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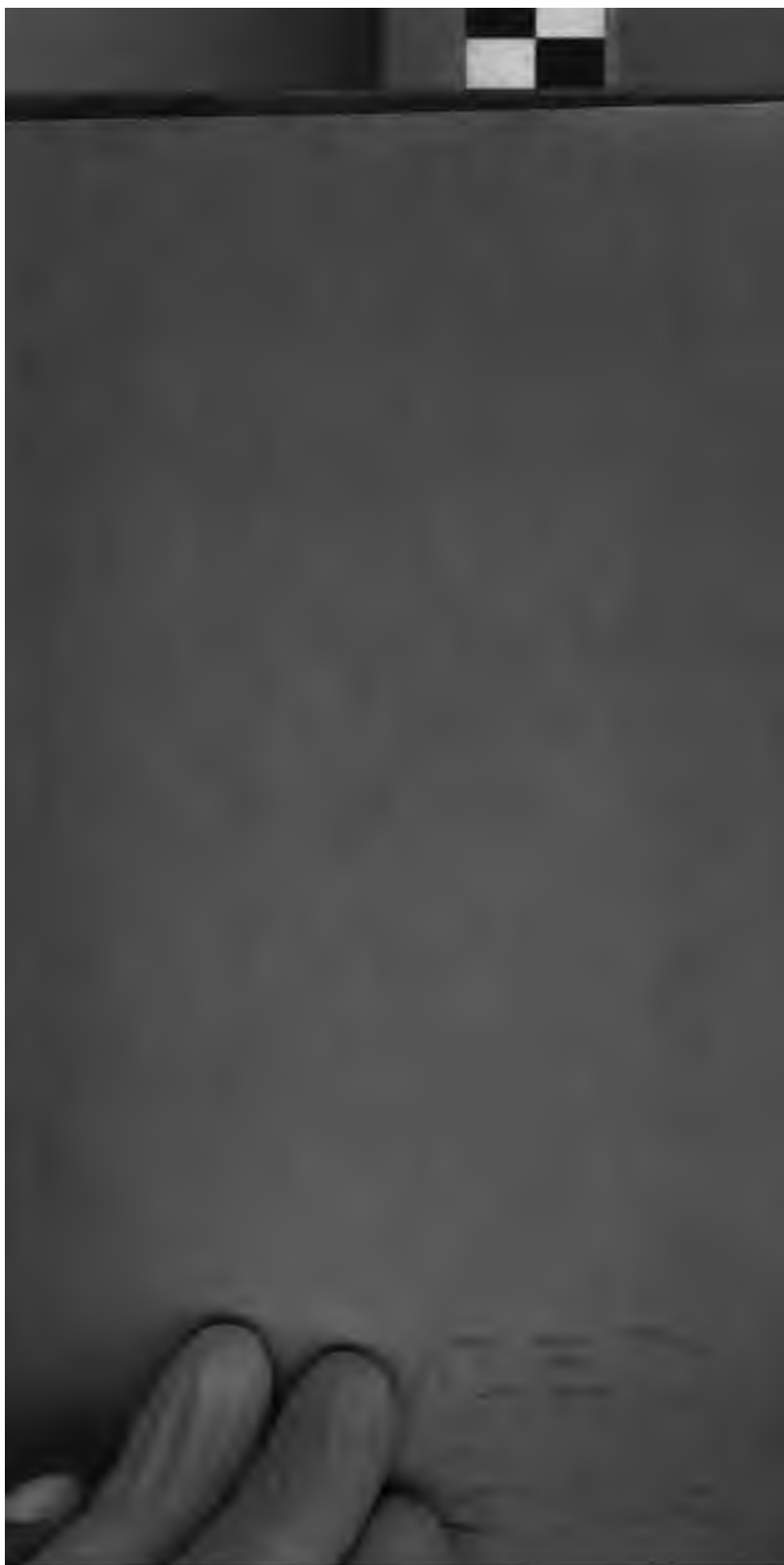
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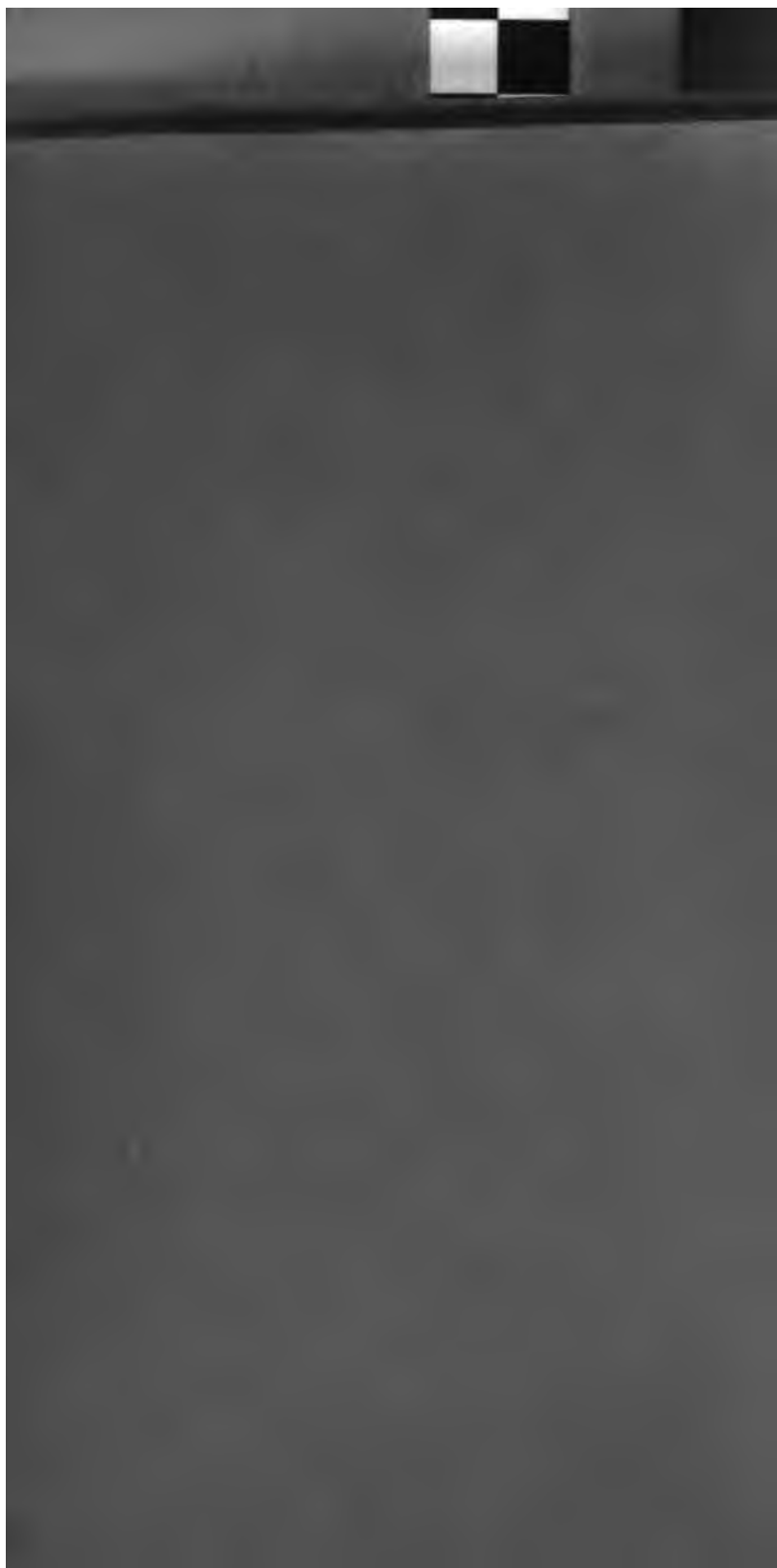
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**GIOACHINO GRECO**

**ON THE**

**GAME OF CHESS:**

**TRANSLATED FROM THE FRENCH.**

**TO WHICH ARE ADDED,**

***Numerous Remarks, Critical and Explanatory,***

**BY**

**WILLIAM LEWIS,**

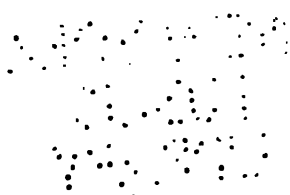
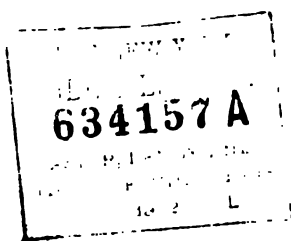
**AUTHOR AND EDITOR OF SEVERAL WORKS ON CHESS.**

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**LONDON:**

*Printed for the Editor, and Sold by*  
**LONGMAN, HURST, REES, ORME, AND BROWN,**  
**PATERNOSTER-ROW.**

**1819.**



*T. Miller, Printer, Noble Street, Cheapside, London.*

TO  
THE RIGHT HONOURABLE  
**LORD HENRY SEYMOUR.**

---

MY LORD,

ALLOW me to express my thanks for your Lordship's condescension, in permitting me to place the present work under the protection of a Chess Player so eminently skilled in the game as your Lordship.

My object has been to facilitate the knowledge of this celebrated game, and to increase the number of its admirers and good players:— if I should be thought, by your Lordship, to have succeeded in my effort, I shall be amply gratified.

I have the honor to be,  
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W. LEWIS.

*Nassau Street, Soho,  
March, 1819.*



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With this view I have examined all the games very attentively, and where it has appeared to me that either party plays inaccurately, I have suggested other moves in notes at the bottom of the page. These notes will be found very numerous, and I hope may prove of service, not only to beginners, but even to those who are moderately skilled in the game.

It does not often happen that Greco's method of attacking can be much improved, for in that part of the game he is eminently skilful, but the like praise cannot be given to his system of defence ; it must, indeed, be evident that as most of his games are won by

b





brilliant moves, the defence is necessarily imperfect. This is, however, not the only fault in his work ; in many of his games the attack is founded on bad play, the party who wins making the first bad move, which succeeds only because his adversary plays worse : it is, therefore, frequently dangerous to adopt his attack, because the adversary by playing correctly would have the best of the game ; this is, however, far from being the case in all his games, in his gambits, particularly, the second player generally makes the first mistake.

Greco has paid but little attention to the arrangement of his games. I have endeavoured to remedy this by classing together those games which have similar openings, so that they may the more easily be referred to.

Instead of distinguishing each chapter in Greco as a separate game, I have preferred calling many of them (what, in fact, they are) variations of a preceding game : the moves, as far as the commencement of the variation, are printed in italics, or the position of the pieces shown on a diagram.

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**EXPLANATION**  
**OF THE**  
**Figures used in the Diagrams.**

---

White.	Black.	
		King.
		Queen.
		Rook.
		Bishop.
		Knight.
		Pawn.





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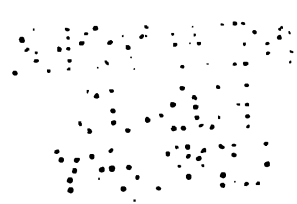
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# GRECO

## ON

### THE GAME OF CHESS.

---

#### First Game.\*

- | WHITE.                          | BLACK.  |
|---------------------------------|---|
| 1. K. P. two squares            | 1. K. P. two squares                            |
| 2. K. Kt. to K. B. third square | 2. Q. Kt. to Q. B. third sq.                    |
| 3. K. B. to Q. B. fourth sq.    | 3. K. B. to Q. B. fourth sq.                    |
| 4. Q. B. P. one square          | 4. K. Kt. to K. B. third sq.†                   |
| 5. Q. P. two squares            | 5. K. P. takes P.                               |
| 6. Q. B. P. takes P. ‡          | 6. K. B. checks at adv. Q. Kt.<br>fourth square |
| 7. Q. Kt. to Q. B. third sq.§   | 7. K. Kt. takes K. P.                           |

\* The attack in this game and the variations, after the Black's ninth move, is remarkably well played.

† This move is generally played, it is not in my opinion equal to Q. to K. second square.

‡ Instead of this move you should play K. P. one square.

§ It would be better to play Q. B. to Q. second square, and if Black take it, you must take K. B. with Q. Kt. defending the K. P. Black would, however, then have at least as good a game as the White by advancing the Q. P. two squares.



WHITE.	BLACK.
8. K. castles	8. K. Kt. takes Q. Kt.*
9. Q. Kt. P. takes Kt	9. K. B. takes P.†
10. Q. to Q. Kt. third square‡	10. K. B. takes Q. R.§
11. K. B. takes K. B. P. and checks	11. K. to K. B. square
12. Q. B. to adv. K. Kt. fourth square	12. Q. Kt. to K. second square
13. K. Kt. to adv. K. fourth square	13. K. B. takes P.
14. K. B. to adv. K. Kt. third square	14. Q. P. two squares
15. Q. to K. B. third square and checks	15. Q. B. to K. B. fourth sq.
16. K. B. takes Q. B.¶	16. K. B. takes K. Kt.**
17. K. B. to adv. K. third sq. checking with the Q.	17. K. B. to its third square
18. Q. B. takes K. B.	18. K. Kt. P. takes Q. B.
19. Q. takes P. and checks	19. K. to his square.
20. Q. checkmates at adv. K. B. second square.	

\* Black ought to take the Kt. with the K. B. and then play Q. P. two squares or castle.

† It would be better to remove the K. B. to K. second square, or to play Q. P. two squares.

‡ This move decides the game in your favour; none but a good player would leave the Rook *en prise* of the B.; the attack is, however, irresistible.

§ In a variation the B. takes Q. P.

|| K. R. to K. square would also win the game.

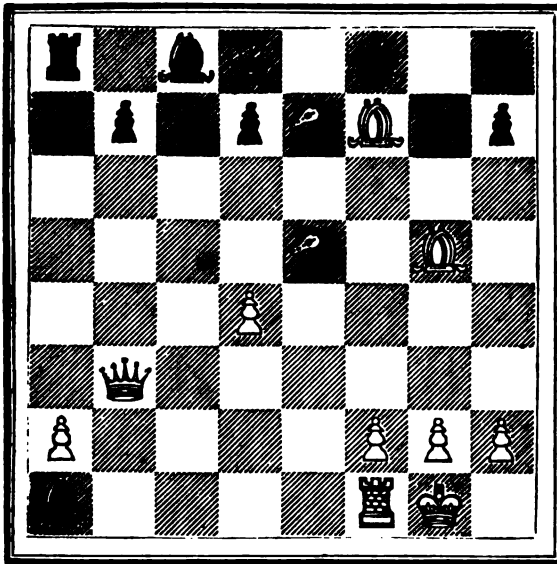
¶ This move shews how much better it was on the fourteenth move to play the K. B. to adv. K. Kt. third than to adv. K. R. fourth square.

\*\* If he were to move the K. to his square, you must check with K. B. at his K. Kt. third square, and then checkmate with Q. at his K. B. second square.

## FIRST VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE BLACK.

Position of the Pieces.



WHITE.

- 14. Q. to K. B. third square
- 15. K. B. to adv. K. third sq.
- 16. Q. B. to adv. K. R. third square and checks
- 17. K. B. checkmates at adv. K. B. second square.

BLACK.

- 13. Q. P. two squares
- 14. Q. B. to K. B. fourth sq.
- 15. K. Kt. P. one square \*
- 16. K. to his square.

\* If Black instead of this move were to play K. R. P. one square, you must take his Q. B. with K. B. &c.



## WHITE.

16. Q. to Q. Kt. third square  
and checks  
17. Q. takes Q. Kt. and will  
win.

## BLACK.

16. K. to K. B. square.

## THIRD VARIATION,

BEGINNING AT THE TENTH MOVE OF THE BLACK.

- |   |   |
|---|---|
| 1. K. P. two squares                      | 1. K. P. two squares                                |
| 2. K. Kt. to K. B. third square           | 2. Q. Kt. to Q. B. third square                     |
| 3. K. B. to Q. B. fourth sq.              | 3. K. B. to Q. B. fourth sq.                        |
| 4. Q. B. P. one square                    | 4. K. Kt. to K. B. third square                     |
| 5. Q. P. two squares                      | 5. K. P. takes P.                                   |
| 6. Q. B. P. takes P.                      | 6. K. B. to adv. Q. Kt. fourth<br>square and checks |
| 7. Q. Kt. to Q. B. third square           | 7. K. Kt. takes K. P.                               |
| 8. K. castles                             | 8. K. Kt. takes Q. Kt.                              |
| 9. Q. Kt. P. takes Kt.                    | 9. K. B. takes P.                                   |
| 10. Q. to Q. Kt. third square             | 10. K. B. takes P.                                  |
| 11. K. B. takes K. B. P. and<br>checks    | 11. K. to K. B. square                              |
| 12. Q. B. to adv. K. Kt. fourth<br>square | 12. K. B. to its third square                       |
| 13. Q. R. to K. square *                  | 13. Q. Kt. to K. second sq.†                        |
| 14. K. B. to adv. K. R. fourth<br>square  | 14. Q. Kt. to K. Kt. third sq.‡                     |
| 15. K. Kt. to adv. K. fourth sq.          | 15. Q. Kt. takes Kt.                                |
| 16. Q. R. takes Kt.                       | 16. K. Kt. P. one square                            |

\* This is a very good move, as it confines the adversary's pieces.

† If he play K. B. to K. second square, White may take the K. B. with  
Q. R. and then play K. R. to K. square.

‡ In the fourth variation he moves Q. P. two squares.



## WHITE.

15. Q. R. takes Q. Kt.  
 16. K. R. to K. sq. and checks  
 17. Q. to Q. Kt. fourth square  
 and checks  
 18. R. to adv. K. square checks,  
 wins the Q. and the game.

## BLACK.

14. Q. P. two squares  
 15. K. takes Q. R. \* (Or A)  
 16. K. to K. B. square (Or B)  
 (Or C)  
 17. K. to K. Kt. square.

---

(Or A)

16. K. R. to K. square  
 17. Q. to Q. Kt. fourth square  
 and checks  
 18. K. R. to adv. K. sq. checks,  
 wins the Q. and the game.

15. Q. takes R.  
 16. Q. to Q. second sq. (Or D)  
 17. K. to K. Kt. square.†

---

(Or B)

17. Q. takes Q. P. and check-  
 mates.

- 16 K. to Q. second square.

\* If the Black take the R. with the B. you must take the B. and then play R. to K. square.

† If the Q. interpose at her third square, White will checkmate with the R.



WHITE.	BLACK.
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9. Q. Kt. P. takes Kt.	9. K. B. takes P.†
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11. K. B. takes K. B. P. and checks	11. K. to K. B. square
12. Q. B. to adv. K. Kt. fourth square	12. Q. Kt. to K. second square
13. K. Kt. to adv. K. fourth square	13. K. B. takes P.
14. K. B. to adv. K. Kt. third square	14. Q. P. two squares
15. Q. to K. B. third square and checks	15. Q. B. to K. B. fourth sq.
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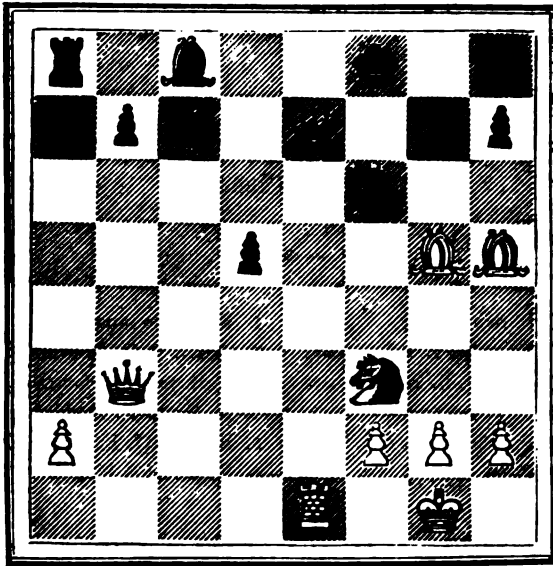
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(Or D)

Position of the Pieces.



WHITE.

17. K. Kt. to Q. fourth square  
 18. Kt. takes Q. B. and checks  
 19. Q. takes Q. P.  
 20. Q. to Q. Kt. third square  
 21. Kt. takes K. B. and checks  
 with the Q.\*

BLACK.

16. Q. B. to K. third square  
 17. K. B. takes Q. B.  
 18. K. to K. Kt. square  
 19. Q. B. P. one square  
 20. Q. to K. B. third square  
 21. K. to K. B. square

\* Instead of this move, you ought to play the Kt. to adversary's Q. square, and Black would be checkmated in two moves.

C



- | WHITE.   | BLACK.                  |
|--|-------------------------|
| 22. Q. to Q. Kt. fourth square and checks        | 22. K. to K. Kt. square |
| 23. K. B. to adv. K. B. second square and checks | 23. Q. takes K. B.      |
| 24. Kt. takes Q. and will win.                   |                         |

### Second Game.

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. K. P. two squares            | 1. K. P. two squares          |
| 2. K. Kt. to K. B. third square | 2. Q. Kt. to Q. B. third sq.  |
| 3. K. B. to Q. B. fourth square | 3. K. B. to Q. B. fourth sq.  |
| 4. Q. B. P. one square          | 4. K. Kt. to K. B. third sq.  |
| 5. Q. P. two squares            | 5. K. B. to Q. Kt. third sq.* |
| 6. Q. P. takes K. P.            | 6. K. Kt. takes K. P.†        |

\* Black loses the game by this move, he ought to have taken the Q. P.

† Black has three other ways of playing, viz.

- No. 1. K. Kt. to K. R. fourth square
2. K. Kt. to adv. K. Kt. fourth square
3. K. Kt. to its square.

No. 1.

- |   |                                  |
|---|----------------------------------|
| 7. K. B. takes K. B. P. and checks              | 6. K. Kt. to K. R. fourth square |
| 8. K. Kt. to adv. K. Kt. fourth sq. and checks. | 7. K. takes K. B.                |

If Black play the K. to K. Kt. third square, White will speedily win the game by playing Q. to K. Kt. fourth square; if Black play the K. to K. Kt. square he will be checkmated in two moves, and if he play the K. elsewhere, White will take the Kt. and have the best of the game.





### Third Game.

#### WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. B. to Q. B. fourth sq.
4. Q. B. P. one square
5. K. castles.
6. Q. P. two squares
7. Q. B. to adv. K. Kt. fourth square
8. Q. B. to K. R. fourth sq.
9. K. Kt. takes K. Kt. P.
10. Q. to adv. K. R. fourth sq. and checks
11. Q. B. takes P.
12. K. B. to adv. K. third sq. and checks ‡
13. Q. to adv. K. sq. and checks
14. Q. P. one sq. and checkmates.

#### BLACK.

1. K. P. two squares
2. Q. Kt. to Q. B. third sq.
3. K. B. to Q. B. fourth sq.
4. Q. to K. second square
5. Q. P. one square
6. K. B. to Q. Kt. third sq.
7. K. B. P. one square \*
8. K. Kt. P. two squares †
9. P. takes K. Kt.
10. K. to Q. second square
11. Q. to K. Kt. second square (Or A)
12. K. takes K. B.
13. K. Kt. interposes. §

(Or A)

11. Q. to K. B. square
12. K. P. takes Q. P. (Or B).
12. K. B. to adv. K. B. second square
13. Q. to K. Kt. fourth square and checkmates.

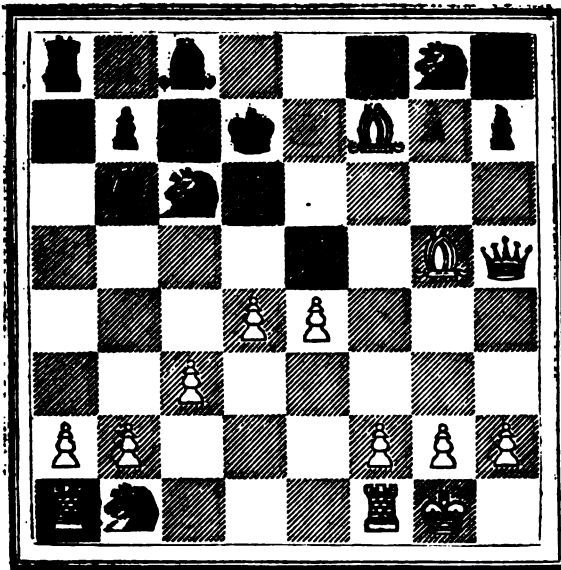
\* It would be better to play K. Kt. to K. B. third square.

† This appears to be a good move; it is however very exceptionable, as it enables the White to obtain a very strong attack by sacrificing the K. Kt.

‡ This is a very skilful move.

§ It is of no consequence which piece interposes.

(Or B)

**Position of the Pieces.****WHITE.**

13. Q. P. takes K. P.
14. R. to Q. square and checks
15. K. B. to adv. K. square and checks
16. Q. B. to K. third sq. and checks
17. Q. Kt. P. one square and checkmates.

**BLACK.**

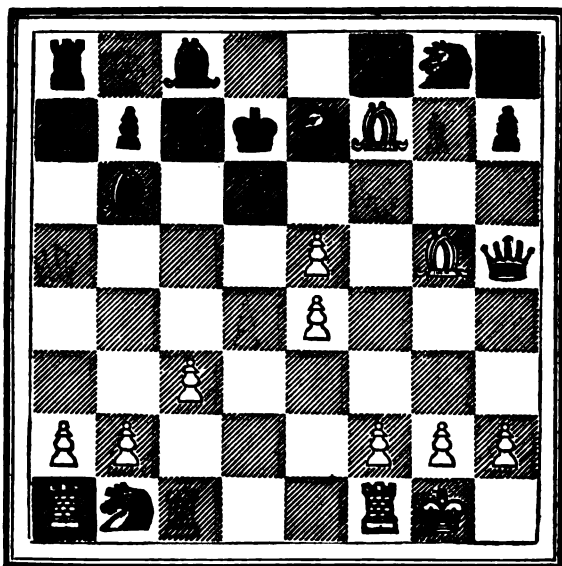
12. Q. Kt. to K. second square
13. Q. P. takes P. (Or C)
14. K. to Q. B. third square
15. K. to Q. B. fourth square
16. K. to adv. Q. B. fourth sq.



14

(Or C)

Position of the Pieces.



WHITE.

BLACK.

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

15. Q. P. one sq. and checks

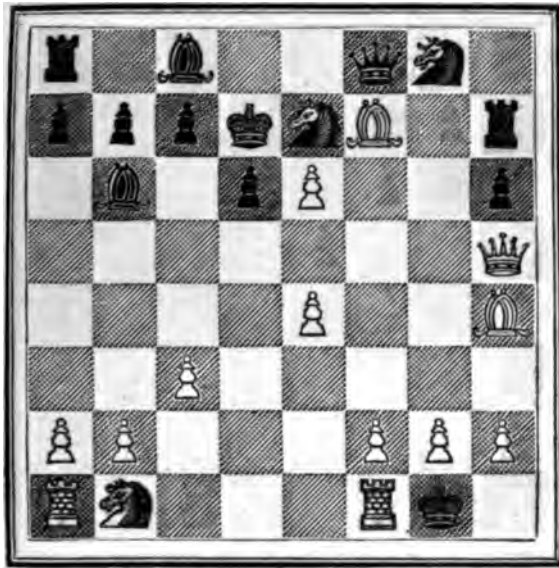
16. K. B. to adv. K. square,  
checks, and wins the Q.

13. K. R. P. one square

14. K. R. to its second square

15. K. to Q. B. third square  
(Or D).

(Or D)

**Position of the Pieces.****WHITE.**

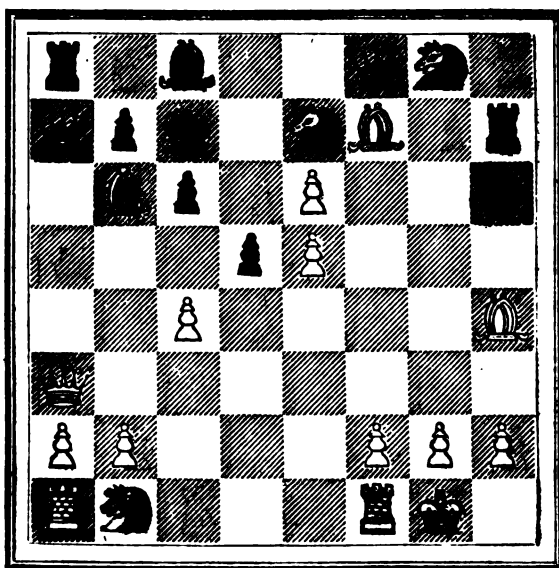
16. K. P. one square
17. Q. to K. B. third square
18. Q. B. P. one square
19. Q. to Q. R. third square
20. K. B. takes K. Kt.
21. Q. B. takes Kt. and will win the game.

**BLACK.**

15. K. to Q. square
16. Q. P. one square
17. Q. B. P. one square
18. K. to Q. B. second square
19. K. to Q. Kt. square (Or E)
20. Q. takes B.

(Or E)

Position of the Pieces.



WHITE.

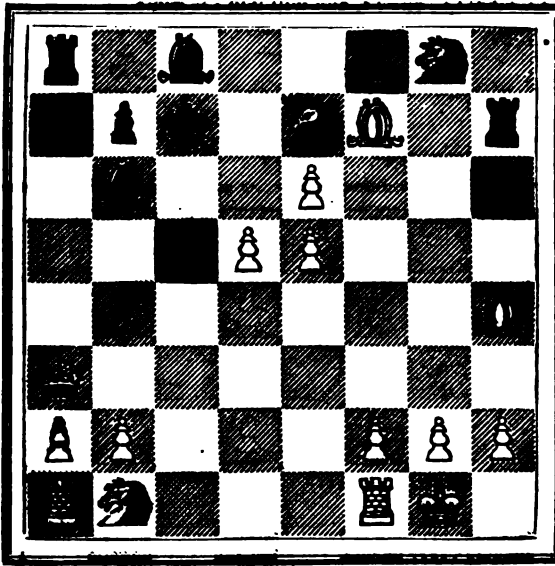
20. P. takes Q. P.  
 21. Q. to Q. third square  
 22. Q. takes Kt.  
 23. P. to adv. K. second square  
 24. Q. to adv. Q. third square  
 and checkmates.

BLACK.

19. Q. B. P. one square  
 20. Q. Kt. takes P. (Or F)  
 21. R. takes K. B.  
 22. K. R. to adv. K. B. fourth  
 square  
 23. Kt. takes P.



(Or F)

**Position of the Pieces.****WHITE.**

- 21. Q. B. to K. Kt. third sq.
- 22. Q. takes Q. Kt.
- 23. Q. to Q. Kt. third square
- 24. P. to adv. K. second square
- 25. P. to adv. Q. third square  
and checks

**BLACK.**

- 20. Q. Kt. to K. B. fourth sq.
- 21. Q. Kt. takes Q. B.
- 22. K. R. to K. Kt. second sq.
- 23. K. R. P. one square
- 24. Q. takes K. B. (Or G)
- 25. K. to Q. second square \*

\* If the Black play the K. to Q Kt. square, White would exchange Queens, and then advance the P. to Queen.

D

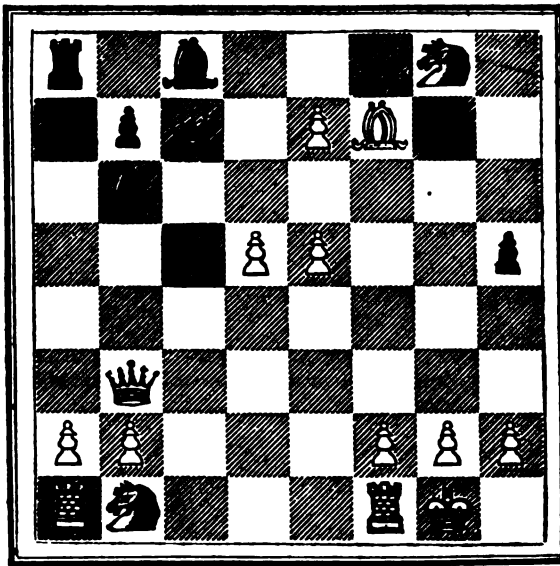
WHITE.

BLACK.

26. Q. to adv. Q. Kt. fourth square and checks      26. K. to his third square  
 27. P. one square, becomes a Q. and checks      27. Q. takes Q.  
 28. Q. takes Q., checks, and will win the game.

(Or G)

Position of the Pieces.



24. Kt. takes P.      25. K. to Q. second square  
 25. P. to adv. Q. third square and checks      26. K. to Q. square  
 26. Q. to adv. K. third square and checks

## WHITE.

27. P. takes Kt. and checks
28. R. to Q. square and checks
29. Q. takes Q. and checks
30. K. B. takes P. at adv. K. R.  
fourth square
31. K. B. to its third square
32. B. takes B.
33. K. Kt. P. one square
34. K. B. P. two squares and will win.

## BLACK.

27. Q. takes P.
28. Q. B. to Q. second square
29. K. takes Q.
30. Q. R. to K. Kt. square
31. Q. B. to its third square
32. P. takes B.
33. R. to K. Kt. fourth square.

## FIRST VARIATION,

## BEGINNING AT THE TENTH MOVE OF THE BLACK.

- |   |  |
|---|--|
| 1. <i>K. P. two squares</i>                       | 1. <i>K. P. two squares</i>                        |
| 2. <i>K. Kt. to K. B. third square</i>            | 2. <i>Q. Kt. to Q. B. third square</i>             |
| 3. <i>K. B. to Q. B. fourth sq.</i>               | 3. <i>K. B. to Q. B. fourth sq.</i>                |
| 4. <i>Q. B. P. one square</i>                     | 4. <i>Q. to K. second square</i>                   |
| 5. <i>K. castles</i>                              | 5. <i>Q. P. one square</i>                         |
| 6. <i>Q. P. two squares</i>                       | 6. <i>K. B. to Q. Kt. third square</i>             |
| 7. <i>Q. B. to adv. K. Kt. fourth square</i>      | 7. <i>K. B. P. one square</i>                      |
| 8. <i>Q. B. to K. R. fourth sq.</i>               | 8. <i>K. Kt. P. two squares</i>                    |
| 9. <i>K. Kt. takes K. Kt. P.</i>                  | 9. <i>P. takes Kt.</i>                             |
| 10. <i>Q. to adv. K. R. fourth sq. and checks</i> | 10. <i>K. to Q. square</i>                         |
| 11. <i>Q. B. takes P.</i>                         | 11. <i>K. Kt. to K. B. third sq.</i>               |
| 12. <i>Q. to adv. K. R. third sq.</i>             | 12. <i>K. R. to K. B. square</i>                   |
| 13. <i>K. B. P. two squares</i>                   | 13. <i>K. P. takes Q. P.</i>                       |
| 14. <i>K. P. one square</i>                       | 14. <i>P. takes Q. B. P. and checks with K. B.</i> |
| 15. <i>K. to K. R. square</i>                     | 15. <i>P. takes Q. Kt. P.</i>                      |
| 16. <i>P. takes K. Kt.</i>                        | 16. <i>P. takes Q. R. and becomes a Q. (Or A)</i>  |



20

WHITE.

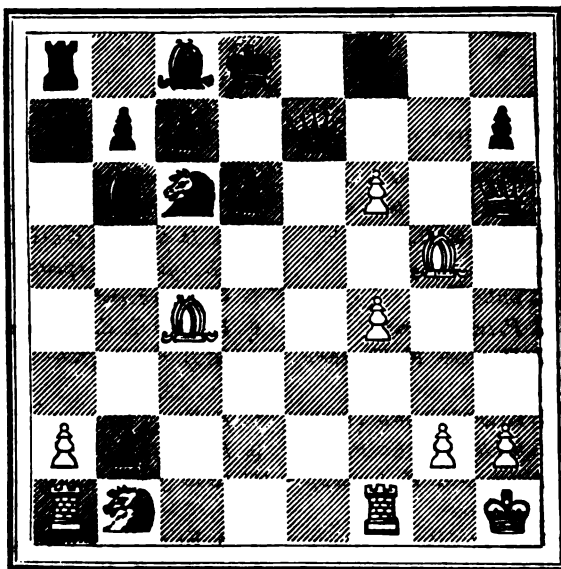
17. P. takes Q. and checks
18. Q. takes K. R. and checks
19. K. B. to adv. Q. Kt. fourth square and checks
20. Q. to adv. K. second square and checkmates.

BLACK.

17. Kt. takes P.
18. K. to Q. second square
19. Q. Kt. to Q. B. third sq.\*

(Or A)

Position of the Pieces.



\* If he interpose the Q. B. P. you should take the Kt. with the Q. and if he play

19. K. to Q. third square
20. R. to K. square and checks
20. K. to Q. fourth square
21. Q. to adv. K. B. second square and checks
21. K. to Q. B. fourth or to adv. Q. fourth square.
22. Q. to Q. B. fourth square and checkmates.

## WHITE.

17. Q. takes R.

18. Q. takes Q. at Q. R. sq.

19. Q. B. takes Q. and checks

20. Q. Kt. to Q. B. third square and will win.

## BLACK.

16. R. takes P.

17. P. takes Q. R. and becomes  
a Q.

18. K. B. to adv. Q. fourth sq.

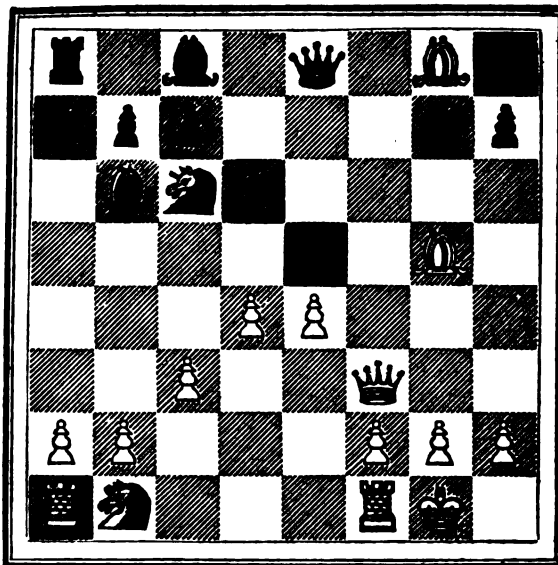
19. K. takes Q. B.

## SECOND VARIATION,

## BEGINNING AT THE TENTH MOVE OF THE BLACK.

- |  |  |
|--|--|
| 1. <i>K. P. two squares</i>                              | 1. <i>K. P. two squares</i>            |
| 2. <i>K. Kt. to K. B. third sq.</i>                      | 2. <i>Q. Kt. to Q. B. third sq.</i>    |
| 3. <i>K. B. to Q. B. fourth sq.</i>                      | 3. <i>K. B. to Q. B. fourth sq.</i>    |
| 4. <i>Q. B. P. one square</i>                            | 4. <i>Q. to K. second square</i>       |
| 5. <i>K. castles</i>                                     | 5. <i>Q. P. one square</i>             |
| 6. <i>Q. P. two squares</i>                              | 6. <i>K. B. to Q. Kt. third square</i> |
| 7. <i>Q. B. to adv. K. Kt. fourth square</i>             | 7. <i>K. B. P. one square</i>          |
| 8. <i>Q. B. to K. R. fourth sq.</i>                      | 8. <i>K. Kt. P. two squares</i>        |
| 9. <i>K. Kt. takes K. Kt. P.</i>                         | 9. <i>P. takes Kt.</i>                 |
| 10. <i>Q. to adv. K. R. fourth sq. and checks</i>        | 10. <i>K. to K. B. square</i>          |
| 11. <i>Q. B. takes P.</i>                                | 11. <i>Q. to K. square</i>             |
| 12. <i>Q. to K. B. third square and checks</i>           | 12. <i>K. to K. Kt. second square</i>  |
| 13. <i>K. B. takes K. Kt.</i>                            | 13. <i>R. takes K. B. (Or B).</i>      |
| 14. <i>Q. to adv. K. B. third square and checkmates.</i> |  |

(Or B)

**Position of the Pieces.****WHITE.**

- 14. Q. P. one square
- 15. Q. B. to adv. K. B. third sq.
- 16. Q. Kt. to Q. second square
- 17. Q. B. takes K. R.
- 18. Q. Kt. takes Q.
- 19. K. R. P. one square \*
- 20. Q. B. P. one square

**BLACK.**

- 13. K. takes K. B.
- 14. Q. Kt. to K. second square
- 15. Q. to K. B. second square
- 16. K. R. P. one square
- 17. Q. takes Q.
- 18. K. takes Q. B.
- 19. Q. B. to Q. second square
- 20. K. B. to adv. Q. fourth sq.†

\* The object of this and the next move of the White is to confine the adversary's Q. B.

† This is not a good move, it would be better to bring the R. into play.

## WHITE.

21. Q. Kt. takes K. B.
22. Q. R. to Q. square
23. K. B. P. two squares
24. K. P. one square
25. P. takes P.
26. R. takes R.
27. P. to adv. K. third square
28. P. to adv. Q. third square
29. P. to adv. Q. second square
30. P. to adv. K. second square
31. P. one square becomes a Q. and will win.

## BLACK.

21. P. takes Q. Kt.
22. Q. B. P. two squares
23. Q. R. to K. B. square
24. P. takes P.
25. R. takes R. and checks
26. K. to K. Kt. second square
27. Q. B. to K. square
28. Q. Kt. to Q. B. third sq.
29. Q. B. to K. Kt. third sq.\*
30. Kt. takes P.

---

### Fourth Game.

---

- |                                     |  |
|-------------------------------------|--|
| 1. K. P. two squares                | 1. K. P. two squares                             |
| 2. K. Kt. to K. B. third sq.        | 2. Q. Kt. to Q. B. third sq.                     |
| 3. K. B. to Q. B. fourth sq.        | 3. K. B. to Q. B. fourth sq.                     |
| 4. Q. B. P. one square              | 4. Q. P. one square                              |
| 5. Q. P. two squares                | 5. P. takes P.                                   |
| 6. P. takes P.                      | 6. K. B. to adv. Q. Kt. fourth square and checks |
| 7. Q. Kt. to Q. B. third sq.        | 7. K. Kt. to K. B. third sq.                     |
| 8. K. castles                       | 8. K. B. takes Q. Kt.                            |
| 9. P. takes K. B.                   | 9. K. Kt. takes K. P.                            |
| 10. K. R. to K. square              | 10. Q. P. one square                             |
| 11. K. R. takes K. Kt. and checks † | 11. P. takes K. R.                               |

\* Black should take the Pawn with the Q. B., you would however, even then, easily win the game.

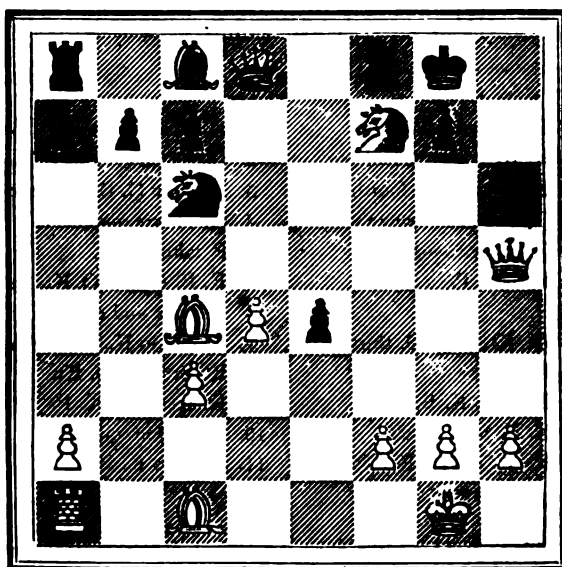
† It would be better to take the P. with K. B. and then play K. Kt. to adv. K. Kt. fourth square, and afterwards K. B. P. one square.



- | WHITE.  | BLACK.                           |
|---|----------------------------------|
| 12. K. Kt. to adv. K. Kt. fourth square           | 12. K. castles *                 |
| 13. Q. to adv. K. R. fourth sq.                   | 13. K. R. P. one square          |
| 14. K. Kt. takes K. B. P.                         | 14. Q. to K. B. third sq. (Or A) |
| 15. K. Kt. takes K. R. P. and checks              | 15. K. to K. R. square           |
| 16. K. Kt. to adv. K. B. second square and checks | 16. K. to K. Kt. square          |
| 17. Q. to adv. K. R. square and checkmates.       |                                  |

(Or A)

Position of the Pieces.



\* Castling is not good play, it would be better to move Q. to K. second square.



## WHITE.

15. K. B. takes K. R. and  
checks

16. Q. B. to Q. R. third square  
and checks

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

18. Q. to adv. Q. fourth square

19. Q. B. takes P.

20. Q. to adv. K. Kt. square and checkmates.

## BLACK.

14. K. R. takes K. Kt.

15. K. to K. B. square (Or B)  
(Or C)

16. Q. Kt. to K. second sq.

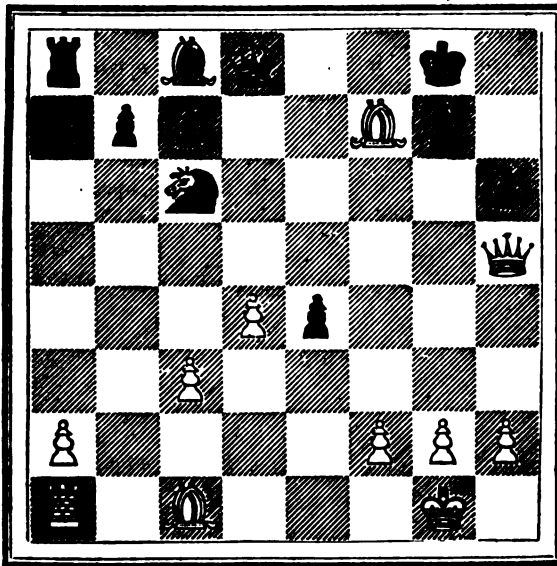
17. Q. to K. square

18. Q. B. P. two squares

19. Q. R. P. one square.

(Or B)

Position of the Pieces.



## WHITE.

16. Q. B. takes K. R. P.  
 17. Q. to adv. K. Kt. third sq.  
     and checks  
 18. Q. takes K. R. P. and checkmates.

## BLACK.

15. K. to K. R. second square  
 16. P. takes Q. B.  
 17. K. to K. R. square.

(Or C)

*See the preceding Diagram.*

- |   |   |
|---|---|
| 16. Q. B. takes K. R. P.                      | 15. K. to K. R. square                    |
| 17. Q. B. takes K. Kt. P. and<br>checks       | 16. Q. B. to adv. K. Kt. fourth<br>square |
| 18. Q. to adv. K. Kt. third sq.<br>and checks | 17. K. takes Q. B.                        |
| 19. K. B. to Q. Kt. third sq.                 | 18. K. to K. B. square                    |
| 20. Q. to adv. K. Kt. sq. and<br>checks       | 19. Q. to K. square *                     |
| 21. Q. takes Q. B.                            | 20. K. to his second square               |
| 22. R. to K. square                           | 21. K. to Q. square                       |
| 23. R. takes P. and will win.                 | 22. K. P. one square                      |

---

 Fifth Game.

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

\* If Black play Q. to her second square he will lose Q. R.

## WHITE.

3. K. B. to Q. B. fourth sq.
4. Q. B. P. one square
5. Q. P. two squares
6. P. takes P.
7. K. P. one square
8. Q. P. one square
9. Q. P. one square
10. Q. to adv. Q. fourth square
11. Q. B. takes K. Kt.
12. Q. B. takes K. Kt. P.
13. Q. to her second square
14. Q. B. to adv. K. B. third square, wins the Q. and the game.

## BLACK.

3. K. B. to Q. B. fourth sq.
4. K. Kt. to K. B. third sq.
5. P. takes P.
6. K. B. to Q. Kt. third sq.\*
7. K. Kt. to its square †
8. Q. Kt. to K. second sq. ‡
9. Q. Kt. to Q. B. third sq.
10. K. Kt. to K. R. third sq.
11. K. R. to K. B. square
12. Q. Kt. to adv. Q. Kt. fourth square
13. K. R. to K. Kt. square.

---

**FIRST VARIATION,**
**BEGINNING AT THE NINTH MOVE OF THE BLACK.**

- |                                 |                                 |
|---------------------------------|---------------------------------|
| 1. K. P. two squares            | 1. K. P. two squares            |
| 2. K. Kt. to K. B. third square | 2. Q. Kt. to Q. B. third square |
| 3. K. B. to Q. B. fourth sq.    | 3. K. B. to Q. B. fourth sq.    |
| 4. Q. B. P. one square          | 4. K. Kt. to K. B. third square |
| 5. Q. P. two squares            | 5. P. takes P.                  |
| 6. P. takes P.                  | 6. K. B. to Q. Kt. third sq.    |

\* Black loses the game by this move, he ought to have checked with the K. B.

† If instead of this move Black play Q. P. two squares, White must take the Kt., then play Q. P. one square, and afterwards check with the Q. at K. second square, &c.

‡ If he play the Q. Kt. to Q. R. fourth square, you must remove the K. B. to Q. third square, he will then be forced (in order not to lose the Q. Kt. by your advancing Q. Kt. P. two squares) to play Q. B. P. two squares, you may then play Q. P. one square, and you will have an excellent game.

## WHITE.

7. *K. P. one square*
8. *Q. P. one square*
9. *Q. P. one square*
10. *P. takes P.*
11. *Q. to adv. Q. fourth sq.\**
12. *K. castles*
13. *K. R. to K. sq. and checks*
14. *Q. B. to adv. K. Kt. fourth square*
15. *Q. B. takes K. Kt.*
16. *K. to K. B. square*
17. *Q. B. to adv. K. Kt. fourth square*
18. *K. takes K. B.*
19. *K. Kt. to K. R. fourth sq.*
20. *Q. B. to adv. K. second sq. and checks*
21. *Q. takes Q.*
22. *Q. to adv. K. R. third square and wins the game.†*

## BLACK.

7. *K. Kt. to its square*
8. *Q. Kt. to K. second square*
9. *P. takes P.*
10. *Q. Kt. to Q. B. third sq.*
11. *Q. to K. B. third square*
12. *K. Kt. to K. R. third sq.*
13. *K. to K. B. square*
14. *Q. takes Q. Kt. P. (Or A)*
15. *K. B. takes K. B. P. and checks†*
16. *Q. to K. B. third square*
17. *Q. to K. Kt. third square*
18. *Q. R. P. one square*
19. *Q. to K. R. fourth square*
20. *K. to K. Kt. square*
21. *K. Kt. P. one square*

\* White might also play Q. B. to adv. K. Kt. fourth square, and if Black play K. B. P. one square, White will speedily win the game by playing Q. to adv. Q. fourth sq., Black must therefore instead of K. B. P. one square, play K. Kt. to K. B. third square; White should then check with the Q. and afterwards castle.

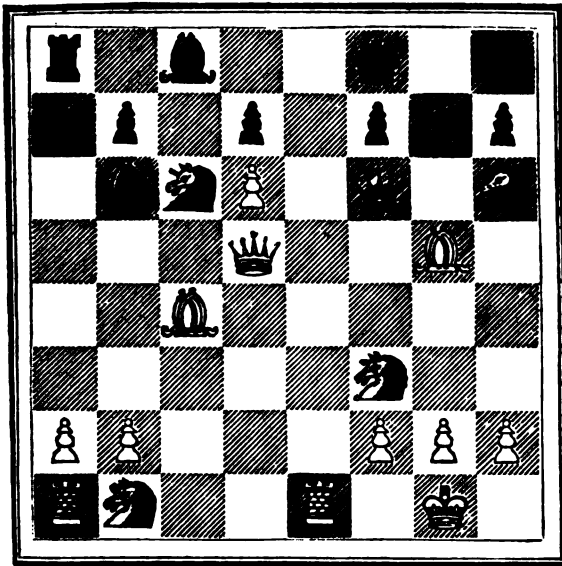
† If Black take the K. B. P. with the Q. White should play

- |  |                                |
|--|--------------------------------|
| 16. <i>K. to K. R. square</i>                          | 16. <i>Q. Kt. to Q. square</i> |
| 17. <i>Q. B. takes K. Kt. P. and checks</i>            | 17. <i>K. takes B.</i>         |
| 18. <i>Q. to adv. K. Kt. fourth square and checks</i>  | 18. <i>K. to K. B. square</i>  |
| 19. <i>R. to adv. K. sq. and checks</i>                | 19. <i>K. takes R.</i>         |
| 20. <i>Q. to adv. K. second square and checkmates.</i> |                                |

‡ It would also be good play to move Q. B. to adv. K. B. third square.

(Or A)

## Position of the Pieces.



## WHITE.

15. Q. to her second square
16. Q. Kt. to Q. B. third sq.
17. Q. B. takes K. Kt.
18. Q. takes P. and checks
19. K. R. to adv. K. square and checkmates.

## BLACK.

14. Q. to K. B. fourth square
15. K. B. to Q. R. fourth sq.
16. Q. Kt. P. one square \*
17. K. Kt. P. takes Q. B.†
18. K. to K. Kt. square.

\* Black has already a bad game, but this move makes it still worse; it would be better to play Q. to K. Kt. third square.

† This is a very bad move, he ought to play Q. B.

### Sixth Game.

#### WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. B. to Q. B. fourth sq.
4. Q. B. P. one square
5. Q. P. two squares
6. P. takes P.
7. Q. B. interposes
8. Q. B. takes K. B.
9. K. B. takes K. B. P. and checks
10. Q. to Q. Kt. third square and checks
11. K. Kt. to adv. K. fourth square and checks
12. Q. takes Q. Kt.
13. K. castles
14. Q. to adv. Q. Kt. fourth square
15. Q. to adv. K. square and checks
16. Q. to adv. Q. B. third sq.
17. Q. takes P. and checks
18. Q. takes Q. and checkmates.

#### BLACK.

1. K. P. two squares
2. Q. Kt. to Q. B. third sq.
3. K. B. to Q. B. fourth sq.
4. K. Kt. to K. B. third sq.
5. P. takes P.
6. K. B. to adv. Q. Kt. fourth square and checks
7. K. Kt. takes K. P.\*
8. Q. Kt. takes Q. B.
9. K. takes K. B.
10. Q. P. two squares
11. K. to K. Kt. square
12. Q. to K. B. third square
13. Q. B. P. two squares
14. Q. Kt. P. one square †
15. Q. to K. B. square
16. Q. B. to Q. R. third square
17. Q. to K. B. second square.

\* Instead of this move Black should take the B. and then play Q. P. two squares.

† This is a very bad move, K. R. P. one square is much better.

### Seventh Game.

#### WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third square
3. K. B. to Q. B. fourth square
4. Q. B. P. one square
5. K. Kt. to adv. K. Kt. fourth square \*
6. Q. P. one square
7. K. R. P. two squares
8. P. takes P.
9. Q. to adv. K. R. fourth square, and wins in a few moves.

#### BLACK.

1. K. P. two squares
2. Q. Kt. to Q. B. third square
3. K. B. to Q. B. fourth square
4. K. Kt. to K. B. third square
5. K. castles
6. K. R. P. one square †
7. P. takes Kt. ‡
8. K. Kt. to K. R. second sq. §

### Eighth Game. ||

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. Kt. takes K. P.

1. K. P. two squares
2. K. Kt. to K. B. third. sq. ¶
3. K. Kt. takes K. P.

\* This is not a good move, the attack being premature.

† It would be better to play Q. P. one square.

‡ Black loses the game by this move, he ought to play Q. P. one square.

§ If instead of this move, he play Q. P. two squares, White should take it with K. B. and if Black take the B. with the Kt., White must play Q. to adv. K. R. fourth square, and will easily win.

|| This game is taken from Damiano's scarce and valuable Treatise.

¶ This is not a good move, he ought to play Q. Kt. to Q. B. third sq.

## WHITE.

4. Q. to K. second square
5. Q. takes K. Kt.
6. Q. P. two squares
7. K. B. P. two squares
8. Q. Kt. to Q. B. third sq.
9. Kt. to adv. Q. fourth square
10. Q. P. takes P.
11. P. takes P.
12. K. B. to adv. Q. Kt. fourth square
13. Q. B. to K. third square †
14. Kt. takes Q. B. P. and checks
15. Kt. takes Q. and will win.

## BLACK.

4. Q. to K. second square \*
5. Q. P. one square
6. K. B. P. one square
7. Q. Kt. to Q. second square
8. Q. P. takes K. Kt.
9. Q. to Q. third square
10. P. takes P.
11. Q. to Q. B. third square, for if the Q. take the P., Black will lose the Q. R., and if the Kt. take it, White would play Q. B. to K. B. fourth square and win the Kt.
12. Q. to Q. B. fourth square
13. Q. takes K. B.
14. K. to Q. square.

---

### Ninth Game.

---

- |                                |                                       |
|--------------------------------|---------------------------------------|
| 1. K. P. two squares           | 1. K. P. two squares                  |
| 2. K. Kt. to K. B. third sq.   | 2. Q. P. one square †                 |
| 3. K. B. to Q. B. fourth sq. § | 3. Q. B. to adv. K. Kt. fourth square |

\* It is obvious that if he remove the K. Kt. he will lose his Q. by your playing K. Kt. to adv. Q. B. third square.

† Q. Kt. P. two squares would also win the Q.

‡ This is not so good a move as Q. Kt. to Q. B. third square, chiefly because it confines the K. B.

§ It would also be good play to move Q. P. two squares.



## WHITE.

4. K. R. P. one square
5. Q. B. P. one square
6. Q. P. one square
7. Q. B. to K. third square
8. K. Kt. P. two squares
9. K. Kt. to K. R. fourth sq.
10. K. Kt. takes Q. B.
11. K. R. P. one square
12. K. B. to Q. Kt. third sq.
13. Q. R. P. two squares
14. K. R. P. one square
15. K. Kt. P. one square §
16. K. R. takes P.
17. K. R. to adv. K. R. square and checks ¶
18. Q. to adv. K. R. fourth sq. and checks
19. K. Kt. P. one square
20. Q. to adv. K. R. second sq. and checks
21. Q. to adv. K. R. square and checkmates.

## BLACK.

4. Q. B. to K. R. fourth sq.
5. K. Kt. to K. B. third sq.
6. K. B. to K. second square
7. K. castles \*
8. Q. B. to K. Kt. third sq.
9. Q. B. P. one square †
10. K. R. P. takes K. Kt.
11. Q. Kt. P. two squares ‡
12. Q. R. P. two squares
13. Q. Kt. P. one square
14. P. takes K. R. P.
15. K. Kt. to adv. K. Kt. fourth square
16. K. Kt. takes Q. B.
17. K. takes K. R.
18. K. to K. Kt. square
19. K. R. to K. square ¶¶
20. K. to K. B. square.

\* Castling is not a good move, it would be better to play Q. Kt. or take the K. Kt. with Q. B.

† Q. P. one square would be better.

‡ The object of the Black is to prevent the attack of the K. B. on the K. B. P.; this he might at once effect by playing Q. P. one square, instead of advancing Q. Kt. P. and Q. R. P. by which he loses a move at a critical moment.

§ This is a much better move than taking the P. with the P.

¶ This and the succeeding moves are skilfully played, and as similar situations often occur, the reader will do well to study them attentively.

¶¶ If instead of this move Black were to check with the Kt. at your Q. B. second square, you ought neither to take it, nor move the K. to Q. second square, (because the Black might in either case retrieve his game,) you should play K. to his B. square.

†

# FIRST VARIATION,

BEGINNING AT THE FOURTH MOVE OF THE BLACK.

## WHITE.

1. *K. P. two squares*
2. *K. Kt. to K. B. third square*
3. *K. B. to Q. B. fourth sq.*
4. *K. R. P. one square*
5. *Q. takes Q. B.*
6. *Q. to Q. Kt. third square*
7. *K. B. takes K. B. P. and checks*
8. *Q. takes Q. Kt. P.*
9. *K. B. to adv. Q. fourth sq.*
10. *Q. to adv. Q. B. third sq. and checks*
11. *Q. takes Q. R. and will win.*

## BLACK.

1. *K. P. two squares*
2. *Q. P. one square*
3. *Q. B. to adv. K. Kt. fourth square*
4. *Q. B. takes K. Kt.*
5. *K. Kt. to K. B. third sq.\**
6. *K. Kt. takes K. P.*
7. *K. to Q. second square*
8. *K. Kt. to its fourth square†*
9. *Q. Kt. to Q. R. third sq.*
10. *K. to his second square.*

# SECOND VARIATION,

BEGINNING AT THE FIFTH MOVE OF THE FIRST VARIATION.

- |                                     |  |
|-------------------------------------|--|
| 1. <i>K. P. two squares</i>         | 1. <i>K. P. two squares</i>                  |
| 2. <i>K. Kt. to K. B. third sq.</i> | 2. <i>Q. P. one square</i>                   |
| 3. <i>K. B. to Q. B. fourth sq.</i> | 3. <i>Q. B. to adv. K. Kt. fourth square</i> |
| 4. <i>K. R. P. one square</i>       | 4. <i>Q. B. takes K. Kt.</i>                 |
| 5. <i>Q. takes Q. B.</i>            | 5. <i>Q. to K. B. third square‡</i>          |
| 6. <i>Q. to Q. Kt. third square</i> | 6. <i>Q. Kt. P. one square</i>               |

\* It would be much better to play the Q. to her second square.

† If he play the Q. Kt. to Q. B. third square, you should play K. B. to adv. Q. fourth square.

‡ Q. to her second square would be better, and afterwards Q. B. P. one square.

## WHITE.

7. Q. Kt. to Q. B. third sq.
8. Q. Kt. to adv. Q. fourth sq.
9. Q. Kt. takes Q. Kt. P.
10. K. B. takes K. B. P. and checks
11. K. B. takes K. Kt.
12. P. takes P.
13. P. takes P. and checks
14. K. B. takes Q. and will win.

## BLACK.

7. Q. B. P. one square
8. Q. to her square, as he would lose Q. R. were he to take the Kt.
9. Q. takes Q. Kt.
10. K. to Q. second square
11. Q. P. one square
12. Q. takes Q.
13. Q. Kt. takes P.

## THIRD VARIATION,

## BEGINNING AT THE SEVENTH MOVE OF THE SECOND VARIATION.

- |  |                                       |
|--|---------------------------------------|
| 1. K. P. two squares                       | 1. K. P. two squares                  |
| 2. K. Kt. to K. B. third sq.               | 2. Q. P. one square                   |
| 3. K. B. to Q. B. fourth sq.               | 3. Q. B. to adv. K. Kt. fourth square |
| 4. K. R. P. one square                     | 4. Q. B. takes K. Kt.                 |
| 5. Q. takes Q. B.                          | 5. Q. to K. B. third square           |
| 6. Q. to Q. Kt. third square               | 6. Q. Kt. P. one square               |
| 7. Q. Kt. to Q. B. third square            | 7. K. Kt. to K. second square         |
| 8. Q. Kt. to adv. Q. Kt. fourth square     | 8. Q. Kt. to Q. R. third sq.          |
| 9. Q. to Q. R. fourth square               | 9. Q. Kt. to Q. B. fourth sq.         |
| 10. Q. Kt. takes Q. P. and checks †        | 10. K. to Q. square.                  |
| 11. Q. to adv. K. square and checkmates. ‡ |                                       |

\* It would be better to take the Q. as the Black loses a Pawn by this move.

† This is very well played, there are few who would not have preferred taking the Q. B. P. or removing the Q.

‡ This variation is very ingeniously played.

### Tenth Game.

#### WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. R. P. one square\*
4. Q. B. P. one square
5. Q. to Q. R. fourth square  
and checks
6. Q. takes K. Kt. and will win.

#### BLACK.

1. K. P. two squares
2. Q. P. one square
3. K. Kt. to K. B. third. sq.
4. K. Kt. takes K. P.†
5. Q. B. P. one square.

### VARIATION,

#### BEGINNING AT THE FOURTH MOVE OF THE BLACK.

- |  |                                 |
|--|---------------------------------|
| 1. K. P. two squares                               | 1. K. P. two squares            |
| 2. K. Kt. to K. B. third sq.                       | 2. Q. P. one square             |
| 3. K. R. P. one square                             | 3. K. Kt. to K. B. third square |
| 4. Q. B. P. one square                             | 4. Q. Kt. to Q. B. third square |
| 5. Q. P. two squares                               | 5. K. Kt. takes K. P.           |
| 6. Q. P. one square                                | 6. Q. Kt. to K. second square   |
| 7. Q. to Q. R. fourth square<br>and checks         | 7. Q. B. P. one square          |
| 8. Q. P. takes Q. B. P.                            | 8. K. Kt. to Q. B. fourth sq.   |
| 9. P. takes Q. Kt. P. and<br>checks with the Q.    | 9. Kt. takes Q.                 |
| 10. P. takes Q. R., becomes a Queen, and will win. |                                 |

\* This is a bad move, you should have played Q. P. two squares, or K. B. to Q. B. fourth square.

† Evidently a bad move, as he loses the Kt. immediately; he should have played Q. B. P. one square.

## Eleventh Game.

### WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. B. to Q. B. fourth sq.
4. K. castles †
5. K. B. takes K. B. P. and checks
6. K. Kt. to adv. K. Kt. fourth square and checks
7. K. Kt. takes Q. and will win.

### BLACK.

1. K. P. two squares
2. Q. to K. B. third square \*
3. Q. to K. Kt. third square †
4. Q. takes K. P.
5. K. takes K. B.
6. K. to his square.

## FIRST VARIATION,

### BEGINNING AT THE FIFTH MOVE OF THE BLACK.

- |                                    |                              |
|------------------------------------|------------------------------|
| 1. K. P. two squares               | 1. K. P. two squares         |
| 2. K. Kt. to K. B. third square    | 2. Q. to K. B. third square  |
| 3. K. B. to Q. B. fourth square    | 3. Q. to K. Kt. third square |
| 4. K. castles.                     | 4. Q. takes K. P.            |
| 5. K. B. takes K. B. P. and checks | 5. K. to Q. square           |

\* This is a bad move, he ought to play Q. Kt. to Q. B. third square.

† As the Q. now attacks two undefended Pawns, this would appear to many players a very good move; it will be seen, however, how dangerous it is to take the K. P.

‡ Instead of castling, you might play Q. P. one square, and if he take K. Kt. P. you will win the Queen, by taking K. B. P., then playing R. to K. Kt. square, and afterwards K. Kt. to adv. K. Kt. fourth square, or K. R. to K. Kt. third square.



## WHITE.

6. K. Kt. takes K. P.
7. K. R. to K. square
8. R. checkmates at adv. K. square.

## BLACK.

6. Q. takes K. Kt.
7. Q. to K. B. third square.

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**SECOND VARIATION,****BEGINNING AT THE FIFTH MOVE OF THE BLACK.**

- |   |                                       |
|---|---------------------------------------|
| 1. <i>K. P. two squares</i>   | 1. <i>K. P. two squares</i>           |
| 2. <i>K. Kt. to K. B. third square</i>  | 2. <i>Q. to K. B. third square</i>    |
| 3. <i>K. B. to Q. B. fourth square</i>  | 3. <i>Q. to K. Kt. third square</i>   |
| 4. <i>K. castles</i>  | 4. <i>Q. takes K. P.</i>              |
| 5. <i>K. B. takes K. B. P. and checks</i>   | 5. <i>K. to K. second square</i>      |
| 6. <i>K. R. to K. square</i>  | 6. <i>Q. to adv. K. B. fourth sq.</i> |
| 7. <i>K. R. takes K. P. and checks</i>  | 7. <i>K. takes B.</i>                 |
| 8. <i>Q. P. two squares</i>   | 8. <i>Q. to K. B. third square</i>    |
| 9. <i>K. Kt. to adv. K. Kt. fourth square and checks</i>                          | 9. <i>K. to K. Kt. third square</i>   |
| 10. <i>Q. to her third square and checks</i>                                      | 10. <i>K. to K. R. third square.</i>  |
| 11. <i>K. Kt. to adv. K. B. second square, giving double check and checkmate.</i> |                                       |

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**THIRD VARIATION,****BEGINNING AT THE SIXTH MOVE OF THE FIRST VARIATION.**

- |  |                                     |
|--|-------------------------------------|
| 1. <i>K. P. two squares.</i>           | 1. <i>K. P. two squares</i>         |
| 2. <i>K. Kt. to K. B. third square</i> | 2. <i>Q. to K. B. third square</i>  |
| 3. <i>K. B. to Q. B. fourth square</i> | 3. <i>Q. to K. Kt. third square</i> |
| 4. <i>K. castles</i>                   | 4. <i>Q. takes K. P.</i>            |

## WHITE.

5. *K. B. takes K. B. P. and checks*
6. *K. Kt. takes K. P.*
7. *K. R. to K. square*
8. *K. B. to adv. K. Kt. third square*
9. *K. Kt. to adv. K. B. second square and checkmates.*

## BLACK.

5. *K. to Q. square*
6. *K. Kt. to K. B. third sq.*
7. *Q. to K. B. fourth square*
8. *K. R. P. takes K. B.*  
(Or A)

---

(Or A)

- |   |                                 |
|---|---------------------------------|
| 9. <i>Kt. to adv. K. B. second sq. and checks</i> | 8. <i>Q. to K. third square</i> |
| 10. <i>Kt. takes K. R. and checks with K. B.</i>  | 9. <i>K. to his square</i>      |
| 11. <i>R. takes Q. and checks</i>                 | 10. <i>K. R. P. takes K. B.</i> |
| 12. <i>Kt. takes P.</i>                           | 11. <i>P. takes R.</i>          |

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#### FOURTH VARIATION,

**BEGINNING AT THE SEVENTH MOVE OF THE SECOND VARIATION.**

- |   |                                       |
|---|---------------------------------------|
| 1. <i>K. P. two squares</i>                               | 1. <i>K. P. two squares</i>           |
| 2. <i>K. Kt. to K. B. third square</i>                    | 2. <i>Q. to K. B. third square</i>    |
| 3. <i>K. B. to Q. B. fourth square</i>                    | 3. <i>Q. to K. Kt. third square</i>   |
| 4. <i>K. castles</i>                                      | 4. <i>Q. takes K. P.</i>              |
| 5. <i>K. B. takes K. B. P. and checks</i>                 | 5. <i>K. to K. second square</i>      |
| 6. <i>K. R. to K. square</i>                              | 6. <i>Q. to adv. K. B. fourth sq.</i> |
| 7. <i>K. R. takes K. P. and checks</i>                    | 7. <i>K. to K. B. third square</i>    |
| 8. <i>Q. P. two squares</i>                               | 8. <i>Q. to adv. K. Kt fourth sq.</i> |
| 9. <i>K. B. to adv. K. R. fourth square and will win.</i> |                                       |

## FIFTH VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE SECOND VARIATION.

- |   |                                       |
|---|---------------------------------------|
| 1. <i>K. P. two squares</i>                                   | 1. <i>K. P. two squares</i>           |
| 2. <i>K. Kt. to K. B. third square</i>                        | 2. <i>Q. to K. B. third square</i>    |
| 3. <i>K. B. to Q. B. fourth square</i>                        | 3. <i>Q. to K. Kt. third square</i>   |
| 4. <i>K. castles</i>  | 4. <i>Q. takes K. P.</i>              |
| 5. <i>K. B. takes K. B. P. and checks</i>                     | 5. <i>K. to K. second square</i>      |
| 6. <i>K. R. to K. square</i>                                  | 6. <i>Q. to adv. K. B. fourth sq.</i> |
| 7. <i>K. R. takes K. P. and checks</i>                        | 7. <i>K. to Q. third square</i>       |
| 8. <i>R. to adv. Q. fourth square and checks</i>              | 8. <i>K. to his second square *</i>   |
| 9. <i>Q. to K. square and checks</i>                          | 9. <i>K. takes K. B.</i>              |
| 10. <i>Q. P. two squares</i>                                  | 10. <i>Q. to K. B. third square</i>   |
| 11. <i>K. Kt. to adv. K. Kt. fourth square and checks</i>     | 11. <i>K. to K. Kt. third square</i>  |
| 12. <i>Q. to adv. K. square and checks</i>                    | 12. <i>K. to K. R. third square.</i>  |
| 13. <i>K. Kt. to adv. K. B. second square and checkmates.</i> |                                       |

\* If Black play *K. to Q. B. third square*, White may play as follows:—

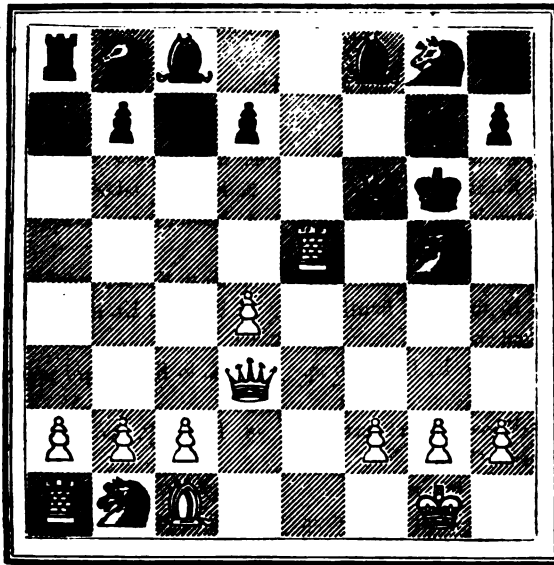
- |  |  |
|--|--|
| 9. <i>K. Kt. to adv. K. fourth square and checks</i> | 9. <i>K. to Q. Kt. third square</i>  |
| 10. <i>Q. P. two squares</i>                         | 10. <i>Q. to K. B. third square (Or A)</i><br>(Or B)   |
| 11. <i>Q. B. to adv. K. Kt. fourth sq.</i>           | 11. <i>Must either take the B. or play Q. to K. B. fourth square, in both cases White plays Kt. to Q. B. fourth square and wins the Q.</i> |
|  | (Or A)   |
| 10. <i>Q. to adv. K. R. fourth square</i>            |  |
| 11. <i>Q. B. to adv. K. Kt. fourth sq.</i>           | 11. <i>Q. to adv. K. fourth square</i>   |
| 12. <i>Q. Kt. to Q. B. third square</i>              | 12. <i>Loses the Queen.</i>  |
|  | (Or B)   |
| 10. <i>Q. to adv. K. fourth square</i>               |  |
| 11. <i>Q. Kt. to Q. B. third square</i>              | 11. <i>Q. to adv. K. R. fourth square.</i>   |
| 12. <i>Checkmates in three moves.</i>                |  |



## SIXTH VARIATION,

BEGINNING AT THE TENTH MOVE OF THE SECOND VARIATION.

Position of the Pieces.



WHITE.

BLACK.

- |   |  |
|---|--|
| 11. K. Kt. to adv. K. B. second sq. checking with the R.* | 10. K. to K. R. fourth square            |
| 12. Q. to K. Kt. third square and checkmates.             | 11. K. to adv. K. Kt. fourth sq. (Or A). |

\* It would be better to play K. Kt. P. two squares, if Black take the P. or play K. to adv. K. R. fourth square, White will checkmate with Q. at K. R. third square, and if he play K. to K. R. third square, White will checkmate by playing the Kt. to adv. K. B. second square.

G

WHITE.

BLACK.

(Or A)

11. K. Kt. P. two squares.  
 12. R. takes P, checks, and will win.

### Twelfth Game.\*

- |   |                               |
|---|-------------------------------|
| 1. K. P. two squares                          | 1. K. P. two squares          |
| 2. K. Kt. to K. B. third sq.                  | 2. K. B. P. one square †      |
| 3. K. Kt. takes K. P.                         | 3. K. B. P. takes K. Kt. ‡    |
| 4. Q. to adv. K. R. fourth sq.<br>and checks  | 4. K. to his second square §  |
| 5. Q. takes K. P. and checks                  | 5. K. to K. B. second square  |
| 6. K. B. to Q. B. fourth sq.<br>and checks    | 6. K. to K. Kt. third square  |
| 7. Q. to adv. K. B. fourth sq.<br>and checks  | 7. K. to K. R. third square   |
| 8. Q. P. two squares checking<br>with Q. B.   | 8. K. Kt. P. two squares      |
| 9. K. R. P. two squares                       | 9. K. to K. Kt. second square |
| 10. Q. to adv. K. B. second sq.<br>and checks | 10. K. to K. R. third square. |
| 11. K. R. P. takes P. and checkmates.         |                               |

\* This game is chiefly taken from Damiano's celebrated treatise, and is usually called "Damiano's Gomito."

† Instead of this move Black ought to play Q. Kt. to Q. B. third square, moving K. B. P. one square is no defence to the K. P. as the White may take it without danger.

‡ Black ought not to take the Kt. he should play Q. to K. second square, which would force you to remove the Kt. he would then take your K. P., your position would, however, be rather superior to his.

§ If he interpose K. Kt. P. he will lose K. R.

## FIRST VARIATION,

BEGINNING AT THE SIXTH MOVE OF THE BLACK.

## WHITE.

1. *K. P. two squares*
2. *K. Kt. to K. B. third sq.*
3. *K. Kt. takes K. P.*
4. *Q. to adv. K. R. fourth sq. and checks*
5. *Q. takes K. P. and checks*
6. *K. B. to Q. B. fourth square and checks*
7. *K. B. takes P. and checks*
8. *K. R. P. two squares*
9. *K. B. takes Q. Kt. P.*
10. *Q. to adv. K. B. fourth square and checkmates.*

## BLACK.

1. *K. P. two squares*
2. *K. B. P. one square*
3. *P. takes Kt.*
4. *K. to his second square*
5. *K. to K. B. second square*
6. *Q. P. two squares*
7. *K. to K. Kt. third square*
8. *K. R. P. one square*
9. *Q. B. takes K. B.*

## SECOND VARIATION,

BEGINNING AT THE EIGHTH MOVE OF THE FIRST VARIATION.

1. *K. P. two squares*
2. *K. Kt. to K. B. third square*
3. *K. Kt. takes K. P.*
4. *Q. to adv. K. R. fourth sq. and checks*
5. *Q. takes K. P. and checks*
6. *K. B. to Q. B. fourth square and checks*
7. *K. B. takes P. and checks*
8. *K. R. P. two squares.*
9. *K. B. takes Q. Kt. P.*
10. *Q. to adv. K. B. fourth sq. and checks*

1. *K. P. two squares*
2. *K. B. P. one square.*
3. *P. takes Kt.*
4. *K. to his second square*
5. *K. to K. B. second square*
6. *Q. P. two squares*
7. *K. to K. Kt. third square*
8. *K. R. P. two squares*
9. *Q. B. takes K. B.*
10. *K. to K. R. third square*

## WHITE.

11. Q. P. two squares checking with Q. B.
12. Q. B. takes K. Kt. P. and checks
13. P. takes Q. and checks
14. Q. to adv. K. fourth square and checks
15. Q. takes R. and will win.

## BLACK.

11. K. Kt. P. two squares
12. Q. takes Q. B.
13. K. to K. Kt. second square
14. K. to K. B. second square.

## ● THIRD VARIATION,

## BEGINNING AT THE EIGHTE MOVE OF THE FIRST VARIATION.

- |  |                                |
|--|--------------------------------|
| 1. K. P. two squares                           | 1. K. P. two squares           |
| 2. K. Kt. to K. B. third sq.                   | 2. K. B. P. one square         |
| 3. K. Kt. takes K. P.                          | 3. P. takes Kt.                |
| 4. Q. to adv. K. R. fourth sq. and checks      | 4. K. to his second square     |
| 5. Q. takes K. P. and checks                   | 5. K. to K. B. second square   |
| 6. K. B. to Q. B. fourth square and checks     | 6. Q. P. two squares           |
| 7. K. B. takes P. and checks                   | 7. K. to K. Kt. third square   |
| 8. K. R. P. two squares                        | 8. Q. to K. B. third square    |
| 9. Q. to adv. K. square and checks             | 9. K. to K. R. third square    |
| 10. Q. P. two squares checking with Q. B.      | 10. K. Kt. P. two squares      |
| 11. K. R. P. takes P. and checks               | 11. K. to K. Kt. second square |
| 12. P. takes Q. and checks                     | 12. K. Kt. takes P.            |
| 13. Q. checkmates at adv. K. B. second square. |                                |

## FOURTH VARIATION,

BEGINNING AT THE EIGHTEENTH MOVE OF THE FIRST VARIATION.

## WHITE.

1. *K. P. two squares*
2. *K. Kt. to K. B. third sq.*
3. *K. Kt. takes K. P.*
4. *Q. to adv. K. R. fourth sq. and checks*
5. *Q. takes K. P. and checks*
6. *K. B. to Q. B. fourth sq. and checks*
7. *K. B. takes P. and checks*
8. *K. R. P. two squares*
9. *K. R. P. one square and checks*
10. *Q. P. two squares checking with Q. B.*
11. *Q. takes K. R.\**
12. *K. B. takes K. Kt.*
13. *K. B. takes K. R. P.†*
14. *Q. to adv. K. B. third sq. and checks*
15. *Q. takes Q. and checkmates.*

## BLACK.

1. *K. P. two squares*
2. *K. B. P. one square*
3. *K. B. P. takes Kt.*
4. *K. to K. second square*
5. *K. to K. B. second square*
6. *Q. P. two squares*
7. *K. to K. Kt. third square*
8. *K. B. to Q. third square*
9. *K. to K. R. third square*
10. *K. Kt. P. two squares*
11. *Q. B. P. one square*
12. *Q. to K. second square*
13. *Q. takes K. B.*
14. *Q. interposes.*

---

 Thirteenth Game.
 

---

- |  |  |
|--|--|
| 1. <i>K. P. two squares</i>            | 1. <i>K. P. two squares</i>            |
| 2. <i>K. Kt. to K. B. third square</i> | 2. <i>Q. Kt. to Q. B. third square</i> |

\* You will checkmate in three moves if you take the P. en passant.

† This is a well played move.

## WHITE.

3. K. B. to Q. B. fourth sq.
4. K. Kt. to adv. K. Kt. fourth square
5. K. P. takes Q. P.
6. K. Kt. takes K. B. P.†
7. Q. to K. B. third square and checks
8. Q. Kt. to Q. B. third sq.
9. K. castles
10. K. R. to K. square
11. Q. P. two squares
12. K. R. takes P.
13. Q. Kt. takes K. Kt.
14. P. takes Kt. and checks
15. Q. to Q. R. third sq. and checks
16. Q. to her third square and checks
17. Q. Kt. P. two squares and checkmates.

## BLACK.

3. K. Kt. to K. B. third sq.\*
4. Q. P. two squares
5. K. Kt. takes K. P.
6. K. takes K. Kt.
7. K. to his third square
8. Q. Kt. to K. second square
9. Q. B. P. one square
10. Q. B. to Q. second square ‡
11. K. to Q. third square
12. Q. Kt. to K. Kt. third sq.§
13. Q. Kt. takes K. R.
14. K. to Q. B. fourth square  
(Or A) (Or B)
15. K. takes K. B.

\* K. B. to Q. B. fourth square is a better move; few persons, however, know how to take advantage of this move.

† The sacrifice of this Kt. gives the White a strong attack; it is, nevertheless, bad play, as the Black with care can maintain his numerical superiority; Q. P. two squares is the proper move.

‡ Black loses the game by this move, he ought to have played Q. Kt. to K. Kt. third square.

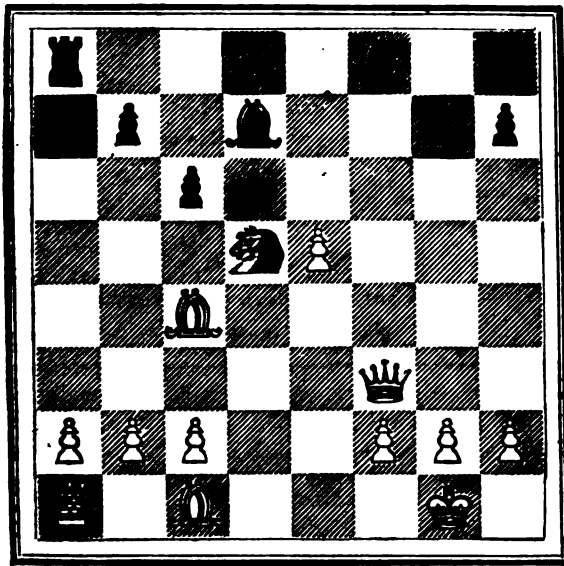
§ Instead of this move Black may play as follow,

- |                               |                  |
|-------------------------------|------------------|
| 12. K. to Q. B. second square |                  |
| 13. K. B. takes Kt.           | 13. Kt. takes B. |
| 14. Kt. takes Kt. and checks  | 14. P. takes Kt. |
| 15. R. takes P. &c.           |                  |

White has much the best of the game.

(Or A)

Position of the Pieces.



WHITE.

BLACK.

- |   |                            |
|---|----------------------------|
| 15. Q. to K. B. fourth square<br>and checks       | 14. K. takes P.            |
| 16. Kt. to adv. Q. B. second sq.<br>and checks    | 15. K. to his third square |
| 17. Q. to adv. K. Kt. fourth<br>square and checks | 16. K. to K. second square |
| 18. Q. B. to K. B. fourth square and checkmates.  | 17. K. to Q. third square  |

(Or B)

*See the preceding Diagram.*

WHITE.

BLACK.

15. Kt. to adv. Q. B. second square and checks  
 16. Q. to K. B. fourth square and checkmates.
14. K. to his third square  
 15. K. takes P. (Or C).

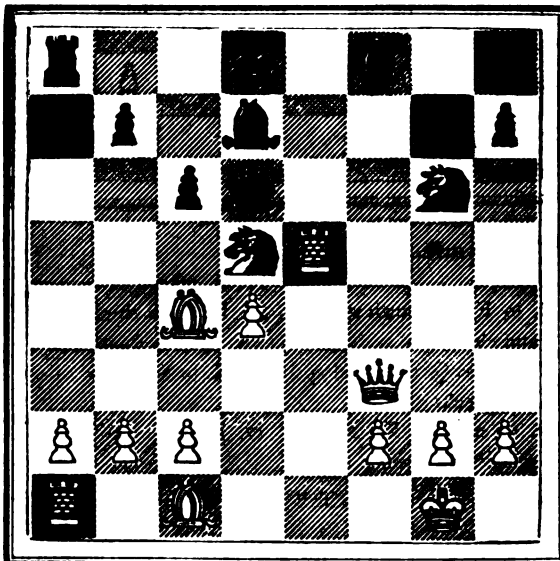
(Or C)

15. K. to his second square.  
 16. Q. to adv. K. B. second sq. and checkmates.

## VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE BLACK.

Position of the Pieces.





## WHITE.

14. R. takes P. and checks
15. Q. B. to K. B. fourth sq. and checks
16. Q. takes Kt. and checks
17. K. B. to adv. K. Kt. fourth square
18. Q. takes Q. and checks
19. R. takes B., checks, and will win.

## BLACK.

13. P. takes Kt.
14. K. to Q. B. second square
15. Kt. takes Q. B.
16. K. to Q. B. square \*
17. Q. to Q. B. second square
18. K. takes Q.

## DEFENCE.

*Fourteenth Game.*

## BLACK HAVING THE FIRST MOVE.

## BLACK.

1. K. P. two squares
2. K. Kt. to K. B. third sq.
3. K. B. to Q. B. fourth sq.
4. K. castles
5. K. R. to K. square †
6. Q. B. P. one square
7. Q. P. two squares ‡
8. K. P. one square ¶

## WHITE.

1. K. P. two squares
2. Q. Kt. to Q. B. third sq.
3. K. B. to Q. B. fourth sq.
4. K. Kt. to K. B. third sq. †
5. K. castles
6. Q. to K. second square §
7. K. P. takes Q. P.
8. K. Kt. to adv. K. Kt. fourth square

\* If Black play K. to Q. B. third, or to Q. Kt. third square, you ought still to play K. B. to adv. Q. Kt. fourth square.

† It would also be good play to move Q. P. one square, or K. B. to Q. Kt. third square.

‡ If instead of this move Black play K. Kt. to adv. K. Kt. fourth square, you must not play Q. P. two squares, you ought to castle.

§ Q. P. one square is a better move.

¶ It would be better to play this P. one square.

¶ This is not so good a move as taking the P. with the P.

H

## BLACK.

9. P. takes P.
10. K. Kt. takes Q. Kt.
11. K. Kt. to K. B. third sq.  
(Or A)
12. K. to K. R. square
13. R. or Kt. takes Q.

## WHITE.

9. Q. Kt. takes P.
10. Q. to adv. K. R. fourth sq.
11. Q. takes K. B. P. and checks
12. Q. to adv. K. Kt. square and checks
13. K. Kt. to adv. K. B. second square and checkmates.

(Or A)

11. K. R. P. one square
12. Q. any where.

11. K. Kt. takes K. B. P.\*
12. K. B. takes Kt. and will win.

## FIRST VARIATION,

## BEGINNING AT THE SIXTH MOVE OF THE WHITE.

- |                                       |  |
|---------------------------------------|--|
| 1. K. P. two squares                  | 1. K. P. two squares                   |
| 2. K. Kt. to K. B. third square       | 2. Q. Kt. to Q. B. third square        |
| 3. K. B. to Q. B. fourth sq.          | 3. K. B. to Q. B. fourth sq.           |
| 4. K. castles                         | 4. K. Kt. to K. B. third sq.           |
| 5. K. R. to K. square                 | 5. K. castles                          |
| 6. Q. B. P. one square                | 6. K. R. to K. square †                |
| 7. Q. P. two squares                  | 7. K. P. takes Q. P.                   |
| 8. K. P. one square                   | 8. K. Kt. to adv. K. Kt. fourth square |
| 9. Q. B. to adv. K. Kt. fourth square | 9. K. Kt. takes K. B. P. ‡             |

\* Instead of taking the P. with the Kt. you might take it with the Q. and then take Q. Kt. with K. B.

† It would be better to play Q. P. one square.

‡ If you had played K. B. or Q. Kt. to K. second square, you would have the worst of the game.

## BLACK.

10. Q. B. takes Q.\*
11. K. R. takes K. Kt.
12. K. to K. B. square
13. Q. Kt. to Q. second square
14. R. takes Q.

## WHITE.

10. K. Kt. takes Q.
11. P. takes Q. B. P. and checks with K. B.
12. P. takes Q. Kt. P.
13. P. takes Q. R. and becomes a Q.
14. Q. Kt. takes Q. B. and will win.

## SECOND VARIATION,

## BEGINNING AT THE ELEVENTH MOVE OF THE BLACK.

- |                                 |  |
|---------------------------------|--|
| 1. K. P. two squares            | 1. K. P. two squares                   |
| 2. K. Kt. to K. B. third square | 2. Q. Kt. to Q. B. third square        |
| 3. K. B. to Q. B. fourth sq.    | 3. K. B. to Q. B. fourth square        |
| 4. K. castles                   | 4. K. Kt. to K. B. third square        |
| 5. K. R. to K. square           | 5. K. castles                          |
| 6. Q. B. P. one square          | 6. Q. to K. second square              |
| 7. Q. P. two squares            | 7. K. P. takes Q. P.                   |
| 8. K. P. one square             | 8. K. Kt. to adv. K. Kt. fourth square |
| 9. P. takes P.                  | 9. Q. Kt. takes P.                     |
| 10. K. Kt. takes Q. Kt.         | 10. Q. to adv. K. R. fourth sq.        |
| 11. Q. B. to K. third square    | 11. Q. takes K. R. P. and checks       |
| 12. K. to K. B. square          | 12. Q. to adv. K. R. square and checks |
| 13. K. to his second square     | 13. Q. takes K. Kt. P.                 |
| 14. K. R. to K. Kt. square      | 14. K. Kt. takes Q. B.                 |

\* There are two variations on this move.

## BLACK.

15. K. takes K. Kt.
16. K. takes B.
17. K. to Q. B. third square
18. B. interposes.

## WHITE.

15. B. takes Kt. and checks
16. Q. takes K.B.P. and checks
17. Q. to adv. K. third square and checks
18. Q. takes P. and checks

White will win with his Pawns.

## THIRD VARIATION,

BEGINNING AT THE TENTH MOVE OF THE FIRST VARIATION.

- |                                       |   |
|---------------------------------------|---|
| 1. K. P. two squares                  | 1. K. P. two squares                        |
| 2. K. Kt. to K. B. third sq.          | 2. Q. Kt. to Q. B. third sq.                |
| 3. K. B. to Q. B. fourth sq.          | 3. K. B. to Q. B. fourth square             |
| 4. K. castles                         | 4. K. Kt. to K. B. third sq.                |
| 5. K. R. to K. square                 | 5. K. castles                               |
| 6. Q. B. P. one square                | 6. K. R. to K. square                       |
| 7. Q. P. two squares                  | 7. K. P. takes Q. P.                        |
| 8. K. P. one square                   | 8. K. Kt. to adv. K. Kt. fourth square      |
| 9. Q. B. to adv. K. Kt. fourth square | 9. K. Kt. takes K. B. P.                    |
| 10. K. takes K. Kt.                   | 10. P. takes Q. B. P. and checks with K. B. |
| 11. K. to K. B. square                | 11. P. takes Q. Kt. P.                      |
| 12. Q. Kt. to Q. B. third square      | 12. P. takes Q. R. and becomes a Q.         |
| 13. Q. takes Q.                       | 13. K. B. to K. second square and will win. |

## FOURTH VARIATION,

BEGINNING AT THE TENTH MOVE OF THE FIRST VARIATION.

## BLACK.

1. *K. P. two squares*
2. *K. Kt. to K. B. third square*
3. *K. B. to Q. B. fourth sq.*
4. *K. castles*
5. *K. R. to K. square*
6. *Q. B. P. one square*
7. *Q. P. two squares*
8. *K. P. one square*
9. *Q. B. to adv. K. Kt. fourth square*
10. *Q. to Q. Kt. third square*
11. *Q. B. takes Q.\**
12. *Q. takes the P. at her Kt. second square †*
13. *K. to K. B. square*
14. *Q. B. takes Q. B. P.*

## WHITE.

1. *K. P. two squares*
2. *Q. Kt. to Q. B. third sq.*
3. *K. B. to Q. B. fourth sq.*
4. *K. Kt. to K. B. third sq.*
5. *K. castles*
6. *K. R. to K. square*
7. *K. P. takes Q. P.*
8. *K. Kt. to adv. K. Kt. fourth square*
9. *K. Kt. takes K. B. P.*
10. *P. takes Q. B. P.*
11. *P. takes Q. Kt. P.*
12. *K. Kt. to adv. Q. third sq. checking with K. B.*
13. *K. Kt. takes Q.*
14. *K. Kt. takes K. B.*

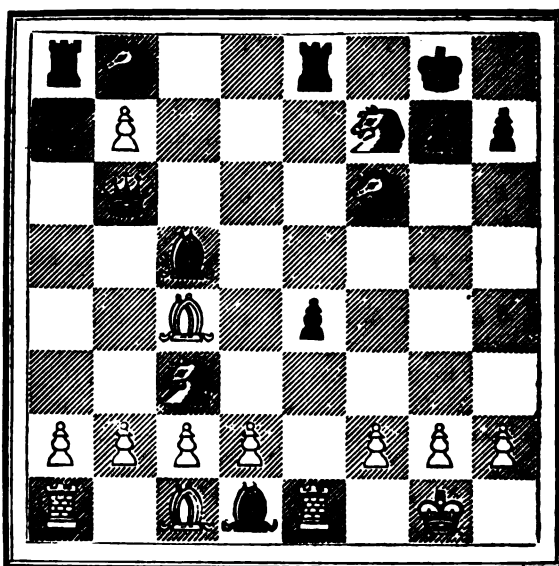
\* In the sixth variation the Q. Kt. takes the Pawn.

† In the fifth variation the Black plays Q. Kt. to Q. B. third square.

## FIFTH VARIATION,

BEGINNING AT THE TWELFTH MOVE OF THE FOURTH VARIATION.

Position of the Pieces.



## BLACK.

12. Q. Kt. to Q. B. third sq.  
 13. K. to K. B. square  
 14. R. takes K. Kt.  
 15. Kt. takes Q.

## WHITE.

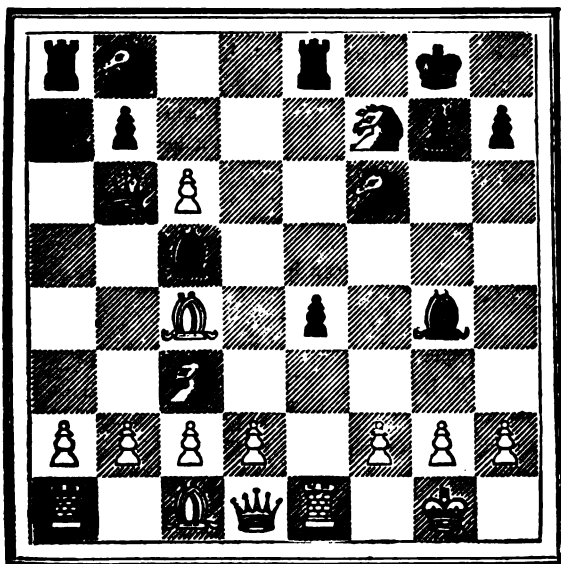
12. K. Kt. to adv. Q. square  
 and checks with K. B.  
 13. P. takes Q. R. P. and be-  
 comes a Q.  
 14. Q. takes R. and checks  
 15. Kt. takes Q. B. and will  
 win.\*

\* Notwithstanding Greco's assertion, I think it at least doubtful whether the White have the best of the game.

## SIXTH VARIATION,

BEGINNING AT THE ELEVENTH MOVE OF THE FOURTH VARIATION.

Position of the Pieces.



BLACK.

11. Q. Kt. takes P.

12. K. to K. R. square

13. K. to K. Kt. square

square, checks, and will draw the game by a perpetual check, unless the Black King move differently.\*

WHITE.

11. Kt. to adv. K. R. third sq. and checks

12. Kt. to adv. K. B. second square and checks

13. Kt. to adv. K. R. third

\* It appears then that the White has not the best of the game since he can only draw it; this arises from his having played K. R. to K. square on the sixth move, thus confining the Queen.

BLACK.	WHITE.
14. K. to K. B. square*	14. Kt. takes Q. B.
15. Kt. takes Kt.	15. Q. takes Kt.
16. K. B. takes K. B. P. and checks	16. K. to K. B. square
17. K. B. takes K. R.	17. Q. to adv. K. B. fourth sq. and checks
18. K. to his second square	18. Kt. to adv. Q. fourth square and checks
19. K. to Q. square	19. Kt. takes Q.
20. Q. R. P. takes Kt.	20. K. takes K. B. and will win.

### Fifteenth Game.

1. K. P. two squares	1. K. P. two squares
2. K. Kt. to K. B. third sq.	2. K. B. P. two squares †
3. K. Kt. takes K. P.	3. Q. to K. second square
4. Q. to adv. K. R. fourth sq. and checks ‡	4. K. Kt. P. one square
5. K. Kt. takes K. Kt. P.	5. Q. takes K. P. and checks
6. K. to Q. square (Or A)	6. K. Kt. to K. B. third sq.
7. Q. to K. R. third square	7. K. R. P. takes K. Kt.
8. Q. takes K. R.	8. K. Kt. to adv. K. Kt. fourth square
9. Q. to K. R. fourth square §	9. K. Kt. to adv. K. third sq. and checks

\* He ought to play the K. to his R. square, and suffer the game to be drawn.

† This move of Greco's is original and ingenious ; it is not, however, so good as Q. Kt. to Q. B. third square.

‡ It would be better to play Q. P. two squares.

§ Instead of this move he might play Q. P. one square. (See the third variation.)



## BLACK.

10. Q. P. takes K. Kt.

## WHITE.

10. Q. takes Q. and will win.

## FIRST VARIATION,

BEGINNING AT THE SIXTH MOVE OF THE BLACK.

- |   |  |
|---|--|
| 1. K. P. two squares                              | 1. K. P. two squares                         |
| 2. K. Kt. to K. B. third square                   | 2. K. B. P. two squares                      |
| 3. K. Kt. takes K. P.                             | 3. Q. to K. second square                    |
| 4. Q. to adv. K. R. fourth sq. and checks         | 4. K. Kt. P. one square                      |
| 5. K. Kt. takes K. Kt. P.                         | 5. Q. takes K. P. and checks                 |
| 6. K. B. to K. second square                      | 6. K. Kt. to K. B. third sq.                 |
| 7. Q. to K. R. fourth square                      | 7. Q. takes K. Kt. P.                        |
| 8. Kt. takes K. R.                                | 8. Q. takes K. R. and checks                 |
| 9. K. B. to its square                            | 9. Q. to adv. K. fourth square and checks    |
| 10. Q. takes Q.                                   | 10. P. takes Q.                              |
| 11. K. B. to Q. B. fourth sq.*                    | 11. Q. P. two squares                        |
| 12. K. B. to adv. Q. Kt. fourth square and checks | 12. Q. B. P. one square                      |
| 13. K. B. to K. second square.                    | 13. K. B. to K. Kt. second sq. and will win. |

## SECOND VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE FIRST VARIATION.

- |                                 |                         |
|---------------------------------|-------------------------|
| 1. K. P. two squares            | 1. K. P. two squares    |
| 2. K. Kt. to K. B. third square | 2. K. B. P. two squares |

\* This is one of the worst moves the Black can play, as the White by advancing Q. P. two squares forces the B. to remove, and at the same time releases his own Q. B.

## BLACK.

3. *K. Kt. takes K. P.*
4. *Q. to adv. K. R. fourth sq. and checks*
5. *K. Kt. takes K. Kt. P.*
6. *K. B. to K. second square*
7. *Q. to K. R. third square*
8. *Q. takes K. R.*
9. *K. R. to K. B. square*
10. *K. B. to Q. B. fourth sq. and checks \**
11. *K. B. to K. second square*
12. *Q. B. P. one square*
13. *Q. P. two squares †*
14. *P. takes Q. Kt.*
15. *Q. B. to Q. second square*
16. *Kt. takes K. B.*

## WHITE.

3. *Q. to K. second square*
4. *K. Kt. P. one square*
5. *Q. takes K. P. and checks*
6. *K. Kt. to K. B. third sq.*
7. *K. R. P. takes K. Kt.*
8. *Q. takes K. Kt. P.*
9. *K. to K. B. second square*
10. *Q. P. two squares*
11. *Q. Kt. to Q. B. third sq.*
12. *Q. B. to Q. second square*
13. *Q. Kt. takes Q. P.*
14. *K. B. to adv. Q. Kt. fourth square and checks*
15. *K. B. takes Q. B. and checks*
16. *R. takes Q. and will win.*

## THIRD VARIATION,

## BEGINNING AT THE NINTH MOVE OF THE BLACK.

- |  |                                     |
|--|-------------------------------------|
| 1. <i>K. P. two squares</i>                      | 1. <i>K. P. two squares</i>         |
| 2. <i>K. Kt. to K. B. third sq.</i>              | 2. <i>K. B. P. two squares</i>      |
| 3. <i>K. Kt. takes K. P.</i>                     | 3. <i>Q. to K. second square</i>    |
| 4. <i>Q. to adv. K. R. fourth sq. and checks</i> | 4. <i>K. Kt. P. one square</i>      |
| 5. <i>K. Kt. takes K. Kt. P.</i>                 | 5. <i>Q. takes K. P. and checks</i> |

\* This is extremely ill played, there is scarcely a worse move on the board.

† Instead of this move Black ought to play the Q. to K. R. fourth sq.

## BLACK.

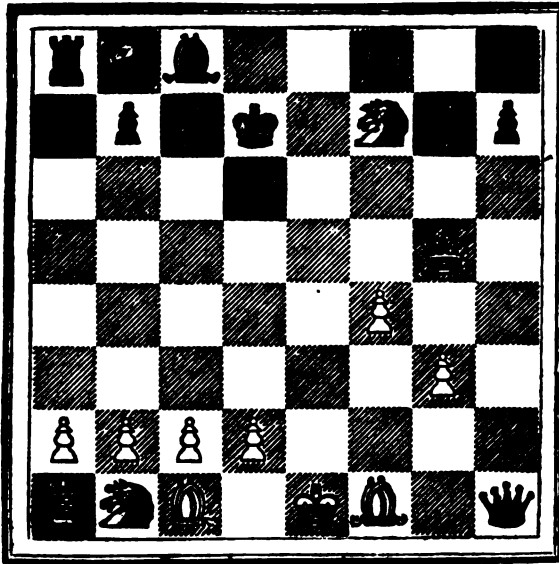
6. K. to Q. square
7. Q. to K. R. third square
8. Q. takes K. R.
9. Q. P. one square
10. K. to Q. second square
11. K. B. to K. second square  
(Or A) (Or B)
12. K. to Q. B. third square  
(Or C).

## WHITE.

6. K. Kt. to K. B. third square
7. K. R. P. takes K. Kt.
8. K. Kt. to adv. K. Kt. fourth square
9. K. Kt. takes K. B. P. and checks
10. Q. to adv. K. Kt. fourth sq.
11. Q. to adv. K. B. fourth sq. and checks
12. Q. to adv. Q. Kt. fourth sq. and checkmates.

(Or A)

Position of the Pieces.



**BLACK.**

11. R. to K. Kt. square  
 12. K. to his third square  
 13. K. to Q. fourth square.

**WHITE.**

11. Q. to adv. Q. square and checks  
 12. Kt. to adv. K. Kt. fourth square and checks  
 13. Q. takes Q. B. and will win.

---

**(Or B)***See the preceding Diagram.*

- |  |                                  |
|--|----------------------------------|
| 11. Q. to adv. K. fourth square and checks | 11. K. to K. B. second square    |
| 12. Q. to adv. Q. fourth square and checks | 12. K. to K. Kt. second square   |
| 13. Q. to adv. K. fourth square and checks | 13. K. to K. R. second square    |
| 14. K. R. to K. Kt. square                 | 14. Q. to adv. Q. sq. and checks |
| 15. K. to his third square.*               | 15. Kt. checks and wins the Q.   |

---

**(Or C)**

- |                      |                               |
|----------------------|-------------------------------|
| 12. K. to his square | 12. Q. takes Q. B. and checks |
| 13. K. takes Kt.     | 13. Q. takes R. and will win. |

---

**Sixteenth Game.**

---

- |                              |                         |
|------------------------------|-------------------------|
| 1. K. P. two squares         | 1. K. P. two squares    |
| 2. K. Kt. to K. B. third sq. | 2. K. B. P. two squares |

\* If Black move the K. to Q. B. third square, you must play K. B. to K. Kt. second square.

## BLACK.

3. K. P. takes P.
4. K. Kt. to adv. K. fourth square
5. K. Kt. P. two squares
6. K. Kt. to Q. B. fourth sq.
7. K. B. to K. Kt. second sq.
8. K. Kt. to K. third square †
9. K. Kt. to Q. B. fourth sq.
10. K. Kt. to Q. R. third sq. §
11. Q. P. one square
12. P. takes P.
13. Q. Kt. to Q. second square
14. Q. B. P. one square ||
15. Kt. takes K. Kt.
16. Q. B. interposes
17. Kt. takes B.
18. K. R. to K. Kt. square
19. Q. takes P.
20. R. takes Q. B.
21. K. to K. B. square.

## WHITE.

3. K. P. one square
4. K. Kt. to K. B. third sq.
5. Q. P. one square \*
6. K. R. P. one square †
7. Q. P. one square
8. Q. P. one square
9. Q. Kt. P. two squares
10. Q. R. P. one square
11. Q. B. to Q. Kt. second sq.
12. K. Kt. takes P.
13. K. B. to adv. Q. Kt. fourth square
14. P. takes Q. B. P.
15. P. takes Q. Kt. P. and checks with K. B.
16. B. takes B. and checks
17. B. takes B.
18. P. takes Q. R.
19. K. castles
20. Q. to K. second square and checks
21. Q. takes Kt. and will win.

\* It would be better to play Q. to K. second square.

† Q. P. one square is a better move.

‡ The Kt. ought to be played to adv. K. fourth square, and afterwards to adv. K. Kt. third square, &c.

§ Here also it would be better to play the Kt. to adv. K. fourth square.

|| This is not a good move, he ought to castle.

### Seventeenth Game.

#### WHITE.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. Q. to adv. K. R. fourth square \*
4. Q. Kt. to Q. B. third sq.
5. K. Kt. to K. B. third sq.
6. Q. takes K. P.
7. K. takes K. B. (Or A)

#### BLACK.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. Q. to K. second square
4. Q. B. P. one square †
5. K. Kt. to K. B. third sq. ‡
6. K. B. takes K. B. P. and checks
7. K. Kt. to adv. K. Kt. fourth sq., checks, and wins the Q.

(Or A)

- |                          |  |
|--------------------------|--|
| 7. K. to K. B. square    | 7. Q. takes Q.   |
| 8. K. Kt. takes Q.       | 8. K. B. to adv. Q. fourth sq.   |
| 9. K. Kt. takes K. B. P. | 9. Q. P. two squares   |
| 10. K. Kt. takes K. R.   | 10. P. takes K. B. and afterwards playing the K. to his Kt. square will gain the Kt. and the game. |

\* This move is frequently played ; it is, however, not a good one : Q. B. P. one square, or Q. to K. second square, is much better.

† It would be also good play to move K. Kt. to K. B. third square.

‡ Q. P. one square is a better move.

### Eighteenth Game.

#### WHITE.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. K. B. P. two squares †
4. K. Kt. to K. B. third sq.
5. K. castles
6. Q. P. two squares
7. K. R. to K. square
8. Q. Kt. to Q. B. third square
9. K. B. to adv. Q. fourth sq.
10. K. B. takes K. Kt.
11. K. B. takes P. at adv. K. B. fourth sq. and checks with the R.
12. Q. Kt. to K. fourth sq. ¶
13. K. Kt. P. one square
14. Kt. to adv. Q. third square
15. K. Kt. to adv. K. fourth sq.
16. Q. to adv. K. R. fourth sq.

#### BLACK.

1. K. P. two squares
2. K. Kt. to K. B. third sq. \*
3. K. Kt. takes K. P.
4. K. P. takes K. B. P.
5. K. B. to Q. B. fourth sq. and checks ‡
6. K. B. to Q. Kt. third sq. §
7. K. B. P. two squares ¶
8. Q. to K. second square
9. Q. B. P. one square
10. Q. to K. B. third square
11. K. to Q. square
12. Q. to K. R. third square \*\*
13. Q. Kt. to Q. R. third sq.
14. Q. takes Q. Kt.
15. Q. to K. B. third square
16. K. Kt. P. one square

\* It is much better to play K. B. to Q. B. fourth square.

† K. Kt. to K. B. third square is preferable.

‡ It is surprising that so skillful a player as Greco should so frequently direct this check to be given, when the advance of the Q. P. forces the Bishop to remove immediately.

§ It would be better to play the B. to K. second square.

¶ If, instead of this move, Black were to play Q. P. two squares, White should take it with K. B. and then play Q. Kt. to Q. B. third square.

¶ This is not a good move, as Black can take the K. B.

\*\* Black ought unquestionably to take the K. B.

## WHITE.

17. K. B. takes K. Kt. P.
18. Q. takes K. R. and checks
19. Kt. to adv. K. B. second sq. and checks
20. Q. B. takes P. and checks
21. Q. B. takes P. and checks
22. R. to adv. K. second square and checkmates.\*

## BLACK.

17. K. R. P. takes K. B.
18. Q. takes Q.
19. K. to Q. B. second square
20. Q. P. one square
21. K. to Q. second square.

**Nineteenth Game.**

BLACK MOVING FIRST.

## BLACK.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. Q. Kt. to Q. B. third sq.†
4. Q. to K. B. third square
5. K. B. to Q. Kt. third sq.
6. Q. Kt. to Q. R. fourth sq.
7. Q. P. one square
8. K. Kt. to K. second square
9. K. Kt. to its third square.

## WHITE.

1. K. P. two squares
2. K. Kt. to K. B. third sq.†
3. Q. B. P. one square
4. Q. Kt. P. two squares §
5. Q. Kt. P. one square
6. Q. P. two squares
7. K. R. P. one square
8. Q. P. one square
9. Q. B. to adv. K. Kt. fourth square, will gain the Q. and the game. ||

\* The last few moves of the White are good, but the rest of the game is very ill played.

† This is not so good a move as K. B. to Q. B. fourth square.

‡ This is not the proper move, he ought to play K. Kt. to K. B. third square, or Q. P. two squares.

§ It is almost always bad play to advance the Kt. P. or R. P. in the early part of the game.

|| There is not much to be learned from this game or the variation, both are extremely ill played.



## VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE BLACK.

## BLACK.

1. *K. P. two squares*
2. *K. B. to Q. B. fourth square*
3. *Q. Kt. to Q. B. third square*
4. *Q. to K. B. third square*
5. *K. B. to Q. Kt. third sq.*
6. *Q. Kt. to Q. R. fourth sq.*
7. *P. takes P.*
8. *K. Kt. to K. second square*
9. *K. Kt. to its third square*
10. *Q. to K. third square*
11. *Q. to Q. third square.*

## WHITE.

1. *K. P. two squares*
2. *K. Kt. to K. B. third sq.*
3. *Q. B. P. one square*
4. *Q. Kt. P. two squares*
5. *Q. Kt. P. one square*
6. *Q. P. two squares*
7. *P. takes P.*
8. *Q. to Q. R. fourth square*
9. *Q. B. to adv. K. Kt. fourth square*
10. *Q. P. one square*
11. *Q. B. to Q. second sq. will gain the Q. Kt. and the game.*

## Twentieth Game.

- |  |  |
|--|--|
| <ol style="list-style-type: none"> <li>1. <i>K. P. two squares</i></li> <li>2. <i>K. B. to Q. B. fourth sq.</i></li> <li>3. <i>K. B. takes K. Kt.</i></li> <li>4. <i>Q. to adv. K. R. fourth sq. and checks</i></li> <li>5. <i>Q. takes K. R. P.</i></li> <li>6. <i>Q. to adv. K. R. square †</i></li> </ol> | <ol style="list-style-type: none"> <li>1. <i>K. P. two squares</i></li> <li>2. <i>K. B. P. two squares *</i></li> <li>3. <i>K. R. takes K. B.</i></li> <li>4. <i>K. Kt. P. one square</i></li> <li>5. <i>K. R. to K. Kt. second sq.</i></li> <li>6. <i>Q. to K. Kt. fourth square</i></li> </ol> |
|--|--|

\* *K. B. to Q. B. fourth square is a much better move.*† *Q. to K. R. third square is preferable.*

## BLACK.

7. Q. to K. R. third square
8. Q. Kt. to Q. B. third sq.
9. Q. to K. third square
10. K. Kt. to K. R. third sq.\*
11. Q. Kt. takes P.
12. Q. B. P. one square
13. Q. B. P. one square †
14. Q. to Q. B. third square
15. K. castles.

## WHITE.

7. P. takes P.
8. Q. to K. B. fourth square
9. R. to K. B. second square
10. Q. P. two squares †
11. Q. Kt. to Q. B. third sq.
12. Q. B. to K. third square
13. Q. Kt. to adv. Q. fourth sq.
14. Q. to adv. K. Kt. fourth sq.
15. Kt. to adv. K. second sq., checks, and wins the Q.

---

### Twenty-first Game.

## WHITE.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. Q. to K. second square
4. Q. B. P. one square
5. K. B. P. two squares
6. K. Kt. to K. B. third sq. ||

## BLACK.

1. K. P. two squares
2. K. B. to Q. B. fourth sq.
3. Q. P. one square
4. Q. Kt. to Q. B. third sq.
5. K. P. takes P. §
6. K. Kt. P. two squares ¶

\* Instead of this move, Black ought to take the P. with the Kt.

† This and the succeeding moves are very skilfully played.

‡ If he were to play the Kt. to Q. Kt. fourth square, you must take it with the B. and then play Q. Kt. to adv. Q. fourth square.

§ It would be better to take the K. Kt.

|| Q. P. two squares would be rather better.

¶ This is not a good move, the P. cannot be defended with safety, he ought to play Q. Kt. to K. fourth square.

## WHITE.

7. K. R. P. two squares
8. K. Kt. to adv. K. Kt. fourth square
9. Q. P. two squares
10. Q. B. takes P.
11. K. R. to K. B. square
12. Q. Kt. to Q. second square \*
13. Q. B. takes P.
14. Q. to K. third square
15. K. B. to adv. K. B. second square and checks
16. Q. to K. B. fourth square
17. Q. takes P. and checks
18. Q. B. takes K. Kt. and checks
19. Q. takes Q. and will win.

## BLACK.

7. K. Kt. P. one square
8. K. Kt. to K. R. third sq.
9. K. B. to Q. Kt. third sq.
10. Q. to K. second square
11. K. B. P. one square
12. P. takes K. Kt.
13. Q. to K. Kt. second square
14. K. Kt. to its square
15. K. to Q. second square
16. K. Kt. to K. second square †
17. K. to Q. square
18. Q. Kt. takes B.

\* Your position is so good that it is better to sacrifice the K. Kt. than play it to K. R. third square.

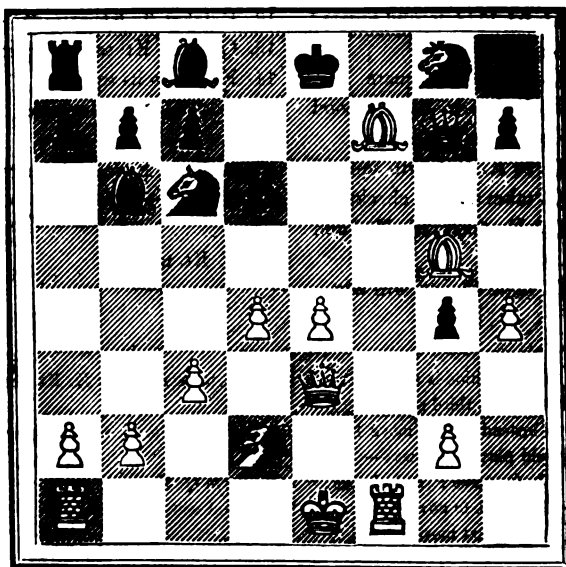
† If instead of this move he were to play Q. Kt. to K. second square, you should play as follows :—

17. Q. takes P. and checks      17. K. to Q. B. third square.
18. K. B. to adv. K. square, checks, and will checkmate the next move.

## FIRST VARIATION,

BEGINNING AT THE FIFTEENTH MOVE OF THE BLACK.

Position of the Pieces.



WHITE

BLACK.

- |  |                               |
|--|-------------------------------|
| 16. K. B. to adv. K. R. fourth sq. and checks with K. R. | 15. K. to K. B. square        |
| 17. Q. B. to adv. K. R. third square                     | 16. K. Kt. to K. B. third sq. |
| 18. Q. takes Q., checks, and will win.                   | 17. Q. takes Q. B.            |

## SECOND VARIATION,

BEGINNING AT THE FIFTEENTH MOVE OF THE BLACK.

*See the preceding Diagram.*

WHITE.

BLACK.

- |  |                                 |
|--|---------------------------------|
| 16. R. takes Q.                              | 15. Q. takes K. B.              |
| 17. Q. to K. B. fourth square<br>and checks  | 16. K. takes R.                 |
| 18. K. castles                               | 17. K. to K. Kt. second square  |
| 19. R. to K. B. square                       | 18. Q. B. to Q. second square*  |
| 20. Q. to adv. K. B. square and<br>checks †  | 19. Q. B. to K. square          |
| 21. R. to adv. K. B. third sq.<br>and checks | 20. K. to K. Kt. third square   |
| 22. R. to adv. K. R. third sq.<br>and checks | 21. K. to K. R. fourth square ‡ |
| 23. Q. takes Kt. and checkmates.             | 22. Kt. takes R.                |

---

 Twenty-second Game.
 

---

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

\* If the Black attack the Q. B. with K. R. P. you should play as follows:—

- |                            |                               |
|----------------------------|-------------------------------|
| 19. R. to K. B. square     | 19. P. takes B.               |
| 20. Q. takes P. and checks | 20. K. to K. R. second square |
| 21. R. checkmates.         |                               |

† The checkmate may be given one move sooner, by checking with the B. at adv. K. R. third square; if he does not take the B. he will be checkmated the next move, and if he take it, he will be checkmated in two moves.

‡ If the Kt. take the R. White will checkmate at adv. K. R. third sq.

## WHITE.

3. Q. to K. second square
4. K. B. P. two squares
5. K. R. takes K. B.
6. Q. P. two squares
7. K. Kt. P. one square
8. R. takes P.
9. Q. Kt. to Q. B. third sq.
10. K. B. takes K. B. P. and checks
11. Q. B. to adv. K. Kt. fourth square
12. Q. to K. B. third sq. and checks
13. Q. B. takes Q.
14. Q. to adv. K. B. fourth sq. and checks
15. Q. to adv. K. Kt. fourth square and checkmates.

## BLACK.

3. Q. to K. second square
4. K. B. takes K. Kt.
5. K. P. takes P.\*
6. Q. to adv. K. R. fourth sq. and checks †
7. P. takes P.
8. K. Kt. to K. B. third sq.
9. K. Kt. to K. R. fourth sq.
10. K. takes K. B.
11. K. Kt. takes K. R.
12. K. to his Kt. third square
13. K. Kt. to K. R. fourth square
14. K. to his R. third square.

---

### FIRST VARIATION,

## BEGINNING AT THE FOURTH MOVE OF THE BLACK.

- |                              |                              |
|------------------------------|------------------------------|
| 1. K. P. two squares         | 1. K. P. two squares         |
| 2. K. B. to Q. B. fourth sq. | 2. K. B. to Q. B. fourth sq. |
| 3. Q. to K. second square    | 3. Q. to K. second square    |
| 4. K. B. P. two squares      | 4. K. P. takes P. ‡          |

\* Q. P. one square is a better move.

† This is not well played, he should move Q. P.

‡ It is better to take the K. Kt. and then play Q. P. one square.

## WHITE.

5. K. Kt. to K. B. third sq.
6. K. R. P. two squares
7. K. R. P. takes P.
8. Q. Kt. to Q. B. third sq.†
9. Q. P. two squares
10. K. Kt. to K. R. fourth sq.
11. K. Kt. to adv. K. B. fourth square
12. P. takes K. B.
13. Q. B. takes P.
14. K. to his B. second square
15. K. B. to Q. Kt. third sq.
16. K. Kt. to adv. Q. third sq. and checks
17. Q. takes K. Kt. P.
18. Kt. to adv. K. B. second sq. and checks
19. Q. to adv. K. R. fourth square
20. K. to his B. third square
21. K. to his second square

## BLACK.

5. K. Kt. P. two squares \*
6. K. B. P. one square
7. P. takes P.
8. Q. B. P. one square ‡
9. P. to adv. K. Kt. fourth sq.
10. K. B. takes Q. P.
11. K. B. takes Q. Kt. and checks
12. Q. to K. B. third square
13. Q. takes P. and checks
14. Q. Kt. P. two squares §
15. Q. R. P. two squares
16. K. to Q. square
17. K. Kt. to K. second square
18. K. to his square
19. Q. to adv. Q. fourth square and checks
20. Q. to adv. Q. B. third sq. and checks
21. K. R. to K. B. square

\* It should be observed in this kind of Gambit, that the Gambit Pawn cannot be successfully supported.

† White might also play K. R. to adv. K. R. fourth square, and if Black play K. R. P. one square, White must take the P. with the Kt.; if instead of K. R. P. one square, Black play P. to adv. K. Kt. fourth square, he will lose the Q.

‡ If instead of this move, Black were to play K. Kt. to K. B. third sq., White must advance K. P. one square, and then play Q. Kt. to adv. Q. fourth square.

§ It would be better to play K. R. P. two squares, White would notwithstanding have the best of the game.

- | WHITE.  | BLACK.              |
|---|---------------------|
| 22. Kt. to adv. Q. third square and checks          | 22. K. to Q. square |
| 23. Q. to adv. K. square and checks                 | 23. R. takes Q.     |
| 24. Kt. to adv. K. B. second square and checkmates. |                     |

## SECOND VARIATION,

BEGINNING AT THE SIXTH MOVE OF THE FIRST VARIATION.

- |  |  |
|--|--|
| 1. K. P. two squares                       | 1. K. P. two squares                             |
| 2. K. B. to Q. B. fourth sq.               | 2. K. B. to Q. B. fourth square                  |
| 3. Q. to K. second square                  | 3. Q. to K. second square                        |
| 4. K. B. P. two squares                    | 4. K. P. takes P.                                |
| 5. K. Kt. to K. B. third sq.               | 5. K. Kt. P. two squares                         |
| 6. Q. P. two squares                       | 6. K. B. to adv. Q. Kt. fourth square and checks |
| 7. Q. B. P. one square                     | 7. K. B. to Q. R. fourth sq.                     |
| 8. K. R. P. two squares                    | 8. K. B. P. one square                           |
| 9. K. R. P. takes P.                       | 9. P. takes P.                                   |
| 10. K. Kt. P. one square *                 | 10. P. to adv. K. Kt. fourth sq.                 |
| 11. K. Kt. to adv. K. fourth sq.           | 11. P. to adv. K. B. third sq.                   |
| 12. Q. to K. third square                  | 12. K. Kt. to K. B. third sq.                    |
| 13. K. Kt. to adv. K. Kt. third square     | 13. Q. to K. Kt. second square                   |
| 14. K. Kt. takes K. R.                     | 14. Q. takes K. Kt.                              |
| 15. K. P. one square                       | 15. K. Kt. to its square                         |
| 16. Q. to adv. K. Kt. fourth sq.           | 16. K. Kt. to K. second square                   |
| 17. Q. to adv. K. R. fourth sq. and checks | 17. K. to Q. square                              |
| 18. Q. takes K. R. P.                      | 18. Q. takes Q.                                  |

\* You might also play K. Kt. to adv. K. fourth square.



## WHITE.

19. R. takes Q.  
 20. K. P. one square  
 21. R. to adv. K. R. square  
     and checks  
 22. Q. B. to adv. K. Kt. fourth  
     square and checks  
 23. R. takes Kt. and checkmates.

## BLACK.

19. Q. P. one square \*  
 20. Q. P. one square †  
 21. K. Kt. to its square  
 22. K. to his square.

## THIRD VARIATION, ‡

BEGINNING AT THE EIGHTH MOVE OF THE SECOND VARIATION.

- |   |   |
|---|---|
| 1. K. P. two squares                      | 1. K. P. two squares                                |
| 2. K. B. to Q. B. fourth sq.              | 2. K. B. to Q. B. fourth square                     |
| 3. Q. to K. second square                 | 3. Q. to K. second square                           |
| 4. K. B. P. two squares                   | 4. K. P. takes P.                                   |
| 5. K. Kt. to K. B. third sq.              | 5. K. Kt. P. two squares                            |
| 6. Q. P. two squares                      | 6. K. B. to adv. Q. Kt. fourth<br>square and checks |
| 7. Q. B. P. one square                    | 7. K. B. to Q. R. fourth sq.                        |
| 8. K. R. P. two squares                   | 8. K. Kt. P. one square                             |
| 9. K. Kt. to adv. K. Kt. fourth<br>square | 9. K. Kt. to K. R. third sq.                        |
| 10. Q. B. takes P.                        | 10. K. B. P. one square                             |
| 11. K. castles                            | 11. P. takes K. Kt.                                 |
| 12. Q. B. takes P.                        | 12. Q. to K. Kt. second sq.                         |
| 13. Q. to K. third square                 | 13. K. Kt. to its square                            |
| 14. K. R. to adv. K. B. second<br>square  | 14. Q. to K. Kt. third square                       |

\* It would be better to play this P. two squares.

† Q. B. P. two squares would be much better.

‡ This variation is extremely well played by the White.

L

## WHITE.

15. Q. to K. B. fourth square
16. R. to adv. K. B. square and checks
17. K. B. to adv. K. B. second square
18. K. B. to adv. K square and checks.
19. Q. P. one square and checkmates.

## BLACK.

15. Q. P. one square
16. K. to Q. second square
17. Q. to K. Kt. second square
18. K. to his third square.

## FOURTH VARIATION,

## BEGINNING AT THE FIFTH MOVE OF THE FIRST VARIATION.

- |   |  |
|---|--|
| 1. K. P. two squares  | 1. K. P. two squares                             |
| 2. K. B. to Q. B. fourth square                               | 2. K. B. to Q. B. fourth sq.                     |
| 3. Q. to K. second square                                     | 3. Q. to K. second square                        |
| 4. K. B. P. two squares                                       | 4. K. P. takes P.                                |
| 5. K. Kt. to K. B. third sq.                                  | 5. K. Kt. to K. B. third sq.                     |
| 6. Q. P. two squares  | 6. K. B. to adv. Q. Kt. fourth square and checks |
| 7. Q. B. P. one square  | 7. K. B. to Q. R. fourth sq.                     |
| 8. K. P. one square   | 8. K. Kt. to K. R. fourth sq.                    |
| 9. K. castles   | 9. K. castles                                    |
| 10. K. Kt. to K. square                                       | 10. Q. to adv. K. R. fourth sq.                  |
| 11. K. Kt. to Q. third square                                 | 11. K. Kt. P. two squares                        |
| 12. Q. Kt. to Q. second sq.                                   | 12. Q. B. P. one square                          |
| 13. Q. Kt. to K. fourth square                                | 13. K. to Q. R. square *                         |
| 14. Q. Kt. to adv. Q. third sq.†                              | 14. Q. Kt. to Q. R. third sq.                    |
| 15. Q. Kt. to adv. K. B. fourth sq. wins the Q. and the game. |  |

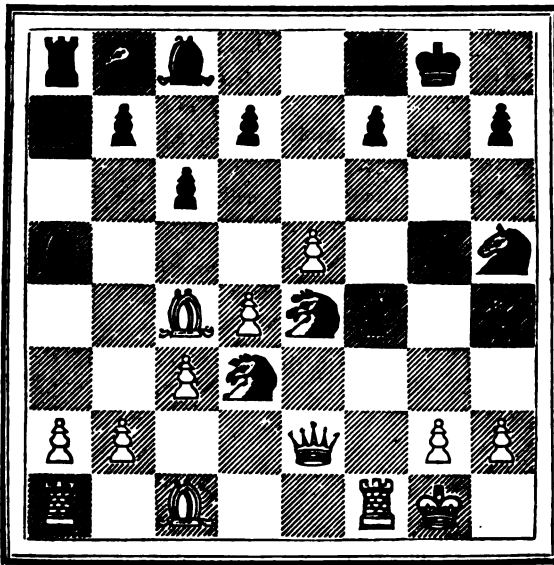
\* The reason this move is made, is to prevent the White from taking the Kt. with the Q. and then playing K. Kt. to adv. K. B. third square.

† The situation of this Knight is sufficient to decide the game in favour of the White.

## FIFTH VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE FOURTH VARIATION.

Position of the Pieces.



WHITE

BLACK.

- |  |                                |
|--|--------------------------------|
| 14. K. B. to Q. Kt. third sq.                    | 13. Q. Kt. P. two squares      |
| 15. Q. takes K. Kt.                              | 14. K. B. to Q. B. second sq.* |
| 16. Q. Kt. to adv. K. B. third square and checks | 15. Q. takes Q.                |
| 17. Kt. takes Q. and will win.                   | 16. K. to his Kt. second sq.   |

\* If he were to play this Bishop to Q. square, you would win a piece by playing Q. Kt. to adv. Q. third square.

### SIXTH VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE FOURTH VARIATION.

*See the preceding Diagram.*

#### WHITE.

14. K. Kt. takes P.
15. R. takes P.
16. Q. Kt. to adv. K. B. third square and checks
17. Q. to K. fourth square, and will checkmate at adv. K. R. second square, or will gain the Q.

#### BLACK.

13. K. Kt. to its second square
14. P. takes K. Kt.
15. Q. to K. second square
16. K. to his R. square.

### Twenty-third Game.

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. K. P. two squares               | 1. K. P. one square *         |
| 2. Q. P. two squares               | 2. K. Kt. to K. B. third sq.  |
| 3. K. B. to Q. third square        | 3. Q. Kt. to Q. B. third sq.  |
| 4. K. Kt. to K. B. third sq.       | 4. K. B. to K. second square  |
| 5. K. R. P. two squares            | 5. K. castles                 |
| 6. K. P. one square †              | 6. K. Kt. to Q. fourth square |
| 7. K. B. takes K. R. P. and checks | 7. K. takes K. B. ‡           |

\* This method of opening the game is bad, as it confines the pieces, and enables the adversary to crowd the game.

† This and the following moves of the White are extremely well played.

‡ Should he refuse to take B. you must still play K. Kt. to his K. Kt. fourth square, in order to play afterwards Q. to adv. K. R. fourth sq., &c.

## WHITE.

8. K. Kt. to adv. K. Kt. fourth square and checks  
 9. K. R. P. takes K. B. and checks with K. R.  
 10. Q. to adv. K. R. fourth sq.  
 11. P. to adv. K. Kt. third sq.  
 12. Q. to adv. K. R. square and checkmates.

## BLACK.

8. K. B. takes K. Kt.\*  
 9. K. to K. Kt. square  
 10. K. B. P. two squares  
 11. K. R. to K. square.

## FIRST VARIATION,

## BEGINNING AT THE EIGHTH MOVE OF THE BLACK.

- |   |                                      |
|---|--------------------------------------|
| 1. K. P. two squares                              | 1. K. P. one square                  |
| 2. Q. P. two squares                              | 2. K. Kt. to K. B. third sq.         |
| 3. K. B. to Q. third square                       | 3. Q. Kt. to Q. B. third sq.         |
| 4. K. Kt. to K. B. third sq.                      | 4. K. B. to K. second square         |
| 5. K. R. P. two squares                           | 5. K. castles                        |
| 6. K. P. one square                               | 6. K. Kt. to Q. fourth square        |
| 7. K. B. takes K. R. P. and checks                | 7. K. takes K. B.                    |
| 8. K. Kt. to adv. K. Kt. fourth square and checks | 8. K. to K. Kt. third sq.            |
| 9. K. R. P. one square and checks                 | 9. K. to K. B. fourth square (Or A). |
| 10. K. Kt. P. two squares and checkmates.         |                                      |

\* If instead of taking the Kt. he play the K. to his R. or Kt. square, you must play the Q. to adv. K. R. fourth square; if he play the K. to his R. third square he will lose the Q., and if the K. to K. Kt. third square see the first variation.

(Or A)

WHITE.

BLACK.

- |                                 |                                |
|---------------------------------|--------------------------------|
| 10. Kt. takes K.B.P. and checks | 9. K. to K. R. third square    |
| 11. Kt. takes Q. and will win.  | 10. K. to K. R. second square. |

## SECOND VARIATION,

BEGINNING AT THE NINTH MOVE OF THE BLACK.

- |   |                               |
|---|-------------------------------|
| 1. K. P. two squares                              | 1. K. P. one square           |
| 2. Q. P. two squares                              | 2. K. Kt. to K. B. third sq.  |
| 3. K. B. to Q. third square                       | 3. Q. Kt. to Q. B. third sq.  |
| 4. K. Kt. to K. B. third square                   | 4. K. B. to K. second square  |
| 5. K. R. P. two squares                           | 5. K. castles                 |
| 6. K. P. one square                               | 6. K. Kt. to Q. fourth square |
| 7. K. B. takes K. R. P. and checks                | 7. K. takes K. B.             |
| 8. K. Kt. to adv. K. Kt. fourth square and checks | 8. K. B. takes K. Kt.         |
| 9. K. R. P. takes K. B. and checks                | 9. K. to K. Kt. third square  |
| 10. Q. to adv. K. R. fourth sq. and checks        | 10. K. to K. B. fourth square |
| 11. Q. to adv. K. R. second sq. and checks *      | 11. K. Kt. P. one square      |
| 12. Q. to K. R. third sq. and checks              | 12. K. to adv. K. fourth sq.  |
| 13. Q. to Q. third square and checkmates.         |                               |

\* This is a useless move, you should check with the Q. at K. R. third square, &c. as Black cannot play K. to his Kt. third square without being checkmated on the move.

### Twenty-fourth Game.

#### WHITE.

1. K. P. two squares
2. Q. P. two squares
3. K. B. to Q. third square
4. Q. B. to K. third square
5. K. B. P. two squares
6. K. Kt. to K. B. third sq.
7. Q. B. P. two squares
8. Q. Kt. to Q. B. third square, and afterwards castling on the Q. side, and advancing the Pawns on the K. R. side, will win the game.†

#### BLACK.

1. Q. Kt. P. one square \*
2. Q. B. to Q. Kt. second sq.
3. Q. Kt. to Q. B. third sq.
4. K. Kt. P. one square
5. K. B. to K. Kt. second sq.
6. K. Kt. to K. B. third sq.
7. K. castles.

### VARIATION,

#### BEGINNING AT THE THIRD MOVE OF THE BLACK.

- |   |                               |
|---|-------------------------------|
| 1. <del>K.</del> P. two squares           | 1. Q. Kt. P. one square       |
| 2. <del>Q.</del> P. two squares           | 2. Q. B. to Q. Kt. second sq. |
| 3. <del>K.</del> B. to Q. third square    | 3. K. B. P. two squares       |
| 4. <del>K.</del> P. takes K. B. P.        | 4. Q. B. takes K. Kt. P.      |
| 5. Q. to adv. K. R. fourth sq. and checks | 5. K. Kt. P. interposes       |

\* This is also a bad method of opening the game.

† Black has certainly a weak game, his pieces are confined, and the advance of his K. Kt. P. will enable you easily to break through his Pawns on the K. R. side.

## WHITE.

6. P. takes P.
7. P. takes P. and checks with the Q.†
8. K. B. to adv. K. Kt. third square and checkmates.

## BLACK.

6. K. Kt. to K. B. third sq.\*
7. K. Kt. takes Q.

## Twenty-fifth Game.

- |  |   |
|--|---|
| 1. K. P. two squares                             | 1. K. P. two squares                    |
| 2. K. B. P. two squares                          | 2. Q. P. two squares †                  |
| 3. K. P. takes Q. P.                             | 3. Q. takes P.                          |
| 4. Q. Kt. to Q. B. third sq.                     | 4. Q. to K. third square                |
| 5. K. Kt. to K. B. third sq.                     | 5. P. takes P. and checks with the Q.   |
| 6. K. to K. B. second square §                   | 6. K. B. to Q. B. fourth sq. and checks |
| 7. Q. P. two squares                             | 7. K. B. to Q. third square             |
| 8. K. B. to adv. Q. Kt. fourth square and checks | 8. K. to K. B. or to Q. square (Or A    |
| 9. K. R. to K. square                            | 9. Q. to K. B. fourth square.           |
| 10. K. R. to adv. K. square and checkmates.      |   |

\* Instead of this move, he should play K. B. to K. Kt. second square, he would, however, even then, have a bad game.

† This is well played, far better than advancing the P. on the R. which to many players would appear the best move.

‡ This move is frequently played by those who wish to avoid the attack of the gambit; it is good play when the party receives the odds of a piece, but between even players it is better to take the P.

§ This is a good move; it frequently happens that it is better to move the K. when attacked, than interpose a piece.

|| This is decidedly a bad move, as the Bishop is forced to remove immediately; it would be better to play the B. to K. second square, or Q. B. P. one square.



(Or A)

WHITE.

BLACK.

9. K. R. to K. square and will win the Q.  
8. Q. B. P. one square.

### Twenty-sixth Game.

- |   |                                       |
|---|---------------------------------------|
| 1. K. P. two squares                              | 1. K. P. two squares                  |
| 2. K. B. P. two squares                           | 2. K. B. to Q. B. fourth sq.*         |
| 3. K. Kt. to K. B. third sq.                      | 3. Q. P. one square                   |
| 4. Q. B. P. one square                            | 4. Q. to K. second square             |
| 5. Q. P. two squares                              | 5. K. P. takes Q. P.                  |
| 6. P. takes P.                                    | 6. Q. takes K. P. and checks †        |
| 7. K. to his B. second sq. ‡                      | 7. K. B. to adv. Q. Kt. fourth square |
| 8. Q. R. P. one square                            | 8. K. B. to Q. R. fourth sq.          |
| 9. Q. Kt. P. two squares                          | 9. K. B. to Q. Kt. third sq.          |
| 10. K. B. to adv. Q. Kt. fourth square and checks | 10. K. to his B. or to Q. sq. (Or A)  |
| 11. K. R. to K. square                            | 11. Q. to K. B. fourth square.        |
| 12. R. to adv. K. square and checkmates.          |                                       |

(Or A)

10. Q. B. P. one square  
11. K. R. to K. square and will gain the Q.

\* It is better to take the Pawn.

† The Black loses the game by this move; he ought to have checked with the K. B.

‡ Many players would think this a bad move, and instead of it would interpose the K. B. or the Q.; the remaining moves shew how decidedly better play it is to move the King, as Black cannot now avoid the loss of a piece.

M

### Twenty-seventh Game.

#### WHITE.

1. K. P. two squares
2. K. B. P. two squares
3. Q. Kt. to Q. B. third sq.
4. Q. P. two squares
5. K. B. to Q. third square
6. Q. to K. second square
7. K. P. one square
8. P. takes K. Kt.
9. P. takes Q.
10. Q. R. P. one square
11. Q. B. to Q. second square and will win.

#### BLACK.

1. K. P. two squares
2. K. Kt. to K. B. third sq.\*
3. P. takes P.
4. K. B. to adv. Q. Kt. fourth square
5. Q. to K. second square
6. Q. Kt. to Q. B. third sq.
7. Q. Kt. takes Q. P.
8. Kt. takes Q.
9. Q. Kt. takes Q. Kt.
10. K. B. to Q. R. fourth sq.

### VARIATION,

#### BEGINNING AT THE SEVENTH MOVE OF THE BLACK.

- |                              |                                       |
|------------------------------|---------------------------------------|
| 1. K. P. two squares         | 1. K. P. two squares                  |
| 2. K. B. P. two squares      | 2. K. Kt. to K. B. third sq.          |
| 3. Q. Kt. to Q. B. third sq. | 3. P. takes P.                        |
| 4. Q. P. two squares         | 4. K. B. to adv. Q. Kt. fourth square |
| 5. K. B. to Q. third square  | 5. Q. to K. second square             |
| 6. Q. to K. second square    | 6. Q. Kt. to Q. B. third square       |
| 7. K. P. one square          | 7. K. Kt. to Q. fourth square         |
| 8. Q. B. to Q. second square | 8. Q. Kt. takes P.†                   |

\* It is better play to take the Pawn.

† This is not well played; it would be better to exchange Knights.

## WHITE.

9. Q. Kt. takes K. Kt.
10. K. Kt. P. one square
11. Q. to K. Kt. second square
12. K. to his B. square
13. Q. takes Q.
14. Q. takes K. Kt. P.
15. Kt. to adv. K. B. third sq. and checks †
16. Q. B. takes K. B. and checks
17. P. takes P. and checks
18. Kt. to adv. Q. fourth square and checks
19. Q. takes Kt.
20. K. B. to adv. Q. Kt. fourth square and checks

## BLACK.

9. Q. to adv. K. R. fourth sq. and checks \*
10. P. takes P.
11. P. takes P. and checks with the Q.
12. P. takes K. Kt. becomes a Q. and checks
13. Q. to her square
14. K. R. to K. B. square
15. K. to his second square
16. Q. P. one square
17. P. takes P.
18. K. to his square
19. Q. B. to K. third square
20. Q. B. to Q. second square

\* If instead of this move he were to take your Q. B. you must take his B. with your King.

† You might also play as follows :—

- |   |  |
|---|--|
| 14. Q. B. to adv. K. Kt. fourth sq.           | 15. If he play K. B. to K. second square, you will evidently win the Queen, therefore, K. B. P. one square |
| 16. K. B. to adv. K. Kt. third sq. and checks | 16. P. takes B.  |
| 17. Q. takes P. and checks                    | 17. K. R. to K. B. second square   |
| 18. K. R. to adv. K. R. square and checks     | 18. K. B. interposes   |
| 19. K. R. takes K. B. and checks              | 19. K. takes R.  |
| 20. Q. B. checks                              | 20. K. to his square   |
| 21. Q. to adv. K. Kt. square and checks       | 21. K. R. interposes.  |
| 22. Q. takes R. and checkmates.               |  |

## WHITE.

21. Q. to K. fourth square and  
checks

22. Q. takes Q. and checkmates.\*

## BLACK.

21. Q. to K. second square.

## KING'S GAMBIT.

## Twenty-eighth Game.

1. K. P. two squares

2. K. B. P. two squares

3. K. Kt. to K. B. third sq.

4. K. B. to Q. B. fourth sq.

5. K. Kt. to adv. K. fourth  
square †

6. K. to K. B. square

7. Q. P. two squares

8. K. Kt. to Q. third square

9. K. Kt. P. one square

10. K. to K. B. second square §

1. K. P. two squares

2. K. P. takes P.

3. K. Kt. P. two squares

4. K. Kt. P. one square

5. Q. to adv. K. R. fourth sq.  
and checks

6. K. Kt. to K. R. third sq.

7. Q. P. one square

8. K. P. to adv. K. B. third sq.

9. Q. to adv. K. R. third sq.  
and checks ‡

10. Q. to adv. K. Kt. second  
square and checks

\* This game is skilfully played by the White.

† If the White, instead of this move, were to castle, and Black to take the Kt., it would constitute the Muzio Gambit, a game of which the attack is so powerful in the hands of a skilful player, that very few, even among the best players, can withstand it.

‡ It is wrong to give this check, it would be better to play Q. to K. second square.

§ It is better to play K. to his square as in the first variation.

## WHITE.

11. K. to K. third square
12. K. Kt. to K. B. fourth sq.
13. K. B. to its square
14. K. B. to adv. Q. Kt. fourth square and checks
15. K. B. takes P. and checks
16. Q. takes Q. and will win.

## BLACK.

11. K. Kt. to its square \*
12. K. B. to K. R. third sq.
13. Q. takes K. R.
14. Q. B. P. one square
15. P. takes K. B.

## FIRST VARIATION,

## BEGINNING AT THE TENTH MOVE OF THE WHITE.

- |   |   |
|---|---|
| 1. K. P. two squares                    | 1. K. P. two squares                      |
| 2. K. B. P. two squares                 | 2. K. P. takes P.                         |
| 3. K. Kt. to K. B. third sq.            | 3. K. Kt. P. two squares                  |
| 4. K. B. to Q. B. fourth sq.            | 4. K. Kt. P. one square                   |
| 5. K. Kt. to adv. K. fourth sq.         | 5. Q. to adv. K. R. fourth sq. and checks |
| 6. K. to K. B. square                   | 6. K. Kt. to K. R. third square           |
| 7. Q. P. two squares                    | 7. Q. P. one square                       |
| 8. K. Kt. to Q. third square            | 8. K. P. to adv. K. B. third square       |
| 9. K. Kt. P. one square                 | 9. Q. to adv. K. R. third sq. and checks  |
| 10. K. to his square                    | 10. Q. to adv. K. Kt. second sq.          |
| 11. K. Kt. to K. B. second sq.          | 11. Q. Kt. to Q. B. third sq.             |
| 12. K. B. to its square, winning the Q. |   |

\* Black would do better to play Q. to adv. K. second square.

## SECOND VARIATION,

BEGINNING AT THE TENTH MOVE OF THE FIRST VARIATION.

### WHITE.

1. *K. P. two squares*
2. *K. B. P. two squares*
3. *K. Kt. to K. B. third sq.*
4. *K. B. to Q. B. fourth sq.*
5. *K. Kt. to adv. K. fourth sq.*
6. *K. to K. B. square*
7. *Q. P. two squares*
8. *K. Kt. to Q. third square*
9. *K. Kt. P. one square*
10. *K. to his square*
11. *K. Kt. to K. B. fourth sq.*
12. *Q. B. to Q. second square*
13. *K. Kt. to adv. Q. fourth sq.*
14. *K. B. to Q. third square*
15. *Q. B. to K. third square §*
16. *Q. Kt. P. two squares*

### BLACK.

1. *K. P. two squares*
2. *K. P. takes P.*
3. *K. Kt. P. two squares*
4. *K. Kt. P. one square*
5. *Q. to adv. K. R. fourth sq. and checks*
6. *K. Kt. to K. R. third sq.*
7. *Q. P. one square*
8. *K. P. to adv. K. B. third sq.*
9. *Q. to adv. K. R. third sq. and checks*
10. *Q. to K. R. fourth square \**
11. *Q. to Q. R. fourth square and checks †*
12. *Q. to Q. Kt. third square*
13. *Q. takes Q. P. ‡*
14. *Q. to Q. B. fourth sq. to preserve both Rooks*
15. *Q. to Q. R. fourth square and checks*
16. *Q. to adv. Q. R. fourth sq.*

\* If he were to play any other piece, White would win the Queen by playing *K. Kt. to K. B. fourth square*.

† It would be better to play *Q. to K. Kt. fourth square*, as White can obtain no material advantage by removing the Kt. and attacking the Q. with *Q. B.*

‡ If he take *Q. Kt. P.*, you will win the Q. by playing *Q. B. to its third square*; and if he play *Q. to Q. B. third square*, you will also win the Q. by playing *K. B. to adv. Q. Kt. fourth square*.

§ You would win the Queen sooner by playing *Q. B. to Q. Kt. fourth square*.

## WHITE.

17. K. B. to adv. Q. Kt. fourth square and checks
18. K. Kt. takes K. B. P. and checks
19. K. Kt. takes Q. and will win.

## BLACK.

17. Q. takes K. B.
18. K. to Q. square.

## THIRD VARIATION,

BEGINNING AT THE TWELFTH MOVE OF THE SECOND VARIATION.

- |                                  |   |
|----------------------------------|---|
| 1. K. P. two squares             | 1. K. P. two squares                      |
| 2. K. B. P. two squares          | 2. K. P. takes P.                         |
| 3. K. Kt. to K. B. third sq.     | 3. K. Kt. P. two squares                  |
| 4. K. B. to Q. B. fourth sq.     | 4. K. Kt. P. one square                   |
| 5. K. Kt. to adv. K. fourth sq.  | 5. Q. to adv. K. R. fourth sq. and checks |
| 6. K. to K. B. square            | 6. K. Kt. to K. R. third sq.              |
| 7. Q. P. two squares             | 7. Q. P. one square                       |
| 8. K. Kt. to Q. third square     | 8. K. P. to adv. K. B. third sq.          |
| 9. K. Kt. P. one square          | 9. Q. to adv. K. R. third sq. and checks  |
| 10. K. to his square             | 10. Q. to K. R. fourth square             |
| 11. K. Kt. to K. B. fourth sq.   | 11. Q. to Q. R. fourth square and checks  |
| 12. Q. B. to Q. second square    | 12. Q. to adv. Q. R. fourth sq.           |
| 13. Q. Kt. to Q. R. third sq.    | 13. Q. B. P. one square *                 |
| 14. K. Kt. to adv. Q. fourth sq. | 14. Q. Kt. P. two squares                 |
| 15. Q. Kt. P. one square         | 15. Q. takes Q. Kt.                       |
| 16. Q. B. to Q. Kt. fourth sq.   | 16. Q. to adv. Q. Kt. second sq.          |
| 17. Q. R. to Q. Kt. square       | 17. Q. takes Q. R. P.                     |
| 18. Q. R. to its square          | 18. Q. to adv. Q. Kt. second sq.          |
| 19. Q. B. to its third square    | 19. Q. takes Q. R.                        |

\* Q. to K. second square is a better move. See the fourth variation.

WHITE

BLACK.

20. Q. takes Q.

20. Q. B. P. takes Kt.

21. K. B. takes P. at adv. Q.  
fourth square

21. Q. Kt. to Q. second square

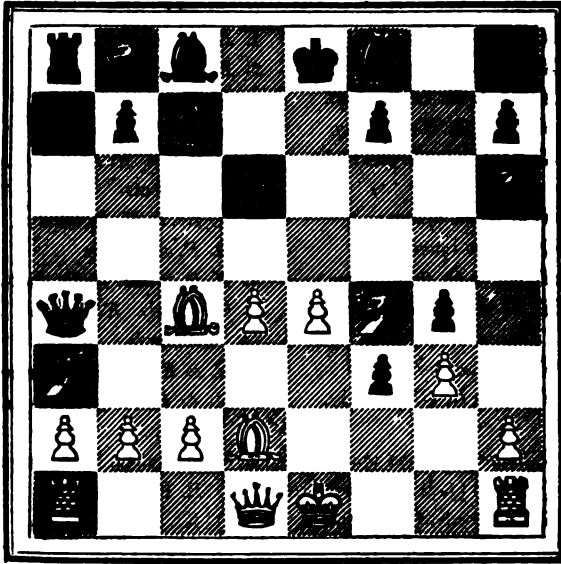
22. K. B. takes Q. R. and will win.

---

### FOURTH VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE THIRD VARIATION.

*Position of the Pieces.*



13. Q. to her second square

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

14. K. B. to K. Kt. second sq.\*

\* Black by this move evidently loses a piece, he ought to have played K. Kt. to its square.



## WHITE.

15. Q. B. takes K. Kt.  
 16. K. Kt. to adv. K. B. third  
     square and checks  
 17. Kt. takes Q. and will win.

## BLACK.

15. K. B. takes Q. B.  
 16. K. to K. B. square.

### Twenty-ninth Game.

- |                                   |                                |
|-----------------------------------|--------------------------------|
| 1. K. P. two squares              | 1. K. P. two squares           |
| 2. K. B. P. two squares           | 2. K. P. takes P.              |
| 3. K. Kt. to K. B. third sq.      | 3. K. Kt. P. two squares       |
| 4. K. B. to Q. B. fourth sq.      | 4. K. B. to K. Kt. second sq.  |
| 5. Q. P. two squares              | 5. Q. P. one square            |
| 6. Q. Kt. to Q. B. third square   | 6. Q. B. P. one square         |
| 7. K. R. P. two squares           | 7. K. R. P. one square         |
| 8. P. takes P.                    | 8. P. takes P.                 |
| 9. R. takes R.                    | 9. K. B. takes R.              |
| 10. K. Kt. to adv. K. fourth sq.* | 10. Q. P. takes K. Kt.†        |
| 11. Q. to adv. K. R. fourth sq.   | 11. Q. to K. B. third square   |
| 12. Q. P. takes P.                | 12. Q. to K. Kt. second square |
| 13. P. to adv. K. third square    | 13. K. Kt. to K. B. third sq.‡ |
| 14. P. takes K. B. P. and checks  | 14. K. to K. B. square §       |

\* This move is ingenious, and may be ventured against an inferior player, but if the Black play properly, White will lose the game.

† It would be bad play to take the Kt. with the B.

‡ Black might also play,

- |                                     |   |
|-------------------------------------|---|
| 14. K. B. takes Q. B.               | 13. Q. B. takes P.                            |
| 15. K. B. takes K. B. P. and checks | 14. K. Kt. to K. B. third square              |
| 16. Q. removes.                     | 15. K. to K. B. square                        |
|                                     | 16. Takes K. B. and has the best of the game. |

§ In the first variation the K. is moved to his second square, which is better play.

■

WHITE.

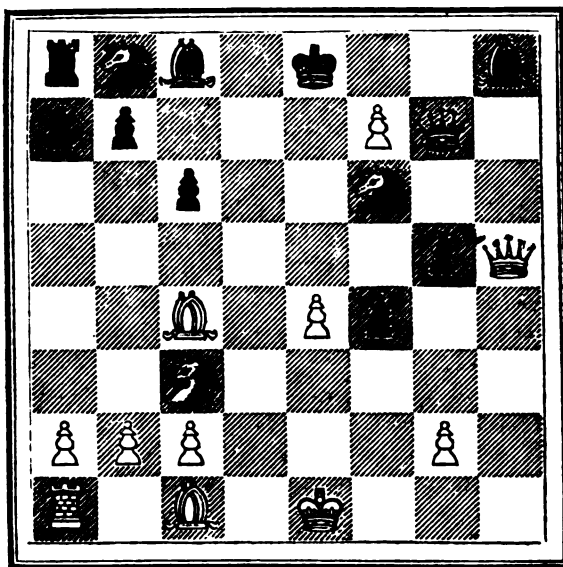
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15. Q. B. takes P. at K. B. fourth square      15. K. Kt. takes Q.\*  
 16. Q. B. to adv. Q. third square and checkmates.

## FIRST VARIATION,

BEGINNING AT THE FOURTEENTH MOVE OF THE BLACK.

Position of the Pieces.



15. Q. to K. second square      14. K. to K. second square  
 15. Q. B. to K. third square †

\* If the P. take the Q. B. White will checkmate with the Queen.

† This is not a good move; it would be better to play the B. to adv. K. Kt. fourth square.

- | WHITE.                                    | BLACK.                          |
|---|---------------------------------|
| 16. K. B. takes Q. B.                     | 16. K. takes K. B.              |
| 17. Q. to Q. B. fourth sq. and checks     | 17. K. to K. second square *    |
| 18. Q. to Q. Kt. fourth square and checks | 18. K. takes P.                 |
| 19. Q. takes Q. Kt. P. and checks         | 19. Q. Kt. to Q. second square. |
| 20. Q. takes Q. R. and will win.          |                                 |

## SECOND VARIATION,

BEGINNING AT THE FOURTEENTH MOVE OF THE BLACK.

*See the preceding Diagram.*

- |  |                                |
|--|--------------------------------|
|  | 14. K. to Q. square            |
| 15. Q. takes K. Kt. P.                     | 15. Q. takes Q.                |
| 16. P. one square becomes a Q. and checks  | 16. K. to Q. second square †   |
| 17. Q. takes K. B.                         | 17. Q. takes K. Kt. P. ‡       |
| 18. Q. takes K. Kt.                        | 18. P. to adv. K. B. third sq. |
| 19. Q. to adv. K. B. second sq. and checks | 19. K. to Q. third square §    |
| 20. Q. B. to K. B. fourth sq. and checks   | 20. K. to Q. B. fourth square  |

\* If Black play the K. to his fourth square, or to Q. second square, you must in the former case play Q. to adv. Q. B. fourth square, and then advance the P. to Q.; and in the latter case, Q. to Q. Kt. fourth square, &c.

† If he were to play the K. to Q. B. second square, you might play Q. Kt. to K. second square.

‡ This is bad play, as he loses the Kt. for the Pawn; it would be better to move the K. to Q. B. second square.

§ If he play the K. to Q. square, you may check with the Q. at adv. K. Kt. square, then exchange Queens, &c.



**WHITE.**

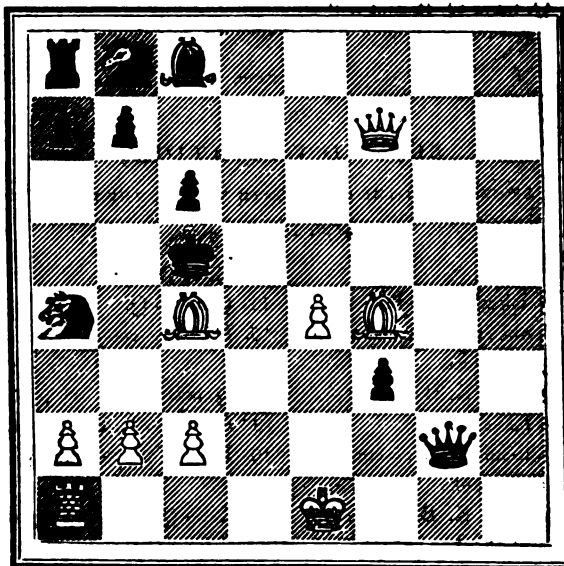
21. Kt. to Q. R. fourth square and checks \*  
 22. Q. B. P. one sq. and checks  
 23. Kt. to adv. Q. B. fourth square and checkmates.

**BLACK.**

21. K. to adv. Q. fourth square  
 (Or A)  
 22. K. takes K. P.

(Or A)

**Position of the Pieces.**



\* The checkmate may be easily given in three moves, *ex. gr.*

21. Q. B. to K. third square and checks      21. K. to Q. third square (Or A)  
 22. R. to Q. square and checks      22. K. to his fourth square.  
 23. Q. B. to K. B. fourth square and checkmates.

(Or A)

21. K. to adv. Q. Kt. fourth sq.  
 22. Q. R. P. one square and checks      22. K. to Q. R. fourth square.  
 23. Q. Kt. P. checkmates.

## WHITE.

22. Q. B. to Q. second square  
and checks  
23. Q. Kt. P. one square and  
checks  
24. Q. to adv. K. second sq.  
and checks  
25. Q. to adv. K. fourth square  
and checks  
26. R. checkmates at Q. B. square.

## BLACK.

21. K. to adv. Q. Kt. fourth sq.  
22. K. takes Kt.  
23. K. to adv. Q. R. third sq.  
24. K. to adv. Q. Kt. second  
square  
25. K. takes Q. B. P. (Or B).

---

(Or B)

25. K. to adv. Q. R. third sq.  
26. Q. B. to its sq. and checks  
27. Q. B. P. one square and checkmates.

---

### Thirtieth Game.

---

## WHITE.

1. K. P. two squares  
2. K. B. P. two squares  
3. K. Kt. to K. B. third sq.  
4. K. R. P. two squares\*  
5. K. Kt. to adv. K. fourth sq.

## BLACK.

1. K. P. two squares  
2. K. P. takes P.  
3. K. Kt. P. two squares  
4. K. Kt. P. one square †  
5. K. R. P. two squares ‡

\* This is not so good a move as K. B. to Q. B. fourth square ; it may, however, be played without much danger.

† If he play K. B. P. one square, you must take the P. with the Kt.

‡ It is much better to play Q. to K. second square, and then K. B. P. two squares.

## WHITE.

6. K. B. to Q. B. fourth sq.
7. Q. P. two squares
8. Q. B. takes Gambit P.
9. K. Kt. P. one square
10. K. R. takes K. R. P.
11. P. takes K. B.
12. K. Kt. takes K. Kt. P.
13. Q. takes Q. B.
14. K. R. takes R. and checks
15. K. R. takes Q.
16. K. B. takes K. B. P.
17. Q. B. P. one square
18. K. B. to Q. Kt. third sq.
19. K. to K. B. second square
20. K. to K. B. third square and will win.

## BLACK.

6. K. Kt. to K. R. third sq.
7. K. B. to K. second square
8. K. B. takes K. R. P. and checks \*
9. K. B. to K. Kt. fourth sq.
10. K. B. takes Q. B.
11. Q. P. one square
12. Q. B. takes K. Kt.
13. K. Kt. takes Q.
14. K. to K. second square
15. K. takes K. R.
16. Q. Kt. to Q. B. third sq.
17. K. to K. second square
18. K. Kt. to adv. K. third sq. †
19. K. Kt. to adv. K. Kt. fourth square and checks.

---

 Thirty-first Game.
 

---

- |                                |                          |
|--------------------------------|--------------------------|
| 1. K. P. two squares           | 1. K. P. two squares     |
| 2. K. B. P. two squares        | 2. K. P. takes K. B. P.  |
| 3. K. Kt. to K. B. third sq.   | 3. K. R. P. one square ‡ |
| 4. K. B. to Q. B. fourth sq. § | 4. K. Kt. P. two squares |
| 5. K. R. P. two squares        | 5. K. B. P. one square ¶ |

\* Q. P. one square is preferable.

† This and the next move of the Black are completely lost moves, it would be better to play the R.; Black has, however, a bad game.

‡ This is not so good a move as K. Kt. P. two squares.

§ K. R. P. two squares is better.

¶ K. B. to K. Kt. second square is the proper move.

## WHITE

6. K. Kt. takes K. Kt. P.\*
7. Q. to adv. K. R. fourth sq. and checks
8. Q. to adv. K. B. second sq. and checks
9. Q. to adv. Q. fourth square and checks
10. Q. to adv. K. fourth square and checkmates.

## BLACK.

6. K. B. P. takes K. Kt. †
7. K. to K. second square
8. K. to Q. third square
9. K. to his second square.

## FIRST VARIATION,

## BEGINNING AT THE FIFTH MOVE OF THE BLACK.

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. K. P. two squares            | 1. K. P. two squares          |
| 2. K. B. P. two squares         | 2. K. P. takes P.             |
| 3. K. Kt. to K. B. third sq.    | 3. K. R. P. one square        |
| 4. K. B. to Q. B. fourth sq.    | 4. K. Kt. P. two squares      |
| 5. K. R. P. two squares         | 5. K. Kt. P. one square ‡     |
| 6. K. Kt. to adv. K. fourth sq. | 6. K. R. to its second square |
| 7. Q. P. two squares            | 7. Q. P. one square           |
| 8. K. Kt. to Q. third square    | 8. P. to adv. K. B. third sq. |
| 9. K. Kt. P. one square §       | 9. Q. to K. second square     |
| 10. K. Kt. to K. B. fourth sq.  | 10. Q. takes K. P. and checks |

\* You ought to play the Kt. to adv. K. fourth square.

† He ought to take with K. R. P.

‡ It would be better to play K. B. to K. Kt. second square.

§ Instead of this move, you should take the P.

|| It frequently happens, as in the present instance, that taking the K. P. with the Queen is very bad play; he ought to have played Q. B. P. one square.

## WHITE.

11. K. to K. B. second square  
 12. Q. to Q. third square  
 13. K. B. to adv. Q. Kt. fourth square and will win the Q.

## BLACK.

11. Q. to Q. B. third square  
 12. R. to K. Kt. second square

## SECOND VARIATION,

## BEGINNING AT THE SIXTH MOVE OF THE BLACK.

- |   |                           |
|---|---------------------------|
| 1. K. P. two squares                              | 1. K. P. two squares      |
| 2. K. B. P. two squares                           | 2. K. P. takes K. B. P.   |
| 3. K. Kt. to K. B. third sq.                      | 3. K. R. P. one square    |
| 4. K. B. to Q. B. fourth sq.                      | 4. K. Kt. P. two squares  |
| 5. K. R. P. two squares                           | 5. K. B. P. one square    |
| 6. K. Kt. takes K. Kt. P.                         | 6. Q. to K. second square |
| 7. Q. to adv. K. R. fourth sq. and checks         | 7. K. to Q. square        |
| 8. K. Kt. to adv. K. B. second square and checks  | 8. K. to K. square        |
| 9. K. Kt. takes K. R. and checks with the Q.      | 9. K. to Q. square        |
| 10. K. Kt. to adv. K. B. second square and checks | 10. K. to his square      |
| 11. K. Kt. takes K. R. P. and checks              | 11. K. to Q. square.      |
| 12. K. Kt. takes Kt. and will win.                |                           |



### Thirty-second Game.

#### WHITE.

1. K. P. two squares
2. K. B. P. two squares
3. K. Kt. to K. B. third sq.
4. K. R. P. two squares
5. K. B. to Q. B. fourth sq.
6. K. Kt. to adv. K. Kt. fourth square
7. K. B. to Q. Kt. third sq.
8. K. Kt. to K. R. third sq.
9. Q. P. two squares
10. K. Kt. takes Gambit P.
11. R. takes K. Kt.†
12. K. Kt. to adv. K. Kt. third square
13. K. B. to adv. K. Kt. sq.
14. Q. takes K. R. P.
15. Kt. to adv. K. fourth sq. and checks with the Q.
16. Q. to adv. K. B. second sq. and checks
17. Kt. to Q. B. fourth square and checks
18. Q. to adv. Q. fourth square and checkmates.

#### BLACK.

1. K. P. two squares
2. K. P. takes P.
3. K. Kt. to K. second square \*
4. K. R. P. two squares
5. K. Kt. to its third square
6. K. Kt. to K. fourth square
7. K. B. P. one square
8. K. Kt. to its third square
9. K. Kt. takes K. R. P.
10. K. Kt. P. two squares
11. P. takes R.
12. K. R. to its second square
13. K. R. to K. Kt. second sq.
14. R. takes K. B. ‡
15. K. to K. second square
16. K. to Q. third square
17. K. to Q. B. third square.

\* It is better to play K. Kt. P. two squares.

† This is a well played move.

‡ If Black take the Kt. instead of the B., White can checkmate in eight moves without giving check every move.

## FIRST VARIATION,

BEGINNING AT THE EIGHTH MOVE OF THE BLACK.

## WHITE.

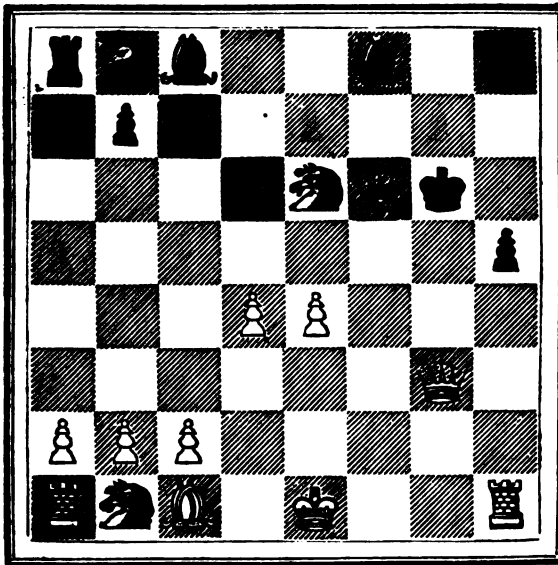
1. *K. P. two squares*
2. *K. B. P. two squares*
3. *K. Kt. to K. B. third sq.*
4. *K. R. P. two squares*
5. *K. B. to Q. B. fourth sq.*
6. *K. Kt. to adv. K. Kt. fourth square*
7. *K. B. to Q. Kt. third sq.*
8. *K. Kt. to K. R. third sq.*
9. *P. takes P.*
10. *Q. P. two squares*
11. *K. Kt. P. one square*
12. *K. B. takes K. Kt. and checks*
13. *K. Kt. takes P. and checks*
14. *Q. to K. B. third square*
15. *Q. takes P. at K. Kt. third square*
16. *K. Kt. to adv. K. third sq. and checks with the Q.*
17. *R. to K. B. square and wins the Q.*

## BLACK.

1. *K. P. two squares*
2. *K. P. takes P.*
3. *K. Kt. to K. second square*
4. *K. R. P. two squares*
5. *K. Kt. to its third square*
6. *K. Kt. to K. fourth square*
7. *K. B. P. one square*
8. *K. Kt. P. two squares*
9. *P. takes P.*
10. *K. Kt. to K. B. second square*
11. *P. takes P.*
12. *K. takes K. B.*
13. *K. to K. Kt. third square*
14. *Q. to K. B. third square*
15. *Q. P. one square*
16. *K. to K. B. second square (Or A).*

(Or A)

Position of the Pieces.



WHITE.

- 17. R. takes P. and checks
- 18. R. takes K. B. and checks
- 19. B. takes Q. &c.

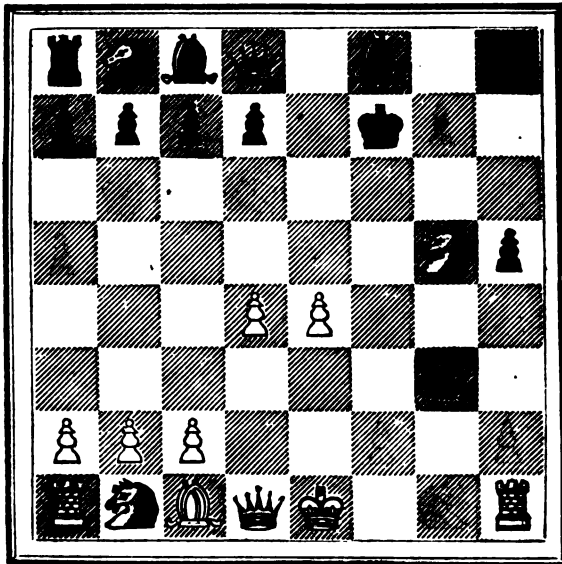
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- 16. K. to K. R. second sq.
- 17. K. B. interposes
- 18. Q. takes R.

634157 A

## SECOND VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE FIRST VARIATION.

*Position of the Pieces.*

WHITE.

14. R. takes P.  
 15. Q. takes R. and checks  
 16. Q. to adv. K. B. second sq.  
 and checks  
 17. Q. to adv. Q. fourth sq.  
 and checks  
 18. Q. to adv. K. fourth square and checkmates.

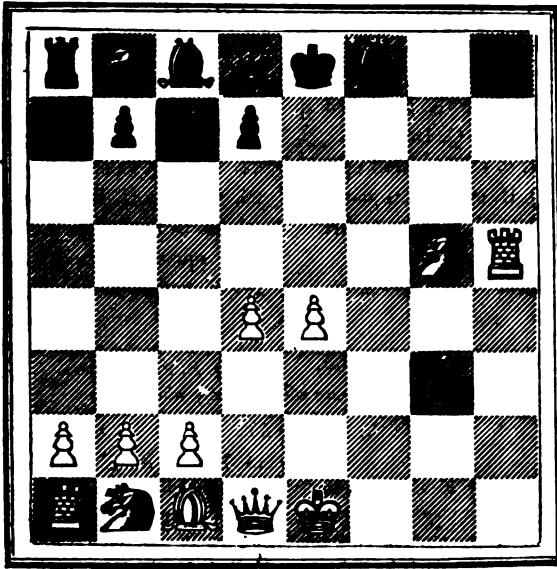
BLACK.

13. K. to his square  
 14. R. takes R.  
 15. K. to K. second square  
 16. K. to Q. third square  
 17. K. to his second square.

### THIRD VARIATION,

BEGINNING AT THE FOURTEENTH MOVE OF THE SECOND VARIATION.

Position of the Pieces.



WHITE.

BLACK.

- |                                  |                                |
|----------------------------------|--------------------------------|
| 15. R. to adv. K. R. second sq.* | 14. R. to K. Kt. square        |
|                                  | 15. Q. to K. B. third square † |

\* White would play better by moving Q. to K. B. third square, Black may then play as follows:—

- |   |
|---|
| 15. Q. to K. second square (Or A)             |
| 16. R. to adv. K. R. second square            |
| 16. K. B. to K. Kt. second square             |
| 17. Q. to adv. K. R. fourth square and checks |
| 17. K. to K. B. square                        |

(continued)

† Black ought to take the Kt. with the Rook.

## WHITE.

16. Q. to adv. K. R. fourth sq.  
and checks

17. Q. B. to K. B. fourth sq.

18. R. takes Q.

19. Q. Kt. to Q. second square

20. Q. B. P. one square

21. K. Kt. to K. R. third sq.

22. R. to adv. K. R. second sq.

23. R. takes Q. B.

24. K. to K. B. second square

25. Q. R. to K. Kt. square

26. R. to K. B. third square

27. K. to his second square

## BLACK.

16. Q. to K. Kt. third square

17. Q. takes Q.

18. K. B. to K. second square

19. Q. Kt. to Q. B. third sq.

20. Q. P. one square

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

22. B. takes K. Kt.

23. P. to adv. K. Kt. second sq.

24. K. to Q. second square

25. Q. R. to K. B. square

26. K. B. to adv. K. R. fourth  
square and checks

27. K. to Q. square

18. Q. Kt. to Q. B. third square

18. Q. B. P. one square.

19. Q. B. to K. B. fourth square and will easily win.

## (Or A)

15. K. R. to K. Kt. second square

16. Kt. to adv. K. R. second sq.  
16. If he play Q. to K. second sq.,  
you must play R. to adv. K. R. fourth square; if he play K. R. to  
K. Kt. square, you must check with the R. and you will win the Q.  
or checkmate him; if he play K. B. to Q. third square, you must  
check with the R. and then checkmate with the Q.; but if he play

K. B. to K. second sq. (Or B)

17. K. Kt. checks

17. If he take the Kt. he will evi-  
dently lose the Q.; and if

K. to K. B. second square

18. K. Kt. to its fourth square and  
checks with the Queen

18. K. to K. Kt. square.

19. K. Kt. to adv. K. R. third square, checks, and will checkmate in two  
moves.

## (Or B)

16. R. takes Kt.

17. R. takes R. and will easily win.

## WHITE.

28. B. to K. third square
29. Kt. takes R.
30. K. to K. B. second square
31. Kt. to Q. second square
32. R. takes P.
33. K. takes R. and will win.\*

## BLACK.

28. R. takes R.
29. K. B. to its third square
30. R. to K. square
31. R. to K. Kt. square
32. R. takes R. and checks.

## FOURTH VARIATION,

## BEGINNING AT THE TENTH MOVE OF THE FIRST VARIATION.

- |  |  |
|--|--|
| 1. K. P. two squares                             | 1. K. P. two squares                   |
| 2. K. B. P. two squares                          | 2. K. P. takes P.                      |
| 3. K. Kt. to K. B. third sq.                     | 3. K. Kt. to K. second square          |
| 4. K. R. P. two squares                          | 4. K. R. P. two squares                |
| 5. K. B. to Q. B. fourth sq.                     | 5. K. Kt. to its third square          |
| 6. K. Kt. to adv. K. Kt. fourth square           | 6. K. Kt. to K. fourth square          |
| 7. K. B. to Q. Kt. third sq.                     | 7. K. B. P. one square                 |
| 8. K. Kt. to K. R. third sq.                     | 8. K. Kt. P. two squares               |
| 9. P. takes P.                                   | 9. P. takes P.                         |
| 10. Q. P. two squares                            | 10. K. Kt. to its third square         |
| 11. K. Kt. P. one square                         | 11. P. takes K. Kt. P.                 |
| 12. Kt. takes P. at adv. K. Kt. fourth square    | 12. P. to adv. K. Kt. second square    |
| 13. K. B. to adv. K. B. second square and checks | 13. K. to his second square            |
| 14. R. to K. Kt. square                          | 14. K. Kt. to adv. K. R. fourth square |

\* White has certainly the best of the game, but it would be very difficult to win it against good play.

**WHITE.**

15. K. B. takes P. at adv. K. R.  
fourth square
16. Q. to K. Kt. fourth square
17. Q. takes K. Kt.
18. Q. takes K. R.
19. Q. to adv. K. B. second sq.  
and checks
20. Q. to adv. Q. fourth square  
and checks
21. Q. to adv. K. fourth square  
and checks
22. Q. to adv. K. R. square and  
checks
23. Q. to adv. K. Kt. second  
square and checks
24. K. Kt. to adv. K. B. second square, checks, and will win the  
Queen and the game.

**BLACK.**

15. K. B. to K. Kt. second sq.\*
16. K. B. takes Q. P.
17. K. R. takes K. B.
18. K. B. takes K. R.
19. K. to Q. third square
20. K. to his second square
21. K. to K. B. square
22. K. to his second square
23. K. to Q. third square.

---

### Thirty-third Game.

---

- |   |                          |
|---|--------------------------|
| 1. K. P. two squares                    | 1. K. P. two squares     |
| 2. K. B. P. two squares                 | 2. K. P. takes P.        |
| 3. K. Kt. to K. B. third sq.            | 3. K. Kt. P. two squares |
| 4. K. B. to Q. B. fourth sq.            | 4. K. Kt. P. one square  |
| 5. K. B. takes K. B. P. and<br>checks † | 5. K. takes K. B.        |

\* If instead of this move Black play Q. P. one square, you must play K. Kt. to adv. K. B. second square, and you will gain the Queen.

† This is not a good move; it is better to play the Kt. to adv. K. fourth square.



## WHITE.

6. K. Kt. to adv. K. fourth sq. and checks
7. Q. takes K. Kt. P. and checks †
8. Q. to adv. K. B. fourth sq. and checks
9. Q. P. two squares
10. Q. B. takes P. and checks
11. Q. B. to adv. K. Kt. fourth square and checks
12. K. P. one square
13. Q. takes K. B. and checks
14. Q. to adv. K. R. fourth sq. and checks
15. K. castles
16. Q. to adv. K. Kt. fourth sq. and checks
17. K. R. to adv. K. B. third square and checks
18. Q. takes Kt. and checks

## BLACK.

6. K. to his third square \*
7. K. takes K. Kt. ‡
8. K. to Q. third square
9. K. B. to K. Kt. second sq.
10. K. to his second square
11. K. B. to its third square
12. K. B. takes Q. B.
13. K. to his square
14. K. to his second square
15. Q. to K. square
16. K. to his third square
17. Kt. takes K. R.
18. K. to Q. fourth square

\* He ought to play the K. to his own square.

† It is much better to take the P. with the Q. than with the Kt.

‡ If Black should play K. to his second square, you ought to play as follows:—

- |   |                              |
|---|------------------------------|
| 8. Q. to adv. K. Kt. fourth square and checks | 8. K. Kt. interposes (Or A)  |
| 9. K. Kt. to its fourth square                | 9. K. to K. B. second square |
| 10. K. P. one square wins the Kt. &c.         |                              |

(Or A)

- |   |                             |
|---|-----------------------------|
| 9. Q. to adv. K. R. fourth square and checks                                  | 8. K. to his square         |
| 10. Q. to adv. K. B. second square, checks, and will checkmate in four moves. | 9. K. to his second square. |

P

## WHITE.

19. Q. Kt. to Q. B. third sq.  
and checks  
20. Q. to K. B. fourth square  
and checks  
21. Q. Kt. P. two squares and  
checks  
22. Q. to Q. B. fourth square  
and checks  
23. Q. Kt. to Q. R. fourth square and checkmates.†

## BLACK.

19. K. takes Q. P.\*  
20. K. to Q. B. fourth square  
21. K. to Q. B. third square  
22. K. to Q. Kt. third square

---

 Thirty-fourth Game.
 

---

- |   |                               |
|---|-------------------------------|
| 1. K. P. two squares                      | 1. K. P. two squares          |
| 2. K. B. P. two squares                   | 2. K. P. takes P.             |
| 3. K. Kt. to K. B. third sq.              | 3. K. Kt. P. two squares      |
| 4. K. B. to Q. B. fourth sq.              | 4. K. B. to K. Kt. second sq. |
| 5. K. R. P. two squares                   | 5. K. Kt. P. one square †     |
| 6. K. Kt. to adv. K. Kt. fourth<br>square | 6. K. Kt. to K. R. third sq.  |
| 7. Q. P. two squares                      | 7. Q. P. one square           |
| 8. Q. B. takes P.                         | 8. Q. to K. second square     |
| 9. K. castles                             | 9. K. B. P. one square        |
| 10. Q. B. P. one square                   | 10. K. B. P. takes K. Kt.     |
| 11. Q. B. takes P.                        | 11. Q. to her second square   |
| 12. Q. to her second square               | 12. K. Kt. to its square      |

\* If he play K. to your Q. B. fourth square, you must check with th  
Q. at K. B. square, which will force him to take the Q. P.

† The attack in this game is very skilful and ingenious.

‡ This is not good play; he ought to move K. R. P. one square.

WHITE.

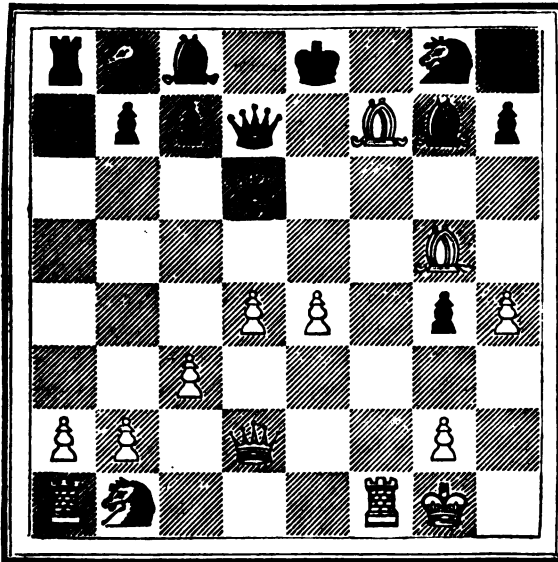
BLACK.

13. K. B. to adv. K. B. second square and checks  
 13. K. to his B. square.  
 14. K. B. to adv. K. third square, checks with K. R. and wins the Queen.

## VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE BLACK.

Position of the Pieces.



14. R. takes Q.  
 15. Q. Kt. to Q. R. third sq.  
 13. Q. takes K. B.  
 14. K. takes R.  
 15. K. Kt. to K. second square

## WHITE.

16. R. to K. B. sq. and checks  
 17. Q. B. takes K. Kt.  
 18. Q. to adv. K. Kt. fourth sq.  
 and checks  
 19. Q. takes K. B. and will easily win.

## BLACK.

16. K. to his square  
 17. K. takes Q. B.  
 18. K. to his square (Or A).

(Or A)

18. K. to his third square  
 19. Q. P. one sq. and checks  
 20. R. to adv. K. B. second sq.  
 and checks  
 20. K. to his square.  
 21. Q. to adv. K. second square and checkmates.

### Thirty-fifth Game.

- |  |                            |
|--|----------------------------|
| 1. K. P. two squares                         | 1. K. P. two squares       |
| 2. K. B. P. two squares                      | 2. K. P. takes P.          |
| 3. K. Kt. to K. B. third sq.                 | 3. K. Kt. P. two squares   |
| 4. K. B. to Q. B. fourth sq.                 | 4. K. B. P. one square*    |
| 5. K. Kt. takes K. Kt. P.                    | 5. P. takes Kt.†           |
| 6. Q. to adv. K. R. fourth sq.<br>and checks | 6. K. to his second square |
| 7. Q. takes K. B. P. and checks‡             | 7. K. to his square        |

\* The Black loses the game by this move; he ought to have played either K. Kt. P. one square, or K. B. to K. Kt. second square.

† If Black refuse taking the Kt. the game will be equally lost, though not so speedily.

‡ White might also check with the Q. at adv. K. B. second square, then at adv. Q. fourth square, and afterwards checkmate at adv. K. fourth square.

## WHITE.

8. Q. to adv. K. R. fourth sq.  
and checks  
9. Q. to adv. K. fourth square and checkmates.

## BLACK.

8. K. to his second square.

## Thirty-sixth Game.

- |                                      |  |
|--------------------------------------|--|
| 1. K. P. two squares                 | 1. K. P. two squares                             |
| 2. K. B. P. two squares              | 2. K. P. takes P.                                |
| 3. K. Kt. to K. B. third sq.         | 3. K. Kt. P. two squares                         |
| 4. K. B. to Q. B. fourth sq.         | 4. K. Kt. P. one square                          |
| 5. K. Kt. to adv. K. fourth square   | 5. Q. to adv. K. R. fourth sq. and checks        |
| 6. K. to his B. square               | 6. K. Kt. to K. B. third sq.*                    |
| 7. K. B. takes K. B. P. and checks † | 7. K. to Q. square ‡                             |
| 8. Q. P. two squares                 | 8. K. Kt. takes K. P.                            |
| 9. Q. to K. second square            | 9. K. Kt. to adv. K. Kt. third square and checks |
| 10. K. R. P. takes K. Kt.            | 10. Q. takes K. R. and checks                    |
| 11. K. to his B. second square       | 11. P. takes P. and checks                       |

\* This move is Salvio's, and the game is, therefore, called Salvio's Gambit; the move is ingenious, but not so good as K. Kt. to K. R. third square.

† Instead of this move Philidor directs the White to play Q. to K. sq. which would force the Black to exchange Queens; White would then have the best of the game.

‡ This is not the best move; K. to his second square is preferable, as it would oblige the White to remove the Bishop in order not to lose a piece.

## WHITE.

12. K. takes P.

13. K. Kt. to adv. Q. B. third  
square and checks

14. Q. to adv. K. square and checkmates.

## BLACK.

12. Q. takes Q. B.\*

13. Kt. or P. takes K. Kt. .

---

**Thirty-seventh Game.**


---

1. K. P. two squares
2. K. B. P. two squares
3. K. B. to Q. B. fourth sq.†
4. K. to K. B. square
5. Q. P. two squares
6. K. Kt. to K. B. third sq.
7. K. B. takes K. B. P. and  
checks
8. K. Kt. to adv. K. fourth sq.  
and checks
9. Kt. takes Q. and will win.

1. K. P. two squares
2. K. P. takes K. B. P.
3. Q. to adv. K. R. fourth sq.  
and checks
4. K. B. to Q. B. fourth sq.‡
5. K. B. to Q. Kt. third sq.
6. Q. to adv. K. Kt. fourth  
square§
7. K. takes K. B. ||

8. K. to K. B. square.

\* This move is evidently a very bad one, and seems to have been made merely to give the White the power of checkmating in two moves; the Black ought to have played K. B. to K. second square.

† This is not so good a move as K. Kt. to K. B. third square.

‡ Black loses the game by this move; he ought to have played K. Kt. P. two squares.

§ Black would play much better by moving Q. to K. R. fourth square.

|| In the fourth variation he plays K. to his B. square.

## FIRST VARIATION,

BEGINNING AT THE SIXTH MOVE OF THE BLACK.

## WHITE.

1. *K. P. two squares*
2. *K. B. P. two squares*
3. *K. B. to Q. B. fourth sq.*
4. *K. to K. B. square*
5. *Q. P. two squares*
6. *K. Kt. to K. B. third sq.*
7. *K. Kt. P. one square \**
8. *K. to K. B. second square*
9. *P. takes P.*
10. *K. B. takes K. B. P. and checks*
11. *K. R. to its fourth square and wins the Q.*

## BLACK.

1. *K. P. two squares*
2. *K. P. takes P.*
3. *Q. to adv. K. R. fourth sq. and checks*
4. *K. B. to Q. B. fourth sq.*
5. *K. B. to Q. Kt. third sq.*
6. *Q. to K. R. third square*
7. *Q. to adv. K. R. third sq. and checks*
8. *P. takes P. and checks*
9. *Q. to adv. K. Kt. fourth sq.*
10. *K. to K. B. square.*

## SECOND VARIATION,

BEGINNING AT THE SIXTH MOVE OF THE BLACK.

- |  |  |
|--|--|
| 1. <i>K. P. two squares</i>            | 1. <i>K. P. two squares</i>                      |
| 2. <i>K. B. P. two squares</i>         | 2. <i>K. P. takes P.</i>                         |
| 3. <i>K. B. to Q. B. fourth sq.</i>    | 3. <i>Q. to adv. K. R. fourth sq. and checks</i> |
| 4. <i>K. to K. B. square</i>           | 4. <i>K. B. to Q. B. fourth sq.</i>              |
| 5. <i>Q. P. two squares</i>            | 5. <i>K. B. to Q. Kt. third sq.</i>              |
| 6. <i>K. Kt. to K. B. third square</i> | 6. <i>Q. to K. B. third square</i>               |

\* It would also be good play to move K. Kt. to adv. K. fourth square, as in the fifth variation.

## WHITE.

7. K. P. one square
8. K. B. to Q. third square
9. K. R. P. one square
10. Q. B. to Q. second square
11. Q. B. to K. square and will win.

## BLACK.

7. Q. to K. B. fourth square\*
8. Q. to adv. K. Kt. fourth sq.\*
9. Q. to adv. K. Kt. third sq.\*
10. Q. Kt. to Q. B. third sq.

## THIRD VARIATION,

## BEGINNING AT THE SIXTH MOVE OF THE BLACK.

- |   |  |
|---|--|
| 1. K. P. two squares                          | 1. K. P. two squares                         |
| 2. K. B. P. two squares                       | 2. K. P. takes P.                            |
| 3. K. B. to Q. B. fourth sq.                  | 3. Q. to adv. K. R. fourth sq.<br>and checks |
| 4. K. to K. B. square                         | 4. K. B. to Q. B. fourth sq.                 |
| 5. Q. P. two squares                          | 5. K. B. to Q. Kt. third sq.                 |
| 6. K. Kt. to K. B. third sq.                  | 6. Q. to K. second square                    |
| 7. Q. B. takes P.                             | 7. Q. takes K. P.†                           |
| 8. K. B. takes K. B. P. and checks            | 8. K. to K. B. square                        |
| 9. Q. B. to K. Kt. third sq.                  | 9. K. Kt. to K. R. third sq.                 |
| 10. Q. Kt. to Q. B. third sq.                 | 10. Q. to K. second square                   |
| 11. K. B. to Q. Kt. third sq.                 | 11. Q. B. P. one square                      |
| 12. Q. to her third square                    | 12. Q. P. two squares                        |
| 13. Q. R. to K. square                        | 13. Q. to K. B. second square                |
| 14. Q. B. to adv. Q. third sq.<br>and checks  | 14. K. to K. Kt. square                      |
| 15. R. to adv. K. second square               | 15. Q. to K. B. third square                 |
| 16. Q. Kt. takes Q. P.                        | 16. Q. takes Q. B. (Or A)                    |
| 17. Kt. to adv. K. B. third sq.<br>and checks | 17. K. to K. B. square.                      |
| 18. R. to adv. K. square and checkmates.      |  |

\* He would play much better by suffering the Gambit P. to be taken, instead of defending it with the Q.

† It would be better to move Q. P. one square.



**(Or A)**

**WHITE.**

**BLACK.**

**16. P. takes Q. Kt.**

**17. K. B. takes P. and checks**

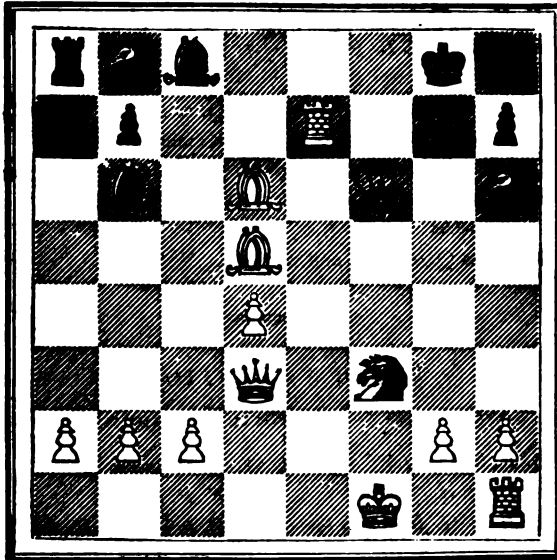
17. K. Kt. to K. B. second sq.

(O, B).

**18. R. to adv. K. square and checkmates.**

**(Or B)**

### Position of the Piers.



**17. K. to K. B. square**

**18. R. to adv. K. B. second sq.  
and checks**

18. K. to his square

**19. R. takes Q.**

19. P. takes R.

**20. Q. to K. third sq. and checks**

20. K. to Q. square.

**21. Q. to adv. K. second square and checkmates.**

Q

## FOURTH VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE BLACK.

## WHITE.

1. *K. P. two squares*
2. *K. B. P. two squares*
3. *K. B. to Q. B. fourth sq.*
4. *K. to K. B. square*
5. *Q. P. two squares*
6. *K. Kt. to K. B. third sq.*
7. *K. B. takes K. B. P. and checks*
8. *K. R. P. one square*
9. *Q. Kt. to Q. B. third sq.*
10. *Q. Kt. to K. second square*
11. *K. Kt. to adv. K. fourth sq. and checks*
12. *Kt. takes Q., checks, and will win.*

## BLACK.

1. *K. P. two squares*
2. *K. P. takes P.*
3. *Q. to adv. K. R. fourth sq. and checks*
4. *K. B. to Q. B. fourth sq.*
5. *K. B. to Q. Kt. third sq.*
6. *Q. to adv. K. Kt. fourth sq.*
7. *K. to K. B. square*
8. *Q. to adv. K. Kt. third sq.*
9. *K. takes K. B.*
10. *Q. to K. Kt. third square*
11. *K. to K. B. square.*

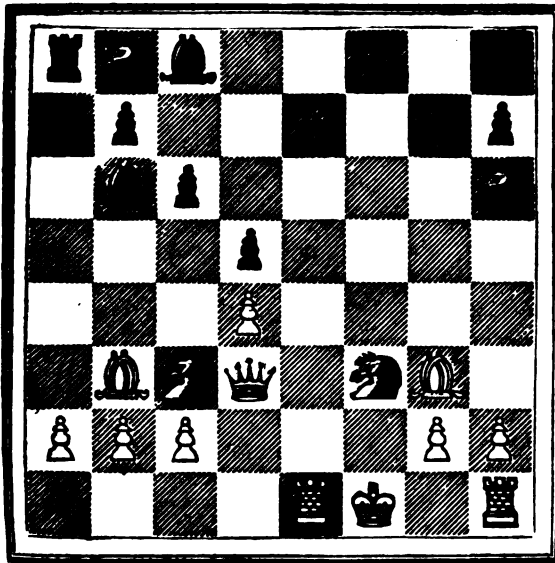
## FIFTH VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE WHITE.

- |   |  |
|---|--|
| 1. <i>K. P. two squares</i>                                       | 1. <i>K. P. two squares</i>                      |
| 2. <i>K. B. P. two squares</i>                                    | 2. <i>K. P. takes P.</i>                         |
| 3. <i>K. B. to Q. B. fourth sq.</i>                               | 3. <i>Q. to adv. K. R. fourth sq. and checks</i> |
| 4. <i>K. to K. B. square</i>                                      | 4. <i>K. B. to Q. B. fourth sq.</i>              |
| 5. <i>Q. P. two squares</i>                                       | 5. <i>K. B. to Q. Kt. third sq.</i>              |
| 6. <i>K. Kt. to K. B. third square</i>                            | 6. <i>Q. to K. R. third square</i>               |
| 7. <i>K. Kt. to adv. K. fourth sq.</i>                            | 7. <i>Q. P. two squares</i>                      |
| 8. <i>K. B. takes Q. P.</i>                                       | 8. <i>Q. B. to K. third square.</i>              |
| 9. <i>K. B. takes Q. Kt. P. will gain the Q. R. and the game.</i> |  |

## SIXTH VARIATION,

BEGINNING AT THE THIRTEENTH MOVE OF THE THIRD VARIATION.

*Position of the Pieces.*

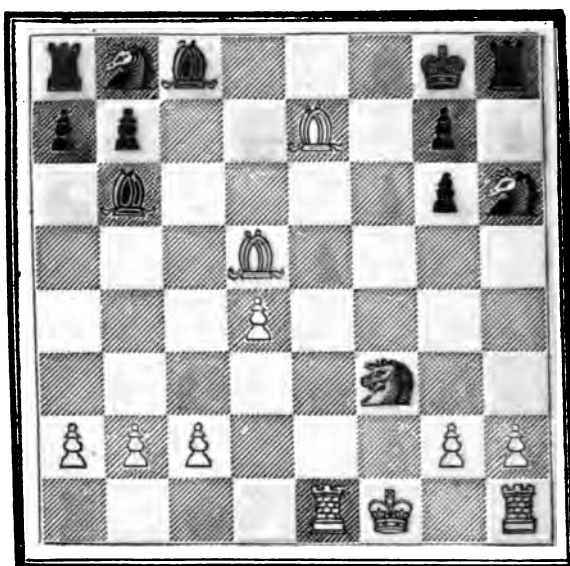
WHITE.

- |   |                                |
|---|--------------------------------|
| 14. Q. B. to K. R. fourth sq.                           | 13. Q. to K. B. third square   |
| 15. Q. B. to adv. K. second sq. and checks              | 14. Q. to K. Kt. third square  |
| 16. Q. takes Q.   | 15. K. to K. Kt. square        |
| 17. Q. Kt. takes Q. P.                                  | 16. K. R. P. takes Q.          |
| 18. K. B. takes P. and checks                           | 17. P. takes Q. Kt.            |
| 19. K. Kt. to adv. K. Kt. fourth square and checkmates. | 18. K. to K. R. second square. |

BLACK.

## SEVENTH VARIATION,

BEGINNING AT THE EIGHTEENTH MOVE OF THE SIXTH VARIATION.

*Position of the Pieces.*

## WHITE.

19. K. Kt. to adv. K. Kt. fourth square
20. K. B. takes K. Kt. and checks
21. K. B. takes P.
22. K. Kt. to adv. K. B. second square and checks
23. Q. B. takes R. and will win.

## BLACK.

18. K. Kt. to K. B. second sq.
19. R. to its fourth square
20. K. to K. R. square
21. R. to adv. K. R. fourth sq.
22. K. to K. Kt. square.

### Thirty-eighth Game.

#### WHITE.

1. K. P. two squares
2. K. B. P. two squares
3. K. B. to Q. B. fourth sq.
4. K. to K. B. square
5. K. Kt. to K. B. third sq.
6. Q. P. two squares
7. K. Kt. P. one square
8. K. to K. B. second square
9. P. takes P.
10. K. B. takes K. B. P. and checks
11. Q. takes Q. B.
12. K. R. takes K. R. P.
13. K. B. takes K. Kt.
14. K. to K. Kt. square
15. Q. takes K. B. and checks

#### BLACK.

1. K. P. two squares
2. K. P. takes P.
3. Q. to adv. K. R. fourth sq. and checks
4. Q. P. one square \*
5. Q. B. to adv. K. Kt. fourth square
6. Q. to K. R. third square
7. Q. to adv. K. R. third sq. and checks †
8. P. takes P. and checks
9. Q. B. takes K. Kt.
10. K. to Q. square ‡
11. Q. to her second square
12. K. R. takes R.
13. K. R. to adv. K. R. second square and checks
14. K. R. takes Q. B. P. §
15. Q. to K. square

\* K. Kt. P. two squares is a better move.

† Black may also play as follows :—

- |   |                          |
|---|--------------------------|
| 7. Q. B. to adv. K. R. third sq. and checks | 8. K. Kt. P. two squares |
| 8. K. to K. B. second square                | 9. P. takes P.           |
| 9. P. takes P.                              |                          |
| 10. Q. to her second square, &c.            |                          |

‡ Had he moved K. to Q. second square, he would have lost the Q.

§ There are two variations on this move.

## WHITE.

16. Q. B. to adv. K. Kt. fourth square and checks
17. K. B. to adv. K. third sq. and checks
18. Q. to adv. Q. square and checks
19. Q. P. one sq. and checks
20. P. takes Q. and checks
21. Q. Kt. to Q. B. third square and checks
22. Q. to adv. K. square and checks
23. Q. to K. fourth square, checks, and will win.

## BLACK.

16. K. to Q. second square
17. Q. takes K. B.
18. K. to Q. B. third square
19. Q. takes P.
20. K. takes P.
21. K. to his fourth square
22. K. to adv. Q. fourth square.

---

 FIRST VARIATION,

## BEGINNING AT THE SIXTH MOVE OF THE BLACK.

- |                                 |   |
|---------------------------------|---|
| 1. K. P. two squares            | 1. K. P. two squares                      |
| 2. K. B. P. two squares         | 2. K. P. takes P.                         |
| 3. K. B. to Q. B. fourth sq.    | 3. Q. to adv. K. R. fourth sq. and checks |
| 4. K. to his B. square          | 4. Q. P. one square                       |
| 5. K. Kt. to K. B. third square | 5. Q. B. to adv. K. Kt. fourth square     |
| 6. Q. P. two squares            | 6. Q. to K. B. third square               |
| 7. K. P. one square             | 7. Q. to K. R. third square               |
| 8. K. Kt. P. one square         | 8. Q. to adv. K. B. third sq. and checks  |
| 9. K. to his B. second square   | 9. P. takes P. and checks                 |
| 10. P. takes P.                 | 10. Q. B. takes K. Kt.                    |
| 11. Q. takes Q. B.*             | 11. Q. to her second square               |

\* White might also have taken K. B. P. and checked.

## WHITE.

12. Q. takes Q. Kt. P.

13. K. B. to adv. Q. Kt. fourth square, wins the Q. and the game.

## BLACK.

12. Q. to Q. B. third square.

## SECOND VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE FIRST VARIATION.

1. K. P. two squares

2. K. B. P. two squares

3. K. B. to Q. B. fourth sq.

4. K. to K. B. square

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

6. Q. P. two squares

7. K. P. one square

8. P. takes P.

9. Q. takes Q. B.

10. Q. takes Q. Kt. P. and will win.

1. K. P. two squares

2. K. P. takes P.

3. Q. to adv. K. R. fourth sq.  
and checks

4. Q. P. one square

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

6. Q. to K. B. third square

7. P. takes P.

8. Q. B. takes K. Kt.

9. Q. takes P.\*

## THIRD VARIATION,

BEGINNING AT THE EIGHTH MOVE OF THE SECOND VARIATION.

1. K. P. two squares

2. K. B. P. two squares

3. K. B. to Q. B. fourth sq.

4. K. to K. B. square

1. K. P. two squares

2. K. P. takes P.

3. Q. to adv. K. R. fourth sq.  
and checks

4. Q. P. one square

\* Instead of taking the Pawn, he should play Q. to Q. Kt. or Q. B. third square.

## WHITE.

5. *K. Kt. to K. B. third sq.*
6. *Q. P. two squares*
7. *K. P. one square*
8. *P. takes P.*
9. *K. Kt. takes Q.*
10. *K. Kt. takes K. B. P.*
11. *K. Kt. takes R.*
12. *Q. B. takes P.*
13. *Q. B. P. one square*
14. *K. Kt. to adv. K. B. second square and will win.*

## BLACK.

5. *Q. B. to adv. K. Kt. fourth square*
6. *Q. to K. B. third square*
7. *P. takes P.*
8. *Q. takes P.\**
9. *Q. B. takes Q.*
10. *K. Kt. to K. R. third sq.*
11. *K. Kt. P. one square*
12. *K. B. to K. Kt. second sq.*
13. *K. Kt. to K. B. fourth sq.*

## FOURTH VARIATION,

## BEGINNING AT THE SEVENTH MOVE OF THE BLACK.

- |  |  |
|--|--|
| 1. <i>K. P. two squares</i>            | 1. <i>K. P. two squares</i>                      |
| 2. <i>K. B. P. two squares</i>         | 2. <i>K. P. takes P.</i>                         |
| 3. <i>K. B. to Q. B. fourth sq.</i>    | 3. <i>Q. to adv. K. R. fourth sq. and checks</i> |
| 4. <i>K. to K. B. square</i>           | 4. <i>Q. P. one square</i>                       |
| 5. <i>K. Kt. to K. B. third sq.</i>    | 5. <i>Q. B. to adv. K. Kt. fourth square</i>     |
| 6. <i>Q. P. two squares</i>            | 6. <i>Q. to K. R. third square</i>               |
| 7. <i>K. Kt. P. one square</i>         | 7. <i>K. Kt. P. two squares</i>                  |
| 8. <i>K. R. P. two squares</i>         | 8. <i>K. B. P. one square</i>                    |
| 9. <i>K. P. one square</i>             | 9. <i>Q. P. takes P.</i>                         |
| 10. <i>Q. P. takes P.</i>              | 10. <i>Q. B. P. takes P.</i>                     |
| 11. <i>Q. to adv. Q. fourth square</i> | 11. <i>Q. B. takes K. Kt.</i>                    |

\* Evidently a bad move, as he cannot avoid the loss of the K. R.



## WHITE.

12. Q. takes Q. B.
13. K. R. P. takes K. Kt. P.
14. K. Kt. P. takes P.
15. Q. B. takes P.
16. Q. Kt. to Q. B. third sq.
17. Q. R. to K. sq. and checks

## BLACK.

12. Q. B. P. one square \*
13. Q. takes P.
14. P. takes P.
15. Q. to K. B. third square
16. K. B. to K. R. third square  
(Or A)
17. K. to K. B. square (Or B)  
(Or C)

\* If, instead of this move, Black play Q. to Q. B. third square, you should play

- |                                    |  |
|------------------------------------|--|
| 13. K. B. to adv. Q. fourth square | 13. Q. takes Q. B. P. (Or A) (Or B)  |
| 14. Q. Kt. to Q. B. third square   | 14. If he advance the Q. B. P. one square, or play Q. Kt. to Q. B. third square, he will lose the Q. by your playing K. B. to K. fourth square; but if he play |
|                                    | K. Kt. P. one square   |
| 15. Q. takes P.                    | 15. Q. to adv. Q. third square and checks  |
| 16. K. to his Kt. second square.   | 16. Must lose a piece.   |

(Or A)

- |                                |   |
|--------------------------------|---|
|                                | 13. Q. to Q. Kt. fourth square and checks |
| 14. Q. B. P. two squares       | 14. Q. to Q. B. fourth square             |
| 15. K. B. takes Q. Kt. P.      | 15. Q. take P. and checks                 |
| 16. K. to K. Kt. second square | 16. K. P. one square.                     |
| 17. K. R. to K. square, &c.    |   |

(Or B)

- |   |                                      |
|---|--------------------------------------|
|   | 13. Q. to Q. R. third sq. and checks |
| 14. Q. B. P. two squares  | 14. Q. B. P. one square              |
| 15. Q. to adv. K. R. fourth square and checks   | 15. K. to Q. square                  |
| 16. K. B. takes K. Kt.  | 16. K. R. takes K. B.                |
| 17. Q. to adv. K. B. second square  | 17. K. R. to its square.             |
| 18. It would not be good play to check with the Q. and then take K. R.; you should play K. R. to its second square, and you will have the best of the game. |                                      |

R

WHITE.

BLACK.

18. Q. B. takes K. B. and checks  
19. Q. takes Q. and checkmates.

---

(Or A)

17. Q. R. to K. square and checks  
18. R. to Q. square will gain the B. and the game.
16. K. B. to Q. third square  
17. K. to Q. square, or Q. second square (Or D)

---

(Or B)

18. R. takes K. B.  
19. Q. B. to adv. Q. B. second square and checks  
20. Q. takes Q. and will win.
17. K. to Q. square  
18. Kt. takes K. R.  
19. K. takes Q. B.

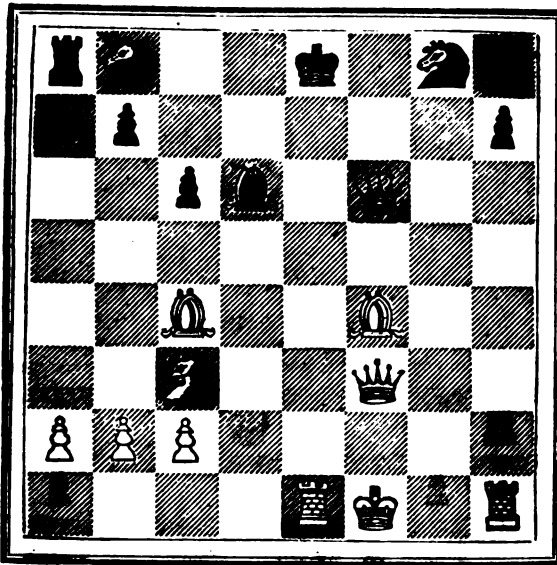
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(Or C)

18. Q. to Q. third square and checks  
19. R. to adv. K. square and checkmates the next move.
17. K. to Q. second square  
18. K. to Q. B. square.

(Or D)

Position of the Pieces.



WHITE.

BLACK.

- |   |  |
|---|--|
| 18. Q. Kt. to K. fourth square                | 17. K. Kt. to K. second square<br>(Or E) |
| 19. Kt. takes K. B. and checks                | 18. Q. takes Q. B.                       |
| 20. K. R. to adv. K. R. third sq.             | 19. Q. takes Kt.                         |
| 21. Q. to adv. K. B. second sq.<br>and checks | 20. Q. takes K. R. (Or F)                |
| 22. Q. takes Kt. and checks                   | 21. K. to Q. square                      |
| 23. K. B. to adv. K. third sq.<br>and checks  | 22. K. to Q. B. square                   |
| 24. Q. takes Q. Kt. and checks                | 23. Q. Kt. to Q. second square           |
| 25. Q. to adv. Q. third square and checkmates | 24. K. to Q. Kt. square.                 |

(Or E)

WHITE.

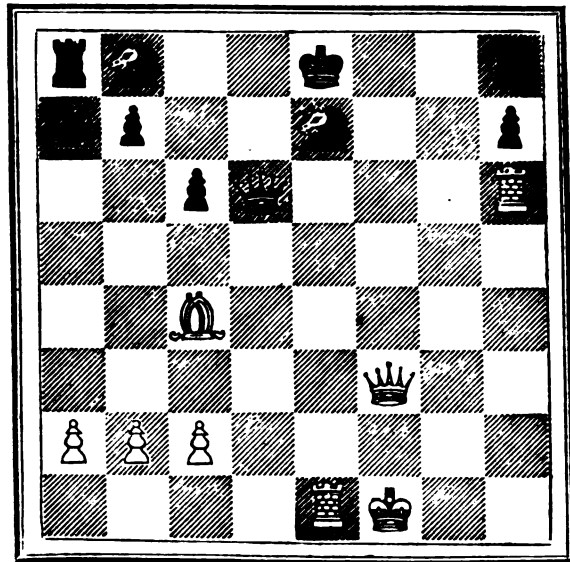
- 18. Q. Kt. to K. fourth square
- 19. Kt. to adv. Q. third square  
and checks
- 20. Q. B. to adv. K. R. third square and checkmates.

BLACK.

- 17. K. B. to K. second square
- 18. Q. takes Q. Kt. P.
- 19. K. to his B. square (Or G).

(Or F)

Position of the Pieces.



## WHITE.

## BLACK.

- |  |  |
|--|--|
| 21. Q. to adv. K. R. fourth sq.<br>and checks      | 20. Q. to her second square                  |
| 22. Q. R. to Q. square                             | 21. K. to Q. square                          |
| 23. B. takes Kt.                                   | 22. K. Kt. to Q. fourth square               |
| 24. K. to K. Kt. square                            | 23. R. to K. B. square and<br>checks         |
| 25. K. B. to K. Kt. second sq.<br>and checks       | 24. Q. to K. Kt. second square<br>and checks |
| 26. Q. to K. R. third square<br>and checks         | 25. K. to Q. B. square                       |
| 27. K. R. takes K. R. P.                           | 26. Q. Kt. to Q. second square               |
| 28. Q. takes Q. Kt. and checks                     | 27. Q. takes Q. Kt. P.                       |
| 29. Q. to adv. Q. B. second square and checkmates. | 28. K. to Q. Kt. square.                     |

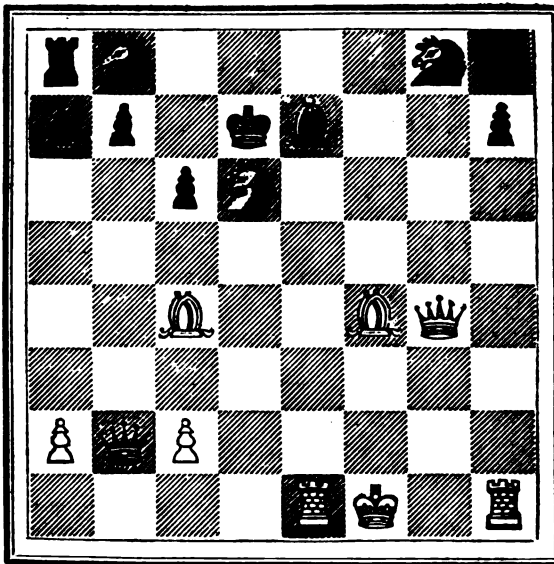
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(Or G)

- |  |                             |
|--|-----------------------------|
|  | 19. K. to Q. second square  |
| 20. Q. to K. Kt. fourth square<br>and checks | 20. K. to Q. square (Or H). |
| 21. Q. to adv. Q. B. square and checkmates.  |                             |

(Or H)

Position of the Pieces.



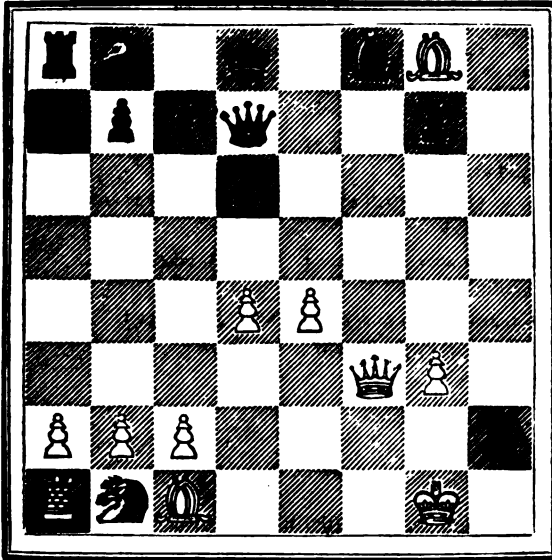
## WHITE.

21. Kt. to adv. Q. B. sq. and checks with Q. B.  
 22. R. to Q. square and checks  
 23. Q. to adv. K. R. fourth sq. and checks  
 24. Q. to adv. K. B. second square and checkmates.

## BLACK.

20. K. to Q. B. second square  
 21. K. to Q. square  
 22. K. to his square  
 23. K. to his B. square.

**FIFTH VARIATION,**  
**BEGINNING AT THE FOURTEENTH MOVE OF THE BLACK.**  
*Position of the Pieces.*



WHITE.

BLACK.

- |   |                                |
|---|--------------------------------|
| 15. Q. takes K. B. and checks                     | 14. K. R. to its square        |
| 16. Q. B. to adv. K. Kt. fourth square and checks | 15. Q. to K. square            |
| 17. Q. takes adv. K. Kt. P. and checks            | 16. K. to Q. second square     |
| 18. Q. takes K. R.                                | 17. K. to Q. B. third square   |
| 19. K. B. to adv. Q. fourth sq. and checks        | 18. Q. Kt. to Q. second square |
| 20. Q. takes Q.                                   | 19. K. to Q. Kt. third square  |
| 21. Q. Kt. to Q. second square and will win.      | 20. R. takes Q.                |

SIXTH VARIATION,  
BEGINNING AT THE FOURTEENTH MOVE OF THE BLACK.

*See the preceding Diagram.*

- | WHITE.                                     | BLACK.                         |
|--|--------------------------------|
| 15. Q. takes K. B. and checks              | 14. Q. to adv. K. R. third sq. |
| 16. Q. to adv. K. B. second sq. and checks | 15. K. to Q. second square     |
| 17. Q. to Q. B. fourth square and checks   | 16. K. to Q. B. third square   |
| 18. K. B. to adv. K. third sq. and checks  | 17. K. to Q. second square *   |
| 19. Q. takes Q. and checks                 | 18. Q. takes K. B.             |
| 20. K. takes R. and will win.              | 19. K. takes Q.                |

---

**Thirty-ninth Game.**

---

- |                              |                                |
|------------------------------|--------------------------------|
| 1. K. P. two squares         | 1. K. P. two squares           |
| 2. K. B. P. two squares      | 2. K. P. takes P.              |
| 3. K. B. to Q. B. fourth sq. | 3. K. B. to K. second square † |

\* If the Black were to play his King to Q. Kt. third square, White should check with Q. at her Kt. fourth square, obliging Black to retire to Q. B. third square, (for if he played K. to Q. R. third square he would be checkmated in two moves,) then advance Q. P. one square, and afterwards play K. B. to adv. K. third square winning the Q.

† It is better to check with the Q. and then play K. Kt. P. two squares.



## WHITE.

4. Q. P. two squares
5. K. to K. B. square
6. K. Kt. P. one square
7. P. takes P.
8. Q. to adv. K. R. fourth sq.
9. K. Kt. to K. B. third sq.
10. Q. B. takes P.
11. Q. takes Q.
12. K. B. takes K. Kt.
13. K. to K. Kt. second square and will win.

## BLACK.

4. K. B. to adv. K. R. fourth square and checks
5. K. Kt. P. two squares
6. P. takes P.
7. K. B. takes P.
8. Q. to K. B. third square and checks
9. Q. P. one square \*
10. Q. to K. Kt. third square
11. K. B. P. takes Q.
12. R. takes K. B.

---

**Fortieth Game.**

- |                                       |   |
|---------------------------------------|---|
| 1. K. P. two squares                  | 1. K. P. two squares                      |
| 2. K. B. P. two squares               | 2. K. P. takes P.                         |
| 3. K. B. to Q. B. fourth sq.          | 3. K. Kt. to K. second sq.†               |
| 4. Q. to K. B. third square           | 4. K. Kt. to its third square             |
| 5. Q. P. two squares                  | 5. Q. to adv. K. R. fourth sq. and checks |
| 6. K. Kt. P. one square               | 6. P. takes P.                            |
| 7. K. B. takes K. B. P. and checks    | 7. K. to Q. square                        |
| 8. K. R. P. takes P.                  | 8. Q. to K. B. third square               |
| 9. Q. takes Q.                        | 9. K. Kt. P. takes Q.                     |
| 10. K. B. takes K. Kt. and will win.‡ |   |

\* K. B. to adv. K. B. fourth square is a better move.

† This is not a good move; he ought to check with the Q. and then advance K. Kt. P. two squares.

‡ This game is very ill played by the Black.

# DEFENCE TO THE KING'S GAMBIT.

## Forty-first Game.

BLACK HAVING THE FIRST MOVE.

BLACK.	WHITE.
1. K. P. two squares	1. K. P. two squares
2. K. B. P. two squares	2. K. P. takes P.
3. K. Kt. to K. B. third sq.	3. K. Kt. P. two squares
4. K. B. to Q. B. fourth sq.	4. K. Kt. P. one square
5. K. Kt. to adv. K. fourth sq.	5. Q. to adv. K. R. fourth sq. and checks
6. K. to K. B. square	6. K. Kt. to K. B. third sq.*
7. K. Kt. takes K. B. P.†	7. Q. P. two squares
8. K. B. takes Q. P.	8. K. Kt. takes Q. B.
9. K. Kt. takes K. R.	9. K. Kt. to K. B. third sq.
10. K. P. one square	10. K. Kt. to adv. K. fourth sq.
11. Q. to K. second square	11. Kt. to adv. K. Kt. third sq. and checks
12. K. R. P. takes K. Kt.	12. Q. takes K. R. and checks
13. K. to his B. second square.	13. K. B. to Q. B. fourth sq., checks, and will win.

\* This is Salvio's move ; it is better to play the Kt. to K. R. third square.

† This is a bad move ; he should play Q. to K. square and he would then have the best of the game.

## VARIATION,

BEGINNING AT THE SEVENTH MOVE OF THE BLACK.

## BLACK.

1. *K. P. two squares*
2. *K. B. P. two squares*
3. *K. Kt. to K. B. third sq.*
4. *K. B. to Q. B. fourth sq.*
5. *K. Kt. to adv. K. fourth sq.*
6. *K. to his B. square*
7. *K. B. takes K. B. P. and checks*
8. *K. B. to Q. Kt. third sq.†*
9. *K. Kt. to adv. K. B. second square and checks*
10. *K. Kt. takes K. R.*
11. *K. R. P. takes K. Kt. (Or A)*
12. *K. to his second square*
13. *P. takes P.*
14. *K. to his B. second square.*

## WHITE.

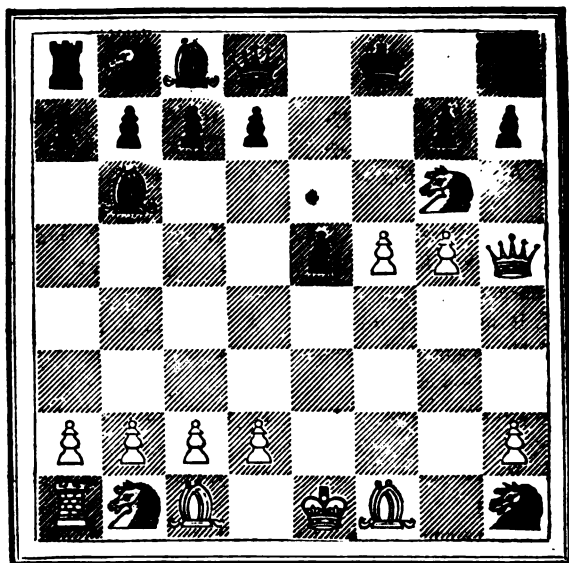
1. *K. P. two squares*
2. *K. P. takes P.*
3. *K. Kt. P. two squares*
4. *K. Kt. P. one square*
5. *Q. to adv. K. R. fourth sq. and checks*
6. *K. Kt. to K. B. third sq.*
7. *K. to Q. square \**
8. *K. Kt. to K. R. fourth sq.*
9. *K. to his square*
10. *K. Kt. to adv. K. Kt. third square and checks*
11. *Q. takes K. R. and checks*
12. *P. to adv. K. B. third sq. and checks*
13. *P. takes P. and checks*
14. *Q. takes Q. and will win.*

\* This is not your best move; you ought to play K. to his second sq.

† He ought not to remove the K. B.; he should play either the Q. or the Q. P.

(Or A)

Position of the Pieces.



## BLACK.

11. K. to his Kt. square
12. Q. P. two squares
13. Q. takes K. B.
14. K. to his B. square.

## WHITE.

11. K. B. to Q. B. fourth sq. and checks
12. K. B. takes Q. P. and checks
13. K. Kt. to adv. K. second square and checks
14. Kt. takes Q. and will win.

### Forty-second Game.

#### BLACK.

1. K. P. two squares
2. K. B. P. two squares
3. K. Kt. to K. B. third sq.
4. K. B. to Q. B. fourth sq.
5. K. Kt. to adv. K. fourth sq.
6. K. Kt. takes K. Kt. P.†
7. K. Kt. to K. B. second sq.
8. K. B. takes Q. P. ‡

#### WHITE.

1. K. P. two squares
2. K. P. takes P.
3. K. Kt. P. two squares
4. K. Kt. P. one square
5. K. Kt. to K. R. third sq.\*
6. Q. to adv. K. R. fourth sq.  
and checks
7. Q. P. two squares
8. Q. B. to adv. K. Kt. fourth  
sq. and will win the game.

### FIRST VARIATION,

#### BEGINNING AT THE EIGHTH MOVE OF THE BLACK.

1. K. P. two squares
2. K. B. P. two squares
3. K. Kt. to K. B. third sq.
4. K. B. to Q. B. fourth sq.
5. K. Kt. to adv. K. fourth sq.
6. K. Kt. takes K. Kt. P.
7. K. Kt. to K. B. second sq.
8. K. P. takes Q. P.

1. K. P. two squares
2. K. P. takes P.
3. K. Kt. P. two squares
4. K. Kt. P. one square
5. K. Kt. to K. R. third sq.
6. Q. to adv. K. R. fourth sq.  
and checks
7. Q. P. two squares
8. Gambit P. one square

\* It is better play to check with the Queen.

† Q. P. two squares is the proper move.

‡ Instead of this move, he ought to play K. B. to K. second square; you would, however, have much the best of the game.

## BLACK.

9. K. B. to adv. Q. Kt. fourth square and checks
10. P. takes Q. B. P.
11. K. to K. B. square
12. K. takes P.
13. K. to K. B. square
14. Q. P. one square

## WHITE.

9. Q. B. P. one square
10. Q. to K. second square and checks
11. P. takes K. Kt. P. and checks
12. Q. to K. Kt. fourth square and checks
13. Q. takes K. B. and checks
14. Kt. takes P. and will win.

## SECOND VARIATION,

## BEGINNING AT THE SIXTH MOVE OF THE WHITE.

- |   |  |
|---|--|
| 1. K. P. two squares                      | 1. K. P. two squares                       |
| 2. K. B. P. two squares                   | 2. K. P. takes P.                          |
| 3. K. Kt. to K. B. third sq.              | 3. K. Kt. P. two squares                   |
| 4. K. B. to Q. B. fourth sq.              | 4. K. Kt. P. one square                    |
| 5. K. Kt. to adv. K. fourth sq.           | 5. K. Kt. to K. R. third sq.               |
| 6. K. Kt. takes K. Kt. P.                 | 6. K. Kt. takes K. Kt.                     |
| 7. Q. takes K. Kt.                        | 7. Q. P. two squares                       |
| 8. Q. takes Gambit P.                     | 8. Q. P. takes K. B.                       |
| 9. Q. to adv. K. fourth square and checks | 9. Q. B. to K. third square                |
| 10. Q. takes K. R.                        | 10. Q. to adv. K. R. fourth sq. and checks |
| 11. K. to K. B. square                    | 11. Q. to adv. K. B. fourth sq. and checks |
| 12. K. to K. Kt. square                   | 12. Q. takes K. P.                         |
| 13. K. R. P. one square                   | 13. Q. B. to Q. fourth square              |
| 14. Q. to adv. K. Kt. square *            | 14. K. B. P. two squares                   |

\* If he were to play K. R. to its second square, you would checkmate immediately with the Q.

## BLACK.

15. Q. to K. Kt. third square \*
16. Q. to K. B. third square †
17. Q. to K. B. square
18. K. to K. R. second square.

## WHITE.

15. K. B. P. one square
16. Q. to adv. K. square and checks
17. K. B. to Q. B. fourth sq. and checks
18. Q. to adv. K. Kt. third sq. and checkmates.

### Forty-third Game.

1. K. P. two squares
2. K. B. P. two squares
3. K. P. takes P. §
4. K. Kt. P. one square
5. Q. to adv. K. R. fourth sq. and checks
6. P. takes P.
7. K. B. to K. second square
8. Q. to K. B. third square
9. K. Kt. P. one square ||

1. K. P. two squares
2. K. B. P. two squares †
3. Q. to adv. K. R. fourth sq. and checks
4. Q. to K. second square
5. K. to Q. square
6. Q. takes P. and checks
7. K. Kt. to K. B. third sq.
8. Q. P. two squares
9. K. R. P. two squares

\* If he play Q. to your K. Kt. fourth square, you must check with the Q. at his K. square, then with K. B. &c.

† If he play the Q. to K. B. second square, you must play K. B. to Q. B. fourth square, &c.

‡ This is not a good move ; White ought to take the Pawn.

§ Black should check with the Q. at adv. K. R. fourth square, and if the White interpose the P., the Q. should be moved to K. second square.

|| As Black cannot ultimately defend the Gambit Pawn, it would be better to play Q. B. P. one square.

## BLACK.

10. K. R. P. one square
11. K. R. P. takes P.
12. Q. takes R.
13. K. to Q. square
14. Q. takes P. and checks
15. K. Kt. to K. B. third sq.
16. K. to his square
17. K. to Q. square
18. K. Kt. takes Q.

## WHITE.

10. P. takes K. Kt. P.
11. R. takes R.
12. Q. to adv. K. Kt. third sq. —  
and checks
13. K. Kt. takes P.
14. Q. B. to Q. second square
15. K. Kt. to adv. K. B. second  
square and checks
16. Kt. to adv. Q. third square  
and checks
17. Q. to adv. K. square and  
checks
18. K. Kt. to adv. K. B. second  
sq. and checkmates.

---

**Forty-fourth Game.**


---

## WHITE.

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

## BLACK.

1. K. P. two squares †
2. Q. to adv. K. R. fourth sq.  
and checks
3. Q. to adv. K. fourth sq.
4. Q. Kt. to Q. B. third sq.
5. Q. to K. B. fourth sq.
6. Q. to K. third square
7. Q. to K. second square

\* This method of opening the game is very unusual and should not be adopted.

† Black should play Q. P. two squares.



## WHITE.

8. Q. B. to adv. K. Kt. fourth square  
 9. Q. R. P. one square  
 10. Q. Kt. to Q. R. fourth square and wins the Q.

## BLACK.

8. Q. to adv. Q. Kt. fourth square \*  
 9. Q. takes Q. Kt. P. †

## QUEEN'S GAMBIT.

## Forty-fifth Game.

- |  |                            |
|--|----------------------------|
| 1. Q. P. two squares                           | 1. Q. P. two squares       |
| 2. Q. B. P. two squares                        | 2. P. takes P.             |
| 3. K. P. one square †                          | 3. Q. Kt. P. two squares § |
| 4. Q. R. P. two squares                        | 4. Q. B. P. one square     |
| 5. Q. R. P. takes P.                           | 5. Q. B. P. takes P.       |
| 6. Q. to K. B. third square and wins the Q. R. |                            |

## Forty-sixth Game.

- |                         |                      |
|-------------------------|----------------------|
| 1. Q. P. two squares    | 1. Q. P. two squares |
| 2. Q. B. P. two squares | 2. Q. P. takes P.    |

\* K. B. P. one square is a better move.

† If instead of taking the P. he play Q. to Q. R. fourth square, by advancing Q. Kt. P. two squares you will gain a piece.

‡ It is better to play this P. two squares.

§ Black loses the game by this move; the Gambit Pawn cannot be successfully supported, he should have played K. P. two squares.

|| Black may save Q. R. by playing Q. B. to Q. Kt. second square, or Q. Kt. to Q. B. third square; he must, however, lose a piece.

T

## WHITE.

3. K. P. two squares
4. Q. R. P. two squares
5. Q. R. P. takes P.
6. Q. Kt. P. one square
7. Q. Kt. P. takes P.
8. Q. P. one square
9. Q. Kt. to Q. second square
10. K. P. takes P.
11. Q. Kt. to its third square
12. Q. B. P. one square
13. Q. to K. second square
14. K. B. takes Q.
15. K. B. to adv. Q. Kt. fourth square and checks
16. Q. B. P. one square
17. Q. B. to K. third square
18. K. B. P. takes B.
19. Q. P. one square
20. Q. P. one square
21. P. takes Q. B.
22. K. B. takes Kt.
23. R. takes Q. R. P. and will win.

## BLACK.

3. Q. Kt. P. two squares \*
4. Q. B. P. one square
5. P. takes P.
6. Q. R. P. two squares
7. Q. Kt. P. one square
8. K. P. one square
9. K. P. takes P.
10. K. B. to Q. B. fourth sq.†
11. K. B. to Q. Kt. third sq.
12. Q. to K. second square and checks
13. Q. takes Q.
14. K. B. to Q. square
15. K. to K. B. square
16. K. B. to Q. Kt. third sq.
17. K. B. takes Q. B.
18. K. Kt. to K. B. third sq.
19. K. Kt. P. one square ‡
20. Q. B. takes P.
21. Q. Kt. takes P.
22. Kt. takes K. B.

\* Black loses the game by this move, he ought to have played K. P. two squares.

† This is not well played ; Q. Kt. to Q. second square is much better.

‡ It would be better to play the Q. B. and afterwards the K. to his second square.

### Forty-seventh Game.

#### WHITE.

1. Q. P. two squares
2. Q. B. P. two squares
3. Q. P. takes P.
4. Q. to her second square
5. Q. Kt. takes Q.
6. Kt. takes P.
7. Q. Kt. to adv. Q. third sq.  
and checks
8. P. takes B.
9. K. B. P. one square
10. K. P. two squares
11. Q. Kt. P. one square
12. Q. B. to Q. R. third sq.
13. Q. R. to Q. square
14. K. B. to Q. B. fourth sq.
15. K. Kt. P. one square
16. K. B. to adv. Q. fourth sq.
17. Q. B. to adv. Q. B. fourth sq.
18. R. takes Q. B.

#### BLACK.

1. Q. P. two squares
2. Q. B. P. two squares \*
3. Q. to Q. R. fourth square  
and checks †
4. Q. takes Q.
5. Q. P. takes P.
6. K. P. one square
7. K. B. takes Q. Kt.
8. K. Kt. to K. B. third sq.
9. K. castles
10. K. P. one square
11. R. to Q. square
12. K. Kt. to K. square
13. Q. B. to K. third square ‡
14. Q. B. to Q. second square
15. Q. Kt. P. two squares
16. Q. B. to its third square
17. Q. B. takes K. B.
18. Q. Kt. to Q. second square

\* It is better to take the Pawn.

† If, instead of this move, Black should take the P., White must check with the Q.; and if the Black play Q. Kt. to Q. second square, White must advance the P. on the Kt.; but if the Black play Q. or Q. B. to Q. second or Q. Kt. to Q. B. third square, White must take the P. with the Q. and will have the best of the game.

‡ Q. Kt. to Q. B. third square is better.

## WHITE.

19. Q. Kt. P. one square
20. Q. R. P. one square
21. P. takes P.
22. K. to K. B. second square
23. K. to K. Kt. second square
24. P. takes Kt.
25. K. Kt. to K. second square
26. K. to K. B. second square
27. R. to Q. Kt. square
28. K. to his square
29. K. to Q. square
30. R. takes P.
31. R. to adv. Q. Kt. second sq. and checks
32. R. to adv. K. second square and checkmates ; but if the Black had played K. to K. B. square, White would have advanced the P. one square, gaining the Kt. and the game.

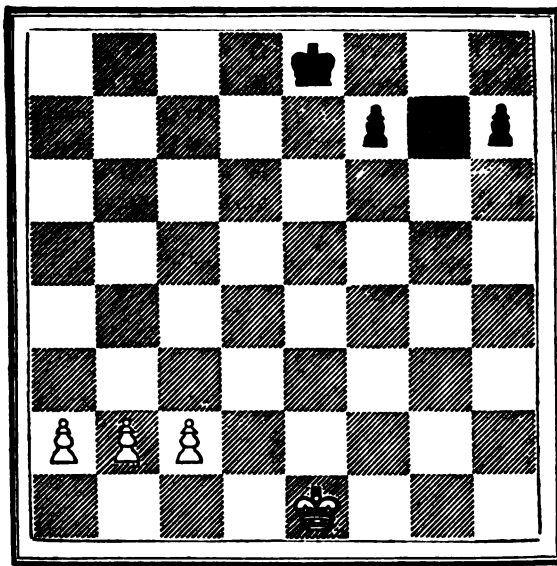
## BLACK.

19. Q. R. P. two squares \*
20. P. takes P.
21. R. to adv. Q. R. square and checks
22. R. to adv. Q. B. square
23. Kt. takes Q. B.
24. Q. Kt. P. one square
25. Q. R. to adv. Q. B. second square
26. P. to adv. Q. Kt. third sq.
27. P. to adv. Q. Kt. second sq.
28. K. B. P. one square
29. R. to adv. Q. B. fourth sq.
30. K. to K. B. second square
31. K. to his third square.

\* It would be better to play Q. Kt. to its third square, and if White does not take the Kt. it should be played to adv. Q. B. fourth square.

THE BEST METHOD OF PLAYING PAWNS AND THE KING  
AT THE END OF THE GAME.\*

Position of the Pieces.



WHITE.

1. Q. R. P. two squares
2. Q. R. P. one square

BLACK.

1. K. to Q. second square
2. K. to Q. B. third square

\* This situation, if well played, is a drawn game; the method of drawing it is for both players to keep one of the Pawns unmoved, for he who moves all his Pawns first will lose, because his adversary can gain the move by advancing the unmoved Pawn one or two squares.

## WHITE.

3. Q. B. P. two squares
4. Q. Kt. P. two squares
5. K. to K. B. second square
6. K. to K. Kt. third square
7. K. to K. R. third square
8. K. to K. Kt. fourth square
9. Q. Kt. P. one square
10. Q. B. P. one square
11. Q. Kt. P. one square
12. Q. R. P. one square
13. Q. R. P. one square
14. Q. B. P. one sq. and checks
15. Q. B. P. one square
16. Q. R. P. one sq., becomes  
a Q. and checks
17. Q. B. P. one square, becomes a Q. and checkmates.

## BLACK.

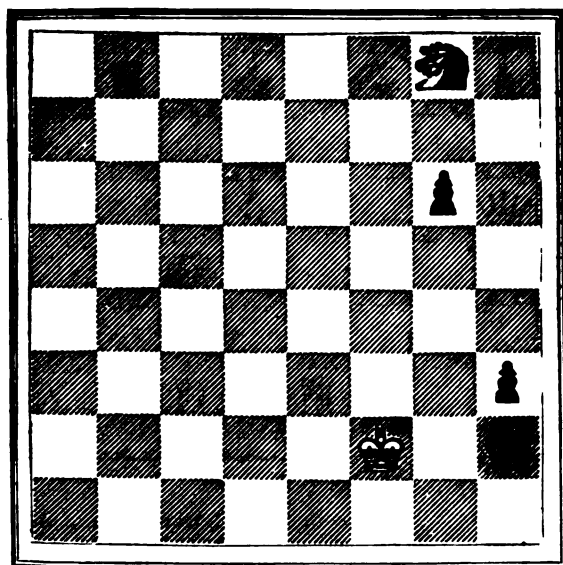
3. K. R. P. two squares
4. K. Kt. P. two squares
5. K. B. P. two squares
6. K. R. P. one sq. and checks
7. K. B. P. one square
8. K. to Q. Kt. second square
9. K. to Q. B. second square
10. K. to Q. Kt. second square
11. K. to Q. Kt. square
12. K. to Q. R. square
13. K. to Q. Kt. second square
14. K. to Q. R. square
15. K. to Q. Kt. second square
16. K. takes Q.

## ENDS OF GAMES.

### FIRST SITUATION.

WHITE TO MOVE, AND TO CHECKMATE IN FOUR MOVES.

Position of the Pieces.



#### WHITE.

1. K. Kt. to adv. K. B. third sq.
2. Kt. to K. Kt. fourth square and checks
3. K. to K. B. square
4. Kt. to K. B. second square and checkmates.

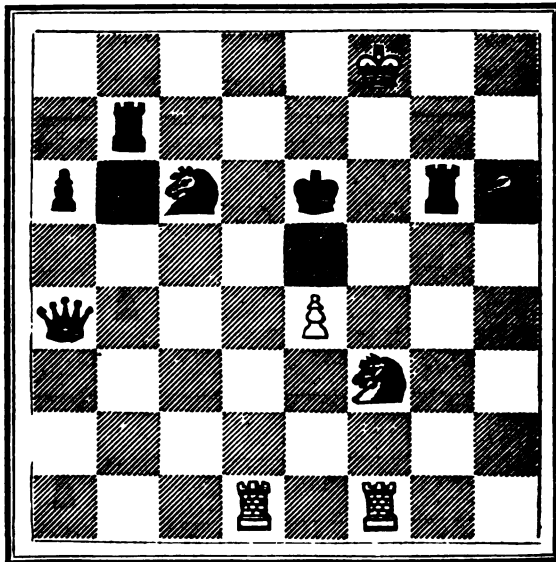
#### BLACK.

1. K. Kt. P. one square
2. K. to adv. K. R. square
3. K. R. P. one square

## SECOND SITUATION.

WHITE TO MOVE, AND TO CHECKMATE IN THREE MOVES.

Position of the Pieces.



WHITE.

BLACK.

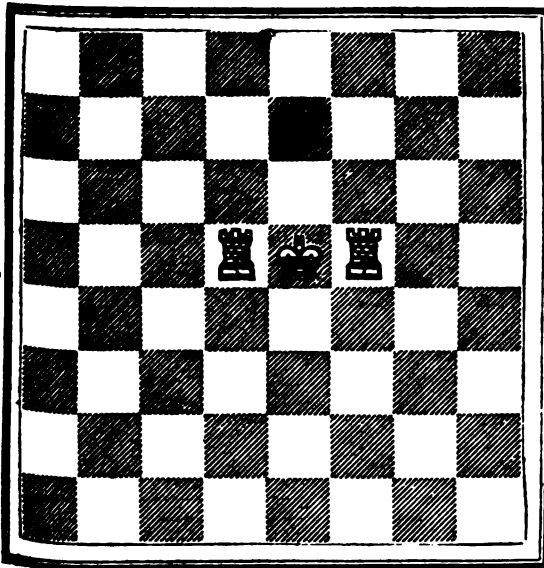
- |   |                    |
|---|--------------------|
| 1. K. Kt. to adv. K. Kt. fourth square and checks | 1. R. takes K. Kt. |
| 2. K. R. to adv. K. B. third square and checks    | 2. K. takes K. R.  |
| 3. Q. R. to adv. Q. third square and checkmates.  |                    |



### THIRD SITUATION.

WHITE TO MOVE AND TO CHECKMATE THE BLACK IN THREE MOVES,  
ON CONDITION OF PLAYING HIS PIECES ALTERNATELY.

Position of the Pieces.



#### WHITE.

1. K. R. to K. B. square
2. K. to adv. K. B. third sq.
3. Q. R. to adv. Q. square and checkmates.\*

#### BLACK.

1. K. to his square
2. K. to K. B. square.

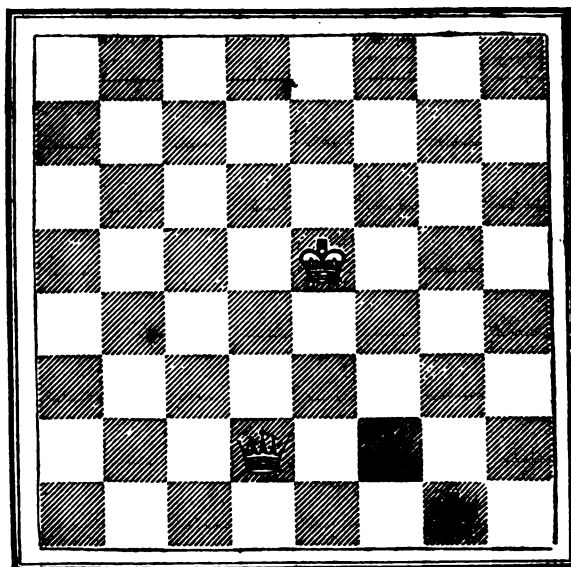
\* The checkmate may also be given by playing Q. R. to Q. square, then K. to adv. Q. third square, and afterwards checkmating with the K. R.



# FOURTH SITUATION.

WHITE TO MOVE AND TO WIN.

Position of the Pieces.



*White must play in the following manner, for if he were to play differently, it would be a forced drawn game\*.*

WHITE.

1. K. to K. B. fourth square

2. K. to K. Kt. third sq. and will checkmate in two moves

BLACK.

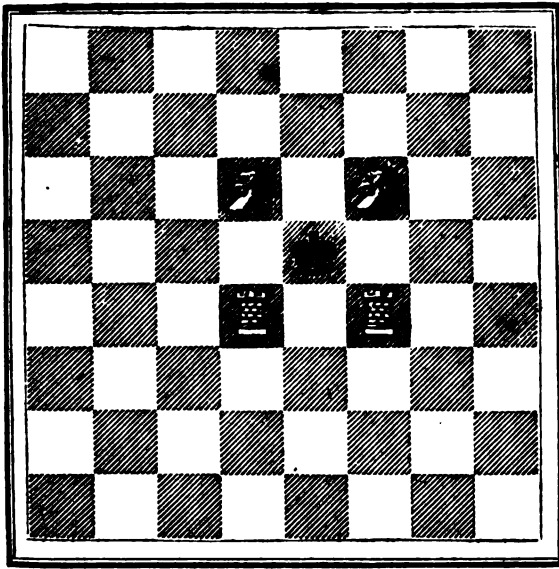
1. P. one square and becomes a Q.

\* This is not strictly correct, for the White would win though he play the Q. to K. third square, or to adv. K. Kt. fourth square.

## FIFTH SITUATION.

WHITE TO MOVE, AND TO CHECKMATE IN FOUR MOVES.

Position of the Pieces.\*



## WHITE.

1. Q. Kt. to adv. K. B. second square and checks
2. K. Kt. to adv. K. R. second square

## BLACK.

1. K to K. third square
2. K. to his second square

\* Greco does not give the position of the White King, as he is of no use in effecting the checkmate.



WHITE.

BLACK.

3. Q. Kt. to adv. K. R. third square      3. K. any where.  
4. K. R. checkmates at K. fourth square.\*

† The checkmate may also be given in a similar manner by playing the K. Kt. to adv. Q. second square, then Q. Kt. to adv. Q. Kt. second square, then K. Kt. to adv. Q. Kt. third square, and then checkmating with the Q. R.

THE END.





THE  
INCOMPARABLE GAME  
OF  
**CHESS,**

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

Translated from the Italian of  
**Dr. Ercole Dal Rio.**

---

BY J. S. BINGHAM, ESQ.

---

To which is Prefixed,  
**AN ESSAY**  
ON THE  
**ORIGIN OF THE GAME.**  
By EYLES IRWIN, Esq.

---

**Ladimus effugiem belli . . . . .** VIDA.  
    . . . Ductorque placebat,  
**Non qui præcipit traheret simul omnia casu ;**  
**Sed qui maturo vel laeta vel aspera rerum**  
**Consilio momenta regens. . . . .** CLAUDIAN.

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LONDON:  
PRINTED FOR J. J. STOCKDALE, No. 41, PALL MALL.  
1820.

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





## PREFACE.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“In the pursuit of one curiosity, I flatter

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

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



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

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

“ I have the honour to remain,

“ My Lord,

“ Your Lordship’s obedient  
humble Servant,

“ Canton,

“ EYLES IRWIN.”

“ 14th March, 1793.”

---

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

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

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

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



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# THE INCOMPARABLE GAME OF CHESS.

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## PART I.

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### Of the Theoretical Principles.

To which is added,

AN ACCOUNT OF THE PRINCIPAL WRITERS  
ON THE GAME.

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### CHAPTER I.

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

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

B

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

*"Agmina bina pari, numeroque, et viribus æqua."*

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

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

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

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

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

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

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

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

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

The Bishops move always obliquely, on the



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## CHAPTER II.

### *Ordinary value of the Pieces for making Exchanges.*

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

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

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

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

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

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

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

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

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

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



## CHAP. III.

*The Laws of the Game.*

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

## I.

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

## II.

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

## III.

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

## IV.

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

## V.

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

## VI.

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

## VII.

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

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

#### VIII.

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

#### IX.

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

#### X.

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

## CHAP. IV.

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

§ I. *Opening.*

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

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

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

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

## § II.—*Attack and Defence.*

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

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

c

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

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

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

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

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

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

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

### § III.—*Exchanges.*

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

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



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

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

#### § IV.—*Castling.*

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

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

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

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

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

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

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

§ V.—*King.*

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

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

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

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

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

#### § VI.—Queen.

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

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

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

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

Although, in some particular situation, the

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

### § VII.—*Rooks.*

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

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



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

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

#### § VIII.—*Bishops.*

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

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

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

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

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

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

1. The Bishop strikes more from afar than the Knight.

2. Both the Bishops, united to the King, give Mate to the King alone, which both Knights cannot do.

3. The two Bishops shut up the way, like the Rook, and thus prevent the adverse King from entering : this power is wanting in the Knights.

4. The Queen wins more easily, and more speedily against the two Knights than against the two Bishops.

5. A Bishop and a Pawn united guard each other reciprocally. This power is not in the Knight.

6. The Bishop, in covering his King from an

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

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

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

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

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

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

discover themselves in the course of the games.

### § IX.—*Knights*.

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

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

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

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

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

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

8. In intricate games, the Knight enters, and

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

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

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

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

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

§ X.—*On the Pawns.*

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

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

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



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

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

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

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

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

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

————— adjicit alas  
Gloria prosperibus plantis, et plurima merces.

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

### § XI.—*King's and Queen's Gambits.*

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

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

*" Gambitto a Gioconator farsi non lice."*

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

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

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

§ XII.—*The Piano Game.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### TABLES

QUOTED ABOVE AT § IX.

#### I.—OF M. DE MONTMARTE.

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



II.—OF M. DE MOIVRE.

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

III.—OF M. DE MAJLAN.

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

## CHAPTER V.

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

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

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

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

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

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

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

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

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

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

" Si posces tanti quis ludi invenerit artes,

" Prædiat incertis incisa fama virros."

5. Gioachino Greco, better known by the

of the Calabrese, lived and died in the beginning of the seventeenth century, having written work on Chess, translated afterwards into French, printed many times in that language, especially at Paris in 1714, by Dennis. It is very copious in openings, which are arranged with method, and are full of the brilliant attacks, which, taken in abstract, furnish a young fancy with the brightest

But the greatest defect of this book, is in having its attacks founded on bad supposing that the Adversary does not correct by the errors committed on our part, and at the end the game is lost by the Player, from the nature of it, ought to be the consequence. Bad moves should be supposed only on the opposite side, to explain to the student the manner to take advantage of them ; but they ought to be executed on the part of the Player instructed, to the end, that, encountering the best answers of the enemy, the game may be at least equal. A system so irregular, which pretends that erroneous moves may have no issue, does not permit us to number the writer among the masters of the game, as is properly observed both by Philidor and others. Hence I do not comprehend how the

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE END OF PART FIRST.



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**THE  
INCOMPARABLE  
GAME OF CHESS.**

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**PART II.**

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**THE  
PRACTICE OF THE GAME;**

**OR,**

**FIRST DISENGAGEMENT OF THE PIECES.**



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

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

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

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

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

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

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

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

**FIRST OPENING**  
**OF THE**  
**PIANO GAME,**

IN WHICH

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

WITH

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



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

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

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

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

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

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



## CHAPTER I.

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

1.

**B.** King's Pawn two squares.

**W.** The same.

2.

**B.** King's Kt. to his B. third square.

**W.** Queen's Kt. to her Bishop's third square.

3.

**B.** King's B. to Q. Bishop's fourth square.

**W.** The same.

4.

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

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

1. King's Rook's Pawn one step.

2. Queen's Pawn one step.

3. King's Knight to his Bishop's third.

Therefore,

## § I.

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

5.

*B.* Q. B. P. one step.

## FIRST DEFENCE OF THE WHITE.

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

6.

*B.* Q. P. two squares.

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

7.

*B.* Q. B. P. takes it.

*W.* Retires the attacked B. where he pleases.

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

8.

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

## SECOND DEFENCE OF THE WHITE.

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

6.

- B.** Again pushes Q. P. two squares.

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

7.

- B.** Q. B. P. takes the P.

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

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

8.

**B.** Q. P. one step.

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

9.

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

## § II.

*Q. Kt. to B. third*  
*Q. Kt. to B. third*

**W.** Q. P. one step. \*

5.

**B.** Q. B. P. one square.

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

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

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

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

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

Therefore,

#### FIRST DEFENCE OF THE WHITE. *adversary*

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

6.

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

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

*In the first place,*

**W.** Advances Q. P. one step.

7.

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

8.

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

9.

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

10.

**B.** Takes the other Kt. with K. B.,—evidently gaining a Piece.*In the second place,***W.** Castles, *alla Calabrista*.

7.

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

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

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

*Adv. Q. P. two squares*

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

8.

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

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

9.

**B.** K. B. takes the R.,—giving check.

**W.** K. takes the B.

10.

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

**W.** K. to his Kt. square.

11.

**B.** Q. P. two squares.

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

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

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

## SECOND DEFENCE OF THE WHITE.

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

6.

*B.* Q. to her Kt. third.

White can now play many ways—Therefore,

*In the first place,*

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

7.

*B.* K. B. takes K. B. P.—giving check.

*W.* K. to his B square.

8.

*B.* Q. to her square.

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

9.

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



*In the second place,***W.** Retires Q. B. to K. R. fourth.

7.

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

8.

**B.** Still takes the Q. Kt. P.**W.** If he play Q. Kt. to its R. fourth.

9.

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

7.

**B.** K. B. takes K. B. P.—checking.**W.** K. to his B. sq.—as his best move.

8.

**B.** K. Kt. P. takes the B.**W.** Q. to K. B. third.

9.

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

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

*W.* K. Kt. P. one step.

10.

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

*W.* K. R. P. two squares.

11.

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

*In the fourth place,*

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

7.

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

*In the fifth and last place,*

*W.* Plays Q. to her second square.

7.

*B.* K. B. takes K. B. P.—giving check.

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



8.

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

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

9.

**B.** Is not to take the R., but the Kt.—checking.**W.** If he play K. to his second square, Black takes Q. B. P.—checking ; then, exchanging Queens, and afterwards taking the B., remains with the advantage of three Pawns ; but if, instead, he play K. to his B. square,

10.

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

## § III.

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

5.

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

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

## FIRST DEFENCE OF THE WHITE.

**W.** Q. P. two squares.

6.

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

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

7.

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

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

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

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

8.

**B.** Q. to K. B. third—checking.**W.** K. to his third square, defending the Kt.

9.

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

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

10.

**B.** Q. Kt. to K. fourth.**W.** The attacked B. to Q. Kt. third.

11.

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

## SECOND DEFENCE OF THE WHITE.

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

6.

**B.** K. B. P. two squares.

The White can now play many ways ; viz.

*In the first place,***W.** K. P. takes the P.

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7.

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

8.

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

9.

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

Therefore, firstly—viz.

*W.* The attacked Kt. to Q. fourth.

10.

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

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

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

11.

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

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

12.

**B.** Q: takes the P.—checking.

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

13.

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

Secondly—viz.

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

10.

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

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

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11.

**B.** Q. checks at adv. Q. fourth.**W.** K. to his B. square.

12.

**B.** R. takes the P.—checking.**W.** Covers with the Kt. at his B. third.

13.

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

*In the second place,*

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

7.

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

8.

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

9.

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

10.

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



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

*In the third place,*  
Plays Q. to K. second.

7.

Q. P. one step.

K. R. P. one step.

8.

Q. Kt. to its B. third.

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

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

9.

K. B. P. takes the P.

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

10.

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

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

*In the fourth place,*

**W.** Plays Q. P. one step.

7.

**B.** The same.

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

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

8.

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

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

9.

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

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



10.

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

*In the fifth and last place,*

**W.** Q. P. two squares, as the best move.

7.

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

**W.** K. Kt. retakes the P.

8.

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

*Q. P. 2 squares  
K. P. 1 square*

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

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

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

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

## CHAPTER II.

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

1.

*B.* K. P. two squares.

*W.* The same.

2.

*B.* K. Kt. to B. third.

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

3.

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

*W.* The same.

4.

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

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

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

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

### § I.

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

5.

**B.** Q. B. P. one step.

### FIRST DEFENCE OF THE WHITE.

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

6.

**B.** Q. P. two squares.

**W.** K. P. takes it. †

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

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

7.

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

8.

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

9.

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

10.

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

11.

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

12.

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

13.

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

14.

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

## SECOND DEFENCE OF THE WHITE.

**W.** Q. P. one step.

6.

**B.** Q. P. two squares.

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

7.

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

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

8.

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

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

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

9.

**B.** Advances Q. P. one step.

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

10.

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

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

§ II.

**W.** Q. P. one step.

5.

**B.** Q. B. P. one step.

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

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

6.

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

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

7.

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

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

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

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



8.

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

## § III.

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

5.

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

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

6.

**B.** K. P. B. two squares.

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

*In the first place,*

**W.** K. P. takes the P.

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

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

7.

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

8.

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

9.

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

10.

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

7.

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

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

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

*In the third place,*

**W.** Plays **Q.** to **K.** second.

7.

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

*In the fourth place,*

**W.** **Q. P.** two squares. ‡

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

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

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

7.

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

*In the fifth and last place,*

**W.** Q. P. one square.

7.

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

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

8.

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

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

9.

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

## NOTICE

*In favour of the Black on his fifth move.*

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

5.

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

## FIRST DEFENCE OF THE WHITE.

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

6.

**B. Q. P. one step.**

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

7.

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

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

H

**W.** If he take K. B. P. with K. B., Black to  
           K. B. P. with the K. B.—check  
           and then plays K. Kt. to adv. K.  
           fourth; and if he take the said P. 1  
           K. Kt.,—checking,

8.

**B.** R. takes the Kt.

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

9.

**B.** Q. to K. B. square.

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

10.

**B.** K. B. takes K. B. P.—checking.

**W.** K. takes the B.

11.

**B.** K. Kt. to adv. K. Kt. fourth, giving do  
           check.

**W.** K. to his Kt. square.

12.

**B.** Q. to adv. K. B. second—checking.

**W.** K. to his R. square.

13.

**B.** Q. to adv. K. R. fourth, winning the ga

## SECOND DEFENCE OF THE WHITE.

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

6.

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

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

7.

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

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

8.

**B.** Q. to K. B. square.

White can now play in two ways :

*In the first place,*

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

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

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

9.

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

10.

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

11.

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

12.

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

13.

**B.** Q. P. one step, and if White play K. Kt.  
 P. one step, Black plays Q. B. to adv.  
 K. R. third.

*In the second place,***W.** The attacked B. to Q. B. fourth.

9.

**B.** K. B. takes K. B. P.—checking.

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

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



## 10.

**Q. P. two squares.**

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

## 11.

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

**K. B. to K. second.**

## 12.

**Q. Kt. to adv. Q. fourth.**

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

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

13.

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

14.

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

15.

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

16.

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

17.

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

## CHAP. III.

Q. 2

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

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. Kt. to B. third.

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

3.

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

**W.** The same.

4.

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

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

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

5.

B. Q. B. P. one step.

### FIRST DEFENCE OF THE WHITE.

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

6.

B. Q. P. two squares.

W. K. P. takes Q. P.

7.

B. K. B. takes K. B. P.—checking:

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

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

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

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

8:

**B.** K. Kt. checks at adv. K. Kt. fourth.**W.** K. to his Kt. square.

9.

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

## SECOND DEFENCE OF THE WHITE.

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

6.

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

7.

**B.** K. R. takes the Kt.**W.** K. R. to K. square.

8.

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

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

9.

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

### THIRD DEFENCE OF THE WHITE.

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

6.

*B.* Q. P. two squares.

*W.* K. P. takes the P. \*

7.

*B.* K. P. one step.

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

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

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

8.

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

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

9.

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

### NOTICE

*To the Black on his seventh move.*

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

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

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

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**INSTRUCTIONS TO THE BLACK,  
ON HIS PROPER DEFENCE,**

**THE ADVERSARY HAVING THE MOVE.**

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**CHAPTER I.**

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

**1.**

**W. K. P. two squares.**

**B. The same.**

**2.**

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

**B. Q. Kt. to B. third.**

**3.**

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

**B. The same.**

**4.**

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

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

5.

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

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

1. Q. P. one step.

2. K. Kt. to adv. K. Kt. fourth.

And therefore,

## § I.

5.

**W.** Q. P. one step.

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

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

## 6.

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

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

## 7.

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

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

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

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

## § II.

5.

**W.** K. Kt. to adv. K. Kt. fourth.**B.** Castles, *alla Calabrista*.

6.

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

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

And playing K. B. P. two squares,

**B.** Plays Q. P. two squares.

7.

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

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

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

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

## CHAPTER II.

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

1.

**W.** K. P. two squares.

**B.** The same.

2.

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

**B.** Q. Kt. to B. third.

3.

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

**B.** The same.

4.

**W.** Castles, K. to R. sq., and R. to K. square.

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

5.

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

1

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

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

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

White can now play,—

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

2. Q. P. two squares.

Therefore,

### § I.

6.

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

*B.* The same.

7.

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

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

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

8.

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

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

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

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

## § II.

6.

Q. P. two squares.

Retires the B. to Q. Kt. third.

7.

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

and White here playing the R. to B. square, Black is take K. B. P. with the Kt., nor is he to castle with K.

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

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

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

*B.* Castles, *alla Calabrista*. \*

8.

*W.* K. B. P. two squares.

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

9.

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

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

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



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

**B.** Q. P. takes the said Pawn.

10.

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

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

## CHAPTER III.

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

1.

**W.** K. P. two squares.

**B.** The same.

2.

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

**B.** Q. Kt. to B. third.

3.

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

**B.** The same.

4.

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

**B.** Q. P. one step.

5.

**W.** Q. B. P. one step.

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

White can now play:—

1. Q. P. one step.

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

## § I.

6.

**W.** Q. P. one step.

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

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

Therefore, firstly, viz.

7.

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

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

8.

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

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

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

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

Secondly, viz.

7.

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

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

8.

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

**B.** K. B. P. two squares.

9.

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

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

## § II.

6.

**W.** Q. P. two squares.

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

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

7.

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

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

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

8.

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

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

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

**B.** K. B. takes K. B. P.—checking.

9.

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

**B.** Takes the R. with K. B.

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

## 10.

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

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

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

**SECOND OPENING**  
**OF THE**  
**PIANO GAME,**

IN WHICH

**THE BLACK, AT HIS FOURTH MOVE, PLAYS QUEEN'S  
BISHOP'S PAWN ONE STEP,**

WITH

**A FINAL INSTRUCTION TO THE BLACK,  
ON HIS PROPER DEFENCE,  
THE MOVE BEING WITH THE ADVERSARY.  
WHO AT HIS FOURTH MOVE, ALSO PLAYS QUEEN'S  
BISHOP'S PAWN ONE STEP,**

LIKEWISE

**QUEEN'S PAWN, ONE OR TWO SQUARES.**

---

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

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

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

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## CHAPTER I.

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

1.

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

2.

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

3.

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

4.

**B.** Q. B. P. one step.**W.** K. Kt. to its B. third.

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

§ I.

5.

**B.** Q. P. two squares.

## FIRST DEFENCE OF THE WHITE.

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

6.

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

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

*In the first place,*

**W.** Retakes the P. with Q. Kt.

7.

**B.** Takes the Kt. with the Kt.

**W.** Retakes the Kt. with the B.

8.

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

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

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

9.

**B.** K. P. one step.

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

**W.** Q. to K. second. \*

10.

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

*In the second place,*

**W.** Takes the doubled P. with the B.

7.

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

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

8.

**B.** K. B. P. two squares.

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

## SECOND DEFENCE OF THE WHITE.

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

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

6.

**B.** Q. P. takes K. P.

Here the White can play in three ways,

*In the first place,*

**W.** Kt. takes K. P.

7.

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

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

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

*In the second place,*

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

7.

**B.** K. B. takes K. B. P.—checking.

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

8.

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

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

*In the third place,*

**W.** Retires the Kt. to its square.

7.

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

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

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

## THIRD AND LAST DEFENCE.

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

6.

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

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

Firstly, viz.

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

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

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

7.

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

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

8.

*B.* B. takes the B.

*W.* Q. Kt. retakes the B.

9.

*B.* K. B. takes K. B. P.—checking.

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

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

10.

*B.* Q. checks at her Kt. third.

*W.* Q. P. two squares.

11.

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

Secondly, viz.

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

7.

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

Here White can answer in one of the fol-  
lowing ways:—

*In the first place,*

**W.** Retires the attacked Kt. to its square.

8.

**B.** Q. P. one step.

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

9.

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

*In the second place,*

**W.** Pushes Q. P. two squares.

8.

**B.** P. takes K. Kt.

**W.** P. takes the B.

9.

**B.** Q. P. one step.

**W.** The attacked Kt. to its square.

10.

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

*In the third and last place,*

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

8.

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

*W.* K. B. P. two squares.

9.

*B.* B. takes the K. Kt.

*W.* P. takes the B.

10.

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

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

11.

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

*W.* K. Kt. P. one step.

12.

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

*W.* P. takes the Kt.

13.

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

*W.* K. to his B. square.

14.

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

*W.* K. to his Kt. square.

15.

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

*W.* K. to his B. second square.



16.

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

## NOTICE

*To the Black on his sixth move.*

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

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

## § II.

### 5.

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

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

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

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

### 6.

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

**W.** K. Kt. retakes the P.

7.

**B.** Q. to her Kt. third.

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

8.

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

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

---

CHAPTER II.

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

1.

*B.* K. P. two squares.

*W.* The same.

2.

*B.* K. Kt. to B. third.

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

3.

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

*W.* The same.

4.

*B.* Q. B. P. one step.

*W.* Q. P. one step.

5.

*B.* The same.

FIRST DEFENCE OF THE WHITE.

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

6.

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

## SECOND DEFENCE OF THE WHITE.

W. Q. Kt. to R. fourth.

6.

B. K. B. takes K. B. P.—checking.

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

7.

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

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

**THIRD DEFENCE OF THE WHITE.**

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

**6.**

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

## CHAPTER III.

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

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. Kt. to B. third.

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

3.

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

**W.** The same.

4.

**B.** Q. B. P. one step.

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

5.

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

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

## FIRST DEFENCE OF THE WHITE.

**W.** Q. P. one step.

6.

**B.** K. Kt. to K. square, threatening to play K.

B. P. two squares. \*

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

7.

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

**W.** K. Kt. to K second.

8.

**B.** K. B. P. two squares.

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

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

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

9.

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

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



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

10.

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

## SECOND DEFENCE OF THE WHITE.

**W.** K. Kt. to K. second.

6.

**B.** Q. P. two squares.

Here the White can play in three ways:  
viz.

*In the first place,*

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

7.

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

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

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

8.

**B.** Q. P. takes K. P.

**W.** Retakes the P. which way he pleases.

9.

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

*In the second place,*

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

7.

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

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

8.

**B.** Q. to her Kt. third.

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

9.

**B.** Q. P. takes K. P.

**W.** Q. Kt. takes the P.

10.

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

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

11.

**B.** Kt. takes the Kt.

**W.** Kt. retakes the Kt.

12.

**B.** Q. Kt. to Q. second.

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

13.

**B.** B. takes the Kt.

**W.** Q. takes the B.

14.

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

*In the third place,*

**K. P.** takes the **Q. P.**

7.

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

**Q.** to her third square.

8.

**Q. B.** takes the **Kt.**

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

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

9.

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

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

# INSTRUCTIONS TO THE BLACK, ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

## CHAPTER I.

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

1.

**W.** K. P. two squares.

**B.** The same.

2.

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

**B.** Q. Kt. to B. third:

3.

**W.** K. B. to Q. B. fourth:

**B.** The same.

4.

**W.** Q. B. P. one step.

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

L

Here we suppose the White to play,

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

§ I.

5.

*W.* Q. P. two squares.

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

6.

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

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

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

*B.* Checks with the attacked B. at adverse Q. Kt. fourth.

7.

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

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

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

8.

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

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

Therefore he retakes it with Q. Kt.

**B.** Q. P. two squares.

9.

**W.** K. P. takes the P.

**B.** K. Kt. retakes the P.

10.

**W.** Q. to K. second,—checking.

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

## § II.

5.

**W.** Q. P. one step.

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

6.

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

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

And therefore, suppose here he play Q. Kt.

P. two squares, as a very natural move,

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

7.

*W.* Q. Kt. P. another step.

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

8.

*W.* Kt. takes K. P.

*B.* Q. to K. second.

9.

*W.* Kt. takes K. B. P.—checking.

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

10.

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

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

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



## NOTICE

*'o the Black on the fifth move of the White.*

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

5.

7. Q. Kt. P. two squares.

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

6.

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

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

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

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

7.

**W.** Advances K. P. another step.

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

8.

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

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

### § III.

5.

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

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

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

6.

7. K. B. P. two squares.

. Q. P. two squares. \*

7.

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

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

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

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

8.

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

. Retakes the Kt. with Q. P.

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

9.

**W.** Takes the Q. Kt. with the B.

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

## CHAPTER II.

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

WITH AN ANNOTATION,

*If he should play the same Pawn two squares.*

1.

**W.** K. P. two squares.

**B.** The same.

2.

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

**B.** Q. Kt. to B. third.

3.

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

**B.** The same.

4.

**W.** Q. P. one step.

**B.** The same.

5.

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

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

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

## 6.

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

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

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

Finally, if White play Q. to K. B. third, or to adv. K. R. fourth,

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

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

**7.**

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

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

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

#### ANNOTATION

##### *On the fourth move of the White.*

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

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

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

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

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

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

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



# THIRD OPENING OF GAMES,

TO BE PLAYED

WHENEVER THE ADVERSARY DOES NOT ANSWER WITH  
THE MOVES OF THE

## PIANO GAME,

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

**Divided**

According to the Order of the said three Moves.

---

WITH A FINAL INSTRUCTION TO THE  
BLACK,

ON HIS PROPER DEFENCE.

THE ADVERSARY HAVING THE MOVE.

---

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

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

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

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

CHAPTER I.

*he White declining the Piano Game, at his first move.*

1.

K. P. two squares.

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

1. Q. P. two squares.

2. K. P. one step.

3. Q. Kt. P. one step ; and, therefore,

§ I.

Q. P. two squares.

2.

K. P. takes the P.

Q. retakes the P.

3.

Q. P. two squares.

## FIRST DEFENCE OF THE WHITE.

*W.* K. P. two squares.

4.

*B.* Q. P. takes it.

*W.* Q. retakes the P.—checking.

5.

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

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

6.

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

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

7.

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

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

8.

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

**W.** Covers with what he pleases.

9.

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

## SECOND DEFENCE OF THE WHITE.

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

4.

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

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

5.

**B.** K. B. to K. second.

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

6.

**B.** Q. B. P. two squares.

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

7.

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

M

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

8.

**B.** Q. B. P. another step.

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

9.

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

#### **LAST DEFENCE OF THE WHITE.**

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

4.

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

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

Firstly, viz.

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

5.

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

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

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

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

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

6.

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

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

7.

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

Secondly, viz.

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

5.

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

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

6.

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

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

§ II.

*W.* K. P. one step.

2.

*B.* Q. P. two squares.\*

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

3.

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

*W.* The same.

4.

*B.* K. B. to Q. third.

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

5.

*B.* K. R. P. two squares.

FIRST DEFENCE OF THE WHITE.

*W.* Q. P. one step.

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



6.

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

**W.** Q. P. takes K. P.

7.

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

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

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

8.

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

**W.** K. takes the K. B.

9.

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

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

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

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

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

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

10.

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

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

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

11.

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

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

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

12.

*B.* Advances the doubled P. one step.

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

takes K. B. P. with the P., attacking the  
R., and then checks with Q. B.  
And if he take the P. with the P.,

13.

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

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

14.

**B.** K. R. to adv. K. R. second.

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

## SECOND DEFENCE OF THE WHITE.

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

6.

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

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

7.

**B.** Advances K. P. another step.

**W.** The attacked Kt. to Q. fourth.

8.

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

*B. P.* with K. Kt.

*W.* K. takes the Kt.

9.

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

## § III.

*W.* Q. Kt. P. one step.

2.

*B.* Q. P. two squares.

*W.* Q. B. to Q. Kt. second.

3.

*B.* K. B. to Q. third.

*W.* K. B. P. two squares.

4.

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

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

5.

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

*W.* K. Kt. P. one step.

6.

**B.** Doubled P. takes the P.

**W.** If he play K. Kt. to its B. third, Black takes K. R. P., discovering check from the Q. ; then White, taking the Q. with K. Kt., is mated with K. B. at adv. K. Kt. third.

Therefore, he plays K. B. to K. Kt. second.

7.

**B.** Doubled P. takes K. R. P., discovering check from the Q.

**W.** K. to his B. square.

8.

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

**W.** If he take the Q. with the R., Black declares the P. a Queen, and mates him ; playing K. B. to Q. B. fourth, or to adv. K. R. second, defending the said Q.

Therefore, instead, he makes one of the two following defences :—

### FIRST DEFENCE OF THE WHITE.

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

9.

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

**W.** If he play K. to his square, Black checks with Q. at adv. K. Kt. third, and then takes the B., which attacks the R.;—having a game won by its nature. Therefore, he covers with K. B. at its third square.

10.

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

**W.** If he play K. to his square, he would be mated in two moves.

If he cover with the R., he would remain clearly inferior in force, and in situation. And if he move K. to his B. second,

11.

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

**W.** If he take the Kt. with the B., Black, retaking the B., remains superior one Piece and one Pawn.

If, instead, he take the R. with the B., Black, checking with the Kt. at adv. K. fourth, mates him in two moves.

And if he do not take either the R. or Kt., but pushes K. P. one step on the Q.,

12.

**B.** Q. checks at adv. K. R. second.

**W.** Covers with the B., that he may not lose the R.

13.

**B.** Q. checks at adv. K. Kt. third.**W.** K. to his B. square, not to lose the Q.

14.

**B.** K. Kt. to adv. K. Kt. fourth, threatening to mate him with Q. at adv. K. B. second.**W.** If he play Q. to K. second, he is mated by the Kt.

If he play her to K. square, Black checks with Q. at adv. K. B. third, check-mating next move.

And if he play her to K. B. third, Black takes her with impunity—check-mating next move, with the B.

## SECOND DEFENCE OF THE WHITE.

**W.** K. takes the P.

9.

**B.** Q. to K. Kt. fourth:**W.** Takes the R. with the B.

10.

**B.** K. R. P. two squares:

White can now play K. P. one step, or return with Q. B. to its Kt. second: Therefore,

Firstly, viz.

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

11.

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

**W.** If he play Q. to K. B. third, Black, advancing the R. P. another step, gains an advantage.

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

12.

**B.** K. B. P. one step, enclosing the B., and gaining it in a few moves.

Secondly, viz.

**W.** Returns with Q. B. to its Kt. second.

11.

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

**W.** K. to his B. square.

12.

**B.** K. R. P. another step to adv. R. third.

**W.** If he take it with the B., Black checks with Q. at adv. K. B. fourth; then White, as his best move, playing K. to his Kt. square, Black takes the B. with the B. and then repeats check with Q. at adv.



**K. Kt. fourth ;**

**And retiring the attacked B. to its third sq.,**

**13.**

***B.* Plays Q. B. to adverse K. Kt. fourth, putting the Bishops in exchange ; and will win.**

## CHAPTER II.

*The White declining the Piano Game at the second move*

1.

**B.** K. P. two squares.

**W.** The same.

2.

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

White can now play,

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

2. K. B. to Q. third.

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

4. Q. to K. B. third.

5. Q. P. one step.—Therefore,

§ I.

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

3.

**B.** K. Kt. takes K. P.

**W.** The same.

4.

**B.** Q. to K. second,

**W.** If he retire the Kt., he loses the Q. by

check of the Kt. at adv. Q. B. third.  
Therefore he also plays Q. to K. second.

5.

3. Q. takes K. Kt.

4. Q. P. one step.

6.

3. Q. P. two squares.

4. K. B. P. one step.

7.

3. K. B. P. two squares.

4. If he take the Kt. with the P., Black retakes the P. with Q. P., remaining constantly one Pawn superior, besides having a better situation ; and if before he take the Kt. he play Q. Kt. to Q. second, to be enabled to recover the Piece, without losing the P., Black plays out Q. Kt. to its B. third, to move it afterwards to adv. Q. fourth, attacking the Q. and the B. P. \*

\* With which will be seen to greater advantage the error of the White in this paragraph ; which error does not lie in the second move, viz. K. Kt. to its B third, as some have supposed ; but is certainly in the third, where he also takes K. with K. Kt. in imitation of the Black : instead of which he ought to play Q. to K. second, preventing the Black, who is tempted at doing the same, in which case he would not lose a Pawn, altho' he makes a bad opening ; and therefore it would be better to defend K. P. at his second move.

## § II.

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

3.

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

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

4.

*B.* Q. P. two squares.

## FIRST DEFENCE OF THE WHITE.

*W.* K. Kt. takes K. P. †

5.

*B.* Q. P. takes K. P.

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

6.

*B.* Q. to adv. Q. fourth.

*W.* K. B. takes K. B. P.—checking.

† This move is not advisable, because it prevents Q. P. being moved, and consequently the bringing out, that way, the Q. B. ; besides other inconveniences, which must be derived from it ; as may be seen in the present paragraph.

\* If, instead of this and the following defence, he should take Q. P. with K. P., Black, pushing K. P. one step, gains a Piece.



7.

**B.** K. to his second square.**W.** Castles, *alla Calabrista*.

8.

**B.** Q. takes K. Kt.**W.** Retires K. B. to Q. B. fourth.

9.

**B.** K. Kt. to adv. K. Kt. fourth.**W.** K. Kt. P. one step, to prevent the Mate.

10.

**B.** K. R. to its B. sq., winning the game.

## SECOND DEFENCE OF THE WHITE.

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

5.

**B.** Q. P. takes K. P.**W.** If he take the P. with the K. B. Black  
playing K. Kt. to adv. K. Kt. fourth;  
afterwards pushes K. B. P. two squares.

Therefore he takes the P. with Q. Kt.

6.

**B.** Kt. takes the Kt.**W.** Retakes the Kt. with the B.

N

7.

*B.* K. B. P. two squares.*W.* If he take K. P. with the Kt., Black plays  
Q. to adv. Q. fourth. \*And if he retire the attacked B. to his Q.  
third,

8.

*B.* Pushes K. P. another step, having a game  
won by its nature.

## § III.

*W.* K. B. to Q. B. fourth. †

3.

*B.* K. Kt. takes K. P.*W.* Q. to K. second.

4.

*B.* Q. P. two squares.

\* Not at all caring for the check of the Q. at adv. K. R. fourth; because Black covers with K. Kt. P. attacking the said Q.; and White cannot take the Kt. P. with the Kt. since Black freely takes it with R. P., the R. being already defended by the Q.

† This second move of the White does not necessarily produce the loss of a Pawn, but only an inferior situation; as will be afterwards perceived.

# FIRST DEFENCE OF THE WHITE.

**W.** Q. P. one step. \*

5.

**B.** K. Kt. takes K. B. P. †

**W.** Q. takes K. P.—checking.

6:

**B.** Q. B: covers at K. third.

**W.** If he take the Kt. with the K. Black takes the B. with Q. P. and White retaking the said P., Black checks with the Q. at adv. K. R. fourth ; gaining the doubled P., besides having the better situation.

And if, instead of taking the Kt. with the K., he should take Q. P. with K. B., Black takes Q. P. with the Kt.—checking, and then takes the B. with the Q., in

\* Although Salvio, Chap. II. of Book IV. suggests this move to the White, instead of retiring the attacked B. to Q. third, it is absolutely a worse move; because besides, remaining inferior in situation, it also involves the loss of a Pawn, not observed by this author, as is the case in the present defence.

† A more quick method than that of taking the B. with Q. P., altho' this move also equally produces to Black the forced advantage of a Pawn.

the same manner, remaining superior one Pawn, besides having a better game.

### SECOND DEFENCE OF THE WHITE.

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

5.

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

*W.* K. B. P. one step.

6.

*B.* K. Kt. to adv. K. B. second, attacking K. R.

*W.* Q. takes K. P.—checking.

7.

*B.* Covers with the Q., and after the exchange, takes the R., gaining some advantage.

### THIRD DEFENCE OF THE WHITE.

*W.* The attacked B. to Q. third, as his best move.

5.

*B.* Not to engage himself in a long series of moves, which do not produce any compelled advantage: he does not sustain the Kt. by moving K. B. P. two squares,



as Salvio and Lolli supposed, but immediately retires the said Kt. to its B. third. Q. takes K. P.—checking.

6.

Covers with K. B. at K. second, and then castles, K. to his Kt., and R. to K. square, having a much better situation than the White, who has exposed his own Q. to annoyance, his K. B. out of the centre, and his other Pieces shut up; this proceeding, as was said above, from his second move, in which he ought rather to defend K. P. with Q. Kt. at her B. third.

§ IV.

Q. to K. B. third.

3.

K. B. to Q. B. fourth.

If he play Q. to K. Kt. third, attacking K. P. and K. Kt. P., Black castles *alla Calabrista*, leaving K. P. *en prise*; since if White take it, Black takes K. B. P. with K. B.—checking; with a game won by its nature; \* And therefore he also plays K. B. to Q. B. fourth.

And this would proceed from the error of the White, in moving K. P. at his fourth move; from which may be deduced

4.

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

*W.* Q. P. one step.

5.

*B.* Q. P. two squares.

### FIRST DEFENCE OF THE WHITE.

*W.* Takes Q. P. with the B.

6.

*B.* Kt. takes the B.

*W.* K. P. retakes the Kt.

7.

*B.* K. P. one step to adv. K. fourth, acquiring in a few moves the two Pawns, with a game not inferior to his Adversary.

also that the move of the White Q. to K. Kt. third, if not positively wrong, is at least useless, not producing any advantage from it. I will only observe, that the same play may yet succeed, the Adversary having the move; as will be noticed in the Instruction of the Fourth Opening, at § IV.

## SECOND DEFENCE OF THE WHITE.

**W.** Retires K: B. to Q. Kt. third, \*

6.

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

**W.** Q. P. retakes the P.

7.

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

**W.** Q. to her third square, to prevent check-mate.

8.

**B.** K. Kt. takes K. P.

**W.** If he advance K. B. P. one step, Black checks with the Q. at adv. K. R. fourth.

If, instead he play Q. B. to K. third, Black takes it with the B., and White retaking it with K. B. P., Black gives the said pernicious check with Q. at adv. K. R. fourth.

Therefore Q. takes the Q.

9.

**B.** K. B. takes K. B. P.—checking.

\* The error of the White is in this fifth move, retiring the B. or taking Q. P. with K. P., as will be seen below; instead of which he ought to take Q. P. with the said B., as was already supposed in the First Defence,

*W.* K. to his B. square.

10.

*B.* R. takes the Q., having a game won by its nature.

### THIRD DEFENCE OF THE WHITE.

*W.* K. P. takes the P.

6.

*B.* K. P. another step, to adverse K. fourth.

*W.* Q. P. takes it.

7.

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

*W.* Q. to her Kt. third.

8.

*B.* K. Kt. takes K. P. \*

*W.* If he take the Q. Kt. P. with the Q., Black gains the Q. retiring the Kt. to Q. third, discovering check from the R.

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

9.

*B.* K. Kt. takes K. B. P.

*W.* K. takes the K t.

\* If White, at his seventh move, had moved his Q. any where else, Black should still have taken the K. P. with his Kt.

10.

**B.** R. takes the B.**W.** Q. takes the R.

11.

**B.** Q. checks at adverse K. R. fourth.**W.** Covers with K. Kt. P.

12.

**B.** Q. checks at K. B. third, gaining the Q. and the game.

## § V.

**W.** Q. P. one step.\*

\* If White should play the said P. two squares, Black takes K. P. with the Kt.; and White taking K. P. with Q. P., Black plays K. B. to Q. B. fourth; having a game won by its nature.

Defending K. P. by playing at the second move, Q. P. one step, instead of Q. Kt. to its B. third, is not so good a move: First, because it shuts up K. B.: Second, because, being often obliged to play the said Pawn to Q. fourth, it is doing in two moves what could have been done in one only: Third, finally, because defending K. P. with Q. Kt., as the most correct writers have done, puts a Piece in activity. For which reasons Lopez, who used to defend with Q. P., was justly reproved by the Academy of Naples, who taught the Q. Kt. to be moved: and Philidor, also, is deservedly censured for following Lopez in this move, by the Anonymous Modenese in his Critical Letters, registered in Lolli, after the Treatise on the Defence.

3.

*B.* Q. P. two squares.

### FIRST DEFENCE OF THE WHITE.

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

4.

*B.* Q. retakes the P.

*W.* If he play Q. B. to adverse K. Kt. fourth, Black leaps his K. Kt. to adverse K. Kt. fourth; then if White pushes K. R. P. one step, or plays K. B. on the Kt., Black advances K. P. another step; and will have made a good opening of the game.

And if, instead of the B., he play Q. Kt. to its B. third,

5.

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

*W.* Q. B. to Q. second.

6.

*B.* Q. to her own square.

*W.* If he play Q. Kt. to R. fourth, Black takes it with his Kt., and White taking either the B. with the B., or the Kt. with the P., Black, in either case, plays Q. to

adverse Q. fourth, gaining at least a Pawn.

And if, instead, he leap the said Q. Kt. to adverse Q. Kt. fourth,

7.

**B.** Retires K. B. to Q. B. fourth, having a more open game. And here I wish to observe, that if White should play out K. Kt. to its B. third, Black leaps his K. Kt. to adv. K. Kt. fourth; then White advancing Q. P. one step to Q. fourth, Black, as his best move, takes it with the B., sure of remaining with some advantage.

Further, if, instead of K. Kt. he should play K. B. to K. second; Black moves Q. B. P. one step, and White retiring the attacked Kt. to its B. third, Black will bring his Q. to her Kt. third; gaining also a Pawn.

## SECOND DEFENCE OF THE WHITE.

**W.** K. B. P. two squares; as Philidor directed.

4.

**B.** Q. P. takes K. P.

**W.** K. B. P. takes K. P.

5.

**B.** K. Kt. to adverse K. Kt. fourth.**W.** Q. P. another step to Q. fourth.

6.

**B.** K. P. another square, to adverse K. third, menacing to play his K. Kt. to adverse K. B. second.\***W.** If he play K. B. to Q. B. fourth, Black plays K. Kt. to adv. K. B. second; then White playing Q. to K. B. third, Black

\* A better move than that of Philidor, who at his Third Party, makes White play at the second move Q. P. one step, and Black at this sixth move the K. B. P. two squares; and with these two moves, which are not the most happy, he pretends to prove that Black has played badly, at his second move, viz. K. Kt. to his B. third. These moves of Philidor were also censured by the Anonymous Modenese, in his letters quoted above, in which he makes the same moves as in the present defence. Philidor expresses himself as follows:

“TROISIEME PARTIE.”

“Commençant par le Noir, ou il est démontré, qu'en jouant le Chevalier du Roi, au second coup, c'est tellement mal joué, que l'on ne peut éviter de perdre l'attaque, et de le donner a son Adversaire.

1. *N.* Le Pion du Roi deux pas.

*B.* De même.

2. *N.* Le Chev. du Roi a la troisieme case de son Fou.

*B.* Le Pion de la Dame un pas.”

.....



plays Q. to her second square ; sure of gaining a Piece for a Pawn.

And if, instead of the B., he play K. Kt. to its R. third,

7.

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

**W.** If he take the Kt. with the R., Black plays Q. to adv. K. R. fourth,—giving check, and ruining the Adversary.

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

8.

**B.** Kt. takes K. B.

**W.** If he take the Kt. with the K. he loses the convenience of castling, and has a Pawn isolated ; and if he take it with the R.,

9.

**B.** Q. B. takes the Kt. and then checks with Q. at adv. K. R. fourth, gaining a Pawn with a better situation.



## CHAPTER III.

*The White, declining the Piano Game, at the third move.*

1.

*B.* K. P. two squares.

*W.* The same.

2.

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

*W.* Q. Kt. to its B. third.

3.

*B.* K. B. to Q. B. fourth.

*W.* K. Kt. to its B. third. \*

\* If, instead of K. Kt. he had played out Q. to K. second, or K. B. third, or had pushed Q. P. one step, Black should have regulated himself by the light given in the preceding chapter; and therefore, we suppose only in this third chapter, that White plays K. Kt. to its B. third, which is not a good move, obliging him either to double a Pawn, or lose the convenience of castling, or receive some other small, but still serious detriment in situation; Black playing as here directed.

4.

**B.** K. Kt. to adverse K. Kt. fourth.**W.** Q. P. two squares.

5.

**B.** K. P. takes it.

**W.** If he retire Q. Kt. to its R. fourth, Black checks with K. B. at adv. Q. Kt. fourth, then White, as his best move, covering with Q. B. at Q. second; Black plays Q. to K. second, still preserving at least the advantage of a Pawn,

And therefore he takes the doubled Pawn with K. Kt.

6.

**B.** Q. P. two squares. \*

\* Instead of this move, some writers direct Black to take K. B. P. with the Kt.; whence proceeds a game, which certainly puts White on the most servile defence; yet, playing correctly, White will remain superior in force, since he will gain a Kt. for two Pawns; and therefore, taking K. B. P. with the Kt. at this stage of the game, is an unseasonable move, and only attempted by beginners, not acquainted with the proper defence.

## FIRST DEFENCE OF THE WHITE.

**W.** K. R. P. one step.

7.

**B.** Is not to take K. B. P. with K. Kt., because White would then have a good defence; but plays Q. to K. B. third, and after the exchanges which will follow, will remain superior at least a Pawn.

## SECOND DEFENCE OF THE WHITE.

**W.** Q. B. to K. third.

7.

**B.** K. Kt. takes Q. B.

**W.** K. B. P. takes the K. Kt.

8.

**B.** K. B. to adv. Q. Kt. fourth; thus making White double the Q. Kt. P., or if he should retire K. Kt. to K. second; Black checks with Q. at adv. R. fourth, afterwards gaining K. P.

## THIRD DEFENCE OF THE WHITE.

*W.* K. B. to K. second.

7.

*B.* K. Kt. takes K. B. P.

*W.* K. takes the Kt.

8.

*B.* Q. to K. B. third—checking.

*W.* K. to his third square, to sustain the Kt.

9.

*B.* Q. Kt. to its B. third.

*W.* Q. Kt. to adv. Q. Kt. fourth.

10.

*B.* Q. to K. fourth.

*W.* Q. B. P. one step.

11.

*B.* Q. R. P. one step.

*W.* Q. Kt. to Q. R. third.

12.

*B.* Q. takes K. P. checking.

*W.* K. to his B. second, as his best.

13.

*B.* Kt. takes the Kt.

*W.* Retakes the Kt. with Q. B. P.

14.

*B.* B. takes the P. checking; then castles, K. to

o

his Kt. and R. to K. square ; having a much better game.

#### FOURTH DEFENCE OF THE WHITE.

**W.** Kt. takes Q. P.

7.

**B.** Q. B. P. one step.

**W.** If he return the attacked Kt. to Q. B. third, he will lose the other Kt. without recompence.

And if he retire the said Kt. to K. third, to put him in exchange,

8.

**B.** As his best move, immediately takes K. Kt. with the Q. ; remaining superior by a Piece.

#### FIFTH DEFENCE OF THE WHITE.

**W.** K. P. takes K. B. P.

7.

**B.** K. Kt. takes K. B. P.

**W.** If he check with Q. at K. second, Black, as his best, covers with the Q.

And if, instead, he take the Kt. with the K.

8.

*B.* Q. to K. B. third—checking.

*W.* If he retire the K. to his square, which would be his best move, Black takes the Kt. with the B. ; having constantly the better game.

But if he go with K. to his third square,

9.

*B.* Repeats check with Q. at K. fourth.

*W.* Covers with Q. Kt.

10.

*B.* Castles, K. to his Kt. and R. to K. square,

*W.* Q. to her third square.

11.

*B.* Q. B. to K. B. fourth, retrieving the Kt. with an irremediable attack.

INSTRUCTIONS TO THE BLACK,  
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

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CHAPTER I.

*The White deviating from the Piano Game, at the second  
move.*

1.

*W.* K. P. two squares.

*B.* The same.

Here the White can play,

1. Q. P. one step.

2. Q. P. two squares.

3. Q. B. P. one step.

4. Q. to adv. K. R. fourth ; and therefore,

§ I.

2.

*W.* Q. P. one step.



**B.** K. B. to Q. B. fourth.

3.

**W.** Q. to K. second.

**B.** Q. Kt. to its B. third.

4.

**W.** Q. B. to K. third.

**B.** Q. Kt. to adv. Q. fourth.

5.

**W.** Q. to her second square.

**B.** Q. to K. second.

6.

**W.** Q. B. P. one step.

**B.** K. Kt. to its B. third.

7.

**W.** P. takes the Kt.

**B.** P. retakes the P.

8.

**W.** The attacked B. to K. B. fourth.

**B.** K. B. to adv. Q. Kt. fourth.

9.

**W.** Covers the Q. with the Kt.

**B.** P. takes the Kt., and White retaking the P.  
with the P., Black remains with a game  
equal, certainly, in Pieces, but better  
situated. \*

\* The present paragraph is given, under the idea that  
White plays Q. P., to bring out Q. B. to K. third, thence to  
oblige Black to exchange Bishops.

## § II.

2.

**W. Q. P. two squares.****B. K. P. takes it.**

3.

**W. Q. takes the P.****B. Q. Kt. to its B. third.**

4.

**W. Q. to her own square; where she cannot be  
annoyed, nor obstruct her own Pieces.****B. K. B. to Q. B. fourth.****Here White may try two methods of playing.***In the first place,*

5.

**W. K. B. to Q. B. fourth, threatening to take**

Two others of the same kind are explained in the Fourth Opening; one in Chap. I., Black having the move; the other, which verifies itself with greater vivacity, and more advantage to the Black, is in § I. of the Instructions to the Black, the Adversary having the move. Here, however, it may be needful to observe, that if White, at his fifth move, had retired his Q. to her own sq. instead of to her second sq., Black ought not to withdraw from the exchange of Bishops, but should retire the Kt. from the attack of the Adversary's Pawn.

K. B. P. with the B., and subsequently check with Q. at adv. Q. fourth.

**B.** K. Kt. to its B. third.

6.

**W.** If he play Q. B. to adv. K. Kt. fourth, Black takes K. B. P. with K. B.—checking; having in view the other check with the Kt., who takes K. P.

If, instead of the B., he also plays K. Kt. to its B. third, Black, by playing Q. to K. second, gains, at least, a Pawn, whatever White may do.

Therefore, he plays Q. Kt. to its B. third.

**B.** Q. to K. second, having, at least, an equal game. \*

*In the second place,*

5.

**W.** K. Kt. to its B. third.

**B.** The same.

• And here I would observe, that if White, at the following move, should play Q. B. to adv. K. Kt. fourth, Black will, nevertheless, take K. B. P. with K. B.—checking; and White, taking the B. with the K., Black will give check with the Q. at her Bishop's fourth; then, if White should cover the check, Black takes K. B.; and if he should move the King, Black takes Q. B.; having a Pawn in advantage, and a better game.

## 6.

**W.** If he play Q. B. to adv. K. Kt. fourth, he will do wrong, for the reason given above at the sixth move; and if he defend K. P. with the Q. Kt., or push the said P. one step, Black, by leaping K. Kt. to adv. K. Kt. fourth, will gain at least a Pawn; therefore, it would be better if White, at this sixth move, should play K. B. to Q. third, and will have a secure game.

## § III.

## 2.

**W.** Q. B. P. one step. \*

**B.** Q. P. two squares.

Here White can play in two ways, viz.

*In the first place,*

## 3.

**W.** K. P. takes Q. P., as Philidor supposed.

† Philidor in his Fourth Party, pretends that he who had the first move cannot, at his second move, play Q. B. P. one step; otherwise, he loses the attack, and probably the game. This proposition is assayed very courageously, by the Anonymous Modenese, in his letters quoted before: and, therefore, in this paragraph are explained the moves of both authors.

**B.** Q. takes the P.

4.

**W.** If he play Q. P. one step, Black plays K.  
B. P. two squares; having a better situation of the game, by his two Pawns at the fourth sq.; and if he play the said Q. P. two squares,

**B.** P. takes the P.

5.

**W.** Q. B. P. retakes the P.

**B.** Q. B. P. two squares.

6.

**W.** Q. B. to K. third.

**B.** P. takes the P.

7.

**W.** Q. takes the P.

**B.** Q. takes the Q.

8.

**W.** B. takes the Q.

**B.** Q. Kt. to its B. third.

*In the second place,*

3.

**W.** K. Kt. to its B. third, as, with more reason, was supposed by the Anonymous Modenese.

**B.** If he take the P. with the P. White checks

with Q. at her R. fourth; taking afterwards either the doubled P. with the Q., or K. P. with the Kt., according to the manner he covers. Therefore he plays Q. B. to adv. K. Kt. fourth.

4.

**W.** K. P. takes the Q. P.

**B.** If he push K. P. one step on the Kt., White frees him by checking with Q. at her R. fourth. And therefore, instead, he takes the P. with the Q.

5.

**W.** Q. checks at her R. fourth..

**B.** Covers the check with Q. B. \*

6.

**W.** Q. to her B. fourth, provoking his Adversary to exchange Queens; secure of being able to open opportunely, by playing Q. P. two squares, without any danger.

• Which is better than covering this check with Q. at her second square; because, White bringing his K. B. to adv. Q. Kt. fourth, and Black pushing Q. B. P. one step, White takes K. P. with the Kt.; by which he would remain with a Pawn more, and have a better game.

## § IV.

2.

**W.** Q. to adv. K. R. fourth.**B.** K. Kt. to its B. third.

3.

**W.** Q. takes K. P.—checking.

**B.** K. B. covers at K. second, then castles K. to R., and R. to K. sq., leaving to the White, not a little difficulty, to preserve the Pawn in advantage, and to defend himself against the attack with which he is threatened.

## CHAPTER II.

*White declining the Piano Game at the third move.*

1.

**W.** K. P. two squares.

**B.** The same.

2.

**W.** K. Kt. to its B. third.

**B.** Q. Kt. to its B. third.

Here White can play,

1. K. B. to adv. Q. Kt. fourth.

2. Q. P. two squares, and therefore,

§ I.

3.

**W.** K. B. to adv. Q. Kt. fourth.

**B.** Although he can come out with K. B. to Q.

B. fourth, it is more expeditious for him to push one step Q. R. P.

4.

**W.** K. B. takes Q. Kt.



**B.** Q. P. takes the B.

5.

**W.** K. Kt. takes K. P.

**B.** Q. to adverse Q. fourth.

6.

**W.** K. Kt. to its fourth sq., as his best move.

**B.** Q. B. takes K. Kt. \*

7.

**W.** Q. retakes the B.

**B.** K. Kt. to its B. third ; having a game not inferior to his Adversary.

§ II.

3.

**W.** Q. P. two squares.

**B.** To avoid various attacks, the Kt. takes the P.

4.

**W.** If he take the Kt. with the Kt., Black retakes the Kt. with K. P.

But if, instead of the Kt., he take K. P.,

**B.** Is not to play K. B. to Q. B. fourth ; be-

\* Or he can take the P. with the Q., but not yet bring out K. B. to Q. B. fourth ; because White castling *alla Calabrista*, Black could not then take K. P. with the Q. ; as White, in that case, would play K. R. to K. square.

cause White would do the same, obliging-Black, as his best, to retire Q. Kt. to K. third ; when White would take it with his K. B. ; having afterwards a very advantageous game : but he is immediately to retire the said Kt. to K. third.

## 5.

**W.** K. B. to Q. B. fourth.

**B.** Is not to do the same, for the reason given above ; neither is he to push Q. P. one step, from the loss which would follow by White checking with K. B. at adv. Q. Kt. fourth ; but is to play Q. to K. B. third.

## 6.

**W.** The attacked Kt. to its fourth square, on the adv. Q.

**B.** Q. to K. Kt. third, attacking the adv. K. P., and thus will have time to bring out his Pieces on the King's side ; afterwards to castle, with an equality in the game.

# FOURTH OPENING

OF

# GAMES,

IN WHICH THE KING'S BISHOP IS ALWAYS PLAYED TO  
QUEEN'S BISHOP'S FOURTH,

At the second move, after the two King's Pawns.

---

WITH

A FINAL INSTRUCTION TO THE BLACK,

ON HIS PROPER DEFENCE.

THE ADVERSARY HAVING THE MOVE.

---

Our game is not so circumscribed, that all its artifices may be included in Piano Games, either executed by both the parties, or attempted by one party only ; as has been the case until now. Many, and remarkable are the snares, which are yet interwoven in the other Openings ; and, especially, in that of bringing into the field, at the second move, the King's Bishop to the Queen's Bishop's fourth ; the best move which

can be made, where it is not wished to play out the King's Knight to the Bishop's third.

These irregular games, proceeding from him who has the first move, are the subject of the present opening ; and will be equally pleasing and instructive as those already shewn : so that (except the King's Gambit,) they will finish by instructing the student in the principal artifices which may be practised from the King's side.

CHAPTER I.

*The White answering the second move of the Black, by pushing Q. P. one step.*

1.

B. K. P. two squares.

W. The same.

2.

B. K. B. to Q. B. fourth.

W. Q. P. one step.

3.

B. Q. Kt. to its B. third.

FIRST DEFENCE OF THE WHITE.

W. Q. B. P. one step.

4.

B. Q. P. one step.

W. Q. Kt. P. two squares.

5.

B. Q. Kt. takes the said P.

P

*W.* P. takes the Kt.

6.

*B.* K. B. to adv. Q. fourth ; gaining a Piece  
and the game.

### SECOND DEFENCE OF THE WHITE.

*W.* Q. to K. second.

4.

*B.* The same.

*W.* Q. B. to K. third.

5.

*B.* Q. Kt. to adv. Q. fourth.

*W.* Q. to her second square.

6.

*B.* K. R. P. one step.

*W.* Q. B. P. one step.

7.

*B.* K. Kt. to its B. third.

*W.* P. takes the Kt.

8.

*B.* P. takes the P.

*W.* Q. B. to K. B. fourth.

9.

*B.* K. B. to adverse Q. Kt. fourth, attacking  
the Queen.

**W.** Is obliged to cover with Q. Kt.

10.

**B.** P. takes the Kt.

**W.** P. takes the P.; remaining with a game equal, as to Pieces certainly ; but inferior in situation. \*

\* If the White, at the fifth move, had played Q. to her own square, Black should not leave the Kt. *en prise* of the P., but should retire it ; allowing the exchange of Bishops to take its course.

## CHAPTER II.

*The White answering the second move of the Black, by playing K. Kt. to its B. third.*

1.

*B.* K. P. two squares.

*W.* The same.

2.

*B.* K. B. to Q. B. fourth.

*W.* K. Kt. to its B. third.

3.

*B.* The same; as a more covered move.

*W.* If he play Q. Kt. to its B. third, Black leaps his K. Kt. to adv. K. Kt. fourth, making the moves indicated in the Third Opening at Chap. III.

Besides this, White can answer in three other manners, viz.

1. Q. P. one step.

2. Q. to K. second.

3. Kt. Kt. takes K. P.—Therefore,



§ I.

Q. P. one step.

4.

K. Kt. to adv. K. Kt. fourth.

Q. P. another step.

5.

K. P. takes the P.

If he retake the P. with the Kt., Black, by playing Q. to K. B. third, gains a P. at least ; therefore, he moves K. R. P. one step on the Kt.

6.

Retires the attacked Kt. to its B. third.

If he play Q. B. to adv. K. Kt. fourth, Black plays K. R. P. one step, attacking the said B., and then the Kt. P. two squares ; and will remain superior at least a Pawn.

Therefore he advances K. P. one step on the Kt.

7.

Leaps the attacked Kt. to adv. K. fourth.

Kt. takes the doubled P.

8.

*B.* K. Kt. takes K. B. P. ; secure of recovering the Piece, with profit. \*

## § II.

*W.* Q. to K. second.

4.

*B.* Nevertheless plays K. Kt. to adv. K. Kt, fourth.

*W.* Q. P. two squares.

5.

*B.* K. P. takes the P.

*W.* Kt. retakes the P.

6.

*B.* B. takes the Kt.

*W.* Q. takes the Kt.

7.

*B.* Q. to K. B. third ; secure of gaining at least a Pawn.

## § III.

*W.* Kt. takes K. P.

\* The error of the White in this Defence, lies in defending his K. P. at the third move ; it would be better for him to take K. P. with the Kt. as in paragraph III.

4.

**B.** Q. to K. second.**W.** Q. P. two squares.

5.

**B.** Kt. takes K. P.**FIRST DEFENCE OF THE WHITE.****W.** Q. P. takes the B.

6.

**B.** Q. takes the Kt., threatening a check by discovery ; attacking also the doubled Pawn.**W.** Q. to K. second.

7.

**B.** Castles, K. to his Kt., and R. to K. sq. ; secure of afterwards gaining the said Pawn.**SECOND DEFENCE OF THE WHITE.****W.** K. B. to Q. B. fourth.

6.

**B.** Castles, *alla Calabrista*.**W.** Q. B. to K. third.

7.

**B.** Retires K. B. to Q. Kt. third, threatening

also to check with Q. at adverse Q. Kt.  
fourth.

*W.* Q. B. P. one step.

8.

*B.* The same ; thence to push Q. P. two sq.

*W.* Q. to adverse K. R. fourth.

9.

*B.* Q. P. two squares ; both parties having a  
strong and secure game.



### CHAPTER III.

*The White answering the second move of the Black, by also playing K. B. to Q. B. fourth.*

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. B. to Q. B. fourth.

**W.** The same.

3.

**B.** Q. B. P. one step.

**W.** If he do the same, Black pushes Q. P. two squares; making a better opening than his Adversary.\*

And, therefore, he plays out K. Kt. to its B. third.

\* Since White, as his best move, taking Q. P. with K. P., Black takes K. B. P. with K. B., checking; then if White do not take the B., Black takes K. Kt. with the B.; and if he do take the B. with the K., Black checks with Q. at adv. K. R. fourth, recovering the B., with a better situation.

4.

**B.** Still pushes Q. P. two squares.

### FIRST DEFENCE OF THE WHITE.

**W.** Retires K. B. to Q. Kt. third.

5.

**B.** Q. P. takes K. P.

**W.** K. Kt. takes K. P.

6.

**B.** K. B. takes K. B. P.—checking.

Here White can answer in three ways:—

#### *In the first place,*

**W.** K. takes the B.

7.

**B.** Q. to adverse Q. fourth—checking.

**W.** Moves his K. where he pleases.

8.

**B.** Q. takes K. Kt. ; having a game won by i  
nature.

#### *In the second place,*

**W.** K. to his B. square.

7.

**B.** Q. to K. B. third.

**W.** If he take K. B. P. with the Kt., Black retires K. B. to K. R. fourth, discovering check by the Q. ; by which White will be mated in another move, or will lose the Queen.

If he take the said P. with K. B., checking, Black moves his K. to his second square; gaining a Piece in the end.

Finally, if he retire the Kt. to its fourth square,

8.

**B.** Q. B. takes it.

**W.** Q. takes the B.

9.

**B.** K. B. to adv. Q. fourth, discovering check by the Queen.

**W.** K. to his square.

10.

**B.** Q. to adverse K. B. second—checking.

**W.** K. to Q. square.

11.

**B.** K. B. P. two squares; having a much superior game.

*In the third place,*

**W.** K. to his second square.

7.

*B.* Q. to adv. Q. fourth.

*W.* If he take K. B. P. with the Kt., Black, by checking with Q. B. at adv. K. Kt. fourth, gains the Adversary's Queen.

And if he take the said P. with K. B.—checking,

8.

*B.* K. to his second square.

*W.* B. takes the K. Kt.

9.

*B.* K. R. takes K. B.

*W.* K. R. to its B. square.

10.

*B.* The same ; and will have a game won by its nature.

## SECOND DEFENCE OF THE WHITE.

*W.* P. takes the P. as his best move.

5.

*B.* Does not retake it, but advances K. P. one step.

Here White can answer in three manners.



*In the first place,*

**W.** Pushes Q. P. two squares.

6.

**B.** P. takes the Kt.

**W.** P. takes the B.

7.

**B.** Q. to adverse K. R. fourth, attacking the B. ; taking, in the sequel, the Kt. P. with his, and incommoding his Adversary very much.

*In the second place,*

**W.** Q. to K. second.

6.

**B.** The same ; obliging the adverse Kt., as his best move, to return to his square.

Black can likewise take the doubled P. with Q. B. P. ; having in every case the better game.

*In the third place,*

**W.** K. Kt. to adverse K. fourth.

6.

**B.** K. B. takes K. B. P.—checking.

**W.** K. takes the B. as his best.

7.

**B.** Q. checks at K. B. third.

**W.** If he move the K., Black takes the Kt. with Q.; and, covering with the Kt.,

8.

**B.** P. takes the Kt., threatening afterwards a check with the Q. at adverse Q. fourth, or adverse K. R. fourth; by which he will still have a very good game. \*

\* White, to avoid this disorder, ought, at his third move, to play out his Q. Kt. to its B. third, to restrain the Black from now pushing Q. P. two squares; or the White might also come with his Q. to K. Kt. fourth,—a move which renders more secure, and more speedy, the equality of the game; according to the Defence which will be made at § III. of the Instructions to the Black, where the Adversary has the first move.

CHAPTER IV.

*The White answering the second move of the Black, by playing Q. to K. B. third square.*

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. B. to Q. B. fourth.

**W.** Q. to K. B. third

3.

**B.** K. Kt. to its B. third.

**W.** If he play Q. to K. Kt. third, Black castles, K. to his Kt. square, and R. to B. square; as was noticed in the Third Opening, Chapter II. § IV.

And if he play K. B. to Q. B. fourth,

4.

**B.** Castles, K. to his Kt. square, and R. to K. square.

**W.** Q. P. one step.

5.

**B.** Q. P. two squares, becoming the same game

as in the Third Opening, Chapter II., § IV.: only that the second and third moves are played in a different order. And I would observe, as to the first force of the White, viz. playing Q. to K. Kt. third square, at his third move, that it verifies itself still, where White has the first move ; as is noticed in the said Third Opening ; and as is shewn in the Instructions to the Black in the present.

I will only add here, that if White, at his fourth move, instead of the Q. P. should have played K. Kt. to its R. third, or to K. second, Black should still push Q. P. two squares.

INSTRUCTIONS TO THE BLACK,  
ON HIS PROPER DEFENCE,

THE ADVERSARY HAVING THE MOVE.

1.

*W.* K. P. two squares.

*B.* The same.

2.

*W.* K. B. to Q. B. fourth.

*B.* The same.

Here White can try five methods, viz.

1. Playing Q. P. one step.

2. Q. P. two squares.

3. Q. B. P. one step.

4. Q. to K. B. third.

5. Q. to adverse K. R. fourth.

§ I.

3.

*W.* Q. P. one step.

q

**B.** K. R. P. one step.

4.

**W.** Q. to K. second.

**B.** Q. Kt. to its B. third.

5.

**W.** Q. B. to K. third.

**B.** Q. Kt. to adverse Q. fourth.

6.

**W.** Q. to her second square. \*

**B.** Q. to K. B. third.

7.

**W.** Q. B. P. one step.

**B.** Q. R. P. two squares.

8.

**W.** Q. B. P. takes Q. Kt.

**B.** K. P. takes the P.

9.

**W.** Q. B. to K. B. fourth.

**B.** K. B. to adverse Q. Kt. fourth.

10.

**W.** Covers the Q. with Q. Kt.

**B.** P. takes the Kt.

\* If White, at this sixth move, had played Q. to her own square, Black should have played Q. to K. second, in defence of his own B. ; since he could not prevent the exchange of B. without loss, by leaving his Kt. *en prise*, when attacked by the adverse Pawn.

11.

*W.* Q. to K. third, in defence of the B.

*B.* P. takes Q. Kt. P. discovering check, and attacking Q. R.

12.

*W.* Moves his K. where he will.

*B.* Q. takes the B.

13.

*W.* Q. takes the Q.

*B.* P. takes the R. becoming a Q. ; and having a game won by its nature.

§ II.

3.

*W.* Q. P. two squares.

*B.* Is not to take the P. with K. P., because he would lose the advantage of castling.\*

But, as his best, takes the said P. with the B.

4.

*W.* If he push Q. B. P. one step on the B., Black must not retire the B. to Q. B. fourth; because White would take K. B. P. with K. B. giving check; having in

\* White taking K. B. P. with K. B., having in view to check with Q. at adverse K. R. fourth.

view, the subsequent check with Q. at adverse Q. fourth ; but he retires the K. B. to Q. Kt. third.

And if he play K. Kt. to its B. third,  
*B.* Q. Kt. to its B. third.

5.

*W.* If he bring K. B. to adverse Q. Kt. fourth,  
 Black plays Q. to K. B. third ; and will  
 preserve the Pawn in advantage.

And, rather, playing K. B. P. one step on  
 the B.

*B.* Must not retire the B. to Q. B. fourth, for  
 the reason given above ; but is to play it  
 to Q. Kt. third.

6.

*W.* If he now play K. B. to adv. Q. Kt. fourth,  
 Black answers the move as above.

If, instead, he play Q. B. to adv. K. Kt.  
 fourth, Black covers the Q. as his best,  
 with K. Kt. to B. third.

Finally, if he play K. Kt. to adverse K. Kt.  
 fourth,

*B.* K. Kt. to K. R. third.

7.

*W.* Q. to adverse K. R. fourth.

*B.* Q. to K. B. third ; which, in the sequel, he  
 can put in exchange at K. Kt. third ;



constantly preserving the advantage of a Pawn.

§ III.

3.

7. Q. B. P. one step.

. Is not to do the same; nor to play K. Kt. to its B. third: not to subject himself to the attack of Chapter IV. of the present Opening; but is to play Q. to K. Kt. fourth.\*

4.

7. If he play Q. P. two squares, Black, taking K. Kt. P. with the Q., remains superior at least by one Pawn.

Besides this, White can play other two moves.

1. Q. to K. B. third.

2. K. Kt. P. one step; therefore

Black is not to do the same; because White would push P. two squares; and Black, for the best, taking it with K. White would take K. B. P. with K. B. checking, having the successive check with Q. at adv. K. R. fourth; recovering the B., with a better situation; which was noticed by Bertin, Game 20, page 40.

Firstly, viz.

*W.* Q. to K. B. third.

*B.* Q. to K. Kt. third, in defence of K. B. P.

5.

*W.* If he play K. Kt. to its R. third, to be enabled to castle, Black leaps his K. Kt. to K. second; then he also castles, K. to his R. and R. to B. square: having a game not inferior to his Adversary.

And if, instead, he play the said Kt. to K. second, to push afterwards Q. P. two squares,

*B.* Plays Q. P. one step.

6.

*W.* Q. P. two squares.

*B.* Must not play Q. B. to adv. K. Kt. fourth; but retire K. B. to Q. Kt. third: after which he can bring out K. Kt. to K. second, to castle, K. to his R. and R. to B. square: having still a good game.\*

\* I have said that he ought not to play Q. B. to adv. K. Kt. fourth, though it may appear a good move; because White would take K. B. P. with the B. checking, and gaining thus a Pawn; which was not noticed by the Anonymous Modenese, in paragraph third, of Chapter V. on the Defence.

Secondly, viz.

4.

*W.* K. Kt. P. one step.

*B.* Still retires Q. to K. Kt. third.

5.

*W.* If he push Q. P. one step, Black, does the same.

And if, instead, he defend K. P. with Q. at K. second.

*B.* Q. P. one step, to restrain the K. Kt.

6.

*W.* If he bring out the said Kt. to its B. third,

*B.* Q. B. to adv. K. Kt. fourth, on the Kt., threatening also to re-double the attack, by playing Q. to the R. fourth.

#### § IV.

3.

*W.* Q. to K. B. third.

*B.* K. Kt. to its B. third.

4.

*W.* If he play Q. to K. Kt. third, Black castles, K. to his R. and R. to B. square, producing the force noted above, at the beginning of Chapter IV.

And, playing K. Kt. P. two squares,

**B.** Q. P. two squares.

5.

**W.** If he push K. Kt. P. another step,

**B.** Is not to take the B., but takes K. P. with the Kt.: and doing otherwise in one of these two moves, the Black would have a bad game.\*

§ V.

3.

**W.** Q. to adverse K. R. fourth.

**B.** Q. to K. second,

White can now play,

1. Q. Kt. to its B. third.

2. K. Kt. to its B. third—and therefore,

*In the first place,*

4.

**W.** Q. Kt. to its B. third.

\* Note, that if White, at his fourth move, instead of K. Kt. P. had pushed Q. Kt. P. two squares, Black must not take it with the B., because White would take K. B. P. with the B., and Black taking the B. with the K., White would bring his Q. to her Kt. third, recovering the Piece, with the advantage of castling: or he could, at his fifth move, play Q. to the said Kt. third: but Black must have retired the attacked B. to the Kt. third.

K. Kt. to its B. third.

5.

Q. to adverse K. Kt. fourth.

Q. B. P. one step.

6.

Q. takes K. Kt. P. \*

K. R. to its Kt. square, on the Q.

7.

Q. to adverse K. R. third.

If he will not take K. B. P., having in view the successive check with the Kt. at adverse K. Kt. fourth, if White should take the B. with the K.; he pushes Q. P. two squares on the B.

8.

If he take the P. with the P., or if he retire the B., he loses the Q.,—because K. B. takes K. B. P.—checking.

9.

If he take the B. with the K., Black checks with the Kt.; by which White loses the Q.; and, retiring anywhere, K. R. to its Kt. third, also gaining the Q. †

the error of the White is in this move: in lieu of which, ought to advance Q. P. one step, or play out K. Kt. to its rd.

and thus White is obliged, at the sixth move, to lose the

*In the second place,*

4.

**W.** K. Kt. to its B. third.**B.** The same.

Here White can play Q. to adverse K. Kt.  
fourth; or take the K. P. with the Q.

Firstly, viz.

5.

**W.** Q. to adverse K. Kt. fourth.**B.** Q. P. one step.

6.

**W.** Q. takes K. Kt. P.**B.** K. R. to its Kt. square.

7.

**W.** Q. to adverse K. R. third.**B.** K. B. takes K. B. P.—checking.

8.

**W.** If he take the B. with the K., he loses the  
Q. by the check of the Kt. at adv. K. Kt.  
fourth.

And if he move the K.

**B.** K. R. to its Kt. third, also gaining the Q.

**B.**, in order to preserve the Q., by pushing Q. P. one square;  
to open a retreat, where she may shelter herself.

Secondly, viz.

5.

*W.* Q. takes K. P. : which is better.

*B.* K. B. takes K. B. P.—checking.

6.

*W.* If he take it with the K., he loses the K. by the check of the Kt. at adverse K. Kt: fourth.

Therefore, as his best, moves K. to Q. sq.

*B.* Q. takes the Q.

7.

*W.* Kt. takes the Q.

*B.* Retires the B. to adverse Q. fourth.

8.

*W.* If he take K. B. P. with K. B., Black, playing K. to his second square, gains a Piece.

And if he take the said P. with the Kt.,

*B.* Q. P. two squares.

9.

*W.* If he take K. R. with K. Kt., or the P. with the P., he remains, after the exchanges, inferior in force ;

But as his best, he takes the P. with the B.

*B.* Kt. takes the B.

10.

*W.* Kt. takes the K. R.

*B.* Retires the attacked Kt. to the B. third;  
then brings out the Q. B. and Q. Kt.  
to open the Q. R. on the adverse Kt.;  
after taking it becoming equal in force,  
with a good game.



FIFTH OPENING  
ON THE  
**KING's GAMBIT,**  
WITH  
A FINAL INSTRUCTION TO THE BLACK  
ON HIS PROPER DEFENCE :

THE ADVERSARY HAVING THE MOVE.



All the Authors, except Damiano, have reasoned on the King's Gambit; but no one has bestowed a thought of tracing the idea of its Inventor. The quality, however, of this Opening, demonstrates, that the Inventor, whoever he might be, considered, principally, that the removal of the adverse King's Pawn, from the fourth square, caused a good order of the game; because there he is of greatest importance; and, especially, prevents the King's and Queen's Pawns being posted equally at the fourth squares. To attack the said adverse King's Pawn, he found

the King's Bishop's Pawn most convenient: since this often serves only to prevent or retard the attacks which might be made with the King's Rook, placed in the Bishop's square; and therefore he judged it good play, at the second move, to push the said Bishop's Pawn to its extent, putting it *en prise* of the adverse King's Pawn; with the confidence, either of recovering it, or of becoming compensated in another shape, with a superior situation. As, then, the Adversary, after having taken the said Bishop's Pawn, threatens a pernicious check with the Queen, at the first Player's King's Rook's fourth; thus he who plays the Gambit ought, for his best, at the third move, to play out the King's Knight to the Bishop's third; whence succeeds a most animated conflict, full of dangers and vicissitudes, which, at every move, change the aspect of the battle, and promote a thousand artful stratagems on the one part, to preserve the Pawn in advantage; and, on the other, to recover it with a better position.

Although Philidor declares, the King's Gambit to be an indifferent game, which, by its nature, produces neither profit, nor injury; yet Stamma and Salvio, with the best Academi-

cians of Italy, and recently the most accurate Anonymous Modenese, think differently; holding it a pernicious game for him who attempts it; since he necessarily remains a Pawn inferior, without compensation. It notwithstanding produces many moves of supreme skill and subtlety, which demand still greater study and circumspection, than in the Piano Games. Following the order of the other Openings, I give, in the first place, the move to the Black, to demonstrate to him, the methods most insidious, and least indicated by other authors, to profit from the bad defence of the enemy; pointing out afterwards, in the Instruction, the most speedy and secure mode of answering the moves, when the said game is played by the White Adversary.

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## CHAPTER I.

*The White answering the third move of the Black, by playing K: B. to K. second square.*

1.

*B.* K. P. two squares.

*W.* The same.

2.

*B.* K. B. P. two squares.

*W.* K. P. takes the P.

3.

*B.* K. Kt. to its B. third.

*W.* K. B. to K. second.

4.

*B.* K. B. to Q. B. fourth.

*W.* K. B. to adverse K. R. fourth—checking.

5.

*B.* Covers with K. Kt. P. one step.

*W.* Doubled P. takes K. Kt. P.

6.

*B.* Castles, K. to his R. and R. to B. square.

## FIRST DEFENCE OF THE WHITE.

**W.** Doubled P. takes K. R. P.

7.

**B.** K. B. takes K. B. P. checking.

**W.** If he move K. to his second square, Black gains the B. taking it with K. Kt.

If he take the B. with the K., Black takes the B. with the Kt.—discovering check with the R.; and with a very good attack.

And if he move K. to his B. square.

8.

**B.** Retires K. B. to Q. Kt. third, intending to gain the B. with the Kt.—discovering check with the R.

**W.** If he move back K. B. to K. second, Black leaps K. Kt. to adverse K. Kt. fourth, thence to adverse K. B. second; gaining at least a Rook.

If, instead he retire the said B. to its third square, Black advances K. P. one step, gaining the B.; or plays as above directed,

Therefore he moves K. to his square.

R

9.

**B.** K. Kt. to adverse K. fourth.

**W.** If he play K. Kt. to the R. third, Black checks with Q. at adv. K. R. fourth; then if White cover with Kt. P. he loses the Kt., and remains inferior in situation; and if he retire the K. to his second square, he is mated in a few moves. And if, instead of K. Kt. to its R. third, White plays Q. to K. second square,

10.

**B.** Leaps his K. Kt. to adverse K. B. second.

**W.** Q. takes K. P. checking.

11.

**B.** Covers with Q. at K. B. third, secure still of gaining the R. with a game won by its nature.

## SECOND DEFENCE OF THE WHITE.

**W.** K. Kt. to its R. third.

7.

**B.** Q. P. two squares.

**W.** If he leap his K. Kt. to adv. K. Kt. fourth, to withdraw him from the attack of Q. B.,

and at same time threatening a check, Black prevents him taking K. B. P. with the B. ; then if White take the B. with his K., Black gives double check, playing K. Kt. to adverse K. fourth, and then takes the Kt. with the Q. having a game won by its nature: and if White should not take the B. but play K. to his B. square, Black takes the doubled P. with his K. R. P. ; and will have a much superior game, with a very fine attack.

But, if instead of K. Kt. to adverse K. Kt. fourth, he should play Q. to K. B. third, to prevent doubling the Kt. P. on the R. file, provided Black should take the said Kt. with Q. B.

8.

1. K. Kt. to adverse K. fourth.

2. Q. to her Kt. third.

9.

1. K. R. P. takes the doubled P.

2. B. retakes the P.

10.

1. K. Kt. takes K. B. P.

2. If he play K. R. to its B. square, Black takes the Kt. with the Kt., and White

R 3

howsoever he may play, will remain loser  
of a Piece at least,  
And, if instead, he take the Kt. with the Kt.

11.

*B.* Retakes the Kt. with the B. checking.

*W.* K. to his B. square, as his best move.

12.

*B.* K. B. to adverse Q. fourth, discovering check.

*W.* K. to his own square.

13.

*B.* Q. checks at adverse K. R. fourth.

*W.* If he cover with Q., he loses her by the  
check of the B.; and if he cover with  
the P., Black retiring Q. to K. B. third,  
will make an irresistible attack.

### THIRD DEFENCE OF THE WHITE.

*W.* Q. P. two squares; which is the best defence  
in this chapter.

7.

*B.* K. B. takes the P.

*W.* Q. B. to adverse K. R. third, as his best  
move. \*

\* If before he play this B., White thinks it better to push  
Q. B. P. one step, to remove the adv. B. from threatening



## 8.

1. Must not take Q. Kt. P. with K. B., because White would check with the doubled P., and Black moving the K. to his Kt. square, White takes the R. with the P.; then if Black do not take the R. with the K. B. he is already ruined; and if he do take it, White mates him quickly by checking with K. B. at adv. K. B. second, and declaring at same time the suspended P. a R.

But, as his best, certainly takes K. B. with the Kt.

2. If he take the Kt. with the Q., Black takes the doubled P. with his R. P., and then plays Q. to K. B. third; which in the sequel will leave him superior at least a Pawn.

But, if instead, he take the R. with B.

## 9.

3. Q. retakes the B.  
4. Q. takes the Kt.

## 10.

5. Q. takes K. B. P. checking.

6. R.; Black profits by the time which White loses by this move, and takes K. B. P. with the K. B. checking; and will make an attack, which will not conclude without profit.

*W.* K. to his Q. square.

11.

*B.* Q. checks at adverse B. square.

*W.* K. to Q. second.

12.

*B.* Q. takes K. Kt. P.—checking; then Whites his best, covering with the Kt. at K. second, Black will take the other P. in the said Kt. file; the game becoming equal in force and in situation.

## CHAPTER II.

*The White answering at the third move with K. Kt. P. two squares, without pushing it at the next move another step.*

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. B. P. two squares.

**W.** K. P. takes it.

3.

**B.** K. Kt. to its B. third.

**W.** K. Kt. P. two squares.

4.

**B.** K. B. to Q. B. fourth.

**W.** If he advance K. Kt. P. another step ; this shall be the subject of the following chapter.

If he play K. B. P. one step, Black takes K. Kt. P. with K. Kt., and White retaking the Kt. with the P., Black mates him in four moves.

And, if he move K. R. P. one step, this is only an anticipated move, and will become the same game, as is demonstrated. Wherefore at present he plays K. B. to K. Kt. second.

5.

*B.* K. R. P. two squares.

*W.* K. R. P. one step.

6.

*B.* To keep the White embarrassed and suspended, he does not now take K. Kt. P. with his R. P., but plays Q. P. one step.

*W.* The same.

7.

*B.* Q. B. P. one step.

### FIRST DEFENCE OF THE WHITE.

*W.* If he now push K. Kt. P. one step, Black retires his K. Kt. to its own square ; after which he will not want the means to recover the P. with an equality of the game.

And, if he play Q. B. to adv. K. Kt. fourth.\*

\* The error of the White in this, and the following defence, is in this seventh move, in which, as his best, he ought also

8.

**B.** Plays Q. to her Kt. third.

**W.** If he push Q. Kt. P. one step, Black takes K. B. P. with K. B. checking, and recovering the Pawn, with a better game.  
 If he defend K. B. P. with the Q. in any square; Black taking Q. Kt. P. with the Q., gains likewise the Rook.  
 And, if instead, he retire Q. B. to K. R. fourth.

9.

**B.** K. R. P. takes K. Kt. P.**W.** P. takes the P.

10.

**B.** K. R. takes Q. B.**W.** R. takes the R.

11.

**B.** K. B. takes K. B. P. checking; by which, in the sequel, he gains the R. and the game.

## SECOND DEFENCE OF THE WHITE.

**W.** Q. B. to K. third.

to play Q. B. P. one step; by which move he would preserve the Pawn in advantage.

8.

**B.** K. B. takes Q. B.**W.** K. B. P. retakes the B.

9.

**B.** Q. to her Kt. third.**W.** Q. to her B. square, to guard the two attacked Pawns.

10.

**B.** Exchanges the Pawns and Rooks on the King's side; with a much better game, than his Adversary.

## OBSERVATION

*On the fifth move of the White.*

If the White at his fifth move, instead of playing K. R. P., should advance K. Kt. P. one step; the following moves should take place.

6.

**B.** K. Kt. to adverse K. Kt. fourth.**W.** K. Kt. to the R. third.

7.

**B.** Q. P. one step.**W.** K. B. P. one step, enclosing the K. Kt.

8.

**B.** Q. B. takes the doubled P.

**W.** If he play Q. P. one step, Black leaps his K. Kt. to adverse K. third, gaining afterwards K. Kt. P.; and, if instead, he play Q. B. P. one step, Black retires the attacked Kt. to the R. third, without fear of losing it; and will constantly have a good game, with the attack on the White.

## CHAPTER III.

*White at the fourth move, pushing K. Kt. P. one step,  
on the Adversary's K. Kt.*

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. B. P. two squares.

**W.** K. P. takes the P.

3.

**B.** K. Kt. to its B. third.

**W.** K. Kt. P. two squares.

4.

**B.** K. B. to Q. B. fourth.

**W.** K. Kt. P. another step, on the Kt.

5.

**B.** Must not take K. B. P. with K. B. checking, having in view the successive check, with K. Kt. at adverse K. fourth; this being a hazardous and unprofitable move,



notwithstanding what Lolli may have said on this subject.

Neither is he to play K. Kt. to adverse K. fourth, from the multitude and uncertainty of the reciprocal attacks; by which, besides the lost Pawn he might hazard more;

But castles, K. to R. and R. to B. square.\*  
W. P. takes the K. Kt.

6.

B. Q. takes the P.

W. Q. to K. second, in defence of K. B. P., which is menaced by three pieces, Black taking the other P. with his Q. †

7.

B. Must not take the other P. with the Q., as was supposed by Salvio, by which White

\* The idea of leaving, *en prise*, the K. Kt. gives place to such an incalculable number of moves, that it is almost above any capacity to demonstrate the issue conveniently: what however, is here proposed for the instruction of the Black and to excite ingenuity, ought sufficiently to persuade every one, that he can leave the said Kt. *en prise*, at least without loss, and rather with advantage, in forming an attack, skilful enough to overthrow any less cautious adversary.

† If White instead of playing Q. to K. second, should play her to K. B. third, the Observations placed at the end of the present chapter will be of service.

would not want in that case, a very good and easy defence, demonstrated by Lolli, at page 229 ; but plays Q. Kt. to its B. third.

### FIRST DEFENCE OF THE WHITE.

**W.** Q. to her B. fourth, attacking adverse K. B.

8.

**B.** K. B. takes K. B. P.—checking.

**W.** If he take the B. with the K., he is ruined by the Black taking the doubled P. with his Q.—checking.

If he move his K. to Q. square, Black takes the Kt. with K. B., and then the other P. with the Q., having a very fine attack. And if he play K. to his second square,

9.

**B.** Still takes K. Kt. with K. B.

**W.** K. R. takes the B.

10.

**B.** Kt. checks at adverse Q. fourth.

**W.** K. as his best to Q. square, to guard Q. B. P. which will shortly be menaced by other Pieces.

11.

**B.** Q. P. two squares.**W.** Plays the attacked Q. where he will.

12.

**B.** Q. B. takes the doubled P. forming a very advantageous attack, by the bringing out of his own Pieces.

## SECOND DEFENCE OF THE WHITE.

**W.** Q. B. P. one step, to prevent Q. Kt. from leaping to adverse Q. fourth, attacking the Q.\*

8.

**B.** Q. P. two squares.**W.** Q. P. one step.

9.

**B.** Q. B. takes the doubled P.**W.** If he play Q. B. to K. third, Black pushes Q. P. another step, making a very advantageous attack.

Therefore he plays Q. Kt. to Q. second.

\* If White at this, or the following move, should, instead play K. Kt. or K. B. to K. R. third, Black can receive light from the moves in the third and fourth defence.

10.

*B.* Q. B. takes Q. P.*W.* Q. takes the B. as the best move.

11.

*B.* K. B. takes K. B. P. checking.*W.* K. as his best to Q. square.

12.

*B.* K. P. another step, on the Q.*W.* Q. to K. second square.

13.

*B.* K. P. another step, on the Kt.*W.* Kt. to its third square; because if he go to  
K. B. third, Black would gain a Piece,  
first taking the other Kt. with the B.

14.

*B.* Q. P. one step, to adverse Q. fourth.*W.* If he do not take the P., Black advances it  
another step, compelling him to take it  
disadvantageously.

If he take it either with the P. or Kt.

15.

*B.* Takes with the Kt.*W.* Takes the Kt.

16.

*B.* Q. retakes, checking.*W.* K. to Q. B. second square.

17.

**B.** Q. checks at adverse K. fourth, gaining the R. and the game.

## THIRD DEFENCE OF THE WHITE.

**W.** K. Kt. to R. third.

8.

**B.** Q. P. two squares.

**W.** K. B. to K. Kt. second.

9.

**B.** Q. B. takes the doubled P.

**W.** If he castle, *alla Calabrista*, Black leaps Q. Kt. to adverse Q. fourth; attacking Q. B. P. with two Pieces, and the Q. at same time.

Therefore, instead, he plays Q. P. one step.

10.

**B.** B. takes the Kt.

**W.** B. takes the B.

11.

**B.** Q. to adverse K. R. fourth; attacking the adverse B.

**W.** If he play Q. B. to K. third, Black by pushing Q. P. another step, gains a B.

If, instead, he play Q. to K. B. square, in

defence of the B., Black takes K. B. P.  
with K. R., attacking the adverse Q., and  
threatening a very pernicious check by  
discovery from the Q.,  
And, therefore, he plays Q. to K. Kt. fourth.

12.

*B.* Q. takes K. B. P.—checking.

*W.* K. to Q. square.

13.

*B.* Q. Kt. to adverse Q. fourth.

*W.* Q. retires to K. Kt. second.

14.

*B.* Kt. takes Q. B. P., becoming superior in  
force and in situation.

#### FOURTH AND LAST DEFENCE OF THE WHITE.

*W.* K. B. to the R. third.

8.

*B.* Q. P. two squares.

*W.* Q. B. P. one step.

9.

*B.* Q. B. takes the doubled P.

*W.* If he retire the B. to the Kt. second, Black  
plays Q. B. to adverse Q. third, attack-  
ing the adverse Q.

If, instead, he take the B. with B., Black takes the B. with the Q., and, whatever White may do, Black will not want the means to restore the loss proceeding from the Gambit, and from the sacrifice of the K. Kt.

And, finally, if White, not willing to be the first to take the B., plays Q. P. one step,  
10.

**B.** B. takes the B.

**W.** Kt. takes the B.

11.

**B.** Q. to adverse K. R. fourth.

**W.** Q. to the B. square, in defence of the Kt. and of the B. P.

12.

**B.** K. R. to adverse B. third, redoubling the attack on the Kt.

**W.** Kt. to its own square.

13.

**B.** K. R. takes the B. P., having a game won by its nature.

### OBSERVATION

*On the sixth move of the White.*

If the White at his sixth move, instead of playing Q. to K. second, as is supposed

in the present Chapter, should play her to the B. third, some light will be given to the Black in the following moves.

7.

*B.* Q. P. two squares.

*W.* Q. takes the Q. P.

8.

*B.* K. B. takes K. B. P.—checking.

*W.* K. takes the K. B. for his best.

9.

*B.* Q. B. takes the doubled P. on the B. file, threatening a check by discovery.

*W.* K. Kt. to its B. third.

10.

*B.* Q. B. takes Q. B. P.

*W.* If he take Q. Kt. P. with his Q., menacing the R., Black advances K. P. another step: then White playing K. B. to the Kt. second, Black must not now take the Kt. with the P., but play Q. Kt. to its B. third.



CHAPTER IV.

*On the Check of the Adversary's Queen at Black's King's  
Rook's fourth square, at the second move.*

1.

**B.** K. P. two squares.

**W.** The same.

2.

**B.** K. B. P. two squares.

**W.** Q. checks at adv. K. R. fourth.

3.

**B.** Covers, by playing K. Kt. P. one step.

FIRST DEFENCE OF THE WHITE.

**W.** Q. to K. second.

4.

**B.** K. B. P. takes K. P.

**W.** Q. takes the P.

5.

**B.** K. B. to K. Kt. second.

Here White can answer in three ways:

*In the first place,*

**W.** K. B. to Q. B. fourth, aiming to take K. Kt.

6.

**B.** K. Kt. to K. second, threatening to push Q. P. two squares.

**W.** Q. Kt. to its B. third.

7.

**B.** Q. B. P. one step ; after which, playing Q. P. two squares, will have composed a better game.

*In the second place,*

**W.** Q. P. two squares.

6.

**B.** The same.

**W.** Retires Q. to K. third.

7.

**B.** K. P. another step, as his best.

**W.** If he play Q. B. P. two steps, to disunite the adv. Pawns, Black brings out Q. Kt. to its B. third, secure that White, in a few moves, will lose either a Pawn, or the convenience of castling.

If, instead, he play Q. Kt. to its B. third, Black plays K. Kt. to K. second, thence to leap it to K. B. fourth ; after which, castling opportunely K. to his R., and R. to K. square, Black will have a game, more happily situated than that of the Adversary. And, finally, if he bring out K. Kt. to its B. third, to be prepared to castle, Black playing K. B. to the R. third, gains a piece. \*

*In the third place,*

✓ K: Kt. to its B. third.

6.

• Q. P. two squares.

✓ Q. checks at her R. fourth.

7.

• Q. B. covers.

• Retires Q. to her Kt. third.

8.

K. P. another step, to adv. K. fourth.

Therefore the White at his sixth move, instead of playing to K. third, where she is too much exposed to annoyance, should do better if he retired her to K. second : since Black advancing K. P. another step, White, by playing Q. B. to K. d, fortifies his game ; although it would be still more shut than the Black's.

**W.** If he take Q. Kt. P. with the Q., Black playing Q. B. to its third, afterwards gains the Kt.

- And if, instead, he carry his Q. to K. third, or return the attacked Kt. to its own sq., he will, notwithstanding, have a confined game, and inferior also, by the union and advanced position of the Adversary's central pawns.

## SECOND DEFENCE OF THE WHITE.

**W.** Q. to K. B. third.

4.

**B.** Provided he do not wish to reduce the game to the force of the preceding defence, by taking K. P., he pushes K. B. P. another step.

**W.** If he push K. Kt. P. one step, Black is not to take it, neither is he to push the Kt. P. to the Kt. fourth, to expose himself to the check of the adv. Q. at adv. K. R. fourth; but bring out his Q. to K. B. third.

And if he play K. B. to Q. B. fourth,

5.

**B.** K. Kt. to its B. third.

**W.** If he move Q. P. one step, Black pushing Q. P. two squares, gains the Q. or the B. ; and playing, instead, Q. Kt. to its B. third,

6.

**B.** Q. B. P. one step.

**W.** If he now push Q. P. one step, Black playing Q. P. two squares, likewise gains the Q. or the B.

And doing any thing else, he will still have an inferior opening, by which he will remain subject to a servile defence ; this being derived from his second move, at which, instead of checking with the Q. he ought to have profited by the advantage presented by the King's Gambit, taking the Adversary's K. B. P. with his K. P.

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**INSTRUCTIONS TO THE BLACK,  
ON HIS PROPER DEFENCE,**

**THE ADVERSARY HAVING THE MOVE.**

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**CHAPTER I.**

*The White playing at his third move K. R. P. two squares.*

**1.**

**W.** K. P. two squares.

**B.** The same.

**2.**

**W.** K. B. P. two squares.

**B.** K. P. takes the P., being his best move.

**3.**

**W.** K. R. P. two squares.

**B.** K. B. to K. second.

**§ 1.**

**4.**

**W.** K. Kt. to its B. third.

**B.** Q. P. one step.

5.

**W.** Q. P. two squares.

**B.** Q. B. to adverse K. Kt. fourth.

6.

**W.** If he play Q. Kt. to Q. second, Black plays out K. Kt. to its B. third, thence to advance it to R. fourth, or to castle according to the idea, not much unlike this, in Chap. IX. of Book III. of Salvio; having a game much superior in situation to his Adversary's.

And if, instead, he take the doubled P. with Q. B.,

**B.** K. B. takes K. R. P.—checking.

7.

**W.** If he take K. B. with the R., Black must not take the R. with the Q., because he would lose a Piece; but first take the Kt. with the B. attacking adv. Q.; and then take the R. with the Q., gaining a R. for a B.

And if, instead of taking the B. with the R., he cover the check with the Kt. P.,

**B.** Retires the attacked B. to K. Kt. fourth, constantly preserving the Pawn in advantage; and if, at the eighth move fol-

lowing, White should take K. B. with Q. B., Black must not take it directly, but first take the Kt. with the B.

## § II.

## 4.

**W.** Q. to K. Kt. fourth.

**B.** K. Kt. to its B. third.

Here White can take with the Q. either the K. Kt. P., or the doubled P., and therefore,

*In the first place,*

## 5.

**W.** Q. takes the K. Kt. P.

**B.** K. R. to its Kt. square.

## 6.

**W.** Q. to adv. K. R. third.

**B.** K. B. to Q. third.

## 7.

**W.** K. R. P. another step, that the Q. may not be shut up by the R.

**B.** K. R. to adverse K. Kt. fourth, threatening to shut up the Q. by playing the K. B. to its square.



8.

**W.** As the only remedy, K. P. another step.

**B.** Takes the said P. with the B., having constantly a game of great advantage.

*In the second place,*

5.

**W.** Q. takes the doubled P.

**B.** Castles K. to his R., and R. to K. square.

6.

**W.** If he play Q. P. one step, Black pushes  
Q. P. two squares ;

And playing, instead, K. P. another step,  
on the adverse Kt.,

**B.** Retires the Kt. to its own square, afterwards to advance K. B. P. one step ;  
always retrieving the P. in advantage.

## CHAPTER II.

*The White playing at his third move K. Kt. to its B. third,  
and then K. R. P. two squares*

1

*W.* K. P. two squares.

*B.* The same.

2.

*W.* K. B. P. two squares.

*B.* K. P. takes the P.

3.

*W.* K. Kt. to its B. third, to evade the check of  
the Q. at adv. K. R. fourth.

*B.* K. Kt. P. two squares.

4.

*W.* K. R. P. two squares.

*B.* K. Kt. P. another step, for his best.

5.

*W.* K. Kt. to adverse K. fourth.

*B.* Although he can play K. R. P. two squares,  
as is supposed by Salvio, at Chap. XXI.  
of Book IV. ; by the Anonymous Mode-

nese, at Chap. XX.; and, finally, by Philidor, in the first Back Game of the first Gambit; likewise K. B. to K. second, the moves occurring as in Lolli, page 219, lett. (c.); nevertheless, the best defence is Q. to K. second.

## § I.

6.

**W.** Q. P. two squares.

**B.** K. B. P. two squares.

7.

**W.** If he take it with K. P., he loses a Piece;  
And therefore he rather takes the doubled  
P. with Q. B.

**B.** Q. P. one step.

8.

**W.** Q. B. to adv. K. Kt. fourth.

**B.** Covers the Q. with the Kt. at B. third; sure  
of afterwards gaining, at least, the K. P.

## § II.

6.

**W.** K. Kt. takes the K. Kt. P.

**B.** K. B. P. two squares.

7.

*W.* K. Kt. to its B. second.*B.* K. B. P. takes K. P.

8.

*W.* Q. checks at adv. K. R. fourth.*B.* K. to Q. square.

9.

*W.* Q. to adv. K. B. fourth, on the two pawns.*B.* K. P. another square, to adv. K. third.

10.

*W.* Q. P. takes K. P.*B.* K. B. P. retakes the P.

11.

*W.* K. Kt. to its fourth square.*B.* K. Kt. to its R. third.

12.

*W.* Kt. takes the Kt.*B.* B. retakes the Kt.

13.

*W.* Q. Kt. to its B. third.*B.* Q. B. P. one step.

14.

*W.* Kt. to Q. square, on the P.*B.* Q. P. two squares.

15.

*W.* Q. to her third square.*B.* K. R. to K. sq., constantly preserving the

P. in advantage ; and if White should rather play Q. B. P. two squares, or any other indifferent move, Black can advance his Q. to K. fourth, menacing a very pernicious check at adv. K. Kt. third.

---

### OBSERVATION

#### ON THE FIFTH MOVE OF THE WHITE.

If the White at the fifth move, instead of leaping the attacked Kt. to adv. K. fourth, should go to adv. K. Kt. fourth ; Black must not directly attack the K. R. P. on the Kt., but, as his best move, is to push Q. P. two squares ; then, if White advance K. P. another step, or defend it with Q. P. one step, Black playing his K. R. P. one step, gains the Kt. ; and if, instead, he take the second with K. P., Black plays K. Kt. to its B. square, having constantly a very fine attack.

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## CHAPTER III,

*The White at his third move playing K. Kt. to its B. third,  
and then K. B. to Q. B. fourth.*

1.

*W. K. P. two squares.*

*B. The same.*

2.

*W. K. B. P. two squares.*

*B. K. P. takes the P.*

3.

*W. K. Kt. to its B. third.*

*B. K. Kt. P. two squares.*

4.

*W. K. B. to Q. B. fourth.*

*B. Must not advance K. Kt. P. another step, from the multitude and uncertainty of the reciprocal attacks, expounded by Salvio, by the Anonymous Modenese, and more diffusely by Lolli, in Chap. XXI. and XXII., and by which he would hazard the loss of the Pawn ; but should play K. B. to the Kt. second, restraining*

the adv. K. Kt., that he do not advance to  
adv. K. fourth.

## § I.

5.

*W.* K. R. P. two squares.

*B.* K. R. P. one step.

6.

*W.* K. R. P. takes K. Kt. P. \*

*B.* K. R. P. retakes the P.

7.

*W.* K. R. takes the K. R.

*B.* K. B. retakes the R.

Here White can play either Q. P. two  
squares, or K. Kt. to the R. second, to  
open the Q., and, therefore,

*In the first place,*

8.

*W.* Q. P. two squares.

*B.* Q. P. one step.

9.

*W.* K. Kt. to adv. K. fourth.

\* If, instead of taking, he should play Q. P. one or two  
squares, Black answers with Q. P. one step.

T 2

S

**B. Q. P. takes the Kt.**

10.

**W. Q. to adv. K. R. fourth.**

**B. Q. to K. B. third.**

11.

**W. Q. P. takes the P.**

**B. Q. to K. Kt. second.**

12.

**W. The doubled P. one step, to adv. K. third.**

**B. K. Kt. to its B. third.**

13.

**W. P. takes the P.—checking.**

**B. K. to his B. square.**

14.

**W. Q. to K. B. third, threatening to mate with  
her at her R. third.**

**B. Q. Kt. to its B. third.**

15.

**W. Q. checks at her R. third.**

**B. Kt. covers at K. second.**

16.

**W. Q. B. to Q. second.**

**B. K. Kt. takes K. P.**

17.

**W. Q. B. to Q. Kt. fourth.**

**B. Q. to K. fourth, remedying all the attacks  
with the constant advantage of a Piece.**

♞



*In the second place,*

8.

**W.** K. Kt. to the R. second.**B.** Q. to K. second.

9.

**W.** Q. P. one step.**B.** Q. B. P. one step.

10.

**W.** Q. to adv. K. R. fourth.**B.** K. B. to K. Kt. second.

11.

**W.** If he advance Q. to adv. K. R. second, on the two pieces, Black plays K. to his B. square, with intent to play K. Kt. to the R. third; then to push Q. P. two squares, to shut up the adv. Q. with Q. B. at K. B. fourth.

And therefore, instead, he returns K. Kt. to its B. third, on the K. Kt. P.

**B.** K. B. to its R. third, having a strong game, and secure of sustaining the P.; and if White should rather play K. Kt. P. one step, to put his Q. B. in action; Black pushing Q. P. two squares would gain another Pawn.

## § H.

5.

**W.** Q. P. two squares.**B.** Q. P. one step.

6.

**W.** If he advance K. P. another step, Black attacks K. Kt. with his K. Kt. P.; then checks with Q. at adv. K. R. fourth, gaining afterwards the said K. P.

If, instead, he push K. Kt. P. one step, to open a passage for Q. B., Black still attacks K. Kt. with K. Kt. P. one step, and then advances the doubled P. another step, to adv. K. B. third.

Lastly, if White rather castles K. to his R., and R. to B. square, Black plays K. Kt. to the R. third, to castle in imitation of the White; having constantly a good game, with the advantage of the Pawn.

## OBSERVATION.

**THESE** are the principal moves of the most simple defence against the King's Gambit, and, on the whole, the most secure to preserve the advantage of the Pawn; reprobating the opinion of those, who, under the pretext of not decomposing the usual symmetry of the Game, refuse to sustain the said advantage of the Pawn; not only because they then remain inferior in situation, but because a Player ought never to let slip an advantage, which, well taken care of, can render him victorious.

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**SIXTH AND LAST OPENING**  
**ON THE**  
**QUEEN'S GAMBIT,**  
**WITH**  
**A FINAL INSTRUCTION TO THE BLACK,**  
*ON HIS PROPER DEFENCE:*  
**THE ADVERSARY HAVING THE MOVE.**

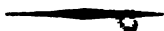
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**ALTHOUGH** the Queen's Gambit, and the other games from this side, may be, for the most part, of a languishing nature, because they do not tend immediately to the attack of the King, but are as skirmishes for some small booty ; nevertheless, it being known on the one hand, that playing the Queen's Pawn at the first move, is the best, after that of the King ; and, on the other, the Queen's Gambit having its adherents, I have thought proper in this last Opening, to explain it ; that the work may not be deficient in any

point, and that the lovers of the Game may not be deprived of any part of it.

He who plays the Queen's Gambit, is sure of recovering, at least, the Pawn, as will be demonstrated; therefore, he who defends it, ought not to seek with useless efforts, to preserve the said advantage, as Salvio and Carrera have done; but should certainly regulate himself on other views, which will be fully explained in the defence here adopted amongst all others as the best.

I shall close the present Opening, and, at the same time the second Part, with a final Chapter, in which it is supposed, that the Adversary having the move, after the two Queens's Pawns, instead of playing the Gambit, brings out the Queen's Bishop to the King's Bishop's fourth, in imitation of the Opening from the King's side, which will throw more light on the Games, which may be attempted from the side of the Queen.



## CHAPTER I.

*The White at his second move taking Q. B. P. with  
his Q. P.*

1.

*B. Q. P. two squares.*

*W. The same.*

2.

*B. Q. B. P. two squares.*

*W. Q. P. takes Q. B. P.*

3.

*B. K. P. two squares.\**

*W. Q. Kt. P. two squares, to sustain the P. in  
advantage. †*

4.

*B. Q. R. P. two squares.*

\* Vide, Notice at the end of the present Chapter.

† This move produces a very inferior opening; disconcerting on that side, his own game, to preserve an advantage, which he cannot sustain; instead of which he ought rather to play K. P. two squares, as will be noted in the Instructions to the Black.

**W.** If he take the P. with Q. Kt. P., Black will clearly recover the two Pawns.

If, instead, he play Q. B. to Q. second, or to R. third, Black takes Q. Kt. P. with his R. P.; and White retaking the P. with the B., Black pushes Q. Kt. P. one step, and will have a strong game, and better opened; principally by the union of his Pawns, where the Adversary has only two disunited.

Finally, if he push Q. B. P. one step,

5.

**B.** Q. R. P. takes Q. Kt. P.

**W.** Q. B. P. retakes the P.

6.

**B.** Q. Kt. P. one step.

### FIRST DEFENCE OF THE WHITE.

**W.** Q. to her B. second.

7.

**B.** Q. Kt. P. takes the P.

**W.** Q. Kt. P. retakes the P.

8.

**B.** Q. checks at her R. fourth, and then takes the other P.

## SECOND DEFENCE OF THE WHITE.

*W.* Q. B. P. takes Q. Kt. P.

7.

*B.* K. B. takes Q. Kt. P.—checking.

*W.* Covers with what he will.

8.

*B.* Q. takes the other P. becoming equal in force, with the advantage of situation, principally by the two Pawns in the centre.

## THIRD DEFENCE OF THE WHITE.

*W.* Q. B. to Q. R. third.

7.

*B.* Q. Kt. P. takes the P.

*W.* Q. Kt. P. retakes the P.

8

*B.* Q. R. takes the B.

*W.* Q. Kt. takes the R.

9.

*B.* Q. checks at her R. fourth.

*W.* Q. covers at her second square.

10.

*B.* Q. takes Q. Kt.



**W.** If he take Q. P. with Q., Black checking with Q. at adverse Q. B. third, gains the Q. R. and the game.

And if, instead, he play Q. R. to Q. square,  
11.

**B.** K. B. takes the P. in Q. B. file, and will have a game won by its nature, since

**W.** If he take Q. P. with Q., Black checks with the B. at adverse K: Kt. fourth; and White is obliged to lose the Q., covering with her to avoid the mate.

And if, instead, he play the R. to B. square,  
12.

**B.** Still plays the B. to adverse Kt. fourth; then if White take Q. B. with the Q. R. checking, Black plays K. to Q. second square, having evidently as much the advantage, and wins the game.

#### FOURTH AND LAST DEFENCE OF THE WHITE.

**W.** Q. Kt. P. another step.

7.

**B.** Q. Kt. P. takes the P.

**W.** Q. R. P. two squares.

8.

**B.** Q. B. to K. B. fourth.**W.** Q. Kt. to Q. second.

9.

**B.** Must not advance any Pawn, that he may not spoil his position; but play out K. Kt. to its B. third, having a better game, than his Adversary.

### NOTICE TO THE BLACK,

#### *On his third move.*

Although it has been insinuated to the Black to push, at his third move, the King's Pawn two squares, as a move more conformable to the rules already established, than that of pushing it one step only; we ought not, however, to condemn the player who practises this last method, with which he nevertheless recovers the lost Pawn in a few moves; and also gives place to certain combinations, in which he may profit from the error of a less expert Adversary; as is proved by the moves here added, as the finish of the present chapter.

3.

**B.** K. P. one step only.

**W.** If he push **K. P.** two squares; Black advances **Q. P.** another step, and the game will be equal.

And if, instead, he push **Q. Kt. P.** two squares.

4.

**B.** **Q. R. P.** two squares.

Here White can defend himself in three ways;

*In the first place,*

**W.** **Q. Kt. P.** takes **Q. R. P.**

5.

**B.** **K. B.** takes the doubled **P.**

**W.** **Q. B.** to **Q.** second, in defence of the doubled **P.** in the Rook's file.

6.

**B.** **Q.** to **K. B.** third, making a double attack, by which White must either lose the **R.** or be mated in three moves,

*In the second place,*

**W.** **Q. B. P.** one step.

5.

**B.** **Q. R. P.** takes **Q. Kt. P.**

**W.** **Q. B. P.** retakes the **P.**

6.

**B.** **Q.** to **K. B.** third; gaining a Piece by force.

*In the third place,*

**W. Q. B. to its R. third, or to Q. second.**

**5.**

**B. Q. R. P. takes Q. Kt. P.**

**W. Q. B. retakes the P.**

**6.**

**B. Q. Kt. P. one step.**

**W. Q. to her fourth square.**

**7.**

**B. Q. Kt. P. takes the P.**

**W. B. retakes the P.**

**8.**

**B. Q. checks at her R. fourth ; gaining the B.  
which, for his best, he ought to take  
with the Q. not with the B.**

## CHAPTER II.

*The White playing the Counter Gambit, he also moving  
Q. B. P. two squares at the second move.*

1.

**B.** Q. P. two squares.

**W.** The same.

2.

**B.** Q. B. P. two squares.

**W.** The same.

3.

**B.** Must not play out Q. Kt. to its B. third, as  
Salvio and others taught, but resolve the  
engagement of the Pawns, taking Q. B. P.  
with Q. P.

## FIRST DEFENCE OF THE WHITE.

**W.** Also takes Q. B. P. with Q. P.

4.

**B.** Q. checks at her R. fourth.

u

*W.* If he cover with the Kt. at Q. second, Black,  
advancing the P. to adverse B. third,  
will have a very superior game ;  
And if he cover differently,

5.

*B.* Q. takes the other P. and will remain constantly with the advantage of a Pawn.

## SECOND DEFENCE OF THE WHITE.

*W.* Q. checks at her R. fourth.

4.

*B.* Covers with the Q.

*W.* Q. takes the Q., that he may not lose a Pawn.

5.

*B.* Q. Kt. retakes the Q.

*W.* P. takes the P.

6.

*B.* Kt. retakes the P.

Here White can play K. P. one step, or Q.  
Kt. to Q. second ; and, therefore,

Firstly, viz.

*W.* K. P. one step.

7.

*B.* Kt. checks at adverse Q. third.

**W.** B. takes the Kt.

8.

**B.** P. retakes the B.

**W.** K. Kt. to its B. third.

9.

**B.** K. B. P. one step.

**W.** Castles, in any manner.

10.

**B.** K. P. two squares.

**W.** K. P. one step, to K. fourth.

11.

**B.** Q. Kt. P. one step.

**W.** K. R. to Q. square.

12.

**B.** Q; B. to its R. third.

**W.** K. Kt. to K: square.

13.

**B.** R. to Q. square, remaining with the advantage of the P.

Secondly,

**W.** Q. Kt. to Q. second.

7.

**B.** Q. Kt. P. two squares.

**W.** Q. R. P. two squares.

8.

**B.** Q. B. to its R. third.

*W.* Q. R. P. takes the P.

9.

*B.* B. retakes the P.

*W.* Q. R. to adverse Q. R. fourth.

10.

*B.* Q. R. P. one step, thus securing the P. in advantage.\*

### THIRD DEFENCE OF THE WHITE.

*W.* Q. P. another step, to adverse Q. fourth.

4.

*B.* K. Kt. to its B. third, redoubling the attack on Q. P.

*W.* Q. Kt. to its B. third.

5.

*B.* Q. R. P. one step.

*W.* If he check with Q. at her R. fourth, Black covers with Q. Kt. P. two squares, and White taking it with Q. Kt., Black plays Q. B. to Q. second, gaining the Kt.

\* If White should take the P. with the Kt., Black must not retake the Kt. with the B.; because White, taking the Kt. with the R., would become equal in Pawns; but he must leap the Kt. to adverse Kt. third, and would have a greater advantage.



Wherefore, instead, he will play K. P. two squares.

6.

**B.** Q. Kt. P. two squares.

**W.** If he push Q. R. P. two squares, Black, attacking the Kt. with the P., gains R. P.

And, therefore, he plays Q. R. P. one step only.

7.

**B.** K. P. one step.

**W.** If he take the P. with the P., Black, after the exchange of the Queens, will retake the P. with Q. B., constantly preserving the first advantage.

And if White will not take the P.,

8.

**B.** Can play out K. B., castling afterwards, with a better game than his Adversary.

INSTRUCTIONS TO THE BLACK ON  
THE QUEEN'S GAMBIT,

THE ADVERSARY HAVING THE MOVE.

---

A SINGLE CHAPTER.

1.

*W.* Q. P. two squares.

*B.* The same.

2.

*W.* Q. B. P. two squares.

*B.* Q. P. takes Q. B. P.

§ 1.

3.

*W.* Q. checks at her R. fourth.

*B.* Q. B. P. covers.

4.

*W.* Q. takes the doubled P.

K. P. two squares.

5.

. K. P. takes the P.

Q. checks at her R. fourth, and recovers the P.: And here I will observe, that if White to defend the P., should cover the check with Q. at her B. third, Black should play K. B. to adverse Q. Kt. fourth.

## § II.

3.

. K. P. one step.

K. P. two squares.

4.

. If he take K. P. with his Q. P., Black exchanges Queens, and then regulates himself as will be noted in the following §III. If, instead, he take the doubled P. with K. B., Black, taking Q. P. with his K. P., will have a better game, in consequence of the isolated P.; which, after the exchanges, the Adversary must have.

If he advance Q. P. one step, Black plays Q. B. P. one step.\*

' If the White defend Q. P. with K. P. pushed another, Black plays K. B. to Q. B. fourth, having a good open

Finally, if he check with Q. at her R. fourth,

*B.* Covers with the Q. as his best move.

5.

*W.* If he take the P. with the Q., Black, taking the P. with the P., will have a better game, in consequence of the Adversary's isolated Pawn.

And if Q. take the Q.

*B.* Q. Kt. retakes the Q.

6.

*W.* If he take the P. with the B., he will have an isolated Pawn ; Black taking the Q.P. with his K. P.

And, taking the P. with Q. P.,

*B.* Kt. retakes the P.

7.

*W.* If he play Q. Kt. to Q. second, Black plays K. B. to adverse Q. Kt. fourth.

And if, instead, he push K. B. P. on the Kt.,

*B.* Kt. checks at adverse Q. third ; being ena-

ing of the game; and defending it with K. B., which takes the P. at Q. B. fourth, Black plays out K. Kt. to its B. third ; forcing the White, in a few moves, to lose a Pawn, or the convenience of casting, through the exchange of Queens which will follow.

bled constantly to defend the P. in advantage.

§ III.

3.

*W.* K. P. two squares, as the best move.

*B.* The same.

4.

*W.* If he take the doubled P. with K. B., Black takes Q. P. with the Q.; and will remain constantly with the advantage of a Pawn, and a better situation.

If he check with Q. at her R. fourth, Black covers with Q. at her second square, as is hinted in the preceding §.

If, instead, he take K. P. with Q. P., Black takes the Q. with the Q.—checking; and White, retaking the Q. with his K., Black must not attempt uselessly to sustain the P. in advantage, but bring out Q. Kt. to its B. third.\*

Finally, if he push Q. P. another step,

\* Then, if White push K. B. P. two squares, Black plays K. B. P. one step; being able still to maintain himself, at least, equal in Pawns, and in some advantage of situation.

*B.* K. B. P. two squares.

5.

*W.* Q. Kt. to its B. third.

*B.* K. Kt. to its B. third.

6.

*W.* K. B. P. one step.

*B.* K. B. to Q. B. fourth.

7.

*W.* K. B. takes the doubled P.

*B.* K. B. P. takes K. P.

8.

*W.* P. retakes the P.

*B.* K. Kt. takes the P.

9.

*W.* Kt. takes the Kt.

*B.* Q. checks at adverse K. R. fourth.

10.

*W.* Covers with the Kt.

*B.* Must not take the B. with the Q., because

White would give a pernicious check  
with Q. at adverse K. R. fourth ; but  
takes the Kt. with the B.

11.

*W.* R. takes the B.

*B.* Q. takes K. R. P. with a superior game.

## CHAPTER THE LAST.

*In which White plays at his second move, after the two Queen's Pawns, Q. B. to K. B. fourth.*

1.

**W.** Q. P. two squares.

**B.** The same.

2.

**W.** Q. B. to K. B. fourth.

**B.** The same.

§ 1.

3.

**W.** K. P. one step, to open the Q. and K. B.

**B.** The same.

4.

**W.** If he push Q. B. P. two squares, Black must not check with the B, as Carrera taught, but first take Q. Kt. with the B., afterwards giving the said check, by which he takes from the adv. K. the convenience of castling.

And if, instead, he play Q. Kt. to Q. second,  
*B.* Does the same.

5.

*W.* Q. B. P. two squares.

*B.* Must not take it, because White would advance K. P. another step, with some advantage of situation; but must also push Q. B. P. two squares.

6.

*W.* If he take Q. B. P. with Q. P., Black retakes it with the Kt., and White taking the other P. with the P., Black will retake the P. with the Q., the Game becoming equal.

And if, instead, he take Q. P. with Q. B. P.,

*B.* Also takes Q. P. with his Q. B. P.

7.

*W.* If he retake it with K. P., Black doing the same, has a perfectly equal game.

And if, instead, he take K. P. with the other Pawn,

*B.* Retakes it with Q. B.

8.

*W.* K. P. takes the other P.

*B.* Q. to her Kt. third, on the two Pawns.

9.

*W.* Q. Kt. to its third square.



**B.** K. B. checks at adv. Q. Kt. fourth, recovering the P. at least, with an open and secure game.

§ II.

3.

**W.** K. B. P. one step, intending to place the two centre Pawns at the fourth squares.

**B.** K. Kt. to its B. third.

4.

**W.** Q. Kt. to its B. third.

**B.** K. P. one step, threatening to attack the said Q. Kt. with his K. B.

5.

**W.** Q. R. P. one step.

**B.** K. Kt. to its R. fourth.

6.

**W.** If he retire the attacked B. to Q. second, Black checks with Q. at adv. K. R. fourth, having a fine attack.

If he play Q. to her second square, in defence of the B., Black takes the B. and then gains Q. B. P., taking it with the B.\*

\* Not fearing an instant the bringing Q. R. to its B. square; since Black would play K. B. to Q. third, attacking the adv. Q. ; by which he would secure the acquisition of the Pawn.

If the said attacked B. take Q. B. P., Black retakes it with his Q.; and White, pushing K. Kt. P. two squares; Black leaps the attacked Kt. to adv. K. Kt. third.

If he play the said B. to adverse K. fourth, Black attacks it with K: B. P.; then, if White push K. Kt. P. two squares, Black takes the B., threatening also the above-mentioned pernicious check with the Q.

Finally, if he retire the B. to K: Kt. third.

*B.* Takes the said B. with the Kt.

7.

*W.* K. R. P. takes the Kt.

*B.* Q. to K. Kt. fourth.

8.

*W.* The doubled P. to the Kt. fourth.

*B.* K. B. to Q. third, threatening the mate.

9.

*W.* K. R. to its third square.

*B.* Retires the attacked B. to K. Kt. third; with a game, certainly, not inferior to his Adversary.

**THE  
INCOMPARABLE  
GAME OF CHESS.**

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**PART III.**

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**ON THE ENDS OF GAMES.**

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In the following parties, which form the completion of this work, the final issue will be found noted, but the solution omitted, It is hoped that this novel idea will be equally agreeable to the lovers of the game, as it has been to the author ; to the first, because they will be enabled themselves to become judges of the improvement they have hitherto made ; to the second, because he could not better make known the subtlety of these parties, than by the difficulty of finding the developement of them. For it is necessary to deduce the reasoning from our own

foundation ; and in order that the Gordian knot might appear more intricate, the inventor did not discover the artifice of it. Any one, not being enabled to hit the mark, may impute it to any thing, but the author, or the press ; it being certain that this part of the work revised and examined many times with the greatest accuracy, is free from every sort of error.

I.

BY THE ANONYMOUS MODENESE.

*Black.*



*White.*

White, playing first, mates the Black, by force,  
in three moves.

X

2

*Black.*

Black, having the  
for

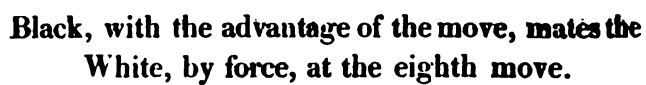
IV. ✓

BY THE SAME.

*Black.*

Black, having the move, mates the  
moves at most.

**BY THE SAME.**





IX. ✓

BY SIG<sup>R</sup>. N. N.

White.

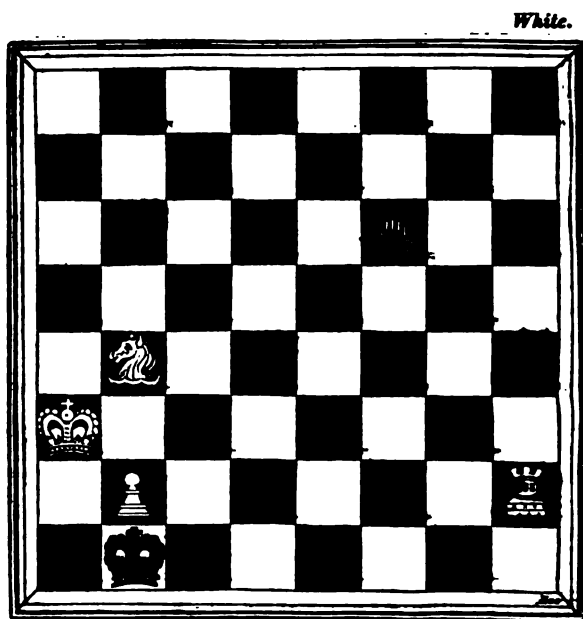


Black.

**Black has the advantage of the move, and gives mate to the White, by force, in eight moves at most.**

XX. ↓

BY THE SAME.



Black has the move. It is a drawn game.  
Who knows the study?

FINIS.

Et



10









