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Part Two: Imagination

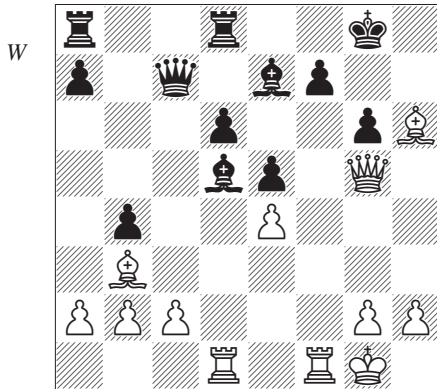
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recapturing the piece that accepted the sacrifice. First we shall consider the specific piece that is recaptured.



Rigo – Espig
Leipzig 1977

The e7-bishop covers the dark squares, on which White would like give checkmate.

24 ♖f6! ♗xb3

Black must decline the rook as 24...♗xf6 25 ♖xf6 eliminates the bishop, allowing the queen to mate on g7. However, White had another purpose in placing his rook on f6.

25 ♗xg6+! ♖h8

25...fxg6 allows 26 ♖xg6+ ♖h8 27 ♖g7#.

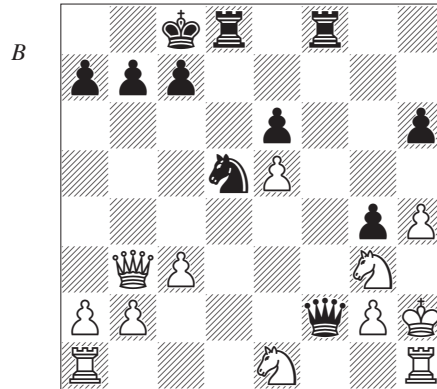
26 ♗g7+ ♖g8 27 ♗xe5+ fxg6 28 ♖xg6+ ♖f8 29 ♗g7+ 1-0

It is mate in a few moves.

We shall give the name **elimination** to the motif of eliminating a specific capturing piece in order to remove its defensive function. Elimination is a frequent motif in standard sacrifices, but is very rare in silent sacrifices as there would be little compulsion for the defender to accept the sacrifice.

Now we shall consider the specific piece that the attacker uses to make the recapture. If the piece previously blocked the line of one of

the attacker's own pieces, the recapture can open a useful line.



Schmid – Chigorin
Vienna 1882

Black played **21...♖f3! 22 ♖xf3 gxf3**. This recapture attacks the g2-pawn, but that can be defended, as White's reply shows. However, by capturing on f3 the pawn has cleared the g-file, which is now open from Black's side and can be occupied by a rook, leaving White defenceless.

After **23 ♖hg1 ♖g8** White resigned, as he cannot defend the knight, and moving it allows the breakthrough on g2. I shall call this motif – clearing a line by the move of the recapturing piece – **secondary line clearance**. It happens most often when, as in this example, the recapturing piece is a pawn, enabling a file that was previously closed to be opened. It is a key element of many knight sacrifices on the fifth rank, which we shall consider in the next chapter.

Another important idea behind a silent sacrifice can be to establish a specific piece on a given square. When that square is currently guarded, often by a pawn, the answer is to play a silent sacrifice of another piece on the