

Capablanca's Last Chess Lectures

foreword by Assiac



CAPABLANCA'S LAST

CHESS LECTURES

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*by José Raoul
Capablanca*

Foreword by Assiac

HERBERT JENKINS LTD
LONDON

First published in Great Britain by

HERBERT JENKINS LTD

2 CLEMENT'S INN

LONDON, W.C.2

1967

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Printed in Great Britain by
Lowe & Brydone (Printers) Ltd., London

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FOREWORD

by Heinrich Fraenkel ("Assiac")

I HAVE NO DOUBT that most readers spotting the title *Last Lectures* by J. R. Capablanca will be as surprised as I was when first learning that shortly before his untimely death "Capa" had produced a chess book which took almost a quarter of a century to reach the printer and thereby the vast audience which that great and amiable master can still command.

Strictly speaking, it's not a book but a series of lectures written in Spanish and broadcast to Latin American listeners shortly before the author's death in March 1942. He had been in failing health for some years and he died of a heart attack. Born in November 1888 he was only 53, and to those of us who knew him it is an eery thought that had he survived he would be a mere septuagenarian now. In fact, of course, and for more than two decades by now he has been an almost legendary figure to a new generation of chess players and chess lovers all over the world. Hence, I am not at all sorry that it took so long for so great a master's last thoughts about chess to reach the public. It's almost a voice from the beyond.

When first leafing through those pages what pleased me most was that, on more than one occasion, the author had some very friendly and highly respectful things to say about Emanuel Lasker, whom I am proud to recall as a fatherly friend and revered mentor. Lasker was, of course, Capablanca's predecessor on Caissa's throne and by almost exactly twenty years his senior; yet the younger man survived him by little more than a year and, indeed, it must have been soon after the great Emanuel's death that Capa sat down to write those pieces to be broadcast. ("Capa"? Nothing disrespectful about this since his personal friends as well as his vast public were used to that abbreviation of a very mellifluous and sonorous name).

To revert to the Lasker-Capablanca relationship, it was common knowledge at the time and it has come to be chess history that just before the 1914-war there was no love lost between him who had successfully defended his title for twenty years and the up-and-coming young star from Cuba who, ever since his sensational triumph at San Sebastian 1911, had gone from strength to strength in his eager claim to reach out

for the world championship. When they met face to face in the great St. Petersburg Tournament in the spring 1914 the first game was a tenaciously fought draw, but in the final game the world champion inflicted on his young rival his first defeat in the tournament which he won $\frac{1}{2}$ point ahead of Capablanca—with the rest of the field way behind. During both their games they were literally not on speaking terms, but at the banquet after that great tournament they shook hands, had some champagne together and smiled at each other. What's more, they spoke to one another and stayed on friendly terms all their lives; even—nay, particularly—when the young Cuban, in 1921, wrested the title from the man who had held it for 27 years.

During the next six years the new world champion lived up to his fame with what seemed almost ridiculous ease, playing in tournaments quite frequently and hardly ever losing a game in years. But it was after losing the title to Aljechin in 1927 that he showed his astonishing prowess by a glittering series of triumphs in grandmaster tournaments such as Budapest and Berlin 1928, Budapest, Barcelona and Hastings 1929, New York 1931, and particularly the enormously strong tournaments at Moscow 1936 and a few months later at Nottingham where Capa shared 1st and 2nd with Botvinnik, the world champion to come, in a field including the reigning world champion and two previous holders of the title as well as half a dozen other grandmasters. With some further successes prior to the war, Capablanca completed his fabulous record of 20 first and ten second prizes in tournament play, usually in a field replete with grandmasters. On a few occasions only, Capa sank to third or fourth place, and never beneath it. Of his 571 major tournament—and match games Capa won 293, drew 245 and lost a mere 33; which means he scored 72.7% and if we want some evidence for his dashing combinative style, he scored 77.2% with the White pieces and 68.4% when playing Black.

But he showed equal resource in defence, in most subtle positional play and particularly in an almost flawless endgame technique. If one were to look for a single word to describe Capablanca's style *le mot juste* might be "lucidity", and my old friend Jacques Mieses certainly wasn't far wrong when, comparing Lasker and Capa, he said that Capablanca's style was like crystal-clear water; and so was Lasker's with the addition of a drop of poison.

What was so astonishing when watching Capa at the chess board was his seemingly effortless ease at almost every one of his games. Not for him (unlike many of his grandmaster-colleagues) the burning of midnight oil to swot up opening variations. He considered that a waste of time and repeatedly makes the point in the lectures comprising the present book; and even more often he stresses the point that what really matters is a sovereign knowledge of endings and a meticulous mastery of endgame technique. Well, he has certainly lived up to it in his own glorious career; yet I cannot help wondering whether, if still alive, he could have maintained his nonchalant almost arrogantly indifferent attitude to the "*Variantenkoffer*", that suitcase crammed with opening variations which so many grandmasters carry to a tournament (and, indeed, in their heads). In recent years grandmaster-chess has come to be so fiercely competitive that, to stay at the top, a grandmaster just cannot afford not to keep up-to-date with the deeply searching analysis of opening theory constantly proceeding and constantly revised.

Not so in Capa's day; not for him at any rate. He may well have been the last *grandseigneur* of the game, one who even though among the very top-level of the grandmasters, could afford to maintain a nonchalant, not to say cavalier, attitude to the professionalism of the game which had brought him world-wide fame. After all, he had his post in the Foreign Office of his country (where he enjoyed boundless admiration as Cuba's most famous son), he had his diplomatic passport and moved gracefully in what was considered the best society. Not for him (like for the vast majority of the chessmasters of that time) the need to count the pennies and to stay in cheap boarding houses. Capa stayed in the best hotels, went to the best tailors and lived like the grandseigneur he really was and felt like, at the chess board and away from it.

To watch him at the chess board was an almost aesthetic pleasure. What with his quick wit and uncanny positional judgment he was a fairly fast mover, and I doubt that he ever got into serious "time trouble". There is a famous story how once—I think, at Karlsbad 1929—he overslept and wasted more than half of the $2\frac{1}{2}$ hours allotted for his first 40 moves. Yet, he approached the board unhurriedly and "made it" quite comfortably.

There are some masters who seem glued to the board even while the opponent has a very long think, but most of them are

peripatetic. Even so, there are subtle differences. Take Smyslov, who will walk away some six to ten long strides from the board, back and forth and back again, the massive head deeply bowed in thought, with an occasional earnest glance at the opponent when at the far end of the walk. Not so Capa, who would walk to the opposite end of the hall there to chat to a friend and, as likely as not, about where to dine that evening or which show to go to if there was time. Then told that the opponent had moved he would saunter back to the board, seat himself comfortably and give the position some concentrated attention. It wouldn't take him long to make his move with quiet determination. Then he would get up and before moving away again he would look over his shoulder with one last, almost arrogant glance at the board, just as if to make sure that the piece or pawn was still in the very centre of the square he had put it on.

I well remember seeing a good deal of Capa at the Margate Tournament of 1935 where I played in the "Premier Reserves"; on one occasion I had the somewhat embarrassing experience of more than a hundred people crowding round my board, all of them turning their backs to my game. And who could blame them since at the next board, some 15 or 20 feet away Capa was playing Reshevsky. I too, would have preferred watching their game rather than playing my own.

Capa's popularity with the "fans" was as immense as it was genuine. At some tournament, I forget which, I was chatting to Sir George Thomas when a small boy handed up his autograph book which Sir George promptly signed. Then the boy handed the book to me and when I told him that surely there could be no point in getting my autograph he disagreed. "Oh yes, sir," he said, "I must have your autograph too." "But why on earth? It's no good in your collection."—"Oh yes, sir", said the boy, his face beaming, "I saw you talk to Capablanca!"

Well, I've had to make this little bit of reflected glory last a long time. But it is good to know that now we have Capa's last reflections on chess between the covers of a book. I hope it will inspire many young players to seek out that great master's games—there are plenty of anthologies—and to play them over and over again. It should give them much pleasure; and it should improve their own prowess too.

HEINRICH FRAENKEL

PREFACE

"I BELIEVE I must buy myself a set of chessmen," said Capablanca, "I don't think we have one in the house."

He was right: we had no chess set in the house. In fact, the inexpensive one he bought that day—wooden pieces and a checkered square of oilcloth—was the only chess set I knew him to possess. He bought it when he had to prepare his lectures for the radio—only a few months before he died. I have never opened again the little box in which he put his chessmen for the last time, and the wooden pieces which he handled still preserve the touch of his sensitive fingers.

I have many memories locked in that modest little box. I remember "Capa" sitting on a blue sofa by the coffee table and bending his head over the oilcloth chessboard. From time to time his fingers would move—ever so lightly—and some of the small wooden figurines would change their positions. Then he would lift his head and squint his large, thoughtful eyes. I would be sitting nearby, very quietly—I knew that I should not speak at all while Capa was preparing the problems for his radio lectures.

"They are not difficult," he told me once, "because they are for the general chess public; still, they must be interesting enough."

I did not mind sitting quietly, watching Capa think. Besides, the problems never took much time, only a few minutes. However, the text of the lectures was much more fun to me, as I took an active part in them. As Capa himself had said (I suppose to make me feel proud), "We wrote them together," and they were "our" lectures. Of course, my part in them was very slight, as I had never expected to share in his chess work. It happened this way: One evening Capa was preparing a script—for his third lecture, I believe. He was writing diligently on a pad of yellow paper, when suddenly I had an idea.

I said, "Perhaps it would be easier for you if you could dictate to me."

Capa looked at me with a smile. "But, my poor *chérie*, you don't know a thing about chess and you hardly know any Spanish and then your typing . . ."

"Well," I said, swallowing hard, "just the same it would be easier for you if you could dictate."

"It would be," admitted Capa, still smiling, "but . . ."

I set up the typewriter with such rapidity and sat at it with such eagerness that Capa had no heart to refuse me a tryout. He spoke very slowly at first, then a little faster. Surprisingly, I could follow him, even though I understood little.

Later I copied my text and offered it for his approval. Perhaps it wasn't well done—here and

there he made corrections—but my aid was accepted! Much to my satisfaction, whenever the time for preparing the script would come, Capa would call me. "Let's go to work."

Knowing nothing about chess, I was unable to appreciate Capablanca's genius in that field, but working with him gave me an opportunity to appreciate the brilliance of his mind. He never paused for more than a few seconds for the formulation of his thought. He never groped for words and seldom came back to correct the original. Certain parts of the scripts which were not technical, and which I could understand, aroused my admiration for the directness and the precision of his descriptions. Here and there was a human touch, as usual charming; here and there was a sparkle of humor.

"Do you know," I told him, "you could have been a wonderful writer. It is so easy for you to write." (I thought of my own painful literary efforts.)

Capa laughed. "I don't like to write. Even letters are punishment to me; you know how short I make them. But someday you and I shall do a book—if you do the writing."

That day never came. So this is the only book on which we were destined to work together. My memories of it are happy, because neither he nor I could then imagine that in so short a time he would embark alone on the trip from which there is no return.

OLGA CAPABLANCA

INTRODUCTION

THIS VOLUME is particularly intended for chess lovers of moderate strength, although I have no doubt that more expert players will frequently find this book, and especially the endings, interesting and useful as well.

I had a proof of this last assertion only a few days ago. I was observing the progress of an ending between two first-rate amateurs in one of the leading New York chess clubs. Around the table were gathered a number of players of respectable strength. The game ended in a draw and one of the players turned to me, asking me whether he could have won the ending. I waited a few moments to see if any of the strong players had anything to say; as there was a general silence, I replied, "Gentlemen, you surprise me. This is an ending for beginners which all of you ought to know by heart. The winning process is explained in many elementary books."

This little anecdote about one of the themes which are to be treated in these pages demonstrates clearly and convincingly that all players, regardless of their strength, can follow them with interest. They will succeed either in learning a great deal

or in smoothing out difficulties previously encountered.

Chess is something more than a game. It is an intellectual diversion which has certain artistic qualities and many scientific elements. It is also a means of knitting together more firmly social and intellectual bonds and therefore an excellent device for establishing cordial relations among the various peoples. In these times when the United States is endeavoring to bring about closer ties among all the countries of the great American continents, chess might very well be, in my opinion, one of the finest ways to bring this about. The institutions which now exist for cementing closer cultural relations among the Pan-American countries could put chess to good use as a cultural medium for arriving at a better comprehension, on the part of all these peoples, of the guiding ideas and ways of life of their neighbors. I believe that chess should be included in the school curriculum of every country. Beginning at the age of ten the students should receive regular instruction in chess—the length of these classes varying with the age and ability of the pupils.

Chess is to the intellectual sphere what sports are to physical activity: a pleasant way of exercising and developing a part of the human body. In addition, viewing the matter from the social aspect, those who have learned to play chess have at their disposal for the rest of their lives a diversion which will enable them to spend many hours in an agreeable manner. There are few things in this world

which serve so well as chess to give us relaxation and enable us to forget momentarily the worries of our daily life. During the course of many years I have observed that a great number of doctors, lawyers, and important businessmen make a habit of visiting a chess club during the late afternoon or evening to relax and find relief from the pre-occupations of their work.

The idea of having chess taught in the schools reminds me of one of the most interesting incidents in my long chess experience. Several years ago, in the Russian city of Kiev, I ran across Andrés Segovia, the great Spanish guitarist. We had known each other for some time; he as a lover of chess, and I as a lover of music! He was to give a concert and I a simultaneous exhibition. Both of these events were to take place in the great concert hall of Kiev, and naturally each of us invited the other to his performance. The simultaneous exhibition had been arranged for thirty students, boys and girls between ten and sixteen years of age. Segovia, his wife, and I arrived in the hall in due course and I noted Segovia's amazement at the spectacle which met his eyes. The huge hall was completely filled and its balcony held more than a thousand girls who had come to watch the play. All were students and had learned to play chess in their respective schools. On the stage thirty boys and girls had been seated in a rectangle as is customary in such exhibitions. Most of them were boys, all of them ready to do battle with me. In each corner there had been placed a particularly strong adversary. In

back of the players there was a crowd of boys and girls with their teachers and in back of them the guests. It was truly, as Segovia said, a phenomenal spectacle. There were at least three thousand people in the hall, almost all of them children.

I shall always remember that in one of the corners there was a handsome youngster of twelve years who defended himself with all the aplomb of a veteran. As I had been warned that the players in the corners were the strongest, I paid particular attention to these games. In the opening he adopted a familiar defense, albeit one that I consider inferior. I soon obtained a very strong and apparently winning position. It appeared that the game could not last much longer, but amazingly enough, every time I returned to this board I saw that the boy was defending himself like a lion without yielding any ground. The game proceeded in this manner almost to the very end of the session. At last the youngster lost, but even a first-rate master could have done no better. When the exhibition was over they asked me which game I considered the best and unhesitatingly I replied, "The one played by the twelve-year-old boy in that corner."

A similar episode which occurred only a few days earlier comes to mind here. The great Lasker and I were in Moscow. He was invited to give a simultaneous exhibition against university students and on being asked how many opponents he would like to have, he replied that in view of his advanced age (he was then sixty-seven), he would not like to play more than twenty-five games. This was

arranged and twenty-five students, none of whom was older than eighteen, played him and gave him a terrific beating. A few days later the veteran master, still smarting over this experience, said to me, "Some students! They play like masters and don't make any mistake about it." The knowledge of Lasker's sad experience was very helpful to me later on.

A great deal has been said and written about the origin and history of chess. An excellent work on this subject is that of the Englishman H. J. R. Murray, published by the Oxford Press in 1913. This writer claims that the type of chess we play originated in India relatively recently (about A.D. 700) and that it is derived from an earlier game. This work, entitled *A History of Chess*, contains many interesting facts and can be recommended to all who are interested in learning more about the fascinating history of the game of chess.

Mr. Murray's conclusions seem to me of rather doubtful value. Shortly before the beginning of the present war, for example, *The New York Times* published an item telling about excavations in Mesopotamia during the course of which there had been found objects proving that chess had existed at least as far back as 4000 B.C. It seems likely that chess, or a similar game, has been played for so long a time that to fix its origin and antiquity is impossible.

In 1937 a lavishly illustrated book was published in New York which dealt with the origin

and history of famous collections of chessmen of all epochs.* This volume contains many interesting facts; and yet, who can say how many sets have disappeared which were older than the oldest sets mentioned in this work? My own experience is enough to demonstrate with what ease one loses chess sets! I am fifty-three years old and began to play at the age of four. During those forty-nine years, and particularly during the first fifteen years when I was known as a child prodigy, I received a great number of chess sets as gifts. I especially remember a very handsome and rare set which I tried to hold on to, but which has gone with the others. The result is that today I do not possess a single set. My travels, my changes of residence, and my children did away with every single one.

The kind of chess that we play nowadays is truly modern, for only a century ago there were still arguments as to whether a Pawn which had arrived at the eighth rank could become any piece that one desired. Murray's volume gives us a clear insight into all the vicissitudes and changes which the game has undergone during the past 1,200 years until it reached the form with which we are familiar.

But even today there still exist versions of earlier variations of chess, although in some cases the differences are so small that a good player can easily adapt himself to them. I recall, for example, playing once in London with a prominent Arab

* *A History of Chessmen* by Donald M. Liddell and G. A. Pfeiffer.

chieftain. After several games he expressed a desire to play under the rules of his country, saying that he found himself greatly handicapped when playing under our rules. He explained his rules and I expressed my willingness to play under those conditions. The result was still the same! I merely followed common-sense principles and soon obtained a superior position. It is true that at one point I forgot one of the Arabian rules and thus exposed myself to a surprising reply which luckily did not have serious consequences.

On another occasion Sultan Khan, ex-champion of Great Britain, explained to me the differences between our kind of chess and the Indian form of chess. Sultan Khan had become champion of India at Indian chess and he learned the rules of our form of chess at a later date. The fact that even under such conditions he succeeded in becoming champion reveals a genius for chess which is nothing short of extraordinary.

As regards the origin of chess, one thing is certain. Chess is a war game, and, as all the evidence thus far assembled tends to prove, it originated in the East. At first the piece which we call the Queen had another name; for in the Orient, as we know, women generally do not play an important role. The names, placement, and functions of the other pieces in earlier times prove conclusively the war-like origin of the game of chess. After the game had been introduced in the West only a short time elapsed before the Queen became the most important piece aside from the King. The powers of the

other pieces have undergone a number of alterations during the course of centuries until about four hundred years ago they attained approximately the same powers that they have today. According to the authors of *A History of Chessmen*, to which I alluded previously, it was only toward the end of the sixteenth century that the pieces and their names were publicly described as we know them today. All these interesting details show how chess evolved continuously through the centuries. Who knows what changes may still occur in the future.

JOSÉ RAOUL CAPABLANCA

NOTE: These lectures were broadcast in Spanish to Latin American listeners shortly before Capablanca's death in 1942.

THE IMPORTANCE OF THE ENDGAME

IN LEARNING TO PLAY chess well it is helpful to divide the game into three parts, to wit: the opening, the middlegame, and the ending. Each one of these parts is intimately linked with the others, and it would be a grave mistake to study the opening without keeping in mind the subsequent middlegame and ending. In the same way it would be wrong to study the middlegame without considering the endgame. This reasoning clearly proves that in order to improve your game you must study the endgame before anything else; *for, whereas the endings can be studied and mastered by themselves, the middlegame and the opening must be studied in relation to the endgame.*

This obvious fact has been ignored by almost all the chess authorities, with dismal results for the great mass of chess players. Thus, for example, you find innumerable works on the openings, whereas there are hardly half a dozen books on endings. In addition, almost all the books on endgames are little more than repetitious collections of various end-

game positions either without notes of any kind or with very inadequate ones. The result is that the majority of players who undertake to study the endings soon discover that they lack the necessary aids which would enable them to derive some benefit from their labors.

In these pages I shall try to make up at least partially for these deficiencies. You must always bear in mind that, as I see it, you cannot have a well-grounded understanding of the openings, nor can you satisfactorily appraise a great many of the current opening variations without an adequate knowledge of the endings.

I am always reminded of the case of a noted American journalist, an excellent fellow, well educated, and, at the time I have in mind, chess champion of the state in which he resided. My friend devoted a great deal of time and energy to the study of the openings. Whenever I passed through his city he always came to the station for me and put me up at his house. We would have frequent conversations during which he would ask me about this or that variation; to his great surprise I would almost always answer, "I don't know it." Then he would say: "What will you do when somebody plays it against you?" And I would reply, "Ninety percent of the book variations have no great value, because either they contain mistakes or they are based on fallacious assumptions; just forget about the openings and spend all that time on the endings. In the long run you will get much better results that way."

At that time I was in my early twenties. My friend, a much older man, did not accept my advice, probably because he took it as the counsel of a young man lacking experience. The result was that my friend never made progress: he continued to know a great many opening variations but every time he took part in a tournament outside his state he did badly.

In this connection I might add that I have achieved many a resounding victory through my skill in endgame play; today, the few books dealing with this subject use these endgames as models. This reminds me of a curious anecdote.

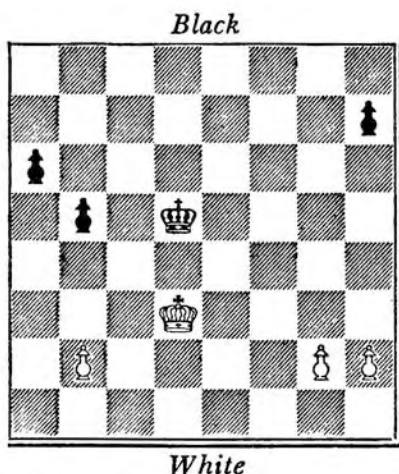
About thirty years ago I won an ending against Nimzovich which was considered a draw by my opponent and by all the spectators as well. I promptly forgot about it, but a year later I met Nimzovich again and he said, "Do you remember the ending that you won from me? I picked the wrong defensive system—it should have been a draw."

I told him that I hadn't given the ending any thought, but that I was certain that it was he who was mistaken, because my analysis of the ending during its course had convinced me of its winning character. He still insisted that I was wrong, adding that he had studied the position, felt certain that he could draw it, and that he was willing to support his opinion with a little side bet. Although I had not looked at the position again, I accepted the challenge and we at once sat down to replay the ending. A few moves sufficed to convince Nimzo-

vich that he had no defense and he promptly paid up!

We shall now proceed to study some endings and to set forth, wherever possible, general principles which are applicable on almost all occasions.

DIAGRAM 1



Although this ending is quite simple it is very interesting. At first sight the position seems to favor Black because his King is located in the center and his Pawns are somewhat advanced; whereas White has not moved his Pawns and his King has only advanced as far as the third rank. In reality the result depends on whose turn it is to move. If Black moves first, $1 \dots P-QR_4$ gives him the advantage, making it very difficult for White to draw; his best re-

ply is 2 P-KKt3, with which he will probably obtain the draw.

But let us suppose that White moves first; in that event he wins by playing 1 P-QKt4, and here we have one of the most important fundamental principles of chess, perhaps the most important of all, to wit: *Advance the Pawn which restrains two Pawns.* This principle can be more broadly expressed in the following general form: apply a unit of force which restrains another force of greater strength.

In the position which we are discussing, when White plays 1 P-QKt4, this Pawn restrains the two Black Pawns on QR3 and QKt4, in effect leaving White with a material superiority; for the two White Pawns on KKt2 and KR2 can be moved freely.

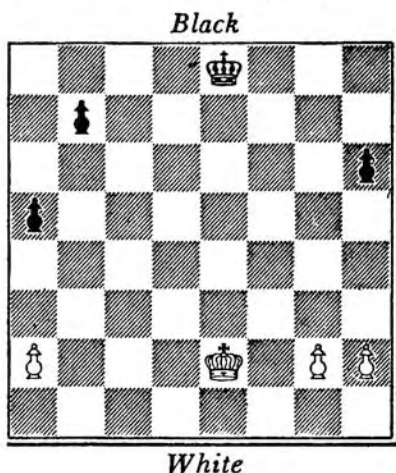
If in reply to 1 P-QKt4 Black plays 1 . . . K-K4 or . . . P-KR4, White's best reply would be 2 P-Kt3.

On the other hand, if Black answers 1 P-QKt4 with 1 . . . K-B3 with the idea of bringing his King to QKt3, in order to advance his QRP, then White plays 2 P-Kt4 and here we have another general principle of vital importance: *When you want to advance rapidly in positions like the present one, you must always advance the Pawn which is unopposed.* For example, suppose that there are no Kings on the board. If White then plays 1 P-KR4 and Black replies 1 . . . P-KR4, one Pawn restrains the adversary's two. The right way of advancing the two Pawns would be first,

P-KKt4, followed by P-KR4 in order to maintain the Pawns abreast, continuing with P-Kt5 and then P-R5. This leads to another important point, namely: *Pawns are generally at their strongest when they are abreast.*

In the position which we are studying, White, having the move, can play 1 P-QKt4, restraining with this single Pawn the two Black Pawns on QR3 and QKt4 because (a) the Black Pawns are not abreast and (b) because Black's more advanced Pawn is on the same file with the White QKtP. The reader would do well to study this simple ending carefully, and also to keep in mind the principles set forth and to have an exact idea of the *modus operandi*. This simple ending exemplifies the most useful principles bearing on the handling of Pawns, and understanding it is absolutely essential for those players who are anxious to make progress.

DIAGRAM 2



This position differs somewhat from that of

Diagram 1, but it is very similar and the results will be precisely the same: if White has the move he wins with $1 P-QR_4$, restraining with this single Pawn two of the adversary's Pawns. As you see, the same guiding principles still apply even though in this example the movements of the King assume greater importance. Again I must emphasize the necessity of your familiarizing yourself with this class of endings if you want to improve your play.

In the endgame the King becomes an attacking piece. In King and Pawn endings, the handling of the King is just as important as the maneuvers with the Pawns and sometimes even more so. As soon as one of these endings is arrived at, the King must venture forth into battle. As a rule it must be brought to the center of the board, and almost always it must be advanced in front of its Pawns.

In our first two examples the maneuvering with the King has been relatively simple; however, there are certain pitfalls, and therefore players of moderate strength would do well to practice King maneuvers against opponents stronger than themselves.

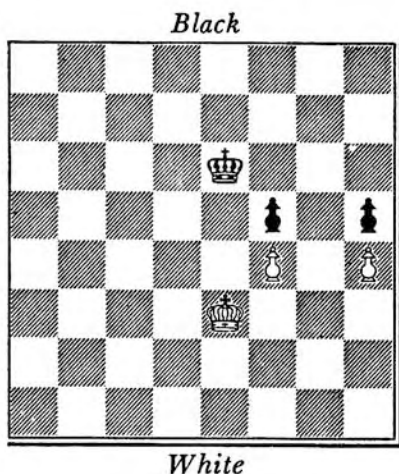
At this stage it will suffice to direct the reader's attention to this point. No book or teacher can automatically show you how to play. The book, like the teacher, can only aid you and point the way. As for the student, he must apply the utmost possible effort and concentration. Practice and experience will do the rest. Those who want to improve must always be ready to play and, perhaps, to lose. *In general you learn more from the games you lose than from the games you win.*

We have studied two simple examples of King

and Pawn endings, and we noted the importance of proper maneuvering with the Pawns. The usefulness of being thoroughly familiar with this type of endings cannot be exaggerated as regards both the Pawns and the King. During the opening and midgame we are constantly preoccupied with the defense of the King; but once the ending arrives, the King becomes an offensive force of the utmost value. Good players are aware of this fact, and the experts realize it even more keenly.

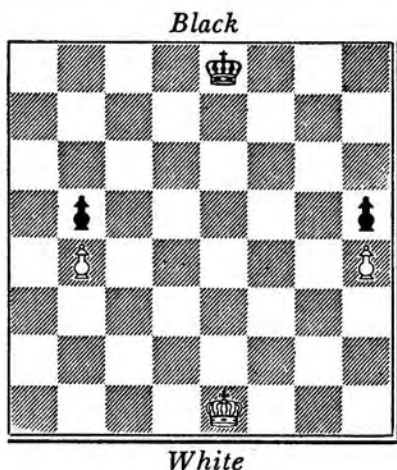
Among the various principles which must be considered in a study of King and Pawn endings, the most important of all is that of the Opposition. The principle that we have already learned about a Pawn that restrains two is applicable to every aspect of the game. The principle of the Opposition, on the other hand, applies only to King and Pawn endings. Very often the result of such an ending depends on just how much the players know about the Opposition. Now let us see in just what it consists.

DIAGRAM 3



Here, no matter who plays first the game is a draw; for the move of either King to Q4 is answered by the move of the opposing King to Q3 preventing the further advance of the hostile King. But if we change the position of the Pawns slightly, we get the following:

DIAGRAM 4



Apparently you could not imagine a simpler and more level position than this one, and the less advanced player would doubtless give it up as a draw. The fact of the matter is that whoever moves first wins, due solely to the general principle of the Opposition. The simplest variation:

- | | |
|--------------------|------------------|
| 1 K-K ₂ | K-K ₂ |
| 2 K-K ₃ | K-K ₃ |
| 3 K-K ₄ | |

Winning the Opposition and with it the game,

for now Black cannot prevent the further advance of White's King.

The Opposition may therefore be defined as follows: *When the Kings face each other directly and one of them has the option of advancing if desired, or of preventing the other King from advancing, he who has this option is said to have gained the Opposition or to have the Opposition.*

Almost invariably the player who has the Opposition wins. In the position now reached in this example, if Black continues with 3 . . . K-B3, White can either advance with 4 K-Q4 or he can maintain the Opposition with 4 K-B4. Analysis shows that in order to win in this variation it is necessary to maintain the Opposition with 4 K-B4, whereupon Black's next move can be answered by the conclusive advance of White's King.

If you want to learn and to improve your game you must practice these endings involving the Opposition until you are thoroughly familiar with them for they appear very often in actual play.

Returning to Diagram 4, we sum up what we have just learned in the following general principle: *When the Kings face each other as in this example and the number of intervening squares is even, he whose turn it is to play has the Opposition.* In this example the number of intervening squares is six and therefore he who plays has the Opposition. Bear in mind that this rule is valid only in those cases where (as in Diagram 4) there are no Pawns in the direct line between the two Kings.

The following anecdote will give fairly ad-

vanced players as well as the rest of my readers a good idea of the principle and laws of the Opposition. More than thirty years ago, when I had already come to be considered the strongest player in New York, a friend of mine who was an excellent player showed me an ending and asked me to solve it. There were only Kings and Pawns on the board and it was a question of the Opposition. He could find nothing in any of the books with which he was acquainted to enlighten him about this position; he therefore brought it to me, being unable to find a satisfactory solution. In those days I knew practically nothing about this field and it was the first time I had come across a problem of this character. The result was that I took almost an hour to find the proper solution!

You must remember in this connection that with this type of position, one misstep or one slight inexactitude will generally ruin the whole winning process; that is why it is so important to know the principle of the Opposition and to know it thoroughly.

Years later, the memory of this incident led me to devote several pages exclusively to this subject in my book *Chess Fundamentals*. The Opposition and its laws can be set forth in a purely mathematical form, and those who care to spend the necessary time will have many pleasant experiences and will give even the strongest players an unwelcome surprise. I have known many strong players, including even some masters, who were not too familiar with this subject.

Now let us return to Diagram 4:

1 K-K2 K-B1

In order to win now, White must play 2 K-Q3; for 2 K-K3 would be answered by 2 . . . K-K2 drawing; while on 2 K-B3, Black would draw with 2 . . . K-B2. This gives us a corollary to the first principle: *When the Kings face each other as in this example, and the number of intervening squares is odd, that player has the Opposition whose turn it is to move.* In addition, the analysis following . . . K-B1 gives us the following rule: *When, as in this case, the opponent makes a waiting move toward either side, you must advance, keeping in mind the rule about an odd or even number of intervening squares.* Thus we find that if after White plays his King to Q3, Black replies . . . K-K2, then White answers K-K3, leaving an odd number of intervening squares between the two Kings and thereby gaining the Opposition in accordance with our last corollary.

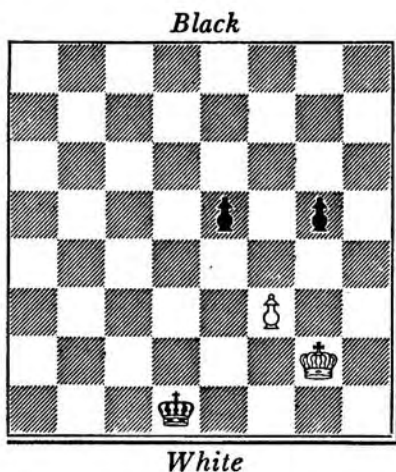
If you have followed this discussion carefully, you will be able to appreciate the importance of the principle and laws of the Opposition, and you will be able to understand the interesting maneuvers which occur in positions as simple as the example we have just finished analyzing.

The positions which we have examined were very elementary, but the central idea was clearly apparent. I must warn you at this point that we have not yet studied the Opposition in all its as-

pects. We have had to limit ourselves to its most elementary forms; for its more complex forms require not fifteen minutes but several hours of study. At this time I should like to explain that the two problems given in the Appendix illustrate the application of the Opposition in its more complex forms. In these two problems the amateur has an excellent opportunity to work out general principles, and even to formulate mathematical systems which will aid him in solving any problem whatever which illustrates the Opposition.

Before turning to other themes let us study one more example of the Opposition.

DIAGRAM 5



White to move

At first sight the situation appears hopeless.

Black has a Pawn to the good and his King threatens to win the remaining White Pawn. Thus, if 1 K-Kt3, K-K8; 2 K-Kt2, K-K7; 3 K-Kt3, K-B8; 4 K-Kt4, K-B7 winning the Pawn and the game.

Again with Diagram 5, if 1 K-B1, K-Q7; 2 K-B2, K-Q6; 3 K-Kt3, K-K6; 4 K-Kt2, K-K7; 5 K-Kt3, K-K8 winning as previously shown. You would therefore conclude that the game is lost; but there is a saving clause! In the diagramed position White plays 1 K-R1!! obtaining the lateral Opposition and thus securing the draw; for if Black tries to approach the Pawn, White can always maintain the lateral Opposition, thus:

1 K-R1!!	K-K8
2 K-Kt1	K-K7
3 K-Kt2	K-K6
4 K-Kt3	K-Q6
5 K-R3!	K-Q7
6 K-R2!	

And thus White maintains the Opposition and draws the ending.

In the next chapter we shall discuss a different type of ending, but now for variety I shall conclude the present one with another topic. You will recall that earlier in this chapter I said that in order to study chess efficiently and learn logically, you ought to begin with the endings and not with

the openings; also, that many of the opening variations were directly linked with the ending. I shall now give some examples to illustrate this point:

1 P-K4 P-QB3

This is known as the Caro-Kann Defense.

2 P-Q4 P-Q4
3 Kt-QB3 P×P
4 Kt×P Kt-B3

In my opinion, as in that of all the grand masters, this move is inferior: White plays 5 Kt×Ktch and now if Black replies 5 . . . KtP×Kt, the position of Black's King-side Pawns is bad and should lead to loss of the game either in the middle-game or in the ending. If, on the other hand, Black answers 5 Kt×Ktch with 5 . . . KP×Kt, White has a manifest advantage when the endgame stage is reached. Let us suppose that all the Pawns remain and all the pieces are exchanged; in that event White would have a won ending, *because his Queen-side majority of Pawns could be converted into a passed Pawn, whereas the same is not true of Black's King-side majority of Pawns, due to the fact that the KBP is doubled.*

Thus we see how the grand masters dismiss a natural move at so very early a stage because they foresee that it will lead to a lost ending. It would

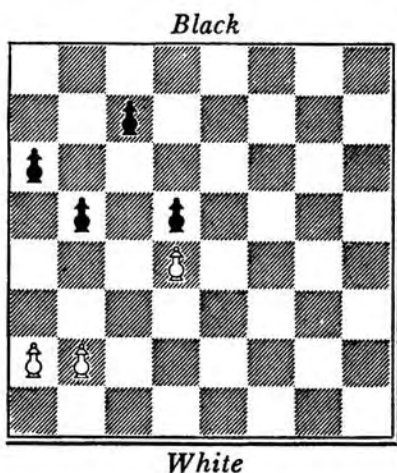
be difficult to give a more convincing example of the relationship between the opening and the ending. There is no doubt in my mind that Black's game in this variation is inferior.

Another example, from the Ruy Lopez:

1	P-K ₄	P-K ₄
2	Kt-KB ₃	Kt-QB ₃
3	B-Kt ₅	P-QR ₃
4	B-R ₄	Kt-B ₃
5	O-O	Kt×P
6	P-Q ₄	P-QKt ₄
7	B-Kt ₃	P-Q ₄
8	P×P	B-K ₃
9	P-B ₃	B-K ₂
10	R-K ₁	Kt-B ₄
11	B-B ₂	B-Kt ₅
12	QKt-Q ₂	O-O
13	Kt-Kt ₃	Kt-K ₃
14	Q-Q ₃	P-KKt ₃

This has been a well-known variation for many years. White will now try to exchange Knights by playing QKt-Q₄. Let us suppose that all four Knights are exchanged on White's Q₄. In that event, White's QBP will come to Q₄, supporting the Pawn on K₅. White will then try to force Black to exchange the Bishops and if he succeeds we shall be left with the following Pawn position on the Queen-side.

DIAGRAM 6



Now we observe that the White Pawn on Q₄ restrains the two Black Pawns on QB₂ and Q₄. Thus, we have another example of the great principle set forth in this chapter, namely: *A Pawn which restrains two Pawns*. As you will see, White has played the whole opening and most of the mid-dlegame with a view to arriving at a position in which one of his Pawns restrains two hostile Pawns, thereby securing a won ending. If we now remove the Queens and Rooks from the board, White wins easily.

In this connection I recall that in 1913, on my first visit to Poland, I played a game against some of the strongest players of Lodz in consultation;

among them was the Polish master Salwe. Playing White, I adopted the variation of the Ruy Lopez which we have just been studying. At the eighteenth move the spectators asked me for my opinion of the position and I replied: "Black is lost; White's KP will win the game." And so it happened to the great surprise of all present. The winning process progressed in this fashion: I carried out the maneuver described above and each side remained with Queen and two Rooks and the Pawn position shown in Diagram 6. I prevented Black from advancing the QBP to B₄ and at the same time I attacked on the King-side where I had a superiority of four Pawns to three. Utilizing the Pawn on K₅ as the spearhead of the attack, I won rather easily.


And now another example from the same opening:

1 P-K ₄	P-K ₄
2 Kt-KB ₃	Kt-QB ₃
3 B-Kt ₅	P-QR ₃
4 B×Kt	QP×B
5 P-Q ₄	P×P
6 Q×P	Q×Q
7 Kt×Q	

This is the well-known Exchange Variation of the Ruy Lopez. White's play is now based on the circumstance that White has a majority of Pawns on the King-side. If we were to remove all the pieces, leaving only the Pawns on the board, White would have a won ending. Yet the situation here is

not quite so clear-cut as in that of the Caro-Kann Defense which we examined earlier; for here Black has both Bishops, whereas White has already parted with one of his Bishops. This is a compensating factor in Black's favor since the Bishop is generally somewhat stronger than the Knight in the endgame.

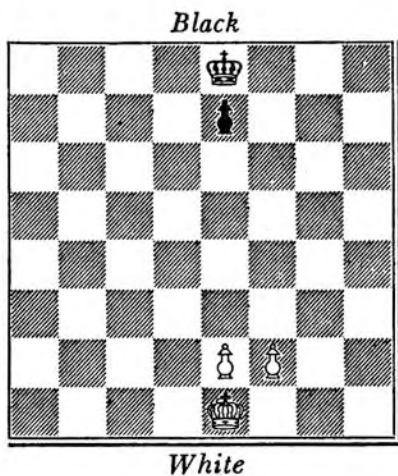
Again, we have observed the direct connection between the opening and the ending. The fact is that this connection *exists in every instance*; but it does not always manifest itself so clearly as in the examples which we have studied.

 Two

KING AND PAWN ENDINGS

THE GENERAL RULE is that *King and two Pawns always win against King and one Pawn*. If one of the two Pawns is passed, the winning process is simple; if not, the problem is more difficult. For example:

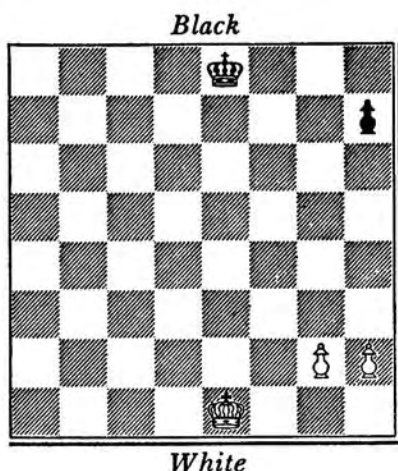
DIAGRAM 7



White wins with relative ease. *As a rule, the King should advance in front of the Pawns*, assuming that this can be done without placing them in jeopardy. This is a general rule for all endings of this character. As regards Black, the best defensive method is to oppose his King to White's and to keep his Pawn on the second rank. Advancing the Pawn would only facilitate White's task.

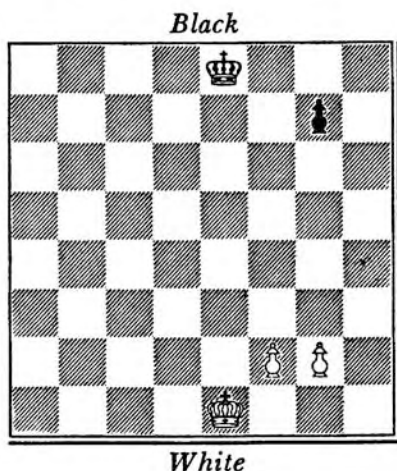
Now another position:

DIAGRAM 8



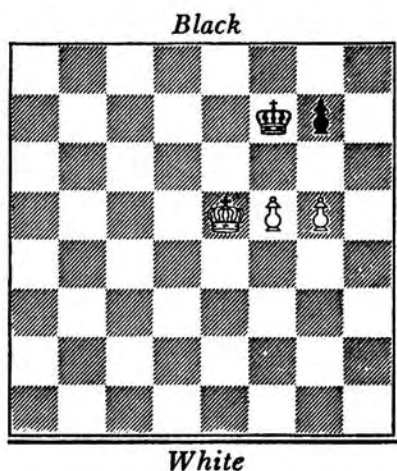
White wins, but the ending is not so easy; it requires special technique and we shall have to take more than one example to deal with this type of ending. We proceed therefore to the next position:

DIAGRAM 9



White wins, but with the exception of the position in Diagram 8 this is the most difficult example. Whoever can play this ending satisfactorily will not have difficulty with any other ending of this type. That is why we shall now study this ending in all its ramifications. Here again the best defensive system is to keep the Black Pawn on the second rank. This will make the win as difficult as possible. White, for his part, will advance his King as far as he can safely do so, and he will then move up his Pawns until they stand abreast on the fifth rank. On the successful completion of this process, we get the following position:

DIAGRAM 10



With Black to play, there are now two possible variations, thus:

- | | | |
|-----|---------|-------|
| (A) | 1 . . . | K-K2 |
| | 2 P-Kt6 | K-B1 |
| | 3 K-Q6 | K-K1 |
| | 4 K-K6 | K-B1 |
| | 5 K-Q7 | K-Kt1 |
| | 6 K-K7 | K-R1 |
| | 7 P-B6 | P×P |
| | 8 K-B7 | |

And White mates in three moves.

(B)	1 . . .	P-Kt3
	2 P-B6	K-B1
	3 K-K6 *	K-K1
	4 P-B7ch	K-B1
	5 K-K5!	K×P
	6 K-Q6	K-B1
	7 K-K6	K-Kt2
	8 K-K7	K-Kt1
	9 K-B6	K-R2
	10 K-B7	K-R1
	11 K×P	K-Kt1
	12 K-R6	K-R1
	13 P-Kt6	K-Kt1
	14 P-Kt7	

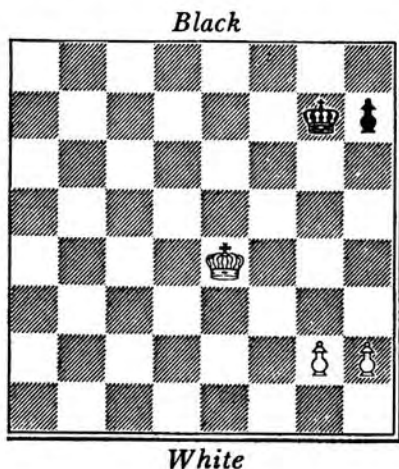
And the Pawn queens.

You can now appreciate all the work that goes into winning so apparently simple an ending. It is another of the basic endings in which the winning technique must be studied with great care by all ambitious students. You will have observed the frequent necessity of advancing the King in front of his Pawns. I advise the less advanced player to perfect himself in the technique of playing King and Pawn endings by practicing these endgames with players who are thoroughly familiar with these maneuvers. In this way you will be able to get more detailed explanations of the principles expounded in these pages.

Continuing our study of King and Pawn endings, we turn to the following example:

* 3 P-B7 is faster.—ED.

DIAGRAM 11

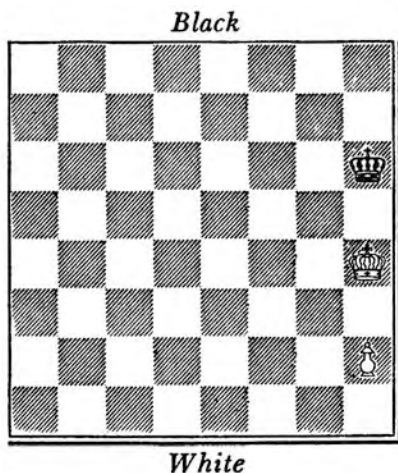


Here again Black's best defense is to keep his Pawn on the second rank. This rule has its occasional exceptions which, however, turn up very infrequently; so that you may assume that in most cases the advance of the single Pawn will only make the opponent's winning task easier.

As previously intimated, the ending shown in Diagram 11 requires a special technique. In the first place, if White's Pawns were on KKt3 and KR3, White could not win. This means that so long as Black keeps his Pawn on KR2, White must maintain at least one of his Pawns on the second rank in order to win. Further, so long as Black does not move his Pawn, White must first move only his King until he has placed it on KR6. If Black advances his Pawn, then we have our procedure, al-

ways bearing in mind that King and RP can never win unless the defending King can be blocked off completely. Take, for example, the following position:

DIAGRAM 12



The position is drawn, although a similar situation with a KtP, BP, KP or QP would win.

Again we return to our consideration of Diagram 11. The winning process is as follows:

- | | |
|---------|-------|
| 1 K-B5 | K-B2 |
| 2 K-Kt5 | K-Kt2 |
| 3 K-R5 | K-Kt1 |
| 4 K-R6 | K-R1 |

The first part of the process is now completed. The next step is to advance one of the Pawns to the fifth rank:

5	P-Kt4	K-Kt1
6	P-Kt5	K-R1

Thus the second step has been executed. Now we come to the difficult part!

For the last step we have a little rule which is very useful for avoiding confusion: *If the Kings face each other, advance the Pawn on the second rank two squares. If the Kings do not face each other, advance this Pawn only one square.* As the Kings face each other in this example, the ending continues:

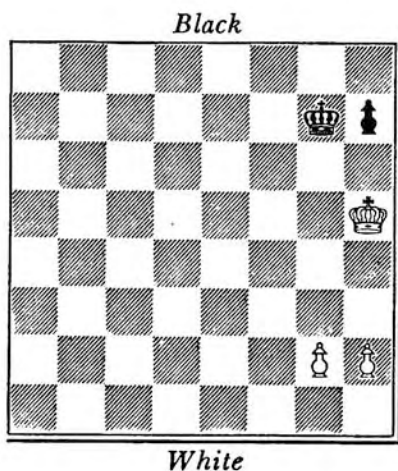
7	P-R4	K-Kt1
8	P-R5	K-R1
9	P-Kt6	P×P
10	P×P	K-Kt1
11	P-Kt7	

Followed by K-R7 and the Pawn queens.

This ending is not only very interesting, but it is far more difficult than it seems. This is due to the fact that I have selected a highly advantageous position for White in order to avoid variations which require explanation which would lead us far afield. In any event the object was to demonstrate the principle which this ending embodies, rather than to go into considerable detail about numerous variations which have no great significance.

Now let us go back a few moves until we have the following position:

DIAGRAM 13



If Black now plays 1 . . . P-R3, we get the following continuation:

2 K-Kt4	K-Kt3
3 K-B4	K-B3
4 P-Kt4	K-Kt3
5 P-R3!	K-B3
6 P-R4	K-K3
7 K-K4	K-B3
8 K-Q5	K-B2
9 K-K5	K-K2
10 K-B5	K-B2
11 P-R5	K-Kt2
12 K-K6	K-Kt1
13 K-B6	K-R2
14 K-B7	K-R1
15 K-Kt6	

Winning the Pawn.

Had Black played . . . P—R₄ at any point, White would have replied P—Kt₅ with an easier win than in the text. As I have previously advised you, it is very useful to study these maneuvers and their alternatives and apply them against the strongest opponents you can find.



VALUE OF THE PIECES

WE HAVE NOW REACHED a point where it will be useful to discuss the value of the pieces. It is impossible to assign them absolute values, as we can readily see from the Pawn's power of becoming a Queen when it reaches the eighth rank. The strength of the chess pieces can therefore be estimated only in relative terms. Taking the Pawn as the unit of power, we may say that a Bishop or Knight has the value of between three and four Pawns. A Rook is worth a Knight or Bishop plus two Pawns. The Queen has about the same value as two Rooks, although the latter combination is generally stronger in the ending. A Rook and minor piece (Bishop or Knight) are almost invariably inferior to the Queen. Two Bishops and a Knight, or two Knights and a Bishop, will as a rule prove stronger than the hostile Queen.

Although the Knight is generally considered to be on a par with the Bishop in strength, the latter piece is somewhat stronger in the majority of cases in which they are opposed to each other. Similarly, two Bishops are generally stronger than two Knights.

Curiously enough, the weaker a player is, the more apt he is to prefer Knights against Bishops; whereas among the masters, one finds a decided predilection for the Bishop. It is unquestionably true that in most cases the Bishop is superior; but in order to avoid exaggeration and confusion, and to stick to broad general principles, we shall consider both pieces of about equal value.

Now let us turn to more general concepts. As we know, the game is divided into three parts: the Opening, the Middlegame, and the Endgame.

The Opening is the stage during which the pieces are developed so that they will function rapidly and efficiently.

The Middlegame is that part of the game in which the objective is to co-ordinate the action of one's pieces with a view to obtaining quick victory or at all events a clear advantage.

The Endgame is that portion of the game in which we try to exploit whatever advantage has been gained in the Middlegame.

Since a grave error, in games between good players, will lead to quick loss, games in which a blunder occurs usually end very abruptly. But a well-played game will go right on into the ending, and that is why I think it is more logical to begin by studying the endings rather than the openings. As it would be monotonous to study only the endings, it seems a good idea to divide our time into intervals of study and practice in order to obtain more variety. This method of study will probably yield optimum results. Of course many amateurs

look upon chess only as a pastime and are not interested in improving their game. For them study of any kind would be superfluous. I believe, however, that the vast majority of players are eager to improve and enjoy observing the progress they have made.

I recall the case of a friend of mine, a rather poor player, who would often spend the afternoon at his chess club. Among his opponents there was one who beat him regularly, which in the course of time became more and more annoying. One day my friend came to see me, told me of his troubles and begged for some advice. I told him he ought to buckle down to serious study, but he replied: "Very well, I will. But meanwhile, just tell me what I have to do when he plays such and such a move." He gave me the moves of his adversary's favorite opening and told me what aspect of it was particularly troublesome. I showed him how to avoid this difficulty and gave him some pointers in the way of general theory. A few days later I ran into him again and he was a new man. As soon as he saw me he exclaimed, "I followed your advice and the results have been marvelous! Yesterday I even won two games from this fellow who has been giving me so much trouble."

This little anecdote is still another proof that a few general maxims are of greater benefit to most players than any number of purely technical variations. Technical perfection is a goal only for those strong players who want to qualify for the highest ranks.

Frequently I am asked whether it is better to attack or to defend. My reply is always the same: it depends for the most part on each individual's temperament; he ought to play that type of game which suits him best. However, as a matter of general theory there is only one proper reply, to wit: *The initiative is an advantage and he who secures it must try to maintain it.* He should abandon it only when forced to do so, or if he can exchange it for a material advantage which will suffice to decide the fate of the game in the ending.

I also consider it good practice for those who want to improve their game to adopt a risky style occasionally, playing or trying to play daring combinations and sacrificing a piece for a Pawn or two with the object of obtaining an attack. This should be done deliberately, even if it leads to loss of the game. The idea is to obtain practice in combinative play. In this way you will obtain the necessary experience to qualify you to appraise problems of attack and defense. Such experience, and the resulting knowledge and poise that it will give you, can be of the utmost value.

You must accustom yourself to lose with equanimity. You will get more pleasure out of the game that way. And as I have already stressed, you can learn much more from the games you lose than from the ones you win. Speaking of losing gracefully reminds me of an amusing incident which I witnessed recently. I had a friend who was a good player and a good fellow too, but very talkative and very nervous. His opponent that evening was

a very self-possessed player who did not utter a word during the game. The two players were about equal in strength, but on this occasion my friend was even more nervous than usual and talked incessantly. After losing three games running my friend got up and reproached his opponent in these words: "I can't play with you any more; you make me too nervous. You've won three games in a row and you haven't said a word."

 Four

PAWN POSITIONS

BEFORE EMBARKING on a study of different types of endings, we shall devote some time to a very important subject: Pawn positions. The nature of the Pawn structure plays an important role not only in the endgame, but in the opening and middlegame as well. A bad Pawn formation will often discredit an opening variation; similarly, a weak Pawn position will sometimes be the determining factor in dismissing a given middlegame layout as inferior. Some readers must have heard a master say, "I don't like this position; too many holes"; that is to say, the Pawns are placed badly in such a way that there are many weak squares which can be occupied advantageously by the enemy.

Experience shows that Pawns are generally strongest when placed abreast, and from the defensive point of view they are most secure when on or near their original squares. An aggressive policy generally requires the advance of several Pawns, but the further they advance, the more exposed to attack they become. A passed Pawn, if it is properly supported, is always a serious threat and

it often decides the fate of the game. It goes without saying that in a well-played ending the Pawns will almost always constitute the decisive factor.

The great World Champions Morphy, Steinitz, and Lasker were past masters in the art of Pawn play; they had no superiors in their handling of endgames. The present World Champion * has not the strength of the other three as an endgame player, and is therefore inferior to them.†

King-side castling almost invariably gives the highest degree of security to one's King, and it is therefore preferred to Queen-side castling, which leaves the QR Pawn unguarded. Another theoretical weakness of Queen-side castling is that it exposes the King to possibly dangerous checks on the diagonal QB₁-KR6. The chief argument in favor of Queen-side castling is that it is desirable in those cases where for reasons of quick development the Queen's Rook is brought immediately to the Queen's square. Oftentimes it is desirable to have the King thus left nearer the center of the board; yet more frequently it is necessary to lose a move by playing the King to Q₁ after castling long in order to entrench the King behind his Pawns. All in all, we may consider the short castle, or King-

* Alexander Alekhine was World Champion at the time Capablanca wrote.

† This sentence was omitted from the original manuscript, but is to be found in the Italian translation, *Ultime Lezioni*. Said the editor, Luigi Penco: "The first and last remark on the style of his successor, Alexander Alekhine, that Capablanca ever made."

side castling, as that conferring the maximum security to the King.

From the defensive point of view the initial position of the Pawns, at KB₂, KKt₂, and KR₂, is the best. Almost as good is the Pawn position KB₂, KKt₂, and KR₃. The Pawn position KR₃, KKt₃, and KB₃ (or KB₄) is much inferior because the castled King is exposed to attack along the diagonal QR₇-KN₁, and if the King is moved to R₁ to avoid this exposure the King will remain further from the center, a fact which represents an inconvenience in the endgame. Besides having the King completely cornered, the position is very dangerous. The position with Pawns at KB₂, KKt₃, and KR₂ is greatly inferior due to the two holes created at KB₃ and at KR₃. This latter Pawn position is remedied only by a Bishop at KKt₂.

The position with Pawns at KB₃, KKt₂, KR₃ is very weak because of the hole at KKt₃. Finally, the Pawn position KB₂ and KR₂ and the third doubled at either KB₃ or KR₃ is the worst possible.

In the foregoing pages, during our study of general theory, we divided the game into three parts: the Opening, the Middlegame, and the Endgame. Of first consideration is the intimate relation between them. The Endgame may well be studied independently, but by no means should the Middlegame be studied apart from the ending in which it will result. In the same way the Opening should not be studied by itself, but in relation to the resulting Middlegame, and often even in relation to the Endgame.

In order to lighten this task I will reproduce here a symposium taken from one of my books on the relation of the Opening to the Middlegame.

Opening

1. Develop rapidly and consistently, trying not to create permanent weaknesses. It is so much the better if, while developing, you can lure the opponent into creating weaknesses of this kind. Development should be based on the domination of the central squares K₄, Q₄, K₅, and Q₅—if not taking possession of them with Pawns, at least controlling them from a distance with the pieces.

2. Avoid moving the same piece twice until all the pieces are developed. This rule must be transgressed from time to time for exceptional reasons.

3. Avoid the loss of material, at least without obtaining adequate compensation.

Middlegame

1. Co-ordinate the action of the pieces.

2. Dominate the center: it is necessary in order to directly attack the adversary's King with success.

3. Attack directly, violently, the adversary's King, with all the force at your command, in order to assure success. Once begun the attack must be carried through. To let the attack be paralyzed without at least partial success generally costs the game.

4. Any material advantage, no matter how small, assures victory, other factors being equal.

5. Of first importance is position; material ad-

vantage comes later. Space and time are positional factors.

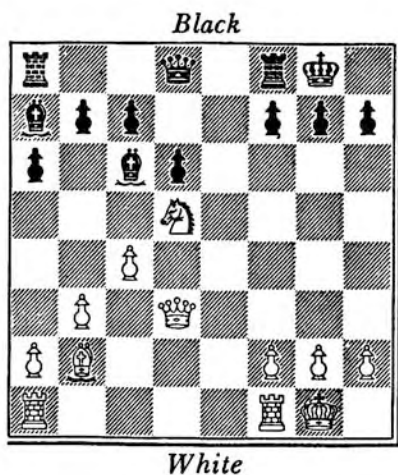
6. If the game is going to be decided in the endgame, consider the type of ending before exchanging the pieces.

♔ Five

MIDDLEGAME COMBINATIONS

THE MIDDLEGAME is the most difficult stage of the game to conduct, as well as the most difficult part to teach. Combinations are so many and so diverse that it is almost impossible to indicate a general course to follow. Yet there are, without doubt, certain positions of a general character that are often repeated, and which are necessary to have at hand while playing. Let us take the following position for example:

DIAGRAM 14

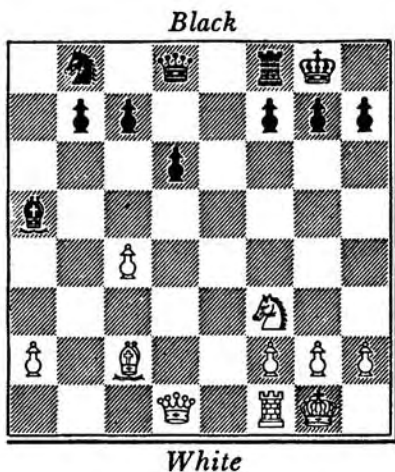


Analysis shows that White has a very good position, but Black has an extra Pawn as compensation; and if Black is able to defend himself from White's attack it is very probable that he will win the ending. In any case, unless White can act energetically and recuperate at least his lost Pawn, Black has every probability of winning on his side.

If Black had the move, the simple $B \times Kt$ would give him a positive advantage. White must do something to re-establish the equilibrium. Fortunately for White, the decisive move is at hand. 1 $Kt-B6ch$ threatens mate by $Q \times RP$. So 1 . . . $P \times Kt$; 2 $Q-Kt3ch$, $K-R1$, and 3 $Q-Kt5!$ followed by $B \times Pch$, winning the Queen. This type of position lends itself to the general combination.

The following is another type of position which often presents itself:

DIAGRAM 15



White to move

Since Black has the advantage of a Pawn and can play Kt-B3 without loss of time, he has a solid position. White must act energetically, therefore, to avoid finding himself at a disadvantage. Fortunately for White, there is the possibility of winning rapidly as follows:

1	Q-Q5	Kt-B3
2	B×RPch	K×B
3	Q-R5ch	K-Kt1
4	Kt-Kt5	R-K1
5	Q×BPch	K-R1
6	Q-R5ch	K-Kt1
7	Q-R7ch	K-B1
8	Q-R8ch	K-K2
9	Q×KtP	mate

Had Black replied B-B6 to White's first move, 1 Q-Q5, in order to avoid this mate, White could still have played the same combination with success. But he might have contented himself with 2 Q-Q3, winning the Bishop.

In order to illustrate these remarks, let us return to the original position (see Diagram 15).

White plays 1 Q-Q5. Black replies 1 . . . B-B6, and White, instead of 2 Q-Q3 to win a piece, unleashes an attack. We have then:

1	Q-Q5	B-B6
2	B×RPch	K×B
3	Q-R5ch	K-Kt1

4	Kt-Kt5	R-K1
5	Q×BPch	K-R1
6	Q-R5ch	K-Kt1
7	Q-R7ch	K-B1
8	Q-R8ch	K-K2
9	R-K1ch	K-Q2
10	Q-R3ch	K-B3
11	Q-B3ch	P-Q4
12	P×Pch	K-Kt3
13	Kt-K6	Q-B3
14	Q-K3ch	

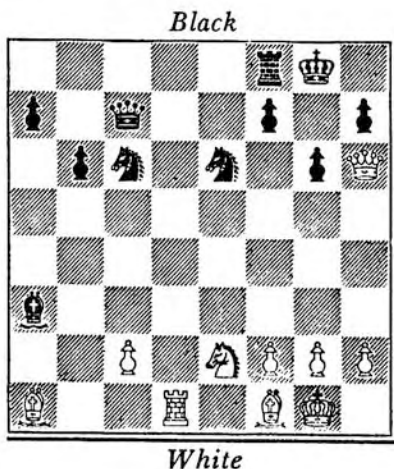
And White has a manifest advantage. White could have played 13 R×R followed by 14 Q×B, instead of 13 Kt-K6, also with a winning game.

As you see, the co-operation of the White pieces was truly wonderful. First the Queen with the Bishop and Knight, and then finally the Rook. All the White pieces are launched against his adversary's King, thereby graphically illustrating one principle noted previously. *Attack directly, violently, against the adversary's King, with all the force at your command, in order to assure success. Once begun, the attack must be followed through.*

These *types* of positions are happened upon in diverse and sometimes very complex forms. It would be wise to have them always ready, to see if it is possible to apply the same or similar methods to those we have already seen.

Let us now see another type of position that is produced very frequently:

DIAGRAM 16



White to move

White with a Pawn down needs to act energetically before Black can cover the holes created along the long diagonal QR₁-KR₈. Black threatens R-Q₁, followed by B-B₁ or B-K₂, according to the circumstances. White has a chance, nevertheless, to render a decisive blow, to wit: R-Q₃, threatening both the Black Bishop, and Q×RP check followed R-R₃ check and R-R₈ checkmate.

Against this double threat Black has no defense. He has no choice but to abandon his Bishop, remaining with a completely lost game.

This type of combination based on opening the Rook's file in order to give mate on R₈ presents itself fairly often.

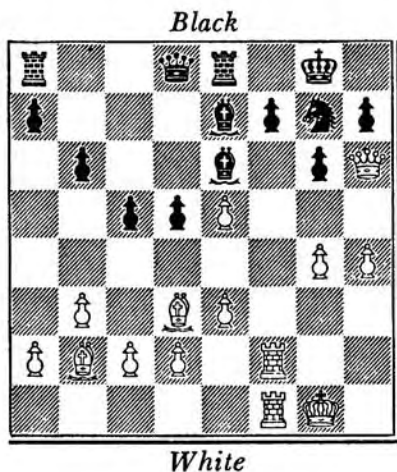
Incidentally, this position demonstrates the weakness of the Pawn formation KR₂, KKt₃, KB₂ when castled short, as we have previously explained. Although Black has the best general distribution of his pieces, he suffers the consequences of the weakness created by the advance of the KKtP.

Remember that we said that this weakness is nullified if a Bishop is placed at KKt₂.

By seeing and studying these examples, the effectiveness of the principles and general laws expounded in these chapters can be proved.

Another example of a type of position that is produced as a consequence of the Pawn formation KB₂, KKt₃, KR₂, when castled short, is the following, which occurred in a recent game.

DIAGRAM 17



White to play. The game continued:

1	R×P	B×R
2	P-K6	Kt×P
3	R×B	K×R
4	Q×RPch	

And mate in two.

Here for the first time the co-operation of all the pieces in the attack is seen, and in order to obtain the victory White has thrown into the attack all his force.

One also notes that White, as much here as in all the other examples that we have given, has had greater command of the four central squares—that is, K4, Q4, K5, Q5.

Before going further, we shall give some advice of a general order.

1. It is a rule of the game to move the piece that is touched. You ought not even put your hand near a piece except in order to play it. Hovering over different pieces with the hand is a lack of etiquette in the game. Furthermore, far from helping, it does nothing more than confuse thought.

2. In the openings, get the pieces out quickly, generally one or both of the Knights before the Bishops. Furthermore, castle on the King side at your first opportunity.

3. Co-ordinate the action of the pieces and try to maintain the Pawns in line.

4. Habituate yourself to play rapidly, but with deliberation; never in a pressured manner.

5. Try to develop a style of play more or less aggressive, attacking every time that the occasion presents itself. The initiative must be taken at the first opportunity. The initiative is an advantage.

6. In general, place the Rooks on open files.

7. Never leave a move unplayed for fear of losing. When you think a move good, it is best to play it, no matter what the result. Experience is the best teacher. Remember that it is necessary to lose hundreds of games in order to become a good player.

8. Try to play combinative games with the object of developing the imagination.

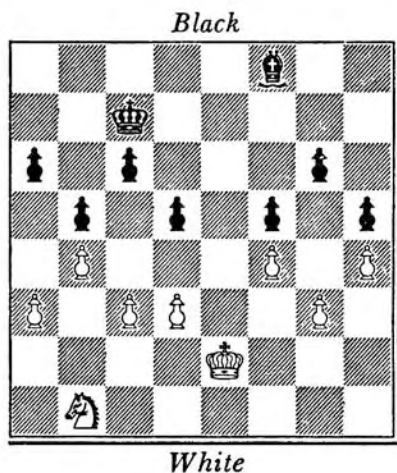
These and other pieces of advice that we offer from time to time are, of course, of a general order and for that reason they are not fixed, infallible rules. Their object is to help better the style and strength of the player until he finds the medium appropriate to his own conditions.

Once arriving at this stage, each player ought to adapt his game to his own faculties, since each individual has marked predilections and some things are easy for him while others are difficult.

BISHOP VS. KNIGHT ENDINGS

LET US NOW TURN to relative force of the Bishop versus the Knight in the ending. In the foregoing the following axiom is to be found: *The Knight is superior to the Bishop in all blocked positions.* For instance:

DIAGRAM 18



White to play. He has an advantageous position, but probably not enough to win. For example:

1	P-Q ₄	K-Kt ₃
2	Kt-Q ₂	P-R ₄
3	Kt-B ₃	P×P
4	RP×P	K-B ₂
5	Kt-K ₅	K-Q ₃
6	Kt×KtP	B-R ₃

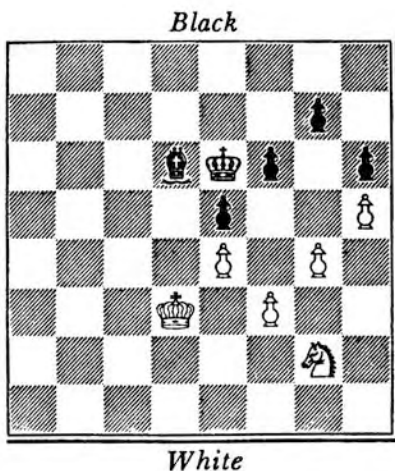
And although White has a Pawn's advantage, the *modus operandi* to win is not in sight. This is a position worthy of study. In any case it is seen that the Knight is an advantage in blocked positions against the Bishop.

If in the original position (Diagram 18) the Black Bishop had been at QB₁ instead of at KB₁, then White would have an opportunity to win by playing K-K₃ and bringing his King to Q₄ and then the Knight to K₅.

And here is another general principle: *When you have a Bishop, place your own Pawns on squares of the opposite color from the Bishop.* Thus we see that in the first case, with the Black Bishop at KB₁, the Black Pawns are well placed because their squares are the opposite color from the Bishop. In the second case, with the Bishop at QB₁, the Pawns are badly placed, occupying squares of the same color as the Bishop. The result is that, in the first case, by very good play Black will probably draw. In the second case, do what he might, he will probably lose.

Coming to another position:

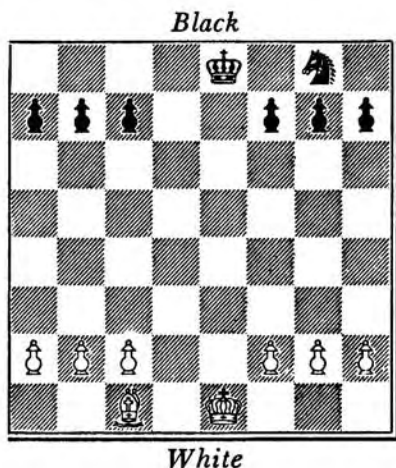
DIAGRAM 19



White has the advantage, but it is not sufficient to win. If the Black Pawn were on his Kt₄ instead of his Kt₂, White would win. It would be a serious error for Black, at any time, to play K—KB₂ and P—Kt₃ in order to exchange a Pawn. Black should, however, place his King at his KB₂, and keep his Bishop on the diagonal KB₁—QR₆, exchanging the Bishop for the Knight at the first opportunity.

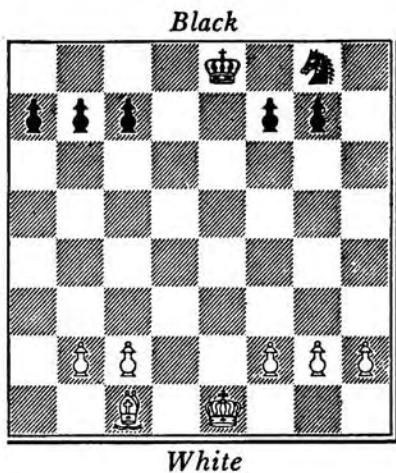
These positions in which the Pawns are blocked are the only ones in which the Knight has the advantage against the Bishop. In all other cases the Bishop is at least equal to a Knight, and usually superior.

DIAGRAM 20



In this position the Pawn position is balanced, with everything equal, and there is no advantage on either side. Let us now consider the following:

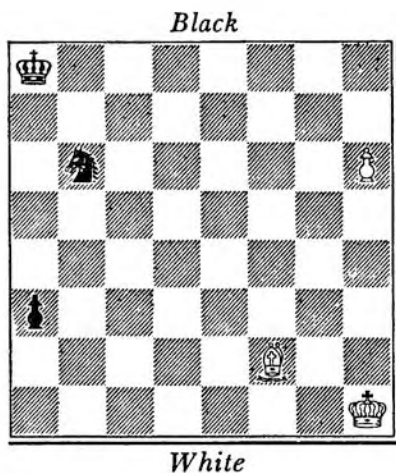
DIAGRAM 21



The Pawns are equal here, but not balanced. On either side of the board there are three Pawns against two. In this position the advantage belongs to the player with the Bishop, since all other factors are equal. The Bishop defends and attacks at the same time from a distance, while the Knight exerts pressure only at a shorter distance. Moreover, in the ending time is a factor of great importance, and the Bishop can race across the chessboard many times faster than the Knight.

As an illustration, let us turn to the following position:

DIAGRAM 22

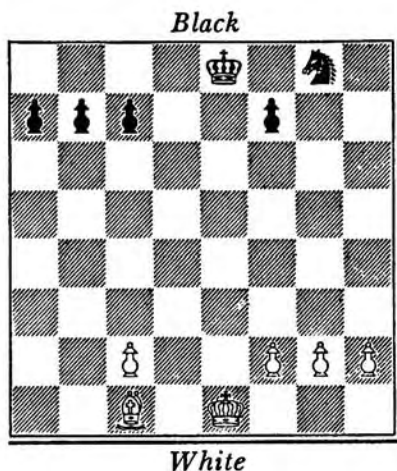


Here White wins no matter who has the move. The Bishop needs only one move, B-Q4, to keep

the Black Pawn from queening, while Black's Knight must spend three moves to reach his KKt3 to prevent the White Pawn from queening. The Bishop not only impedes the progress of the Black Pawn, but protects the arrival of his own Pawn at KR8 at the same time. To the player with the Knight there is no future.

Let us turn to another position.

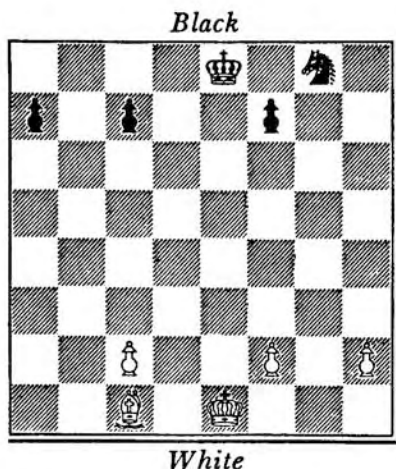
DIAGRAM 23



We find even less equilibrium here than in Diagram 21, and consequently the Bishop possesses even more advantage. The fact is that in this position it is very questionable that Black can draw at all, and if he can achieve the draw it will be very difficult.

Another position:

DIAGRAM 24



In this position we see that the Pawn position is not in equilibrium, and there are isolated Pawns as well. Again Black will find it very difficult to draw, always for the same reason: the greater speed of the Bishop in transversing the chessboard, and the fact that the Bishop exercises a dual offensive-defensive action from a distance, while the Knight can obtain this effect only in a very limited sector of the board.

From the preceding is deduced the following principle: *In an ending with an unbalanced Pawn position, other factors being equal, the Bishop has a manifest advantage against the Knight. The less the equilibrium, the greater the advantage.*

The reader would do well to study the diverse positions treated in this and the preceding article. Studying and playing these endings will alone insure their mastery.

When speaking of the middlegame we said that when it is seen that a game will be decided in the endgame, it is necessary to consider the type of ending it will present. In fact, very often one of the players finds that the position can be simplified in several different ways, and the type of ending depends entirely upon the simplifying means adopted.

The player who is very familiar with the rules that govern the ending will be able to select the proper method. He who is not familiar with them will play chess by chance, and moreover he will not know how to continue once the endgame is reached.

The reader will not doubt, I believe, the exactness of our affirmation regarding the enormous importance of having an exact and profound knowledge of the ending. In my thirty-two years' experience as an international player of the first rank, I am weary of seeing not only amateurs, but also masters of the first order, lose innumerable games for lack of sufficient knowledge in this extremely important part of the game.

In this respect Janovsky is always brought to my mind. In the years from 1901 to 1904 he was one of the most feared masters. He considered himself superior to all the others. He possessed an extraordinary positional sense in the opening and middlegame, but he detested the endgame, which he played very badly for a player of his strength.

This abnormality produced a psychological state in his conception of the game with unfavorable results for him. For several years while we were both living in New York, we met every day in the Manhattan Chess Club. We often talked of chess in general and of chess players in particular. Various times I sought to demonstrate to him that a loss of a game was often because of his inadequate knowledge and lack of depth in the ending. His reply was always the same.

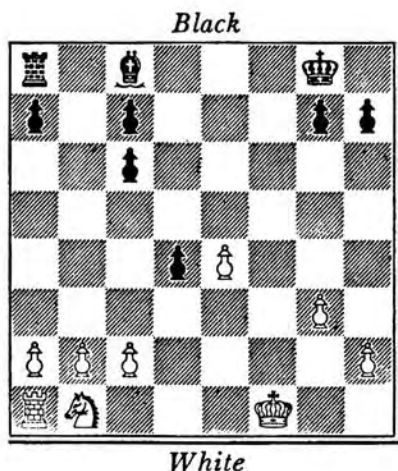
"I detest," he would say, "the endgame. A well-played game ought not last to the ending, since it should be practically decided in the middlegame."

This erroneous conception not only cost him many games, but more importantly many inferior players took his word as a valid truth. In contrast with Janovsky we have the modern players Flohr and Reshevsky, both excellent endgame specialists, but who have a rather restricted conception of the opening and middlegame. Perhaps this is due to the limited instruction that they had as boys, although in the case of Reshevsky it is necessary to add that his admirers in the United States took him over and obliged him to go to school, and a little later to college, where he acquired some knowledge of a superior order. His game has not yet acquired sufficient elasticity, however; this shows much less the quality of a combatant than that of an artist.

We have treated the ending with Bishop against the Knight. Let us now study the ending

of a game which challenged the World Champion of many years.

DIAGRAM 25



Black to move

This position has always seemed to me very interesting and worthy of study. White has his Pawns united, except the central one which is isolated. This Pawn seems to be White's only weakness, and since the White King is very near, he might be able to bring it to Q3, and after a short time obtain a satisfactory position.

On the other hand, Black's Queen Pawn is not very well placed, at least from all appearances. The Pawn at Black's Q5 does exercise pressure,

however, because it not only impedes the move Kt—B₃ but takes the square K₃ from the White King as well. In order to defend his Pawn at K₄, the White King must go to his Q₃ or KB₃, both of which squares are susceptible to attack by the Black Bishop. Therefore, Black's Pawn at Q₅ is well placed from the offensive point of view.

From the defensive point of view it is different because if the White King arrives at Q₃, he not only defends his King's Pawn, but attacks the Black Queen's Pawn as well. Moreover, if the Knight arrives at QKt₃, via Q₂, Black will have great difficulty in defending his Queen's Pawn.

Most players might prefer White's position, which appears very compact; but the endgame expert will observe that on the contrary the position is fairly open and that there are Pawns on both sides of the board, requiring of the pieces rapidity of movement and freedom of action. In this sense Black unquestionably has the advantage. Besides, the Bishop is superior to the Knight. Black has, finally, the advantage of the move. It is with great mastery that he makes his first move.

1 . . . R—Kt1

Attacking White's Pawn at QKt₂ and forcing his reply.

2 P—QKt₃ . . .

Now we see the effect of Black's first move.

White was forced to occupy the square QKt₃ with a Pawn, leaving that square unavailable to his Knight where it could attack Black's Queen Pawn. The game continues with

2 . . . R—Kt₄

Threatening to win a Pawn by R—QB₄. White replies with

3 P—B₄ . . .

With this move White prevents the loss of the Pawn, but at the cost of creating a passed Pawn for Black, and also taking a square (at QB₄) from his Knight. Notice the adroitness with which Black has limited the freedom of movement of his adversary. He has applied one of the principal fundamentals of chess: "Conserve the freedom of movement of your pieces, limiting that of the adversary's pieces." The game continues:

3 . . . R—KR₄

Gaining another tempo and at the same time obliging White to retreat his King further from the center, since the reply 4 P—KR₄ would be answered by 4 . . . P—Kt₄, winning at least a Pawn.

4 K—Kt₁ P—B₄

Compare this position with the original and

you will note the extraordinary change brought about in only four moves. Note especially the admirable strategic position of the Black Queen-side Pawns.

The four Pawns are all on black squares, on the opposite color from the Bishop, permitting this piece complete liberty of movement on the white squares. At the same time this demonstrates in a practical way the application of our principle: *When you have a Bishop, place your Pawns, in general, on squares of the opposite color from the Bishop.*

From White's side we find that when he plays his Knight to Q₂, this Knight can only advance by way of his KB₃ because his own Pawns are obstacles.

5 Kt—Q ₂	K—B ₂
6 R—B ₁ ch	K—K ₂
7 P—QR ₃	R—R ₃

Preparing to enter action via QR₃ and also indirectly impeding P—QKt₄ by White.

8 P—KR ₄	R—QR ₃
9 R—QR ₁	B—Kt ₅

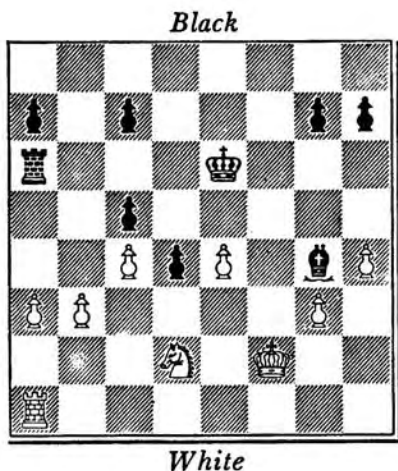
And finally the Black Bishop comes into action to completely paralyze the movement of the Knight and of the White King-side Pawns. Note again the strategic position of Black. His pieces maintain complete liberty of movement while at the same

time he restricts the action of those of his adversary.

10 K-B2 K-K3

Now the Black King advances upon the White King's Pawn to decide the game. White cannot play Kt-B3 because it would be followed by . . . B×Kt and . . . K-K4, winning easily. Here you see what often happens in these endings, that the entrance of the King decides the game. The co-ordination of the Black pieces in this ending has been perfect.

DIAGRAM 26



11 P-QR4 K-K4
 12 K-Kt2 R-KB3
 13 R-K1 P-Q6

Threatening B-K7 followed by K-Q5. As I have noted, White has found himself gradually restricted more and more in his movement, until he now finds himself practically obligated to exchange Rooks under very unfavorable conditions. In reality, the game can be considered finished; we give the following moves, however, to demonstrate the futility of White's effort.

14	R-KB1	K-Q5
15	R×R	P×R

Now this Pawn prevents the advance of White's King's Pawn, which facilitates action with the Black King and Bishop.

16	K-B2	P-B3
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To exhaust White's moves and to lose a tempo in order to dominate the squares Q4 and QKt4, in which the White Knight could immediately enter via QKt1 and QB3.

17	P-QR5	P-QR3
18	Kt-KB1	K×P
19	K-K1	B-K7
20	Kt-Q2ch	K-K6
21	Kt-QKt1	P-KB4
22	Kt-Q2	P-KR4
23	Kt-QKt1	K-B6
24	Kt-B3	K×P
25	Kt-R4	P-B5

26	Kt×P	P-B6
27	Kt-K ₄ ch	K-B ₅
28	Kt-Q6	P-QB ₄
29	P-QKt ₄	BP×P
30	P-B ₅	P-Kt ₆
31	Kt-B ₄	K-Kt ₆
32	Resigns	

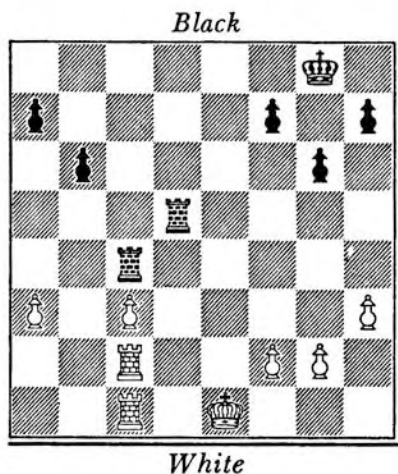
This magnificent ending was produced in the first game of the match for the championship of the world, played at New York in 1907 between the great Lasker and the champion of the United States at that time, Frank J. Marshall. Marshall was then one of the first ranking players of the world. Moreover, he was always a good endgame player. He had, however, always a preference for the Knights instead of the Bishops, a defect amply demonstrated in this ending. As for Dr. Lasker, his strategic conception of the ending and his tactics adopted to realize his strategy, would be an honor to any champion of the world.

 Seven

A ROOK AND PAWN ENDING

LET US NOW TURN briefly to the Rook and Pawn ending. The endings with two Rooks and Pawns on each side are frequent, but they are very difficult and are often transformed into endings with one Rook and Pawns. Here is a classic example, however, of the ending with two Rooks on each side from a game I played more than thirty years ago. The position:

DIAGRAM 27



An examination of this situation shows that there is equality of material. White has his King more to the center, but on the other hand his Queen-side Pawns are isolated. For his part, Black has united Pawns and his Rooks are better placed, in an attacking position, and they are able to move freely from one side of the chessboard to the other.

White will seek to bring his King to QKt2 or QKt3 in order to protect the weak Pawns and thus liberate his Rooks. Black, taking advantage of the great mobility of his Rooks, will seek to hold his adversary's Rooks imprisoned and at the same time to impede the arrival of the White King at QKt2 or QKt3. If this is accomplished, Black can then just advance to the weakest point that he sees with his King, with the purpose of obtaining there the necessary advantage to win.

From the diagramed position, the play developed as follows:

1 . . .	R-K5ch
2 R-K2	R-QR5
3 R-R2	P-KR4

Black profits from the immobility of the White Rooks by advancing on the other side of the board. Black's last move also renders action with White's King-side Pawns practically impossible.

4 R-Q1	R(Q4)-QR4
--------	-----------

Calling White's other Rook to the defense of

his Pawn at QR₃, after which the two White Rooks are completely immobilized.

5 R(Q₁)—QR₁ P—R₅

Compare this position with the original diagram. In five moves Black has not only kept the White Rooks completely immobilized on the Queen's side, but also has paralyzed White's King-side Pawns with constant thrusts. All the while Black would like to find a way to force White to play P—KB₃, a move which would create a hole at KKt₃, where Black can eventually place his King. If Black succeeds in this, his adversary's game will be rendered indefensible.

6 K—Q₂ K—R₂
7 K—B₂ R—KKt₄

Just as White is ready to prepare his defense Black again exacts profit from the mobility of his Rooks, this time to transfer the attack from the Queen's side to the King's side. Notice the pressure exercised by the Black KRP.

8 R—KKt₁ . . .

If White had played 8 K—Kt₃, then 8 . . . R(5)—R₄; 9 P—KB₃ and he would have created a hole at KKt₃.

8 . . . R—KB₅

Notice how now that the White King has reached the weakened Queen's side, Black has transferred the attack to the King's side. White cannot now reply 9 K-Kt3, because then 9 . . . R-QKt4ch followed by R×KBPch wins a Rook.

9 K-Q3 R-B6ch

And after a few moves White resigned. If White had now continued 10 P×R, then 10 . . . R×R, followed by R-KR8, wins the Rook's Pawn and the game.

Those who have followed these pages have noticed in this ending the rigorous application of two general principles of chess:

1. *Assume the initiative at the first opportunity and try to maintain it.*
2. *Keep freedom of movement for your own pieces and simultaneously limit that of your adversary's pieces.*

THE RUY LOPEZ

IN BOOKS such as this one, the treatment of the openings is something of a problem. The openings can be described from the point of view of the average player, or from the point of view of the expert. Whereas the master must consider many complicated variations, elementary theoretical considerations are sufficient for the amateur. The reason for this difference is a very simple one. The expert is able to exploit the most minute advantage, while for the amateur this is out of the question. From both points of view the Ruy Lopez is the ideal opening for our purpose. Let us proceed:

1 P-K4 P-K4

For many years it has been universally held that 1 P-K4 is one of the two best moves—perhaps the best—with which to begin the game. Similarly 1 . . . P-K4 has been considered the best reply to this move. The reason for this is again a fairly simple one: In the opening you must try to develop your pieces with the utmost possible rapidity.

Neglected development leads readily to a poor position which in turn may involve a serious loss of material, time or space.

2 Kt-KB₃ . . .

White develops a piece, posts it in a solid central position and at the same time attacks a Pawn; it would be difficult to accomplish more with a single move.

2 . . . Kt-QB₃

Black likewise develops a Knight on a solid central square at the same time defending his Pawn.

As you know, the four central squares—K₄, Q₄, K₅, Q₅—constitute the most vitally important strategic sector of the whole board because it is here that the battle is joined between the opposing forces. In every opening there is a struggle for the control or domination of these squares. In the midgame, no attack can be carried through to a successful conclusion without the control of at least three of the four squares; and even in the endgame the march of the King toward these four squares will often decide the fate of the game.

3 B-Kt₅ . . .

This is the characteristic move of the Ruy Lopez, one of the soundest and most famous open-

ings in the whole history of chess.

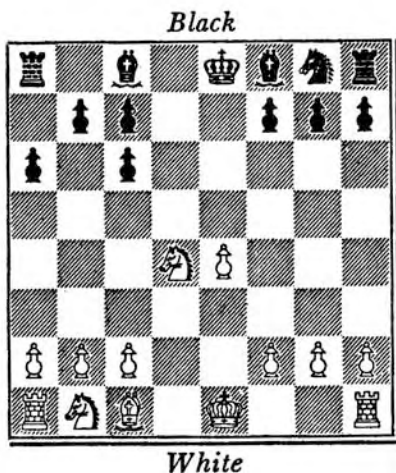
3 . . . P-QR3

Nowadays the favorite move of all the masters. The old defenses 3 . . . P-Q3, 3 . . . Kt-B3, 3 . . . KKt-K2, or 3 . . . B-B4 are considered inferior. This conviction may be too sweeping, but a detailed examination of these other defenses would lead us too far afield.

After 3 . . . P-QR3 White has two main lines: 4 BxKt or 4 B-R4. Let us examine the first possibility:

4 BxKt	QPxB
5 P-Q4	PxP
6 QxP	QxQ
7 KtxQ	

DIAGRAM 28



For many years the great Lasker considered that this position was theoretically won for White because of White's preponderance of Pawns on the King-side. It is true that if all the pieces were to be exchanged and only the Kings and Pawns were left, White would win; for his three Queen-side Pawns could without any assistance hold back the four hostile Queen-side Pawns. This would be due to the fact that Black's QBP is doubled and could not be undoubled without the assistance of Black's King. White's King-side Pawns, on the other hand, are all healthy and sound and therefore a resulting White passed Pawn is inevitable.

As time went on Lasker gradually abandoned this system, although on such occasions as he adopted it he had great success with it.

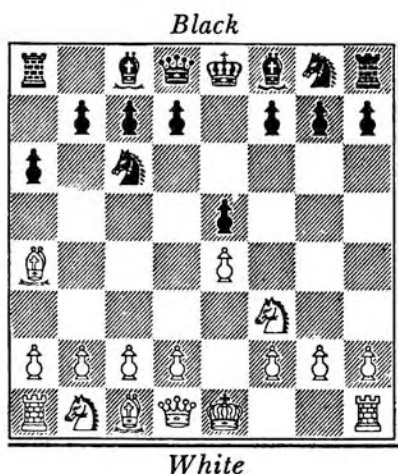
His famous predecessor, Steinitz, on the other hand, never had any faith in the efficacy of this system. He maintained that with his two Bishops and free game Black had more than enough compensation for his theoretically inferior Pawn position.

The disagreement between these two great masters is extremely interesting and there is much to be learned by comparing their respective points of view. I am inclined to agree with Steinitz. Incidentally, since there are so many disputes about the relative greatness of chess masters, the reader may be interested to know that in my opinion the three greatest players in the history of the game were Paul Morphy, Wilhelm Steinitz, and Emanuel Lasker.

These three giants were true champions. They knew how to defend as well as to attack. They played all parts of the game well without having any apparent weakness in any of these departments. No man can become a champion if he has a weakness which will render him vulnerable to his opponents' thrusts. I have known of no other player comparable to these three great men.

Continuing our study of the Ruy Lopez after 4 B-R4, we take our point of departure from the following diagram:

DIAGRAM 29



The two chief moves at Black's disposal are 4 . . . P-Q3 and 4 . . . Kt-B3, other lines being considered inferior. 4 . . . Kt-B3 is the almost

universal favorite of present-day masters, and its popularity owes much to the researches and recommendations of one of the chess world's greatest figures, Dr. Siegbert Tarrasch. The alternative 4 . . . P-Q3 was warmly advocated by the immortal Steinitz and has often been adopted by the writer, the latest occasion being against the youthful Estonian master Keres in the International Team Tournament at Buenos Aires in 1939. Black quickly obtained a satisfactory game.

Let us now examine some of the consequences of 4 . . . Kt-B3 (Variation 1) and 4 . . . P-Q3 (Variation 2).

VARIATION 1

4 . . . Kt-B3 fills all the requirements for a good opening move. Black develops a piece, places it on a valuable central square and at the same time attacks a hostile Pawn.

5 O-O . . .

There are many other possibilities here, for example 5 BxKt followed by P-Q3 or Kt-B3 with a solid position; or 5 Kt-B3, or 5 P-Q4. All these alternatives produce characteristically different positions, but it is worth noting that they all lead to a satisfactory game for White. This indicates that White has the initiative as the result of

the first move, and that the initiative is an advantage.

Black is consequently restricted in his choice of moves. It is worth pointing out here that with best play on both sides, White must not only obtain the initiative (which, after all, is his by virtue of the first move), but in addition he must secure a slight positional advantage. Black, on the other hand, must play with great precision if he is to avoid loss; and in the face of correct play it is pointless for him to attempt to seize the initiative.

5 . . . Kt×P

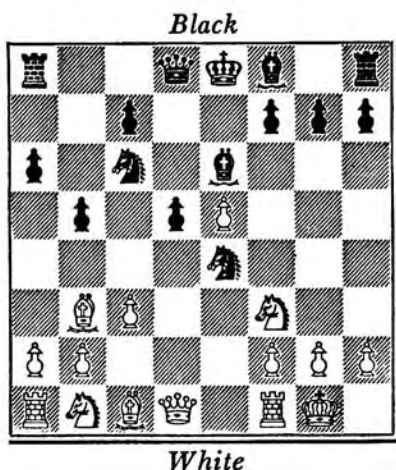
Alternative moves at Black's disposal are 5 . . . P-QKt4, 5 . . . P-Q3, 5 . . . B-K2 or the text move. Of all the possible defenses at Black's disposal, 5 . . . Kt×P is the one which I have always liked least—so much so that I cannot recall a single instance in which I adopted it in a tournament game.

6 P-Q4 P-QKt4
7 B-Kt3 P-Q4

It is clear that . . . P×P, here or on the previous move, would have been too risky because of the pinning reply R-K1.

8 P×P B-K3
9 P-B3 . . .

DIAGRAM 30



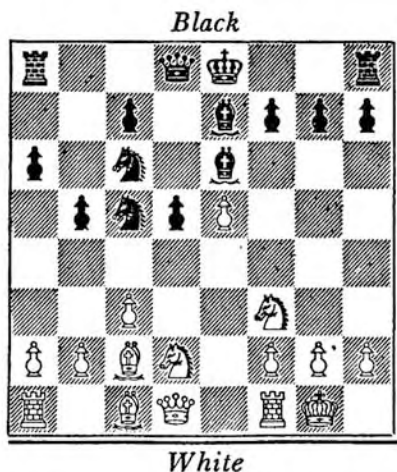
Again Black has to make an important choice: should he play $9 \dots B-QB_4$ or $9 \dots B-K_2$? Most masters prefer $9 \dots B-K_2$ in order to leave the square QB_4 available for the QBP. The great defect of this variation is that Black's Queen-side Pawns are weak, due to the fact that his QBP has not advanced to keep abreast with the $QKtP$ and QP .

White will try to exchange one or even both of his Knights on Q_4 , his object being to transfer his QBP to Q_4 . In this way he will open the QB file for his Rooks, which will bear down on Black's QBP and at the same time dominate Black's QB_4 . If Black should not succeed in playing $\dots P-QB_4$, White will attain his objective, with excellent pros-

pects of securing a decisive strategical advantage. This whole discussion presupposes, of course, that White has not lost ground in other respects.

9 . . . B-K2
 10 QKt-Q2 Kt-B4
 11 B-B2 . . .

DIAGRAM 31



11 . . . P-Q5

Recommended by Tarrasch; but White gains the advantage by the following simple continuation.

12	Kt-K ₄	P×P
13	Kt×Kt	B×Kt
14	B-K ₄	Q-Q ₂
15	P×P	R-Q ₁
16	Q×Qch	B×Q
17	R-Q ₁	. . .

Preventing Black from castling, for if 17 . . . O-O? 18 R×B, R×R; 19 B×Kt with advantage.

17	. . .	Kt-K ₂
18	Kt-Q ₄	. . .

White has a fine game, despite his isolated Queen-side Pawns. Black's position is extremely uncomfortable.

Now let us imagine that Black had played 11 . . . B-KKt₅. The game might then develop as follows (from Diagram 31):

11	. . .	B-KKt ₅
12	R-K ₁	O-O
13	Kt-Kt ₃	Kt-K ₃
14	Q-Q ₃	P-Kt ₃
15	B-R ₆	R-K ₁
16	QR-Q ₁	B-KB ₄
17	Q-K ₂	B×B
18	Q×B	

With an excellent position for White. True,

he has not yet succeeded in bringing a Knight to Q₄; but on the other hand, Black has been unable to advance . . . P-QB₄. The advantage therefore rests with White.

Continuing our examination of Variation 1, let us now turn our attention to the alternative 5 . . . B-K₂.

1	P-K ₄	P-K ₄
2	Kt-KB ₃	Kt-QB ₃
3	B-Kt ₅	P-QR ₃
4	B-R ₄	Kt-B ₃
5	O-O	B-K ₂

The variation preferred today by the majority of masters. Its great exponent for many years was the celebrated Dr. Tarrasch. Personally I can only say that it was never my favorite defense, although occasionally I have adopted it.

We continue:

6	R-K ₁	P-QKt ₄
7	B-Kt ₃	P-Q ₃
8	P-QB ₃	Kt-QR ₄
9	B-B ₂	P-B ₄
10	P-Q ₄	Q-B ₂

It can be said that the opening is over. In this variation, everyone, from critics to grand masters, seems to agree that the moves of the text are the

best ones. Bogolyubov, some time ago, tried to discredit the variation, castling with the Black pieces on the eighth instead of the text move Kt—QR4. The innovation did not enjoy great success and the masters have returned to the old variation.

It is curious how this happens so often. The young masters want to do better than the old masters, and to prove all kinds of innovations. Sometimes the element of surprise produces good results; but with certain classical variations, as in the present case, the new moves are frustrated by the uncompromising defense of the old guard.

The position resulting from this variation has always seemed to me favorable to White. This is natural; just as we have already said and repeated, with good play White ought to obtain a little advantage in the opening. The thing I don't like in this defense is that Black has a disadvantageous Pawn position, besides the defensive point of view. The Pawns on the Queen's side are arranged in an offensive position, but the attack, if it may be called that, doesn't exist, and the offensive Pawn position is converted into a weakness that often costs Black the game.

I will always remember the letter of a good friend of mine, an amateur known over the world, in which he spoke to me about one of the principles established in one of my books.

"For fifty years I have been committing the same error; now I comprehend why I have lost many games that I have never been able to explain to myself."

Those who read this book, who return to read it again each time more carefully, understand that it isn't the grand combinations nor the brilliant games that help them to advance, but that it is the simple things, those that often pass over the head, that have most value.

For example, when we talked of the principle of *one Pawn that holds two*, doubtlessly many readers said or thought: "Certainly, that is obvious." Nevertheless, I am certain that the result of a thousand games has depended, exclusively, on the correct or bad application of this simple principle.

Not very long ago I had the pleasure of watching Dr. Cruz of Rio de Janeiro play, while I was waiting to play skittle games with him. Dr. Cruz is a strong amateur, perhaps the best player of Brazil. But often in his games I saw him perplexed and hesitant over very simple positions. The reason, it seemed to me, was very simple. Dr. Cruz has imagination, he has studied the openings and he likes complications in the middlegame; but I seemed to note a manifest weakness in his endings and in tranquil positions of the middlegame. I was left with the impression that he was unfamiliar with some of the fundamental principles of chess, or if he knew them, did not know how to apply them, and tried to supplement this deficiency with his imagination, trying combinations and seeking complications.

There are many players like Dr. Cruz, with the same attributes and the same defects. These

players study the openings and try to find new routes and to introduce innovations. My opinion is that if they dedicated the better part of this time to the study of endings and to a better comprehension of the fundamental principles, they would better their game. It is often a waste of time to seek innovations in positions where there is nothing new to find, because one learns nothing to further his playing strength, outside of the structure of the position itself.

We turn now to the other variation of this interesting opening (after 1 P-K4, P-K4; 2 Kt-KB3, Kt-QB3; 3 B-Kt5, P-QR3; 4 B-R4).

VARIATION 2

4 . . . P-Q3

I have often had recourse to this favorite defense of Steinitz, especially when I was particularly anxious to win. In the Moscow 1935 International Tournament, for example, I adopted it against Romanovsky. That splendid master of attacking play was at that time still one of Russia's outstanding representatives. The game was a hard-fought one and eventually wound up in a draw. The following year I used this defense at Nottingham

against Sir George Thomas—this time with success. Sir George, one of England's best players, has a solid style, plays endings very well, and is extremely fond of the Lopez.

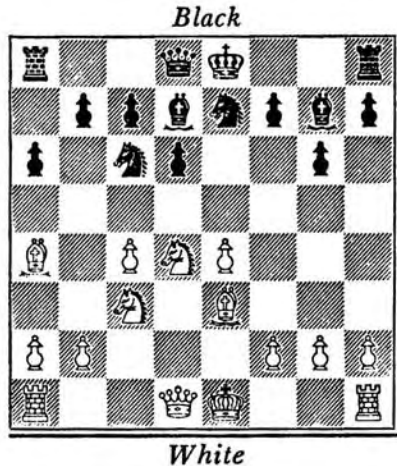
In the game against Keres, to which I have already alluded, White never had the slightest trace of an advantage; as a matter of fact, the final position even favored Black somewhat. Keres, who is, by the way, the youngest of the contemporary grand masters, is in my opinion second only to Botvinnik as a likely candidate for World Championship honors. He is a gifted combinative player who revels in the complications of the middlegame. A study of his games indicates, however, that his end-game play can stand considerable improvement, and he will have to make substantial progress in this department before he can seriously expect to annex the title.

5 P-B4 . . .

Introduced by Keres, who borrowed the move from another variation which was a great favorite about thirty-five years ago with the Czech master Duras. In playing this move, White hopes to exert a cramping effect on the development of Black's game.

- | | |
|---------|--------|
| 5 . . . | B-Q2 |
| 6 Kt-B3 | P-KKt3 |
| 7 P-Q4 | B-Kt2 |
| 8 B-K3 | P×P |
| 9 Kt×P | KKt-K2 |

DIAGRAM 32



Black's position is secure and well developed. The Buenos Aires game against Keres developed somewhat along these lines. White has a strong outpost at Q5 for a Knight, but Black has a powerful trump in the fine diagonal of his KB.

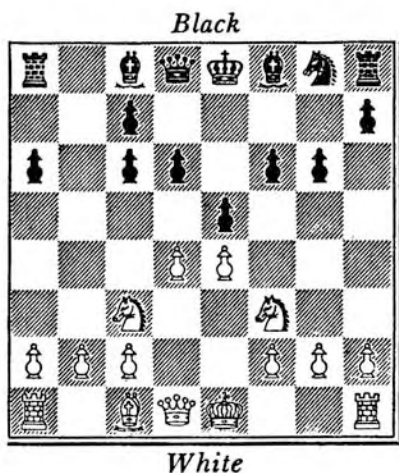
Another possibility after 4 . . . P-Q3:

- | | |
|----------|------|
| 5 B×Ktch | P×B |
| 6 P-Q4 | P-B3 |

This is the key to the defense. Black maintains the center and has the two Bishops in reserve. True, his position is quite cramped, while White has ample liberty of action; yet Black has set up a powerful bulwark which cannot be easily smashed. A player who is not timorous and knows how to defend himself can put up a stiff resistance; and as soon as White's pressure slackens, Black can turn the tables and assume the initiative.

7 Kt-B3 P-Kt3

DIAGRAM 33



The move adopted by me in the Romanovsky

game; it is the logical continuation, despite its somewhat risky character. In the later game against Thomas, he played 7 B-K3, and I obtained the better game very quickly because my opponent did not play with sufficient energy. In any event, I like this variation because it has been less analyzed than other lines of play in this opening, so that there is more scope for originality.

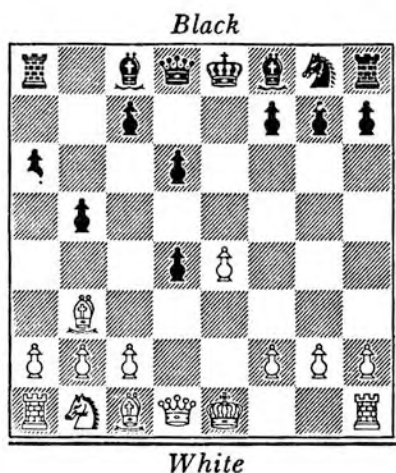
Many readers will have asked themselves why Black plays 3 . . . P-QR3 before 4 . . . P-Q3, instead of playing 3 . . . P-Q3 at once. The order of these moves is explained by the following finesse: after 3 . . . P-Q3 White can play 4 P-Q4 at once, without having to interpolate BxKtch. After the moves 3 . . . P-QR3 and 4 . . . P-Q3, however, White must play with great care. Note the following sequence of moves:

1 P-K4	P-K4
2 Kt-KB3	Kt-QB3
3 B-Kt5	P-QR3
4 B-R4	P-Q3
5 P-Q4	P-QKt4

This move has of course been made possible by 3 . . . P-QR3.

6 B-Kt3	Kt x P
7 Kt x Kt	P x Kt

DIAGRAM 34



Now White dare not play 8 Q×P because of 8 . . . P-QB4; 9 Q-Q5, B-K3; 10 Q-B6ch, B-Q2; 11 Q-Q5, P-B5 winning a piece! Despite its considerable age, this trap is well worth knowing.

8 B-Q5 . . .

A less frequently seen continuation is 8 P-QB3, P×P; 9 Kt×P, whereby White turns the opening into a gambit for the sake of gaining time for development.

8 . . . R-Kt1
9 Q×P Kt-B3

Or Black can play . . . B-Q2, in either case with a good game. We have seen, therefore, that Variation 2 gives Black an easier game, simpler problems of development, and less to memorize than in the case of Variation 1.



ENDGAME MASTERS

NO OTHER GREAT MASTER has been so misunderstood by the vast majority of chess amateurs and even by many masters, as has Emanuel Lasker. It was often said of Lasker that he had rather a dry style, that he could not play brilliantly and that his victories were chiefly the result of his uncanny endgame skill and of his opponent's mistakes. That he was a great endgame player is unquestionable; in fact, he was the greatest I have ever known. But he was also the most profound and the most imaginative player I have ever known.

Some time after I had won the world title, my good friend Walter Penn Shipley of Philadelphia wrote me a letter in which he said, "You and Lasker are the only players, so far as I know, who can make combinations which don't exist on the chessboard!" When one takes into consideration that Shipley was one of the strongest American amateurs in the United States for a great many years and that he had known Steinitz and Pillsbury intimately, his comment tells us a great deal about Lasker's style. Shipley, who enjoyed friendly relations with Lasker

over a period of several decades, had been the umpire of the first match for the World Championship between Steinitz and Lasker. Before this match, Shipley once told me, Lasker had devoted himself to a very thorough study of the openings, particularly those variations which were Steinitz's favorites. This disposes of the claim frequently made by annotators to the effect that Lasker never gave much attention to the openings. The fact is that he had an excellent knowledge of them, but he freely disagreed with much that passed for authoritative doctrine. He knew what he wanted, but his goals were not often the goals of the other masters. Lasker never evaded the complications of the middlegame—a sign of his confidence in his combinative powers and in his capacity for accurate appraisal of any given position. These qualities were demonstrated in the most convincing manner in his matches.

Even toward the end, during the great Nottingham Tournament, when he was sixty-eight, his quick sight of the board was still notable. In this connection I am reminded of the following incident: I had just won a very important game and was on my way back to the hotel. During the course of the game, my opponent built up a magnificent position. At a certain point he saw an opportunity to win the exchange, and did so. Yet he lost the game! Some of the world's greatest masters, who were present, began to study the game. All of them began their investigations from the point where my opponent had won the exchange, for they assumed

that this had been the proper course, and that his error must have occurred later on. They spent a good deal of time on the game, and meanwhile Lasker came in. They told him how the game had ended and played it over for him; but when they came to the point where my opponent won the exchange, he interrupted them and said, "Oh no, that move can't be right." The aged master had realized at once what the others had failed to perceive: that the win of the exchange was an error which lost not only the advantage, but the game itself. Lasker saw that it was not my opponent who had made a combination, but I! Several hours later, he met me in the hotel and said, "You must have been relieved when your opponent swallowed the bait." Then he added, "These players are not so strong as most people think." And so Lasker had been the only one who had appraised the position properly and had been fully aware of the possibilities it contained.

You will find that you can improve your endgame immensely if you will keep in mind these simple but valuable rules:

1. Time is of the utmost importance in the endgame. The fate of a game is often decided by a sacrifice which makes the queening of a Pawn possible, or else by the fact that you are able to queen a move ahead of your opponent.

2. Two Bishops are superior to two Knights.

3. The Bishop is generally superior to the Knight.

4. Rook and Bishop are generally stronger than Rook and Knight.

5. Queen and Knight are superior to Queen and Bishop.

6. Pawns are strongest when placed abreast of each other.

7. When your opponent has a Bishop, it is generally good policy to place your Pawns on the same color as those of his Bishop. When you have a Bishop, place your Pawns on the opposite color. In this latter event, you need not concern yourself with whether or not your opponent has a Bishop.

8. The King, which is a purely defensive piece in the opening and middlegame, is often converted into an offensive force in the ending. Often an aggressive King will win the game for his side.

9. In endings in which the Queens are no longer on the board, and where only a piece or two is left, the King should be advanced to the center of the board. In King and Pawn endings, this policy is absolutely imperative.

These rules are not to be taken as absolute, but they will work in ninety percent of the instances in which they apply. I have always stressed these rules, because I have had repeated opportunities to observe their utility. Years ago, when I first expounded them, a friend of mine, who was, by the way, an excellent player, wrote me, "Familiarity with these precepts will be of incalculable value to young players. If only I had had the benefit of this knowledge when I took up the game!"

Amateurs have often asked me during the past twenty years whether the older masters were familiar with these principles. I have always felt that some, but not all, of these principles were grasped by the earlier masters. Unquestionably the man who had the most comprehensive understanding of them was Dr. Lasker. Many of the others learned from experience without ever expounding their views in precise form. There were such fine masters of endgame play as Maroczy, Rubinstein, Dr. Bernstein, Dr. Tarrasch, Teichmann, and Schlechter. Maroczy's handling of Queen and Pawn endings has become legendary. Rubinstein and Dr. Tarrasch had made a profound study of Rook and Pawn endings and played them in masterly style. Bear in mind that Tarrasch, Maroczy, Schlechter, and Rubinstein were contenders for the world title for many years during the period of Lasker's supremacy; such a position cannot be maintained for any length of time by a player who is not a first-rate master of endgame technique.

Aside from Tarrasch, who published some studies on Rook and Pawn endings, none of these players published any systematic treatment of the endgame; a great pity, since they were so well qualified for the task. Of the modern masters, only Euwe and Fine have contributed to the increase of our knowledge in this important department of the game. There is also an excellent work on the subject by Rabinovich, unfortunately available only in Russian.

We really need three separate treatises: one

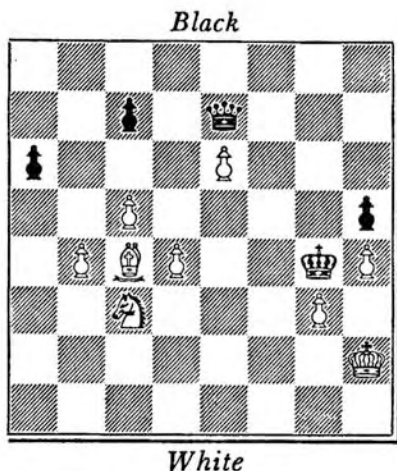
dealing with Rook and Pawn endings, one with endings involving Queens, and one work on endgames in which a Bishop is opposed by a Knight. To produce such a work it is by no means necessary to be a master of the very first rank. There are many fairly strong players who could put the chess world in their debt by writing one of these much needed books.

The discussion thus far has dealt with works embodying a systematic presentation of everyday endings which occur in actual play. But there are also many collections of composed endings, some of which represent the lifework of a specific composer, as in the case of Rinck and Troitzky. All these works have definite, if limited, value. Troitzky's collection was published in Russia in 1934 and contains the cream of the endings composed by him over a period of forty years. Troitzky is an excellent player and an artist of very fine sensibilities, and his collection is probably the finest in this field. An ably translated version of the book has been available for some time in English. Here I shall offer one of his most charming endings for the reader's delectation.

These endings are of the greatest value, not only because of their beautiful variations, but because they frequently contain positions which might easily arise in over-the-board play. To my way of thinking, Troitzky has no peer among endgame composers; no one else has composed so many and such varied endings of the first rank. Here is

one of his most delightful masterpieces, whose beauty cannot fail to charm the reader:

DIAGRAM 35



The position is highly interesting. As far as material is concerned, White has Bishop, Knight, and three Pawns for the Queen, which, other things being equal, ought to suffice for a hard-earned draw, with the possibilities pretty much in favor of the Queen. The experienced player, studying the diagrammed position, would unquestionably observe that Black's King is in some danger; but this is apparently compensated by the rather exposed position of White's King, with a probable draw in prospect.

B-B₁, Kt-K₄, Kt-K₂ and B×P are all moves

which require consideration. B×P seems best, as it assures the draw; it is therefore the move most players would select if they were unable to find a clear winning method. Yet the proper procedure is quite different and remarkably subtle:

1 B-K2ch K-B4
2 Kt-Q5! . . .

The first surprise.

2 . . . Q×KP

If 2 . . . Q-K1, 3 B-Q3ch wins the Queen. If the Queen plays to any other square, then 3 P-K7 wins quickly. The text is therefore best.

3 B-Q3ch K-Kt5
4 B-K4! . . .

The second surprise. White threatens Kt-K3 mate, and his Bishop cannot be captured because of Kt-B6ch. Therefore Black must play:

4 . . . Q-R3
5 Kt-B4

Now the threat is K-Kt2 followed by Kt-Q3 and Kt-B2 mate.

5 . . . Q-B3
6 Kt-Q3!

A move of really extraordinary beauty: the Knight not only threatens mate on K5 or B2; he also guards the Bishop and prevents the Queen from checking.

6 . . . Q×P
7 P-B6!

The point. Black's King and Queen are immobilized and he must therefore play:

7 . . . P-R4
8 P-Kt5!

The last finesse: if 8 P×P? Q-Kt7ch! forces the draw!


8 . . . P-R5
9 P-Kt6 P-R6
10 P×P Q×B
11 Kt-B2ch K-B6
12 Kt×Q P-R7
13 Kt-Q2ch

Followed by Kt-Kt3 and wins. Truly a superb composition.

This ending illustrates the three essentials for a masterpiece in the field of endgame composition: Naturalness of Position, Depth, and Beauty of Solution.

I have often been asked by amateurs whether problem-solving is beneficial. It is true that solving

problems stimulates one's imagination, but the fact that the original positions of these problems are almost always artificial is a grave drawback. Solving endgame studies, however, has always seemed good practice to me, especially when working with the kind of ending we have just examined. With these endings you not only exercise your imagination; you deal with the same conditions that apply in actual play.

 Ten

A STEINER- CAPABLANCA GAME

HERE IS A GOOD EXAMPLE of the defense to the Ruy Lopez discussed in Chapter 8. The game was played at the Budapest International Tournament, 1928.

RUY LOPEZ

A. Steiner	J. R. Capablanca
1 P-K4	P-K4
2 Kt-KB3	Kt-QB3
3 B-Kt5	P-QR3
4 B-R4	P-Q3
5 P-B3	P-B4

Too risky. Safer is 5 . . . B-Q2 and if 6 P-Q4, P-KKt3 followed by the fianchetto of the KB.

6 P×P . . .

Stronger than 6 P-Q4? BP×P, as in an earlier game from the Berlin tourney of the same year in which I played this defense against Reti.

6 . . .	B×P
7 P-Q4	P-K5
8 B-Kt5?	. . .

Not the best. After 8 Kt-Kt5! Black's game is very difficult.

8 . . .	B-K2
9 Kt-R4	B-K3
10 B×B	Kt×B

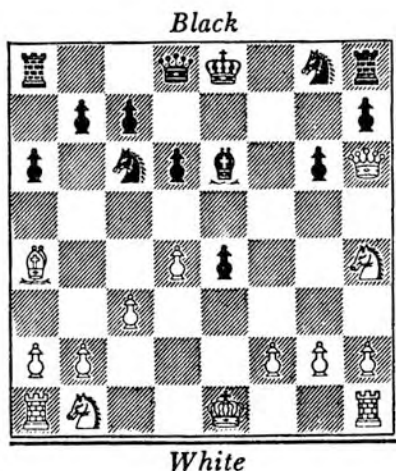
It is evident that Black has the advantage, as White's KKt is poorly placed. The following phase is, however, very critical.

11 Q-R5ch P-Kt3

And not 11 . . . B-B2 because of 12 Q-Kt4.

12 Q-R6 Kt-Kt1!

DIAGRAM 36



A highly interesting position. It goes against the grain to move back an already developed piece, but White's annoying Queen must be driven away. Against the apparently powerful 13 Q-Kt7 White intends to continue with $13 \dots$ Q×Kt1 for example 14 B×Ktch, P×B; 15 Q×R, O-O-O; 16 Kt-R3, P-K6; 17 O-O-O, P-K7; 18 QR-K1, Kt-B3; 19 Q-Kt7, Q-B5ch; 20 K-Kt1, R-Kt1; 21 Q-K7, R-K1; 22 Q-Kt7, Q×BP and White's game is untenable.

There are many other fascinating possibilities in this variation; but the above analysis demonstrates that White is well advised to refrain from going after the Rook.

13 Q-B4	Kt-B3
14 Kt-Q2	O-O
15 O-O	...

It is clear that after 15 Kt×P Kt-R4; 16 Q-Kt5, R-B5! White would lose a piece.

15 . . . P-Q4
16 Q-Kt5 Kt-KR4!

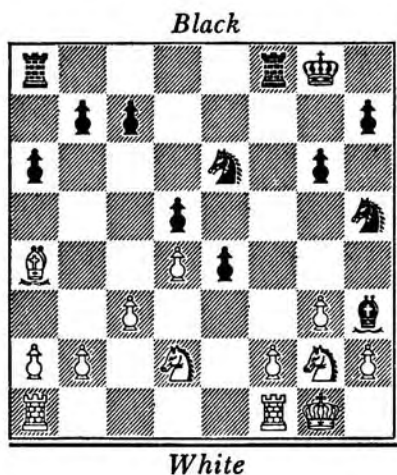
It has already become apparent that Black means to exploit the precarious position of the hostile KKt. As this piece has no retreat at present, White will be compelled to play P-KKt3, creating serious weaknesses on his KR3 and KB3.

17 Q×Q Kt×Q
18 P-KKt3 . . .

P-KKt4 was threatened.

18 . . . B-R6
19 Kt-Kt2 Kt-K3

DIAGRAM 37



We can now appraise the results of Black's play. He threatens . . . Kt-Kt4. If White plays QR-K1, then his KR and Kk are immobilized. On the other hand, if he plays KR-K1, Black doubles Rooks on the KB file and wins the KBP.

20	B-Kt3	P-B3
21	B-Q1	QR-K1

Black realizes that sooner or later his opponent will have to play P-KB4, in order to give his pieces some freedom. In that event, Black's KP will be transformed into a strong passed Pawn.

It is important to observe that from a strategical point of view, White's Pawns are well placed in relation to his Bishop; almost all of them are placed on Black squares, so that they do not impede the Bishop's mobility. After the ensuing exchange, however, this asset becomes a liability, as Black's Bishop has thoroughgoing mastery of the weakened white squares.

22	B×Kt	P×B
23	P-KB4	P-R5

With the twofold object of undoubling the KRP and weakening White's King-side Pawns.

24	KR-K1	P×P
25	P×P	B×Kt

He parts with the Bishop, albeit reluctantly,

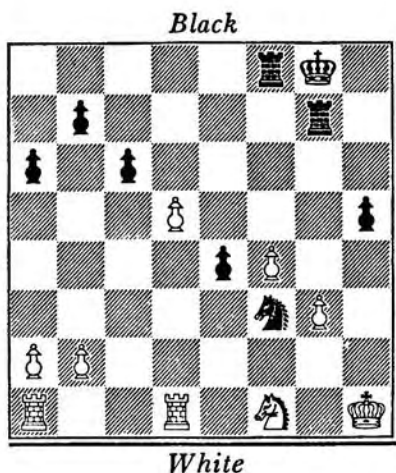
in order to prevent the Knight from taking up a strong blockading post at K₃.

26	K×B	R-K ₂
27	Kt-B ₁	R-Kt2!
28	K-R ₁	P-KR ₄

Threatening to win at least a Pawn with . . . P-R₅. White is now lost, and the following ingenious counter-demonstration is nothing more than an act of desperation.

29	P-B ₄ !?	Kt×QP
30	KR-Q ₁	Kt-B ₆
31	P×P	. . .

DIAGRAM 38



31 . . . P-R5

Many annotators have claimed that 31 . . . R×BP! should have been played here. But this claim is erroneous: while it is true that 31 . . . R×BP! is an advantageous and probably winning move, it is by no means so conclusive as the quieter text. It is worth pointing out here that inexperienced players often have confused notions about sacrificial combinations. Such moves are brilliant if they are the strongest available, but they are anything but brilliant if they are objectively inferior moves. The master, if he is a true artist, will seek perfection rather than fireworks whose chief object is to lead his opponent astray.

The fact is that when I played 29 . . . Kt×P, I was intending 31 . . . R×BP! But when that possibility actually presented itself, further analysis showed that the quieter 31 . . . P-R5 was actually more forcing. Let us examine the consequences of 31 . . . R×BP: 32 P×P, R×P; 33 Kt×R, R-R5ch; 34 K-Kt2, R-R7ch; 35 K-B1, P-K6; 36 R-Q8ch, K-B2; 37 R-Q7ch, K-K3; 38 R-K7ch! K×R; 39 Kt-B5ch, K-K3; 40 Kt×P, P×P; 41 Kt-Q1, R-B7 and while Black should win, this line of play cannot be considered superior to the method actually adopted by him in the game.

32 P-Q6	P×P
33 K-Kt2	Kt-R5ch
34 K-Kt1	P-Kt7?

A grievous lapse; . . . Kt-B₄ would have won easily.

35	Kt-R ₂	R×P
36	R-Q ₄ !	. . .

Well played. If instead 36 P-Q₇, R-B₈ch; 37 R×R (not 37 Kt×R? Kt-B₆ch followed by . . . P-Kt₈(Q)ch), P×R(Q); 38 K×Q, R×P and wins.

The phase which follows is very difficult for Black, partly because of his mistake on move 34, partly because of Steiner's clever play.

36	. . .	R-Q ₂
37	R-K ₁ !	Kt-B ₄
38	R(4)×P	R×R
39	R×R	R×P
40	Kt-B ₃	R-Kt ₃
41	R-K ₅	Kt-Q ₃
42	R-K ₂	K-B ₁
43	R×P	R-B ₃

Black is still plagued by the consequences of his faulty thirty-fourth move. Fortunately he plays this part of the ending with great precision. His chief task is to bring his King toward the center before White can do likewise; you will recall from our earlier discussion of endgame play that this is a very important procedure.

44	Kt-K ₅	K-K ₂
45	R-KB ₂	R-K ₃

46	Kt-Q3	R-K6
47	Kt-B4	Kt-B5
48	P-Kt3	Kt-K4
49	Kt-Kt2	. . .

49 R-K2, R-Kt6ch; 50 K-B2 offered better drawing prospects.

49	. . .	R-QB6
50	R-K2	K-Q3
51	K-B1	R-B8ch
52	K-B2	. . .

The approach of White's King comes too late, as Black is now ready for a decisive assault on the Pawns.

52	. . .	Kt-Q6ch
53	K-K3	Kt-Kt5
54	P-R3	R-B6ch!
55	K-Q4	R-B7!

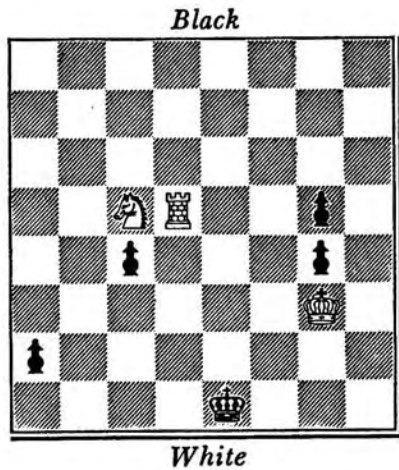
This finesse is decisive.

56	R-K1	P-B4ch
57	K-K4	R×Kt
58	P×Kt	R-Kt5ch

And White resigned a few moves later. A very difficult game, as interesting as it is instructive.

APPENDIX

PROBLEM A



White to play. What is the result?

Solution to Problem A

White can draw! After

1 R-K5ch . . .

We have Variation 1, . . . K-B8, and Variation 2, . . . K-Q7.

VARIATION 1

1 . . . K-B8
2 R-B5ch K-Kt8

Forced, since White wins by 3 R-B2 after either 2 . . . K-K8 or K-K7. After the text, however, it appears that White has run out of checks, and Black cannot be prevented from queening next move.

3 Kt-Kt3!! . . .

Preventing the Pawn from queening.

3 . . . P×Kt

Any other move would allow White to checkmate in four at most.

4 R-Q5!!! . . .

Finally permitting (forcing!) the Black Pawn to Queen.

4 . . . P-R8(Q)ch
5 R-Q1ch!! Q×R

Stalemate!

VARIATION 2

(After 1 R-K5ch)

1 . . . K-Q7

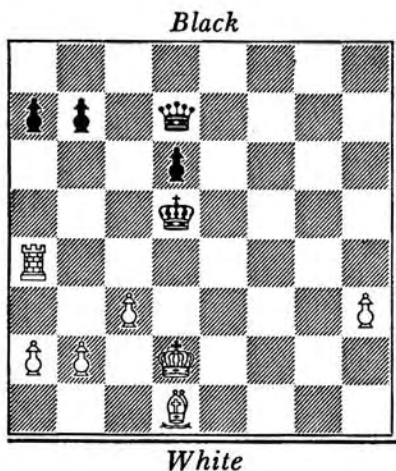
Or 1 . . . K-Q8; 2 R-B5, K-B7; 3 R-B1,
K-Kt7; 4 Kt-R5ch, K-Kt6; 5 Kt-B4ch, K-Kt7;
6 Kt-R5ch and the game is drawn.

2 Kt-K4ch K-B7

3 R-R5

And White draws easily.

PROBLEM B



White to play. What is the result?

Solution to Problem B

White plays and wins.

1 R—R5ch K—K5

The move 1 . . . P—Kt4 fails against 2 R×Pch!!, Q×R; 3 P—B4ch!, after which the Queen and the game are lost for Black.

2 R—KB5!!! . . .

Threatening checkmate on the move, therefore forcing the capture of the Rook.

2 . . . Q×R
3 B—B2ch K—B5
4 B×Q

The ensuing King and Pawn ending is easily won for White. The reader may prove this assertion, as well as that in the first note above, to his own satisfaction.