing this, your knight, vaulting to K. rook's fourth, had stopped the progress of all his pawns.

(m) Had he given check with rook's pawn, he would have acted contrary to the instruction in *First Party, note (x)*

42. King to b2. Rook *checks*, at K.B.
43. King to 3. Queen to *adv.* Kr3, *chg.*
44. Knight interposes. Queen takes knight, *chg.*
 Gives mate in a few moves.
-

The 29th and 30th moves might be objected to ;
but the Second Back Game makes it immaterial
to attempt an improvement here.—EDITOR.

FIRST BACK GAME.

Undisputed Error in Defence.

This is a first or second error as the third countermove is estimated.

7. _____ K. bishop to K2.
 8. K. bishop takes pawn, King takes bishop.
chg. [Or, as below.]
 9. K. knight to *adv.* K4, King to 3.
giving double check.
 10. Queen to K_K4, *chg.* King takes knight. (a)
 11. Queen to *adv.* K_B4, King to Q3.
chg.
 12. Queen *gives check-mate.*
-

Or,

8. _____ King to B.
9. K. knight to *adv.* K4. K. knight to B3.
10. K. bishop to Q_K3. Queen to K.
11. K. knt. to *adv.* K_B2. Rook to K_K.
12. K. pawn attacks knt. Q. pawn 2 sq.
13. Pawn takes knight. Pawn takes pawn.
14. Bishop takes pawn. Q. bishop to *adv.* K_K4.
15. Queen to K. Q. bishop to K_R4.

(a) Should he refuse the knight, knight must check, attacking the queen.

16. Q. pawn 2 sq. Bishop takes knight.
17. Q. bishop *checks*. Rook interposes.
18. Knight to QB3. Bishop takes bishop.
19. Knight takes bishop. Queen to KB2.
20. Knight takes bishop. Queen takes knight.
21. Queen takes queen. King takes queen.
22. Bishop takes rook ;
and wins.

SECOND BACK GAME.

Played from Leader.

11. Q. pawn 2 sq. K. knight to *adv.* K4.
12. Q. bishop to KB4. K. b. pawn 2 sq.
13. Q. knight to Q2. Queen to K2.
14. Q. b. pawn 2 sq. Q. b. pawn 1 sq.
15. Pawn takes the pawn. Pawn takes the pawn.
16. Q. rook to QB. Q. knight to B3.
17. Knight takes knight. K. b. pawn takes knight.
18. Knight takes p. at R2. Castles with K. rook.
19. Queen to 2. K. r. pawn 1 sq.
20. Q. rook to *adv.* QB4. Q. rook to Q.
21. K. bishop to QR4. K. kn. pawn 2 sq.
22. Q. bishop to K3. Rook takes rook.
23. Knight takes rook. Queen to 3.
24. Queen to KR2. King to kn. 2d.
25. Queen takes queen. Rook takes queen.
26. Q. r. pawn 1 sq. King to his kn. 3d.
27. Q. kn. pawn 2 sq. K. r. pawn another sq.
28. Q. kn. p. to *adv.* 4. Knight to K2.
29. Rook to *adv.* QB2. Rook to Q2.
30. Rook takes rook. Bishop takes rook.

Error in Attack.

31. King to kn. 2d.* K. r. pawn to *adv.* 4.
32. Q. bishop to KB2. King to R4.

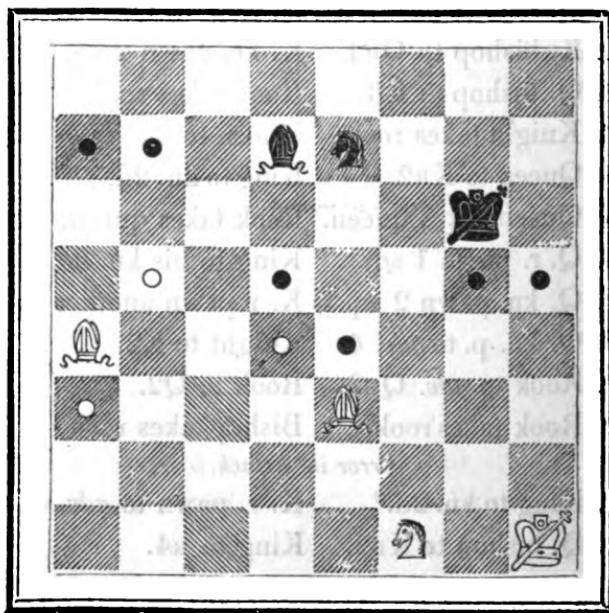
* PHILIDOR assigns this course to the first player, overlooking the turn embraced in *Variation*.

33. K. bishop *checks*. Bishop interposes.
 34. Bishop takes bishop. King takes bishop.
 35. Knight *checks* at K3. King to *adv.* KB4.
 36. King to r3. King to *adv.* b3.
 37. Knight to Kk4. Knight to KB4.
 38. Bishop to Kk. K. pawn to *adv.* 3.
 39. Q. r. p. another sq. K. pawn to *adv.* 2.
 40. Bishop to KB2. Knight takes p. : wins.

VARIATION, BY THE EDITOR,

On the Second Back Game.

POSITION OF THE PIECES.

*White to move.*

31. Q. kn. pawn to *adv.* 3.

If the Black take the exposed bishop, the white pawn will take the pawn, ensuring a queen; if the Black take the offered pawn, the white bishop makes prize of the bishop. But the Black is not in a *dilemma*; for he has a third alternative.

Bishop to 3.

32. Pawn takes pawn. Q. kn. pawn 2 sq.

33. K. bishop takes p. Bishop to QR.

34. Knight to 3. K. r. pawn to *adv.* 4.

35. K. bishop *gives check.* King to R3.

36. Knight to *adv.* KR4. Knight to QB.

37. Knight to *adv.* KB3. Knight takes p.

38. Knight to 4, chg. King to kn. 2.

39. Q. bishop takes p. Bishop to 3.

40. K. bp. to *adv.* KR4. Knight to 4.

41. Q. r. pawn to 4. Knight to *adv.* QB3.

42. Q. r. p. to *adv.* 4. Bishop to QK4.

43. Q. bishop takes p. Bishop to *adv.* K2.

44. Q. bishop *gives check.* King to B.

45. Q. r. p. to *adv.* 3. Bishop *gives check.*

46. King to R2. Knight to 4.

47. King to kn. 3; will win.

Although the Attack cannot be repelled after the substituted move, (31, as above), the effect of it must be confined to the particular position of our Author, which it overthrows; for the distinct question whether the Defence may not have better

alternatives, and whether the Attack can be vindicated when the most eligible counterplay is tried against it, remains to be considered. In order to avoid the risk of confounding the original materials of PHILIDOR with either the derivations from other Authors, or the branches of New Analysis (founded on them) by the Editor, a separate chapter follows, devoted to another Defence of the Cunningham Gambit, differing from Philidor's *Leader* at the seventh countermove.

SUPPLEMENTARY CHAPTER

ON THE CUNNINGHAM GAMBIT.

By the Author of the Introduction.

In the fourth and fifth Editions, the Author of the Introduction had treated as Professor Sarratt's the principle of a defence to the Cunningham Gambit which the latter had taken, without acknowledgment, from Stamma's treatise ; and the *Apology and Critique*, prefixed to the Introduction, advances this position, namely, that Mr. Sarratt ought distinctly to have stated what was his own, and what he derived from preceding writers. The Editor of a posthumous work by the same Professor questions his right to do this, on the ground that, since there has been, for the last four or five centuries, a continual succession of writers on Chess in all languages, what Player or Writer will venture to say that *any one* move is *his own*?* But if it is difficult for a constructor of games to know *what is his own*, it is comparatively easy for him to discover the inverse relation in which he stands to

* *Extra Section on the Cunningham Gambit*, prefixed to a *New Treatise on the Game of Chess*, by J. H. Sarratt, in two vols. London, 1821.

his predecessors; nor is it too much to ask him for a candid avowal of *what he has consciously derived from preceding writers*. Waving all dispute on this point, the Author of the Introduction will therefore treat the models which Mr. Sarratt has implicitly taken from Stamma as Stamma's, and dismiss Mr. Sarratt's name from the discussion.

Aiming only to decide by accurate experiments whether the Attack in the Cunningham Gambit is or is not tenable, the Author of the Introduction has no reluctance to acknowledge that he has changed his opinion.

STAMMA'S DEFENCE
OF THE CUNNINGHAM GAMBIT.

No. I.

1.

W. King's pawn two squares.

B. The same.

2.

W. King's bishop's pawn 2 sq.

B. The pawn takes the pawn.

3.

W. King's knight to bishop's 3d.

3. _____ K. bishop to K2.

4. K. bishop to Qb4. K. bishop *gives check*.

5. PAWN INTERPOSES. Pawn takes pawn.

6. Castles. Pawn takes pawn, *chg*.

7. King to R. _____

Thus far the Inventor of the Gambit.

_____ Q. pawn 2 sq.

8. K. pawn takes p.* K. bp. to K2. (a)

* The Author of the Introduction made this move in two previous editions, supposing it to be his own. This arose from his not having explored all the Variations in Stamma's treatise, from which he was repelled by the notation being in letters and figures, the letters, the first eight of our alphabet, not designating the squares by position, but as arbitrary marks. This difficulty is now removed in Mr. LEWIS's edition of STAMMA, who has substituted the clear notation used by Philidor.

(a) In No. 2, *K. bishop takes*. In No. 4, *Q. bishop to adv. Kr3*.

9. K. knt. to *adv.* K4. K. knt. to KB3.
 10. Pawn to *adv.* Q3. Queen takes p.
 11. K. bp. takes p. *chg.* King to B.
 12. Q. pawn 2 sq. Q. knt. to QB3.
 13. Knight takes knt. Queen takes knt. *chg.*
 14. Q. p. to *adv.* 4. Queen to QK3.
 15. K. bp. to *adv.* R4. K. kn. p. 1 sq.
 16. Q. bp. *checks.* King to K.

Stamma leaves it here, implying that the Defence has the advantage, which is not disputed; but the Author of the Introduction continues the party for a few moves to try in what degree.

NEW ANALYSIS.

17. K. bp. to 3. Q. bp. to KB4.
 18. Q. kn. p. 1 sq. Q. rook to Q.
 19. Q. b. p. 2 sq. King to Q2.
 20. Q. knt. to B3. King to QB.
 21. Q. bp. to *adv.* KK2. K. rook to K.
 22. Q. bp. takes knt. Bishop takes bp.
 23. Queen to 2. K. bp. takes knt.
 24. Queen takes bp. Queen to 3.
 25. K. rook to B2. Q. bp. to *adv.* K4.
 26. K. rook takes the p. Bishop takes bp. *chg.*
 27. Queen takes bp. K. r. p. 2 sq.
 28. Q. r. p. 1 sq. Q. b. p. 1 sq.

29. Pawn takes p. Queen takes p.
 30. Queen takes queen. Pawn takes queen.
 31. K. rook to 3.
-

No. II.

Played from No. 1.

8. K. bishop takes p. K. knt. to KB3.
 9. K. bp. takes K. b. p. King takes bp.
 chg.
 10. K. knt. takes bp. K. rook to KB.
 11. Q. pawn 2 sq. (*a*) King to KK.
 12. Q. bp. to *adv.* KK4. K. knt. takes K. p.
 13. Q. bp. takes queen. Rook takes rook, *chg.*
 14. Queen takes rook. Knt. to *adv.* KK3, *chg.*

The Defence has the better
 game.

No. III.

Played from No. 2.

11. Q. pawn 1 sq. K. to KK.
 12. Q. bp. to *adv.* KK4. K. knt. takes K. p.
 13. Rook takes rook, *chg.* King takes rook.
 14. Queen to KB3, *chg.* Knt. to KB3.

(*a*) In No 3, *Q. pawn 1 sq.*

- 15. Q. knt. to QB3.** **Q. bp. to Q2.**

16. Stamma here plays the
rook to K.B.; but Mr.
LEWIS recommends as
better:

Q. bp. takes knight. _____

NEW ANALYSIS.

Queen takes bp.

17. Queen takes queen. Pawn takes queen.
 18. Rook to K.B. Q. bp. to 3, *chg.*
 19. King takes p. King to B2.
 20. Q. pawn to 4. Q. kn. p. 1 sq.
 21. Q. pawn to *adv.* 4. Bp. to QK2.
 22. Q. knt. to *adv.* 4. Q. knt. to Q2.
 23. Q. b. p. 2 sq. Q. r. p. 1 sq.
 24. Q. knt. to Q4. Rook to K.
 25. K. knight to *adv.* The Defence has but a slight
KB4. advantage.

No. IV.

Played from No. 1.

NEW ANALYSIS.

8. _____ Q. bp. to *adv.* KR3.
 9. Knight takes bp. Queen takes knt.

10. Queen to K. *chg.* Queen interposes.
11. Queen takes queen. K. knt. takes queen.
12. Rook to K. Q. knight to Q2.
13. Q. pawn 2 sq. K. r. p. 1 sq.
14. K. bp. to Q3. Q. knight to Kb3.
15. Q. b. pawn 2 sq. King to Q2.

The eighth countermove, which
is not taken from Stamma,
seems to conduct the Defence
to a position more evidently
superior.

**PONZIANO'S DEFENCE
TO THE CUNNINGHAM GAMBIT.**

Although the First Anonymous Modenese, (ERCOLE DEL RIO), in a Critique on Philidor's Work, inserted in Lolli's Treatise, p. 366, expressed an opinion, that the Attack in the Cunningham Gambit would be irresistible on a board where the Italian mode of castling were allowed; yet the Second Anonymous Modenese (PONZIANO) has shown, in an example which we are going to cite, that even in that case, when the best resources are employed on each side, it would lead to an equal game.

1.

B. King's pawn two squares.

W. The same.

2.

B. K. b. pawn 2 squares.

W. K. pawn takes it.

3.

B. K. knight to bishop's 3d.

————— K. bishop to K2.

4. K. bishop to QB4. K. bp. to *adv.* KR4, *chg.*

5. K. kn. p. interposes. Doubled p. takes it.

6. Castles; king to *rook's* Q. pawn 2 sq. which is *square*, and rook to the best defence.
bishop's square.

7. K. bishop takes p. Q. bp. to *adv.* Kr3.

8. Must not take Q. kn. pawn with K. bishop, because White would check with the doubled pawn; and on the black king moving to knight's square, take the rook with the pawn. Then, if Black do not take the rook with K. bishop, he is ruined by the want of a compensation; and if he do take it, White mates him quickly, by checking with K. bishop at adverse K. bishop's 2d, and declaring at same time the SUSPENDED PAWN a rook. Therefore,

K. knight takes bp. Bishop takes rook.

9. Queen takes bp. Queen takes knt.

10. Queen takes K. b. p. King to Q.
chg.

11. Queen to *adv.* B. *chg.* King to Q2.

12. Queen takes p. *chg.* K. knt. interposes.

13. Q. takes p. in K. kn. Queen takes queen.
file.

14. Pawn takes queen.

PONZIANO pronounces the game to be now equal in force and situation, rating the two pawns

gained by the Black as an equivalent for the loss of the exchange.*

The Author of the Introduction has to remark, as a reason for introducing this specimen, that although games involving the Italian mode of castling cannot be transferred as models to the English board, yet this may be taken as a collateral proof that the *sacrifice of the three pawns*, which characterizes the Attack in the Cunningham Gambit, cannot be substantially recovered where the same latitude in castling is not admissible ; for if, with the advantage of placing the king at once in the corner, the Attack can only make an equal game,—the four previous examples in this Supplementary Chapter, all concurring to represent the First Player as risking ultimately the loss of a pawn, may be regarded as confirmed.

After all, the Defence itself is not safe, because there is another mode of pursuing the attack, exhibited by Philidor himself.

* This is taken from a treatise entitled, *The Incomparable Game of Chess*, by the Second Anonymous Modenese, translated from the Italian by J. S. Bingham, Esq. London, 1820. The translator, however, improperly names his author in the title page, Ercole del Rio, instead of Ponziano.

**COMPENDIUM
OF THE
CUNNINGHAM GAMBIT.**

Extract from Wingrave's Edition of Philidor's Analysis, 1791.

**A NEW OBSERVATION
UPON THE
GAMBIT CALLED CUNNINGHAM'S.**

I have already shewn, that the Attack of that Gambit is far from being good, since the Defence must win every way when tolerably well performed.* Three pawns well conducted cannot be less than equivalent to a piece. But the sure way to win is, when the first check is given with the bishop, to remove your king to his own bishop's house; and not pushing the pawn, as Cunningham sheweth.—PHILIDOR.

1.

W. King's pawn to its extent.

B. The same.

2.

W. King's bishop's pawn to its extent.

B. The pawn takes the pawn.

* This assertion of PHILIDOR does not depend on his own intended demonstration, since the above available alternative is supplied from STAMMA.

3.

W. King's knight to his bishop's 3d.

3. _____ K. bishop to K2.

4. K. bishop to QB4. K. bishop *gives check.*

5. KING TO B. (a) Q. pawn 1 sq.*

6. Q. pawn 2 sq. Queen to KB3.

7. K. pawn to *adv.* 4. Pawn takes pawn.

8. Pawn takes pawn. Queen to K2.

9. Q. bishop takes gam- Q. bishop to *adv.* Kx4.
bit pawn.

10. Q. knight to B3. Q. b. pawn 1 sq.

11. Q. knight to K4; and
must win.

(a) Seating the king at the bishop's square, makes it impossible for the adversary to preserve the gambit pawn, which it will be always in your power to take; and you acquire a constant attack upon him.

* It may be better to push this pawn two squares.—EDITOR.

THE SALVIO GAMBIT.

Variant from the First Gambit, at the Fourth Countermove; and from the Second Back Game of that Gambit, at the Sixth.

1.

- W. King's pawn two squares.
- B. The same.

2.

- W. King's bishop's pawn two squares.
- B. The pawn takes the pawn.

3.

- W. K. knight to bishop's third.
- B. King's knight's pawn two squares.

4.

- W. King's bishop to queen's bishop's fourth.
- B. King's knight's pawn one square.*

5.

- W. King's knight to *adverse* king's fourth.*
- B. The queen gives check.

6.

- W. The king to bishop's square.

Countermove competing with that preferred by Lolli.

- B. K. knight to bishop's 3d.

DOCTOR SALVIO, in his Treatise, printed at Naples in the year 1723, lays down this defence

* This intermediate step to Salvio's Defence permits the MUZIO GAMBIT to be played at the fifth move.—*See Notice of the Muzio Gambit.*—EDITOR.

of the gambit, but without examining thoroughly any combination ; the great number of moves which arise and succeed each other every instant in this party, very possibly may have prevented him from analysing and calculating the matter.—PHILIDOR.

Salvio terms the distinguishing move of this Gambit *stravagante*, which may be translated *fantastic* or *eccentric*; nevertheless, says he, it is very good play. The design is ingenious; but it is foiled at its origin by the next move made by Philidor in this Example.—EDITOR.

FIRST PARTY.

7.

W. THE QUEEN TO HER KING'S SQ. (a)

B. The queen takes the queen. (b)

8.

W. The king takes the queen.

B. K. knight takes the pawn. (c)

(a) The seventh move may be varied; but only three other courses are worth examination: the best, next to that above, is to play out Q. knight, as in the *Second Party*. To take the pawn with the bishop, checking, as in the First Back Game, leads to an inferior position. Q. pawn two squares, as in the Supplement to that Back Game, is still more objectionable.

(b) If, instead of *exchanging* queens, he push K. kn. pawn, you take K. b. pawn with the bishop, checking, and then play K. knight to K. bishop's third.

(c) In the Third Back Game, Q. pawn a square.

9.

- W. K. bishop takes the pawn, *checking*,
 B. The king to his 2d square. (d)

10.

- W. K. bishop to Q. knight's 3d. (e)
 B. K. knight to bishop's 3d. (f)

11.

- W. Q. pawn 2 squares.
 B. Q. pawn 1 square.

12.

- W. K. knight to queen's 3d. (g)
 B. Gambit pawn to *adv.* bishop's 3d. (h)

13.

- W. The pawn takes the pawn.
 B. The pawn takes the pawn.

14.

- W. The king to bishop's 2d,
 B. Q. bishop to *adv.* K. knight's 4th.

(d) If he retire to queen's square you draw back K. bishop, to give a divergent check with the knight, or make him lose a turn.

(e) You must either win a pawn, or force the change of his king's rook for your knight.

(f) If, at this stage, he push Q. pawn 1 square, your knight attacks his rook, and then takes Q. pawn, exposing his rook to your bishop.

(g) It were bad play to attack his rook with your knight, who, cut off from retreat, would at length be forced.

(h) No longer able to sustain this pawn, he pushes it; you must readily take it, because his repring pawn left separate will eventually be lost.

15.

- W. Q. bishop to *adverse* K. knight's 4th.
B. Q. knight to queen's 2d.

16.

- W. Q. knight to queen's 2d.
B. Q. rook to king's square.

The white *queen's rook* must check, and take off the opposite rook. The first player will have the better position : the offer to exchange queens at the seventh move, has foiled the ingenious defence. This preparation to meet the gambit carries a spear as well as a shield, and is extremely adapted to take the attack out of the hands of the assailant ; yet, after so much promise, it will fail to sustain a perfectly equal game, if the first player be armed by instruction and exercise against the trains of stratagem springing from it. When the Defence receives a piece, Salvio's countermove becomes highly eligible, as the giver of that odds cannot propose the exchange of queens.

FIRST BACK GAME.

Error in Attack.

7. K. bp. takes p. *chg.* King to 2. (a)
8. K. bishop to QK3. (b) Q. pawn 1 sq. (c)
9. K. knight to Q3. (d) K. knight to R4.
10. Queen to K. K. kn. pawn 1 sq. (e)

(a) SALVIO directs here the king's removal to *queen's square*: but, after the most exact calculations, I think it better to play the king to his second square: that the reader may judge which is the preferable course, I exhibit his way of playing in the Second Back Game.

(b) To avoid the loss of a piece by his pushing Q. pawn on knight. In Back Game to Second Party, this *bishop to queen's bishop's fourth*.

(c) If, instead, he take K. pawn with his knight, you play queen to king's square, offering an exchange, which destroys his attack. *Or*, should he play his knight to K. rook's fourth, you take K. kn. pawn with the queen, permitting him to give a divergent check; then, by taking his knight with your pawn, although his queen can take your rook, your situation from embarrassing rises to advantageous.

(d) An incommodious retreat for your knight; but had you attacked his rook, your piece would have been forced. It is the seventh countermove, adverse king to his second square, that has made your situation so perplexing.

(e) If, instead, he give check with his knight, you win a piece by removing your king. *Or*, if he exchange queens, that puts an end to his attack; you would reprise with the knight to liberate Q. pawn.

11. King to kn. sq. (*f*) K. bishop to kn. 2. (*g*)
12. Q. b. pawn 1 sq. Queen to K_K4.
13. K. bishop to Q. Q. bishop to *adv.* K_K4,
14. Bishop takes bp. Queen takes bishop.
15. K. r. pawn 1 sq. (*h*) Queen to K. knight's 3d.
16. Queen to king's 2d. (*i*) Q. knight to queen's 2d.
17. K. knight to K.

Though the black pieces have the advantage in position, yet the game is not irrecoverably lost, for the White has still some chance of succeeding in placing his pawns in the centre.—PHILIDOR.

The Editor subjoins a few moves, which appear to shew that the first player cannot establish any pawns in the centre.

17. _____ Q. rook to K.
18. Q. pawn 1 sq. King to Q.
19. Queen to K_K4. Q. p. another sq.
20. K. knight to b3.

The position of the White is decisively the worst.

(*f*) To support the rook, if an opportunity to take his pawn without risk should offer.

(*g*) This is done, that, if your pawn take his, he may give check, and speedily win.

(*h*) It is advisable to push this pawn, and not to take, which would establish his knight upon your field.

(*i*) You prepare for bringing out the pieces of this wing, without placing Q. knight at bishop's third.

SUPPLEMENT,
COLLATERAL WITH FIRST BACK GAME.

Another Error in Attack.

- | | |
|----------------------|------------------------------|
| 7. Q. pawn 2 sq. | Q. pawn 1 sq. (<i>k</i>) |
| 8. K. knight to Q3. | Gambit p. to <i>adv.</i> 3. |
| 9. Q. knight to b3. | Gambit p. takes, <i>chg.</i> |
| 10. King takes pawn. | Queen gives check. |

It is unnecessary to proceed : the variations of the Second Back Game follow, with the difference that you have one pawn less.

(*k*) Had he taken your K. pawn, you must have played queen to king's second.

SECOND BACK GAME.

Played from the First Back Game.

Salvio's Countermove.

- | | |
|-------------------------------|----------------------------|
| 7. _____ | King to Q. (<i>a</i>) |
| 8. Q. pawn 2 sq. (<i>b</i>) | K. pawn 1 sq. (<i>c</i>) |

(*a*) This does not compel you to withdraw the bishop, as in First Back Game ; so that, remaining in advance, he can hinder adverse K. knight from vaulting to his K. rook's fourth, where his presence was found dangerous.

(*b*) Had you withdrawn K. bishop to attack his king and rook with your knight, he would have played K. knight to K. rook's fourth, sacrificing his rook to win the game.

(*c*) He had two other ways of playing ; the first, to force your knight to retreat, by pushing Q. pawn upon him : the

9. Q. knight to b3. (d) Q. pawn 1 sq.
10. K. knight to Q3. K. pawn takes pawn.
11. King takes pawn. Queen *gives check*.
12. King to kn. sq. (e) K. kn. pawn 1 sq.
13. K. knight to b4. (f)

other, to take your K. pawn with his knight ; in the latter case, you offer an exchange of queens by playing yours to king's square.

(d) Had you taken his pawn, he had won the game.

(e) If you had moved to bishop's second, the Black would have won the game, by giving check with K. kn. pawn, and, next move, check with K. knight.

(f) This forces his queen to retreat, and allows time to repel the counter-attack. If you could exchange queens, your condition were the better, for your pawns not only stand in the centre, but are farther advanced than his.

THIRD BACK GAME.

Played from Leader.

8. _____ Q. pawn 1 sq. (a)
9. Knight takes K. b. Q. pawn another sq. pawn. (b)
10. K. bishop takes pawn. K. knight takes bp.
11. Knight takes rook. K. knight to b3.

(a) If, instead, he play Q. knight to bishop's third, you exchange knights, and sustain king's pawn with the queen's.

(b) Thus you will sacrifice the knight and bishop for two pawns and a rook.

12. Q. pawn 1 sq. K. bishop to kn. 2.
13. Q. b. pawn 1 sq. (c) Bishop takes knight. (d)
14. Q. bishop takes pawn. Q. b. pawn 1 sq.
15. Knight to Q2.

In this situation, it is better to advance the king under the pawns, than to castle, and you will have then a better game than your adversary.—PHILIDOR. The king will lose nothing in security by not castling; but, in speaking as if he had that alternative, it seems to have escaped the Author of the *Analysis*, that the king cannot use it this game, having moved—moved twice, reaching his original square. His standing there accounts for the mistake.

(c) A requisite move before you take the gambit pawn, because he would else sacrifice his knight for K. pawn, and afterwards take Q. kn. pawn with his bishop.

(d) He could not have sustained the gambit pawn for more than two or three moves.

SALVIO GAMBIT.

SECOND PARTY.

1.

W. King's pawn to 4.

B. The same.

2.

W. King's bishop's pawn to 4.

B. The pawn takes the pawn.

3.

W. King's knight to bishop's 3d.

B. King's knight's pawn to 4.

4.

W. King's bishop to queen's bishop's 4th.

B. King's knight's pawn to *adverse* 4.

5.

W. King's knight to *adverse* king's 4th.B. The queen *gives check*.

6.

W. The king to bishop's square.

B. King's knight to bishop's 3d.

Compared with First Party, less eligible.

7.

W. Q. knight to bishop's 3d. (*a*)B. Q. pawn 1 square. (*b*)

(*a*) If you take K. b. pawn with your knight, he can, by pushing Q. pawn two squares, gain two pieces for his king's rook. *To take K. b. pawn with the bishop, checking, is again tried in the Back Game.*

(*b*) Had he brought out Q. knight to bishop's third, you

8.

W. K. knight to queen's 3d. (*c*)B. Gambit pawn to *adverse* bishop's 3d.

9.

W. K. kn. pawn 1 square. (*d*)B. The queen *gives check*.

10.

W. The king to bishop's 2d.

B. The queen *gives check*.

11.

W. The king to his 3d square.

B. The K. bishop *gives check*.

12.

W. The K. knight interposes.

B. Q. b. pawn 1 square. (*e*)

13.

W. The queen to K. bishop's square.

B. The queen takes the queen.

must have exchanged knights, and then offered queen for queen at king's square.

(*c*) Had your knight taken K. b. pawn, he would have left his rook exposed, playing K. knight to rook's fourth, a prelude to a double attack on your king and rook, which would throw you into a disagreeable situation.

(*d*) Had this taken the gambit pawn, he would, by repring with knight's pawn, have opened the diagonal for his Q. bishop; exposing you to have the queen forced, or receive check-mate.

(*e*) To prevent his queen being forced.—See the situation in the Second Back Game of the First Gambit, move 13. Should he castle, or otherwise vary his play, you propose queen for queen, at king's bishóp's square.

14.

- W. The K. bishop takes the queen.
 B. K. bishop to knight's 2d. (*f*)

15.

- W. K. r. pawn 1 square.
 B. K. r. pawn 2 squares.

16.

- W. Q. pawn 2 squares.

Each player must bring out his pieces as soon as possible : but the White must persist in not taking K. kn. pawn with rook's pawn ; and though the Black has a pawn more, the situation of the White will then be preferable.

(*f*) To liberate his rook's pawn ; else by pushing K. r. pawn, you had broken all his pawns.

BACK GAME.

Second Trial of Move in First Back Game to First Party.

7. K. bishop takes pawn, chg. King to 2.

Indifferent Variation in the Attack.

8. K. bishop to QB4. Q. pawn 1 square. (*a*)

(*a*) If, instead, he take K. pawn with his knight, you play QUEEN TO KING'S SECOND, letting him give a divergent check, that sacrificing your rook for the knight, you may win the game.* Or, if his knight vault to K. rook's fourth, you play QUEEN TO KING'S SQ.

* This seems better than the previous direction, p. 305, note (*c*).—
 EDITOR.

9. K. knight to Q3. K. knight to R4.
10. Queen to K.
-

Inferior Variation in the Defence.

-
- Queen to KB3.
11. K. pawn to *adv.* 4. Q. pawn takes pawn.
12. Queen takes p. *chg.* Queen takes queen.
13. K. knight takes queen.
-

The White seem to have the best game.—PHILIDOR. But why is not the tenth countermove as in the First Back Game to the First Party? The difference in the place of the white K. bishop is no obstruction. But, perhaps, our Author made the substitution to shew that it is improper. The seventh move is therefore not vindicated by this second trial.—EDITOR.

NOTICE
OF THE
MUZIO GAMBIT.
BY THE EDITOR.

PHILIDOR had affixed a Note to the Second Party of the *Salvio Gambit*, glancing at this mode of attack. " You might castle at the fifth move, " and suffer him to take your knight; you then " take his knight's pawn with the queen, and " depend for reprisals on attacking his king's " bishop's pawn. All your pieces would promptly " take excellent stations ; and before he could " secure his king, able maceuvring might expect " an equivalent for the knight." As a Memorandum apprising the Second Player, that a particular countermove exposes him, at the option of the First, to another formidable mode of Attack, the distinct trial of which might deter from that line of Defence, this intimation might as well have been given in the SECOND BACK GAME of the *First Gambit*. But its appearance as a graft on the *Salvio Gambit*, indicates the source whence PHILIDOR derived it. The first outline of this mode of Attack was sent to SALVIO, as he

states in his Treatise, by Signor MUZIO, who commonly won by it against his antagonist, Don GERONIMO GASCIO. The Example in SALVIO is unfitted for the English board by the Italian mode of castling ; and it is vitiated by an oversight, pointed out by his TRANSLATOR, owing to which, the Attack, which SALVIO considered ought to win, is liable to lose.

The following Opening conforms to the English mode of castling, and exhibits only the radical moves.

1.

King's pawn two squares.

The same.

2.

King's bishop's pawn two squares.

The king's pawn takes it.

3.

King's knight to bishop's third square.

King's knight's pawn two squares.

4.

King's bishop to queen's bishop's fourth.

King's knight's pawn to adverse fourth.

The preceding moves are common to LOLLI's, SALVIO's, and the MUZIO GAMBIT.

5.

King castles.

The pawn takes the knight.

6.

The queen takes the pawn.

2 E 2.

Very fine situations spring from this gambit; and it is difficult to defend. The First Player's pieces not only stand well for combining in an attack upon the king, but for forcing several points which, in attending to the primary object for defence, are liable to be left unguarded. The Second Player can, however, leave three pawns undefended without cost, if that should be necessary to fortify his position, or to gain the attack; and if the versatile shapes this gambit may assume, invite or compel him to a different plan of defence, (that of defending K. b. pawn, and all the pawns but the gambit pawn), he may sacrifice a minor piece for a pawn to effect this, and retain an equality of force.

On the other hand, whether the radical sacrifice of the knight can be recovered against the most skilful counterplay, is a problem. None of the continuations from this Opening which are extant approach demonstration. This is a field for experiment which will not soon be exhausted. After trying and rejecting several plans of defence on different bases, to find one that promises to be tenable against every alternative, I think the player who purchases this strong attack at the cost of a knight cannot win back a full compensation. The steps to this conclusion excuse into several branches of analysis. These I have not yet revised, so as to satisfy myself that, as a set

of new experiments, they may contribute towards supplying what is a desideratum ; but when they have lost some dross in a fierce crucible, I may offer them as materials which have been assayed.

The player contending against the move, who would not deliberately encounter this almost irresistible attack, has the choice of two good resources ; the Defence to PHILIDOR's *First Gambit*, and the Defence to the *Modenese Gambit*.

THE QUEEN'S GAMBIT,

OTHERWISE CALLED

THE GAMBIT OF ALEPPO.

PHILIDOR introduced the second name, perhaps as an acknowledgment for having derived the radical moves from STAMMA, who was a native of Aleppo. But DAMIANO, the celebrated Portuguese, gives a model of the Queen's Gambit; his Treatise was published in 1524, which proves that STAMMA did not invent it. Still it might have been originally imported into Europe from Syria. The East, as it gave birth to Chess, has had expert players from an immemorial era. In the year 1266 came to Florence a Saracen named BUZECCA, a very great master of Chess-playing; and in the palace *Del Popolo*, before Count GUIDO NOVELLO, he contended at one time, on three Chess-boards, with the best masters of Chess in Florence, playing with two by memory, and with the third by sight: two of the parties he won, and he made the third a drawn game by a perpetual check.*

* *Quotations on Chess*, by Mr. TWISS, edit. 1787.

1.

W. Queen's pawn 2 squares.

B. The same.

2.

W. Q. b. pawn 2 squares.

B. The pawn takes the pawn.

3.

W. K. pawn 2 squares. (a)

B. K. pawn 2 squares. (b)

4.

W. Q. pawn to *adverse* 4th. (c)

B. K. b. pawn 2 squares. (d)

5.

W. Q. knight to bishop's 3d.

B. K. knight to bishop's 3d.

6.

W. K. b. pawn 1 square.

B. K. bishop to Q. bishop's 4th.

(a) If you push this but *one square*, as in the First Back Game, the adversary can confine your queen's bishop during half the game.

(b) In the Second Back Game he *sustains the gambit pawn*, and loses the game. But, if he had neither played as above, nor sustained the gambit pawn, you must have pushed K. b. pawn two squares, to have three pawns in front.

(c) Had you *taken his king's pawn*, you had lost the attack; exemplified in the Third Back Game.

(d) If he had played any thing else, by pushing *your king's bishop's pawn* two squares, you would have procured for your pieces entire liberty to act.

7.

W. Q. knight to rook's 4th. (e)

B. The bishop takes the K. knight. (f)

8.

W. The rook takes the bishop.

B. The king castles. (g)

9.

W. The knight returns to bishop's 3d.

B. The pawn takes the pawn.

10.

W. K. bishop takes the gambit pawn. (h)

B. The pawn takes the pawn.

11.

W. The pawn takes the pawn. (i)

B. Q. bishop to K. bishop's 4th.

(e) In order to take off his king's bishop, according to the direction in FIRST PARTY, note (l). If you *take the gambit pawn* now, as in the Fourth Back Game, you lose.

(f) If, instead of taking your knight, he play his bishop to your queen's fourth, you must attack him with K. knight, and exchange next move.

(g) If he *sustain the gambit pawn*, as in the Fifth Back Game, he loses. If he exchange pawns, your repring pawn is defended by position; for were his knight to take it, he would lose the game, by a check from your queen.

(h) The Sixth Back Game turns on this critical move; if K. b. pawn *take his other double pawn*, you lose the game.

(i) In repring with the pawn, you give your rook an opening upon his king: and the pawn excludes his knight.

12.

- W. Q. bishop to king's 3d.
B. Q. knight to queen's 2d.

13.

- W. The queen to her 2d square.
B. Q. knight to his 3d.

14.

- W. The bishop takes the knight.
B. The rook's pawn takes the bishop.

15.

- W. The king castles on queen's side.
B. The king to his rook's square.

16.

- W. K. rook to *adverse* K. knight's 4th.
B. K. kn. pawn 1 square.

17.

- W. The queen to king's 3d.
B. The queen to her 3d square.

18.

- W. The knight to king's 4th.
B. The bishop takes the knight.

19.

- W. The pawn takes the bishop.
B. K. rook to king's square.

20.

- W. The king to Q. knight's square.
B. The queen to her bishop's 4th.

21.

- W. The queen takes the queen.
B. The pawn takes the queen.

22.

W. Q. rook to king's square.

B. The king to knight's 2d.

23.

W. The king to Q. bishop's 2d.

B. K. r. pawn 1 square.

24.

W. K. rook to knight's 3d.

B. The knight to K. rook's 4th.

25.

W. K. rook to Q. knight's 3d.

B. Q. kn. pawn 1 square.

26.

W. Q. pawn to *adv.* 4 ; to make an opening
for your rook and bishop.

B. The pawn takes the pawn.

27.

W. K. rook takes the pawn.

B. Q. rook to queen's square.

28.

W. Q. rook to queen's square.

B. The knight to K. bishop's 3d.

29.

W. K. rook *gives check.*

B. The king to rook's square.

30.

W. The bishop to *adverse* queen's 4th ; to
stop the adversary's pawn.

B. The knight takes the bishop.

31.

- W. The rook takes the knight.
B. K. rook to K. bishop's square.

32.

- W. Q. rook to queen's 2d.
B. K. rook to *adverse* K. bishop's 4th.

33.

- W. Q. rook to king's 2d.
B. Q. pawn another square.

34.

- W. The pawn takes the pawn.
B. The rook takes the pawn.

35.

- W. K. rook to *adverse* king's 2d.
B. K. kn. pawn another square.

36.

- W. K. rook takes the pawn.
B. The rook takes the rook.

37.

- W. The rook takes the rook.
B. The rook to *adverse* K. bishop's 2d,
checking.

38.

- W. The king to Q. bishop's 3d.
B. The rook takes the pawn.

39.

- W. Rook's pawn 2 squares. (*k*)
B. K. kn. pawn to *adverse* 4th.

(*k*) If you had taken his undefended pawn, you would have

40.

- W. Rook's pawn to *adverse* 4th.
 B. Knight's pawn to *adverse* 3d.

41.

- W. The rook to king's square.
 B. Knight's pawn to *adverse* 2d.

42.

- W. The rook to K. knight's square.
 B. The rook *gives check*.

43.

- W. The king to Q. bishop's 4th.
 B. The rook to *adverse* K. knight's 3d.

44.

- W. Rook's pawn to *adverse* 3d.
 B. The rook to knight's 2d.

45.

- W. The king takes the pawn.
 B. Rook's pawn another square.

46.

- W. The king to *adverse* Q. knight's 3d.
 B. Rook's pawn to *adverse* 4th.

47.

- W. Rook's pawn to adverse 2d.
 B. The rook takes the pawn. (*l*)

lost the game; because your king would have prevented your rook from arriving at the promotion line, in time to stop the passage of his knight's pawn.

(*l*) If, instead of taking your pawn, he had played rook to his knight's square, you had won the game immediately by exchanging your rook for his pawn.



48.

- W. The rook takes the pawn. (*m*)
B. The rook to K. rook's 2d.

49.

- W. The pawn 2 squares.
B. The pawn to *adverse* 3d.

50..

- W. The rook to K. rook's 2d.
B. The king to knight's 2d.

51.

- W. The pawn to *adverse* 4th.
B. The king to knight's 3d.

52.

- W. The king to *adverse* Q. bishop's 3d.
B. The king to knight's 4th.

53.

- W. The pawn to *adverse* 3d.
B. The king to *adverse* K. knight's 4th.

54.

- W. The pawn to adverse 2d.
B. Takes the pawn with the rook ; and
playing afterwards his king upon the
rook, it must be a drawn game.

(*m*) If you had taken his rook, you had lost the game.

FIRST BACK GAME.

3.

W. King's pawn 1 square.*

B. K. b. pawn 2 squares. (a)

4.

W. King's bishop takes the pawn.

B. K. pawn 1 square.

* In the Edition of 1791, published by Wingrave, PHILIDOR says, "A certain author," (alluding to STAMMA,) "otherwise a very good player, who chiefly delights in the Queen's Gambit, teaches to push this pawn only one square; "the preceding game may convince him, that it is better to "push it two: nevertheless, I will agree, that by pushing it "only one square, you may sometimes deceive a bad player, "but that does not justify the move."

Mr. SARRATT offers this as a direction: "With a player "who does not support the gambit's pawn, it is better to play "this pawn two steps," vol. i. 189; and two pages farther: "When a player is accustomed to support the gambit's pawn, "it is much better to play king's pawn only one step," suspending the propriety of a move on a precarious "FUTURE "move of the adversary, from which an evening's experience "ought to teach him to refrain!"

(a) This counterplay evinces, that it had been better to push K. pawn two squares, because his pawn hinders your king's and queen's pawns from uniting in the centre.

5.

- W. K. b. pawn 1 square.
 B. K. knight to bishop's 3d. (b1).

6.

- W. Q. knight to bishop's 3d.
 B. Q. b. pawn 2 squares. (b2)

7.

- W. K. knight to king's 2d.
 B. Q. knight to bishop's 3d.

8.

- W. The king castles.
 B. K. kn. pawn 2 squares. (c)

9.

- W. The Q. pawn takes the pawn. (d)
 B. The queen takes the queen.

10.

- W. The rook takes the queen.
 B. The K. bishop takes the pawn.

11.

- W. K. knight to queen's 4th.
 B. The king to his 2d square.

(b1) (b2) Both these moves conduce to prevent your centre pawns from standing a-breast.

(c) A preparation for pushing his K. b. pawn upon your king's in case of opportunity, which would separate your best pawns.

(d) If, instead of taking with this pawn, you had advanced it, the adversary would have attacked your K. bishop with Q. knight, to compel you to give check; on which, by playing his king to bishop's 2d, he would gain a move, and a good situation.

12.

W. Q. knight to rook's 4th.

B. K. bishop to queen's 3d.

13.

W. The knight takes the knight.

B. The pawn takes the knight.

14.

W. K. b. pawn another square. (e)

B. K. r. pawn 1 square.

15.

W. Q. bishop to queen's 2d.

B. The knight to queen's 4th.

16.

W. K. kn. pawn 1 square.

B. Q. bishop to queen's 2d.

17.

W. The king to his bishop's 2d.

B. Pawn in Q. bishop's file 1 square.

18.

W. The knight returns to Q. bishop's 3d.

B. Q. bishop to his 3d.

19.

W. The knight takes the knight.

B. The pawn takes the knight.

20.

W. K. bishop to king's 2d.

B. Q. rook to K. knight's square.

(e) To hinder him from placing three pawns a-breast.

21.

- W. Q. bishop to his 3d square.
 B. The pawn takes the pawn.*

22.

W. The bishop takes the rook.

22. _____	Pawn takes king's p. <i>chg.</i>
23. King takes pawn.	Rook takes bishop.
24. K. bishop to 3.	King to 3.
25. K. rook to Q2.	Q. pawn <i>gives check.</i>
26. King to b2.	Q. bishop to <i>adv.</i> K4.
27. Q. rook to K.	King to Q4.
28. K. rook to K2.	Rook to K.
29. K. kn. p. another sq.	Bishop takes bishop.
30. Rook takes rook.	Pawn takes pawn.
31. K. r. pawn 1 sq.	Q. b. file p. to <i>adv.</i> 4.
32. K. rook to <i>adv.</i> Kr.	Q. pawn to <i>adv.</i> 3.
33. King to 3.	K. bishop to Qb4, <i>chg.</i>
34. King to b4..	Q. pawn to <i>adv.</i> 2; and wins.

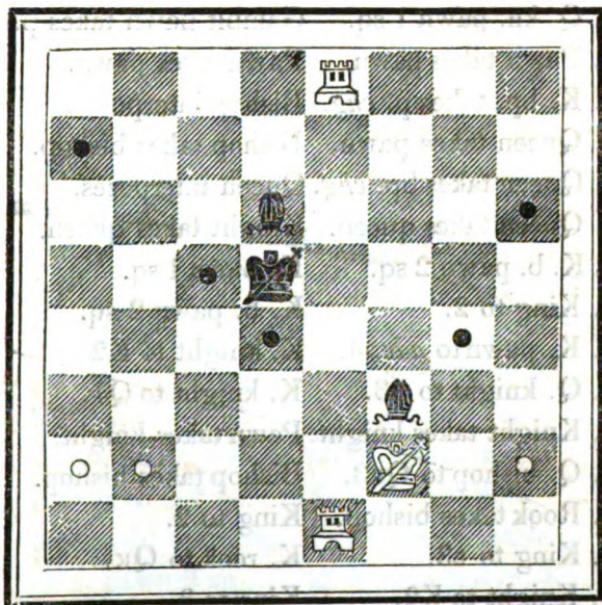
* PHILIDOR appears to commit an error, about this part, in the conduct of the Black, as he does at the 31st move in the course for the White. The Black, to make a drawn game, should now seat K. rook at his second square, secure from the present attack, and ready, if necessary, to go to the bishop's 2d. Or, if he choose to sacrifice a *rook* for a *bishop and pawn*, as above, he should rather take the knight's pawn, at the 22d move, than the king's; he would, indeed, obtain *two pawns*, and one of them would be *passed*.—EDITOR.

VARIATION, BY THE EDITOR,

THIS is the only Example in which the king's pawn, at the third move, advances but a square. PHILIDOR, in an earlier publication, dissuades from this step, not on the ground of its rendering the Queen's Gambit less interesting, which he justly might, but on the ground of its entailing defeat, in which he appears to be mistaken. Indeed, he became sensible that the turn given to this back game was inaccurate ; and, in Wingrave's edition of 1791, thus accounts for, and partly corrects it. "I let your game be lost, only to shew
"the strength of two bishops against the rooks,
"particularly when the king is placed between
"two pawns. But if, instead of employing your
"rooks to make war against his pawns, you had,
"on the 31st move, played your rook to the black
"queen's square ; on the 32d move, brought your
"other rook to the adverse king's second square ;
"and, on the 33d move, sacrificed your first rook for
"his king's bishop ; instead of losing, you had
"made it a drawn game." The EDITOR cannot deem it a satisfactory reason, for losing in a good position, to say that it is done to shew the strength of two bishops against two rooks ; because, if the best play be not employed, nothing is established. Besides, the amended course still leaves the ma-

nagement of the attack incomplete and faulty ; for if the first of PHILIDOR's directions be adopted, and his second, of resigning a rook for a bishop, declined, the game may be won, as appears by playing a few moves.

POSITION OF THE PIECES.



31. K. rook to *adv.* Q. Q. pawn to *adv.* 3.
32. Q. rook to *adv.* K2. Q. pawn to *adv.* Q2.
33. Q. rook to *adv.* Q2. The pawn is queened.
34. Rook takes bp. *chg.* King to *adv.* QB4.
35. Rook takes queen. Bishop takes rook.
36. Rook takes bishop.

SECOND BACK GAME.

*Played from Leader.**Error in Defence.*

- | | |
|---------------------------------|-----------------------|
| 3. —————— | Q. kn. pawn 2 sq. (a) |
| 4. Q. r. pawn 2 sq. | Q. b. pawn 1 sq. |
| 5. Q. kn. pawn 1 sq. | Gambit pawn takes p. |
| 6. Pawn takes pawn. | Pawn takes pawn. |
| 7. K. bp. takes p. <i>chg.</i> | Bishop interposes. |
| 8. Queen takes pawn. | Bishop takes bishop. |
| 9. Queen takes bp. <i>chg.</i> | Queen interposes. |
| 10. Queen takes queen. | Knight takes queen. |
| 11. K. b. pawn 2 sq. | K. pawn 1 sq. |
| 12. King to 2. | K. b. pawn 2 sq. |
| 13. K. pawn to <i>adv.</i> 4. | K. knight to K2. |
| 14. Q. knight to b3. | K. knight to Q4. |
| 15. Knight takes knight. | Pawn takes knight. |
| 16. Q. bishop to QR3. | Bishop takes bishop. |
| 17. Rook takes bishop. | King to 2. |
| 18. King to b3. | K. rook to QK. |
| 19. Knight to K2. | King to 3. |
| 20. K. rook to QR. | K. rook to QK2. |
| 21. Q. rook gives check. | Knight interposes. |
| 22. K. rook to <i>adv.</i> QR4. | K. kn. pawn 1 sq. |
| 23. Knight to QB3. | Q. rook to Q. |

(a) Whether the Attack has pushed K. pawn one square or two, it is a decisive error to support the gambit pawn.

24. Q. rook takes p. Rook takes rook.
 25. Rook takes rook ; and
 wins.
-

THIRD BACK GAME.

Played from Leader.

Error in the Attack.

4. Q. pawn takes pawn. Queen takes queen.
 5. King takes queen. Q. bishop to K3.
 6. K. b. pawn 2 sq. K. kn. pawn 1 sq.
 7. Q. knight to b3. Q. knight to Q2.
 8. K. r. pawn 1 sq. K. r. pawn 2 sq.
 9. Q. bishop to K3. Castles.
 10. King to Qb2. K. bishop to QB4.
 11. Bishop takes bishop. Knight takes bishop.
 12. K. knight to b3. Q. b. pawn 1 sq.
 13. K. knight to *adv.* 4. Q. kn. pawn 2 sq.
 14. Bishop to K2. K. knight to K2.
 15. K. knight takes bp. Pawn takes knight.
 16. Q. r. pawn 2 sq. Q. knight to *adv.* 3.
 17. Q. rook to 2. Q. r. pawn 1 sq.
 18. Pawn takes pawn. R. pawn takes pawn.
 19. Rook gives check. King to Qk2.
 20. Rook takes rook. Rook takes rook.
 21. Rook to Q. Q. kn. to *adv.* Q4, chg.
 22. King to Qk. King to Qk3.
 23. K. kn. pawn 2 sq. Pawn takes pawn.

24. Pawn takes pawn. Q. b. pawn to 4.
 25. K. kn. pawn to *adv.* 4. K. knight to QB3.
 26. Bishop to K_K4. Q. kn. pawn to *adv.* 4.
 27. Knight to K2. K. knight to QR4.
 28. Knight takes knight. Pawn takes knight.
 29. Bishop takes pawn. King to QB4.
 30. K. b. pawn to *adv.* 4. Q. pawn to *adv.* 3.
 31. Pawn takes pawn. Knight to *adv.* Q_K3.
 32. Free p. to *adv.* 2. Rook to QR.
 33. Rook takes pawn. Rook *gives check.*
 34. King removes. Rook *gives check-mate.*
-

FOURTH BACK GAME.

Played from Leader.

Error in Attack.

7. K. bp. takes gambit p. Pawn takes pawn.
8. Pawn takes pawn. K. knight to *adv.* 4.
9. K. knight to R3. Queen *gives check.*
10. King to Q2. K. knight to *adv.* K3.
11. Queen to K2. Q. bishop to *adv.* K_K4.
12. Queen to 3. K. knight takes p.
13. K. knight to 1. Queen to *adv.* K. chg.
14. King retires. K. bishop takes knight ; and must win.

FIFTH BACK GAME.

*Played from Leader.**Error in Defence.*

8. ————— Q. kn. pawn 2 sq.
9. Knight to *adv.* QB4. Castles.
10. Q. r. pawn 2 sq. Q. knight to R3.
11. Knight takes knight. Bishop takes knight.
12. R. pawn takes pawn. Bishop takes pawn.
13. Q. kn. pawn 1 sq. K. b. pawn takes pawn.
14. Q. kn. pawn takes p. Bishop to Q2.
15. Q. bp. to *adv.* Kk4. Pawn takes pawn.
16. Pawn takes pawn. King to R.
17. K. bishop to Q3. K. r. pawn 1 sq.
18. K. r. pawn 2 sq. Pawn takes bishop.
19. Pawn takes pawn. Knight to R4.
20. Bishop to *adv.* Kk3. Knight to *adv.* Kb4.
21. Queen to B2. Knight takes bishop.
22. Queen takes knight. Bishop to Kb4.
23. Qu. to *adv.* Kr4, *chg.* King retires.
24. K. kn. file p. to *adv.* 3. Bishop takes pawn.
25. Queen takes bishop. Queen to Kb3.
26. Q. rook to *adv.* 3. Queen takes queen.
27. Q. rook takes queen. K. rook to B2.
28. King to 2. Q. r. pawn 2 sq.
29. Q. rook to *adv.* K3. R. pawn to *adv.* 4.
30. Q. rook takes pawn. R. pawn to *adv.* 3.
31. K. rook to QR. R. pawn to *adv.* 2.

32. Q. rook to K3. K. rock to B3.
 33. King to Q3. Q. rook *gives check.*
 34. King to 4. Rook takes rook.
 35. King takes rook. Rook to QR3.
 36. King to Q4. King to B2.
 37. King to QB3. Rook *gives check.*
 38. King to QK4. Rook takes pawn.
 39. Rook takes pawn. King to 2.
 40. Q. b. p. to *adv.* 4. K. kn. p. 2 sq.
 41. Rook to *adv.* QR2. King to Q.
 42. King to *adv.* QK4. Kn. pawn to *adv.* 4.
 43. King to *adv.* QB3. Rook *checks.*
 44. Pawn covers. Pawn takes pawn.
 45. Pawn takes pawn. King to 1.
 46. Rook to *adv.* Kk2. Rook to KR3.
 47. King to *adv.* QB2 ;
 by pushing the pawn
 will win.
-

SIXTH BACK GAME.

Played from Leader.

Error in Attack.

10. K. b. pawn reprises. K. knt. takes K. file p.
 11. Knight takes knight. Queen *gives check.*
 12. Knight interposes at Q. bishop to *adv.* Kk4.
 Kk3.
 13. K. bishop to K2. Queen takes pawn.

- | | |
|----------------------|--|
| 14. K. rook to B. | Queen takes knight, <i>chg.</i> |
| 15. King to Q2. | Q. knight to Q2. |
| 16. Rook takes rook. | Rook takes rook. |
| 17. Queen to K. | Rook to <i>adv.</i> KB2 ;
must win. |

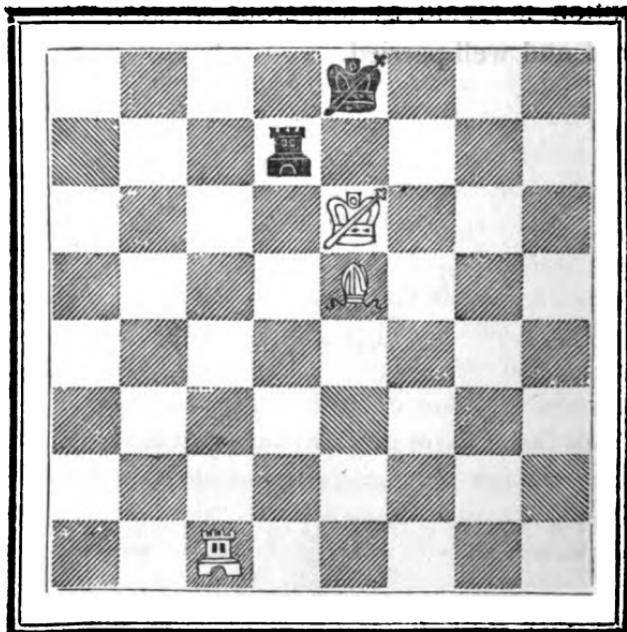
Setting aside *that move in each, which is distinctly pointed out as the cause of defeat*, the Second, Third, Fourth, Fifth, and Sixth Back Games of this Gambit are played very correctly. Slightly surveyed, the Leader may seem less brilliant than the Back Games, as the balance of play precludes a decisive result; while it is on that account superior to them. In reviewing it, the attention is repaid by numerous strokes, well designed and well parried.

DIFFICULT MATES
AND
ENDS OF PARTIES.

Sect. I.

METHOD OF GIVING CHECK-MATE
WITH A ROOK AND A BISHOP AGAINST A ROOK.

Position of the Pieces.



In a former edition, I thought it would suffice to place the *King with the single Rook*, in that position which was most favourable to a protracted defence : but, as many lovers of the game desire to know the mode of forcing him into the position here assigned, it will be shewn in the next Example.

*White.**Black.*

1. Rook gives check. Rook interposes.
2. Rook to *adv.* Q_B2. Rook to *adv.* Q2. (*a*)
3. Rook to *adv.* Q_K2. (*b*) Rook to *adv.* Q.
4. Rook to *adv.* K_K2. (*c*) Rook to *adv.* K_B. (*d*)

(*a*) He takes the situation best calculated to elude you. As a prelude to check-mate, you must compel the adversary to place his rook, either at your *queen's square*, or at your *queen's third*. In either position, the game will be won after a few computed moves.

(*b*) He must, to prevent the mate, play to your *queen's square*, or to your *queen's third square*.

(*c*) You have forced him to play his rook to one of those squares where he is in a course to lose : but this is not enough ; for your rook must not be farther from your king than a *knight's move*. If you were to play your rook to *queen's bishop's second square*, he would play his rook to *your queen's second* ; and you must be perpetually recommencing : whereas, by passing your rook to the wing on which he is not prepared to interpose, he must, to parry the mate, play his rook to *your king's bishop's square*, which is no better than that of his *queen*.

(*d*) In the First Back Game, *king to bishop's square*.

5. Bishop to K_{K3}. King to B. (e)
6. Rook to K_{K4}. King to I. (f)
7. Rook to Q_{B4}. Rook to *adv.* Q. (g)
8. Bishop to K_{R4}. King to B.
9. Bishop to *adv.* K_{B3}. *Gives check.*
10. Bishop interposes. King to kn. sq.
11. Rook to K_{R4}; and
wins.

(e) In the Second Back Game, *rook to adverse bishop's third.*

(f) He returns, to leave an interval for his rook to cover the check of your rook.

(g) In the Third Back Game, *king to bishop's square.*

FIRST BACK GAME.

4. _____ King to B.
5. Rook to *adv.* K_{R2}. (a) Rook to *adv.* K_K.
6. Rook to *adv.* Q_{B2}. (b) King to kn. sq.
7. Rook *chks.* at *adv.* Q_B. King to R₂.
8. *Checks at adv.* K_R; and
wins.

(a) This compels him to play his rook to your king's knight's square, to parry the mate, which *eventually* will give you his rook.

(b) You leave him no other way to escape the mate, than playing king to knight's square; for, if his rook check, you preserve the attack in force over him by interposing the bishop.

SECOND BACK GAME.

5. _____ Rook to *adv.* K_{B3}.
6. Bishop to *adv.* Q₃. *Gives check.*
7. Bishop interposes. Rook to *adv.* K_{B3}. (*a*)
8. Rook *checks*, at *adv.* King to *B.* (*b*)
K₂.
9. Rook to *adv.* Q_{B2}. King to kn. sq.
10. Rook to *adv.* K_{K2}, King to *B.* (*c*)
chg.
11. Rook to K_{K4}. King to 1. (*d*)
12. Bishop to K_{B4}; and
must win.

(*a*) If he had moved his king to bishop's square, you would have played your rook to adverse king's rook's second, in order to give mate the next move.

(*b*) If he had gone to queen's square, you had played your rook to adverse queen's knight's second, in order to give mate the next move.

(*c*) Had he played to rook's square, you had won his rook, giving check by discovery.

(*d*) If, instead, he play rook to adverse king's third, to prevent the check of your bishop: you play rook to K. rook's fourth, to give mate the next move.

THIRD BACK GAME.

7. _____ King to *B.*
8. Bishop to *adv.* K₄. King to kn. sq.
9. Rook to K_{R4}; and
must win.

METHOD

OF FORCING THE KING WITH THE SINGLE
ROOK, TO TAKE THE POSITION ASSIGNED
IN p. 442.

Position of the Pieces.

WHITE.—The king at his fourth square.

A bishop at king's third.

A rook at queen's rook's second.

BLACK.—The king at his third square.

A rook at queen's second.

White.

Black.

- | | |
|-----------------------------|--------------------------|
| 1. Rook to Qk2. (a) | Rook to Q. |
| 2. Bishop to Kb4. (b) | Rook to K. |
| 3. Rook gives check. | King to b2. |
| 4. King to <i>adv.</i> Kb4. | Rook to <i>adv.</i> K2. |
| 5. Rook to Qk. (c) | Rook to <i>adv.</i> Kb2. |

(a) Had your rook checked, he had interposed his : but he is now obliged to move his rook, which enables you to employ your bishop.

(b) This prevents his rook from covering the check from yours, so that you may force his king to retrograde.

(c) This move is material, in order to employ your bishop as above directed ; that is, to debar his rook from covering the check which yours will give.

6. Rook *gives check.* King to B. (d)
7. King to 4. King to 1. (e)
8. Bishop to *adv.* K4. Rook to KB2.
9. Rook *gives check.* King to 2.
10. King to *adv.* Q4. Rook to *adv.* KB.
11. Rook to *adv.* QK2, King to 1.
chg.
12. King to *adv.* K3; the
position first assigned.

(d) Had he played king to his square, you had advanced your king to the face of his, offering the bishop. The whole difficulty consists in placing your bishop at adverse king's fourth. The antagonist's manœuvre to prevent it, will be—leaving his king inactive, and playing his rook, alternately, from the second to the first square of your king's bishop.

(e) If, instead, he give check, you play king to adverse queen's fourth, which will give your bishop the desired liberty. In the Back Game, *king to knight's square*

BACK GAME.

7. ————— King to kn. sq.
8. Bishop to *adv.* K4. Rook to KB2.
9. Rook to QK. Rook to *adv.* KB2.
10. King to *adv.* Q4. King to B2.
11. Rook *gives check.* King to kn. 3.

12. Rook to *adv.* K_k2, King to r3.
chg.
 13. King to *adv.* K3. Rook to *adv.* K2.
 14. Rook to K_k. Rook to *adv.* K_B2.
 15. Bishop to *adv.* K_B3. King to r4.
 16. Rook to *adv.* K_k4, King to r3.
chg.
 17. King to *adv.* K_B2. Rook to *adv.* Q_B2.
 18. Rook to *adv.* Q_k4. *Gives check.*
 19. Bishop interposes. Rook to Q2.
 20. Rook to *adv.* Q_k. King to r4.
 21. Rook to Q_k4 ; and
will mate the next
move.
-

It may be seen by this Back Game, that when the pieces do not stand exactly in the situation before assigned, there may be various ways to force the mate ; but a circumstance not to be dispensed with, is, that the bishop must stand on a diagonal running close to his king, to cover him in case of a check.—PHILIDOR.

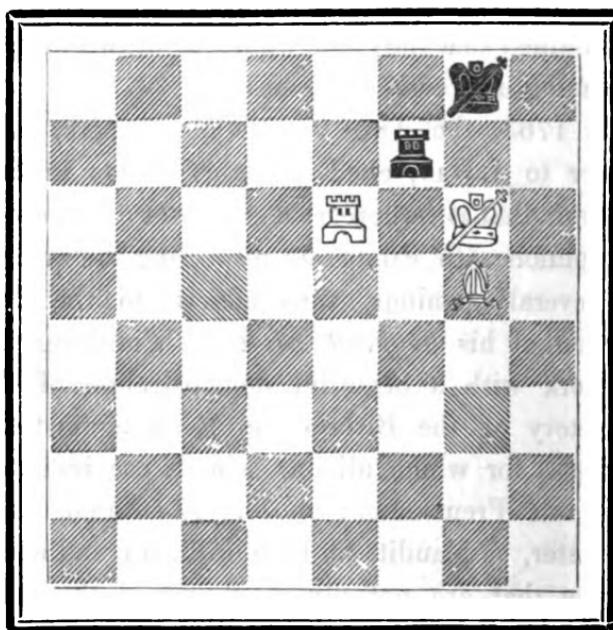
It merits remark, that the Academy of Chess, which, about two centuries ago, flourished at Naples, could not ascertain whether a *rook acting*

with a bishop against a single rook, were a decisive disparity. CARRERA affirmed; that the two pieces had the absolute power to win; while SALVIO maintained that the game would be drawn, unless the antagonist committed an error.

In 1763, the ANONYMOUS MODENESE, in a Letter to LOLLI, cited on other points in this edition, that is, wherever it expresses a difference of opinion with PHILIDOR respecting the quality of several openings, thus adverts to the first section of his *Difficult Mates*: “Finishing the “Work with a beautiful demonstration of the “victory of the Bishop and Rook against the “Rook, for which all our schools are indebted “to this Frenchman; and he is entitled, as a “master, to plaudits for both brilliancy and accu-“racy that are not always found in the com-“mencement of his games.” And LOLLI, in his *Practical Demonstration regarding the End of the Game*, introduces this, of our Author, reduced to the Italian method, with a similar tribute of acknowledgment. “At length, *Il Signor PHILIDOR*, a modern French writer, in his *Analysis of Chess*, has shewn that the allied Rook and “Bishop have a forced conquest, by a very “ingenious demonstration.” LOLLI, pp. 365 et 421.

Nevertheless, after giving two positions, with

results, in concurrence with PHILIDOR, he concludes with the following.

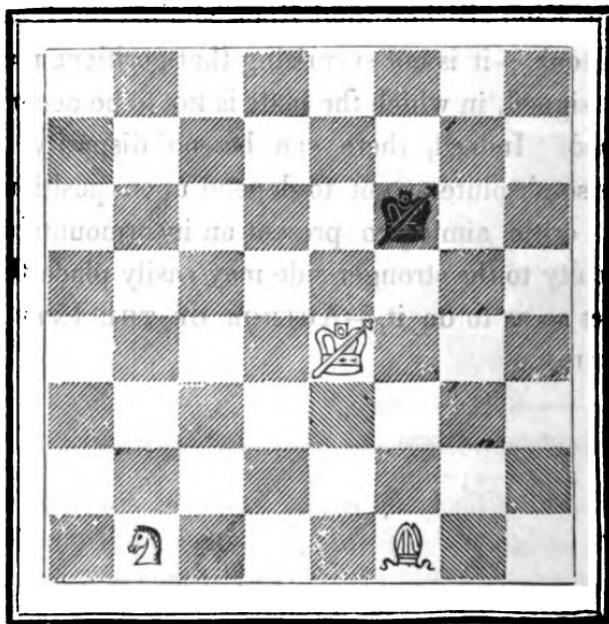


On which he says, "This is a position in which
" the White cannot win, if the Black be well
" defended. Were the white king, indeed, placed
" at adverse king's 3d, and the bishop at adverse
" king's 4th, combining with their rook on its
" own file, they would win the game : but the
" black rook can be so manœuvred as always to
" impede this arrangement, or draw the game.
" This position may occur on the board in four
" ways with one bishop, and in the same number
" with the bishop running on the other colour;

“ nor are the relative preludes of such rare occurrence but that the party left with the single Rook may look for an opportunity to reduce the game to the same position to draw it.”—LOLLI, p. 426.

When it is considered that the preponderance of force barely amounts to victory under the most favourable circumstances for combining the action of the King, Bishop, and Rook against the King and Rook,—it is not surprising that positions may be assigned, in which the mate is not to be accomplished. Indeed, there can be no disparity of force so absolute as not to depend upon position; and a critic aiming to present an insurmountable difficulty to the stronger side may easily place the pieces so as to do it.—AUTHOR OF THE INTRODUCTION.

Sect. II.

METHOD OF GIVING CHECK-MATE
WITH A KNIGHT AND A BISHOP.*Position of the Pieces.*

White.

1. Bishop to QB4. (a) King to kn. 3.
2. King to B4. King returns to b3.

Black.

(a) The mate must be given in a *corner square of the colour on which the bishop moves*; and when the adverse king retires to the angle differently coloured, the stroke is effected by a gradual process of eighteen or twenty moves.

3. Knight to Q_B3. King to kn. 3.
 4. Knight to K4. (b) King to B3.
 5. King to *adv.* K_B4. King to R2. (c)
 6. King to *adv.* K_B3. King to B. (d)
 7. Knight to *adv.* Q3. King to R2.
 8. Knight to *adv.* K_B2. (e) King to kn. sq. (f)
 9. Bishop to Q3. King to B.
 10. Bishop to *adv.* K_R2. King to l.
 11. Knight to *adv.* K4. King to B. (g)
 12. Knight to *adv.* Q2, *chg.* King to l.
 13. King to *adv.* 3. King to Q.
 14. King to *adv.* Q3. King to l.
 15. Bishop *gives check.* King to Q.
 16. Bishop to *adv.* K_B2. King to Q_B.
 17. Knight to *adv.* Q_B4. King to Q.

(b) The office of the knight is to exclude the adverse king from the squares which are out of the bishop's field.

(c) If he had played to rook's fourth, you must have given check with the bishop; and should he then pass to that quarter of the board which has a corner square of your bishop's colour, you will mate him in a few moves.

(d) If he had moved to rook's third, you must have played bishop to king's second, to compel him to the black angle, whence your knight will soon dislodge him.

(e) From this position the mate is forced in about eighteen or twenty moves.

(f.) The knight prevents his king from returning to the corner. The process is, to exclude him with the knight from the black squares, and with the bishop from the white ones.

(g) In the Back Game, *king to queen's square.*

18. Knight to *adv.* Q_{K2}, *chg.* King to Q_B.
 19. King to *adv.* Q_{B3}. King to Q_K.
 20. King to *adv.* Q_{K3}. King to Q_B.
 21. Bishop *gives check.* King to Q_K.
 22. Bishop to *adv.* Q₂. King to the angle.
 23. Knight to *adv.* Q_{B4}. King to Q_K.
 24. Knight to *adv.* Q_{R3}, *chg.* King to the angle.
 25. Bishop *gives check-mate.*
-

BACK GAME.

11. _____ King to Q.
12. King to *adv.* K₃. King to Q_{B2}.
13. Knight to *adv.* Q₂. (a) King to Q_{B3}.
14. Bishop to Q₃. (b) King to Q_{B2}.
15. Bishop to K₄. King to Q.
16. King to *adv.* Q₃. King to 1.
17. Bishop *gives check.* King to Q.
18. Bishop to *adv.* K_{B2}. King to Q_B.
19. Knight to *adv.* Q_{B4}.

It is needless to proceed. The position is that of the seventeenth move of the game.

(a) It is to be observed, that the knight does not change the direction of his moves, whether the single king adopt the course of the game or the back game.

(b) Had this bishop given check, he had passed into the other corner, and your attack had been eluded.

*Sect. III.***METHOD OF GIVING CHECK-MATE
WITH A ROOK. ,***Position of the Pieces.*

WHITE.—The king at his fourth square.

A rook at king's rook's square.

BLACK.—The king at his third square.

White.

Black.

1. Rook gives check. King to 2.
2. King to *adv.* 4. King to Q2.
3. Rook to *adv.* K_K3. (a) King to Q_B2.
4. King to *adv.* Q4. King to Q_K2.
5. King to *adv.* Q_B4. King to Q_R2.

In a posthumous work of Mr. Sarratt, *Preface*, p. 11, it is noticed, that in this position the game may be won in *four moves*. This is correct. Let the rook check : if the king retire to Q_K, play your king to *adv.* Q_B3, and you will mate in two moves ; but if he go to R3, by moving rook to

(a) You must have his king *opposite yours by his own movement*, previously to your repeating check ; because he is then forced, by the check, to retrograde. If you play your king opposite his, he will restore his king to its previous place.

adv. KR2, you mate next move. The following course of moves may therefore be dismissed, as more circuitous than needful.—**AUTHOR OF THE INTRODUCTION.**

6. King to *adv.* QK4. King to QK2. (*b*)
7. Rook checks, at *adv.* King to QB.
Kx2.
8. King to *adv.* QB3. King to Q.
9. Rook to *adv.* QR2. King to 1.
10. King to *adv.* Q3. King to B.
11. King to *adv.* K3. King to kn. sq.
12. King to *adv.* KB3. King to R.
13. King to *adv.* KK3. King to kn. sq.
14. *Gives check-mate.*

(*b*) He is compelled to place his king opposite yours, or abandon the rank.

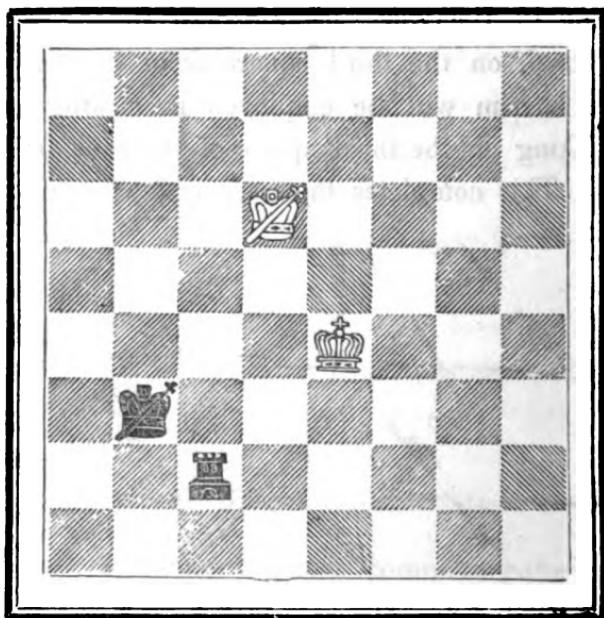
There is another mode of compelling the king into the rook's mate, which may be practised with great facility, and which will, in general, be found more summary than that which has been exhibited. A description of it, sufficiently intelligible, may be conveyed without a notation of the moves. The principle of it is, to confine the adverse king in a square, two sides of which are formed by the extremities of the board, and two sides by im-

passable lines, running from the station of the rook. This station must, at the commencement, prescribe as narrow limits as possible; and the square you continually abridge, by the progression of the rook, supported by the king. When the adverse king is reduced to an area of four squares, it will be proper to suspend the action of the rook, leaving him in the great diagonal, on the third square from the corner. The interim will be employed in seating your own king on the third square of the rank or the file. This completes the preparation for checkmate.

Sect. IV.

CHECK-MATE,

BY THE QUEEN AGAINST A ROOK.

Position of the Pieces.*White.**Black.*

1. King to *adv.* Q4. (a) King to *adv.* Q_K2.
2. King to Q4. King to *adv.* Q_R. (b)

(a) It were unavailing to give check with your queen, before your king has approached the adverse king.

(b) He offers you his rook ; but, if you take it, he will be stale-mate.

3. King to Q3. Rook to *adv.* Q_K2.
 4. Queen to R4, *chg.* King removes.

The next move, by the design of PHILIDOR, is not tactical ; the queen should remain, and the king should approach as he does after the expletive moves : it is made to shew the game which can then be played by the adversary.

- | | |
|-------------------------------|--|
| (5) Queen to R3. | Rook to <i>adv.</i> Q2, <i>chg.</i> (c) |
| (6) King to Q _B 3. | Rook <i>checks</i> , at <i>adv.</i> Q _B 2.* |
| (7) King to Q3. (d) | Rook <i>checks</i> , at <i>adv.</i> Q2. |
| (8) King to 3. | Rook to <i>adv.</i> Q _K 2. |
| (9) Queen to R4. (e) | Rook to <i>adv.</i> Q _B 2. |
| (10) King to Q3. | Rook to <i>adv.</i> Q _K 2. |

5. King to Q_B3. (f) Rook to *adv.* K_R2.
 6. Qu. to *adv.* Q_K4, *chg.* King to *adv.* Q_R.
 7. Qu. to *adv.* Q_R3, *chg.* King removes. (g)

(c) If you were to take his rook, he would be stale-mate. Similar relations cannot be too much attended to.

* See the Observation at the end.

(d) Had he played king to queen's knight's third, he would have made a drawn game, by giving check at your queen's bishop's third.

(e) Your king may now invest the adversary by a near approach, without any danger of making him stale-mate.

(f) His rook is compelled to remove from his king, which allows you, by an inevitable process, to win his rook by a *divergent check*, or to give mate.

(g) Had he covered the check, you had given mate.

8. Qu. to *adv.* QK3, *chg.* King to *adv.* QR2.
 9. Qu. to *adv.* QR2, *chg.* King removes.
 10. Queen gives a *diver-*
gent check; and wins
the rook.
-

OBSERVATION, BY THE EDITOR.

Nothing can depict more forcibly the danger of trifling with advantages than this, that our Author, who merely intended to shew how a number of moves might be thrown away, has absolutely exposed the game to be drawn, by the expletive move marked (6). *After which, if the rook check at adverse queen's 3d, the king must remove, letting the rook exchange with the queen, to avoid giving a stale.*

*Sect. V.***CONCLUSION OF A PARTY WON,
BY THE QUEEN AGAINST A ROOK AND A PAWN.***Position of the Pieces.*

WHITE.—The king at his bishop's fourth.

The queen at her third square.

BLACK.—The king at his second square.

A rook at king's fourth.

The queen's pawn at queen's 3d.*

1. Queen *checks.* (a) King to 3.

The next move is superfluous and unavailing; and I introduce it only to shew by what trivial means turns may be gained or lost.

- (2) Queen to *adv.* K_K, *chg.* King to 2.
- (3) Queen to *adv.* Q_B. Rook to Q_{B4}.
- (4) Queen to *adv.* Q_{K2}, *chg.* King to 3
- (5) Queen to *adv.* K_{R2}. Rook to K₄.

* This *disparity of force* makes a drawn game, when the pawn has not been moved, as in Sect VI.; but in the case of its having been advanced, the queen must win.

(a) His defence depends entirely upon not letting your king pass, and, with a view to maintain the obstruction, playing his rook alternately from the queen's bishop's fourth to the king's fourth, being always supported by his pawn. The object of the queen's manœuvring, is to compel him to abandon these *recurring moves*.

2. Queen to *adv.* Q_{B2}. (b) Rook to Q_{B4}.
3. Queen to *adv.* Q. Rook to K₄.
4. Qu. to *adv.* K, *chg.* (c) King to Q₄.
5. Queen to *adv.* Q_B. (d) Rook to *adv.* K₄, *chg.* (e)
6. King to *adv.* K_{B4}. Rook to K₄, *chg.*
7. King to *adv.* K_{B3}. Rook to *adv.* K₄. (f)
8. Qu. to *adv.* K_{B4}, *chg.* Rook interposes.
9. Queen to 3, *chg.* King to Q_{B4}.
10. Queen to 2. (g) King to Q_{B3}.
11. Queen to 4. King to Q₂. (h)
12. Queen to her B₄. Rook to Q_{B4}. (i)
13. Qu. to *adv.* K_{B2}, *chg.* King to Q_{B3}.
14. King to *adv.* K₂. Rook *gives check.*
15. King to *adv.* Q. Rook to Q_{B4}.
16. Qu. to *adv.* Q₂, *chg.* King to Q₄.

(b) This move lays a certain foundation for victory.

(c) This forces his king to occupy the same file with his pawn, which will facilitate the passing of your king.

(d) You place him under the dilemma of removing his rook from his king, or giving a free passage to yours.

(e) If he had played king to adverse queen's fourth, you had played queen to adverse queen's bishop's third. In the First Back Game, *rook to king's rook's fourth*.

(f) If here, too, he had played king to your queen's fourth, you had played queen to his queen's bishop's third.

(g) At the instant your king gets in the rear of his pawn, your advantage will begin to operate: to attain this, you must force him to play his king.

(h) In the Second Back Game, *king to queen's bishop's 2d*.

(i) Had he detached the rook from his king, your object had been to force his rook by a divergent check.

17. King to *adv.* K2. Rook to QB3.
18. Qu. to *adv.* KB4, *chg.* King to *adv.* QB4.
19. King to *adv.* Q2. Rook to QB4.
20. Queen to K4, *chg.* King to *adv.* QK3.
21. King takes pawn. Rook to *adv.* QB2.

This is the position in *Sect. IV.*

FIRST BACK GAME.

5. _____ Rook to KR4. (a)
6. Qu. to *adv.* QR, *chg.* King to *adv.* QB4.
7. Qu. to her R4, *chg.* King to *adv.* QB3.
8. Queen to R3, *chg.* ;
and wins the pawn.

(a) His rook being distant from its king, allows you to win his pawn by a *divergent check*, or, if he move unguardedly, his rook.

SECOND BACK GAME.

11. _____ King to QB2.
12. Queen to R4. Rook to QB4.
13. Qu. to *adv.* QR2. *chg.* King to QB3.
14. King to *adv.* K2 ;
and must win.

The white king's being able to manœuvre behind the pawn, commands the event of the game.

*Sect. VI.***A DRAWN GAME,****AGAINST THE QUEEN, BY A ROOK AND A PAWN.***Position of the Pieces.***WHITE.**—The king at adverse queen's fourth.

The queen at her knight's third.

BLACK.—The king at queen's square.

The queen's pawn at its square.

The rook at king's third.

*White.**Black.*

1. Qu. to *adv.* QK, *chg.* King removes.
2. Queen to *adv.* Kk. Rook to QB3.
3. King to *adv.* K4. Rook to K3, *chg.*
4. King to *adv.* Q4.

It is a drawn game; because neither the queen nor the king can come upon the rear of the black pawn, as in *Sect. V.*

*Sect. VII.***A PARTY WON,****BY A ROOK AND A PAWN AGAINST A BISHOP.***Position of the Pieces.***WHITE.**—The king at his fourth square.

The queen's pawn at queen's fourth.

A rook at queen's square.

BLACK.—The king at his third square.

A bishop at queen's bishop's second.

*White.**Black.*

1. Rook to Q_R. (*a*) Bishop to Q_K.
2. Rook *gives check.* Bishop interposes. (*b*)
3. Rook to *adv.* Q_{K3}. (*c*) King to Q₂.
4. King to *adv.* Q₄. Bishop to *adv.* K_{K3}.
5. Rook *checks,* at *adv.* Bishop interposes.
Q_{K2}.
6. Rook to *adv.* Q_{R2}. King to Q_B.
7. King to *adv.* Q_{B3}. (*d*)

(*a*) In the Back Game, *the pawn gives check.*

(*b*) If his king had receded, yours had stept forward to the van of your pawn. This party is to be won only by advancing your king, and confining the adverse king to the last rank, preparatory to pushing the pawn.

(*c*) This compels his king to recede.

(*d*) In this position the game is won, either by pushing the pawn to queen, or forcing the adverse bishop.

BACK GAME.

Error in Attack.

1. Pawn gives check. (a) King to Q2.
2. King to Q4. Bishop to *adv.* K_K3.
3. Rook to Q.R. Bishop to *adv.* K_B4. (b)
4. Rook gives check. King to Q3. (c)
5. King to 4. Bishop to *adv.* K_K3. (d)
6. Rook to *adv.* K_K2. Bishop to *adv.* K.
7. Rook gives check. King to Q2.
8. Pawn to *adv.* 3. (e) King to Q_B3. (f)
9. King to *adv.* K4. Bishop to *adv.* Q_K4. (g)

(a) The result from this movement must be a drawn game, because your king cannot *by position* recover the opportunity of advancing before your pawn.

(b) It is material to keep his bishop distant from your king, to enable him to give check, should you play the king to one of the black squares next to your pawn.

(c) Had he covered the check, you could have won, by advancing your king to the black square facing his bishop.

(d) If, instead, he play bishop to adverse K. rook's second, you could win, by playing rook to adverse K. knight's second. In the defence of this party, the bishop, while he is so distant as not to be liable to capture, must be ready to step into a diagonal that bears on the adverse king.

(e) Had your king advanced, he would have obliged you to retrograde, by a check.

(f) Any other movement had lost the game.

(g) Your pawn is forced, as your king cannot proceed without blocking the rook's action.

10. Pawn *discovers check*. King takes pawn.

11. King to *adv.* Q4. King to QB2.

WHEN A PLAYER HAS A BISHOP AGAINST A ROOK, he must as soon as possible station his king on a CORNER SQUARE of a colour different from the field of the bishop. It is the only place where he can insure a drawn game.

Sect. VIII.

**A DRAWN GAME,
AGAINST A ROOK AND A PAWN, BY A ROOK.**

Position of the Pieces.

WHITE.—The king at adverse K. bishop's fourth.

The pawn at king's fourth.

The rook at adverse K. rook's second.

BLACK.—The king at his square.

The rook at queen's rook's third.

*White.**Black.*

- | | |
|-----------------------------|------------------------------|
| 1. Pawn advances. | Rook to QK3. (a) |
| 2. Rook to <i>adv.</i> QR2. | Rook to QB3. (b) |
| 3. Pawn to <i>adv.</i> 3. | Rook to <i>adv.</i> QB. (c) |
| 4. King to <i>adv.</i> KB3. | Rook <i>gives check.</i> (d) |

(a) By commanding the third rank, he hinders your king from advancing; if he *desert that rank before you push the pawn*, he loses, as in the Back Game.

(b) He is not to quit the third rank until *the instant after your pushing the pawn to the same rank*.

(c) If he had given check, he would have lost the game.

(d) And he must give you perpetual check, unless you choose to detach your king from your pawn: and if your king step obliquely from his successive checks toward his rook, his rook, when at length assailed by your king, will take a position so as to force the pawn. If your king retire upon your rook, he will change rooks.

BACK GAME.

Error in Defence.

1. _____ Rook to *adv.* Q_R.
2. King to *adv.* B3. (a) Rook to *adv.* K_B, *chg.* (b)
3. King to *adv.* K3. King to B. (c)
4. Rook *checks.* King to kn. 2.
5. Rook to *adv.* K. (d) Rook to *adv.* K.
6. King to *adv.* Q2. King to B2. (e)
7. Pawn *checks.* King to kn. 2. (f)
8. King to *adv.* K2. (g) Rook to *adv.* K2.
9. Rook to *adv.* Q. Rook to *adv.* K.
10. Rook to Q2. Rook to *adv.* K3.
11. Rook to K_{K2}, *chg.* King to R2.
12. King to *adv.* K_{B2}. Rook *checks.*

(a) Had you placed the king opposite his, he had regained the opportunity of drawing the game, by giving check.

(b) Had he given check at Q. rook's third, you must have interposed the pawn: and had he played king to queen's square, you had checked with rook, afterwards playing king to adverse king's second.

(c) Had he not moved his king, you must have given check, and changed rooks.

(d) Any other move had made a drawn game.

(e) Had he given check, you had played king to adverse king's second.

(f) Had he played to bishop's third, you had checked with rook, and next move pushed the pawn.

(g) Had you pushed the pawn, it would have been a drawn game.

13. King to *adv.* K. Rook to *adv.* K3.
14. Pawn to *adv.* 2. Rook to *adv.* Q3. (*h*)
15. Rook to QB2. King to kn. 2.
16. Rook to *adv.* QB2. (*i*) Rook to *adv.* Q2.
17. Rook to *adv.* Q2. Rook to *adv.* Qk2.
18. Rook to Q. Rook *checks.*
19. King to *adv.* Q2. Rook *checks.*
20. King to *adv.* K3. Rook *checks.*
21. Rook interposes. Rook to **Qk**.
22. Rook to *adv.* Q ; wins.

(*h*) To hinder your king from passing to the queen's side of the board, and to bring him, by a check, again under your pawn, in case he move out on the king's side.

(*i*) You might offer the rook, at queen's second, as its capture would give a stale-mate.

Sect. IX.

**A DRAWN GAME,
AGAINST A QUEEN AND A PAWN, BY A QUEEN.**

Position of the Pieces.

WHITE.—The king at adverse K. knight's second.

The pawn at adverse K. bishop's third.

The queen at her 3d square.

BLACK.—The king at adverse Q. knight's fourth.

The queen at her bishop's fourth.

*White.**Black.*

- | | |
|--------------------------------|--|
| 1. Pawn advances. (a) | Queen <i>checks</i> , at K _K 4. |
| 2. Queen interposes. | Queen <i>checks</i> , at K4. |
| 3. King to <i>adv.</i> kn. sq. | Queen to 4. (b) |
| 4. King to <i>adv.</i> R2. | Queen <i>chks.</i> at <i>adv.</i> K _R . |
| 5. Queen interposes. | Queen <i>chks.</i> at <i>adv.</i> K4. |
| 6. King to <i>adv.</i> kn. sq. | Qu. <i>chks.</i> at <i>adv.</i> K _K 4. |
| 7. Queen interposes. | Queen to K3. (c) |

(a) The White should seek to exchange queens; the Black should keep his king distant from adverse king, to avoid that exchange—that his queen, by an intermittent check, may prevent the pawn from queening.

(b) To check *now*, would lose the game.

((c) It is plain that, when the checking intermits, such a position may be taken as to prevent the pawn from queening.

Sect. X.

**THREE CASES
OF A QUEEN AGAINST A PAWN NEAR QUEENING,**

Illustrating the following Maxim.

THE pawn of either BISHOP, or either ROOK, at one square from promotion, supported by its king, makes a drawn game against a queen, unless the adverse king *be close to it*, or *in such a relation as may effect a mate with the queen*. But the KING's or QUEEN's pawn, or the pawn of either KNIGHT, advanced as far, loses.

First Case.

GAME WON AGAINST THE KING'S PAWN.

Position of the Pieces.

WHITE.—The king at adverse Q. knight's second.

The queen at adverse Q. bishop's sq.

BLACK.—The king at adverse K. bishop's second.

The pawn at adverse king's second.

1. *Chks.* at *adv.* K B4. (a) King to *adv.* kn. 2.

2. *Checks* at K K4. King to *adv.* B2.

3. *Checks* at K B4. King to *adv.* kn. 2.

(a) To win this game, the queen must manœuvre, as near as possible, round the adverse king.

4. Queen to K3. (b) King to *adv.* B.
5. *Checks* at KB3. King to *adv.* K.
6. King to *adv.* QB3. (c) King to *adv.* Q2.
7. *Checks* at *adv.* Q4. King to *adv.* QB2.
8. *Checks* at QB4. King to *adv.* Q2.
9. *Checks* at 4. King to *adv.* QB2.
10. Queen to K3. King to *adv.* Q.
11. *Checks* at 3. King to *adv.* K.
12. King to *adv.* Q4. (d)

(b) A recurrence to this move, (pursued as at moves 5 and 11), enables you to win, because you force him to play his king before his pawn.

(c) As often as his king blocks his pawn, you employ the interval in bringing up your king.

(d) You proceed with a reiteration of the same moves, till your king assails his pawn, and then the game is won.

Second Case.

DRAWN GAME AGAINST A BISHOP'S PAWN.

Position of the Pieces.

WHITE.—The king at his Q. bishop's fourth.

The queen at her king's second.

BLACK.—The king at adverse K. knight's square.

The pawn at adverse K. bishop's second.

1. Queen *chks.* at Kx4. King to *adv.* R2.
2. Queen to KB3. King to *adv.* kn. sq.
3. Queen *chks.* at Kx3. King to the angle.

He may safely leave the pawn exposed, for you would give stale-mate by taking it; this ought, then, to be a drawn game.

Third Case.

DRAWN GAME AGAINST A ROOK'S PAWN.

Position of the Pieces.

WHITE.—The king at his Q. bishop's fourth.

The queen at her fourth square.

BLACK.—The king at adverse K. knight's second.

The pawn at adverse K. rook's second.

1. Queen *checks* at K_{K4}. King to *adv.* b2.

2. Queen to K_{R3}. King to *adv. kn. sq.*

3. Queen *chks.* at K_{K3}. King to the angle.

Forced perpetually to remove your queen to make room for his king, you could never bring up your king in time; so it must be a drawn game.

*Sect. XI.***A DRAWN GAME,****AGAINST A SINGLE PAWN.***Position of the Pieces.***WHITE.**—The king at his bishop's 4th.

The pawn at adverse K. bishop's 4th.

BLACK.—The king at his bishop's 3d.*White.**Black.*

- | | |
|---------------------------------|-----------------|
| 1. King to 4. | King to b2. (a) |
| 2. King to <i>adv.</i> K4. | King to 2. |
| 3. Pawn <i>gives check.</i> | King to b2. |
| 4. King to <i>adv.</i> Kb4. | King to b. (b) |
| 5. King to <i>adv.</i> K3. | King to his sq. |
| 6. King to <i>adv.</i> Kb4. (c) | King to b2. (d) |
| 7. King to <i>adv.</i> Kk4. | King to b. |

(a) To prevent the pawn from queening, he must bring his king alternately to the face of the pawn, and alternately to the face of adverse king.

(b) Had he removed *to his square*, or *to knight's square*, as in the Back Game, he had lost.

(c) Owing to the position of his king, if you push the pawn you cannot sustain it without making a stale-mate.

(d) His defence depends upon opposing his king to yours ; if possession of the master-square enabled you to oppose your king to his, you could win.

8. King to *adv.* K_K3. King to kn. sq.
 9. Pawn to *adv.* 2. *chg.* King to B.
 10. Must desert the pawn.
-

BACK GAME.

4. _____ King to 1, or to kn. 1.
 5. King to *adv.* K3. King to B.
 6. Pawn to *adv.* 2. King to kn. 2.
 7. King to *adv.* K2; wins.
-

The reader will find in the *Introduction to Chess, GENERAL MAXIMS*, § 31, a criterion for determining when a pawn can be queened.

*Sect. XII.***A DRAWN GAME,**

**BY A KNIGHT UNSUPPORTED, AGAINST A PAWN
TWO SQUARES FROM QUEEN.**

Position of the Pieces.

WHITE.—The knight at Q. rook's second.

The king at K. rook's second.

BLACK.—The pawn at adverse Q. rook's third.

The king at adverse Q. knight's third.

*White.**Black*

1. Knight checks. King to *adv.* Qk2.
2. Knight to Q3, *chg.* King to *adv.* b2.
3. Knight to kn. 4, *chg.* King to *adv.* kn. 3.
4. Knight to Q3.

He cannot push his pawn without receiving a *divergent check*: therefore it is a drawn game. In positions, when the knight can neither check nor hinder the pawn from advancing, a divergent check will be in his power, if the pawn be advanced.

Sect. XIII.

A DRAWN GAME,

AGAINST TWO PAWNS, BY A SINGLE PAWN.

*Position of the Pieces.***WHITE.**—The king at his fourth square.

A pawn at king's bishop's fourth.

A pawn at adverse knight's fourth.

BLACK.—The king at his third square.

A pawn at king's knight's 3d.

If the Black were to play first, the White would win : but the *White having to move*, it is a drawn game.

White.

1. King to Q4.
2. King to Q3.
3. King to 3.

Black.

- King to Q3. (*a*)
- King to Q2. (*b*)
- King to 2. (*c*)

(*a*) If he play to *king's bishop's fourth*, as in the First Back Game, you gain the position, and can win by force.

(*b*) To *queen's fourth*, in the Second Back Game—loses.

(*c*) He is thus enabled to *oppose* your king, whether you place him at his own fourth, or at *queen's fourth*.—PHILIDOR. Compare with *Introduction to Chess*, p. 39, line 6. There is much science in this, and the preceding countermove. A nice distinction in circumstances made the defensive king face the adversary **FIVE** squares distant, and not **THREE**—to keep power to do the latter.

4. King to Q4. King to Q3.

5. King to 4. King to 3.

This is the position at which we commenced. Supposing the counterplay to be correct, no variation on your part can prevent a drawn game.

FIRST BACK GAME.

Error in Defence.

1. _____ King to b4.

2. King to 3. King to 3.

3. King to 4. King to Q3. (*d*)

4. Bishop's p. attacks p. Pawn exchanges. (*e*)

5. King reprises. King to 2.

6. King to *adv.* kn. 3. King to B.

7. King to *adv.* R2. Wins.

(*d*) Had he played to his second square or to queen's second, you had advanced your king opposite his, to win his pawn.

(*e*) He could *decline taking*; tried in a coincident position, Second Back Game, fifth move.

SECOND BACK GAME.

Played from Leader.

Error in Defence.

2. _____ King to Q4.

3. King to 3. (*a*) King to 3.

(*a*) You have the position, because his king cannot play *at the repelling distance* in front of yours: he must retrograde

4. King to 4. King to Q3. (b)
5. Bishop's pawn 1 sq. King to 2.
6. Bishop's p. checks. (c) King to 3.
7. King to Q4. King to Q3. (d)
8. Bishop's p. to *adv.* 2. King to 2.
9. King to *adv.* 4. King takes pawn.
10. King to *adv.* Q3. King to B.
11. King to *adv.* K3. King to kn. 2.
12. King to *adv.* K2. King to kn. sq.
13. King to *adv.* KB3. King to R2.
14. King to *adv.* KB2. King to R.
15. King takes pawn. King to kn. sq.
16. King to *adv.* KB3. King to B.
17. P. advances; and will
queen.

either to his third square, or to his queen's third. In either case, your king commands a passage to the master square.

(b) If he had withdrawn to his second square, or to queen's second, you must have advanced your king opposite his.

(c) Had your pawn taken, it had been a drawn game.

(d) By this step he apparently regains the position; but by sacrificing a pawn you may recover it over him, and a single pawn is enough to win the game.

Sect. XIV.

A DRAWN GAME;

TWO ISOLATED, AGAINST TWO UNITED PAWNS.

Position of the Pieces.

WHITE.—The king at queen's third.

A pawn at adverse Q. bishop's 4th.

A pawn at Q. knight's 4th.

BLACK.—The king at queen's fourth.

A pawn at Q. knight's fourth.

A pawn at K. knight's fourth.

If Black were to *move first*, White would win.

*White.**Black.*

- | | |
|-------------------|----------------|
| 1. King to 3. | King to 4. |
| 2. King to b3. | King to b4. |
| 3. King to kn. 3. | King to 4. (a) |
| 4. King to kn. 4. | King to b3. |
| 5. King to kn. 3. | King to 4. (b) |

He must neither advance his pawn, nor suffer his king to be repelled by yours.

(a) Had he played to bishop's third, he had lost.

(b) If to bishop's fourth, you gain the position.

GAMES
PLAYED WITHOUT SEEING THE BOARD.

MR. PHILIDOR being of opinion that an entire collection of the games he has played without looking over the chess-board would not be of any service to amateurs, he will only publish a few parties which he has played against three players at once, subjoining the names of his respectable adversaries, in order to prove, and transmit to posterity, a *fact*, of which future ages might otherwise entertain some doubt.

FIRST MATCH.

*The following Account appeared in the London Newspapers,
the 9th of May, 1783.*

“ Yesterday, at the Chess-club in St. James’s Street, Mr. PHILIDOR performed one of those wonderful exhibitions for which he is so much celebrated. He played at the same time three different games, without seeing either of the tables. His opponents were Count BRUHL, Mr. BOWDLER, and Mr. MASERES. To those who understand Chess, this exertion of Mr. PHILIDOR’s abilities must appear one of the greatest of which the human memory is susceptible. He goes through it with astonishing accuracy, and often corrects mistakes in those who have the board before them.

Mr. PHILIDOR sits with his back to the tables ; and some gentleman present, who takes his part, informs him of the move of his antagonist, and then, by his direction, plays his pieces."

In the triple party before mentioned, Mr. PHILIDOR gave *the move to Count BRUHL, and to Mr. BOWDLER*; and *the advantage of a pawn and the move to Mr. MASERES.* The moves of each party were played alternately.

The EDITOR is responsible for the NOTES.

COUNT BRUHL'S PARTY.

1.

W. King's pawn two squares.

B. The same.

2.

W. King's bishop to Q. bishop's 4th.

B. Q. b. pawn 1 square. (a)

3.

W. The queen to king's 2d. (b)

B. Q. pawn 1 square.

(a) *The Defence to Third Regular Party.*

(b) *Q. pawn 2 squares,* is Philidor's direction for the Attack. Perhaps, it cannot be demonstrated better than this move ; but it is more offensive, and less confining.

484 GAMES WITHOUT SEEING THE BOARD, I. 1.

4.

W. Q. b. pawn 1 square. (c)

B. K. b. pawn 2 squares.

5.

W. Q. pawn 1 square.

B. K. knight to bishop's 3d.

6. K. pawn takes p. Q. bishop takes p.

7. Q. pawn another sq. K. pawn to *adv.* 4.

8. Q. bp. to *adv.* K_K4. Q. pawn another sq. (d)

9. K. bishop to Q_K3. K. bishop to Q3.

10. Q. knight to Q2. The same.

11. K. r. pawn 1 sq. The same.

12. Q. bishop to K3. Queen to K2.

13. K. b. pawn *passes pr.* K. r. pawn another sq.

14. Q. b. pawn another sq. Q. r. pawn 1 sq.

15. Q. b. pawn takes p. Q. b. pawn reprises.

16. Queen to K_B2. Castles with K. rook.

17. K. knight to K2. Q. kn. pawn 2 sq.

18. Castles with K. rook. Q. knight to 3.

19. K. knight to 3. K. kn. pawn 1 square.

20. Q. rook to .b. Q. knight to *adv.* b4.

21. K. knight takes bp. Pawn takes knt.

22. Queen *gives check.* Queen interposes.

23. Queen takes queen. King takes queen.

24. K. bishop takes knt. Q. kn. pawn takes bp.

(c) Rather, *K. b. pawn 2 squares.*

(d). How masterly Philidor has played his pawns. Give him a slight advantage, and he uses it exquisitely.

25. K. kn. pawn 1 sq. Q. rook to kn. sq.
 26. Q. kn. pawn 1 sq. Bishop to *adv.* QR3.
 27. Q. rook to B2. Pawn takes pawn.
 28. Pawn reprises. K. rook to QB.
 29. Q. rook takes rook. Rook takes rook.
 30. Rook to QR. Bishop to *adv.* QK4.
 31. Rook takes p. Rook to *adv.* QB3.
 32. King to B2. Rook to *adv.* Q3.
 33. Rook to QR2. Bishop takes knt.
 34. Rook takes bp. Rook takes Q. kn. p.
 35. Rook to QB2. Unblocked p. advances.
 36. Rook *gives check.* King to kn. 3.
 37. Pawn takes p. Knight to R4.
 38. Rook to *adv.* Q2. Knight takes p.
 39. Bishop takes knt. Rook to *adv.* KB3, *chg.*
 40. King to kn. 2. Rook takes bp.
 41. Rook takes p. Rook to *adv.* KB3.
 42. Rook to *adv.* Q. Rook to *adv.* Q3.
 43. Q. pawn to *adv.* 4. B. pawn advances.
 44. Q. pawn to *adv.* 3. Rook to *adv.* Q2, *chg.*
 45. King to B. King to B2.
 46. Double pawn 1 sq. K. pawn to *adv.* 3.
 47. Double p. to *adv.* 3. K. b. pawn to *adv.* 3.
Wins.

MR. BOWDLER'S PARTY.

1.

- W. King's pawn 2 squares.
B. Q. b. pawn 2 squares. (a)

2.

- W. K. bishop to Q. bishop's 4th.
B. K. pawn 1 square. (b)

3.

- W. The queen to king's 2d.
B. Q. knight to bishop's 3d.

4.

- W. Q. b. pawn 1 square.
B. Q. r. pawn 1 square.

5.

- W. Q. r. pawn 2 squares.
B. Q. kn. pawn 1 square.

6.

- W. K. b. pawn 2 squares.
B. Q. pawn 1 square.

7.

- W. K. knight to bishop's 3d.
B. K. knight to king's 2d.

(a) The Defence to *Sixth Regular Party*.

(b) A master knows how safely to make a move, which, in a different order, would have been bad. The PREVIOUS ADVANCE OF Q. B. PAWN excludes the mode of attack pursued in *Introduction to Chess*, p. 184.

8.

W. K. bishop to Q. rook's 2d.

B. K. kn. pawn 1 square.

9.

W. Q. pawn 1 square.

B. K. bishop to knight's 2d.

10.

W. Q. bishop to king's 3d.

B. Q. pawn another square.

11.

W. Q. knight to queen's 2d.

B. The king castles.

12.

W. The king castles with his rook.

B. K. b. pawn 2 squares.

13.

W. K. pawn to *adverse* 4th.

B. K. r. pawn 1 square.

14.

W. Q. pawn another square.

B. Q. b. pawn to *adverse* 4th.

15.

W. Q. kn. pawn *passes prise*.

B. Q. kn. pawn another square.

16.

W. K. bishop to Q. knight's square.

B. Q. bishop to queen's 2d.

17.

W. K. bishop to Q. bishop's 2d.

B. The queen to her bishop's 2d.

488 GAMES WITHOUT SEEING THE BOARD, I. 2.

18.

W. K. r. pawn 1 square.

B. The king to rook's 2d.

19.

W. The king to rook's 2d.

B. Q. knight to rook's 2d.

20.

W. K. kn. pawn 2 squares.

B. Q. kn. pawn takes the pawn.

21.

W. K. bishop reprises.

B. Q. knight to his 4th square.

22.

W. K. bishop takes the knight.

B. Q. bishop reprises.

23.

W. K. rook to knight's square.

B. The same.

24.

W. K. rook to knight's 3d.

B. Q. r. pawn attacks p.

25.

W. Q. kn. pawn takes it.

B. Q. rook reprises.

26.

W. K. rook returns to knight's square.

B. K. rook to Q. rook's square.

27.

W. Q. rook takes the rook.

B. The queen reprises.

28.

- W. The rook to Q. bishop's square.
B. The queen to *adverse* Q. rook's 3d.

29.

- W. Q. knight to K. bishop's square.
B. The queen to *adverse* Q. knight's 3d.

30.

- W. The queen to her square.
B. The rook *gives check*.

31.

- W. The bishop interposes, at queen's 2d.
B. The queen takes the queen.

32.

- W. The rook reprises.
B. Q. bishop to *adverse* Q. rook's 4th.

33.

- W. The rook to Q. knight's square.
B. Q. bishop to *adverse* Q. knight's 3d.

34.

- W. The king to knight's 3d.
B. The knight to Q. bishop's 3d.

35.

- W. Q. knight to king's 3d.
B. K. bishop to his square.

36.

- W. Q. bishop to his square.
B. K. bishop to *adverse* Q. rook's 3d.

37.

- W. K. r. pawn another square.
B. The bishop takes the bishop.

490 GAMES WITHOUT SEEING THE BOARD, I. 2.

38.

- W. The rook reprises.
B. The knight to king's 2d.

39.

- W. K. r. pawn to *adverse* 4th.
B. The rook to *adverse* king's 2d.

40.

- W. The rook to king's square.
B. The rook takes the rook.

41.

- W. The knight reprises.
B. K. b. pawn takes the pawn.

42.

- W. The king reprises.
B. The knight to K. bishop's 4th.

43.

- W. The knight exchanges.
B. The K. kn. pawn reprises, *checking*.

44.

- W. The king to knight's 3d.
B. The bishop to *adverse* queen's square.

45.

- W. The knight to K. bishop's 3d.
B. The bishop takes the knight.

46.

- W. The king reprises.
B. The king to knight's 2d.

47.

- W. The king to his 3d square.
B. The king to bishop's 2d.

48.

- W. The king to queen's 2d.
 B. The king to his second square.

49.

- W. The king to Q. bishop's 2d.
 B. The king to queen's 2d.

50.

- W. The king to Q. knight's 2d.
 B. The king to Q. bishop's 3d.

51.

- W. King to Q. rook's 3d.
 B. King to Q. kn. 4th. Drawn game.

At the 45th countermove, had PHILIDOR, instead of exchanging his bishop for the knight, *moved his king* to knight's 2d, and so successively a square nearer to the weak point of the adverse pawns, until he could attack it, he would have won.

MR. MASERES' PARTY.

He received the King's Bishop's Pawn, and the Move.

White.

Black.

1. K. pawn 2 sq. K. knight to R3.
2. Q. pawn 2 sq. K. knight to B2.

Loss of Advantage begins.

3. K. bishop to Q3. (a) K. pawn 1 sq.
4. K. knight to B3. Q. pawn 2 sq.
5. K. pawn advances. Q. b. pawn 2 sq.

(a) *K. b. pawn 2 squares, would more improve the odds.*

492 GAMES WITHOUT SEEING THE BOARD, I. 3.

6. Q. b. pawn 1 sq. Q. knight to b3.
7. Q. bishop to K3. Q. kn. pawn 1 sq.
8. K. bishop to *adv.* Q_K4. Q. bishop to Q2.
9. Q. r. pawn 2 sq. Q. r. pawn 1 sq.
10. K. bishop to Q3. (*b*) K. kn. pawn 1 sq.
11. Castles. Queen to b2.
12. Queen to K2. Q. b. p. attacks bp.
13. K. bishop to Q_B2. Q. rook to kn. sq. (*c*)
14. Q. knight to r3. K. bishop to K2.
15. K. r. pawn 1 sq. Castles.
16. K. knight to r2. Q. kn. pawn advances.
17. Q. r. pawn takes p. Q. r. pawn reprises.
18. Queen to K_K4. King to kn. 2.
19. K. b. pawn 2 sq. K. knight to r3.
20. Queen to K_K3. K. knight to b4.
21. K. bishop takes knt. K. rook takes bp.
22. Queen to K_B3. Q. kn. file p. attacks.
23. Q. b. pawn takes p. Knight reprises.
24. K. kn. p. attacks rook. K. rook to b.
25. Queen to K_K2. Knight to *adv.* Q3.
26. Q. bishop to l. Queen to kn. 3.
27. Q. knight to b2. Knight takes bishop.
28. Q. rook reprises. Queen wins Q. kn. p.
29. Q. knight to K3. Queen exchanges.
30. King takes queen. Q. rook to *adv.* Q_K3.

(*b*) Philidor is now a move a-head; for we must reckon two moves lost in taking this station.

(*c*) This, and the subsequent moves of Q. kn. and Q. r. pawns, to make an opening for the rook are extremely able.

31. K. rook to B3. Q. rook to *adv.* Q3.
 32. Q. rook to Q. Q. bishop to *adv.* QR4.
 33. Q. rook exchanges. Q. b. pawn takes rook.
 34. K. knight to B. K. bishop to *adv.* QK4.
 35. Rook to KB2. K. bishop to *adv.* QB3.
 36. Rook to QR2. Q. bishop to *adv.* QK3.
 37. Rook to KB2. K. bishop wins p.
 38. Rook to Q2. Rook wins p.
 39. Rook wins pawn. Q. bishop to *adv.* QB4.
 40. Knight takes bishop. Q. pawn takes knight.
 41. Rook to KB3. Rook exchanges.
 42. King takes rook. Bishop wins pawn.
 43. King to 4. Bishop to 3.
 44. Knight to K3. Q. b. pawn to *adv.* 3.
 45. King to Q3. King to B2.
 46. Knight to Q. King to 2.
 47. Knight wins pawn. Bishop takes knight.
 48. King reprises. King to Q3.
 49. King to Q4. K. pawn *checks*.
 50. King to 4. King to 3.
 51. K. r. pawn another sq. K. r. pawn 1 sq.
 52. King to 3. King to Q4.
 53. King to Q3. K. pawn *checks*.
 54. King to 3. King to 4.
 55. K. kn. pawn attacks p. K. r. pawn advances.
 56. King to 2. King to *adv.* KB4.
 57. King to B2. King to *adv.* kn. 4.
 58. King to 3. King wins pawn.
 59. King wins pawn. King wins pawn; and
 shortly the game.

SECOND MATCH ;

Played at the CHESS CLUB, the 10th of May, 1788, against
Count BRUHL, Mr. NOWELL, and Mr. LEYCESTER.—Mr.
NOWELL and Mr. LEYCESTER received *the odds of the
Pawn and the Move*; and Count BRUHL, *only the Move*.

COUNT BRUHL'S SECOND PARTY.

1.

- W. King's pawn two squares.
B. The same.

2.

- W. K. b. pawn 2 squares.
B. The pawn takes the pawn.

3.

- W. K. knight to bishop's 3d.
B. K. kn. pawn 2 squares.

4.

- W. K. bishop to Q. bishop's 4th.
B. K. bishop to knight's 2d.

5.

- W. K. r. pawn 2 squares.
B. K. r. pawn 1 square.

Exceptionable Move.

6.

- W. The pawn takes the pawn. (a)
B. The pawn reprises.

(a) This liberates the adverse pieces sooner than is requisite.

7.

W. The rook takes the rook.

B. The bishop reprises.

8.

W. Q. pawn 2 squares.

B. K. kn. p. attacks knt.

Uncompensated Sacrifice.

9. Q. bishop takes p. Pawn takes knight.
10. Queen takes pawn. Queen to K2.
11. Q. b. pawn 1 square. K. knight to B3.
12. Knight to Q2. Q. pawn 2 squares.
13. K. bishop to Q3. Pawn takes pawn.
14. Knight reprises. Knight takes knight.
15. Queen reprises. Queen takes queen.
16. Bishop reprises. Q. b. pawn 1 square.
17. King to Q2. Q. bishop to K3.
18. Q. kn. pawn 1 square. Knight to Q2.
19. Rook to KR. K. bishop to 3.
20. King to QB2. Castles.
21. Q. bp. to *adv.* Q3. (b) Knight to 3.
22. Q. bishop to *adv.* QB4. King to QB2.
23. Rook to *adv.* KR2. Rook to KR.
24. Q. b. p. another sq. Rook exchanges.
25. Bishop takes rook. Knight to Q2.
26. King to Q3. Knight takes bp.
27. Pawn reprises. K. bishop to K2.
28. Q. kn. p. another sq. Q. r. pawn 1 square.
29. Q. r. pawn 1 sq. K. b. pawn 2 sq.

(b) The remainder seems defective in interest.

496 GAMES WITHOUT SEEING THE BOARD, II. 2.

30. Bishop to *adv.* K_K3. King to Q2.
 31. Bishop to *adv.* K_R4. K. bishop to K_K4.
 32. Bishop to Q. K. bishop to *adv.* Q_B.
 33. Bishop to Q_R4. K. bishop wins pawn.
 34. King to Q_B3. K. bishop to *adv.* Q_B.
 35. Bishop to Q. K. bishop to *adv.* K_B4.
 36. King to Q4. King to 2.
 37. Q. kn. pawn advances. King to B3.
 38. Bishop to 3. Q. bishop to Q2.
 39. Q. kn. pawn to *adv.* 3. K. bishop to K_K4.
 40. Bishop to Q. K. bishop to *adv.* K_R4.
 41. King to 3. King to 4.
 42. Bishop to 3. K. bishop to K2.
 43. King to Q3. K. bishop wins pawn.
 44. King to Q_B3. K. bishop wins pawn.
 45. King to Q_K3. King to *adv.* Q4. Wins.
-

MR. NOWELL'S PARTY.

He received the King's Bishop's Pawn and the Move.

- | <i>White.</i> | <i>Black.</i> |
|---|------------------|
| 1. K. pawn 2 sq. | K. knight to R3. |
| 2. K. bishop to Q _B 4. (a) K. pawn 1 sq. | |
| 3. Q. pawn 1 sq. | K. knight to B4 |
| 4. K. b. pawn 2 sq. | Q. pawn 2 sq. |

(a) This is the best played of the *Parties receiving odds.*

5. K. bishop to QK3. K. bishop to QB4.
 6. K. knight to B3. Castles.
 7. K. pawn to *adv.* 4. Q. b. pawn 1 sq.
 8. Q. pawn another sq. K. bishop to QK3.
 9. Q. r. pawn 1 sq. Queen to K2.
 10. Castles. Q. b. p. another sq.
 11. Q. b. pawn 1 sq. Q. knight to B3.
 12. Q. bishop to K3. Q. bishop to Q2.
 13. Queen to K2. K. kn. pawn 1 sq.
 14. K. bishop to QB2. K. knight to R3.
 15. Q. knight to Q2. K. knight to B4.
 16. K. rook to B2. Knight takes bishop.
 17. Queen reprises. Q. rook to B.
 18. Q. knight to 3. Q. b. pawn takes pawn.
 19. Q. knight reprises. Knight takes knight.
 20. Knight reprises. Q. rook to *adv.* QB4.
 21. Q. rook to Q. Q. rook returns to QB.
 22. K. r. pawn 1 sq. K. rook to B2.
 23. King to R2. Doubles his rooks.
 24. Queen to KK3. K. bishop to Q.
 25. Doubles his rooks. Q. kn. pawn 2 sq.
 26. Queen to K3. Q. r. pawn 2 sq.
 27. K. rook to B3. K. rook to kn. 2.
 28. Queen to 2. K. bishop to QB2.
 29. K. bishop to Q3. Q. rook to kn. sq.
 30. King to R. K. kn. pawn another sq.
 31. K. rook to kn. 3. K. kn. pawn takes p.
 32. Rook takes rook, *chg.* Queen reprises.
 33. Rook takes pawn. Queen wins K. p.

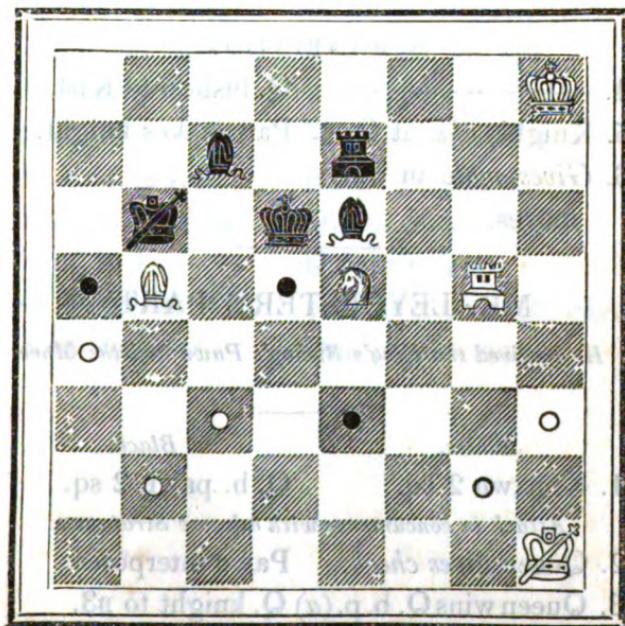
498 GAMES WITHOUT SEEING THE BOARD, II. 2.

34. Rook *checks* at K_{K4}. King to R.
35. Knight to K_{B3}. Queen to K_{B3}.
36. Rook to K_{R4}. King to kn. sq.
37. Bishop wins pawn, *chg.* King to kn. 2.
38. K. bishop to Q₃. Rook to K_R.
39. Rook to K_{K4}, *chg.* King to B.
40. Queen to K₃. King to I.
41. Rook to *adv.* K_{K3}. Queen to *adv.* K_{B4}.
42. Queen to *adv.* Q_{B4}. King to Q.
43. Rook to *adv.* K_{K2}. Queen to 3.
44. Queen to K₃. Rook to K_B.
45. Queen *gives check*. King to Q_B.
46. Queen to 2. K. pawn another sq.
47. Rook attacks queen. Q. bishop to K₃.
48. Queen to *adv.* K_{R3}. Rook to K.
49. Bishop wins pawn. Rook to K₂.
50. Queen to *adv.* K_R, *chg.* King removes.
51. Rook to *adv.* K_{K4}. K. pawn attacks knt.
52. Knight to *adv.* K₄. King to Q_{K3}.
53. Q. r. pawn another sq. K. pawn to *adv.* 3.
54. K. knight to K_{B3}. (b) Q. bishop to Q₂.

(b) The Editor cannot pass over the interesting crisis at which the game has arrived, without observing, that Mr. Nowell forfeits, by the 54th move, a great ascendancy which a train of good play had obtained. If, instead of this retreat by the knight, the white queen were transported to adverse Q. rook's square, the Black has but one move to avert check-mate. The White is relieved from the mate which is offered; and having gained time to provide against adverse K. pawn, wins by the strength of his own pawns —See *Diagram*.

55. Queen to 4, *chg.* Queen interposes.
 56. Queen exchanges. King takes queen.
 57. Bishop takes bishop. K. pawn to *adv.* 2.
 58. Knight to K. Rook takes bishop.
 59. King to kn. sq. Rook to KB2.
 60. Knight to KB3. Rook takes knight; and
 wins.

POSITION OF THE PIECES,
After the 53d Countermove of II. 2.



2 k 2

500 GAMES WITHOUT SEEING THE BOARD, II. 3.

VARIATION.

54. Queen to *adv.* QR. K. bishop to QK. (c)
55. Queen to *adv.* QR3, King to QB2.
chg.
56. Queen wins pawn, *chg.* Queen interposes.
57. Queen takes qu. *chg.* King reprises.
58. Knight to KB3. Q. bishop to KB2.
59. King to kn. sq. K. bishop to *adv.* KB4.
60. Rook to KK4. Rook to *adv.* K4.
61. King to B.
Will win easily.

(c) In Sub-Variation, *Q. bishop to K. bishop's 4th.*

SUB-VARIATION.

54. _____ Q. bishop to KB4.
 55. Knight *chks.* at QB4. Pawn takes knight.
 56. *Gives mate* in four moves.
-

MR. LEYCESTER'S PARTY.

He received the King's Bishop's Pawn and the Move.

White.

Black.

1. K. pawn 2 sq. Q. b. pawn 2 sq.
Attack in concurrence with adverse Stratagem.
2. Queen gives check. Pawn interposes.
3. Queen wins Q. b. p. (a) Q. knight to B3.
(a) Intentionally exposed, this is no acquisition, on account of the place to which it has drawn the queen.

- | | |
|-----------------------------------|---------------------------------------|
| 4. Q. b. pawn 1 sq. | K. pawn 2 sq. |
| 5. Queen to K3. | K. knight to b3. |
| 6. K. r. pawn 1 sq. | Q. pawn 2 sq. |
| 7. K. pawn takes p. | K. knight reprises. |
| 8. Queen to K2. | K. knight to <i>adv.</i> KB4. |
| 9. Queen to KB3. | K. bishop to R3. |
| 10. K. bishop to <i>adv.</i> QK4. | Castles. |
| 11. Queen to K4. | Q. bishop to KB4. |
| 12. Queen to b4, <i>chg.</i> | King to R. |
| 13. Queen to KB. | Q. bishop to <i>adv.</i> Q3. |
| 14. K. bishop takes bp. | K. knt. reprises, <i>chg.</i> |
| 15. King to 2. | K. rook takes pawn, <i>chg.</i> |
| 16. Queen takes rook. | K. knight takes queen. |
| 17. King takes knight. | Queen to <i>adv.</i> Q3. |
| 18. K. knight to K2. | Rook <i>gives check.</i> |
| 19. King to 1. | K. pawn to <i>adv.</i> 4. |
| 20. K. rook to KB. | Rook exchanges. |
| 21. King takes rook. | Queen to <i>adv.</i> QB2. |
| 22. King to 1. | Knight to K4. |
| 23. Q. knight to R3. | Knight to <i>adv.</i> Q3, <i>chg.</i> |
| 24. King removes. | Queen <i>gives mate.</i> |

THIRD MATCH.

CHESS CLUB, SATURDAY, MARCH 13, 1790.

Mr. PHILIDOR played Three Games at once; *Two without seeing the Boards, and the third, looking over the Table.* His opponents were the Hon. H. S. CONWAY, Mr. SHELDON, and Captain SMITH. The game in which Mr. PHILIDOR saw the pieces was against Mr. CONWAY; *the Move he gave to each of his Adversaries.*

HON. H. S. CONWAY'S PARTY.

1.

B. King's pawn two squares.

W. The same.

2.

B. King's bishop to Q. bishop's 4th.

W. Q. b. pawn 1 square. (a)

Exceptionable Move.

3. Q. knight to B3. K. bishop to Q3.

4. Q. pawn 1 sq. K. bishop to QB2.

5. Queen to KB3. Queen to K2.

6. Q. bishop to *adv.* Kk4. K. knight to B3.

7. K. knight to K2. Q. pawn 1 sq.

8. K. r. pawn 1 sq. Q. bishop to K3.

9. K. bishop to Qk3. (b) Q. kn. pawn 2 sq.

10. Castles with Q. rook. K. r. pawn 1 sq.

(a) *The Defence to Third Regular Party.*

(b) Is compelled to exchange at 16th move.

11. Q. bishop takes kn. Queen takes bishop.
12. Queen exchanges. Pawn takes queen.
13. Q. pawn another sq. Q. r. pawn 2 sq.
14. K. b. pawn 2 sq. Pawn takes Q. pawn.
15. Q. rook takes pawn. Q. r. pawn attacks bp.
16. Bishop takes bp. K. b. pawn takes bp.
17. K. rook to Q. King to 2.
18. K. knight to 1. Q. knight to Q2.
19. K. knight to B3. K. r. pawn another sq.
20. K. pawn to *adv.* 4. K. b. file p. exchanges.
21. K. knight takes pawn. Knight takes knight.
22. K. b. pawn reprises. Q. pawn another sq.
23. K. rook to K. Q. rook to K_B.
24. Q. rook to Q3. Q. rook to K_B4.
25. Q. kn. pawn 1 sq. Pawn takes pawn.
26. Q. r. pawn reprises. Q. rook wins K. pawn.
27. K. rook to B. Q. rook to K_K4.
28. K. kn. pawn 1 sq. K. rook to kn. sq.
29. K. knight to K2. P. in K. file to 4.
30. Q. rook to K_B3. K. rook to kn. 2.
31. Q. rook to *adv.* K_B3. Bishop to Q3.
32. Q. rook to *adv.* K_R3. K. rook to kn. 3.
33. Rook exchanges. Rook takes rook.
34. Rook to *adv.* K_B4. K. file p. advances.
35. Rook wins K. r. p. Bishop wins p.
36. Knight takes bishop. Rook reprises.
37. King to Q2. King to Q3.
38. Rook to *adv.* K_R. King to Q_B4.
39. Q. b. pawn 1 sq. Q. kn. pawn attacks it.

504. GAMES WITHOUT SEEING THE BOARD, III. 2

- | | |
|---|--|
| 40. Q. b. pawn takes p. chg. | King to <i>adv.</i> Q4. |
| 41. Rook to <i>adv.</i> K _R 3. | Rook to <i>adv.</i> K _K 2, chg. |
| 42. King to Q _B . | Pawn to <i>adv.</i> Q3. |
| 43. Rook wins pawn. | Rook to <i>adv.</i> K _K , chg. |
| 44. King to Q _K 2. | Pawn to <i>adv.</i> K2. |
| 45. Rook to <i>adv.</i> K3. | Pawn calls a queen. |
| 46. Rook takes queen. | Rook takes rook, and
wins. |
-

MR. SHELDON'S PARTY.

1.

- B. King's pawn 2 squares.
W. The same.

2.

- B. K. bishop to Q. bishop's 4th.

W. Q. b. pawn 1 square. (*a*)
Exceptionable Move.

3. K. knight to b3. (*b*) Q. pawn 2 squares.
4. Pawn takes pawn. Pawn reprises.
5. K. bishop to Q_K3. Q. knight to b3.
6. Q. pawn 2 sq. K. pawn attacks knt.
7. Knight to *adv.* K4. Q. bishop to K3.

(*a*) *The Defence to Third Regular Party.*

(*b*) It is remarkable that none of PHILIDOR's antagonists pursue the Attack as he teaches. Count BRUHL's third move, I. 1. was *queen to king's second*; Mr. CONWAY's (first Table in the pending Triple Match) is *queen's knight to bishop's third*.

- | | |
|--|----------------------------|
| 8. Castles. | K. b. pawn 1 sq. |
| 9. Knight exchanges. | Pawn takes knight. |
| 10. K. b. pawn 1 sq. | K. b. pawn another sq. |
| 11. Q. bishop to K3. | K. knight to B3. |
| 12. Q. knight to Q2. | K. bishop to Q3. |
| 13. Q. b. pawn 2 sq. | Castles. |
| 14. K. bishop to QR4. | Queen to b2. |
| 15. K. b. pawn another sq. | Knight to <i>adv.</i> 4. |
| 16. Queen to K2. | Knight takes bp. |
| 17. Queen reprises. | Q. b. pawn another sq. |
| 18. Knight to Q _{K3} . | Q. pawn wins p. |
| 19. Knight wins p. | Bishop takes knight. |
| 20. Pawn reprises. | Q. rook to QB. |
| 21. <i>Passed</i> pawn to <i>adv.</i> 3. | K. rook to Q. |
| 22. K. rook to Q. | K. rook to <i>adv.</i> Q3. |
| 23. Rook exchanges. | Q. b. pawn takes rook. |
| 24. Bishop to Q _{K3} . | Bishop exchanges. |
| 25. Pawn takes bishop. | Queen to kn. 3. |
| 26. King to b2. | Queen exchanges. |
| 27. King takes queen. | Rook wins pawn. |
| 28. Rook wins pawn. | Rook to Q3. |
| 29. King to Q2. | K. pawn <i>checks</i> . |
| 30. King takes it. | Q. pawn to <i>adv.</i> 2. |
| 31. Rook to QR. | Pawn calls a queen. |
| 32. Rook takes queen. | Rook reprises, and wins. |

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CAPTAIN SMITH'S PARTY.

1.

B. King's pawn 2 squares.

W. The same.

2.

B. K. bishop to Q. bishop's 4th.

2. —————— K. knight to B3. (a)

3. Q. pawn 1 sq. Q. b. pawn 1 sq.

4. Q. bishop to *adv.* K_K4. K. r. pawn 1 sq.

5. Bishop takes knight. Queen takes bishop.

6. Q. knight to B3. Q. kn. pawn 2 sq.

7. K. bishop to Q_K3. Q. r. pawn 2 sq.

8. Q. r. pawn 1 sq. K. bishop to Q_B4.

9. K. knight to B3. Q. pawn 1 sq.

10. Queen to 2. Q. bishop to K3.

11. K. bishop exchanges. Pawn takes bp.

12. Castles with K. rook. K. kn. pawn 2 sq.

13. K. r. pawn 1 sq. Knight to Q2.

14. K. knight to R2. K. r. pawn another sq.

15. K. kn. pawn 1 sq. King to 2.

16. King to kn. 2. Q. pawn another sq.

17. K. b. pawn 1 sq. Knight to K_B.

18. Q. knight to K2. Knight to K_K3.

(a) PHILIDOR ventures a move, which, according to the observation closing his *Second Regular Party*, must be in some degree disadvantageous. His third move deviates from that example; so that he cannot be circumvented by routine.

- | | |
|---------------------------------|--|
| 19. Q. b. pawn 1 sq. | Q. rook to K _K . |
| 20. Q. pawn another sq. | Bishop to Q _K 3. |
| 21. Q. pawn takes p. | Queen reprises. |
| 22. Q. knight to Q4. | King to Q2. |
| 23. Q. rook to K. | K. r. pawn attacks p. |
| 24. Queen to K _B 2. | Bishop to Q _B 2. |
| 25. Q. knight to K2. | K. r. pawn takes p. |
| 26. Queen reprises. | Queen takes queen. |
| 27. Q. knight reprises. | Knight to <i>adv.</i> K _B 4, <i>chg.</i> |
| 28. King to R. | K. rook takes p. |
| 29. K. rook to K _K . | K. rook takes K. kn. <i>chg.</i> |
| 30. King takes rook. | Rook <i>gives check.</i> |
| 31. Knight interposes. | Rook takes knight, <i>chg.</i> |
| 32. King to kn. 3. | Knight to <i>adv.</i> K _R 3, <i>discg.</i>
<i>check from bp.</i> |
| 33. King to kn. 4. (b) | Rook <i>gives check-mate.</i> |

(b) The reader will perceive, that if the king go to the second square of the file, the mate may be averted, though the disparity will be decisive.

In some of these exhibitions of play, which *lose with the transient advantage of the move*, the cause of defeat is far from palpable.

It would be invidious to distinguish the strokes of excellence from the traits of secondary skill; and yet it seemed due to the reader, to mark the *first* questionable step which occurs in the opening of

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a game. Playing any of these parties with an endeavour to find the place at which the move, or other advantage, was recovered or forfeited, will conduce to insight and improvement.

The EDITOR cannot express greater admiration than he feels, at the talents which supported the masterly professor in a successful combat with distinguished players, under combined difficulties and privations voluntarily encountered. The chance of confusion in the picture in his mind, furnished some dependence to his opponents ; but it was scarcely to be expected, that a player, so completely exercised, should be drawn into a novel situation, or an untried combination ; or, if such could be offered to him, that his progress would be embarrassed.

APPENDIX

BY THE

EDITOR;

CONTAINING

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COMPARATIVE TABLE OF TERMS USED AT THE GAME OF CHESS,
IN FOUR PRINCIPAL ASIATIC, AND FOUR PRINCIPAL EUROPEAN LANGUAGES.

ENGLISH.	FRENCH.	ITALIAN.	GERMAN.	SANSKRIT, or ancient HINDOO.	PERSIAN, or present Hindoo.	CHINESE.	BURMHA.
Chess,	<i>Echecs,</i>	<i>Scacchi,</i>	<i>Scachspiel,</i>	<i>Chaturanga;</i> <i>Chaturaji;</i> (a)	<i>Shatrang;</i> <i>Ska- tranj;</i>	<i>Choke Cho- hongki;</i> (b)	<i>Chiit-tharein.</i> (c)
King,	<i>Roi,</i>	<i>Roi,</i>	<i>Koenig,</i>	<i>Raja,</i>	<i>Shah Pâdakâh,</i>		
Queen, (e)	<i>Dame,</i>	<i>Regina,Dama Koenigin,</i>		<i>Mantri:</i> prime- minister.	<i>Vizir:</i> general; <i>Ferz,</i> <i>Ferzi;</i>	<i>Cheekoy;</i> ge- neralissimo, (d)	<i>Meng.</i>
Bishop, (f)	<i>Fou,</i>	<i>Affere,</i>	<i>Springer,</i>	<i>Hasti; Pil;</i> ele- phant.	<i>Minister;</i> <i>Fil, pil;</i> <i>Hast;</i>	<i>Sou;</i> counsel- or; (f)	
Knight,	<i>Cavaliere,</i>	<i>Cavalle,</i>	<i>Ritter,</i>	<i>Asva;</i> horse.	<i>Asp,</i> a horse. <i>Ghora,</i> cavalry.	<i>Mat;</i> horses;	<i>Mhee;</i> cavalry.
Castle,Rook,(h) Tear roi,		<i>Rocco,</i>	<i>Elephant,</i> <i>Rocca,</i>	<i>Ratha,</i> a car; <i>Ratha, Rau'k;</i> war <i>Tche,</i> chariot;		<i>Rutha.</i>	
(i).....							
Pawn,	<i>Pion,</i>	<i>Pedina,</i> <i>donna,</i>	<i>P. Baar,</i>	<i>Padmi, Pandica;</i> foot soldier.	<i>Padak,</i>	<i>Biak;</i> <i>Paon.</i>	<i>Paoe;</i> artillery, or rocket- men.
Check,	<i>Echec au roi;</i>	<i>Scacco al Re;</i>		<i>Schach,</i>		<i>Shek, kish, knight</i>	<i>Kwei.</i>
Checkmate,	<i>Echec et mat;</i>	<i>Scacco matto;</i>		<i>Schach mat;</i>		<i>Mat, schach-mat,</i> (k)	<i>Shoembe.</i>
Mat,							

NOTES TO THE TABLE.

(a) *Chaturanga* means literally the “four members of an army,” which are defined, in the *Amera cosha*, a classical Sanscrit vocabulary, to be “Elephants, horses, chariots, and foot soldiers.” *Chaturji* implies the “Four kings;” for, according to the design of the rudimental inventor, preserved, among *Ordinances* on the subject of amusements, in the oldest law-books of the Brahmans, that set of pieces which with us constitutes one army, is divided into two; and a Green and Red army contend, as allies, against a Yellow and a Black. In the *Burmha* game, the first dawn of perfection appears; while the Sanscrit descriptions of force are retained, the two armies on the same side are consolidated into one, which is commanded by a general under the eye of the king.

(b) Literally, the “Play of the Science of War.”

(c) In the Burmha language, “*Chit-tharein*” is applied, in common, to a “Commander-in-Chief,” or to “Warfare.”

(d) Literally, the “Scientific in War.” The piece called by us the King, is distinguished by a corresponding term in every nomenclature, except the Chinese.

(e) The Hon. Daines Barrington exposes the absurdity of this appellative; and derives it from the Persian *Ferz*. Sir William Jones adds, “Hence the French *Vierge*.” The obliquity by which it has travelled over Europe in masquerade, has been ascribed to French gallantry. *Vierge*, previously in the language, answered to *virgo*; the French having consorted the *Virgin*, as the second derivative would be generally understood, with the King, by a natural transition made her a QUEEN.

(f) Literally, “Bearded old man,” or “Man of great experience in war.”

(g) This piece was, in England, denominated the “Elephant,” at the beginning of the seventeenth century, in harmony with the Italian and the four Asiatic terms: and Sir William Jones derives the French *Fol*, or *Fox*, which is altogether discordant in its ordinary acceptation of “Fool,” from the Persian *Fil*, or *Fee*, an elephant.

(h) In some parts of India, an *Elephant* is substituted for the *Roca* or *Rukh*, or piece answering to the English *Rook*; and, then, a *Camel*, which may be supposed to carry archers, fills the place of the *Elephant*, or piece answering to the English *Bishop*.

(i) The pawn is carried below the proper line, to make room for an extra class intervening in the Chinese game, with which there is nothing correspondent in any other.

(k) Implying, “The King is conquered, or driven to the last distress.”

AN ESSAY

*Towards attaining a fixed Principle on a contested
Elementary Point;*

WITH A DEFENCE OF THE CUSTOM IN ENGLAND ON
OTHER POINTS.

BY suggesting elementary regulations, by improvements on the best plans of their predecessors, PHILIDOR and LOLLI have laid a foundation for investing the theory of the game with stability and excellence. Still on a few points the practice in the principal schools of Europe is not uniform. Only one contested point divides the English school; which, it is hoped, the concurrent deliberation of reasoning players may adjust.

As the object of the game is to convey into the mind facility at resource by exercise, it merits all the improvement, as a system, that experience and reflection can bestow. But the thinking cultivator of Chess will guard it from all radical changes; because the history of its progress, through successive ages, and in various countries, allows no hope of producing all at once, by any effort of mind, a combination of study with amusement, to be pursued as a game, that shall rival it in utility and interest.

As a prelude to an adjustment of principles, the English Nomenclature of Chess, which, notwithstanding it contains but a few terms, abounded, till lately, in obscurity and error, deserves attention. The Editor's pamphlet of 1799, had no precedent for classing the things to which the learner has first to attend, under three distinct heads.—The *Elementary Institutes*, or First Principles, fix the powers and modes of action of the pieces. The *General Maxims*, or Directions for Playing, teach, by way of theory, the art of moving and combining

them skilfully. The *Laws*, or Interventive Regulations, obviate or decide disputes, between players, respecting punctilioes in placing the board and pieces, and limit the penalties for irregularities.—To the impediment of the student, these had been mixed together, in previous treatises, under the general names of *Rules*. The order in which they have been mentioned, seems to be that in which they should be considered.

When the English Chess Club, whose Regulations* have been transmitted by PHILIDOR, framed that code for themselves, points had been agitated which belonged alike to the *Institutes* and the *Laws*. Hence they could not observe that division which would be proper in a Treatise. Thus Sections IX. X. XI. and XVI. are purely Institutes touching the FOUNDATIONS OF THE GAME. Sections I. and XII. have a mixed relation to those, and to Laws for preventing the inadvertencies of players from stopping the business of the board. The other sections, amounting to thirteen, are properly Laws regulating the PLAYERS. All these remedies for casual informalities, are perfectly equitable.

The six *Elementary Institutes*, interwoven with the *Laws*, embrace some DISPUTED POINTS; and as their authority, on these points, must depend on general consent, their permanence as a system will be fortified by removing the last relic of absurdity.

The five elementary principles comprised in Sections I. X. XI. XII. and XVI. lay a necessary basis for order, or symmetrize with other first principles, or, by enlarging the field for speculation, promote the design of the game. The single point remaining for revision is open to unanswerable objections, as an anomalous deformity; and it may be inferred from a passage in a subsequent tract of PHILIDOR's, quoted below, that it was not the prevailing practice in England, nor had been long imported.

* *Introduction to Chess*, p. 47.

SUPERNUMERARY QUEENS, THREE ROOKS, &c.—THE PROPOSED INSTITUTE ADMITS BUT ONE QUEEN, AND NO THIRD MINOR PIECE.

Section IX. enacts, that a pawn may become a queen, when *ALL the pieces remain on the board*. Consequently a player may have two, or a greater plurality of queens. "How," inquires the player recently entered on the study of the game, "is each additional queen to be represented and distinguished?"— "By placing two pawns on one square, and pushing them about in company;"—a solecism in theory, a barbarism in practice. Against it, PHILIDOR, in a transition from some strange licenses tolerated in the German school of Chess, thus inveighs:—"While this field of criticism lies open, I cannot "pass by my own countrymen, who have committed as great "a fault as the Germans. They are the less to be excused, "there being many good players among them, nay some of "the best in Europe. I presume they have been led away "(*like myself formerly*) by a bad custom established, in all "probability, by the person who first brought Chess into "France; I am inclined to believe it must have been some "player at Draughts, who, knowing little more than the moves "of the pieces, imagined one might make as many queens at "Chess as [kings] at Draughts.† What a fine sight it is to "see, upon the Chess-board, two pawns on the same square "to distinguish a second queen; and if by chance a third "should be made, (as I have often seen it at Paris), then it is "still a finer sight, while the bottom of one pawn is almost "sufficient to cover a square. Is not, therefore, this method "most ridiculous, especially as it is practised in no [other] "country where the game of Chess is known?‡ However,

* *Chess Analyzed*, by A. D. Philidor. Wingrave's edit. 1791, (one volume.) *Preface*, p. vi.

† The French word corresponding to the English "king" at Draughts is *Dame*.

‡ I doubt whether this assertion be correct in its full extent. In

" if my countrymen will go on in this erroneous way, I would
 " advise them, to prevent all disputes about their multiplicity
 " of queens, to make to each set of Chess-men three or four
 " queens, as many rooks, knights, &c."

Under the edge of this poignant ridicule, in the face of this battery of argument, the invulnerable advocates on the other side, rally and press the supporters of the only alternative hitherto in use with one weak point, which will presently be stated.

It will illustrate the close of Philidor's remonstrance, if we notice how far the latitude for deforming encroachment has been stretched. The LAWS given in Professor Sarratt's Treatise adopt, in the fulness of license, the custom above alluded to. " Sect. 22. When a player has pushed a pawn to *queen*, " he is at liberty to make a *second queen*, a *third rook*, or any " *other piece* which he may deem more useful for attack or " defence."

The Professor is incorrect in affirming, that the rule admitting supernumerary queens, &c. has been observed from time immemorial—unless he mean no more, than that no one can remember when it was introduced. If we go up to the Hindoo, Chinese, Burmha, and Persian Games, we shall find alternatives differing from each other—two of them strangely dissimilar to the rival methods in Europe—but nothing to countenance the inconsistency of several commanders-in-chief. For the most ancient institutes we must travel to Hindoostan or to China. Hindoostan is admitted by a majority of enlighten-

GRECO's *Treatise*, there are two examples of two queens in the same set. But neither that, nor the practice in Calabria at this day, if it should remain as it was in GRECO's time, ought to weigh, in a case which general consent may remedy without disturbing one standard model left in any treatise. An Italian writer of higher authority than GRECO, has adverted to his multiplication of queens, and decided against it as an irregularity. See the quotation at the end of this article.

ed inquirers to have been the cradle of Chess ; to name two, by Sir William Jones, and by Captain Hiram Cox, in the Paper from which the following extracts are taken. The Hon. Daines Barrington, whose dissertation is cited on another subject, countenances the claim set up by the Chinese to the invention of Chess.

In the *ancient Hindoo* game,—“The *padati*, *peon*, or pawn, has not an optional rank, when advanced to the last line of the adversary’s checks, merely assuming the rank of the piece whose place he possesses, excepting the boat ; which promotion is called *shat-pada* or six strides :—But this privilege was not allowable, in the opinion of Gotoma, a native commentator, when a player had three pawns on the chess board.”*

In the *Chinese* game, the *pings* or pawns continue in *status quo*, after reaching their adversary’s head quarters ; nor have the advantage of obtaining an advanced rank, as in the English Game.†

The Hindoostanic is an abstruse rule, practically inconvenient rather than unjust ; the Chinese is without a parallel, for blindness of design and sterility of invention. It may prove that the rationale, and not the antiquity, of an institute on this point, should be the ground of its establishment among European players.

In the *BURMHA* game,—of the *yeins*, or foot soldiers, those only on the right hand are susceptible of promotion to the rank of *chekoy*, or general, IN THE EVENT OF HIS BEING TAKEN.‡

In the *PERSIAN* game,—when a *piada*, or footman, arrives at the last line of checks in the adversary’s section, they say it is *ferzeen*, or DISTINGUISHED ; and in case the *vizier* or *ferz* HAS BEEN LOST, it assumes its rank, and is DISTINGUISHED by a pawn of the ADVERSARY placed on the same

* *Asiatic Researches*, vol. vii. pp. 486, 490. London, edit. 1807.

† *Ibid.* pp. 489, 491.

‡ *Ibid.* p. 492.

square with it.* The *modern Hindoo* game is the same as the Persian; not the copy, but the original.†

The rule, with which it is the object of this Essay to solicit the revival of a steady and general concurrence,—for the consideration of proficients, may be thus expressed: it is the same in effect as that given in the Introductory Treatise.

Of making a Queen, &c.

"A pawn on the promotion line is transformed into the piece, or "one of the pieces, which his player has lost. When pieces of "different classes have been lost, the party to be benefited by the "pawn's new power, is at liberty to fill the highest vacancy, or a "lower."

Under this limitation, ingenuity is kept on the alert: because, on the eve of pushing a pawn to the utmost rank, if the queen, or if a rook have not been exchanged, it will be the object of the party to manœuvre for a capital exchange; and of the antagonist, to elude it. It is observable, that Philidor always compels an exchange of queens before he advances the pawn to its last stage. But if supernumerary queens be admitted on the board, the player, whose pawns are at the gate of promotion, may drive in, and "whistle for want of thought."

The partisans of second and third queens, in opposition to a graduated rule of promotion, come from the last verge of possibility, with the following case: "Many examples may be given where a skilful player will push a pawn to queen before any exchange has taken place: in that case, what will the pawn be called, and of what use will it be to the player? Will any PERSON WHO KNOWS SOMETHING OF THE GAME, venture to say, that the pawn, when it has once reached the adversary's line, must remain there a *non-descript* till an exchange take place?"‡

* *Asiatic Researches*, vol. vii. pp. 494, 502. London edit. 1807.

† *Ibid.* p. 485. ‡ *Treatise*, by J. H. SARRATT, vol. i. p. 8.

This is the weak point in our system, which requires a remedy.*

The objector quits his only hold, to expatiate farther : “ Again, suppose a player should have exchanged only his “ *White Bishop*,” [bishop running on white diagonals,] “ and “ the pawn should reach a *black square*, what is it to be ? ” †

What is it to be ? *A bishop on a black field*; for the different colours on which the bishops run, is the accidental effect of chequering the board combined with the even number of squares between their original stations ; and if the novelty of having two bishops able to support each other should occur, no essential principle of the game will be violated.‡

The other extreme case, however, presents a real difficulty : and the partisans of second queens—third rooks, bishops, and knights, in preference to queens—cannot well be driven from this objection, unless a fresh provision be devised for this case.

Before deciding on a new arrangement, it may assist us in a choice of difficulties, to consider two branches of remedy, quite opposite in their nature. The one is, the addition of a new piece to each set, as a supernumerary, that may possibly be wanted once in some half dozen years,—but which may always hover at the side of the board *in terrorem*. Imagine this extra piece to go at one spring, whither a knight could

* Entertaining individually an opinion that this defective point is a proper subject for a new arrangement, I do not adduce here a quotation from a PERSON WHO KNOWS SOMETHING OF THE GAME, as an answer to the question put so triumphantly : such an application of a great name might seem to have the overwhelming aim of the *argumentum ad hominem*. I therefore reserve LOLLI's rule for this case, that it may stand on its own merits as a legislative proposition.

† *Treatise* by J. H. SARRATT, vol. i. p. 8.

‡ In the BURMHA game, the *chein*, answering to our bishop, has occasionally liberty to move like the rook, so as it be—not to take a piece, but merely to change its range of diagonals. The *cheins* are calculated for the defence of each other. ASIATIC RESEARCHES, edit. London, 1807, vol. vii. pp. 492, 493.

go at two moves, and to be called the *Hydra*. This great power is proposed, to make it the interest of the party whose ranks are penetrated, to precipitate any exchange but that of the queen, when the extreme case is about to occur, and thus prevent the introduction on the board of a monster far more tremendous than the rook.

On the other hand, it may be a question, whether all the penalty ought to fall on the player through whose ranks the pawn has penetrated? LOLLI thought that it ought not: the following article is gathered from his celebrated work; the first part, from a chapter which has the head of Laws [p. 8.]; and the whole may be traced by pursuing his references.

LOLLI'S RULE

FOR A PAWN AT THE LAST HOUSE.

" The pawn arrived at the last house, is invested with the rank of " some piece, which has been lost, at the player's option, as his adven-
 " tage may be most promoted. Thus, when it were more availing trans-
 " formed into a knight than a queen, we do NOT ADMIT the necessity
 " assumed by SALVIO, in the Sixth Party of his Third Book, that
 " whatever pawn reaches the house of an enemy's piece must be de-
 " nominated a queen. On the contrary, while the first queen remains
 " in the field, we hold in opposition to some few writers, that if were
 " incongruous to introduce another. This irregularity occurs in chap.
 " 10. and 11. of the first book of the CALABRESE. Here it may be
 " demanded: What is to govern him, who has conducted a pawn to the
 " eighth square, before he has lost any piece? We answer, that he
 " must keep it there, with its quality suspended, until that move
 " which shall devolve to him immediately after the loss of a piece:
 " —With this explanation, that if he lose a bishop running white, it
 " cannot be represented by a pawn, which terminates its career on a
 " black square; nor vice versa; in order to exclude the absurdity of
 " two bishops on the same suit of diagonals; for in such case the rank
 " of the pawn must continue suspended till another piece be lost."

It is consistent in LOLLI, in his care to preserve the symmetry of the set, to propose this exclusion, though it seems hypercritical, and an unnecessary conversion of a case which

may often occur, into one of difficulty; this case ought to be considered independently. But how can the advocate for *three* bishops object to having *two* on the same colour?

LOLLI may be considered to speak the sense of the ANONYMOUS MODENESE, as well as of himself, as their concurrence on elementary points is registered in the Work cited. These are strong authorities, in harmony with PHILIDOR, against *supernumerary queens*; and as far as their provisions against the two extreme cases stated above, differ from the propositions of the Editor of PHILIDOR, they come recommended by total exemption from innovation: but is the suspenditure of the pawn, on the last rank, equitable toward the player interested?

Waving the badinage about the *Hydra*, to make way for a serious proposition, I think it fair that the player, who pushes a pawn to the end of the file before he has exchanged a piece, should lose a part of the benefit for his defective contrivance: but it is not fair that the pawn which cannot proceed as a pawn, should be subject to capture while it is divested of power, and cannot move from under attack. The following is therefore proposed as an amendment to LOLLI's Rule, giving the pawn the title of a *Cadet*, with a provisional office.

PROPOSED INSTITUTE,

WHEN A PAWN ENDS ITS COURSE WHILE THE PIECES OF THAT SET ARE ENTIRE.

The adversary having neither captured a piece, nor being able to win the pawn when it steps into the last house, the pawn shall be termed a *Cadet*, and shall have the liberty to MOVE anywhere along that rank which we call the promotion line, with the power to TAKE, or CHECK, as a rook on the eight squares. When his player has lost a piece, he may raise the *Cadet* to the vacancy, but is not compelled to do so, as he may keep the *Cadet* with his limited office until the vacancy which he desires him to fill occur.

It will be observed that the character of the *ne plus ultra* pawn, while his higher appointment is suspended, will be nei-

ther ambiguous nor perplexing, so as to require any distinguishing mark; he cannot be mistaken for a common pawn, and will be known by his station in the promotion line, to be a *Cadet*.

For maintaining the other elementary points which the **Laws of Chess** in the *Introduction* recognise and ratify, consistent grounds have been adverted to in our way to the above article; but it may conduce to uniformity of practice on each point, to lay open the foundations of the custom prevailing in England.

WHITE ANGLE ON THE RIGHT.

The principle enforced in Sect. I. is as ancient as the game of *Pebbles* in Greece. No direction for placing the pieces can be given without a permanent position of the board as a basis: nor is this rule likely to be disturbed by the shadow of an argument for inverting it.

The invention of the game of *Pebbles* is attributed to Palamedes: in the obscure allusions of ancient authors only three unconnected features can be traced of its perished frame. It corresponded with Chess but in this one.

TAKING A PAWN IN PASSING.

The last clause of Sect. X. reduced to clearer terms, thus controls the pawn's move, in one case:

An unmoved pawn has no absolute right to pass by an adverse pawn on an adjoining file, which having come forward is distant a *knight's move*: but if it advance two squares, may be taken by the lateral pawn, as if it had moved but one square.

This clause is not in force in Italy, where an unmoved pawn is allowed to pass through the range of a hostile pawn. Philidor censures the players of Germany for indulging the same license; and in Spain the restriction is but partially observed.

The writer's earlier opinion was against any interference with the established motion of the pawn: on resurveying the effect of the controlling clause, he is a convert to its propriety. To a sketch of his former sentiments, he subjoins such observations in answer as have occurred to him.

Objection.—The rule is anomalous. Induction appears to have founded it on an easy mistake. Expose the basis, and the rule falls. The phrase "two moves," or "two steps," was, in books and in practice, currently applied to the first transit of the pawn, when pushed to its extent. Hence a habit was contracted of considering a pawn exercising this power, to make two moves of one square each, "not one continuous move of two squares." If the former view be right, the rule is just; for the pawn then may be intercepted at the first stage, and cannot break from capture, to finish its journey. But if the latter be the correct idea; if the unmoved pawn have the power of advancing two squares by one effort; it is irregular to give the adversary an option to traverse and annul its extended step, whenever a pawn could have taken it, had it moved but one square: it is parallel to prohibiting to the bishop, the rook, or the queen, the full exercise of their greater powers, whenever there is a square in their line of passage, at which they could not rest without exposure to capture. Ought any piece that is allowed to stand en prise to be precluded from passing such a square? By analogy, it seems therefore just, that this interference with the properties of the pawn should be revoked. Perhaps a view something like this, has influenced the players of Italy, Spain, and Germany.

Answer.—If the question solely depended on the construction of the latitude in the first move of the pawn, compared

with the unrestricted manner in which pieces pass the range of other pieces, the objection could not well be repelled. But if it can be shewn that the effect of the extended move, in a given case, counteracts the design of the game, by yielding to pawns which have stood inert advantages over pawns which have forced a passage over more than half the board, the power of advancing two squares ought to be controlled. Every pawn, except a rook's, is originally liable to exchange with two other pawns. Now, a pawn advanced to the fifth square of a file has surmounted this liability by the manœuvres of his player, or is still exposed to it; if the adverse pawns on the adjoining files stand at home,—and if they are to retain, in this case, the absolute power of moving either one or two squares,—each may either offer an exchange, or pass refusing to come into contact with the hostile pawn. In this case, the liability to exchange is not reciprocal; and the unfair advantage is the reward of achieving nothing. This forms a sufficient ground for the qualification or exception. But the case is broader, when the master of the passed pawn, to open the way to queen, has, by skilful play, removed from the file, or from the board, the antagonist pawn which had blocked the direct line. The counter-pawns which have lain in wait in their quarters close on the right and left, if not controlled in the first move, can either grapple with the advanced line of the enemy's infantry, compelling them to contest, at the point of the spear, the hard-earned advantage of standing on an open file at a shortened distance from distinction; or can pass, as by a truce, through the range of their action, into a position equal or superior as it respects the openness of the remaining passage. Here is a monopoly of option as before, an exclusive benefit somewhat greater; which, by devolving to loiterers in the race of arms and honour, tends to extinguish enterprise.

To rescind the rule interposing in this case, and restoring a due reciprocity, would undermine some of the maxims on which Philidor plays his pawns, and would subvert many

standard models left in the *Analysis* and other works; for many an instance occurs, of such a critical relation between the pawns, that the game will be won or lost, as the control of the unmoved pawn shall be maintained or abandoned. This remedy for an anomalous defect prevails, and is likely to be permanent in England and France, where its fairness and utility are discerned in practice, though, in theory, they may not have been placed in a full light.

POSITION OF THE KING, CASTLED TO THE RIGHT
OR LEFT.

Objection to the effect of Sect. XI. when the king castles on the queen's side. By confining the king to move precisely the same distance from his original square, whether he castles with his rook or the queen's rook, his relation to the covering pawns is not on each side uniform; he is not shielded equally as when castled on his own section, and one pawn is left unprotected.

Answer.—The design of the game, as a *gymnasium* of the mind, is promoted by this want of uniformity: were it indifferent on which side the king secured a retreat, an entire class of manœuvres to preserve the more useful privilege would become unnecessary;—and where slight circumstances of disadvantage interfere, the necessity of nicely balancing adverse bearings on the two positions would not exercise the player.

Observations symptomatic of proposing an Innovation from Italy.—“ The rule under notice prescribes the only method allowed in Great Britain, France, and Holland; but in Italy, “ and other parts of the Continent, a player may castle in *four* “ different ways. 1. The king at the knight's, and the rook “ at the bishop's square. 2. The king at the knight's square, “ and the rook at the king's square. 3. The king at the rook's “ square, and the rook at the bishop's square. 4. The king

" at the rook's, and the rook at the king's square. These different methods of castling render the game remarkably interesting. If the third method of castling were allowed in playing *Cunningham's Gambit*, the attack would perhaps be irresistible."*—"Salvio, when he had the move, commonly castled in a manner which is not allowed in this kingdom; that is to say, he moved his king to his rook's square, and the rook to its king's square. There can be no doubt of the superiority of this method of castling over ours."†

Counter Observations.—The license to castle in four different ways could scarcely fail to introduce the freedom of disorder among other points now ruled here by uniformity of practice. The unpleasant effect experienced through unsettled customs in the two cases branching from the first point discussed, should make us tenacious of a principle on which, till the players in England were thus sounded, there has been no disagreement. With regard to *Cunningham's Gambit*, a VARIATION derived from the SECOND ANONYMOUS MODE-NESE,‡ shows that it is not irresistible, even with the advantage of the Italian manner of castling. Whencesoever derived, our present mode, equally common to England, France, and Holland, is planned with philosophic intention; while on the right and left, it prescribes a different position to excite interest; each position is locally fixed, to present a definite object for contrivance in attack, without which the assailant cannot begin on principle, nor proceed with the security of science. Arbitrary alternatives, if resources for defence, tend to produce unsteady experiments in the manner of approach, and to destroy the slender foundations laid for system. On the other hand, if arbitrary alternatives can be made subservient to attack, they are likely to give the first player an uncounterpoised advantage; and no form of opening the game ought to be irresistible by equal play.

* *Treatise by J. H. Sarratt, Laws of Chess; vol. i. p. 5.*

† *Ibid. Preface, p. xiv.* ; *Supplement to Analysis*, above, p. 400.

**LIMITATIONS AGAINST CASTLING IN CHECK, OR CROSSING
THE RANGE OF AN ADVERSE PIECE.**

On an analogy drawn from the use of fortresses in war, an objection may be framed to these limitations in Sect. XII.—but the game of Chess is like the game of Chess, and like nothing else. These restrictions accord sufficiently with fundamental principles, and increase the occasions for foresight and vigilance.

STALE-MATE, THE REVERSE OF CHECK-MATE.

Sect. XVI. declares, that in England, he whose king is stale-mate, wins the game; but in France, and several other countries, the stale-mate is a drawn game. Reasons for preferring the Institute of the English school, may be seen in *Introduction to Chess*, p. 13; and p. 51, note.

**RESEARCHES
INTO THE ORIGIN OF THE GAME.**

THE accounts of the origin of Chess, which have been currently received between the date of the oldest Chess books published in Europe, and the very recent Researches referred to in the margin of this article, contain many erroneous statements, owing to the inquirers having set out in a wrong direction. In the mixture of old legends with gratuitous inferences from Classic writers, adopted by CARRERA, and repeated down to the time of PHILIDOR, the wreath of honour awarded to the inventor of Chess, is suspended between PALAMEDES, and SERSES, counsellor to AMMOLIN, king of Babylon.

ERA OF THE SANSKRIT GAME.

The ancient HINDOO game of Chess, an ingenious but imperfect work of invention, is stated in the *Purans*, ancient authorities among the *Brahmins*, to have originated about the end of what is termed, in their chronology, the second age of the world. The wife of RAVAN,* king of *Lanca*, (i. e. Ceylon)

* The high degree of polish which prevailed in the court of Ravan

devised, to amuse him with an image of war, while his metropolis was closely besieged by RAMA. I incline to think, observes Sir William Jones, in his Chronology of the Hindoos,* that the latter is the same with RAMA, the son of CUSK, who might have established the first regular government in this part of Asia. The date assignable to his reign, under this hypothesis, falls about 2029 years before the Christian era.

The CHINESE MS. accounts affirm that Chess was invented by Hemseng, a Chinese mandarin, eminent in their history as a general : but Captain Cox † remarks, that they invalidate the claim, by fixing the date of its origin only 174 years before the Christian era ; independent of which, the agency of rocket-boys or artillery-men on the board, is an evidence against it. But he concludes, that Hensing first introduced it into China, with modifications suited to the genius and manners of the people.

The Captain considers the BURMHA game, even as a derivation, to have preceded the Chinese, and to be a very advanced improvement on the ancient HINDOO. The Burmhas are HINDOOS of the Pati tribe ; and draw all their science and literature from the common source. ‡

The PERSIAN, which coincides with the modern HINDOO game, exhibits further deviations from the original ; one of which, to draw up the pieces and pawns in compact ranks, is the dictate of judgment. Other alterations, not adopted in the European game, appear to be the offspring of caprice. || All the Asiatic tables are sub-divided into sixty-four squares, but not chequered.

at this early period, is well worthy notice. In a copy, which I possess, of an ancient Hindoo painting, his capital appears to be regularly fortified in the antique style, with projecting round towers and battlements, and he defended it with singular ability : hence he and his people were called magicians and giants. Ravan appears to have been the Archimedes of *Lanca*.—Capt. HIRAM COX.

* Works, vol. i. p. 264.

: Ibid. p. 496.

† Asiatic Researches, vol. vii: p. 486.

|| Ibid. p. 497.

NOTICES

OF A GREEK AND ROMAN GAME,

Which had been mistaken for Chess.

The Hon. Daines Barrington has taken great pains to disprove the claim which some of the moderns have set up for the Greeks to the invention of this game; nevertheless, its antiquity is uncontestedly as great, traced in another line, as if that claim were well founded.

The principal citation from which it has been inferred that Chess was known to the Greeks, is a line in the first book of the *Odyssey*, representing Penelope's suitors to amuse themselves before the gates of Ulysses' palace, by playing at some game [*πέττεια*] with pebbles [*πεσσοίς*]: but what the game was, we are not informed by Homer. Athenæus, in his first book, gives us from Cteson, a native of Ithaca, a particular account of the method of playing the game *Petteia* by Penelope's suitors, which differs materially from Chess, as the pieces were in number 108, instead of 32. Moreover, the principal piece, named **PENELOPE**, was placed in the vacant space between the two sets; whilst EACH PLAYER endeavoured to strike Penelope twice. The invention has been commonly attributed to Palamedes pending the siege of Troy; for which the chief authority is a line from Sophocles. But from this nothing more can be inferred, than that he invented some game which was played with pebbles.*

The Hon. critic then examines such Latin authorities as had been chiefly relied on. The game called *πέττεια* in Greek, was by the Romans named *Calculi*, or *Latrunculi*. Ovid. [Am. l. iii. 357—366.] describes it rather particularly, yet not distinctly enough to enable the most intelligent reader

* *Archæologia, Lond.* 9th vol. p. 19.

thoroughly to comprehend how it was played: negatively, however, a person acquainted with the moves at Chess could not read it attentively, and consider it to be Chess. The first line:

Unus cum gemino discolor hoste perit:

which makes it *necessary*, for “two pieces to be employed in taking one,” is not applicable to Chess.*

By the fifth line,

Reticuloque pilæ lœves funduntur aperto,†

it should seem, that all the pieces were uniform, and that they were thrown as dice from a box.‡

According to the seventh and eighth lines, the squares or divisions were but 12; at least, so I understand *scriptula*:

Est genus in totidem, tenui ratione, reductum

Scriptula quo menses lubricus annus habet.||

And lastly, by the ninth line,

Parva tabella capit ternos utrinque lapillos,

the number of pieces or pebbles were only 6.§

* The substance of this article is condensed from Mr. Barrington's Paper; and when the first person is employed, it is his language. The writer of the Appendix is entirely responsible for the notes.

† Literally. “The smooth balls are scattered from the open script of network.”

‡ The mixture of hazard—were it not for other features repugnant to every known variety of Chess—would not exclude the game *Latrunculi* from being considered as one. The early Hindoo game *Chaturaji* is played by four persons with long dice to determine what class of piece shall move: when a cinque is thrown, the king, or pawn, must move: a quatre, the elephant; a trois, the horse; a deux, the boat. “This,” observes Sir Wm. Jones, “excludes it from the rank which has been assigned to Chess among the sciences.” The *Burmese* raised it to the first place, by rejecting chance.

|| That a board containing but twelve squares could afford any interest is inconceivable; the meaning may lie under a different construction: “There is a class restrained, by a fine rule, to twelve points of the table.”

§ The description would be less perplexed, if we might under-

The next authority is contained in a poem sometimes ascribed to Lucan, but not known to be written by any Ancient. This passage conveys a general picture of a contest, in which force and stratagem, combined attacks and feigned retreats, are alternately employed. The preceding citations, from undoubted classics, contain nothing so analogous to Chess, as a war of positions. Yet not one specific feature of identity is marked, as in Vida's poem every principal feature is drawn. It seems impossible, that a person going into many particularities of description, if he intended Chess, should neither speak of a distinction between the pieces, and their modes of moving, nor notice the principal object—to invest the adverse king, so as to deprive him of retreat. The last line makes the *decision* of the game to depend on the comparative number of pieces taken. Could the poet be describing Chess? The want of its leading characters, and the little that is specified, alike tend to negative the supposition.

DATE OF THE INTRODUCTION OF CHESS INTO EUROPE.

The Hon. Daines Barrington supposes Chess to have been introduced into Europe in the twelfth century, when Anna Comnena flourished; at which time it was rather commonly played at Constantinople.* It seems to have been known, first, to the Italians, through the accidents of vicinity to Constantinople, and an early trade with the Eastern parts of the Mediterranean. From Boccace, who lived, in the 14th century, we find that it had then become a usual amusement at Flo-

stand—either that the *gems* or *pebbles* were not the only pieces employed; or that, instead of *three* only on a side, they stood in ranks or columns *three by three*.

* The princess Anna Comnena, in the *Life* of her father, Alexius Comnenus emperor of Constantinople, informs us that the *Arabians* introduced Chess into Greece. She says, that her father was accustomed to rise early in the morning; and in order to expel those cares

rence. Spain and France might derive it from Italy.* The Hon. inquirer considers it most probable, that Chess was introduced into England in that part of the 13th Century which followed the return of Edward I. from the Holy Land, where he had remained so long, attended by so many English subjects. Twenty-six English families have emblazoned CHESS-BOARDS and CHESS-ROOKS on their arms.†

The learned Author of the Paper in the *Archæologia*, discredits some authorities which would appear to warrant the assumption of an earlier date, than he has assigned, for the introduction of Chess into Europe, and especially into France and England.

Tradition has preserved an account that the Emperor CHARLEMAGNE was a chess-player. A set of chess pieces, of great antiquity, elaborately carved, are kept in the treasury of St. Denis, and shewn as those with which he played. Charlemagne was born A. D. 742; and lived to the year 814.

The historian CARTE gives a circumstantial narrative of a chess match between HENRY I. of England, before his accession to the throne, and LOUIS LE GROS, son to Philip of France, which took place at Philip's court in 1087. Our antiquary is so sceptical as to regard it as a defect in the evidence, that CARTE has omitted to state the term in the Norman Chronicle to which he refers, which he has translated Chess; surmising, that as the game of Draughts is very ancient, the original term may not be correctly represented.

Among the anecdotes, collected of Chess, another, which obtains a current place is: "John of Salisbury relates, that "in a battle between the French and English in 1117, an "English knight seized the bridle of LOUIS LE GROS, and "crying, to his comrades, 'The king is taken,' that prince which made his nights uneasy, he had some of his relations with him with whom he played at Chess. The emperor Alexius died A.D. 1118.

* It came into Spain with the Moors. ,

† *Archæologia*, Lond. 9th vol. p. 25.

“ struck him to the ground with his sword, saying, ‘ Do you not know that at Chess the king is never taken?’ ” In John of Salisbury’s book *De Nugis Curialium*, vouched as the authority for this, Mr. Barrington was not able to find it.

The learned Hyde supposes, that Chess was introduced into England at the Norman conquest because the Court of Exchequer was then instituted. Mr. Barrington finds a different opinion on the want of any mention of it in English writers before the time of Edward I.

The MS. of Robert of Gloucester’s *Chronicle*, in the Herald’s College, has this line :

As they pleide at Chesse, stryf they gonne arere.

This merely proves that it had been introduced some indefinite time before the date of *that MS.*, which was finished in the 26th year of Henry VI., A. D. 1448, but, of itself, were evidence no farther; because the word “ Chesse” is not read in the more ancient MSS. of Robert of Gloucester’s *Chronicle*. In another part of the *Chronicle*, the early copies agree in having the word “ Chekere;”

Some wyp lance, some wyp suerd, wyp oute vylene;
Wyp pleyyng at tables, oþer atte chekere.

The age of the Author, according to indications in the history, coincides with portions of the reigns of Henry III. and Edward I., from A. D. 1265 to 1278.

EULER'S SOLUTION

*Of a Problem relative to the Knight at Chess.**

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

I. The Knight being placed on any chosen square of the chess-board, it is required to move it over the remaining 63 squares in as many successive moves.

There are many ways of doing this ; and if no other conditions be annexed, experiment without calculation may find several of them, alike undistinguished by ingenuity.

II. It is required that the difference of the numbers which are placed in any two opposite squares, (*so related that a strait line drawn through their centres will divide the board into two equal parts*), shall always be equal to 32.

III. It is required that the first half of the numbers, i. e. the series from 1 to 32, shall be contained in a rectangular section of the chess-board, formed by a line parallel to its

* *Quarterly Journal of Science and the Arts*, edited at the Royal Institution of Great Britain. No. V. Art. 5.

sides, passing through the centre, and dividing it into two equal parts.

The re-entering series set down in the diagram is the result of a calculation made by the celebrated mathematician EULER, proceeding by nine successive steps, every one of which he illustrated by a figure. It performs all the above conditions ; and the more this trophy of successful ingenuity is examined, the more it will excite admiration.

The Author of the Introduction subjoins an original Solution of the same Problem of Euler, equally complying with the conditions of it.

SOLUTION OF EULER'S PROBLEM,

BY F. P. H.

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

TWO ORIGINAL PROBLEMS AND SOLUTIONS,

BY F. P. H.

The Conditions annexed to the following, vary in three respects from those of Euler's, namely :

Conditions to No. I.

I. The difference between the numbers falling on any two squares, through whose centre a line drawn would cut the board in half, to be 16, instead of 32. This increases the difficulty.

II. The first sixteen figures to be in one half of the board; the second sixteen in the opposite; the third sixteen to be in the same half as the first; the fourth sixteen in the opposite.

III. If the board were divided into quarters, *i. e.* viewing each of these sections of *sixteen squares* separately,—the difference between any two squares through whose centres a line drawn would cut THAT QUARTER in half, to be 2.

SOLUTION.

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

Conditions to No II.

- i. The difference between the numbers falling on any two squares through whose centre a line drawn would cut the board in half, to be 8, instead of 16, as in No. I. or 32, as in Euler's problem.
- ii. The first four figures to be in one quarter of the board; the second four, in the opposite quarter of the same half; the third and fourth series of 4, in the lateral and diagonal quarters of the opposite half; the fifth, sixth, and each successive series of 4, to alternate to the quarters of opposite sections.
- III. As in No. I.

SOLUTION.

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

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