
THE
CHESS
PLAYER

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The CHESS PLAYER, with Engravings and Diagrams; containing Franklin's Essay; Introduction to the Rudiments of Chess, by George Walker; the three Games played at one and the same time, by Philidor; and Sixty Openings, Mates and Situations. By W. S. Kenney, Teacher. Boston: Nathaniel Dearborn. 1841. 12 mo. pp. 155.

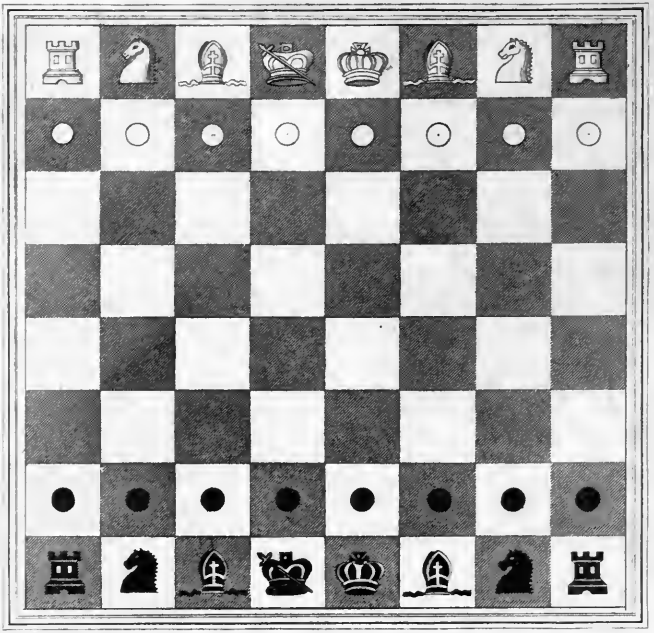
The fascinating and truly "royal game" of Chess, has fewer votaries in this country, than might be expected from its reputation and solid merits. We have no clubs established in different cities, and waging a protracted warfare with each other by blows which lose none of their force in their slow transmission by mail. We have no places of public resort exclusively devoted to the game, where the patient combatants cheat the night of its hours in their noisless and absorbing contest. The glory belongs to the chess clubs of the old world, to the "Royal Divan" at London, and the *Café de la Régence*, at Paris. Still, we can boast of a few heroes in this war; *vixêre fortes* even on this side of the Atlantic. Dr. Franklin was a proficient at the play, which he has illustrated with his own inimitable humor, good sense and Socratic moralizing. His shrewd, penetrating, and happily balanced intellect was admirably adapted to the stratagems and tactics of the noble game; his self-command was equally conspicuous in success and defeat, and it enabled him, —O! incredible glory for an accomplished player,—to render the mimic engagements subservient to what the world deems higher and more important objects. On more than one occasion, a challenge at chess was the cover for an informal though weighty negotiation, and while seated at the mystic board, decisive steps were taken for check-mating a powerful king. Besides his example and writings, the wonderful automaton of Kempelen and Maelzel, when exhibited in this country, created some interest in the game, and once or twice, powerful combatant as he was, he found his match among our countrymen. Of course, we speak relatively, when alluding to the want of national cultivation in this respect. There are smatterers enough to be found, but real proficients are few and far between, and none but a chess player knows the immense interval between a first and second rate performer.

The manual published by Mr. Dearborn seems to be skilfully made up from various English publications of merit, and to be well adapted to the wants both of novices and of experienced players. Beginners may take their first lessons from it with safety, while there is no person living, who may not derive instruction from the recorded games of the matchless Philidor. We hope the sale of the work will prove that the amusement is gaining ground in this part of the world, for it has high claims to cultivation and respect. As an intellectual exercise, no other mere sport can be mentioned in comparison with it. The skill of Philidor depended, perhaps, on as rare natural endowments and as thorough training, as the mathematical triumphs of a Laplace or a Bowditch. The game is seldom or never polluted by being made an excuse for gambling, for its intrinsic interest requires no foreign excitement. In many cases it may well be recommended to the young from its tendency to cultivate those habits of close attention and forethought, and accurate calculation, which are most difficult of formation in early life, though they are essential to a well regulated intellect, and to the successful practice of any profession.

THE CHESS PLAYER,

Position of the Chess-board and Men,

at the commencement of a Game.



BOSTON.

Published by N. Dearborn,

1841.

THE

CHESS PLAYER,

ILLUSTRATED WITH ENGRAVINGS AND DIAGRAMS.

CONTAINING,

FRANKLIN'S ESSAY ON THE MORALS OF CHESS,

Introduction to the Rudiments of Chess,

BY GEORGE WALKER, TEACHER,

TO WHICH ARE ADDED

The Three Games played at one and the same time

BY PHILIDOR,

Sixty Openings, Mates and Situations, by

W. S. KENNY, TEACHER,

WITH REMARKS, ANECDOTES, &c. &c.

AND AN EXPLANATION OF THE ROUND CHESS BOARD.

BOSTON,

PUBLISHED BY NATHL. DEARBORN,

LITTLE & BROWN, and WEEKS, JORDAN & Co. Boston; Wm. A. COLMAN, New York: CARY & HART, Phila. ARMSTRONG & BERRY, Baltimore; SMITH & PALMER, Richmond, Virg. HENRY WHIPPLE, Salem, and B. CRANSTON & Co. Providence.

1841.

ERRATA.

2d. line from the bottom of page 82, for B. 3. Q. B. to Q. B. 4th. read B. 3. K. B. to Q. B. 4th.

PREFACE.

The Tables and Games in the following pages have been carefully culled from various European works on Chess, and which have been highly approved of, as giving the plainest rules for understanding the principles of the game.

Most of the examples and diagrams have been used with great success in the instruction room by eminent teachers, and the variety of games as differently accomplished by celebrated players, embrace perhaps, every point questioned by any of the admirers of the game.

The historical remarks are from the best sources, and although not very difuse or laboriously extensive, may be found interesting, and of sufficient extent to gratify the taste for enquiry, among the general mass of readers on this subject.

The novice will find in the plates, the first correct position of the Chess-board and Men; and from that starting point, a gradual unfolding of every game, clearly elucidated in the plainest language, with the aid of diagrams; and with a little attention to the explanations, the moves and power of the dignified pieces and that of the pawn, will be readily understood, and as freely brought into practice for a scientific amusement, and as a beneficial gymnasium for the mind.

THE PUBLISHER.

INTRODUCTORY REMARKS.

Several variations have at different periods been introduced into Chess.

Chaturaje, or *the four Kings*, is a Persian game, by four players on sixty-four squares, each with eight Chess-men, distinguished by white, black, red, and green. The *Chinese* introduced other pieces to imitate cannon. *Carrera*, added two pieces, the campione and the centaur; with two more pawns, and increased the squares to eighty. *Arch Chess* was played on a board with one hundred squares, besides two new pieces, styled the centurion and decurion, and two additional pawns on each side. The *Duke of Ruthland's Game* consisted of one hundred and forty squares, with fourteen pieces and fourteen pawns on each side, one of which was named the concubine, and another the crowned castle. The *Round Game* was played on a round board, divided into sixty-four parts of four circles. The *German Military Game*, on one hundred and twenty-one squares, had on each side a king, two guards, two cuirassiers, two dragoons, two hussars, five cannon, and eleven fusileers.

The *King and Pawn's Game* is merely a curious variation from the common method; where the king and pawns on one side are opposed to the king, pieces and pawns on the other. In this game the king, with the eight pawns, is allowed to make two moves for every one of the adversary. He is almost certain of coming off victorious, as he can make his first move into check and the second out of it. Thus he can take the queen, when she stands immediately before her king, and then retreat, for he cannot remain in check. He cannot be check-mated, unless his adversary has preserved his queen and both castles.

A few years back an attempt was made in England to alter the name of the Chess-men, by changing that of queen into minister, castle to peer, and pawn to commoner; and instead of castling they termed it closeting.—*Kenny.*

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DR. FRANKLIN'S ESSAY

ON THE MORALS OF CHESS.

The following treatise was the production of Dr. Franklin; whose comprehensive mind, like the broboscis of an elephant, was alike capable of wielding the most mighty, and grasping the most minute subject.

"Playing at Chess is the most ancient and most universal game among men; for its origin is beyond the memory of history, and it has, for numberless ages, been the amusement of all the civilized nations of Asia, the Persians, the Indians, and the Chinese. Europe has had it above a thousand years; the Spaniards have spread it over their part of America, and it begins lately to make its appearance in these States. It is so interesting in itself, as not to need the view of gain to induce engaging in it; and thence it is never played for money. Those, therefore, who have leisure for such diversions, cannot find one that is more innocent; and the following piece, written with a view to correct (among a few young friends) some little improprieties in the practice of it, shews, at the same time, that it may, in its effects on the mind, be not merely innocent, but advantageous, to the vanquished as well as the victor.

The game of Chess is not merely an idle amusement. Several very valuable qualities of the mind, useful in the course of human life, are to be acquired or strengthened by it, so as to become habits, ready on all occasions. For life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events, that are, in some degree, the effects of prudence or the want of it. By playing at Chess, then, we learn,

I. *Foresight*, which looks a little into futurity, and considers the consequences that may attend an action: for it is continually occurring to the player, "If I move this piece, what will be the abvantage of my new situation? What use can my adversary make of it to annoy me? What other moves can I make to support it, and defend myself from his attacks?"

II. *Circumspection*, which surveys the whole chess-board, or scene of action; the relation of the several pieces, and their situations; the dangers they are repeatedly exposed to; the several possibilities of their aiding each other; the probabilities that the adversary may make this or that move, and attack this or that piece, and what different means can be used to avoid his stroke, or turn its consequences against him.

III *Caution*, not to make our moves too hastily. This habit is best acquired by observing strictly the laws of the game; such as, "If you touch a piece, you must move it somewhere; if you set it down, you must let it in remain."

Therefore, it would be the better way to observe these rules, as the game becomes thereby more the image of human life, and particularly of war; in which, if you have incautiously put yourself into a bad and dangerous position, you cannot obtain your enemy's leave to withdraw your troops, and place them more securely, but you must abide all the consequences of your rashness.

And lastly, we learn by Chess the habit of not being discouraged by present bad appearances in the state of our affairs; the habit of hoping for a favourable change, and that of persevering in the search of resources. The game is so full of events, there is such a variety of turns in it, the fortune of it is so subject to sudden vicissitudes, and one so frequently, after contemplation, discovers the means of extricating oneself from a supposed insurmountable difficulty, that one is encouraged to continue the contest to the last, in hopes of victory from our skill, or, at least, from the negligence of our adversary. And whoever con-

siders, what in Chess he often sees instances of, that success is apt to produce presumption, and its consequent inattention, by which more is afterwards lost than was gained by the preceding advantage, while misfortunes produce more care and attention, by which the loss may be recovered, will learn not to be too much discouraged by any present successes of his adversary, nor to despair of final good fortune, upon every little check he receives in the pursuit of it.

That we may therefore be induced more frequently to choose this beneficial amusement, in preference to others which are not attended with the same advantages, every circumstance that may increase the pleasure of it should be regarded: and every action or word that is unfair, disrespectful, or that in any way may give uneasiness, should be avoided, as contrary to the immediate intention of both the parties, which is to pass the time agreeably.

I. Therefore, if it is agreed to play according to the strict rules, then those rules are to be strictly observed by both parties; and should not be insisted upon for one side, while deviated from by the other, for this is not eqitable.

"II. If it is agreed not to observe the rules exactly, but one party demands indulgencies, he should then be as willing to allow them to the other.

"III. No false move should ever be made to extricate yourself out of a difficulty or to gain an advantage; for there can be no pleasure in playing with a man once detected in such unfair practice.

"IV. If your adversary is long in playing, you ought not to hurry him, or express any uneasiness at his delay; not even by looking at your watch, or taking up a book to read: you should not sing, nor whistle, nor make a tapping with your feet on the floor, or with your fingers on the table, nor do any thing that may distract his attenition; for all these things displease, and they do not prove your skill in playing, but your craftiness, and your rudeness.

V. You ought not to endeavor to amuse and deceive your adversary, by pretending to have made bad moves; and saying you have now lost the game, in order to make him secure and careless, and inattentive to your schemes; for this is fraud and deceit, not skill in the game of Chess.

VI. You must not, when you have gained a victory, use any triumphing or insulting expressions, nor show too much of the pleasure you feel; but endeavor to console your adversary, and make him less dissatisfied with himself by every kind and civil expression that might be used with truth; such as, you understand the game better than I, but you are a little inattentive, or you play too fast; or you had the best of the game, but something happened to divert your thoughts, and that turned it in my favor.

VII. If you are a spectator, while others play, observe the most perfect silence; for if you give advice, you offend both parties; him against whom you give it, because it may cause him to lose the game; him in whose favor you give it, because, though it be good, and he follows it, he loses the pleasure he might have had, if you had permitted him to think till it occurred to himself. Even, after a move, or moves, you must not, by replacing the pieces, show how they might have been placed better; for that displeases, and might occasion disputes, or doubts about their true situation.

All talking to the players, lessens or diverts their attention, and is, therefore, unpleasing; nor should you give the least hint to either party by any kind of noise or motion, if you do, you are unworthy of being a spectator.

If you desire to exercise or show your judgment, do it in playing your own game, when you have an opportunity, not in criticising, or meddling with, or councelling, the play of others.

Lastly, If the game is not to be played rigorously, according to the rules abovementioned, then moderate your desire of victory over your adversary, and be pleased with one over yourself.

Snatch not eagerly at every advantage offered by his unskillfulness or inattention; but point out to him kindly, that by such a move, he places or leaves a piece *en prise* unsupported; that by another, he will put his king into a dangerous situation, &c.

By this generous civility (so opposite to the unfairness above forbidden) you may happen indeed to lose the game, but you will win what is better, his esteem, his respect, and his affection; together with the silent approbation and good-will of the spectators.


PHILIDOR
WHITE TO WIN
PONZIANI
WHITE TO WIN

THE CHESS PLAYER.

CHESS MADE EASY.

CHAPTER I.

ON THE CHESS-BOARD AND CHESS-MEN.

Chess is a game played by two persons, with sixteen chess-men each, on a board of sixty four squares. The board is chequered with black and white squares, alternately —and the men are also of two colors in order to present an effective contrast. They are generally formed of wood or ivory.

The chess-board must be placed with a white corner on the right hand of each player, so that the White King's Rook occupies a white square at starting. Were this not attended to, and the board placed indiscriminately, it would make no difference in the game; but for the sake of uniformity, the rule is arbitrary, and the corner square, on the right hand side of the board, must be a white one, as in the first diagram, which represents the chess-board and men at the commencement of the game.

The lines of squares on the board, running from the bottom upwards, are denominated "files," in contra-distinction to the lines of squares running from the left to the right hand side, which are termed "ranks," or "lines." The rows of squares running obliquely across the board are technically called "diagonals."

Of the thirty-two pieces constituting a set of chess-men,

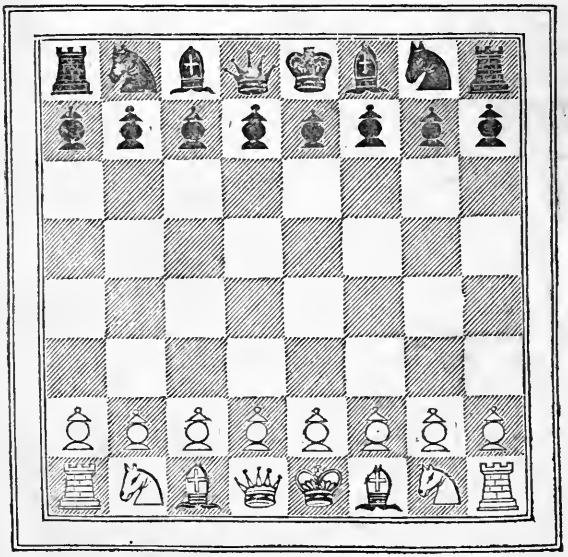
each player has sixteen, viz.: a King, a Queen, two Rooks, also called Castles,) two Bishops, two Knights, and eight Pawns.

The men are figured in this work as follows:—

KING. QUEEN. ROOK. BISHOP. KNIGHT. PAWN.

THE CHESS-BOARD AND CHESS-MEN.

Black Men.



White Men.

In this diagram the sixteen white pieces occupy the lower half of the board, and their black opponents are set out

in battle array against them. A large board facilitates calculation, and the men had better be too small, than too big, in proportion to the board. I recommend you not to play on a board of less size than eighteen, or twenty inches square.

The next thing I would point out in this diagram is, that each player has the white corner on his right hand, at the bottom. The board is therefore correctly placed.

Of the sixteen chess-men belonging to each party, eight are the pieces placed on the first line of the board, next the player. The word 'piece' sometimes includes the 'Pawns,' but is generally used to denote the more valuable men.

And now you must learn how to set up the pieces. I suppose I am addressing "White," but the Black pieces are placed in the same manner.

The two Rooks occupy the corner squares; the squares adjoining them are filled by the Knights, while the two Bishops stand next to the Knights. The centre squares on the same line are appropriated to the King and Queen. In the front are the eight Pawns; one Pawn before every piece.

When I said the Black pieces were posted similar to the White, there is one exception. In this respect, that, as the Queen of each side is placed on the square of her own color, the White player has his King on the right hand square of the two centre squares, while Black's King occupies the left hand square of the same two squares. The two Kings are thus opposite; the White Queen fills a white square, and the Black Queen a black square, according to the phrase I have seen in old chess-books,

Regina conservat colorem.

The pieces originally placed on the King's side of the army are called, for the sake of distinction, the King's Bishop, the King's Knight, and the King's Rook; while the Pieces on the Queen's side are similarly named after the Queen, as the Queen's Bishop, the Queen's Knight, and the Queen's Rook. Each Pawn is named after the piece before which it stands; the King's Pawn, the King's Bi-

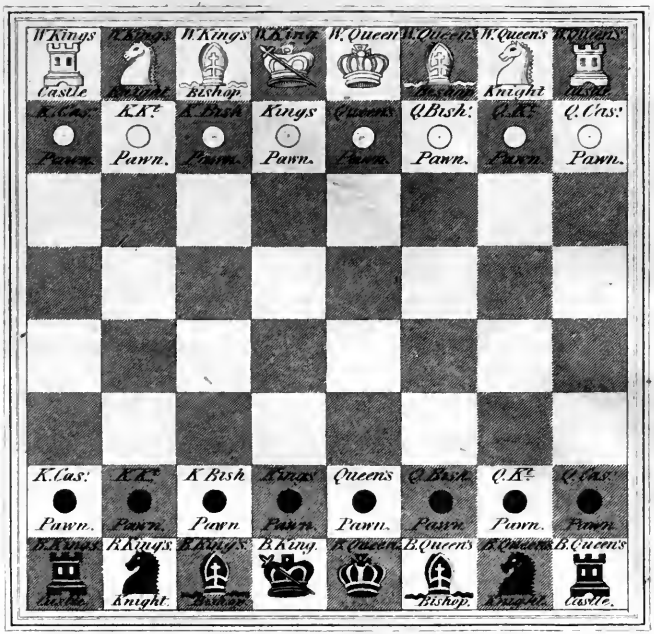
shop's Pawn, the King's Knight's Pawn, the King's Rook's Pawn; the Queen's Pawn, the Queen's Bishop's Pawn, the Queen's Knight's Pawn, and the Queen's Rook's Pawn.—Each piece bears the same appellation throughout the game that it had at starting; thus, the King's Bishop is always the King's Bishop, let it stand where it will; but the Pawns, not bearing a title so immediately in their own right, change their name, if they change the file on which they march.—Thus the King's Pawn ceases to be the King's Pawn, and becomes the Queen's Pawn, if it gets on the Queen's file, or is called a double pawn; but this will be more fully explained presently; and the next thing for you to learn, supposing you now to have conquered the names of the chessmen, and the mode of setting them up is, "*what you are to do with them when they are set up?*"

When the board and men are placed, and it is decided who shall move first, the game begins, each party playing a move, by turns. The moves of the pieces are not uniform, as at Draughts, but each chess-man possesses peculiar powers, and may not assume those of its fellows. Thus the Pawn must always move *as a Pawn*, and may not imitate the action of a superior piece; while the gallant Knigh rejoices in his strength, but seeks fame in a path peculiar to himself. At first the combatants skirmish afar off; but as one reinforcement is brought up after another, the conflict becomes general. and the whole of the troops are poured forth on the plain, in groups of the most intricate and diversified character.

"The combat deepens—on ye brave,
Who rush to glory or the grave;
Wave, Munich, all thy banners wave,
And charge with all thy chivalry."

Plate II face P.16.

The Chessboard with the Pieces in their first position.



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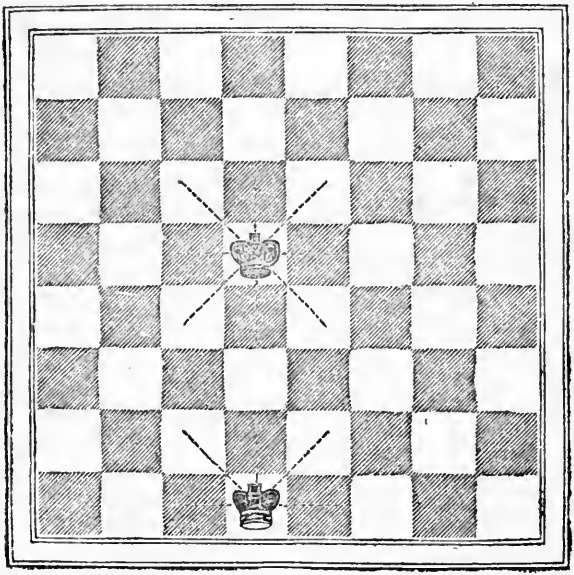
CHAPTER II.

HOW THE CHESS-MEN MOVE.

On the move of the King.

We will begin with the King; the move of which is exemplified in the following diagram:—



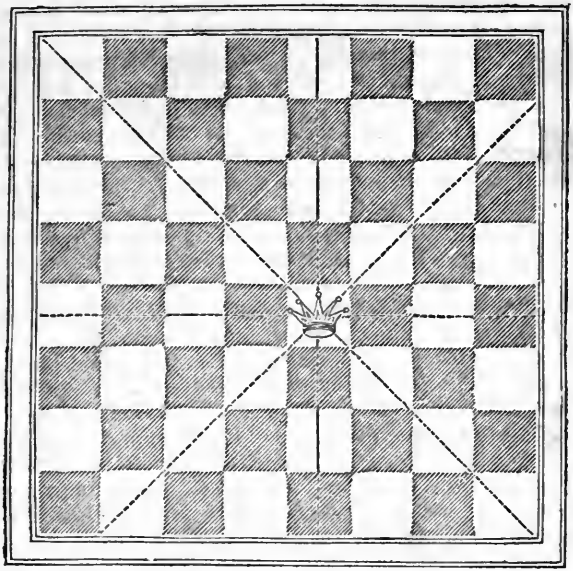
The King can move to any square adjoining that on which he stands, but only one square at each move. Once, in the course of each game, he has the privilege of leaping two squares, which is called Castling.

The adverse Kings cannot approach each other, so as to stand on adjoining squares; but there must always be an interval between them, of at least one square. The reason of this is, that the King may never move into attack; and, as the range of the adverse King includes all the adjoining squares, to move your King next him, would be to go into attack. Further light will be thrown upon this, when we come to talk about what is Check and Check-mate; at present, I only wish to impress upon you, that the King's move is one square either way, at a time.

Observe further, and this equally applies to the King, as well as all the other pieces and Pawns, that no man can be moved to a square which is not vacant, except to take a piece or Pawn. Now get your Chess-board, and set up the two Kings on the squares indicated in the plate. You will then see, that as the White King can march to either of the adjoining squares, he has a choice of five squares, on to either of which he might be played, were it your turn to move. Black's King being in the middle of the board, has a wider range of action; for we find, that he commands eight different squares. You learn, also, from this, that the King can move either forward, backward, or sidewise.

As the player of the White men has his King originally posted on the right hand of the Queen, and the player of the Black pieces sets up the King to the left of his Queen,—this constitutes a slight difference in the position of the hostile armies, which, in every other respect, are encamped alike. You must, therefore, accustom yourself to play indiscriminately with the men of both colors, or should you have contracted a preference, which I cannot but designate as foolish, you will find yourself somewhat at a loss, in playing with the color to which you are the least accustomed, owing, exclusively, to this difference in the original position of your King.

ON THE MOVE OF THE QUEEN.



The Queen's range is as extensive, as her power is tremendous. The Queen can be played, at one move, any number of squares in a direct line, either forward, backward, sidewise, or diagonally. Place the White Queen on your board, according to the above representation, and you will see that she commands no less than twenty-seven squares, to any one of which she could be played, at one move, from this position; while the King, placed on the same spot, would command only eight squares. The Queen, on either of the four corner squares, commands twenty-one squares.

On comparing the move of the King and Queen, we find that they are exactly similar *in principle;* as each moves in

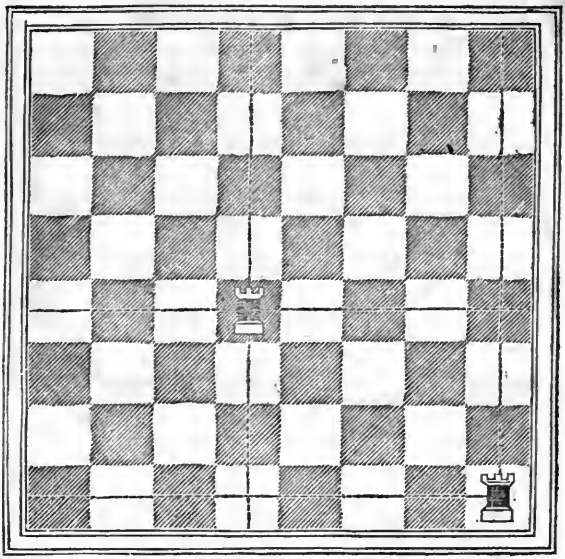
direct rays, emanating every way from the square occupied by the Piece. But, whereas the King's range is terminable, and extends only one square, the Queen's march is interminable, and is only stopped by the extermities of the board. There is, therefore, a prodigious difference in their powers and capabilities; and you will hereafter find, that while, as regards his capacity for attack and defence, the King is one of the most feeble of the officers, however important a feature in the constitution of the game;—the Queen can traverse the field at a bound, carrying terror and destruction into the adverse ranks, and hardly to be resisted, but by the opposition of the equally powerful adverse Queen,—an Amazon, as fierce and tameless as herself.

When you have learned the moves of all the pieces, you will discover that the Queen is a combination, as far as regards her range, of the moves of the Rook and Bishop. Possessing the double power of these pieces, in one form, she is, however, of more value than the Rook and Bishop both together. As the moves of the King and Pawn may be said to be elements of the moves of the Rook and Bishop, the Queen may, in fact, be said to unite in herself the moves of these four pieces, for she can move like either of them. The Queen cannot, however, move like the Knight.

In describing the moves of the Queen, Rook, and Bishop, the three pieces whose range is only bounded by the extreme lines of the board, it is necessary that you should clearly understand that no piece must occupy any of the intermediate squares, between the square from which you move, to the square on which you mean your piece to rest. No piece can leap over another, save the Knight alone. I may further add, that it is not essential that you should move your Queen to the most distant square in her command; but you may stop short, and leave her on which of the squares you please.

ON THE MOVE OF THE ROOK OR CASTLE.

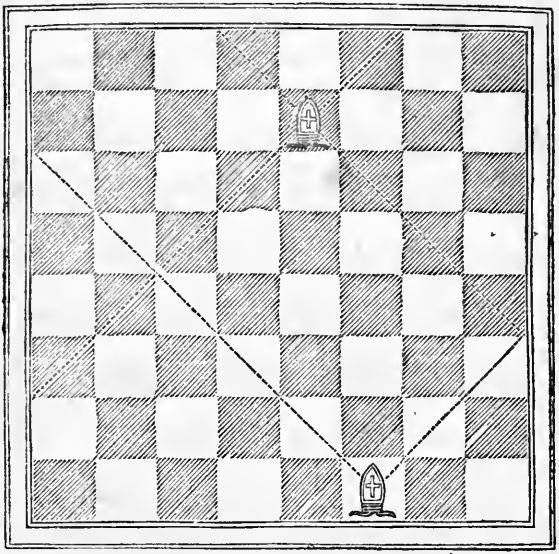
Now you know that the Rook and Castle mean the same thing, we will drop the latter appellation, as being a term rarely used by good Chess-players.



The Rook marches, at one move, over any number of squares in a right line, forward, backward, or sidewise, stopping wherever you please in the range. The move of the Rook, like that of the Queen, is terminable only by the extremities of the board; but this piece has not the power, like the Queen, of moving across the board, in a slanting or angular direction.

Set up your two White Rooks in the above position, and you will see that the Rook in the corner commands fourteen squares, and the other Rook in the middle of the board, commands the same number. I give the move of the Rook next to that of the Queen, as being a superior piece to the Knight or Bishop, in point of value; though not placed, on beginning the game, so near the Royal Pair.

ON THE MOVE OF THE BISHOP.



The Bishop's move is the reverse of that of the Rook; for whereas the Rook moves in right lines, but not diagonally, the Bishop moves only diagonally, and not in right lines.

The Bishop moves, at one move, over any number of squares, diagonally, and the Bishops can never, therefore

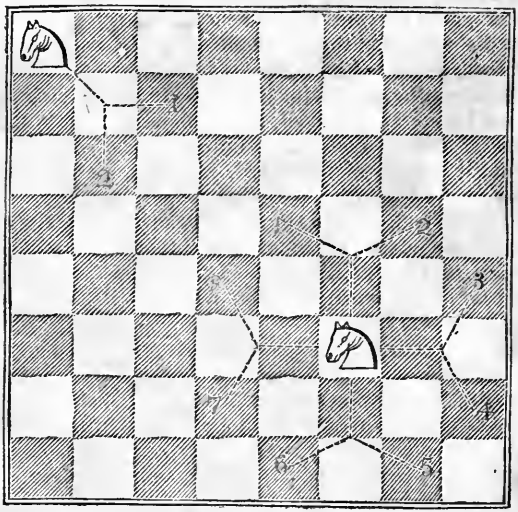
leave the colors on which they are first placed. The Rook and Bishop appear to divide the move of the Queen between them. Each player has, throughout the game, one of his Bishops running on the white diagonals, and one on the black. The Bishops may move either forward or backward, diagonally.

Refer again to your Chess-board, and set up the two White Bishops, as in the above plates. The King's Bishop is at home, as placed on beginning the game, and you will find, on counting, commands seven squares—to either one of which he might be played, at one move, in this situaion. The other Bishop commands nine squares. Place a Bishop in the centre of the board, and examine how many squares would then be open to his range.

As the Bishops remain throughout the game on the same colored diagonals as those on which they are first placed, it follows, that White King's Bishop will always run on the same colored squares, namely, white, as Black Queen's Bishop, and *vice versa.*

In the beginning of the game, the King's Bishop is rather more valuable than the Queen's Bishop, because it can be placed so as to bear on the adverse King's Bishop's Pawn. In the scientific game of Polish Draughts, little known in England, though played universally on the Continent, the King, (or, as they call it, the Queen,) has exactly the move of the Bishop in Chess, except in the single point of making a capture.

ON THE MOVE OF THE KNIGHT.



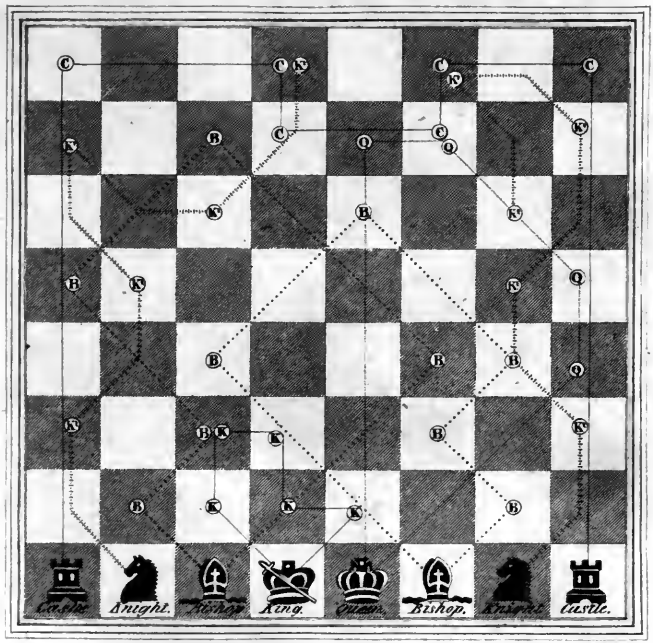
The move of the Knight is so difficult of explanation, that I almost despair of making you clearly understand it, till you have met with it practically illustrated.

The Knight moves obliquely, over an adjoining square, to one of the next squares, of a different color from that on which he started. The Knight's move is uniform, and definite. He takes a certain spring, and comes down in his place, beyond which he cannot go at that move, nor without attaining which is he permitted to stop. The Knight is the only piece which can jump over the head of another, in making his move.

Plate III. face P. 24.

Particular movement of the five dignified Pieces.

K. King, Kt. Knight, Q. Queen, B. Bishop, C. Castle.



BOSTON.

Engd. for "The Chess Player" Published by N. Dearborn.

I will try to bring home the move of the Knight to you by another mode of description:—

The Knight may be said to begin his move by going one square straight forward, and then finishing his move by proceeding one square diagonally; or, it may equally be said, that he begins his move by moveing one square diagonally, and ends his move by marching one square forward or sidewise.

The moves of the Queen, Rook, and Bishop, are interminable in their range, except by the extremities of the board; but the moves of the King and Knight are, on the contrary, terminable, and not to be extended at discretion, like those of the other pieces.

Now set out your two White Knights as in the foregoing diagram, and try to reconcile my description of the move of the Knight, with the squares indicated as being commanded by them. The Knight in the corner commands two squares, marked 1 and 2; and had he the move, could play to the either of these, but to no others on the whole board. In doing this he crosses one intermediate square, and seats himself at an interval of three squares, inclusive, from his starting point, on a square of a different color from that on which he first stood. No matter what pieces might occupy the squares, between him and the place in which he was about to move; he would leap over them with impunity.

The other Knight, being placed nearer to the centre of the board, commands no less than eight squares, indicated by the numbers 1 to 8; to either of which he might leap at one bound, but his choice does not extend beyond those eight. The squares commanded by the Knight always appear to be in pairs.

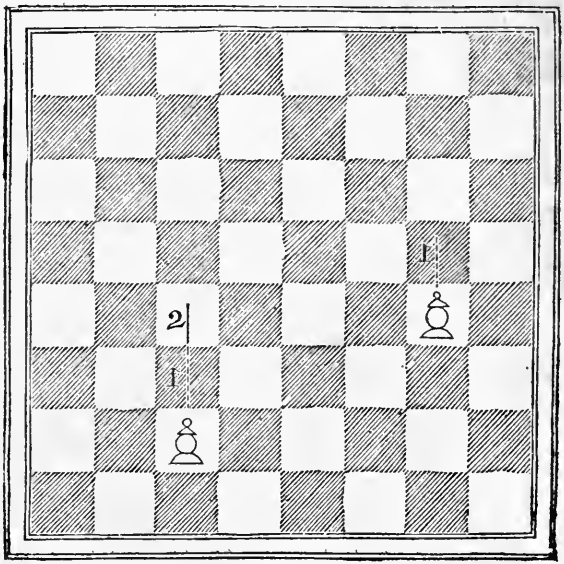
Suppose the White King's Knight to be at home, as placed on commencing the game; how many squares does he command?

We have now gone through the moves of the different pieces, and have only that of the Pawn to explain. To

learn the moves, it is very desirable to have the assistance of a friend, for half an hour, or to look over a few games, while others are playing. I suppose that you have not either of these advantages; and recommend you, in that case, as early as possible, to play over the first game in this work, in order to learn the moves perfectly. You will there find them fully and practically developed; and, although, at first, sufficiently perplexing for a beginner to follow, yet, with a little perseverance, you will soon get comfortably on; and will be astonished to find, how much easier Chess is IN ITS RUDIMENTS, than you have hitherto been taught to believe.

ON THE MOVE OF THE PAWN.

Black.



White.

The humble Pawn moves forward, in a right line, but cannot move either backward, obliquely, or sidewise (except in taking, when it moves obliquely, but with this you have no business just now). The Pawn can only move one square at a time; each Pawn has, however, the privilege, to be exercised at the option of the player, of being advanced, on the first move he makes, either one or two squares. In exercising this privilege, the Pawn is liable to be taken "en passent" by an adverse Pawn, as explained under the article on the meaning of the phrase "en passant."

The Pawn can never be moved two squares at once, after the first time of its being played. It is the only piece which cannot retrograde, but must keep advancing. You will hereafter learn what becomes of it, on its attaining the extreme rank of the board. As the Pawn only moves straight on, it can never leave the file on which it is first placed, except, as I shall presently point out, when it makes a capture.

In the plate before you, the left hand pawn, technically described as the Queen's Bishop's Pawn, has not yet moved; and you have, therefore, the option of playing it, at one move, to either of the two squares marked. The Pawn on the right hand having been already moved, can only play to the square in front.

I now suppose you to have learned the moves of all the Chessmen, and we will therefore pass on to the consideration of the object of those moves; beginning with the manner in which the adverse pieces, like hostile armies on the field of battle, slay, or make prisoners of each other.

CHAPTER III.

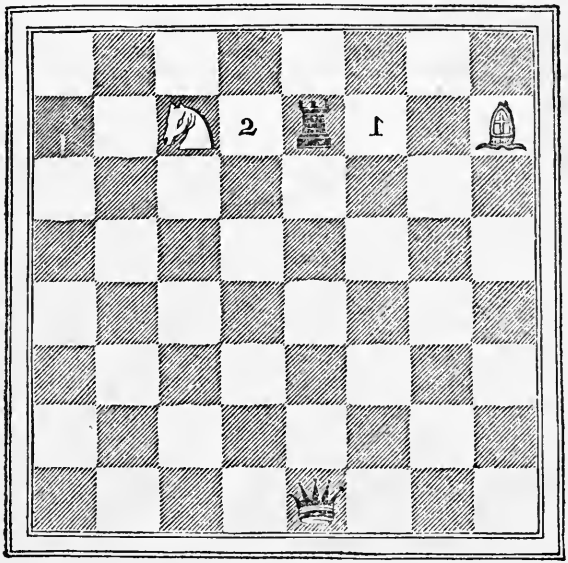
ON THE MANNER IN WHICH THE CHESS-MEN TAKE EACH OTHER.

The different pieces (the Pawn is not here included,)

take in exactly the same direction as they move. In taking, you lift off the adverse piece from the board, and place your own piece in the square hitherto occupied by the adversary; and not as in the game of Draughts, on the square beyond.

You are never compelled to take, as in the game of Draughts, but may do so, or not, according as it may be to your advantage, without incurring any penalty for refusing the offer.

To illustrate the manner in which the men take each other, examine the following diagram.



Here is the White Queen opposed to a black Rook. If it be White's turn to play, the Queen may take the Rook; to do which, you remove the Rook from off the board, and seat the Queen on the square now occupied by the Rook

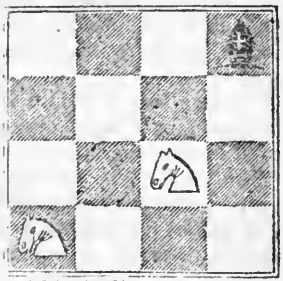
Were the Rook on either of the adjoining squares (marked 1 and 2,) the Queen could not capture it, because it would not be in her line of march.

If the Black in this situation, had the first move, the Rook might take either the Queen, the Bishop, or the Knight; lifting the piece taken, off the board, and occupying the square thus vacated.

You can never take two men at once, as in the game of Draughts. All the pieces are reciprocally liable to be taken, as well by the lowly Pawn, as by the haughty Queen: the King is the only exception of this rule, as we shall find under the head of "Check."

Let us set up another position:—

In this case we have a Black Bishop, and two White Knights. If Black have the move, the Bishop may take the Knight in the corner, as before explained, but could not take the nearer Knight, because, to do so, would be a departure from the line of march proper to the Bishop. If, on the other hand, the White have the first move, the Knight in the corner cannot harm the Bishop, because the latter does not stand within its limited and peculiar range; but the other Knight can take the Bishop, by stepping into his place, and handing him off the board.



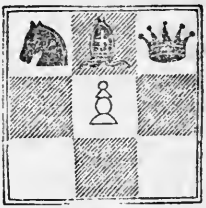
The King can take, though he cannot be taken. Observe the annexed:

Supposing the White King to have the move in this case, he may capture the Rook, the Bishop, or the Knight, at his option, because they all stand within his range.

You ought, by this time, to know how all the men take, except the Pawn.

The Pawn is the only man which does not take in the direction it moves; for whereas it moves only straight on (in right lines,) it takes diagonally. In other words, the Pawn may be said to march, on ordinary occasions, like the Rook, except that it can neither move backward nor sidewise, nor can it advance more than one square at a move; but when the Pawn takes, it appears to borrow the power of the Bishop, and to take in the same manner, but only one square forward, diagonally. Example being, however, better than precept, let us revert to the Chess-board;—

Black.



White.

We have here a White Pawn, which may take either the Queen or Knight, exactly as a Bishop would do, if seated in the square of the Pawn. But the Pawn cannot capture the Bishop, because he may not take straight forward. I suppose the white pieces to have occupied the lower half of the board, as in the first diagram, and the Pawn is, therefore, advancing up the board.

The Pawn can never capture any piece or Pawn, which is not thus placed on the first square of the fronting diagonal.—When, therefore, the Pawn is advanced, on first starting, two squares, it follows that he can never, on that move, take any of the adverse Men. The Pawns may take each other, as well as the Pieces take the Pawns. Of course, your own men cannot take each other.

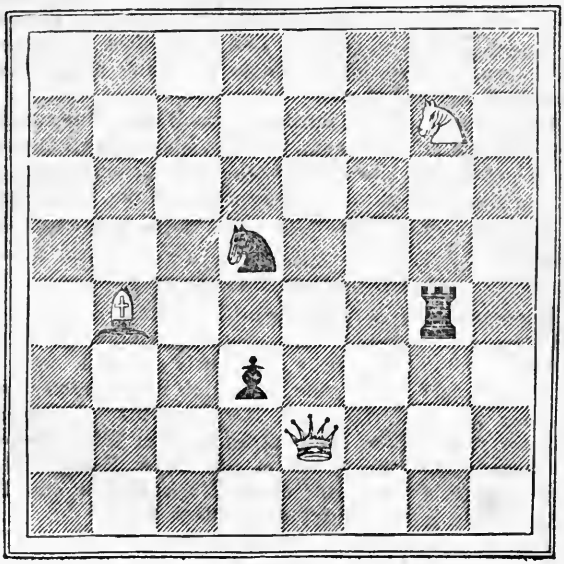
Some of these observations may appear over minute, or even trifling, to players who have acquired an insight into the elements of the game; but I assure all such critics, that I have heard beginners ask questions upon points of Chess, much more simple than it would be possible for any one to conceive, who had not had long experience of the

almost Egyptian darkness, through which the tyro, who has not the good fortune to number an indulgent Chess-player among his acquaintance, is forced to grope his way, into light and knowledge.

ON ATTACKING.

When a piece is so situated with regard to one of the adverse men, that it could take it, we say, with great propriety, that "it attacks." This phrase is frequently used in Chess-books. To fix it in your mind, let us set up the following position:—

Black.



White.

In this situation of the pieces, the White Queen attacks the adverse Rook and Pawn; for were it White's turn to

move, you could take either of them, at one move, with the Queen. Of course she could not take both at once. The White Queen does not attack the Black Knight, simply because the latter does not stand within the range of the Queen, as you have learned (or ought to have learned), from the previous explanation of the manner in which the Queen moves.

The White Bishop, in the above position, attacks nothing; for there is no adverse man which it could take. The same may be said of the White Knight, which also attacks nothing.

The Black Rook attacks both the White Knight, and White Bishop: and would consequently, take either of them, were Black to decide, having the move, in favor of the expediency of so doing. The Rook does not attack the Queen, because the latter does not stand on a square commanded by the Rook.

Again, the Black Knight attacks the Bishop, but attacks neither of the other pieces; and the Black Pawn attacks the White Queen, since we imagine the Black Pawns to have originally occupied the upper half of the board, and to be, consequently, travelling downwards, or towards the opponent.

ON THE PHRASE "EN PRISE."

When any piece or Pawn is under attack, or liable to be taken by one of the adverse men, such piece is said to be "en prise" of the man by which it is attacked.

Thus, in the last diagram, to which I must once more call your attention, the Black Rook and Black Pawn are both "en prise" of the White Queen. The White Bishop and Knight are "en prise" of the Black Rook. The White Bishop is "en prise" of the Black Knight, and the White Queen is "en prise" of the Black Pawn.

Many phrases used in Chess are borrowed from the French; and it would be impossible, without the use of such terms, to describe any part of the constitution or practice of the game in print.

The phrase "en prise" can never be applied to the King, as you will hereafter comprehend; and this brings us naturally to the consideration of a question requiring a section to itself, and one that I am frequently asked:—"What is the meaning of the terms "CHECK," and CHECKMATE?"

CHAPTER IV.

CHECK, AND CHECKMATE.

You have now become tolerably familiar with the mode of setting up the Chess-men, as well as with the moves assigned to the different pieces. It remains to show what is the object of those moves; under what circumstances the game is won, or otherwise brought to a termination; and by what means the conclusion is effected.

You have learnt how the pieces take each other; and until better informed, may perhaps suppose that the game will finish, like the game of Draughts, by the one party having captured all the adversary's men. Such is NOT the way in which a game of Chess is lost and won; though, to take off as many of the hostile forces as possible, is desirable, as contributing, in a very important, however secondary manner, towards the right mode of obtaining the victory.

To win a game of Chess, you must succeed in placing your adversary's King in a certain position, called "Check-mate." Whichsoever party first does this, wins the game.—I will explain what is Checkmate, as concisely as possible; and, in so doing, shall necessarily include the meaning of the word "Check."

I have shewn you the manner in which the other pieces and Pawns take each other, as well as the mode in which the King can also take; but I have not shewn you *how the King is attacked or taken*—for this simple reason, HE NEVER CAN BE TAKEN.

The person of the King, at Chess, is intact; and when, if he were any other piece, he would be taken off the

board, being hemmed in, and forced to surrender at discretion, we merely say "Checkmate," or "Mate," and the game is over, though the conquered King remains still on the field.

The King may be attacked, like any other man, either by an adverse piece or Pawn, and comes within the range of the hostile forces, just as any of his followers would do: but when so situated, that *were he any other piece,* he would be "en prise," (or liable to capture,) he is said to be in check.—You must never attack the King without saying—aloud—"Check."

Thus when an attack is made on the King, we say, "a check is given," and a check must be provided for immediately, at whatsoever cost or sacrifice; it being contrary to the first principles of the game, that the King should remain in check for even a single move. When your King, then, is "checked"—*i. e.* attacked by any adverse man, you may ward off the check in any of the three following ways; First, you can take the piece or Pawn which gives check, should you be able legally so to do. Secondly, you may interpose one of your men, if possible, between your King, and the Piece by which he is checked;—or, lastly, you are at liberty to move your King out of check. You can only provide for a check in one of these ways, in the event of the position of the men allowing you lawfully to do so.

If you are not able to provide for, or ward off, the check, in any of the above modes, your King is checkmated; the game is over, and you are conquered.

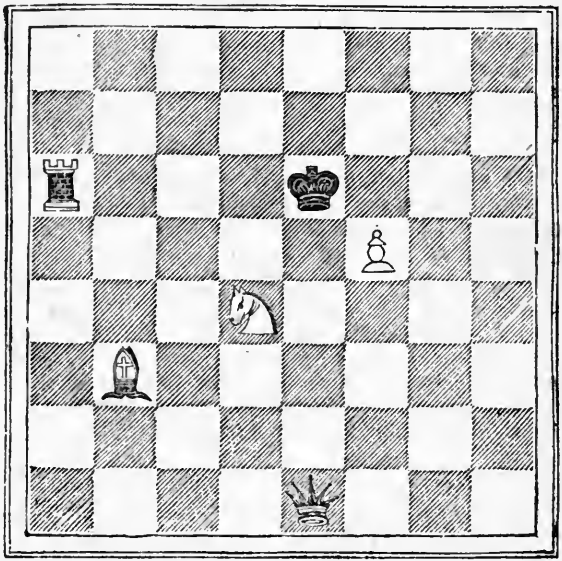
It is certain, that one of the greatest beauties of Chess turns on this mode of finishing the game, by Checkmate, instead of by capturing all your opponent's men. A skilful player has thus an opportunity given him of winning, even though he may not have half the same force remaining as his antagonist—and it requires a constant exercise of the most watchful vigilance, to guard against Checkmate, even from the beginning of the battle; for while the unpractised player is merely aiming at winning a piece,

the more experienced tactician, perhaps, leaves that piece purposely as a bait, during the seizing of which, he lays his plans, so as to be enabled to meet the air of triumph,, with which you snatch off his Queen, or other Piece, as the case may be—with the fatal duosyllable, CHECKMATE.

As the King is never allowed to remain in check it follows that you can never move any piece or Pawn, the taking away of which would place your King in check, or range, of any of the adverse men; nor can you take any man, the capture of which would place your King in check. Furthermore, you are not permitted to move your King, at any time, into check—either for the purpose of making a capture, or under any other circumstance whatever. A Pawn can give check, equally with a piece.

We will now illustrate this on the board;

FIRST POSITION.



The Black King here is in check, at the same time, of the White Queen, the Rook, the Bishop, the Knight, and the Pawn, for, *were the King any other piece*, he is so placed with regard to all the five hostile men, that he could be taken by either one of the five. But, being the King, he cannot be taken, though under attack—and is, therefore, said to be in check. Now remove the Black King, and put the Black Queen in his place. You will then see that the Black Queen is equally attacked by the five hostile pieces, and can be taken by either of them, being thus "en prise." In actual play, the King never could be checked by more than two Pieces at once; but we here place him in check of five, to illustrate the manner in which each of the five gives check.

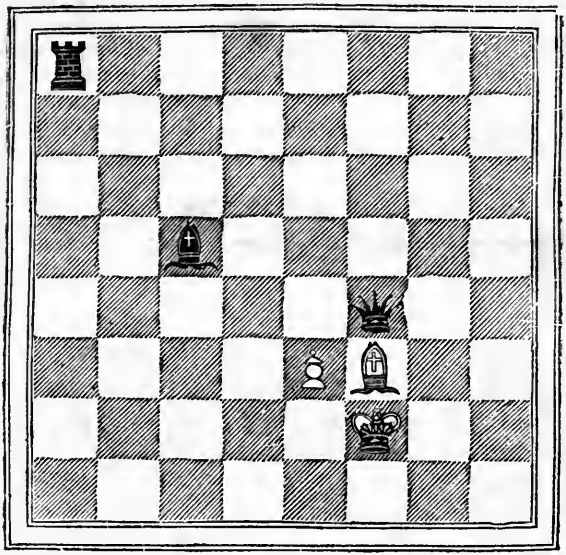
It is important to notice here, that the one King can never give check to the other King, because the Kings may never approach so near, as to be on adjoining squares. And as the King may never go into the range, or attack, of any hostile piece, if he were to go on to a square adjoining the adverse King, he would be breaking this rule; for he would be placed in the range of the King, and were he any other piece, could accordingly be captured.

To understand, distinctly, the meaning of the word *Check*, is one of the most difficult things in the rudiments of Chess. It will facilitate your acquiring this, to consider that in giving a Check, you are only making an attack; and you may suppose, in your own mind, that when you address your adversary, according to rule, with the phrase "check to your King," you are saying what is tantamount to "I attack your King." Or, again, when you attack any one of the hostile men, you may suppose that you are giving check to such a man. The identifying of the word "check" with the word "attack," in this manner will tend to familiarize you with its use and meaning. It seems to originate in a wish to offer a corteous declaration of the danger in which the adverse King is placed—of which danger you thus give him notice. In France,

the country, " par excellence," of politeness, this is carried much further; for there the law compels you to say 'check' on attacking the Queen, and without having done this, she cannot be captured. I can but slightly allude to the absurdity of this, for, upon the same principle, we might be compelled to say "check," upon attacking a Pawn. There is some foundation for the necssity of warning the King, when he is in check, since the whole game turns on his being preserved harmless.

SECOND POSITION.

Black.



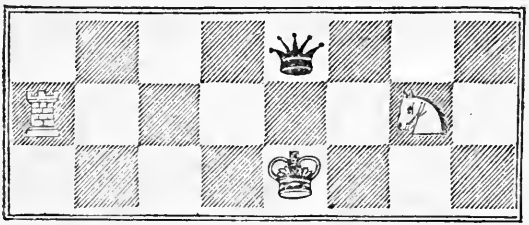
White.

4

I intend this situation as an example of what I have said relative to your never being allowed to move any man, the taking away of which would leave your King in check. Thus, you may not, in this case, take the Black Rook with the Bishop; because if you were to remove your Bishop, the White King would be in check of the adverse Queen. Neither may you capture the Black Queen, although she is " en prise" of your White Pawn; for, in removing the Pawn, you would expose your King to the check of the Black Bishop.

It is a necessary consequence of that regulation which precludes the King from remaining in check a single move, that the two Kings can never both be in check together. The King may be, however, in check of two pieces at once, which are thus said to give a double check. A trible check can never arise, according to the constitution of Chess, in this country. A check, or a checkmate may be given, indifferently, on any square of the board,—in the middle, as well as at the side; and a good player will often checkmate a bad player, and thus win the game, before half-a-dozen moves have been played.

THIRD POSITION.

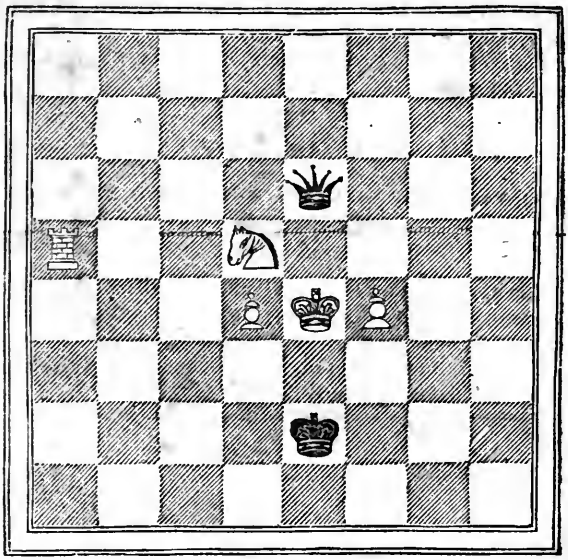


Our third diagram, in this chapter, shows, practically, the three ways of providing for a check, which I have already descibed. Here, the White King is in check of the Black Queen, and you may ward off the check;—first by moving the King out of check;—secondly, by taking

the Queen with the Knight;—and thirdly, by interposing, or covering the check, with the Rook; to do which, it is obvious that the Rook must be placed on the square between the King and Queen.

FOURTH POSITION.

Black.



White.

This situation somewhat resembles the last, but with an important difference. The White King is in check of the Black Queen; let us examine whether this check can be warded off, or provided for, as aforesaid.

In the first place, the Knight cannot take the Queen as he could in the last situation; nor can she be taken by King, Rook, or either of the Pawns.

In the second place, no piece can interpose, so as to cover the check; the position of the Knight preventing the Rook from so doing.

In the third place, the White King cannot move; for the two squares, in front, are equally attacked by the adverse Queen, as the one on which he stands. The three squares behind him are also stopped from his range, by the Black King and Queen; and his own two Pawns fill the squares, to the right and left.

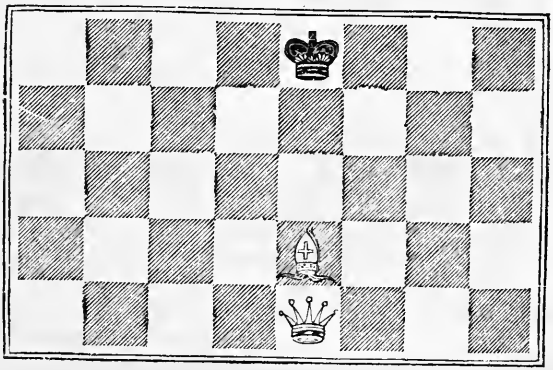
The White King is, therefore, CHECKMATED, and White loses the game.

CHAPTER V.

ON VARIOUS ELEMENTARY POINTS, AND TECHNICAL TERMS.

On Check by Discovery.

The player is said to give a "check by discovery," when, by removing a piece or Pawn, a check is suddenly unfolded from another piece, whose attack was hitherto masked by the man now removed. The check by discovery is easily elucidated in a position.

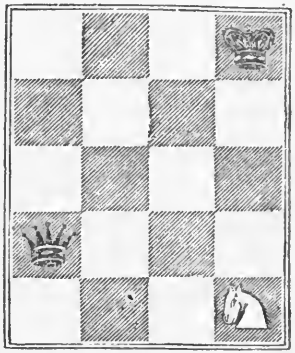


In this position, Black's King is not in check at present; but if you have the move, you may remove the Bishop, and thus open a check by discovery from your Queen. Thus you give check here with the Queen, without moving her; and though you move the Bishop, you do not check with the Bishop. In similar cases you say "check" upon unfolding the check, and your adversary is equally compelled to provide for the check, as if it were given in any other way.

A DIVERGENT CHECK.

This expression is sometimes used by writers on Chess, when they wish to express your giving a check, and attacking another piece, besides the King on the same move. Strictly speaking, the term "check" can only, with propriety, be applied to the King; but, in this instance, custom sanctions its occasional application in other cases.

The following is an instance of a divergent check :—



The White Knight having the move, attacks both King and Queen, by which is termed a divergent check; for you see that, similarly placed, the Knight may check the King on the one hand, while he attacks the Queen on the other. It is worthy of remark, that in every case of receiving check from a Knight, you cannot ward off the check by

the interposition of any of your men, but have only the option of meeting it, by one of the remaining two ways already described; that is, moving the King, or taking the Knight.

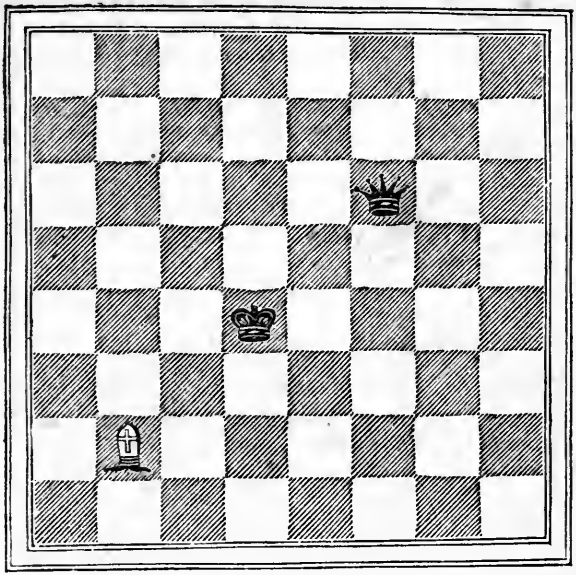
In similar positions, the Knight is also said to "fork" the two pieces. There can be no difficulty as to the square to which he should be played. A divergent check (or a fork,) is capable of being given by any piece or Pawn, as well as the Knight.

There is scarcely anything in Chess more dangerous, than to allow of one of your adversary's men giving check to your King, at the same time that he attacks another piece on the same move; or, what is equivalent to this, attacking any two pieces at one move. The Knight is, of all the other pieces, that which can perform this with the greatest facility, on account of his peculiar and subtle leap; which is alike to be dreaded as difficult to foresee. Being, then, so deeply aware of the danger of allowing a divergent check, I might content myself with formally telling you, in good set terms, never to permit such a thing; but I know that general rules of this sort are altogether useless. You *will* permit it at times—*you cannot help it*—in spite of the many cautions given on the subject, by Hoyle and other writers, As you play better, it will the more seldom occur—and, till then, you will hardly be able to appreciate the importance of a "divergent check." From what I have said on this subject, you will gather, that if ever you can fork your adversary's King and Queen, with either of your pieces, you will, generally speaking, be doing a good thing.

Another species of check is sometimes given, which without being exactly similar to a divergent check, is the same in its essential character. Some writers have termed this the "check penetrant." It can only be given by the Queen, the Rook, or the Bishop, which thus attacks a piece, *through* the adverse King. The following is a specimen of the "Check penetrant." You see the Bishop

checks the King, and attacks the Queen, at the same time, through the King—the latter being here compelled to move out of check.

THE CHECK PENETRANT.



ON CASTLING THE KING.

Once in each game, you are allowed the privilege of playing a sort of compound move, of two pieces at once: namely, the King and Rook, and this is termed "Castling the King." This can only be done under the restrictions imposed by the laws. The method of Castling, practised in England, is as follows:—

To Castle with the King's Rook, you move the King to the King's Knight's square, and seat the King's Rook on the King's Bishop's square.

To castle with the Queen's Rook, you leap the King to the Queen's Bishop's square, and place the Queen's Rook on the Queen's square.

Thus, in either case, the King is moved two squares; and the Rook, being brought over him, is placed on the adjoining square. All this is done *at one move*, and constitutes "CASTLING."

For the legal restrictions relative to Castling, see the laws of Chess, as laid down in a subsequent chapter; and for further remarks on Castling, toward the end of this volume.

A DOUBLED PAWN.

A doubled Pawn is a Pawn which has left its original file, on which it stood at the beginning of the game, in consequence of capturing some adverse man. It has thus got on to the file occupied already by some other Pawn, and is therefore termed, for the sake of distinction, "A DOUBLED PAWN."

A PASSED PAWN.

Pawn is termed "a Passed Pawn," when there remains no adverse Pawn in front of it; either on the same file, or on either of the two files, immediately right or left. There is consequently no adverse Pawn, by whose position its march can be retarded, nor by which it can be taken in its progress.

TO WIN THE EXCHANGE.

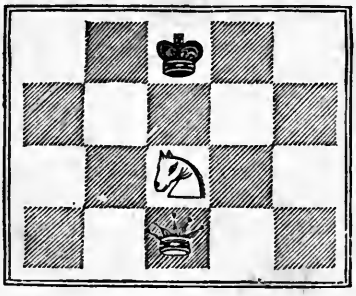
When you gain a Rook, in exchange for the Bishop or the Knight, you are said to win the exchange—the Rook being superior in value to either the Bishop or Knight.

THE MINOR PIECES.

The Bishops and Knights are sometimes called "Minor Pieces," to distinguish them from the superior officers; as the King, the Queen, and the Rook.

TO GIVE DOUBLE CHECK.

When you give Check with two men at once, you are said to give Double Check, as in the following situation :—



Here the Black is not actually in check, but by removing your Knight, to either of the two proper squares, you may give double check ; for you place the Black King at once in check, both by your Queen and Knight.

TO QUEEN A PAWN.

As the Pawns can never retrograde, although being, in the course of the game, continually moved, the question naturally arises, "What is to be done with my Pawns, on their getting to the extremity of the board ?"

When a Pawn reaches the extreme rank, or last square of the board, it must be exchanged, for either a Queen, a Rook, a Bishop, or Knight, as you may prefer having. The hitherto simple Pawn receives promotion, and from being the lowest in value, may now vie, as a Queen, with the proudest of the array. You may thus have two Queens at once, according to the regulation which you will find on the subject, in our code of laws. From the practice of generally demanding a Queen, as the most valuable Piece, you are said to "Queen the Pawn," when you advance it to the last square on the file.

This custom is analogous to the rule in the game of Draughts, in which the common man becomes a King, on attaining the extreme line of the board. Should you ever succeed in getting two Queens at once, you may represent your second Queen, by mounting a Pawn on the top of a Rook, or may place two Pawns, side by side, on the same square. See further remarks on this point at a future page of this work.

ON THE FIRST MOVE.

The first move is a slight advantage, in one respect; that it enables the player to begin his game how he likes; but if properly opposed, this advantage can never last beyond the few leading moves. For the mode in which it is usual to decide who shall move first, I refer you to the chapter on the laws of Chess.

I take this opportunity of pointing out, that an early and intimate acquaintance with the laws is essential to the young player; since there are many things not elsewhere explained, which are given in that section at some length, and which are of the first importance, as occurring frequently in every game.

ON COUNTER-ATTACK.

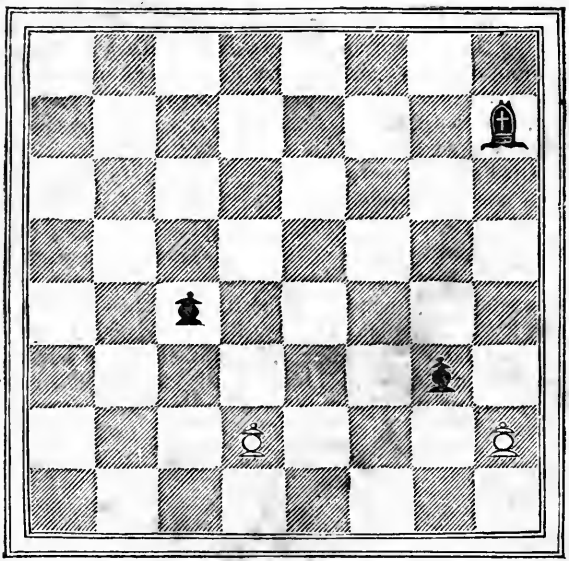
When you repel an attack by another attack, instead of a defensive move, you are said to make a counter-attack. generally speaking, this is the strongest mode of defence. Your antagonist, perhaps, assails a Knight; you leave your Knight en prise, and make a counter-attack on his Queen, thus defending your Knight, as he must provide for the attack on his Queen. HANNIBAL was a good Chess-player, when, leaving Carthage almost "en prise," he made a counter-attack on the enemy, by leading his army up to the very gates of Rome.

TAKING A PAWN "EN PASSANT."

This is a point little understood by beginners, and requiring a particular detail on the part of the instructor, to

convey an ample illustration of its meaning. You have learned that a Pawn may be played, at will, either one or two squares, the first time it is moved. It is true it may move two sqnares, bnt if, in so doing, it passes through the range of attack of an adverse Pawn, it is liable to be taken by that Pawn "en passant." But let us call in the assistance of the learner's best friend—the CHESS-BOARD.

Black.



White.

Here we find the Queen's Pawn, on the White side, un moved; (there is a second White Pawn, on the King's Rook's file, to which we will attend presently.) If White, in this position, push the Queen's Pawn two squares, (which he indubitably may do,) you must see that, in ma-

king this leap, your Pawn crosses over a square commanded by the adverse Queen's Bishop's Pawn; that is to say, if you were to move your Queen's Pawn only one square, instead of two, it would be "en prise" of Black's Pawn. Well, then, such being the case, Black has the option of taking your Pawn, when you move two squares, "en passant," by removing it off the board, and seating his own Pawn at your Queen's third square; such being the square commanded by his Pawn, and crossed by you. Understand, Black is not compelled to take, but, as on other occasions, may do as he thinks most to his advantage

In the same position, White King's Rook's Pawn is also unmoved; but should you think fit to push it two squares, it cannot be captured by the adverse Pawn, because, in this case, it does not cross a square commanded by that Pawn; of which it is already "en prise." The difference is easily perceptible.

The same rule equally applies to every Pawn on both sides. A Pawn may be taken "en passant" only by a Pawn, and not by a piece. Thus, in the above position, your Queen's Pawn, in moving two squares, must cross over a square commanded by the Black Bishop; but in so doing, it cannot be taken by the Black Bishop, as the latter cannot take "en passant," such being the privilege exclusively of the Pawn. Lastly, it is clear a Pawn can be only taken "en passant" on making his first move; because, at no other time, does he move two squares at once.

CHAPTER VI.

ON THE CHESS-MEN; INDIVIDUALLY AND AS TO THEIR RELATIVE VALUE.

ON THE KING.

As the King can never be taken, his relative value, compared with that of the other pieces, cannot be correctly estimated. He should rarely be moved early in the game; but after the principal pieces, and particularly the Queens are taken off the board, the King becomes of great service, and should be freely exposed in the van of the battle. Quite at the end of the game, when there are only one or two pieces remaining, with some Pawns, the King is generally the most useful piece, from his power of moving both in right lines, and diagonally.

ON THE QUEEN.

The Queen is the most valuable piece of all. She is equal, on an average, to two Rooks and a Pawn, and is superior, in worth, to any three minor pieces. At the beginning of the game, she is of greater value, compared with the two Rooks, than at the close; for, as the men become thinned, through the Pawns being cleared off, the Rooks increase in value; and should the two Rooks be left, alone, against the Queen, with perhaps a Pawn each, the balance of power is slightly in their favor. The Queen should not be rashly exchanged, even for a Rook and two minor pieces; for the Queen has such prodigious power in breaking through her adversary's entrenchment, that, at the beginning of the game, she may be styled invaluable; the Rooks being, for a time, locked up by the surrounding Pawns, which hardly impede the Queen, as she walks through them diagonally.

ON THE ROOK.

The Rook is the next Piece in value to the Queen. The Rook is fully equivalant, on an average of positions,

to a minor piece and two Pawns; a Rook and two Pawns are also equal to two minor pieces. All these scales of value apply only generally, as there may arise situations, when a Pawn, from its position, may be worth more than the Queen. The Rook is the only piece, except the Queen, which can give Checkmate, with the King, against the King alone. The Rook can sometimes draw against the Queen, and mostly draws against the Rook and a minor piece. Indeed, it may be laid down as an axiom, that if you have only the numerical superiority of one minor piece, the game ought to be drawn. Thus, the Queen draws against the Queen and a minor piece; the Rook against the Rook and a minor piece; and one minor piece easily draws against two.

Get your Rooks into speady communication with each other, and remember, it is mostly good play, to place them early in command of the open files.

ON THE BISHOP.

The Bishop is equal in value to something more than three Pawns, though not to four, and is of exactly the same worth as the Knight, for which it should therefore be indiscrimnately exchanged. The Bishop alone, as well as the Knight, can mostly draw against the Rook; and the two Bishops, as well as the Bishop and Knight, possess *the mating power*. At the end of the game, the two Bishops are stronger, on an average, than the two Knights; and a Bishop and Knight are also stronger than the two Knights; but a single Bishop (with Pawns) is decidedly weaker than a single Knight. Towards the close of the game, if strong in Pawns, endeavour to get rid, either by exchange or otherwise, of the adverse Bishops, as they stop the march of Pawns, better than either the Rook or Knight.

ON THE KNIGHT.

The Knight being strictly of the value of the Bishop, most of the remarks, applicable to the one, hold good with regard to the other. There is only one position in

which the two Knights can draw the game against the Queen, while the two Bishops can do so in many ways. The two Knights, with the King alone, cannot force Mate; one Knight, however, with Pawns, is stronger than a Bishop, at the close of the game; because he can range on both colors, and can thus attack the Bishop, wherever he may be placed, without going *"en prise"* of the latter. Recollect this, and you will frequntly win a game, by contriving to be left with the Knight against the Bishop.

The problem respecting the Knight's being moved over the sixty-four squares of the board, at as many consecutive leaps, was never solved, upon a general principle, until a few years back. Place the Knight on any square of the board you like, and begin by moving him to *that square on which he would command the fewest points of attack.* Cover every square, as he touches it, with a wafer or counter; and reckon every square, thus occupied, as one placed out of the calculation, and not therefore to be reckoned again; the Knight being, in this case, only said to command the open squares. Observe, further, that if you have at any time a choice of two squares, on which his power of command would be equal, you may move him, indifferently, to whichever of the two you choose. Play him from square to square, on this principle, and he will traverse the sixty-four squares at as many moves. This is a very simple solution of what was once thought a difficult task, by many first-rate mathematicians: including Euler, De Moivre, Ozanam, and Guyot. A diagram, showing the 64 moves of the Knight on a round and square board, is on a page in this volume.

ON THE PAWN.

The Pawn is the lowest of all the Men, in the scale of value, since it can never attack more than two points at once; and can only attack one, when placed on the Rook's files. Moreover, it cannot move backward, as all the other men can; and is restricted, in its march, to one

square at a time. It would be worth much less than it is, were it not for its chance of being Queened; and yet, even with this possibility of promotion, three Pawns are slightly inferior, on an average, to a minor piece; while the Rook is worth about five. Two Pawns, though, be it remembered, or even a single Pawn, left alone with the King, are more valuable than a Bishop or Knight; since the Pawn MIGHT, by good fortune, go to Queen, but the Bishop, or Knight, can never be exchanged for a superior piece.

The renowned PHILIDOR was wont to style the Pawns, *the soul of Chess*, and was remarkable for the very scientific manner in which he conducted them. Many fine instances of this occur in the games played by PHILIDOR, with his contemporaries. I have remarked that Chess-players, generally, play the Queen and Bishop better than any of the other men. Next to these, it seems to me, they attend to the Knight, King, Pawn and Rook, in the order I have here placed them. The Rook, we play the worst of all the pieces. The art of manoeuvring the Pawns is better understood than it was formerly in this country; but, in this respect, we are far behind the French. The English school of Chess is founded on that of Italy, in which the pieces are brought up to the attack before the Pawns; but we sometimes forget that we cannot follow out our model in its fullest details, on account of practising a mode of Castling, very inferior to that used in Italy; in which country, the law allows a choice of all the intermediate squares, to the King and Rook, subject to certain conditions. On the other hand, the French school of Chess is that of PHILADOR; less brilliant than the Anglo-Italian, but more generally calculated to gain the victory. The student, really anxious for improvement, will examine, in comparison, the two styles of play, and endeavour to found his practice on the strongest points of each. When the two schools have come in collision, the French has practically proved its superiority; as witness the play of PHILIDOR and LA BOURDONNAIS.

CHAPTER VII.

ON DRAWN GAMES.

When the Chess-men are first placed on the board, the parties begin the game, as I have already said, by moving alternately; each player trying to attack with his whole force, while he defends himself from the counter-assaults of his enemy. The object of the struggle being to win the game, by giving checkmate, it must naturally be conductive to this desirable event, to make as many prisoners as you can; for the more you weaken your antagonist, by capturing his men, the less means will he have, of opposing a successful resistauce to your attack. There remains, however, a material point of Chess for explanation; I mean the manner in which a game may be drawn; for if neither party wins, such will inevitably be the case at every game, as well as Chess. If, then, neither party can give Checkmate, the game must be drawn, and this may happen many different ways, the chief of which are as follows:—

Firstly, where perpetual check can be given.

Secondly, where there is not sufficient force left, to enable the stronger party to mate.

Thirdly, where, though the force may be sufficient, the superior party cannot effect mate in fifty moves.

Fourthly, where both parties persist in repeating the same move.

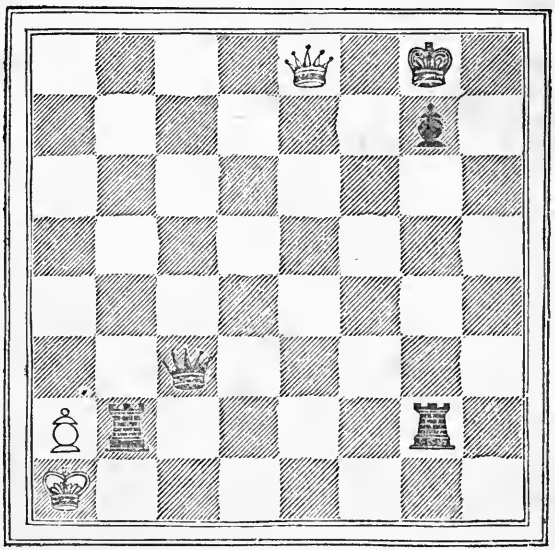
Fifthly, where either King is stalemated.

ON PERPETUAL CHECK.

It frequently happens that a game is drawn by a perpetual check: for when this is obtained, by a player weaker than his adversary in numerical force, he will evidently persist in a move so much to his advantage; and

as his antagonist cannot change the position, he is forced to abandon the game at once, by admitting it to be drawn.

Black.



White.

Here is a very strong instance of perpetual check. White has but the Queen remaining, against Queen and two Rooks; the Black, too, being in a position, which threatens White with immediate destruction. But White has fortunately got the Black King in check, and the latter can only move to one square; on which, White repeats the check on the King's Rook's file, and black is forced to return to the square he now occupies. White continues to check on the same two squares successively, and Black, having no resources, is compelled to abandon the game as drawn. Remember to apply this in play, and whenever your adversary has obtained an overwhelming numerical

force, look out for a perpetual check; no matter with what piece or pieces—if you can but get it. This will enable you to draw the game, and thus to baffle your apparently victorious opponent.

ON DRAWN GAMES, ARISING FROM WANT OF FORCE OR FROM A STRICT EQUALITY OF FORCE.

Suppose, for instance, each party has the King only, left on the board, the game is drawn; for as the Kings can never attack each other, there remains no force, with which the victory can be gained. Again: each player has the King, and some Pawns; but the Pawns are locked in together, and cannot move. Here the Kings only can be played, and as neither will remove his King, to allow of his adversary turning the flank of his position, the game is drawn. Suppose, too, there remains on each side, a strict equality of a small quantum of force, as King and Rook, against King and Rook,—or King and Queen, against King and Queen,—it is usual to give the game up as drawn. Or again: each party has a Rook and Bishop, —or one has the Queen and the other the two Rooks; it is clearly better, and more courteous, to offer to abandon the game here as drawn, than to carry it on, in the hope of your antagonist putting a Piece "en prise."

The King with one Bishop, against the King alone, or the King with two Knights against the King alone, do not constitute sufficient power to give Checkmate. The same thing holds good as regards the contest between King and Rook,—against King and a minor piece, or three minor pieces against Queen (sometimes,)—Rook and minor piece against Queen or Rook and Bishop against Rook. The natural result of these, and analogous quantities of force, is A DRAWN GAME, except in peculiar positions; the rarity of which rather confirms than invalidates, our general proposition.

The single King makes a drawn game against the King and Rook's Pawn, if the single King can get on the same

file, in front of the Pawn; and the same result occurs, should there be two or three Pawns doubled on the Rook's file. Further, should the single Rook's Pawn, or doubled Rook's Pawns, be accompanied, beside their King, with a Bishop only, of the color which does not command the eighth square of the Rook's file, on which the Pawn or Pawns range, the game will be drawn, if the adverse King can get in front of the Pawns, on the same file. The principle on which the game is here drawn, is, that you cannot, in either of these cases, maintain a Pawn at the Rook's seventh square, without giving Stalemate. This is highly essential to recollect, and serves also to point out, that two Pawns, doubled on the same file, are little better than one. The beginner will find this paragraph rather obscure; and will do well, should he have the opportunity, to get a player more advanced, to explain it practically on the Chess-board.

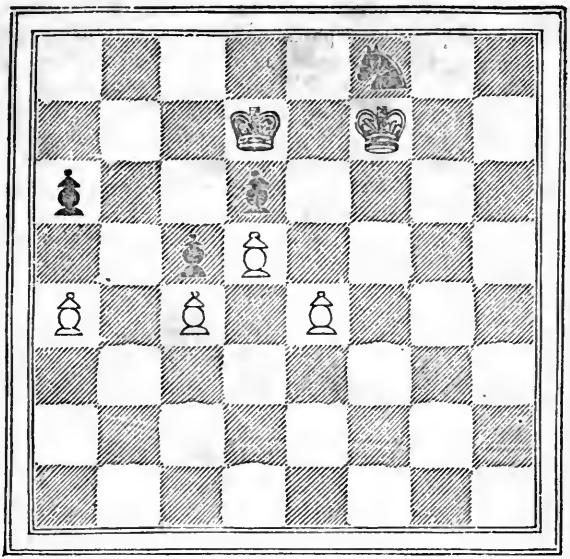
ON DRAWN GAMES, ARISING FROM IGNORANCE, AS TO THE STRONGER PARTY KNOWING HOW TO EFFECT MATE, IN A CERTAIN TIME.

There is a regulation in our code of laws, to which I must refer you for information, on this head. This is a provision for cases, arising from the circumstance of your having sufficient force to effect mate, but not knowing how that force should be applied. Thus the Bishop and Knights, or two Bishops, (with the King)—against the King alone—possess THE MATING POWER; but it is only a skilful player who could avail himself of this, so as to win the game. In these, and analogous situations, if you cannot Mate in fifty moves, your adversary is justified in demanding the dismissal of the game as drawn.

ON DRAWN GAMES, ARISING FROM BOTH PARTIES PERSISTING IN PLAYING THE SAME MOVE.

The principle on which this is done, is similar to that of perpetual check. Each party prefers acting on the de-

fensive, to risk the loss of the game, by sallying forth from his entrenchments. The following is a case of this sort, which I saw recently arise between two good players, in the WESTMINSTER CHESS CLUB:—



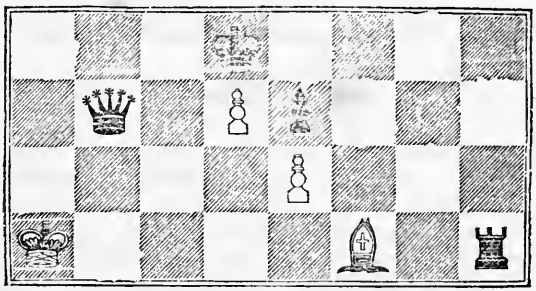
White attacks the Knight with his King, and the former cannot move to the square adjoining the King, because it would be taken by the Pawn; the Knight therefore plays upon the Rook's file; White follows the Knight with the King, to the Knight's sixth square, and the Knight returns, as his best move, to the square he now occupies. Each party persists in the same course of play, and agree, consequently, to dismiss the game as drawn. Black would lose the game, were he to allow the Knight to be taken; and it is, therefore, fortunate for him, that White has not the move in the present position.

ON STALEMATE, OR A STALE.

You have acquired a knowledge of the meaning of Check-mate, but there may yet arise a position of the men, which, though somewhat similar to that of Checkmate, differs in one essential particular; the dissimilarity being, that the King, in Stalemate, is not checked at the time, as he is in Checkmate. When, then, your King is so placed, that without being actually on the move, in check, he cannot move to any square without going into check, and you have at the moment no piece nor Pawn that can legally move, this position constitutes STALEMATE, and the game must be dismissed as drawn. Stalemate, like Checkmate, may be given on any square of the board.

EXAMPLE OF STALEMATE.

Black.

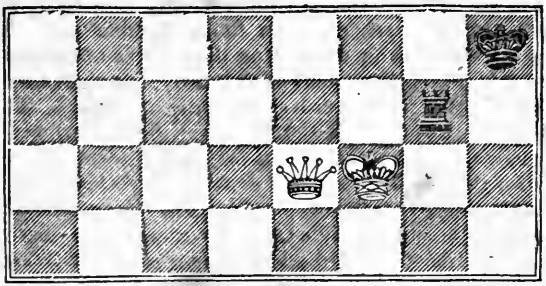


White.

In this position, were it Black's turn to play, he would take Bishop with Rook, and give Checkmate; but it being White's turn to move, you draw the game; for, *having no move, though your King is not in Check*, you are Stalemated. Although your King is not in check where he stands, there is no square on to which you could move

him; and you may not move your Bishop at all, because that would expose your King to the check of the Rook. Your two Pawns are locked in, by his King and Pawn.

Stalemate is generally obtained, by the skilful player, of an inexperienced antagonist, who is so eager, having a numerical advantage, to run down his prey, that he overlooks this resource on the part of his wily foe. Many situations, towards the close of a game, arise, in which, by a judicious sacrifice, the skilful player forces Stalemate, and thus draws the game; as in the following case:



Here, Black having the move, can force Stalemate, and thus draw a desperate game. He checks with Rook, on the square before the adverse King, thus giving it away for nothing, for the White King may take it with impunity. But when the King has taken Rook, White has given Stalemate, and Black has gained his object; and if he refuse taking it, he must move out of the check, and Black takes the White Queen. So either way the game is drawn.

It is impossible to give every case in which a game may be drawn. I can only lay down general principles, with as much practical illustration as our limits will permit; and it is for the learner to apply such principles, as his genius and application shall dictate.

CHAPTER VIII.

EXPLANATION OF THE MODE OE PLAYING OVER GAMES FROM CHESS-BOOKS, &c.

It must be obvious that writers on Chess have some difficulty to encounter, in noting down their Examples of Games or Positions, so as to convey them clearly, and succinctly, to the minds of their readers. Many different modes of notation exist, but the best is that first introduced by the great Philidor, and subsequently adopted by Ponziani and other writers, down to my humble self. The plan which turns on numbering the squares of the board, from 1 to 64, is convenient as to brevity, but objectionable on the score of want of order, and unity of method. Thus, the figures 25 represent the King's Knight, perhaps, on this move, and the Queen's Rook on the next; while the same figures, at one time, denote the White, and, at another time, the Black pieces. All this confuses the mind, and creates a disgust, which retards the learner's progress. Another, and a better plan, is that of Stamma, which combines both letters and figures; the eight files of the board, being represented by the letters A to H. This method was followed by the scientiffic authors of the *Traite des Amateurs* as well as by La Bourdonnais and other modern French writers; while, in Germany, it is the favorite, and sole plan in use. It has one peculiar advantage, in its independence of language or dialects, and would therefore be the best method of publishing an extensive work like Lolli's, as, being an universal language, it could thus be read by the people of every country and tongue. But, considering that an author's first care should be for his own country, I prefer our own mode of notation, simply, as conveying a more definite idea of the subject, than any other. In this I am borne out by the judgment of our first players, who all complain of the mystification attendant on Stamma's method.

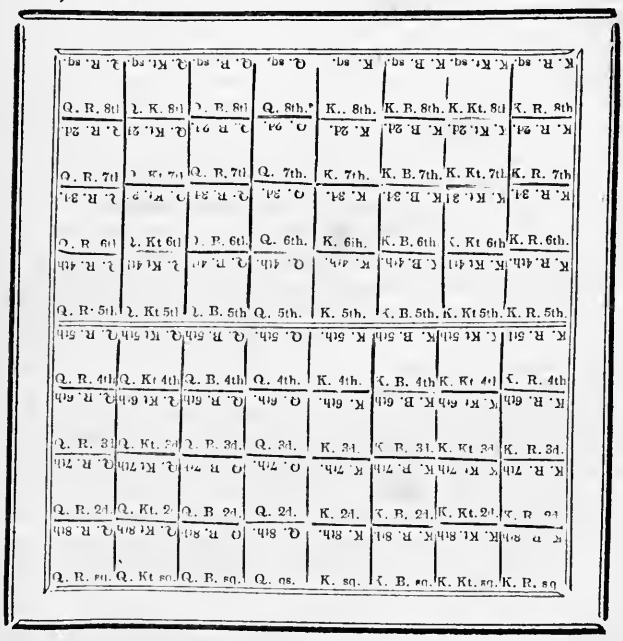
You have learnt that similar pieces have different names appended to them, according to their original position. Thus the Knight on the King's side is called the King's Knight, throughout the game, in contradistinction to the other Knight, which is called the Queen's Knight. The same remark is applicable to the remaining pieces. Now, according to our plan of notation, we assign a name to every square of the board, taken from the names of the pieces. Thus the square on which the King originally stands, is called, throughout the game, by each party, his King's square; and the square on which the Queen stands, the Queen's square. The square before the King, is called the King's second square; and thus we go up the board, in a straight line, to King's third square, and King's fourth square. Here we cross our own half of the board, and, entering our adversary's dominions, we term the next square, upwards, on the King's file, the King's fifth square; then King's sixth, King's seventh, and, lastly, King's eighth square. It is also allowable, though not so clear, to describe the squares, after we have crossed our own half of the board, as the "adverse King's square," &c. So we may equally say, "King's sixth," or "adverse King's third;" the former being preferable. The file of squares, at the foot of which each piece is originally set up, is named after that piece; as the King's file, the Queen's file, the Queen's Knight's file, &c.

The same remarks apply to the Black Men, as to the White, each party, computing from his own position; and you will also observe, that in describing the King's file, I equally describe the remaining files. A square never takes its name from a Pawn. Thus the square on which the King's Pawn is placed at starting, is not termed the 'King's Pawn's square,' but the 'King's second square.' When a Pawn, however, has not been moved, it is sometimes described as remaining 'at its square.'

In writing down the moves of a game of Chess, we can frequently depart from the strict phraseology, with advan-

tage. Thus to say, "Bishop checks," where there can be no mistake as to the square on which the check is given, is better than to give the square, to which the Bishop moves in checking. Or, again, to make it as clear as possible, I frequently make use of "Rook attacks Queen," or "King home," to the technical description of the squares, on to which the pieces named are played.

The following diagram affords a complete illustration of my mode of naming the squares, and I recommend you to mark the squares of an old Chess-board accordingly. The White pieces are supposed, to have originally filled the lower half. The plate is accompanied by a list of abreviatons, in common use.



K. for King. R. for Rook. B. for Bishop.
Q. for Queen. Kt. for Knight. P. for Pawn.

Further Abbreviations used by Chess-Writers.

Ch. or Chg. for Checks or Checking.
Dis. Ch. - - Discovering Check.
Sq. - - - - Square or Squares.
Draw. - - - To draw the Game.
Ad. or Adv. - Adverse, or Adversary's.
Mate - - - Checkmate.

Figures are also occasionally introduced, for the sake of brevity. Thus, Q. R. 5, means Queen's Rook's fifth square, or, rather, Queen's Rook's fifth; the word "square" being frequently, and abvantageously, omitted as superfluous.

Do not fatigue yourself by attempting to become intimately acquainted with the squares, before practising some of my examples of Games; the playing through of which will indelibly impress your mind with the names of the squares; and I therefore advise you to attack them immediately, and incessantly.

CHAPTER IX.

THE LAWS OF CHESS, ADOPTED BY THE FIRST CHESS SOCIETIES.

LAW I.

SHOULD the board or men be improperly placed at the commencement of the game, or should any of the men be wanting, the players must begin that game again, if the error be discovered before the completion of the fourth move. But if four moves have been played, the game must be finished as the pieces stand.

REMARKS.

A move, in Chess, is understood, when the term is used as above, to signify a double move; thus we say, three moves have been played, when, in fact, each party hav-

ing played three, the tyro would suppose there had been executed six. So we say, "the game lasted twenty moves;" each party having played that number before the termination. To illustrate Law I, suppose the following cases:—

A, and B, discover, on beginning the game, that the Chess Board is improperly placed; the black corner being on the right hand, instead of the white. If this is found out, before each party has played his fourth move, the game must be recommenced, with the board correctly placed; but if not discovered till after that time, the game must be finished with the board wrongly placed.

Again, A, and B, find, just after starting, that one of the men is set up on a wrong square,—that the set is incomplete, there being a piece wanting,—a pawn substituted for a piece, or any similar defect,—three Bishops, and only one Knight, &c. Any omission or errors of this description, may be rectified; provided they are discovered before the completion of each party's fourth move; after that point, no addition nor alteration can be made, but the game must be played out, just as the men stand.

LAW II.

If a player undertake to give the odds of a piece or Pawn, and forget to remove such man off the board, on beginning the game, he is at liberty to take away the piece, and re-commence the game, provided the error be discovered, before each party have played four moves. But if the four moves have been completed, the game must be finished with all the pieces as they stand; and even if the superior player gives Checkmate, he shall not be allowed to claim the victory, but it shall be judged a drawn game. (Thus the inferior player has a chance of winning, with the certainty of not losing; by way of punishing his adversary's forgetfulness.)

LAW III.

When the parties play even, they draw lots for the first

move, which is afterwards to be taken alternately; but should any game be drawn, the player who commenced that game begins also the next; a drawn game reckoning AS NO GAME. Lots are also to be drawn for choice of men, as to color, &c., which men are not to be changed during the sitting. A player giving odds has the choice of men, and is entitled to the first move in every game; unless otherwise stipulated.

REMARKS.

It is usual, on beginning the first game, for one player to take a black Pawn in one hand, and a white Pawn in the other; extending his hands to his adversary for choice. A gentleman always offers the courtesy of the move to a lady. The move is taken alternately, during each sitting; but if a match be made of any given number of games, the move must pass, each game, by turn, during that match, without regard to the number of sittings requisite to its completion. Many persons have contracted the foolish habit of preference, as to the color of the men with which they play. This makes it imperative that the choice of color should be decided by lot; as, otherwise, if both parties wanted the same men, considerable difficulty would arise. But it is properly ruled, that each player shall use the same men during the sitting, for to change the color every game, might tend to confuse the faculties of the mind. It is reasonable that the superior player giving odds, should always be allowed the first move, as well as his choice of men, or side of the board. In giving the Pawn, the move is almost always given with it.

LAW IV.

A player, giving the odds of a piece, may give it either from the King's or Queen's side; but in giving the odds of a Pawn, it is always understood, that the King's Bishop's Pawn is the one to be given. When a player receives the odds of a certain number of moves at starting, he must not, in taking these moves, cross from his own half of the board.

REMARKS.

Should you give, for instance, the odds of the Knight, without stipulation, as to which Knight, you are at liberty to give either the King's, or Queen's Knight; and you are not compelled to allow the same Knight every game during the sitting, but may choose each game, which Knight you will give. ' There is little difference as to the Knights, but it is slightly better to give the Queen's Rook, than the King's Rook, as the latter can be sooner brought into action. The odds of the Bishop are never given; I know not wherefore, unless it arises from the difficulty of framing an attack, in the commencement of the game, without the two Bishops. The reason why the King's Bishop's Pawn is the one always selected to be given, in odd, is, that it is of greater value than either of the others, from the opening its loss makes upon the King. To give one of the other Pawns would be less odds, and to receive a Rook's Pawn would be hardly any odds at all. Were you permitted to cross the centre of the board, in taking moves given in advantage, such odds could not be allowed, as you might at once force Checkmate. For instance, a very common description of odds is the Pawn, and the three first moves. Now, were you at liberty to take these moves as you choose, you could force Mate at once, through the exposure of your adversary's King. You would only have to move, Firstly, your King's Pawn one square; Secondly, your King's Bishop to your Queen's third square; and, Thirdly, you would check with Queen, and compel Mate; for you might take the interposed Knight's Pawn, with either Queen, or Bishop. In trying these three moves over, on your board, remember to take off your adversary's King's Bishop's Pawn.

LAW V.

If a player touch one of his men, it being his turn to play, he must move the Piece, or Pawn, so touched; unless on the first instant of touching it, he say "*j'adoube.*"

REMARKS.

The integrity of Chess cannot be preserved, without the strictest observance of this very proper rule; which it would be as inexcusable of you, to suffer to be broken by your antagonist, as by yourself. The "rationale" of it is, that a piece once touched must be played. To provide, however, for the contingencies of your merely touching a man in order to adjust it on its square, or replacing a piece which may have fallen down, you may do so, without being compelled to play it, if you say "*j'adoube*" on first touching it; the meaning of "*j'adoube*', being, "I arrange," or "I adjust." Of course, when it is not your turn to play, you may touch the men with impunity.

CASES OF ILLUSTRATION.

A, finds, after playing two or three moves, that his King's Knight, and Bishop, are transposed in position; and, it being his turn to play, he touches the Knight without saying "*j'adoube*," intending to place it on its proper square. He may rectify the error, in such case, without saying "*j'adoube.*"

B, oversets a piece, it being his turn to play, and replaces it on its square, without saying "*j'adoube.*"—He must move the piece.

C, has to play, and in snuffing the candle, knocks his Rook down to the floor, with his sleeve. He picks it up, without saying "*j'adoube*," and replaces it. He must move that Rook, hard as it appears to be. In all cases of government by written law, there occur individual hardships, which cannot be helped, but must be considered as a tribute, paid to order. Nothing can be easier than to acquire the habit of saying "*j'adoube*," when necessary, and a little reflection will convince you of the propriety of following, to the stricest letter of the law, a rule, which prevents persons of careless habits from touching half-a-dozen pieces by turns, or all at once, before making their move. Indeed, were it not for this law, I believe some

people, while calculating their move, would take off a Rook or two, to play with.

D, is to move, and lifts a Bishop, with the evident intention of setting it on a certain square; then replaces it, saying "*j'adoube*," and proceeds to play elsewhere. He certainly *should* play elsewhere, for he should not play with me. The Bishop must of course be moved. The expression "*j'adoube*," is not allowed to exonerate you, when you touch a piece with the bona-fide intention of moving it.

LAW VI.

If a player touch his King, with the intention of moving him, and then finds that the King cannot be played without going into check, no penalty can be inflicted, on his replacing the King, and moving elsewhere. If also he should touch a man, which cannot be played without placing his King in check, he must move his King; but if the King be unable to play, without going into check, no penalty shall be inflicted.

LAW VII.

If a player, when about to move, touch one of his adversary's men, without saying "*j'adoube*," in the act of touching it, he must take that piece, if it can be taken. Should it not be "en prise," he must, by way of penalty, move his King; but if the King cannot play without going into check, no penalty shall be inflicted. In case of being compelled to move the King, by way of punishment for any breach of the laws, you cannot castle on that move.

REMARKS.

You should never, by any chance, touch one of your opponent's pieces, except for the purpose of taking it If they are misplaced on commencing, or at any time require adjusting, you should point out such irregularities, and desire them to be corrected. The observations suggested by Law V. apply likewise to the present Regulation, as to the manner in which you may avail yourself of the magi-

cal word "*j'adoube.*" To move the King, and to Castle the King, are two things; the first being a simple, the second a compound operation, requiring the union of two pieces. It is quite clear, therefore, that when called upon to play the King, by way of penalty, you must forego the power of Castling; and do literally that which you are commanded to do—and to which you have made yourself liable, by a breach of the Laws.

LAW VIII.

So long as you retain your hold of a piece, you may move it, where or how you will, according to the laws of Chess. But if you once quit your hold, and let your man go, the move is made, and shall not be recalled.

REMARKS.

This Regulation gives rise to the very unpleasant circumstance, of players occasionally touching three or four different squares, with a man, before they have decided to which the piece shall be played. But such is strictly the law, and to it we therefore bow, though it might easily be altered for the better. I take this opportunity of pointing out another practice, which, though legal, is extremely annoying and improper:—I mean the touching several squares with the finger, while calculating a move. This is one of the worst habits a Chessplayer can fall into;—useless to the party adopting it, and irritating to the nerves of his antagonist.

LAW IX.

Should you move one of the adverse men, in mistake for one of your own, you are compelled, as your opponent shall think fit, and most to his advantage, either to take the piece you have touched, if it be "en prise"—to replace it from whence you took it, and move your King—or to leave it on the square to which you have played it.

REMARKS.

Your adversary has a choice of three different modes of visiting your carelessness, and the regulation is extremely

useful. You are paying him a poor compliment, if you are so inattentive, while playing, that you mistake his piece for your own, and ought to be punished accordingly. The law already quoted, applies to the present and every parallel case, that if, in carrying out the penalty, you are required to move your King, and cannot do so without going into check, that part must be remitted You will observe throughout this code of Laws, that wherever the word "piece" is introduced, it generally includes the Pawn under that denomination.

LAW X.

Should a player capture a man, with one that cannot take it without making a false move, he is compelled, at the option of his adversary, either to take such piece, (should it be "en prise,") with one that can really take it, or to move the piece touched.

REMARKS.

Suppose, therefore, you inadvertently capture one of your adversary's men with a Rook, giving your Rook the move of the Bishop, you must expiate the error as here stated; your antagonist choosing whether you shall move your Rook, or whether you shall take his man, should it be legally "en prise." Every species of false move, in Chess, should incur a heavy penalty; and this remark equally applies to the next regulation.

LAW XI.

Should you take off one of your own men, in capture, by mistake, for one of your adversary's, you are forced to play either of the two, as he shall prefer.

REMARKS.

Let us assume, by way of example, that you take off one of your own Bishops, with your Knight, unthinkingly supposing the Bishop to be your opponent's; you must, in such case, move either the Bishop, or Knight, at his pleasure.

LAW XII.

If yon are guilty of playing a false move, your adversary may compel you either to let such false move stand, or to replace it, and play your King.

REMARKS.

To illustrate this law, in which, indeed, several of the previous regulations merge; suppose A, having the move, moves his Rook as if it were a Knight. His antagonist, in this case considers which of the two modes of exacting the penalty will be most advantageous, and chooses accordingly; compelling A, either to let the false move stand, or to replace the man and move his King instead. Another way in which a false move sometimes arises, is this:—B moves a man (say the Bishop) to a square which is not in his proper line of march but on an adjoining diagonal. The same penalty is exacted as in the foregoing case; his adversary having the option of compelling the Bishop to remain on the square, to which it has been inadvertently played, or to replace it, and move the King instead.

LAW XIII

Should a player move out of his turn, (that is, twice running,) his adversary may insist on both moves standing.

REMARKS.

In every sport practised, the mistake of the one party is the game of the other, as in the present instance. It might frequently be more to the advantage of your opponent to insist, on both moves remaining, as played, than to allow you, as he has the option of doing, to retract the second move.

LAW XIV.

When a Pawn is moved two squares, it is liable to be taken "en passant," by a Pawn, but not by a piece.

REMARKS.

This, and several other of the Rules, having been uniformly given by SARRATT, and other writers, I repeat them although quite unnecessary; it being as much a part of the constitution of Chess that a Pawn may be taken "en passent," as it is that the Queen shall not move like the Knight, and therefore altogether useless to provide for such contingency, in the laws of the game. The same remark may be applied to the law on Castling, which ought to be confined to a statement of the penalties applicable to Castling illegally, and need not detail the proper modes of Castling; they being part of the integral elements of Chess. A full explanation of the term "en passent," will be found in my list of technical phrases.

LAW XV.

If you touch both King and Rook, intending to Castle, and then play elsewhere, you must move one of the two pieces, at the option of your adversary.

LAW XVI.

You shall not Castle in either of the following cases:—Firstly, if your King has moved at any time during the game; secondly, if the King is at the time in Check; thirdly, if the Rook, with which you wish to Castle, has been played; fourthly, if either of the squares to which, in Castling, the King must move, or cross over, be commanded by an adverse man; fifthly, and lastly, if, in Castling, you capture a piece. The penalty for Castling improperly is, that you shall replace the King and Rook, and move whichsoever of the two your antagonist directs; or, if more to his advantage, he may insist on the "false Castling" being left as played.

REMARKS.

In castling there is the double object in view, of placing the King in a more secure place and bringing the

Castle immediately into play. I think it necessary to explain the law for Castling by the following familiar examples:—

A, has moved his King twice; that is, once out, and than home again: can he Castle?—Certainly not.

B's King is checked by a Pawn; is he allowed to Castle? No; the King cannot Castle, if in check, at the moment, of either a piece or Pawn.

C, has taken a piece with his King's Rook, and has then, on a subsequent move, retreated the Rook to his proper square; he cannot, of course, Castle with that Rook.

D's King's Rook is attacked by an adverse Rook: may he Castle with his King's Rook?—Yes: for the Rook being "en prise," does not affect any of the conditions of the law.

E's King's Bishop's square is commanded by an adverse Bishop: may he Castle with the King's Rook?—Certainly not; for the King must not, in Castling, traverse a square, on to which, if he were played, he would be in check.

F's Queen's Knight's square is commanded by one of the hostile Rooks: may he Castle with Queen's Rook? Yes; for though the Rook passes a square under attack, the King does not.

G, wishes to Castle, the space being clear between King and King's Rook, with the exception of an adverse Knight standing on his King's Bishop's square: may G take that Knight with Rook, and Castle at the same time, by playing King to Knight's square?—No; you must not take, in Castling.

I cannot pass over this law, without noticing an impropriety, frequently committed, in touching the Rook before the King, in the act of Castling. When you Castle, first move your King, and then move your Rook over; it being the King that Castles, and not the Rook. The consequence of being allowed to touch the Rook first, is, that

the player is not compelled to Castle, until he has let go of the Rook, or touched the King; but may move the Rook instead, if he think fit. It is the custom, and therefore legal, to touch them indiscriminately; but common sense would suggest the reform of this bad habit.

LAW XVII.

When a player gives the odds of the Rook, he may Castle on that side of the board, from which he has taken off the Rook.

REMARKS.

Should you have given the Queen's Rook, you may Castle on the Queen's side, provided the other conditions are observed, as if your Queen's Rook were on the board; that is to say, you play your King, at a leap, to the Queen's Bishop's square. The rationale of this regulation is, that when you undertook to give the Rook, you did not agree to waive any of the privileges belonging to your King; and, as I before observed, it is the King which is supposed to Castle, and not the Rook.

A, has given the Queen's Rook, and has no piece on his Queen's side, but an adverse Bishop stands on his Queen's Rook's square: may he Castle, by leaping King to Queen's Bishop's square?—No; it would be contrary to the spirit of the rule, which assumes, as a species of legal fiction, that the Queen's Rook is on the board.

LAW XVIII.

When you give check, you must always apprise your adversary thereof, by saying "Check:" or he is not compelled to notice it, but may move as if you had not given check. After this omission, should the King remain in check for one or more moves, and should you then perceive it, and cry "Check," at the same time attacking one of his pieces, you cannot take such piece; for all moves that have been played since you first checked his King, must be recalled on both sides, and provision made for the original check.

REMARKS.

You are not to say "Check," when you attack the Queen, although they do so in France; indeed, it appears to me that it would be a slight improvement on our custom, to abrogate the use of the word "Check," when applied to the King. This word is almost the only exception to the total silence in which Chess is played, for the fatal "Checkmate" is not uttered, until the game is over; and as checking is nothing more than attacking, I do not see why we should point it out, any more than we should an attack upon any other piece. It ought to be incumbent upon a player, to look out for himself in this respect; and if he does not provide for a check, he ought to smart for his carelessness. Of course, this is only my individual opinion, and I give it with great diffidence. As the law stands, you must always cry "Check," when you attack the King. Should your adversary forget to say "Check," and you perceive the omission, it is uncourteous to attempt availing yourself of the inadvertency.

LAW XIX.

Should you discover your King to be in Check, and to have remained so, during two or more moves, without your being able to recollect how it originated, you are at liberty to retract your last move, and provide for the check.

REMARKS.

This rule might be consolidated with LAW XVIII, of which it is part and parcel. The case cannot well happen, except to a beginner; but the same thing may be said of the application of most of the rules. Good players seldom need to refer to them.

LAW XX.

Should your adversary say "Check," without really giving check, and should you, in consequence, have provided for the check, you may retract your move, provided you discover the error, before your antagonist has made his next move.

REMARKS.

The case must be of rare occurrence indeed, in which the one player fancies he gives check, and the other fancies the receipt thereof, without such check being actually given. It is not unusual for a player to say "Check," intending to check; and then, changing his mind, to play elsewhere. There is no penalty, in this case, incurred by saying "Check," provided you have not touched the man with which you intended to check; but I class it as an impropriety, to utter the word "Check," until you have so far committed yourself, that you are compelled to give it.

LAW XXI.

A Pawn advanced to the eighth square, or extreme rank of the board, shall be replaced by any piece chosen by the proprietor of the Pawn. The player may thus demand a second Queen, a third Knight, or any other piece he prefers.

REMARKS.

The rule, fifty years back, used to be, that you could only demand, for your Pawn, any piece you might have lost; but, for the last thirty years, the law has stood as above quoted. No human institution can be perfect; and there certainly appears to be an anomaly in the permission to have a plurality of Queens, Bishops, &c. If the case were of frequent occurrence, the manufactures of Chessmen would do well to provide for the contingency, by furnishing an extra Queen for each set. On the other hand, it was much more inconsistent with the spirit of Chess, to provide nothing for the circumstance of a Pawn's advancing to the eighth square, before the loss of any piece whatever. In this case, the ancients kept the said Pawn in a state of happy inactivity, until the loss of a superior piece allowed it to be put in commission. It is almost needless to say, that the constitution of the game will not permit your demanding a second King; nor may you call for a Pawn, and replace it at the starting post,

On your Pawn's reaching the goal, you must replace it with a piece, before your adversary moves, or he may take it off the board as forfeited. Should you have lost no piece, you may still demand a Queen, Knight, &c. for your Pawn. As the law now stands, a player may call for a third Bishop for his Pawn; his two Bishops being still on the board. This would present a curious appearance, as two of the Bishops must then run on the same colored diagonal; and the having two Queens would seem more in keeping with the character of Chess. It is, I admit, just possible, that in calling for the Queen, you might give Stalemate; which might be avoided in demanding the third Bishop. Further remarks on this law, will be found in another part of this volume.

LAW XXII.

Stalemate as a Drawn Game.

REMARKS.

As Checkmate constitutes a won game, so Stalemate constitutes a drawn game. The rule was, formerly, that the player giving Stalemate lost the game. This was grossly absurd, and very inferior to the law now universally adopted. A full explanation of what is Stalemate, is given in the preceding pages.

LAW XXIII.

If a player engage to win any particular game, or position, and his opponent succeed in drawing such game or position, either by Stalemate or otherwise, the player first mentioned shall be adjudged to have lost the game.

REMARKS.

It frequently happens, that a player undertakes to win two or more games running; and this being the case should his adversary draw one of the games, the player loses, since he has not succeded in fulfilling his engagement. There is no clash between this regulation, and the

law which declares a drawn game to be no game; as such law applies only to the usual modes of play, and not to cases, in which there exists a special contract.

A, says, after losing the game, "If you will allow me to replace the men, at such a stage, I will win the game." B, consents; the position is arranged; and on playing it out, B, draws the game. Here A, is adjudged to have lost the game, since he has broken his contract.

LAW XXIV.

Should you fail to give Checkmate in fifty moves, in either of the following cases of superiority of force, as well as in analogous positions, the game is drawn:—King and Queen, against King; King and Rook, against King; King and two Bishops, against King; King, Bishop, and Knight, against King; King, Rook, and Bishop, against King; King and Queen, against King and Rook—or against Bishop, or Knight; King and Rook, against King and Knight; &c. Should you, however, have undertaken to Checkmate with any particular piece, or Pawn—or on any specified square—or to compel your adversary to give you Checkmate, or Stalemate,—in all such cases, you are not restricted to any given number of moves.

REMARKS.

This law is wisely framed, in order to prevent a player, ignorant of the mechanical modes by which certain quantities of power can win by their nature, from tiring out his adversary by vain and endless trials. As in every other case in which the number of moves is specified, the moves must be fifty on each side; and they must be reckoned from that point, at which your opponent gives notice that he insists on their being computed. You may also insist on counting out the fifty moves, in cases of perpetual check, or reiterated attacks which compel you to play the same forced moves in answer. Should you be left with the King, and some Pawns only, you are justified in reckoning the fifty moves, if your opponent persist in manoeu-

vering only his King. Numerous other cases arise, in which a player is right in demanding the application of the rule; and there are also many positions, in which it would be exceedingly difficult to decide whether it is applicable or no. It can never, however, be difficult to catch the spirit of this law; and when you find THAT to be against you, courtesy will suggest that you should immediately give way; since, in a game practised for recreation, whenever there arises a balance of claims, judgment should be given for the weaker party.

LAW XXV.

Whatsoever irregularity may have been committed by your adversary, you cannot demand the infliction of any penalty, if you have subsequently moved, or touched any of the men.

REMARKS.

This regulation applies to false moves, as well as to analogous improprieties. As the proverb says, "Let by-gones be by-gones." If your antagonist touch one of his men, without playing it, or Castle illegally, you must notice it at the time, or you cannot inflict a penalty. You will easily reconcile this law, with such rules as relate to the King's being discovered to have been in check, for one or more moves, &c.

LAW XXVI.

Every dispute as to the laws of the game, shall be referred to a third party; whose decision must be received as final.

REMARKS.

The laws cannot provide for every case which may arise, and disputes will occasionally occur even among the first class of players. It is the best way to refer similar matters to the by-standers, and to agree that their decision shall be considered binding; or, should you prefer so doing, agree upon a written statement of the case, and submit it to a third party of acknowledged skill in the game. When

the decision is once given, never revive the matter, should it go against you, but acquiesce with the best grace you may. Of *course*, you may still consider yourself in the right, but do not say so. Be a victim in your own mind, and bear the honors of martyrdom meekly.

CHAPTER X.

ON THE BEST METHOD OF OPENING THE GAME.

There are certain parts of Chess which may be acquired almost by theory alone; I mean the beginnings, and many of the endings of games. On these, Chess may be said to be built. Theory, however, fails you in an intricate combination of the pieces, and you are then thrown on your own practical resources, arising from experience and aptitude. By a proper knowledge of the best methods of beginning the game, you get all your pieces into play, and frequently can force a checkmate, or at least win a piece, while your adversary's men are not half of them brought out. I proceed to give a brief summary of the chief openings which I recommend to the adoption of beginners.

THE KING'S KNIGHT'S OPENING.

(So called, because the first player places his King's Knight at King's Bishop's third square, on the second move.)

	White.	*Black.*
1.	King's Pawn, 2 squares.	1. King's Pawn, 2 squares.

As no piece but the Knight can move, in the original position of the men, the first care on both sides, is to advance the King's Pawn two squares. If you ask, why this Pawn should rather be moved than any other, I reply, that, upon examination, you will find you liberate your men more, by playing one of the centre Pawns, than either of the others; and, of the two, it is better to move the King's Pawn, than the Queen's Pawn, first.

2. King's Knight to King's Bishop's third square.

The Knights should be brought out early, and you at once attack Black's King's Pawn, which, were he to neglect defending, you would take with Knight.

2. Queen's Knight to Queen's Bishop's third square.

This is the best mode of defending the King's Pawn against the attack of your Knight.

3. K. Bishop to Q. B. 4th sq. 3. K. Bishop to Q. B. 4th.

It is mostly good play to place this Bishop, here, early in the game. White is now prepared to castle with King's Rook, should you think it necessary.

4. Queen's Bishop's Pawn moves one square.

This is preparatory to advancing Queen's Pawn 2 sq.

4. King's Knight to B. third.

I consider this to be the best move for the defence. It has been customary to prefer Q. P. one square, but the latter inevitably leads to a crowded game.

5. Q. P. two sq.	5. Pawn takes P.
6. King's P. advances.	6. Queen's P. two sq.
7. K. B. to Q Kt. fifth.	7. K. Kt. to K. fifth.

The variations on all these moves are infinite, and our limits will not allow of notes on every move; nor should I wish to offer, what might be tedious, till you have had some further practice. This opening is called in Italy, "il Giuoco Piano."

8. Kt. takes Q. P.

This is better than taking Pawn with Q. B. Pawn.

8. Bishop takes Kt.

9. Pawn takes Bishop.	9. Q. B. to Queen's second.

The opening is about equal. White's game would perhaps be taken for choice, but I confess, that if the second player move K. P. two, as his first move, I can never find that he "comes out" of the openings, so well in any other manner of play, as in this.

THE KING'S BISHOP'S OPENING.

(So called, because the first player places his King's Bishop at Q. B. fourth square, on the second move.)

Black.	*White.*
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. K. B. to Q. B. fourth.
3. Q. B. P. one sq.	3. Q. to King's second.
4. Q. P. one sq.	4. Q. P. one sq.
5. K. Kt. to B. third.	5. K. Kt. to B. third.

Each party may now Castle with his King's Rook, and the opening is equal.

THE QUEEN'S-PAWN-TWO OPENING.

This game springs out of the King's Knight's opening.

White.	*Black.*
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. Queen's P. two,	3. Kt. takes P. (best.)
4. Kt. takes Kt.	4. P. takes Kt.
5. Q. takes P.	5. K. Kt. to K. second.
6. K. B. to Q. B. fourth.	6. Kt. to Q. B. third.

The opening is about equal. Black takes Pawn with Kt. at the third move, not caring for the exchange of Knights. I always recommend beginners to exchange off the pieces as much as possible; it conduces to a good style of play, and is, therefore, preferable to the timidity we frequently see in young players. I mean, of course, this remark to apply solely to beginners.

CAPTAIN EVANS'S OPENING.

White.	*Black.*
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. K. B. to Q B fourth.	3. Q. B. to. Q. B. fourth.
4. Q. Kt. P. TWO SQUARES.	

This move was invented by my friend, Capt. W. D. Evans, of Milford, in Wales, whose name is therefore given to the opening, by Chess-players. Perhaps no other mode of commencing the battle is now so fashionable as this; certainly none is more played. The idea of sacrificing the Pawn, which you see Black may take for nothing, is highly ingenious; and it never fails to make a brilliant game. You lose a Pawn for a time, but you expend it in the purchase of several advantages; ex. gr.

1. The Q. Kt. Pawn attacks the Bishop, and White must therefore get rid of the attack, without remaining quiescent. If he retreat Bishop, he clearly gives away the attack, and his best move is to take the Pawn with Bishop.

2. By sacrificing this Pawn, you open two most important squares for your Queen's Bishop; viz. the Queen's Rook's third, and Queen's Knight's second.

3. The Queen's Knight's Pawn is one of the least valuable, and the loss is therefore felt less than it otherwise would be.

4. On Black's taking the Pawn with Bishop, you gain a certain attack; for you immediately move Q. B. P. one, and are then prepared, after Castling, to play Queen's Pawn two.

5. You draw Black's Bishop off the strong diagonal, and, in some cases, are consequently able to advance K. B. P. two squares, immediately after Castling.

Whether these and other collateral advantages afford a fair compensation for the Pawn, is a question I should answer in the affirmative; though with the best possible play, on both sides, Black ought decidedly to win the game. At any rate, it is quite as safe to give up this Pawn, as to give up the King's Bishop's Pawn in the Gambit.

This opening may be varied, by the first player's introducing "*the Evans move*" in a different manner; thus:

1. K. P. two sq. 1. The same.
2. K. B. to Q. B. fourth. 2. The same.
3. Q. Kt. P. TWO SQUARES, &c.

In a larger Treatise on Chess, I have given an analysis of this favorite Opening, in many new and curious variations; including all the best methods of play, both for the attack and defence.

ON THE KING'S-PAWN-ONE OPENING.

White. *Black.*

1. K. P. two sq. 1. K. P. one sq.

This move constitutes the King's P.-one Opening; the same result is obtained by Black's here playing Queen's Bishop's P. two, and following that move, by bringing out Queen's Knight, and moving subsequently K. P. one. It is an opening recommended to you to play but seldom, since it rarely leads to an interesting or brilliant game; though certainly the safest of any existing, for the second player. The following are frequently the next moves:—

2. K. B. P. two. 2. Q. P. two.
3. K. B. advance. 3. Q. B. P. two.
4. K. Kt. to B. third. 4. Q. Kt. to B. third.
5. Q. B. P. one. 5. Q. P. one, &c.

ON THE GAMBIT.

In this Opening, the Bishop's Pawn is sacrificed the second move, to ensure the acquirement of an attacking position in return. The term "Gambit" is derived from the Italian. There are both the Queen's, and King's Gambits; we will first give the leading moves of the former.

ON THE QUEEN'S GAMBIT.

White. *Black.*

1. Q. P. two sq. 1. Q. P. two sq.
2. Q. B. P. two sq. 2. Pawn takes P.
3. K. P.—You afterwards regain the Pawn, and the position becomes even. Black's best play is, to give up

the Pawn at once, and not to attempt defending it. In playing the Gambit (either Queen's or King's,) the adverse Pawn, which has taken your Bishop's Pawn, is called, throughout the game, the Gambit Pawn.

ON THE KING'S GAMBIT.

White	*Black.*
1. K. P. two sq.	1. K. P. two sq.
2. K. B. P. two sq.	2. P. takes P.

The King's Gambit is subdivided into many branches, of which I only notice the chief. If you now play your K. B. to Q. B. fourth, it becomes the Bishop's Gambit. If on the other hand, you play your K. Kt. now to K. B. third, it either constitutes the King's Knight's Gambit, or, by changing the after play, may become the Cunningham Gambit, the Salvio Gambit, the Allgaier Gambit, or the Muzio Gambit; which last is the finest Gambit Opening ever invented. A knowledge of the Gambit Opening is superfluous to the beginner.

WHAT IS FOOL'S MATE.

On beginning the game, supposing the worst possible moves to be made, Checkmate may be given in two moves; and this opening has been therefore termed Fool's Mate, to mark the extreme folly of the party thus easily Mated. The following are the moves in question:

White.	*Black.*
1. K. Kt. P. two sq.—The moving this Pawn frees the Bishop in some measure, but liberates none of the other Pieces; it is therefore, very inferior to beginning with one of the centre Pawns.	
	1. King's P. two.
2. K. B. P. one square.	2. Queen Mates!

There are several other ways in which these two first moves may be taken; as White may begin by moving K. B. P. instead of K. Kt. P. &c. Black gives the Mate by

placing Queen at his King's Rook's fifth. When the square is not named in my Chess-books, the omission is on purpose, to oblige you to exercise your wits, in finding it out.

WHAT IS SCHOLAR'S MATE.

This is a mode of beginning the game, in which your adversary allows you to Checkmate in as few as four moves, by combining your Queen and King's Bishop in an attack, overlooked by him, on his King's Bishop's Pawn. Scholar's Mate may be given several ways, and frequently occurs, playing against a beginner. In this respect, it differs from Fool's Mate, which I believe never yet actually arose in play.

White.	*Black.*
1. K. P. two sq.	1. K. P. two sq.
2. K. B. to Q. B. fourth.	2. K. B. to Q. B. fourth.
3. Q. to K. R. fifth.	3. Q. Pawn one sq.

4. Q. takes K. B. P. and thus gives Scholar's Mate.

On your moving Queen to your Rook's fifth, Black was so eager to defend his King's Pawn, that he overlooked the possibility of your giving Checkmate. Had he, on the third move, brought out Queen's Kt. or played K. Kt. to K. B. third, the result would have been similar. Examine these moves for yourself. When he played the Queen's Pawn, he ought, instead to have moved his Queen:—why and wherefore? Examine for yourself.

I cannot dismiss this chapter, without advising beginners, rather to attempt acting upon the general principles of the foregoing openings, than to perplex themselves, by following them to the letter. Move the centre Pawns cautiously, and bring out the two Bishops and two Knights as early in the game as possible. Then play the Queen to a commanding position, but beware of moving her majesty prematurely. Generally speaking, Castle on the King's side, as quickly as may be; and do not, without strong necessity, advance the Pawns which screen your

King after Castling. Never think of attacking, till your troops are thus drawn out, and then offer your men to be exchanged freely.

CHAPTER XI.

GAMES THAT HAVE BEEN ACTUALLY PLAYED, BY FIRST-RATE PLAYERS; WITH NOTES.

GAME I.

Won by the late Mr. M'Donnell, the first English player, of M. C. L. de la Bourdonnais, the first player in France, if not in Europe.

White.	*Black.*
1. K. P. two squares.	1. K. P. two squares.
2. K. Kt. to B. third.	2. Q. Kt. to B. third.
3. K. B. to Q. B. fourth.	3. K. B. to Q. B. fourth.
4. Q. Kt. P. two sq.—The game is now resolved into Captain Evans's Opening; some notice of which I have already given.	4. B. takes Q. Kt. P.
5. Q. B. P. one sq.	5. B. to Q. R. fourth.—By retreating Bishop to this square, Black prevents your immediately advancing Queen's Pawn two. Examine for yourself, wherefore; and observe, that when I say on this, or other occasions, "You are prevented," or "You cannot do so-and-so," my meaning frequently is, that you are not *literally* prevented, but that, were you to do so, it would entail some disaster on you.
6. King Castles.	6. K. B. to Q. Kt. third.—Black retreats his Bishop to a place of safety.
7. Q. P. two sq.—Opening the field to your men, and not endangering a Pawn; for if the Q. P. be taken, you will take again, with your Q. B. P. Beginners cannot exchange their Pawns and pieces too freely; it prepares them for the acquirement of a bold style of play	7. P. takes P. (best.)
8. Q. B. P. takes P.	8. Q. P. one sq.

9. K. R. P. one sq.—In order to prevent Black's playing Q. B. to K. Kt. fifth. It is a maxim among writers, carried I suspect, a little too far, that to play the Rook's Pawn thus early in the game, is mostly bad play. For "mostly," we should read, I believe, "seldom."

9. K. Kt. to B. third.—In order to make ready for Castling.

10. K. P. one sq.—You attack the Knight, which it would be bad play to remove. 10. Q. P. takes P.

11. Q. B. to Q. R. third.—You submit to the loss of a second Pawn, in order to place the Bishop so as to prevent your opponent from Castling. 11. K. B. takes P.—Black has now won three of your Pawns, and threatens to take Rook. But you have, by far, the most attacking situation; nearly the whole board being open to the action of the White pieces.

12. Q. to Q. Kt. third.—This is a most skilful move; for if Black were, incautiously, to capture Rook, you would give Checkmate, by first taking K. B. P. with Bishop, and then playing Q. to K. sixth. Try these moves over. 12. Q. to Q. second.—Black brings out the Queen, so as to guard K. B. P.; for, were you now to take it with Bishop, the Queen would, in return, take your B.

13. K. Kt. to Kt. fifth.—You thus bring a third piece to the attack of K. B. P.; and to take R., would loose him the game, as in the subjoined variation. (*)

13. Q. Kt. to Q.—Black supports K. B. P. with a third piece; you will not, therefore, be able, immediately, to take it.

14. Q. Kt. to B. third.—Proceeding to get all the force you

(*) 13. B. takes R.
14. K. B. takes P. ch. 14. K. to Q. (must.)
15. Kt. checks. 15. The Queen must take Knight to avoid Mate, and as you retake Q. with B. you gain an advantage which ought to ensure your winning the game.

can to bear upon the enemy. By this move, you liberate Q. R.; and it would do Black no service, to take Q. Knight. 14. Q. B. P. two sq.—Black plays up this Pawn, to shut out the attack of your Q. B. The move is not good; but it would be difficult to find a good move for him, in a position of such restraint.

15. Kt. takes K. B. P.—Great judgment marks this; for if Black were to retake Knight, with Q. Kt., you would win Queen for K. B., by playing the latter to Q. Kt. fifth, through his having pushed Q. B. P. to the extent of its power. Is this clear to you? If not, make it so. 15. K. R. to K B. sq.—The Rook can now safely be played to this square; and Black accordingly moves it there, to attack Knight.

16. Kt. takes K. P.—You do not hesitate to sacrifice this Kt. for P. forseeing that, in return, you will acquire a powerful attack. Your Knight now threatens Queen.

16. B. takes K. Kt.

17. K. R. to K.—By judiciously placing Rook thus, you pin the Bishop; for the latter cannot move, as, in so doing, he would expose his King to check. His B. too, must be defended, or you would take it with R. next move, with impunity.

17. Q. Kt. to B. third.—In order to defend B. for were White now to take B. with R. this Knight could, in return, capture R.

18. Q. B. takes P.—Attacking his Rook.

18. Q. to K. B. fourth.—Having a piece more than you, Black does not regard your taking his R. which you could now do with Q. B. He places his Queen on this square, also, to liberate Q. B. and to protect K. B.

19. Kt. to Q. Kt. fifth.—This is more scientific than taking R. 19. Q. B. to Q. second.—Black overlooks a certain thing which can be per-

formed by your Knight, and will lose the game in consequence. Good players must agree, however, that the loss is not much; he being in a situation not only desperate, but probably irretrievable.

20. Kt. to Q. sixth, ch.—By this move, you win the Queen, which you must take with Knight, the following move: Black being forced to provide for the check. This is a fine instance of a divergent check, and very similar to that which I have given at p. 41; though, here, there are more pieces on the board. The Bishop cannot take the Knight, because, in so doing, he would leave his King in check of Rook. Probably, Black overlooked this fatal check, on account of the position of his Bishop; whose present confinement, by Rook, was not taken into proper consideration. Seeing all this, and that the Queen is irrecoverably lost, Black resigns the game at once, without attempting to carry it further. It would be, indeed, ridiculous, between even players, (that is, players of about equal skill,) to continue a game, after the one had lost his Queen; even though he had received, in return, some slight compensation. Of course, in saying this, it is understood moreover, that there is nothing in the position of the party losing the Queen, to set off against the loss; because it might, and does, frequently happen, that a player may purposely sacrifice his Queen, to ensure giving an immediate Checkmate, or something tantamount thereto.

GAME. II.

WON BY MR. M'DONNELL, OF M. DE LA BOURDONNAIS.

White.	*Black.*
1. K. P. two squares.	1. K. P. two squares.
2. K. B. P. two squares.	2. P. takes P.

3. K. Kt. to B. third—You thus prevent Q. from checking; at the same time bring out one of the intermediate men between K. and R. in order to prepare, if need

be, to Castle. 3. K. Kt. P. two sq.—Black moves this Pawn to defend the Gambit Pawn; also to advance it upon Kt. at the proper moment. There is another reason why this is the best move on the board for him; it makes an opening of two important squares for his K. B.

4. K. B. to Q. B. fourth. 4. Pawn attacks Kt.—I do not think that pushing the K. Kt. P. to the attack of Kt. is quite so safe as playing, on this move, K. B. to K. Kt. second.

5. Q. Kt. to B. third.—By this move, you resolve the attack of the King's Gambit into the MUZIO GAMBIT. You leave your Knight *en prise;* for, if he take it, he makes such an opening on his King's position, that you are sure of a strong attack. The move most frequently played by White, here, is Castling; but it is equally correct to bring out Q. Kt.

5. P. takes Kt.—Black determines to go through with it, and therefore takes Kt.

6. Q. takes P.—Through abandoning Kt. you have got three pieces in good position; while your adversary has not a piece in the field. If you can combine three pieces in an attack on the King, you may frequently snatch a Mate; though your force, numerically speaking, is inferior to your opponent's. To throw a body of men, en masse, upon a weak point, was a primary feature in the tactics of NAPOLEON THE GREAT; and the same art was successfully practised by our own gallant NELSON, at ABOUKIR.

6. K. B. to R. third.—To prevent your taking P. with Q. It would be bad play for Black to check with Queen, as your move, in return, would be K. Kt. P. one square.

7. Q. P. two sq.—Opening the fire of your Queen's Bishop upon the Gambit Pawn. 7. Q. Kt. to B. third.

—He brings out Kt. to take Q. P.; in doing which, he would attack Q.

8. Castles.—On the principal of concentrating your whole energies in a desperate attack, you allow Black to take Q. P. with Q. Kt. 8. Kt. takes Q. P.

9. K. B. takes K. B. P., ch.—On your taking this Pawn, which you do to make an opening on his King, though at the cost of the Bishop, he must either take the Bishop, or move the King. He will probably prefer the former alternative.

9. K. takes Bishop.

10. Q. to K. R. fifth, ch.—On giving this check, as he can neither capture Q., nor interpose any piece, it is plain he must move K. By checking, you not only draw dangerously close to Black's monarch, but withdraw Q. from the attack of Kt.

10. K. to Kt. second.—There are four other squares, on to either of which he might play his King. He chooses the best of the lot; though why it is so, our limits will not allow of my giving in strict detail. Try and find for yourself, why the Kt. second is better than the others. Never mind the time it takes you, to dwell on similar points. There is food, at least for a week, to the earnest student, in the truly beautiful specimen of play before us.

11. Bishop takes P.—This B. threatens to check at K. fifth, which would soon settle the game. You are aware this will not be permitted, but that Black will take the Bishop with his own; but you do not regard this, as you will get your Rooks both into the "melee."

11. B. takes B.—Having so decided a numerical superiority, his game is to exchange off all the pieces he can.

12. Rook takes B. 12. K. Kt. to B. third.—By this he not only attacks Q., but opens a range for Rook. He also prevents your Knight's advancing to Q. fifth.

13. Q. to K. Kt. fifth, ch.—Highly essential; removing your Queen out of danger, and pressing closer and closer upon the foe. 13. K. to P. second.—Were he to play King to K. B. sq., yon might take Kt. with R.

14. Q. R. to K. B. sq.—You have now acquired that combination of force, directed upon a weak point, to which I alluded at the beginning of the game. He has, it is true, two pieces more than yon, in numbers, but they are shut up at home, and are thus rendered non-available. There is a variation, here, worthy of notice, because you might win Queen; but it would be inferior play, and was not, therefore, adopted. (*)
14. K. home.—You have three pieces bearing on Knight, which must not move; and as Black has only two pieces defending it, the Knight must fall. He therefore attempts to give it up with a good grace, hoping to avoid further loss.

15. R. takes Kt. 15 Q. to K. second.—He is forced to move Queen, to make an opening for the retreat of King. After your last move, you threatened to Mate in two moves; viz., by checking with Queen, at K. R. fifth, and then giving Mate with Qneen at at K. B. seventh. The meaning of the phrase "to threaten," is, that you could do so and so were it then your turn to move.

16. Kt. attacks Q.—No play could retrieve Black's game. You have now a fourth piece bearing upon his position, while his men are jammed up in such a manner as to be useless. 16. Q. to Q. B. fourth.—He must move Q. out of "prise," and has no better square than to play her so as to threaten a counter-attack, by withdrawing Knight; and, in thus doing, to discover Check to your King. Were he, instead

(*) The following are the moves:—I suppose you to have played
14. R. takes Kt. ch. 14. Q. retakes (best.)
15. R. to K. B. 15. Q. takes R. ch.
16. King takes Q.—I should still prefer White's game.

of this move, to check with Kt., it would do him no good, as you would move K. to corner. Lastly, if Black were to take K. P. with Queen, you would force Checkmate, as below. (*)

17. K. to corner.—Your position is so strong, that you can afford to wait one move, in the prosecution of your attack; and you accordingly remove your King, so that the threatened check by discovery is averted.

17. Kt. to K. third.—Let us examine his situation a little :—

1. If he move K. to Q. the only place open, you give double check, and Mate, by advancing Rook to the extremity of the board.

2. If he play K. R. to K. B. sq. you check with Q. at K. R. fifth and on his moving K. Q. to force Mate by capturing R.

3. If he move Q. P. one sq. you win at least the Queen, in two or three moves; and the moving of no other Pawn is of the slightest use

4. No move of Q. or Kt. would avail him ; he could therefore have done nothing better, than move as he actually did.

18. R. takes Kt. ch. 18. P. takes R.

19. Kt. to K. B. sixth, ch.—As this check must be provided for, he cannot save Q. Black resigns the game

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(*) 16. Q. takes K. P. [if]

17. Q. to K. R. fifth, ch. 17. K. to Q.—Of course, in such cases, the party may as well be Checkmated as lose Queen.

18. R. checks. 18. R. takes R.—If he interposes Q. you Mate, on the move, with Q.

19. R. takes R., ch. 19. Q. covers, having no other move ; for the position of your Knight prevents his King from coming out.

20. White gives Checkmate.—I leave the beginner to find by which move this is effected. It can, indeed be done more ways than one.

at this point, as you must, on the next move, take Queen for nothing, with your Queen.

GAME III.

WON BY M. DE LA BOURDONNAIS OF MR. M'DONNELL.

The following Game furnishes the theme of M. Mery's French poem, recetnly published, entitled, "UNE REVANCHE DE WATERLOO." In this clever poem, the whole of the moves of this game are introduced, and followed out in detail. M. Mery shows both tact and taste, in the manner, in which while singing, "con amore," the triumphs of his hero, M. de la Bourdonnaise, over Mr. M'Donnell, he has managed to avoid the slightest approach to anything like an ill-natured feeling. Should M. Mery wish to print a second canto, I would recommend him to take, as his subject, the specimen of the Muzio Gambit, given by me at page 91. May the future battles between France and England, be all fought on the Chess-board.

White.	*Black.*
1. Q. P. two squares.	1. Q. P. two squares.

You may begin by moving Q. P. as well as K. P. it does not, however, lead, generally speaking, to position of as much interest as the latter.

2. Q. B. P. two sq.	2. P takes P.

3. K. P. one.—Opening K. B. to recapture the Pawn.

3. K. P. two sq.—Black knows it would be wrong to attempt defending Gambit P. in this Opening; and, therefore at once relinquishes it.

4. K. B. takes P.	4. P. takes P.

5. P. takes P.—This Pawn of yours, is now termed AN ISOLATED PAWN; that is, a Pawn connected with, or supported by no other Pawn.

5. K. Kt. to B. third.

6. Q. Kt. to B third. 6. K. B. to K. second.—Black is now ready for Castling with the K. R. having brought out the two intervening pieces.

7. K. Kt. to B. third. 7. Castles.—The motive for Castling is to withdraw the King, in some measure, from the possibility of being immediately attacked. The Rook, too, is hereby disengaged, and brought into communication with the other pieces. Beginners should make a point of Castling early, and with K. R.
8. Q. B. to K. third.—Stationing B. so as to guard the isolated Pawn, must be good play; your minor pieces are at their posts in the field of battle, waiting for the word, to advance. 8. Q. B. P. one sq.—To restrain Kt. from entering into his position, and also to furnish a support for K. Kt. should he wish, subsequently, to play that piece to Q. fourth.
9. K. R. P. one sq. 9. Q. Kt. to Q. second.
10. K. B. to Q. Kt. third.—You foresee that Black intends attacking B. with Q. Kt. and anticipate the assault, by a judicious removal.
10. Q. Kt. to Q. Kt. third.
11. Castles. 11. K. Kt. to Q. fourth.—Black sees that you have more command of the board than he; that is, that more squares are open to your men, than to his. He accordingly wishes to exchange off some of the pieces, to gain room. By placing Kt. here, he ensures an exchange; for he attacks both Q. B. and Q. Kt.
12. Q. R. P. two.—You prefer not taking adverse Kt. though you could do so with K. B.; but by letting him take either Kt. or Q. B. you will be enabled to retake, in either case, with a Pawn; which Pawn will become united, and thus furnish support, to your isolated Q. P. Your Q. R. P. now threatens to advance another sq. to attack Kt.
12. Q. R. P. two sq.—This move is played to stop the advance of your Q. R. P.
13. K. Kt. to K. fifth. 13. Q. B. to K. third.
14. K. B. to Q. B. second.—You proceed to make "a demonstration;" placing B. so that his range may bear

upon the adverse K. R. P. 14. K. B. P. two sq.—Black opens an attack, by advancing this Pawn in the face of your Q. B.

15. Q. to K. second.—You rather challenge, than evade, the further advance of his K. B. P.

15. K. B. P. one.—This Pawn certainly attacks your Q. B., but as the latter can remove, it is rather a false, than a real attack. Though your Queen's Bishop may move backward, his Pawn cannot retrograde, and by advancing it, he has opened his King to the fire, again, of your King's Bishop. Write it in your Chess Album, as a general rule, that Pawns becomes considerably weakened, if advanced too far from home, at the commencement of the game.

16. Q. B. to Q. second. 16. Q. to K. sq.—To prevent your moving Q. to K. R. fifth.

17. Q. R. to K.—You aim at unmasking a powerful attack on the enemy, by removing King's Kt. and thus opening the file for the action of Queen, backed by R.

17. Q. B. to K. B. second. Black withdraws B. from instant danger; but I do not think this move well played.

18. Q. to K. fourth.—You threaten to Checkmate next move, by capturing K. R. P. You would not have played this move, with advantage last time; because Black could have answered, which he cannot now do, by opposing Q. B. at K. B. fonrth.

18. K. Kt. P. one.—If he were to move B. to K. Kt. third, you might take it with Kt. The fact is, he is playing with two pieces less than you; for his Queen's Rook and Knight are useless.

19. Q. B. takes P. 19. Kt. takes B.

20. Q. takes K. T.—You have won a Pawn, and your position is strong, owing to some of Black's pieces being out of play. The men round his King, too, are huddled together, in a manner which curtails, their

powers by one half. 20. Q. B. to Q. B. fifth.—The possibility of this was foreseen, and permitted, by the scientific player conducting the White pieces. Black WINS THE EXCHANGE, but it will cost him the game. He discovers an attack upon Q. from R. at the same time that he assails R. with B.; and as you must, naturally, provide first for the safety of Q. the R. must be lost. M. Mery's humorous lines on this move are perfectly applicable.

21. Q. to K. R. sixth.—It will be seen that the position taken up by Q., in conjunction with the attack of B. and Kt., is more than equivalent to the Rook thus abandoned. 21. Bishop takes R.

22. K. B. takes K. Kt. P.—On this move the victory hinges; you might also have taken K. Kt. P. with Kt. but you could only win the game ONCE. You threaten to Mate, by taking R. P. with Q., and it would be useless to take B. with Q., since you would retake Q. with Kt. Black is therefore compelled to take B. with R. P. When a certain move is thus compelled to be made, it is termed "A FORCED MOVE."

22. P. takes Bishop.

23. Kt. takes K. Kt. P.—As the K. R. P. has got on to the K. Kt. file, it becomes the K. Kt. P.; the original K. Kt. P. not remaining on the file. By yonr last move you attack R. with Kt., and also attack K. B. with Kt. and R. The Q. B. is not worth your taking, you fly at greater game. Observe, further, that you threaten a check with Q. in the corner; and, also, that Black cannot take Kt. with Q. It adds greater difficulty to Black, that his King's Bishop cannot move; since to do so, would expose the Queen to the attack of your Rook. A Bishop, placed in this predicament, is said to be "PINNED."

23. Kt. to Q. B. sq.—Black must guard K. B. somehow; and he cannot effect

this, by moving up the Rook one square, as, in that case, your Queen would give Checkmate.

24. Q. to K. R. eighth, ch.—You check with Q. in order to force K. out into the open field.
24. K. to B. second (must.)

25. Q. to K. R. seventh, ch.—Again you make him play a forced move, and expose K. more than ever.
25. K. to B. third.

26. Kt. to K. B. fourth.—You place this Kt. here, in order to support R. in giving a check at K. sixth, and threatening to Mate with the other Knight at the same time.
26. Q. B. to Q. sixth.—Black knows it is all over with him, but fights it out bravely to the last. You might, clearly, take this Bishop for nothing; but it is better to force Checkmate, which you can do in three moves. Had Black played B. to his Q. B. 5th, your Knight could give a curious Checkmate at K. fourth.

27. R. to K. sixth, ch. 27. K. to Kt. fourth (must.)

28. Q. to K. R. sixth, ch. 28. K. to B. fourth, no choice.

29. Pawn gives Checkmate.—I leave you to find out which Pawn, and on which square. This game affords a strong lesson as to the necessity of getting your pieces well into play, before you begin to make any attack. Black Queen's Rook has never once been moved, throughout the game; and might as well, therefore, have been lying under the table all the time.

I must caution the beginner against supposing, that there is that value in the first move, which there would appear to be, from the circumstance of the games, here given, being all won by the first player. No; out of one hundred consecutive games, played between parties of equal force, fifty ought to be won, on an average, by him who moves first, and the other fifty, by the second player. But there are many brilliant modes of attack open to the adoption of the first player; and when these attacks prove successful, as in the instances here quoted, they furnish

more striking examples of skill, and therefore serve as fitter lessons, than such as are won by the second player, through the failure of the attack. These games, too, are purposely selected, as being short. Very long games would become tedious to the beginner, and proportionably difficult to follow out.

GAME IV.

WON BY M. DE LA BOURDONNAIS OF MR. M'DONNELL.

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

Up to this point, the opening has been similar to the last, with the unimportant exception of two or three moves, played in a different order.

12. Q. to K. second. 12. K. B. P. two sq.—Advancing as in the last game, to attack your Queen's Bishop.

13. K Kt. to K. fifth. 13. K. B. P. one sq.—The construction of this game is, for so long a time, so similar to the last, that the two should be studied together.

14. Q. B. to Q. second. 14. K. Kt. P. two sq.—As Black lost K. B. P., last game, through not having sufficiently defended it, he now resolves to support it with the adjoining Pawn. It will turn out, probably, that he is moving Pawns, when he ought rather to be playing pieces.

15. Q. R. to K. 15. K. to Kt. second sq.—The chief motive for moving up the King is, that in case you should form an attack, as in the last game, on K. R. P., Black may be able to play R. to corner,

16. Kt. takes Kt. 16. Kt. takes Kt.—I shall find it easier to show you why White makes this exchange, after its completion, than before.

17. Kt. takes Q. B. P.—This move is remarkably scientific. The beginner, however, will hardly be able to appreciate its excellence; at any rate, until after the followiug move. 17. P. takes Kt.

18. B. takes Kt. 18. Q. takes B.—You have withdrawn Kt., by the last exchanges, which, supported K. B., which you will therefore capture with Q. By retaking with P., instead of Q., Black might still have guarded B. with Q. But that would not avail him, as both your Q. and R. are bearing upon it: and he therefore withdraws Q. that she may not be exchanged.

19. Q. takes B. ch.—White has gained a Pawn during this skirmish; to say nothing of superiority of position. 19. Rook covers.—You must learn to find, for yourself, on to which square the Rook must be played; thus to interpose between K. and the piece checking.

20. Q. to Q. Kt. fourth.—You are forced to retreat Q., or she would be taken by R., and you cannot, as you would wish, take King's Kt. P.; that Pawn being guarded by Q. 20. Q. B. to K. B. fourth.—It would be bad play to take your Q. R. P. with Q.; though Black might, apparently, do so for nothing. Thousands of games are lost yearly, through taking a worthless Pawn with the Queen; and thus rendering her, for the time, ineffective. Black now threatens to win a Rook, by attacking it with his Bishop.

21. R. to K. fifth.—This move has several advantages. You attack Q. and at the same time free your other R.

21. Q. to Q. second.—The Q. being forced to retreat, can go to no better place than this. As in the last game, Black's chief disadvantage lies in the constrained position of Q. R. which he has not yet been enabled to move; *through playing Pawns, when he ought to have been moving pieces,*

22. Q. P. one sq.—This Pawn is sacrificed, in order to open the two squares, (viz. Q. fourth, and Q. B. third,) to the action of your Bishop or Queen.

22. P. takes P.

23. Q. to Q. fourth.—Your Queen is here admirably planted. She threatens to win Q. by discovering check. Do you see how your intervening Rook would be played, to accomplish this?

23. K. to R. third.—Black withdraws his King, so that you cannot discover check.

24. K. R. P. one.—If Black take P. with K. Kt. P. you will be enabled to capture K. B. P.

24. Q. B. to K. third.—In order to defend K. B P. with R.

25. K. R. to K.—Threatening to take B. Both your Rooks bearing upon it, while it is only defended by Q.

25. Q. R. to K.—At length this Rook is moved, though tardily enough. You cannot now take B.

26. R. takes K. Kt. P.—It is better to take with Rook, than with K. R. P.

26. Q. R. to K. B.—To prevent you taking K. B. P. with B.

27. Q. to K. fifth.—A most important move You threaten not only to capture B. which is defended by Q. alone, but also to check with R. at K. R's. fifth, which would compel K. to move; on which you would, at once, give Mate with Q. Try whether you can find any resource for Black in this emergency.

27. Q. B. to K. Kt. fifth.—

By different play, this move, he might have protracted the game, in some degree ; but could not have saved it.

28. R. to K. R. fifth, ch.—You still give check, having a forced Checkmate, in two moves.

28. B. takes R.—Black cannot take R. with K. because K. in so doing, would move into the check of your Q. Neither can he move K. for, were he to play him to K. Kt. third, the only open square, your Q. would give Checkmate on the next move. He must, therefore, provide for the check, by capturing R. with B.

29. Q. to K. Kt. fifth, giving Checkmate ; being supported by K. R. P. so that she cannot be taken by the adverse King. White is, hence the victor.

CHAPTER XII.

ON THE ENDINGS OF GAMES.

The endings of games are mostly too difficult to prove attractive to the beginner. Perhaps, however, the best way to make first-rate Chess-players, would be, by compelling them to work at nothing but the ends of games for some time; since it is easier to learn, perfectly, how to manœurve one Pawn than eight, or to play one piece well, than half a dozen. But it must never be forgotten, that persons do not take up Chess, as they would Sculpture, or any similar art or science, with the view of studying it analytically for years; but rather with a wish of knowing just sufficient to enable them to play, on terms of equality, with the general run of society. To expect, therefore, that the learner will be content to spend months in exhausting the combinations of certain quantities of force, in detail, would be ridiculous. The beginner wants to play as soon as possible, and will know quite sufficient, at first, of the ends of games from what I give in the present chapter.

KING AND QUEEN, AGAINST KING.

When King and Queen are left against King alone, there is no conceivable position in which, having the move, the Mate cannot be effected in nine moves. The way to effect this, is to drive the single King on to one of the four extreme lines of the board, bringing up your own King, to oppose him. You will then give Checkmate with Queen. In attempting this, the only thing to guard against, is the putting your adversary in a position of Stalemate; in which case the game would be drawn; and, to avoid which, requires some care on the part of a young player, particularly if the scene of action be one of the corners of the board.

I proceed to illustrate this by a position :—

White.—King at Q. B. sixth, and Q. at Q B. fifth.

Black.—King alone, on Queen's Rook's square.

Suppose White now to have the move, your proper play would be King to Q. Kt. sixth, on which Black is forced to move King, and you then Checkmate, by playing Queen to K. B. eighth. But if instead of moving the King first, you inadvertently begin by placing Queen at Q. Kt. sixth, you give Stalemate, and the game is drawn.

Replace the Pieces, in another situation, as follows:

White.—King and Queen on their own squares; that is to say, as they are placed on beginning the game.

Black.—King on his own square.

Now try with a friend, whether you can give Checkmate. It ought to be done in nine moves; but I should be satisfied to see you do it in twelve or fifteen. I will not show you the moves, as I think it ought not to be difficult to work out; particularly if you play over my example, as to the giving Mate with Rook only, which here follows. Remember, the Queen has the Rook's move, with the Bishop's power in addition. In the situation before us, your first move may be Queen to Q. sixth, which

restricts the adverse King to two lines; after which you march up the King. Repeated checks are useless; though, in similar positions, I have seen persons, *too clever* to look at books, give about thirty or forty consecutive checks with the Queen, and end just as they began. This is laughable enough to the bystander, who naturally conceives that if a thing is worth doing at all, it is worth doing well; and the King and Queen, alone, I repeat, can give the Mate, equally as well in nine moves, as in ninety.

KING AND ROOK, AGAINST KING.

The King and Rook can Checkmate the single King, from any position, in eighteen moves. You must first drive the King on to one of the extreme lines of the board. Set up these pieces in a few different situations, and endeavor, with a friend, to work out the Mate; towards the method of learning which, the following position will serve as a sufficient guide.

White.—K. at Q. fifth, and Rook at Q. B. sixth.

Black.—King alone at Q. Kt. square.

White, having the move, plays

1. K. to Q. B. fifth.	K. to Kt. second.
2. K. to Kt. fifth.	K. to R. second.
3. R. to B. seventh, ch.	K. to corner (best.)
4. K. to Kt. or R. sixth.	K. moves.
5. R. to Q. B. sixth, and Mates next move.	

This example shows of what immense importance it is, at the end of the game, to make good use of the King; playing him close up, when practicable, to the enemy.

TWO ROOKS AGAINST ONE ROOK, WITH THE KINGS ONLY.

To win similar endings, he who has the two Rooks must force his adversary's King to one of the extreme lines of the board, which is done by the assistance of both Rooks; and then you soon succeed in forcing the Mate, or, what is tantamount to it, an exchange of Rooks. Imagine the pieces originally placed thus:—

White. K. at K. R. seventh sq. Rooks at K. B. seventh, and Q. B. seventh sq.

Black. K. at K. fifth; R. at Q. Kt. seventh sq.

White commences operations thus:

1. Q. R. to Q. B. sq.	1. R. checks.
2. K. Kt. eighth sq.	2. R. to Q. R. seventh sq.
3. R. to Q. sq.	3. R. to Q. R. sq. ch.
4. K. to R. seventh sq.	4. R. to R. seventh sq.
5. K. R. to K. sev'th sq. ch.	5. K. to K. B. sixth sq.
6. R. to K. B. sq. ch.	6. K. attacks R.
7. R. to K. B. sixth sq.	7. R. to Q. R. sixth sq.
8. R. to K. Kt. sev'th sq. ch.	8. K. to R. seventh sq.

9. R. to K. R. sixth, ch. compelling Black to interpose R. after taking which, you win, as already shown.

Having well studied this, place the same pieces as follows:

White. King at adv. Q. sq. Rooks at Q. B. fifth, and Q. R. seventh squares.

Black. K. at Q. third; R. at K. R. fifth sq.

If Black had the move now, he would at once give Checkmate; but if White play first, you win by moving R. to K. R. fifth. Black is compelled to take your R. with his R. for you threaten to Checkmate, should he not do so; or at least, to win his R. for nothing. Well, then, he takes R. with R. and you win his Rook in two moves by checking at Q. R. sixth, and then at Q. R. fifth. Be certain that you understand this.

KING AND ONE PAWN, AGAINST KING ALONE.

There is some difference between Pawns; for if it is the Rook's Pawn left alone, it cannot be advanced to Queen, though supported by King, if the single King can get in the front of it. This had better be demonstrated, before proceeding further.

FIRST POSITION.

White.—K. at K. R. fifth, and P. at K. R. fourth sq.

Black.—King alone at K. R. second sq.

Now a beginner would say, "I shall be sure to advance this Pawn, so as to drive away the adverse King, and then get a Queen for my Pawn, by arriving at the end of the board." But in this he would be mistaken, since the position leads inevitably to a drawn game, if properly conducted by Black. It is of no consequence which plays first, but we suppose Black to have the move, and play.

1. K. to Kt. second.	K. to Kt. fifth.
2. K. to R. second.	P. advances.
3. K. to Kt. second.	P. checks.
4. K. to R. second.	K. supports P.
5. K. to Kt. sq.	K. to Kt. sixth.

6. K. to R. corner; and if you advance Pawn, the game is drawn, for you give Stalemate. On the other files this would not happen, since there would be room for his King to get away on the other side; which would allow you to win, through moving up King; but being on the Rook's file, he cannot escape. This is a very useful thing to know, and should be committed to memory.

We have seen that, under the most favorable circumstances, the Rook's Pawn cannot be Queened, if the single King be in front of it. We proceed to some examples of Pawns on the other files. It will facilitate our going into this, to quote all our examples on the same file; indeed, the Rook's file being out of the question, *all the other files are alike*, except the Knight's file; respecting which, there is a slight peculiarity, not worth dwelling upon.

SECOND POSITION.

White.—K. at K. sixth, and Pawn at K. fifth.

Black.—King at Queen's square.

In this position, White, having the move, wins by playing King to K. B. seventh; for then, leaving King on that square, you advance Pawn to Queen; that is, make a Queen for it, in just three moves, let Black play King as he will. This, you will say, is a very simple position. Let us, then, set up another.

THIRD POSITION.

White. K. at Q. fifth, and Pawn at K. fifth.

Black. King at his own square.

Here, if you have the first move, you will win; but if Black have the first move, the game will be drawn.

If White is to play first, you move K. to his sixth, and thus confront adverse King, in a manner which is called "taking up the opposition." Black must, in reply, move King either to Q. or to K. B. If he play to the former, the pieces are situated as in the second position; when we have seen to which square you must play King, in order to Queen the Pawn in three moves. If Black move to K. B. sq. you win, on the same principle, by playing King to Q. seventh.

But now let us replace this Position, and give Black the first move.

Black.	*White.*
1. K. to Q. second. He has now gained the opposition by confronting King; and as it would be useless to retrograde with King, you push the Pawn.	
	1. P. checks.
2. K. to K. second.	2. K. to K. fifth (must.)
3. K. to his own sq.	3. K. to Q. sixth. Whether you advance on this, or the Bishop's file, Black will again take up the opposition.
4. K. to Q.	4. P. checks. If you had, instead, retreated King, Black advances.
5. K. home. You must now either abandon P. (in which case the game is drawn, by Black's taking it, since	

the two Kings, alone, form a drawn game,) or else you must defend P. by moving K. to K. sixth; and in so doing, the game becomes drawn, for you have given Stalemate.

At this point, the learner remarks, "What an important thing is the opposition!—but I want to know something more about the opposition." My answer must be brief, for beginners can only understand the term in its simplest form; and I therefore reply, that one King is said to have the opposition of the other, when he confronts him on the same file, with an interval of only one square between them. This is the most simple form of opposition; and the only one, therefore, at present, relevant to the subject.

The King, who has the opposition, confines, in some respects, the King which has not. For example, place the two Kings alone in the following situation:—

WHITE.—King at his sixth square.

BLACK.—King at home, on his own square.

Here the White has the opposition; and the effect of it is, to confine Black's King to the one extreme line of the board; for, as he has the move, let him play to which square he will, you continue to maintain the opposition, by opposing him on the same line, with an interval of one square between you.

The having the opposition is of no use, except in certain positions, and those principally relate to single Pawns; though sometimes the most important games are won, while several pieces and Pawns remain on the board, merely through the one King's being enabled to gain the opposition on the other.

FOURTH POSITION.

WHITE.—K. at Q. fifth, and P. at K. fourth.

BLACK.—King at K. second square.

WHITE will win if he have the move. For example:—

White. *Black.*

1. K. to K. fifth; securing the opposition.—If Black retro-

grade to his own sq. you oppose him with King at K. sixth; and win, on the principle developed in previous examples. If, again, he move either to Q. sq. or to K. B. sq you equally move K. to K. sixth; for though he then appears to gain the opposition himself, by playing King to K. sq. yet he cannot keep it, as you advance Pawn one sq. compelling him to abandon it. Lastly if he play to Q. second, move K. to B. sixth and work up your Pawn upon the same principle as if he at once played K. to B. second; which is the move we actually make him play.

1. K. to B. second.

2. K. to Q. sixth.—If he now move K. to K. B. sq. you simply move K. to Q seventh; and, leaving him there, march Pawn straight in. If he play K. home, you will soon find out how to win.

2. K. to B. third.

2. P. checks. 3. K. B. second.

4. K. to Q seventh, and advances Pawn direct to Queen. Replace the position, and you will find Black could draw the game, if he had the first move, by opposing your King in the proper manner.

FIFTH POSITION.

White.—K. at K. B. sixth, and P. at K. fifth.
Black.—K. at K. Kt. square.

In this situation you win, whether you have the move or no. For example:—Black has the move, and plays.

1. K. to K. B. sq. 1. P. advances.—The game would be drawn, were you to move King; for Black would acquire the opposition.

2. K. home. 2. P. advances.

3. K. to Q. second. 3. K. to B. seventh, and wins.

Replace the men, and suppose White to have the first move:—

1. K. to K. seventh.—If you had advanced P. Black would gain the oppsition, and draw the game.

1. K. to Kt. second.

2. K. to Q. seventh, and moves Pawn straight on, to Queen.

SIXTH POSITION.

White.—King at home, and K. P. unmoved.

Black.—King at home, alone on his sq.

In this situation, if White have the move, you ought to Queen the Pawn. Try it over with such of your friends as call themselves "fine Chess-players." I do not know a better test.

If Black have the first move, he can draw the game; supposing the best possible moves to be played on each side

KING, ROOK, AND PAWN, AGAINST KING AND ROOK.

I wish to accustom you to play your Rooks freely, and therefore prefer giving repeated examples, in which that piece is introduced, to such as include the presence of the Queen.

FIRST POSITION.

White.—King at Q. B. fourth, Rook at Q. Kt. seventh, and Pawn at Q. Kt. fourth.

Black.—K. at K. Kt. fourth, and Rook at K. eighth.

Having the White men, you will here win, on this principle; that you can cut off the adverse King with your Rook, while you advance the Pawn, protected by the King, to the extreme line of the board. Observe the manner in which this is effected. You have the move and play,

1. R. to K. B. seventh.—By placing Rook on K. B. file, you build up, as it were, a wall, beyond which Black's King cannot pass.

1. R. to Q. B. eighth, ch,

2. K. to Q. fifth. 2. K. attacks R.
3. R. to K. B. second.—Nothing must induce you to take Rook off from the Bishop's file.
3. R. to Q. eighth, ch.
4. K. to Q. B. sixth. 4. R. to Q. B. eighth, ch.
5. K. to Q. Kt. sixth. 5. R. to Q. Kt. eighth.
6. P. advances. 6. K. to Kt. fourth.
7. K. to Q. B. sixth. 7. R. checks.
8. K. to Q. Kt. seventh. 8. R. to Q. Kt. eighth.
9. P. advances.—Observe the process in which we have managed to get Pawn thus far. No play on Black's part could have prevented it.
9. R. to Q. Kt. sixth.
10. K. to Q. B. seventh. 10. R. checks.
11. K. to Kt. eighth. 11. R. to Q. Kt. sixth.
12. P. advances. 12. R. to Q. Kt. fifth.
13. R. to Q. R. second.—This move is essential; because on your next move, you can now play King to Rook's file, and push Pawn to Queen. To dwell longer on it, were useless.

SECOND POSITION.

White.—K. at K. B. fifth, R. at K. R. seventh, and Pawn, at K. fourth.

Black.—King at home; R. at Q. R. third.

This position differs materially from the last; for as you cannot cut off Black's King with the Rook, the game here ought to be drawn. Suppose White to begin by playing,

1. P. advances. 1. R. to Q. Kt. third. This is the best move, and, properly followed out, will secure the drawn game. I shall show you, in a variation, how easily Black might lose, by one bad move. See A. next page.
2. R. to Q. R. seventh. 2. R. to Q. B. third.
3. P. advances. 3. R. to Q. B. fifth. If Black had checked with Rook, he would have lost the

game, since you would move K. to K. B. sixth, threatening Mate.

4. K. to B. sixth. 4. R. to K. B. fifth, ch.

By continuing to move on this principle, the game is drawn.

A.

1. R. to Q. R. eighth. This move will lose Black the game.

2. K. to K. B. sixth. Better than to K. sixth.

2. R. to K. B. eighth, ch. If he had checked on the other sq. you would cover with P.

3. K. to K. sixth. 3. K. to K. B.
4. R. to R. eighth, ch. 4. K. moves.
5. R. to K. eighth. 5. R. to K. eighth.
6. K. to Q. seventh. 6. K. attacks R. If he had checked, you would play to K. seventh.
7. P. checks. 7. K. to Kt. second. If he had played to B. third, you would check with R. and then push P.
8. K. to K. seventh. Here, had you moved Pawn, Black would draw the game.

8. R. to K. seventh sq.
9. R. to adv. Q. sq. 9. R. to adv. K. sq.
10. R. to Q. second sq. 10. R. to K. sixth sq.
11. R. checks. 11. K. to R. second sq.
12. K. to K. B. seventh sq. 12. R. checks.
13. K. to adv. K. sq. 13. R. to K. sixth sq.
14. P. advances. 14. R. to Q. sixth sq.
15. R. to Q. B. second sq. 15. K. to Kt. second sq.
16. R. to Q. B. seventh sq. 16. R. to Q. seventh sq.
17. R. to Q. seventh sq. 17. R. to Q. Kt. seventh sq
18. R. to Q. sq. 18. R. checks.
19. K. moves. 19. R. checks.
20. K. to K. sixth sq. 20. R. checks.
21. R. covers. 21. R. to Q. Kt. sq.

22. R. to Q. B. sixth sq.—If he moves R. to K. sq., you attack it with K., and if he supports it with K., you check with R. at K. B. sixth. Playing any other move, you easily win the game.

ON GIVING AND RECEIVING ODDS.

When there exists a disparity of skill, it is usual for the stronger player to give his adversary such odds as will render the game mutually interesting, by placing the parties more strictly on terms of equality. I earnestly recommend beginners, never to engage with players of known superiority, without asking for proper odds. Without this, they will never make equal progress; and will become disgusted too, by constant ill-success. Nor is it fair to insist on better players engaging on even terms; since, in that case, what may be amusing enough to you, will probably to them prove a positive annoyance; the chances of victory being so unfairly balanced.

The first description of odds, worthy of notice, is the Queen; for, until you can make a stand, with the advantage allowed you of this great piece, you can hardly be said to know the moves. The player giving the Queen, you will find mostly to aim at a quiet opening. On your part, endeavour to get all your pieces out, and your King snugly Castled, before you do aught else? and remember, that, as "Exchanging" is death to your opponent, you must seek every opportunity to exchange your pieces for his; with a due regard, in so doing, to the scale of relative value, and to a cautious examination of the consequences, as far as you can calculate.

The odds of "THE MARKED PAWN," are about equal to the Queen. The parties have each the usual complement of men; but the superior player puts a ring, or some other mark, on a certain Pawn, and undertakes to give Checkmate with that Pawn only. If he give Mate with any piece, or with any other Pawn, he loses; and he is not

permitted to Queen the marked Pawn, but must give the Mate with it, *as a Pawn.*

The odds of the Rook and Knight stand next in the scale; and you may be said to be a very fair player, as players go, when a first-rate player can only make even games, in giving you these two pieces. The odds of the two Knights will be snbstituted as you improve, for the advantage of the Rook and Knight.

The odds of the Rook mark the boundary line, between "the world" and the "Chess-circle." The latter is more confined than you would suppose; there not being fifty persons in London, to whom the first-rate player could not give a Rook. All such trials of skill should consist of not less than eleven games; and he who wins, on the average, six out of the eleven, may fairly say he can give the odds in question, whatever they may be. Indeed, without you could ensure winning seven or eight games out of eleven, I should not allow that you had fairly got over the Rook. It is absurd to suppose, as I have heard it asserted, that the Rook is not so much to give as the Knight, because it cannot so speedily be brought into play. Those accustomed to allow large odds, well know the difference. In giving the Rook, unless a violent attack is soon concocted, the game becomes highly critical; and you can frequently get a fine position, by sacrificing one of your Rooks for a minor piece; but it is seldom you can do this, receiving the Knight.

The odds of the Knight follow the Rook. The strongest opening, in giving the Knight, is Captain Evan's game. You may diminish the odds of the Knight, by receiving either that piece, or the Rook, in exchange for the Pawn with one or more moves.

The Pawn and three moves, the Pawn and two moves. and the Pawn and move, are the lighter odds; and are allowed between players, nearly matched, according as they are found to answer, in rendering the game equal.

The Three Games played by Mr. PHILIDOR, at one and the same time.

London, March 13, 1790.

Mr. PHILIDOR played Three Games at once; Two without seeing the Boards,—and the third, looking over the Table. His opponents were the Hon. H. S. CONWAY, Mr. SHELDON, and Capt. SMITH. The Game (Mr. PHILIDOR being allowed to see the Pieces) was against Mr. CONWAY; the Move he gave for each of his Adversaries.

HON. H. S. CONWAY'S PARTY.

1. B. King's Pawn, 2 squares.
   W. The same.
2. B. King's bishop to Q. bishop's 4th.
   W. Q. bishop's pawn, 1 sq (1)
3. B. Q. knight to his bishop's 3d. (2)
   W. K. bishop to his queen's 3d.
4. B. Q. pawn 1 square.
   W. K. bishop to Q. bishop's 2d.
5. B. The queen to her K. bishop's 3d.
   W. The queen to her king's 2d.
6. B. Q. bishop to adverse K. knight's 4th.
   W. K. knight to his bishop's 3d.
7. B. K. knight to his king's 2d.
   W. Q. pawn 1 square.
8. B. K. r. pawn 1 square.
   W. Q. bishop to his king's 3d.
9. B. K. bishop to Q. knight's 3d.
   W. Q. kt. pawn 2 squares.

(1)Philidor reprobates this, when it is the second move of the first player: but playing it as the second player, is agreeable to the result of his Third Regular Party, which he makes an even game. Ed. Eng. edition.

(2) Better the Q. pawn 2 squares. E.

10. B. The king castles with his Q. rook.
    W. K. r. pawn 1 square:
11. B. The Q. bishop takes the knight.
    W. The queen takes the bishop.
12. B. The queen takes the queen.
    W. The K. kt. pawn takes the queen.
13. B. Q. pawn 1 square.
    W. Q. r. pawn 2 squares.
14. B. K. b. pawn 2 squares.
    W. The K. pawn takes the Q. pawn.
15. B. The Q. rook takes the pawn.
    W. Q. r. pawn 1 square.
16. B. The K. bishop takes the bishop.
    W. The K. b. pawn takes the bishop.
17. B. K. rook to its queen's square.
    W. The king to his second square.
18. B. The K. knight to his square.
    W. Q. knight to his queen's 2d.
19. B. K. knight to his bishop's 3d.
    W. K. r. pawn 1 square.
20. B. K. pawn 1 square.
    W. The K. kt. pawn in K. b. file takes the king's pawn.
21. B. The K. knight takes the pawn.
    W. The knight takes the knight.
22. B. The K. b. pawn takes the knight.
    W. Q. pawn 1 square.
23. B. K. rook to its king's square.
    W. Q. rook to its K. bishop's square.
24. B. Q. rook to its queen's 3d.
    W. Q. rook to its K. bishop's 4th.
25. B. Q. kt. pawn 1 square.
    W. The Q. r. pawn takes the pawn.
26. B. The Q. r. pawn takes the pawn.
    W. The Q. rook takes the K. pawn.
27. B. K. rook to its bishop's square.
    W. Q. rook to its K. knight's 4th.

23. B. K. kt. pawn 1 square.
W. K. rook to its knight's square.
29. B. K. knight to his king's 2d.
W. Pawn in K. file 1 square.
30. B. Q. rook to its K. bishop's 3d.
W. K. rook to its knight's 2d.
31. B. Q. rook to adverse K. bishop's 3d.
W. The bishop to his queen's 3d.
32. B. Q. rook to adverse K. rook's 2d.
W. K. rook to K. knight's 3d.
33. B. The rook takes the rook.
W. The rook takes the rook.
34. B. The rook to adverse K. bishop's 4th.
W. Pawn in K. file 1 square.
35. B. The rook takes the K. r. pawn.
W. The bishop takes the K. kt. pawn.
36. B. The knight takes the bishop.
W. The rook takes the knight.
37. B. The king to his queen's 2d.
W. The king to his queen's 3d.
38. B. The rook to adverse K. rook's square.
W. The king to his Q. bishop's 4th.
39. B. Q. b. pawn 1 square.
W. Q. kt. pawn 1 square.
40. B. The Q. b. pawn takes the pawn.
W. The king to adverse queen's 4th.
41. B. The rook to adverse K. rook's 3d.
W. The rook to adverse K. knight's 2d, giving check.
42. B. The king to his Q. bishop's square.
W. Pawn in K. file 1 square.
43. B. The rook takes the Q. b. pawn.
W. The rook gives check, at adverse K. knight's square.
44. B. The king to his Q. knight's 2d.
W. Pawn in K. file 1 square.

45. B. The rook to adverse king's 3d.
W. Pawn in K. file makes a queen.
46. B. The rook takes the queen.
W. The rook takes the rook and wins.

Mr. SHELDON'S PARTY.

1. B. King's pawn 2 squares.
W. The same.
2. B. K. bishop to his Q. bishop's 4th.
W. Q. b. pawn 1 square.
3. B. K. knight to his bishop's 3d. (1.)
W. Q. pawn 2 squares.
4. B. The pawn takes the pawn.
W. The pawn takes the pawn.
5. B. K. bishop to his Q. knight's 3d.
W. Q. knight to his bishop's 3d.
6. B. Q. pawn 2 squares.
W. K. pawn 1 square.
7. B. K. knight to adverse king's 4th.
W. Q. bishop to his king's 3d.
8. B. The king castles.
W. K. b. pawn 1 square.
9. B. The knight takes the knight.
W. The pawn takes the knight.
10. B. K. b. pawn 1 square.
W. The same.
11. B. Q. bishop to his king's 3d.
W. K. knight to his bishop's 3d.
12. B. Q. knight to his queen's 2d.
W. K. bishop to his queen's 3d.

(1.) Q. pawn 2 squares, or the queen to her king's second, is the proper alternative, in this position, to the exclusion of the move made and every substitution. E.

13. B. Q. b. pawn 2 squares.
W. The king castles.
14. B. K. bishop to Q. rook's 4th.
W. The queen to her bishop's 2d.
15. B. K. b. pawn 1 square.
W. The knight to adverse K. knight's 4th.
16. B. The queen to her king's 2d.
W. The knight takes the bishop.
17. B. The queen takes the knight.
W. Q. b. pawn 1 square.
18. B. The knight to his Q. knight's 3d.
W. The Q. pawn takes the pawn.
19. B. The knight takes the Q. b. pawn.
W. The bishop takes the knight.
20. B. The pawn takes the bishop.
W. Q. rook to its Q. bishop's square.
21. B. Q. pawn 1 square, to adverse Q. bishop's 3d.
W. K. rook to its queen's square.
22. B. K. rook to its queen's square.
W. K. rook to adverse queen's 3d.
23. B. The rook takes the rook.
W. The Q. b. pawn takes the rook.
24. B. The bishop to his Q. knight's 3d.
W. The bishop takes the bishop.
25. B. The pawn takes the bishop.
W. The queen to her knight's 3d.
26. B. The king to his bishop's 2d.
W. The queen takes the queen.
27. B. The king takes the queen.
W. The rook takes the pawn.
28. B. The rook takes the pawn.
W. The rook to its queen's 3d.
29. B. The king to his queen's 2d.
W. The K. pawn gives check.
30. B. The king takes the K. pawn.
W. Q. pawn 1 square.

31. B. The rook to its Q. rook's square.
W. The Q. pawn makes a queen, w hich is ex changed for the black rook ; and the white party wins.

CAPT. SMITH'S PARTY.

1. B. King's pawn 2 square.
W. The same.
2. B. K. bishop to Q. bishop's 4th.
W. K. knight to his bishop's 3d. (1.)
3. B. Q. pawn 1 square.
W. Q. b. pawn 1 square.
4. B. Q. bishop to adverse K. knight's 4th. (2.)
W. K. r. pawn 1 square.
5. B. The bishop takes the knight.
W. The queen takes the bishop.
6. B. Q. knight to his bishop's 3d.
W. Q. kt. pawn 2 squares.
7. B. K. bishop to his Q. knight's 3d.
W. Q. r. pawn 2 squares.
8. B. Q. r. pawn 1 square.
W. K. bishop to Q. bishop's 4th.
9. B. K. knight to his bishop's 3d.
W. Q. pawn 1 square.
10. B. The queen to her 2d square.
W. Q. bishop to his king's 3d.
11. B. The K. b. takes the bishop.
W. The K. b. pawn takes the bishop.
12. B. The king castles with his rook.
W. K. kt. pawn 2 squares.
13. B. K. r. pawn 1. square.
W. The knight to his queen's 2d.

(1.) Philidor ventures a move, which, according to the ob servation closing his Second Regular Party, must be in some degree disadvantageous. His third move deviates from that ex. ample ; so that he cannot be circumvented by routine. E.

(2.) The queen to the king's second, or K. b. pawn twosquares were better. E.

14. B. K. knight to his K. rook's 2d.
W. K. r. pawn 1 sq.
15. B. K. kt. pawn 1 square.
W. The king to his 2d square.
16. B. The king to his knight's 2d.
W. Q. pawn 1 square.
17. B. K. b. pawn 1 square.
W. The knight to his K. bishop's square.
18. B. Q. knight to his king's 2d:
W. The knight to his K. knight's 3d.
19. B. Q. b. pawn 1 square.
W. Q. rook to its K. knight's square.
20. B. Q. pawn 1 square.
W. The bishop to his Q. knight's 3d.
21. B. The Q. pawn takes the K. pawn.
W. The queen takes the Q. pawn.
22. B. Q. knight to his queen's 4th.
W. The king to his queen's 2d.
23. B. Q. rook to its King's square.
W. K. r. pawn 1 square.
24. B. The queen to her K. bishop's 2d.
W. The bishop to his Q. bishop's 2d.
25. B. Q. knight to his king's 2d.
W. The K. r. pawn takes the pawn.
26. B. The queen takes the pawn.
W. The queen takes the queen.
27. B. The knight takes the queen.
W. The knight gives check, at adverse K. bishop's 4th.
28. B. The king to his rook's square.
W. The K. rook takes the pawn.
29 B. K. rook to its king's knight's square.
W. The K. rook takes the K. knight, checking.
30 B. The king takes the rook.
W. The rook checks, at its K. rook's square.
31. B. The Knight interposes, at adverse K. rook's 4th.

W. The rook takes the Knight, checking.

32. B. The king to his knight's 3d.
W. The knight to adverse K. rook's 3d. discovering check from the bishop.

33. B. The king to his knight's 4th.
W. The rook to adverse K. rook's 4th, giving check-mate.

The reader will perceive that the black king should have been moved to his knight's second, and not to his knight's fourth, by which the mate would have been averted, although the ascendancy had been decisive. If a blemish is in the 33d move conspicuous, so was brilliant manoeuvring in preceding stages. These exhibitions of play are not indiscriminately models. It would be invidious to distinguish the strokes of excellence from the traits of secondary skill: And yet it seemed due to the pupil to mark, in the opening of each game, any step which it were unquestionably improper to imitate. Playing any of these parties, with an endeavor to find the place at which the move, or other advantage, was recovered or abandoned, will conduce to insight and improvement.

The *Editor* cannot express greater admiration than he feels, at the talents which supported the masterly professor in a successful combat with distinguished players, under combined difficulties and privations voluntarily encountered. The chance of confusion in the picture in his mind, furnished some dependence to his opponents; but it was scarcely to be expected, that a player, so completely exercised, should be drawn into a novel situation, or an untried combination; or, if such could be offered to him, that his progress would be embarrassed.

EXAMPLES

Of various Openings, Mates, Situations, &c.

W. for white---B. Black---k. king---q. queen---kt. knight--bish. bishop---adv. adverse---ch. check---sq. square---c. castle.

Game 1.

Scholar's Mate.

W. king's pawn, 2 sq.
1. B. the same.
W. k. bish. to q. bish. 4th.
2. B. the same.
W. q. to adv. k. cast. 4th.
3. B. q. pawn 1 square.
W. q. takes k. bish. p. and gives check-mate.

Game 2.

W. k. pawn 2 squares.
1. B. the same.
W. q. pawn 1 square.
2. B. k. kt. pawn 1 square.
W. k. kt. to k. bish. 3d.
3. B. k. bish. pawn 2 sq.
W. k. p. takes the pawn.
4. B. k. kt. p. takes the p.
W. k. kt. takes the p.
5. B. q. pawn 1 square.
W. q. checks at adv. castle's 4th.
6. B. k. to his second sq.
W. q. gives check-mate at adv. k. bish. 2d sq.

Game 3.

W. k. pawn 2 squares.
1. B. the same.
W. q. bish. p. 1 square.
2. B. q. pawn 2 squares.
W. k. pawn takes it.
3. B. q. takes the pawn.
W. q. pawn 2 squares.
4. B. q. kt. to q. bish. 3d.
W. q. bish. to king's 3d.
5. B. q. bish. to his k. bish. 4th.
W. q. bish. pawn 1 sq.
6. B. q. gives check.
W. bishop interposes.
7. B. q. to her kt. 3d.
W. q. pawn 1 sq.
8. B. kt. to white q. 4th.
Black wins the game.

Game 4.

W. k. pawn 2 squares.
1. B. the same.
W. k. bish. to q. bish. 4th.
2. B. the same.
W. q. bish. pawn 1 sq.
3. B. k. kt. to his bish. 3d.
W. q. pawn 2 squares.
4. B. pawn takes it.
W. pawn takes the pawn.
5. B. bishop gives check.
W. bishop interposes.
6. B. bishop takes it with check.
W. kt. takes it and white's game is best opened.

GAME 5.

W. k. pawn 2 squares.
1. B. the same.
W. q. bishop's pawn 1 square.
2. B. k. kt. to his bishop's 3d.
W. q. pawn 2 squares.
3. B. k. kt. takes the pawn.
W. q. to her king's 2d.
4. B. k. bishop's pawn 2 squares.
W. k. bishop's pawn 1 square.
5. B. q. checks the king.
W. pawn covers the check.
6. B. kt. takes the pawn.
W. q. checks the king and wins the game.

GAME 6.

W. k. pawn 2 squares.
1. B. the same.
W. q. bish. pawn, 1 sq.
2. B. q. pawn 2 squares.
W. pawn takes it.
3. B. q. takes the pawn.
W. q. bish. pawn 1 sq.
4. B. q. to her own sq.
W. q. kt. to his q. bish. 3d.
5. B. q. bish. pawn 2 sq.
W. k. kt. to his bish. 3d.
6. B. q. kt. to his q. bish. 3d.
W. k. bish. to his k. 2d.
7. B. k. bish. to the q. 3d.
W. castles.
An equal game.

GAME 7.

W. k. pawn 2 squares.
1. B. the same.
W. k. bish. to q. bish. 4th.
2. B. q. bish. pawn 1 sq.
W. q. pawn 2 squares.
3. B. pawn takes the pawn.
W. q. takes the pawn.
4. B. q. kt. pawn 2 sq.
W. k. bish. to his q. kt. 3d.
5. B. q. bish. pawn 1 sq.
W. bish. takes k. bish. p. and gives check.
6. B. king takes the bishop.
W. q. gives check at adv. q. 4th.
7. B. k. to his square.
W. q. takes the castle.
8. B. q. kt. to his q. bish. 3d.
W. q. castle's pawn 2 sq.
9. B. q. gives check at her castle's 4th.
W. q. kt. interposes at bish. 3d.
10. B. k. kt. to king's 2d.
W. b. to adv. k. kt. 4th.
11. B. k. to his q. square.
W. king castles.
Black should win by gaining adv. queen.

GAME 8.

W. k. pawn 2 squares

1. B. the same.
   W. q. bish. pawn 1 sq.
2. B. k. kt. to k. bish. 3d.
   W. q pawn 2 squares.
3. B. pawn takes the pawn.
   W. k. pawn 1 square.
4. B. k. kt. to q. 4th.
   W. pawn takes the pawn.
5. B. bish. gives check.
   W. kt. to his q. bish. 3d.
6. B. kt. takes the knight.
   W. q. to her kt. 3d.
7. B. kt. to his q. 4th wins the game.

GAME 9.

B. king's pawn 2 sq.

1. W. the same.
   B. k. bish. to q. bish. 4th.
2. W. the same.
   B. q. to adv. k. castle 4th.
3. W. q. to her king's 2d.
   B. k. kt. to his b. 3d.
4. W. q. pawn 1 sq.
   B. k. kt. to adv. kt. 4th.
5. W. k. kt. pawn 1 sq.
   B. bish. takes the pawn checking.
6. W q. takes the bishop.
   B. kt. takes the queen.
7. W. p. takes the queen.
   B. kt. takes the castle.
8. W k. kt. to his b. 3d.

White loses.

GAME 10.

W k pawn 2 squares.

1. B. the same.
   W. k. bishop to q. bish. 4th.
2. B. q. kt to his q. bishop 3d.
   W. q. bishops pawn 1 square.
3. B. k. castle's pawn 1 square.
   W. q. castle's pawn 1 square.
4. B. k. kt. pawn 1 square.
   W. q. pawn 2 squares.
5. B. pawn takes the pawn.
   W. pawn takes the pawn.
6. B. k. bish. to his kt. 2d.
   W. k. kt. to his bishop's 3d.
7. B. q. pawn 1 square.
   W. k. castle's pawn 1 square.
8. B. q. bish. to his queen's 2d.
   W. q. kt. to his bishop's 3d.
9. B. k. kt. to his king's 2d. *An equal game.*

GAME. 11.

W. k. pawn 2 squares.

1. B. the same.
   W. k. bish. to q. bishop's 4th.
2. B. q. bishop's pawn 1 square.
   W. k. kt. to his bishop's 3d.

3. B. q. pawn 2 squares.
W. k. bish. to q. kt. 3d.
4. B. q. pawn takes the pawn.
W. k. kt. takes the pawn.
5. B. q. to k. kt. 4th.
W. q. pawn 2 squares.
6. B. q. takes kt. pawn
W. castle to his bishop's square.
7. B. q. bishop to black castle's 3d.
W. q. kt. to q. 2d.
8. B. k. kt. to his castle's 3d. *Black should win.*

GAME 12.

W. k. pawn 2 squares.
1. B. the same.
W. k. bishop to q. bish. 4th.
2. B. q. bishop's pawn 1 sq.
W. bishop takes the pawn and checks.
3. B. k. takes the bishop.
W. q. gives check.
4. B. k. to his 3d square.
W. q. to her king's bishop's 5th checking.
5. B. k. to his q. 3d square.
W. q. pawn 2 squares.
6. B. q. to the k. bishop's 3d.
W. pawn takes the pawn with check and wins the game.

GAME 13.

W. k. pawn 2 squares.
1. B. q. kt. pawn 1 square.
W. q. pawn 2 squares.
2. B. q. bishop to q. kt. 2d.
W. k. bishop to q. 3d.
3. B. q. kt. to q. bishop's 3d.
W. q. bishop to king's 3d.
4. B. k. kt. pawn 1 sq.
W. k. bishop's pawn 2 squares.
5. B. k. bishop to k. kt. 2d.
W. k. kt. to k. bishop's 3d.
6. B. the same.
W. q. bishop's pawn 2 squares.
7. B. king castles.
W. q. kt. to his bishop's 3d.

The white should castle on the queen's side, and by advancing the pawns on the other wing, he will have a safe game and a good attack.

GAME 14.

W. k. pawn 2 squares.
1. B. the same.
W. k. bishop to his q. bish. 4th.
2. B. q. bishop's pawn 1 sq.
W. k. kt. to his bish. 3d.

3. B. q. pawn 2 squares.
   W. b. to the q. kt. 3d.
4. B. pawn takes the pawn.
   W. kt. takes the pawn.
5. B. q. to her k. kt. 4th.
   W. k. kt. takes the pawn.
6. B. q. takes the kt. p.
   W. castles to the bish. sq.
7. B. q. bish. attacks the q.
   W. p. covers the attack.
8. B. pawn takes the pawn.
   W. castles to k. bish, 2d.
9. B. q. to the kt. sq. checks.
   W. castle interposes.
10. B. p. gives check-mate.

GAME 15.

W. k. pawn 2 squares.
1. B. k. pawn 1 square.
   W. q. pawn 2 squares
2. B. q. b. pawn 1 square.
   W. k. bishop to q. 3d.
3. B. k. bishop to k 2d.
   W. k. kt. to his b. 3d.
4. B. the same.
   W. k. castle's p. 2 sq.
5. B. k. castles.
   W. k. pawn 1 square.
6. B. k. kt. to q. 4th.
   W. k bish. takes castles pawn, checking.
7. B. king takes bishop.
   W. k. kt. gives check.
8. B, k. to his kt. square.
   W. q. to adv. k. cast. 4th.
9. B. k. bish. takes the kt.
   W. k. castles p. takes the bishop.
10. B k. bish. p. 2 squares.
    W. the double p. 1 sq.
11. B. *the queen may protract the mate one hopeless turn by sacrificing herself.*

GAME 16.

W. k. pawn 2 squares.
1. B. the same.
   W. k. kt. to his bish. 3d.
2. B. k. bish. pawn 1 sq.
   W. k. kt. takes the p.
3. B. q. to her king's 2d.
   W. k. kt. returns to bish. 3d.
4. B. q. takes p., checking.
   W. bishop interposes.
   White has a superior situation.

GAME 17.

B. k. pawn 2 squares.
1. W. the same.
   B. k. kt. to bishop's 3d.
2. W. q. kt. to bishop's 3d.
   B. k. bish. to q. bish. 4th.
3. W. the same.
   B. q. bish. pawn 1 sq.
4. W. k. kt. to the bish. 3d.
   B. q. pawn 2 squares.
5. W. k. pawn takes it.
   B. q. bishop's pawn takes the pawn.
6. W. k. bishop gives check.
   B. q. bishop interposes.

7. W. b. takes the b. checking.
   B. q. kt. takes the bish.
8. W. q. pawn 2 squares.
   B. k. p. takes the pawn.
9. W. k. kt. takes the pawn.
   B. q to her kt. 3d.
10. W. q. kt. to the k. 2d.

An equal game.

GAME 18.

W. k. pawn 2 sq.

1. B. the same.
   W. k. bish. to q. bish. 4th.
2. B. q. bish. pawn 1 sq.
   W. k. kt. to bish. 3d.
3. B. q. pawn 2 sq.
   W. pawn takes the pawn.
4. B. k. pawn 1 sq.
   W. k. kt. to k. 5th sq.
5. B. pawn takes the pawn.
   W. k. kt. takes the pawn.
6. B. k. takes the knight.
   W. q. gives check at castles 6th.
7. B. k. to his 3d sq.
   W. q. gives check at her k. kt. 4th.
8. B. king to his q. 3d.
   W. q. at her k. kt. 3d. checks.

Black loses by any other defence.

GAME 19.

W. k. pawn 2 sq.

1. B. the same.
   W. k. bish. to q. bish. 4th.
2. B. q. bishop's pawn 1 sq.
   W. k. kt. to his bish. 3d.
3. B. q. pawn 2 sq.
   W. k. bishop to q. kt. 3d.
4. B. pawn takes the pawn.
   W. kt. takes the pawn.
5. B. k. kt. to his castle's 3d.
   W. q. pawn 1 sq.
6. B takes the pawn.
   W. q. bishop takes the knight.
7. B. pawn takes the pawn.
   W. bishop takes the bish. pawn with check.
8. B. king to his 2d sq.
   W. bishop gives checkmate.

GAME. 20.

W. king's pawn 2 sq.

1. B. the same.
   W. k. bishop to q. bish. 4th.
2. B. q. bish. p. 1 sq.
   W. q. to to k. castle's 5th.
3. B. q. to her k. bish. 3d.
   W. k. kt. to his bish. 3d.
4. B. q. pawn 1 sq.
   W. k. kt. to his 5th sq.
5. B. kt. defends the attack.
   W. q. pawn 1 sq.
6. B. pawn attacks the queen.

Blacks game is best opened.

GAME. 21.

B. k. kt. pawn 2 sq.
1. W. k. pawn 2 sq.
B k bish. pawn 1 sq.
2. W. q. gives check-mate at adv. k. castle's 4th.

GAME 22.

B. k. pawn 2 sq.
1. W. the same.
B. k. kt. to his bish. 3d.
2. W. k. bishop's pawn 2 squares.
B. k. kt. takes k. pawn.
3. W. q. to her king's 2d.
B. q. gives check.
4. W. k. kt. pawn interposes.
B. k. kt. takes kt. pawn.
5. W. q. takes the pawn, checking.
B. k. bishop interposes.
6. W. k. kt. to his bishop's 3d.
B. q. to her k. castle's 4th.
7. W. q. takes k. kt. pawn.
B. kt. takes the castle.
8. W. q. takes the castle, checking.
B. k. bishop interposes.
9. W. q. gives check.
B. q. takes the queen.
10. W. k. bish. pawn takes queen.
B. k. bish. to q. bish. 4th.
11. W. q. pawn 2 sq.
B. k. bish. to q. kt. 3d.
12. W. k. bish. to k. kt. 2d. *must win a piece.*

GAME 23.

B. k. pawn 2 squares.
1. W. the same.
B. k. kt. to the bish. 3d.
2. W. q. pawn 1 square.
B. q. pawn 2 squares.
3. W. k. bish. pawn 2 sq.
B. q. p. takes the k. p.
4. W. k. bish. p. takes k. p.
B. k. kt. to adv. kt. 4th.
5. W. q. pawn 1 square.
B q. pawn to adv. k. 3d.
6. W. k. kt. to castle's 3d.
B. k. kt. takes k castle's pawn.
7. W. *If the king's castle takes the knight, the position will be ruined by a check from the black queen. Therefore the* q. bish. takes the pawn.
B k. kt. takes the k. bish.
8. W. k. castle takes the kt.
B. q. bish. takes the kt.
9. W. k. kt. p. takes the bishop.
B. q. gives check.
10. W. q. bishop interposes.
B. q. *takes the undefended pawn, black has*

gained a pawn and has a better game.

GAME 24.

W. k. pawn 2 sq.
1. B. the same.
W. k. kt. to his bish. 3d.
2. B. k. bish. pawn, 1 sq.
W. k. kt. takes the p.
3. B. k. bish. p. takes the kt.
W. q. gives check.
4. B. k. kt. pawn interposes.
W. q. takes k. p. checking.
5. B. q. interposes.
W. q. takes the castle.
6. B. k. kt. to his bish 3d.
W. q. pawn 2 squares.
7. B. q. takes the p. checking.
W. q. bishop interposes.
8. B. k. kt. to adv. kt. 4th.

GAME 25.

W. k. pawn 2 squares.
1. B. the same.
W. k. kt. to his bish. 3d.
2. B. k. bish. pawn 1 sq.
W. k. kt. takes the p.
3. B. k. bish. p. takes the kt.
W. q. gives check.
4. B. k. to his 2d square.
W. q. takes k. p. checking.
5. B. k. to his bishop's 2d.
W. k. bish. gives check.
6. B. q. pawn interposes.
W. k. b. takes the p. and checks.
7. B. k. to his kt. 3d.
W. k. castles p. 2 sq.
8. B. k. bish. to q. 3d sq.
W. k. castle's p. checks.
9. B. k. to his castle's 3d.
W. q. p. 2 sq. discovering check.
10. B. k. kt. p. interposes.
W. q. takes the castle, and mates in a few moves.

GAME 26.

W. k. pawn 2 squares.
1. B. the same.
W. k. kt. to his bishop's 3d.
2. B. k. bishop's pawn 1 sq.
W. k. kt. takes the pawn.
3. B. k. bish. pawn takes the kt.
W. q. gives check.
4. B. k. to his 2d sq.
W. q. takes k. pawn, checking.
5. B. k. to his bishop's 2d.
W. k. bishop gives check.
6. B. k. to his kt. 3d.
W. q. to adv. k. bishop's 4th. checking.
7. B. k. to his castle's 3d.
W. q. pawn 2 squares discovering check.
8. B. k. kt. pawn interposes.
W. k. castle's pawn 2 squares.

9. B. q. to her king's 2d.
W. k. bishop takes the pawn, checking.
10. B. k. to his kt. 2d.
W. bishop takes the queen.
11. B. bish. takes the biskop.
W. q checks at adv. k. bishop's 2d.
12. B. king removes.
W. k. kt. pawn 2 sq.
13. B. q. pawn 2 sq.
W. k. kt. pawn gives check.
14. B. k. bishop takes it.
W. k. castle's pawn taking the bishop, gives and discovers check.
15. B. k. takes the pawn.
W. k. castle, checks at at adv. castle's 4th.
16. B. k. to adv. kt. 4th.
W. k. bishop gives check mate.

GAME 27.

W. q. pawn 2 sq.
1. B. q. pawn the same.
W. q. bishop's pawn 2 squares.
2. B. pawn takes the pawn.
W. king's pawn 1 sq.
3. B. q. kt. pawn 2 sq.
W. q. castle's pawn 2 squares.
4. B. q. bishop's p. 1 sq.
W. pawn takes the pawn.
5. B. pawn takes the pawn.
W. q. in k. bishop's 3d square, wins the game.
By defending the pawn the game is lost.

GAME 28.

W. q. pawn 2 squares.
1. B. q. pawn the same.
W. q. b. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. pawn 1 sq.
3. B. k. pawn 1 square.
W. bish. takes the p.
4. B. k. bish. to the q. 3d.
W. k. kt. to his k. 2d.
5. B. k. kt. to his bish. 3d.
W. castles.
6. B. bishop takes the pawn. and checks.
W. k. takes the bishop.
7. B. kt. gives check.
If the white go into the corner, by giving him check, he is mated in the second move. Go where he will, he has the worst of the game.

GAME 29.

W. q. pawn 2 squares.
1 B. q. pawn the same.
W. q. bishop's pawn 2 squares.
2. B. pawn takes the pawn.
W. k. pawn 1 sq.
3. B. k. pawn 1 sq.
W. bishop takes the pawn.

4. B. bishop gives check.
W. bishop interposes.
5. B. bish. takes it and ch.
W. knight takes the bish.
6. B. k. kt. to his k. 2d sq.
W. k. kt. to his k. 2d.

Both sides castle, and white's game is best opened.

GAME 30.

W. k. pawn 2 sq.
1. B. k. kt. pawn 1 sq.
W. q. pawn 2 sq.
2. B. k. bish. to kt. 2d. sq.
W. q. bish. pawn 1 sq.
3. B. q. kt. pawn 1 sq.
W. k. bish. pawn 1 sq.
4. B. q. bish. to kt. 2d sq.
W. k. bish. to q. 3d.
5. B. q. kt. to her bish. 3d.
W. k. kt. to his k. 2d.
6. B. k. pawn 2 squares.
W. q. pawn 1 square.
7. B. q. kt. to k. 2d.
W. q. kt. to his q. 2d sq.

White has the best of the game, and is to push his pawns to attack that side of the board where black castles, and to bring his castles to sustain the attack.

GAME 31.

W. k. pawn 2 squares.
1. B. q. kt. pawn 1 square.
W. q. pawn 2 squares.
2. B. q. bish. to kt. 2d sq.
W. k. bish. to q. 3d sq.
3. B. k. bish. pawn 2 sq.
W. k. p. takes the pawn.
4. B. b. takes k. kt. pawn.
W. q. ch. at adv. cast. 4th.
5. B. pawn interposes.
W. pawn takes the p.
6. B. k. kt. to his bish. 3d.
W. pawn takes the p.
7. B. kt. takes the queen.
W. bishop gives checkmate at adv. k. kt. 3d.

GAME 32.

W. k. pawn 2 sq.
1. B. k. pawn 1 sq.
W. queen's pawn 2 sq.
2. B. k. kt. to his bish 3d.
W. k. bish. to q. 3d sq.
3. B. q. kt. to her bish. 3d.
W. k. kt. to his bish. 3d.
4. B. k. bishop to his k. 2d.
W. k. castle's pawn 2 sq.
5. B. king castles.
W. k. pawn 1 sq.
6. B. k. kt. to the q. 4th.
W. bish. takes k. castle's pawn with ch.
7. B. k. takes the bish.
W. kt. ch. k. at his 5th.
8. B. k. to his kt. 3d.
W. castles pawn ch.
9. B. k. to his bish. 4th.
W. kt. p. 2 sq. and ch.-m.

GAME 33.

W. k. pawn, 2 squares.

1. B. the same.
   W. k. bish. p. 2 squares.
2. B. pawn takes the pawn.
   W. k. kt. to his bish. 3d.
3. B. k. castle's p. 1 sq.
   W. k. bish. to his q. bish. 4th.
4. B. k. kt. pawn 2 sq.
   W. k. castle's p. 2 sq.
5. B. k. bishop's p. 1 sq.
   W. k. kt. takes k. kt. p.
6. B. k. bish. p. takes the kt.
   W. q. ch. at adv. k. c. 4th.
7. B. k. to his 2d square.
   W. q. to k. bish. 2d ch.
8. B. k. to his q. 3d.
   W. q. to adv. q. 4th. ch.
9. B. k. to his 2d square.
   W. q. to her k. 5th giving check-mate.

GAME 34.

W. k. pawn 2 sq.

1. B. the same.
   W. k. kt. to his bish. 3d.
2. B. q. kt. to his bish. 3d.
   W. k. bishop to his q. bishop 4th.
3. B. the same.
   W. q. bishop's pawn 1 sq.
4. B. k. kt. to his bish. 3d.
   W. q. pawn 2 sq.
5. B. pawn takes the pawn.
   W. pawn takes the pawn.
6. B. k. bishop checks at q. kt. 5th.
   W. kt. covers the check at bish. 3d.
7. B. k. kt. takes k. pawn.
   W. k. castles.
8. B. kt. takes the knight.
   W. pawn takes the kt.
9. B. bish. takes the pawn.
   W. q. to her kt. 3d.
10. B. bish. takes the castle.
    W. k. bishop takes k. bishop's pawn and ch.
11. B. k. to his bish. sq.
    W. q. bishop to adv. k. kt. 4th.
12. B. q. kt. to k. 2d sq.
    W. kt. to king's 5th.
13. B. q. pawn 2 sq.
    W. q. to her k. bish. 3d.
14. B. q. bishop to his k. bishop 4th.
    W. k. bish. to adv. k. 3d.
15. B. k. kt. pawn 1 sq.
    W. q. bish. ch. at adv. castle's 3d.
16. B. k. to his sq.
    W. k. bishop gives ch. mate at adv. k. bish. 2d.

GAME 35.

Gambits.

GAMBIT signifies that sort of game which commences by pushing the king's and king's bishop's pawns, or those of the queen and queen's bishop, two squares each, in lieu of employing one to defend the other. The pawn first advanced is styled the gambit pawn; and

this game, formed more on experiment than system, and depending principally on the spirit of the players, varies so much that few certain rules can be given. A gambit equally well played by both players is likely to prove indecisive, though the power which either player, sacrificing his pawn, always has of attacking the other, will certainly prove fatal, unless the opponent plays uniformly well for about the first dozen moves of the game. The capture of the pawn is a feature common to all gambits, and it is advisable to sacrifice even all the pawns on the king's side in order to take the adversary's king's pawn, because it would otherwise prevent the bishops from joining in the attack, in which the king's bishop is certainly the best piece, and the king's pawn the most serviceable man.

W. k. pawn 2 sq.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. kt. to his bish. 3d.
3. B. q. pawn 1 sq.
W. q. pawn 2 sq.
4. B. k. kt. pawn 2 sq.
W. k. bish. to his q. bish. 4th.
5. B. k. bish. to his kt. 2d.
W. q. bish. pawn 1 sq.
6. B. q. kt. to her bish. 3d.
W. q. to her kt. 3d for a double attack.
7. B. q. to her bishop's 3d.
W. castles.
8. B. k. kt. to the k. 2d.

GAME 36.

W. k. pawn 2 sq.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. kt. to his bish. 3d.
3. B. q. pawn 1 sq.
W. q. pawn 2 sq.
4. B. k. kt. pawn 2 sq.
W. k. bishop to his q. bishop 4th.
5. B. k. bish. to his kt. 2d.
W. k. castle's p. 2 sq.
6. B. k. castle's p. 1 sq.
W. pawn takes the pawn,
7. B. pawn takes the pawn.
W. c. takes the castle.
8. B. bishop takes the castle.
W. q. bish. pawn 1 sq.

This is a very good defence,

GAME 37.

W. k. pawn 2 squares.
1. B. the same.
W. k. bishop's p. 2 sq.
2. B. pawn takes the pawn.
W. k. c. pawn 2 sq.

3. B. k. bish. to his k. 2d.
   W. q. to the k. kt. 4th.
4. B. q. pawn 2 squares.
   W. q. takes kt. pawn.
5. B. bishop to his 3d sq.
   Wins the game.

GAME 38.

W. k. pawn 2 squares.
1. B. the same.
   W. k. bish. pawn 2 sq.
2. B pawn takes the pawn.
   W. k. castle p. 2 sq.
3. B. k. bish. to his k. 2d.
   W. q. to the k. kt. 4th.
4. B. q. pawn 2 squares.
   W. q. to k. bish. 4th takes pawn.
5. B. bishop attacks the q.
   W. q. to the king's 3d.

GAME 39.

W. k. pawn 2 squares.
1. B. the same.
   W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
   W. k. castle's p. 2 sq.
3. B. k. bish. to his k. 2d.
   W. q. to the k. kt. 4th.
4. B. q. pawn 2 squares.
   W. q. takes pawn to her bish. 4th.
5. B. pawn takes the pawn.
   W. queen takes the p.
6. B. kt. to his bish. 3d.

GAME 40.

W. k pawn 2 squares.
1. B. the same.
   W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
   W. k. kt. to his bish. 3d.
3. B. q. pawn 1 square.
   W. k. bish. to q. bish 4th.
4. B. q. b. to adv. k. kt. 4th.
   W. castles.
5. B. bishop takes kt.
   W. q. takes bishop.
6. B. k. kt. pawn 2 squares.
   W. q. to her kt. 3d for a double attack.

GAME 41.

W. k. pawn 2 squares.
1. B. the same.
   W. k. b. pawn 2 sq.
2. B. pawn takes the pawn.
   W. k. bish. to q. bish. 4th.
3. B. k kt. pawn 2 squares.
   W. k. kt. to his bish. 3d.
4. B k. kt. pawn 1 sq.
   W. k. kt. to king's 5th.
5. B. q. checks the king.
   W. k. to his bish. sq.
6. B. k. kt. to his c. 3d.
   W. q. pawn 2 squares.
7. B. q. pawn 1 square.
   W. k. kt. to q. 3d.
8. B. k. p. in k. bish. file 1 square.
   W. k. kt. pawn 1 sq.
9. B. q. gives check.
   W. k. to his bishop's 2d.
10. B. q. gives check.
    W. k. to his 3d wins the

game by the kt. attacking the queen.

GAME 42.

W. k. pawn 2 squares.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. kt. to his bish. 3d.
3. B. k. kt. pawn 2 squares.
W. k. bish. to q. bish. 4th.
4. B. k. kt. pawn 1 sq.
W. k. kt. to the k. 5th
5. B. queen gives check.
W. k. to his bish. square.
6. B. k. kt. to his bish. 3d.
W. k. b. takes p. and ch.
7. B. k. to his q. square.
W. q. pawn 2 squares.
8. B. k. kt. takes the pawn.
W. q. to her king's 2d.
9. B. k. kt. gives check and wins the game.

GAME 43.

W. k. pawn 2 squares.
1. B. the same.
W. k. b. pawn 2 squares.
2. B. pawn takes the pawn.
W. k. kt. to his b. 3d.
3. B. q. pawn 1 square.
W. k. b to q. bish. 4th.
4. B. q. bish. to k. 3d.

GAME 44.

W. k. pawn 2 squares.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. kt. to his bish. 3d.
3. B. k. kt. to his bish. 3d.
W. k. pawn 1 square.
4. B. k. kt. to his c. 4th.
W. bishop to his k. 2d.
5. B. k. bishop to his k. 2d.
W. castles.
6. B. castles.
W. k. kt. to his k. sq. wins the game.

GAME 45.

W. k. pawn 2 sq.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. q. pawn 2 sq.
W. k. pawn takes the p.
3. B. q. takes the pawn.
W. q. kt. attacks the q.
4. B. q. to her king's 3d.
W. k. kt. to his bish. 3d.
5. B. pawn takes the p. checking.
W. k. to his bish. 2d.
6. B. k. bishop gives ch.
W. q. pawn 2 sq.
7. B. k. bishop to q. 3d.
W. k. bishop gives ch.
8. B. k. to his bishop's sq.
W. c. attacks the q. *and wins the game, either by taking the queen, or giving check-mate, or in case black covers check, his queen is lost.*

Game 46.

W. k. pawn 2 sq.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. k. kt. to his bish. 3d.
3. B. k. bishop to his k. 2d.
W. k. bish. to his q. bish. 4th.
4. B. bish. gives ch.
W. k. kt. pawn 1 sq.
5. B. pawn takes the p.
W. king castles.
6. B. p. takes the p. and ch.
W. k. to his castle's sq.
7. B. q. pawn 2 sq.
W. bishop takes the p.
8. B. k. kt. to his bish. 3d.
W. bish. takes the pawn with check.
9. B. k. takes the bish.
W. k. kt. to his castle's 4th takes the bish.
10. B. k. castle to his bish. square.
W. k. pawn 1 square.
11. B. q. gives check.
W. kt. covers the ch.
12. B. k. kt. in his castle's 4th.
W. k. takes the pawn.

Game 47.

W. k. pawn 2 sq.
1. B. the same.
W. k. bish. pawn 2 sq.
2. B. pawn takes the p.
W. k. kt. to his bish. 3d.
3. B. k. bish. to his k. 2d.
W. k. bish. to his q. bish. 4th.
4. B. bishop gives ch.
W. pawn covers ch.
5. B. pawn takes the p.
W. king castles.
6. B. p. takes the p. with ch.
W. k. to his castle's sq.
7. B. q. pawn 2 sq.
W. bish. takes the p.
8. B. k. kt. to his bish. 3d.
W. bish. takes. p. with check.
9. B. k. takes the bish.
W. k. kt. takes the bish. in his castle's 4th.
10. B. k. c. to his bish. sq.
W. q. pawn 2 sq.
11. B. k. to his kt. sq.
W. q. b. to the k. kt. 5th.
12. B. k. kt. to his cast. 4th.
W. bish. takes the q.
13. B. castle takes the castle with ch.
W. q. takes the castle.
14. B. kt. ch. both k. and q. and has the better of the game.

Game 48.

W. k. pawn 2 sq.
1. B. the same.
W. k. bishop pawn 2 sq.
2. B. pawn takes the p.
W. k. kt. to his bish. 3d.
3. B. k. bish. to his k. 2d.

W. k. bish. to his q. bish. 4th.
4. B. bishop gives ch.
W. pawn covers ch.
5. B. pawn takes the p.
W. king castles.
6. B. pawn takes p. with ch.
W. k. to his castle's sq.
7. B. q. pawn 2 sq.
W. pawn takes the p.
8. B. k. bishop to his k 2d.
W. k. kt. to his k. 5th.
9. B. k. kt. to his k. bish. 3d.
W. k. kt. takes the p.
10. B. k. takes the kt.
W. q. pawn 1 sq. and ch. with bish.
11. B. bishop interposes.
W. k. bishop takes the bish. and ch.
12. B. king takes the bish.
W. pawn takes the bish.
13. B. king takes the p.

White has the worst of game by taking the pawn with the pawn, instead of the bishop in the eighth move.

GAME 49.

W. q. pawn 2 sq.
1. B. q. pawn the same.
W. q. bish. pawn 2 sq.
2. B. pawn takes the pawn.
W. king's pawn 2 sq.
3. B. q. kt. pawn 2 sq.
W. q. castle's p. 2 sq.
4. B. q. bishop pawn 1 sq.
W. q. kt. pawn 1 sq.
5. B. the gambit pawn takes the pawn.
W. castle's p. takes the pawn.
6. B. q. bish. p. takes the p.
W. k. bish. takes pawn and gives ch.
7. B. bishop covers the ch.
W. queen takes the p.
8. B. bish. takes the bish.
W. q. takes bishop and gives ch.
9. B. queen covers ch.

White has the best of the game, by black's sustaining the gambit pawn, at the 3d move.

GAME 50.

To make a drawn game, having your king only against a king and a pawn.

IF your king, having the move, is opposite to your adversary's king, one square only being between them, in that case always play your king in such a manner as to keep his king opposite to yours, and it must be a drawn game; but if he persists, by endeavoring to win, he must lose by a stalemate, in drawing you upon the last square.

GAME 51.

To gain the move with an equal number of pawns, and no pieces.

SUPPOSE your adversary and you have each four pawns left, two upon each side of the board; and that your king is at liberty to attack his adversary's pawns upon one side; by reckoning how many moves it will take your king to march and capture those two pawns, and adding the number of moves, which will be necessary for you to make a queen with one of yours, you will find out the exact number of moves before you can make a queen. Take the like method with your adversary's game, and you will perceive who has gained the move.

This is so necessary a part of the game, that if A understands it, and B does not, B has little chance to win.

GAME 52.

Queen's Mate.

Situation.

W. king at his square.
W. q. at adv. k castle's 2d.
W. castle at adv. k. bish. 2d.
W. pawn at his king's 6th.
B. king at his square.
B. castles at their squares.

White to play.

W. c. ch. at adv. king's bish. square.
1. B. castle takes the castle.
W. queen at adv. q. 2d. checkmates.

GAME 53.

Castle's Mate.

Situation.

W. king at adv. k. kt. 4th.
W. queen at her square.
W. castle at adv. q. square.
W. kt at adv. k. bish. 4th.
B. king at his 4th.
B. q. at adv. k. bish. 2d.
B. castles at adv. k. bish. sq.
B. pawn at his k. 3d.

White to play.

W. q. checks at her 5th.
1. B p. must take queen,
W. c. check-mates at adv. king's square.

GAME 54.

Bishop's Mate.

Situation.

W. king at his square.
W. castle at adv. q. c. 2d.
W. b. at adv. q. kt. 3d and adv. q. bish. 3d.
B. k. at his b. square.
B. q. at adv. k. castle's 2d.
B. c. at adv. k. castle's 3d.
B. kt. at adv. k. kt. 3d.

White to play.

W. q. b. ch. at his 5th.

1. B. k. to his kt. square.

W. k. b. ch. his q. 5th.

2. B king in the corner.

W. q. bish. check-mates his queen's 4th.

GAME 55.

Knight's Mate.

Situation.

W. k. at his square.
W. c. at his sq q. side.
W. kt. at adv. q. kt. 4th.
B. k. at his q. castle's sq.
B. castle at q. kt. square.
B. bishop at his q. kt. 3d.
B. p. at q. c. 2d and q. kt. 2d.

White to play.

W. c. takes q. c. pawn with check.

1. B bish. must take castle.

W. kt. mates at adv. q. bish. 2d.

GAME 56.

Pawn's Mate.

Situation.

W. k. at adv. q. bishop sq.
W. castle at his q. bish 2d.
W. pawn at adv. q. kt. 3d. and adv. q. bish. 4th.
B. k. at his q. castle's sq.
B. q. at her k. 2d.
B. castle at adv. k. sq.

White to play.

W. castle ch. at his q. castle's 2d.

1. B. q. must cover ch.

W. pawn 1 sq. ch-mates.

GAME 57.

Mate by Discovery.

Situation

W. king at his kt. sq.
W. castle at his k. sq.
W. bish. at q. kt. 3d.
W. pawns at q. castle's 2d, q. bish. 4th, k. kt. 5th, and k. castle's 5th.
B. k. at his bish. 2d.
B. castles at k. bish. sq. and k. kt. sq.
B. q. at her kt. 2d.
B. pawns at k. kt. and k. castle's 2d.

Black to play.

B. q. ch. at her castle's 2d.

1. W. queen's bish. p. 1 sq. covers ch. and gives ch.-mate by discovery.

GAME 58.

Smothered Game.

Situation.

W. k. at his q. kt. sq.
W. q. at her bish. 4th.
W. kt. at k. kt. 5th.
W. pawns at q. castle's 2d. q. kt. 2d. and q. bish. 2d.
B. k. at his castle's sq.
B. castle's at k. kt. 3d, and queen's castle's sq.
B. pawns at k. kt. 2d, and

king's castle's 2d.

White to play.

W. kt. ch. at adv. k. bish. 2d.

1. B. k. to his kt. sq.
   W. kt. to adv. k. castle's 3d, giving and discovering ch.
2. B. k. to the corner.
   W. q. to adv. k. kt. sq. checking.
3. B. castle must take the queen.
   W. kt. to adv. k. bish. 2d, giving check-mate.

GAME 59.

Forced Stale-mate.

Situation.

W. k. at his q. castle's sq.
W. q. at her bish. 2d.
B. k. at adv. q. castle's 3d.
B. queen at her 4th.
B. pawn at adv. q. cast. 2d.

White to play.

W. q. ch. at her kt. 3d.

1. B. must take either with the k. or q. and white wins by a stale.

GAME 60.

Mate in the middle of the Board.

Situation.

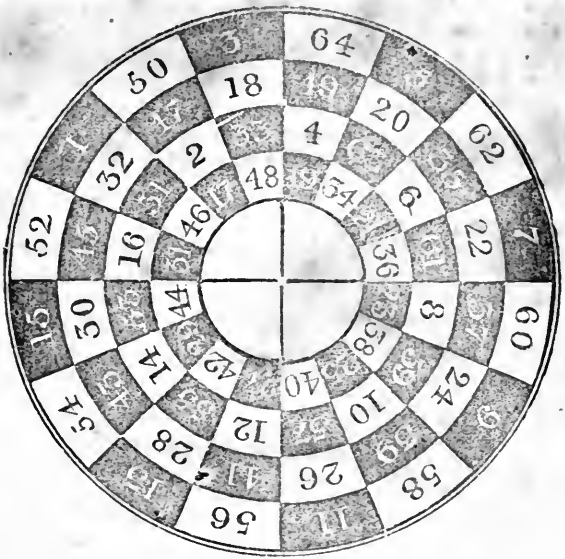
W. k. at adv. k. 2d.
W. castle's at their queen's bish. sq. and k. sq.
W. pawn at his k. bish 3d.
B. k. at his q. 4th.
B. castles at their k. bish. 3d and 5th.
B. pawns at their q. bishop's 3d and q. 5th.

White to play.

W. castle at king's sq. ch. at his k. 5th.

1. B. king must take castle.
   W. castle check-mates at his q. bish. 5th.

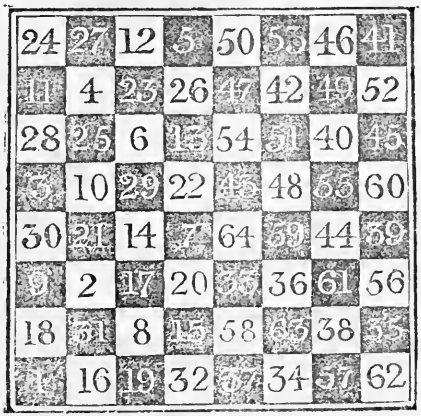
The Round Chess-board.



The above is a drawing of a round Chess-board, used by Tamerlane the Great. The figures on this plate show the march of the knight, in order to cover the sixty-four squares in as many moves, which will be found more regular than any of the like marches on the square board. Supposing the black king to be placed on the square marked 48, then the queen is to be placed on 17. The bishops 33 and 2; the knights 18 and 47; the castles 3 and 50, and the pawns 19, 4, 49, 64, and 46, 51, 32, 1. The white king will then stand in 25; the queen in 40, and the

other pieces in the same order. The pieces are called *Rei*, *Fierce*, *Alfin*, *Chivalir*, *Roc*, and *Paun*. It will be found, in playing, that the power of the castle is the double of that in the common game, and that of the bishop only half; the former having sixteen squares to range in and the latter only four; that the king can only castle one way, and that it appears to be very difficult to bring the game to a conclusion. Perhaps it was not intended that the pawns should be metamorphosed in this game. Other peculiarities may possibly be discovered by such as are curious enough to try it, and thus much may suffise for a clue.

The sixty-four moves of the Knight on the sixty-four squares of the board counting square 1, 2, 3, 4, *&c.*



REMARKS

On the Position of the King Castling on the right or left.

The King is confined to move precisely the same distance from his original square, whether he castles with his own Rook or the Queen's Rook, but his relations to the covering Pawns are not uniform in both cases; as he is not shielded equally as well as when castled on his own section, and one Pawn is unprotected. The design of the Game as a *gymnasium* for the mind, is promoted by this want of uniformity: were it indifferent on which side the King secured himself, an entire class of manoeuvres to preserve the more useful priviledge would become unnecessary; and where slight circumstances of disadvantage interfered, the necessity of nicely balancing adverse bearings on the two positions, would not exercise the player.

Remarks on the ancient date of Chess-playing.

Chinese Mss. accounts, represent the inventor of the game to have been HEMSING, a Chinese Mandarin, eminent in their history as a General, but they fix the date of the incident, at only 174 years before the christian era, and from this circumstance it is supposed, that he only introduced it into China.

The ancient Hindoo game, an ingenious but imperfect work of invention, is stated in the *Purans*, ancient authorities among the Brahmins, about the end of what is termed in their chronology, the second age of the world. The wife of RAVAN, King of Lanca (i. e. Ceylon) devised it to amuse him with an image of a field of war, while his Metropolis was closely beseiged by RAMA; and this was about 2029 years before the Christian era.

The high degree of polish which prevailed in the Court of RAVAN at this early period, is emphatically noticed in history: in an ancient Hindoo painting, his capital appears to be regularly fortified in the antique style, with projecting

round towers and battlements; and he is said to have defended it with singular ability; hence his people were called magicians and giants. RAVAN appears to have been the Archimedes of Lanca.

The Hon. D. Barrington, supposes Chess to have been introduced into Europe in the Twelfth century, when ANNA COMNENA flourished; at which time it was rather commonly played at Constantinople, and seems to have been first known to the Italians, through their vicinity to Constantinople, and an early trade with the eastern parts of the Mediteranean. From BOCCACE, who lived in the 14th century, we find it an usual amusement at Florence. France and Spain might have derived it from Italy; the Hon. gentleman, considers it most probable that it was introduced into England, in that part of the 13th century, which followed the return of Edward the 1st., from the Holy Land, where he had remained so long, attended by many English subjects.

Remarks on the Promotion of a Pawn.

A Pawn on arriving at the remote eighth square of the Chess-board, is to be promoted or transformed to one of the dignified pieces; on the general supposition, that some one or more of those pieces had been previously lost.—viz. to a Queen, Bishop, Knight, or Castle.

It is observable that PHILIDOR, always compels an exchange of Queens before he advances a Pawn to its last stage; but examples may be given, where a skilful player may advance a Pawn to the eighth square, before any exchange had taken place: in that case, what will the Pawn be called, and of what use will it be to the player? as it cannot remain in the adversary's line as a *nondescript*, until an exchange takes place: again, suppose a player should have lost a Bishop only, and *that* from the *white diagonals*; and the Pawn should reach a *black square*: must it be an additional Bishop on the *black diagonals?* These suggestions have induced a recommendation of the

following provision, from an eminent writer on the subject. Should a Pawn arive at the promotion line, while the pieces of the same party remain entire, the player is entitled to call for an *extra piece*, with a double move of the Knight, to be called " the *Hydra*," to meet this extreme case.

Those who regret the necessity of admitting a monster on the board, far more tremendous than the Rook, may be consoled by the assurance that they may play some half-a-dozen years, without witnessing a Pawn pass through its whole career, before a single piece is exchanged, as it would always be more politic to precipitate any exchange, except that of the Queen, than to encounter a piece flying, by one spring, wherever a Knight could go at two moves. The power of this new piece, cannot be definately calculated; but it would be nearly an equal cope with the Queen, as it could reach the King or Queen, or any other piece, even if its march should be covered with men: a *Double-headed Knight*, carved, would sufficiently represent *The Hydra.*

OPINIONS AND ANECDOTES

RESPECTING

THE GAME OF CHESS.

Certainly whoever was the inventor of this game, I will certify to you, was a great philosopher: I mean a personage, who under this witty play, has represented the true image and portraiture of the conduct of kings. There is a king and a dame, assisted by two fools, (1) and after them two knights, and at the end of their ranks, two rooks, otherwise called towers or castles. Before them are eight pawns, who are to pave the way to forlorn hope. What did this philosopher mean to represent? First, as to the fools, that those who approach the nearest to kings, are not commonly the wisest men, but the best jesters: and notwithstanding the knights are not sometimes the nighest to kings, so is it that even as the knights in the game of Chess, giving by their leap check to the king, he is constrained to change his place, thus likewise there is nothing a king ought so much to fear in his state as the revolt of his nobility; for that of the population may easily be smothered, but the other generally brings on a change in the state. As to the towers, they are the strong cities which, in case of need, offer a last retreat for the preservation of the kingdom. He represents to you a king, who marches only a single step at a time, while all the other

(1) The bishops in French are called Fous, or fools.

pieces put themselves in offence as well as defence for him, in order to teach us that it is not for a king, upon whose life depends the repose of all his subjects, to expose himself every hour to the hazard of strokes, like a captain or a common soldier, seeing that his preservation permits him to make an extraordinary leap from his post to that of the tower, as in a strong place, and tenable against the assaults of the enemy; but above all, here must be weighed the privilege which he gave the dame of taking sometimes the move of the fools, at others that of the towers. For, indeed, there is nothing has so much authority over kings as the ladies, of whom they are not ashamed to acknowledge themselves servants. I do not here understand those who are joined to them by marriage, but others with whom they fall in love; and for this reason, I am of opinion that he who calls this piece *dame* and not *queen* says best. Finally, this whole game is terminated by the king's mate; if all the other pieces are not upon their guard, they may be taken, and for the same reason are put off the board as dead; but for that, the king has not lost the victory; he may sometimes obtain it with the lesser number of men, according as his army is well conducted. Moreover, the king is never dishonored so much as for one even to suppose he is taken, but he is reduced to this dilemma, that being devoid of all support, he can move neither here nor there; whereof he is said to be mated; to show us that let whatever disaster happen to a king, we must not attempt any thing against his person. As to the rest, the king's mate is the closure of the game, though he were in the midst of his pieces, which signifies, that on the preservation or ruin of the king, depends the preservation or ruin of the state. One thing I must not forget, which is the recompense of the pawns, when they can gain the extremity of the chess-board on our adversary's side, as if they had been the first to scale the breach; for in this case, they are substituted in the place of those honorable pieces, which, by having been taken, are thrown out of the board:

it is in this effect, representing as well the rewards as the penalties, which ought in a republic to attend good or evil doers. *(Extracts from "Les Recherches de la France.")*

In a work lately published, the author says, "It is singular that men find amusement in intense thinking games, although that application appears so very irksome on most other occasions; but it is your speculative geniuses chiefly that delight in thoughtful games. The vulgar, who are accustomed to bodily labor, in like manner delight in athletic exercises. It would seem at first sight, that the laboring man, by way of varying the scene, would sit down to some game that required thinking, and that the sedentary professor would be forward to exercise his outward man, and revel in all the gambols of animal nature: but such is the power of omnipotent and everlasting habit, that smiths, carpenters, and shoemakers, are seen in crowds playing at skittles or cricket, while gentlemen of fortune and education, forgetful of their wives, their children, and the very times appointed for bodily refreshment, sit poring over a chess-board."

In a history of the Goths, Swedes, and Vandals, whereof an English abridgment appeared in 1658, we read:—"It is a custom among the most illustrious Goths and Swedes, when they should honestly marry their daughters, to prove the disposition of the suitors that come to them and to know their passions, especially by playing with them at Chess:—for at this game, their anger, love, peevishness, covetousness, dullness, idleness, and many more mad pranks, passions, and motions of their minds, and the forces and properties of their fortunes are used to be seen; as whether the wooer be rudely disposed, that he will indiscreetly rejoice and suddenly triumph when he wins, or whether when he is wronged, he can patiently endure it and wisely put it off."

In the Gentleman's Magazine, the editor says: "We

will venture to assert that after mathematics, logic, arithmetic, and perhaps one or two more sciences, we are not acquainted with any thing that more strengthens the mind than Chess. Were it possible to know, that two men were of exactly equal powers, natural and acquired in every other respect but with regard to Chess, and if A could play well at Chess and B could not, A, we should see, (could we see such things) would check-mate B in every profession and every situation in life, where they were opposed. It is not a trifle to be accustomed to turn and twist one's mind to the shifting combinations of thirty-two men, with six different movements on sixty-four squares. Lord Chatham, upon being complimented on one of his finest strokes in politics, is reported to have said that he deserved little praise, for his success arose only from having been check-mated by discovery the day before at Chess. Many of the most celebrated generals have been renowned for their skill in Chess, and Cunningham, the first chess-player of his time, has given, in his History of Great Britain, beyond all comparison, the most clear and intelligible descriptions we have yet seen, of the military movements and actions of those illustrious commanders that adorned the dawn of the last century."

The following remarkable anecdote we have from Dr. Robertson, in his history of Charles V.—John Frederic, Elector of Saxony, having been taken prisoner by Charles, was condemned to death. The decree was intimated to him while at Chess with Ernest of Brunswick, his fellow prisoner. After a short pause, and making some reflections on the irregularity and injustice of the emperor's proceeding's, he turned to his antagonist, whom he challenged to finish the game. He played with his usual ingenuity and attention; and having beat Ernest, expressed all the satisfaction that is commonly felt on gaining such victories. He was not, however, put to death, but set at liberty after five year's imprisonment.

We are told that Charles I. was at Chess, when news was brought of the final intention of the Scots to sell him to the English; but so little was he discomposed by this alarming intelligence, that he continued the game with the utmost composure; so that no person could have known that the letter he received had given him information of any thing remarkable. King John was playing at Chess, when the deputies from Rouen came to acquaint him that their city was besieged by Philip Augustus, but he would not hear them until he had finished the game. It is also related of Al Amin, the Caliph of Bagdad, that he was engaged at Chess with his freedman Kuthar at the time when Al Mamun's forces were carying on the siege of that city with so much vigor that it was on the point of being carried by assault. The caliph is said to have cried out, when warned of his danger, "Let me alone, for I see check-mate against Kuthar." Ferrand, Count of Flanders was so often defeated at Chess by his wife, that a mutual hatred took place between them. King James I. of England, used to style this game a Philosophic Folly. Charles XII. of Sweden, when surrounded in a house at Bender by the Turks, barricaded the premises, and then coolly sat down to Chess; this prince always used the king more than any other piece, and thereby lost nearly every game, not perceiving that the king, although the most considerable of all, is impotent either to attack his enemies, or defend himself, without the assistance of his people.

A curious anecdote is related of Lord Sunderland and Mr. Cunningham, who were particular friends, and passed many an evening together in playing at Chess. Lord Sunderland observed, that whenever he rode to Mr. Cunningham's, he most assuredly lost, but always won when he sent the carriage to fetch his friend. In order to ascertain the fact completely, his lordship continued regularly sending for Mr. Cunningham, till the latter being at length out of humor with a constant series of ill luck, the discovery

was imparted to him, and they afterwards visited each other by turns, and of course played with alternate success.

In the Chronicle of the Moorish Kings of Grenada, we find it related, that in 1396 Mehemed Balba seized upon the crown in prejudice of his elder brother, and passed his life in one continual round of disasters. His wars with Castile were invariably unsuccessful; and his death was occasioned by a poisoned vest. Finding his case desperate, he despatched an officer to the fort of Salobreno to put his brother Jusaf to death, least that prince's adherents should form any obstacle to his son's succession. The alcayde found the prince playing at Chess with an *alfaqui*, or priest. Jusaf begged hard for two hours' respite, which was denied him; at last with great reluctance the officer permitted him to finish the game; but before he had finished, a messenger arrived with the news of the death of Mehemed, and the unanimous election of Jusaf to the crown.

The following account of an automaton chess-player exhibited in England, in 1783, may not be uninteresting to the reader. Mr. Kempelen, a gentleman of Presburg in Germany, constructed an automaton capable of playing at Chess. Every one who is in the least acquainted with this game must know that it is so far from being mechanically performed, that it requires a greater exertion of the judgment and rational faculties than is sufficient to accomplish many matters of greater importance. An attempt, therefore, to make a wooden chess-player, must appear as ridiculous as to make a wooden preacher or councellor of state. That this machine really was made, however, the public have had occular demonstration. The inventor came over to Britain in 1783, where he remained above a year with his automaton. It is a figure as large as life, in a Turkish dress, sitting behind a table, with doors of three feet and a half in length, two in depth, and two and

a half in height. The chair on which it sits, is fixed to the table, which runs on four wheels. The automaton leans its right arm on the table, and in its left holds a pipe: with this hand it plays after the pipe is removed. A chess-board of eighteen inches is fixed before it. This table, or rather cupboard, contains wheels, levers, cylinders, and other pieces of mechanism, all which are publicly displayed. The vestments of the automaton are then lifted over its head, and the body is seen full of similar wheels and levers. There is a little door in its thigh, which is likewise opened; and with this, and the table also open, and the automaton uncovered, the whole is wheeled about the room. The doors are then shut, and the automaton is ready to play; and it always takes the first move. At every motion, the wheels are heard; the image moves its head and looks over every part of the chess-board. When it checks the queen, it shakes its head twice, and thrice in giving check to the king. It likewise shakes its head when a false move is made, replaces the piece, and makes its own move; by which means the adversary loses one. Mr. de Kempelen remarks as the most surprising circumstance attending his automaton, that it had been exhibited at Presburg, Vienna, Paris, and London, to thousands, many of whom were mathematicians and chess-players, and yet the secret by which he governed the motion of its arm was never discovered. He prided himself solely on the construction of the mechanical powers by which the arm could perform ten or twelve moves. It then required to be wound up like a watch, after which it was capable of continuing the same number of motions. The automaton could not play unless Mr. de Kempelen or his substitute was near it to direct its moves. A small square box, during the game, was frequently consulted by the exhibitor, and herein consisted the secret, which he said he could in a moment communicate. He who could beat Mr. de Kempelen was, of course, certain of conquering the automaton. His

own account of it was:—"C'est une bagatelle qui n'est pas sans merite du cote du mechanisme, mais les effets n'en paroissent si merveilleux, que par la hardiesse de l'idee, et par l'heureux choix des moyens employees pour faire l'illusion." In order to counteract the supposition that the machine was directed by a concealed magnet, the strongest and best armed loadstone was allowed to be placed on it by any of the spectators. Many other curious imitations of the human body, as well as of other animals, have been exhibited, though none of them equal to this chess-player.

The dame of the white king is always in the white square of the king's left hand; that white house signifies chastity, which perfectly embellishes a woman, and which she ought carefully to preserve with her other virtues. That she is at the left hand, denotes that she goes under the protection and defence of her husband. That of the black king is in a black house, and on the right hand, and this is to make the pieces answer each other in the order of the chess-board. We can also give some reason why she is in a black house on the right of her husband, because a woman must shine only in the rays of her husband, by whom she is more honored than any other person in his kingdom, which is the signification of her situation at the right hand, it being the custom to place at the right hand those who are intended to be most honored. *(Extract from a Spanish work.)*

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