



***Strategy &
Tactics in chess***

Dr. Max Euwe





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Saludos!

Caissa Lovers

STRATEGY
& TACTICS
IN CHESS

by Dr. M. Euwe

*Former
Chess Champion
of the World*

David McKay Company, Inc.
New York

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STRATEGY & TACTICS IN CHESS

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FOREWORD

THE lectures which I delivered at the 'Volksuniversiteit' (University Extension) in Amsterdam in 1934 have induced me to write this book which, at the same time, is intended as a sequel to *Fundamenten van het Schaakspel* (*Fundamentals of Chess*), written by me in 1931.

While in the latter strategy was in the fore, in the present book more attention has been devoted to tactics, that is to the combinative side of Chess.

This seemed to me all the more to the purpose, as up till now only very little has been written about combinative play.

In this book I have attempted to analyse the most frequently occurring combinations with their elements, and on this basis to make a classification of combinative play.

THE AUTHOR

Amsterdam

I. STRATEGY AND TACTICS

ONE is incessantly faced with two problems: What must I do and how must I do it?

In some cases one of these two problems may possibly surpass the other in importance to such an extent that it seems as if we only had one problem to deal with; in reality, however, both problems are always present.

We are sometimes rather inclined to attribute an inferior importance to the first problem – what task we should set ourselves – by confining ourselves exclusively to the way in which we should carry it out; we, however, thereby eliminate an important part of our capabilities and in the long run the results will suffer accordingly.

The mountain-climber, who is about to ascend a difficult glacier, cannot content himself with only glancing in the direction of the mountain-top, relying for the rest on brute force. Before starting with the actual climbing, he will have to acquire, as far as possible, an adequate knowledge of the various peculiarities of the terrain in order that he may analyse the difficulties, and so he sets his aim for the time being at a much lower level.

When endeavouring to find a difficult mathematical proof, we never make straight for the final result, but try to find several points of rest, which enable us to separate the difficulties and thus to simplify the problem in question.

Likewise in chess: Whoever sees no other aim in the game than that of giving checkmate to one's opponent, will never become a good chess-player. We must first replace the real task of giving checkmate to our opponent by a simpler one: the gain of one or another small positional advantage. And not only is the fact of the actual separation of great importance, but the separation must be effective in itself; the preliminary aim must be in keeping with the nature of the position. Whoever sets himself too high an aim, or searches in the wrong direction, makes just as big a mistake as the player who sets himself no aim at all.

In chess we distinguish between *Strategy* and *Tactics*.

Strategy is concerned with the setting of an aim and the forming of schemes. Tactics are concerned with the execution of the schemes. Strategy is abstract, tactics are concrete. Expressing it in a popular way: Strategy requires *thought*, tactics require *observation*.

We have stated that strategy forms an indispensable element in the proper treatment of a game of chess; the same can be said, perhaps even with greater reason, about tactics. The chess-player who can judge a position very clearly and who can adapt his schemes to this position, will not be able to make use of these capabilities, if at the same time he is not well practised in tactics. As a rule a tactical mistake involves a much heavier punishment than a strategical one. A player attacking the Queen's wing instead of the King's wing will gradually get into difficulties if his opponent plays well. But anyone who does not foresee a mate in two moves, will immediately be defeated. Further, taking into consideration that tactical problems are more frequent in the course of a game than strategical ones, it becomes quite evident that the

occasions are many where the tactician has the advantage over the strategist.

Notwithstanding the obviously great importance of tactics, nearly all existing manuals give greater prominence to strategical problems. This is principally due to two reasons:

Firstly: the development of tactical capabilities is for the greater part a matter of practice and a question of routine.

Secondly: the problems of tactics are so numerous and so varied in nature, that it seems an almost impossible undertaking to treat this domain systematically.

But just because tactics have been much neglected in chess literature, we shall draw special attention to them in this book, whilst discussions about strategy will be reduced to the necessary minimum.

Before we go into this matter any further, let us look at the following game, by means of which the conceptions of strategy and tactics will be more clearly explained.

White: M. Botvinnik Black: Dr. M. Euwe.
Played at the Leningrad Tournament in 1934.

- | | |
|-------------|----------|
| 1. P—K 4 | P—K 4 |
| 2. Kt—K B 3 | Kt—Q B 3 |
| 3. B—Kt 5 | P—Q R 3 |
| 4. B—R 4 | Kt—B 3 |
| 5. Castles | Kt×P |
| 6. P—Q 4 | P—Q Kt 4 |
| 7. B—Kt 3 | P—Q 4 |
| 8. P×P | B—K 3 |

This is a well known variation of the Ruy Lopez, containing advantages as well as disadvantages, which we,

however, need not discuss more closely. But we must examine the position that has now arisen, as it contains the chief elements of strategy.

Whilst White has four Pawns to three on the K side, he has only three Pawns to Black's four on the Q side. Owing to his majority of Pawns on the King's wing, White must endeavour to take the initiative there, among other means, by advancing his Pawns. The same applies to Black on the Queen's wing.

White's strategy is therefore two-fold: to advance on the King's wing and to stop the hostile push on the Queen's wing. On the other hand, Black's strategy implies: defence on the King's wing and attack on the Queen's wing.

The following moves of both White and Black are quite in keeping with these strategic schemes.

9. P—B 3

For the attack on the King's wing (White's strategy), White requires his K B. This explains White's last move, which prevents the exchange of his K B after Black's ... Kt—R 4; and at the same time prepares for B—B 2, subsequently.

9. B—K 2

It is obvious why this move is better from a strategic point of view than ... B—Q B 4.

On square Q B 4 the Bishop would definitely be in the way of an advance by the black B P later on, while a greater activity of the B at Q B 4 in the direction of the white King's wing would not be in keeping with Black's strategic scheme.

10. Q Kt—Q 2

If White wants to be able to attack the black King's

wing, then the black Knight at its K 5 must first of all be dislodged. As long as this Knight still maintains its position, it is impossible for the white pieces to approach the black King's wing. Therefore White's next moves are directed to this one aim: driving away the Kt at its K 5.

Thus we perceive that White's strategic plan is divided into several subordinate plans, the first of which consists in driving away the black Knight from its K 5. The question as to which of the four available pieces: Bishop at Q Kt 3, Knight at Q 2, Queen, or the K Rook will have to co-operate in this scheme, is one of tactics.

10. Castles

This completes the development, a necessary part of Black's strategy: unless the King's position is safe, Black cannot execute his intended schemes on the Queen's wing.

The tactical elements of this move include among others, the calculation of the following series of moves: 11 Kt×Kt, P×Kt; 12 B×B, P×B; 13 Kt—Q 4, Q—Q 4; 14 Kt×Kt, Q×Kt; as well as an estimation of the final position, which is that Black has the greater mobility and that White's K P is weaker than Black's Pawn at his K 5.

11. Q—K 2

A second attack on the Knight at Black's K 5, which forces this piece to withdraw:

11. Kt—B 4

12. Kt—Q 4

We would have expected 12 B—B 2, here. This, however, would be followed by 12 ... P—Q 5!; and e.g. 13 P×P, Kt×P; 14 Kt×Kt, Q×Kt; with the result that Black would have greatly increased his freedom of action, which would in turn considerably reduce the

chances of White's attack on the King. Moreover, Black's Pawn-majority is strengthened to such an extent, that a rapid advance of the Q B P to Q B 4 and Q B 5 cannot be prevented.

The continuation which was chosen (Kt—Q 4,) is based upon the following consideration: If 12 ... Kt×Kt; 13 P×Kt, Kt×B; 14 Kt×Kt, White obtains control of his Q B 5. In this case Black cannot play ... P—Q B 4; in consequence of which his majority is paralysed, while on the other hand White now gets the chance to profit from his majority by advancing the K B P.

12. Kt×B

That Black is able to eliminate the white Bishop without first exchanging on his Q 5, is due to a tactical finesse: viz. that 13 Kt×Kt (B 6), can be refuted by Kt×B!;—14 Kt×Q, cannot then be played because of Kt×Q *ch*; resulting in the loss of two pieces; while 14 Q R×Kt, or K R×Kt, would be followed by Q—Q 2; 15 Kt×B *ch*, Q×Kt; Black's position has thus become none the worse in comparison with that at the outset, on account of the following considerations:

- (1) The exchange of several pieces has diminished White's attacking chances.
- (2) Black can easily mobilize, or put into motion, his majority on the Queen's wing by P—Q B 4.
- (3) White will not easily be able to carry out the advance of his K B P to B 4 and B 5.

13. Q Kt×Kt Q—Q 2

Just as we have previously observed White's subordinate scheme—the driving away of the Knight from his K 5—

we can now see that Black is in the first place aiming at making the move ... P—Q B 4. Only after having made this advance, will Black decide upon the further details of his activity on the Queen's side. We shall now see that for some time White's as well as Black's moves will centre round Black's Q B 4.

14. Kt×Kt!

Without this exchange, Black could easily achieve ... Q B 4; after ... Kt—Q 1. An objection to the text-move is that White allows his opponent to retain both Bishops, but the prevention of ... P—Q B 4; is certainly worth this concession.

We shall again refer to the importance of the 'two Bishops' in Chapter III. For the moment it is sufficient to remark that, as a rule, two Bishops are stronger than two Knights or than a Knight and a Bishop.

14. Q×Kt
15. B—K 3

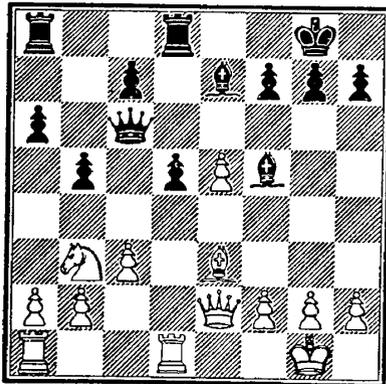
After the previous explanations, this move is not difficult to understand: the Bishop at K 3 is aiming at Q B 5. If Black were now to continue with e.g. ... Q—Q 2; White would, by B—B 5, kill two birds with one stone: he would gain the control over square Q B 5, thereby paralysing Black's majority, and force the exchange of one of Black's 'two Bishops' so that Black would no longer enjoy that advantage.

15. B—K B 4
16. K R—Q 1 K R—Q 1

Black cannot strengthen his Q B 4 and must meekly watch White take possession of this square. The text

move affords the Q P extra protection, so that Black can follow it up, if necessary, with ... Q—K Kt 3; thus increasing the activity of his men.

Diagram I



We here have to draw the attention to a tactical turn in the game which is of great importance for our investigations. For it seems as if White could immediately occupy his Q B 5 by Kt—R 5, and Kt—Kt 7, e.g.: 17 Kt—R 5, Q—K Kt 3; 18 Kt—Kt 7, (all with gain of time), followed by 19 Kt—B 5, or B—B 5. Black, however, then very surprisingly replies with 18 ... P—Q 5!; threatening ... B—K 5; and a double attack on K Kt 7 and Q Kt 2. After the evidently compulsory continuation 19 Kt×R, P×B; the white Knight is hemmed in, as 20 Kt—Kt 7, again fails owing to B—K 5.

To what do we owe this unexpected combination? Or expressing it more exactly: does the position contain certain peculiarities upon which the combination is based? The answer to this question is of the greatest importance, for the knowledge of the peculiarities that make a combination possible, is like a warning-signal:

Be on your guard! Without such a signal even a very strong player can fall a victim to such combinations, because it is practically impossible to calculate a large number of moves in many different directions.

But luckily the warning-signal is present, and it is not very difficult to recognize it. Whoever advances a piece into the hostile position, must exercise caution; his piece has become an object of attack and is exposed. In such a case special attention must be paid to the double-attack. If there is a second weak point in the position and a simultaneous attack on both weak points is possible, then as a rule a loss of material cannot be avoided. We shall express this more precisely. By a *weakness* we understand a piece or an important square which is in a state of balance, that is, one which is threatened as often as it is defended, but to which extra pressure can easily be applied. In the position of the preceding diagram, White's K P, for instance, is a weakness (neither attacked nor defended), although we must at once add that this weakness is only a *temporary* one — if White desires — for he can strengthen his K P sufficiently. This makes no difference tactically. It does, however, affect the strategy; a systematic attack on White's K 5, that is to say a strategic attack, would not lead to any result as this Pawn can easily be guarded.

We therefore have to distinguish between *strategic weaknesses*, which are difficult to defend (but for the moment may still be sufficiently guarded) and *tactical weaknesses* which for the time being display a dangerous lack of protection. White's K P is therefore tactically weak. After 17 Kt—R 5, Q—K Kt 3; however, White's K Kt P has also become tactically weak — once attacked and once defended. White's next move 18 Kt—Kt 7,

makes his Q Kt 7 a third weakness, and now the chief question for Black is, whether he is able to attack two of these weaknesses simultaneously. This is in fact possible: Black's Q B can occupy the diagonal connecting the two most important weaknesses, and can thus develop a double attack, which leads to material advantage.

We have discussed this combination at length as it gives us a first idea as to how tactics can be classified later on.

Let us now continue the game.

17. P—B 3

prepares the way for Q—K B 2, without which move he would lose control of his Q B 5.

17. B—K B 1

Black reckons on the possibility of White's Bishop soon appearing on his Q B 4 and in advance moves his own Bishop into cover, so that he need not lose any time later on.

18. Q—K B 2

The fate of Black's Q B 4 is decided. Black's subordinate scheme has failed: his Q B 4 is under White's control and the black Q B P remains backward. What is to be done now? Black has still both Bishops available and must therefore at any rate prevent White from contesting this advantage by B—B 5.

18. P—Q R 4

The tactical execution of this plan (the saving of the 'two Bishops'). After 19 B—B 5, there follows ... P—R 5; 20 B×B, P×Kt; 21 B—R 3, B—B 7; with 22 ... R×B; and Black has a promising game.

There is, however, still another way in which White's B can occupy Q B 5: 19 Kt—Q 4, Q—K Kt 3; 20 Kt×B, Q×Kt. But now the (tactical) weakness of White's K P prevents him from carrying out his scheme and after 21 P—K B 4, P—Kt 5; 22 B—B 5, is impossible owing to an exchange of Bishops and Q×B P.

19. R—Q 2?

White overlooks the fact that Black's last move is also of strategic importance besides having the intention of preventing B—B 5. Black's chief scheme is still to attack on the Queen's wing, and White's is to upset Black's plans on the Queen's wing (operations on the King's side must remain in abeyance for the time being). Black's last move prepared a new attack by ... P—Kt 5; and it should have been White's object to prevent this move by 19 Q R—B 1.

19. P—Kt 5

thus attacking White's QBP. P×P, would be unfavourable for White because of P×P; whereupon White's Q R 2 would become (strategically) weak.

20. R—Q B 1 Q—R 5

continues the attack on the white Queen's wing. White's Q R P can only be covered in the usual way by R—R 1 but then after 21 ... P×P; 22 P×P the white Q B P would become (strategically) weak.

21. Kt—Q 4

By this move White forgoes the control of his Q B 5 in order to save his Q R P.

21. B—Kt 3
 22. P—Q Kt 3

White's Q R P is covered, but after

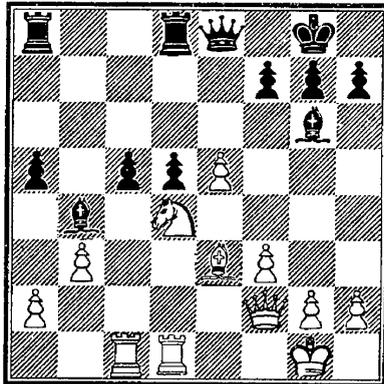
22. Q—K 1

the advance of Black's P to Q B 4 can no longer be prevented.

23. P×P B×P
 24. K R—Q 1 P—Q B 4!

It should be noted that 24 ... Q×P; would fail owing to 25 Kt—B 6.

Diagram II



Black has achieved his object ... P—Q B 4; has been carried out and the majority on the Queen's wing is mobilized.

25. Kt—B 2 B×Kt

Two other continuations should be considered here:

A. 25 ... Q×P; 26 B×P, B×B; 27 Q×B, Q R—B 1;

28 Q—Q 4, (28 Q×R P?, R—R 1; 29 Q—Q 2, Q—Kt 7!;) P—B 3; 29 P—B 4, Q—B 2; 30 Kt—K 3, Q×R; 31 R×Q, R×R *ch*; 32 K—B 2, B—K 5; with winning chances for Black.

B. 25 ... P—B 5; 26 B—Q 4, (26 Kt×B, P×Kt; 27 P×P, P×P; 28 R×R *ch*, R×R; leading to a loss for White; likewise 27 B—Kt 6, R—Q 2; 28 P×P, P×P; 29 R×R, Q×R;) 26 ... Q R—B 1; maintaining the attack on the black Queen's wing without White obtaining corresponding opportunities on the other wing.

Variation A is purely tactical, making use of the weak K P, by which White is forced to pursue a prescribed course. Strategy is now entirely abandoned—the majority on the Queen's wing disappears—and for several moves to come nothing counts but the needs of the moment; both parties are occupied with the immediate consequences of attack and parry.

Variation B differs from the actual course of the game, in that, owing to Black's Q B not being exchanged, the white attack on the King's wing is perforce entirely neglected, which is not the case in the game.

26. R×B P—Q 5
 27. B—Kt 5 R—Q 4?

This is a tactical weakness for Black, for here his K R is not covered.

The Rook would be better placed at Q 2, as will soon be seen. By 27 ... R—Q 2; Black could have maintained his advantage: 28 P—B 4, Q—K 3; 29 Q—B 3, Q—Q 4; or 29 R—K 2, P—Q 6!; 30 R—K 4, (30 R—K 3, P—B 5;) Q—Kt 5; etc.

28. P—B 4 P—R 5

After 28 ... Q—K 3; 29 Q—B 3!, follows and Black's R at Q 4 is awkwardly pinned.

29. Q—B 3

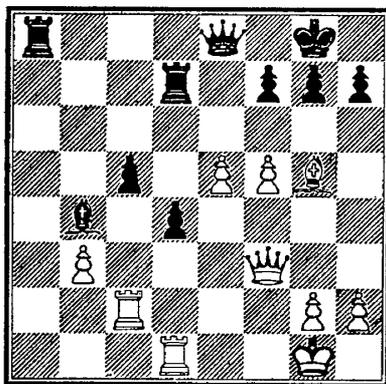
This attack on the Rook wins an important 'tempo.'

Thus one can appreciate the seriousness of a tactical weakness, such as Black's R at his Q 4, which enables the opponent to gain a 'tempo' by attacking the weak point. White performs as it were two moves at the same time: Q—B 3, and P—B 5.

29. P×P
30. P×P R—Q 2
31. P—B 5

Here one perceives the real importance of a 'tempo'; owing to Q—B 3, Black cannot win White's K P, because of Q×R *ch.*

Diagram III



A new phase in the contest! The white majority on the King's wing is mobilized and White's attack there

has become an actual fact. Both opponents are still pursuing their original strategic schemes. At present, however, White has the better position: his Bishop at K Kt 5 is both attacking and defending, whilst Black's Bishop at this Q Kt 5 is not available for the defence.

31. K R—R 2
32. Q—Kt 3 R—R 8
33. Q R—B 1 R×R
34. R×R

It is very doubtful whether Black has improved his position by exchanging Rooks.

34. K—R 1

in order to parry both B—B 6, and B—R 6.

35. R—B 1 R—R 3

It is clear that 35 ... R—R 7; would be wrong:—36 P—B 6!, P—Kt 3; 37 P—K 6!, and wins, as Q×P; is followed by 38 Q—Kt 8, *ch.* This variation shows how critical Black's position has become.

36. P—R 3

White first brings his K into safety; there is nothing that Black can do.

36. Q—R 1
37. K—R 2 Q—K 1
38. R—B 3

White could have played 38 P—K 6, here. This would have forced 38 ... P—B 3; (38 ... P×P; 39 P—B 6!, and wins). Black would then have had a very hard struggle, as the protected K P would have been specially powerful.

A second plan of attack for White would have consisted in advancing his R P to R 4 and R 5, so as to force Black to weaken the King's wing and then to continue with P—B 6, and P—K 6.

Either method would undoubtedly have offered greater chances of winning than does the text-move, which gives Black the opportunity of retiring his Bishop within the line of defence.

38. B—R 4

This was not possible as long as the white Rook was standing on its K B 1, because of R—R 1.

39. B—B 4 B—B 2
40. R—B 1 R—R 1
41. R—K 1 Q—B 3

Black has still just sufficient means of defence against the advance of the white K P.

42. P—K 6

Not 42 P—B 6, because of P×P; 43 P×P, R—K Kt 1.

42. B×B
43. Q×B P×P
44. P×P

After 44 R×P, would have followed Q—Kt 2; 45 Q—K 5, Q—Kt 1!

44. R—K 1

A draw is now unavoidable. White's passed K P is isolated and cannot force a decision.

45. P—K 7 P—R 3
46. Q—B 5

After 46 R—K B 1, Q—B 3; 47 Q×Q, P×Q; 48

R×P, an end-game leading to a draw would result, whilst White, after 46 Q—K B 7, K—R 2; 47 Q—B 5 *ch*, K—Kt 1; would be no better off.

46. Q—Q 3 *ch*
47. K—R 1 K—Kt 1
48. R—K 6 Q—Q 2
49. Q—K 5

White proposed a draw in view of the continuation 49 ... P—Q 6; 50 R—Q 6, Q×P; 51 Q×Q, R×Q; 52 R×P.

Summarizing shortly the *strategic* side of this game, we can see that in White's case as well as in Black's, a main idea was constantly uppermost. Further strategic points worth mentioning are:

- Moves 9—11 (White): driving away Black's Knight from its K 5.
 „ 14—18 (White): preventing Black from playing P—Q B 4.
 „ 17—18 (Black): retaining the two Bishops.
 „ 18—20 (Black): attack without P—Q B 4.
 „ 21—24 (Black): effecting P—Q B 4.
 „ 27—31 (White): advance of his K B P.
 „ 38—finish (Black): rendering the white Pawn-majority powerless.

Not all games, however, have a strategic development so sharply outlined as the above. It can happen that the strategic plan has to undergo frequent changes, and it is likewise possible that during a certain period of the game it has to remain in abeyance. We have already seen such

a case in variation A in the comment on Black's 25th move.

We call games such as the preceding one, in which strategy plays such an important part, *positional games*, in contrast to *combinative games*, in which the strategy is of secondary importance. One must not, however, identify strategy with positional play, for strategy is an aim and positional play represents a certain method of playing. The study of positional play teaches us the strategic lines.

Nor are the conceptions of tactics and combinative play identical. One might say that tactics comprise all the moves in a game, and thus include also the combinations which occur in it.

2. STRATEGY: GENERAL PRINCIPLES

As already stated, we shall speak of the elements of strategy only in a general way.¹ The present discussion has the purpose amongst others of acquainting the reader with those general principles of strategy which are necessary for the understanding of the strategic points which occur in the tactical problems. These problems we shall discuss later on.

We make a difference between *general* and *special* principles of strategy. The general principles originate directly from the aim and the nature of Chess, and therefore they are constantly in force. It is, for instance, a general principle which goes without saying, that one has to procure the greatest possible freedom of action for one's men.

The special principles apply only if the position shows certain peculiarities on account of which a special line of strategy has to be followed. For instance, we have seen in the game in Chapter I that Black had to advance his Pawns on the Queen's wing, because he possessed the majority on this wing. This is a *special* principle of strategy, as one cannot state in *general* that it is of importance to advance Pawns as far as possible.

Before, however, beginning with the enumeration of the

¹ For a more detailed investigation we refer to the first four chapters of *Fundamenten van het Schaakspel* by Dr. M. Euwe, published by W. P. Van Stockum, The Hague.

various principles, we have to warn students against their indiscriminate application. From the fact, for instance, that a white Bishop possesses a greater mobility on square Q B 4 than on K 2 it does not follow that B—B 4, is always preferable to B—K 2. Other circumstances may be present that render a development towards K 2 more desirable. These circumstances can be of a tactical nature (e.g. the B at K 2 must keep a black Knight off K Kt 4) or of a strategic nature (e.g. if the King's wing is weak and requires defending pieces). In such a case the importance of these tactical and strategic circumstances exceeds the importance of the greatest possible mobility.

GENERAL PRINCIPLES OF STRATEGY

Chess represents a contest between two forces, and consequently the general principles which govern a battle in its widest significance, are also applicable to the game of Chess. So, for example, the following obvious maxims which hold good in warfare, are of the greatest importance in Chess:

- (1) To give the available forces the greatest possible field of action.
- (2) To place these forces in such a way, that as much choice as possible is left in deploying them in one direction or another according to the opponent's line of action.
- (3) To marshal the attacking forces in such a way that the opponent cannot obstruct them, nor drive them away.

Let us now look at each of these principles separately and within the limits of the chess-board.

I. THE GREATEST POSSIBLE FIELD OF ACTION FOR THE PIECES

We see this principle applied to Chess in the following ways:

- (a) General application: Quick development in the opening; for preference not playing the same piece twice.
- (b) In the case of the Bishops: by placing the Pawns – in particular the centre Pawns – in such manner, that they do not stand in their way.
- (c) In the case of the Rooks and Queen: by moving the Rooks (and sometimes also the Queen) along open files, so as to bring them, if possible, into the hostile camp on the seventh and eighth ranks.

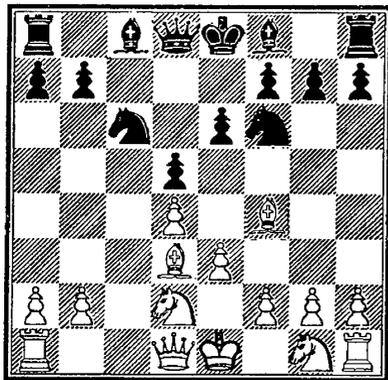
(a) does not require much explanation; it is obvious that the pieces have to be brought quickly into play, as otherwise the player is at a disadvantage at the first encounter. This applies especially to the P—K 4 openings on account of the Kings there not being safe in their initial positions, so that injudicious use of the pieces might easily lead to early disaster.

(b) *Freedom of Action for the Bishops*

The position of the next diagram shows an important difference between the Bishops. White's K B at Q 3 and Black's K B at B 1, are not hindered by their own Pawns, and they are therefore called the *strong Bishops*. White's Q B at K B 4 and Black's Q B at B 1, however, are *weak Bishops*. They cannot pass freely along the Pawns and

at a given moment they must definitely make a choice between the squares outside the pawn-chain (as White's Q B has done), and the squares within the pawn-chain (as Black's Q B has done).

Diagram IV



Generally the Bishop standing outside the pawn-chain has the greater range of action, but as the second player is often forced to keep the Bishop within the pawn-chain, reserving it for the defence, one can readily understand that *in fact* White's Q B can attack the black King's wing, but cannot defend its own Queen's wing; with Black's Q B it is just the opposite.

This principle of placing the Pawns in such a way that they form no obstruction for the Bishops can be completely observed only if one of the Bishops has already been exchanged. If, for instance, the white square-Bishop has been left, then the centre-Pawns must, if possible, be placed on black squares. But as long as both Bishops are still present on the board, no absolute preference can be given to either of the colours.

In view of this, the advance of the centre-Pawns is

sometimes postponed until the trend of the game is seen more clearly. In such a case the Bishops are moved to the flanks (P—K Kt 3, or Q Kt 3, and B—K Kt 2, or Q Kt 2,) — the *fianchetto*. If the Bishop at K Kt 2 is exchanged, then P—Q 3, and P—K 4, can follow; in the other case (exchange of the Bishop at Q Kt 2) P—K 3, and P—Q 4, will follow. Keeping back the centre-Pawns has, however the great objection that the opponent, following the opposite strategy, acquires a superiority in the centre (see below, p. 32). It is very helpful for the Bishops if a player succeeds in placing his Pawns on Q 4 and K 4: the Bishops can then move freely to and fro: K B—Kt 5—K 2 and Q B—Kt 5—K 3. Only in the opposite direction is their mobility limited: K B at Q 3 is barred by the K P, Q B at K 3 by the Q P. This, however, does not mean too great an obstruction as in many cases P—Q 5, or P—K 5, will be possible thus affording one of the Bishops a free outlet in this direction also.

(c) Open Files

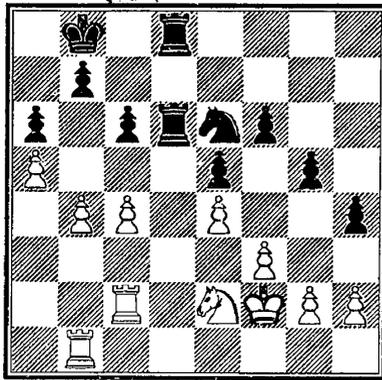
In Diagram V the Q-file is called an open file, because neither black nor white Pawns are placed on it. It is obvious that on such a file the Rooks are the most effective.

Black has wisely posted his Rooks on this file: he has *doubled* the Rooks on the Q-file. The significance of the second Rook is twofold:

(i) To prevent a white Rook from also entering the Q file (the opposition on the Q file). For, if Black still had his second Rook at K R 1, White would be able to play K—K 1, and follow it up with R—Q 1, or R—Q 2. This would put to an end Black's superiority on the Q file.

(ii) Moreover, the second Rook serves as a support as soon as the first Rook enters into the hostile position. The great advantage of Rooks on an open file is that they provide points of support in the hostile position, which enable the player to threaten the Pawns from the flanks and from the rear. For, owing to their way of moving, the Pawns can offer the least resistance to attacks of this kind.

Diagram V



(From a game: Salve v. Rubinstein,
Carlsbad 1907)

In the above game Black played with great effect:

1. R—Q 7

An attempt to command the seventh rank. Just consider the consequences of: 2 R×R, R×R; Black threatens ... Kt—B 5; which would win quickly, so that White is forced to play 3 K—K 3. Now follows 3 ... R—B 7; (attacking White's Q B P from the rear) 4 K—Q 3, (4 P—B 5?, would soon lose: Kt—B 5!; 5 Kt×Kt,

[forced] Kt P×Kt ch; 6 K—Q 3, R×Kt P;) 4 ... R—R 7; and the black pieces now have much more freedom than the white ones. The black Rook pins White's Kt to the task of protecting the white Pawns, whilst the K at Q 3 is likewise similarly 'committed' and White's R cannot do anything. Very soon White will no longer be able to prevent the loss of one or more Pawns. A plausible development would be: 5 P—Kt 3, (to prevent the fatal Kt—B 5) 5 ... P—R 6!; (prevents the opening of more files which would be of advantage to the white Rook) 6 K—K 3, (White has no good moves: 6 P—Kt 5, B P×P; 7 P×P, R×P; would mean the loss of a Pawn, and so would 6 R—Q 1, R—Kt 7; 7 K—K 3, K—B 2;) 6 ... K—B 2; (both 6 ... Kt—Q 5; or 6 ... P—Q B 4; would be very powerful moves, but Black need not hurry and can first bring his pieces into the best possible positions) 7 P—B 5, (or Black would answer with the very strong ... P—Q B 4;) 7 ... Kt—Q 5; 8 Kt×Kt, P×Kt ch; 9 K×P, R—Q 7 ch; 10 K—K 3, (the white King's first rearward move) R×P; 11 R—Q 1, (if 11 P—B 4, then ... P—Kt 5;) 11 ... R—K Kt 7; 12 P—Kt 4, P—R 7; 13 R—K R 1, (Black was threatening ... R—Kt 8;) 13 ... K—Q 2; 14 P—B 4, (the only move), 14 ... K—K 3; 15 K—B 3, R—Kt 7; etc.

2. R (Kt 1)—Kt 2

This enables White to hold his own on his second rank.

2. R×R
3. R×R R—Q 6!

The seventh rank is the most advantageous for the Rook, for as a rule the opponent's unguarded Pawns are

standing there, (in this case White's K Kt P and K R P). But the other ranks, the eighth and the sixth rank, are also of value, as they offer the possibility of attacking the Pawns from the rear. Thus for the moment 4 ... R—Kt 6; threatens to win a Pawn. Black does not play ... R—Q 8; for, having a further scheme in view, he wants to use the Rook on his sixth rank.

4. R—Kt 2

Of course, not R—B 3, for White must prevent Black from occupying the seventh rank.

4. K—B 2

The King is now better placed. White cannot do anything and must wait.

5. P—B 5 K—Q 2

6. P—Kt 3

This leads to further weaknesses, which enable Black to win a Pawn by force. But even had White waited, he would not have been able to save the game. At the right moment Black now plays one of these moves: either ... Kt—B 5; Kt—Q 5; or P—Kt 5; and White cannot prevent all these moves at the same time.

6. P×P *ch*

7. P×P P—Kt 5!

Here again the great power of the black R at Q 6 is evident. This piece, active itself, dooms the white Rook to inactivity.

8. Kt—Kt 1

Or 8 P×P, Kt—Kt 4!; whereupon White's K P falls. Also 8 P—B 4, P×P; 9 P×P, would cost a Pawn owing to ... R—B 6 *ch*.

8. Kt—Kt 4

9. K—K 2 R—R 6

The black Rook remains strongly established on its sixth rank. Now either White's K B P or K P has to go.

10. P—B 4 Kt×P

11. P×P P×P

and Black won quickly.

Here we can realize clearly the importance of the open file: it is the road by which the Rook can reach one of the rear ranks, in order to threaten from there the weakest points in the hostile position. In this respect the rank last but one (both players' seventh rank) is the most important one, as generally the unguarded Pawns are posted there.

2. AS MUCH CHOICE AS POSSIBLE OF INTERVENING ON ONE OR THE OTHER WING—A DISCUSSION ON THE CENTRE

Whoever wants to use his pieces, if necessary, on both sides of the chess-board, must be powerful in the centre. He must have the middle squares at his disposal. Upon these he can place pieces which can act simultaneously on both wings. They also afford rapid communication between one wing and the other.

In order to increase the command of the *centre*, the following two measures are of the greatest importance:

- (a) to direct pieces and Pawns towards the centre (*centralization*)
- (b) to occupy the centre-squares (Q 4, K 4, Q 5, K 5) by pieces or Pawns

(a) This general principle of directing the pieces as much as possible towards the centre is an important element in the plan of campaign. As a rule, moves like Kt—K R 3 are to be condemned at sight and generally speaking Kt—K B 3 or Kt—Q B 3 will be preferable to Kt—K 2 or Kt—Q 2. On square K B 3 a Knight commands two centre-squares (Q 4 and K 5), on K 2 only one and on R 3 none at all. Of course one must be on one's guard against exaggeration: there may be circumstances which demand decentralization. Thus for example at present in the Dutch Defence after 1 P—Q 4, P—K B 4; it is usual to play 2 P—Q B 4, P—K 3; 3 P—K Kt 3, B—Kt 5 *ch*; 4 B—Q 2, B×B *ch*; 5 Q×B, Kt—K B 3; 6 Kt—Q B 3, Castles; and, as a rule, 7 Kt—R 3, with the intention of transferring the Knight from here to the important square K B 4.

But apart from this and a few other exceptional cases, we shall find that the principle of centralization is followed in nearly all openings. As an example we can take the Scotch opening: 1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 P—Q 4, P×P; 4 Kt×P, Kt—B 3; 5 Q Kt—B 3, B—Kt 5; (this move has indirectly a centralizing effect: the Bishop pins the white Knight which is directed towards the centre) 6 Kt×Kt, Kt P×Kt; 7 B—Q 3, P—Q 4; 8 P×P, P×P; 9 Castles, Castles; 10 B—K Kt 5, P—B 3.

Another example is the Sicilian Defence: 1 P—K 4, P—Q B 4; (the Pawn at Q B 4 is aiming at the centre); 2 Kt—K B 3, Kt—Q B 3; 3 P—Q 4, P×P; 4 Kt×P, Kt—B 3; 5 Q Kt—B 3, P—Q 3; 6 P—K Kt 3, (from K Kt 2 the white Bishop is directed towards the centre) 6 ... P—K 3; 7 B—Kt 2, B—K 2; 8 Castles, Q—B 2; (again centralizing), 9 B—K 3, Castles.

From these two examples we can clearly perceive what a prominent part the centre plays. Nearly all good moves can show some connection with the centre, as for example move 8 Castles, and 9 ... Castles; in the last example. These moves are necessary in order to give all the pieces the opportunity of participating in the struggle.

(b) The purpose of centralization is to increase the control of the centre-squares, and this can be achieved, amongst other means, by occupying these squares. We have seen this procedure, in the above examples (under a). Considering the struggle from this point of view we arrive at the following considerations:

First Example (Scotch Opening):

After 4 Kt×P, White: Pawn at K 4 and Kt at Q 4.

Black: nothing

After 6 ... Kt P×Kt; White: Pawn at K 4. Black: nothing

After 8 ... P×P; White: nothing. Black: Pawn at Q 4.

Second Example (Sicilian Defence):

After 4 Kt×P, White: Pawn at K 4 and Kt at Q 4.

Black: nothing.

After 9 ... Castles: nothing. (In the second example the fight for the centre has not yet come to an end: Black

has two Pawns at his Q 3 and K 3 ready to advance at a favourable moment, but the actual advance is generally made at a much later stage in the game.)

The examination of these examples leads to two questions:

- (i) Which is to be preferred: occupation of the centre-squares by Pawns or by pieces?
- (ii) Is it important to occupy the centre as quickly as possible, or is the moment of occupation of no consequence?

Let us consider each of these questions more closely.

(i) *Pieces or Pawns in the Centre?*

The occupation of centre-squares by pieces sometimes has this drawback that the adversary can drive them off with the gain of 'tempi.' Nobody would for instance attempt, after 1 K Kt—B 3, K Kt—B 3; to occupy a centre-square by 2 Kt—K 5, as Black could immediately drive off the white Knight and after 2 ... P—Q 3; 3 Kt—K B 3, P—K 4; would have gained no less than two tempi.

It is different in the following case: after 1 P—K 4, P—K 3; 2 P—Q 4, P—Q 4; 3 P—K 5, P—Q B 4; 4 P×P, Kt—Q 2; 5 Kt—K B 3, Kt×B P; 6 Kt—Q 4, the white Knight is very well placed at Q 4: it commands various important squares within and near the hostile position (K 6, Q B 6, K B 5 and Q Kt 5,) and cannot easily be driven off by Black.

It can also happen, that a piece placed on a middle square, can be driven off immediately, but only in such a way that the opponent's own position is weakened.

In the variation of the Sicilian Defence, shown on

p. 29, Black can play ... P—K 4; at any moment, thus forcing away the white Knight, but this would not improve Black's position, as White would withdraw his Knight to K B 3 and would obtain the control over his square Q 5. The black Q P would consequently always remain backward and obstruct its own pieces.

Notwithstanding the above-mentioned advantages, which sometimes result from a central position, in most cases the occupation of the centre by Pawns is preferable. This is termed the formation of a Pawn-centre. As stated at the outset, this serves the purpose of increasing the command of the important middle squares, thereby enabling the forces to move quickly and smoothly from one wing to the other.

Moreover, a Pawn-centre supplies points of support for the pieces: if White has a Pawn on his K 4, he will be able thereby to place a Knight on Q 5 or K B 5. It has already been seen on p. 22 that the Pawn-centre greatly facilitates the action of the Bishops.

The best Pawn position for White is Q 4 and K 4, the ideal formation. In choosing this formation, one must constantly keep in view that the opponent may attack this centre since the Pawns do not cover one another.

But the formation itself is a powerful one, commanding no less than four important squares (Q B 5, Q 5, K 5, K B 5).

The most solid positions for White are Q 3—K 4 or K 3—Q 4, but the freedom of action is inferior to that of the ideal formation. A more passive centre-formation for White consists in Q 3—K 3. Sooner or later this formation must change into Q 3—K 4 and this leads us to our other question:

(ii) *Which is better – Immediate or Deferred Occupation of the Centre?*

In the Scotch game shown above, we saw that White was the first to occupy the centre, but that in the long run Black was victorious there. The famous saying: 'First come, first served,' therefore, does not apply in this case. We can, however, state the following:

Whoever fails to occupy the centre or to centralize (or who centralizes too slowly) will get the worst of it. If one wants to delay occupying the centre, one must at least direct one's pieces towards the centre. This is the case in the second example (Sicilian Defence): Black has nothing in the centre, but his men are well directed: his Q at Q B 2, Kt at Q B 3, Kt at K B 3, Q P at Q 3, K P at K 3. In the first example (Scotch game) Black owes his victory in the centre to his efficient centralization, Kt at Q B 3, Kt at K B 3, B at Q Kt 5 and later, instead of the Kt, the P at Q B 3.

In the Réti-opening White is constantly centralizing, before the actual occupation takes place: 1 Kt—K B 3, P—Q 4; 2 P—B 4, P—K 3; 3 P—Q Kt 3, Kt—K B 3; 4 B—Kt 2, B—K 2; 5 P—Kt 3, Castles; 6 B—Kt 2, and it now depends on Black, whether White best continues by P—Q 4, or P—Q 3, and P—K 4. The moves Kt—K B 3, and P—Q B 4, are very important in this opening. Whoever overlooks this and just plays P—K Kt 3, B—Kt 2, and P—Kt 3, B—Kt 2, centralizes too slowly and can no longer obtain a satisfactory position in the centre: 1 P—K Kt 3, P—Q 4; 2 B—Kt 2, P—K 4; 3 P—Kt 3, B—K 3; 4 B—Kt 2, B—Q 3; Black has attained the ideal formation without much risk and possesses the better chances in the centre; in addition to this he has the greater freedom of action, which will have

the most effect after 5 P—K 4, P—Q 5; or 5 P—Q 4, P—K 5. Finally the third strategic principle:

3. STRONG SQUARES

Whoever bases a scheme upon the good position of certain pieces, must be quite sure that this formation cannot be disturbed by the opponent at any moment.

White should not move his Queen to K R 5 in order to develop a mating-attack, without taking into account the possibility that the Queen can be driven away by one of the hostile men (e.g. Kt—K B 3;). Nor does one place a white Knight on K Kt 5 where it can be driven away immediately by ... P—K R 3; (unless the move ... P—K R 3; for one reason or another means a weakening of the hostile position).

It is therefore of the greatest importance to look for safe squares for one's active men, and such squares as lie beyond the reach of the enemy's Pawns will in the first place come into consideration. Of course, only those squares, which are in the neighbourhood of the battlefield and on which at an earlier or later stage, superiority can be maintained, should be considered. We call such squares, *strong squares*.

For instance, in the game in Chapter 1 (see diagram on p. 8), White's square Q B 5 was a strong square for White or expressing it the other way round, a weak square for Black. Owing to a bad manœuvre by White, Black obtained the chance of removing this weakness.

It is therefore a general strategic principle that one endeavours to create strong squares and to occupy them and that on the other hand, one tries to avoid weaknesses

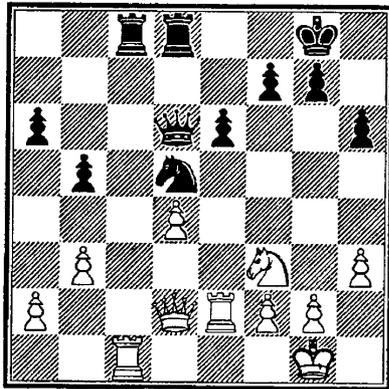
in one's own position, or at least to prevent these from being occupied by the opponent.

The two following examples demonstrate the importance of strong squares.

In Diagram VI we have an opportunity of throwing light upon a well-known controversy between prominent theorists: the problem of the isolated Q P. White's Q P is standing alone; we therefore call it 'isolated.' The square in front of the isolated Pawn must necessarily fall into Black's hands, as White can never control it sufficiently. On the other hand the isolated Pawn is a *centre-Pawn*, allowing white pieces to occupy Q B 5 and K 5, increasing at the same time White's freedom of action.

In some cases the advantages of the isolated Q P preponderate (especially in the opening and in the beginning of the middle game), in others the disadvantages (mostly in the end-game or in the middle-game after the minor pieces have been exchanged).

Diagram VI



(From a game: Regedzinsky v. Rubinstein, Lodz 1917)

Here Black has a great advantage: he occupies his Q 4 with a Knight and consequently the value of this piece is greatly augmented — all the more as Q 4 is a centre square and opens the way to both wings.

Then followed:

1. Q—B 5!

The Knight at Q 4 commands his left wing. White cannot exchange Queens because he would lose the 'exchange' by: 2 Q×Q, Kt×Q; 3 K R—K 1 or K R—B 2, Kt—K 7 *ch*!

2. R—B 2

One can very well understand that White is unwilling to yield the Q B file to Black by 2 R×R. But very soon he will be forced to do so.

2. Q×Q

3. K R×Q R×R

4. R×R

Seemingly Black's last exchange was wrong, as White now commands the Q B file, but the following move shows us that it is otherwise:

4. Kt—Kt 5!

The Knight is on his right wing. White's Rook must now continue to guard the Q R P and surrenders the Q B file.

5. R—Kt 2 R—Q B 1!

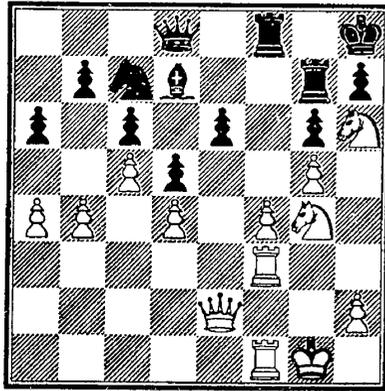
6. K—B 1 R—B 8 *ch*

The well-known way of using the open file: the Rook penetrates the white position via the eighth rank.

7. K—K 2 R—Q R 8

and Black captures the Q R P.

Diagram VII



(From a game: Schlechter v. John, Barmen 1905)

Black has two very weak squares in his position: his K 4 and K B 3, which White can occupy without difficulty:

1. Q—K 5

This is one of the rare cases in which the Queen occupies a strong square. Generally Knights or Bishops are entrusted with this task. This is easy to explain. If a Knight or a Bishop stays beyond the reach of the hostile Pawns it is as good as safe. An attack by the hostile men can be met by protecting the piece in question. This, however, is not the case with the Queen, she must not only stay beyond the reach of the hostile Pawns, but also beyond the reach of all the hostile pieces. The occupation of a strong square will be undertaken by the Queen only if the enemy's men cannot approach her easily. This is the case here: Black's B at Q 2 and his Rooks at K B 1 and K Kt 2 cannot reach the White Q at K 5, nor can the Kt at Q B 2.

1. Kt—K 1

With the intention of continuing with ... Q—B 2; and of exchanging the well-posted Queen.

2. R—K R 3 Q—B 2

3. Kt—B 6!

The occupation of the second strong square! Black can in fact eliminate the Knight, but then it would be replaced by a powerful passed Pawn, which immediately leads to winning the exchange.

Black's position is now very precarious. If he does not exchange Queens, White's attack will soon be decisive (four pieces against a weakened King's position) e.g. 3 ... Q—Q 1; 4 Kt×R P!

3. Q×Q

The position of White Kt at K B 6 is still further strengthened, but if the exchange of Queens were delayed, then 3 ... B—B 1; 4 Kt×Kt, R×Kt; (4 ... Q×Q?; 5 B P×Q, R×Kt; 6 R (R 3)—K B 3, etc.); 5 Kt—Kt 4, (threatening R×P *ch*), 5 ... R—B 1; 6 Kt—B 6, Q×Q; 7 B P×Q, would follow and Black's position would be no better than in the actual continuation of the game.

4. B P×Q

White's Kt at K B 6 has a most powerful position supported by two Pawns, his K P and K Kt P. An eventual exchange on his K B 3 is not therefore very attractive for Black.

4. R—K 2

5. R (R 3)—K B 3 Kt×Kt

White's threat was 6 Kt×B, R×R; 7 R×R, R×Kt; 8 R—B 8 *ch*, and mate to follow.

6. R×Kt.

More powerful than playing K P×Kt. Black is forced to exchange once more.

6. R×R
7. K P×R

The result of White's preponderance at his K 5 and K B 6 consists – besides the supported passed Pawn – in a free path for his King (via K 5) towards Black's position. This is why White recaptured with the K P.

White easily won the game as follows:

7 ... R—K 1; 8 Kt—B 7 *ch*, K—Kt 1; 9 Kt—K 5, R—Q 1; 10 K—Kt 2, K—B 1; 11 P—R 4, B—K 1; 12 K—B 3, B—B 2; 13 K—B 4, K—K 1; 14 R—Q R 1, K—B 1; 15 P—Kt 5, R P×P; 16 P×P, B—K 1; 17 P×P, B×P; 18 Kt×B, P×Kt; 19 K—K 5, etc.

From the above examples we have seen the importance of a strong square. We cannot enter here into a further investigation as to how strong squares can arise, how to play on strong squares, etc., for the analysis of these and similar questions would lead too far.

3. STRATEGY: SPECIAL PRINCIPLES

THE special principles of strategy only apply, if the position contains certain characteristics. In examining them let us proceed in the same way as in the last chapter, and consider the following general principles of warfare first:

- (1) To attack the adversary where one is superior.
- (2) To concentrate the attack as a rule upon immobile hostile forces or those with only limited mobility.

Adapting these rules to Chess:

1. TAKING THE INITIATIVE WHERE ONE IS STRONGEST

This principle is put into practice in various ways:

- (a) If one possesses a Pawn-majority on one of the wings or in the centre, the object must be to push this majority forward.
- (b) If one possesses a majority of available material opposite a weakly defended King's wing (or Queen's wing), then this is an unmistakable signal for attack.
 - (a) The game in Chapter 1 has already shown the important effect of an unequal distribution of Pawns. In this game White had a Pawn-majority on the King's wing, and Black possessed four against three on the Queen's wing. As a matter of fact, the whole game centred around these majorities. After the detailed

explanation of that game it will be sufficient to state the three following points:

(i) The main purpose of Pawn-advances in such cases is to obtain a passed Pawn. Concurrently, the pieces which support the advance, increase their field of action. At the same time, the space at the disposal of the defending forces is reduced.

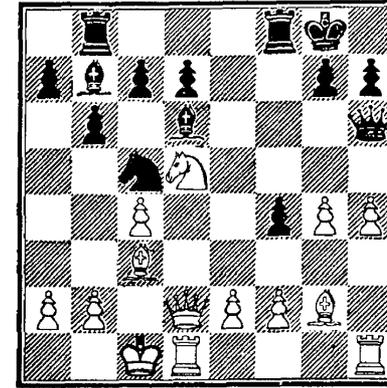
(ii) The advance of the Pawns on the King's wing is more advantageous than the advance on the other side, in so far as the former also threatens the hostile King. It is, however, a drawback that the advance of the Pawns on the King's wing deprives their own King of their protection, and that at the same time the hostile King can play a very important part in checking a passed Pawn. It will therefore be a rule for the end-game that the majority on the Queen's wing has the greater weight, as an attack on the King with reduced material is not so much to be feared.

(iii) The advance must be executed, if possible, in serried ranks. In the game in Chapter 1 White's K P was too far advanced: White required two moves (P—K B 4—K B 5,) to provide this Pawn with a neighbour, Black in the parallel case required only one move (...P—Q B 4;). This is one of the reasons why Black dominated the play in the first part of this game.

(b) A supremacy in immediately available attacking pieces can often lead to a quickly decisive attack on the King.

In Diagram VIII, White has a marked preponderance on the King's wing; the B at Q B 3 and Kt at Q 5 together with the K Kt P and K R P form the

Diagram VIII



(From a game: Rjumin v. Euwe, Leningrad 1934)

storm-troops, the Q at Q 2 and the K B are immediately available reserves. White quickly won as follows:

1. P—Kt 5 Q—K 3

2. Q—Q 4

- threatening mate.

2. Q—B 2

3. P—R 5!

The white K Kt P and K R P have advanced a little and now P—R 6, threatens (to which Black cannot reply by P—Kt 3;) as well as P—Kt 6, which after 4 ... P×P; 5 P×P, Q×P; 6 Q R—Kt 1, would lead to the decisive opening of the K Kt and K R files.

The attack by the Pawns therefore has a double purpose: to threaten important points in the hostile position and to force open files for the Rooks.

3. Kt—K 3

4. Q—Q 3 Kt—B 4

After 4 ... Kt×P; would follow 5 P—R 6,! Q—B 4;

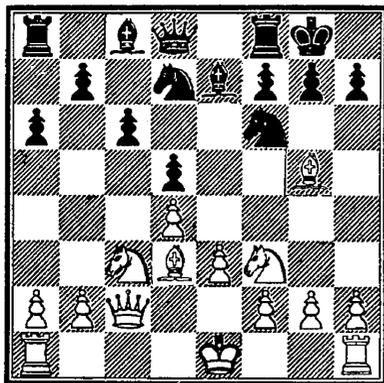
(5 ... P—Kt 3;? 6 Kt—B 6 *ch*); 6 P×P, R—B 2; 7 Q×Q, (the simplest) 7 ... R×Q; 8 K R—Kt 1, (as now the B at Kt 2 is guarded, ... Kt—B 6 *ch*; is threatened) 8 ... K—B 2; 9 Kt×Q B P,! etc. In any case White's strong passed Pawn at K Kt 7 is decisive — the result of White's storming-attack.

5. Q—Q 2

Black now tried the desperate move: 5 ... P—B 6; but after 6 P—Kt 6, Q—B 5; 7 Kt×Q, B×Kt; 8 P—K 3, P×B; 9 R—R 4, he had soon to surrender.

The more the pawn barricade in front of the King has been damaged, the more easily an attack on the King succeeds.

Diagram IX



(From a game: Botvinnik *v.* Alatorzeff,
Leningrad 1934)

White in reality has no real preponderance on the King's wing, but sees the chance of weakening the hostile barricade by the following fine manœuvre:

1. P—K Kt 4!

This threatens 2 B×Kt, winning a Pawn.

1. Kt×P

An unfavourable exchange of White's K Kt P against Black K R P: White obtains an open file (the K Kt file) for the attack, and Black's King's position is weakened (owing to the absence of his K R P) 1 ... P—K Kt 3; would have been the strongest move for Black, although even so, White would have obtained the better chances.

2. B×P *ch* K—R 1

3. B—B 4

White avoids the exchange so as not to give Black the opportunity of moving his pieces with greater ease.

3. Q Kt—B 3

After 3 ... P—K Kt 3; the sacrifice 4 B×P, P×B; 5 Q×P, Q Kt—B 3; 6 P—K R 3, would decide the game.

4. B—Q 3 Kt—R 4

5. P—K R 3! Kt (Kt 5)—B 3

6. B—K 5 Kt—Kt 1

Black tries desperately to strengthen his defences.

7. Castles (Q R) Kt—R 3

8. Q R—Kt 1 B—K 3

9. Q—K 2 B—K B 4

—hoping to weaken White's attack by an exchange.

10. B×B Kt×B

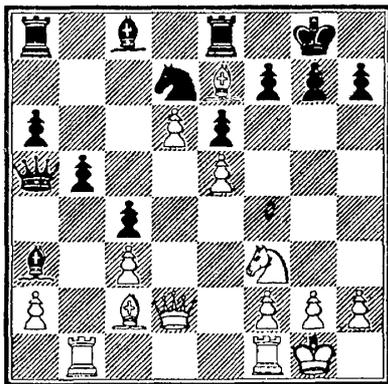
11. Kt—K R 4!

A beautiful finishing touch, by which White gains at

least one piece: e.g. 11 ... B×Kt; 12 Q×Kt *ch*, K—Kt 1; 13 Q×Kt, or 11 ... Kt×Kt?; 12 Q×Kt *ch*, and mate to follow.

In many cases the attack prevails because an advance by Pawns in the centre has deprived the defending pieces of their best squares.

Diagram X



(From a game: Euwe v. Michell, Hastings 1935)

The black King's position is quite helpless against the attack of the white pieces, as White's advanced centre-Pawns (K P and Q P) greatly hinder the action of the black defending pieces. White already threatens to end the game with 2 B—B 6!, followed by e.g. P×B; 3 P×P, Kt×P; 4 Q—Kt 5 *ch*, K—B 1; 5 Q—R 6 *ch*, K—Kt 1; 6 Q×Kt, B×P; 7 Kt—Kt 5, etc. Black adopts the only means of defence against this threat:

- | | | |
|----|---------|-------|
| 1. | | P—R 3 |
| 2. | K R—K 1 | |

White can win in all kinds of ways, if only he succeeds

in maintaining the complex P K 5 and P Q 6. The text-move, which prepares the transfer of the Rook to the King's side, is the simplest way of achieving this end.

- | | | |
|----|--------|--------|
| 2. | | B—Kt 2 |
| 3. | Kt—Q 4 | B—B 4 |
| 4. | R—K 3 | Kt—B 1 |

Other moves would not help, e.g.

4 ... B×Kt; 5 Q×B, Q×R P; 6 Q—Q 2, (B—R 7 *ch*, threatens) Q—R 4; 7 R—Kt 3, Kt×P; 8 Q×P, Kt—Kt 3; 9 B×Kt!, P×Q; 10 B—B 5 *dis. ch*, and mate next move.

- | | |
|----|--------|
| 5. | R—Kt 3 |
|----|--------|

The black King cannot resist the four attacking pieces (Q, R, K B and Q B).

- | | | |
|----|--------------------------------|--------|
| 5. | | B×Kt |
| 6. | R×P <i>ch</i> | K×R |
| 7. | B—B 6 <i>ch</i> | K—Kt 1 |
| 8. | Q×P and mate on the next move. | |

2. DIRECTING THE ATTACK IN GENERAL ON FIXED PAWNS

The word 'attack' here has a different meaning from that in the preceding examples. Here, there is no question of an attack on the King, but of a threat to one Pawn or another, or more generally and better expressed:

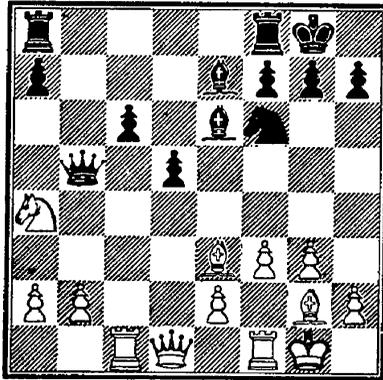
We are concerned here with an action based upon the *immobility* of a hostile Pawn. This action does not necessarily lead to the capture of the Pawn in question, but may for instance result in an open file or other advantages.

There must be a point or object of attack in the hostile

position, in German very pithily called 'Angriffsmarke.' What we mean by this, we shall explain in a number of examples.

(a) *The Weak Pawn*

Diagram XI



(From a game: Rubinstein *v.* Salve, St. Petersburg 1909)

Black's Q B P is weak, for it cannot be covered by other Pawns and it is standing on an open file; it is therefore exposed to direct attack from Rook and Queen. The Q B P is the object of attack and White's strategy is determined by it. The objective is rendered immobile by the occupation or control of the square in front of it (White's Q B 5, which is a strong square for White) and thereupon as many pieces as possible are mobilized in its direction. It is possible that the capture of the weak Pawn does not succeed by this direct attack because the opponent has a sufficient number of defending pieces at hand; but in that case one can indirectly gain an advantage, because the black pieces, being committed to the

defence of the weak Pawn, are unable to develop their ordinary activity properly.

Now followed:

1. B—B 5!

— occupation of his strong square.

1. K R —K 1

2. K R—B 2

This Rook later on moves to Q B 2!

2. Kt—Q 2

attacking White's strong square.

3. B×B R×B

4. Q—Q 4!

preventing Black's ... P—Q B 4; and at the same time preparing to occupy his Q B 5 again.

4. K R—K 1

5. B—B 1 K R—Q B 1

Black persists in trying to play P—Q B 4.

6. P—K 3 Q—Kt 2

7. Kt—B 5

White's strong square Q B 5 is now definitely in his hands.

7. Kt×Kt

8. R×Kt R—B 2

9. K R—B 2 Q—Kt 3

10. P—Kt 4!

P—Kt 5, is threatened with the capture of the object of the attack.

10. P—Q R 3
 11. R—R 5

White has discovered a second weak Pawn; operations against both weak points simultaneously must quickly lead to success.

11. R—Kt 1

11 ... Q×Q; 12 P×Q, would cost a Pawn as ... B—B 1; is not possible owing to 13 R×Q P.

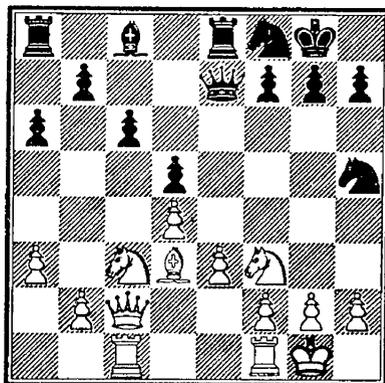
12. P—Q R 3

Defence of his Q Kt P. Now the loss of a Pawn can no longer be avoided.

12. R—R 2
 13. R×B P! Q×K R
 14. Q×R and wins.

(b) *The Immobile Pawn on the Semi-open File*

Diagram XII



(From a game: Bogoljubow v. Rubinstein,
 San Remo 1930)

Black's Q B P is the object of attack, but in quite a different way from that in the preceding example. It is well guarded (by the Q Kt P), therefore its capture appears to be wholly out of the question.

We shall perceive in the sequel to what this Pawn's weakness is due.

1. P—Q Kt 4!

the method indicated.

1. B—K 3
 2. Q—Kt 2

— protects the Q Kt P, so that P—Q R 4, and P—Kt 5, can follow.

2. Q R—Q 1
 3. P—Q R 4! P—K Kt 4

— counter attack on the other side.

4. P—Kt 5! R P×P
 5. P×P

White has achieved his aim: Black now has the disagreeable choice between either exchanging on his Q Kt 4 with the result that both Pawns, the Q Kt P and the Q P become weak, or exchanging on his Q B 3 in consequence of which his Q B P becomes a real weakness in the sense of our last example. In general the second choice is preferable, as it involves only one weakness.

There followed 5 ... P—Kt 5; 6 Kt—Q 2, B—B 1; 7 K R—K 1, (a defensive move; White is not in a hurry to liquidate at his Q B 6,) 7 ... P—K B 4; 8 Kt—R 2, R—Q 3; 9 P×P, P×P; 10 Q—Kt 6, B—Q 2; 11 Kt—

16. R P × P
 17. P × P Q—R 2
 18. R—R 8 B—K 2
 19. B—R 5 P × P

otherwise there follows: 20 ... R—Kt 8; 21 B × Kt *ch*, and 22 R × P.

20. R × Kt!

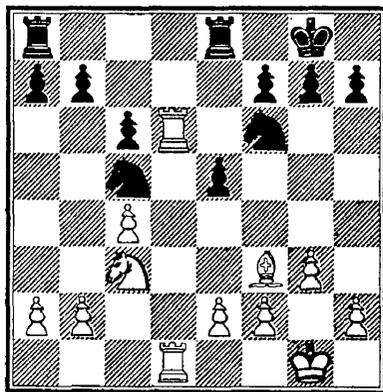
The beginning of a beautiful and decisive combination. The ending is as follows:

20 ... R × R; 21 Q—R 3, B—B 3; 22 B × R *ch*, K × B; 23 Q—R 8 *ch*, K—Q 2; 24 B × P, K—B 2; 25 B × B, P × B; 26 R—Kt 7 *ch*, K—Kt 3; 27 Q—Q 8 *ch*, K—R 3; 28 Q—K 8! Black resigned.

The attack upon Black's K B P has led to the opening of the important K Kt and K R files.

(d) *The Fixed Pawn on a Diagonal*

Diagram XIV



(From a game: Euwe *v.* Noteboom, Amsterdam 1931)

Just as in examples (a) and (b), Black's Q B P is again

the object of attack, but now in the line of White's B. The advance of the white Q Kt P to Kt 5 can again present Black with disagreeable problems. If Black exchanges on his Q Kt 4, then the effectiveness of White's B is increased; if, however, he lets the exchange take place on his Q B 3, then his Q B P becomes a weak Pawn. In this case the advance of White's Q Kt P leads to an immediate decision:

1. P—Q Kt 4 Kt—K 3
 2. P—Kt 5!

with the gain of a Pawn. ... P × P; is not feasible because of 3 B × P, Q R—Kt 1; 4 B—B 6, and 5 P × P, Black must therefore leave his Q B P on his Q B 3, which means the loss of this Pawn, as Q B 3 is attacked three times and defended only once.

A similar but rather more complicated example is offered by the fine game between Sämisch and Réti (Berlin 1920).

After 21 moves the position was the following:

White: K at K R 1, Q at K 2, R at Q R 1, R at K B 1, B at K Kt 1, B at K Kt 2, Pawns at Q R 2, Q Kt 5, Q B 3, K 5, K B 4, K Kt 4, K R 3.

Black: K at K Kt 1, Q at Q 1, R at Q R 1, R at K B 1, B at Q R 6, B at K Kt 3, Pawns at Q R 4, Q Kt 2, Q B 3, Q 4, K B 4, K Kt 2, K R 3.

Here Black's Q P is the object of attack thanks to the collaboration of White's K B and Q Kt P. Without the latter, White's whole action would be valueless. There followed: 22 P—B 4!, if White's Q Kt P were not on its Kt 5, then Black could reply without difficulty with

Q P×P. Now, however, it would be at the expense of a Pawn.

There followed: 22 ... K B P×P; 23 R P×P, P—R 4; (the well-known tactics, attack on the other wing, which, however, are unavailing in this position) 24 P×R P, B—K B 4; (Black gives up his original intention 24 ... Q—R 5 *ch*; 25 B—R 2, B×P; because 26 Q—Q 3, would mean the gain of at least one Pawn) 25 P×Q P, P×Q P. Black's Q P has now become very weak. The rest is obvious: 26 Q R—Q 1, B—K 3; 27 Q—Q 3, R—B 4; 28 B×P, R×P *ch*; 29 K—Kt 2, B×B *ch*; 30 Q×B *ch*, Q×Q *ch*; 31 R×Q, etc.

It is an important strategic principle that the Pawns must advance on that wing where they are supported by their own Bishop. The application of this rule has already been seen in the preceding examples. But it is still better demonstrated in the following game:

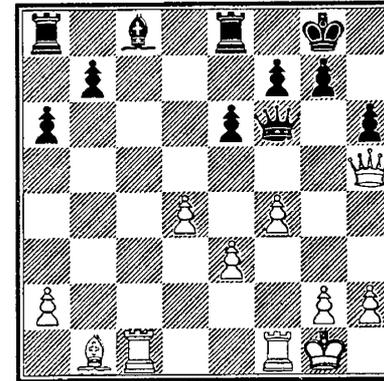
Skalicka v. Addicks (Prague 1931)

1 P—K 4, P—Q B 4; 2 Kt—Q B 3, Kt—Q B 3; 3 P—K Kt 3, P—K Kt 3; 4 B—Kt 2, B—Kt 2; 5 K Kt—K 2, R—Kt 1; 6 P—B 4, P—Q 3; 7 Castles, Kt—B 3; 8 P—K R 3, B—Q 2; 9 P—Q 3, P—Q Kt 4; 10 B—K 3, Castles; 11 Q—Q 2, P—Kt 5; 12 Kt—Q 1, P—Q R 4; 13 P—B 3, P—R 5; 14 Kt—B 2, P—R 6!; (the climax of Black's attack) 15 Kt P×P, P×B P; 16 Kt×P, Q—R 4; 17 Q R—Kt 1, Kt—K Kt 5; 18 P×Kt, B×Kt; 19 Q—K 2, Kt—Q 5; 20 B×Kt, B×B; 21 K R—B 1, Q×P; 22 B—B 1, B—K 3; 23 R×R, R×R; 24 R—B 2, B—Q 2; 25 Q—K 1, B—R 5; 26 R—K 2, B—B 6; White resigns.

(e) *The Advanced Pawn on the King's wing as Object of Attack*

An advanced Pawn on the King's wing is always an object of attack. This applies as a rule to every piece that has to fulfil a definite task.

Diagram XV



(From a game: Noteboom v. Howell-Smith,
Ramsgate 1929)

The Pawns on the King's wing have the task of protecting the King, and if they have advanced, they risk being exchanged against other Pawns. If Black, after castling, plays ... P—K R 3; White must constantly watch for an opportunity of taking advantage of this weakness by P—Kt 4—Kt 5. In the above position this is very easily brought about:

1. P—Kt 4!

Black is already powerless against White's menace P—Kt 5, which shatters his King's wing. Then followed 1 ... Q—K 2; 2 P—Kt 5, P—B 4; 3 P×P, *e.p.* and

Black resigned, for after 3 ... P×P; the move 4 R—KB 3, decides the game.

The same occurred, though not in so simple a form, in the game between Capablanca and Janowski in St. Petersburg, 1914.

1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 B—Kt 5, P—Q R 3; 4 B×Kt, Q P×B; 5 Kt—B 3, B—Q B 4; 6 P—Q 3, B—K Kt 5; 7 B—K 3, B×B; 8 P×B, Q—K 2; 9 Castles, Castles; 10 Q—K 1, Kt—R 3;

11. R—Kt 1

— with the obvious intention of advancing the Pawns on the Queen's wing in order to profit from Black's weak Q R P.

11.	P—B 3
12. P—Kt 4!	Kt—B 2
13. P—Q R 4!	B×Kt
14. R×B	P—Q Kt 3!

Only in this way can Black prevent files from being opened for the attack.

15. P—Kt 5	B P×P
16. P×P	P—Q R 4

Black has attained what he desired; the position on the Q side has remained closed, but Black did not escape entirely without damage. His King's field is weakened and White can occupy his Q 5 with his Knight (Q 5 has developed into a strong square for White, as Black cannot play...P—B 3; without opening the Q Kt file). There then followed:

17 Kt—Q 5, Q—B 4; 18 P—B 4, Kt—Kt 4; 19 R—B 2, Kt—K 3; 20 Q—B 3, R—Q 2; 21 R—Q 1, K—Kt 2;

22 P—Q 4! Q—Q 3; 23 R—B 2! P×P; 24 P×P, Kt—B 5; 25 P—B 5!, etc.

We shall conclude our chapter on strategy with a short discussion on the two Bishops. We already drew attention in Chapter 1 to the importance of the two Bishops. As a rule, two Bishops are stronger than a Bishop and a Knight together, or than two Knights. But it is not sufficient to know that there is a difference of strength — one must also have a thorough knowledge of the treatment that a game with two Bishops requires.

We shall most easily discover what special principles apply by comparing a Bishop with a Knight. Although these two pieces pretty nearly represent the same value, they differ entirely in their way of moving; the Bishop can traverse long distances, but always remains on the same colour, the Knight makes short jumps alternately on black and white squares.

The strategic principles which must be observed when one has two Bishops, are the following:

(1) To play an open game — to expand the chess-board as it were (which is to the Bishops' advantage).

(2) If possible, to operate on two wings simultaneously (if the battle-field is moved, then the Bishop is transferred more quickly than the Knight).

(3) To push the Pawns far forward in order to deprive the hostile Knight of squares. That this weakens the Pawns is of minor importance, as the Bishops still have a protective influence even from a distance. An important point, however, is that the hostile Pawns may become weak, and thus provide suitable objects of attack for the Bishops at long range.

4. TACTICS: COMBINATION IN GENERAL

IF we assume that strategy consists in defining the object and making plans accordingly, and tactics in executing these plans, then we must look upon *combination* as the culmination of tactics. By combination we mean a short part of the game, within which a certain purpose is attained by force. Its sequence of moves forms a logical chain and cannot be divided up. When looked at one by one, they may seem to be purposeless or even mistakes, yet together they form an exceedingly beautiful unit. After a series of moves incomprehensible by themselves, the solution suddenly follows and their real purpose comes clearly to light. From this it follows that the aim must have already been conceived from the first move of the combination. This is the difference between combinative and straightforward play. For a short space of time special and not general rules apply; as it were an exceptional state of things prevails.

Combinations always make an æsthetic impression. The way in which the improbable is here combined with the self-evident, in which fantasy as if by magic is turned into reality, exercises an irresistible power of attraction upon every chess-player. Combination has been considered – and is still rightly considered – as the culmination of the art of Chess.

The possibilities of combinations are almost as unlimited as the number of grains on the chess-board,

mentioned in the well-known legend about the origin of Chess. In this chapter we shall investigate how far these combinations can be more or less arranged and classified. For this purpose, we shall first discuss more extensively the very essence of the combination.

Every combination, carefully examined, consists of three parts:

- (a) Tracing the *idea* of the combination;
- (b) Calculation of the *moves* of the combination;
- (c) Valuation of the *results* of the combination.

All these subdivisions are equally important. Whoever omits *a* and starts at once by calculating all kinds of series of moves, is proceeding in a very unproductive manner; he loses time and energy, for it is an exception and not a rule that a combination exists in any random position. One should therefore begin to calculate only if there are reasons for assuming that the position may possibly contain a combination. The grounds which may lead one to this conviction will be discussed later on.

Valuation of the results comes next in importance. It is not sufficient to perform a manœuvre or to make a sacrifice with the intention of placing one's own pieces on good squares or of capturing some hostile material. One must be thoroughly convinced that the result will not be illusory, that the pieces really do obtain the desired effectiveness or that the gain in material will not be counterbalanced by disadvantages. For gain of material is often combined with displacement of one's own pieces and this can easily be fatal. Only in the case of mating combinations is the careful examination of the situation resulting from a combination unnecessary. One must, however, consider that these

kinds of combinations are, in fact, extremely rare.

We can call the three subdivisions of a combination *conception*, *execution* and *valuation*. The three chief corresponding qualities which determine the player's combinative skill are: *ingenuity* or *imagination*, *mental power* or *concentration*, and *practice* or *routine*.

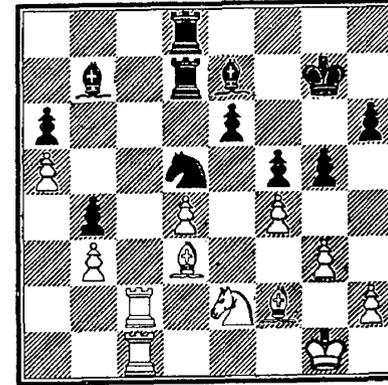
Although these three qualifications are equally important for combinations in general, this is not necessarily the case with each individual combination. There are combinations in which the conception is the most important and most difficult part, whereas their execution and valuation are comparatively easy. In the case of other combinations, however, although one clearly knows in advance where they must be sought for, it is not easy to calculate their numerous ramifications.

We shall call the first kind, *accidental combinations*; coming quite unexpectedly, they are like a crack of thunder from a blue sky. Those of the second kind, on the contrary, are a direct consequence of the strategic principles that have been applied; they serve the purpose of realising the strategic idea, and fit into the scheme of the game. We shall call them *systematic combinations*.

If we look again at the combinations in the game in Chapter 1, that on p. 8 (Kt—R 5, etc.) approaches nearest to the accidental combination, and that on p. 15 (Note to move 35 ... R—R 7; etc.) nearest to the systematic combination. One example of each of these combinations follows:

In Diagram XVI Bogoljubow has obtained several strategic advantages; we mention only the weakness of White's Q R P, the occupation of his Q 4, and of the Q B's diagonal Q Kt 2—K Kt.

Diagram XVI



White to play.

(From the fourth game in the match:
Alekhin v. Bogoljubow, Villingen 1934)

7. He now endeavours to unite these advantages in a systematic winning combination: his last move ... P—Kt 4; must force the K Kt file, whereupon the collaboration of the Rooks along the Kt file with the Bishop directed toward K Kt 7 does the rest. Alekhin, however, is now on the watch; several of his pieces are inactive as long as the position remains closed, but they can be used very efficiently when it comes to a combination in an open position. Bogoljubow plays into Alekhin's hands in so far that he tries to combine whilst, at the same time, resigning the open Q B file to his adversary.

Move 1. P—Kt 4!, gives rise to an avalanche of possibilities, which suddenly give the position another aspect and, as it were, electrify the chess-board.

Unsuspecting, Bogoljubow follows the line of his positional considerations: 1 ... Kt×P; 2 Kt×Kt, P×Kt; 3 P×P, P—K 4. He already thinks himself safe in

port: White's Q P must fall and moreover, Black has at his disposal the threat ... P—K 5; by which he obtains two formidable passed Pawns.

4 R—K 1, P×P; follows, but then the solution turns up quite unexpectedly. The white forces are properly placed for the winning combination, and the black pieces are also taking up the positions to which they belong in accordance with the course of the combination: 5 R×B *ch*!, R×R; 6 B—R 4, K—B 2; (there threatened above all P—B 6 *ch*;) 7 B×R, K×B; 8 R—B 7 *ch*, R—Q 2; 9 P—B 6 *ch*, K—K 1; 10 B—Kt 6 *ch*, K—Q 1; 11 P—B 7!, and wins.

It was quite accidental that all the pieces were standing like this. This, however, is typical of the *real* combination, which makes use of all accidental peculiarities in the position.

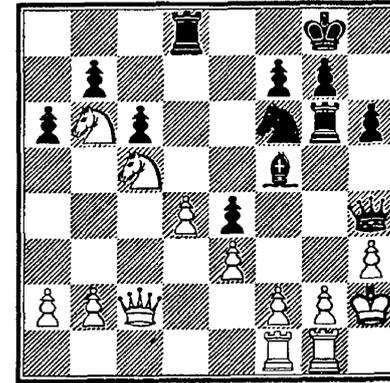
The black pieces, considered by themselves, were extremely well and effectively placed. However, the diagonal position between Black's R at Q 1 and his K B at K 2, as well as the fork-position of the K and K B and the situation of the Q B, R, K B, K (all on the second rank), and finally the fact that White's K B P would become a passed Pawn had a decisive influence upon the practicability of the combination.

Diagram XVII shows an example of a *systematic* combination.

Owing to his K P being at K 5, Black has obtained the advantage of greater space on the King's side, and he has made use of this to such a degree that four pieces: Queen, Rook, Bishop and Knight are ready to carry out the winning combination.

It will astonish nobody that this position contains a

Diagram XVII



Black to play

(From a correspondence-game: Klaussen v. Leobschützer Schachverein 1934)

combination. It needs no telling that this is a case where a combination should be sought. We have here to deal with a *systematic* combination, the crown of strategic planning. Yet it is not at all easy to carry it out. One can here try all kinds of ways, but direct sacrifices will nearly all fail and only the fine move 1 ... R—Kt 6!!; will succeed.

2. P×R

After other moves Black's sacrifice on his K R 6 is decisive, e.g. 2 R—K R 1, R×R P *ch*; 3 P×R, Q×P *ch*; 4 K—Kt 1, Q—Kt 5 *ch*; 5 K—R 2, Q—R 4 *ch*; 6 K—Kt 2, Q—Kt 4 *ch*; 7 K—R 2, Kt—Kt 5 *ch*; 8 K—Kt 3, Kt×K P *dis. ch*; 9 K—R 2, Q—Kt 7; mate.

2. Kt—Kt 5 *ch*!

3. K—R 1 Q×P!

and mate follows.

Now what is our most important task when examining combinations and formulating a theory of combinative play?

If we return to the above-mentioned subdivisions of a combination: *conception*, *calculation* and *valuation*, we shall, after some consideration, clearly perceive that only the first one can serve as our starting-point.¹ Only when based on similar conceptions will the respective calculations bear any resemblance to one another. Only then can they be examined from the same point of view. The valuation which follows the calculation can certainly not be undertaken independently of the other elements. We shall, therefore, endeavour to classify the combinations according to their *idea*. What is precisely meant by this will soon be evident.

As a combination is based upon violence and force, an object must be present against which this force is directed. It should be stated that every move exercises, or should exercise, a distinct pressure upon the opponent, and that according to the plan of the combination, this pressure must rapidly increase and adopt violent forms.

This clearly shows that the combination cannot be directed against any random object, but only against such objects as are for the moment not in a position to resist a sudden attack. This means in chess-language that a combination can arise only on account of a weakness in the adversary's position.

If we have discovered such a weakness in some part of the opponent's position, we must try to make use of it. We can attempt to gain an advantage in position or in material, or in special cases to make a mating attack. A positional advantage, for example, can be procured by

¹ The classification into accidental and systematic combinations is not very suitable for further division.

forcing the opponent to adopt time-robbing defensive measures. In this way one sometimes succeeds in intensifying the attack by leaps and bounds. Let us assume, for instance, that White's Queen is posted at Q R 3, one white passed Pawn at Q B 6, and a black Knight at Black's K 3. Black has castled on the King's wing, but his position is weakened owing to his having played ... P—K Kt 3. Let us further assume that White could make a powerful attack should he succeed in placing his Queen on his K R 6 by a *single move*. A small combination makes the impossible possible: White starts with 1 P—B 7, sacrificing his passed Pawn which Black, as we suppose, must capture by 1 ... Kt×P. Now follows 2 Q—B 1, with an attack on the Knight, which has to be withdrawn or covered, and then White continues with 3 Q—K R 6, and the White Queen has, in effect, been transferred in one single move from Q R 3 to K R 6. If Black had a second Knight standing on his K R 3 which remained unprotected after ... P—Kt 3; then White's combination would lead to the gain of a piece; thus, we here perceive both possibilities united in one example; positional advantage and material advantage. Finally, it would still be possible for the Queen to reach K R 6 and to threaten mate so that we also have here the third purpose: mate.

The example can be further simplified, if we imagine that there are no white Pawns and if we place the black Knight immediately on Black's Q B 2. This last combination is then made possible by two simultaneous weaknesses in Black's position: an uncovered Knight at his Q B 2 and the vulnerable square at K R 3. These *weaknesses* are of the greatest importance for our classification. They draw our attention to the possibility of a

combination. Weaknesses are the *starting-points* for our combinations. They give the signal for the combination, and they determine moreover – to a certain degree – its course. A classification of combinations must therefore be based upon the different kinds of weaknesses. By studying these one by one, we get to know their peculiarities, and this improves our knowledge of the possibilities of combinations as well as our combinative skill in general.

Before specifying the various kinds of weaknesses, it is, however, necessary first of all to divide them into two groups. The King takes a special place amongst the pieces, as he can never be captured; the final aim of the game of Chess consists in giving checkmate to the King. We must consequently make a difference between weaknesses that cause direct combinative attacks on the King, and those that are situated on another part of the chess-board and are used for other purposes.

We therefore distinguish between:

1. *Mating Combinations.*
2. *Open-Field Combinations.*

The second group includes all combinations which are executed in the open field and which are not in the first instance aimed at the King. It is possible, that the King may play a part, but it will be in a subordinate capacity only. For example we attack a weakly placed piece, the hostile King advances to its assistance and so our attack is now aimed at the King. The weakness of the piece was the primary factor; we call it therefore a field combination.

1. MATING COMBINATIONS

Of course, the group of mating combinations is the more important of the two, for these often lead to immediate decisions. Therefore full attention must be paid to all weaknesses – to all points of contact lying within the King's sphere. Making use of Bridge terminology we can say that they are lying within the 'vulnerable' zone.

The further division of mating combinations is based upon the nature of the points of contact. The primary purpose of every such combination always consists in *exposing* the hostile King, that is to say in depriving the King of his direct cover. This purpose can be attained only by possessing *a considerable superiority of available attacking material*. Therefore if the King is not exposed at the beginning of the combination, then a local superiority of men is a necessary condition for a successful combination. How great this superiority must be, depends on the condition of the hostile King's wing. If this has been weakened by the *advance* of Pawns, then it means that the chance of a surprise is considerably increased. A similar case is that of a King's wing which is weakened by the doubling of Pawns or by a lack of them, but in the majority of cases the King is already exposed so that the primary aim is already realized.

Besides the *vertical*, the *horizontal* protection is also of importance. It is quite possible that the formation of the King's wing seems perfect and that a sufficient number of defending men is available, and yet a weakness on the *seventh* or *eighth* rank may offer the opponent a starting-point (or the necessary premises) for the winning combination.

The above-mentioned considerations lead to the following classification of mating combinations:

(a) *Direct Mate Combinations.*

Premises: the hostile King is exposed. He has no serried ranks of Pawns covering him (this can also happen in the opening, if one is backward in development) nor do the neighbouring pieces provide any sort of protection in place of these.

(b) *Break-up Combinations.*

Premises: Great superiority of pieces, eventually combined with a weakened formation of the hostile King's wing.

The combination breaks up (as a rule by one or two sacrifices) the protecting pawn-formation and exposes the King to direct attack.

(c) *Penetrative Combinations.*

The same premises only in a lesser degree. The combination transforms (by manœuvres or sacrifices) the protecting pawn-formation again with the result that the King is driven into an exposed position.

(d) *Lateral Combinations (or combinations on the last ranks).*

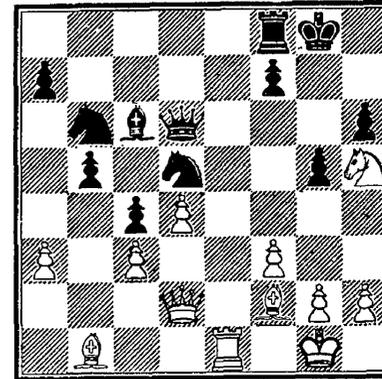
Premises: Weakness on the seventh or eighth rank. The combination against the King is effected from the side. Here it is a question of escaping the defensive activity of the guarding Pawns by a turning movement.

The example on p. 63 illustrates a penetrative combination.

Diagram XVIII contains an example of a break-up combination.

The black King's wing is seriously weakened and many white pieces are ready for an attack. A combination is imminent. It is obvious to try 1 R—K 5. The sacrifice then R×P *ch*, threatens to win at once.

Diagram XVIII



White to play.

(From a game: Euwe v. Kan, Leningrad 1934)

Let us look at Black's different counter-moves: 1 ... P—B 3; 2 Q—B 2, and Black must surrender a Pawn by P—B 4.

1 ... K—R 1; 2 B—Kt 3, (After 2 Q—B 2, Q—Kt 3; could follow) Q×P; 3 R×P, etc.

1 ... Kt—K 2; 2 R×P *ch*, P×R; 3 Q×P *ch*, Kt—Kt 3; 4 Q—R 6, etc.

1 ... R—K 1; 2 R×P *ch*, P×R; 3 Q×P *ch*, K—B 1; 4 Q—Kt 7 *ch*, K—K 2; 5 B—R 4 *ch*, K—Q 2; 6 B—B5 *ch*, K—B 2; (6 ... R—K 3; 7 Q×P *ch*, etc.) 7 B—Kt 3, etc.

The game after 1 R—K 5, went as follows:

1.	P—B 4
2.	B×P	Q×P
3.	B—K 1	

guards the Q B P and covers the first rank so that Black cannot undertake a counter-attack. Now 4 B—K 6 *ch*, is threatened, followed by R×P:

3. Kt—B 3

the only way to parry this sacrifice.

4. B—K 6 *ch* K—R 1

5. Kt×Kt

(5 R×K Kt P, P×R; 6 Q×P, would fail on account of Q—K 2.)

5. R×Kt

6. P—Q 5 and White won easily.¹

A more detailed explanation of the different kinds of mating combinations will follow in Chapter 5.

2. OPEN-FIELD COMBINATIONS

We have just stated that mating combinations can exercise a greater influence upon the course of a game than open-field combinations, but nevertheless this second category is not without importance. On the contrary, open-field combinations as a rule are very deceptive in character and can easily be overlooked. Moreover, they are a new subject for the student's attention. They offer more chances of gaining an advantage over the adversary, and in this respect they are more important than the more or less commonplace mating combinations.

The classification of open-field combinations is based upon the various kinds of weaknesses of the pieces. We can distinguish the following types:

¹ It is noteworthy that the break-up combination appeared only as a menace (R×P *ch*.) but was not actually carried out in the game.

(a) *Combinations for Material Gain.*

These are combinations based upon weaknesses of the hostile forces owing to some of the pieces being either remote, not at all or insufficiently protected, or exposed in some other way.

(b) *Focal-point Combinations.*

These occur when the relative position of the hostile pieces (which taken by themselves are well placed), gives opportunities for double attacks or simultaneous threats. The square from which the double menace originates is called the focal point.

(c) *Pinning Combinations.*

These are based on the pinning of a hostile piece.

(d) *Unmasking Combinations.*

These can be carried out when the hostile men are indirectly threatened (for instance in the case of a discovered check). If the attack on a hostile piece is interrupted by another piece, then we call the piece thus indirectly attacked a 'Masked' piece. A double attack can easily follow from such a masking.

(e) *Overload Combinations.*

We call a piece 'overloaded' if it is forced (perhaps only temporarily) to perform more than one important task at the same time.

(f) *Obstructive Combinations.*

We speak of an obstruction, if one piece is standing in another's way so that the latter cannot perform its ordinary function properly. If such obstructions be numerous in a position (that is if there is an unnecessary accumulation

of pieces), the possibility of a combination is very great.

(g) *Desperado Combinations.*

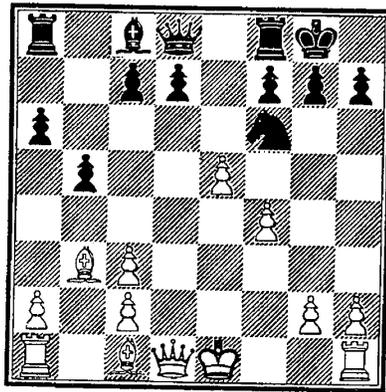
A desperado is a piece which is bound to be lost, but which before being taken can still be used to damage the opponent in one way or another.

(h) *Cumulative Combinations.*

These are based upon all kinds of possibilities and force the adversary to make certain moves. This advantage sometimes culminates in a combination.

In Chapter 6 we shall investigate the significance of the different starting-points more closely. To begin with, here is part of a game in which some of the above-mentioned weaknesses are very well demonstrated.

Diagram XIX



Black to play.

(From a game: Alekhin v. Réti, Vienna 1922)

Black's Kt at K B 3 is attacked, but instead of the obvious – apparently forced – retreat ... Kt—K 1; there follows:

1. P—B 4

thus taking advantage of the limited mobility of White's K B (*combination for gain*) and at the same time of the fact that White has not yet castled. After 2 P×Kt, would follow R—K1 *ch*; 3 K—B 2, P—B 5; whereupon Black would lose one or two Pawns, but on the other hand would be able to make a strong attack on the King.

2. B—R 3

pinning Black's Q B P (unfavourable position of this Pawn at B 4 in relation to Black's K R) and attacking it.

2. Q—R 4

Attack on White's unguarded Q B and indirect protection of his Q B P (because of ... Q×P *ch*;))

3. Castles!

The beginning of a deep-laid combination, which is based on:

1. the exposed position of Black's Q R
2. the fact that after an eventual P×Kt, the black King's-position is considerably weakened.

3. Q×B
4. P×Kt P—B 5

Now it seems as if Black will be a piece ahead.

5. Q—Q 5!

Threatening two weak points in the hostile position simultaneously: Black's Q R and the black King's wing with Q—Kt 5; and mate in two moves or winning the Q (*focal-point combination*). One can also look at it in this way: by threatening Black's Q R White gains a 'tempo' so that White's Queen in effect gets from Q 1 to K Kt 5 in a single move. It looks as if Black were lost.

5. Q—R 4!

Parries both threats at the same time for 6 Q—Kt 5, fails because of Q—Kt 3 *ch*; and Q×P; while after 6 Q×R, Q—Kt 3 *ch*; 7 K—R 1, B—Kt 2; the white Queen is hemmed in (*combination for gain*). The tables seem to be turned again: it seems as if White must lose.

6 P×P

The importance of this exchange will be evident after three more moves.

6. Q—Kt 3 *ch*
7. K—R 1 K×P

Black must take the Pawn, since after 7 ... R—K 1; 8 Q×R, Black's move B—Kt 2; is ineffective as Black's R is uncovered.

8. B×P

The climax of White's combination. After 8 ... P×B; there follows 9 Q×R, B—Kt 2; 10 Q R—Kt 1, and White, whatever happens, remains the exchange ahead (10 ... Q×R; 11 Q×R *ch*), *desperado combination* see p. 72).

8. B—Kt 2
9. Q—K 5 *ch*

Without the move 6 P×P, White could not have given this saving check.

9. Q—B 3
10. B—Q 3

The complications have come to an end. White has won a Pawn, which, however, proved insufficient for a win in the end-game that followed, so that a draw was the result. An interesting chain of combinations!

Lastly, we must make a remark about the relation between combinations and the stages of the game.

By far the most numerous combinations occur in the middle game. The middle game is, as it were, the native land of combinations. The development on both sides has practically been completed (in contrast with the opening) whilst on the other hand a great number of chessmen are still on the board (in contrast with the end-game). The name 'combination' tells us that we have to deal with the collaboration of several pieces. It will, however, only happen in exceptional cases that *all* the assailant's men participate in such an enterprise. One or the other piece is generally standing outside the battle-field and only serves for protective duty. One must bear in mind that the practicability of a combination from the assailant's side as a rule requires a good development and a sound formation, so that his forces are more or less evenly distributed over the entire chess-board. The explosive character of a combination implies that at the critical moment, only a certain part of the fighting forces can actively participate in carrying it out as there is generally no time to bring reserves forward. The consequence of all this is that combinations occur but seldom in the opening or in the end-game, as in the first case there are still too few chessmen available, and in the second case too few have been left.

The sacrifice of a unit can, for instance, succeed if it considerably increases the activity of other important pieces; it must, however, fail if the forces are small in number. Expressed in figures: a minor piece, representing about 10 per cent of the fighting forces on a full chess-board, obtains a higher percentage value after every exchange, and can, of course, be spared the less, the higher

its 'rate' rises. This diminishes the chance of an end-game combination. If we consider further that, as far as the combination is concerned, only the momentary fighting value of the participating men is of importance, then it goes without saying that the percentage value of the developed pieces is highest in the opening stages, and that therefore in this phase of the game also, the sacrifice of a piece must be carefully considered. It is true that these latter considerations refer to a certain kind of combination only, that is sacrificial combinations, but it is just these which occur most frequently.

The combinations in the opening or in the end-game generally involve less sacrifices and as a rule centre round minor aims. In the opening the chief aim is the formation of a centre, as for instance with the frequently recurring temporary sacrifice (1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 Kt—B 3, Kt—B 3; 4 B—B 4, Kt×P; 5 Kt×Kt, P—Q 4;). This serves the sole purpose of increasing the pressure on the centre. In the end-game the principal aim is generally the creation and advance of the passed Pawn. The fact, however, that the value of the passed Pawn increases as it approaches promotion, is the reason for sacrificial combinations occurring more frequently in the case of the well-advanced passed Pawn. For this reason we shall devote a special chapter to the end-game combinations. For the moment, however, we shall only discuss combinations in the middle-game.

5. MATING COMBINATIONS

IN this and the following chapters we intend to elaborate the Mating and Open-Field combinations by giving as simple an example of each type as possible, and one in which the character of the combination is best expressed. In Chapter 7 rather more difficult examples will be discussed, in which various conceptions play their part at the same time. Let us first repeat the classification on p. 68.

<i>Mating Combinations</i>	}	<ol style="list-style-type: none"> 1. Direct mate combinations. 2. Break-up combinations. 3. Penetrative combinations. 4. Lateral combinations (or combinations on the last ranks).
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I. DIRECT MATE COMBINATIONS

At the beginning of these combinations the King is already in a dangerous position, and we must find a combination which forces home the attack and which consequently makes a decisive use of the unfavourable King-position. Let us for this purpose first consider what is meant by an 'unsafe position' of the King, for this conception is not clearly outlined and has many gradations. The position of the King, standing in the middle of the hostile pieces without any help whatever from his own men, or without protection from his own Pawns, is much more serious than the position of a King, who, in

1. B—Kt 6

The way for White's Q is cleared with the gain of a 'tempo': Kt×P *ch*, is threatened.

1. P×B

In the game 1 ... Q—K 4; was played, whereupon White, after 2 Kt×P *ch*, R×Kt; 3 B×R, Q—K B 4; 4 K R—Q 1!, remained the exchange and a Pawn ahead.

2. Q—Kt 2!

thus threatening Q—R 3 *ch*, and mate. Black must therefore move his Bishop so as to make room for his King.

2. B×P
 3. Q—R 3 *ch* K—Kt 1
 4. Q—R 7 *ch* K—B 1
 5. Q—R 8 *ch* K—K 2

All Black's moves are forced.

6. Q×P *ch* K—K 1

or 6 ... K—Q 3; 7 K R—Q 1 *ch*, etc.

7. Q—Kt 8 *ch* B—B 1

or 7 ... K—K 2; 8 Q—B 7 *ch*, K—Q 3; 9 Q×P, mate.

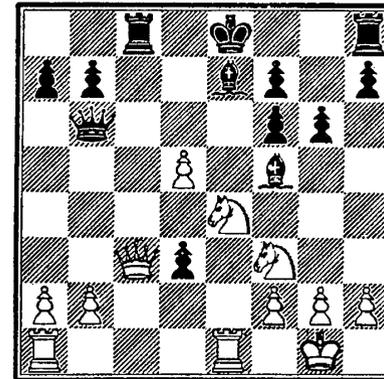
8. Q×Kt P *ch* and mate on the following move.

Incidentally this is a fine example of a *forced* combination. It contains only few ramifications and this enables us to make the necessary calculations. But in most of the combinations exact calculation is less easy and in reality not necessary. Many chess-masters combine by 'intuition.' In the present case, one can conclude the correctness of the combination from the great activity of White's Kt at K Kt 5, the capture of Black's K Kt P by the Queen, the immediate availability of two Rooks, and the remoteness of the black pieces.

It goes without saying that it is not possible to draw up a scale, by means of which correctness or otherwise would be evident; but by watching these and similar favourable or unfavourable factors, a good judgment for combinations may be developed. The art of combining accurately can best be learnt by carefully playing the games through several times and by examining one's own combinations and those of others. It is specially useful for the development of combinative skill to play a certain combination through several times in thought, without moving the pieces.

A second example of an executive combination now follows, in which the unfavourable position of the King, owing to the delay in castling, causes the breakdown.

Diagram XXI



White to play

(Based on a game: Botvinnik v. Flohr,¹
Leningrad 1933)

¹ The above position did not actually occur in the game, but is only the consequence of the analysis of another move that Flohr *could* have made.

Black has not yet castled and the white Rook is already on the open K file, which involves great danger to the black King. Yet it seems that Black can still save his King in time: White's Q at Q B 3 is attacked, and if White, for instance, plays Q×P, then Black can castle. To take Black's K B P would cost a piece, e.g. : Kt×P *ch*, K—Q 1;! (White's Queen and his Kt at K B 6 are threatened simultaneously.)

All the same, White has a winning combination by the *immediate* collaboration of the four attacking units, Q, K R, Kt, and Q P.

This combination is as follows:

1. P—Q 6!! R×Q

Black had to take the plunge, as Kt×P *ch*, was now a powerful threat. He had no time to bring his King into safety: 1 ... Castles; 2 P×B, R×Q; 3 P×R (Q) *ch*, K×Q; 4 P×R, with material superiority for White. The same would result from 1 ... B—K 3; 2 Q×R *ch*, B×Q; 3 Kt×P *ch*, etc.

2. Kt×P *ch* K—B 1

2 ... K—Q 1; would be easier: 3 P×B *ch*, and the black King must retire to Q B 2, either at once or later, 3 ... K—B 1; 4 P—K 8 (Q) *ch*, R×Q; 5 R×R *ch*. In either case Kt—Q 5 *ch*, is decisive with a double check to King and Queen.

3. P×B *ch* K—Kt 2

It is noteworthy that now 4 P—K 8 (Q), would have no result: 4 ... R—B 7!; (threatening ... Q×P *ch*; and mate next move, whilst the newly-created Queen is still standing *en prise*). 5 Q—K 3, Q×Q; 6 R×Q, K×Kt; and Black, with an advanced Pawn ahead, easily wins the end-game. The combination, however, continues:

4. P—K 8 (Kt) *ch*!

Making a Knight instead of a Queen is more favourable here, as it involves check.

4. K—B 1

The best move: after 4 ... R×Kt; 5 Kt×R *ch*, K—B 1; 6 P×R, White has decisive material advantage (two Rooks and a Knight against Queen and Pawn), whilst 4 ... K—R 3; 5 P—K Kt 4!, involves various dangers of mate, (there is a threat of 6 P—Kt 5 mate, and after 5 ... B×P; 6 Kt×B *ch*, K—R 4; 7 Kt (K 8)—B 6 *ch*!, Black must surrender the Queen).

5. P×R.

The combination has come to an end. The result is, that White has obtained an advantage in material and in position. Material advantage, because he has two Knights, and one Rook against the Queen and one Pawn; Positional advantage, because Black's K R is hemmed in and the K at K B 1 is far from being safe, whilst Black's advanced Pawn cannot do any harm.

Let us look at the following simple finish of a game between Spielmann and N. N.

White: K at K R 1, Q at K R 5, R at K B 1, R at K B 4, Kt at K B 5, Pawns at Q R 2, Q 3, K Kt 2, K R 2.

Black: K at K R 1, Q at Q B 7, R at Q R 1, R at K Kt 1, B at K 3, Pawns at Q R 2, Q Kt 3, Q B 3, K B 3, K B 2, K R 2.

White forces mate in six moves:

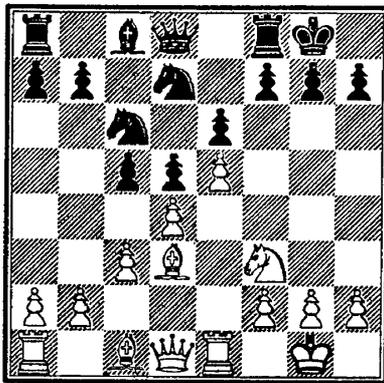
1 Q×P *ch*, K×Q; 2 R—R 4 *ch*, K—Kt 3; 3 R—R 6 *ch*, K—Kt 4; 4 P—R 4 *ch*, K—Kt 5; 5 Kt—K 3 *ch*, K—Kt 6; 6 R—B 3 mate.

This seems to be a transitional form between the direct mate and the following type of combination. The black King is exposed (the K Kt Pawn is missing), and the *execution* is effected by the *destruction* of Black's K R P, the remnant of the Pawn-protection. Let us now proceed to:

2. BREAK-UP COMBINATIONS

In the last example we have already seen the idea of the break-up combination; the King is deprived of his Pawn-protection by one or more sacrifices. We need scarcely mention that these combinations are successful only if the attacking men greatly surpass the defending forces in number. For after the sacrifice of the assaulting troops enough pieces must still be left, in order that the combination may be crowned by a mate or other decisive result. It is particularly important *for the attacking player*

Diagram XXII

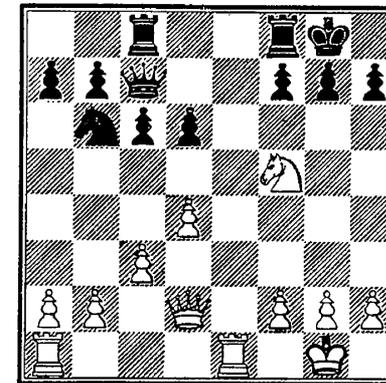


White to play
Sacrifice on White's K R 7

to have one Rook standing on an open file, which, in a minimum number of moves, can be advanced to the battle-field. This will clearly be shown by the illustrative examples.

Sacrifice on White's K R 7 (Diagram XXII). 1 B×P *ch*, K×B; 2 Kt—Kt 5 *ch*, K—Kt 1; (2 ... K—Kt 3; 3 Q—Q 3 *ch*, P—B 4; 4 P×P *e.p. ch*, K×P; 5 R×P mate, or 3 ... K—R 4; 4 Q—R 7 *ch*, K—Kt 5; 5 Q—R 3 mate,) 3 Q—R 5, R—K 1; (the only way of delaying mate) 4 Q×P *ch*, K—R 1; 5 Q—R 5 *ch*, K—Kt 1; 6 Q—R 7 *ch*, K—B 1; 7 Q—R 8 *ch*, K—K 2; 8 Q×P mate.

Diagram XXIII



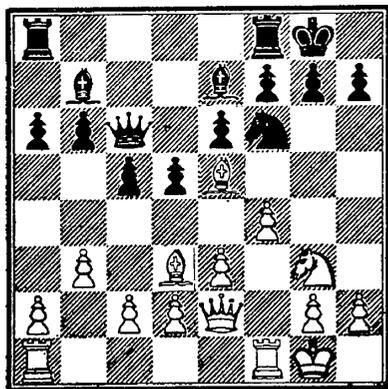
White to play
Sacrifice on White's K Kt 7

Sacrifice on White's K Kt 7. 1 Kt×Kt P!, K×Kt; 2 Q—Kt 5 *ch*, K—R 1; 3 Q—B 6 *ch*, K—Kt 1; 4 R—K 3!, (the Rook that must be immediately available!) and Black can prevent the mate threatening on White's K Kt 3, only by sacrificing the Queen: 4 ... P—Q 4; 5 R—Kt 3 *ch*, Q×R; if Black played 4 ... K R—K 1; then there would

follow 5 R—Kt 3 *ch*, K—B 1; 6 Q—Kt 7 *ch*, K—K 2;
7 R—K 1 *ch*, K—Q 1; 8 R×R *ch*, K×R; 9 Q—Kt 8 *ch*,
followed by mate in a few moves.

Both these types of sacrifices occur very often in actual play, although every time in a slightly different form and with different consequences. The examples have been so chosen, that – after the sacrifice had been accepted – the black King was mated in the main variation. It is of course also possible that a material advantage results from the combination. As is always the case with sacrificial combinations, one must compare precisely the relative value of the material available before and after the combination. This often leads to exceptional positions (see example on p. 81), and it is therefore important to consider thoroughly the value of the remaining material. This is seen in the more complicated example of an occasionally recurring combination, the ‘*double Bishop-sacrifice*,’ which follows.

Diagram XXIV



White to play

(From a game: Lasker v. Bauer, Amsterdam 1889)

There followed:

1. Kt—R 5 Kt×Kt

This exchange is as good as forced, unless Black is willing to allow the break-up of his King's wing by exchanges on his K B 3. After 1 ... Kt—K 1; ? follows 2 B×Kt P,! Kt×B; 3 Q—Kt 4.

2. B×P *ch*! K×B

3. Q×Kt *ch* K—Kt 1

4. B×P!

– the sacrifice of a second Bishop, the consequence of the first sacrifice.

4. K×B

If Black does not accept the sacrifice, but makes escape for his King possible by ... P—B 3 or —B 4; then 5 R—B 3, follows, resulting in a quick decision.

5. Q—Kt 4 *ch* K—R 2

If 5 ... K—B 3?; then 6 Q—Kt 5 mate, would follow.

6. R—B 3

– the available Rook!

Now the black King can no longer escape. Black must sacrifice his Queen in order to prevent mate.

6. P—K 4

7. R—R 3 *ch* Q—R 3

8. R×Q *ch* K×R

9. Q—Q 7! and White gains another piece.

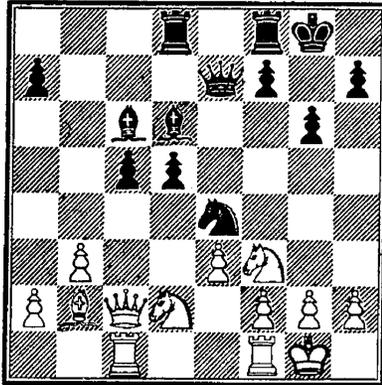
Without this last development the correctness of White's combination would not be beyond all doubt: White started by sacrificing two Bishops and in addition had to surrender the Rook in order to win the black Queen.

It is of importance to discover the conditions which lead to the success of the double Bishop-sacrifice:

- (1) One Rook is immediately available.
- (2) The hostile forces are unable to support the defence.
- (3) The King cannot escape to the K B-file.
- (4) The refusal of the sacrifice of the second Bishop has serious disadvantages.
- (5) The material position at the end of the combination is favourable.

Here is a well-known example illustrating the double sacrifice of the Bishops, in which these conditions are indicated by italics in the analysis.

Diagram XXV



Black to play

(From a game: Nimzowitsch v. Tarrasch,
St. Petersburg 1914)

There followed:

1. Kt×Kt!

with the intention of enticing White's Kt away from

K B 3 and then of realizing the conditions for a successful combination.

2. Kt×Kt

2 Q×Kt, would have been better, although Black would still have had a promising attack by 2 ... P—Q 5.

2. P—Q 5!

clears the way for Black's Q B, so that the black position is ripe for the double Bishop-sacrifice. The subsidiary threat ... P×P; with the gain of a Pawn is the reason why White has no good defence against the threatening sacrifice.

3. P×P?

White does not parry at all, which later appears to be a serious omission. He had only the choice between P—K 4, and K R—K 1, in both cases with an advantage for Black — although not immediately decisive.

3. B×P ch!

4. K×B Q—R 5 ch

5. K—Kt 1 B×P

After 6 K×B, there follows: Q—Kt 5 ch; 7 K—R 1, or K—R 2, R—Q 4;! (*a black Rook is immediately available*) 8 Q×P, (*the white pieces are not able to support the defence*) 8 ... R—R 4 ch; 9 Q×R, Q×Q ch; 10 K—Kt 2, Q—Kt 4 ch; and Q×Kt.

The white King apparently cannot escape to the K B-file.

6. P—B 3

The refusal of the second Bishop's sacrifice has also serious consequences.

6. K R—K 1!

—threatening ... R—K 7; and mate. We need not mention that 7 K×B, fails owing to R—K 7 ch.

7. Kt—K 4 Q—R 8 *ch*
 8. K—B 2 B×R!

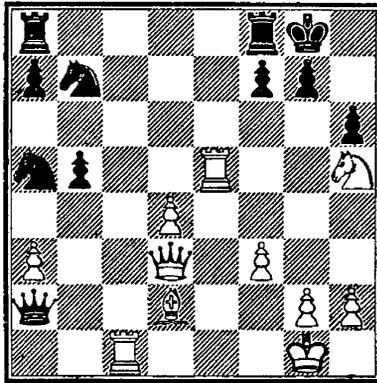
White cannot recapture because of ... Q—R 7 *ch*; with the gain of the Queen.

The balance in material is therefore favourable for Black, and so the combination is at an end.

With the help of these tests, the examination as to the correctness of this frequently occurring combination is greatly simplified.

The break-up combination can be most easily executed if the King's wing is already weakened owing to the advance of one of the Pawns. Below is a characteristic example of this kind of combination: the King is enticed towards the open field and is mated there by three successive sacrifices.

Diagram XXVI



White to play

(From a game: Euwe v. v.d. Bosch, Amsterdam 1934)

White has the move and is operating with four men (Q, R, B and Kt) against an unprotected and weakened King's

wing. All favourable premises are therefore present, and White can indeed win the game in several ways – for instance by:

1. Kt×P K×Kt

In the game 1 ... Kt—Kt 6; was played, which was answered by the decisive 2 Kt—R 5,! (2 ... Kt×R; 3 Kt—B 6 *ch*, K—Kt 2; 4 Q—R 7 *ch*, K×Kt; 5 Q×P mate, or 2 ... Q×B; 3 Kt—B 6 *ch*, K—Kt 2; 4 Q—R 7 *ch*, K×Kt; 5 R—B 6 *ch*, etc.)

2. B×P *ch*! K×B
 3. R—R 5 *ch*

There is also a win by 3 Q—K 3 *ch*, but here we want to explain a certain kind of combination which one might call a *magnet-combination*. The black King is, as it were, attracted towards the white position.

3. K×R
 4. Q—R 7 *ch* K—Kt 4
 5. Q—Kt 7 *ch* K—B 4

If 5 ... K—R 4; 6 P—Kt 4 *ch*, and mate next move, or 5 ... K—B 5; 6 Q—K 5, mate.

6. P—Kt 4 *ch* K—K 3

6 ... K—B 5; 7 Q—K 5 *ch*, K×P; 8 R—B 1 *ch*, also leads to mate.

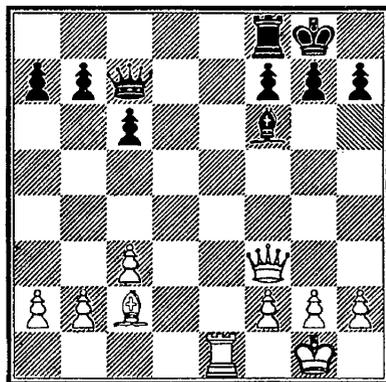
7. Q—K 5 *ch* K—Q 2
 8. R—B 7 *ch* K—Q 1
 9. Q—K 7 mate

The black pieces are remarkably passive in this game.

3. PENETRATIVE COMBINATIONS

These combinations have the purpose of *disturbing* the hostile formation of the King's side Pawns by threats, etc., in such a manner that the pieces can penetrate to the hostile King by passing along or through the barricade. The combination is therefore executed by leaving the hostile pawn-chain completely or partially intact, but making it vulnerable at some point or points. We shall begin with two simple examples:

Diagram XXVII

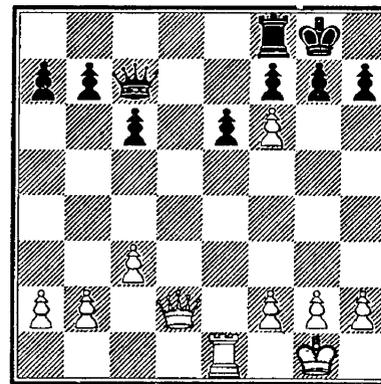


White to play

White's attack on Black's K R 2 is decisive.

Attack on Black's K R 2. 1 Q—B 5, and Black must play ... P—K Kt 3; in order to prevent mate, and thus loses a piece.

Diagram XXVIII



White to play

White's attack on Black's K Kt 2 is decisive.

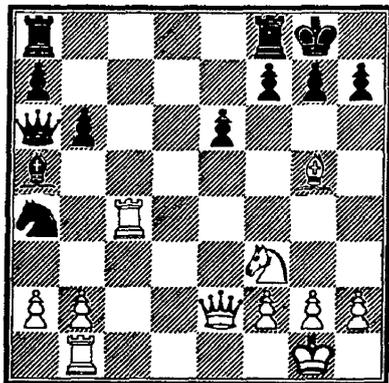
Attack on Black's K Kt 2. 1 Q—Kt 5! forces P—K Kt 3; followed by 2 Q—R 6, and unavoidable mate.

Both combinations are very important in practical play and occur very frequently, either as a threat, as in the analysis, or in reality. The second combination especially is often the finish of a longer combination. Black's weakening move P—K Kt 3; in the presence of a white Pawn at White's K B 6 is generally fatal, even if the mating threat on Black's K Kt 2 can still be parried. Supposing, for instance, that in the above-mentioned example the black King is posted on his K R 1 and the black K Kt P at K Kt 3, whilst all other pieces remain in the same position. Even then White forces the win: 1 Q—R 6, R—K Kt 1; 2 R—K 3!, Q—Q 1 (threatening mate); 3 Q×P ch!, K×Q; 4 R—R 3 mate, or 2 ... Q—R 4; 3 R—R 3, and mate to follow (but not 3 Q×P ch, K×Q; 4 R—R 3 ch, Q—R 4;)

Besides Black's weakness K Kt 3, that of K R 3 can also have serious consequences, specially if his K B P is missing. In this case Black is helpless against the diagonal attack of White's B at Q Kt 1 and Q at Q 3, as ...P—K Kt 3; is not playable.

Below is a slightly more complicated combination, which is aimed at Black's K Kt 2.

Diagram XXIX



White to play

(From a game: Alekhin *v.* Sterk, Budapest 1921)

White wins owing to his superiority on the King's wing; four attacking pieces and not a single defending piece! It should be noted that 1 P—Q Kt 4?, would fail owing to Kt—B 6!

1. B—B 6!

Threatening 2 R—K Kt 4,! Q×Q; 3 R×P *ch*, and mate next move. A frequently recurring sequence of moves, which one ought to try to remember.

1. K R—B 1

It is obvious that ... P×B; would fail on account of R—Kt 4 *ch*. Other moves would be no more helpful:

1 ... P—R 4; 2 R—K Kt 4,! Q×Q; 3 R×P *ch*, K—R 1; 4 Kt—Kt 5, etc., or 1 ... P—R 3; 2 Kt—K 5,! and 3 Q—Kt 4.

2. Q—K 5!

Q—K Kt 5, etc. is threatened.

2. R—B 4.

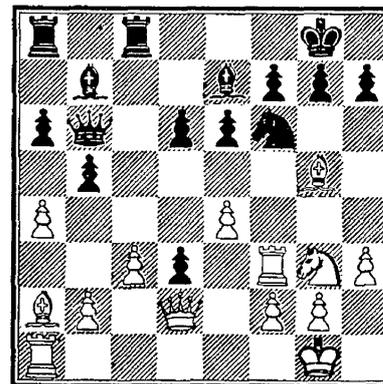
After 2 ... P×B; there follows 3 R—Kt 4 *ch*, K—B 1; 4 Q—Q 6 *ch*, and mate next move. After 2 ... Q×R; will follow 3 Q—K Kt 5, K—B 1; (the only move) 4 Q×P *ch*, K—K 1; 5 Q—Kt 8 *ch*, K—Q 2; 6 Kt—K 5 *ch*, etc.

3. Q—Kt 3 P—Kt 3

4. R×Kt and wins.

The following example, in which the hostile Pawn-formation is disturbed by a sacrifice, is different:

Diagram XXX



White to play

(From a game: Nisch *v.* Woog, Leipzig 1934)

In this position White's preponderance on the King's wing is not as overwhelming as in the other mating-combinations dealt with above.

Nevertheless it contains a winning combination:

1. B × Kt B × B
2. R × B!

In this way White gains two ends at the same time: the exchange of a defending piece and a breach in the black King-position.

2. P × R

Now the black King is exposed; White's task therefore consists in advancing his men as quickly as possible.

3. Q—R 6!

Threatening 4 Kt—R 5, and 5 Q—Kt 7, mate. The black pieces are accidentally placed in such a way, that the mating threat can be parried only at the cost of weighty material.

3. R—B 4

If 3 ... K—R 1; White wins by 4 Kt—R 5, R—K Kt 1; 5 Q × B P *ch*, and mate next move.

After 3 ... Q—Q 1; there follows 4 Kt—R 5, Q—B 1; 5 Kt × P *ch*, and mate next move.

After the text move Black intends to reply to Kt—R 5, with ... R × Kt.

4. B—Q 5!

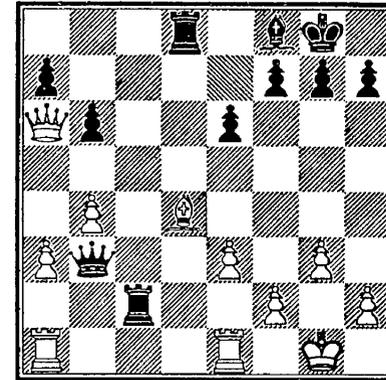
blocking the Rook's road, so that he can now play Kt—R 5, with mate to follow.

4. LATERAL COMBINATIONS (OR COMBINATIONS ON THE LAST RANKS)

While the Direct Mate and the break-up combinations serve the purpose of destroying the hostile Pawn-barricade by force, or of breaking their power, the penetrative and the lateral combinations are characterized by an evasion of the barricade. Penetrative combinations provoke weaknesses, owing to which the pieces can pass behind the Pawns. By lateral combinations one evades the Pawns' action by attacking from the side. These flank-attacks are therefore executed as a rule on the seventh and eighth ranks.

First of all, a characteristic example of a seventh-rank combination:

Diagram XXXI



Black to play

(From a game: Nimzowitsch v. Capablanca,
New York 1927)

Black, already having a Rook on his seventh rank,

sacrifices a Pawn, in order to occupy this rank with two Rooks, which quickly leads to a decision:

- | | |
|-----------|----------|
| 1. | P—K 4! |
| 2. B×K P | K R—Q 7! |

—threatening White's K B P.

3. R—K B 1

The best move, however, would have been 3 Q—B 1, and after 3 ... R×P; 4 Q×R, R×Q; 5 K×R, White with two Rooks against the Queen has little to fear.

In the book of the Tournament, Alekhin quotes the following winning combination, indicated by Capablanca: 3 Q—B 1, Q—Q 4; 4 B—Q 4, Q—K R 4; (if ... Q—B 6; 5 Q R—B 1,) 5 P—K R 4, (the threat was ... R×P; finishing up with ... Q×P *ch*;) 5 ... Q—B 6; with fatal results, as 6 Q R—B 1, fails on account of ... R×P; with mate to follow.

The whole situation is, however, unsound as White has a much better move in 4 B—B 4, instead of 4 B—Q 4, as suggested, for now the K Kt P is covered and as soon as the black Queen plays to K B 6 White's ... K R or Q R—B 1; is a sufficient reply. After 3 Q—B 1, therefore, Black has nothing better than a slow positional attack, beginning with ... P to Q R 4.

In the game the following complicated, but beautiful, moves occurred: 3 Q—Kt 7, R×P; 4 P—Kt 4, (K Kt 2 and K R 2 are now guarded) Q—K 3; 5 B—Kt 3, R×P; 1 etc. (6 B×R, Q×Kt P *ch*; 7 K—R 1, Q—R 6;).

3. Q×K P!

—a beautiful Queen sacrifice: after 4 P×Q, there follows R—Kt 7 *ch*; 5 K—R 1, R×P *ch*; 6 K—Kt 1, R (B 7)

—Kt 7 mate; the climax of Black's seventh-rank combination!

It is of importance to memorize this "smothered" Rook-mate.

4. B—B 4 R×P!

—again the same smothered mate with sacrifice of the Queen. White can no longer avoid being mated.

Two Rooks on the seventh rank are a formidable weapon. Besides the above, they can occasionally also force another mate, for instance:

White: K at K 1, R at Q Kt 3, R at Q B 8, Pawns at K R 2, K Kt 3.

Black: K at K Kt 2, R at Q 7, R at K B 7, Pawns at K B 2, K Kt 3.

Black has a forced win: 1 ... Q R—K 7 *ch*; 2 K—Q 1, R—R 7; 3 K—K 1, (3 R—K 3, would cost a Rook because of ... R—R 8 *ch*; and ... R—B 8 *ch*;) 3 ... R×P; and the double mating-threat cannot be parried.

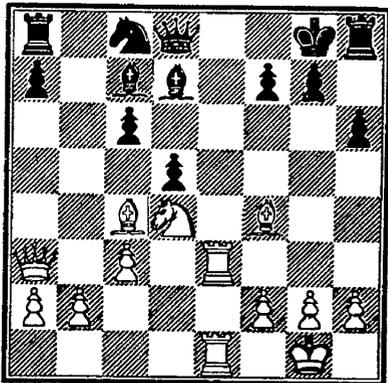
If none of the above-mentioned mating-moves be successful, then, as a rule, the two Rooks can still gain material advantage in another way. One of the Rooks, for instance, can threaten mate on a certain square and can, at the same time, attack a Pawn or a piece. The opponent must parry mate, and then the threatened Pawn or piece is lost.

On account of all this, it is of great importance to place two Rooks on the seventh rank. Generally this is well worth the sacrifice of a few Pawns; it does not involve a great risk, for it nearly always keeps the draw in hand, owing to perpetual check.

If the Rooks are supported by any other piece—

advanced Pawn, Bishop or Knight, then mate can, as a rule, easily be forced.

Diagram XXXII



White to play

(From a game: Leonhardt *v.* Tarrasch, Hamburg 1910)

1. B × B

in order to obtain access to his K 8.

1.	Q × B
2. R—K 8 <i>ch</i> !	B × R
3. R × B <i>ch</i>	K—R 2
4. B—Q 3 <i>ch</i>	P—Kt 3

In the game 4 ... P—B 4; was played, which soon enabled White to win: 5 R × R *ch*, K × R; 6 Q—B 8 *ch*, K—R 2; 7 B × P *ch*, P—Kt 3; 8 B × P *ch*, K × B; 9 Q—B 5 *ch*, K—Kt 2; 10 Kt—K 6 *ch*! An elegant finish!

5. R × R <i>ch</i>	K × R
6. Q—B 8 <i>ch</i>	K—R 2
7. Kt—B 5!	

And now White must in any case gain three Pawns for the exchange, and the result is no longer in doubt. Black has the choice between:

- (a). 7 ... P—B 3; 8 Q × P *ch*, K—Kt 1; 9 Q × P *ch*, K—B 1; 10 Q × P *ch*, and
- (b). 7 ... Q—K 4; 8 Q × B P *ch*, K—R 1; 9 Q—B 8 *ch*, K—R 2; 10 Q × P *ch*, K—Kt 1; 11 Q × P *ch*, etc.

Of course 7 ... P × Kt; would not do because of 8 B × P, mate.

Many eighth-rank combinations lead to mate. This kind of combination is generally based upon a further weakness in the hostile position, the overloading of a unit, which will be discussed in the following chapter, where we shall, therefore, again revert to the eighth-rank combination.

6. OPEN-FIELD COMBINATIONS

On p. 71 we divided the field-combinations into the following groups:

- (1) Combinations for gain in material.
- (2) Focal-point Combinations.
- (3) Pinning Combinations.
- (4) Unmasking Combinations.
- (5) Overload Combinations.
- (6) Obstructive Combinations.
- (7) Desperado Combinations.
- (8) Cumulative Combinations.

Let us now discuss these various kinds of combinations separately.

I. COMBINATIONS FOR GAIN IN MATERIAL

This type of combination is based upon the limited mobility, or unprotected position, or other weakness of a hostile piece. A well-known example of a piece with limited mobility is White's K B in the Ruy Lopez. For instance 1 P—K 4, P—K 4; 2 Kt—K B 3, Kt—Q B 3; 3 B—Kt 5, P—Q R 3; 4 B—R 4, P—Q 3; 5 P—Q 4, P—Q Kt 4; 6 B—Kt 3, P×P; 7 Kt×P?, Kt×Kt; 8 Q×Kt, P—Q B 4; and Black wins a piece; 9 Q—Q 5, B—K 3; 10 Q—B 6 *ch*, B—Q 2; 11 Q—Q 5, P—B 5.

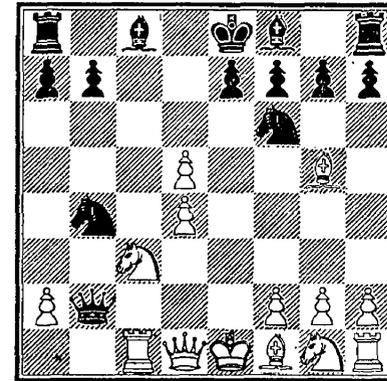
Another instance is that of a Queen, bent upon capturing and taking the Q Kt P at Q Kt 7 where she is

exposed to many dangers. For example 1 P—Q 4, P—Q 4; 2 P—Q B 4, P—Q B 3; 3 P×P, P×P; 4 Kt—Q B 3, Kt—K B 3; 5 Kt—B 3, Kt—B 3; 6 B—B 4, B—B 4; 7 P—K 3, Q—Kt 3; 8 B—Q 3, B×B; 9 Q×B.

Now Black can capture White's Q Kt P but after 9 ... Q×Kt P; and 10 Castles, not only K R—Kt 1, threatens with the gain of Black's Q Kt P, but also Kt—Kt 5, followed by K R—Kt 1, and the capture of the Queen. If Black continues with 10 ... Q—R 6; then 11 Q R—Kt 1, will cost at least a Pawn for 11 ... P—Q Kt 3; 12 R—Kt 3, Q—R 4; 13 Kt—Q Kt 5, immediately leads to the loss of the game.

The following example is also very instructive. The position shown in the diagram below arises after the following moves: 1 P—K 4, P—Q B 3; 2 P—Q 4, P—Q 4; 3 P×P, P×P; 4 P—Q B 4, Kt—K B 3; 5 Kt—Q B 3, Kt—B 3; 6 B—Kt 5, Q—Kt 3?; 7 P×P, Q×Kt P?; 8 R—B 1, Kt—Q Kt 5.

Diagram XXXIII



White to play

(From a game: Botvinnik v. Spielmann, Moscow 1935)

White wins by force.

9. Kt—R 4 Q—R 6

After 9 ... Q×R P; 10 B—Q B 4, Q—R 6; 11 R—B 3, follows (not 11 R—R 1,? because of Q×R; 12 Q×Q, Kt—B 7 *ch*;) with fatal loss of material.

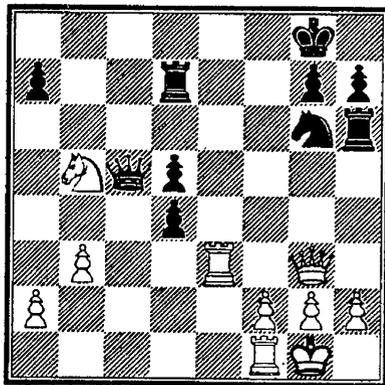
10. R—B 3 Q×P

11. B—Q B 4

and the black Queen has no square left. Spielmann tried 11 ... B—Kt 5; and resigned after 12 Kt—B 3. The Queen could have been saved by 10 ... Kt—B 7 *ch*; and 11 ... Q—Q 3; but to lose a piece in this position is as good as resigning.

Of a different nature is the following game.

Diagram XXXIV



White to play

(From a game: Bernstein *v.* Lasker, Zürich 1934)

White's Kt is exposed, and at the moment it has not a single square to retreat to. It need not, however, be lost.

White can continue with 1 R—K 8 *ch*, Kt—B 1; 2 Q—Q 3. Whereupon White's Kt returns home via White's Q 4 and with the gain of a Pawn (if 2 ... R—R 5; 3 P—B 4).

Instead of taking this safe road, White chose another continuation which, while making the game more complicated, did not in the first place aim at the protection of his Knight and therefore led to a loss.

1. Q—Kt 8 *ch*

As already mentioned 1 R—K 8 *ch*, ought to have been played. After 1 ... K—B 2; there would have followed: R—Kt 8, with the threat Q—B 3 *ch*.

1. Kt—B 1

2. R—K B 3

Confining Black's Queen to the guarding of Black's Knight. This threatens Kt×Q P.

2. R—Q Kt 3!

3. Q—K 8

threatening R×Kt *ch*, and Q×R,

3. R—K B 3

The surprising point of Black's combination. White's Kt is lost.

4. R×R P×R

5. Q—K 2 P—Q R 3

and Black has cornered White's Kt. A remarkable turn.

2. FOCAL-POINT COMBINATIONS

One must carefully observe the difference between these and the combinations mentioned above. The combination for gain is based upon the weakness of one single piece, which weakness is persistently exploited.

Consequently, a piece which is either limited in its activity or is weak for some other reason is the object of the combination. It can consequently be successful only if the weakness lasts for at least several moves. If one of the pieces is unguarded for one move only, then a Combination need not be feared. It is otherwise, however, in the case of focal-point combinations in which the position of several pieces and their connection with one another are concerned.

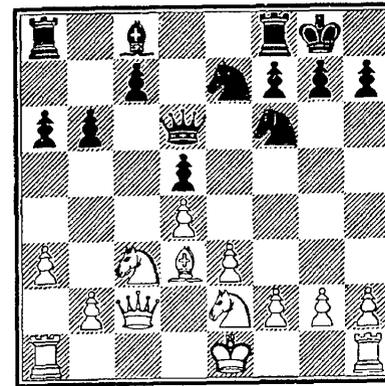
For instance, two black Knights are unguarded at Black's Q B 2 and K R 3 and can be threatened simultaneously by White's Queen at his Q B 1, see p. 65. We now call White's square Q B 1 *the focal point of the simultaneous weaknesses*. We have seen on p. 8 that White's square K 4 was the focal point of his weak Knight at Q Kt 7 and his weak Pawn at K Kt 2 (in reality a weak King, as Black's ... Q × K Kt P; threatened mate).

Other well-known examples are: black King at Black's K 1, and Rook at Q R 1. A white Knight at White's Q B 7 threatens these two pieces simultaneously; White's Q B 7 is the focal point of the weaknesses. Or a white Bishop at White's Q B 6 with the same black pieces: White's Q B 6 then is the focal point. A white Pawn at K 5 threatens a black Knight at Black's K B 3 and a black Bishop at Q 3, the so-called *fork*. One must, above all, keep an eye open for double attacks by the hostile Queen, as this piece possesses such great activity. For example a white Queen at her K R 1 threatens Black's K at his K R 1 and Black's R at Q R 1.

The example in Diagram XXXV is just a little more complicated.

Black's last move was ... P—Q Kt 3; owing to which his Q R is rendered temporarily weak. There is a further

Diagram XXXV



White to play

(From a game: Euwe v. Alekhin, Zürich 1934)

weakness in Black's K R P which is twice covered and twice attacked. White can endeavour to take advantage of these fortuitous circumstances.

This in fact succeeds:

- | | | |
|----|--------------------|---------|
| 1. | P—K 4 ¹ | P × P |
| 2. | Kt × P | Kt × Kt |
| 3. | B × Kt | |

with a double threat against Black's Q R and K R P. White's K 4 is the focal point of these weaknesses.

Black need not have exchanged on his K 5 but then he would have lost a Pawn because of White's threat: P—K 5. If the Queen plays, then P—K 5, follows with the capture of Black's K R P. After 1 ... Kt—Q 2; or 1 ... Kt—K 1; both 2 P × P, P—R 3; 3 Kt—K 4, and 2 Kt × P, Kt × Kt; 3 P × Kt, P—R 3; 4 Q R—B 1, or Q—B 6, are very strong.

¹ In the actual game P—Q Kt 4, was played, with less effect.

White's combination is the immediate result of Black's ... P—Q Kt 3; by which Black's diagonal K 5—Q R 1 is opened temporarily. One must keep an eye open for positional *changes*. As a rule we can state: *combinations are based on changes which will occur in the position.*

We must mention that the dual attack need not be fatal. It is very often possible to parry both threats at the same time, for instance White's Q at his Q B 1 threatens the black Kts at Black's Q B 2 and K R 3: Black's Queen at his Q Kt 3 protects both the Knights. One must, however, weigh carefully such a parry and, above all, trace out the consequences of the double guard. If, for instance, Black's Q at his Q Kt 3 can be threatened by a white Knight at White's Q B 8, then the parry is insufficient, for Black's Queen must give up the protection of one of the Knights.

3. PINNING COMBINATIONS

Pinning combinations are closely connected with focal-point combinations. Supposing the black King is at K R 1, a black Rook at K B 3 and we move a white Bishop to White's Q B 3, then in reality this is a double threat. The threat to the King becomes evident if we want to withdraw the Rook from being attacked, which is obviously against the rules. If the black Queen were standing at K R 1 instead of the black King, then moving the R would not be in contradiction to the rules, but it would, all the same, be unreasonable. We now say that the R is pinned; we call White's Q B the pinning piece and K or Q at K R 1 the masked piece. As a rule the piece at the back is of great value, for otherwise the pinning would lose its importance. In the example above, the pin by White can at least win the exchange as

the R may not withdraw and can be captured on the following move. However, if instead of a Rook, a Knight were standing on K B 3 then it would be of no advantage to capture the Kt. In this case one would try to make use of the pin in some other way; in the first place by attacking the pinned piece. If, for example, White is able to place a Pawn at his K Kt 5, then this attack would lead to the gain of a piece, for Black's Kt is threatened by the K Kt P and cannot retire. The Pawn is the ideal piece to take advantage of a pin; the piece pins and the Pawn captures the pinned piece. E.g. White: K at K B 2, Q at Q R 4, B at Q B 2, Pawns at K B 4 and K 5. Black: K at K 1, R at Q 2, R at K Kt 3, Pawns at K 3, K B 3, K B 4. White wins in the following way:

1 B×P, and now – whether Black captures the B or whether he moves the attacked Rook to safety – the R at Q 2 is lost.

1 ... P×B; 2 P—K 6, or 1 ... R—Kt 2; 2 B×P.

This pinning combination therefore has the purpose of attacking the pinned piece. A different kind of pinning combination of a well-known type is found in the following example (see diagram on p. 110):

White's K B at Q B 4 is pinned; the pin, however, is only partial; the B can capture at Q 5 but he cannot move to any of the squares of the diagonal Q R 6—K B 1. The attack on a partly pinned piece is generally unsuccessful: the piece withdraws to safety in the direction in which it can move. But Black now turns the partial pin into a complete pin by a sacrifice:

1.	R×B!
2. Kt×R	P—Q Kt 4!

Now the pinned Kt at Q B 4 cannot escape and it

advisable when pinning with a B at K Kt 5. For instance Black can win at least one Pawn in the following position:

White: K at K 1, Q at Q 1, R at Q R 1, R at K R 1,
B at Q B 4, B at K Kt 5, Kt at Q Kt 1, Pawns at
Q R 2, Q Kt 2, Q B 3, Q 5, K 4, K B 2, K Kt 2,
K R 2.

Black: K at K 1, Q at Q 1, R at Q R 1, R at K R 1
B at Q B 1, B at Q B 4, Kt at K B 3, Pawns at
Q R 2, Q Kt 2, Q B 2, Q 3, K 4, K B 2, K Kt 2,
K R 2.

1 ... B×P *ch*; 2 K×B, (better K—B 1,) Kt×P *ch*;
(not 2 ... Kt—Kt 5 *ch*; on account of 3 Q×Kt,!) etc.

The following is a more complicated example:

White: K at K Kt 1, Q at Q 1, R at K B 1, Kt at
Q B 3, B at K Kt 5, Pawns at Q B 2, Q 3, K B 2,
K Kt 2, K Kt 3.

Black: K at K 1, Q at Q 1, R at K R 1, B at Q B 4,
Kt at K B 3, Pawns at Q 3, K 4, K B 2, K Kt 2.

White is relying too much upon the pin of Black's Kt and plays 1 Kt—K 4, which is followed by a surprise combination: 1 ... Kt×Kt!; 2 B×Q, Kt×Kt P; with unavoidable mate. We would call this combination a *dissolving combination*.

In the meantime we have practically arrived at the next type of combination. We can look at the combination just shown in the following way. Black's Queen at Q 1 is threatening White's B at K Kt 5 but a black Knight is still standing between them so that it is a case of an *indirect threat*. If we can move away the Kt by ... Kt×Kt; we suddenly have two threats at our disposal namely ... Q×B; and ... Kt×Kt P; the fact that White can parry the first of these threats with gain of the Queen (2 B×Q,) is accidental

and of no importance here, as the remaining threat leads to a forced mate.

Let us proceed to the following kind of combination:

4. UNMASKING COMBINATIONS

With White: R at K 1, B at K 3, and Black: Q at Black's K 5 the Queen is *indirectly threatened* by White's R. The attacking piece, the Rook, is masked by its own Bishop at K 3. It is obvious that this position involves great dangers for Black. If White's R is guarded and a black Rook is placed at K B 1, White can threaten Black's R as well as his Q with B—Q B 5. It is to be noted that the effect of B—B 5, would be the same, even if Black possessed a Pawn at his Q Kt 3 which would render White's square Q B 5 inaccessible in normal circumstances.

The Bishop is—as it were—taboo as its last move unmasked an attack on Black's Queen. If instead of a Rook, the black King were standing at K B 1, then White's R need not even be covered, and after B—B 5 *ch*, there follows in any case the capture of the Queen.

The most frequently occurring unmasking combination is the following:

White: K at K Kt 1, Q at Q 1, R at Q R 1, R at
K B 1, B at Q 3, Pawns at Q R 2, Q Kt 2, Q 4,
K B 2, K Kt 2, K R 2.

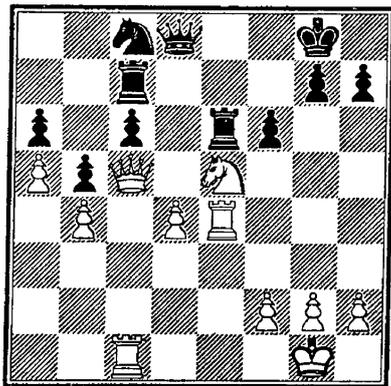
Black: K at K 1, Q at Q 1, R at Q R 1, R at K R 1,
Kt at Q Kt 1, Pawns at Q R 2, Q Kt 2, K 3,
K B 2, K Kt 2, K R 2.

Black cannot play ... Q×P; because of 2 B—Kt 5 *ch*, winning the Queen (after ... Kt—Q B 3; 3 Q×Q, follows). Even if Black had castled the move ... Q×P; leads to the

loss of the Queen as a result of the reply 2 B×P *ch*, and 3 Q×Q.

The following example is more complicated:

Diagram XXXVIII



White to play

(From a game: Euwe *v.* Alekhin, Zürich 1934)

Black's last move was P—K B 3; owing to which his R at K 3 is in an unguarded position. Now this Rook is indirectly threatened by White's R at K 4 (and *vice versa*). White must therefore endeavour to create the strongest possible threat with his Kt, which is standing between them. It should be at least as strong as the momentarily inoperative threat, Black's R×R. If the black King were at his K R 1, then Kt—Kt 6 *ch*, (or Kt—B 7 *ch*.) would be the appropriate move (attacking the King!). Either of these checks would at least win the exchange. As, however, the King is now beyond the Knight's reach, this piece must content itself with an attack on the Queen. The capture of Black's Q B P (Kt×P,) would fail because of R (K3)×Kt. A combination, however, is possible by:

1. Kt—B 7

with a double threat to Black's Q and R. Now it just happens that the simplest way of parrying – by capturing the errant Knight with ... K×Kt; – fails here owing to 1 ... K×Kt; 2 Q—R 5 *ch*, K—K 2; (other moves lead to the loss of Black's R at K 6, e.g. 2 ... P—Kt 3; 3 Q×R P *ch*, etc.) 3 R×R *ch*., K×R; 4 R—K 1 *ch*, K—Q 2; 5 Q—B 5 *ch*, K—Q 3; 6 Q—K 6, mate. Black must therefore parry the double threat in another way:

1. Q—K 1

to which White replies with

2. R×R Q×R

3. Kt—Q 8

capturing Black's Q B P and obtaining an important passed Pawn.

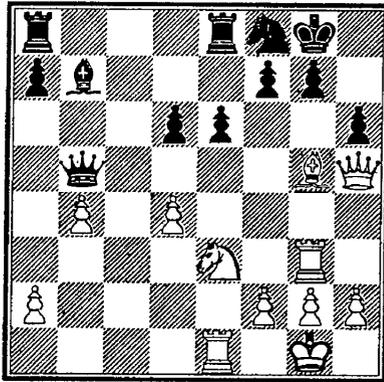
A special form of indirect threat is the 'discovered check.' If the attack by the white R at K 1 on the black King at his K 1 is interrupted by a white Knight at K 4, then White can check the King by moving the Kt – a discovered check. If the black Queen is placed at her Q R 5, then White wins the Queen by Kt—B 5 *ch*, or Kt—B 3 *ch*. If White's Kt gives check at Q 6 or K B 6 then we speak of a *double check*. The special strength of a double check lies in the fact that the hostile King has to move. To place a piece between is not possible, as the King is threatened from two directions. We find a good double check in the following miniature game:

1 P—K 4, P—Q B 3; 2 P—Q 4, P—Q 4; 3 Kt—Q B 3, P×P; 4 Kt×P, Kt—K B 3; 5 Q—Q 3, P—K 4?; 6 P×P, Q—R 4 *ch*; 7 B—Q 2, Q×K P; 8 Castles, Kt×Kt?; (if Q×Kt; 9, R—K 1,) 9 Q—Q 8 *ch*!, K×Q;

10 B—Kt 5 *db. ch.*, and mate on the following move.

Whoever wants to appreciate the power of the discovered check should play the end of the game Torre *v.* Lasker, Moscow 1925:

Diagram XXXIX



White to play

This very fine move followed:

- | | |
|-----------------------|--------|
| 1. B—B 6!! | Q×Q |
| 2. R×P <i>ch</i> | K—R 1 |
| 3. R×P <i>dis. ch</i> | K—Kt 1 |
| 4. R—Kt 7 <i>ch</i> | K—R 1 |

Owing to the commanding position of his B, White can capture every unit on the seventh rank, without any loss to himself.

- | | |
|--------------------------|--------|
| 5. R×B <i>dis. ch</i> | K—Kt 1 |
| 6. R—Kt 7 <i>ch</i> | K—R 1 |
| 7. R—Kt 5 <i>dis. ch</i> | |

The disadvantage of taking Black's Q R P also was that Black's Q R would have been freed.

- | | |
|------------------------------|-------|
| 7. | K—R 2 |
| 8. R×Q and White won easily. | |

One has to observe that in the position shown in the diagram, White's B is pinned by Black's Q, but that, at the same time, Black's Queen is *indirectly* threatened by White's Queen.

5. OVERLOAD COMBINATIONS

We call a piece 'committed' if it has to fulfil a certain task. If a white Kt at his K B 3 protects a white B at Q 4 against the attack of the black Queen at Q 1, the guarding of the Bishop is its commitment. The Knight cannot move anywhere, for as soon as it plays the Bishop is lost. This commitment puts an end to its freedom of action. If Black could succeed in placing a Pawn on his K Kt 5, thus attacking the Knight, then White would lose a piece—either the Bishop, if the Knight plays, or the Knight if it remains in its place. A general rule, which we shall have frequently to adopt, is that one must endeavour *to attack such of the opponent's pieces as are committed to some defensive duty.*

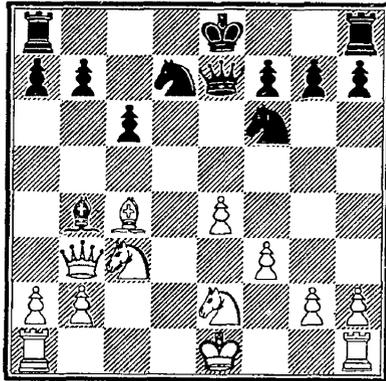
From this the reverse follows: that only those pieces which are sufficiently safeguarded against hostile attacks should be entrusted with the more important functions. It would be an exaggeration to state that one should as far as possible avoid 'committing' a piece, for that is part of their duties; they must perform certain functions. A position without the pieces being committed in some way is therefore inconceivable.

One must of course take care that the commitments are distributed as equally as possible. A piece performing too many functions simultaneously is termed

overloaded, and this overloading can easily give opportunities for combinations.

A simple example:

Diagram XL



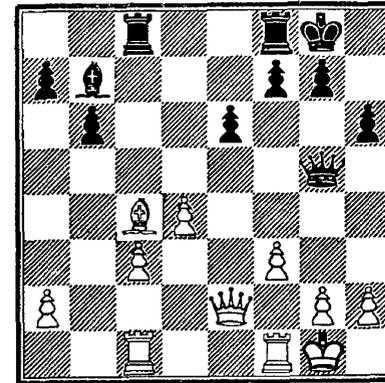
Black's Q is overloaded as she has to guard the K B P and the B at the same time. This gives White the chance of the following simple combination:

1 B × P *ch*, Q × B; 2 Q × B, with the gain of a Pawn.

A case of 'overloading' is more complicated where several pieces are involved: a piece is already performing a certain function, but in addition it has a second task, which it shares with another piece. If one succeeds in enticing away this second piece, then the first piece becomes overloaded. Such a case occurs in the following example (Diagram XLI):

White's K B P is apparently protected three times, but in reality it is not so, as each of the guarding pieces has a second function to perform: White's Q guards the B, his K R covers the Q R and finally his K Kt P has to protect

Diagram XLI



Black to play

(From a game: Lilienthal *v.* Tartakower, Paris 1933)

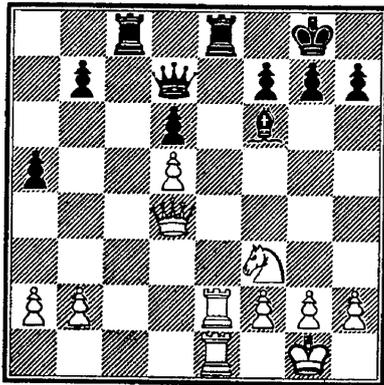
the King. Black can therefore take White's K B P without risk: 1 ... B × P!; with the gain of a Pawn. On p. 101 we have already pointed out the connection between overload combinations and last rank combinations. We especially considered then *lateral* combinations ending with mate on the last rank.

The connection between the two kinds of combinations is obvious. If the hostile King has no safe square on his second rank, he runs the risk of being mated on his first rank. For this reason the first rank as a rule is guarded by one or more major pieces. In such cases the pieces in question can act on that rank only, and not on a file or a diagonal. It is not always very easy to realize this, and in such cases the player very often becomes the victim of an optical error.

The following example – although commonplace – is especially instructive, as showing the student how pieces,

when committed horizontally to the defence of a rank, can be diagonally or vertically ineffective.

Diagram XLII



White to Play

(From a game: Adams v. Torre, New Orleans 1921)

Black's Q and Q R are both committed to the defence of his K R and their mobility is therefore very limited. White can profit by this very neatly:

1. Q—K Kt 4!

with an attack on Black's Q. This piece has to withdraw in the direction of Q R 5 as Black's K R must remain covered.

1. Q—Kt 4

Black cannot play 1 ... K R—Q 1; on account of 2 Q×Q, followed by 3 R—K 8 *ch*.

2. Q—Q B 4

One can see that the white Queen is perfectly safe here; Black's Q R and Q are both tied to the defence of his K R.

2. Q—Q 2
3. Q—B 7!!

in order to accustom the opponent to optical errors.

3. Q—Kt 4

After 3 ... Q—R 5; 4 R—K 4, would be one 'tempo' quicker than in the game.

4. P—Q R 4 Q×R P

5. R—K 4

Threatening 6 Q×R, R×Q; (6 ... Q×R; 7 Q×R *ch*), 7 R×Q, with gain of the Rook. He cannot play 6 R×Q immediately because of ... R×R *ch*; and ... R×Q.

5. Q—Kt 4

6. Q×Kt P.

Black resigns, as his Queen has not a single square left from which his K R can be defended.

6. OBSTRUCTIVE COMBINATIONS

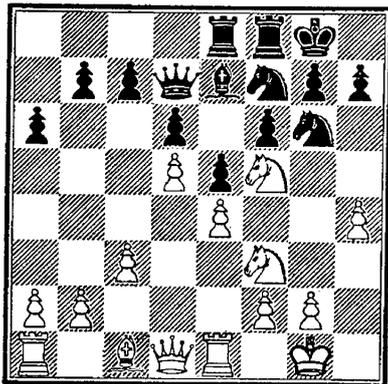
We speak of *obstruction* if, of two pieces belonging to the same player, one is standing in the other's way. Most cases of obstruction are very harmless and have no decisive consequences. A white Knight at K B 3 prevents the white Queen's desired sally to K Kt 4. White now has to consider a manœuvre by which to execute his plans, either to reach K Kt 4 via another route or to take away his Kt and then play Q—K Kt 4. This obstruction by a single piece is only temporary, and as a rule does not influence the game.

Obstruction, however, can also assume very different forms. If the Pawns have not advanced sufficiently and if the men are lacking squares, as it were, then it is not merely a temporary matter. If one piece is in play, then

the other becomes inactive, and *vice versa*. We could call this a *chronic mass-obstruction*.

Such a mass-obstruction can of course lead to serious results. If the pieces are not in a position to perform their ordinary functions, if every change in their position requires much time, if parrying the opponent's attack requires measures long in advance, in short, if the mechanism of the position does not work normally, then the conditions for a winning combination are present. This is shown especially clearly by the following example:

Diagram XLIII



White to play

(From a game: Asztalos *v.* Stoltz, Bled 1931)

The black position is badly congested; the pieces are standing in one another's way, so that each manoeuvre of the troops requires much time. The consequence of this is that White can make a decisive combination:

1. Kt—R 2!

Threatening 2 Q—Kt 4, followed by 3 Kt—R 6 *ch*, and Q×Q, or P—R 5, and Q×P, mate. Owing to his

unfortunate position Black cannot defend himself in any way against these threats. For example 1 ... Q—Q 1; 2 Q—Kt 4, and Black's K Kt P cannot be covered, so that P—R 5, would win a piece, or 1 ... Kt—R 3; 2 B×Kt, P×B; 3 P—R 5, etc. The best move would seem to be:

1. K—R 1

parries White's threat of Kt—R 6 *ch*, after Q—Kt 4.

2. Q—Kt 4 K R—Kt 1

Now P—R 5, is also parried, but the other threat has returned in another form:

3. Kt—R 6!

And White captures the Queen, for Black cannot take White's Queen owing to Kt×Kt, mate. (Let us just suppose that in the position after Kt—R 6, the black K P were missing, then after 3 ... Kt (Kt 3)—K 4; a good example of overloading would arise. Black's Kt guards his Q as well as his Kt at K B 2; White can take advantage of this overloading of the Kt by Q×Q, or Kt×Kt *ch*.)

Mass-obstruction can also become fatal in another way, viz. if the hostile Queen succeeds in forcing a way into the position. The direct hand-to-hand fight must lead to the defeat of the disorganized troops.

A fine example of this is shown in the following game (see diagram on p. 124):

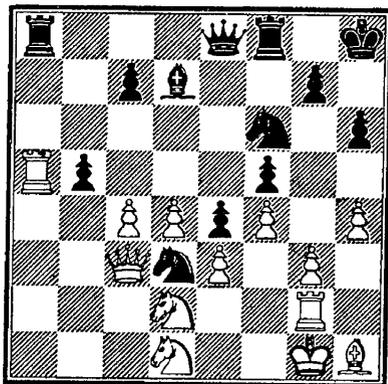
White's pieces on the King's wing (R, B) are very badly placed and so are the two Knights. Black sees the chance of entering the white territory by means of a combination.

1. P—Kt 5!

2. R×R

So also after 2 Q—R 1, R×R; 3 Q×R, Q—R 1!;

Diagram XLIV



Black to play

(From a game: Bogoljubow v. Alekhin, Hastings 1922)

Black could enter into the opponent's position with his Rook or Queen either after: 4 Q×B P, Q—R 8!; etc., or after 4 Q×Q, R×Q; 5 Kt—Kt 3, R—R 6.

2. P×Q
3. R×Q P—B 7

Exceedingly surprising! Black sacrifices both Rooks in order to obtain a new Queen. Not because this brings him material advantage (in reality he loses a Pawn) but because the new Queen is immediately in a favourable position for the fight against the scattered white pieces.

4. R×R *ch* K—R 2
5. Kt—B 2
Forced
5. P—B 8(Q) *ch*
6. Kt—B 1

a remarkable example of mass-obstruction.

6. Kt—K 8

threatening mate.

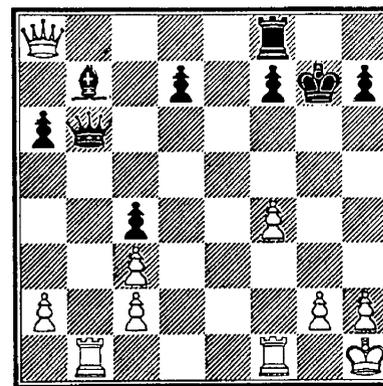
7. R—R 2 Q×B P

With Black's threat of B—Kt 4; leading to an immediate decision, for White's Kt—Q 2, can be answered by ... Q—K 7. White therefore is forced to play 8 R—Q Kt 8, and has to sacrifice the exchange after ... B—Kt 4; by 9 R×B. This of course cannot save the game.

7. DESPERADO COMBINATIONS

A *desperado* is a piece which in a certain combination will inevitably be lost, and in exchange for which one tries to get as much material as possible. We have already seen an example of this on p. 74. If we follow the development of the game as imagined in the note to 8 B×P, then a desperado combination would occur after White's tenth move.

Diagram XLV



Black now having the move, reasons as follows: 'If I take the white Queen, then White captures mine.

My Queen therefore is inevitably lost: this piece is a *desperado*. So I shall take in exchange as much as I can get.'

1. Q×R

If White now plays 2 R×Q, then ... B×Q; follows and Black's combination has won a Rook. White can now, however, also argue: 'My Queen is inevitably lost, so I shall take in exchange whatever I can get.'

2. Q×R *ch!*

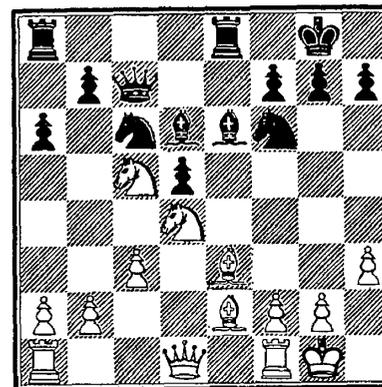
This desperado action is much more forceful as at the same time it involves a check. Black is forced to take White's Queen and after 3 R×Q, White has won the exchange.

If in Diagram XLV the white Rooks had been standing at Q Kt 1 and K Kt 1 (instead of at Q Kt 1 and K B 1), then Black would have got the best of it by: 1 ... Q×R *ch*.

The presence of a desperado is an unmistakable indication of the practicability of a combination. The above example has already shown that a desperado can provoke all kinds of abnormal moves. Of course it is best if one can foresee the appearance of a desperado and can take measures in time. The way of creating a 'desperado' shown in the above example is of frequent occurrence: one replies to the attack on one's own piece (White's Q at Q R 8) with a counter attack (Q R—Kt 1,) on another piece (Black's Queen). One ought therefore to exercise great caution in this method of thrust and parry and decide on it only after having carefully considered all the possibilities.

Alekhin became aware of the dangers of a desperado in the following simultaneous game against Boekdrukker (Bussum 1933).

Diagram XLVI



Black to play

White's last move was 15 Kt—B 5, in order to continue, after 15 ... B×Kt; with 16 Kt×B, and 17 B×B. Black's Q B is therefore entirely superfluous. Even if Black did not possess this piece, he would have no material disadvantage after 15 ... B×Kt. His Q B is a desperado: whatever he can get for it is pure gain. He follows therefore with:

15. B×P

with the intention after 16 P×B, of being one Pawn ahead by ... B×Kt. Now, however, White's Kt has become a desperado and the consequence is:

16. Kt×R P

Black's Q B at K R 6 is now a desperado, but 16 ... B×P; is not possible owing to his Queen being threatened.

Black therefore plays:

16. B—R 7 *ch*

17. K—R 1 B×P *ch*

the forcing check.

18. $K \times B$ $P \times Kt$

Black has therefore gained a Pawn by his combination, but it has not yet come to an end, for the position has now developed in such a way that Black's Queen is overloaded; this piece has to guard his B as well as his Kt at Q B 3. White therefore captures one of them.

19. $Kt \times Kt$.

And now it is again Black's turn to take his opponent by surprise. White K B P is overloaded: covering his Q B and preventing Black's fatal move ... Q—K Kt 6 *ch*.

The continuation now is:

19.	$R \times B$
20. $P \times R$	$Q-Kt$ 6 <i>ch</i>
21. $K-R$ 1	$B-Kt$ 8!

threatening mate at White's K R 2, while $R \times B$, would be answered by ... Q—R 6; mate. White must sacrifice a Rook (22 $R-B$ 2), whereupon Black wins without difficulty.

This last example will perhaps cause the reader to ponder: What is the use of knowing that one can sacrifice a desperado? If the accidental final combination 19 ... $R \times B$; had not been available, a piece would have been lost, notwithstanding all one's knowledge. This is true, but one must *never execute a combination according to fixed rules*. One must be thankful that the desperado-theory draws one's attention to the possibility of 15 ... $B \times P$! It does not, however, give any help for further calculation. This is a question of deep and clear reflection as well as a question of fantasy and imagination. But much has already been gained, if one knows when *one must* and *one must not* search for combinations. And in this respect

the theory of combinative play is surely of great importance.

8. CUMULATIVE COMBINATIONS

All combinations discussed so far have been characterized by a quick and forceful development, whilst their purpose was clearly visible.

The combinations we shall now explain run a different course compared with the others, as they need some preparatory play. This consists in forcing the opponent for one reason or another to make certain moves. The adversary is constantly kept busy by threats, and must move his pieces to those squares which the other desires.

Such a situation is a point of contact for the combination. The assailant receives the signal that he must look for a combination. In many cases he will have the chance of forcefully intensifying the existing pressure to a combination. It is true, that in the preliminary play the opponent is in a compulsory position, but there is no fixed purpose. As soon as this purpose becomes apparent, the combination is born. This purpose can be very varied indeed: capture of material, attack on the King, forcing of a fatal pin, mate on the eighth rank, etc. In reality, therefore, these cumulative combinations are never quite pure. The conclusion of every cumulative combination belongs really to another group, and thus we are in fact dealing with combinations containing more than one point of contact at the same time. The following chapter will be devoted to this type of combinations.

We shall end this chapter with a characteristic example of such a cumulative combination, from a game between Réti and Bogoljubow, New York 1924.

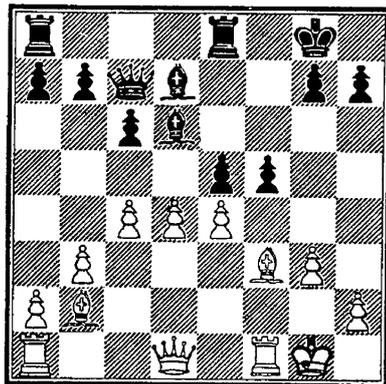
So as to enable the reader to see clearly the preliminary play and the gradual growth from slight pressure to absolute pressure and combination, we shall reproduce the entire game:

White: Réti.

Black: Bogoljubow.

1 Kt—K B 3, P—Q 4; 2 P—B 4, P—K 3; 3 P—K Kt 3, Kt—KB 3; 4 B—Kt 2, B—Q 3; 5 Castles, Castles; 6 P—Kt 3, R—K 1; 7 B—Kt 2, Q Kt—Q 2; 8 P—Q 4, P—B 3; 9 Q Kt—Q 2, Kt—K 5; 10 Kt×Kt, P×Kt; 11 Kt—K 5, P—K B 4; (here a slight pressure begins: with any other than the text move Black's K 5 would be lost in the long run) 12 P—B 3!, P×P; 13 B×P, Q—B 2; (Black must drive away White's Kt if he wants to free his position) 14 Kt×Kt, B×Kt; 15 P—K 4!, P—K 4; (to allow White's P—K 5, would lead to a lost game, as White, sooner or later, could break up the position with his Q P or K Kt P).

Diagram XLVII



Now the actual cumulative combination starts. The slight pressure becomes an absolute pressure.

16. P—B 5 B—K B 1
17. Q—B 2!

Threatening Black's K B P and K P simultaneously, (for White's Q at Q B 2 covers his Q B P so that P×K P, is now possible). Black cannot take White's K P on account of B×P, with the resultant attack on Black's K R P so that his own K P would then fall.

17. P×Q P
18. P×P Q R—Q 1

indirect defence of his Q P (19 B×Q P, B×K B P!; 20 Q×B, R×B; Black cannot play 18 ... R—K 4; (instead of ... Q R—Q 1;) on account of 19 Q—B 4 *ch*, K—R 1; 20 P—B 6!, P×P; 21 B×Q P, with a winning attack.

19. B—R 5 R—K 4
20. B×P R×K B P
21. R×R B×R
22. Q×B R×B

Black has just been able to maintain the balance in material, but could not help weaknesses arising. Now the solution culminates in an eighth-rank combination.

23. R—K B 1 R—Q 1

After 23 ... Q—K 2; the fine moves 24 B—B 7 *ch*, K—R 1; 25 B—Q 5!!, Q—B 3; (the only move) 26 Q—B 8, or Q—K 6, and wins.

24. B—B 7 *ch* K—R 1
25. B—K 8!!

A beautiful finish. Black can avoid the mate on the eighth rank only by sacrificing his B.

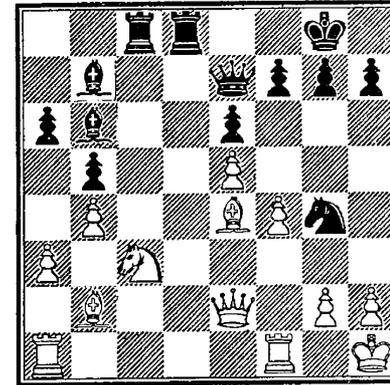
7. COMPOUND COMBINATIONS

IN the preceding chapters we have classified the combinations and have discussed each kind separately. Thus we could distinguish, from a theoretical point of view, two groups with twelve types in all. Meanwhile, in practice it seldom occurs that one or other combination appears in an absolutely pure form. In the course of a game the chessmen live in a world in which the fate of one is likely to affect the fate of all. This is all the more evident where the pieces in question are standing close to one another. The smaller the distance, the stronger the connection. If a piece is less favourably placed, then – as a rule – other pieces must rush to its assistance and are then very often forced to leave their advantageous posts. The pieces are like mountaineers, who, connected by ropes, endeavour to climb a steep mountain; either they can all keep their balance at the critical moment, or they all fall into the abyss. Each player's pieces are also connected with one another by an invisible rope, by means of which strength and weakness are transmitted and equally distributed. If the rope is too taut, then there is a possibility of a combination. This will always be directed against the weakest point of the hostile position; at the same time, however, it will also take account of other 'secondary weaknesses.' Such secondary weaknesses are nearly always present and offer several points of contact for the combination at the same time. Often

one point of contact alone does not provoke a combination. Two points of contact are comparatively of more importance. One can say that the chance of a combination grows progressively with every additional point of contact. The combination then acquires a greater complexity; it can be an open-field and mating combination simultaneously or it can contain several kinds of open-field and mating combinations. In such a case we speak of a *compound combination*. The word 'compound' does not refer to the combination itself, but to the points of contact of the combination.

First of all here is an example of such a composite combination:

Diagram XLVIII



Black to play

(From a game: Rotlevi *v.* Rubinstein, Lodz 1907)

One glance at this position tells us:

1. On White's King's wing his K Kt P and K R P are still intact.

2. Black has a superiority in available attacking pieces: his K B, Q, Kt against White's Q (the effects of White's K B and Black's Q B neutralize one another). Black's K B is specially powerful because of its control over K Kt 8.
3. The black Rooks are better placed than the white ones – an advantage in development.
4. White's Q and Kt cover his K B, but as his Kt is standing on the file of Black's Q R, in reality White's Q is overloaded.

Owing to 2 and 3, one can try a mating combination (notwithstanding 1) – either a break-up or a penetrative combination. The chance of success is the greater, as the only defending piece, White's Q (see 2), is 'committed' (see 4).

The points of contact therefore are:

Material superiority on the King's wing, advantage in development and overloading of the hostile Queen.

We shall see successively: A *penetrative combination*, exposing the white King, an *overload combination*, bringing Black's Q B into action, and finally a seventh-rank *lateral combination*, executing the sentence on the exposed King.

The course of the game is:

1. Q—R 5!

Owing to the existing points of contact, one could also have tried 1 ... Kt×P; but White would have replied 2 Q—R 5, (threatening mate in two moves) B×B; 3 Kt×B, Kt×R; 4 R×Kt, and White would have launched a very dangerous attack. Amongst other threats would be the sacrifice Kt—B 6 *ch*.

2. P—Kt 3

After the alternative defence 2 P—R 3, the combination would follow along the lines planned. For instance, supposing there were no white Queen, then Black would win by ... Q—Kt 6; (threatening mate), P×Kt, Q—R 5 mate; (a typical *penetrative combination*, which one ought to memorize). The problem therefore is, how to eliminate White's Q? We know that White's Q is committed to the defence of his K B and it is now our object to make use of this commitment: 2 ... R×Kt; 3 B×R, B×B; 4 Q×B, Q—Kt 6;! etc. This, however, is the most simple variation; White need not reply either by Q×B, or by B×R. Let us therefore examine 4 Q×Kt, instead of Q×B, followed by Q×Q; 5 P×Q, R—Q 6;! or 3 Q×Kt, (instead of B×R,) following which R×P *ch*; 4 Q×R, Q×Q *ch*; 5 P×Q, B×B *ch*; 6 K—R 2, R—Q 7 *ch*; would form a brilliant ending.

In the continuation chosen, White transfers the guarding of his K R P to his Q. The overloading has thus become a fact: White's Kt is rendered harmless, and after this his Q must guard his K R P as well as his K B. The case would, however, be greatly simplified, if the moves ... R×Kt; and B×R, had already been made. As it is, White is not forced to take the black Rook.

2. R×Kt!

The direct *overload combination* occurs now after: 3 B×R?, B×B *ch*; 4 Q×B, Q×R P; mate.

3. P×Q

Of course, Black has calculated exactly the consequences of this move. An entirely different position has been created: Black has lost his Queen, but all his other pieces

are now actively participating in the struggle, whereas White's Rooks are ineffective.

White's Q is still 'committed'; this piece has to guard his K B, a very important task, as the King, after an eventual ... B×B *ch*; has no flight square left.

Black now applies the principle that a hostile piece committed to an important task must be attacked:

3. R—Q 7!!

The finishing blow; White must give up guarding his K B, because after Q—B 3, R×P mate; would follow. Also 4 B×R, would be insufficient because of ... R×Q; (or the still more powerful 4 ... B×B *ch*;) with a double mating-threat.

4. Q×R

Finally the *lateral combination* follows. The white King is deprived of his Pawn protection, while the defending pieces are likewise few (Q and at most K R) and quite unable to resist the tremendous force of the attacking host K B, Q B, Kt and R.

4. B×B *ch*
5. Q—Kt 2 R—R 6!

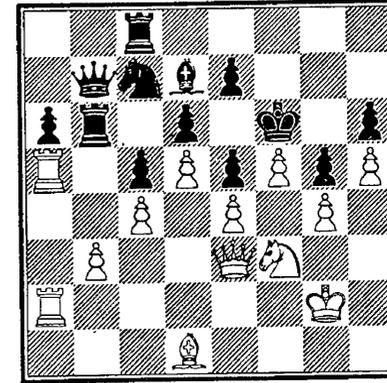
A fine finish ... R×P; mate is threatened, which in fact, follows after 6 Q×B.

This mate can be delayed for two moves at the most by sacrificing some pieces: 6 R—B 3, B×R; 7 B—Q 4, B×B; but, whatever move is played, 8 ... R×P; mate follows!

We shall have still to discuss several examples of compound combinations. It will, however, not always be possible to draw such sharp demarcation lines as in the

above-mentioned example. To many combinations a main idea that characterizes their development can be assigned, but frequently success is due also to various accessory circumstances.

Diagram XLIX



White to play

(From a game: Noteboom v. Winter, London 1929)

The position is blocked and therefore Black's King seems safe. Nevertheless, White succeeds in breaking down the black fortifications by sacrifices — a *break-up combination*.

1. R×B P! P×R

Black must accept the sacrifice, otherwise he would be a Pawn behind, which would practically lead to a lost game.

2. Kt×K P.

Black can very well refuse this sacrifice, indeed, he must refuse it, as 2 ... K×Kt; 3 Q—B 3 *ch*, leads to mate —

3 ... K—Q 3; 4 P—K 5 mate, or 3 ... K—B 5; 4 R—B 2 *ch*, K×P; 5 B—B 2 mate.

By sacrificing a Rook for two Pawns, White has succeeded in destroying the black King's protection, so that Q—Q B 3, threatens, followed by a discovered check. This alone would not be sufficient to ensure the combination's success. Several other favourable factors are, however, present:

- (a) Uncovered and cramped position of Black's Q B (*material gain* motive).
- (b) Unfavourable situation of Black's R at his Q Kt 3 in relation to his K (*focal point* motive) with the point at Black's Q 2.
- (c) Black's Kt interferes with the guarding of his B by his Q (*obstruction* motive) and prevents the escape of the black King via his Q B 2 (again *obstruction* motive).

2. Kt—Kt 4

The purpose of this move is evident from the last remark. Black sacrifices his Knight in order to be able to take White's Kt. At the same time he succeeds in stopping Q—Q B 3; If instead: 2 ... Kt—K 1; (new obstruction), 3 Q—Q B 3!, would follow and Black's B would be forcibly lost. (The King cannot escape the discovered check, and the B has no square at his disposal.)

Other possibilities are: 2 ... Kt—R 1; 3 Q—Q B 3, B—K 1; 4 Kt—Kt 6 *dis ch*, K—B 2; 5 Q—R 8!, etc., or 2 ... B—K 1 (the best move); 3 Q—Q B 3, K—Kt 2 (prevents the white Queen from entering); 4 Kt—Kt 6 *ch*, R—B 3; 5 P—K 5!, R—B 2; 6 P—K 6 *dis ch*, R—B 3; 7 Kt×P, with a decisive advance of the passed Pawns.

3. P×Kt K×Kt

Black thought that he could now capture the Knight (escape via his Q B 2), but the continuation shows that he was mistaken. After 3 ... B×Kt P; 4 Q—Q B 3, the situation would be just as hopeless.

4. Q—B 3 *ch* K—Q 3

4 ... K×P; is not possible on account of 5 B—B 3 *ch*, K—B 5; 6 R—R 4 *ch*, P—B 5; 7 Q—Q 4 mate.

5. Q—Kt 3 *ch* P—K 4

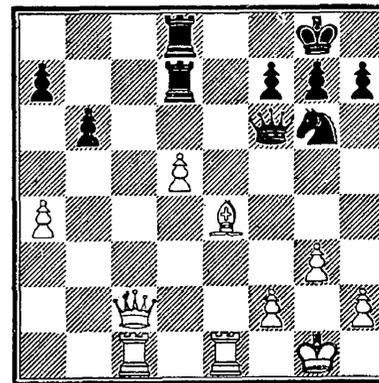
Forced

6. B P×P *e.p. ch* K—K 2

7. P×B

Black resigns, as the two combined passed Pawns, which compensate White for the loss of the exchange, will soon be decisive: (e.g. 7 ... K×P; 8 P×P, R×P; 9 R×R, Q×R; 10 P—K 5, etc.).

Diagram L



We shall first mention the moves immediately preceding the actual combination, so as to show how White creates advantageous points of contact for himself.

1. Q—B 6! Q—Kt 4

Black could not exchange Queens, as this would have greatly increased the value of White's advanced Pawn. It would have been better, however, if Black had continued with R—Q 3; as it will soon be evident that Kt 4 is a fatal square for the Queen.

2. B × Kt

White is watching for an opportunity on his eighth rank and therefore must eliminate the Knight. Of course 2 ... Q × B; is now impossible, owing to 3 Q × R, (for Black's R at his Q 1 would then be tied to his first rank!)

2. R P × B

B P × B; would have been relatively better, but then the very strong move 3 Q—K 6 *ch*, would follow: 3 ... K—B 1; 4 R—B 4, or 3 ... K—R 1; 4 Q × R, ! or 3 ... R—B 2; 4 R—B 8.

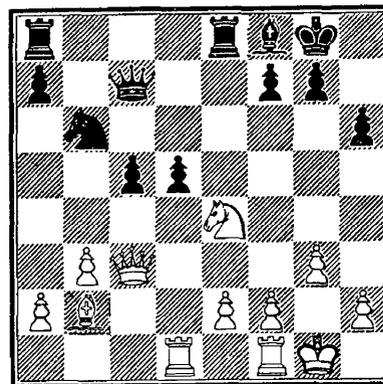
Now all factors required for the combination's success are present.

3. Q × R R × Q
4. R—K 8 *ch* K—R 2
5. Q R—B 8!

and mate at K R 8 can be parried only by Black sacrificing the Queen, as the King cannot escape via his K Kt 3 or K Kt 4.

Thus an eighth-rank *lateral* and an *obstructive* combination are splendidly combined.

Diagram LI



White to play

(From a game: Lachmann v. Müller, Saksassa in Finland
1934)

We give this example in order to show how exceedingly important it is to observe the correct order of moves when executing a combination.

1. Kt—B 6 *ch*!

a very special and striking method of breaking-up the defending Pawn position. The combination is based exclusively on the formidable power of White's battery Q B and Q.

1. P × Kt

To refuse the sacrifice would cost the exchange.

2. Q × K B P P—Q 5

seemingly sufficient.

3. R × P P × R

4. B × P

The power of the Queen-Bishop battery is restored and mate is threatened again.

4. K—R 2

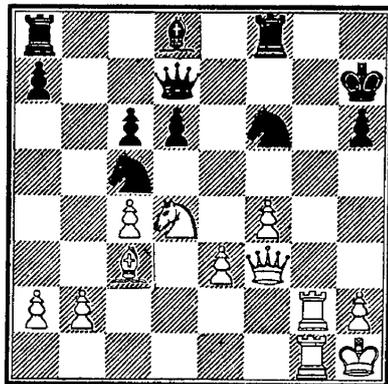
the only move, for after 4 ... R—K 4; 5 B×R, Q×B; 6 Q×Q, Black would have too little material against the Queen.

5. P—K Kt 4!!

Threatening 6 Q—R 8 *ch*, K—Kt 3; 7 Q—Kt 8 *ch*, and mate next move; Black is not able to parry this threat. If his B plays, then mate would immediately follow on his K Kt 2, and equally after 5 ... P—R 4; 6 Q—R 8 *ch*, K—Kt 3; 7 Q×P mate.

It looks as if White could have executed the combination in a different order: 5 Q—R 8 *ch*, (instead of 5 P—K Kt 4,) K—Kt 3; 6 P—K Kt 4, but then Black could save his game in a surprising way: 6 ... Q×P *ch*!; 7 K×Q, B—Q 3 *ch*; and R×Q; (*unmasking combination*).

Diagram LII



White to play

(From a game: Kmoch v. Judowitsch, Leningrad 1934)

Here we perceive various kinds of weaknesses of the

pieces combined in one example. White has sacrificed a piece for two Pawns and in exchange has been able to attack the black King. He now considers the moment has come to wind up the game: he sacrifices both Rooks for the hostile Queen in order to penetrate the hostile position with his own Queen.

1. R—Kt 7 *ch* Q×R
2. R×Q *ch* K×R
3. Q×P

Black's Rook is threatened (*obstruction* by the B), his Kt at K B 3 is pinned by White's masked B, his Q P is *unprotected*.

3. B—K 2

Now a second possibility of *pinning* arises — Black's King behind his B. Besides, Black's K and B can be attacked simultaneously, the *focal point* being his K B 4.

The question is whether 3 ... B—Kt 3; would not have been better here. White would then have the choice of three good continuations: 4 P—Kt 4, Q Kt—Q 2; 5 Kt—K 6 *ch*, or 4 Q×P, threatening 5 P—Kt 4, followed by P—Q B 5, or finally 4 Kt—B 5 *ch*, K—Kt 3; 5 Kt—K 7 *ch*, K—B 2; 6 B×Kt, K×B; 7 Q×P *ch*, K—B 2; 8 Kt—B 5. This last variation seems to be the most forceful.

4. Kt—B 5 *ch* K—B 2
5. Q—B 7

As a result of this *pin*, Q×B *ch*, is threatened followed by Kt×Q P *ch*, and Q×Kt.

5. Kt—Kt 1
6. Kt×P *ch* K—K 3

Black thereby avoids loss of material as long as possible.

7. P—B 5 *ch!* R×P
 8. Kt×R K×Kt
 9. Q—K 5 *ch* K—Kt 3

Now Black's R and K are under a *double threat* with the focal point at his K 5, which is guarded by his Kt at Q B 4.

10. P—Kt 4!

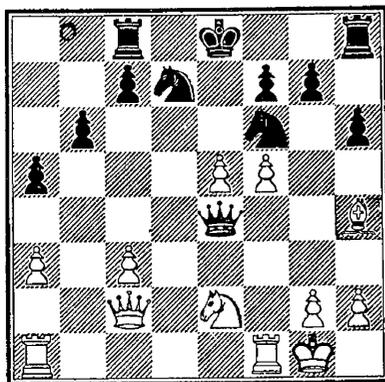
The attack on the *overloaded* Kt is decisive.

10. B—B 3

11. Q×Kt

Black resigns, because ... B×B; fails owing to Q—B 6 *ch*, (Black's B must therefore remain in its place, as otherwise Black's square Q B 3 would become the *focal point* of his K and R).

Diagram LIII



White to play

(From a game: Lilienthal *v.* Capablanca, Hastings 1935)

Black's last move was ... Q—K 5; with which he hoped to force the exchange of Queens, for ... Q×Q; is threatened as well as ... Q×K P. A surprising combination, however, followed:

1. P×Kt!

It is obvious that the position *may* contain a combination; the black King is still on his original square, his Kt attacked at K B 3, the Queen in the air. It is, likewise, evident what the first move would be in this case. Still, it is to his merit that the first player has traced the combination, for it is rare that the sacrifice of a Queen is successful without the presence of a forced mating combination.

1. Q×Q

Forced, as 1 ... Q×B; would be answered by 2 P×P, K R—Kt 1; 3 P—B 6.

2. P×P K R—Kt 1

Now the motives become clear: the sacrifice of the Queen served to *destroy* the black King's protection and curiously enough, for this purpose White had first of all to remove his own K P. After the text-move Black's King is exposed to a direct threat on the open K-file; a *direct mate* combination can now follow. This succeeds owing to (a) the *obstruction* of Black's Kt and Q R and (b) the *weakness* of his Queen, due to White's Kt being able to threaten her in one move—Black has therefore no time to safeguard his King.

3. Kt—Q 4! Q—K 5

Black must retire his Queen.

After 3 ... Q×Q B P; there would follow 4 Q R—K 1 *ch*, Kt—K 4; (obstruction of the Kt) 5 R×Kt *ch*, K—Q 2; 6 R—Q 5 *ch*, K—K 1; (obstruction of Black's Q R) 7 R—K 1 *ch*, likewise with gain of the Queen. (A stronger, although more complicated move would be 6 R—Q 1.)

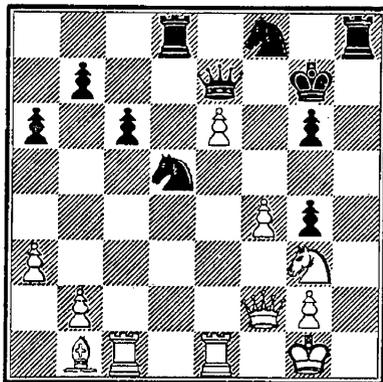
- 4. Q R—K 1 Kt—B 4
- 5. R×Q *ch* Kt×R
- 6. R—K 1

The *pinning* of Black's Kt as the last link in this chain combination.

- 6. R×P
- 7. R×Kt *ch*

Black resigns, being at a disadvantage, both in material and in position.

Diagram LIV



White to play

(From a game: Capablanca v. Kan, Moscow 1935)

White makes fine use of the *exposed* position of Black's King, as well as of the unfavourable relative position of his K and Q. (*Focal point* Black's K B 4):

- 1. B×P! K×B

Naturally not 1 ... Kt×B; because of 2 Kt—B 5 *ch*.

- 2. Q—B 2 *ch* K—B 3

The only square for the black King, otherwise Kt—B 5 *ch*, follows.

- 3. Q—B 5 *ch* K—Kt 2
- 4. Q×P *ch* K—R 2

After 4 ... K—B 3; follows 5 Q—Kt 5, mate.

- 5. R—K 5!

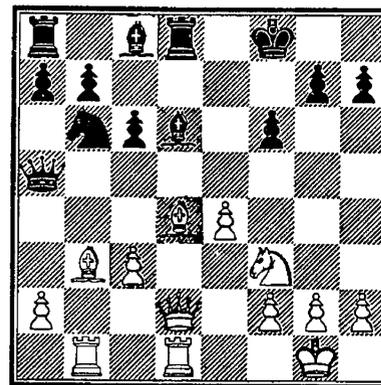
The execution; now mate is threatened at White's KR 5. (In the game the less powerful 5 K—B 2, was played, so Black could still defend himself for a while by ... Q—Kt 2.)

- 5. Kt—B 3

After 5 ... Q—Kt 2; White wins the Queen by 6 R—R 5 *ch*, and R—Kt 5.

6 Q—R 4 *ch*, and Black must sacrifice his Queen in order to prevent mate: 6 ... K—Kt 1; (6 ... K—Kt 2?; 7 Kt—B 5 *ch*), 7 R—Kt 5 *ch*, etc.

Diagram LV



Black to play

(From a game: Spielmann v. Pirc, Moscow 1935)

Apparently Black can profit by his Rook's *masked*

threat to the White Q and by the fact that White's Bishop at Q 4 is pinned. And so he plays

1. P—Q B 4

After 2 B—K 3, follows B×P ch; (*unmasking combination*) and 2 B×K B P, is likewise answered by ... B×P ch. White, however, has a surprise up his sleeve, with which he forces the win:

2. B—K 5!!

making use of the *pinning* of Black's K B.

2. P×B

3. Kt×P

Q—B 4 ch, with mate in a few moves, now threatens, which Black cannot parry decisively. White's combination is apparently based upon the *exposed* position of Black's K and upon the unfavourable situation of the black pieces on the Queen's side. (*Obstruction.*)

3. P—B 5

allowing his K to escape via his Kt 1.

4. Q—B 4 ch K—Kt 1

5. Q—B 7 ch K—R 1

6. R×B

This *eighth-rank combination* is the consequence of Black's being backward in development. The above-mentioned combination did not occur in the actual game, which continued as follows:

1. B—K Kt 5

2. Q—K 3 Q—R 4

The threat was 3 B×P.

3. P—K 5! P×P

4. B—B 5

Black must lose, as he cannot place his King in a safe position. (White's K B commands K Kt 8.)

4.	B×B
5.	Q×B ch	K—K 1
6.	R—K 1	Kt—Q 2
7.	R×P ch!	

The executive combination.

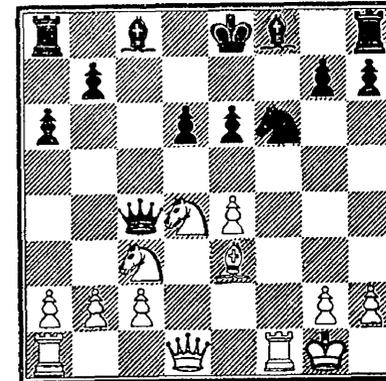
7.	Kt × R
8.	Kt×Kt	B—K 3

Black makes good use of the circumstance of White's B being tied to Q 1 (to prevent mate on the last rank), but the game can no longer be saved.

9. R—K 1

with the capture of Black's B, because ... B×B; or any other move by the Bishop, loses the Q after the discovered check by White's Kt. (*Pinning*—and *unmasking*—*combination.*)

Diagram LVI



White to play

(From a game: Lasker v. Pirc, Moscow 1935)

White is far ahead in development, whilst the black

King is not yet in safety. This, however, does not imply that White is better placed. If Black can complete his development without accidents, his position is preferable because he possesses two Bishops and superiority in the centre. White must therefore act immediately, or he will be too late. But how should he attack the black position? The black centre wards off every action by White's advanced pieces. If we, however, examine the condition of the critical squares more closely, then Black's K P appears to be *overloaded* by guarding his Q 4 and K B 4. White now bases the following ingenious combination on this fact and on the King's exposed position:

1. R×Kt!

The *penetrative combination*, giving the white Queen the possibility of entering into the black game.

1. P×R
2. Q—R 5 *ch* K—Q 1

After 2 ... K—K 2; we can observe the *overload combination* in its pure form: 3 Kt—B 5 *ch*! P×Kt; 4 Kt—Q 5 *ch*, K—Q 1; (4 ... K—Q 2; 5 Kt—Kt 6 *ch*, or 4 ... K—K 3; 5 Q—K 8 *ch*.) 5 B—Kt 6 *ch*, K—Q 2; 6 Q—B 7 *ch*, etc.

3. Q—B 7!

Now Black's K P is pinned (Q×Q), so that White's K B 5 has become entirely free.

3. B—K 2

In the game 3 ... B—Q 2; was played, which, after 4 Q×P *ch*, and 5 Q×R, quickly led to a loss for Black.

4. Kt—B 5! R—K 1

Or the alternative 4 ... Q—B 2; 5 Kt—R 4;! (5 B—

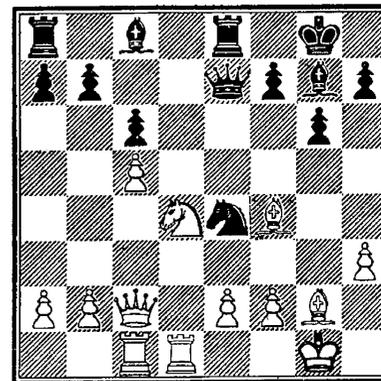
Kt 6?, Q×B *ch*;!) 5 ... R—B 1; 6 Q×R P, K—K 1; 7 Kt—Kt 7 *ch*, etc.

5. Kt×P!

and White wins (5 ... B×Kt; 6 B—Kt 6 *ch*, B—B 2; 7 R—Q 1 *ch*).

To finish this chapter, here is a deep *break-up combination*, also taken from the tournament at Moscow.

Diagram LVII



Black to play

(From a game: Goglidze v. Flohr, Moscow 1935)

This position contains a complicated combination, which owes its success to White's *exposed King's position* (the K Kt P is missing), the commitment of his K R to the protection of his Kt, the *obstruction* by his K R (the Q R cannot pass the K R), and finally to the *unprotected position* of his Q B. The part played by these points of contact is shown in the course of the combination:

1. Kt×K B P
2. K×Kt Q—R 5 *ch*

The *focal point* of the simultaneous weakness of Q B and K.

3. K—B 3 B×P
 4. B×B

Forced, for ... Q—Kt 5 *ch*; as well as ... B×B *ch*; is threatened.

4. Q×K B *ch*
 5. K—B 2

After 5 B—Kt 3, B—K 4; the significance of still unused points of contact is seen: White's B at his K Kt 3 cannot be protected, either by his K R owing to his having to protect the Kt, or by the Q R, owing to the *obstruction* by the K R.

5. Q—R 5 *ch*
 6. K—B 3 B—K 4

Eliminating the White King's last protection.

7. P—K 3

7 B×B, R×B; likewise leads to loss – again because *overloading* and *obstruction* render the two Rooks useless for defence.

7. B×B
 8. P×B Q—R 6 *ch*
 9. K—B 2 R—K 6

At last the Kt no longer needs protection and White's K R can therefore be moved. The game, however, cannot be saved, as now Black's Q R is also participating in the attack.

10. R—K Kt 1 Q R—K 1!
 11. R—Kt 2

Necessary because of the threat 11 ... Q—R 7 *ch*; 12 R—Kt 2, Q×P *ch*;

11. Q—R 5 *ch*

with mate in a few moves (12 K—Kt 1, R—K 8 *ch*; etc.).

8. END-GAME COMBINATIONS

THE question as to where the middle-game ends and where the end-game begins, does not permit of an exact answer. Sometimes the moment of the exchange of the Queens is considered as the division, but this cannot always be right, because then one could not possibly speak of 'Queen end-games.' And on the other hand, there are also positions without Queens which bear the character of a middle-game.

A practical, although not absolutely sharp demarcation-line between middle and end-game is the moment in which the Kings begin to take an active part in the struggle. The question of the King's safety is no longer urgent; an entirely new phase has commenced! Instead of being a weak object, the King has now become a strong piece, in many cases even the most powerful piece. It is now quite understandable why the exchange of Queens is often considered as the division between middle-game and end-game. The Queen is indeed the only piece that cannot be attacked by the King (by direct contact), and this causes the King to play a modest part, as a rule, while the hostile Queen is present on the chess-board. If, however, the hostile Queen has no supporting pieces whatever at her disposal, the King is not exposed to serious dangers. This is the case with Queen end-games.

The end-phase is therefore characterized by:

- (a) little danger for the King.
 (b) few pieces on the board.

These are the reverse of the conditions usually prevailing in a mating combination (*a*) and an open-field combination (*b*), so that – if at all, we can expect only simple positional – or mating combinations. There is, however, one circumstance, already pointed out on p. 76, which greatly increases the possibility of a combination: it is the passed Pawn. The Pawn-promotion has the same significance in the end-game as mate or capture of the Queen in the middle-game – that is, the unavoidable end. And this is the very core of the end-game combination: the sacrifice of one or two pieces, or a fine manoeuvre, by which the passed Pawn's promotion is rendered possible.

The *Passed Pawn combinations* will therefore be discussed more extensively in this chapter. Other end-game combinations indeed exist: *focal point* combinations, or last ranks combinations, and all the other kinds of combinations already discussed, can occur; but as we have mentioned before, they are of a very simple nature and therefore do not require special explanations.

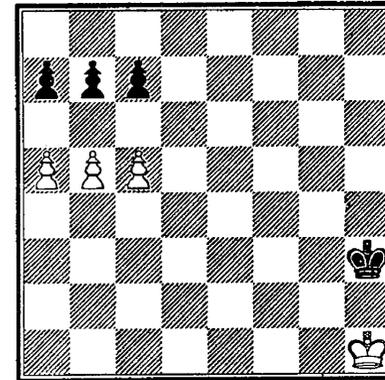
We can distinguish the following passed Pawn combinations:

1. *Forcing Combinations*, with the purpose of obtaining a passed Pawn.
2. *Advancing Combinations*, with the purpose of advancing the passed Pawn.
3. *Promotion Combinations*, which finally bring the passed Pawn on to the promotion square.

1. FORCING COMBINATIONS

The best known theoretical end-game example of obtaining a passed Pawn is the following:

Diagram LVIII



White obtains a passed Pawn by:

- | | |
|------------|---------|
| 1. P—Kt 6! | R P × P |
| 2. P—B 6! | P × B P |
| 3. P—R 6 | |

– and the white passed Pawn can advance unhindered to Queen. (If Black had played 1 ... B P × P; then 2 P—R 6, P × R P; 3 P—B 6, would have followed.)

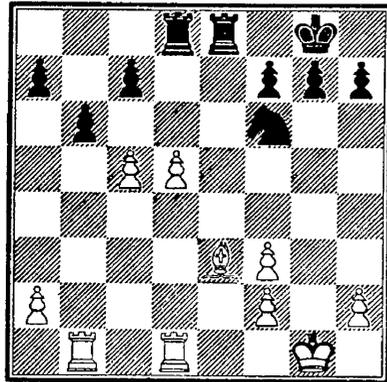
In this example the freeing of the Pawn is equal to a forced promotion, so that the valuation of the combination is fairly simple.

In examples taken from practice, it is just this valuation that causes the greatest difficulties, especially if an isolated Pawn is concerned. The possession of such a passed Pawn can be advantageous as well as disadvantageous. If the advance of the passed Pawn cannot be easily accomplished, then the square in front of the passed Pawn can become a strong square for the opponent. If White, for instance, has his isolated passed Pawn at his Q 4, Black, as a rule, will be able to keep his own Q 4 under

control. This square then represents a strong point for Black (see p. 34). This, however, does not imply that such a passed Pawn at Q 4 must be a disadvantage under all conditions. It is quite possible for White – owing to the position of his Q P – to be able to create strong squares at his K 5 and Q B 5 and thus to acquire a compensation for the weakness of his Q 5. Therefore it is necessary to consider very carefully the pros and cons, and under no condition should one be satisfied with a superficial judgment.

A very instructive forcing combination now follows:

Diagram LIX



White to play

(From a game: Mieses v. Wolf, Carlsbad 1907)

1. P—Q 6!

A very common method of procuring a passed Pawn. Black cannot capture both white Pawns simultaneously. White's next move will either be P×B P, or P×Kt P.

1. P×Q P

If 1 ... P×B P; 2 P×P, QR—B 1; 3 B—B 4!, followed

by R—Kt 8, would lead to a quicker defeat for Black.

2. P×Kt P P×P
3. B×P

White has obtained a passed Q R P and Black a passed Q P. There are two motives inducing White to make this combination:

- (a) generally the more remote passed Pawn is the stronger: the Q R P therefore is of greater value than the Q P.
(b) in the fight between Bishop and Knight, the remote passed Pawn has a special advantage in that the Knight takes much time in reaching the field of operations (p. 57). Besides being based upon these general considerations, the combination is also supported by a short calculation, viz. that Black can in no circumstances prevent the Q R P from advancing to its R 5.

3. R—R 1
4. R—R 1

Now Black's Q P is threatened and Black therefore has no time to stop White's Q R P by R—R 5. It is evident that Black, owing to the white Bishop's colour, can at the very best hold his own on the *white* squares only (his R 5, R 3 or R 1).

4. R—K 3
5. P—Q R 4 Kt—Q 2
6. B—B 7 R—R 3

which will at least prevent the Q R P from passing its Q R 6 too easily.

7. P—R 5 K—B 1

This is roughly the position White had in view at the

beginning of the combination. He did not have to calculate any further. It is evident, that in this case, the passed Pawn means an advantage. Black must have his Rook available to stop the Q R P, while the defence of his Q R P does not cause White any concern. White has acquired a much greater freedom of action for his pieces, which fact is equivalent to material superiority (Black's Q R is working at less than half its capacity). White, in fact, was able to turn his advantage into a win.

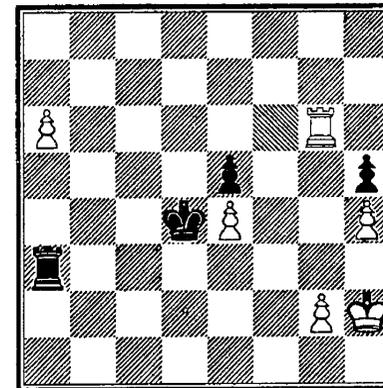
8 Q R—Kt 1, K—K 2; 9 R—Kt 7, R—K 4; 10 P—B 4, R—K 5; 11 P—B 3!, R—K 7; (11 ... R×B P; fails owing to 12 R—K 1 *ch*, K—B 1; 13 R—R 7,! or 12 ... K—B 3; 13 B—Q 8 *ch*, or 12 ... Kt—K 4; 13 R×Kt *ch*,) 12 K—B 1, (White again makes use of the circumstance that the black Rook may not leave the K file: 12 ... R×K R P; 13 B—Kt 6,! R—R 8 *ch*; 14 B—Kt 1, and Black's Kt is lost). 12 ... R—K 3; 13 B—Kt 6, (the preceding combinations had nothing directly to do with the passed Q R P, but were based only upon the greater activity of the white pieces. Now White applies himself again to the advance of his passed Pawn). 13 ... R—B 3; 14 R—K 1 *ch*, R—K 3; 15 R—B 1, R—R 1; (R (B 1)—B 7, threatened winning the Kt;) 16 R (B 1)—B 7, R—Q 1; (Black cannot do without this Rook and willy-nilly must allow White's advance) 17 P—R 6, K—K 1; 18 R×Kt, (a simple promotion-combination. In the actual game the less effective, but strong enough move 18 P—R 7, was played). 18 ... R×R; 19 P—R 7, and Black cannot prevent the Q R P's promotion.

2. ADVANCING COMBINATIONS

The presence of a passed Pawn gives an entirely different character to the struggle. With each advance

of the Pawn its value is increased, and consequently it becomes a greater burden to the hostile pieces. In the last example we have already seen that White's Q R P, once having reached its R 5, compelled a black Rook to inactivity. Therefore this Pawn had nearly the same value as the black Rook. In this case the advance from R 2 to R 5 offered no difficulties; it was an immediate result of the preceding forcing combination. But White might conceivably have had to force this advance, by a sacrifice, for instance. It is now our object to compare the value of the sacrifice of material with the increase of value of the advanced passed Pawn. An example of such a combination follows:

Diagram LX



White to play

(From a game: Euwe v. Bogoljubow, Zürich 1934)

White has a majority of two Pawns, but the black pieces are better placed than the white: White's K is cut off, Black's K is attacking. White now sacrifices two Pawns in order to push his passed Pawn one square

forward, thereby diminishing the activity of the black Rook and enabling his King again to intervene.

1. P—Kt 4 P×P

1 ... R—R 7 *ch*; would be better, as mentioned in the book of the tournament.

2. P—R 5 R—R 6 *ch*

In the game 2 ... K×P; was played, which likewise proved insufficient.

3. K—Kt 2 R×P

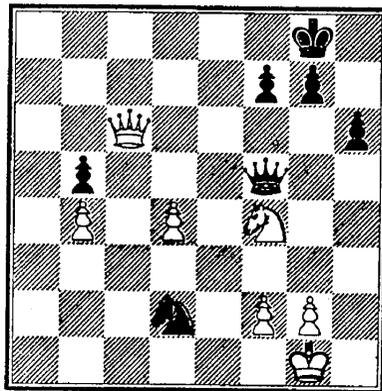
4. P—R 7! R—R 1

5. R—Q R 6 R—R 1

White has achieved his end; the black Rook is paralysed. The continuation is no longer difficult: 6 R—R 4 *ch*, K—K 6; 7 K—Kt 3, etc.

Here is another forcing combination of the same type.

Diagram LXI



White to play

(From a game: Lasker v. Lissitzin, Moscow 1935)

White's position is exceedingly critical: his Knight is

threatened, and if it withdraws to R 3 or K 2, 1 ... Q—Kt 8 *ch*; and ... Q×P; would follow, whereupon Black's extra Pawn ensures a fairly safe win. The consequences of 1 Kt—Q 5, (guarding the Q Kt P) are also serious: 1 ... Q—Kt 8 *ch*; 2 K—R 2, Kt—B 8 *ch*; 3 K—Kt 1, (3 K—R 3, 2 Q—B 4 *ch*; etc.) Kt—K 6 *dis ch*; 4 K—R 2, Kt×Kt; 5 Q×Kt, Q×P. The black Q Kt P, in this case, is also more powerful than the white Q P. If White tries to defend his Q Kt P and his Kt simultaneously, by 1 Q—Q 6, then there would follow 1 ... K—R 2;! and White is quite helpless against the threats ... Kt—B 5; or ... Kt—K 5; which result at least in the gain of a Pawn.

In these circumstances, the first player made a bold decision:

1. P—Q 5!! Q×Kt
2. P—Q 6

White has sacrificed his Knight in order to advance his passed Pawn two squares. Now P—Q 7, and P—Q 8, are threatened, preceded perhaps by Q—B 8 *ch*. This threat is so strong that Black is compelled to reply with:

2. Kt—K 5
3. P—Q 7 Q×P *ch*

— forcing a draw by perpetual check. White had to calculate this combination carefully, and above all had to consider accurately whether Black could not prevent the Pawn's promotion by sacrificing his Knight. This would have meant a sure defeat for White, owing to the resulting majority of the black Pawns.

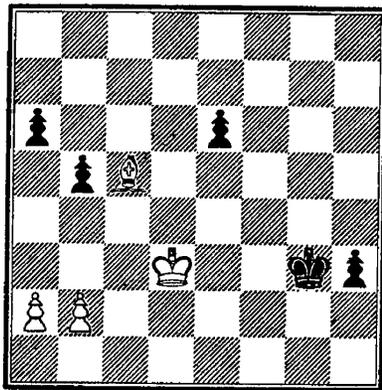
This advancing combination represents a transition to the *promotion combination* now to be discussed. White's Kt sacrifice is based upon Black's powerlessness against

the Q P's promotion. In our first example (p. 159) this was not the case. There, White acquires an increased activity for his own men (K and R) by the advance of his passed Pawn at the expense of the black Rook's mobility, and without a forced pawn promotion.

3. PROMOTION COMBINATIONS

If the combination's purpose consists in the promotion of the advanced passed Pawn, then we can speak of a *promotion combination* (see end of the game on p. 158). This kind of combination causes less difficulties for analysis than the others, because the appraisal of the chances at the end of the combination is generally superfluous. The Pawn has become a Queen, and with that the game is generally won. One can therefore concentrate one's attention upon the passed Pawn, which means a considerable restriction of the possible variations. The

Diagram LXII



Black to play

(From a game: H. Johner v. Euwe, Zürich 1934)

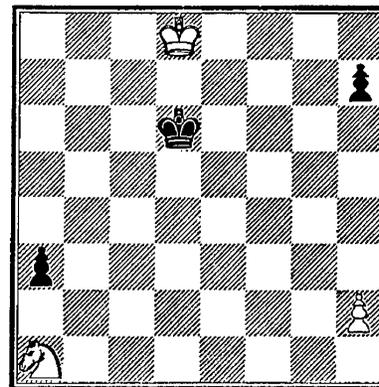
promotion combinations are sharply outlined and form a complete unit.

It is important to memorize some well-known cases in which the hostile men (B, Kt and R) are unable to prevent the promotion of the passed Pawn, even by a sacrifice.

Here are three simple examples:

Black wins easily: 1 ... P—K 4; 2 B—Kt 1, K—Kt 7; etc., or 2 B—Q 6, K—B 5; (naturally 1 ... P—R 7; would not have been wise, because of 2 B—Q 6 *ch*, and 3 B×P.).

Diagram LXIII



Black to play

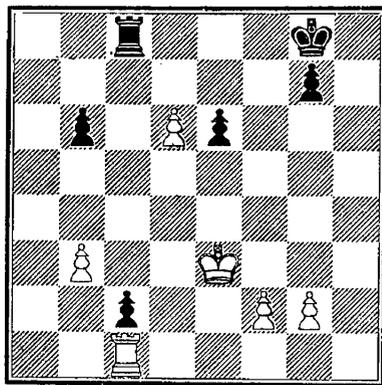
Black wins by capturing White's Kt at its Q R 1 and then queening the Pawn: 1 ... P—R 7;! (Not 1 ... K—B 4; because of 2 Kt—Kt 3 *ch*,! K—Kt 5; 3 Kt—B 1, and Black is no longer able to win, owing to the Kt stopping the Pawn at its sixth rank, e.g. ... K—B 6; 4 Kt—R 2 *ch*, K—Kt 7; 5 Kt—Kt 4, K—Kt 6; 6 Kt—Q 3,! P—R 7; 7 Kt—B 1 *ch*, and 8 Kt×P. Also 1 ... K—Q 4; is insufficient: 2 K—B 7, K—B 5; 3 K—Kt 6, K—B 6; 4

K—Kt 5, K—Kt 7; 5 K—Kt 4, P—R 7; 6 Kt—Kt 3, or alternatively 4 ... P—R 7; 5 K—R 4, K—Kt 7; 6 Kt—Kt 3).

2 K—K 8, K—Q 4; 3 K—B 7, K—Q 5; 4 K—Kt 7, K—B 6; (or first 4 ... P—R 4); 5 K×P, K—Kt 7; 6 K—Kt 8, K×Kt; 7 P—R 4, K—Kt 8; 8 P—R 5, P—R 8 (Q); 9 P—R 6, Q—R 1 *ch*; and wins.

The capture of the Knight followed by promotion can occur only when the Knight stops the R P Pawn on its seventh rank. In the case of all other Pawns, the attacking King can at most force the exchange of the Knight for the Pawn, or in some cases obtain a draw by a repetition of moves.

Diagram LXIV



White to play

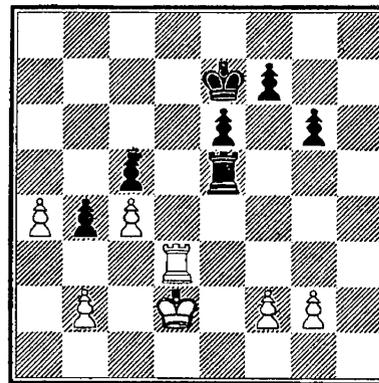
White wins by sacrificing his Rook: 1 R×P, R×R; (other moves would also lead to a loss) 2 P—Q 7, and the Pawn's promotion cannot be prevented. The black Rook cannot reach the promotion rank (White's Q 2 is guarded; after 2 ... R—B 6 *ch*; 3 K—K 4, White's Q 3

square is inaccessible) and the adjacent file, here the Q B file, is of no preventive value, as the Q P controls the square Q B 8. (The following variation – starting from the position in the diagram: 1 R×P, R—R 1; 2 P—Q 7, K—B 2; or any other move, 3 R—B 8!, etc., illustrates the correct procedure in a struggle for Pawn promotion where each side has a Rook.)

It is evident in the three cases discussed, that to allow the exchange of R, B or Kt respectively for the queening Pawn, would have led to a loss or, at best a draw. The importance of these examples consists in the very fact, that the winner was able actually to force the queening of his Pawn.

In the Rook-endings there are a few other notable points of promotion technique, which will be clearly seen in the following example:

Diagram LXV



White to play

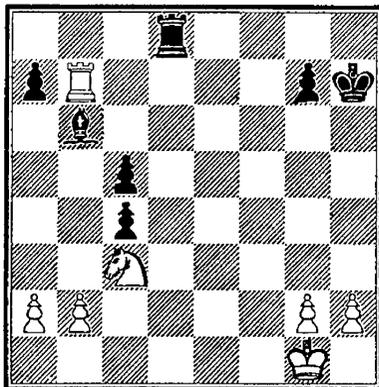
(From a simultaneous game by Alekhin, at Groningen 1933)

By a deep combination, White forces the promotion of his Rook's Pawn: 1 P—Kt 4!, (debaring the black Rook from access to its K R 4, owing to which the passed Q R P threatens to advance without hindrance).

1 ... R—K 5; (Black's Rook must try to get out of the maze in one way or another) 2 P—R 5, R×Kt P; 3 P—R 6. Now there are two possibilities: each with a subtle point to it. 3 ... R—Kt 8; 4 P—R 7, R—Q R 8; 5 R—Q R 3!!, or 3 ... R—R 5; 4 R—Q 8!!, K×R; 5 P—R 7, etc.

A still more elaborate example is the following:

Diagram LXVI



Black to play

(From a game: Ortueta v. Sanz, Madrid 1934)

Black succeeds by brilliant play in combining several favourable factors (seventh rank, indirect threat B against K, remote position of White's R) into the winning combination:

- | | |
|-----------|-------|
| 1. | R—Q 7 |
| 2. Kt—R 4 | R×P |
| 3. Kt×R | P—B 6 |

Now White cannot stop the advance of the passed pawns on the Q B file by 4 Kt—Q 3, because of 4 ... P—B 5 *ch*!; 5 R×B, (also after 5 K—B 1, P×Kt; 6 K—K 1, P—B 7; the combined black Pawns would be too strong: 7 K—Q 2, B—K 6 *ch*;) 5 ... P×Kt; 6 R—Q B 6, P—Q 7; etc.

4. R×B

— the only move, as R—K 7, is refuted by P×Kt; 5 R—K 1, P—B 5 *ch*; 6 K—B 1, P—B 6; and 7 ... P—B 7. After the move in the text, Black's plans appear to have been frustrated, as after 4 ... P×R; White simply plays 5 Kt—Q 3, and Kt—B 1.

4. P—B 5!!

A magnificent point, revealing several important features simultaneously:

- (a) 5 Kt×P, P—B 7!; powerlessness of the white Rook on the adjacent file, as the promotion square cannot be attacked (see the above-mentioned example on p. 164);
- (b) powerlessness of the white Knight opposed to the Q B P at its sixth rank, because his Q 3 has been rendered inaccessible. This is best realized from the very important fact that a black Knight at its Q Kt 2 can no longer stop a white Pawn at its Q R 6;
- (c) 5 R—K 6, P×Kt; 6 R—K 1, P—B 6; — powerlessness of the White Rook opposed to two combined Pawns (as in some variations of the previous move);

(d) the 'choice' factor (see remarks on Black's next move).

5. R—Kt 4

Now everything seems in order: if Black takes the Kt then 6 R×Kt P, follows, also after 5 ... P—B 7; 6 R×P, the danger of promotion is definitely removed. What an entirely different aspect!

5. P—R 4!!

Black still reserves his choice of a queening square either by ... P×Kt; or by ... P—B 7; and will decide in accordance with White's next move.

After 6 R×P, P×Kt; or 6 Kt×P, P—B 7; we perceive again the powerlessness of the Rook on the adjacent file. In choosing the queening square Black takes care that, at all cost, the White Rook is standing on the adjacent file.

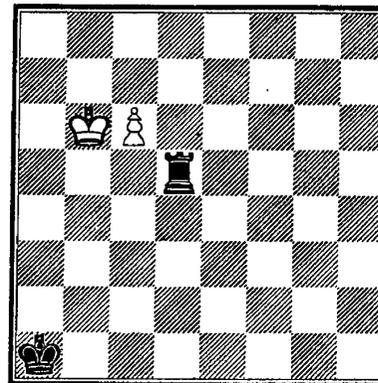
Black now threatens 6 ... P×R; whereupon the promotion of the Q B P can no longer be prevented. If the Rook escapes to any square on the Q Kt file (Kt 5, Kt 6, Kt 7 or Kt 8) then 6 ... P—B 7; is decisive. In the game 6 Kt—R 4, P×R; was played, whereupon White resigned.

A beautiful and varied end-game combination!

Pawn promotion is a fertile field for the end-game composer.

We shall conclude our discussions on end-game combinations with the famous composition of Saavedra, which is especially instructive because of its simple structure.

Diagram LXVII



White to play and win

1. P—B 7

— apparently immediately decisive: the Rook is standing on the adjacent file and the promotion square (White's Q B 8) is inaccessible. The Rook, however, has a number of remedies, which will appear in the progress of the game.

1. R—Q 3 *ch*
2. K—Kt 5

Neither 2 K—Kt 7, because of R—Q 2!; (resource on the rank) drawing the game nor 2 K—B 5, because of R—Q 8!; 3 P—B 8(Q), R—B 8 *ch*; (resource on the file) or 3 K—Kt 6, R—Q B 8; etc.

2. R—Q 4 *ch*
3. K—Kt 4

After 3 K—B 6, or K—B 4, R—Q 8; would follow again.

3. R—Q 5 *ch*
 4. K—Kt 3 R—Q 6 *ch*
 5. K—B 2

Now the vertical resource on the file is eliminated.

5. R—Q 5!

A new resource: after 6 P—B 8(Q), there follows R—B 5 *ch*; 7 Q×R, stalemate (stalemate resource).

6. P—B 8(R)!

White gets a Rook so as to eliminate the stalemate resource and threatens R—R 8 mate.

6. R—R 5
 Forced

7. K—Kt 3!

Finishing with the double threat K×R, and R—B 1 mate, which forces Black to surrender.

We have now come to the end of our discussions upon combinative play. Let us once more repeat the methods by which we can increase our combinative skill:

- (1) By careful examination of the different types and by a clear understanding of their motives and of their premises.
- (2) By memorizing a number of outstanding as well as of common examples and solutions.
- (3) Frequent repetition (in thought, if possible) of important combinations, so as to develop the imagination.

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