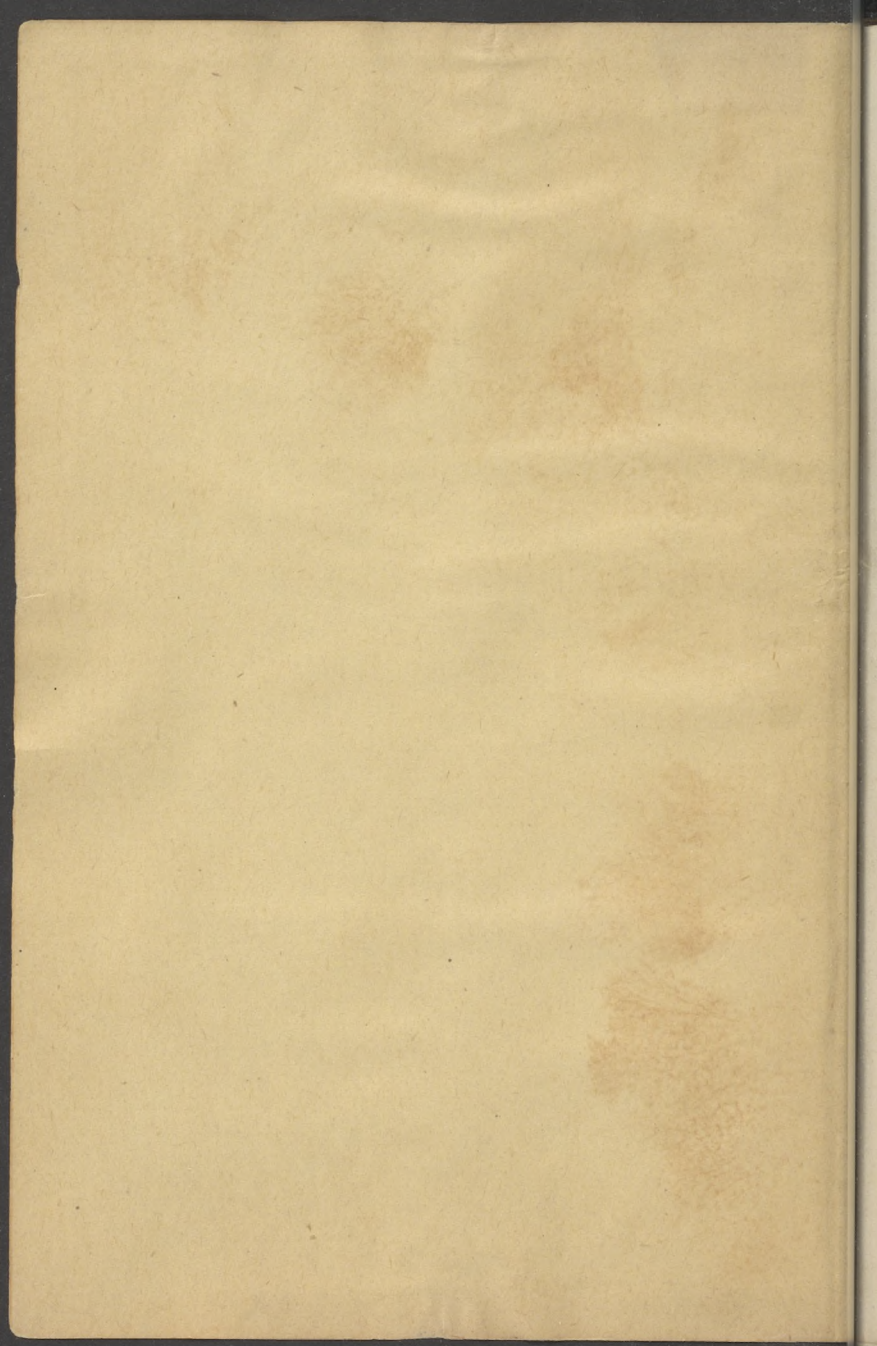
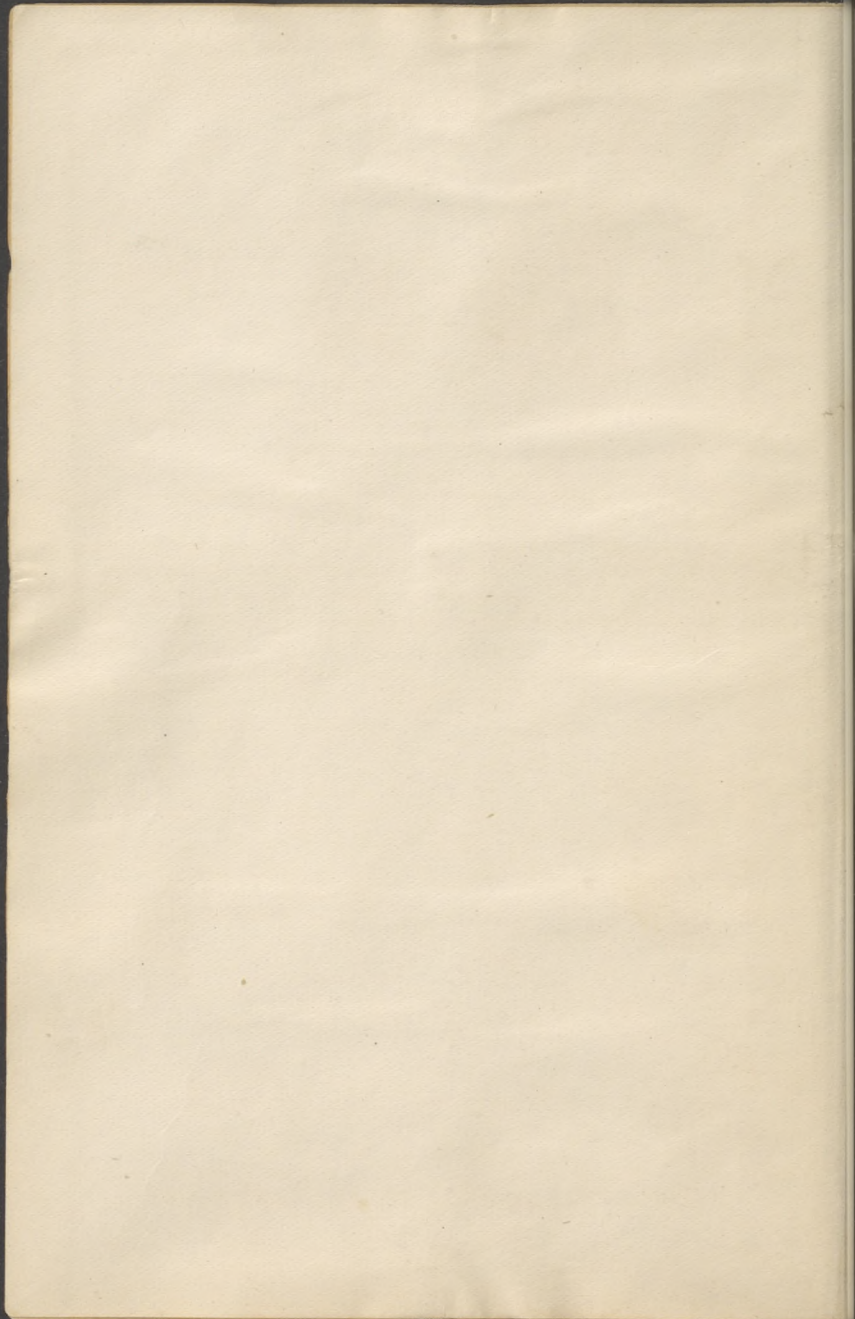


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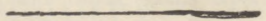
MANUAL OF CHESS.

CONTAINING

A DESCRIPTION OF THE BOARD AND THE PIECES, CHESS
NOTATION, TECHNICAL TERMS WITH DIAGRAMS ILLUSTRATING THEM,
RELATIVE VALUE OF THE PIECES, LAWS OF THE GAME, GENERAL OBSERVA-
TIONS ON THE PIECES, PRELIMINARY GAMES FOR BEGINNERS, FIFTY OPENINGS OF
GAMES, GIVING ALL THE LATEST DISCOVERIES OF MODERN MASTERS, WITH BEST GAMES AND
COPIOUS NOTES. TWENTY ENDINGS OF GAMES, SHOWING EASIEST WAYS OF
EFFECTING CHECKMATE. THIRTY-SIX INGENUOUS DIAGRAM PROBLEMS AND
SIXTEEN CURIOUS CHESS STRATAGEMS. TO WHICH IS ADDED A TREATISE
ON THE GAMES OF BACKGAMMON, RUSSIAN BACKGAMMON,
AND DOMINOES.

By N. MARACHE,

CHESS EDITOR OF "WILKES' SPIRIT OF THE TIMES."



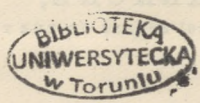
NEW YORK:
DICK & FITZGERALD, PUBLISHERS.

MARACHT'S
MANUAL OF CHESS

Entered according to Act of Congress, in the year 1866,

By DICK & FITZGERALD,

In the Clerk's Office of the District Court of the United States for the Southern
District of New York.



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ELECTROTYPERS AND STEREOTYPERS.

15 Vandewater street N. Y.

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DICK & FITZGERALD, PUBLISHERS.

PREFACE.

THE GAME OF CHESS is so progressive and expansive in its nature, so develops itself under the power and stimulus of the intellectual application of which it is the subject, that no apology is needed for proposing to the amateurs of its subtle mazes a new work or a new compilation marking the stages which the game has achieved in its progress. Whenever such a work, the offspring of real skill, guided by the hand of cultivated taste, imbued with the enthusiasm of zeal tempered by judgment, is brought out, such efforts to advance the theory and spread and improve the practice of our glorious recreation never falls unresponded to by heart and purse.

On these grounds the author and compiler of the present treatise on Chess, a game peerless in the world of amusement, submits his work as well to experts as to amateurs. Of his skill it is not becoming here to speak; his enthusiasm is a matter of many years record, and the fruit of long experience both as editor and author of Chess publications. This experience, sifted and ripened by reflection, has gradually grown into the present work. Of its necessity, the constant call for such a work, from those studious in the game, has been for years at once the suggestion and proof, as well as the argument for its cordial reception.

We believe the style of treatment to be eminently that demanded by the Chess student of the present day. The necessary elemen-

tary lessons are plainly given, without much verbiage ; followed by a rich fund of practical matter, each opening being sifted down to the very pith and marrow of absolute excellence, both in Attack and Defense, unobscured by too many doubtful annotations or perplexing and, too often, misleading variations. The "leaded" text will, we trust, render the work especially readable. Of the many games by the acknowledged paladins of Caïssa's tourney lists which have been so contested as to possess the convincing force of closet analysis, with a vitality of interest such analysis can never be endowed, we have thought it judicious to give a goodly array. And it is our especial boast that in the "Irregular Openings" we have wholly substituted this method of illustration for the hackneyed analyses of the books, repeated everywhere *ad nauseam*.

But whether closet analysis or actual encounter, we have ever studied to present that absolute excellence which may be relied on as a true guide to the neophyte seeking to penetrate the arcana of Caïssa's glorious temple—arcana, the very charms of exploring which outweigh the delights of actually possessing the mastery of any other human pastime.

Trusting that the work may prove to have realized in some measure our endeavors at excellence of matter, we, too, launch our bark hopefully upon the limitless ocean of CHESS literature, invoking the favoring gales of popular approval and popular patronage.

N. M.

NEW YORK CITY, Oct. 1, 1866.

C H E S S .

OF the origin of Chess nothing really is known. The paternity of Homer is claimed by many cities, and like it, various nations contend for the honor of having invented Chess. The Chaldeans, the Arabians, the Saracens, the Persians, the Greeks, the Italians, the Chinese, the Japanese, and various tribes of Orientals, have asserted their right to be considered the authors of this noble game; but, in fact, its origin is lost in the mists of antiquity. It is impossible to give the palm to any one of these people above all others, for probably each improved a little upon it, till it has arrived at its present state of perfection. Homer tells us that it was played at the siege of Troy, Palamedes having invented it to divert the Grecian chiefs during the tediously long years they sat down before the walls of the famous city and demanded the restitution of that historical Cyprian, the beautiful Helen. Herodotus, "the father of history," also attributes its invention to the Greeks; but Bochartus supposes it to be of Oriental extraction, and to have come to us from Persia, through Arabia. This is generally admitted to be the most probable conjecture, as most of the terms employed in the game are either translations or corruptions of Arabic or Persic words. Thus, we are told the word *check* is derived from the Persian word *schach*, or *shiek*, the King, and *mat*, dead; hence, *checkmate*, the King is dead.

But India claims the paternity of the game, Chess having been played in Hindostan, China, and Japan from time immemorial. Sir William Jones, the great Oriental scholar, tells us that it was invented, nearly four thousand years ago, by a certain Queen of Ceylon; and Mr Irwin has the following account of its origin, as given in an ancient Chinese manuscript:—"Three hundred and seventy years after the time of Confucius, Hung Cochee, King of the Kiangnan, sent an expedition into the Shensi country, under the command of a mandarin called Hensing, in order to conquer it. After an unsuccessful campaign, the soldiers were put into winter quarters, where, finding the weather much colder than they had been accustomed to, and be-

ing, besides, deprived of their wives and families, the army became impatient of their situation, and clamorous to return home. Hensing upon this, revolved in his own mind the bad consequences of complying with their wishes: the necessity of soothing his troops and reconciling them to their position, appeared urgent, with a view to his operations in the ensuing year. He was a man of genius as well as a good soldier; and, having meditated for some time on the subject, he invented the game of Chess, as well for an amusement to his men in their vacant hours as to inflame their military ardor—the game being founded wholly on the principles of war. The stratagem succeeded entirely to his wishes. The soldiery were delighted with the diversion, and forgot, in their daily contests for victory, the inconvenience and hardship of their situation.”

This, it will be seen, is but a variation of the Greek story. A similar legend exists among the Japanese, the Icelanders, and the Italians. But to what nation or person soever the origin of the game belongs, it is certain that its inventor must have possessed no common order of mind, for it is as popular now, in the days of commerce and the electric telegraph, as it was two thousand years ago.

From its very nature Chess has always been a favorite game with warriors and students. We are told that Tamerlane, the great conqueror, was a devoted lover of the game, and that he was playing it at the very moment that Bajazet was brought into his camp a prisoner. Charles the First is said to have been so deeply engaged in a game of Chess that he did not desist from it, even when news was brought him of the final intention of the Scots to sell him to the English. King John was playing at Chess when the deputies from Rouen came to inform him that the city was besieged by Philip Augustus; but so absorbed was he that he finished the game before he gave them audience. Numerous anecdotes of this kind are current among Chess players. Two or three others will suffice. In the chronicle of the Moorish kings of Granada, it is related that, in 1396, Mehemed Babba seized on the crown then worn by his elder brother; but in all his enterprises he was unsuccessful, and was finally poisoned, like Nessus, by a medicated shirt. During the wars with Castille, he dispatched an officer to the fort of Salobrena, with orders to put his brother Juzaf to death, in order to secure the succession to his own son. On arriving at the fort, the messenger of death found the prince Juzaf engaged in a game of Chess with a priest. The officer announced his dread mission, but the prince begged hard to be allowed to finish the

game. At first the alcade was inexorable, but, becoming interested in the progress of the game, gave the prince two hours' respite. These two hours were eventful. The game went on, but during its progress a messenger arrived with the news of Mehemed's death, and Juzaf was instantly proclaimed king in his stead. A similar anecdote is related by Dr. Robertson in his History of Charles the Fifth. John Frederic, Elector of Saxony, having been taken prisoner by Charles, was condemned to death. The royal decree was intimated to him while playing Chess with his fellow-prisoner, Ernest of Brunswick. After a brief pause, and a few reflections on the injustice of his sentence, the Elector turned to his antagonist, and exclaimed, "At least, let us finish our game before I die." He played with his usual skill and ingenuity; and having beaten Ernest, expressed his satisfaction at the victory, and signified his readiness to accompany his jailer to the place of execution. But, during the time occupied in the game, a mandate had arrived, commuting his punishment into five years' imprisonment.

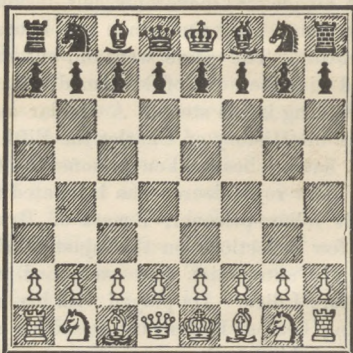
But enough of history and anecdote. Much more might be said of both, but it is time that we proceed to the actual practice of the game.*

THE BOARD AND THE PIECES.

The game of Chess—as practised in this country, and by the principal nations of the world—is played by two persons, on a board containing sixty-four squares, alternately colored black and white, or red and white. Each player has eight pieces and eight pawns, one set usually white, and the other black or red. The *pieces* on each side are—King, Queen, two Rooks, two Bishops, two Knights, with eight soldiers, called Pawns, one belonging to each piece. On commencing the game, the board should be set with a white square at the right-hand corner. The lines of squares running upwards are termed *files*, those from left to right are called *ranks* or *lines*, while those running obliquely are known as *diagonals*. As to the disposition on the board, perhaps a single diagram will be more instructive than any number of words. In the following diagram, therefore, we have the

* The editor of this work acknowledges that he has made liberal extracts from Mr. Staunton's Hand-Book of Chess, and also from an admirable treatise on Chess, by the accomplished English gentleman who writes under the *nom de plume* of Captain Crawley.

CHESS-BEARD, WITH THE PIECES PLACED IN THEIR PROPER ORDER.



MOVEMENT OF THE PIECES AND PAWNS, AND MODE OF CAPTURING
AN ADVERSE MAN.

A knowledge of the moves peculiar to these several men is so difficult to describe in writing, and so comparatively easy to acquire over the chess-board, from any competent person, that the learner is strongly recommended to avail himself of the latter means when practicable: for the use, however, of those who have no chess-playing acquaintance at command, the subjoined description will, it is hoped, suffice.

The "Pieces," by which title the eight superior officers are technically designated, in contradistinction to the "Pawns," all take in the same direction in which they move. This act consists in removing the adverse Piece or Pawn from the board, and placing the captor on the square the former occupied. To make this clear, we will begin with the King, and show his mode of moving and of capturing an adverse man.



THE KING.



The King can move one square only at a time (except in "Castling," which will be explained hereafter), but he can make this move in any direction, forwards, backwards, laterally, or diagonally. He can take any one of the adversary's men which stands on an adjoining square to that he occupies, provided such man is left unprotected, and he has the peculiar privilege of being himself exempt from capture. He is not permitted, however, to move into check, that is,

on to any square which is guarded by a Piece or Pawn of the enemy, nor can he, under any circumstance, be played to an adjacent square to that on which the rival King is stationed. Like most of the other Pieces, his power is greatest in the middle of the board, where, without obstruction, he has the choice of eight different squares. At the sides, he may play to any one of five, but when in the angles of the board, three squares only are at his command.

Supposing diagram No. 2 to show the position of the men towards the conclusion of a game, and it being either party's turn to play, he could take the adverse Pawn from the board, and place his King on the square it occupied; and, by doing so, the King would not depart from the order of his march, which, as we have before said, permits him to move *one step* in every direction. In each of these instances we have placed the Pawn in *front* of the King, but he would be equally entitled to take it were it standing on any other part of the eight squares immediately surrounding him, *always provided it was not sustained or guarded by some other Piece or Pawn.*



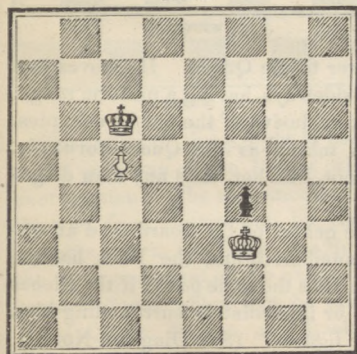
THE QUEEN.



The Queen is by much the most powerful of the forces. She has the advantage of moving as a Rook, in straight lines, forwards, backwards, and sideways, to the extent of the board in all directions, and as a Bishop, diagonally, with the same range. To comprehend her scope of action, place her alone in the centre of the board; it will then be

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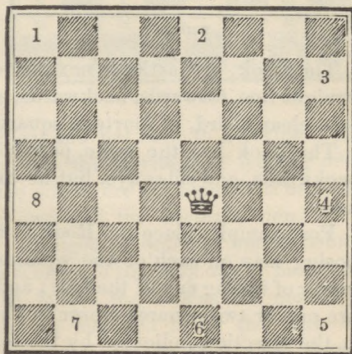


J*

WHITE.

No. 3.

BLACK.



WHITE.

seen that she has the command of no less than twenty-seven squares, besides the one she stands on. (See Diagram No. 3.)

Thus placed in the middle of the board, the range of the Queen is immense. She has here the option of taking any one of eight men at the extremity of the board, on the squares respectively numbered 1, 2, 3, 4, 5, 6, 7, and 8, should her line of march be unobstructed; and if these men were nearer, on any of the intermediate squares, she would be equally enabled to take any one of them at her choice. Like all the other Pieces and Pawns, she effects the capture by removing the man from the board, and stationing herself on the vacated square.

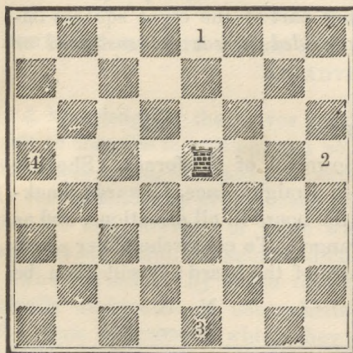


THE ROOK.



No. 4.

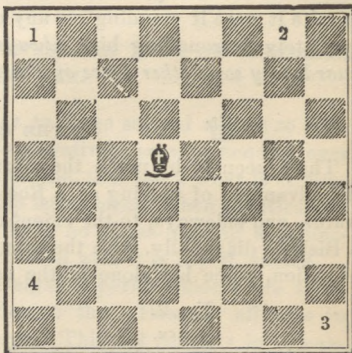
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WHITE.

The Rook, or Castle, is next in power to the Queen. He moves in a straight line, forwards, backwards, or sideways, having a uniform range, on a clear board, of fourteen squares, exclusive of the one he occupies.

The Rook has the same power in taking as the Queen forwards, backwards, and sideways, but he cannot, like her, take any man diagonally.

For example, place the Rook in the centre of the board, and an opposing man on each of the squares numbered, and the Rook has the power of taking any of the four; and he has the same power if the Pieces are one or two squares closer to him, or immediately surrounding him, in the direction indicated by the four figures. (See Diagram No. 4.)



THE BISHOP.



The Bishop moves diagonally forwards or backwards, to the extent of the board. It follows, therefore, that he travels throughout the game only on squares of the same color as the one on which he stands when the game begins, and that each player has a Bishop running on white squares, and one on black squares. When placed on a centre square of a clear board, he will be found to have a range of thirteen squares.

The Bishop takes, as he moves, diagonally, either forwards or backwards, his range extending, on unobstructed squares, to the extent of the diagonal line on which he travels. (See Diagram No. 5.)



THE KNIGHT.

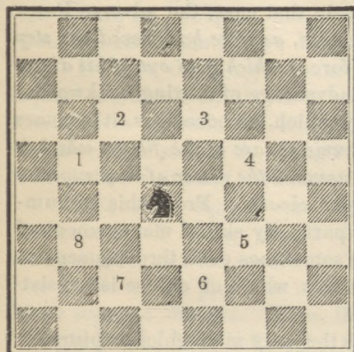


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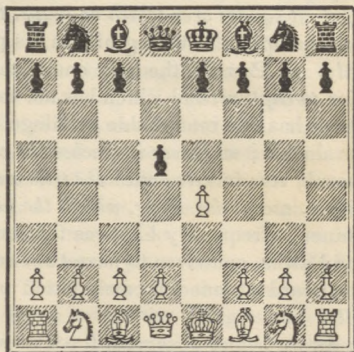
No. 7.

BLACK.

BLACK.



WHITE.



WHITE.

The action of the Knight is peculiar, and not easy to describe. He is the only one of the Pieces which has the privilege of leaping over another man. The movements of the others are all dependent on their freedom from obstruction by their own and the enemy's men. For example, when the forces are duly arranged in order of battle before the commencement of the game, the Knight is the only one of the eight capital Pieces which can be played before the Pawns are moved—King, Queen, Bishop, and Rook are all hemmed in by the rank of Pawns, which they cannot overleap; but the Knight, having the liberty

of springing over the heads of other men, can be brought into the field at once. His move is one square *in a straight line*, and one *in an oblique direction*.

His power and method of taking an opponent's man will be seen from Diagram No. 6, p. 11.

In this situation, in the centre of the board, he would have the power of taking any one of the men stationed on the squares numbered, by removing the man and placing himself on the vacant square.



THE PAWN.



The Pawn moves only one square at a time, and that *straight forward*, except in the act of capturing, when it takes one step diagonally to the right or left file on to the square occupied by the man taken, and continues on that file until it captures another man. It may however, for its *first* move advance *two* steps, *provided no hostile Pawn commands the first square over which he leaps*, for, in that case, the adverse Pawn has the option of taking him in his passage, *as if he had moved one step only*. A Pawn is the only one of the forces *which goes out of his direction to capture*, and which has not the advantage of moving backwards; but it has one remarkable privilege, by which, on occasions, it becomes invaluable; *whenever it reaches the extreme square of the file on which it travels, it is invested with the title and assumes the power of any superior Piece, except the King, which the player chooses*. From this circumstance it frequently happens that one party, by skilful management of his Pawns, contrives to have two, and sometimes even three Queens on the board at once, a combination of force which of course is irresistible.

As we before observed, the Pawn is the only man which captures in a direction different from his line of march. Suppose, at the opening of the game, White begins by playing King's Pawn to King's fourth square (see Chess Notation, p. 14), Black may reply in the same manner with King's Pawn to King's fourth square, and neither Pawn can do more than remain an obstruction to the onward march of the other, but if Black answer instead with King's Bishop's Pawn to Bishop's fourth, or as in Diagram No. 7, with Queen's Pawn to Queen's fourth, then White, if he choose, may take the adverse Pawn from the board and place his own in its stead.

CHESS NOTATION.

Within the present century a system of Chess notation has been generally adopted, which renders the playing of games by correspondence not only possible, but perfectly easy. The plan now employed by all players in describing the moves of a game is very simple. First, we suppose the board to be divided into two parts. Each half of the board is then subdivided, and each square takes its name from the piece that commands it at the commencement of the game. Thus, the square on which either King is placed at starting is called the King's square; the one immediately in front, the King's second square; the next, on the same file, the King's third square, and so on. The Bishop standing next to the King is known as the King's Bishop, and the square he occupies, the King's Bishop's square; the squares in front are called the King's Bishop's second, third, fourth, fifth squares, &c. Next to the King's Bishop stands the King's Knight, and the square on which he stands is called the King's Knight's square; and the squares in front, the King's Knight's second, third, &c., squares. In the corner stands the King's Rook, and the squares before him are called after his name. On the other side of the King stands the Queen, on the Queen's square—the Queen's Bishop, Queen's Knight, and Queen's Rook being placed on their respective squares as on the King's side, and the squares in front of each piece being called after the names of the pieces as before. The Pawns take their names from their superior officers. Thus, the Pawn before the King is called the King's Pawn; that before the Queen, the Queen's Pawn; that before the King and Queen's Bishop, the King's or Queen's Bishop's pawn; and so, also, of the Knights and Rooks. Perhaps it would be an improvement, especially when the player intends to win by a particular Knight or Pawn, if the Knights and Pawns were stamped with letters, showing to what piece they originally belonged.

By an examination of the following diagram, this system of Chess notation will be seen at a glance. The white pieces are moving upward.

BLACK.

Q.R.sq.	Q.Kt.s.	Q.B.sq.	Q.sq.	K.sq.	K.B.sq.	K.Kt.s.	K.R.sq.
Q.R.8.	Q.Kt.8.	Q.B.8.	Q.8.	K.8.	K.B.8.	K.Kt.8.	K.R.8.
Q.R.7.	Q.Kt.7.	Q.B.7.	Q.7.	K.7.	K.B.7.	K.Kt.7.	K.R.7.
Q.R.6.	Q.Kt.6.	Q.B.6.	Q.6.	K.6.	K.B.6.	K.Kt.6.	K.R.6.
Q.R.5.	Q.Kt.5.	Q.B.5.	Q.5.	K.5.	K.B.5.	K.Kt.5.	K.R.5.
Q.R.4.	Q.Kt.4.	Q.B.4.	Q.4.	K.4.	K.B.4.	K.Kt.4.	K.R.4.
Q.R.3.	Q.Kt.3.	Q.B.3.	Q.3.	K.3.	K.B.3.	K.Kt.3.	K.R.3.
Q.R.2.	Q.Kt.2.	Q.B.2.	Q.2.	K.2.	K.B.2.	K.Kt.2.	K.R.2.
Q.R.sq.	Q.Kt.s.	Q.B.sq.	Q.sq.	K.sq.	K.B.sq.	K.Kt.s.	K.R.sq.

WHITE.

It is necessary that the amateur should make himself fully acquainted with this very simple system, as it is used in all the games and problems we shall hereafter introduce.

Mr. Morphy, and other fine players of our acquaintance, have obtained considerable celebrity by being able to play without seeing the board; in fact, some of them are able to play two or three games simultaneously. Mr. Morphy, indeed, plays *eight* games at one time, blindfold! Of course these feats are mere efforts of memory, and have nothing to do with the game except as curiosities. But their accomplishment would be utterly impossible without a thorough knowledge of this, or some other equally good, system of Chess notation. Various other plans have been suggested, but they are all inferior to this.

The following abbreviations are necessary in Chess notation, and will be used throughout the balance of this treatise :

K.....	for King.	P.....	for Pawn.
Q.....	" Queen.	Sq.....	" Square.
R.....	" Rook.	Adv.....	" Adversary.
B.....	" Bishop.	Ch.....	" Check or Checking.
Kt.....	" Knight.	Dis. Ch.....	" Discovering Check.

TECHNICAL TERMS IN USE AMONG CHESS-PLAYERS.

Castling.—Although, as a general rule, the move of the King is restricted to one square at a time, he has the privilege under certain conditions, once in the game, of moving in conjunction with either of the Rooks two squares. This peculiar movement is called *Castling*, and is performed in the following manner:—If a player wishes to castle on his King's side of the board, he moves the King to K. Kt's sq., and then places the K's Rook on K. B's square. If he castle on the Queen's side, he plays his King to Q. B's sq., and Q's Rook to Q's sq. The object of this compound move is to place the royal Piece in safety, and at the same time bring the Rook from the corner square into better play.

The conditions under which a player is permitted to castle are:—1st. The King must not be in check. 2d. The King must not have moved. 3d. The Rook must not have moved. 4th. The King must not pass over or on to any square attacked by an enemy's man. And 5th. There must be no Piece, either of his own or the adversary's, between the King and the Rook.

In exemplification of the importance of castling, to escape from an attack, and to retort one on the adversary, see Diagram No. 8 (p. 19).

Check and Checkmate.—The King is said to be in *check* when he is attacked by any Piece or Pawn, for it being a fundamental law of Chess that the King can never be taken, whenever any direct attack upon him is made, he must be warned of his danger by the cry of *check*, and the player is then compelled either to remove his King *out of check*, or parry the check by interposing a man between the King and the attacking Piece, or capture the checking man.

When he can do none of these three things, he is *Checkmated*, and the game won by the other side. (See Diagram No. 9.) When the King is directly attacked by the Piece played, it is a *simple check*; when the Piece moved does not itself give check, but unmasks another which does, it is called a *discovered check*. (See Diagram No. 10.) The third species of check is named the *double check*, where the King is attacked both by the Piece moved and the one discovered. The fourth description is called *perpetual check*, a case which arises when a player has two or more squares on which he can give check, and his opponent can only parry one check by affording an opportunity for another. If the first player then persists in the repetition of these

particular checks, the game must be abandoned as drawn. (See Diagram No 10.)

Doubled Pawn.—When two Pawns of the same color are on the same file, the front one is called a *doubled pawn*.

Drawn Game.—When neither party can give checkmate, the game is drawn. This may arise from several causes, as:—1st. *Perpetual check*. 2d. Where there is not sufficient force to effect a mate, as a King and a Knight only, or a King and two Knights, &c., &c. 3d. Where one party has force sufficient, but is ignorant of the proper mode of applying it, and thus fails to checkmate his helpless adversary within the fifty moves prescribed by the 22d law. 4th. Where both parties persist in repeating the same move from fear of each other. 5th. Where both parties are left with the same force at the end, as a Queen against a Queen, a Rook against a Rook, and the like, when, except in particular cases, the game should be resigned as a drawn battle. And 6th. When one of the Kings is *stalemated*.

En Prise.—When a Piece or Pawn is in a situation to be taken by the enemy, it is said to be *en prise*. To put a Piece *en prise*, is to play it so that it may be captured.

The Exchange.—When a player gains a Rook for a Bishop or a Knight, it is termed *winning the exchange*.

False Move.—Any illegal move, such as castling when the King has been moved or is in check, moving a Rook diagonally, or a Bishop like a Knight, is called a false or an “impossible” move.

Fool's Mate.—This is the simplest of all checkmates, being accomplished in two moves in the following manner:—

WHITE.
1. K. Kt. P. to K. Kt's 4th.
2. K. B. P. to K. B's 4th.

BLACK.
1. K. P. to K's 4th.
2. Q. to K. R's 5th, checkmate.

It cannot possibly be given by the first player.

Forced Move.—When a player has only one legal move at command, it is said to be a *forced move*.

Gambit.—This word is derived from an Italian phrase in wrestling, and signifies a movement by which the adversary is tripped up. In Chess, this is attempted by the first player putting a Pawn *en prise* of the enemy early in the game, by which he is enabled more rapidly and effectually to develop his superior Pieces. There are several gambits, but the most important, and one which includes many others, is the King's gambit, commenced as follows :

WHITE.

1. K. P. to K's 4th.
2. K. B. P. to B's 4th.

BLACK.

1. K. P. to K's 4th.
2. P. takes K. B. P.

The Pawn offered by the first player here at his second move is called the Gambit Pawn, and when taken by the adversary the opening becomes a gambit.

The varieties of the gambits are often designated by the names of the players, who invented or first brought them into vogue—as the *Muzio* gambit, the *Salvio* gambit, the *Allgaier* gambit, the *Lopez* gambit; while others obtain their names from the opening moves of the first player, as the King's Bishop's gambit, which begins thus:

WHITE.

1. K. P. to K's 4th.
2. K. B. P. to B's 4th.
3. K. B. to Q. B's 4th.

BLACK.

1. K. P. to K's 4th.
2. P. takes P.

and is so called because the K's Bishop is played out at the 3d move instead of the K's Knight.

There is also the Queen's gambit, of which the opening moves are—

WHITE.

1. Q. P. to Q's 4th.
2. Q. B. P. to B's 4th.

BLACK.

1. Q. P. to Q's 4th.
2. P. takes P.

The gambits are the most brilliant and animated of all the openings, full of hair-breadth 'scapes and perilous vicissitudes, but affording an infinitude of beautiful and daring combinations.

"*Giuoco Piano*," a solid and instructive modification of the King's Knight's game, is of all others the most generally practised by the leading players. The opening moves are:—

WHITE.

1. P. to K's 4th.
2. K. Kt. to B's 3d.
3. K. B. to Q. B's 4th.

BLACK.

1. P. to K's 4th.
2. Q. Kt. to B's 3d.
3. K. B. to Q. B's 4th.

To Interpose.—When the King is checked, or any valuable Piece in danger from the attack of an enemy, you are said to *interpose* a man when you play it between the attacked and attacking Piece.

Isolated Pawn.—A Pawn which stands alone, without the support and protection of other Pawns, is termed an *isolated* Pawn.

Jadoubé.—A French expression, signifying "I arrange," or "I replace," which is used by a player when he touches a man merely to adjust its position on the board, without intending to play it. (See the 7th law.)



Minor Pieces.—The Bishop and Knight, in contradistinction to the Queen and Rook, are called *Minor Pieces*.

The Opposition.—A player is said to have the opposition when he can place his King directly in front of the adverse King, with only one square between them. This is often an important advantage in ending games.

Party.—From the French *partie*. Frequently used by modern writers instead of the word "game."

Passed Pawn.—A Pawn is said to be a *passed* one when the adversary has no Pawn to obstruct its march on the same file, or on either of the next files to the right or left.

Pion Coiffé, or Marked Pawn.—This is a description of odds but rarely given, and only when there is a vast disparity between the skill of the players. It consists in one party placing a *cap* or ring on one of his Pawns, and undertaking to checkmate his opponent with that particular Pawn. He is not allowed to *Queen* the Pawn, and if he loses it, or happens to checkmate his opponent with any other man, he forfeits the game. The Pawn usually *capped* is the King's Knight's, because it can be more readily and effectually surrounded by protecting Pieces.

To Queen a Pawn or to Advance a Pawn to Queen.—When a player has contrived to advance a Pawn to the eighth or last square of the file, it assumes the rank and power of a Queen or of any other Piece he chooses, and he is then said to have *queened* his Pawn. (See the 21st law.)

Scholar's Mate.—A checkmate occasionally given at the opening of a game by a practised player to one but little tutored in the science. The following are the moves:—

WHITE.	BLACK.
1. P. to K's 4th.	1. P. to K's 4th.
2. K. B. to Q. B's 4th.	2. K. B. to Q. B's 4th.
3. Q. to K. R's 5th.	3. Q. P one.
4. Q. takes K. B. P., giving checkmate.	

Smothered Mate.—A checkmate which is sometimes given by the Knight when the adverse King is hemmed in, or *smothered*, by his own forces. (See Diagram No. 11.)

Stalemate.—When one party has his King so circumstanced that, not being at the moment in check, he cannot play him without going into check, and at the same time has no other Piece or Pawn to move instead, he is said to be *stalemated*, and the game is considered drawn. (See Diagram No. 12.)

Taking a Pawn en Passant or in Passing.—It has been shown before,

in speaking of the action of the Pawn, that he is limited in his march to one square forward at a time, when not capturing, and one square forward diagonally, either to the right or left, when he takes an adversary, but that he has the privilege, on being first played in the game, to advance two squares, unless in so doing he pass a square which is attacked by a hostile Pawn; in which case the opponent may, at his option, permit him to make the two steps forward, and there remain, or may capture him in his passage in the same way as if he had moved but one step.

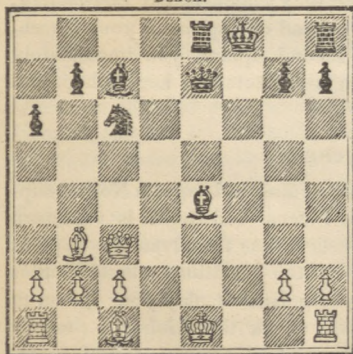
ILLUSTRATIONS OF TECHNICAL TERMS.

THE OPERATION OF "CASTLING;" AND "DISCOVERED CHECK."

In Diagram No. 8, the white King is threatened with what is called "a discovered check," that is, his opponent, by removing the Bishop, would discover check from the Queen, a proceeding in the present instance, which would speedily involve the loss of the game to White. Not being at the moment in check, however, and having moved neither King nor Rook, and there being no *intervening* Piece between the King and his own Rook, White is enabled to castle, giving check to the adverse King at the same time, and win the game easily, for Black has no square to which he can move his King, without going into check, and is consequently obliged to interpose his Q. at K. B's second, or K. B's third square, in either case being checkmated in two more moves, as you will soon be able to see.

No. 8.

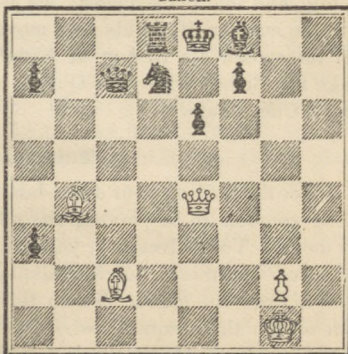
BLACK.



WHITE.

No. 9.

BLACK.



WHITE.

CHECKMATE. (See Diagram 9.)

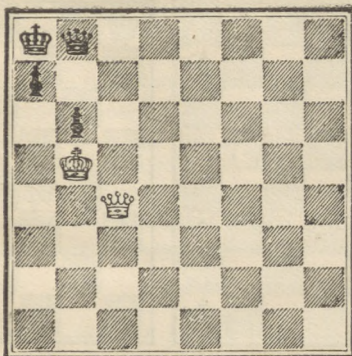
The foregoing position shows the appearance of the forces on each side towards the end of a game, and will assist to explain the application of two or three of the technical terms described in the present section, as well as to exhibit the King in a situation of checkmate. You already understand that the moves at chess are played by each party alternately; in this case it is White's turn to play, and he will checkmate his antagonist in two moves. Place the chess-men on your board exactly in the order they stand in Diagram No. 9; having done this, suppose yourself to be playing the White men, and take the Black King's Pawn with your Queen, in the manner before shown, *i. e.*, by taking the Pawn from the board and stationing your Queen on the square it occupied. By this act, you not only take his Pawn, but you attack his King, and must apprise him of his danger by calling "*Check.*" He has now two ways only of parrying this check. It is clear he cannot move his King, because the only two squares to which he could move without going into check are occupied by his own men; he is forced then either to take the Queen with his K. B.'s Pawn, or to interpose the Bishop at King's second square. If he take the Queen with his K. B.'s Pawn, you must reply by playing your King's Bishop (which you will know by the color of the diagonal on which he travels) to K. Kt.'s sixth square, crying "*Check.*" Examine the position attentively, and you will find that Black has no square to which he can move his King, the only vacant one being attacked by your Queen's Bishop, that he has nothing wherewith to take the Bishop that has given check, and neither Piece nor Pawn with which to interpose between it and his King, and that consequently, he is not only checked, but *checkmated*. In like manner, if, at his first move, instead of capturing your Queen, he interposes his Bishop at King's second square, you immediately take the Bishop with your Queen, who is protected by her Bishop, and say "*Checkmate.*"

PERPETUAL CHECK.

Place the men on your chess-board according to Diagram No. 10, suppose yourself to be playing the white Pieces, and that it is your turn to move. Your adversary, you will observe, has the advantage in point of force, but this is counterbalanced by the situation, which enables you to draw the game. To do this, you must first play your Queen to one of the three squares where she will check the King, *i. e.*, to K's 4th, Q's 5th, or Q. B's 6th; it is indifferent which, say, therefore, Q.

No. 10.

BLACK.



WHITE.

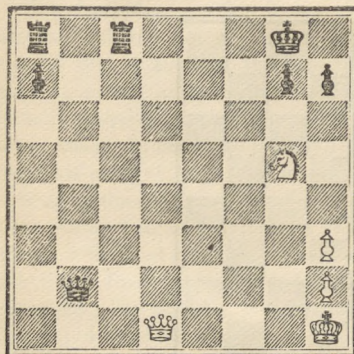
to K's 4th (check). Black has no option, his King cannot move, he must interpose his Queen. If now you were to take the Queen you would lose the game, on account of his two Pawns; but instead of doing so, you play the Queen to King's 8th sq., giving check. The black Queen must again interpose; you repeat the check at K's 4th, Black can only parry it with his Queen, and you may persist in giving the same two checks, *ad infinitum*. In such cases, the game is resigned as "drawn by perpetual check."

SMOTHERED MATE. (See Diagram 11.)

This is a familiar example of *smothered mate*, which you will find can be effected by no other Piece than the Knight. White's first move is, Queen to her 5th square, checking. Black is obliged to retreat his King to the R's sq., because, were he to play him to his B's sq., the Q. would checkmate at once. Upon the King retiring, White gives check with his Kt. at K. B's 7th; this brings the King back again to Knight's sq., and affords to White an opportunity of giving *double check*, which he does by moving the Knight to K. Rook's 6th, checking with both Q. and Knight; as before, the King must go to Rook's sq.; and now follows a beautiful move—White plays his Queen down to K. Kt.'s 8th (next square to the Black King), giving check; the King cannot take on account of the Knight; he is compelled, therefore, to

No. 11.

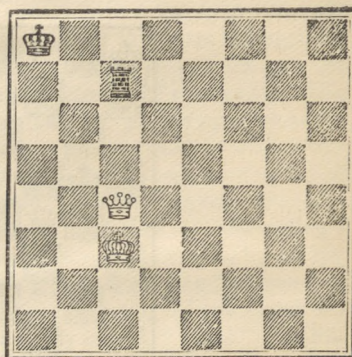
BLACK.



WHITE.

No. 12.

BLACK.



WHITE.

capture with his Rook, and the Knight then gives the *smothered mate* at K. B.'s 7th square.

STALEMATE. (See Diagram 12.)

Here you observe that White has the great advantage of a Queen against a Rook ; but with all this, and the move to boot, it is impossible for him to do more than draw the game. It is evident that he cannot move his Queen from the front of his King on account of exposing him to check with the Rook. If he move his King, Black takes the Queen, and the game is drawn. And lastly, if he take the Rook with his Queen, he places the adverse King in the position before described of *stalemate*.

THE RELATIVE VALUE OF THE PIECES.

The Pawn, as the lowest piece in this case of value, is usually considered as the unit by which to measure the value of the other pieces. It is, however, difficult to measure the pieces by this standard. The King's, Queen's, and Bishop's Pawns are called the *centre Pawns*, and are of more value than the other Pawns, particularly in the beginning and middle of the game. The Rook's Pawns are considered as least in value.

The Bishops and Knights are considered to be equal in value; and are worth rather more than three Pawns.

A Rook is valued at five Pawns, and may be exchanged for a minor piece and two Pawns, and two Rooks may be exchanged for three minor pieces.

The Queen is equal to two Rooks and a Pawn, and is superior in value to any three minor pieces.

The relative value of the King, from the nature of the game, cannot be estimated. His powers of attack, however, from his being able to move both in right lines or diagonally, are very considerable. At the latter end of the game, his strength materially increases, especially when the issue of the struggle is to be determined by Pawn play.

THE ESTABLISHED LAWS OF THE GAME.

The following laws have been in use, with some slight exceptions, for more than fifty years. In order to give them authority, however, they were revised, a few years since, by the London Chess-Club, which was established in 1807. They are now adopted and recognized by all the clubs and players in the United States :

I.—The Chess-board must be so placed that each player has a white corner square nearest his right hand. If the board has been improperly placed, it must be adjusted, provided *four* moves only on each side have been played.

II.—If a Piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

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

IV.—If a player, undertaking to give the odds of a Piece or Pawn, neglect to remove it from the board, his adversary, after *four* moves have been played on each side, has the choice of proceeding with or recommencing the game.

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

VI.—The player who gives the odds has the right of moving first in

each game, unless otherwise agreed. Whenever a Pawn is given, it is understood to be always the King's Bishop's Pawn.

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

VIII.—While a player holds the Piece or Pawn he has touched, he may play it to any other than the square he took it from: but, having quitted it, he cannot recall the move.

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

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

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

XII.—Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

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

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

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

XVI.—A player cannot castle in the following cases:—

1. If the King or Rook have been moved.

2. If the King be in check.
3. If there be any piece between the King and the Rook.
4. If the King pass over any square attacked by one of the adversary's Pieces or Pawns.

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

XVII.—If a player touch a Piece or Pawn that cannot be moved without leaving the King in check, he must replace the Piece or Pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

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

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

XX.—Should a player say "Check," without giving it, and his adversary, in consequence, move his King, or touch a Piece or Pawn to interpose, he may retract such move, provided his adversary has not completed his last move.

XXI.—Every Pawn which has reached the 8th or last square of the Chess-board must be immediately exchanged for a Queen, or any Piece the player may think fit, even though all the Pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

XXII.—If a player remain, at the end of the game, with a Rook and Bishop against a Rook, with both Bishops only, the Knight and Bishop only, &c., he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other checkmates of pieces only, such as Queen, or Rook only, Queen against a Rook, &c., &c.

XXIII.—If a player agree to checkmate with a particular Piece or Pawn, or on a particular square, or engage to force his adversary to

stalemate or checkmate him, he is not restricted to any number of moves.

XXIV.—A stalemate is a drawn game.

XXV.—If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a Piece or Pawn, or he will not be allowed to inflict any penalty.

XXVI.—Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful disinterested bystanders, and their decision must be considered as conclusive.

To these general laws a few hints—useful alike to amateurs and players—may be appended. Do not linger with your hand on a Piece or Pawn, or over the board, but decide first and move at once.

Accustom yourself to play with either black or white, and practise various openings and defences.

After your King's Pawn has moved, it is well to move your Pieces out before you move other Pawns, or you may be encumbered with your own men.

Avoid useless checks.

Remember that the object of the game is to checkmate, and not to win exchanges.

Courtesy will suggest to gentlemen looking on that they should not interfere with the game.

Study every move before making one, and look well over the board to see what your opponent is about.

It is not considered the high game to take advantage of an adversary's obvious mistake. Your practised swordsman never lunges when his opponent slips.

When you see that your game is gone, do not unnecessarily prolong it, but give up gracefully and at once.

Lastly, and most important of all—DON'T DISPUTE ABOUT TRIFLES; AND—KEEP YOUR TEMPER.

GENERAL OBSERVATIONS ON THE PIECES.

From the days of the great Homer, and hence onward to those of Philidor and our own times, Chess has been the one single game at which all men, from kings and divines to actors and dustmen, could indulge without reproach. To the "Invention and Art of the Chesse," indeed, we find studious men, under all kinds of governments and in

nearly all lands, giving their minds with an enthusiasm scarcely comprehensible by the uninitiated. To play well and scientifically at Chess is the work of a superior mind, and the capacity to enter fully into the merits of the game is a token that the player has, in one respect at least, received a liberal education.

In Chess every thing depends on skill and knowledge. It cannot be played, as other games are, empirically or by rule of thumb. In order, therefore, that our readers should be put in possession of the necessary knowledge, we propose, in the present chapter, treating of the powers of the Pieces. Let us commence with his Majesty.

THE KING.—It is rarely good play to move the King about at the commencement of a game, but it is often advisable to castle as soon as possible. It is generally allowed that it is better to castle on the King's than on the Queen's side, as your King is less liable to attack, in consequence of the smaller space before him, and better able to repel invasion. Should you not have castled previous to an exchange of Queens, it is often advisable to move your King instead. In such case the King's Bishop's second square, being well defended by Pawns, is a good situation. After castling, do not be in any hurry to move your Pawns from before the King, or you may have to move his Majesty forward in order to defend them. When the principal Pieces are removed from the board the King becomes a valuable and active agent either in attack or defence. For instance, you cannot easily checkmate with a Rook and Bishop, or Rook and Knight, without the assistance of the King. Be careful not to lose the Pawn in front of your King, as it may shield him from attack. Some players will even sacrifice a Knight or a Bishop in the early part of the game to obtain the removal of this Pawn after their opponents have castled, depending on the chances of the game to win back the exchange. This we do not think advisable, except you are opposed to an inferior player. Between equal players the odds of a minor piece are sufficient to insure the victory. It is generally considered good play to give check early in the game, if by that means you force the King to move, and so prevent his castling. But it is bad, decidedly bad play, to check without some real object, or with a single piece. Always have some probable advantage in view in giving check. It is useless to repeat the check with a single piece if your opponent's King is enabled to move back to his former place, except, indeed, you check in order to prevent your opponent retorting upon you with a fierce attack. In such a case the player who has the first attack can generally compel a

drawn game by giving perpetual check; but, for our own part, when we find that we cannot win, we try as hardy as we can to obtain a draw. In answering a check, cover your King with a piece that attacks the checking piece, where that is possible; or with a piece of equal value, as a Queen to a Queen, a Bishop to a Bishop, as in these cases you may gain a slight advantage by exchanging. The best piece with which to cover a Queen's attack is the Bishop. But never, if there be any other safe move, interpose a superior piece to that which gives the check. It should not be forgotten that when the game is reduced to a King and two or three Pawns, he who manœuvres best must win—or draw. The careful player will be cautious in defending his Pawns and preventing those belonging to his opponent from going to Queen. As this double operation, however, is not always possible, it then becomes a matter of calculation as to which player Queens first. As before stated, Kings cannot stand next each other; a square must always intervene.

THE QUEEN.—“This, the “Achilles of the chequered field,” as Ponziani has aptly styled it, is the most powerful piece on the board. Uniting in her own person the powers of the Queen, Rook, Bishop, and Pawn, she is capable, generally, of winning a game against any two inferior pieces. But, in handling the Queen, the young player will do well not to expose her to unnecessary risk. Avoid playing your Queen in front of your King in all cases where the latter may be as well defended by a less valuable piece. At the same time do not remove her too far from her royal spouse. It is poor and weak play to bring out the Queen early in the game, or to make an attack with her unsupported by other pieces. Every time your adversary forces your Queen to retire by approaching it with inferior pieces, you lose a move and weaken your power of offence, besides allowing your opponent to bring his own pieces into play. Do not be over-anxious to win a distant Pawn with your Queen, as it may happen that such a course will carry her too far from the scene of action. Many a skilful player will allow you to take a Knight's or Bishop's Pawn with a view to draw your Queen from her supporters. We have won many a game by this *ruse*. Don't be led into that trap without you can rush back to your former place after making a successful foray. Beware lest your Queen and a minor piece be forked by a Knight or Bishop, as such a move generally results in your loss of a piece; be careful also not to get your Queen on the same diagonal with your King, as it allows the opposing Bishop a strong attack. Playing away from your own half of

the board frequently causes the Queen to be pinned by a Bishop, or a Bishop and a Knight; in which case the power of your principal piece is materially lessened, if not altogether rendered nugatory. In fine, your Queen when supported, is all powerful; alone, she is liable to attack, and her force is materially lessened. We have noticed that with many good players it is the custom to exchange Queens at an early stage of the game. This we cannot but think very absurd; as, except you win by the exchange—though it be only a Pawn—or bring the opposing King into an awkward or exposed position, you merely weaken your game by this mode of play. It cannot be advantageous to an army to lose its generalissimo at the commencement of the battle. Chess is not a duel, but a general fight, in which each soldier acts an important part, according to his rank. Marco Girolamo Vida, in his essay on Chess, says that the Queen should be kept on the board at almost any risk; and we think so too.

THE ROOK or CASTLE is, next to the Queen, the most important piece on the board. In the early part of the game he has not many opportunities for action, but towards the end, after the removal of the Queen from the board, he is all-important. When the battle-field becomes thinned, and the game tolerably forward, then is the time to bring your Rooks into active play. It is a too common fault, especially with young players, to change Rooks early in the game, forgetful of the fact that a King can mate with a single Rook, but not with two Knights unsupported by Pawns. As soon as you have an open file before you, it is well that you should defend it against attack by *doubling your Rooks*; that is to say, placing one Rook in front of the other on the same line. In this position, either for offence or defence, they are quite equal, or indeed more than equal, to a Queen. But while you are thus careful of your own Rooks, endeavor, if possible, to prevent your adversary from doubling his, either by pushing forward a Pawn or attacking the square with a Knight or Bishop. Should your opponent play one of his Rooks on an open file already defended by one of your Rooks, it is generally better to defend your position than to exchange pieces, *without you perceive an evident advantage in the exchange*. It is often good play to post one of your Rooks on your adversary's second rank, because it prevents the forward march of his King, and obliges him to defend his position instead of attacking yours. Towards the end of a game this is often a decisive move, especially with a Rook opposed to a Bishop or Knight. But in a case of this kind you must not allow your King to remain idle, as he is a good support to a Rook.

At the same time you must be careful not to get your Rook on the same diagonal with your King, as in such a position you would be liable to capture from a Bishop, in giving check. When your Rooks are doubled and in possession of an open file, should your adversary endeavor to attack them, defend the position, as the Rooks support each other; the attacking party cannot win by the exchange without he brings a third piece to bear, in which case, without you also can defend your Rooks, exchange without hesitation. It is a very powerful reason for bringing your pieces early into play that the Rooks are almost useless at home, and cannot be advantageously worked except in a tolerably clear field.

THE BISHOP.—A very able soldier is this representative of the Church militant, especially in conjunction with a Knight. Remember, also, that two Bishops at the end of a game are stronger than two Knights, though a single Knight is probably of greater value than a single Bishop. It is generally conceded that the King's Bishop is slightly superior to the Queen's, in the beginning of the game; as not only can it be brought into play at once, and so placed as to attack the King's weakest position, the King's Bishop's Pawn, but it can check the adverse King on his own square, and also after he has castled. It is often, therefore, good play to offer to exchange your Queen's Bishop or Queen's Knight for your adversary's King's Bishop, at the commencement of the game, as already observed. The best place for the King's Bishop is at the Queen's Bishop's fourth square, attacking the adverse King's Bishop's Pawn. The next best place for the K. B. is the Q.'s third square; but this position is rarely tenable till the Queen's Pawn has been moved, though circumstances *may* arise in which it would be advisable to occupy that square. Should your adversary, when your Bishop is at Q. B.'s fourth square, provoke an exchange, by playing his Q. B. to his King's third, it must depend altogether on the circumstances of your game whether it is well to accept the challenge; for, although you double the Pawns on his King's file, you also give him an open range for his Rook after he has castled. When, therefore, it is not prudent to accept the proffered Bishop, the best play will be to Q. Kt.'s third. It is not well, either, to advance your Q.'s Pawn one step only before bringing out your K's B., because, in that case, you only leave him the King's second square to retreat to. Should you, at the close of the game, be strong in Pawns, you should endeavor to get rid of the adverse Bishops, as they retard the progress of your Pawns often more effectually than either an opposing Rook or Knight. Should you remain with two or three Pawns and one Bishop, it should

be your endeavor to keep your Pawns on the squares reverse to the Bishop's range, so as not to obstruct the action of the latter, and prevent the approach of the adverse King. Should you, however, have the worst of the game, it is generally better to place your Pawns on the same color as the Bishop's, so that his reverence may defend them. Never lose sight of the power possessed by the Bishop—that of pinning an adverse Knight or Rook; and do not too hastily exchange your Bishops for the Knights, although generally, in average positions, ranked of equal value.

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

1. BY M. MONTEMORT.

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

2. BY M. DEMOIVRE.

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

3. BY M. MAIRAN.

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

4. BY M. W—.

THE KNIGHT is the piece next in importance to the Bishop. In the hands of some players it is even superior to the Bishop towards

the end of the game. The Knight's singular moves render all calculations in which he takes part very difficult. His power of over-leaping pieces and Pawns, and attacking in the very heart and centre of the adverse position; the facility he possesses of becoming dangerous without putting himself *en prise*; the fact that he can, in one move, give check and fork another piece, and that his check is not avoided by interposing a piece, as in the case of an attack from a Queen, Rook, or Bishop, renders him a very dangerous enemy. In the hands of skilful players, the Knight is a powerful piece. It is possible for him to pass from any particular square to every square on the board. This curious problem has engaged the attention of many *savans*; and as it is a matter of curiosity, and is usually inserted in every book on Chess, we introduce it here. The diagrams on page 31 show four ways in which the feat may be accomplished. In the first and second the Knight starts from one of the upper angles, and covers every square on the board; in the third, he starts from near the centre; and in the last from the Q. B. P.'s square.

A little examination will show that the plan of Demouivre is at once the simplest and the easiest to remember. Its principle consists in filling up as far as possible, the two outer bands, and not entering the central squares till there is no other method of moving the Knight from the place he occupies. In solving the problem by this method, the Knight's move may be said to be almost constrained. When he arrives at square 61, it is entirely optional whether he moves to square 64, and thence to 63, and end at 62, or pass to 62 and so to 63, and end at 64. In the last plan, that of M. W——, a captain in a Polish regiment of dragoons, the solution must depend nearly entirely on memory. The principle of his moves is, however, in some measure, circular. In each and all of the plans the Knight is debarred from passing twice on the same square. In practising these moves of the Knight—very useful for acquiring a full knowledge of his power on the chess-board—the student should place a counter or mark on every square on which the Knight rests.

In playing the Knight—we now resume his regular moves in the game—it is seldom considered advisable to move on to the Rooks' files, as the power of the Knights is considerably diminished at the side of the board. The best place for the King's Knight, at the beginning of a game, is the K. B's third square, because it then attacks your adversary's King's Pawn after it has moved two squares, and also prevents the adverse Queen from playing to your K. R's fourth—a position

which is frequently one of constraint and danger to your King. We think it an error to suppose (as many writers on Chess do) that the Knight should not be played to the Bishop's third square before the Bishop's Pawn has been moved, and that, therefore, it should be played to the King's second square. This latter move generally leads the way to a bad and awkward game. The Queen's fourth square is usually considered a good attacking position for the Queen's Knight. The Queen's third is also an advantageous position for the Knight, especially if the adverse Q's Pawn be still at his own square. Beware of a *fork* by the Knight, as in almost all such cases you lose by the exchange. When your Q's Kt. has been played to Q. B's third square, it is often advisable to bring him by K's second to K. Kt's third, whence he can easily move to K. B's fifth. Beware, too, of a *smothered mate*, which is given by the Knight when your King is in such a position as to be hemmed in or confined by his own pieces. (See page 21.)

A favorite opening, called the GUIOCO PIANO, is made in the King's Knight's game, thus :—

WHITE.

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

BLACK.

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

Do not forget that, at the end of a game, a Knight with three or four Pawns, is more powerful than a Bishop possessing an equal force of Pawns, since the Knight can attack on either color, while check from the Bishop can be avoided by the adverse King keeping off the squares of his color. The several openings for the King's Knight are known as the KING'S KNIGHT'S GAME, GUIOCO PIANO, EVANS' GAMBIT, and the SCOTCH GAMBIT, to each of which we shall allude in subsequent pages.

The PAWN is the least valuable piece on the board. It is usual to call the King, Queen, and Rook, *superior pieces*, the Bishop and Knight *minor pieces*, and the Pawns *men*.

A few hints as to the conduct of his Pawns will be very useful to the young player. Mr. Staunton gives the following excellent advice as to the manner of playing them :—“ It is advisable generally so to play your Pawns that they shall not retard the movements of your own pieces, and yet obstruct, as much as possible, those of your opponent. Most players, therefore, strive to occupy the centre squares of the board with their Pawns pretty early in the game. But you should not be too eager to advance two Pawns abreast in the middle of the field

until you are able to maintain them there, *either with superior pieces or other Pawns*. When you have two Pawns so advanced, should your adversary attack one of them with a Pawn of his, it is sometimes better to push the Pawn attacked another square than to take his Pawn; but you must always be careful of advancing your Pawns too far, because, unless supported, they are almost sure to fall. Pawns, early in the game, are usually better at their fourth squares than at their sixth. In an open game—that is, where both parties play P. to K's 4th at the beginning—it is not generally prudent to move the K. Kt's Pawn, or Q. Kt's Pawn, early in the opening, but you may do so advantageously in most of the close *débûts*. As your K. B.'s Pawn is the most vulnerable point, always have an especial eye to that, until, by castling on your K's side, you have given it the support of a R. as well as the K.; and after castling be wary of advancing the Kt's Pawn that is before your K. When your Pawns stand in a line *diagonally*, take more than ordinary care to preserve the *topmost Pawn*, and never forget that *Pawns united have great power, and, isolated, very little*. Be careful of advancing your Pawns far forward on either side until you see on which your adversary castles. Keep in mind that a passed Pawn is an advantage almost always when supported by another Pawn; that a doubled Pawn is not, in every case, a disadvantage, if united with other Pawns; that a Pawn being less in value than a piece, it is mostly better to defend with it than the latter; *that two Pawns in any situation can protect themselves against a King*; and, finally, forget not, when the end of a game approaches, where you have Pawns, or even a Pawn against a minor piece, *that you may win, but that your antagonist, except in the rarest cases, never can.*"

PRELIMINARY GAME.

Preparatory to the investigation of the several endings and openings treated of in the following pages, it may not be uninteresting to give a short game which shall exhibit the application of some technical phrases in use at chess, and at the same time show a few of the most prominent errors into which an inexperienced player is likely to fall.

In this game, as in all the analyses which follow, the reader will be supposed to play the White Pieces and to have the first move, although, as it has been before remarked, it is advisable for you to accustom yourself to play with either Black or White, for which purpose it is well

to practice the attack, first with the White and then with the Black Pieces.

WHITE.

1. K. P. to K's 4th.

When the men are first arranged in battle order, it is seen that the only Pieces which have the power of moving are the Knights, and that to liberate the others it is indispensably necessary to move a Pawn. Now, as the King's Pawn, on being moved, gives freedom both to the Queen and to the King's Bishop, it is more frequently played at the beginning of the game than any other. You will remember, in speaking of the Pawns it was shown that on certain conditions they have the privilege of going either one or two steps when they are first moved.

2. K. B. to Q's B's 4th.

Thus far the game illustrative of the *King's Bishop's* opening is correctly begun. Each party plays his King's Bishop thus, because it attacks the most vulnerable point of the adverse position, viz., the *King's Bishop's Pawn*.

3. Q. B. Pawn to B's 3d.

2. K. B. to Q's B's 4th.

In playing this Pawn your object is afterwards to play Queen's Pawn to Queen's 4th square, and thus establish your Pawns in the centre; but Black foresees the intention, and thinks to prevent its execution by bringing another Piece to bear upon the square.

4. Q. Pawn to Q's 4th.

3. Q. Knight to B's 3d.

5. Q. B's Pawn takes Pawn.

4. Pawn takes Q's Pawn.

Here you have played without due consideration. Black's third move of Queen's Knight to Bishop's third square was a bad one, and afforded you an opportunity of gaining a striking advantage, but omitting this, you have enabled him to gain a valuable Pawn for nothing. Observe, now, your reply to his third move was good enough (4. Queen's Pawn to Queen's 4th square), but when he took your Pawn with his, instead of taking again, you ought to have taken his *King's Bishop's Pawn* with your Bishop, giving check: the game would then most probably have gone on thus:—

5. K. B. takes K. B's Pawn (ch.)

5. K. takes Bishop.

6. Queen to K. R's 5th (ch.)

6. K. to his B's square.

7. Queen takes K. Bishop (ch.)

In this variation, you see Black has lost his King's Bishop's Pawn, and what is worse, has lost his privilege of castling, by being forced to

move his King; and although for a moment he had gained a Bishop for a Pawn, it was quite clear that he must lose a Bishop in return by the check of the adverse Queen at King's Rook's 5th square. It is true that he need not have taken the Bishop, but still his King must have moved, and White could then have taken the King's Knight with his Bishop, having always the better position.

But now to proceed with the actual game :—

6. K. Knight to K. B's 3d.

6. Queen to K. B's 3d.

Bringing out the Knight is good play; you not only threaten to win his Bishop, but you afford yourself an opportunity of castling whenever it may be needful. Black would have played better in retiring the Bishop from the attack to Queen's Knight's 3d square than in supporting it with the Queen.

7. Knight takes Bishop.

7. Queen takes Knight.

Both parties played well in their last moves. You rightly took off the Bishop, because supported by the Queen he menaced your Queen's Kt's Pawn, and Black properly retook with his Queen instead of the Knight, because having a Pawn ahead, it was his interest to exchange off the Queens.

8. Q. Knight to Q's 2d.

8. K. Knight to B's 3d.

You played correctly here in not exchanging Queens, and also in protecting your Bishop and your King's Pawn, both of which were attacked by the adverse Queen; but all this might have been done without impeding the movements of any of your Pieces, by simply playing Queen to King's 2d sq.; as it is, the Knight entirely shuts your Queen's Bishop from the field. Black properly brings another Piece to the attack of your King's Pawn :—

9. K. B's Pawn to B's 3d.

9. Q. Knight to King's 4th.

In protecting the King's Pawn with your K. Bishop's Pawn, you are guilty of a very common error among young players; as you improve, you will find that it is rarely good play to move the King's Bishop's Pawn to the third square—in the present instance, for example, you have deprived yourself of the power of castling, at least for some time, since the adverse Queen now commands the very square upon which your King, in castling on his own side, has to move. Black's last move is much more sensible. He again attacks your Bishop, and by the same move brings his Q's Knight into co-operation with the King's, on the weak point of your position :—

10. Pawn to Q. Kt's 3d.

10. Q. takes Queen's Rook.

This is a serious blunder indeed. In your anxiety to save the threatened Bishop, which you feared to withdraw to Q. Kt's 3d sq., on account of the adverse Knight's giving check at your Queen's 3d square, you have actually left your Q's Rook *en prise!* Black takes it, of course, and having gained such an important advantage, ought to win easily.

11. Castles (*i. e.*, plays K. to his Kt's sq., and Rook to K. B's sq.)

11. Q's Kt. takes Bishop.

12. Kt. takes Kt.

12. Castles.

13. Queen to her 2d.

13. Q. B's Pawn to B's 4th.

Your last move is very subtle; finding the mistake that Black had committed in not retreating his Queen directly after winning the Rook, you determine, if possible, to prevent her escape by gaining command of all the squares she can move to. Seeing the danger, Black throws forward this Pawn to enable him, if possible, to bring the Queen off, by playing her to her 5th sq., giving check.

14. Bishop to Q. Kt's 2d.

14. Q. takes Q. R's Pawn.

This move of the Bishop is well timed; it does not, to be sure, prevent the Queen from escaping for a move or two, but it gives you an attack, and very great command of the field.

15. Q. to K. Kt's 5th.

15. Knight to K's sq.

Very well played on both sides. By playing the Queen to K. Kt's 5th, you threatened to win his Knight by at once taking it with your Bishop, which he could not retake without opening check on his King. Instead of sq moving, you might have played the Knight to Q. Rook's 5th sq., in which case, by afterwards moving the Rook to Q. Rook's square, it would have been impossible for his Queen to get away.

16. Q. to King's 3d.

16. K. R's Pawn to R's 3d.

You prudently retreated your Queen to guard her Knight's Pawn, which it was important to save, on account of its protection to the Knight. Black played the King's R's Pawn to prevent your Queen returning to the same post of attack.

17. K. R's P. to R's 3d.

17. K. to his R's sq.

Here are two instances of what is called "lost time" at chess, neither move serving in the slightest degree to advance the game of the player. That you should have overlooked the opportunity of gaining the adverse Queen was to be expected. Similar advantages present themselves in every game between young players, and are unobserved.

18. K. B's Pawn to B's 4th.

18. Q. Kt's Pawn to Kt's 3d.

Again you have failed to see a most important move; you might have taken the K. Rook's Pawn with your Queen, giving check safely, because Black could not take your Queen without being in check with your Bishop. All this time, too, your opponent omits to see the jeopardy his Queen is in, and that as far as practical assistance to his other Pieces is concerned, she might as well be off the board.

19. K. Kt's Pawn to Kt's 4th.

19. Q. Kt's Pawn to Q. Kt's 4th.

Your last move is far from good. By thus attacking your Knight, Black threatens to win a Piece, because upon playing away the Knight you must leave the Bishop unprotected.

20. Pawn to K. Kt's 5th.

20. Pawn takes Knight.

Although your Knight was thus attacked, it might have been saved very easily. In the first place, by your taking the adversary's Q. B's Pawn, threatening to take his K's Rook, on his removing which, or interposing the Q's Pawn, you could have taken the Pawn which attacked your Knight; or, in the second place, by moving your Queen to her 2d square. In the latter case, if Black ventured to take the Knight, you would have won his Queen by taking the K. Kt's Pawn with your Bishop, giving check, and thus exposing his Queen to yours. Black would have been obliged to parry the check, either by taking the Bishop or removing his King, and you would then have taken his Queen. This position is very instructive, and merits attentive examination.

21. B. to Q. B's 3d.

21. Pawn takes Q. Kt's Pawn.

22. Pawn to K. R.'s 4th.

22. Pawn to Q. Kt's 7th.

In such a position, the advance of your King's flank Pawns is a process too dilatory to be very effective.

23. Pawn to K. B.'s 5th.

23. Pawn to Q. Kt's 8th, becoming a Queen.

Now the fault of your tortoise-like movements with the Pawns becomes fatally evident. Black has been enabled to make a second Queen, and has an overwhelming force at command.

24. Rook takes Queen.

24. Queen takes Rook (check).

You had no better move than to take the newly-elected Queen, for two Queens must have proved irresistible.

25. King to his Kt's 2d.

25. Kt. to Queen's 3d.

26. K. Kt's Pawn to Kt's 6th.

26. P. takes Pawn.

27. P. takes Pawn.

27. Bishop to Q. Kt's 2d.

Here you have another remarkable instance of lost opportunity. At

your last move you might have redeemed all former disasters by check-mating your opponent in two moves. Endeavor to find out how this was to be accomplished.

28. K. R's Pawn to R's 5th.

28. Knight takes King's Pawn.

29. Bishop to King's 5th.

29. Kt. to K. Kt's 4th (discovering check).

Up to Black's last move you had still the opportunity of winning the game before mentioned.

30. King to Kt's 3d.

30. K's Rook to B's 6th (ch.)

31. King to R's 4th.

31. Q. to K's Bishop's 4th.

At this point you were utterly at the mercy of your antagonist, but fortunately he wanted the skill to avail himself properly of his vast superiority in force and position, or he might have won the game in half a dozen different ways.

32. Q. takes Rook.

32. Q. takes Queen.

33. B. takes K. Kt.'s Pawn. (ch.)

33. King takes Bishop.

This was your last chance, and its success should serve to convince you that in the most apparently hopeless situations of the game there is often a latent resource, if we will only have the patience to search it out. By taking the Bishop Black has left your King, *who is not in check*, no move without going into check, and as you have neither Piece nor Pawn besides to play, you are *stalemated*, and the game is DRAWN.

If thoroughly acquainted with the information contained in the preceding sections, you may now proceed to the consideration of the

ENDINGS OF GAMES.

Let us now see how we may most easily effect checkmate. One of the great faults observable in the practice of young players is the want of care displayed by them in the ending of otherwise well-played games. It is a frequent observation that, towards the end of the game, the amateur makes a number of useless moves: in other words, that he is a long time in discovering the way to checkmate his opponent. This arises, very commonly, from want of care rather than want of knowledge. The greatest possible circumspection is required in particular endings. The object for which you have been striving for an hour or two may be, and frequently is, sacrificed to a single false move. How often has it happened to the young player that, just as he fancies he has the game in his hands, his opponent walks down with a Queen or Castle, and snatches the victory out of his grasp! Or, how frequently does it occur that all our care may be thrown away, and all our plans defeated, by the insidious approach of some well-supported Knight or Pawn, or

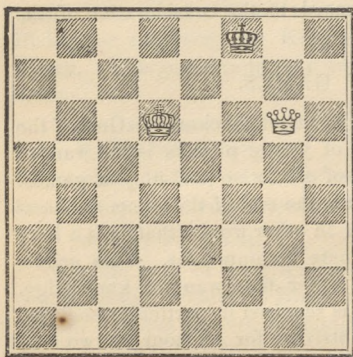
the clever advance of the rival King ! The student will do well, therefore, to make himself acquainted with the various positions that occur in the endings of games. In simple checkmates, in which a single King is opposed by a King and Queen, a King and Rook, a King, Rook, and Bishop, a King, Bishop, and Knight, &c., little difficulty can occur ; but you must remember that rule of the game which gives to your opponent the right of demanding a checkmate in fifty moves ; failing which, the game is drawn.

QUEEN AND KING AGAINST A KING.

In a checkmate by a Queen and King against a single King, all that is necessary for the player to do is to prevent the march of the adverse King beyond a particular line by posting his Q. at one end of that line. He then advances his King so as to allow his opponent no escape, and mates. In the following position, for instance, you can give mate in two moves. But you must beware that you do not allow a *stalemate*, which is a drawn game. (See Diagram 1.)

Diagram 1.

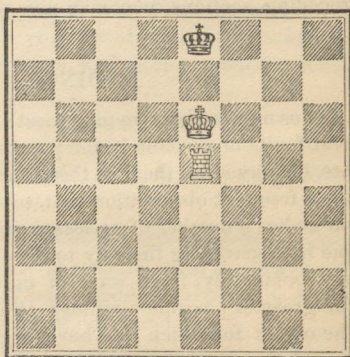
BLACK.



WHITE.

Diagram 2.

BLACK.



WHITE.

In this case, the proper play is for the white to move his Q. to the R's seventh, when the black K. must move to the white square ; then the white Q. moves up to K's seventh and says *mate*. If the white King had been moved on to his sixth, a stalemate would have been the

consequence. It will be seen that nothing is easier than to checkmate with a King and Queen against a King. Indeed, between even players, the side possessing only the King would at once retire.

KING AND ROOK AGAINST A KING.

To mate with a King and Rook against a King is almost as easy. The first step is to confine the opposite King to a given number of lines, and then advancing your King and Rook till the enemy is fairly driven to the side of the board. When you have so driven him, and *placed your King in front of him*, all that you have to do is to give check and mate. Without detailing the precise moves, it will be sufficient for the tyro to place the two Kings and the Rook on the board, and play. It will be found that the King cannot, by any means, prolong the game beyond eighteen or twenty moves. In fact, the K. and R. can always mate when opposed to a single King, in about twenty moves. It is sometimes good play to advance with the King in front of the Rook. In the position (Diagram 2), *mate may be given in three moves.*

To mate in three moves in a position like this, it is necessary to move your Rook one square beyond your King on either side, when the black King *must* move in the opposite direction, and cannot advance on the second line, because of the opposing monarch.

You then move your R. back again on the same line, one square beyond that occupied by the black K., which obliges him to resume his position opposite your K. You then advance your R. to the eighth line, and mate. With the Kings opposite each other, it matters little from which square of the fourth line the Rook starts.

In giving mate with a Queen or Rook against a single King, *remember that one check only is absolutely necessary.* In some situations, however, it will be found that a close check will drive your opponent to the side or top of the board more quickly than by simply advancing your King and supporting him with the Rook.

We have seen how a King and Queen may win against a King, and also how a King and Castle may mate a single King. These are the usual and most simple means of winning a game. When Pieces are engaged against Pieces, or Pawns against Pawns, then it becomes a more difficult matter to mate within the stipulated number of moves.

TWO BISHOPS AND A KING AGAINST A KING.

It is generally considered that a King against a King and two

Bishops ought to draw the game. But this is a mistake; the two Bishops ought to compel a mate within, at any rate, about thirty moves. The great difficulty is to drive the opposing King to the side of the board, and then to fix him in one of the corner squares.

To do this, you must bring your own King into active play, and support every move of your Bishops by advancing him so as to prevent the escape of your opponent. Place the Kings on their own squares, and the Bishops also in their proper positions as at the commencement of a game, and try in how many moves mate can be accomplished. With young players, the usual plan is to give a great number of checks. This is altogether wrong; for, if the game be played in its integrity, only the three or four last moves need to give check.

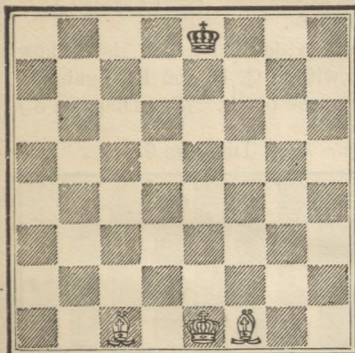
In the position indicated, the two Bishops are nearly equal to a Queen, and they should, therefore, be played in such a way as to prevent the advance of the adverse King into the centre of the board. The best moves to begin with are K. B. to K. R. third, and Q. B. to K. B. fourth, after which you gradually advance your King till you have driven your opponent to his Rook's square and command the white square, your Rook's seventh, with your own King on the Knight's sixth. Having attained this position, you bring up your Bishops, and mate in three moves. But if your opponent possesses a Pawn, then the chances of his making a drawn game of it are greatly increased, as he may drive it forward so as to interrupt the march of your King, and oblige you to defend your position with a Bishop. The following diagram (see Diagram 3) will explain the matter more clearly.

KING, BISHOP, AND KNIGHT, AGAINST A KING.

To checkmate with a King, Bishop, and Knight, against a King is still more difficult. Indeed, with most players it would be given up as a drawn game. Without you can drive the adverse King into a corner of the board, and that corner is commanded by your Bishop, mate within the fifty moves is impossible. Of course, it would seem that the opponent's King had only to keep off the opposite Bishop's color to avoid checkmate; but this is not so easy as you might suppose. Place a King in either of his Rook's square, with the opposite side arranged thus: K. on B's sixth, B. on his fifth, and Kt. on his fifth, and you will find that, with about half a dozen checks, you may mate in about twenty moves. (See Diagram 4.)

Diagram 3.

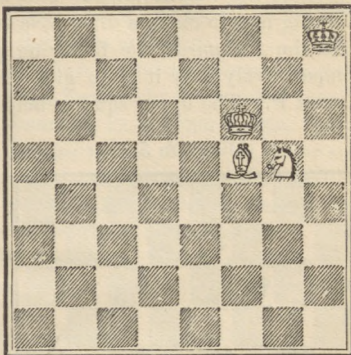
BLACK.



WHITE.

Diagram 4.

BLACK.



WHITE.

EXPLANATION OF DIAGRAM 3.

WHITE.

1. K. B. to K. R's 3d.
2. Q. B. to K. B's 4th.
3. K. to his 2d.
4. K. to K. B's 3d.
5. K. B. to K. B's 5th.
6. K. to his Kt's 4th.
7. K. to his Kt's 5th.
8. K. to his B's 6th.
9. Q. B. to Q. B's 7th.
10. K. B. to Q's 7th.
11. K. to his Kt's 6th.
12. Q. B. to Q's 6th (ch.)
13. K. B. to K's 6th (ch.)
14. Q. B. checkmates.

BLACK.

1. K. to Q's sq.
2. K. to K's 2d.
3. K. to K. B's 3d.
4. K. to K's 2d.
5. K. to K. B's 3d.
6. K. to his 2d.
7. K. to Q's sq.
8. K. to K's sq.
9. K. to B's sq.
10. K. to Kt's sq.
11. K. to B's sq.
12. K. to Kt's sq.
13. K. to R's sq.

EXPLANATION OF DIAGRAM 4.

WHITE.

1. Kt. to K. B's 7th (ch.)
2. B. to K's 4th.
3. B. to K. R's 7th.
4. Kt. to K's 5th.
5. Kt. to Q's 7th (ch.)
6. K. to his 6th.
7. K. to Q's 6th.
8. B. to K. Kt's 6th (ch.)
9. Kt. to Q. B's 5th.
10. K. B. to his 7th.
11. Kt. to Q. Kt's 7th (ch.)
12. K. to Q. B's 6th.
13. K. to Q. Kt's 6th.
14. B. to K's 6th (ch.)
15. Kt. to Q. B's 5th.
16. B. to Q's 7th.
17. Kt. to Q. R's 6th (ch.)
18. B. to Q. B's 6th (checkmate).

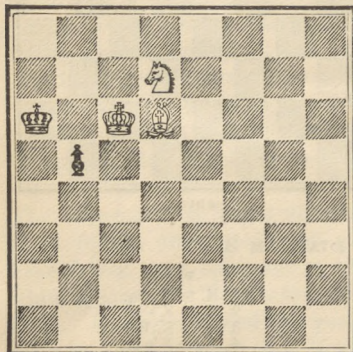
BLACK.

1. K. to Kt's sq.
2. K. to B's sq.
3. K. to his sq.
4. K. to his B's sq.
5. K. to his sq.
6. K. to Q's sq.
7. K. to his sq. (best).
8. K. to Q's sq.
9. K. to Q. B's sq.
10. K. to Q's sq.
11. K. to Q. B's sq.
12. K. to Q. Kt's sq.
13. K. to Q. B's sq.
14. K. to Q. Kt's sq.
15. K. to Q. R's sq.
16. K. to Q. Kt's sq.
17. K. to Q. R's sq.

When, however, the King has a Pawn or two the mate is sometimes easier, as his Pawns impede him, and, at the same time, prevent your allowing him to claim a draw by a stalemate.

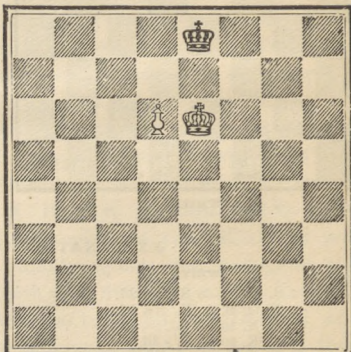
In the *Palamede*, the following position occurs, which shows how comparatively easy it is to give mate with a Q. B. and Kt. against a K. and P. The upper squares belong to the black. (See Diagram 5.)

Diagram 5.



WHITE TO PLAY AND MATE IN SIX MOVES.

Diagram 6.



The moves given are as follows :

WHITE.

1. B. to Q. Kt. 4th.
2. B. to Q. B. 5th (ch.)
3. K. to Q. Kt. 6th.
4. K. to Q. R. 6th.
5. B. to Q. 6th.
6. Kt. checkmates.

BLACK.

1. K. to Q. R. 2d.
2. K. to R. sq.
3. P. to Q. Kt. 5th.
4. P. to Q. Kt. 6th.
5. P. to Q. Kt. 7th.

It will be seen, on playing the above moves, that, had white failed to check with his Kt., the P. would have gone to Queen, and probably won the game.

TWO KNIGHTS AND A KING AGAINST A KING

cannot, under any circumstances, force a mate; but if it happen that the adverse King possesses a Pawn or two, then checkmate may be sometimes attained, even though his Pawn is able to Queen. As before observed, a *King and a minor Piece cannot checkmate*. With a Bishop, Pawn, and King against a King, or a King and Pawn against a King,

or a King, Knight, and Pawn against a King, it often becomes a matter of great difficulty to avoid a stalemate.

In the foregoing position (see Diagram 6), if the black moves first, the white wins; if the white moves, the game is drawn.

You will perceive that, if black moves first, he must move on one of the black squares, when the Pawn is pushed forward to the seventh square, *without giving check*. It may be observed, as a general rule, that if the King can advance to the sixth square with a Pawn on either side of him, he can force a mate. If the white, in this case, moves first, he must either advance his Pawn or move his King behind or away from the Pawn. In either case, a drawn game would be the result.

Many positions might be given of these odds, but we prefer leaving them to the ingenuity of our readers.

TWO PAWNS AND KING AGAINST A KING.

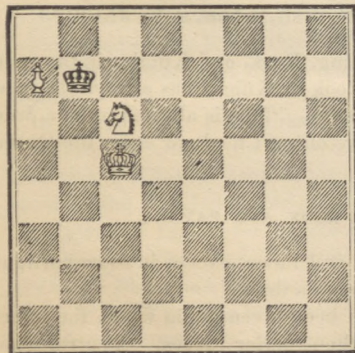
Two Pawns on squares next each other ought always to win against a single King. With a single Pawn, however, on the Rook's file, a drawn game must always result if the game be properly played.

A PAWN AND MINOR PIECE AGAINST A KING.

A Pawn supported by a minor Piece ought always to win against a single King; but positions occur in which a King can draw the game against a King, Knight, and Pawn. The following is a notable example (see Diagram 7):

Diagram 7.

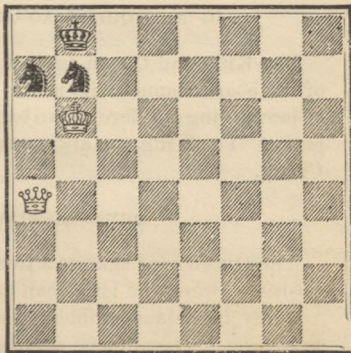
BLACK.



WHITE.

Diagram 8.

BLACK.



WHITE.

In all endings of games, in which there are Pieces and Pawns on both sides, it often becomes a matter of considerable difficulty for either side to win. With ordinary players, the strongest side wins, as a matter of course; but it sometimes happens that the inferior Pieces win against the superior, or draw the game by stalemate or perpetual check. It may, however, be stated, as an invariable rule, that the Queen can always win against any one inferior piece, and usually against two. An examination of the following positions will be found extremely useful to the young player.

QUEEN AGAINST BISHOP OR KNIGHT.

The Queen wins against a Bishop or Knight, except when the latter has the power of sacrificing the inferior Piece, and making a drawn game. Examine the following position. Black playing, draws the game:—

WHITE.

K. at his R. 6th..

P. at R. 5th.

Q. at K. B. 3d.

BLACK.

K. at his R. sq.

Kt. at Q. 3d.

QUEEN AGAINST A ROOK.

The Queen wins against a Rook in all the usual positions, as it has the power of giving check at an angle, and at the same time commands the Rook's place.

KING AND QUEEN AGAINST KING, ROOK, AND KNIGHT.

The King and Queen against King, Rook, and Knight, in the centre of the board, cannot win, as the Rook or Knight has always the power of interposing and forcing an exchange. This is allowed to be a drawn game. The King can always move out of Check, or cover the Queen's Check.

QUEEN AGAINST ROOK AND PAWN.

The Queen wins against a Rook and Pawn, except in some particular positions, when the latter can compel a draw.

Many ingenious problems have been invented, in which the inferior may force a drawn game against the superior Pieces. As a rule, however, the *Queen wins against any two inferior Pieces*. In actual play

the Queen *ought* to win against two Bishops or two Knights. But it must be remembered that the power of the Bishops in combination is almost equal to that of a Queen, especially when it is considered that the one King can never pass the squares defended by the Bishops, and that, on receiving check, the other can always move out of danger without sacrificing one of his Pieces. *Par example*: in the following position, quoted by Staunton, from the "Handbook" of Bilguer and Von der Laza, the Bishops are able to draw the game in spite of all the efforts of the opposing Queen:—

WHITE.

K. at his Kt. 4th.
Q. at her R. 4th.

BLACK.

K. at his Kt. 2d.
B. at K. Kt. 3d.
B. at his 3d.

The moves of the Bishop's game are thus given, White playing first:—

WHITE.

1. Q. to Q. 7th (ch.)
2. Q. to K. 6th.
3. K. to K. B. 4th.
4. Q. to Q. 7th (ch.)
5. Q. to K. 8th (ch.)
6. K. to Kt. 4th.
7. Q. to K. 6th.
8. Q. to Q. 7th (ch.)
9. Q. to K. 8th (ch.)
10. K. to R. 5th.

BLACK.

1. K. to B. or Kt. sq. (best).
2. K. to Kt. 2d.
3. B. to K. R. 2d.
4. K. to Kt. 3d.
5. K. to Kt. 2d.
6. B. to Kt. 3d.
7. B. to R. 2d.
8. K. to Kt. 3d.
9. K. to Kt. 2d.
10. Q. B. to K. B. 4th.

And the game is drawn.

It is shown however, that, had the Black moved one of his Bishop's first instead of his King, the White would have won—the Queen, in a few moves, being able to win one of his Bishops, and destroy Black's defence.

It is generally considered, that *the Queen can win against two Knights*. It is, however, the opinion of the author of the "Handbuch" that this decision is open to argument. The matter is fully investigated in the "Chess-player's Chronicle," and various illustrations are there given of the power of the Knights to draw the game. In the foregoing position (see Diagram 8), for instance, the White cannot win if the Black has the move. Of course, the White wins if it moves first. If the King can be forced into a corner, as in the following diagram (see Diagram 9), it does not much matter where the opposing Queen is placed, as the King can always move out of check without

disturbing the position of the Knights. If, however, the black King leaves his Knight's or moves on to the Rook's file, he loses his position, and subsequently the game. With regard to the Knight's defence against a Queen, it has been generally considered that they should support each other; but, says Von der Laza, who may be said to be the inventor or discoverer of this mode of defence, "It is even more easy to draw the game with two Knights against the Queen than with two Bishops. The whole secret of the Knight's defence consists in placing them before their King in the same position as the Bishops;

Diagram 9.

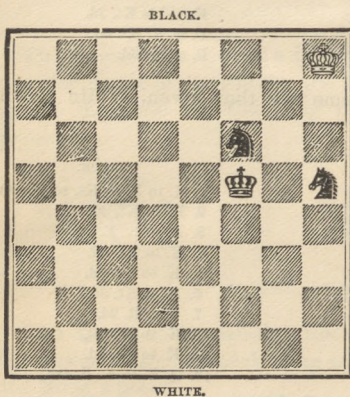
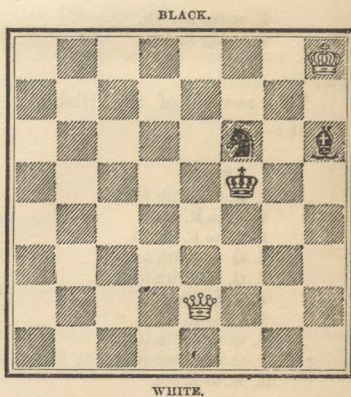


Diagram 10.



that is to say, side by side, and *not* so that they may defend each other." In illustration of this argument, the author gives the move consequent on various positions; but these, in our limited space, we cannot afford to quote. Suffice it, that he establishes the fact that the two Knights can compel the Queen to draw the game, though, under no circumstances, can they win themselves.

QUEEN AGAINST A BISHOP AND KNIGHT.

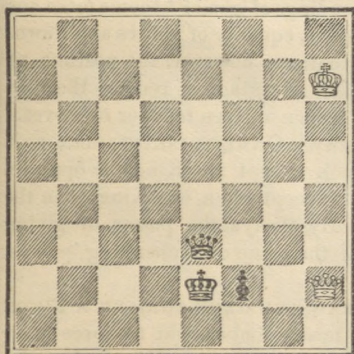
The Queen wins against a Bishop and Knight, except in some peculiar situations where the King, as in Diagram 10, can be pinned in a corner, when a drawn game is the consequence. What does it matter where the Queen is placed in a position like this?

Here it is plain that, on whatever square the Queen moves, the black King has the power of getting out of check without disturbing the

position of his Bishop and Knight; or, if it be necessary to interpose either of these Pieces, in order to cover the Queen's Check, the White King gains nothing, because his opponent always has the power to resume his position. Great care is, however, necessary in situations of this kind, because the slightest error will lead to the loss of one of the inferior Pieces. It may, however, be taken as a general rule, that the Queen wins against any two minor Pieces, especially if they are not closely supported by their King, or when they are at a distance from each other

Diagram 11.

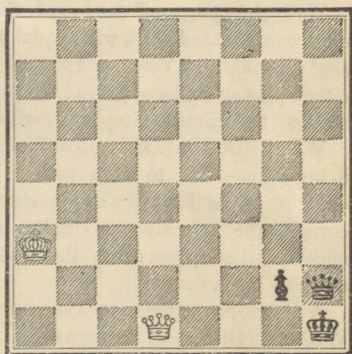
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WHITE.

Diagram 12.

BLACK.



WHITE.

In some cases, the Queen wins against a Queen and Pawn, or against a Pawn alone. But numerous situations occur in which it is a matter of extreme difficulty to prevent a drawn game, or even a loss of your Queen. Mr. Lewis gives the above as an instance in which the Black, with the move, ought to win. (See Diagram 11). It would seem that the White cannot move his Queen without allowing the Pawn to advance.

What, then, does White do? If he gives check, Black interposes his Queen, which he is enabled to do *ad infinitum*: If White takes the Pawn, he loses his Queen, and the game.

Black must protect his Pawn's place; he therefore moves—

BLACK.

1. Q. to her Kt. 4th.
2. K. to his 8th.
3. Pawn Queens, and wins

WHITE.

1. K. moves.
2. Q. to Q. R. sq. (ch.)

Many positions might be given in which the Queen and Pawn are compelled to accept a draw against the Queen alone. In the foregoing case (see Diagram 12), the White draws the game, having the move, against two Queens.

Here the Black, being in check, must either interpose his Queen or Queen his Pawn, which allows the White to give perpetual check; but if, instead of changing the Pawn for a Queen, the Black changes it for a Knight, we are not quite certain that the White can force a draw by perpetual check; but, on the other hand, White always has the power of changing Queens, and a drawn game is inevitable, because Black cannot mate with a King and Knight.

With the Queen off the board, the endings of games become more and more complicated, still, with equal players, equality of Pieces and Pawns *ought* to insure a draw. In some situations, however, the position of either player's pieces gives him such an advantage as renders the winning of the game a simple certainty within a given number of moves.

WITH ROOK AGAINST ROOK, A DRAWN GAME IS INEVITABLE; as it being impossible to mate with a Rook except the Kings be opposite each other, as I have already shown (except when one King is in the corner), the opposing Rook has nearly always the power of giving check, and so preventing the loss of the game or exchanging pieces, and making a draw,

A BISHOP OUGHT ALWAYS TO DRAW THE GAME AGAINST A ROOK. With the Bishop to interpose, it is nearly impossible to force your adversary's King into a square opposite to your own King. But the Bishop, in this case, should not be kept too near your King, as it is possible to give check, and, by the same move, attack the Bishop. Philidor says that the only secure place for the King belonging to the weaker party is the Black square next the Black corner when the Bishop moves on the White, and *vice versa*, as, in this case, the King cannot be forced out of the corner when he has once retreated to it.

Examine the following position, and you will see that it is impossible for the Rook to win :

WHITE.

K. at his R. 8th.
K. B. at Kt. 8th.

BLACK.

K. at his R. 8d.
Q. R. at his 7th.

In the following position, White, with the move, mates in seven moves :—

WHITE.

K. at his Q. 7th.
 R. at K. 2d.
 P. at Q. Kt. 2d.
 P. at R. 6th.

BLACK.

K. at his R. sq.
 B. at his K Kt. sq.
 P. at K. R. 2d.
 P. at Q. Kt. 5th.

The two Pawns on the Knight's file have nothing to do with the position, except to provide a move for the Black.

A ROOK AGAINST KNIGHT

is usually considered a won game. It often happens, however, that the Knight is able to force a draw.

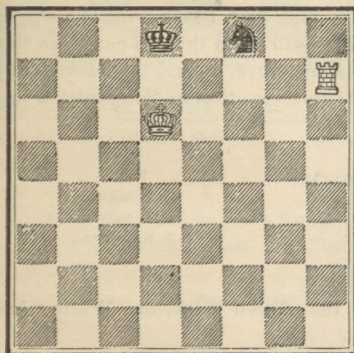
In the following position (see Diagram 13), Black draws the game :

Diagram 13.

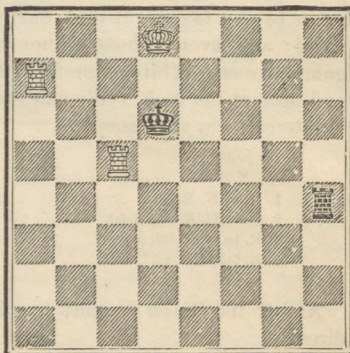
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Diagram 14.

BLACK.



WHITE.



WHITE.

It will be seen that Black always has the power of interposing his Knight to cover the Rook's check, or of moving his King in case of the Rook running over to the other side. But if the Black King can be driven into a corner, the Rook wins. So long as the weaker force retains the centre squares of any of the side lines, he is safe. In the case of a Bishop against a Rook, it was shown that the corner square was the place of safety. With a Knight opposed to a Rook, however, the case is reversed—*medio tutissimis ibis*.

THE ROOK USUALLY LOSES AGAINST TWO KNIGHTS AND A BISHOP,
 OR TWO BISHOPS AND A KNIGHT,

But if the Rook be supported by a Pawn or two, he ought to win.

ROOK AND PAWN AGAINST ROOK

ought to win; but it often happens that the weaker force is enabled to draw the game, especially when the King is in front of the Pawn. Mr. Staunton gives several instances in which the Rook loses against one, two, or three Pawns. Usually, however, the Rook can so frequently give check, that he can force the opposite King away from his Pawns, in which case the Rook wins. If, however, a King or Queen's Pawn can be advanced to its 7th square, and is well defended by its King, it may sometimes win against a Rook, or even against a Queen, or, at any rate, obtain a draw, by stalemate or perpetual check. Two Pawns, united at their sixth squares, must win against the Rook.

Two Rooks against one ought to win, and generally do, except in some peculiar situations. In Stamma's famous position—(see Diagram 14)—it is evident that, having to play first, Black wins in a single move; and, even without the move, it would seem that he can draw the game, because White cannot, by the same move, defend the checkmate and protect his rook. We can show, however, that in this position the White can win the game.

WHITE.

1. R. to K. R. 5th.
2. R. to Q. R. 6th (ch).
3. R. to Q. R. 5th (ch).
4. R. takes R. and wins.

BLACK.

1. R. takes R.
2. K. moves.
3. K. moves.

And if the Black declines to take the offered Rook, the White wins directly.

ROOK AND PAWN AGAINST A BISHOP

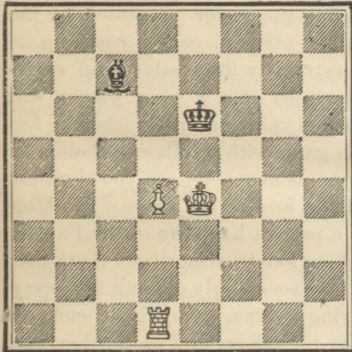
ought to win, in spite of the interposing power of the latter. In Philidor's famous position—(See Diagram 15),—Black can draw the game if the White makes the slightest slip. Various modes of attack for White are given by the players, but it is only by the greatest care that the Rook can win.

It has, at length, been admitted that the *King, Rook, and Bishop cannot force a checkmate against a King and Rook*. The solution of this interesting question is due to Herr Kling, who, in an elaborate treatise, has proved to demonstration that the Rook can always draw the game against a Rook and Bishop. Our space will not allow us to further allude to this remarkably ingenious examen, but, after repeated trials and experiments, we are forced inevitably to Herr Kling's conclu-

sion, namely, that *Rook and Bishop against a Rook constitute a drawn game.*

Diagram 15.

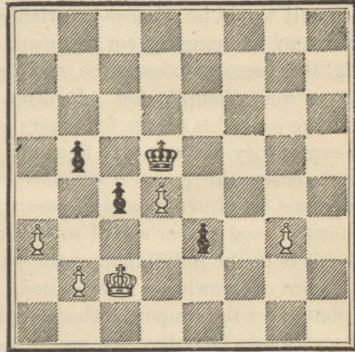
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WHITE (TO PLAY).

Diagram 16.

BLACK.



WHITE.

ROOK AND KNIGHT AGAINST ROOK.

The Rook ought to draw the game against Rook and Knight. This is the usual opinion, but Mr. Forth has demonstrated the superiority of the two pieces over the one. The following position is given by that gentleman as an instance in which White ought to win in about twenty moves :—

WHITE.

K. at K. B. 6th.
R. at Q. Kt. 7th.
Kt. at K. 4th.

BLACK.

K. at his sq.
Q. R. at his sq.

“It will be seen,” says Mr. Forth, “that when the Black King is on the Rook’s, Knight’s or Bishop’s squares, it is comparatively easy to force the game ; but the difficulty is materially enhanced when he is on the King’s or Queen’s squares, where it is at present an undecided question whether mate can be forced in general situations. The positions where the Rook and Knight exercise the greatest power are those in which the adverse Rook is on the same part of the board as that on which the Kings stand, and the White Knight can be moved to the squares next to his King for the purpose of interposing when check is given. Such situations are, for the most part, decisive. Great care

must, however, be taken to keep the Kings near to each other, that time may not be lost in gaining the opposition at the right moment."

Between equal players, games which are left with a King and the same number of Pawns on either side, may generally be considered as drawn. And if we allow only their original value to the Pawns, such a result would be almost invariable; but the power possessed by the Pawn of exchanging for a Queen, or any other piece, on reaching its eighth square, renders such endings extremely interesting, and sometimes very complicated. It often happens that a good player will change away his pieces for others of equal value, in order, when he has a superiority of Pawns, to fight out his game with the Pawns alone. In such cases, the greatest circumspection is necessary, as the slightest mistake on either side will result in the loss of the game. Nothing shows a good player's skill so well as a perfect handling of his Pawns, and it is in the indifference with which an amateur sacrifices them that his want of knowledge is exhibited. It is exceedingly difficult to convey upon paper the proper method of playing Pawns, so much depends on the way in which they are supported by their King and each other, and the force that is brought against them. And it is only by a careful examination of critical situations, combined with actual experience derived from actual play, that the amateur can hope to attain excellence in the management of his Pawns. Instances innumerable might be given of games lost through carelessness in regard to the situation of Pawns. Mr. Staunton gives, in his excellent book, a very remarkable instance in which a game was lost, by simple inadvertence, in the great match which was played in Paris, in 1843. (See Diagram 16).

Here Mr. Staunton (the Black), instead of taking the White Queen's Pawn with his King, as he should have done, and won the game, moved his King to its fifth square, and lost. As will be seen, on playing out the game, this little slip enabled the White to Queen his Pawn and win. Had Mr. Staunton played the game out in its integrity, the following as given by the great player himself, would have been the result:

WHITE.

2. K. to Q. sq. (best).
3. P. to K. Kt. 4th.
4. K. to his sq.
5. P. to K. Kt. 5th.
6. P. to K. Kt. 6th.
7. P. to K. Kt. 7th.
8. P. queens.
9. K. takes P.
10. Q. takes Q.

BLACK.

1. K. takes P.
2. K. to Q. 6th.
3. P. to K. 7th (ch.)
4. K. to Q. B. 7th.
5. K. takes Q. Kt. P.
6. P. to Q. B. 6th.
7. P. to Q. B. 7th.
8. P. queens and checks.
9. Q. to Q. B. 5th (ch.)
10. P. takes Q. and must win.

However, not to multiply examples, it may be said that, as a rule, *King and Pawn against King and Pawn is a drawn game*, except in the instance of the Pawn Queening, and giving Check at the same move, when the game is usually won by a succession of Checks.

TWO PAWNS AGAINST ONE.

Two Pawns usually win against one, though numerous instances are known in which the single Pawn is enabled either to win or draw the game. In the following case, for example, the game is drawn, no matter which side moves first :

WHITE.
 K. at his Kt. 5th.
 K. Kt. P. at his 4th.
 K. R. P. at his 4th.

BLACK.
 K. at his Kt. 2d.
 K. R. P. at his 2d.

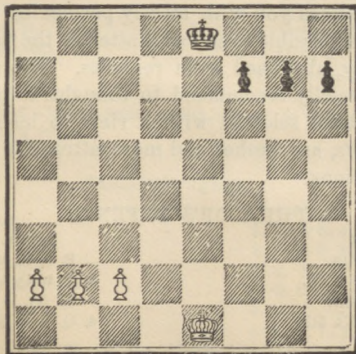
If, however, the White King had been on his Bishop's 4th, he must win with the move.

A KING AND TWO PAWNS AGAINST A KING AND TWO PAWNS is commonly a drawn game, but as against *passed Pawns*, the superior force ought always to win, as it is almost impossible to prevent one of the Pawns going to Queen.

Greco's celebrated position of a *King and three passed Pawns against an equal force* has usually been considered a drawn game. But it has been demonstrated by M. Szen and others that, in the following position (see Diagram 17), White must win :

Diagram 17.

BLACK.



WHITE.

With the White King placed on his Queen's square, and the other Pieces as above, the side which first plays wins. This is the position that was generally assumed by the concealed player, who directed the moves of Maelzei's celebrated "automaton." It will be recollected that the automaton always insisted on the first move, and that he seldom played complete games. In fact, the games played in Europe and America by the automaton were skilfully devised "end games," the property or invention of Stamma, Lolli, and the veteran Lewis, who, in his youth, was himself engaged as the actual player. They were games carefully selected to give the automaton, *with the move*, a won game. Schlumberger, or Mulhouse, the last director of this scientific sham, lost several games, in this country, against ordinary players, and so destroyed the automaton's reputation for invincibility. The secret of the concealed player at last oozed out, and the mechanism of the wonderful Turk fell into disrepute.

THEORETICAL AND PRACTICAL ILLUSTRATIONS OF THE BEST FORMS OF THE GAME.

To all amateurs desiring to excel in a knowledge of this prince of games, we can conscientiously recommend a careful study of the following lessons; each, in its turn, being a trustworthy guide to the best form of the *début* of which it treats. We have neither time, space, nor words, at this late day, to argue the utility of "the books" to those who would attain to a moderate degree of proficiency in Chess without an immoderate expense of time. We have studied not to mislead you with merely perplexing variations; but, to secure the most possible practical matter in the space at our disposal have, mostly, abstained from remarks. The masterly practical games we especially recommend to thoughtful attention. In all cases, they have been selected with a view to instruction; and, in the irregular *débuts*, are fresher and more attractive than the hackneyed book variations.

PHILIDOR'S DEFENCE.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. Q. B. to Kt. 5th.

BLACK.

1. P. to K. 4th.
2. P. to Q. 8d.
3. K. Kt. to B. 3d.
4. Q. B. to Kt. 5th (a).

(a) For Black to play 4. P. takes P would be to give White a still better game.

- | | |
|---------------------|-------------------------|
| 5. Q. P. takes P. | 5. Q. B. takes Kt |
| 6. Q. takes Q. B. | 6. P. takes P. |
| 7. Q. to Q. Kt. 3d. | 7. P. to Q. Kt. 3d (b). |
| 8. K. B. to B. 4th. | 8. Q. to her 2d. |
| 9. Q. B. takes Kt. | 9. P. takes B. |
11. Q. Kt. to B. 3d, with a good game.

(a) Es might play 7. Q. Kt. to Q. 2d, but the answer would equally be as in the text.

VARIATION FIRST.

- | WHITE. | BLACK. |
|---|---------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. P. to Q. 3d. |
| 3. P. to Q. 4th. | 3. K. P. takes P. |
| 4. Q. takes P. (a). | 4. Q. B. to Q. 2d. |
| 5. Q. B. to B. 4th. | 5. Q. Kt. to B. 3d. |
| 6. Q. to her 2d. | 6. K. B. to K. 2d. |
| 7. Q. Kt. to B. 3d. | 7. K. Kt. to B. 3d. |
| 8. K. B. to B. 4th. | 8. Castles. |
| 9. Castles with K. R., and has alightly the freer game. | |

(a) Stronger than P. takes P., though even then White may get a good attack. The variation, in brief, may be considered important.

- | | |
|-------------------------|-------------------|
| 4. P. takes P. | 4. B. takes Kt. |
| 5. P. takes B. (1). | 5. Q. P. takes P. |
| 6. Q. takes Q. (ch.) | 6. K. takes Q. |
| 7. P. to K. B. 4th, &c. | |

(1) Der Lasa prefers this to Q. takes B.

VARIATION SECOND.

- | WHITE. | BLACK. |
|---|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. P. to Q. 3d. |
| 3. P. to Q. 4th. | 3. Q. B. to Kt. 5th. |
| 4. P. takes P. | 4. Q. B. takes Kt. |
| 5. Q. takes Q. B. | 5. P. takes P. |
| 6. K. B. to B. 4th. | 6. Q. to K. B. 3d. |
| 7. Q. to Q. Kt. 3d. | 7. P. to Q. Kt. 3d. |
| 8. Q. Kt. to B. 3d. | 8. P. to Q. B. 3d. |
| 9. Castles, with a better game; owing, mainly, to Black's 3d move. Either of his previous 3d moves is better. | |

VARIATION THIRD.

- | WHITE. | BLACK. |
|---------------------|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. P. to Q. 3d. |
| 3. K. B. to B. 4th. | 3. Q. B. to Kt. 5th. |
| 4. P. to Q. B. 3d. | 4. Q. B. takes Kt. |
| 5. Q. takes Q. B. | 5. K. Kt. to B. 3d. |
| 6. P. to Q. 4th. | 6. K. B. to K. 2d, |

But Black is somewhat cramped.

PHILIDOR'S COUNTER-GAMBIT.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. P. to Q. 3d.
3. P. to Q. 4th (a).	3. P. to K. B. 4th.
4. Q. P. takes P.	4. B. P. takes P.
5. K. Kt. to his 5th.	5. P. to Q. 4th.
6. P. to K. 6th.	6. K. Kt. to R. 3d.
7. Q. to K. R. 5th (ch.) (b).	7. P. to K. Kt. 3d.
8. Q. to K. R. 3d.	8. Q. to K. B. 3d.
9. P. to Q. B. 4th.	9. P. to Q. 5th.
10. Kt. takes K. P.	10. Q. takes K. P.
11. Q. takes Q. (ch.)	11. B. takes Q., and

Black has the better game.

(a) For White to play 3. K. B. to B. 4th would lead to an equal game. Black's best reply would be P. to Q. B. 3d.

(b) Der Lasa recommends 7. P. to K. B. 3d, and gives in reply 7. Q. Kt. to B. 3d; but Black soon recommends, as the best reply, 7. K. B. to B. 4th.

DER LASA'S ATTACK.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. P. to Q. 3d.
3. P. to Q. 4th.	3. P. to K. B. 4th.
4. Q. P. takes P.	4. B. P. takes P.
5. Kt. to Kt. 5th.	5. P. to Q. 4th.
6. P. to K. 6th.	6. K. Kt. to R. 3d.
7. P. to X. B. 3d.	7. K. P. takes P. (a)
8. Q. takes B. P.	8. Q. to her 3d.
9. K. B. to Q. 3d.	9. Q. B. takes P.
10. Castles.	10. K. to Q. sq., and

White stands rather better.

(a) As observed in a note to the previous variation, 7. K. B. to B. 4th seems better than either the above moves, or K. B. to K. 2d.

LOEWENTHAL'S VARIATION.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. P. to Q. 3d.
3. P. to Q. 4th.	3. K. P. takes P.
4. K. Kt. takes P.	4. P. to Q. 4th.
5. P. to K. 5th.	5. P. to Q. B. 4th.
6. K. B. to Kt. 5th (ch.)	6. Q. B. to Q. 2d.
7. P. to K. 6th.	7. Q. B. takes B.
8. K. P. takes P. (ch.)	8. K. takes B. P.
9. K. Kt. takes B.	9. Q. to K. sq. (ch.)

Black has, at least, an equal game.

LOPEZ COUNTER-GAMBIT.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. P. to Q. 3d.
3. K. B. to B. 4th.	3. P. to K. B. 4th (a).
4. P. to Q. 4th (<i>best</i>).	4. K. P. takes P. (b).
5. Kt. to Kt. 5th (c).	5. K. Kt. to R. 3d.
6. Kt. takes R. P.	6. Q. to K. 2d.
7. Q. to K. R. 5th (ch.)	7. K. to Q. 2d.
8. Q. B. takes Kt.	8. P. takes B.
9. Kt. takes B. (ch.)	9. R. takes Kt.
10. Q. takes R. P.	10. B. P. takes P.,

And Black's game is preferable; though White may vary his attack.

(a) *J.* is worthy of remark that, by inverting the 2d and 3d moves, a variation of the well known "Greco Counter-Gambit" is produced. But it ought not to be favorable to the de. se.

(b) If *P.* take K. P., 5. Kt. takes P., and White acquires the preferable game.

(c) And has certainly the best of it.

GAME IN ACTUAL PLAY.

WHITE (SCHUMOFF).	BLACK (JENISCH).
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. P. to Q. 3d.
3. P. to Q. 4th.	3. K. P. takes P.
4. Q. takes P.	4. Q. Kt. to B. 3d.
5. K. B. to Kt. 5th.	5. Q. B. to Q. 2d.
6. Q. to her sq.	6. K. Kt. to B. 3d.
7. Q. Kt. to B. 3d.	7. Q. Kt. to K. 4th.
8. K. B. to K. 2d.	8. Q. B. to his 3d.
9. Q. B. to Kt. 5th.	9. K. B. to K. 9d.
10. Q. B. takes Kt.	10. K. B. takes B.
11. K. Kt. to Q. 4th.	11. Castles.
12. Castles, with an even game.	

PETROFF'S DEFENCE.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. K. Kt. to B. 3d.
3. Kt. takes K. P.	3. P. to Q. 3d.
4. Kt. to K. B. 3d.	4. Kt. takes K. P.
5. P. to Q. 4th (a).	5. P. to Q. 4th.
6. K. B. to Q. 3d.	6. K. B. to K. 2d (b).
7. Castles.	7. Q. Kt. to B. 3d.
8. P. to Q. B. 4th.	8. Q. B. to K. 3d.
9. P. to Q. R. 3d.	9. Castles, and

White has still the move.

(a) Q. to K. 2d is sometimes played here; when Black replies with the same move, and the game is equal.

(b) Jenisch move; if Black, 6. K. B. to Q. 3d, White will speedily acquire a very fine game. See Pesth vs. Paris, *Handbook*, p. 64.

COCHRANE'S ATTACK.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. K. Kt. to B. 3d.
3. K. Kt. takes P.	3. P. to Q. 3d.
4. Kt. takes B. P. (a)	4. K. takes K. Kt.
5. K. B. to B. 4th (ch.)	5. Q. B. to K. 3d.
6. K. B. takes B. (ch.)	6. K. takes B.
7. P. to Q. 4th.	7. K. to B. 2d.
8. Q. Kt. to B. 3d.	8. K. B. to K. 2d.
9. Q. to K. 2d.	9. K. R. to B. sq.
10. Q. B. to K. 3d.	10. K. to Kt. sq.
11. Castles, Q. R., and has a good position.	

(a) A most dashing sacrifice; rendering the game as sparkling as a gambit. It is not easy to see where Black can improve the moves that follow. Of course, some variations should be tried in play.

VARIATION ON FOREGOING.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. K. Kt. to B. 3d.
3. K. Kt. takes P.	3. P. to Q. 3d.
4. Kt. takes B. P.	4. K. takes K. Kt.
5. K. B. to B. 4th (ch.)	5. K. to K. sq.
6. P. to Q. 4th.	6. Q. Kt. to B. 3d.
7. Q. Kt. to B. 3d, and Black is seriously cramped.	

VARIATION BY PETROFF.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. K. Kt. to B. 3d.
3. P. to Q. 4th.	3. K. P. takes P.
4. P. to K. 5th.	4. K. Kt. to K. 5th (a)
5. K. Kt. takes P. (b)	5. P. to Q. 3d.
6. K. P. takes P.	6. K. B. takes P.
7. K. B. to B. 4th.	7. K. B. to B. 4th.
8. Q. B. to K. 3d.	8. Castles.
9. Castles.	9. Q. Kt. to Q. 2d,

And then to Kt. 3d or K. B. 3d, as required, and the game is even.

(a) Black might also get an even game by replying, 4. K. Kt. to Q. 4th. 5. Q. takes P. K. Kt. to Kt. 3d, &c.

(b) White may play here Q. to K. 2d, to which Black would reply, 5. K. B. (ch.), best. White evades it by K. to Q. sq., Black continues, 6. K. Kt. to Q. B. 4th, and ought to secure the better game.

IF BLACK 3. KT. TAKES P.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 3d.	2. K. Kt. to B. 3d.
3. P. to Q. 4th.	3. Kt. takes K. P.

- | | |
|----------------------|---------------------|
| 4. K. B. to Q. 3d. | 4. P. to Q. 4th. |
| 5. Kt. takes P. | 5. P. to Q. B. 4th. |
| 6. B. takes Kt. | 6. P. takes B. |
| 7. P. to Q. 5th. | 7. K. B. to Q. 3d. |
| 8. K. Kt. to B. 4th. | 8. Castles. |
| 9. Castles. | 9. P. to K. B. 4th. |
| 10. Kt. takes B. | 10. Q. takes Kt., |

And the game is fairly even.

STAUNTON'S ATTACK.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. Q. Kt. to B. 3d (a).
5. Q. P. takes Kt.
6. Castles.
7. Kt. to K. R. 4th.
8. K. B. to Q. 2d.
9. P. to K. B. 4th, and has, assuredly, the better game.

BLACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. Kt. takes K. P.
4. Kt. takes Kt.
5. P. to K. B. 3d.
6. Q. Kt. to B. 3d.
7. Kt. to K. 2d.
8. P. to K. Kt. 3d.

(a) If 4. Kt. take K. P., Black answers P. to Q. 4th, White retreats B. to Kt. 3d, and K. Q. to Kt. 4th, gives Black the preferable position.

LASTLY.

WHITE.

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

BLACK.

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

Black has an embarrassing attack. White's best resource seems to be 11. K. to Q. sq.

(a) Black may here set up a strong but rather hazardous counter-attack by B. takes B. P. (cb.)

A MASTERLY GAME.

WHITE (PETROFF).

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

BLACK (THREE ALLIES).

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

11. Q. Kt. to B. 3d.
12. Q. R. to B. sq.
13. B. takes Kt.
14. Kt. to Q. Kt. 5th.
15. Kt. takes B.
16. P. to K. Kt. 4th.
17. P. to K. B. 5th (b).
18. Q. B. to Kt. 5th.
19. B. to K. R. 6th.
20. Q. to her 2d, and wins the *partie*.

11. Q. Kt. to B. 3d.
12. K. R. to B. 8d (a).
13. B. P. takes B.
14. Kt. to K. 2d.
15. Q. takes Kt.
16. P. to K. Kt. 3d.
17. P. takes P.
18. K. R. to K. B. sq.
19. K. R. to Q. B. sq.

(a) An unhappy, and even fatal, counter-attack.

(b) "This sacrifice surpasses all eulogium!" enthusiastically exclaims Maj. Janisch.

RUY LOPEZ KNIGHT'S GAME.

WHITE.

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

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 9d.
4. P. to Q. R. 3d (a).
5. P. to Q. Kt. 4th (b).
6. K. B. to B. 4th.
7. Q. R. to Kt. sq.
8. P. takes P.
9. P. to Q. Kt. 5th.
10. Castles.
11. P. to Q. 3d.
12. Q. B. to K. 3d.

And the game is even.

(a) K. B. to K. 2d, though a rather close, seems a safe defence to this form of the opening; 4. K. B. to B. 4th, a more forward looking move, allows White a speedier advantage.

(b) We always looked upon this move as driving White just where he is best pleased to go.

VARIATION FIRST.

WHITE.

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

BLACK.

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

And neither side has any advantage.

(a) Less immediately attacking in appearance, but a substantial, strong move is 4. P. to Q. B. 3d. Black has now no way of preventing White from obtaining an attacking opening. Black's replies are, 4. P. to Q. 3d, K. Kt. to B. 3d, and Q. to K. B. 3d. To the 1st, 5. P. to Q. 4th, is at once superior; to the 2d, the same move, though not so striking and to the last, Castles, and will have a good, though not necessarily a winning, game.

VARIATION SECOND.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to Kt. 5th.
4. Castles.
5. K. R. to K. sq.
6. K. Kt. takes P.
7. R. takes Kt. (ch.)
8. Q. to K. sq.
9. K. P. to R. 4th.
10. R. to K. 8d.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. K. Kt. takes P.
5. K. Kt. to B. 3d.
6. Q. Kt. takes Kt.
7. K. B. to K. 2d.
8. P. to Q. B. 3d.
9. P. to Q. 8d.
10. Q. B. to K. 3d, and

Black has a good defence.

LOEWENTHAL'S DEFENCE.

WHITE.

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

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. P. to Q. K. 3d.
4. K. Kt. to B. 3d (a).
5. K. P. takes P.
6. K. Kt. to K. 5th.
7. Kt. to Q. B. 4th.
8. Q. P. takes B.
9. K. Kt. to K. 3d.
10. Q. B. takes Kt.
11. K. B. to B. 4th.
12. Q. to K. 2d, and

White can only get an equal game.

(a) This defence to the formidable "Ruy Lopez" takes rank among the most scientific recoveries elaborated by modern analysis. Feeling the intrinsic weakness of 4. P. to Q. Kt. 4th, but recognizing the force of 3. P. to Q. R. 3d, Herr L., after much thought and analysis, demonstrated that the moves, as given here, formed the true *parade* to White's hitherto almost unanswered thrust.

(b) P. to Q. 3d is a favorite of Prof. Anderssen at this point; and the German *Handbuch* gives, 3. Castles; and though White can get an even game, he can get nothing more.

JÆNISCH'S VARIATION.

WHITE.

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

BLACK.

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

And the defence is secure.

LASTLY

WHITE.

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

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. K. B. to Kt. 5th.
5. Q. P. takes B.
6. K. B. takes Kt.
7. Kt. takes K. P.
8. Q. to her 4th.
9. Castles.
10. Q. to her 5th, and

The game is even.

GAME ACTUALLY PLAYED.

WHITE (MORPHY).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to Kt. 5th.
4. P. to Q. 4th.
5. Kt. takes Kt.
6. P. to K. 5th.
7. Castles.
8. Q. B. to Kt. 5th.
9. P. takes Kt.
10. R. to K. sq. (ch.)
11. B. takes B.
12. P. to Q. B. 3d.
13. P. takes P.
14. Q. Kt. to B. 3d
15. R. to K. 5th.
16. Q. to Kt. 3d.
17. Q. R. to K. sq.
18. Q. to her sq.
19. Q. R. to K. 3d.
20. R. takes B.
21. R. to K. B. 3d, and Herr Anderssen resigns.

BLACK (ANDERSSEN).

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

SCOTCH GAMBIT.

WHITE.

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

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. P. takes P.
4. K. B. to B. 4th.
5. K. Kt. to B. 3d (a).
6. K. Kt. to K. 5th.

(a) 5. P. to Q. 6th was formerly much in vogue for Black at this point. It is worthy of remark, that Jänisch first elaborated the move in the text, showing that it gave us a well-known variation of the "Giuoco Piano," and an even game. White's proper continuation to 5. P. to Q. 6th, is 6. P. to Q. Kt. 4th, and 7. to Kt. 5th, or Q. to her Kt. 3d.

- | | |
|----------------------|---------------------------|
| 1. K. B. to Q. 5th. | 7. Kt. takes K. B. P. |
| 2. K. takes Kt. | 8. P. takes P. dis. (ch.) |
| 3. K. to Kt. 3d. | 9. P. takes Kt. P. |
| 10. Q. B. takes P. | 10. Q. Kt. to K. 2d. |
| 11. Q. to her B. 2d. | 11. P. to Q. 3d. and |

The game soon becomes an equality.

VARIATION.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. Kt. takes P. (a).
5. P. to K. B. 4th.
6. K. B. to Kt. 5th (ch.)
7. Kt. takes B. P.
8. Kt. to Q. 4th, dis. (ch.), and has the better game.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. Kt. takes P.
4. Q. Kt. to K. 3d.
5. P. to Q. 3d.
6. P. to Q. B. 3d.
7. Q. to her Kt. 3d.

(a) Kt. takes Kt. leads to an even and, comparatively, dull game. P., of course, *reprise*; 5. Q. takes P. and Black 5. K. Kt. to K. 2d.; for if 5. Q. to K. B. 3d. Black loses.

A BRILLIANT VARIATION.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. K. B. to B. 4th.
5. K. Kt. to his 5th.
6. Kt. takes B. P.
7. K. B. takes Kt. (ch.)
8. Q. to K. R. 5th (ch.)
9. Q. takes K. B.
10. Q. takes P. (ch.)
11. P. takes Q., and the defence is reliable.

BLACK.

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

(a) A move that has supplanted the old 9. P. to Q. 3d. A *coup* almost simultaneously struck out by Schumoff in Russia, and Cochrane in India.

COUNT VITZHUM'S ATTACK.

WHITE.

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

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. P. takes P.
4. K. B. to B. 4th.
5. K. Kt. to R. 3d.
6. Q. to K. B. 3d.
7. P. to Q. 3d.
8. Castles.
9. Q. B. to K. 3d.

And, though sorely pressed, the defence need not lose.

COCHRANE'S ATTACK.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. K. B. to B. 4th.
5. P. to Q. B. 3d.
6. P. takes P. (a).
7. P. to K. 5th (b).
8. Q. takes P.
9. B. takes Q.
10. K. B. takes Kt. (ch.)
11. Q. B. to B. 4th.
12. Castles, with an even game.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. P. takes P.
4. K. B. to Kt. 5th (ch.)
5. P. takes P.
6. B. to Q. R. 4th.
7. P. to Q. 4th.
8. Q. takes Q.
9. K. Kt. to K. 2d.
10. Kt. takes B.
11. Castles.

(a) "This move," observes the *Handbook*, "unless opposed with uncommon care, will give White a very powerful attack." But Black's (ch.) at the 4th move is now comparatively gone into desuetude.

(b) White may here castle, and get a fine, though not necessarily a winning, game. Continued:—

8. P. to K. 5th.
9. K. B. takes B., &c., &c.

7. P. to Q. 3d.
8. Q. B. to K. 3d.

VARIATION FROM JENISCH.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. K. B. to B. 4th.
5. Castles.
6. P. to Q. B. 3d.
7. Kt. takes Kt.
8. P. to K. B. 4th.
9. K. to his R. sq.
10. Q. to her Kt. 3d, and gets the best of it.

BLACK.

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

(a) This is the move that gets him into difficulty.

VARIATION IN ACTUAL PLAY.

WHITE (DEB LASA).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. K. B. to B. 4th.
5. P. to Q. B. 3d.
6. P. to Q. Kt. 4th.
7. P. to Q. R. 4th.
8. Q. to her Kt. 3d.
9. Castles.
10. Q. B. to Kt. 5th.
11. Q. Kt. to Q. 2d.

BLACK (HANSTEIN).

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

And neither player obtained any advantage.

A FINE, INSTRUCTIVE GAME.

WHITE (MR. SCHUMOFF).

1. P. to K. 4th.
2. K. Kt. to B. 8d.
3. P. to Q. 4th.
4. K. B. to B. 4th.
5. K. Kt. to his 5th.
6. Kt. takes B. P.
7. K. B. takes Kt. (ch.)
8. Q. to R. 5th (ch.)
9. Q. takes K. B.
10. Q. to Kt. 5th.
11. Castles.
12. Q. to her 5th (ch.)
13. B. to K. Kt. 5th.
14. P. to K. B. 4th.
15. P. to K. B. 5th.
16. P. to B. 6th (ch.)
17. P. to K. B. 7th.

BLACK (MAJ. JÄMNISCH).

1. P. to K. 4th.
2. Q. Kt. to B. 8d.
3. K. P. takes P.
4. K. B. to B. 4th.
5. K. Kt. to R. 8d.
6. Kt. takes Kt.
7. K. takes K. B.
8. P. to K. Kt. 3d.
9. P. to Q. 8d.
10. K. R. to K. sq.
11. K. R. takes P. (a)
12. K. R. to K. 8d.
13. Q. to K. sq.
14. K. to Kt. 2d.
15. B. to K. 4th (b).
16. K. to R. sq.
17. K. to Kt. 2d.

White mated in three moves.

(a) An error.

(b) Fatal.

THE GIUOCO PIANO.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 8d.
3. K. B. to B. 4th.
4. P. to Q. B. 3d (a).
5. P. to Q. 4th.
6. P. to K. 5th.
7. K. B. to Kt. 5th.
8. K. B. takes Kt. (ch.)
9. B. P. takes P.
10. Castles, and the game is even.

BLACK.

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

(a) The young player frequently asks for an explanation of this move. Its excellence lies in this:—It gives an outlet for the Q. to go to her Kt. 3d, and to advance at the proper moment, and with telling force, P. to Q. 4th. 4. Q. Kt. to B. 8d should in turn be adopted; and even P. to Q. 8d, though distastefully slow, is solid, and good for an even game.

(b) Black may also play, 6. K. Kt. to K. 5th, at once, and the analysis becomes too complicated for our space. (See, however, Var. Third.)

VARIATION FIRST.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 8d.
3. K. B. to B. 4th.
4. P. to Q. B. 3d.
5. P. to Q. 4th.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 8d.
3. K. B. to B. 4th.
4. P. to Q. 3d (a).
5. K. P. takes P.

(a) This is a favorite move; indeed, one many players *always* make at this point.

- | | |
|----------------------------------|---------------------|
| 6. B. P. takes P. | 6. B. to Q. Kt. 8d. |
| 7. P. to K. R. 8d. | 7. K. Kt. to B. 8d. |
| 8. Q. Kt. to B. 8d. | 8. Castles. |
| 9. Castles, with a good opening. | |

VARIATION SECOND.

- | WHITE. | BLACK. |
|---------------------|---------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 8d. | 2. Q. Kt. to B. 8d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. B. 8d. | 4. Q. to K. 2d (a). |
| 5. Castles. | 5. P. to Q. 8d. |
| 6. P. to Q. 4th. | 6. B. to Q. Kt. 8d. |
| 7. P. to Q. R. 4th. | 7. P. to Q. R. 4th. |
| 8. Q. Kt. to R. 8d. | 8. K. Kt. to B. 8c. |
| 9. K. R. to K. sq. | 9. Castles, and |

Black may thwart all assaults.

(a) Another favorite move with many players. It may be observed that beyond this move no *sortie* of the Q. is admissible in this defence; and Black must not be over anxious to set up counter-assaults against this not very slashing, but solid and tenacious old attack. For the rest, the variations themselves will be a sufficient guide to the excellencies of "the Royal Opening."

VARIATION THIRD.

- | WHITE. | BLACK. |
|---------------------|---------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 8d. | 2. Q. Kt. to B. 8d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. B. 8d. | 4. K. Kt. to B. 8d. |
| 5. P. to Q. 4th. | 5. K. P. takes P. |
| 6. P. to K. 5th. | 6. K. Kt. to K. 5th. |
| 7. B. P. takes P. | 7. K. B. to Kt. 5th (ch.) |
| 8. Q. B. to Q. 2d. | 8. K. B. takes B. (ch.) |
| 9. Q. Kt. takes B. | 9. P. to Q. 4th. |
| 10. K. B. to Q. 8d. | 10. P. to K. B. 4th. |
| 11. Castles. | 11. Castles, &c. |

VARIATION FOURTH.

- | WHITE. | BLACK. |
|---------------------|-------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 8d. | 2. Q. Kt. to B. 8d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. Castles. | 4. K. Kt. to B. 8d (a). |
| 5. K. R. to K. sq. | 5. Castles. |
| 6. P. to Q. B. 8d. | 6. P. to Q. 8d. |
| 7. P. to Q. 4th. | 7. K. B. to Kt. 8d. |

Perfectly even; though Mr. Staunton adds 8. Kt. to Kt. 5th; 8. R. to K. 2d, and prefers white.

(a) The older writers mostly recommend Black to play here P. to Q. 8d; White plays 5. P. to Q. B. 8d; Black, Q. B. to Kt. 5th; 6. Q. to her Kt. 8d, and, whether Black reply 6. Q. B. takes Kt., or Q. to her 2d, White may gain some advantage.

MAX LANGE'S VARIATION.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. Castles.
5. P. to Q. 4th.
6. P. to K. 5th.
7. P. takes Kt.
8. R. to K. sq. (ch.)
9. K. Kt. to his 5th.
10. Q. Kt. to B. 3d.

BLACK.

1. P to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to B. 3d.
5. K. P. takes P
6. P. to Q. 4th.
7. P. takes B.
8. Q. B. to K. 3d.
9. Q. to her 4th.
10. Q. to K. B. 4th and

Black may defend himself.

SPARKLING GAME.

(Play seven moves as in last Var.)

WHITE (MAX LANGE).

8. R. to K. sq. (ch.)
9. P. takes P. (ch.)
10. K. Kt. to K. 5th.
11. Q. to K. R. 5th.
12. Q. B. to Kt. 5th.
13. Q. to R. 6th (ch.)
14. Q. B. takes P.
15. Q. to Kt. 5th (ch.), and wins.

BLACK (EHRIICH).

8. K. to B. sq.
9. K. takes P.
10. Q. B. to K. 3d.
11. Q. to K. 2d.
12. P. to K. B. 3d.
13. K. to Kt. sq.
14. Q. to K. B. sq.

ANOTHER FINE GAME.

WHITE (ST. AMANT, *et al.*)

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. B. 3d.
5. P. to Q. 4th.
6. P. takes P.
7. Q. B. to Q. 2d.
8. Q. Kt. takes B.
9. P. takes P.
10. Castles.
11. P. to K. R. 3d.
12. K. to R. 2d.
13. Kt. takes Kt.
14. Q. to her B. 2d.
15. K. to R. sq.
16. Q. to her B. 3d.
17. K. to R. 2d.
18. Q. R. to Q. sq.
19. P. takes B.
20. Q. takes R.
21. B. takes Kt.
22. P. to K. B. 4th.

BLACK (MORPHY).

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. B. to Kt. 5th (ch.)
7. B. takes B. (ch.)
8. P. to Q. 4th.
9. K. Kt. takes P.
10. Castles.
11. Kt. to K. B. 5th.
12. Q. Kt. takes P.
13. Q. takes Kt.
14. Q. to her 3d.
15. Q. to K. R. 3d.
16. Q. B. to B. 4th.
17. Q. R. to Q. sq.
18. B. takes R. P.
19. R. to Q. 6th.
20. Kt. takes Q.
21. Q. to her 3d (ch.)
22. Q. takes B.

And Mr. Morphy wins.

THE TWO KNIGHTS' DEFENCE.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to his 5th.
5. K. P. takes P.
6. K. B. to Kt. 5th. (ch.)
7. P. takes P.
8. Q. to K. B. 3d.
9. B. to Q. R. 4th.
10. Q. to K. Kt. 3d.
11. K. Kt. to B. 3d.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. P. to Q. 4th (a).
5. Q. Kt. to R. 4th (b).
6. P. to Q. B. 3d.
7. Kt. P. takes P.
8. Q. to her Kt. 3d.
9. Q. B. to Kt. 5th.
10. P. to K. R. 3d.
11. Castles, with a good game.

(a) This is the best move; and, indeed, properly followed up, should infallibly give Black an equal game—a better one, if White adopt the line of attack springing from 4. Kt. to Kt. 5th. If 4. Kt. take K. P., White takes B. P. (ch.), and will get the better game. It is proper to call the student's attention to the fact that, in the case supposed, if White take P. with Kt., instead of B., Black would win.

(b) Again the true line of defence; far superior to 5. Kt. takes P.

VARIATION FIRST.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to his 5th.
5. P. takes P.
6. P. to Q. 3d.
7. Castles.
8. P. to Q. B. 3d.
9. P. to Q. Kt. 4th, and the game soon settles to an equality.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. P. to Q. 4th.
5. Q. Kt. to R. 4th.
6. K. B. to B. 4th.
7. Castles.
8. P. to K. R. 3d.

VARIATION SECOND—SÜHLE'S MOVE.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to his 5th.
5. P. takes P.
6. P. to Q. 3d (a).
7. K. Kt. to B. 3d.
8. Q. to K. 2d.
9. P. takes Kt.
10. P. to K. R. 3d.
11. Kt. to K. R. 2d.

BLACK.

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

And this last move, "equally ingenious and forcible," leads to Black's superiority.

(a) To every form of assault, it will be seen that Black has a satisfactory reply.

VARIATION THIRD.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. 4th (a).
5. P. to K. 5th.
6. K. B. to Kt. 5th.
7. Kt. takes P.
8. P. to Q. B. 3d.
9. B. takes Kt.
10. Castles, and we have a phase of the "Giucco Piano."

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. K. P. takes P.
5. P. to Q. 4th.
6. Kt. to K. 5th.
7. K. B. to B. 4th.
8. Castles.
9. P. takes B.

(a) The *dictum* has long been accepted by chess writers, that White's *only move* to keep up his attack was now K. Kt. to his 5th; but so conclusive are the defences above elaborated, that the conviction is fast gaining ground that White's *best* course is to play as in the text, strive to deploy his pieces, and content himself with an *even* game.

VARIATION FOURTH.

WHITE (HERR MAYET).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. 4th.
5. Castles.
6. B. to K. sq.
7. B. takes P.
8. Q. Kt. to B. 3d.
9. Kt. takes Kt.
10. Q. B. to Kt. 5th.
11. P. to Q. B. 3d.
12. P. takes P.
13. B. takes B.
14. Q. Kt. to Kt. 5th.

BLACK (VON DER LASA).

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. K. P. takes P.
5. Kt. takes P.
6. P. to Q. 4th.
7. Q. takes B.
8. Q. to K. R. 4th.
9. Q. B. to K. 3d.
10. K. B. to Kt. 5th.
11. P. takes P.
12. K. B. to K. 2d.
13. Kt. takes B.
14. Castles, K. B.

And the game is even.

LASTLY.

WHITE (HERR WEIL).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. K. Kt. to his 5th.
5. P. takes P.
6. K. B. to Kt. 5th (ch.)
7. P. takes P.
8. K. B. to K. 2d.
9. K. Kt. to B. 3d.
10. K. Kt. to K. 5th.
11. Kt. to K. Kt. 4th.
12. B. takes B.
13. K. B. to his 3d.
14. K. to B. sq.

BLACK (M. ZYTOGORSKY).

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. Kt. to B. 3d.
4. P. to Q. 4th.
5. Q. Kt. to R. 4th.
6. P. to Q. B. 3d.
7. P. takes P.
8. P. to K. R. 3d.
9. P. to K. 5th.
10. Q. to her 5th.
11. Q. B. takes Kt.
12. P. to K. 6th.
13. P. takes P. (ch.)
14. Castles, Q. R.

- | | |
|----------------------|------------------------|
| 15. Q. to K. 2d. | 15. K. B. to B. 4th. |
| 16. P. to Q. B. 3d. | 16. Q. to her R. 5th. |
| 17. P. to Q. 4th. | 17. Kt. to Q. Kt. 6th. |
| 18. Q. to her B. 2d. | 18. K. R. to K. sq. |
| 19. K. takes P. | 19. Kt. takes B. |
20. Q. takes Q., and Black gives mate in four moves.

THE EVANS GAMBIT.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. Kt. 4th.
5. P. to Q. B. 3d.
6. Castles (a).
7. P. to Q. 4th.
8. Q. to her Kt. 3d (b).
9. P. to K. 5th.
10. K. R. to K. sq.
11. Q. B. to R. 3d.
12. Kt. takes K. P.
13. Kt. takes K. B. P.
14. Kt. takes Q. R.
15. Q. to her B. 2d.

BLACK.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to B. 4th.
4. B. takes Kt. P.
5. B. to Q. R. 4th.
6. P. to Q. 3d.
7. K. P. takes P.
8. Q. to K. 2d.
9. Q. P. takes P.
10. Q. B. to Q. 2d.
11. Q. to K. B. 3d.
12. Castles, Q. R.
13. P. takes Q. B. P.
14. Kt. takes Kt.
15. Q. Kt. to B. 3d, and

Der Lasa prefers Black's game; but Staunton doubts that decision.

(a) It seems, practically, to make no difference whether White play this or the 7th move first, in this wonderful opening.

(b) This is with many a favorite form of carrying on the attack; but, on the whole B. P. takes P. is the most reliable 8th move. This gives White a scope of selection for his 9th move that leads Black to his real difficulties in framing a defence.

VARIATION—BLACK'S EIGHTH MOVE.

WHITE.

9. B. P. takes P.
10. P. to K. 5th.
11. Q. P. takes P.
12. K. Kt. to his 5th.

BLACK.

8. Q. to K. B. 3d.
9. K. B. to Kt. 8d.
10. Q. P. takes P.
11. Q. to K. Kt. 3d.
12. Q. Kt. to Q. sq., and

Black, though crowded, is safe, and a P. ahead.

VARIATION FIRST.

WHITE.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. Kt. 4th.
5. P. to Q. B. 3d.
6. P. to Q. 4th.
7. B. P. takes P.
8. Castles

BLACK.

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

- | | |
|----------------------|----------------------|
| 9. P. to Q. 5th (b). | 9. Q. Kt. to K. 2d. |
| 10. Q. B. to Kt. 2d. | 10. K. Kt. to B. 3d. |
| 11. Q. B. takes Kt. | 11. P. takes B., and |

White has some attack to compensate for his Pawn.

(a) There is no need of proving that Black's *best* moves are in every case here given—in fact, his only ones. The person who *will not* accept this proposition as a matter of memory, until he is able to appreciate, to some degree, the weakness of inferior variations, need never expect to become an accomplished chess student.

(b) If White here play:—

- | | |
|-----------------------|----------------------|
| WHITE. | BLACK. |
| 9. Q. B. to R. 3d. | 9. Q. B. to Kt. 5th. |
| 10. Q. to her Kt. 3d. | 10. K. Kt. to R. 3d. |
| 11. P. to K. 5th. | 11. Castles, and |

The attack is thwarted.

VARIATION SECOND.

- | | |
|--|------------------------|
| WHITE. | BLACK. |
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. B. takes Kt. P. |
| 5. P. to Q. B. 3d. | 5. K. B. to R. 4th. |
| 6. Castles. | 6. K. Kt. to B. 3d (a) |
| 7. P. to Q. 4th. | 7. Castles. |
| 8. P. takes K. P. | 8. Kt. takes K. P. |
| 9. Q. to her 3d. | 9. Kt. to Q. B. 4th. |
| 10. Q. to her 5th. | 10. K. Kt. to K. 3d. |
| 11. Q. B. to R. 3d. | 11. K. R. to K. sq. |
| 12. P. to K. Kt. 3d, with the better game. | |

(a) The present variation is given to warn the student against this specious move at this stage of the opening. P. to Q. 3d is the move.

FRASER'S ATTACK.

- | | |
|-------------------------|----------------------|
| WHITE. | BLACK. |
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. B. takes Kt. P. |
| 5. P. to Q. B. 3d. | 5. B. to Q. B. 4th. |
| 6. P. to Q. 4th. | 6. P. takes Q. P. |
| 7. Castles. | 7. P. to Q. 3d. |
| 8. B. P. takes P. | 8. K. B. to Kt. 3d. |
| 9. Q. Kt. to B. 3d (a). | 9. Q. B. to Kt. 5th. |
| 10. Q. to her R. 4th. | 10. Q. B. to Q. 2d. |

(a) White has now, truly, an immense scope from which to select his line of attacking operations. P. to K. R. 3d was formerly practised, and, though not showy, is sound and useful. Mr. Staunton says, that in practice he thinks Q. B. to R. 3d most effective. Then there are P. to K. 5th, P. to Q. 5th, and, showy but weak, K. Kt. to his 5th. Lastly, our present players, headed by Morphy, make 9. Q. Kt. to B. 3d first favorite. See, also, the following brief variation.

- | | |
|--------------------------|----------------------------|
| 11. Q. to her Kt. 8d. | 11. Q. Kt. to R. 4th. |
| 12. K. B. takes P. (ch.) | 12. K. to his B. sq. |
| 13. Q. to her 5th. | 13. K. Kt. to B. 3d. |
| 14. Q. to K. Kt. 5th. | 14. K. takes K. B. |
| 15. P. to K. 5th. | 15. K. Kt. to his 5th, and |

White, though with an attack, is so deficient in force that he ought not to win.

VARIATION ON WHITE'S NINTH MOVE.

- | WHITE. | BLACK. |
|-----------------------|-----------------------|
| 9. Q. B. to Kt. 2d. | 9. K. Kt. to B. 3d. |
| 10. P. to Q. 5th. | 10. Q. Kt. to K. 2d. |
| 11. B. takes K. Kt. | 11. P. takes B. |
| 12. K. Kt. to Q. 4th. | 12. B. takes Kt., and |

The game is equal.

LASTLY.

- | WHITE. | BLACK. |
|-----------------------|-----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. B. takes Kt. P. |
| 5. P. to Q. B. 3d. | 5. B. to Q. R. 4th. |
| 6. Castles. | 6. K. Kt. to B. 3d. |
| 7. K. Kt. to his 5th. | 7. Castles (a). |
| 8. P. to K. B. 4th. | 8. P. to Q. 4th. |
| 9. P. takes Q. P. | 9. K. Kt. takes P. |
| 10. P. to Q. 4th. | 10. P. to K. R. 3d. |
| 11. Q. to her Kt. 3d. | 11. P. takes Kt. |
| 12. B. takes Kt. | 12. K. P. takes B. P. |
| 13. P. to K. Kt. 3d. | 13. Kt. to K. 2d, and |

Black has the better game.

(a) Although Black's previous move is objectionable, almost to fatality, White's 7th move is so much more so, that this move is now safe, and Black comes off winner. No further refutation of White's attack can be required.

The following game has a historical interest, as having occurred between Captain Evans and Mr. McDonnell, on Captain E.'s first showing his (then) new Gambit to that great master.

- | WHITE (CAPT. EVANS). | BLACK (MR. M'DONNELL). |
|-----------------------|------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. Castles. | 4. P. to Q. 3d. |
| 5. P. to Q. Kt. 4th. | 5. B. takes Kt. P. |
| 6. P. to Q. B. 3d. | 6. B. to Q. R. 4th. |
| 7. P. to Q. 4th. | 7. Q. B. to Kt. 5th. |
| 8. Q. to her Kt. 3d. | 8. Q. to her 2d. |
| 9. K. Kt. to his 5th. | 9. Q. Kt. to Q. sq. |
| 10. P. takes P. | 10. P. takes P. |
| 11. Q. B. to R. 3d. | 11. K. Kt. to R. 3d. |

- | | |
|-------------------------|-------------------------|
| 12. P. to K. B. 3d. | 12. K. R. checks. |
| 13. K. to R. sq. | 13. B. to K. R. 4th. |
| 14. K. R. to Q. sq. | 14. Q. to her B. sq. |
| 15. R. takes Kt. (ch.) | 15. Q. takes R. |
| 16. Kt. takes B. P. | 16. Q. to R. 5th. |
| 17. Q. to Kt. 5th (ch.) | 17. P. to Q. B. 3d, and |

White mates in three moves.

M'DONNELL'S FIRST EVANS WITH DE LA BOURDONNAIS.

- | WHITE. | BLACK. |
|-----------------------------------|-------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. B. takes Kt. P. |
| 5. P. to Q. B. 3d. | 5. B. to Q. R. 4th. |
| 6. Castles. | 6. P. to Q. 3d. |
| 7. P. to Q. 4th. | 7. B. to Q. Kt. 3d. |
| 8. P. takes P. | 8. Q. B. to Kt. 5th. |
| 9. K. B. to Kt. 5th. | 9. B. takes Kt. |
| 10. Q. takes B. | 10. P. takes P. |
| 11. Q. to K. Kt. 3d. | 11. Q. to K. B. 3d. |
| 12. Q. B. to Kt. 5th. | 12. Q. to K. 3d. |
| 13. Q. Kt. to R. 3d. | 13. K. Kt. to B. 3d. |
| 14. Q. B. takes Kt. | 14. Kt. P. takes B. |
| 15. Q. R. to Q. sq. | 15. K. B. to B. 4th. |
| 16. Q. to K. Kt. 7th. | 16. K. to his 2d. |
| 17. B. to B. 4th. | 17. Q. R. to K. Kt. sq. |
| 18. Q. takes Q. R. | 18. R. takes Q. |
| 19. B. takes Q. | 19. P. takes B. |
| 20. Kt. to Q. B. 2d. | 20. R. to Kt. 5th. |
| 21. K. R. to K. sq. | 21. P. to K. B. 4th. |
| 22. P. takes P. | 22. P. takes P. |
| 23. Kt. to K. 3d. | 23. B. takes Kt. |
| 24. R. takes B. | 24. K. to his 3d. |
| 25. R. to K. R. 3d. | 25. R. to K. Kt. 2d. |
| 26. R. to R. 6th (ch.) | 26. K. to his 2d. |
| 27. Q. R. to Q. Kt. sq. | 27. Q. Kt. to Q. sq. |
| 28. P. to K. B. 3d. | 28. P. to Q. Kt. 3d. |
| 29. Q. R. to Q. sq. | 29. Kt. to K. B. 2d. |
| 30. R. to Q. B. 6th. | 30. R. to K. Kt. sq. |
| 31. R. takes P. (ch.) | 31. K. to B. 3d. |
| 32. R. takes P. | 32. R. to Q. B. sq. |
| 33. Q. R. to Q. 7th. | 33. Kt. to K. Kt. 4th. |
| 34. Q. R. to Q. B. 7th, and wins. | |

DEFENCE TO THE EVANS.

- | WHITE (KIPPING). | BLACK (MORPHY). |
|----------------------|---------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. B. takes Kt. P. |

- | | |
|-----------------------|--------------------------|
| 5. P. to Q. B. 3d. | 5. B. to Q. B. 4th. |
| 6. P. to Q. 4th. | 6. P. takes P. |
| 7. P. takes P. | 7. B. to Q. Kt. 3d. |
| 8. P. to Q. 5th. | 8. Kt. to Q. R. 4th. |
| 9. K. B. to Q. 3d. | 9. P. to Q. 3d. |
| 10. Q. B. to Kt. 2d. | 10. K. Kt. to B. 3d. |
| 11. P. to K. R. 3d. | 11. Castles. |
| 12. Castles. | 12. Kt. to K. R. 4th. |
| 13. Q. to her 2d. | 13. P. to K. B. 4th. |
| 14. Kt. to Q. R. 3d. | 14. Kt. to Kt. 6th. |
| 15. K. R. to K. sq. | 15. P. takes P. |
| 16. K. B. takes P. | 16. B. to K. B. 4th. |
| 17. K. B. takes B. | 17. Kt. takes B. |
| 18. K. R. to K. 4th. | 18. Q. to Q. 2d. |
| 19. B. to Q. B. 3d. | 19. B. to Q. B. 4th. |
| 20. Kt. to Q. B. 2d. | 20. P. to Q. Kt. 3d. |
| 21. Q. to K. Kt. 5th. | 21. Q. R. to K. sq. |
| 22. Q. R. to K. sq. | 22. Q. R. takes R. |
| 23. R. takes R. | 23. P. to K. R. 3d. |
| 24. Q. to K. Kt. 4th. | 24. R. to K. B. 2d. |
| 25. R. to K. 6th. | 25. P. to Q. B. 3d. |
| 26. Q. Kt. to Q. 4th. | 26. P. takes Q. P. |
| 27. Q. to K. Kt. 6th. | 27. K. Kt. to K. 2d. |
| 28. Q. to K. Kt. 3d. | 28. Q. Kt. to B. 3d. |
| 29. Kt. takes Q. Kt. | 29. Q. takes R. |
| 30. Kt. to Q. 5th. | 30. Q. to K. Kt. 3d. and |

Black wins.

EVANS GAMBIT EVADED.

- | WHITE (AMATEUR). | BLACK (HERR CAPRAEZ). |
|------------------------|--------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. K. B. to B. 4th. | 3. K. B. to B. 4th. |
| 4. P. to Q. Kt. 4th. | 4. P. to Q. 4th. |
| 5. P. takes P. | 5. Kt. takes P. |
| 6. Kt. takes K. P. | 6. Kt. takes Q. P. |
| 7. Castles. | 7. K. Kt. to K. 2d. |
| 8. P. to Q. 4th. | 8. B. to Q. Kt. 3d. |
| 9. Q. B. to R. 3d. | 9. P. to Q. B. 3d. |
| 10. R. to K. sq. | 10. Castles. |
| 11. K. B. takes Kt. | 11. P. takes B. |
| 12. B. takes Kt. | 12. Q. takes B. |
| 13. Kt. to K. Kt. 6th. | 13. Q. to K. B. 3d. |
| 14. Kt. takes R. | 14. B. takes Q. P. |
| 15. R. to K. 5th. | 15. Q. takes B. P. (en.) |
| 16. K. to R. sq. | 16. Q. B. to R. 6th. and |

White surrenders.

LA BOURDONNAIS RETORTS THE EVANS ON M'DONNELL.

- | WHITE. | BLACK. |
|---------------------|---------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |

3. K. B. to B. 4th.
4. P. to Q. Kt. 4th.
5. P. to Q. B. 3d.
6. Castles.
7. P. to Q. 4th.
8. B. P. takes P.
9. P. to Q. 5th.
10. K. B. to Q. 3d.
11. Q. Kt. to B. 3a.
12. P. to K. R. 3d.
13. Q. B. to Kt. 5th.
14. Q. B. to R. 4th.
15. Kt. takes Kt. P.
16. B. takes P.
17. Q. Kt. to K. 2d.
18. Q. takes B.
19. P. to K. B. 4th.
20. Q. to her B. 3d.
21. K. R. to B. 3d.
22. Q. B. takes Kt. (ch.)
23. R. checks, and wins.

3. K. B. to P. 4th.
4. B. takes Kt. P.
5. B. to Q. R. 4th.
6. P. to Q. 3d.
7. K. P. takes P.
8. K. B. to Kt. 3d.
9. Kt. to Q. R. 4th.
10. K. Kt. to B. 3d.
11. Castles.
12. Q. B. to Q. 2d.
13. P. to K. R. 3d.
14. P. to K. Kt. 4th.
15. R. P. takes Kt.
16. K. B. to Q. 5th.
17. B. takes R.
18. K. to Kt. 2d.
19. Q. to K. 2d.
20. P. to Q. Kt. 3d.
21. Q. Kt. to B. 5th.
22. Q. takes Q. B.

BETWEEN GREAT LIVING MASTERS.

WHITE (NEUMANN).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. K. B. to B. 4th.
4. P. to Q. Kt. 4th.
5. P. to Q. B. 3d.
6. P. to Q. 4th.
7. Castles.
8. B. P. takes P.
9. Q. Kt. to B. 3d.
10. K. B. to Q. 3d.
11. P. to Q. 5th.
12. Q. B. to Kt. 2d.
13. Q. to her 2d.
14. K. to his R. sq.
15. K. Kt. to K. sq.
16. P. to B. 4th.
17. Q. to K. 2d.
18. Q. takes Kt.
19. P. to B. 5th.
20. B. to Kt. sq.
21. Kt. to B. 3d.
22. Kt. takes B.
23. R. to B. 3d.
24. B. to B. 2d.
25. P. to Q. R. 3d.
26. P. to Q. R. 4th.
27. Q. to B. 3d.

BLACK (PAULSEN).

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to B. 4th.
4. B. takes Kt. P.
5. K. B. to R. 4th.
6. K. P. takes P.
7. P. to Q. 3d.
8. B. to Kt. 3d.
9. Kt. to Q. R. 4th.
10. K. Kt. to K. 2d.
11. Castles.
12. P. to K. B. 3d. (a)
13. K. Kt. to his 3d.
14. Q. B. to Q. 2d.
15. Kt. to K. 4th.
16. K. Kt. to B. 5th.
17. Kt. takes B.
18. P. to Q. B. 4th.
19. P. to B. 5th.
20. K. B. to Q. 5th.
21. B. to K. 4th.
22. B. P. takes Kt.
23. P. to Q. Kt. 4th.
24. R. to Kt. sq.
25. Kt. to Kt. 2d.
26. P. takes P.
27. Kt. to B. 4th.

- | | |
|----------------------|---------------------------|
| 28. K. R. to B. sq. | 28. Q. to Kt. 4th. |
| 29. K. R. to K. sq. | 29. Q. to R. 5th. |
| 30. Q. to R. 2d. | 30. R. to Kt. 5th. |
| 31. Q. R. to Kt. sq. | 31. P. to Q. R. 4th. |
| 32. P. to K. Kt. 3d. | 32. Q. to Kt. 4th. |
| 33. Q. to R. 3d. | 33. K. R. to Kt. sq., and |

White soon surrendered.

(a) This game is worthy of all study as a *perfect* model. The student must also see another battle of giants, viz., the first game of the match Morphy vs. Anderssen.

DAMIANO GAMBIT.

- | WHITE. | BLACK. |
|---------------------------------------|-------------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. P. to K. B. 3d. |
| 3. K. Kt. takes P. | 3. Q. to K. 2d, <i>best</i> . |
| 4. K. Kt. to B. 3d. | 4. P. to Q. 4th. |
| 5. P. to Q. 3d. | 5. P. takes P. |
| 6. P. takes P. | 6. Q. takes P. (ch.) |
| 7. K. B. to K. 2d. | 7. Q. B. to B. 4th. |
| 8. Kt. to Q. 4th. | 8. Q. Kt. to B. 3d. |
| 9. Kt. takes B. | 9. Q. takes Kt. |
| 10. Castles, and has the better game. | |

If Black take Kt. at move 3d, he is infallibly beaten.

QUEEN'S BISHOP'S PAWN GAME.

- | WHITE. | BLACK. |
|----------------------|-------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. P. to Q. B. 3d. | 3. K. Kt. to B. 3d. |
| 4. P. to Q. 4th. | 4. Kt. takes K. P. |
| 5. P. takes K. P. | 5. P. to Q. 4th. |
| 6. K. B. to Kt. 5th. | 6. K. B. to B. 4th. |
| 7. K. Kt. to Q. 4th. | 7. B. takes Kt. |
| 8. P. takes B. | 8. Castles. |
| 9. K. B. takes Kt. | 9. P. takes B. |
| 10. Castles. | 10. Q. B. to R. 3d, and |

Black will establish a defence.

VARIATION FIRST.

- | WHITE. | BLACK. |
|-------------------------|-------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. Kt. to B. 3d. | 2. Q. Kt. to B. 3d. |
| 3. P. to Q. B. 3d. | 3. K. Kt. to B. 3d (a) |
| 4. P. to Q. 4th. | 4. Kt. takes K. P. |
| 5. P. to Q. 5th. | 5. K. B. to B. 4th. |
| 6. Q. P. takes Kt. | 6. K. B. takes P. (ch.) |
| 7. K. to K. 2d. | 7. P. to Q. 4th. |
| 8. Q. to her R. 4th. | 8. Castles. |
| 9. Q. Kt. to Q. 2d, &c. | 9. P. to K. B. 4th, &c. |

(a) This is, at least, good. 3. K. B. to B. 4th is not quite as reliable; and the attractive counter-gambits, P. to Q. 4th, and Ponziani's still older one of P. to K. B. 4th, though sparkling, may hardly succeed against a skilful and well-read player.

LASTLY.

With Jaenisch's move 6. Q. to her 5th, White gets an inferior game, a. g.:

WHITE.	BLACK.
6. Q. to Q. 5th.	6. B. takes P. (ch)
7. K. to his 2d.	7. P. to K. B. 4th.
8. Q. Kt. to Q. 2d.	8. Q. Kt. to K. 2d.
9. Q. to her 8d.	9. P. to Q. 4th.
10. P. takes P., <i>en p.</i>	10. Q. takes P.
11. Q. takes Q.	11. P. takes Q.
12. Kt. takes Kt.	12. P. takes Kt.
13. Kt. to Kt. 5th.	13. Castles.
4. Kt. takes K. P.	14. Q. B. to Kt. 5th (ch.)
5. K. to Q. 2d.	15. K. B. to Kt. 8d.

With the better game.

GRECO COUNTER-GAMBIT.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 8d.	2. P. to K. B. 4th
3. Kt. takes K. P.	3. Q. to K. B. 8d.
4. P. to Q. 4th.	4. B. P. takes P.
5. K. B. to B. 4th.	5. P. to Q. B. 8d.
6. B. to B. 7th (ch.)	6. K. to his 2d.
7. P. to K. R. 4th.	7. P. to K. R. 3d.
8. Q. to K. R. 5th.	8. K. to Q. 8d.
9. Q. B. to Kt. 5th.	9. P. takes B.
10. Q. takes R., and ought to win.	

VARIATION.

(Play three moves as above.)

WHITE.	BLACK.
4. P. to Q. 4th.	4. P. to Q. 8d
5. Kt. to Q. B. 4th.	5. P. takes K. P.
6. Q. Kt. to B. 8d.	6. Q. B. to B. 4th (a)
7. P. to K. Kt. 4th.	7. Q. B. to Kt. 8d.
8. K. B. to Kt. 2d.	8. P. to Q. B. 8d.
9. B. takes K. P.	9. B. takes B.
10. Q. Kt. takes B.	10. Q. to K. 8d.
11. Q. to K. 2d.	11. P. to Q. 4th.
12. Kt. to Q. 6th (ch.)	12. K. to his 2d,

With nearly an equal game.

(a) Black may at this point play P. to Q. B. 8d, and the game becomes very delicately balanced. White, without great exactness of play, may lose a Kt.

CENTRE COUNTER-GAMBIT.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. Kt. to B. 8d.	2. P. to Q. 4th.
3. Kt. takes K. P.	3. Q. to K. 2d, <i>best</i>

4. P. to Q. 4th.
5. Kt to his 4th.
6. Q. takes B.
7. Q. takes Q. (ch.)

4. P. to K. B. 3d.
5. B. takes Kt.
6. Q. takes P. (ch.)
7. P. takes Q.

The game is perfectly equal: and a defence we could wish to see more cultivated.

FINE GAME REALLY PLAYED.

WHITE (OOCHRANE).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. Kt. takes K. P.
4. P. to Q. 4th.
5. Q. Kt. to B. 3d (a).
6. Kt. takes P.
7. K. B. to B. 4th.
8. Castles.
2. P. to K. B. 4th.
10. B. P. takes P.
11. K. P. takes P.
12. P. to K. 6th.
13. Q. to R. 5th (ch.)
14. Q. takes B.
15. Q. to K. 5th.
16. Q. takes R.
17. Q. B. to B. 6th.
18. Q. takes B. (ch.)
19. B. takes Q.
20. P. to K. Kt. 4th, and wins.

BLACK (STAUNTON).

1. P. to K. 4th.
2. P. to Q. 4th.
3. Q. to K. 2d.
4. P. to K. B. 3d.
5. P. takes Kt.
6. Q. to K. B. 2d.
7. Q. B. to K. 3d.
8. P. to Q. B. 3d.
9. P. takes Kt.
10. Q. to her 2d.
11. B. takes P.
12. Q. to her B. 3d.
13. P. to K. Kt. 3d.
14. K. Kt. to K. 2d.
15. Q. takes B.
16. Kt. to K. B. 4th.
17. Q. to her Kt. 5th.
18. Q. takes Q.
19. K. takes B.

(a) A brilliant sacrifice.

KING'S BISHOP'S OPENING.

CLASSICAL DEFENCE.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. K. Kt. to B. 3d (a).
4. P. to Q. B. 3d.
5. P. to Q. 4th.
6. B. P. takes P.
7. Q. B. to Q. 2d.
- Q. Kt. takes B.
9. K. P. takes P.
10. Q. to her Kt. 3d.
11. Castles, K. R.

BLACK.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. 3d (Var.)
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. K. B. to Kt. 5th (ch.)
7. K. B. takes B. (ch.)
8. P. to Q. 4th.
9. K. Kt. takes P.
10. P. to Q. B. 3d.
11. Castles, and the game is even.

(a) Young players may here be, once for all, guarded against the pernicious habit of deploying the Q. on B. 3d, Kt. 4th, or R. 5th. This last has the most force, but the retort of Q. to K. B. 3d leaves nothing in it. This leads to a "Giuoco Piano."

VARIATION.

WHITE.	BLACK.
3. P. to Q. B. 3d (a).	3. K. Kt. to B. 3d.
4. P. to Q. 4th.	4. P. takes P.
5. P. to K. 5th.	5. P. to Q. 4th (b).
6. P. takes Kt. (c).	6. P. takes B.
7. P. takes Kt. P.	7. R. to K. Kt. sq.
8. Q. to K. R. 5th.	8. Q. to K. 2d (ch.)
9. K. to Q. sq.	9. R. takes P.
10. K. Kt. to B. 3d.	10. Q. Kt. to B. 3d.
11. K. R. to K. sq.	11. Q. B. to K. 3d.

Black will secure his defence.

(a) A justly favorite defence to this move is 3. Q. to K. 2d.

(b) 5. K. Kt. to K. 5th, or Q. to K. 2d, would allow White to win.

(c) To retreat B. to Kt. 3d, or (ch.) at Kt. 5th, would yield an even game; but the move in the text promises slightly better.

KING'S KNIGHT'S DEFENCE.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. B. to B. 4th.	2. K. Kt. to B. 3d.
3. K. Kt. to B. 3d.	3. Kt. takes K. P.
4. Q. Kt. to B. 3d, and we have a phase of the "Petroff Defence."	

VARIATION FIRST.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. B. to B. 4th.	2. K. Kt. to B. 3d.
3. K. Kt. to B. 3d (a).	3. Kt. takes K. P. (b).
4. P. to Q. 3d.	4. Kt. to Q. 3d.
5. Kt. takes P.	5. Kt. takes B.
6. Kt. takes Kt.	6. P. to Q. 4th.
7. Kt. to K. 5th.	7. K. B. to Q. 3d.
8. P. to Q. 4th.	8. Castles.
9. Castles. Even game.	

(a) White has great freedom of choice. He may play P. to Q. 3d, or the more directly aggressive, P. to K. B. 4th, and get an even and good game. He may also play, 3. Q. Kt. to B. 3d, a game many are pleased with.

(b) This the German authorities extol as, *par excellence*, the move. But with the light latterly thrown upon the "Two Knights' Defence" to the "Giucco Piano," we should pronounce in favor of, 3. Q. Kt. to B. 3d, for the express purpose of shaping the *about* into that form.

LASTLY.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. K. B. to B. 4th.	2. K. Kt. to B. 3d.
3. P. to Q. 4th.	3. P. takes P.
4. P. to K. 5th.	4. P. to Q. 4th.

5. B. to Q. Kt. 8d.
6. K. Kt. to K. 2d.
7. P. to K. B. 8d.
8. Kt. to K. B. 4th.

5. Kt. to K. 5th.
6. P. to Q. B. 4th.
7. Kt. to Kt. 4th.
8. P. to Q. B. 5th.

Black gets the better game.

A BRILLIANT GAME.

WHITE (SCULTEN).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. Q. Kt. to B. 3d.
4. B. takes Kt. P.
5. P. to Q. 3d.
6. B. to Q. B. 4th.
7. Q. to K. 2d.
8. P. takes P.
9. Q. Kt. to K. 4th.
10. P. takes Kt.
11. Q. takes B.
12. Q. B. to Q. 2d.
13. Q. to K. B. 8d.
14. K. P. takes B. P.
15. Q. to her Kt. 8d, and Black mates in three moves.

BLACK (HORWITZ)

1. P. to K. 4th.
2. K. Kt. to B. 8d.
3. P. to Q. Kt. 4th
4. B. to Q. B. 4th.
5. P. to Q. B. 3d.
6. Q. to her Kt. 8d.
7. P. to Q. 4th.
8. Castles.
9. Kt. takes Kt.
10. B. takes P. (ch.)
11. Q. to Kt. 5th (ch)
12. Q. takes K. B.
13. P. to K. B. 4th.
14. B. takes P.

ANOTHER.

WHITE (WALKER).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. B. 8d.
4. K. Kt. to B. 8d.
5. P. to Q. 4th.
6. Castles.
7. Q. to her 8d.
8. Q. B. to Kt. 5th.
9. B. to R. 4th.
10. Q. B. to Kt. 8d.
11. P. to K. 5th.
12. Q. to Kt. 6th (ch.)
13. Q. takes R. P.
14. P. takes Q. P.
15. Q. B. takes P., and wins.

BLACK (COCHRANE).

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

THE LOFEZ GAMBIT.

WHITE.

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

BLACK.

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

- | | |
|----------------------|---------------------------------|
| 8. P. to K. b 5th. | 8. Q. Kt. to Q. 2d. |
| 9. Q. B. to Kt. 5th. | 9. P. to K. R. 3d. |
| 10. Q. B. to R. 4th. | 10. P. to K. Kt. 4th. Even game |

(a) This move is good, as also is, 8. P. to Q. 3d, leading, at least, to an equal game. White now offers the gambit, 4. P. to K B. 4th. Now, paradoxical as it looks, black must neither take Kt. nor P.; if he does, White, at least, gets a splendid game. He ~~and~~ reply, 4. K. Kt. to B. 3d. Then follows:

- | | |
|-------------------------------|----------------------|
| 5. K. Kt. to B. 3d. | 5. P. to Q. 3d. |
| 6. P. to Q. 3d. | 6. Q. B. to Kt. 5th. |
| 7. P. takes P. | 7. P. takes P. |
| 8. Q. B. to Kt. 5th. | 8. Q. Kt. to Q. 2d. |
| 9. Q. Kt. to Q. 2d. | 9. Castles, Q. R. |
| 10. Castles, Q. R. Even game. | |

VARIATION.

- | WHITE. | BLACK. |
|--------------------------------|---------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. B. to B. 4th. | 2. K. B. to B. 4th. |
| 3. Q. to K. 2d. | 3. Q. Kt. to B. 3d. |
| 4. P. to Q. B. 3d. | 4. P. to Q. 3d. |
| 5. P. to K. B. 4th. | 5. K. Kt. to B. 3d. |
| 6. K. Kt. to B. 3d. Even game. | |

IF BLACK PLAY 4:

- | WHITE. | BLACK. |
|---------------------------|---------------------|
| 5. P. to K. B. 4th. | 4. K. Kt. to B. 3d. |
| 6. R. takes B. | 5. B. takes K. Kt. |
| 7. P. to Q. 3d. | 6. Castles. |
| 8. K. B. takes P. | 7. P. to Q. 4th. |
| 9. P. takes Kt., &c., &c. | 8. K. Kt. takes B. |

GAME FROM CALVI.

- | WHITE. | BLACK. |
|-----------------------|-------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. K. B. to B. 4th. | 2. K. B. to B. 4th. |
| 3. Q. to K. 2d. | 3. Q. Kt. to B. 3d. |
| 4. B. takes P. (ch.) | 4. K. takes K. B. |
| 5. Q. to B. 4th (ch.) | 5. P. to Q. 4th. |
| 6. Q. takes B. | 6. P. takes P. |
| 7. Q. to B. 4th (ch.) | 7. Q. B. to K. 3d. |
| 8. Q. takes P. | 8. K. Kt. to B. 3d. |
| 9. Q. to K. R. 4th. | 9. Q. Kt. to Q. 5th. |
| 10. Q. Kt. to R. 3d. | 10. P. to K. 5th. |
| 11. P. to Q. B. 3d. | 11. P. to K. Kt. 4th. |
| 12. Q. takes Kt. P. | 12. K. R. to Kt. sq. |
| 13. Q. to K. 3d. | 13. Q. Kt. to B. 4th. |
| 14. Q. to K. 2d. | 14. R. takes Kt. P. |
| 15. Q. Kt. to B. 2d. | 15. Q. to her 3d. |
| 16. Q. Kt. to K. 3d. | 16. Kt. takes Kt. |
| 17. Q. P. takes Kt. | 17. Q. R. to K. Kt. sq. |
| 18. Q. to K. B. sq. | 18. Q. R. to Q. sq. |

- | | |
|--|-------------------------|
| 19. Q. to K. 2d. | 19. Kt. to his 5th. |
| 20. Kt. to R. 3d. | 20. Kt. to K. 4th. |
| 21. Kt. to K. B. 4th. | 21. Kt. to B. 6th (ch.) |
| 22. K. to B. sq. Black mates in six moves. | |

MCDONNELL'S DOUBLE GAMBIT.

WHITE (MONGREDIEN).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. Kt. 4th.
4. P. to K. B. 4th (a).
5. P. takes Q. P.
6. Kt. to K. 2d.
7. P. to Q. B. 3d (c).
8. P. to Q. 4th.
9. Q. takes P.
10. Q. B. to R. 3d.
11. Kt. takes B.
12. Castles.
13. Q. takes B.
14. Q. to K. B. 3d.
15. Q. R. to Kt. sq.
16. B. takes Kt.
17. P. to Q. B. 4th.
18. R. takes Kt. P.
19. K. to R. sq.
20. Kt. takes P.
21. Kt. to K. 5th.
22. P. takes Kt.
23. Q. to Q. Kt. 3d.
24. P. takes Q.
25. R. takes R. P.

BLACK (MORPHY).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. B. takes P.
4. P. to Q. 4th (b).
5. P. to K. 5th.
6. K. Kt. to B. 3d.
7. K. B. to B. 4th.
8. P. takes P. *en p.*
9. Castles.
10. B. takes B.
11. B. to Kt. 5th.
12. B. takes Kt.
13. Kt. takes P.
14. P. to Q. B. 3d.
15. Q. to K. 2d.
16. P. takes B.
17. P. takes P.
18. Kt. to Q. 2d.
19. K. R. to K. sq.
20. Q. to K. 3d.
21. Kt. takes Kt.
22. R. to K. B. sq.
23. Q. takes Q.
24. Q. R. to Kt. sq.
25. R. takes P.

Drawn game.

(a) It is worthy of remark that White may still have an "Evans," if it liketh him, by 4. P. to Q. B. 3d, followed by K. Kt. to B. 3d.

(b) If Black take the 2d P., proffered, White gets a splendid attack. A terrible assault in the hands of one giving a R.

(c) To here all is mere matter of remembering the approved analyses. The books now give, for both players, Castles, and White, 3., deploys Q. Kt., but Black comes off better

BISHOP'S COUNTER-GAMBIT.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. B. takes K. Kt.
4. P. takes P.
5. Q. to R. 5th (ch.)
6. P. takes P.
7. K. Kt. to B. 3d.
8. Q. takes R. P.
9. P. to Q. 3d.

BLACK.

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

The positions are approaching an equality.

VARIATION.

WHITE.

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

BLACK.

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

White has a P.; Black, a fine game.

(a) This move is better than the preceding, as would also be 3. P. to Q. B. 3d. But to either of them Staunton justly prefers P. to Q. 4th. Black replies (*best*) takes Q. P and then follows:

- | | |
|---|--------------------|
| 4. B. takes Kt. | 4. K. R. takes B. |
| 5. P. takes B. P. | 5. Q. to K. B. 3d. |
| 6. K. Kt. to K. 2d, with apparently the safer game. | |

LASTLY.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. 3d, *best*.
4. P. to K. B. 4th, *best*.
5. K. Kt. to B. 3d, and

BLACK.

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

White is himself in a favorable position as a gambit player.

VERY FINE GAME IN PLAY.

WHITE (MAYET).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. K. B. takes Kt.
4. P. takes P.
5. Q. to R. 5th (ch.)
6. P. takes P.
7. P. to K. R. 3d.
8. K. Kt. to B. 3d.
9. Q. Kt. to B. 3d.
10. K. Kt. to R. 4th
11. Kt. takes R.
12. K. to Q. sq.
13. Q. to K. R. 7th
14. Q. takes B. P.
15. Q. takes Kt. P.
16. Kt. to Kt. 5th.
17. K. to his 2d.
18. K. to Q. sq.
19. Q. to her B. 6th.
20. Kt. to B. 7th (ch.)

BLACK (VON DER LASA).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. R. takes B.
4. P. to Q. 4th.
5. P. to K. Kt. 3d.
6. K. R. takes P.
7. Q. to K. B. 3d.
8. Q. Kt. to B. 3d.
9. Q. B. to K. 3d.
10. Q. Kt. to Q. 5th.
11. Kt. takes B. P. (ch.)
12. P. takes Kt.
13. Kt. takes R.
14. Q. to K. B. 4th.
15. R. to Q. sq.
16. Q. to her B. 7th (ch.)
17. Q. to K. 5th (ch.)
18. R. to Q. 2d.
19. Q. B. to B. 4th.
20. K. to his B. 2d.

21. Kt. to Kt. 5th.
22. R. to K. sq.
23. K. to his 2d.
24. K. to his B. sq.

21. Q. takes Kt. P.
22. Q. B. to his 7th (ch.)
23. Q. to K. 5th (ch.)
24. B. checks, and wins.

LEWIS' COUNTER-GAMBIT.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. B. 3d.
4. B. takes P.
5. Q. to her Kt. 3d.
6. K. Kt. to B. 3d.
7. B. takes P. (ch.)
8. Kt. takes K. P.
9. K. to his B. sq.
10. K. Kt. takes R.
11. K. Kt. to K. 5th.

BLACK.

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

Black gets the best of it.

- (a) Those gambits are few indeed that are at once so brilliant and so sound as this.
 (b) Instead of this, Black may equally well play K. Kt. takes B.

VARIATION.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. B. 3d.
4. B. takes P.
5. Q. to K. B. 3d.
6. K. B. to B. 4th.
7. Q. to her 3d.

BLACK.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. 4th.
4. K. Kt. to B. 3d.
5. Castles.
6. Q. B. to Kt. 5th.
7. Q. to K. 2d.

White is cramped, but has a pawn more.

WHITE'S BEST THIRD MOVE.

WHITE.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. Kt. 4th.
4. P. to Q. B. 3d.
5. K. Kt. to B. 3d.
6. Q. to her Kt. 3d, with the better opening.

BLACK.

1. P. to K. 4th.
2. K. B. to B. 4th.
3. B. takes Kt. P.
4. B. to R. 4th.
5. P. to Q. 3d.

A FINE BATTLE.

WHITE (STAUNTON).

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

BLACK (OOCHRAHE).

1. P. to K. 4th.
2. K. B. to B. 4th.
3. P. to Q. 4th.
4. K. Kt. to B. 3d.
5. K. P. takes P.
6. B. to Kt. 5th (ch.)

- | | |
|-----------------------|-------------------------|
| 7. Q. B. to Q. 2d. | 7. K. B. takes B. (ch.) |
| 8. Q. takes B. | 8. Kt. takes B. |
| 9. P. takes Kt. | 9. Q. takes P. |
| 10. K. Kt. to B. 3d. | 10. Castles. |
| 11. Castles. | 11. B. to K. Kt. 5th. |
| 12. Q. Kt. to B. 3d. | 12. Q. to K. B. 4th. |
| 13. K. Kt. to K. 5th. | 13. Q. B. to K. 3d. |
| 14. P. to K. B. 4th. | 14. P. to K. B. 3d. |
| 15. K. Kt. to B. 3d. | 15. P. to Q. B. 3d. |
| 16. Q. R. to K. sq. | 16. Q. to K. B. 2d. |
| 17. Q. R. to K. 3d. | 17. Q. Kt. to Q. 2d. |
| 18. K. R. to K. sq. | 18. Q. R. to K. sq. |
| 19. Q. Kt. to K. 4th. | 19. B. takes P. |
| 20. Kt. to Q. 6th. | 20. R. takes R. |
| 21. Kt. takes Q. | 21. R. takes R. (ch.) |
| 22. Q. takes R. | 22. B. takes Kt. |

And the *partie* became, ultimately, a *remise*.

THE KING'S GAMBITS.

KING'S KNIGHT'S GAMBIT.

- | WHITE. | BLACK. |
|-----------------------|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 3d. | 3. P. to K. Kt. 4th. |
| 4. K. B. to B. 4th. | 4. K. B. to Kt. 2d. |
| 5. Castles. | 5. P. to Q. 3d (a). |
| 6. P. to Q. 4th (b). | 6. P. to K. R. 3d. |
| 7. P. to Q. B. 3d. | 7. Q. to K. 2d. |
| 8. P. to K. 5th. | 8. P. takes P. |
| 9. Kt. takes P. | 9. B. takes Kt. |
| 10. R. to K. sq. | 10. Q. B. to K. 3d. |
| 11. B. takes B. (1). | 11. P. takes B. |
| 12. R. takes B. | 12. Q. Kt. to B. 3d. |
| 13. R. to K. sq. | 13. Castles. |
| 14. Q. to K. Kt. 4th. | 14. Q. R. to K. sq. |
| 15. P. to Q. Kt. 3d. | 15. K. Kt. to B. 3d. |

Black has the better game.

(1)

- | WHITE. | BLACK. |
|-------------------------|----------------------------------|
| 11. Q. to hor Kt. 3d. | 11. Q. B. takes B. |
| 12. Q. takes B. | 12. B. takes Q. P. (ch.) |
| 13. K. to B. sq. | 13. K. B. to K. 4th. |
| 14. Q. to Kt. 5th (ch.) | 14. Q. Kt. to Q. 2d. Black wins. |

(a) With regard to all these moves in defending this form of the gambit, we repeat the remark made respecting the defence to the "Evans," and ask the student to re-read it.

(b) It seems immaterial whether White play this or Castles first. A fine and favorite variation, however, springs from 5. P. to K. R. 4th; but Black may, at least, secure a good game.

VARIATION.

(Play six moves as above.)

WHITE.	BLACK.
7 P. to Q. B. 3d (a).	7 K. Kt. to K. 2d (b).
8 P. to K. Kt. 3d.	8 P. to K. Kt. 5th.
9 Kt. to K. R. 4th.	9 P. to K. B. 6th.
10 P. to K. R. 3d.	10 P. to K. E. 4th.
11 K. Kt. takes P.	11 P. takes Kt.
12 Q. takes P.	12 P. to K. B. 3d.
13 P. to K. 5th.	13 P. to K. B. 4th.
14 P. takes Q. P.	14 P. takes P.
15 Q. B. to Kt. 5th.	

Mr. Staunton prefers White. Der Lasa replies, 15. Q. Kt. to B. 3d, and prefers Black.

(a) This variation might also be introduced one move earlier.

(b) Q. B. to K. 3d is, perhaps, a more efficient reply. Should Black *now* reply P. to Q. B. 3d, White may gain a manifest advantage from 8. P. to K. Kt. 3d, which, as it is, is at best only even.

A DASHING GAME.

WHITE (SIGNOR DUBOIS).	BLACK (M. DE RIVIÈRE).
1 P. to K. 4th.	1 P. to K. 4th.
2 P. to K. B. 4th.	2 K. P. takes P.
3 K. Kt. to B. 3d.	3 P. to K. Kt. 4th.
4 K. B. to B. 4th.	4 K. B. to Kt. 2d.
5 P. to Q. 4th.	5 P. to Q. 3d.
6 Q. Kt. to B. 3d.	6 P. to Q. B. 3d.
7 Castles.	7 Q. B. to Kt. 5th.
8 P. to K. Kt. 3d.	8 Q. B. to R. 6th.
9 K. R. to B. 2d.	9 P. to K. Kt. 5th.
10 K. Kt. to R. 4th.	10 P. to K. B. 6th.
11 K. Kt. to B. 5th.	11 K. to his B. sq.
12 Q. B. to B. 4th.	12 K. B. to his 3d.
13 Q. B. takes P. (ch.)	13 K. B. to K. 2d.
14 Q. B. to B. 4th, and wins.	

KIESERITZKY GAMBIT.

WHITE.	BLACK.
1 P. to K. 4th.	1 P. to K. 4th.
2 P. to K. B. 4th.	2 K. P. takes P.
3 K. Kt. to B. 3d.	3 P. to K. Kt. 4th.
4 P. to K. R. 4th.	4 P. to K. Kt. 5th.
5 K. Kt. to K. 5th (a).	5 P. to K. B. 4th (b).
6 K. B. to B. 4th.	6 K. R. to his 2d (c).

(a) This is the distinctive move.

(b) The accredited defence; though some prefer K. Kt. to B. 3d. The *Handbook* remarks that P. to Q. 3d may also be played without disadvantage.

(c) The move of the modern authorities; having displaced, measurably, the older but always good, K. Kt. to R. 3d. See Var.

- | | |
|---|------------------------|
| 7. P. to Q. 4th. | 7. Q. to K. B. 3d (d). |
| 8. P. to Q. B. 3l. | 8. P. to Q. 3d. |
| 9. K. Kt. to Q. 3d. | 9. K. B. to R. 3d. |
| 10. P. to K. 5th. | 10. Q. P. takes P. |
| 11. Q. P. takes P. | 11. Q. to K. 2d. |
| 12. Castles. | 12. Q. takes R. P. |
| 13. K. Kt. takes B. P. | 13. K. B. takes Kt. |
| 14. K. R. takes B., and has an attack; but Black keeps the gambit Pawn. | |

(d) ? to K. B. 6th is a better move; and then the authors are not uniform as to whether White should take it or advance P. to K. Kt. 3d. In either case, the game is critical, with the preponderance in Black's favor.

VARIATION—BLACK'S SIXTH MOVE.

- | WHITE. | BLACK. |
|----------------------|-----------------------|
| 6. K. B. to B. 4th. | 6. K. Kt. to R. 3d. |
| 7. P. to Q. 4th. | 7. P. to Q. 3d. |
| 8. K. Kt. to Q. 3d. | 8. P. to K. B. 6th. |
| 9. P. to K. Kt. 3d. | 9. P. to Q. 4th. |
| 10. K. P. takes P. | 10. K. Kt. to B. 4th. |
| 11. K. to his B. 2d. | 11. K. B. to K. 2d. |
| 12. K. R. to K. sq. | 12. K. to his B. sq. |
| 13. Q. B. to B. 4th. | 13. Kt. takes R. P. |

Tending to a good defence.

LASTLY.

- | WHITE. | BLACK. |
|-----------------------------|-----------------------|
| 5. K. Kt. to K. 5th. | 5. K. Kt. to B. 3d. |
| 6. K. Kt. takes Kt. P. | 6. K. Kt. takes K. P. |
| 7. P. to Q. 3d, <i>def.</i> | 7. K. Kt. to his 6th. |
| 8. Q. B. takes P. | 8. K. Kt. takes R. |
| 9. Q. to K. 2d (ch.) | 9. Q. to K. 2d. |
| 10. K. Kt. to B. 6th (ch.) | 10. K. to Q. sq. |
| 11. Q. B. takes B. P. (ch.) | 11. K. takes Q. B. |
| 12. Kt. to Q. 5th (ch.) | 12. K. to Q. sq. |
| 13. Kt. takes Q. | 13. K. B. takes Kt. |

Black has three pieces for Queen.

A BRILLIANT ILLUSTRATION.

- | WHITE (MORPHY). | BLACK (BIRD). |
|----------------------|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 3d. | 3. P. to K. Kt. 4th. |
| 4. P. to K. R. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to K. 5th. | 5. K. Kt. to B. 3d. |
| 6. K. B. to B. 4th. | 6. P. to Q. 4th. |
| 7. K. P. takes P. | 7. K. B. to Q. 3d. |
| 8. P. to Q. 4th. | 8. Kt. to K. R. 4th. |
| 9. Q. Kt. to B. 3d. | 9. Q. B. to B. 4th. |
| 10. Q. Kt. to K. 2d. | 10. B. takes Kt. |

- | | |
|------------------------------------|-----------------------|
| 11. P. takes B | 11. P. to K. B. 6th. |
| 12. P. takes P. | 12. P. takes P. |
| 13. B. to K. Kt. 5th. | 13. P. to K. B. 8d. |
| 14. P. takes P. | 14. Q. to her 8d. |
| 15. Q. to her 4th. | 15. P. takes Kt. |
| 16. K. B. takes P. | 16. Q. to K. Kt. 6th. |
| 17. K. to Q. 2d. | 17. Castles. |
| 18. Q. R. to K. Kt. sq., and wins. | |

THE SALVIO GAMBIT.

- | WHITE. | BLACK. |
|------------------------|---------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 8d. | 3. P. to K. Kt. 4th. |
| 4. K. B. to B. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to K. 5th. | 5. Q. to R. 5th (ch.) |
| 6. K. to his B. sq. | 6. K. Kt. to R. 8d (a). |
| 7. P. to Q. 4th. | 7. P. to K. B. 6th (b). |
| 8. Kt. P. takes P. (c) | 8. P. to Q. 8d. |
| 9. Kt. to Q. 8d. | 9. Kt. P. takes P. |
| 10. K. Kt. to B. 2d. | 10. Q. B. to R. 6th (ch.) |
| 11. Kt. takes B. | 11. Q. takes Kt. (ch.) |

Black wins.

(a) Considered better, on the whole, than K. Kt. to B. 8d. In this case White's best is 7. Q. to K. sq., the Queens are exchanged, White takes K. B. P. (ch.), and will come off superior.

(b) Best, decidedly. P. to Q. 8d, instead, would leave White better.

(c) There are, apparently, 8. Q. B. to B. 4th, B. takes K. Kt., P. to K. Kt. 8d, or Q. to K. sq.; but none of them will secure White's game.

VARIATION—WHITE'S EIGHTH MOVE.

- | WHITE. | BLACK. |
|----------------------|------------------------|
| 8. Q. B. to B. 4th. | 8. P. takes P. (ch.) |
| 9. K. takes P. | 9. P. to Q. 8d. |
| 10. B. takes K. Kt. | 10. B. takes B. |
| 11. Kt. to Q. 8d. | 11. Q. to R. 6th (ch.) |
| 12. K. to his B. 2d. | 12. Q. to K. 6th (ch.) |
| 13. K. to B. sq. | 13. P. to Kt. 6th |

Getting an excellent game.

THE COCHRANE GAMBIT.

- | WHITE. | BLACK. |
|----------------------|--------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 8d. | 3. P. to K. Kt. 4th. |
| 4. K. B. to B. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to K. 5th. | 5. Q. to K. R. 5th (ch.) |
| 6. K. to his B. sq. | 6. P. to K. B. 6th (a). |

(a) This, at this point, distinguishes the Cochrane from the older Salvio's defence to the gambit. Neither player has any better moves than those given.

- | | |
|----------------------|-----------------------|
| 7. P. to Q. 4th (b). | 7. P. takes P. (ch.) |
| 8. K. takes P. | 8. Q. to R. 6th (ch.) |
| 9. K. to Kt. sq. | 9. K. Kt. to R. 8d. |
| 10. Q. to her 8d. | 10. Q. takes Q., |

And has the best of it.

(b) In addition to the variations given, however White may try, 7. P. to K. Kt. 8d, on which Black (ch.) with Q. at R. 6th, K. goes to B. 2d, K. Kt. to B. 8d, and both 2. P. to Q. 8d, Black working himself into a winning game.

VARIATION FIRST.

- | WHITE. | BLACK. |
|----------------------|------------------------|
| 7. Kt. P. takes P. | 7. K. Kt. to B. 8d. |
| 8. Kt. takes Kt. P. | 8. Kt. takes Kt. |
| 9. P. takes Kt. | 9. Q. to R. 6th (ch.) |
| 10. K. to his sq. | 10. P. to Q. 4th. |
| 11. K. B. to K. 2d. | 11. Q. to R. 5th (ch.) |
| 12. K. to his B. sq. | 12. P. to K. R. 4th. |

Black has a good defence.

VARIATION SECOND.

- | WHITE. | BLACK. |
|-------------------------|------------------------|
| 1. B. takes B. P. (ch.) | 7. K. to his 2d. |
| 8. P. takes P. | 8. P. to Q. 8d. |
| 9. B. takes Kt. | 9. P. takes Kt. |
| 10. K. B. to B. 4th. | 10. P. takes P. |
| 11. Q. takes P. | 11. B. to R. 6th (ch.) |
| 12. K. to Kt. sq. | 12. Q. to K. 8th (ch.) |
| 13. B. to B. sq. | 13. R. checks, and |

Black must win.

A SPARKLING ILLUSTRATION.

- | WHITE (HEER LEMKE). | BLACK (HEER PAULSEN). |
|---|--------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 8d. | 3. P. to K. Kt. 4th. |
| 4. K. B. to B. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to K. 5th. | 5. Q. to R. 5th (ch.) |
| 6. K. to his B. sq. | 6. P. to K. B. 6th. |
| 7. P. to K. Kt. 8d. | 7. Q. to R. 6th (ch.) |
| 8. K. to B. 2d. | 8. K. Kt. to B. 8d. |
| 9. Q. Kt. to B. 8d. | 9. Q. to Kt. 7th (ch.) |
| 10. K. to his 8d. | 10. K. B. to R. 8d (ch.) |
| 11. K. to Q. 4th. | 11. P. to Q. 8d. |
| 12. Kt. takes B. P., and Black announced mate in three moves. | |

THE ALLGAIER GAMBIT.

- | WHITE. | BLACK. |
|---------------------|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 8d. | 3. P. to K. Kt. 4th. |

- | | |
|--|----------------------|
| 4. P. to K. B. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to Kt. 5th (a). | 5. P. to K. R. 3d. |
| 6. Kt. takes B. P. | 6. K. takes K. Kt. |
| 7. K. B. to B. 4th (ch.) (b). | 7. P. to Q. 4th (c). |
| 8. K. B. takes P. (ch.) | 8. K. to his sq. |
| 9. P. to Q. 4th. | 9. K. Kt. to K. 2d. |
| 10. Q. Kt. to B. 3d. | 10. K. B. to Kt. 2d. |
| 11. Q. B. takes P. | 11. Q. Kt. to B. 3d. |
| 12. Q. B. to K. 3d, followed by Q. to her 2d, and Castles with Q. R., and Black's position is one of great difficulty. | |

(a) This is the radical move of a magnificently attacking but unsoand game.

(b) If, 6. Q. take P., K. Kt. to B. 3d; 7. Q. takes B. P., and Black replies, 8. K. B. to Q. 3d, and the attack is altogether paralyzed.

(c) This and the following are the best moves.

VARIATION—BLACK'S EIGHTH MOVE.

- | WHITE. | BLACK. |
|---|---------------------|
| 8. K. B. takes P. (ch.) | 8. K. to Kt. 2d. |
| 9. P. to Q. 4th. | 9. P. to K. B. 6th. |
| 10. P. takes P. | 10. K. B. to K. 2d. |
| 11. Castles. | 11. P. to Kt. 6th. |
| 12. Q. B. to B. 4th, and, with great care, perhaps Black may come off victor. | |

VARIATION—BLACK'S NINTH MOVE.

- | WHITE. | BLACK. |
|---------------------------|----------------------------|
| 8. K. B. takes P. (ch.) | 8. K. to his sq. |
| 9. P. to Q. 4th. | 9. P. to K. B. 6th. |
| 10. P. takes P. | 10. K. B. to K. 2d. |
| 11. Castles. | 11. P. to K. Kt. 6th. |
| 12. P. to K. B. 4th. | 12. P. to K. R. 4th. |
| 13. K. B. takes Kt. | 13. K. R. takes B. |
| 14. Q. takes R. P. (ch.) | 14. K. to his B. sq. |
| 15. Q. to K. R. 6th (ch.) | 15. R. to K. Kt. 2d. |
| 16. P. to Q. B. 3d. | 16. K. B. takes R. P., and |

Both games are critical.

ILLUSTRATION BY PRINCE OUBOUSOFF.

- | WHITE (OUBOUSOFF). | BLACK (MR. BIRN). |
|--------------------------|----------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 3d. | 3. P. to K. Kt. 4th. |
| 4. P. to K. R. 4th. | 4. P. to K. Kt. 5th. |
| 5. K. Kt. to his 5th. | 5. P. to K. R. 3d. |
| 6. Kt. takes B. P. | 6. K. takes Kt. |
| 7. K. B. to B. 4th (ch.) | 7. P. to Q. 4th. |
| 8. B. takes Q. P. (ch.) | 8. K. to Kt. 2d (a). |

(a) K. to his sq., as shown in the last variation, is the proper move at this point.

- | | |
|----------------------------|--------------------------|
| 8. P. to Q. 4th. | 9. P. to K. B. 6th. |
| 10. Kt. P. takes P. | 10. K. Kt. to B. 3d. |
| 11. Q. Kt. to B. 3d. | 11. K. B. to Kt. 5th. |
| 12. Q. B. to B. 4th. | 12. Kt. P. takes P. (b). |
| 13. Q. takes P. | 13. P. to Q. B. 3d. |
| 14. K. R. to Kt. sq. (ch.) | 14. K. to his R. 2d. |
| 15. Q. B. to K. 5th. | 15. K. R. to B. sq. |
| 16. Q. to K. Kt. 3d. | 16. Q. to K. 2d. |
| 17. Q. to Kt. 6th (ch.) | 17. K. to his R. sq. |
| 18. Q. takes P. (ch.) | 18. Q. to K. R. 2d. |
| 19. Q. B. takes Kt. (ch.) | 19. K. R. takes B. |
| 20. R. gives checkmate. | |

(b) Why admit White's Q. into his game? pertinently asks Mr. Staunton.

THE MUZIO GAMBIT.

- | WHITE. | BLACK. |
|-----------------------|----------------------------|
| 1. P. to K. 4th. | 1. P. to K. 4th. |
| 2. P. to K. B. 4th. | 2. K. P. takes P. |
| 3. K. Kt. to B. 3d. | 3. P. to K. Kt. 4th. |
| 4. K. B. to B. 4th. | 4. P. to K. Kt. 5th. |
| 5. Castles (a). | 5. Kt. P. takes Kt. |
| 6. Q. takes B. P. | 6. Q. to K. B. 3d. |
| 7. P. to K. 5th. | 7. Q. takes K. P. |
| 8. P. to Q. 3d (b). | 8. K. B. to R. 3d. |
| 9. Q. B. to Q. 2d. | 9. K. Kt. to K. 2d. |
| 10. Q. Kt. to B. 3d. | 10. P. to Q. B. 3d. |
| 11. Q. R. to K. sq. | 11. Q. to her B. 4th (ch). |
| 12. K. to R. sq. (c). | 12. P. to Q. 4th. |
| 13. Q. to K. R. 5th. | 13. Q. to her 3d. |

It is difficult to say which should win.

(a) The student will readily perceive that he has now the option of offering the "Muzio," or playing K. Kt. to K. 5th, and so encounter the Salvio or Cochrane defence. The present is his boldest and safest course. P. to Q. 4th is also a favorite 6th move. See, also, "McDonnell's Attack."

(b) McDonnell invented for White here, P. to Q. Kt. 2d. It is highly ingenious, but Black wins.

(c) Might cover with K. R.

VARIATION—BLACK'S SIXTH MOVE.

- | WHITE. | BLACK. |
|--|----------------------|
| 6. Q. takes B. P. | 6. Q. to K. 2d. |
| 7. P. to Q. 4th. | 7. Q. Kt. to B. 3d. |
| 8. Q. takes P. | 8. Kt. takes Q. P. |
| 9. B. takes P. (ch.) | 9. K. to Q. sq. |
| 10. Q. Kt. to B. 3d. | 10. K. Kt. to R. 3d. |
| 11. Q. B. to K. 3d. | 11. Q. Kt. to K. 2d. |
| 12. K. B. takes Kt. | 12. Q. takes B. |
| 13. Q. Kt. to Q. 5th. | 13. P. to Q. 3d. |
| 14. Q. to K. R. 4th (ch.), and White ought to win. | |

KOCH AND GHULAM KASSIM'S ATTACK.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. P. to K. B. 4th.	2. K. P. takes P.
3. K. Kt. to B. 3d.	3. P. to K. Kt. 4th.
4. K. B. to B. 4th.	4. P. to K. Kt. 5th.
5. P. to Q. 4th.	5. Kt. P. takes Kt.
6. Q. takes P. (a).	6. P. to Q. 4th (b).
7. K. B. takes P.	7. P. to Q. B. 3d.
8. B. to Q. Kt. 3d (c).	8. Q. takes Q. P.
9. Q. B. takes P.	9. K. Kt. to B. 3d.
10. Q. Kt. to Q. 2d.	10. Q. B. to Kt. 5th.
11. Q. to K. Kt. 3d.	11. K. Kt. takes P.
12. Q. Kt. takes Kt.	12. Q. takes Kt. (ch.)
13. K. to Q. 2d, with better game.	

(a) There is a hazardous attack, but one from which many a game has been won begun by, 6. Castles. If Black is tempted to capture Kt.'s P., he is almost infallibly beaten.

(b) This is best; if Q. to K. B. 3d., K. P. advances; if K. B. to R. 3d, White Castles, and the game becomes a regular Muzio. If, 6. Q. Kt. to B. 3d, 7. Q. B. takes P., and when Kt. takes Q. P., B. takes B. P. (ch.), and White has the better game.

(c) Many prefer taking B. P. (ch.), and the chances; but this is better.

VARIATION—BLACK'S SIXTH MOVE.

WHITE.	BLACK.
6. Q. takes P.	6 P. to Q. 3d.
7. Castles.	7. Q. to K. B. 3d.
8. Q. Kt. to R. 3d.	8. Q. takes Q. P. (ch.)
9. K. to R. sq.	9. K. B. to R. 3d.
10. Q. B. takes P.	10. Q. to K. B. 3d.
11. Q. to K. 3d.	11. Q. to K. Kt. 3d.
12. P. to K. 5th.	12. B. takes B.
13. R. takes B.	13. Q. B. to K. 3d.
14. P. takes Q. P., with a fine game.	

McDONNELL'S ATTACK.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. P. to K. B. 4th.	2. K. P. takes P.
3. K. Kt. to B. 3d.	3. P. to K. Kt. 4th.
4. K. B. to B. 4th.	4. P. to K. Kt. 5th.
5. Q. Kt. to B. 3d (a).	5. Kt. P. takes Kt.
6. Q. takes P.	6. P. to Q. 4th (b).
7. B. takes Q. P.	7. P. to Q. B. 3d.
8. B. to Q. Kt. 3d.	8. Q. B. to K. 3d.

(a) A stroke of genius, but not altogether so sound as castling.

(b) Q. to K. B. 3d, now, is not as good. La Bourdonnais once tried it against McDonnell himself, and got an inferior game.

9. K. B. takes B.
10. Q. to R. 5th (ch.)
11. P. to Q. 4th.
12. P. to K. 5th.

9. P. takes B.
10. K. to Q. 2d.
11. Q. to K. B. 3d.
12. Q. to K. B. 4th.

Black is getting a secure game.

MR. STAUNTON GIVES Q. R.

WHITE (STAUNTON)

1. P. to K. 4th.
2. P. to K. B. 4th
3. K. Kt. to B. 3d.
4. K. B. to B. 4th.
5. P. to Q. 4th.
6. Castles.
7. B. takes B. P. (ch.)
8. R. takes P. (ch.)
9. P. to R. 5th.
10. P. takes Kt.
11. Q. to K. R. 5th.
12. R. to K. B. 2d.

BLACK (AMATEUR)

1. P. to K. 4th.
 2. K. P. takes P.
 3. P. to K. Kt. 4th
 4. P. to K. Kt. 5th
 5. Kt. P. takes Kt
 6. P. takes Kt. P.
 7. K. takes B.
 8. Kt. to K. B. 3d.
 9. K. to Kt. sq.
 10. P. to Q. 4th.
 11. Q. Kt. to B. 3d.
- Black resigned.

FROM WALKER'S ONE THOUSAND GAMES.

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to B. 3d.
4. K. B. to B. 4th.
5. Castles.
6. Q. takes P.
7. P. to K. 5th.
8. P. to Q. 3d.
9. Q. B. to Q. 2d.
10. Q. Kt. to B. 3d.
11. Q. R. to K. sq.
12. K. to his R. sq.
13. Q. Kt. to Q. 5th.
14. Q. to K. R. 5th.
15. Q. R. takes Kt. (ch.)
16. Q. takes K. P. (ch.)
17. Q. takes R. (ch.)
18. Q. to K. 5th.

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. P. to K. Kt. 5th.
5. Kt. P. takes Kt.
6. Q. to K. B. 3d.
7. Q. takes P.
8. K. B. to R. 3d.
9. K. Kt. to K. 2d.
10. Q. Kt. to B. 3d.
11. Q. to B. 4th (ch.)
12. P. to Q. 3d.
13. Q. Kt. to K. 4th.
14. h. Kt. takes Kt.
15. P. takes R.
16. Q. B. to K. 3d.
17. Q. to K. B. sq.
18. Castles, and Black wins

BIZARRE BUT BRILLIANT.

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to B. 3d.
4. K. B. to B. 4th.
5. B. takes B. P. (ch.)
6. Kt. to K. 5th (ch.)

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. P. to K. Kt. 5th.
5. K. takes K. B.
6. K. to his sq.

7. Q takes P.
8. Q takes B. P.
9. Kt. to Q. B. 4th.
10. Castles.

7. K. Kt. to B. 8d.
8. P. to Q. 8d.
9. Q. Kt. to B. 8d.
10. K. B. to Kt. 2d.

The attack, carefully met, don't pay.

We close our examination of the Knight's Gambits by two most brilliant *parties*, one each of the greatest master past and present. De La Bourdonnais plays "blindfold."

WHITE (M. JOUT).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to B. 8d.
4. K. B. to B. 4th.
5. K. Kt. to K. 5th.
6. K. to his B. sq.
7. Kt. takes B. 1st P.
8. P. to Q. 4th.
9. P. to Q. B. 8d.
10. Kt. takes R.
11. P. takes Q. P.
12. Q. to K. sq.
13. K. B. to Q. 8d.
14. K. takes P.
15. K. to Kt. sq.
16. Q. takes Kt. (ch.)
17. B. takes Q.

BLACK (DE LA B.)

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. P. to K. Kt. 5th.
5. Q. to R. 5th (ch.)
6. P. to K. B. 6th.
7. Q. Kt. to B. 8d.
8. K. B. to Kt. 2d.
9. K. Kt. to B. 8d.
10. P. to Q. 4th.
11. K. Kt. to K. 5th.
12. P. to K. Kt. 6th.
13. P. takes P. (ch.)
14. Q. B. checks.
15. Q. Kt. takes P.
16. Q. takes Q.
17. Kt. mates.

WHITE (MORPHY).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. Kt. to B. 8d.
4. K. B. to B. 4th.
5. Castles.
6. P. to Q. B. 8d.
7. Q. to Kt. 8d.
8. P. to Q. 4th.
9. Kt. takes Kt. P.
10. B. takes B. P. (ch.)
11. Q. B. takes P.
12. K. B. takes Kt.
13. Kt. to Q. 2d.
14. K. B. to Q. 5th.
15. K. B. takes Kt. P.
16. Q. takes Kt.
17. B. takes Q. P.
18. P. takes B.
19. R. to B. 7th (ch.), and wins.

BLACK (ANDERSEN).

1. P. to K. 4th.
2. K. P. takes P.
3. P. to K. Kt. 4th.
4. K. B. to Kt. 2d.
5. P. to Q. 8d.
6. Q. Kt. to B. 8d.
7. Q. to K. 2d.
8. P. to Q. R. 8d (a).
9. Q. takes Kt.
10. K. to Q. sq.
11. Q. to K. 2d.
12. Q. B. to Kt. 5th.
13. K. to Q. 2d.
14. Kt. to Q. sq.
15. Kt. takes B.
16. P. to Q. R. 4th.
17. B. takes Q. P. (ch.)
18. Q. takes B.

(a) P. to K. R. 8d had been better.

KING'S BISHOP'S GAMBIT.

WHITE.	BLACK.
1. P. to K. 4th.	1. P. to K. 4th.
2. P. to K. B. 4th.	2. K. P. takes P.
3. K. B. to B. 4th.	3. Q. to R. 5th (ch.)
4. K. to his B. sq.	4. P. to K. Kt. 4th.
5. Q. Kt. to B. 3d.	5. K. B. to Kt. 2d.
6. P. to Q. 4th (a).	6. P. to Q. 3d.
7. K. Kt. to B. 3d.	7. Q. to K. R. 4th.
8. P. to K. R. 4th.	8. P. to K. R. 3d.
9. P. to K. 5th.	9. P. takes P.
10. Kt. takes K. P.	10. Q. takes Q. (ch.)
11. Q. Kt. takes Q.	11. Q. B. to K. 3d.
12. B. takes B.	12. P. takes B.
13. K. Kt. to Kt. 6th.	13. K. R. to his 2d.
14. R. P. takes P.	14. B. takes Q. P.
15. Kt. P. takes P., and the forces are even with White for choice.	

(a) White has two important variations at this point of this powerful gambit. The arise from K. Kt. to B. 3d, and P. to K. Kt. 3d. In the former case, Q. retires to R. 4th, and White 7. P. to K. R. 4th. In the latter, "one of the many felicitous inventions of McDonnell" is answered by P. takes P., then 7. K. to Kt. 2d, and though it is possible for Black to win, his defence is narrow and complicated.

PETROFF'S ATTACK.

(Play six moves as above.)

WHITE.	BLACK.
7. P. to K. 5th (a).	7. Q. P. takes P.
8. Q. Kt. to Q. 5th.	8. K. to Q. sq.
9. Q. P. takes P.	9. Q. B. to Q. 2d.
10. K. Kt. to B. 3d.	10. Q. to K. B. 4th.
11. P. to K. R. 4th (b).	11. P. to K. R. 3d.
12. K. to Kt. sq.	12. Q. to K. Kt. 3d.
13. R. P. takes P.	13. K. P. takes P.
14. K. R. takes R.	14. K. B. takes R.
15. Kt. takes Kt. P.	15. Q. takes Kt.
16. Q. B. takes P.	16. Q. to K. B. 4th.
17. P. to K. 6th.	17. B. P. takes P.
18. Kt. takes B. P.	18. Q. to B. 4th (ch.)
19. K. to R. sq.	19. Q. takes K. B.
20. Q. to her 6th.	20. P. to K. 4th.

Black can get an even game.

(a) From the attack developed in this variation, Black can at most hope to come off with an even game.

(b) Q. B. to Q. 2d is a beautiful variation suggested by Herr Schulten.

VARIATION—WHITE'S EIGHTH MOVE.

WHITE.	BLACK.
8. K. Kt. to B. 3d.	8. Q. to K. R. 4th.
9. P. to K. R. 4th.	9. K. Kt. to K. 2d.
10. Kt. takes Kt. P.	10. Q. takes Q. (ch.)

11. Q. Kt. takes Q.
12. K. Kt. to K. 6th.
13. K. B. takes B.
14. Q. B. takes P.
15. Kt. to K. B. 2d.
16. K. B. to R. 3d.
17. Q. B. to Kt. 3d.

11. P. to K. B. 3d.
12. Q. B. takes Kt.
13. K. P. takes P.
14. Q. Kt. to R. 3d.
15. Q. Kt. to B. 4th.
16. K. Kt. to Q. 4th.
17. Castles, K. R.

Black retains his P., with a fine game.

PETROFF'S ATTACK EVADED.

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. K. to his B. sq.
5. Q. Kt. to B. 3d.
6. P. to Q. 4th.
7. K. Kt. to B. 3d.
8. P. to K. R. 4th.
9. P. to K. 5th.
10. K. B. to K. 2d.
11. K. B. to Q. 3d.
12. R. P. takes P.
13. K. R. takes E.
14. P. to K. Kt. 3d.
15. Kt. P. takes P.
16. K. to his B. 2d.
17. K. Kt. to his sq.
18. K. to his B. sq.
19. Q. B. to K. 3d.

The game is even.

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to R. 5th (ch.)
4. P. to K. Kt. 4th.
5. K. B. to Kt. 2d.
6. K. Kt. to K. 2d (a)
7. Q. to K. R. 4th.
8. P. to K. R. 3d.
9. P. to K. B. 3d.
10. Q. to K. Kt. 3d.
11. P. to K. B. 4th.
12. R. P. takes P.
13. K. B. takes E.
14. Q. to K. R. 4th.
15. Q. to R. 6th (ch.)
16. P. to K. Kt. 5th.
17. Q. to R. 7th (ch.)
18. P. to K. Kt. 6th.

(a) An important and interesting variation, which we recommend to be carefully studied and remembered.

LASTLY.

Black's safest course is to abandon the gambit P. at once, and *secure* an equal game.

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to R. 5th (ch.) (a).

(a) To defend without the (ch.) of Q., Black would now play the move of the old masters—3. P. to K. B. 4th; P. to Q. 4th, or P. to Q. B. 3d, oldest, perhaps, of all, giving up the P., but getting an even game. P. to Q. 4th we prefer. One more brief variation we will venture on:

WHITE.

4. B. takes P.
5. Q. to K. 2d.
6. P. takes Kt. (dis. ch.)
7. Q. to K. B. 3d.
8. P. to Kt. 3d.
9. P. takes P.
10. Q. Kt. to B. 3d, with an even game.

BLACK.

8. P. to Q. 4th.
4. K. Kt. to B. 3d.
5. Kt. takes B.
6. K. B. to K. 2d.
7. B. to R. 5th (ch)
8. P. takes P.
9. B. to K. Kt. 4th.

- | | |
|-----------------------|-----------------------|
| 4. K. to B. sq. | 4. Q. Kt. to B. 3d. |
| 5. K. Kt. to B. 3d. | 5. Q. to K. R. 4th. |
| 6. P. to Q. 4th. | 6. P. to K. Kt. 4th. |
| 7. P. to K. R. 4th. | 7. K. B. to Kt. 2d. |
| 8. Q. Kt. to B. 3d. | 8. Q. Kt. takes P. |
| 9. K. Kt. takes Kt. | 9. Q. takes Q. (ch.) |
| 10. Q. Kt. takes Q. | 10. K. B. takes Kt. |
| 11. R. P. takes P. | 11. K. B. to K. 4th. |
| 12. K. R. to his 4th. | 12. K. Kt. to K. 2d. |
| 13. Q. B. takes P. | 13. K. Kt. to his 3d. |
| 14. Q. B. takes B. | 14. Kt. takes B. |

The game is perfectly even.

FINE AND INSTRUCTIVE EXAMPLE.

WHITE (M'DONNELL).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. K. to B. sq.
5. P. to Q. 4th.
6. Q. to her 3d.
7. K. B. takes P. (ch.)
8. Q. to Kt. 3d (ch.)
9. Q. takes Kt. P.
10. Q. takes R.
11. Q. Kt. to R. 3d.
12. P. to K. Kt. 3d.
13. K. to his sq.
14. Q. B. to K. 3d.
15. Q. takes R. P.
16. Q. takes B. P.
17. Q. B. to Q. 2d.
18. K. to Q. sq.
19. K. Kt. takes B.
20. K. to B. sq.

BLACK (DE LA BOURDONNAIS).

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to R. 5th (ch.)
4. P. to Q. 3d.
5. Q. B. to Kt. 5th.
6. Q. Kt. to B. 3d.
7. K. takes K. B.
8. K. to Kt. 3d.
9. Q. Kt. takes P.
10. K. Kt. to B. 3d.
11. P. to K. B. 6th.
12. Q. B. checks.
13. Q. to K. Kt. 5th.
14. P. to Q. 4th.
15. Q. Kt. to B. 3d.
16. P. to Q. 5th.
17. Q. takes K. P. (ch.)
18. P. to K. B. 7th.
19. Q. to K. B. 6th (ch.)
20. Mates in three moves.

A BRILLIANT.

WHITE (ROSENTHAL).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. Q. Kt. to B. 3d.
5. P. to Q. 4th.
6. P. to K. R. 4th.
7. P. to K. R. 5th.
8. P. to K. Kt. 3d.
9. Q. B. takes P.
10. Kt. to Q. 5th, and White's attack is not to be resisted.

BLACK (KOLISOH).

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

WHITE (HERE MATRY)

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. K. to his B. sq.
5. K. Kt. to B. 3d.
6. P. to Q. 4th.
7. Q. Kt. to B. 3d.
8. P. to K. R. 4th.
9. Q. Kt. to K. 2d.
10. P. to K. Kt. 3d.
11. Kt. takes P.
12. K. to Kt. 2d.
13. Kt. to R. 2d.
14. R. takes Q.
15. I. to K. sq.
16. K. B. to K. 6th
17. Kt. to B. 3d.
18. Kt. takes B.
19. Q. Kt. to Kt. 5th.
20. B. takes B.
21. B. to B. 4th.
22. B. to R. 2d.
23. P. to R. 5th.

BLACK (L. PAULSEN).

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to R. 5th (ch.)
4. P. to Q. 3d.
5. Q. to K. R. 3d.
6. K. Kt. to B. 3d.
7. P. to Q. B. 3d.
8. K. Kt. to R. 4th.
9. K. B. to K. 2d.
10. Q. to Kt. 3d (a).
11. Kt. takes P. (ch.)
12. Q. to Kt. 5th.
13. Q. takes Q.
14. Kt. takes P.
15. P. to K. B. 4th.
16. Kt. to R. 3d.
17. B. takes B.
18. K. to Q. 2d.
19. B. takes Kt.
20. P. to R. 3d.
21. P. to K. Kt. 4th.
22. Q. R. to K. Kt. sq.
23. Kt. to B. 2d.

White soon surrendered.

(a) This whole defence is most ably and instructively played.

ONE OF COCHRANE'S DASHES.

WHITE (COCHRANE).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. K. to B. sq.
5. Q. Kt. to B. 3d.
6. P. to K. Kt. 3d.
7. K. to Kt. 2d (a).
8. K. R. takes P.
9. P. to Q. 4th.
10. B. takes P. (ch.)
11. Q. to R. 5th (ch.)
12. B. takes P. (ch.)
13. P. to K. 5th.
14. P. takes Kt. (ch.)
15. Q. R. to K. sq. (ch.), and wins.

BLACK (A FIRST RATE).

1. P. to K. 4th.
2. K. P. takes P.
3. Q. to R. 5th (ch.)
4. P. to K. Kt. 4th.
5. P. to Q. B. 3d.
6. B. P. takes P.
7. P. takes R. P.
8. Q. to K. B. 5th.
9. Q. to her B. 2d.
10. K. takes K. B.
11. K. to his 2d.
12. K. Kt. to B. 3d.
13. K. B. to Kt. 2d.
14. B. takes P.

(a) For this brilliant form of the *début*, as for many others, we are indebted to the genius of the great McDonnell.

A MASTERPIECE.

WHITE (HERR MAYET).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. B. to B. 4th.
4. P. takes P. (a).
5. K. to B. sq.
6. P. to Q. 4th.
7. Q. Kt. to B. 3d.
8. K. Kt. to B. 3d.
9. Q. Kt. to his 5th.
10. Q. to K. sq.
11. Kt. takes B. (ch.)
12. Q. to Kt. 4th.
13. Kt. to K. sq.
14. Q. takes Q. P.
15. K. B. to Kt. 3d.
16. Kt. takes P.
17. Q. takes P.
18. Q. to B. 2d.
19. Q. takes R.
20. Q. takes B.
21. K. to B. 2d.
22. Q. B. to B. 4th.
23. K. to his 2d.
24. Q. B. to Kt. 3d.

BLACK (PROF. ANDERSSEN).

1. P. to K. 4th.
2. K. P. takes P.
3. P. to Q. 4th, *best*.
4. Q. to R. 5th (ch.)
5. K. B. to Q. 3d.
6. K. Kt. to K. 2d.
7. Q. B. to B. 4th.
8. Q. to R. 4th.
9. P. to K. Kt. 4th.
10. Q. Kt. to Q. 2d.
11. P. takes Kt.
12. P. to Kt. 5th.
13. P. to B. 6th.
14. Q. R. to B. sq.
15. P. takes P. (ch.)
16. P. to Kt. 6th.
17. K. R. to Kt. sq.
18. R. takes Kt.
19. B. to R. 6th.
20. Q. takes Q. (ch.)
21. Q. Kt. to B. 3d.
22. Q. Kt. to K. 5th (ch.)
23. K. Kt. takes P.
24. Q. to Kt. 7th (ch.), and

Professor Anderssen wins.

(a) Possibly B. takes P. is better.

THE GAMBIT DECLINED.

WHITE.

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

BLACK.

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

The game is even.

(a) Opinions are about equally divided between this and the following method of evasion, if you will evade the gambit. Herr Löwenthal prefers this method, and employed it against Morphy, getting, as far as his opening was concerned, an equal or superior game.

(b) At least equally good is, 5. K. B. to K. 2d. Black now exchanges B. for Kt., deploys his Q. Kt., White advances P's on Q.'s wing, and has some attack, but nothing decisive.

A SECOND EVASION.

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. P. takes P.
4. Q. Kt. to B. 8d (b).
5. K. Kt. to B. 8d (c).
6. Kt. to K. 5th.
7. K. B. to B. 4th.
8. B. to Q. Kt. 8d.
9. K. Kt. to B. 4th.
10. Q. to K. 2d, and again the game is even.

BLACK.

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

(a) Or P. takes K. B. P.

(b) Q. to K. 2d is Ponziani's move.

(c) P. takes P. also leads to a good game.

(d) P. takes P. (dis. ch.) is hardly as good, tempting as it looks.

FALKBEER-LEDERER COUNTER-GAMBIT.

The following is the only form of evasion to which we ever counsel the student

WHITE.

1. P. to K. 4th.
2. P. to K. B. 4th.
3. K. P. takes P.
4. K. B. to Kt. 5th (ch.)
5. Q. P. takes P.
6. K. B. to B. 4th.
7. P. to Q. 4th.
8. K. Kt. to K. 2d.
9. K. B. to Kt. 8d.
10. Q. Kt. to B. 8d.
11. Castles.
12. Kt. P. takes B.
13. K. R. to K. sq.
14. P. to K. Kt. 4th, and

BLACK.

1. P. to K. 4th.
2. P. to Q. 4th.
3. P. to K. 5th (a).
4. P. to Q. B. 8d.
5. Kt. P. takes P.
6. K. Kt. to B. 8d.
7. Q. Kt. to Q. 2d.
8. Q. Kt. to his 8d.
9. Q. B. to R. 8d.
10. K. B. to Q. Kt. 5th.
11. B. takes Q. Kt.
12. K. Kt. to Q. 4th.
13. P. to K. B. 4th.

White has slightly the better game. Black might play, 13. Castles.

(a) A really spirited and vigorous counter-gambit, the invention of Herren Falkbeer and Lederer, of Vienna. The *Handbuch*, however (3d ed.), says that to take B. P. is Black's best move, giving him an even game. We prefer the text.

THE QUEEN'S GAMBIT.

WHITE.

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. P. to K. 8d.
4. B. takes P.
5. P. takes P.
6. K. Kt. to K. 2d.
7. Q. B. to K. 8d.

BLACK.

1. P. to Q. 4th.
2. Q. P. takes P.
3. P. to Q. B. 4th.
4. P. takes Q. P.
5. Q. Kt. to B. 8d.
6. P. to K. 4th.
7. P. takes P.

- | | |
|---------------------|-------------------------|
| 8. Kt. takes P. | 8. Kt. takes Kt. |
| 9. B. takes Kt. | 9. Q. to K. 2d (ch.) |
| 10. K. B. to K. 2d. | 10. Q. to Kt. 5th (ch.) |
| 11. Q. to her 2d. | 11. Q. takes Q. (ch.) |
| 12. Kt. takes Q. | 12. Kt. to K. 2d. |

White has the better position.

QUEEN'S GAMBIT EVADED.

WHITE.

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. Q. Kt. to B. 3d.
4. P. to K. 3d.
5. K. Kt. to B. 3d.
6. P. to Q. R. 3d.

BLACK.

1. P. to Q. 4th.
2. P. to K. 3d, *best*.
3. K. Kt. to B. 3d.
4. P. to Q. B. 4th.
5. Q. Kt. to B. 3d.
6. P. to Q. R. 3d.

Perfectly even.

WHITE (LA BOURDONNAIS).

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. Q. Kt. to B. 3d.
4. P. to K. 3d.
5. K. B. takes P.
6. K. Kt. to B. 3d.
7. P. to K. 4th.
8. K. B. to Kt. 3d.
9. P. takes P.
10. Castles.
11. K. B. takes Kt.
12. Q. B. to Kt. 5th.
13. Q. to h. 2d (ch.)
14. K. R. to K. sq.
15. Q. R. to B. sq.
16. P. to Q. 5th.
17. P. takes P.
18. Q. Kt. takes Kt. P.
19. Kt. takes B. (ch.)
20. Kt. to K. 5th (ch.)
21. Q. to K. R. 5th.
22. Q. to K. R. 7th.
23. Kt. takes Kt. P.
24. Q. R. takes Kt.
25. Q. to K. 7th (ch.)

BLACK (M'DONNELL).

1. P. to Q. 4th.
2. Q. P. takes P.
3. P. to K. B. 4th.
4. P. to K. 3d.
5. P. to Q. B. 3d.
6. K. B. to Q. 3d.
7. P. to Q. Kt. 4th.
8. P. to Q. R. 4th.
9. P. takes P.
10. P. to Q. R. 5th.
11. K. R. takes B.
12. Q. to her B. 2d.
13. K. to his B. sq.
14. K. to his B. 2d.
15. Q. to her Kt. 2d.
16. P. to K. R. 3d.
17. Q. to her R. 3d.
18. P. takes B.
19. K. to Kt. 3d.
20. K. to B. 3d.
21. P. to K. Kt. 3d.
22. Q. B. to K. 3d.
23. Q. Kt. takes P.
24. Q. to her 6th.
25. K. takes Kt.

White mates in two moves.

THE IMMORTAL FIFTIETH BATTLE.

WHITE (LA BOURDONNAIS).

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

BLACK (M'DONNELL).

1. P. to Q. 4th.
2. Q. P. takes P.
3. P. to K. 4th.

- | | |
|---------------------------|-----------------------------------|
| 4. P. to Q. 5th. | 4. P. to K. B. 4th. |
| 5. Q. Kt. to B. 3d. | 5. K. Kt. to B. 3d. |
| 6. K. B. takes P. | 6. K. B. to B. 4th. |
| 7. K. Kt. to B. 3d. | 7. Q. to K. 2d. |
| 8. Q. B. to Kt. 5th. | 8. K. B. takes P. (ch.) |
| 9. K. to his B. sq. | 9. K. B. to Kt. 3d. |
| 10. Q. to K. 2d. | 10. P. to K. B. 5th. |
| 11. Q. R. to Q. sq. | 11. Q. B. to Kt. 5th. |
| 12. P. to Q. 6th. | 12. P. takes P. |
| 13. Q. Kt. to Q. 5th. | 13. Kt. takes Kt. (a) |
| 14. B. takes Q. | 14. Kt. to K. 6th (ch.) |
| 15. K. to his sq. | 15. K. takes B. |
| 16. Q. to her 3d. | 16. K. R. to Q. sq. |
| 17. Q. R. to Q. 2d. | 17. Q. Kt. to B. 3d. |
| 18. P. to Q. Kt. 3d. | 18. K. B. to R. 4th. |
| 19. P. to Q. R. 3d. | 19. Q. R. to Q. B. sq. |
| 20. K. R. to K. Kt. sq. | 20. P. to Q. Kt. 4th. |
| 21. K. B. takes P. | 21. Q. B. takes Kt. |
| 22. P. takes B. | 22. Q. Kt. to Q. 5th. |
| 23. K. B. to B. 4th. | 23. Kt. takes B. P. (ch.) |
| 24. K. to B. 2d. | 24. Kt. takes Q. R. |
| 25. K. R. takes P. (ch.) | 25. K. to B. 3d. |
| 26. R. to K. B. 7th (ch.) | 26. K. to Kt. 3d. |
| 27. R. to Q. Kt. 7th. | 27. Q. Kt. takes B. |
| 28. P. takes Kt. | 28. R. takes P. |
| 29. Q. to her Kt. sq. | 29. B. to Q. Kt. 3d. |
| 30. K. to B. 3d. | 30. R. to Q. B. 6th. |
| 31. Q. to her R. 2d. | 31. Kt. to Q. B. 5th (ch.) |
| 32. K. to Kt. 4th. | 32. R. to K. Kt. sq. |
| 33. R. takes B. | 33. P. takes R. |
| 34. K. to R. 4th. | 34. K. to B. 3d. |
| 35. Q. to K. 2d. | 35. R. to K. Kt. 3d. |
| 36. Q. to K. R. 5th. | 36. Kt. to K. 6th, and Blac' wins |

(*) The annals of chess do not produce a finer stroke of genius than this.

CENTRE GAMBIT.

WHITE.

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. Kt. to B. 3d.
4. Q. B. to Q. 2d.
5. Q. B. to B. 4th.
6. K. B. to B. 4th.
7. P. to Q. B. 3d.
8. Q. Kt. takes P.
9. K. B. takes B.
10. Q. to her Kt. 3d.
11. K. Kt. to his 5th.

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. K. B. to Kt. 5th (ch.)
4. K. B. to B. 4th.
5. Q. Kt. to B. 3d.
6. P. to Q. 3d.
7. P. takes P.
8. Q. B. to K. 3d.
9. B. P. takes B.
10. Q. to her B. sq.
11. Q. Kt. to Q. 5th.

Black has the better game.

VARIATION.

WHITE.

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. B. to B. 4th.
4. P. to Q. B. 8d.
5. P. takes P., *best*.
6. Q. to her Kt. 8d.
7. K. Kt. to B. 8d.
8. Castles.
9. K. R. to K. sq.
10. P. to K. 5th (if).
11. Q. to Kt. 5th (ch.)
12. Kt. takes P.

BLACK.

1. P. to K. 4th.
2. K. P. takes P.
3. K. B. to Kt. 5th (ch)
4. P. takes P.
5. Q. to K. B. 8d, *best*.
6. K. B. to B. 4th.
7. P. to Q. 8d.
8. P. to K. R. 8d.
9. K. Kt. to K. 2d.
10. P. takes P.
11. Q. to her B. 8d.
12. Q. takes Q., &c.

Black has a safe game.

FROM CHESS PRAXIS. WHITE'S SIXTH.

WHITE.

6. P. takes B. (*Boden*.)
7. Q. to her Kt. 8d.
8. Q. B. to Kt. 2d.
9. K. Kt. to K. 2d.
10. Q. Kt. to B. 8d.
11. K. Kt. to B. 4th, and White is acquiring a powerful attack.

BLACK.

6. Q. takes Q. B.
7. Q. to K. B. 8d.
8. Q. to K. Kt. 8d.
9. K. Kt. to R. 8d.
10. P. to Q. B. 8d.

WHITE (SIGNOR DISCART)

BLACK (SIGNOR BONETTI)

(Every move as above.)

- 11.
12. Q. Kt. to K. 2d.
13. P. to K. R. 4th.
14. Q. to K. Kt. 8d.
15. Kt. takes Kt. P.
16. Q. B. to his 8d.
17. K. to Q. 2d, and wins.

11. Q. to K. Kt. 4th.
12. Castles.
13. Q. to K. 2d.
14. P. to K. Kt. 8d.
15. Q. takes Kt. P. (ch.)
16. Q. to Kt. 8th (ch.)

WHITE (HEER SCHULTEN).

BLACK (PRINCE OUBOUSOFF)

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. B. to B. 4th.
4. K. Kt. to B. 8d.
5. Castles.
6. P. to Q. B. 8d.
7. Kt. takes P.
8. K. R. to K. sq.

1. P. to K. 4th.
2. K. P. takes P.
3. Q. Kt. to B. 8d.
4. K. B. to B. 4th.
5. P. to Q. 8d.
6. P. takes P.
7. K. Kt. to K. 2d.
8. Castles, and

We have a Scotch Gambit.

CENTRE COUNTER-GAMBIT.

WHITE.

1. P. to K. 4th.
2. K. P. takes P.
3. K. B. to Kt. 5th (ch.)
4. K. B. to B. 4th.
5. Q. Kt. to B. 3d.
6. P. takes P.
7. P. to Q. 3d, and keeps his Pawn.

BLACK.

1. P. to Q. 4th.
2. K. Kt. to B. 3d.
3. Q. B. to Q. 2d.
4. Q. B. to B. 4th.
5. P. to Q. B. 3d.
6. Q. Kt. takes P.

WHITE (MORPHY AND BARNES).

1. P. to K. 4th.
2. K. P. takes P.
3. Q. Kt. to B. 3d.
4. P. to Q. 4th.
5. K. B. to Q. 3d.
6. Q. B. to K. 3d.
7. K. Kt. to B. 3d.
8. Castles.
9. Q. to K. 2d.
10. Q. B. to Kt. 5th.
11. Q. Kt. to K. 4th.
12. Kt. takes Kt. (ch.)
13. Q. to K. 4th.
14. Q. to K. R. 4th.
15. Kt. takes B., and White have the easier game to continue.

BLACK (STAUNTON AND OWEN).

1. P. to Q. 4th.
2. Q. takes P.
3. Q. to her sq.
4. K. Kt. to B. 3d.
5. Q. Kt. to B. 3d.
6. P. to K. 3d.
7. K. B. to Q. 3d.
8. Castles.
9. P. to Q. Kt. 3d.
10. Q. B. to Kt. 2d.
11. K. B. to K. 2d.
12. B. takes Kt.
13. P. to K. Kt. 3d.
14. B. takes B.

HAMPE'S KNIGHT'S GAME.

WHITE.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. P. to K. B. 4th.
4. K. P. takes Q. P.
5. Kt. takes Kt.
6. P. takes P.
7. Kt. to K. B. 3d.
8. K. B. to K. 2d.

BLACK.

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. 4th.
4. K. Kt. takes P.
5. Q. takes Kt.
6. Q. Kt. to B. 3d.
7. Q. B. to Kt. 5th.
8. Kt. takes P.

The positions are even.

WHITE (HERR HAMPE).

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. K. B. to B. 4th.
4. B. takes Kt. P.
5. K. B. to R. 4th.
6. K. Kt. to B. 3d.
7. Castles.
8. Kt. takes K. P.

BLACK (HERR LÖWENTHAL).

1. P. to K. 4th.
2. K. Kt. to B. 3d.
3. P. to Q. Kt. 4th.
4. P. to Q. B. 3d.
5. K. B. to B. 4th.
6. Castles.
7. P. to Q. 4th.
8. P. takes K. P.

9. Kt. takes Q. B. P.
10. Kt. takes Kt.
11. P. to K. Kt. 3d.
12. Kt. to Q. 7th.
13. K. to his R. sq.
14. Kt. takes K. B.
15. K. to Kt. 2d.
16. P. to K. B. 3d.
17. Q. P. takes P.
18. K. to R. 2d.
19. K. to Kt. 2d.

9. Q. to her B. 2d.
10. Kt. to his 5th (a).
11. Kt. to K. 4th.
12. Kt. to B. 6th (ch.)
13. Q. B. to Kt. 2d.
14. Q. takes Kt.
15. Q. to E. 4th.
16. P. to K. 6th.
17. Kt. to K. 8th (dbl. ch.)
18. Kt. to B. 6th (ch.)
19. Q. R. to Q. sq.

White resigns.

(a) This brilliant *partie* is alike interesting and instructive. Black's play is magnificent

SICILIAN DEFENCE.

WHITE (MORPHY).

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. Kt. to B. 3d.
4. Kt. takes P.
5. Kt. to Q. Kt. 5th.
6. Q. B. to B. 4th.
7. Q. B. to K. 3d.
8. Q. Kt. to B. 3d.
9. Kt. to Q. 5th.
10. K. Kt. to B. 7th (ch.)
11. Q. to K. B. 3d (ch.)
12. K. B. to B. 4th.
13. Kt. takes Kt. (ch.)
14. B. takes Q. P. (ch.)
15. Q. to E. 5th (ch.)
16. P. takes P.
17. K. to his 2d, and Black resigns.

BLACK (ANDERSEN).

1. P. to Q. B. 4th.
2. B. P. takes P.
3. Q. Kt. to B. 3d.
4. P. to K. 3d.
5. P. to Q. 3d.
6. P. to K. 4th.
7. P. to K. B. 4th.
8. P. to K. B. 5th.
9. P. takes B.
10. K. to his B. 2d.
11. Kt. to K. B. 3d.
12. Kt. to Q. 5th.
13. P. to Q. 4th.
14. K. to Kt. 3d.
15. K. takes Kt.
16. Kt. takes B. P. (ch.)

WHITE (OOCHRANE).

1. P. to K. 4th.
2. P. to Q. 4th.
3. Q. takes P.
4. Q. to her sq.
5. K. B. to B. 4th.
6. K. Kt. to B. 3d.
7. Q. B. to Q. 2d.
8. Q. B. to his 3d.
9. Castles.
10. Kt. takes K. P.
11. Q. to K. B. 3d.
13. B. takes P. (ch.)

BLACK (AMATEUR).

1. P. to Q. B. 4th.
2. B. P. takes P.
3. Q. Kt. to B. 3d.
4. P. to K. 4th.
5. K. Kt. to B. 3d.
6. Q. to E. 4th (ch.)
7. Q. to Kt. 3d.
8. K. B. to B. 4th.
9. Castles.
10. Kt. takes K. P.
11. Kt. takes Q. B.
12. K. to R. sq.

White mates in two moves.

WHITE (OOCHRANE).

1. P. to K. 4th.
2. P. to Q. B. 4th.
3. P. to K. B. 4th.
4. Q. Kt. to B. 3d.
5. K. Kt. to B. 3d.
6. P. to Q. 3d.
7. K. B. to K. 2d.
8. Castles.
9. Q. Kt. to Q. 5th.
10. P. to Q. Kt. 3d.
11. K. P. takes Kt.
12. Q. B. to Kt. 2d.
13. P. to Q. 4th.
14. Q. to her 3d.
15. K. R. to K. sq.
16. P. takes P.
17. Q. B. to Q. 4th.
18. Kt. takes B.
19. B. to K. B. 3d.
20. K. R. to K. 2d.
21. K. B. to K. 4th.
22. B. to his 3d.
23. P. to K. R. 3d.

BLACK (STAUNTON).

1. P. to Q. B. 4th.
2. P. to K. 4th.
3. K. B. to Q. 3d.
4. Q. Kt. to B. 3d.
5. K. P. takes P.
6. K. Kt. to K. 2d.
7. K. Kt. to his 3d.
8. Castles.
9. Q. Kt. to K. 2d.
10. Kt. takes Kt.
11. P. to Q. R. 4th.
12. K. Kt. to R. 5th.
13. Kt. to K. B. 4th.
14. Kt. to K. 6th.
15. Q. R. to his 3d.
16. B. takes P.
17. B. takes B.
18. R. to K. Kt. 3d.
19. P. to Q. 3d.
20. Q. to K. R. 5th.
21. P. to K. B. 4th.
22. B. to K. R. 3d.
23. Q. to K. Kt. 6th.

Mr. Staunton wins.

WHITE (LÖWENTHAL).

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. Kt. to B. 3d.
4. Kt. takes P.
5. K. Kt. to Kt. 5th.
6. Kt. to Q. 6th (ch.)
7. Q. takes B.
8. Q. to Kt. 3d.
9. Kt. to Q. B. 3d.
10. P. to K. 5th.
11. Q. to K. B. 3d.
12. P. to K. Kt. 4th.
13. Q. to K. 2d.
14. Q. takes Kt.
15. Q. to her R. 4th (ch.)
16. Q. to her Kt. 3d.
17. Q. takes Kt. P.
18. Kt. to Q. 5th.
19. K. B. to Kt. 2d.
20. P. to Q. B. 4th.
21. Q. to her Kt. 4th.
22. Q. to K. 7th.
23. Q. to her B. 7th.
24. Q. takes Q. (ch.)

BLACK (MORPHY).

1. P. to Q. B. 4th.
2. B. P. takes P.
3. P. to K. 3d.
4. Q. Kt. to B. 3d.
5. P. to Q. R. 3d.
6. B. takes Kt.
7. Q. to K. 2d.
8. K. Kt. to B. 3d.
9. P. to Q. 4th.
10. Kt. to K. R. 4th.
11. P. to K. Kt. 3d.
12. Q. Kt. takes K. P.
13. Q. Kt. takes Kt. P.
14. P. to K. 4th.
15. Q. B. to Q. 2d.
16. P. to Q. 5th.
17. Castles.
18. Q. to her 3d.
19. P. to K. 5th.
20. P. to K. B. 4th.
21. Q. to K. 4th.
22. Q. B. to K. 3d.
23. Q. to K. Kt. 2d.
24. Kt. takes Q.

- | | |
|------------------------|-----------------------|
| 25. Kt. to Q. Kt. 6th. | 25. Q. R. to Kt. sq. |
| 26. P. to Q. B. 5th. | 26. Kt. to K. R. 4th. |
| 27. P. to Q. Kt. 4th. | 27. K. to B. 2d. |
| 28. Castles. | 28. P. to K. Kt. 4th. |
| 29. K. R. to Q. sq. | 29. K. R. to Q. sq. |
| 30. Q. B. takes Kt. P. | |

White won the game; a just reward for a most masterly and accurate game.

THE FRENCH DEFENCE.

WHITE.

1. P. to K. 4th.
2. Q. Kt. to B. 3d.
3. P. takes P.
4. K. B. to Kt. 5th (ch.)
5. B. to Q. R. 4th.
6. K. Kt. to K. 2d.
7. Castles.
8. K. takes B.
9. K. to Kt. 8d.
10. K. R. to K. sq.
11. K. to B. 3d, and

BLACK.

1. P. to K. 8d.
2. P. to Q. 4th.
3. P. takes P.
4. P. to Q. B. 3d.
5. K. Kt. to B. 8d.
6. K. B. to Q. 3d.
7. B. takes P. (ch.)
8. Kt. checks.
9. P. to K. R. 4th.
10. P. checks.

Black mates in six moves.

WHITE (MORPHY).

1. P. to K. 4th.
2. P. to Q. 4th.
3. P. takes P.
4. K. Kt. to B. 3d.
5. K. B. to Q. 3d.
6. Castles.
7. Q. Kt. to B. 3d.
8. K. Kt. to K. 5th.
9. Q. B. to K. 3d.
10. P. to K. B. 4th.
11. B. P. takes B.
12. Q. to her 2d.
13. Q. takes Kt.
14. Kt. to K. 2d.
15. Kt. to K. B. 4th.
16. Q. R. to Kt. sq.
17. K. B. to K. 2d.
18. Q. to her Kt. 3d.
19. Kt. to Q. 3d.
20. Kt. to Q. B. 5th.
21. Q. to her R. 4th.
22. B. takes Kt.
23. B. to Q. R. 6th (ch.)
24. B. to Q. Kt. 7th.
25. B. takes P. (ch.)

BLACK (LÖWENTHAL).

1. P. to K. 3d.
 2. P. to Q. 4th.
 3. P. takes P.
 4. K. Kt. to B. 8d.
 5. Q. B. to K. 3d.
 6. K. B. to Q. 3d.
 7. P. to Q. B. 3d.
 8. Q. to her Kt. 3d.
 9. Q. Kt. to Q. 2d.
 10. B. takes K. Kt.
 11. K. Kt. to his 5th.
 12. Kt. takes B.
 13. Q. takes Kt. P.
 14. Q. to R. 6th.
 15. Q. to K. 2d.
 16. Castles, Q. R.
 17. Kt. to Q. Kt. 3d.
 18. Q. R. to Q. 2d.
 19. Kt. to Q. B. 5th.
 20. Q. R. to B. 2d.
 21. P. to Q. Kt. 3d.
 22. P. takes Kt.
 23. K. to Q. 2d.
 24. R. to Q. sq.
- Resigns.

WHITE (FALKEBERG)

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

20. Kt. takes Kt., and though the game was drawn, White, who has managed the opening with great skill, has a formidable attack. In pursuing the game, the student should also try for White, 20. Q. to Q. 2d.

BLACK (LÖWENTHAL.)

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

THE FIANCHETTO.

WHITE (LÖWENTHAL.)

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. Kt. to B. 3d.
4. K. B. to Q. 3d.
5. Q. B. to K. 3d.
6. Q. Kt. to Q. 2d.
7. Castles.
8. P. to Q. B. 3d.
9. Kt. to K. sq.
10. P. to K. 5th.
11. Q. to K. R. 5th.
12. P. takes P. *en pass*.
13. Q. to K. R. 3d.
14. Q. to K. Kt. 3d, and by replying, 14. Kt. to K. R. 4th, Black has a secure

and equal game.

BLACK (KIPPING.)

1. P. to Q. Kt. 3d.
2. P. to K. 3d.
3. Q. B. to Kt. 2d.
4. K. B. to K. 2d.
5. K. Kt. to B. 3d.
6. P. to Q. 3d.
7. Castles.
8. Q. Kt. to Q. 2d.
9. P. to Q. 4th.
10. Kt. to K. sq.
11. P. to K. B. 4th.
12. Q. Kt. takes P.
13. Q. B. to his sq.

WHITE (MORPHY "BLINDFOLD")

1. P. to K. 4th.
2. P. to Q. 4th.
3. K. B. to Q. 3d.
4. K. Kt. to R. 3d.
5. Castles.
6. P. to K. 5th.
7. P. to Q. B. 3d.

BLACK (LEQUESNE.)

1. P. to Q. Kt. 3.
2. Q. B. to Kt. 2d.
3. P. to K. 3d.
4. K. Kt. to K. 2d.
5. P. to Q. 4th.
6. K. Kt. to Q. R. 3d.
7. K. B. to K. 2d.

- | | |
|-------------------------|-----------------------|
| 8. P. to K. B. 4th. | 8. P. to K. Kt. 3d. |
| 9. P. to K. Kt. 4th. | 9. P. to K. R. 4th. |
| 10. Kt. P. takes P. | 10. K. R. takes P. |
| 11. Q. to K. Kt. 4th. | 11. K. R. to his 5th. |
| 12. Q. to K. Kt. 3d. | 12. K. to Q. 2d. |
| 13. Q. Kt. to Q. 2d. | 13. Q. to K. R. sq. |
| 14. Kt. to K. Kt. 5th. | 14. K. Kt. to Q. sq. |
| 15. Q. Kt. to K. B. 3d. | 15. K. B. takes Kt. |
| 16. P. takes B. | 16. K. R. to his 6th. |

Though Black might have strengthened his defence at one or two points, he stands a *cast* equal, and the *partie* was a draw.

WHITE (LÖWENTHAL)

1. P. to K. 4th.
2. P. to K. B. 4th.
3. P. to Q. 3d.
4. K. B. to K. 2d.
5. K. B. to his 3d.
6. P. takes P.
7. K. Kt. to K. 2d.
8. Q. Kt. to B. 3d.
9. Kt. to R. 4th.
10. Kt. takes B.
11. Kt. to Kt. 3d.
12. P. to B. 5th.
13. P. takes P.
14. Q. takes B.
15. K. to Q. sq.

BLACK (REV. J. OWEN).

1. P. to Q. Kt. 3d.
2. Q. B. to Kt. 2d.
3. P. to K. 3d.
4. P. to K. B. 4th.
5. P. takes P.
6. K. B. to B. 4th.
7. K. Kt. to K. 2d.
8. Castles.
9. Q. Kt. to R. 3d.
10. Kt. takes Kt.
11. K. Kt. to Kt. 3d.
12. P. takes P.
13. B. takes B.
14. Q. to K. 2d (ch.)
15. P. to Q. 4th.

Though not the move made, but suggested by Herr L., ought to lead Black to victory

IRREGULAR OPENING.

WHITE (HORWITZ).

1. P. to Q. B. 4th.
2. Q. Kt. to B. 3d.
3. P. to K. 3d.
4. P. to Q. 3d.
5. P. to K. Kt. 3d.
6. K. B. to Kt. 2d.
7. K. Kt. to R. 3d.
8. P. to K. B. 4th.
9. Castles.
10. P. to Q. Kt. 3d.

BLACK (HARRWITZ).

1. P. to K. 4th.
2. P. to K. B. 4th.
3. P. to Q. B. 4th.
4. K. Kt. to B. 3d.
5. Q. Kt. to B. 3d.
6. P. to Q. 3d.
7. K. B. to K. 2d.
8. Castles.
9. P. to K. R. 3d.
10. Q. B. to Q. 3d.

Even, and ultimately drawn.

ANOTHER IRREGULAR.

WHITE (HARRWITZ).

1. P. to Q. 4th.
2. P. to Q. B. 4th.
3. Q. Kt. to B. 3d.
4. Q. B. to Kt. 5th.

BLACK (MORPHY).

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

- | | |
|----------------------|----------------------|
| 5. Q. to her Kt. 3d. | 5. P. to Q. B. 4th. |
| 6. P. to Q. 5th. | 6. P. to K. 4th. |
| 7. P. to K. 3d. | 7. Castles. |
| K. B. to Q. 3d. | 8. P. to Q. 3d. |
| 8. K. Kt. to K. 2d. | 9. P. to K. R. 3d. |
| 10. B. takes K. Kt. | 10. Q. takes Q. B. |
| 11. P. to Q. R. 3d. | 11. B. takes Kt. |
| 12. Q. takes B. | 12. Kt. to Q. 2d. |
| 13. Castles, K. R. | 13. Q. to K. Kt. 3d. |

Equal, though Black ultimately won.

ANOTHER FORM.

- | | |
|--------------------------|----------------------------|
| WHITE (LAROUCHE). | BLACK (DE RIVIÈRE). |
| 1. P. to K. B. 4th. | 1. P. to Q. 4th (a). |
| 2. P. to Q. B. 4th. | 2. P. to K. 3d. |
| 3. K. Kt. to B. 3d. | 3. P. to Q. B. 4th. |
| 4. P. to Q. Kt. 3d. | 4. Q. Kt. to B. 3d. |
| 5. Q. B. to Kt. 2d. | 5. P. to Q. 5th. |
| 6. P. to K. Kt. 3d. | 6. P. to K. B. 4th. |
| 7. Kt. to Q. R. 3d. | 7. Kt. to K. B. 3d. |
| 8. Kt. to Q. B. 2d. | 8. K. Kt. to K. 5th. |
| 9. K. B. to Kt. 2d. | 9. P. to Q. R. 4th. |
| 10. Castles. | 10. K. B. to K. 2d. |

The game is tolerably even; but though White ultimately won, we cannot recommend the double "Fianchetto."

(a) P. to K. B. 4th we prefer.

LASTLY.

- | | |
|--------------------------|------------------------|
| WHITE (ANDERSEN). | BLACK (MORPHY). |
| 1. P. to Q. R. 3d. | 1. P. to K. 4th. |
| 2. P. to Q. B. 4th. | 2. K. Kt. to B. 3d. |
| 3. Q. Kt. to B. 3d. | 3. P. to Q. 4th. |
| 4. P. takes P. | 4. Kt. takes P. |
| 5. P. to K. 3d. | 5. Q. B. to K. 3d. |
| 6. K. Kt. to B. 3d. | 6. K. B. to Q. 3d. |
| 7. K. B. to K. 2d. | 7. Castles. |
| 8. Castles. | |

White ultimately won, but there is nothing in the opening.

GIVING THE PAWN AND MOVE.

We have seen how some of the principal openings and endings of games are conducted; let us now devote a brief space to the consideration of the odds of a Pawn. Between even players, it has generally been conceded that the giving of a Pawn ought to lead to the loss of the game. But this must be taken *cum grano salis*; because the King's Bishop's Pawn is meant by the term "giving a Pawn." If the Queen's Rook's, or the Queen's Knight's, Pawn were given, we do not think that the gift would be any advantage to the receiver. But, taking the K. B. P. as the one given, the odds become really and powerfully great, as a good attack is immediately secured. Mr. Walker and other fine players declare that the giving a Pawn and two moves is even less odds than the single Pawn and move. The chief difference, says this gentleman, between Pawn and two moves and Pawn and move lies in this—that whereas, in the former, you, giving the odds, are cramped and crowded through a long series of moves, in the latter, you are morally sure to get your men out tolerably early, and deploy your forces in the open field, thus insuring, at least, an open fight. In the first case, you are confined in a fortress, battered by a hostile train of artillery, from which sally is proportionally difficult. In the second case, you are intrenched with a minor force, in a strong position, from which, with due care, you can always emerge into the front rank. Deschappelles and others prefer the one Pawn and move to the two Pawns and move; but we think, with Mr. Walker, that the apparently weakest position is, in reality, the strongest. It would be easy to give numerous examples of both; one will suffice. Suppose Black to give the Pawn and move, his K. B. P. must be taken from the board:

WHITE.

1. K. P. 2.
2. Q. P. 2.
3. P. takes P.
4. K. B. P. 2.
5. K. B. to Q. B. 4th.

BLACK.

1. Q. Kt. to B. 3d.
2. K. P. 2.
3. Kt. takes P.
4. Q. Kt. to K. B. 2d.
5. K. Kt. to R. 3d.

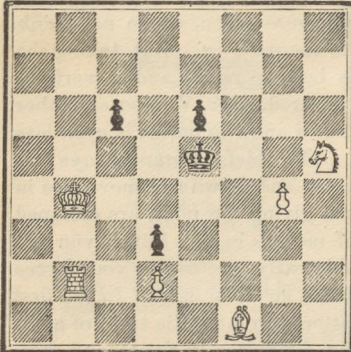
From this position, White *ought* to win the game. In fact—and there is no getting over it—the odds of a Pawn are very great between two players. The opening, as above, is so far favorable to the White, that De la Bourdonnais considers it "irresistible." We do not go quite so far as that, however. Let our readers play out the opening, and try for themselves.

PROBLEMS.

No book on Chess being considered complete without problems, we append a few as exercises for the ingenuity of our readers. The following are selected from various sources, as the best of their kind.

PROBLEM 1.

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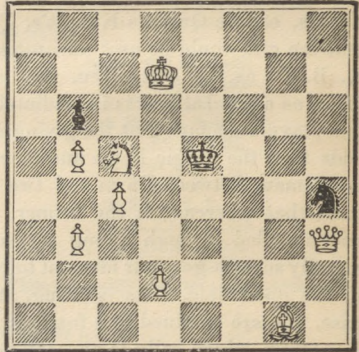


WHITE.

White playing first, checkmates in four moves.

PROBLEM 2.

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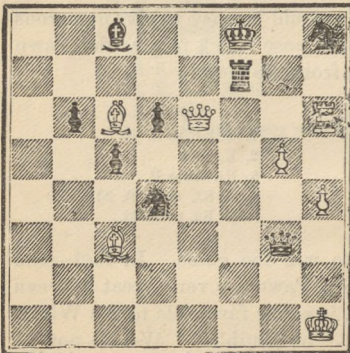


WHITE.

White to play first, and mate in three moves.

PROBLEM 3.

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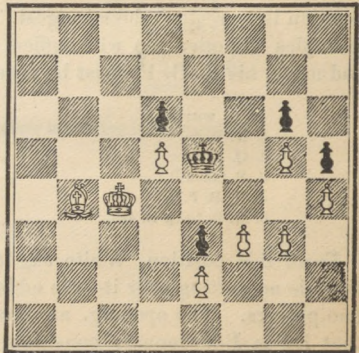


WHITE.

Black playing first, mates in one move; White playing first, mates in two moves.

PROBLEM 4.

BLACK.

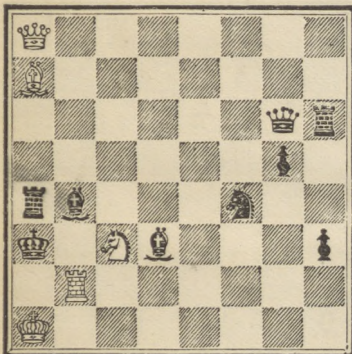


WHITE.

White to play, and mate in five moves.

PROBLEM 5.

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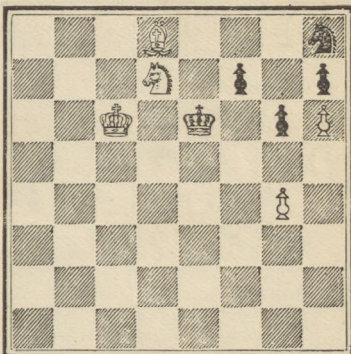


WHITE.

White to move, and checkmate in three moves.

PROBLEM 6.

BLACK.

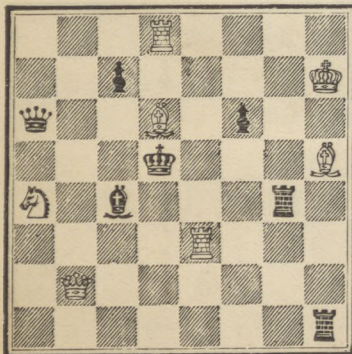


WHITE.

White to move, and mate in four moves.

PROBLEM 7.

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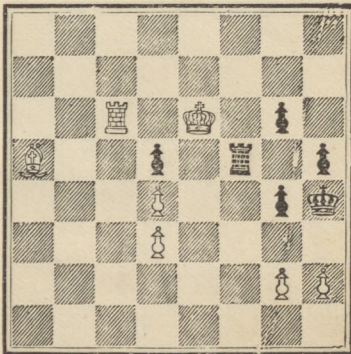


WHITE.

White to mate in three moves.

PROBLEM 8.

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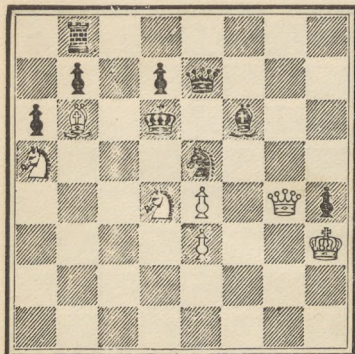


WHITE.

White to play, and mate in five moves.

PROBLEM 9.

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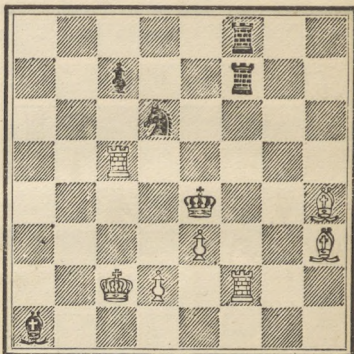


WHITE.

White to play, and mate in three moves.

PROBLEM 10.

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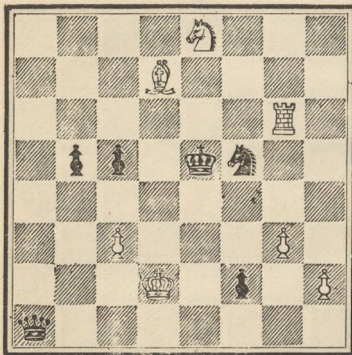


WHITE.

White to play, and checkmate in four moves.

PROBLEM 11.

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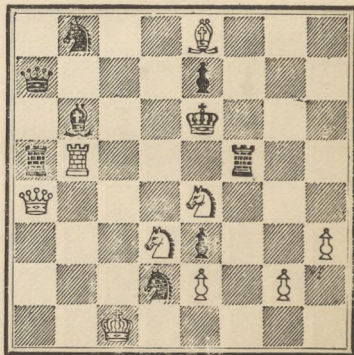


WHITE.

White to move, and to draw by perpetual check.

PROBLEM 12.

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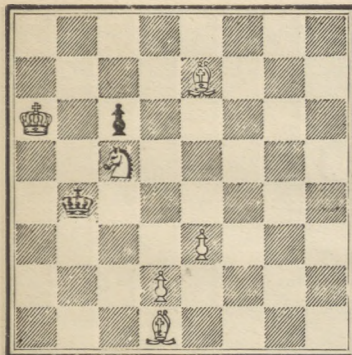


WHITE.

White to play, and mate in five moves.

PROBLEM 13.

BLACK.

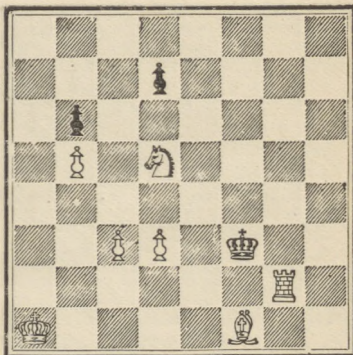


WHITE.

White to play, and mate in four moves.

PROBLEM 14.

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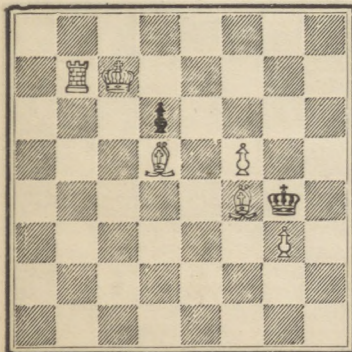


WHITE.

White to play, and mate in five moves.

PROBLEM 15.

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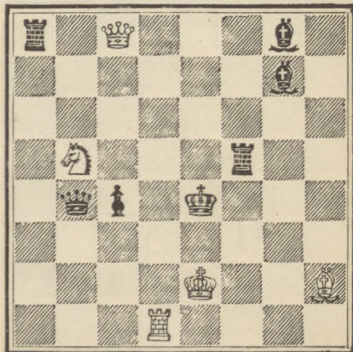


WHITE.

White to play first, and mate in four moves.

PROBLEM 16.

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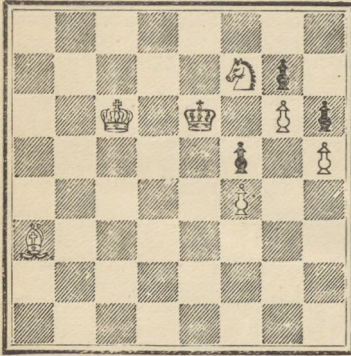


WHITE.

White to play, and mate in four moves.

PROBLEM 17.

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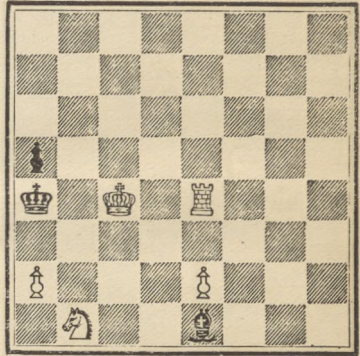


WHITE.

White to play, and mate in four moves.

PROBLEM 18.

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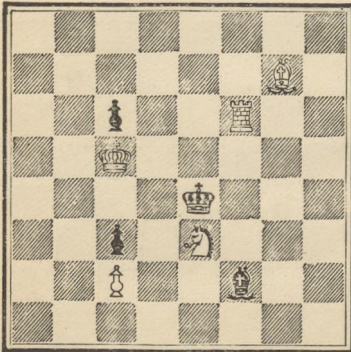


WHITE.

White to play, and mate in four moves.

PROBLEM 19.

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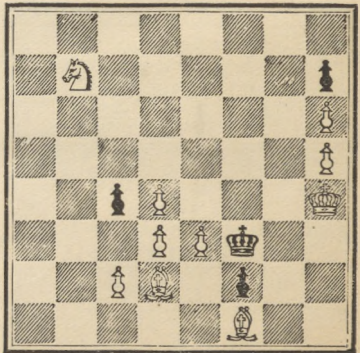


WHITE.

White to play, and mate in five moves.

PROBLEM 20.

BLACK.



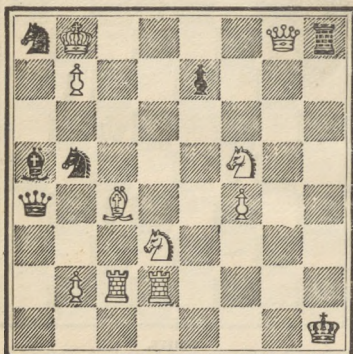
WHITE.

White to play, and mate in five moves.

CHESS PROBLEMS, BY SAMUEL LOYD.

PROBLEM 25.

BLACK.

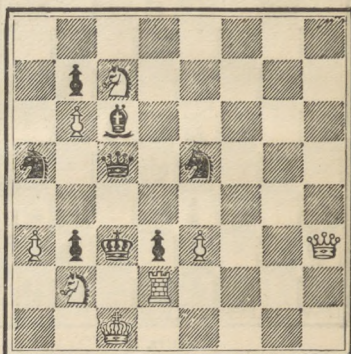


WHITE.

White to play, and mate in one move.

PROBLEM 26.

BLACK.

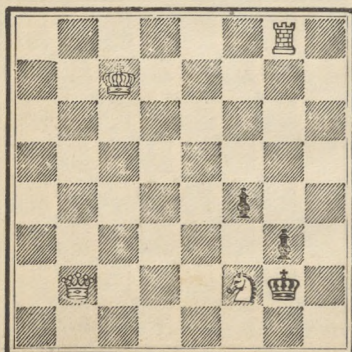


WHITE.

White to play, and mate in two moves.

PROBLEM 27.

BLACK.

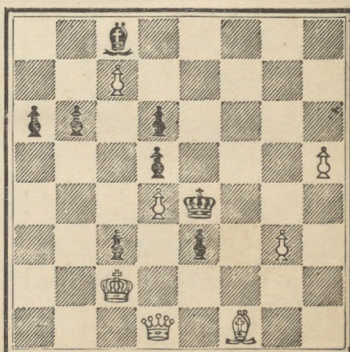


WHITE.

White to play, and mate in three moves.

PROBLEM 28.

BLACK.



WHITE.

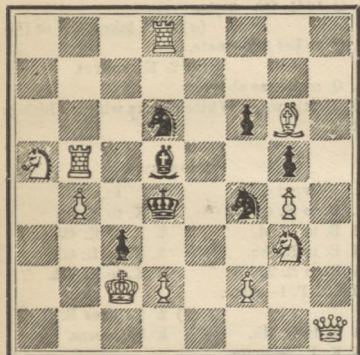
White to play, and mate in four moves.

CHESS PROBLEMS, BY N. MARACHE, NEW YORK.

PROBLEM 29.

{One of the most difficult two-move compositions extant.)

BLACK.

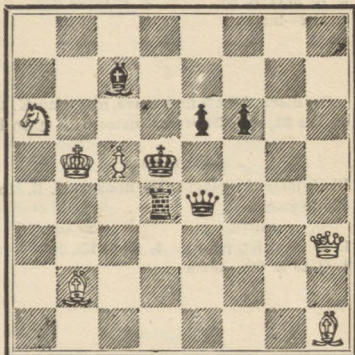


WHITE.

White to play, and mate in two moves.

PROBLEM 30.

BLACK.

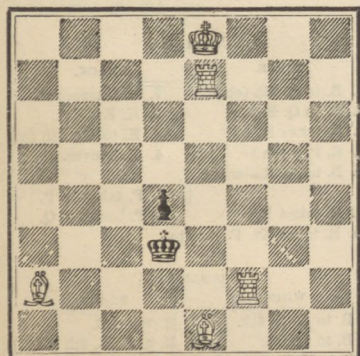


WHITE.

White to play, and mate in two moves.

PROBLEM 31.

BLACK.

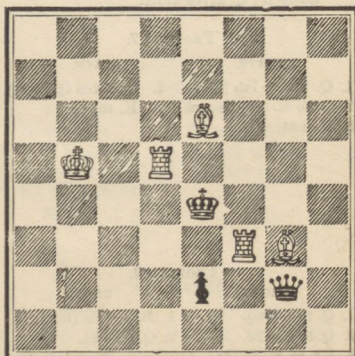


WHITE.

White to play, and mate in two moves.

PROBLEM 32.

BLACK.



WHITE.

White to play, and mate in two moves.

SOLUTIONS TO THE FOREGOING PROBLEMS.

PROBLEM 1.

- | WHITE. | BLACK. |
|--------------------------|----------------|
| 1. K. to Q. B. 5th. | 1. K. moves. |
| 2. B. to K. Kt. 2d (ch.) | 2. K. retires. |
| 3. R. to Q. B. 2d. | 3. P. takes R. |
| 4. P. 2—mates. | |

PROBLEM 2.

- | WHITE. | BLACK. |
|------------------------|-----------------------------|
| 1. B. to Q. 4th (ch.) | 1. K. takes B. (best). |
| 2. Q. to K. 6th. | 2. K. takes Kt. or (a). |
| 3. Q. to Q. 6th—mate. | (a) 2. P. takes Kt. or (b). |
| 3. Q. to her 5th—mate. | (b) 2. Kt. moves. |
| 3. Q. mates, as above. | |

Or, Black, for his first move, may play K. to K. B. 5th, when White checks with his Bishop on K's 3d, and afterwards mates with Q. on K. 6th.

PROBLEM 3.

Black mates by playing his Rook to K. B. 8th.
White mates—

- | WHITE. | BLACK. |
|-----------------------|-----------------|
| 1. R. takes Kt. (ch.) | 1. K. to Kt. 2d |
| 2. Q. to R. 6th—mate. | |

PROBLEM 4.

- | WHITE. | BLACK. |
|-------------------|----------------------|
| 1. B. to K. sq. | 1. K. to B. 4th |
| 2. B. to B. 2d. | 2. K. to K. 4th (a). |
| 3. B. to Kt. sq. | 3. K. to B. 4th |
| 4. B. to R. 2d. | 4. K. to K. 4th. |
| 5. Kt. P. 1—mate. | (a) 2. P. takes B. |
| 3. K. to Q. 4th. | 3. P. Queens. |
| 4. K. P. 2—mate. | |

PROBLEM 5.

- | WHITE. | BLACK. |
|---------------------|--------------------|
| B. to Q. B. 5th (a) | 1. Q. to Q. R. 8d. |
| Q. to K. B. 8d. | 2. Any move. |
| Kt. mates. | |
- (a) If R. takes Q., B. gives mate; or if B. takes B., Q. gives mate.

PROBLEM 6.

- | WHITE. | BLACK. |
|---------------------------|----------------|
| 1. B. to K. B. 6th. | 1. P. moves. |
| 2. Kt. to K. B. 8th (ch.) | 2. K. takes B. |
| 3. K. to Q. 6th. | 3. Kt. moves. |
| 4. Kt. mates. | |

PROBLEM 7.

- | WHITE. | BLACK. |
|----------------------------|------------------------|
| 1. Q. to Kt. 7th (ch.) | 1. Q. takes Q. (best). |
| 2. B. to R. 2d (disc. ch.) | 2. K. moves. |
| 3. B. mates. | |

PROBLEM 8.

- | WHITE. | BLACK. |
|--------------------------|-----------------------|
| 1. B. to Q. 8th (ch.) | 1. R. interposes. |
| 2. R. to Q. B. 5th. | 2. K. Kt. P. 1. |
| 3. R. takes P. | 3. K. to Kt. 5th (a). |
| 4. R. P. 1 (ch.) | 4. K. moves. |
| 5. B. takes R.—mate. | (a) 3. P. takes R. P. |
| 4. R. takes R. | 4. P. becomes Q. |
| 5. R. takes Kt. P.—mate. | |

PROBLEM 9.

- | WHITE. | BLACK. |
|--|---------------------|
| 1. Q. to her sq. | 1. B. moves (best). |
| 2. Q. to her 2d. | 2. Q. checks. |
| 3. Kt. to K. B. 5th—double check and mate. | |

This problem may be solved in several ways, but Black is always mated in, at most, three moves.

PROBLEM 10.

- | WHITE. | BLACK. |
|--------------------------|----------------------------|
| 1. B. to K. B. 6th. | 1. R. takes B. |
| 2. B. to Q. 7th. | 2. R. to K. B. 4th (best). |
| 3. R. to K. B. 4th (ch.) | 3. R. takes R. |
| 4. B. mates. | |

CHESS.

PROBLEM 11.

WHITE.

BLACK.

- | | |
|----------------------------|----------------------------|
| 1. R. to K. 6th (ch.) | 1. K. moves. |
| 2. R. to Q. 6th (ch.) | 2. Kt. takes R. |
| 3. Kt. to K. B. 6th (ch.) | 3. K. to K. 4th (best). |
| 4. Kt. to K. Kt. 4th (ch.) | 4. K. to K. 5th or Q. 4th. |

After which moves, it will be seen that White has perpetual check.

PROBLEM 12.

WHITE.

BLACK.

- | | |
|---------------------------|------------------|
| 1. Q. to Q. R. 2d (ch.) | 1. R. takes Q. |
| 2. R. to K. 5th (ch.) | 2. R. takes R. |
| 3. Kt. to K. B. 4th (ch.) | 3. K. to B. 4th. |
| 4. B. to K. Kt. 6th (ch.) | 4. K. takes Kt. |
| 5. K. Kt. P. 1—mate. | |

PROBLEM 13.

WHITE.

BLACK.

- | | |
|---------------------|-----------------|
| 1. B. to Q. Kt. 3d. | 1. K. moves. |
| 2. B. to K. B. 6th. | 2. K. moves. |
| 3. B. to Q. Kt. 2d. | 3. K. takes Kt. |
| 4. B. mates. | |

PROBLEM 14.

WHITE.

BLACK.

- | | |
|---------------------------------------|---------------------|
| 1. K. to Q. Kt. 2d. | 1. P. moves. |
| 2. P. to Q. 4th. | 2. K. to K. 5th. |
| 3. R. to K. B. 2d. | 3. K. takes Kt. |
| 4. R. to K. 2d. | 4. K. to Q. B. 5th. |
| 5. R. to K. 5th—dis. check and mates. | |

PROBLEM 15.

WHITE.

BLACK.

- | | |
|--------------------------------|----------------------------|
| 1. K. takes P. | 1. K. to R. 6th or 4th (a) |
| 2. R. to R. 7th (ch.) | 2. K. to Kt. 5th. |
| 3. R. to R. 5th. | 3. K. takes R. |
| 4. B. to B. 3d (ch.)
—mate. | (a) 1. K. takes P. |
| 2. R. to K. Kt. 7th. | 2. K. to B. 3d. |
| 3. B. to K. 5th (ch.) | 3. K. to B. 4th. |
| 4. P. 1(ch.)—mate. | |

PROBLEM 16.

WHITE.

BLACK.

- | | |
|----------------------------|-------------------|
| 1. R. to Q. 4th (ch.) | 1. B. takes R. |
| 2. Q. to Q. Kt. 7th (ch.) | 2. R. interposes. |
| 3. Kt. to Q. 6th (ch.) | 3. Q. takes Kt. |
| 4. Q. to her Kt. sq.—mate. | |

PROBLEM 17.

WHITE.

BLACK.

- | | |
|---------------------|----------------|
| 1. B. to K. B. 8th. | 1. K. moves. |
| 2. Kt. to his 5th. | 2. P. takes K. |
| 3. K. to Q. 6th. | 3. P. moves. |
| 4. B. mates. | |

PROBLEM 18.

WHITE.

BLACK.

- | | |
|-------------------------------|----------------------------|
| 1. R. to K. 3d. | 1. B. to Q. B. 6th (best). |
| 2. R. to K. R. 3d. | 2. B. to Q. Kt. 7th. |
| 3. R. to Q. R. 3d (ch.) | 3. B. takes R. |
| 4. Kt. to Q. B. 3d—
mates. | |

PROBLEM 19.

WHITE.

BLACK.

- | | |
|-----------------------|-------------------|
| 1. R. takes B. | 1. K. takes Kt. |
| 2. B. to Q. 4th (ch.) | 2. K. to his 5th. |
| 3. K. takes P. | 3. K. takes B. |
| 4. R. to K. 2d. | 4. K. moves. |
| 5. R. mates. | |

PROBLEM 20.

WHITE.

BLACK.

- | | |
|--------------------------|--------------------|
| 1. P. to Q. B. 3d. | 1. P. takes P. |
| 2. Kt. to Q. 8th. | 2. K. to K. 5th. |
| 3. B. to K. Kt. 2d (ch.) | 3. K. to K. B. 4th |
| 4. P. to K. 4th (ch.) | 4. K. to K. B. 3d |
| 5. B. mates. | |

PROBLEM 21.

WHITE.

BLACK.

1. R. to Q. 6th. 1. any move.
 2. R., B., Kt., or P. mates.

Black has several modes of defence, but no move that he can make will delay the mate beyond White's second move.

PROBLEM 22.

This problem we leave to the ingenuity of the young chess-player.

PROBLEM 23.

WHITE.

BLACK.

1. P. to K. Kt. 3d. 1. P. to K. Kt. 4th.
 2. Q. to Q. B. 4th. 2. P. takes Q.
 3. Kt. takes P.—mate.

PROBLEM 24.

WHITE.

BLACK.

1. Castles. 1. P. to K. R. 4th.
 2. K. to R. 2d. 2. P. to K. R. 5th.
 3. B. to K. Kt. sq. 3. P. to K. R. 6th.
 4. R. to B. 2d. 4. K. to Q. 4th.
 5. R. to K. B. 4th—double check and mate.

PROBLEM 25.

WHITE.

BLACK.

1. P. takes Kt. (Queen-
 ing) mate.

PROBLEM 26.

WHITE.

BLACK.

1. Q. to K. 6th,
 and
 2. Kt. to R. 4th, mate.

PROBLEM 27.

WHITE.

BLACK.

1. Kt. to Kt. 4th (ch.) 1. K. to R. 8th.
 2. Q. to R. 2d. (ch.) 2. P. takes Q.
 3. Kt. to B.'s second,
 mating.

PROBLEM 28.

WHITE.

BLACK.

1. B. to Kt. 5th. 1. P. takes B.
 2. Q. to K. B. square. 2. K. takes P.
 3. Q. to B. 6th (ch.) 3. K. moves.
 4. Q. mates.

PROBLEM 29.

WHITE.

BLACK.

1. B. to B. 7th. 1. Kt. takes B (A, B, C,
 2. Q. to K. 4th, mate. D, E, F).

- A.
 1. B. takes B.
 2. Q. to K. 4th, mate.

- B.
 1. K. to K. 4th.
 2. Kt. to Q. B. 3d, mate.

- C.
 1. Kt. to K. 7th.
 2. R. takes B., mate.

PROBLEM 30.

WHITE.

BLACK.

1. Q. to Q. 3d. 1. Q. takes B.
 2. Q. takes R., mate.

- A.
 1. R. takes Q.
 2. Kt. mates.

- B.
 1. B. to R. 4th.
 2. Q. takes R., mate.

- C.
 1. P. to K. 4th.
 2. Kt. takes B., mate.

- | | | | |
|------------------------|----------------------|-----------------------|-----------------|
| | D. | | D. |
| 1. | 1. B. to Q. Kt. 6th. | 1. | 1. K. to K. 4th |
| 2. Kt. takes B., mate. | | 2. Q. takes Q., mate. | |

- | | |
|-----------------------|----------------|
| | E. |
| 1. | 1. P. takes P. |
| 2. Q. to Q. R., mate. | |

- | | |
|---------------------------|---------------------|
| | F. |
| 1. | 1. P. to K. B. 4th. |
| 2. Q. to K. R. 8th, mate. | |

PROBLEM 31.

- | | |
|-----------------------------------|--------------|
| WHITE. | BLACK. |
| 1. B. to K. 6th. | 1. K. moves. |
| 2. B. to Q. B. 4th, dis.
mate. | |

PROBLEM 32.

- | | |
|---------------|-----------------------|
| WHITE. | BLACK. |
| 1. B. checks. | 1. K. takes either R. |
| 2. Mates. | |

CHESS.

CHESS STRATAGEMS, AND ENDINGS OF GAMES.

Original and Selected.

PLACE the men as in the order following for each game, and endeavor to play the games out in the number of moves stated.

I.—WHITE TO PLAY, AND MATE IN THREE MOVES.

WHITE.	BLACK.
K. at Q. R. 2d.	K. at Q. R. 5th.
Kt. at Q. 5th.	Q. at Q. B. 1st.
Ps. at Q. 3d, Q. B. 2d, and	Kt. at K. 4th.
Q. R. 3d.	P. at Q. R. 4th.

II.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
Q. at her 6th.	K. at his 5th.
R. at K. B. 3d.	
Kt. at K. 2d.	
B. at K. Kt. 4th.	

III.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
K. at his Kt. 4th.	K. at his 5th.
Q. at K. R. 4th.	P. at Q. B. 4th.
Kt. at K. R. 3d.	
Ps. at K. B. 2d and Q. B. 6th.	

IV.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
K. at K. B. 7th.	K. at Q. 5th.
K. at Q. B. 3d.	
B. at K. B. 8th.	
Ps. at Q. 2d and K. B. 2d.	

V.—WHITE PLAYS FIRST, AND MATES IN FIVE MOVES.

WHITE.	BLACK.
K. at Q. R. 2d.	K. at Q. B. 2d.
Q. at Q. R. 3d.	Q. at K. Kt. 8th.
R. at Q. 4th.	R. at Q. R. sq.
B. at K. 4th.	B. at Q. B. sq.
Kt. at Q. B. 5th.	Kt. at Q. Kt. sq.
Ps. at K. R. 2d, K. Kt. 2d, Q. Kt. 2d,	Ps. at K. R. 2d, K. Kt. 3d, Q. B. 3d,
and Q. R. 4th.	Q. B. 5th, Q. Kt. 4th, and Q. R. 3d.

Place the pieces as stated, and try your ingenuity.

VI.—WHITE TO PLAY, AND MATE WITH THE PAWN IN THREE MOVES.

WHITE.	BLACK.
K. at Q. B. 5th.	K. at Q. R. sq.
Q. at K. 5th.	R. at Q. sq.
Kt. at Q. R. 6th.	B. at Q. Kt. 2d.
P. at Q. Kt. 5th.	

VII.—WHITE PLAYING FIRST, MATES IN THREE MOVES

WHITE.	BLACK.
K. at K. Kt. sq.	K. at his 4th.
Q. at her 7th.	Q. at her Kt. 8th.
R. at Q. R. 4th.	Bs. at K. R. 5th and K. B. 6th.
B. at K. B. sq.	Kt. at Q. sq.
Kts. at K. R. 5th and Q. 4th.	Ps. at K. Kt. 5th, K. B. 4th, Q. B. 3d,
Ps. at Q. 3d, Q. B. 2d, and Q. Kt. 3d.	Q. Kt. 2d, and Q. R. 3d.

VIII.—WHITE PLAYING FIRST, MATES IN FOUR MOVES.

This capital stratagem was invented by Herr Kling—confessedly one of the most clever inventors of ingenious problems.

WHITE.	BLACK.
K. at K. B. 5th.	K. at K. R. 4th.
R. at K. Kt. 4th.	Ps. at K. 5th, K. 4th, and K. Kt. 4th.
B. at K. B. 2d.	
P. at K. Kt. 2d.	

IX.—WHITE PLAYING FIRST, MATES IN FOUR MOVES.

WHITE.	BLACK.
K. at his 3d.	K. at K. Kt. 8th.
Q. at Q. R. 3d.	Ps. at K. R. 7th and 5th.
Kt. at K. R. 5th.	
P. at K. Kt. 4th.	

X.—EITHER PLAYER MOVING FIRST, OUGHT TO MATE HIS ADVERSARY IN THREE MOVES

WHITE.	BLACK.
K. at Q. R. sq.	K. at his sq.
R. at Q. 3d.	R. at Q. B. sq.
R. at K. B. 2d.	R. at Q. Kt. 3d.
B. at K. Kt. 8th.	Kt. at K. 2d.
Kt. at Q. 5th.	B. at Q. Kt. 8th.
Ps. at Q. Kt. 2d, and K. R. 6th.	Ps. at K. 5th and Q. Kt. 6th.

XI.—WHITE PLAYING, MATES IN THREE MOVES.

WHITE.	BLACK.
K. at K. sq.	K. at his 4th.
R. at K. R. 7th.	
B. at Q. B. 8th.	
Kts. at Q. 5th and K. B. 5th.	
P. at K. 2d.	

XII.—WHITE PLAYING FIRST, MATES IN THREE MOVES.

WHITE.	BLACK.
K. at Q. B. 8th.	K. at K. R. 3d.
Q. at K. 7th.	Q. at K. R. 5th.
R. at Q. B. 6th.	R. at K. B. 8th.
B. at K. B. 5th.	R. at Q. B. 6th.
B. at Q. 6th.	B. at K. R. 4th.
P. at K. 4th.	Kts. at K. Kt. 7th and K. 4th.
	P. at K. B. 2d.

XIII.—WHITE ENGAGES TO MATE WITH THE PAWN IN FIVE MOVES, WITHOUT TAKING THE ADVERSE BISHOP.

WHITE.	BLACK.
K. at his 8th.	K. at K. Kt. sq.
Q. at K. 6th.	B. at K. B. 3d.
R. at K. B. 7th.	
B. at Q. Kt. sq.	
P. at K. Kt. 6th.	

XIV.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
K. at Q. B. 6th.	K. at K. 3d.
R. at K. B. 4th.	
B. at K. B. 3d.	
Kt. at Q. 3d.	

The above are easy illustrations of the endings of games with various pieces.

The following instructive position occurs in the ending of a game between Mr. Morphy and Mr. Lowenthal, in which the former won, of course :

WHITE (MR. MORPHY).	BLACK (MR. LOWENTHAL).
K. at Q. 2 d.	K. at K. Kt. 2d.
Q. at K. 9th	Q. at Q. R. sq.
R. at K. Kt. sq.	K. R. at his sq.
B. at Q. 3d.	B. at Q. Kt. 3d.
Kt. at K. B. 6th.	Ps. at K. Kt. 4th, Q. B. 2d, Q. Kt.
Ps. at K. R. 2d, Q. Kt. 2d, Q. B. 3d, and	2d, and Q. R. 2d.
Q. 4th.	

It would have been easy to have extended this treatise on the Noble Game of Chess to twice or thrice its present dimensions, but our space will not permit, and we think enough has been done to show how it is to be played. Having conquered the principles of the game, its practice is simply a pleasant recreation.

BACKGAMMON.

MUCH has been written about the origin of this game, but the derivation of Backgammon, a game of mixed chance and calculation, is still a vexed question. The words back-gammon have been ascribed to the Welsh tongue; *back*, little, and *gammon*, battle, the little battle; but Strutt, with greater plausibility, traces the term to the Saxon *bac* and *gamen*, that is, back-game, so denominated because the performance consists in the two players bringing their men back from their antagonist's tables into their own; or because the pieces are sometimes taken up and obliged to go back—that is, re-enter at the table they came from. Chaucer called this game *Tables*, and in his time it was known by that name.

Tric-trac is the French name for Backgammon, and by this designation it was common in both England and Scotland in the last and preceding century. The Germans know the game also by the term "Tric-trac;" but the Italians have shown it most honor by denominating it "Tavola reale," the royal table. It was always a favorite diversion with the clergy, and numerous are the quotations we could make from writers of the Johnsonian period in reference to it. Sir Roger de Coverley, of immortal memory, wishful to obtain from the university a chaplain of piety, learning, and urbanity, made it a condition that the candidate should, at least, know something of Backgammon!

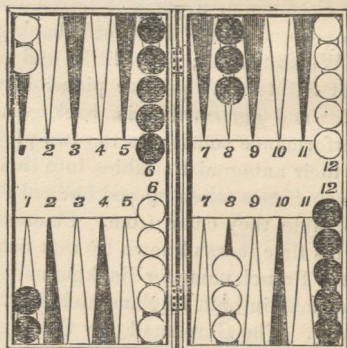
HOW TO PLAY THE GAME.

Captain Crawley (from whom we quote again) says: It is a difficult matter to describe the manner of playing this game, and few authors have attempted it. Hoyle and others who have written on the subject, have generally shirked it, and instead of describing the mode of playing the game, have gone off at once into technicalities, and bothered their readers with "blots," "bars," "points," "odds," and "chances." We must be a little more particular. Now, first of all, it is just possible that some of our readers have

never seen a Backgammon Board. Therefore, as the first step in acquiring a language is to learn its alphabet, we here—in order to render the game easy (to the very meanest capacities)—begin by placing before the eyes of our readers a picture of the BACKGAMMON BOARD, with the men set out in order for commencing a game.

BLACK.

BLACK'S HOME, OR INNER TABLE. | BLACK'S OUTER TABLE.



WHITE'S HOME, OR INNER TABLE. | WHITE'S OUTER TABLE.

WHITE.

It will be seen, at a glance, that each player has fifteen men, placed as in the illustration. The table is divided into two parts; and a little attention will show that the men belonging to each adversary are arranged upon the battle-field in precisely similar order—an advantage not always obtained upon actual battle-fields, where men are the “pieces” to be knocked over and taken prisoners.

The board consists of twenty-four *points*, colored alternately of different colors, usually blue and red; and that division in which are placed five black men and two white, is called the *table* or *home* of the black, and *vice versa*. Beginning from the ace, the points are numbered consecutively to twelve. French terms are usually employed for the points: thus *ace, deux, trois, quatre, cinq, six*, stand for one, two, three, four, five, six. On the other side of the division that separates the table into two halves, the first point is called the *bar-point*. Supposing, therefore, the black to be played into the right-hand table (as in the illustration), *two* men are placed

upon the ace-point in your adversary's table; *five* upon the sixth point in his outer table; *three* upon the fifth point in your own outer table; and *five* upon the sixth point in your own inner table. It must be understood that the points are named alike—*ace*, *deux*, etc.—in each table, and that the right-hand division is the black's *inner table*, and the left-hand his *outer table*. The white's left-hand table is his inner, and the right-hand his outer table.

The great object of the game is to bring your men round into your own inner table; and this is accomplished by throws of the dice. Each player is provided with a box and two dice, and the game is regulated by the number of pips that are face upwards when the dice are thrown. In other words, the game is determined by the chances of the dice, two of which are thrown by each player alternately. According to the numbers thereon are the points to which the men are moved in "measured motion" always towards the ace corner. Thus, if the numbers thrown be a *cinque* and a *quatre*, one man is moved five points, reckoning from his place on the board, and another four points; or one man may, at the option of the player, be moved five points *and* four. Such man or men can only be placed on points not in possession of your adversary. Two or more men on any point have undisturbed possession of that particular point. But though you may not place your men on any of these points, you may pass over them.

If during these forward marches one man be left on a point, it is called a *blot*. If your antagonist throw a number or two which count (either or both) from a point occupied by his own men to the place where the unhappy *blot* is alone in his insecurity, the single man may be taken, and the *blot* is said to be *hit*—that is, taken prisoner, torn from his position, and placed on the bar to wait till he can be *entered* again.

To *enter* means to throw a number on either of the dice; and the point so numbered must be vacant or blotted on the enemy's *table*. The captured man may be *entered* or placed there. Two or more men on a point are unassailable; it is your single men only that can be impressed. If your adversary have three or four points in his table secured by two or more men, it is evident that there may be delay and difficulty in entering any *hit* man. Delays in Backgammon, as in morals, are always dangerous. Therefore the dice must be thrown again and again till a vacant point be gained and the man be entered, and your game goes on as before. Meanwhile,

however, your adversary goes on with *his* game; but until an entrance has been effected, no man on the captive's side can be moved. They are all stationary, like the people in the petrified city. If every point be filled, however, the prisoner must wait till a line in the hostile table becomes vacant or blotted.

When two numbers are thrown, and one enables a man to enter, the second number must be played elsewhere; but if there be more than one man to enter, and only one number giving the privilege of entry appears on the dice, the game must remain *statu quo* till a proper number be thrown.

When *doublets* (that is, two dice with the same numbers upwards) are thrown, the player has four moves instead of two: for example, if a deuce doublet (two twos) be thrown, one man may be moved eight points, four men each two points, two men each four points, or in any other way, so that the quadruple be completed. The same also of all numbers known as doublets.

Whatever numbers be thrown on the dice *must* be played. There is no option in the case. If, however, every point to which a man could be moved be occupied by the adverse columns, the situation of the men remains unchanged, and your opponent proceeds with his game. If one man only can be played, *he must be played*. The other die has been cast in vain. *Par exemple*, a six and an ace are thrown. Every sixth point in your position is manned and impregnable; but the ace-point is vacant; therefore the ace (which is a second-cousin sort of point, being *once removed*) only can be played.

Your men move always in one direction; from the adverse inner table over the bar, through your adversary's outer table round into your own outer table, and then over the bar home.

We now come to the second stage. Suppose the player has brought all his men "home;" that is, ensconced in their proper tables; it is then the business of each player to *bear his men*; that is, to take them off the board. For every number thrown, a man is removed from the corresponding point, until the whole are borne off. In doing this, should the adversary be waiting to "enter" any of his men which have been "hit," care should be taken to leave no "blots" or uncovered points. In "bearing off," doublets have the same power as in the moves, four men are removed; if higher numbers are on the dice than on the points, men may be taken from any lower point—thus, if double sixes are thrown, and the point has

been already stripped, four men may be removed from the cinque-point or any lower number. If a low number is thrown, and the corresponding point hold no men, they must be played up from a higher point. Thus, if double aces be thrown, and there are no men upon the ace-point, two or more men must be played up from the higher points, or a fewer number played up and taken off.

If one player has not borne off his first man before the other has borne off his last, he loses a "gammon," which is equivalent to two games or "hits." If each player has borne off, it is reduced to a "hit," or game of one. If the winner has borne off all his men before the loser has carried his men out of his adversary's table, it is a "backgammon," and usually held equivalent to three hits or games.

But there are restrictions and privileges in taking off. As before observed, doublets have the same power as in the moves; four men are placed on the retired list. If higher numbers are on the dice than on the points, men may be taken off from any lower point. Thus, a six and a cinque are thrown—if those points are unoccupied, men may be taken off from the nearest number. If a lower number be thrown, and the corresponding point holds no men, they must be played up from a higher point; and so on (as already said above) with all the other numbers.

In order to acquire a good knowledge of Backgammon, it will be necessary for the learner to study these instructions with the board before him. But, perhaps, the best plan will be, in order to conquer the principles of the game, to play one or two.

In commencing the game, each player throws one of the dice to determine the priority of move. The winner may then, if he chooses, adopt and play the number of the probationary throw; if a tolerably good point be thrown, it should certainly be chosen; but if not, then it will be rejected. The two dice are then thrown out of the box and the play begins.

EXAMPLES.

FIRST GAME.

Let the student number the points on his board so as to correspond with the little engraving at page 130, distinguishing those on the side of the black by the letter *b*, 1 *b.*, 2 *b.*, etc.; their opponents, the whites, 1 *w.*, 2 *w.*, etc. In the following games, *L* represents the black and *F* the white.

To begin, L throws, say 5; F, 2. L has, therefore, won the first move. But not liking a five to commence the game with, he throws again, and the result is—

Aces, doublets.]—These are played, 2 from 8 to 7 b., and 2 from 6 to 5 b.

F 5, 4.]—2 from 12 b. to 8 and 9 w.

L 3s., ds.]—2 from 1 w. to 7 w., occupying adversary's bar-point.

F 5, 2.]—1 from 9 and 1 from 6 w. to 4 w.

L 6, 1.]—1 from 12 w. to 7 b., and 1 from 6 to 5 b.

F 5, 3.]—1 from 8 and 1 from 6 w. to 3 w.

L 6, 3.]—1 from 8 and 1 from 5 b. to 2 b.

F 6, 5.]—1 from 12 b. to 2 w.

L 3, 1.]—1 from 12 w. to 9 b.

F 4, 2.]—1 from 8 w. to 2 w., covering man.

L 6, 2.]—1 from 12 w. to 5 b.

F 6s., ds.]—2 from 8 w. to 2 w., the other 2 cannot be played, every point occupied.

L 4, 3.]—2 from 12 w. to 10 and 9 b.

F 3, 1.]—1 from 1 b. to 4 b., and 1 from 2 w. to 1 w.

L 5, 1.]—1 from 9 and 1 from 5 b. to 4 b., taking up man (placing the captive on the central division) and making point.

F 3, 4.]—Enters captive at 3 b., moves 1 man from 12 b. to 9 w.

L 6, 1.]—1 from 7 w. to 12 b. (taking man), 1 from 10 b. to 9 b.

F 3, 2.]—Enter at 3 b., 1 from 9 to 7 w., taking man.

L 3, 1.]—Enter at 1 w., hitting blot and making capture, 1 from 12 to 9 b.

F 5, 1.]—Enter 1 b., 1 from three to 8 b.

L 3, 1.]—1 from 9 to 8 b., taking man, thence to 5 b.

F 4, 2.]—Both points occupied in enemy's table, so the prisoner cannot be entered; no move made on the part of F, whose position is not very enviable.

L 5, 4.]—1 from 1 w. to 10 w.

F 6, 5.]—Still cannot enter. "Hope deferred," etc.

L 6, 3.]—1 from 10 w. to 9 b., thence to 6 b.

F 1s., ds.]—Enter 1 b., 1 from 7 to 5 (2 moves), and 1 from 6 to 5 w., securing cinque-point.

L 6, 4.]—1 from 9 and 1 from 7 b. to 3 b., taking man and making point.

F 1s., ds.]—Enter 1 b., 3 from 2 to 1 w.

- L 6, 5.]—1 from 9 to 3, and 1 from 7 to 2 b.
 F 3, 2.]—2 from 4 to 2 and 1 w.
 L 6, 3.]—1 from 7 to 4 b. : "the table's full," like Macbeth's, and 1 man taken off for the 6 point.
 F 4s., ds.]—2 from 6 and 2 from 5 w. to 2 and 1 w.
 L 4, 1.]—Takes off 1 from 4 point, plays up 1 from 3 to 2, ace-point being occupied by the enemy.
 F 2, 1.]—2 from 3 to 2 and 1 w.
 L 4, 2.]—Takes off from 4 and 2, leaving blot—game greatly in favor of L ; risk may be run.
 F 6, 5.]—1 from 1 b. to 12 b.
 L 5, 4.]—Takes off.
 F 4, 2.]—1 from 12 b. to 7 w.
 L 6, 3.]—Takes off from 6, plays up from 6 to 3.
 F 5, 2.]—1 from 1 b. to 8 b.
 L 6, 4.]—Takes off from 5 ; 4 can neither be played nor taken off.
 F 5, 3.]—1 from 8 b. to 9 w.
 L 5, 1.]—Takes off from 5, plays 1 from 3 to 2.
 F 4, 2.]—1 from 9, and 1 from 7 w. to 5 w., making point.
 L 3, 2.]—Takes off, leaving blot.
 F 4, 2.]—1 from 1 to 3 b., hitting and taking up blot, thence to 7 b.
 L 5, 1.]—Cannot enter.
 F 3, 2.]—1 from 7 b. to 12 b.
 L 5, 4.]—Enter at 4, thence to 9 w.
 F 3s., ds.]—1 from 12 b. to 1 w.
 L 6, 4.]—1 from 9 w. to 10 b., thence to 6 b.
 F 5, 2.]—1 from 1 to 6 b., taking man, thence to 8 b.
 L 5, 4.]—Enter 4, thence to 9 w.
 F 2s., ds.]—1 (in 4 moves) from 8 b. to 9 w., taking man.
 L 6, 3.]—Enter at 3, thence to 9 w., taking man.
 F 5, 4.]—Enter at 5, thence to 9 b.
 L 3s., ds.]—1 (in 4 moves) from 9 w. to 4 b.
 F 5, 1.]—1 from 9 b. to 10 w.
 L 4s., ds.]—Takes off, and the unhappy F loses a gammon.

SECOND GAME.

F flings 6, and L 1 (it is sometimes customary, however, for the winner of the preceding games to have the first throw in the next) ; F moves 1 from 12 b., and 1 from 8 to 7 w., forming the bar-point.

L 5, 1.]—1 from 12 w. to 7 b.

F 4, 2.]—1 from 8 w. to 4 w., and 1 from 6 w. to ditto, making quatre-point in table.

L 5, 2.]—1 from 1 w. to 8 w., taking man.

F 3, 1.]—Enters at 3, plays to 4 b.

L 2s., ds.]—2 from 6 b. to 4 b. (capturing man), and 2 from 12 w. to 11 b.

F 5, 3.]—Enters 3, and the 5 from 12 b. to 8 w., taking up blot.

L 4, 3.]—Enters 3, and other from 11 b. to 7 b., securing bar.

F 4, 6.]—1 to 5 b., thence to 11 b., again hitting blot.

L 6s., ds.]—Cannot enter, quiescent if not content, no movement.

F 2s., ds.]—1 from 1 b. to 3 b., covering man, and 1 from 12 b. to 7 w.

L 6, 1.]—Enters 1, plays other from 3 w. to 9 w.

F 4, 1.]—1 from 11 b. to 9 w., taking man.

L 5s., ds.]—Enter 5, 2 from 12 w. to 8 b., and 1 from 5 w. to 10 w.

F 5, 4.]—2 from 12 b. to 9 and 8 w.

L 2s., ds.]—2 from 1 w. to 5 w.

F 6, 2.]—1 from 3 b. to 11 b.

L 2s., ds.]—1 from 10 w. to 11 b. (capturing man in the progress), thence to 7 b.

F 4, 3.]—Enters 3, 1 from 6 w. to 2 w.

L 5, 2.]—1 from 8 b. to 1 b.

F 4s., ds.]—2 from 7 w. to 3 w., and 2 from 6 w. to 2 w.

L 3, 1.]—1 from 8 b., and from 6 b. to cinque-point.

F 5, 1.]—1 from 9 w. to 4 w., and 1 from 9 to 8 w.

L 5, 1.]—1 from 7 b. to 1 b.

F 2, 1.]—1 from 8 w. to 6 w., 1 from 4 w. to 3 w.

L 3, 2.]—2 from 4 b. to 1 and 2 b.

F 6, 2.]—1 from 3 to 11 b.

L 5, 1.]—1 from 8 b. to 3 b., taking man, thence to 2 b., only 2 points vacant.

F 4, 1.]—Enters 4, 1 from 11 b. to 12 b.

L 5, 2.]—2 from 8 to 3 and 6 b.

F 4, 1.]—1 from 4 to 9 b.

L 6, 4.]—2 from 7 to 3 and 1 b.

F 1s., ds.]—1 from 9 to 12 b., and 1 from 7 to 6 w.

L 4s., ds.]—2 from 5 to 9 w., 2 from 6 to 2 b.

F 6, 3.]—2 from 12 b. to 7 and 10 w.

L 5, 4.]—2 from 9 w. to 12 and 11 b.; the men have all passed, so no further collision—no captures can take place.

F 6, 5.]—1 from 10 to 4, and 1 from 8 to 3 w.

L 5, 1.]—1 from 11 to 6, and 1 from 12 to 11 b.

F 4, 3.]—1 from 8 to 5, and 1 from 7 to 3 w., all the men at home.

L 4, 3.]—1 from 11 to 4 b., all at home.

F 5, 4.]—Takes one man from those points, 5 and 4.

L 5, 4.]—Ditto, ditto.

F 6, 3.]—Men from points.

L 2, 1.]—Ditto.

F 6, 3.]—Ditto.

L 4, 3.]—Takes off from 3, plays up the 4 from 6 to 2 w.

F 5s., ds.]—Plays up 1 from 6 to 1, takes off 2 from 4, and 1 from 3 points.

L 5, 2.]—Men from points.

F 3, 2.]—Ditto.

L 6, 5.]—1 from 6, other from 3.

F 6, 2.]—1 from 3 and 1 from 2.

L 4s., ds.]—3 from 2 and 1 from 1.

F 5s., ds.]—2 off; F wins a hit.

TECHNICAL TERMS OF THE GAME

The terms used for the numbers on the dice are: 1, *ace*; 2, *deuce*; 3, *trois*, or *tray*; 4, *quatre*; 5, *cinque*; 6, *six*.

Doublets.—Two dice with the faces bearing the same number of pips, as two aces, two sixes, etc.

Bearing your Men.—Removing them from the table.

Hit.—To remove all your men before your adversary has done so.

Blot.—A single man upon a point.

Home.—Your inner table.

Gammon.—Two points won out of the three constituting the game.

Backgammon.—The entire game won.

Men.—The draughts used in the game.

Making Points.—Winning hits.

Getting Home.—Bringing your men from your opponent's tables into your own.

To Enter.—Is to place your man again on the board after he has been excluded by reason of a point being already full.

Bar.—The division between the boxes.

Bar-point.—That next the bar.

HINTS, OBSERVATIONS AND CAUTIONS.

1. By the directions given to play for a gammon, you are voluntarily to make some blots, the odds being in your favor that they are not hit; but, should that so happen, in such case you will have three men in your adversary's table; you must then endeavor to secure your adversary's cinque, quatre or trois point, to prevent a gammon, and must be very cautious how you suffer him to take up a fourth man.

2. Take care not to crowd your game—that is, putting many men either upon your trois or deuce point in your own table—which is, in effect, losing those men by not having them to play. Besides, by crowding your game, you are often gammoned; as, when your adversary finds your game open, by being crowded in your own table, he may then play as he thinks fit.

3. By referring to the calculations, you may know the odds of entering a single man upon any certain number of points, and play your game accordingly.

4. If you are obliged to leave a blot, by having recourse to the calculations for hitting it, you will find the chances for and against you.

5. You will also find the odds for and against being hit by double dice, and consequently can choose a method of play most to your advantage.

6. If it be necessary to make a run, in order to win a hit, and you would know who is forwardest, begin reckoning how many points you have to bring home to the six point in your table the man that is at the greatest distance, and do the like by every other man abroad; when the numbers are summed up, add for those already on your own tables (supposing the men that were abroad as on your sixth point for bearing), namely, six for every man on the six, and so on respectively for each; five, four, three, two, or one, for every man, according to the points on which they are situated. Do the like to your adversary's game, and then you will know which of you is forwardest and likeliest to win the hit.

DIRECTIONS FOR A LEARNER TO BEAR HIS MEN.

1. If your adversary be great before you, never play a man from your quatre, trois or deuce points in order to bear that man from the point where you put it, because nothing but high doublets can give you any chance for the hit; therefore, instead of playing an ace or a deuce from any of the aforesaid points, always play them from your highest point, by which means, throwing two fives, or two fours, will, upon having eased your six and cinque points, be of great advantage; whereas, had your six point remained loaded, you must, perhaps, be obliged to play at length those fives and fours.

2. Whenever you have taken up two of your adversary's men, and happen to have two, three or more points made in your own table, never fail spreading your men, either to take a new point in table or to hit the man your adversary may happen to enter. As soon as he enters one, compare his game with yours, and if you find your game equal, or better, take the man if you can, because it is twenty-five to eleven against his hitting you, which, being so much in your favor, you ought always to run that risk when you have already two of his men up, except you play for a single hit only.

3. Never be deterred from taking up any one man of your adversary by the apprehension of being hit with double dice, because the fairest probability is five to one against him.

4. If you should happen to have five points in your table, and to have taken one of your adversary's men, and are obliged to leave a blot out of your table, rather leave it upon doublets than any other, because doublets are thirty-five to one against his hitting you, and any other chance is but seventeen to one against him.

5. Two of your adversary's men in your table are better for a hit than any greater number, provided your game be the forwardest; because having three or more men in your table gives him more chances to hit you than if he had only two men.

6. If you are to leave a blot upon entering a man on your adversary's table, and have your choice where, always choose that point which is the most disadvantageous to him. To illustrate this: suppose it is his interest to hit or take you up as soon as you enter; in that case leave the blot upon his lowest point, that is to say, upon his deuce rather than upon his trois, and so on, because all the men

your adversary plays upon his trois or deuce points are, in a great measure, out of play, these men not having it in their power to make his cinque point, and, consequently, his game will be crowded there and open elsewhere, whereby you will be able also much to annoy him.

7. Prevent your adversary from bearing his men to the greatest advantage when you are running to save a gammon. Suppose you should have two men upon his ace point and several others abroad, though you should lose one point or two, in putting the men into your table, yet it is your interest to leave a man upon the adversary's ace point, which will prevent him bearing his men to the greatest advantage, and will also give you the chance of his making a blot that you may hit; but if, upon calculation, you find you have a throw, or a probability of saving your gammon, never wait for a blot, because the odds are greatly against hitting it.

THE LAWS OF BACKGAMMON.

1. If you take a man or men from any point, that man or men must be played.

2. You are not understood to have played any man till it is placed upon a point and quitted.

3. If you play with fourteen men only, there is no penalty attending it, because, with a lesser number, you play at a disadvantage, by not having the additional man to make up your tables.

4. If, while you are bearing your men, one of your men should be hit, such man must be entered in your adversary's table and brought home, before you can bear any more men.

5. If you have mistaken your throw, and played it, and your adversary has thrown, it is not in your power or his choice to alter it, unless both parties agree.

6. If a player bear off a man or men, before he has brought all his own men home, the men thus borne off must be placed upon the bar, as men captured to be re-entered in the adversary's table.

FURTHER RULES AND HINTS.

It is very difficult to lay down rules to provide for circumstances contingent upon chance, but it is essential to point out how, *at the commencement of the game*, the throws may be rendered most available.

The best throw is double aces, which should be played two on the bar and two on the cinque point; the antagonist then cannot escape with either a quatre, cinque or six throw; and if fortune enable you to fill up your quatre point also, he may find it as hard to get out as did Sterne's starling. (See Game I., page 133.)

The next best is sixes, for the two bar-points may be occupied, and it may hap that the adversary becomes barred in or out, as were schoolmasters before they were so much abroad.

The third best is trois ace, which completes the cinque point in your table.

Quatre, deuce, cinque, trois, and six quatre form respectively the quatre, trois, and deuce points in your table.

Six ace must be played to gain footing at the bar, that being a point well adapted for successfully waging this noisy warfare.

Double trois, take a double jump to the same station.

When double deuces are flung, they must be played two on your table's quatre point, and two from the five men in the far corner on the hostile side.

Double fours from the same array of five to the quatre points at home.

Double fives in like order to the trois.

Six deuce—one of the twins in the enemy's camp as far as he will go.

Six trois—from the same.

Cinque quatre—from the same to the same.

Cinque deuce—two men from the cornered five before mentioned.

Cinque ace (a vile throw)—perhaps the best, because the boldest, play is one man on your cinque point, another to the point adjoining the bar.

Quatre trois—two men from the extreme five ready to form points next throw—*fortuná juvante*.

Quatre ace—from the five to the fifth point thence.

Trois deuce—the same, or spread in preparation for seats at your table.

Deuce ace—*ad libitum*, as you like it.

Six cinque enables one of the men in the adversary's table, with two bounds, to join his fellow's, eleven degrees distant.

These may be called the Backgammon tactics for the opening of the campaign. We give now instructions to apply to the progress of the warfare. As we are using martial terms, and assuming

authority, we will take the opportunity to generalize, and do it in these:

When the numbers flung are not available to make points, let them make preparations for points; spread the men so that you may hope gallantly to carry your point the next throw; but this should only be done when the adverse table affords facilities for entering.

If it appear unadvisable to spread your men, endeavor to get away with one or both from the adversary's table—steal a march, which is a lawful theft.

When compelled to leave a blot, leave it not uncared for, but "cover your man" as well, and as soon, and as perfectly as you can.

Linger not in the enemy's intrenchments, or retreat may be cut off; whenever the bar-point and two points in the table are occupied, be assured that—

"Time, the churl, has beckoned,
And you must away, away."

Be over-bold rather than over-wary; more games are lost by excess of caution than by extremity of rashness—

"For desperate valor oft makes good,
Even by its daring, venture rude,
Where prudence would have failed."

If retreat from the hostile lines be hopeless, scruple not to leave blots to be taken; four men, especially on forward points, will sorely annoy your adversary and render his home uncomfortable.

Avoid, if possible, breaking up the six or cinque-points in your table towards the close of the game, or if you capture the foe you cannot detain him long; he must soon fling one of those numbers, and, like the gazelle, "exulting, still may bound," to a safer locality.

Eschew many men on one point—five or more (perhaps four) are called a long string, and long strings may be all very well in the matter of titles, kites, or pearls, but at Backgammon they are neither useful nor graceful.

If you have two or three captives, and an indifferently furnished home, hurry your men forward; bear them in whenever you may, not as "single spies, but in battalions;" truss up every possible point; keep the enemy out, or be prepared to hit any single man, and expel him should he enter.

If the course of the dice, like that of another well-known course, "run not smooth," and you are compelled, when in possession of

captive, to leave a blot away from home, leave it, if possible, so that it necessitates doublets for the adversary to enter and hit you at one throw.

When running to avoid a gammon, and having two men on the enemy's ace point, move any of their fellows rather than them.

It is frequently good play to take a man and leave a blot, "a poor thing of your own," in the place, if the antagonist's power cannot re-hit you, except with double dice, for it is five to one against his effecting such a consummation.

Avoid crowding your game; avoid, especially, having many men on the trois or deuce stations at home, for such men are pent up, so as to be moveless, and the struggle must be carried on by stragglers, perhaps at a distance, certainly to a disadvantage.

Hoyle gives the following

RULES FOR PLAYING

AT SETTING OUT ALL THE THROWS ON THE DICE WHEN THE PLAYER IS TO PLAY FOR A GAMMON OR FOR A SINGLE HIT.

The Rules marked thus (†) are for a gammon only; those marked thus () are for a hit only.*

1. Two aces are to be played on the cinque point and bar-point for a gammon or for a hit.

2. Two sixes to be played on the adversary's bar-point and on the thrower's bar-point for a gammon or for a hit.

3. †Two trois to be played on the cinque point, and the other two on the trois point in his own tables, for a gammon only.

4. †Two deuces to be played on the quatre point, in his own tables, and two to be brought over from the five men placed in the adversary's tables, for a gammon only.

5. †Two fours to be brought over from the five men placed in the adversary's tables, and to be put upon the cinque point in his own tables, for a gammon only.

6. Two fives to be brought over from the five men placed in the adversary's tables, and to be put on the trois point in his own tables, for a gammon or for a hit.

7. Six ace—he must take his bar-point for a gammon or for a hit.

8. Six deuce—a man to be brought from the five men placed in

the adversary's tables, and to be placed in the cinque point in his own tables, for a gammon or for a hit.

9. Six and three—a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

10. Six and four—a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

11. Six and five—a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

12. Cinque and quatre—a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

13. Cinque trois—to make the trois point in his table, for a gammon or for a hit.

14. Cinque deuce—to play two men from the five placed in the adversary's tables, for a gammon or for a hit.

15. †Cinque ace—to bring one man from the five placed in the adversary's tables for the cinque, and to play one man down on the cinque point in his own tables for the ace, for a gammon only.

16. Quatre trois—two men to be brought from the five placed in the adversary's tables, for a gammon or for a hit.

17. Quatre deuce—to make the quatre point in his own tables, for a gammon or for a hit.

18. †Quatre ace—to play a man from the five placed in the adversary's tables for the quatre; and, for the ace, to play a man down upon the cinque point in his own tables, for a gammon only.

19. †Trois deuce—two men to be brought from the five placed in the adversary's tables, for a gammon only.

20. Trois ace—to make the cinque point in his own tables, for a gammon or for a hit.

21. †Deuce ace—to play one man from the five men placed in the adversary's table for the deuce; and, for the ace, to play a man down upon the cinque point in his own tables.

22. *Two trois—two of them to be played on the cinque point in his own tables, and with the other two he is to take the quatre point in the adversary's tables.

23. *Two deuces—two of them are to be played on the quatre point in his own tables, and with the other two he is to take the trois point in the adversary's tables. By playing these two cases in this manner, the player avoids being shut up in the adversary's tables, and has the chance of throwing out the tables to win the hit.

24. *Two fours—two of them are to take the cinque point in the adversary's tables, and for the other two, two men are to be brought from the five placed in the adversary's tables.

25. *Cinque ace—the cinque should be played from the five men placed in the adversary's tables, and the ace from the adversary's ace point.

26. *Quatre ace—the quatre to be played from the five men placed in the adversary's tables, and the ace from the adversary's ace point.

27. *Deuce ace—the deuce to be played from the five men placed in the adversary's tables, and the ace from the adversary's ace point.

The last three chances are played in this manner ; because, an ace being laid down in the adversary's tables, there is probability of throwing deuce ace, trois deuce, quatre trois, or six cinque in two or three throws ; either of which throws secures a point, and gives the player the best of the hit.

CALCULATION OF CHANCES.

It is necessary for the amateur (here we are quoting Hoyle, though not altogether *verbatim et literalim*) to know how many throws, one with another, he may fling upon two dice. There are thirty-six chances on the two dice, and the points upon these thirty-six chances are as follows :

2 Aces 4	5 and 4 twice 18
2 Deuces 8	5 and 3 twice 16
2 Trois 12	5 and 2 twice 14
2 Fours 16	5 and 1 twice 12
2 Fives 20	4 and 3 twice 14
2 Sixes 24	4 and 2 twice 12
6 and 5 twice 22	4 and 1 twice 10
6 and 4 twice 20	3 and 2 twice 10
6 and 3 twice 18	3 and 1 twice 8
6 and 2 twice 16	2 and 1 twice 6
6 and 1 twice 14	

Divide by 36) 294 (8
288

6

The number 294, divided by 36, gives 8 as the product, with a remainder of 6. It follows, therefore, that, one throw with another, the player may expect to throw 8 at every fling of two dice.

The chances upon two dice, calculated for Backgammon, are as follows :

2 Sixes	1	5 and 4 twice	2
2 Fives	1	5 and 3 twice	2
2 Fours	1	5 and 2 twice	2
2 Trois	1	†5 and 1 twice	2
2 Deuces	1	4 and 3 twice	2
†2 Aces	1	4 and 2 twice	2
6 and 5 twice	2	†4 and 1 twice	2
6 and 4 twice	2	3 and 2 twice	2
6 and 3 twice	2	†3 and 1 twice	2
6 and 2 twice	2	†2 and 1 twice	2
†6 and 1 twice	2		—
			36

As it may seem difficult to find out, by this table of thirty-six chances, what are the odds of being hit upon a certain or flat die, let the following method be pursued.

The player may observe in the above table that what are thus marked (†) are

† 2 Aces	1	† 4 and 1 twice	2
† 6 and 1 twice	2	† 3 and 1 twice	2
† 5 and 1 twice	2	† 2 and 1 twice	2
		Total	—
			11
		Which deducted from	36
			—
		There remain	25

So that it appears it is twenty-five to eleven against hitting an ace upon a certain or flat die.

The above method holds good with respect to any other flat die. For example, what are the odds of entering a man upon the points 1, 2, 3, 4, or 5?

Here comes Hoyle with a ready answer, saving the reader about six months' severe study of that delectable science called the doctrine of chances.

To enter it upon	For.	Against.	For.	Against.
1 point is	11 to	25, or about	4 to	9
2 "	20 "	16 "	5 "	4
3 "	27 "	9 "	3 "	1
4 "	32 "	4 "	8 "	1
5 "	35 "	1 "	35 "	1

Again, the following table shows the odds of hitting with any chance in the form of a single die.

To hit upon	For.	Against.	For.	Against.
1 is	11 to	25, or about	4 to	9
2 "	12 "	24 "	1 "	2
3 "	14 "	22 "	2 "	3
4 "	15 "	21 "	5 "	7
5 "	15 "	21 "	5 "	7
6 "	17 "	19 "	8½ "	9½

The odds of hitting with double dice are calculated as follows :

To hit upon	For.	Against.	For.	Against.
7 is	6 to	30, or about	1 to	5
8 "	6 "	30 "	1 "	5
9 "	5 "	31 "	1 "	6
10 "	3 "	33 "	1 "	11
11 "	2 "	34 "	1 "	17
12 "	1 "	36 "	1 "	36

To carry these calculations still further, the odds in a table of thirty-six chances, of hitting upon a six are—

2 Sixes	1	5 and 1 twice	2
2 Trois	1	4 and 2 twice	2
2 Deuces	1		—
6 and 5 twice	2		17
6 and 4 twice	2	Which deducted from	36
6 and 3 twice	2		—
6 and 2 twice	2	There remain	19
6 and 1 twice	2		

By which it appears to be 19 to 17 against being hit upon a six. The odds on the hits are—

2 Love is about	5 to 2	1 Love is	3 to 2
2 to 1 is	2 " 1		

The following is given as the plan upon which a player may calculate the odds of saving or winning the gammon :

Suppose the adversary has so many men abroad as require three throws to put them into his tables, and at the same time that the player's tables are made up, and that he has taken up one of the adversary's men ; in this case it is about an equal wager that the adversary is gammoned. For in all probability the player has borne two men before he opens his tables, and when he bears the third man, he will be obliged to open his six or cinque point. It is then probable that the adversary is obliged to throw twice before he enters his men in the player's tables, twice more before he puts that man into his own tables, and three throws more to put the men which are abroad into his own tables ; in all, seven throws. Now, the player having twelve men to bear, he may be forced to make an ace or a deuce twice before he can bear all his men, and consequently will require seven throws in bearing them ; so that, upon the whole, it is about equal whether the adversary is gammoned or not.

Again : suppose you have three men upon your adversary's ace point, and five in your tables ; and that your adversary has all his men in his tables, three upon each of his five highest points : What is the probability of his gammoning you or not ?—Of course the probability of a player being "gammoned" depends greatly on the verdant state of his optic orb ; but in our games the chances are—

For his bearing 3 men from his 6 point, . . .	18
“ “ from his 5 point, . . .	15
“ “ from his 4 point, . . .	12
“ “ from his 3 point, . . .	9
“ “ from his 2 point, . . .	6
	<hr/>
Total	60

To bring your three men from your adversary's ace point, to your six point in your tables, being for each 18 points, makes in all 54

The remainder is 6

And besides the six points in your favor, there is a further consideration to be added for you, which is, that your adversary may make one or two blots in bearing, as is frequently the case. It is

clear, by this calculation, that you have much the better of the probability of saving your gammon—*i. e.*, your bacon.

This case is supposed upon an equality of throwing.

Yet again: suppose you leave two blots, neither of which can be hit but by double dice; to hit the one that cast must be eight, and to hit the other it must be nine; by which means your adversary has only one die to hit either of them.

What are the odds of his hitting either of these blots?

The chances on two dice are, in all, 36.

The chances to hit 8 are, 6 and 2 twice	. . . . .	2
“ “ 5 and 3 twice	. . . . .	2
“ “ 2 Deuces	. . . . .	1
“ “ 2 Fours	. . . . .	1
The chances to hit 9 are, 6 and 3 twice	. . . . .	2
“ “ 5 and 4 twice	. . . . .	2
“ “ 2 Trois	. . . . .	1
		<hr/>
Total chances for hitting	. . . . .	11
		<hr/>
Remaining chances for not hitting	. . . . .	25

So that it is 25 to 11 that he will not hit either of those blots.

Yet one more example, as quoted by Mr. Carleton, from Hoyle:

Let us suppose the player to leave two other blots which cannot be hit except by double dice, the one must be hit by eight and the other by seven. What are the odds on your adversary hitting either of these blots—the chances on the dice being 36?

The chances to hit 8 are, 6 and 2 twice	. . . . .	2
“ “ 5 and 3 twice	. . . . .	2
“ “ 2 Fours	. . . . .	1
“ “ 2 Deuces	. . . . .	1
The chances to hit 7 are, 6 and 1 twice	. . . . .	2
“ “ 5 and 2 twice	. . . . .	2
“ “ 4 and 3 twice	. . . . .	2
		<hr/>
Total chances for hitting	. . . . .	12
		<hr/>
Remaining chances for not hitting	. . . . .	24

It is, therefore, two to one that you are not hit.

The like method is to be taken with three, four, or five blots upon double dice; or with blots made upon double and single dice at the same time; you are then only to find out (by the table of 36 chances) how many there are to hit any of those blots, and add all together in one sum, which subtract from the number of 36, which is the whole of the chances upon two dice—so doing resolves any question required.

A CASE OF CURIOSITY AND INSTRUCTION.

In the following case is shown the probability of making the hit last by one of the players for many hours, although they shall both play as fast as usual. Suppose B to have borne thirteen men, and that A has his fifteen men in B's tables, viz., three men upon his six point, as many upon his cinque point, three upon his quatre point, the same number upon his trois point, two upon his deuce point, and one upon his ace point. A, in this situation, can prolong it, as aforesaid, by bringing his fifteen men home, always securing six close points till B has entered his two men, and brought them upon any certain point; as soon as B has gained that point, A will open an ace, deuce, or trois point, or all of them; which done, B hits one of them, and A, taking care to have two or three men in B's tables, is ready to hit that man; and also he, being certain of taking up the other man, has it in his power to prolong the hit almost to any length, provided he takes care not to open such points as two fours, two fives, or two sixes, but always to open the ace, deuce, or trois points, for B to hit him.

A BACK GAME.

Suppose A to have five men placed upon his six point, five men upon his quatre point, and five men upon his deuce point, all in his own tables.

And suppose B to have three men placed upon A's ace point, three men upon A's trois point, and three men upon A's cinque point; let B also have three men upon his six point in his own tables, and three men placed out of his tables, in the usual manner:

Who has the better of the hit?

It is an equal game; but to play it critically, the difficulty lies upon B, who is, in the first place, to endeavor to gain his cinque and quatre points in his own tables; and when that is effected, he

is to play two men from A's cinque point, in order to oblige his adversary to blot, by throwing an ace, which if B hits, he will have the fairest probability of winning the hit.

These cases might be multiplied *ad infinitum*; but enough has been said, we think, to enable the tyro to make himself, by a little study, a first-rate player at Backgammon.

RUSSIAN BACKGAMMON.

THIS is a very pleasing game, and is preferred, at many firesides, to that which we have just described. Though played on the same board, with the same number of men, and the moves governed by throws of the dice in the same manner, it differs in some respects from that game. Instead of placing the men before commencing the game, as represented in the diagram on page 130, they are entered by throws of the dice, both players entering in the *same table*, which may be that at the left hand of either player; and both move in the same direction around the board to the opposite table. Thus, supposing the entering table to be white's *home* (see diagram, p. 130), the moves would be through white's outer and black's outer tables to black's *home*.

The first entry is determined by each throwing two dice, which may be adopted for that entry, or another throw made. The men are placed on the points of the entering table according to the numbers of the dice thrown, one man only for each number, except in the case of doublets. When either player has his men all entered, he may commence moving them, in the direction already stated, to the opposite table, or home; but no move can be made by a player until all his men are entered. The player who first bears all his men from the board wins. It may be a Gammon, Backgammon, or Hit, the same as in the game of Backgammon.

The same rules apply as in the preceding game, to bearing the men after they are brought home, and also to men hit, which must be sent back to the entering table, and re-entered as at the commencement of the game. Blots occurring in the entering table, while entering the men, are under the same rule as after the moves commence. Thus, if one player throws six deuce, he enters one man on each of those points, the other, throwing six ace, would take up the six, placing his own man on that point, and enter one on the ace point,

A peculiarity of this game is, that the player who is so fortunate as to throw doublets is entitled not only to four moves of the number thrown, but also to four moves of the number on the opposite side of the dice, and another throw of the dice in addition. Thus, if, in commencing the game, he throw double sixes, he would place four men on the six point, four on the ace point, and throw again. If then he throw double deuces, he would place four on the deuce point, the remaining three on the cinque point, and move one man five points on its course home, having still another throw left. In such a case as this, the adversary would have only two points open on which to enter his men; and most likely, before he succeeded in getting them all entered, the first player would have his men removed from the entering table, and well advanced on the march.

But in order to give a player the four additional moves by his doublets, he must be able first to complete those of the number thrown; and he will not be allowed another throw, unless he can move *all* the points to which he is entitled. For example, if he throw trois doublets, he must first move his four trois points; then he will have the right to move four quatre points; and if he succeed in this, he may throw again. If he cannot do it, that is his misfortune.

As both players move in the same direction, it would seem to the inexperienced player that he who has his men first entered, and gains the start in the movement toward home, must have a decided advantage over his adversary. But this apparent advantage is deceptive; because he who is in the rear has the chance of hitting blots, and thus retarding his opponent's game, which the other has not; and it requires much skill and caution in him who has the advance to save his men, and carry them safely through. His object is to secure as many successive points as possible, so that his adversary will be unable either to pass or hit any of his men. As long as he can keep six successive points covered, and leave no blots behind, he is perfectly safe; but as soon as he breaks up this barrier, the player in the rear gains the advantage.

The varying chances which doublets give the player in this game render it very interesting, and sometimes quite exciting; for it frequently happens that they suddenly reverse the fortunes, and enable one to win the game when otherwise it would seem hopeless.

The Russian Game is easily learned, especially by any one familiar with Backgammon; all the calculations of chances on the dice, etc., applying equally well to this as to that game.

DOMINOES.

THE authors who have "wasted the midnight oil" in endeavors to investigate the real origin of this popular game, have not as yet come to any definite conclusion on the subject.

"Grammatici certant, et ad huc sub judice lis est;"

but, by the time the controversy shall have continued for some trifling time longer, say a couple of hundred years or so, there is every reason to suppose the question will be definitely set at rest—a reflection which cannot fail to inspire our readers with a lively satisfaction, tempered perhaps by the thought that the question itself will be of little consequence to them then. So much is certain, that the game of Dominoes was introduced about the beginning of the last century from Italy into France, where it immediately became popular in the larger towns. From Paris it spread to Germany, where, as in France, it is now played in every coffee-house.

Dominoes are pieces of ivory or bone, generally with ebony backs. On the face of each piece there are two compartments, in each of which there is found either a blank, or black pits, from one to six. These are called, according to the numbers shown, double blank, blank ace, blank deuce, blank trey, blank four, blank five, blank six; double ace, ace deuce, ace trey, ace four, ace five, ace six; double deuce, deuce trey, deuce four, deuce five, deuce six; double trey, trey four, trey five, trey six; double four, four five, four six; double five, five six; and double six—being twenty-eight in all. They are shuffled on the table with their backs up, and each player draws at random the number that the game requires. There are various games; but those principally played are the Block, Draw, Muggins, and Bergen. The pieces are played one at a time, and each piece to be played must match the end of a piece that does not join any other.

BLOCK GAME.

Each player draws seven from the pool. The highest double leads in the first hand, and, after that, each player leads alternately

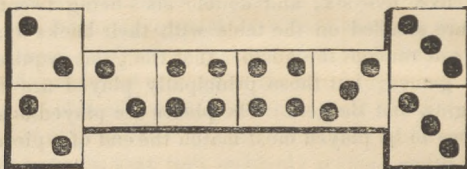
until the end of the game. If a player cannot play, the next plays. If neither can play the set is blocked, and they count the number of spots on the pieces each still holds. Whoever has the lowest number of spots adds to his count the number held by his opponents. If there are two with the same number of spots, and they are lower than their opponents, there is no count. If any one is able to play his last piece while his opponents hold theirs, he cries "Domino," and wins the hand, and adds to his count the number of spots the rest hold. The number required to win the game is one hundred, but it may be made less by agreement.

DRAW GAME.

Each player draws seven as in the block game, and the game is subject to the same rules as block, except when a player cannot play he is obliged to draw from the pool until he can play, or has exhausted the stock of pieces.

MUGGINS.

Each player draws five pieces. The highest double leads, after that they lead alternately. The count is made by fives. If the one who leads can put down any domino containing spots that amount to five or ten, as the double five, six four, five blank, trey deuce, etc., he counts that number to his score in the game. In matching, if a piece can be put down so as to make five, ten, fifteen, or twenty, by adding the spots contained on both ends of the row, it counts to the score of the one setting it. Thus a trey being at one end, and a five being at the other, the next player in order putting down a deuce five, would score five; or if double trey was at one

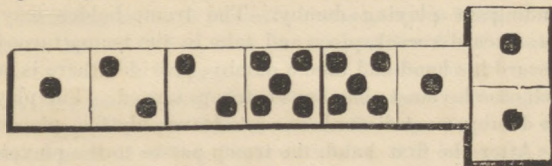


end, and a player was successful in playing so as to get double deuce at the other end, it would score ten for him. A double six being at one end, and a four at the other, if the next player set

draw a double four, he counts twenty—double six = 12 + double four = 8 = 20. If a player cannot match he draws from the pool, the same as in the draw game, until he gets the piece required to match either end, or exhausts the pool. As in the draw or block game, the one who plays his last piece first, adds to his count the spots his opponents have; and the same if he gains them when the game is blocked, by having the lowest count. But the sum thus added to the score is some multiple of five nearest the actual amount. Thus if his opponents have twenty spots, and he has nineteen, he adds twenty to his score. If they have twenty-two he adds twenty, because that is the nearest multiple of five; but if they have twenty-three he would add twenty-five, twenty-three being nearer than to twenty. The number of the game is two hundred, if two play; but one hundred and fifty, if there be three or more players.

BERGEN GAME.

Each player draws six pieces from the pool. The lowest double leads at the beginning, and is called a double header. After that the parties lead alternately. If no one has a double when his turn comes to lead, he plays the lowest piece he has. When a player comes down a piece which makes the extremities of the line the same, it is called a double-header. If one of the extremities be a double, and the next player can lay a piece that will make the other extremity of the same value, or if a double can be added to one end of a double-header, it makes a triple-header. The two aces in the annexed engraving show the double-header, and the double ace added



shows the triple-header. If a player is not able to match from his hand, he draws one piece from the pool, and plays. If he is still not able to play, the next plays, or draws, and so on alternately. If domino is made, the one who makes it wins that hand. If it be blocked, they count, and the lowest wins; but if the lowest holds a double in his hand, and his opponent none, the opponent wins. Or if

there be two with doubles, and one with none, the last wins. If there be a double in each hand, the lowest double wins. If there be more than one double in any one's hand, and all have doubles, the one with the least number of doubles wins, without reference to the size of the double he holds. The game is ten when three or four play, and fifteen when two. A hand won by either "domino" or counting, scores one. A double-header, either led or made, counts two. A triple-header counts three. But when either party is within two of being out, a double-header or triple-header will count him but one, and if he be within three of being out a triple-header will count him but two.

ROUNCE.

This is a pleasant game, and from two to four may participate in it. The pieces rank from six to blank, and the doubles are the best of each suit, trump being superior to any other suit. The game begins by "turning for trump," and he who turns the highest domino is trump-holder for that hand. The dominoes are then shuffled, and each player takes five pieces, when the player at the *right* of the trump-holder turns the trump, and the end of the piece having the greatest number of spots upon it becomes trump for that round. The players to the left of the trump-holder then announce in regular succession whether they will stand, discard their hand and take a dumby, or pass. When two or three play, six pieces constitute a dumby, but when four play there is only one dumby of seven pieces, and the eldest hand has the privilege of taking it. When all the players pass up to the trump-holder, the last player may elect to give the trump-holder a score of five points instead of standing or playing dumby. The trump-holder may, if he chooses, discard a weak piece and take in the trump turned, or he may discard his hand and take a dumby, provided there is one left; in which case he must abandon the trump turned. The player who takes a dumby must discard so as to leave only five pieces in his hand. After the first hand, the trump passes to the players at the left in succession. The game begins at fifteen, and is counted down until the score is "wiped out," each trick counting one. The player who fails to take a trick with his hand is "Rounced," *i. e.* sent up five points. It is imperative that suit should be followed, and if in hand, trump led after trick as in Loo, but a player is not compelled to "head," *i. e.*, take a trick, when he cannot follow suit.

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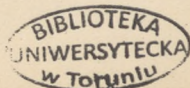
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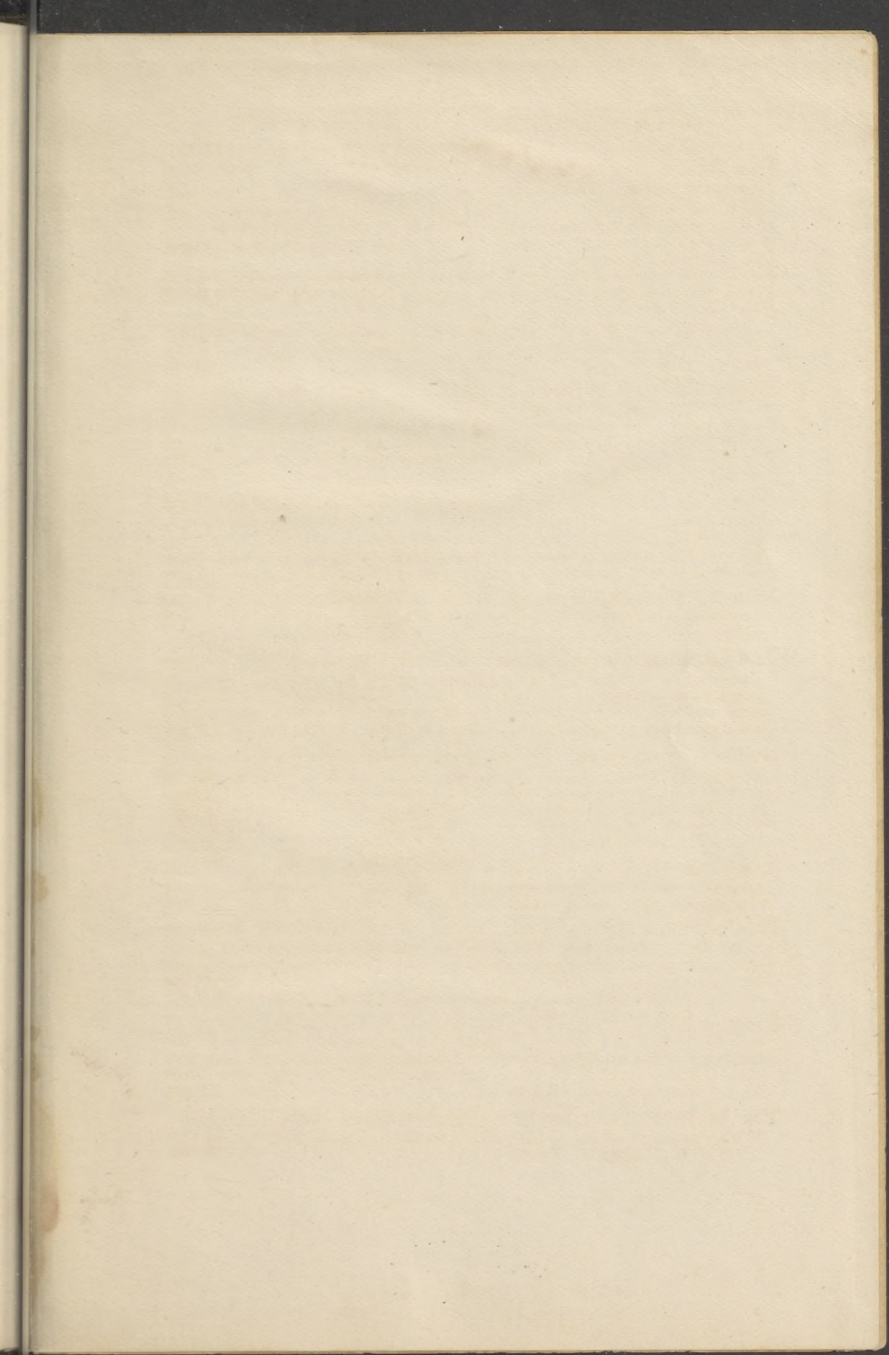
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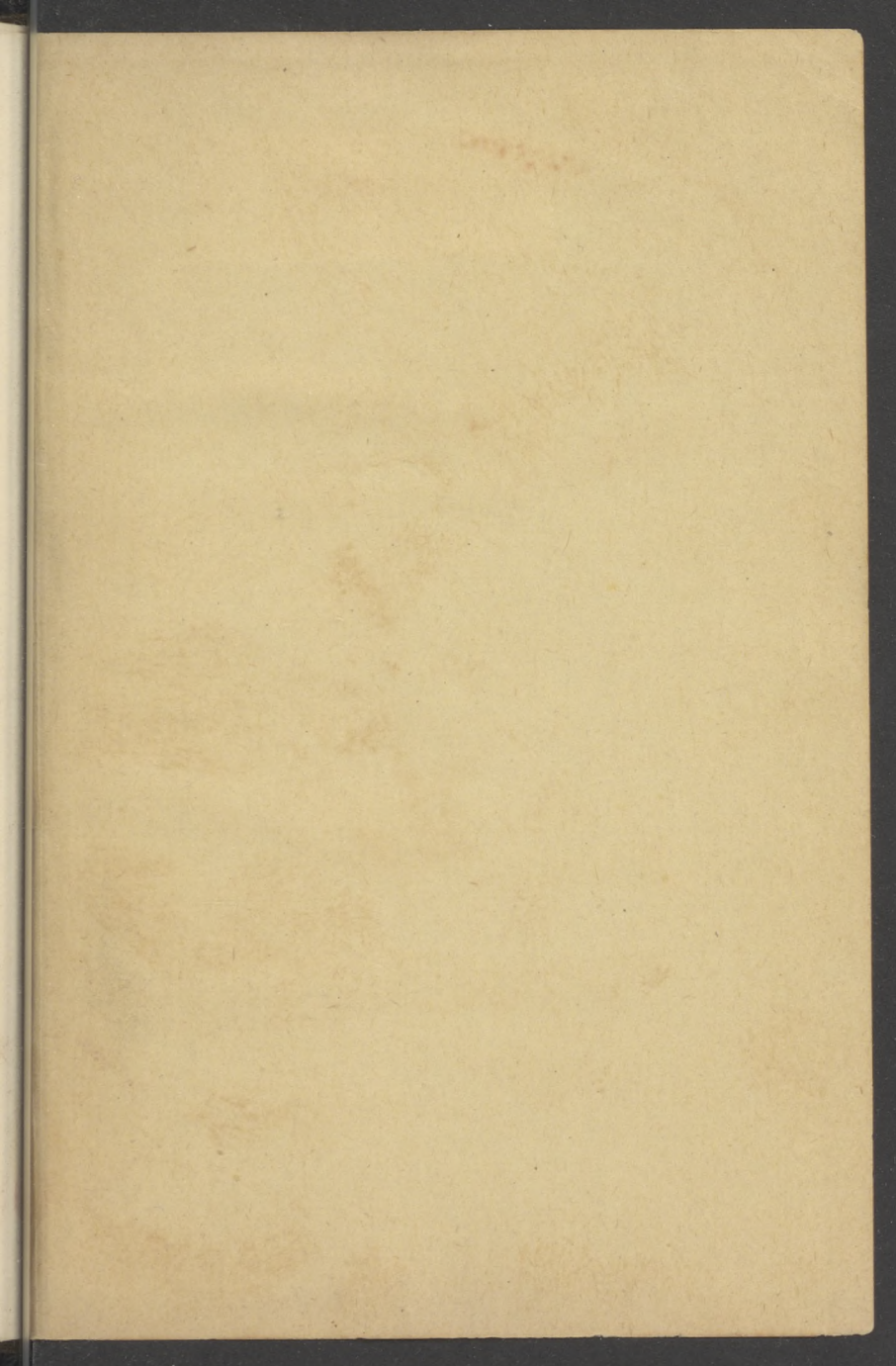
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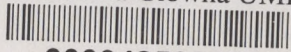


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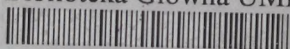
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