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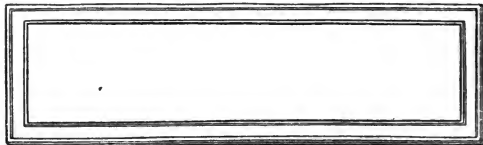
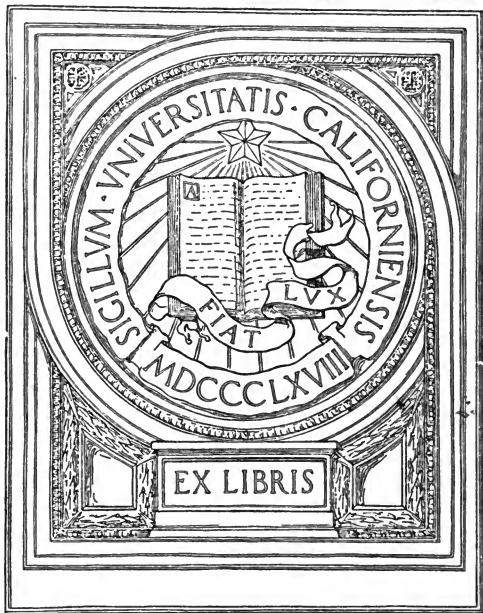


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HOW TO  
PLAY CHESS

GIFT OF  
A. F. Morrison





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# HOW TO PLAY CHESS

COMPILED BY

CHARLOTTE BOARDMAN ROGERS



NEW YORK  
THOMAS Y. CROWELL & CO.  
PUBLISHERS

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## PREFACE

In preparing the present work the compiler wishes to give full credit to those books which she has had occasion to use as authorities for the general principles and laws of the game and for such of its history as the limited space of the INTRODUCTION permitted. The list is as follows: "The Chess-Player's Handbook," by Howard Staunton; "Chess," by R. F. Green; "The Principles of Chess in Theory and Practice," and "The Art of Chess," by James Mason; "The American Cyclopædia," and "The Life of Philidor," by George Allen.

C. B. R.

May 1, 1907.

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# HOW TO PLAY CHESS

## CHAPTER I

### INTRODUCTION

The game of Chess originated in India about five thousand years ago and is the oldest and most scientific game of a sedentary character. The name comes from the Persian *shah*, or King which is the name of the principal Piece and upon whose capture the fate of the game depends.

The history of Chess is extremely interesting as people of all nations, famous in all professions, have given it careful attention and study. From its origin in India, its popularity spread Eastward to China and Japan; and then Westward, through Persia and Bysantium to Europe where, during the Middle Ages, it became

the favorite pastime of the cloister and the court. In this connection it is worthy of note that Chess is the only game of the kind that has always been approved by the priesthood of all faiths; Catholic, Protestant, Buddhist, and Moslem. In Philidor's day, during the first half of the Eighteenth Century, it was the custom in Europe for the musicians at the royal chapels to amuse themselves with Chess when their services were not required during High Mass; and it was for this reason that the name of Philidor has lived in the history of Chess rather than in the history of music, for he was a great musician as well as a remarkably skilled Chess player.

Since the invention of the game, five thousand years ago, its development may be said to have undergone three distinct periods. The first lasted until about 600 A. D., and during that time it was played by four persons, the move of each Chessman being about the same as it is now, but a dice was thrown to decide which

one was to be played. The second period lasted from the Seventh to the Sixteenth Century, during which time the game was reduced to a contest between two persons. The element of chance was also done away with, and the dice discarded. The third and last stage in the development of the game began at the close of the Sixteenth Century and continues until and during the present day.

During the last century, Chess periodicals were introduced and public contests were established between famous players or between the different clubs. Chess assemblies, tournaments, and contests for amateurs were also first held in the Nineteenth Century which added greatly to the interest and general popularity of the game. To-day, even the daily newspapers give space to the subject, recording the moves in match tournament games so that a person may follow each play by reading his paper just as readily as if he were an eye-witness of the game.

In connection with the study of the

game, it is interesting to know that among its devotees have been such monarchs as Charles XII., Napoleon I., Frederick the Great, Charlemagne, and Haroun al-Rashid; and such philosophers as Voltaire, Rosseau and Franklin.

The literature of the game has been contributed to by writers of all nations and, while the student cannot be expected to become familiar with all that has been written on the subject, he should know, at least, the names which are most prominent in connection with the scientific development of Chess. Among them are: Hanstein, Von der Lasa, Lange, and Harwitz, of Germany; Cunningham, Janssen, Sarratt, M'Donnell, and Staunton, of England; Petroff and Kieseritzky, of Russia; Szén and Lowenthal, of Hungary; Stein, of Holland; Stamma, of Syria; Philidor, Deschappelles, and La Bourdeunais, of France; Ruy Lopez and Xerone, of Spain; Dubois, Salvio, Paoli Boi and Del Rio, of Italy; and Morphy of the United States. The East, where the game

originated, has also contributed to its literature and the Asiatic names associated with it are: Sokeiker, Rhazes, Suli, Dami-ri, Ibn Sherf Mohammed, Ghulam Kas-sim and Ali Shatranji.

While Chess is a purely scientific form of amusement, and one that requires constant practice and study, if a player desires to become skilled, it affords such pleasure to those who are among its devotees and offers such exceptional opportunities for mental development that no person of culture can afford to neglect it. Of course, the scope of the present volume only permits a survey of the general principles and laws of the game but the compiler has endeavored to give the student a thorough groundwork for ordinary purposes; but for the benefit of those who wish to go into the minutest details of the most scientific play, a Bibliography has been prepared to which the student is referred after he has mastered the contents of the present work.

## CHAPTER II

### THE BOARD AND THE MEN.

#### THE GAME.

The Game of Chess is played on a board by two persons or parties, each having sixteen men; eight on the first rank called Pieces, and eight on the second rank, called Pawns.

#### THE BOARD.

A Chess Board is a perfect square which is further divided into sixty-four smaller squares of alternate, contrasting colors; one light or white, and one dark or black. The light colored square is always referred to as White, and the dark colored square is always referred to as Black. The board is placed between the two players so that each has a white square at his right hand,



and one half of the board is called the King's Side, and the other half the Queen's Side, but the beginner will understand the arrangement more clearly when he is familiar with the men.

### THE MEN.

The Game of Chess is played with thirty-two men, sixteen of which are light in color and referred to as White; and sixteen dark and spoken of as Black. The player or party on one side of the board has the Black men while the player or party on the other side has the White men. The Chessmen are divided into two classes: Pieces and Pawns. When the board is set up the Pieces stand on the first rank and include:

One King of each color, indicated by  
K.



One Queen of each color, indicated by  
Q.



Two Bishops of each color, indicated by B.



Two Knights of each color, indicated by Kt. or N



Two Rooks of each color, indicated by R.



Formerly the word Castle was used, but it is now almost obsolete, the word Rook being given the preference.

The Pawns, of which there are eight of each color, are all alike in design and stand on the second rank at the opening of the game. They are indicated by P.



### SETTING UP THE BOARD.

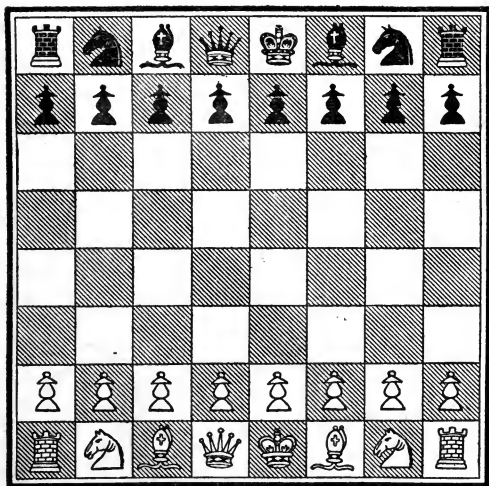
DIAGRAM I shows the board arranged for the play. The student will note that the King and Queen occupy the two middle squares, each Queen being on the square of her own color. Next come the Bishops, one on each side of the King and

Queen; then the Knights, and finally the Rooks which occupy the corner squares. The Pawns are arranged on the squares in front of the Pieces.

BLACK

Queen's Side.

King's Side.



Queen's Side.

King's Side.

WHITE.

DIAGRAM I.

Pieces and Pawns in Position.

## NAMES OF THE PIECES AND PAWNS.

The chessmen of each player are further named according to their positions upon the board. Thus, the Bishop next to the Queen is called the Queen's Bishop, indicated by QB; and the Bishop next to the King is called the King's Bishop, indicated by KB. The Knight on the Queen's side is called the Queen's Knight, indicated by QKt, and the Knight on the King's side is called the King's Knight, indicated by KKt. The Rook on the Queen's side is called the Queen's Rook, indicated by QR, and the Rook on the King's side is called the King's Rook, indicated by KR.

The Pawns are named after the Pieces in front of which they stand. Thus, beginning at the left (as shown in DIAGRAM 1) the Pawns are called the Queen's Rook's Pawn (QRP); the Queen's Knight's Pawn (QKtP); the Queen's Bishop's Pawn (QBP); the Queen's Pawn, (QP); the King's Pawn (KP); the King's Bish-

op's Pawn, (KBP); the King's Knight's Pawn, (KKtP); and the King's Rook's Pawn, (KRP). The student should familiarize himself with the letters by which the different Pieces and Pawns are distinguished so that he may readily identify them, as the names are seldom used in full.

#### NAMES OF THE SQUARES.

The squares are named after the Pieces which occupy them at the beginning of the game. The square occupied by the Queen is called the Queen's Square (QSq) and the squares in front of it are numbered in order across the board thus: Q2; Q3; Q4; Q5; Q6; Q7; Q8. It will be noted from DIAGRAM II., that Q8 of the Black Queen is the Queen's Square of the White Queen, as each player counts from his own side of the board. The names of the squares are abbreviated thus: KSq; K2; K3; K4; K5; K6; K7; K8; KBSq; KB2; KB3; KB4; KB5; KB6; KB7; KB8; KKtSq; KKt2; KKt3; KKt4; KKt5; KKt6; KKt7; KKt8; KRSq; KR2; KR3;

KR4; KR5; KR6; KR7; KR8; and correspondingly on the Queen's side. If the student will study DIAGRAM II with care,

BLACK.

QRsq.	QKtsq.	QBSq.	Qsq.	Ksq.	KBSq.	KKtsq.	KRsq.
QR8	QKt8	QB8	Q8	K8	KB8	KKt8	KR8
QR7	QKt7	QB7	Q7	K7	KB7	KKt7	KR7
QR6	QKt6	QB6	Q6	K6	KB6	KKt6	KR6
QR5	QKt5	QB5	Q5	K5	KB5	KKt5	KR5
QR4	QKt4	QB4	Q4	K4	KB4	KKt4	KR4
QR3	QKt3	QB3	Q3	K3	KB3	KKt3	KR3
QR2	QKt2	QB2	Q2	K2	KB2	KKt2	KR2
QR8	QKt8	QB8	Q8	K8	KB8	KKt8	KR8
QRsq.	QKtsq.	QBSq.	Qsq.	Ksq.	KBSq.	KKtsq.	KRsq.

WHITE.

### DIAGRAM II.

Showing the Names of the Squares.

he will have no difficulty in recognizing the different squares when reference is made to them,

## CHAPTER III

### OBJECT OF THE GAME AND ORDER OF PRO- CEDURE

The game of Chess, as already stated, is played by two persons or parties, and the object of each is to capture his opponent's King or place him in such a position that he cannot move without being taken. If the King is attacked, or threatened with capture, the attacking party must give warning by calling out "Check"; and if the King, in the next move cannot avoid the attack he is "checkmate" or "mate" and the game is at an end, the person having first captured his opponent's King being the winner. The student will note that the game stops one move short of the final play which takes the King.

If, for any reason, the Kings occupy

such positions upon the board that neither can be captured the game is drawn.

The players first arrange the board as shown in *DIAGRAM I*, and draw lots for the color with which each is to play. The game is generally opened by the White Men. When the player who has drawn the White Men moves a Piece or a Pawn, it is his opponent's turn, and so the game continues, each moving alternately, one man at a time, of his own color and capturing only the men of the opposite color. Under only one condition, of which the student will learn later, is a player allowed to make two moves in succession. Until a student has had considerable experience, and learned to play a game of his own he will do well to move each Piece once before he has moved any Piece twice, as this will enable him to keep his forces together and prevent needless exposure and weakness in his defence and attack.

Both distance and direction must be taken into consideration with every move, as well as the advantages that are to be



gained by moving any one Piece in preference to another, but the student must become familiar with the relative value of the Pieces and Pawns and with their respective moves, before this can be made perfectly clear to him.

## CHAPTER IV.

### THE MOVES

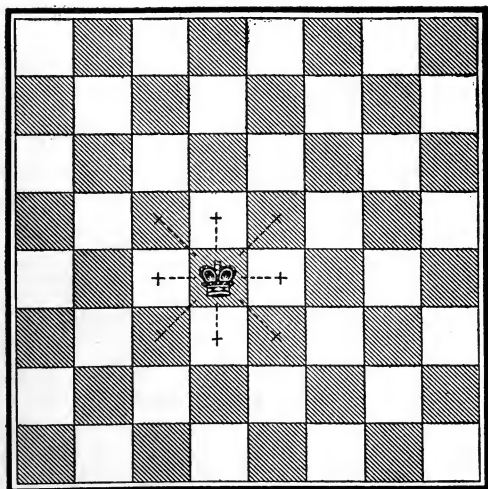
In learning the moves of the various Pieces and Pawns, the beginner is advised to have a board before him and to secure the assistance of an experienced player if available; for while they are very simple to understand when demonstrated, their description in words may sound complicated. The diagrams, however, should be carefully studied.

#### THE KING'S MOVE.

The King may move one square at a time in any direction. Thus, when the Black King, for example, stands on Q5 he "commands," or may move, to any one of the eight adjacent squares as indicated in DIAGRAM III. Should one of these squares be occupied, however, by one of

his own men, he could not move to it, or should his adversary, the White King, be near, his move would be further restricted.

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DIAGRAM III.  
The King's Move.

For example: Suppose the Black King stands on Q5, a Black Pawn stands on K6 and the White King stands on K2. Now

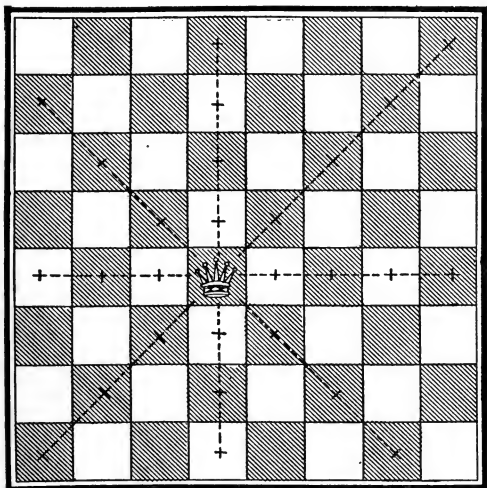
the Black King commands all of the adjoining squares, but he can only move to one of six of them and not to any one of the eight, as he could in DIAGRAM III. He cannot move to K6 because his own Pawn occupies it and also because the White King could move into it were he alone on the board. Nor can the Black King move into Q6, because that also is a square within the range of movement of his adversary, or one of the eight squares commanded by the White King were he alone upon the board. Thus, the sphere of influence of the two Kings overlaps at K6 and Q6 with the result that those two squares are neutral territory, forbidden to both by the fundamental laws of Chess, for the Kings must always have an interval of at least one square between them.

As the object of the game is to capture or checkmate the adversary's King, it is readily seen that he is of paramount importance, and that the moves of all the other Pieces and Pawns are made with reference to him.

## THE QUEEN'S MOVE.

The Queen moves in any direction, like the King, but she is not restricted to dis-

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## DIAGRAM IV.

The Queen's Move.

tance and may cover any number of unoccupied squares to the limits of the board in a horizontal, vertical and diagonal line.

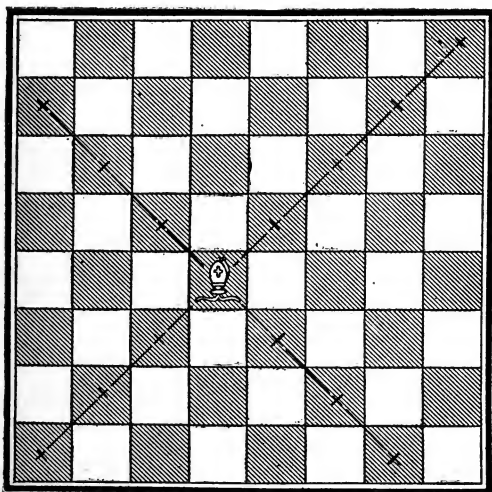
Thus, a Queen on Q4, as shown in *DIAGRAM IV*, commands twenty-seven squares. Owing to the squares at her command, she is the most powerful of the Pieces, but her power would be disproportionally great were it not that she can be exchanged only for the opposing Queen without material loss. When the Queen occupies a side square, the sum of the diagonal moves possible to her is always seven.

### THE BISHOP'S MOVE.

The Bishop moves over any number of unoccupied squares in a diagonal line, from which it will be seen that he always occupies squares of the same color as the one on which he stands at the beginning of the game. As the King's Bishop is on a square of one color and the Queen's Bishop on a square of another color, at the opening of the game, it will be seen that the two Bishops are easily distinguished and never interfere with each other. From a center square, Q4, for example as shown on *DIAGRAM V*, the Bishop

commands thirteen squares. When he occupies a side square, however, the sum

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### DIAGRAM V.

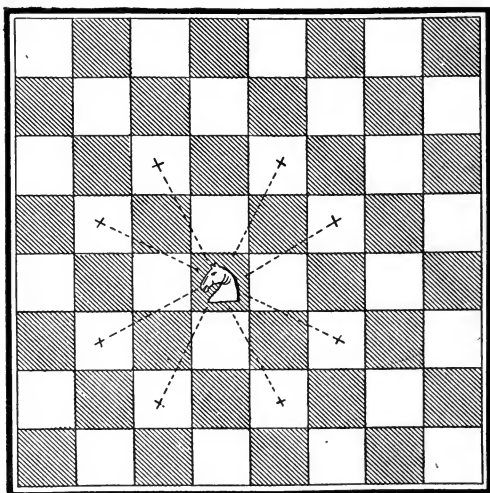
The Bishop's Move.

of the diagonals to which he can move is always seven, the same as the Queen.

## THE KNIGHT'S MOVE.

The Knight's move is L shaped and more difficult to explain than any of the

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DIAGRAM VI.  
The Knight's Move.

others. He moves horizontally or vertically in any direction, two squares for-

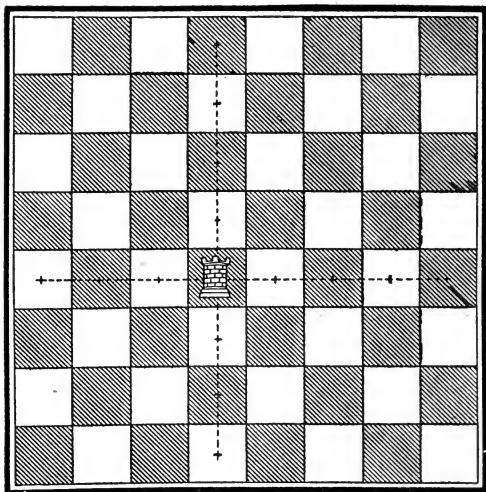


ward, and one square to either the right or the left, leaping over the intervening squares whether they are occupied or not. Thus the Knight on Q4 commands eight squares as shown on DIAGRAM VI. By placing the Knight on any of the center squares the student will see that his move appears to be a leap from the square on which he stands to the next but one of a different color. From a mathematical point, the Knight's move is the diagonal of a rectangle of six squares and is as regular as that of any of the other Pieces. Owing to the character of his move he is less liable to resistance than any of the other Pieces.

### THE ROOK'S MOVE.

The Rook moves in four directions—parallel to the sides of the board, and over any number of unoccupied squares. Thus, a rook standing on Q4 commands fourteen squares as shown in DIAGRAM VII and is next in power to the Queen.

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WHITE.

DIAGRAM VII.  
The Rook's Move.

### THE PAWN'S MOVE.

The Pawn moves forward only, one square at a time; excepting in the first move when it may move one or two squares at the option of the player. In moving

two squares, however, if the Pawn passes an adverse Pawn, it may be taken in passing by the adversary. When a Pawn has advanced eight squares in any file, it must immediately be exchanged for a Piece of its own color, at the choice of its owner, after which it acts as if it were an original Piece just moved into that square by the player.

From this it will be seen that there may be three or more Queens, Bishops, Knights or Rooks on the board at the same time belonging to the same player, though the number of Chessmen belonging to each player can never exceed sixteen. This power of the Pawn to become a Piece increases its importance, in spite of its slow progress across the board and makes it of more value than would at first be imagined. A fine player may always be identified by his judicious handling of the Pawns.

While the Pawn's move is forward in a vertical line, its power of capturing radiates forward diagonally. Thus if a White

Pawn occupies QB3 and a Black Pawn stands on Q5, the White Pawn moves diagonally from its QB3 to Q4 and captures the Black Pawn. If there were no adverse Piece to capture, the White Pawn would move to QB4.

## CHAPTER V

### TECHNICAL TERMS EXPLAINED

*Adverse Piece.* A Piece of the opposite color.

*Attack.* This term may be explained in several different ways:

(1) Any force commanding a square occupied by an adverse force is said to attack the latter, though attack may exist without power to capture.

(2) A combined movement of two or more Pieces tending to compel the adversary to abandon some particular force or position.

(3) A combination against the King or his position.

(4) The player opening the game (generally the White), makes the attack.

(5) A strategic move directed against a weak part of the enemy's force.

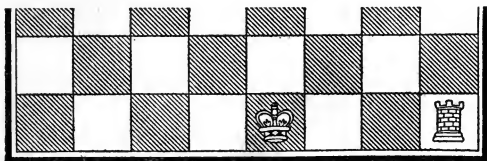
*Blindfold Chess, or Chess Sans Voir.*

Games played without seeing either the board or the men. The power of playing at least one game in this way is generally acquired by every player; and persons who are skilled in the science of Chess have been known to conduct as many as a dozen such games simultaneously.

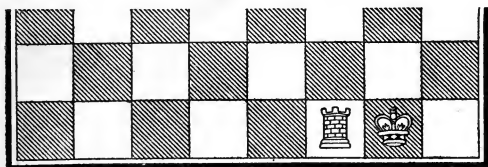
*Capturing.* Moving a Piece or Pawn into a square occupied by an adverse Piece or Pawn and taking or "capturing" it. Any Piece or Pawn may be captured with the exception of the King, his capture is accomplished by "checkmate." The various Pieces capture according to the direction and extent of their respective moves. The Pawns, however, vary from this rule and are allowed to move one square forward in a diagonal line from the one on which they stand, in order to capture an adverse Piece or Pawn.

*Castling.* A combined move of King and Rook allowed to each player once in a game and consisting of moving the Rook to the square next to the King, and

the King to the square on the other side of the Rook. After castling with the King's Rook the King occupies KKTsq. and the Rook occupies KBSq., as shown in DIAGRAM VIII. After castling with



(1) Before Castling.



(2) After Castling.

DIAGRAM VIII.

Castling With The King's Rook.

the Queen's Rook the King occupies QBSq. and the Rook occupies QSq. The conditions under which castling are allowed are:

- (1) That neither King nor Rook has been moved.

(2) That no Pieces or Pawns intervene.

(3) That the King is not in check.

(4) That the King does not have to cross and does not move to a square commanded by an opposing Piece or Pawn.

*Center.* Pawns in the middle field, especially if well supported. It is usually a great object to keep the center intact, or unbroken and to break the center of the adversary if it be stronger.

*Check.* The warning which must be given when the adversary's King is attacked. In such a case, the King is said to be "in check" and the threatened capture must be avoided by:

(1) Taking the attacking Piece or Pawn.

(2) Moving the King.

(3) Interposing or moving another Piece or Pawn between the King and the attacking Piece or Pawn.

For example, if the White King stands on QR4 and the Black Queen's Rook stands on QR8, then the White King is



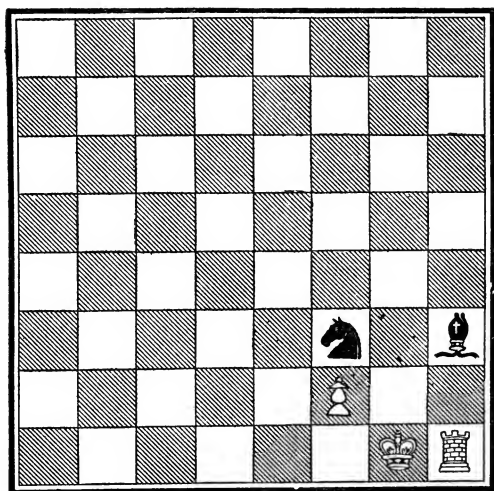
in check by the Black Rook. White may avoid the check by moving his King to QKt3, QKt4 or QKt5; or he may take the attacking Piece with his Bishop supposing it to be on Q4, in a diagonal line with the square occupied by the attacking Rook.

*Checkmate, or Mate.* A position in which the King cannot by any means avoid being captured by the opposing force. An example of simple checkmate is shown in DIAGRAM IX. The student will see that if the White King remains where he is he can be taken by the Black Knight; if he moves to KBSq. or KKt2, he can be taken by the Black Bishop as both of those squares are commanded by him; and if he moves into KR2 again, he comes within the sphere of influence of the Black Knight whom he is trying to avoid. Thus, it will be seen that he has no means of escape.

*Close Game.* A game in which the development of the Pieces is effected chiefly behind the Pawns. This method requires

the greatest accuracy and judgment and is only adopted by the most experienced players. (See Open Game).

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WHITE.

DIAGRAM IX.

Checkmate.

*Combination.* The concerted action of two or more Pieces for a particular object; two or more moves for a common

purpose. Skill in making effective combinations is accounted the surest test of a Chess player.

*Command.* A square is commanded when any Piece or Pawn occupying it may be attacked. A Piece is said to command a square when it can move into it.

*Counter Attack.* An indirect and effective way of neutralizing an attack. For example, a combination against one King may be halted or destroyed by an equally strong combination against the other; or an attacked force may be successfully guarded by an attack upon an equal or greater adverse Piece or Pawn.

*Counter Gambit.* The sacrifice of some part of the second player's force, usually a Pawn, in the opening of the game to obtain an advantage in position. (See Openings and Gambit).

*Début.* Opening.

*Defence.* The correlative of attack. The second player, generally the Black, at the beginning of the game, is said to have the defence, as the first player is said to

have the attack. Defensive measures are those taken to provide against or to repel attack. To defend a Piece or Pawn is to protect or support it from or against an adversary.

*Develop.* To develop a Piece or Pawn is to bring it from the comparatively powerless and inactive position which it occupies at the beginning of the game to a position which is more favorable for defence or attack. To develop a game is to bring all or nearly all of the Pieces and Pawns into positions of defence or attack.

*Development.* The early positions of the forces for defence or attack. In a good or strong development, the forces cooperate without much obstruction. In a bad or weak development, there is needless obstruction and lack of co-operation which frequently leads to a permanent disadvantage.

*Discovered Check.* An attack opened upon the King by the removal of an intervening Piece or Pawn. For example: If the Black King occupies KKt7, the White

Bishop occupies KKt5, and the White Queen occupies KKt8, by removing the Bishop the file is opened to the Queen and the adverse King is attacked. Moving the Bishop is said to "discover check."

*Double Check.* The simultaneous attack, by two Pieces, upon the King.

*Double Pawn.* Two Pawns on the same file.

*End Game.* The stage at which the forces of both sides have become so reduced that theoretical analysis is again possible. A complete and perfect game of Chess is divided into three parts:

- (a) The Opening.
- (b) The Middle Game.
- (c) The End Game.

Each of these will be discussed at length in later chapters.

*En Passant.* Taken in passing. If a Pawn, in its first move, passes an adverse Pawn the latter, in its next move only, may capture it en passant as if it had moved only one square. Thus if there is

a White Pawn on Q5 and Black Pawns on QB2 and K2, and either of the Black Pawns moves two squares, to QB4 or K4, it may be captured en passant by the White Pawn.

*En Prise.* A Piece or Pawn is en prise when it is not fully defended and can be taken by the adversary. The term is used with reference to everything but the King and corresponds with check or checkmate. A Piece or Pawn is en prise, while the King is in check.

*Establish.* A Piece or Pawn is established when it occupies a position from which it cannot be dislodged, and whence it exercises a direct influence upon the opposing force.

*Exchange.* To take force for force. In it there may be equality or relative gain or loss. \* To win an exchange is to capture a Rook in return for the loss of a Knight or a Bishop. To lose an exchange is to capture a Bishop or Knight in exchange for a Rook.

*False Move.* A move that is contradic-

tory to the fundamental laws of Chess. For example, to move a Bishop like a King, or a Queen like a Knight, is a false move and subjects the player to certain penalties.

*Files.* The rows of squares across the board, from one player to another and distinguished from the Ranks which are the horizontal rows of squares. The files are named after the Pieces which occupy them at the beginning of the game. Thus, from White's side beginning at the right, we have the King's Rook's file, the King's Knight's file, the King's Bishop's file and the King's file, and so on across to the Queen's Rook's file. (See Ranks).

*Force.* A term used to refer to a Piece or Pawn.

*Fork.* The attack by a Knight upon two adverse Pieces or Pawns. It is also used to describe the double attack of a Queen, Bishop or Pawn. A common and fatal example of a fork is found when the White Knight occupies K3, and the Black King occupies KB8, and the Black Queen,

KKt5. The King, being in check, must move, which leaves the Queen at the mercy of the adverse Knight.

*Gambit.* A voluntary surrender, or proffer, of a Piece or Pawn by the first player at the early part of the game, with a view to subsequent advantage.

*Game.* In addition to its ordinary meaning the term has a technical meaning which is explained under "Opening."

*Interpose.* To move a Piece or Pawn between an attacked and attacking Piece or Pawn. The term is frequently used in connection with the King. When he is in check, and a Piece or Pawn is placed between him and the attacking Piece or Pawn, that Piece or Pawn is said to be "interposed."

*Illegal Move.* A move which, while not in opposition to the fundamental laws of movement, is still contradictory to the ordinary rules of play, under the particular circumstances of the case, such as moving out of turn; moving an adverse Piece or Pawn; castling to avoid check, or cast-



ling after the King or Rook has been moved.

*Isolated Pawn.* A Pawn is said to be isolated when there are no Pawns of the same color on the adjoining files.

*J'adoube.* The French for "I adjust"; an expression that is used by a player when he wishes to touch a man that he does not intend to play or to take. Without this declaration, the Piece or Pawn touched must be moved or captured in the player's next turn if the conditions permit.

*Man.* The generic name for any Chess figure or force, including the Pieces and Pawns. There are thirty-two Chessmen, sixteen Pieces and sixteen Pawns, as already stated.

*Mate.* See "Checkmate."

*Mating Force.* Any force that is sufficient to mate the lone King; such as the Queen or Rook.

*Middle Game, or Mid-Game.* That stage of a game when the Pieces and Pawns are all, or nearly all, ready for

action; and said to begin when theoretical analysis ends. Many of the most brilliantly played games are brought to a finish in the "Middle Game," before "End Game" positions are reached.

*Minor Piece.* The Bishop or Knight in contradistinction to the more valuable mating forces such as the Queen or Rook.

*Move.* The person who begins the game has the move; a slight but uncertain advantage. The term is also used with reference to the person whose turn it is to play, when a critical stage of the game is reached, and the issues have been fairly joined, or the contest is drawing to a close. In such a case the person who plays next has the move.

*Notation.* The system or method of recording the moves of a game.

*Odds.* An initiary advantage conceded to a weaker player by a stronger one. All important Chess clubs have a carefully graded scale of odds, marking the classes of players. A common gradation is given in the following:—

(1) Pawn and move. (When a Pawn is conceded the KBP is understood unless another is specified.) The player giving the odds takes his KBP off the board and his adversary has the first move.

(2) Pawn and two moves. The player giving the odds takes off his KBP as before and his opponent has the first two successive moves.

(3) Knight.

(4) Rook.

(5) Two minor Pieces.

(6) Queen.

*Open File.* A file having all of its squares unoccupied.

*Open Game.* A game in which the development of the Pieces is accomplished in advance of the Pawns. Moving the KP to K4 as a first move on both sides generally leads to an open game, but open games depend upon the positions resulting from the openings, irrespective of the first moves.

*Openings.* The first few moves in a game, or those by which the Pieces and

Pawns are liberated and arranged for action against the enemy. Openings have been a study of all skilled Chess players and are a subject of keen controversy. Those which are not given in standard works on the subject, or are not classics, are called "Irregular Openings." Openings are known as:—

(1) Games, when neither player makes any concession or offers his adversary any initial advantage.

(2) Gambits, when the first player voluntarily gives up some part of his forces, generally a Pawn, for the sake of obtaining an advantage in position.

(3) Counter-gambits, when the sacrifice is made by the second player.

(4) Defences, when the moves of the second player give the game its distinctive character.

All recognized openings have some distinguishing name, generally one that is associated with some notable chess player or one that is identical with that of the inventor of the particular opening. Dif-

ferent openings will be discussed at length, in a later chapter.

*Opposition.* The possession, by the King, of a certain key square which forces the adverse King to take up a less favorable position. If the White King stands on K3, and the Black King on K8, then the King who has the move loses the opposition. The value of the opposition depends upon the number, value and position of the other Pieces and Pawns upon the board, but the student can not be expected to understand it until he has attained some skill in playing the game.

*Passed Pawn.* One that has no adverse Pawn in front of it, either on its own file or on one of the adjoining files.

*Pawns.* The name given to the inferior Chessmen which stand on the second rank at the beginning of the game.

*Perpetual Check.* A position in which the King finds, that by avoiding one check, he renders himself liable to another—a series of checks from which he cannot escape. For example; If the Black King

occupies KRSq., and the White Queen occupies K8, then the Black King is in perpetual check, for he can only move one square at a time. To avoid the check he must move to KR2 whereupon the White Queen moves to KR5, again giving check. The King then moves to KKtsq. and the Queen again checks him from K8. Thus the check continues to be perpetual wherever he moves. In all cases of perpetual check the game is drawn.

*Pieces.* The name given to the Chessmen of superior value which stand on the first rank at the beginning of the game. The term is also used by some authorities to refer to all the chessmen, including the Pawns.

*Pin.* A force is said to be pinned when it cannot move without exposing a more valuable Piece to attack from the enemy. The term is generally used with reference to a Piece or Pawn that is protecting a King or Queen.

*Pion Coiffe, or Marked Pawn.* A description of odds that is rarely given, and

only when one player is much more skilled than the other. The superior player puts a cap or ring on one of his Pawns, generally the KKtP, and undertakes to checkmate the adverse King with that particular Pawn. He is not allowed to Queen it, and if he loses it or checkmates with any other Piece or Pawn he loses the game.

*Position.* The situation of the Pieces and Pawns in general at any given stage of the game. The relative situation of the forces on either side, as between themselves, and as they are disposed with reference to the enemy. A player has a good position when his forces have free scope for action, and can be combined for defence or attack. A player has a poor position when his Pieces and Pawns are hampered and when they cannot support one another for defence or attack.

*Problem.* An imaginary position in which the correct line of play is concealed and has to be discovered, under different

conditions. Problems may be divided into two classes:

(1) Direct mate, in which White moving first has to force a checkmate in a given number of moves, generally two, three, or four.

(2) Suimate, in which White, playing first, has to force Black to checkmate him in a given number of moves.

Problems involving other conditions are known as puzzles.

*Protect.* To guard or support a Piece by the interposition of another force between the Piece attacked and the attacking Piece. A superior force is protected or covered from attack by an inferior one.

*Queening a Pawn or Advancing a Pawn to Queen.* When a player has advanced a Pawn to the eighth, or last, square of a file, it assumes the rank and power of a Queen or any other Piece, excepting a King, that the player chooses, in which case he is said to have Queened a Pawn.

*Ranks.* The horizontal rows of squares across the board, from one side to the



other. They are numbered from one (1) to eight (8), each player counting from his own side of the board. (See File).

*Sacrifice.* The voluntary loss of a Piece or Pawn in order to obtain a later and more decisive advantage.

*Sans Voir.* See Blindfold Chess.

*Smothered Mate.* A checkmate sometimes given by the Knight when the adverse King is hemmed in, or smothered, by his own forces.

*Stalemate.* A position in which a player cannot make any legal move, in consequence of which the game is considered drawn. For example: Suppose Black still has a King and a Rook on the board, and White has a King and a Queen. Black's King stands on QR and his Rook on QB2; while White's King is on QB3 and his Queen on QB4. It is White's move, but if he takes his Queen from in front of his King, he exposes it to check from the adversary's Rook. If he moves the King, then his Queen will be captured and the game will have to be drawn,

and if he takes Black's Rook with the Queen, then the adverse King will be placed in a similar position, i. e., stalemate.

*Support.* A force is supported when it is within the range of another of the same color that would be in a position to capture it were it an enemy. An attacking force is supported by another Piece or Pawn which commands the square or position attacked.

*Take.* To capture.

*Time.* A condition of modern match and tournament play which requires that each player shall make a given number of moves within a specified time; generally from fifteen to twenty moves per hour.

*To Play.* To move. White's turn to play means that it is his turn to move.

*Wings.* The extreme flanks to right and left in advance on the enemy's ground. From White's side of the board the extreme right is the King's Wing and the extreme left, the Queen's Wing.

## CHAPTER VI

### CHESS RULES

I. The board must be so placed between the two players, that each has a white square at his right hand corner.

II. If a board is incorrectly arranged it may be adjusted, provided the error is discovered before either of the players has made more than three moves. When more than three moves have been made on either side, the players must continue the game without correcting the position of the Board.

III. The chessmen must be of a pattern in general use and any player may object to playing with men of a foreign design, provided the objection is made before the first move. A game once begun must be completed with the same set of men.

IV. If, at any stage of the game, either player discovers that a Piece or Pawn has been omitted or wrongly placed in setting up the board, the game must be annulled, no matter how far it may have progressed.

V. The choice of color with which each person plays is decided by drawing lots; and the person who draws the White men is entitled to the first move unless otherwise agreed. In a match or series of games between the same players, each retains the color which he drew for the first game, but the first move of each successive game alternates between them. If a game is annulled, however, the person who opened that game has the privilege of making the first move in the next game.

VII. When odds are given, the odds-giver has the choice of men and the first move in each game unless otherwise agreed.

VIII. The players move alternately, one Piece or Pawn at a time, except in castling; and in no case does a player make two moves in succession, unless they are given as odds.

IX. If a player touch one of his own Pieces or Pawns, he must move it, if he can do so legally. If he cannot legally move it, he must move his King. If a player touch more than one of his own Pieces or Pawns, he must move any one of them which his opponent may select; if none of them can be legally moved, he must move his King.

If a player touch one of his opponents Pieces or Pawns, he must take it if it can be taken legally; but if he cannot take it legally, he must move his King. If a player touch more than one of his opponent's Pieces or Pawns, he must take any one of them which his opponent may select; or if none of them can be taken legally, he must move his King. *The touching of a force implies an intention to move or take it, according as it is the player's own or his opponents; but if a player wishes to touch a Piece or Pawn for the purpose of adjusting it on the board, etc., he must make his intention clear by saying "J'ADOUBE," or words to that effect,*

*before touching it. It must also be understood, that in compelling a player to move a particular Piece, the opponent can only indicate the Piece to be moved, not the particular move it shall make.*

X. A legal move is complete and irrevocable when the player making it has ceased to touch the man moved, but as long as his hand remains in contact with it, he may move it to any square which it commands and which he has not touched with it during his deliberation. If a player after taking hold of a Piece or Pawn touches with it all the squares which it commands, he must move it to any one of them which his adversary may select.

XI. A Pawn on reaching the eighth rank must be queened or exchanged for any other Piece, except a King, that the player may select; and the move is not complete until the player has made the exchange.

XII. Each player may castle once during a game with either his King's Rook or

his Queen's Rook under the following conditions:—

(a) If neither his King nor the Rook with which he intends to castle has been moved.

(b) If the squares between the King and Rook are unoccupied.

(c) If the King is not in check.

(d) If the King in moving does not cross a square commanded by any opposing man.

A player must make evident his intention to castle by either:

(a) Moving his King first, or

(b) Moving King and Rook simultaneously.

XIII. The capture of a Pawn en passant is a forced move if no other move is possible.

XIV. If a player makes a false or illegal move when it is his turn to play, he must retract it and make a legal move or move his King as his opponent may select. If he captures a Piece or Pawn belonging to his adversary in an illegal or false move,

he must take that Piece or Pawn legally or move his King as his adversary may select.

XV. Moving out of turn is an illegal move.

XVI. If a player, in attacking his adversary, fails to call "Check," he cannot exact any penalty if his opponent fails to notice the check.

XVII. When check is given, any move made by the player, whose King is in check, is illegal if it does not stop the check.

XVIII. If a false or illegal move is found to have been made, in a game, all subsequent moves must be retracted, and a proper move made, after which the game proceeds as if no error had been made. But if the source of the manifest illegal or false move cannot be traced, then the game must be annulled.

XIX. In the case of a dispute between the players, if the question is one of fact, it must be referred to a bystander or umpire; and if it is a question of law it must



be referred to any acknowledged authority on the game. The decision, in either case, must be final and accepted by both players.

XX. Bystanders or umpires are not allowed to interfere in a game of Chess or with the players, except under the following conditions:—

(a) When appealed to to settle a question of fact.

(b) When a Piece or Pawn has been omitted or misplaced in setting up the Board.

(c) When a false or illegal move has been made, but only after another move has been made to allow the players time to discover the error.

XXI. If a bystander interferes in a game, or gives advice to either player as to his move, or cautions or encourages him in any way by voice or gesture, the game must be annulled.

XXII. If a player waives his right to impose a penalty or agrees to depart from the rules of the game, he cannot demand a

like concession from his adversary. A player cannot impose a penalty after he has made his own next move or touched a Piece or Pawn in reply to the illegal or false move of his adversary.

XXIII. When a Piece or Pawn touched cannot be legally moved, and when the King cannot be legally moved, no penalty can be exacted.

XXIV. When the King is moved as a penalty, he cannot be castled.

XXV. When a game is played by time, and when a player is considering what penalty to inflict, the time shall be counted against him and not against his adversary.

XXVI. Each player must make a given number of moves (generally eighteen) within an hour, which is arranged for at the beginning of the game, and if a player fails to make the given number of moves within the specified time he forfeits the game.

XXVII. Each player must keep his adversary's time, but he is not obliged to

give his adversary any information concerning it.

XXVIII. A player loses a game:—

(a) When a dispute arises and he refuses to accept the opinion of a bystander or umpire, or that of a recognized authority.

(b) When he ceases to play and fails to resume within a reasonable time.

(c) When he wilfully disarranges the men or upsets the board.

XXIX. A player may claim a draw:—

(a) When the same move, or series of moves, has been repeated three times.

(b) When the same position has occurred three times, it being the same player's turn to move each time.

(c) When, after fifty moves, no Piece or Pawn has been captured by either side.

#### RULES WHEN ODDS ARE GIVEN.

XXX. The player giving odds is entitled to the choice of color and to the first move unless otherwise agreed.

XXXI. When a Pawn is given as odds it is to be the King's Bishop's Pawn.

XXXII. The player receiving the odds of a move or moves must not play any Piece or Pawn beyond the fourth rank, or beyond the middle of the board, before his adversary has made a move.

XXXIII. A player giving the odds of the exchange may remove whichever Rook he may select, and he may also call upon his opponent to remove either Knight or Bishop.

XXXIV. A player receiving two or more moves as odds must make those moves at once and they are to be counted collectively as if they were his first move.

XXXV. A player giving a Knight or Rook, or two minor Pieces, as odds, may remove whichever Knight or Rook or minor Pieces he may choose.

XXXVI. A player giving a Rook as odds cannot castle on the side from which the Rook was taken.

XXXVII. When a player undertakes

to mate with a particular Pawn, he may not Queen it.

XXXVIII. When a player undertakes to mate on a particular square, his adversary's King must be on the square in question when it is mated.

XXXIX. If a player undertakes to win a game in a particular way, he is to be adjudged the loser if he wins it in any other way, or if the game is drawn.

*(The rules for ordinary play apply when odds are given unless they are obviously inapplicable).*

#### RULES FOR PLAY BY CONSULTATION.

XL. Each player is bound by the move communicated to the adversary, whether such move be declared by word of mouth, in writing, or be made on the adversary's board.

XLI. If the move communicated differ from that made on the player's own board, the latter must be altered.

XLII. If a move, as communicated, admit of more than one interpretation, the

adversary may adopt whichever interpretation he chooses. He must, however, before making his move, announce which interpretation he adopts, otherwise the move is to be interpreted according to the intention of the player making it.

XLIII. A player moving more than one man (except in castling) or moving a man when it is not his turn to play, shall forfeit the game.

XLIV. If either player permit a bystander to take part in a consultation game, the adversary may claim a win.

XLV. If any bystander interfere by sign, word, or gesture, in a consultation game, such game shall be null and void.

*(The rules of ordinary play also apply to consultation play unless obviously inapplicable).*

#### RULES FOR PLAY BY CORRESPONDENCE.

XLVI. An umpire or referee shall be appointed whose decision shall be final upon all questions submitted to him.

XLVII. A move is final and cannot be

recalled when dispatched by the medium agreed upon before the beginning of the game. If it is a false or illegal move, the person making it is subject to the same penalties that he would be subjected to were he playing over the board.

XLVIII. If a move is sent in such a way that it admits of more than one interpretation, the adversary may interpret it to suit himself. When sending his own move in return, however, he must state which interpretation he used, otherwise the move must be made according to the intention of the sender.

XLIX. A player is not obliged to send more than one move at a time, and if he does he must abide by those moves if they are legal, and if not he must pay the penalties for false or illegal moves.

L. When no penalty for delay has been agreed upon, the person who fails to send his move on or before the appointed time forfeits the game.

LI. If a player accepts assistance other than that which may have been agreed

upon at the beginning of the game, he loses the game.

LII. If a player sends an unintelligible move, he is subject to the same penalty that he would have to pay if he did not send any move at all; but the opponent must announce to the umpire that the move in question is not intelligible.

*(The rules for ordinary play also apply to play by correspondence unless obviously inapplicable).*



## CHAPTER VII

### SUGGESTIONS FOR BEGINNERS

When the beginner is familiar with the rules of Chess, with the moves of the various Pieces and Pawns, and understands the meanings of the technical terms used in playing the game, he is ready to put into practice what he has learned. But before beginning the first game, there are a few general suggestions which he will find helpful until he has acquired sufficient skill to develop a system of play for himself. In Chess, as in everything else, there are exceptions where hard and fast rules cannot always be followed.

#### FAMILIARITY WITH TECHNICAL TERMS.

Experienced players of all games use technical terms with a facility that is awe-inspiring to the beginner; and his ignor-

ance of their meanings often causes him much embarrassment, to say nothing of poor playing. For this reason the student should become thoroughly familiar with the language of Chess, studying the definitions of the technical terms and illustrating the positions on the Chessboard.

The use of the board in studying the terms cannot be too strongly urged, for only in this way can a player recognize the character of the moves when he puts his study into practice. Then when he is a spectator of a game played by persons of experience — and much can be learned by observation — he will be familiar with the technical terms which apply to the various positions resulting from the moves.

### PLAYING WITH EITHER COLOR.

The student must learn to play with both the White and the Black men, thus being able to play a game of defence or attack. In most books on the subject of Chess, it is generally understood that the

student plays with the White men, but this is a mistake, for when he comes to lay aside his textbook and play with someone else, he may draw the Black men which puts him at a disadvantage, and he is likely to make moves that are favorable to his opponent with the idea that the White men must win. He is, also, liable to move a White man by mistake and then he must pay the penalty of a false move. He will find it helpful to substitute Black men for White men in illustrative moves, and figure out for himself to which square a Black Piece or Pawn should move figuring from Black's side.

#### VALUE OF PRACTICING ONE GAME.

Until a person has become a really scientific Chess player, he cannot be expected to know all the different games; and as a little knowledge on many subjects is dangerous, the student will find it very helpful to play one game over and over, preferably, of course, some match or tournament game, until he is familiar with every

move and with the reasoning that prompted it. In this connection, he will do well to try varying the moves and seeing the results, as it will help him to understand why the particular moves made by the original players were the only scientific ones to make under the circumstances.

The student, when playing with others, should study a game of his own and play it over and over until he has corrected all of the weaknesses in his methods of attack and defence; and he should study out for himself how to vary his system of play to meet and conquer his opponent. For only in this way will he be able to cope with unexpected positions upon the Chess-board. It is very well to follow the rules and systems of scientific players, but if the student's opponent does not follow the same system and make the correct moves in return, the student's knowledge will be of little avail and luck may win for the ignorant player an advantage that rightly belonged to the one who was familiar with the science of the game, but who failed to

vary his general system of play to meet unexpected situations. The game of Chess, however, is like a battle and the general who changes his tactics too often suffers in consequence. The object of the game is, of course, to checkmate the King, and before the first move, the player should determine in his own mind how he is going to do it and then develop the fighting qualities of his men accordingly. Only in this way can the beginner ever expect to play a really scientific game. It is fatal to move a man without having some object in view, and unless the other moves follow it up, any strength in position that was gained by that move is of no avail.

#### PLAYING BY TIME.

In the early days of Chess-playing, people used to take literally weeks in which to make a single move, as they wished to study every possible situation which might develop therefrom. The Chessboard would become grey with dust and all interest, as far as the spectators were concerned, would

be gone. To-day, conditions have changed and now there is a rule that each player must make a given number of moves within a certain period, and if a player fails to do this he forfeits the game. For this reason, the student should learn, from the very beginning, to think quickly and be ready to make his move when his turn comes. Quick playing sustains the interest of the game and adds to the pleasure of the players, as well as to that of the spectators.

In Chess Clubs and in match and tournament games, a system of clocks or watches is used so that the length of time it takes each player to make a move can be recorded, just as time is taken in races and other contests of skill and speed. When a beginner is hurried, however, he becomes nervous and makes unnecessary mistakes; and to avoid this, he should learn to play by time and then he will not be embarrassed by keeping his opponent waiting for him to make his move.

## DEVELOPING THE GAME.

In developing a game of Chess, the beginner should remember this maxim: Move no Piece or Pawn twice, until each has been moved once. By following this principle none of the forces will be needlessly exposed to attack from the enemy, for it is true of Chessmen that divided they fall, and united they stand. The student should, also, develop his game on both wings — that is on the King's side and on the Queen's side — before beginning an attack. As the student progresses he will learn that there are many Chess openings and that each develops a certain line of play, which he must follow up; otherwise, his study of the subject is of no avail for the object of an opening is to lead up to a certain line of play, for defence or attack.

## THE VALUE OF THE PIECES.

*The King.* As the King is of greatest importance, the student should consider

him first, and before beginning to play determine how he is to be handled. Formerly, it was the custom for skilled players to keep this Royal Force in a corner out of harm's way, but the modern tendency is to develop him as a fighting Piece and bring him into the field. The beginner must remember that the King cannot be castled after he has been moved and that it is advantageous to retain the privilege of castling as long as possible, if it does not interfere with the development of the game.

When attack is made on the Queen's wing, it is well to castle with the King's Rook and vice versa. Ordinarily, the King is safest in his own file or in the Queen's file, for then he cannot be driven into a corner from which he has no means of escape.

*The Queen.* After the King, the Queen is next in importance; and as the student has already learned, she commands more squares than any of the other Pieces. By comparing her strength with that of the



other Pieces, the student will see that she is about double the value of a Rook, except in end-game positions when two Rooks co-operating could accomplish more than a Queen. An adverse Rook on the same rank or file as the Queen is very dangerous, no matter how many Pieces and Pawns may come between, and the player should guard against it by capturing the adverse Rook, if it can be done without sacrifice, or by moving the Queen into a safer position.

*The Rook.* The Rook is a mating force like the Queen, and two Rooks co-operating are equal in value to three minor Pieces. Because of the number of squares which the Rooks command, they are of greatest value in end game positions, when the board is comparatively clear and the ranks and files are open. The beginner, however, must not leave the development of his Rooks until too late in the game, for if he does he will find himself with bad positions which it is too late to remedy. They must not be moved, though, until the

player has determined whether it is to his advantage to castle; and if his decision is in the affirmative, he must decide whether he will castle with the King's Rook or with the Queen's Rook, before either has been moved.

*The Bishop.* The Bishop and the Knight are of about equal value, though in the middle game, the latter has the advantage. In the end game, however, the Knight is at a disadvantage if there are no other Pieces to support him, because of the character of his move. In this case, two Bishops can accomplish more than two Knights or a Knight and a Bishop. Bishops are particularly strong when commanding long diagonals and should be developed early in the game.

*The Knight.* This Piece is equal in value to three Pawns and is the best Piece with which to begin an attack, as his move is not hampered by intervening forces, or a crowded board. Two Knights co-operate most successfully when not protecting each other. To avoid attack from a Knight,

the player should move the Piece threatened to the square next but one in the same diagonal as that in which the Knight stands. He cannot then attack for three moves. The player who castles with his King's Rook must look out for an adverse Knight on his KB5.

*The Pawn.* The Pawn is of less value than any of the other Chessmen and cannot take a very prominent part in the game when isolated. His greatest value is realized, however, when he forms part of a diagonal; and diagonals of pawns are most effective when inclining toward the center of the board, and not toward the wings. As Pawns move only one square at a time, excepting in the first move, their progress is slow, but if developed together it is possible for one or more of them to reach the eighth rank and be Queened. For this reason, they should not be needlessly sacrificed. Only skillful players fully appreciate what can be done with them, and use them to the best advantage. In the opening or middle game, Pawns are more easily

supported on K4 or Q4, than when further advanced. Pawns on these squares should be maintained abreast as long as possible; for if one is advanced, the position of the other is weakened. The student will find it beneficial to study end games in which Pawns take part in the checkmate, and also Pawn moves in general throughout the game.

#### STUDYING THE BOARD.

It is of great importance that the beginner acquires a clear idea of the appearance of the board so that he can see it in his "Mind's Eye," when it is not really before him. He should be able to tell at once what squares are commanded by a certain Piece in a given position, and he should also be able to play on boards with squares of other color combinations than the one with which he is familiar, such as red and white, black and white, black and yellow, brown and yellow, etc. He must also accustom himself to play with squares of a different size, though when possible,

he should always use a board that has squares measuring 2 by 2, or  $2\frac{1}{2}$  by  $2\frac{1}{2}$  inches in size. Chessmen of the Staunton pattern are preferable, and they should always be loaded so as not to upset easily.

## CHAPTER VIII

### SYSTEMS OF NOTATION

Notation is the method or system by which the various moves or plays in a game of Chess are recorded. There are two systems in general use; and the student should become familiar with them both. The first and most important is the English, or Philidor's Notation, and the second is the German Notation. The former system is used in all of the Latin and English speaking countries, while the latter is used in Germany and in the countries of the North.

#### ENGLISH NOTATION.

In recording the moves of a game by the English system of notation it is necessary to indicate four things:—

- (1) The color of the man moved.

(2) The name of the man moved.

(3) The square to which the move has been made.

(4) The number of the move or turn.

The student has already learned the names of the Pieces and Pawns and the names of the squares. He also knows that they are referred to by their initial letters, as for example KB for King's Bishop, and QKt5 for Queen's Knight's fifth square, so he has now only to learn the abbreviations and signs and the way that the moves are arranged to indicate the color of the man played, and the number of the turn when the move was made.

For example: If the student wishes to record that in the first turn of each side White moved his King's Pawn to his King's fourth square, and Black moved his Queen's Knight to his Queen's Bishop's third square he could write it in the form of two columns, with the name of each color at the head thus:—

WHITE.

(1) KP to K4

BLACK.

QKt. to QB3

The student will note that White is placed in the first column as it is generally understood to play first, and that the number of the move is also placed before White's move, it being unnecessary to repeat it before Black's move as Black's move, always following White's, would have the same number. For further abbreviation the dash (—) is used in place of the word "to." If the Piece or Pawn moved had captured an adverse Piece or Pawn, the name of the force moved and the name of the force captured would be given, but instead of using the word "take," or "capture" a multiplication sign ( $\times$ ) is used. Thus if a Queen takes a Bishop it would be recorded  $Q \times B$ .

Frequently, in notation, it is not essential to indicate whether it is a Piece belonging to the King or to the Queen that has been moved, for it rarely happens that the player has the option of moving a Queen's Bishop or a King's Bishop, etc. The Pawns are also designated only by the initial P. The student will also observe



that it is not always essential to indicate in the case of a Queen's move to a Knight's square whether it is the QKt. or the KKt., as it is seldom that the player would have the choice of moves. Sometimes, for the sake of brevity, even the dash (—) which indicates "to" is omitted and the move recorded PK4. In analytical works, even more concise arrangements of the moves are used, than that of arranging them in columns with White's moves on one side, and Black's on the other. The student will find them written in the form of fractions, with White's move as the numerator, above the line, and Black's move as the denominator, below the line. Thus: QKt — QB3

---

Q×B.

The number of the move must always be placed before it, parallel with the line which divides the White move from the Black move. In notes or annotations to a game, the moves are written as a series with a semi-colon to separate White's move from that of Black. White's move

being placed first, thus: (1) P—K4; P—Q4, indicates that in the first move of the game White moved his Pawn to his King's fourth square, and Black moved his Pawn to his Queen's fourth square.

Certain technical terms are also abbreviated in the English system of notation. Those essential for the student to know are:

*Ch. for Check.* When the Piece or Pawn moved gives check.

*Dis. ch. for Discovered Check.* When the Piece or Pawn moved discovers check.

*E. P. for En Passant.* When the Pawn captures en passant.

*Mate for Checkmate.* When the Piece or Pawn checkmates.

*O-O for Castling.* When the player castles with his King's Rook.

*O-O-O for Castling.* When the player castles with his Queen's Rook.

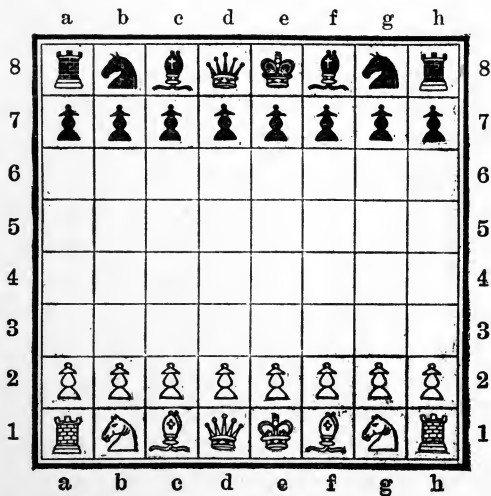
? after a move indicates that it is a poor or inferior play.

! after a move indicates that it is a good or scientific play.

## GERMAN NOTATION.

Before taking up the study of German notation, the student must make a careful

BLACK.



WHITE.

DIAGRAM X.  
German Notation.

examination of DIAGRAM X, which shows him how the squares on a German

Chessboard are marked off. It will be noted that they are indicated in a different way from the English system. The ranks are numbered from 1 to 8, from White's side only and the files are lettered with the first eight letters of the alphabet, a, b, c, d, e, f, g, h, beginning at White's left hand side.

For example: White's KB3, by the English system of notation is f3 by the German method; while KB3, from Black's side is f6. From this, it will be seen that each square has a letter and a number, and the letter is always given first.

In recording a move by the German system of notation, the initial letter of the Chessman is given, then the square on which it stands, and finally the square to which it is moved. The omission of the initial letter shows that the move is made by a Pawn. A capture is indicated by a colon (:), placed after the move; a check is indicated by a dagger (†), placed after the move, and a capture and check is indicated by a doubledagger (‡), placed after the

move. Castling is always indicated by the signs, O-O, or O-O-O, as already explained in the English system of notation.

For example, the moves used to illustrate the English system would be recorded by the German system thus:—

WHITE.	BLACK.
(1) e2—e4.	Kt8—c6

The moves are also frequently written in a line or as fractions as shown in the English notation.

The German System of Notation is sometimes abbreviated by:—













(1) The omission of the dash, the move being written e2e4.

(2) By the omission of the initial letter of the Piece moved when it is evident that it could not be a Pawn.

(3) By the omission of the square from which the Piece or Pawn was moved.

#### FOREIGN NAMES OF THE CHESSMEN.

In every country, where Chess is played, the Pieces are referred to by their initial

	English	German.	Danish and Norwegian.	Dutch.	Swedish.
	King	König	Konge	Koning	Kung
	Queen	Dame	Dronning	Koningin	Drottning
	Rook	Thurm	Taarn	Kasteel	Torn
	Bishop	Laufer	Lober	Raadsheer	Lopare
	Knight	Springer	Springer	Paard	Hast
	Pawn	Bauer	Bonde	Pion	Bonde
	French.	Italian.	Portuguese.	Russian.	Spanish.
	Roi	Re	Rai	Tsar <i>or</i> Korol <i>or</i> Ferz	Rey
	Dame	Donna	Rainha	Korolina	Reina
	Tour	Torre	Torre	Ladia	Torre
	Fou	Alfiere	Bispo <i>or</i> Delphim	Slone	Alfil
	Cavalier	Cavallo	Cavallo	Kogne	Caballo
	Pion	Pedone	Peao	Piechka	Peon

letters, and as the student may have occasion to study the games played by persons of skill in foreign countries, a table is given on page 84, so that the student may familiarize himself with the names of the Chessmen in the languages of the principal countries of Europe.

## CHAPTER IX.

### PRACTICE GAME

The student has now reached a point in the study of Chess, when he is ready to play his first game, as he is familiar with the rules of play, and with the moves of the Pieces and Pawns. It is well, however, for him to follow in the footsteps of experienced players; and as a practice game, he should study the following game which was played by correspondence between two well known American Chess Clubs.

The beginner should have his board before him with the men set up in position as shown in DIAGRAM I. He should then follow the moves of each play, so that he will understand them, and study the explanations so that he will know why each move was made. The game is called



the Steinitz Gambit because of the name of the man who invented the opening moves.

The moves are notated as follows:

## STEINITZ GAMBIT.

WHITE.	BLACK.
1. P—K4.	P—K4.
2. Kt—QB3.	Kt—Q B3.
3. P—B4.	P×P.
4. P—Q4.	Q—R5 (ch.).
5. K—K2.	P—Q4.
6. P×P.	B—KKt5 (ch.).
7. Kt—B3.	O—O—O.
8. P×Kt.	B—Q B4.
9. P×P (ch.).	K—Kt sq.
10. P×B.?	Kt—B3.!
11. Q×R (ch.).	R×Q.
12. B—Q2.	R—Ksq. (ch.).
13. K—Q sq.	Q—B7.
14. K—B sq.	B×Kt.
15. P×B.	Q×KKt.P.
16. Resigns.	

The student will note that the game was played in fifteen moves on each side and that at White's sixteenth move, he resigns

the game to Black, giving up any further attempt to win it.

In studying and following the moves, the student must be careful to reckon White's moves from his side of the board, and Black's moves from his side, otherwise he will make mistakes.

$$1, \frac{P-K4}{P-K4}$$

(1) White's first move is P—K4, and the student sees, at once, that the move is made with the KP as no other Pawn could be moved into that file. As this is the first move of the Pawn it can move two squares at a time. The advantage of this move is to make an opening for White's King, Queen and King's Bishop if he desires to play them in future turns.

In Black's first turn, he makes the same move, and, by following the two plays on the board, the student will see that the two Pawns occupy adjoining squares in the same file. Another advantage in this play, as an opening move, is the opportunity it offers a player for gaining the center

of the board, but this will be clearer to the student as the game progresses.

2,  $\frac{\text{Kt—QB3}}{\text{Kt—QB3}}$

(2) In White's second turn, he moves a Kt. to QB3 and the student sees at once that it is the QKt. that he has moved, as the KKt. could not be moved to that square in his first move.

Black follows with a similar move to that of White, and from the positions that the two Knights occupy upon the board, it will be seen that each protects his own Pawn or commands the square occupied by his Pawn.

3,  $\frac{\text{P—B4}}{\text{P} \times \text{P}}$

(3) White's third move is to place his Bishop's Pawn on his Bishop's fourth square, and as his Queen's Knight occupies his QB~~3~~ it is evident that the move is made with the KBP. The student will see that this Pawn is now in a position to be captured by Black's KP, but this offering of a Pawn on White's part will gain for him a later advantage.

In Black's third move, he captures the Pawn that White has just played and removes it from the board. He has also moved his own Pawn from the middle of the board which better enables White to form a center which was the advantage he hoped to gain when he offered Black the Pawn. Black, however, has retained the advantage of force having one more Pawn than his adversary and if he can keep it he may eventually win the game.

4,  $\frac{P-Q4}{Q-R5 \text{ (ch.)}}$

(4) White, having enticed Black's Pawn from the center, proceeds to occupy it himself by moving his QP to Q4. This square, however, is commanded by the Black Knight, but if he captured the White Pawn he would place himself on a square commanded by the White Queen. This move constitutes the Steinmetz Gambit and all games of that name must follow the moves as recorded up to this point.

In Black's fourth move, he brings out

his Queen and moves her along the diagonal that ends on R5. This, of course, can only be the KR5 as the Queen from her original position would have to follow the diagonal terminating in QR4 if she played into a square on her own side of the board. The student will see that when the Black Queen occupies R5, she gives check to the White King as there are no Pieces or Pawns interposed between them.

K—K2  
5,  
P—Q4

(5) As check has been given to White's King, the only move he can legitimately make is one to avoid the check. As the student has already learned there are three ways of accomplishing this: (1) By capturing the checking force; (2) By interposing another Piece or Pawn; (3) By moving the King. The student will see that there is only one play open to White and that is to move the King to K2; for if a Piece or Pawn were interposed it would be captured in the Black Queen's next move when she would again give

check, and, as the Rook's Pawn is in the way, the Queen cannot be captured by the Rook. By moving the King, however, White cannot castle.

For Black's fifth move, he takes his QP which has not yet been moved and places it on Q4. This opens the diagonal for the Queen's Bishop and for the King's Bishop. Had Black only moved his Pawn to Q3, it would have freed his QB but it would have interfered with the long diagonal commanded by the KB. It is evident from this that Black intends to move his QB to KKt5 and give check with it so White should look out for him. (See DIAGRAM XIII.)

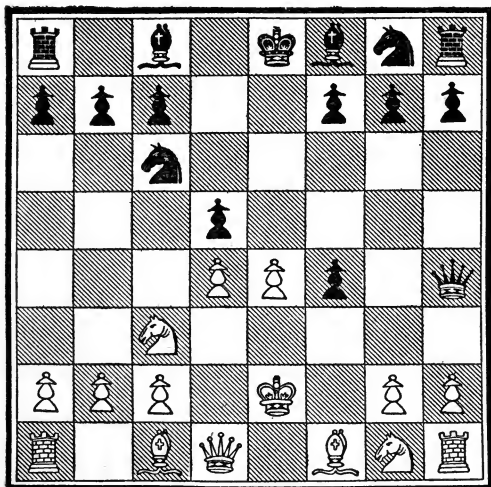
P×P  
6,             
B—Kt5 (ch.)

(6) White, however, does not notice that Black can give check in the next move but captures his adversary's Pawn with his own Pawn that stands on K4. The forces of the two players are now equal and the advantage gained by White is to place his Pawn on Q5 where it commands

the square occupied by the Black Knight.

Black now takes the advantage gained by his last move and gives check with his

BLACK.



WHITE.

DIAGRAM XIII.

Position After Black's Fifth Move.

QB by moving it to Kt5, where it commands the square occupied by the White King.

$$7, \frac{\text{Kt—B3}}{\text{O—O—O}}$$

(7) Again, White's only legal move is to avoid the check, but of the three ways to do it, interposing another force between the King and the attacking man is the best play, so he moves his Knight to B3. The student sees at once that the KKt. is the only one that can be moved into that square as the QKt. is out in the middle of the board. The Knight is now *pinned* as it protects the King from the Black Bishop, otherwise it would be in a position to capture the Black Queen.

Black, in his seventh move, castles with his Queen's Rook as the squares on that side of the board are vacant. In order to do this, he moves the Rook to Qsq. and then moves the King to the QBsq. on the other side of the Rook. Although Black has left his Knight *en pris*, castling is his correct play for it enables him to develop his Rook which is a more powerful Piece than the Knight, and as the White King stands on an open file, Black, in one



more move, can give check which will force White to move his King. The Rook will then command the open file and with his Queen, Black will have a very strong position.

8,  $\frac{P \times Kt.}{B-QB4}$

(8) White now captures the Black Knight with his Pawn. Although his Pawn is threatened, he is willing to face the danger in having won a Piece from his adversary.

For Black's eighth move, he plays his KB to his QB4: the student sees, at once, that it is only the KB that could make this move for the QB stands on KKt5. This move places the Bishop *en pris*, but if White takes him in the next move, he leaves his Queen's file open to the adverse Rook which is likely to capture the Queen in his next turn.

9,  $\frac{P \times P \text{ (ch.)}}{K-Ktsq.}$

(9) White takes the Pawn that threatened him and also gives check which forces Black to protect his King.

Black's only legal move is to avoid check by protecting his King and of the three ways, two are open to him, i.e., capturing the attacking Pawn, and moving the King. The latter play is preferable and his King commands two squares; Q2 and Ktsq. If the former move were made, White would take the KB with his Pawn, discovering check with the Queen and again Black would have to make a move to avoid the check. Thus, Black's correct move is K—Ktsq.

10,  $\frac{P \times B?}{Kt. - B3!}$

(10) White captures the adverse Bishop with his Pawn, but he leaves the file open to the Black Rook who can capture the Queen. As White has now taken four adverse forces this play of his, ordinarily, would not have been a bad move, but as a matter of fact it loses the game for him. The student should note the question mark (?) after the notation of White's play. White can also take the Rook which captures the Queen with his Knight if Black

takes advantage of the open file. Steinitz; in his notes to this game, indicates Kt.—Kt5 as the correct move, for then the Knight can protect the Queen's Pawn.

Black, instead of taking the adverse Queen with his Rook, moves his Knight to B3, which is a very skilful move as the King's and Queen's files are both open and if he can succeed in posting his Rooks on the Qsq. and the Ksq. he will practically have control of the board. As one Rook already occupies the Qsq. he has only to move the KR to Qsq. in his next move to give check with it. He can also give check by moving his QR to Ksq., and as White cannot move his King into any square that is not commanded by an adverse force, and as he cannot capture the attacking force, he will have to interpose, but the only men he could interpose could be captured by Black, so in his eleventh move he has to guard against this check before it is given.

$$11, \frac{Q \times R \text{ (ch.)}}{R \times Q}$$

(11) White's Queen now takes advantage of the open file and captures the Queen's Rook, at the same time giving check.

As White has given check, Black must avoid it and there are two things for him to do; move the King or take the attacking force. The latter, of course, is the better play, as the Queen, if left on the board, could again give check.

At this point in the game, the student should study the positions of the White men and of the Black, and he will see that it is quality of position rather than quantity of men that gives Black the advantage. Black has lost a number of his men but the others are so well developed that they have far more strength than White's which are either pinned in or undeveloped. White's two Rooks and his King's Bishop are shut in by their Pawns and his King's Knight is pinned to protect the King from the adverse Bishop.

12,  $\frac{B-Q2}{R-Ksq \text{ (ch.)}}$

(12) White might move his QB to KB4 and capture the Black Pawn but his position is too critical and it is wiser for him to bring his strength nearer the King so that if he is attacked, he can move into Qsq. and be protected. For this reason, the best move is QB—Q2. Another reason for this move is to clear the first rank for the Queen's Rook.

Black now moves his remaining Rook to Ksq. and gives check.

13,  $\frac{K-Qsq.}{Q-B7}$

(13) White must do something to avoid the check and it has already been shown how difficult it is for him to interpose. Of the five squares which he commands, three are commanded by adverse forces; Ksq., KB2, K3, therefore, his only moves are to Q3 or Qsq. The latter is the correct play, as it enables him to get his King into cover, opens the diagonal for the King's Bishop, and opens the way for the King's Rook after the KB has been moved.

For Black's thirteenth move he puts his

Queen on B7, which is preparatory to taking the adverse KKt. with his Bishop. If White then take the Bishop with his KtP the Queen will take the Pawn, giving check and attacking the White King's Rook at the same time. White can see the object of Black's play so in his next move he must try to prevent it. (See DIAGRAM XIV).

14,  $\frac{\text{K—Bsq.}}{\text{B} \times \text{Kt.}}$

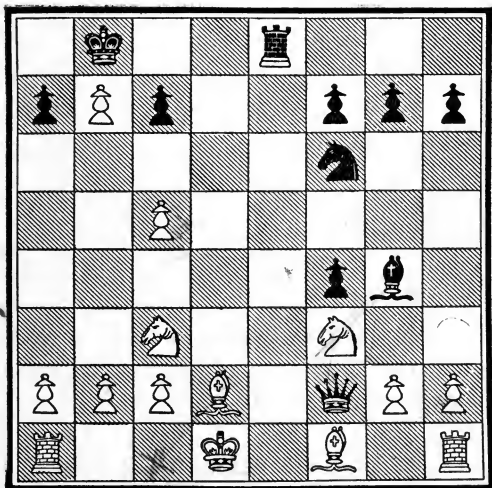
(14) White moves his King to Bsq. which puts him more under cover though it blocks his QR. He gains an advantage, however, for by moving from the diagonal commanded by the adverse QB, his own Knight is unpinned and can be moved if necessary.

Black takes the Knight with his Bishop, though he exposes his Bishop to capture in White's next move, but as the two pieces are of about equal value, the exchange is even.

15,  $\frac{\text{P} \times \text{B}}{\text{Q} \times \text{KKt.P}}$

(15) White takes the Black QB with his KtP, making an even exchange for the loss of his Knight.

BLACK.



WHITE.

DIAGRAM XIV.

Position After Black's Thirteenth Move.

Black has so many moves that, to an inexperienced player, it is doubtful which one is best to make. Capturing the KtP.

is the correct play, as it puts the Queen in a position to take three of White's forces: QKt., KB, and KR. Of the three, the KB is protected by the KR and the QKt. is protected by the QKt.P and the QB so they are both safe. The KR is not protected, nor is the pawn on QKt7 so White must take steps to protect the more valuable, i.e., the KR.

16, Resigns.

(16) White's Pieces and Pawns are now in such a poor position that even if he did try to protect his King's Rook, he would gain so little that he could not possibly hope to win the game and, in consequence of this, he resigns and Black scores the game as won.

The student should notice that in this game, in spite of the opening moves on White's part, he has been on the defensive side all the time. Black, on the contrary, has made the attack with such success that his adversary resigned without even waiting for the checkmate.



## CHAPTER X

### CHESS OPENINGS

The opening moves in a game of Chess are of particular importance for it is in them that the strategy of the game is most clearly distinguished from mere Chess tactics. Each opening is intended to develop a certain theory or course of play, and the skill of a Chess player is indicated by his first moves, as they are made of his own free will and not because his adversary forces him to take an aggressive or defensive position, as is often the case in the later development of the game. For this reason, Chess openings have been a study of profound interest to Chess players all over the world wherever the game is played, and the principal or regular openings are named after the Piece or Pawn which determines their character,

the persons who invented them, or the countries where they were originally adopted.

It is evident to the student, therefore, how important it is for him to be familiar with the preliminary moves in a game of Chess, and he must give careful attention to the study of this chapter; following each play on his own board so that it will be perfectly clear to him and easy to remember, for every successful Chess player should know the openings by name when he has occasion to refer to them.

The student has already learned that some openings are regular and some irregular, but it is only necessary for him to become familiar with the former until he has had much experience in practical play.

The four most generally practiced openings are made on the King's side of the board, and the student should become thoroughly familiar with them.

The first opening is called the KING'S KNIGHT'S OPENING. Each player, in turn, moves his KP to K4 and then the

first player moves his Kt. to his KB3.

The second opening is called the KING'S BISHOP'S OPENING. Each player in turn, moves his KP to his K4 and then the first player moves his KB along the diagonal to QB4.

The third opening is called the QUEEN'S BISHOP'S PAWN'S OPENING. Each player, in turn, moves his KP to K4 and then the first player moves his QBP to QB3.

The fourth opening is called the KING'S GAMBIT. The student will remember that a gambit means the sacrifice of a Piece or Pawn for the sake of an advantage that is to be gained later by the first player. Each player, in turn, moves his KP to K4 and then the first player moves his KBP to KB4, where it is in a position to be captured by the adverse Pawn.

The student will note that in each of these openings, the first move of each player is identical, i.e., the KP to K4. This opening move clears the way for the

King, the Queen, and the King's Bishop, if the player cares to develop them. Each of these openings has a number of variations in the plays which follow, and these variations are recognized and given specific names, with which the student must become familiar.

### THE KING'S KNIGHT'S OPENING.

The most important, and hence to be considered first, is the King's Knight's Opening which has ten recognized variations. In notating them, it will be understood that White plays first and his moves will be recorded in the first column. Unfortunately, lack of space prevents recording games that illustrate the development of these variations, but there are so many excellent works on the subject that the student who wishes to go into them more deeply will find ample material for his purpose.

The ten variations under the King's Knight's Opening are as follows:—

*The Damiano Gambit.*—

- |           |       |
|-----------|-------|
| 1. P—K4   | P—K4  |
| 2. Kt—KB3 | P—KB3 |

*Philidor's Defense.*—

- |            |      |
|------------|------|
| 1. P—K4    | P—K4 |
| 2. Kt.—KB3 | P—Q3 |

*Petroff's Defense.*—

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. Kt.—KB3 | Kt.—KB3 |

(The student will note in this defense that each Pawn is protected by his Knight as each Knight commands the square occupied by his own Pawn.)

*The Counter Gambit in the Knight's Opening.*—

- |            |       |
|------------|-------|
| 1. P—K4    | P—K4  |
| 2. Kt.—KB3 | P—KB4 |

(The student will note that the two Black Pawns occupy squares commanded by White's forces. This constitutes the counter gambit the sacrifice of a force being made by the second player.)

*The Giuoco Piano.*—

- |           |         |
|-----------|---------|
| 1. P—K4   | P—K4    |
| 2. Kt.—B3 | Kt.—QB3 |
| 3. KB—QB4 |         |

*Captain Evans's Gambit.*—

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. Kt.—KB4 | Kt.—QB3 |
| 3. KB—QB4  | KB—QB4  |
| 4. P—QKt.4 |         |

*The Two Knights' Defense.—*

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. Kt.—KB3 | Kt.—QB3 |
| 3. KB—QB4  | Kt.—KB3 |

*The Knight's Game or Ruy Lopez.—*

- |             |         |
|-------------|---------|
| 1. P—K4     | P—K4    |
| 2. Kt.—KB3  | Kt.—QB3 |
| 3. KB—QKt.5 |         |

*The Queen's Pawns' Game, or Scotch Gambit.—*

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. Kt.—KB3 | Kt.—QB3 |
| 3. P—Q4    |         |

*The Queen's Bishop's Pawn's Game in the Knight's Opening.—*

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. Kt.—KB3 | Kt.—QB3 |
| 3. P—QB3   |         |

## THE KING'S BISHOP'S OPENING.

The second opening, the King's Bishop's Opening, has seven recognized variations, all of which are important for the student to know and he will also find them of particular interest. In the days of Philidor and his contemporaries, this was considered the safest opening, as it demands no initiatory sacrifice from the first player and permits the Pawns to advance un-

obstructed, but modern players give it second place and consider the King's Knight's Opening the safest and most effective means of attack. The variations under the King's Bishop's Opening, with their specific names, are:—

*The Game of the Two Kings' Bishops.—*

- |           |        |
|-----------|--------|
| 1. P—K4   | P—K4   |
| 2. KB—QB4 | KB—QB4 |

*The Italians' Defense.—*

- |           |         |
|-----------|---------|
| 1. P—K4   | P—K4    |
| 2. KB—QB4 | KB—QB4  |
| 3. P—QB3  | Q—KKt.4 |

*Mc Donnell's Double Gambit.*

- |            |        |
|------------|--------|
| 1. P—K4    | P—K4   |
| 2. KB—QB4  | KB—QB4 |
| 3. P—QKt.4 | B×Kt.P |
| 4. P—KB4   |        |

*The Lopez Gambit.—*

- |           |        |
|-----------|--------|
| 1. P—K4   | P—K4   |
| 2. KB—QB4 | KB—QB4 |
| 3. Q—K2   | P—Q3   |
| 4. P—KB4  |        |

*The King's Knight's Defense.—*

- |           |         |
|-----------|---------|
| 1. P—K4   | P—K4.   |
| 2. KB—QB4 | Kt.—KB3 |

*The Counter Gambit.—*

- |           |       |
|-----------|-------|
| 1. P—K4   | P—K4  |
| 2. KB—QB4 | P—KB4 |

*The Queen's Bishop's Pawn's Defense.—*

- |           |       |
|-----------|-------|
| 1. P—K4   | P—K4  |
| 2. KB—QB4 | P—QB3 |

### THE QUEEN'S BISHOP'S OPENING.

The Queen's Bishop's Pawn's Opening was a great favorite with European Chess players in the sixteenth century, and Ruy Lopez has devoted much space to it in his oft-quoted work on Chess. Philidor, however, condemned it, but the Italian school has proved that it can safely be adopted, though it offers comparatively few opportunities for striking or instructive combinations of play. The object of the opening, on the part of the first player, is to occupy the center of the board with his Pawns rather than to develop his Pieces. The variations have no specific names, but to illustrate this opening the student should study the following preliminary moves from games played by famous Chess players. Only the first four moves of each player are given.



CAPTAIN EVANS (WHITE) VERSUS AN AMATEUR  
(BLACK).

WHITE.	BLACK.
1. P—K4	P—K4
2. P—QB3	Kt—KB3
3. P—Q4	P×P
4. P—K5	Kt.—K5

## STAUNTON (WHITE) VERSUS COCHRAN (BLACK).

WHITE.	BLACK.
1. P—K4	P—K4
2. P—QB3	P—Q4
3. Kt.—KB3	Kt.—KB3
4. KKt.×P	KKt.×P

## WALKER (WHITE) VERSUS ST. AMANT (BLACK).

WHITE.	BLACK.
1. P—K4	P—K4.
2. P—QB3	P—Q4
3. P×P	Q×P
4. Kt.—KB3.	KB—QB4

In the game between Captain Evans and the amateur, Captain Evans was the victor; in the game between Staunton and Cochran, Staunton won; and in the game between Walker and St. Amant, St. Amant won.

## THE KING'S GAMBIT.

The King's Gambit, the fourth of the principal openings, is the delight of the Chess player's heart as it affords opportunities for the most intricate and scientific combinations to which Chessmen are subject, and their study gives the student an almost unlimited fund of instruction and entertainment.

The variations of the King's Gambit, with their specific names, are:

*The King's Gambit (Proper).—*

- |          |      |
|----------|------|
| 1. P—K4  | P—K4 |
| 2. P—KB4 | P×P  |

*The King's Knight's Gambit.—*

- |            |      |
|------------|------|
| 1. P—K4    | P—K4 |
| 2. P—KB4   | P×P  |
| 3. Kt.—KB3 |      |

*The Cunningham Gambit.—*

- |            |      |
|------------|------|
| 1. P—K4    | P—K4 |
| 2. P—KB4   | P×P  |
| 3. Kt.—KB3 | B—K3 |

*The Salvio and Cochrane Gambit.—*

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. P—KB4   | P×P     |
| 3. Kt.—KB3 | P—KKt.4 |

- |                                        |                  |
|----------------------------------------|------------------|
| 4. KB—QB4                              | P—KKt.5          |
| 5. KKt.—K5                             | Q—R5 (ch.)       |
| 6. (According to Coch-<br>rane) K—Bsq. | P—KB6            |
| 6. (According to Salvio)<br>K—Bsq.     | Kt.—KBsq. or KR3 |

*The Muzio Gambit.—*

- |                 |         |
|-----------------|---------|
| 1. P—K4         | P—K4    |
| 2. P—KB4        | P×P     |
| 3. KT.—KB3      | P—KKt.4 |
| 4. KB—QB4       | P—KKt.5 |
| 5. O—O, or P—Q4 | P×Kt.   |

*The Allgaier Gambit.—*

- |            |         |
|------------|---------|
| 1. P—K4    | P—K4    |
| 2. P—KB4   | P×P     |
| 3. Kt.—KB3 | P—KKt.4 |
| 4. P—KR4   |         |

*The King's Rook's Pawn's Gambit.—*

- |          |      |
|----------|------|
| 1. P—K4  | P—K4 |
| 2. P—KB4 | P×P  |
| 3. P—KR4 |      |

*The King's Bishop's Gambit.—*

- |           |      |
|-----------|------|
| 1. P—K4   | P—K4 |
| 2. P—KB4  | P×P  |
| 3. KB—QB4 |      |

## THE GAMBIT DECLINED.

When the Gambit is declined Black's second move is generally one of the following:

KB—QB4, P—Q3, or P—Q4.

The second move is objectionable, as it confines the King's Bishop, a Piece that the student will learn to use with advantage.

### THE QUEEN'S GAMBIT.

Another Chess opening, with which the student should be familiar, is the QUEEN'S GAMBIT. While it requires less skill and brilliancy of play than the King's Gambit, it is improving for the student to study, as it offers him practice in accuracy of play. It is notated thus:—

- |          |      |
|----------|------|
| 1. P—Q4  | P—Q4 |
| 2. P—QB4 | P×P  |

When the Queen's Gambit is declined, Black's second move is generally one of the following:—

P—K3, P—QB3, or P—KB3.

### IRREGULAR OPENINGS.

Before leaving the subject of openings, a word may be said of IRREGULAR OPEN-

INGS. They are generally recognized as those in which the first move of each player is some other than P—K4, or P—Q4. Staunton, however, classifies them as those of attack, in which the first player's first move is either P—KB4 or P—QB4 and those of defence in which the second player, in answering the first player's first move, P—K4 or P—Q4, moves his P—K3, P—QB4, P—KB4, or P—Qkt3.

## CHAPTER XI

### END GAMES

The student cannot give too much time to the study of End Games, for it is here that he can put to the test the information that he has acquired in studying the elementary principles of play. The End Game, he will remember, is the third division of a game of Chess when there are so few Pieces and Pawns upon the board that theoretical analysis of the moves has again become possible. All games, however, do not reach this stage, as it frequently happens that checkmate is given by a strong combination of forces after the opening moves, when the Pieces and Pawns are so far developed that the analysis of the moves which characterized the opening are no longer possible; but the student need not devote his time to this

part of the game, as it is treated in a later chapter.

To illustrate the science of manipulating the Chessmen, when there are only a few left on the board, the following examples have been selected from standard works on the subject. If the student has made a careful study of the contents of the preceding chapters, he will have no difficulty in following the moves and in understanding the reasons for making them.

The student should have his board set up for each example as indicated so that he can follow each move.

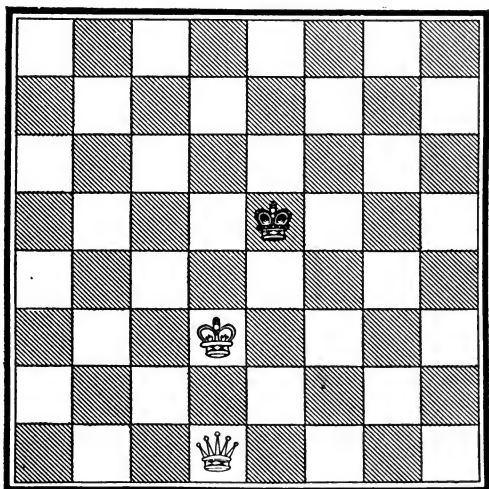
EXAMPLE I.—WHITE KING AND QUEEN  
AGAINST BLACK KING.

The Black King occupies K4, the White King Q3, and the White Queen Qsq, as indicated on DIAGRAM XV.

White has the first move and the student will see that his best plan of attack is to drive the adverse King into a corner

or to the side of the board, bring his own King as close as possible, and give check

BLACK.



WHITE.

DIAGRAM XV.

END GAME, EXAMPLE 1.

King and Queen Against King.

with his Queen. As Black holds the center of the board, his position is as good as



possible, considering the odds. White must be careful not to give stalemate. The game is won by White in nine moves and is notated thus:—

WHITE.	BLACK.
1. Q—Kt.4	K—Q4
2. Q—K4 (ch.)	K—B4
3. Q—Q4 (ch.)	K—B3
4. K—B4	K—Kt.2
5. Q—Q6	K—R2
6. K—Kt.5	K—Kt.2
7. Q—Q7 (ch.)	K—Kt.
8. K—Kt.6	K—Rsq.
9. Q—Q8, (mate).	

The student will note that, for White's ninth play, there were four other moves which he might have made, all of which would have enabled him to win the game; they are Q—Kt. 7, Q—B8, Q—Q8 or Q—K8.

This example of an End Game illustrates the importance of the Queen as a mating force, and also illustrates, to the student, how important it is for him to protect her so that he can use her in just

such methods of attack as were seen in the moves just notated. Black, having neither a Piece nor a Pawn on the board, could only hope to win by a drawn game if White had given a stalemate.

EXAMPLE II.—WHITE KING AND ROOK  
AGAINST BLACK KING.

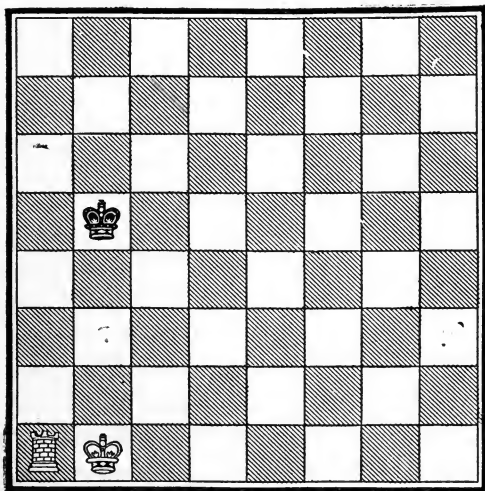
The Black King occupies QKt.4, the White King QKt. sq., and the White Rook QRsq., as indicated on DIAGRAM XVI.

This example illustrates the strength of the Rook as a mating force and, as in the former example, White's method of attack is to corner the adverse King. The position is in White's favor, as Black is already near the side of the board. The moves of the Rook, however, are more restricted than those of the Queen, so it takes eleven moves before White can give checkmate. The game is notated thus:—

WHITE.	BLACK.
1. K—Kt.2	K—B5
2. R—Qsq.!	K—B4
3. K—B3	K—Kt.4

- | WHITE.        | BLACK. |
|---------------|--------|
| 4. R—Q5 (ch.) | K—B3   |
| 5. K—B4       | K—Kt.3 |
| 6. R—Q6 (ch.) | K—B2.  |
| 7. K—B5       | K—Kt.2 |

BLACK.



WHITE.

DIAGRAM XVI.  
 END GAME, EXAMPLE II.  
 King and Rook against King.

- |                   |       |
|-------------------|-------|
| 8. R—Q7 (ch.)     | K—R3  |
| 9. K—B6.          | K—R4  |
| 10. R—Q4          | K—R3. |
| 11. R—R4, (mate). |       |

If the student will go over these moves again, he will see that White, in his second turn, could have given check by playing R—QBsq., but that would have forced the King to play to Q5, which would have enabled him to get into the center of the board, which is just where White did not want him; hence the move R—Qsq. was an excellent play. The student also sees that Black's ninth and tenth moves were forced moves, as White had left him no choice. While illustrating the use of the Rook in the End Game, this example also shows the student that it is sometimes better to let what appears to be a good move go by, for if White had taken advantage of his opportunity to give check it would have taken him a long time to force his adversary to the side of the board again. When the player has a choice of moves he should always consider the consequences and deliberate carefully before he plays.

EXAMPLE III.—WHITE KING, BISHOP  
AND KNIGHT AGAINST BLACK  
KING AND PAWN.

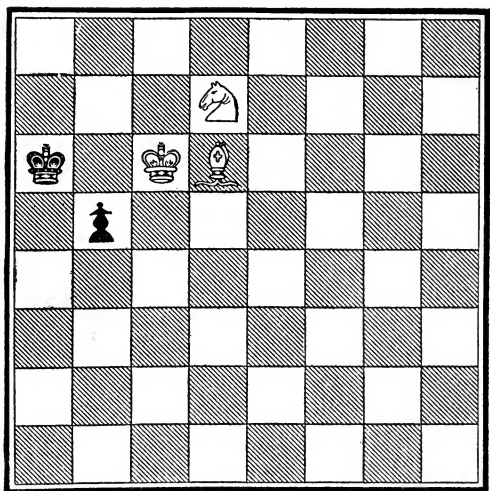
The White King occupies QB6, the White Bishop Q6, the White Knight Q7, the Black King QR3 and the Black Pawn QKt.4, as indicated on DIAGRAM XVII.

The Knight is generally used to best advantage in the Middle Game, as his progress is not hampered by intervening forces, but in this illustration of an End Game, he is used most successfully in conjunction with the Bishop. The student will see that Black's only hope lies in queening his Pawn, for then he will be as well off as if he had not already lost his Queen. His efforts are in vain, however, for White wins in six moves. The game is notated thus:—

WHITE.	BLACK.
1. B—Kt.4	K—R2
2. B—B5 (ch.)	K—R.!
3. K—Kt.6	P—Kt.5
4. K—R6	P—Kt.6
5. B—Q6	P—Kt.7
6 Kt.—Kt. 6, (mate).	

This example also illustrates White's attacking method of forcing his Opponent

BLACK.



WHITE.

DIAGRAM XVII.

END GAME, EXAMPLE III.

King, Bishop, and Knight against King and Pawn.

into the corner in order to checkmate him.

EXAMPLE IV.—WHITE KING AND PAWN  
AGAINST BLACK KING.

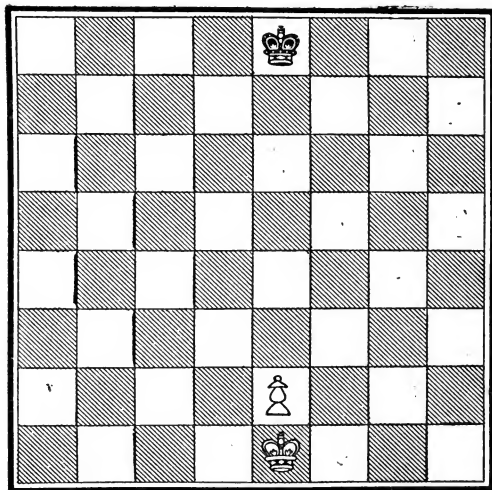
The White King occupies Ksq., the White Pawn K2, and the Black King Ksq., as indicated on DIAGRAM XVIII.

The student will note that both Kings occupy their original positions at the beginning of the game. White has the advantage, having a Pawn, but his success depends upon his ability to queen it. This illustration is interesting, as it takes White twelve moves in order to win, when he plays first; while if Black has the first move, White gives stalemate in the fifteenth move and the game is a draw. If White moves first the game is notated thus:—

WHITE.	BLACK.
1. K—B2	K—Bsq.
2. K—K3	K—K2
3. K—K4	K—K3
4. P—K3	K—Q3
5. K—B5	K—K2
6. K—K5	K—B2
7. K—Q6	K—B3
8. P—K4	K—B2

- | WHITE.         | BLACK.  |
|----------------|---------|
| 9. P—K5        | K—Ksq.  |
| 10. K—K6       | K—Bsq.  |
| 11. K—Q7       | K—B2    |
| 12. P—K6 (ch.) | Resigns |

BLACK.



WHITE.

## DIAGRAM XVIII.

END GAME, EXAMPLE IV.

King and Pawn against King.

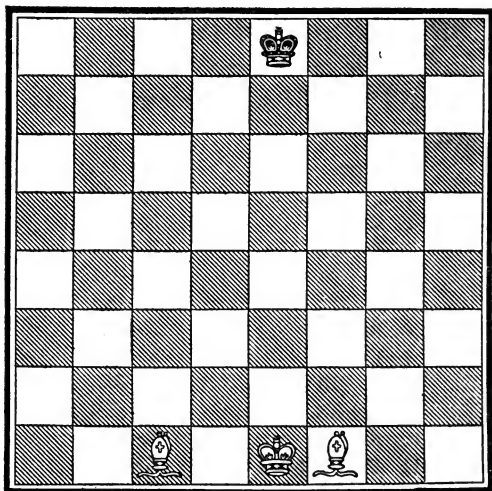
Black has to move to avoid the check and as White can Queen his Pawn in two





Queen's Bishop QBsq. and the Black King Ksq., as indicated on DIAGRAM XIX.

BLACK.



WHITE.

DIAGRAM XIX.

END GAME, EXAMPLE V.

King and Two Bishops against King.

The student will note that each Piece occupies its original position at the begin-

ning of the game. White's method of attack is to force his adversary into a corner square or into one that adjoins a corner and then checkmate with the Bishop that is on the square in the same diagonal. White can accomplish this in fourteen moves. The game is notated thus:—

WHITE.	BLACK.
1. B—KR3	K—Qsq.
2. B—KB4	K—K2
3. K—K2	K—KB3
4. K—KB3	K—K2
5. B—KB5	K—KB3
6. K—KKt.4	K—K2
7. K—KKt.5	K—Qsq.
8. K—KB6	K—Ksq.
9. B—QB7	K—Bsq.
10. B—Q7	K—Kt.sq.
11. K—KKt.6	K—Bsq.
12. B—Q6 (ch.)	K—Kt.sq.
13. B—K6 (ch.)	K—Rsq.
14. B—K5 (mate).	

The possibilities for Black to win in this game are so small that the only thing for him to do is to move back and forth, postponing White's victory as long as possible. There are many instances, how-

ever, where the odds are in favor of one player, which result in a drawn game because the lone King cannot be forced from some advantageous position that he has gained.

**EXAMPLE VI.—WHITE KING, BISHOP AND PAWN AGAINST BLACK KING.**

The White King occupies KB4, the White Bishop K2, the White Pawn KR5 and the Black King Qsq., as indicated on **DIAGRAM XX.**

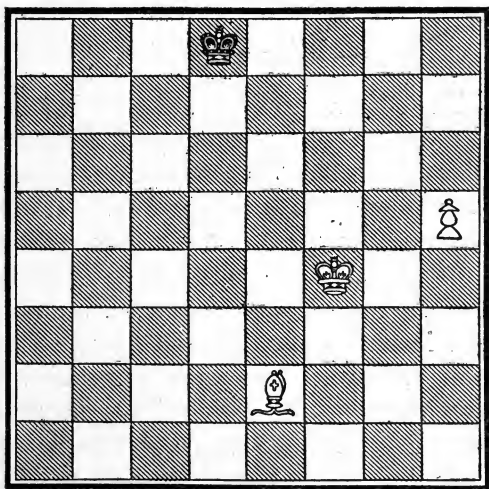
This Example illustrates a drawn game, White having the advantage in numbers and Black the advantage in position. Unlike most of the other illustrative End Game positions, White's hope of winning lies in his ability to keep the adverse King from getting in a corner and this is just what he succeeds in doing. The game is drawn after Black's fifth move. Black plays first. The game is notated thus:—

WHITE.	BLACK.
1. ....	K—K2
2. B—B4	K—B3

WHITE.  
 3. B—Q5  
 4. K—Kt.5  
 5. P—R6

BLACK.  
 K—Kt.2  
 K—Rsq.  
 K—R2

BLACK.



WHITE.

DIAGRAM XX.

END GAME, EXAMPLE VI.

King, Bishop and Pawn against King.

As White cannot force Black to leave his corner, the game is drawn.

## CHAPTER XII

### MIDDLE GAMES

The Middle Game, as the student has already learned, is that stage of a game of Chess when the Pieces and Pawns are so far developed that theoretical analysis is no longer possible, as it was in the opening moves. At this point, all of the player's skill in the art and science of combination is put to the test and many of the most brilliant Chess players are able to give mate without letting the game reach what the student has already learned to be End Game positions. It is of particular importance, therefore, for the student to give the contents of this chapter careful attention, following the moves on his own board and studying out variations for himself. Only in this way can he mas-

ter the difficulties which confront the amateur in Middle Game positions.

The student should arrange his board for each example as indicated in the DIAGRAMS and follow each move.

EXAMPLE I.—Position developed from a Ruy Lopez Gambit.

White's forces should be arranged thus: K on KKt.sq., B on QKt.3, Kt. on K5, Rs on QRsq., and Qsq., Ps on KR2, KKt.2, KB3, QB4 and QKt.5.

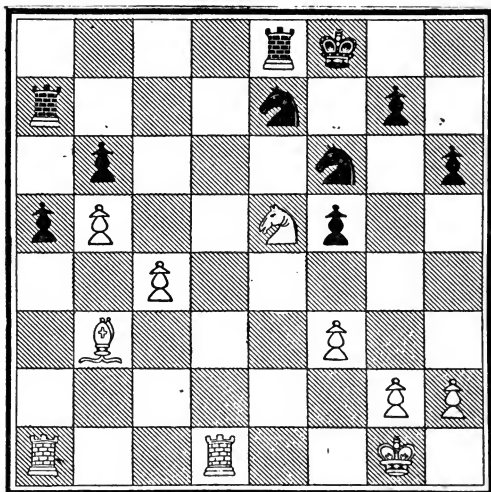
Black's forces should be arranged thus: K on KBsq., Kts. on KB3, and K2, Rs on Ksq. and QR2 and Ps on KR3, KKt.2, KB4, QKt.3, and QR4. (See DIAGRAM XXI.)

White has the first move and wins after his ninth move as Black resigns. The game is notated thus:

WHITE.	BLACK.
1. P—B5!	P×P
2. R—Q6!	R—Kt.sq
3. QR—Qsq.	R(R2)—Rsq
4. P—Kt.6	P—R5
5. B×P	K—Kt.sq.
6. Kt—B6	Kt×Kt.

- | WHITE.               | BLACK.   |
|----------------------|----------|
| 7. B×Kt. (dis. ch.). | Kt—Ksq.  |
| 8. P—Kt.7!           | R—R2     |
| 9. R—Q8.             | Resigns. |

BLACK.



WHITE.

DIAGRAM XXI  
MIDDLE GAME, EXAMPLE I.

White has to make the most of the position of the adverse King, which he does most successfully in his first four moves,

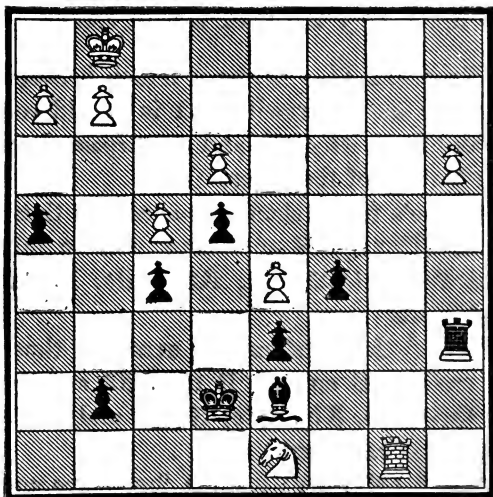




WHITE.  
 5. P×B  
 6. K—Q2  
 7. K—Bsq.

BLACK.  
 P—B7!  
 R—B6!  
 R×BP

WHITE.



BLACK.

DIAGRAM XXII.

MIDDLE GAME, EXAMPLE II.

8. R—Kt.3  
 9. R—R3  
 10. P—Kt.3

K—B3  
 P—Kt.4  
 RP×P

WHITE.	BLACK.
11. RP×P	P×P
12. Kt.P×P	K—KT.3
13. R—R5	R—B4
14. R—R6	R—B6
15. R×P (ch.)	K—R4
16. R—Q2	K—Kt.5
17. R—Kt.2 (ch.)	K—B6
18. R—Kt.5	R—B4
19. R—R5	K×P
20. R—R4	K—B6, etc. win- ning easily.

The student will note that Black has made such brilliant combinations with his forces that there is almost nothing for White to do but move his Rook back and forth from one square to another.

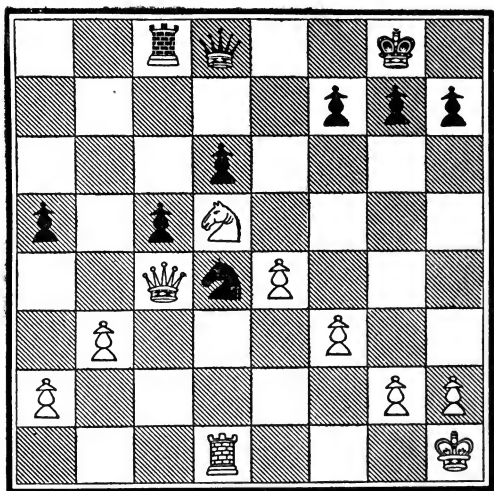
EXAMPLE III.—Position developed from a Ruy Lopez Gambit.

White's forces should be arranged thus:—K on KRsq., Q on QB4, R on Qsq., Kt. on Q5 and Ps on KR2, KKt.2 KB3, K4, QKt.3 and QR2.

Black's forces should be arranged thus:—K on KKt.sq., Q on Qsq., R on QBsq., Kt. on Q5 and Ps on Kr2, KKt.2,

KB2, Q3, QB4 and QR4. (See DIAGRAM XXIII.)

BLACK.



WHITE.

DIAGRAM XXIII.

MIDDLE GAME, EXAMPLE III.

White has the first move and wins for Black's position is hopeless after White's ninth move. The game is notated thus:—

WHITE.	BLACK.
1. R×Kt.!	P×R
2. Kt.—K7 (ch.)!	Q×Kt.
3. Q×R (ch.)	Q—Bsq.
4. Q×Q (ch.)	K×Q
5. K—Kt.sq.	K—K2
6. K—B2	P—Q4
7. P—K5	K—K3
8. K—K2	K×P
9. K—Q3 and wins.	

The student will note that, for White's second play, he might have moved  $Q \times R$ , but if he had made that play, although he would have captured an adverse Piece, it would have lost him the game.

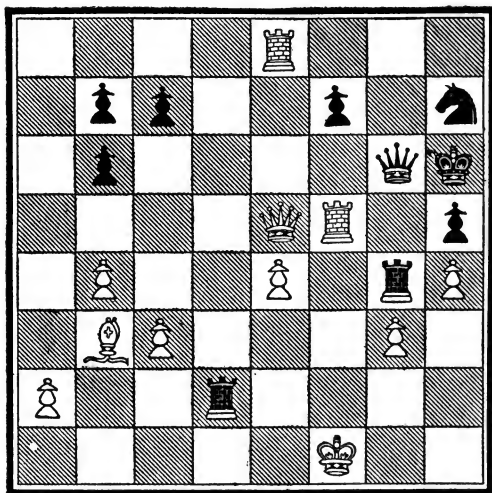
EXAMPLE. IV.—Position developed from a Giuoco Piano.

White's forces should be arranged thus:—K on KBsq., Q on K5, Rs on K8 and KB5, B on Qkt.3, and Ps on KR4, KKt.3, K4, QB3, QKt.4, and QR2.

Black's forces should be arranged thus:—K on KR3, Q on KKt. 3, Rs on KKt.5 and Q7, Kt. on KR2, and Ps on KR4, KB2, QB2, QKt.2 and QKt.3. (See DIAGRAM XXIV.)

White plays first and wins. The game is notated thus:—

BLACK.



WHITE.

DIAGRAM XXIV.  
MIDDLE GAME, EXAMPLE IV.

WHITE.

1. R—KKt.8!
2. R×P (ch.)
3. Q—KB5 (ch.)

BLACK.

- Q×R
- K—KKt3
- K—KKt.2

WHITE.	BLACK.
4. Q×R (ch.)	K—Rsq.
5. Q—KB4	Q—Qsq.
6. B—Q5	R—QKt.7
7. Q×KBP and wins.	

The student will see that White made splendid combinations with his forces so that Black was quite powerless to resist them. Under the circumstances, Black did the best he could.

EXAMPLE V.— Game developed from a Lopez Gambit and played between Mackenzie and Steinitz.

White's forces should be arranged thus:— K on KRsq., Q on KB2, R on KBsq., Bs on KKt.5 and QB2 and Ps on KR2, KKt.2, QB3, QKt.2 and QR2.

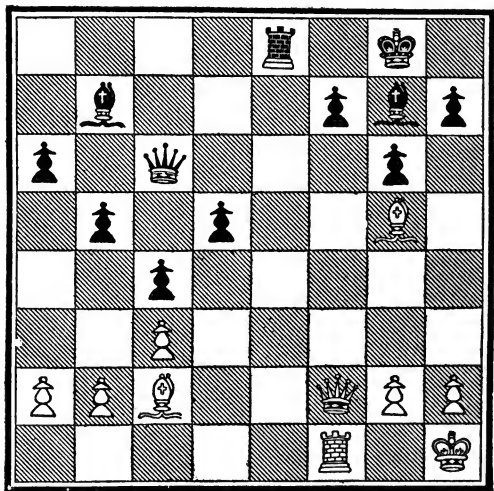
Black's forces should be arranged thus:— K on KKt.sq., Q on QB3, R on Ksq., Bs on KKt.2, and QKt.2, and Ps on KR2, KKt.3, KB2, Q4, QB5, QKt.4 and QR3. (See DIAGRAM XXV.)

Black plays first and the game results in perpetual check after White's sixth move. The game is notated thus:—

- WHITE.  
 1. . . . . .  
 2. P×P  
 3. Q×P (ch.)

- BLACK.  
 P—Q5?  
 B×P  
 K—KRr

BLACK.



WHITE.

DIAGRAM XXV.  
 MIDDLE GAME, EXAMPLE V.

4. B—K4!                      Q×B  
 5. B—B6 (ch.)                B×B  
 6. Q×B (ch.)



This example of a Middle Game position resulting in a perpetual check is most ingenious and must have been wholly unexpected to the players. While Black had the original advantage, he lost it by his first move. His object, evidently, was to queen his Pawn, but his first move was weak and caused him to lose what he had gained by his opening moves.

EXAMPLE VI.—Illustrates the advantages and disadvantages of open files.

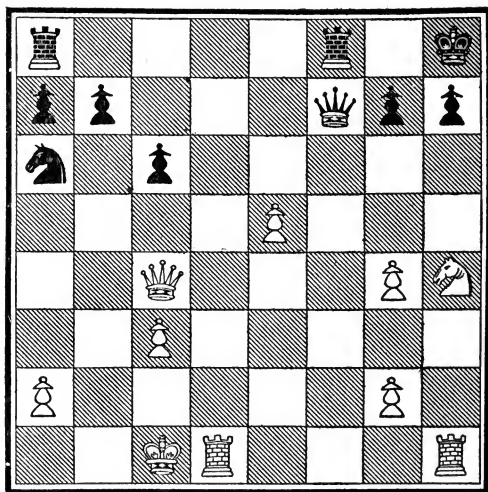
White's forces should be arranged thus:—K on QBsq., Q on QB4, Kt. on KR4, Rs on KRsq. and Qsq., and Ps on KKt.2, KKt.4, K5, QB3 and QR2.

Black's forces should be arranged thus:—K on KRsq., Q on KB2, Kt. on QR3, Rs on QRsq. and KBsq., and Ps on KR2, KKt.2, QB3, QKt.2 and QR2. (See DIAGRAM XXVI.)

The student will note from the position of White's King that the player has evidently castled with his QR. White plays

first and mates in five moves. The game is notated thus:—

BLACK.



WHITE.

DIAGRAM XXVI.

MIDDLE GAME, EXAMPLE VI.

WHITE.

1. QR—Bsq.
2. Kt.—Kt.6 (ch.)

BLACK.

- Q×Q
- K—Kt.sq.

WHITE.	BLACK.
3. Kt.—K7 (ch.)	K—Rsq.
4. R×P (ch.)	K×R
5. R—Rsq. (mate).	

The error in Black's play was to take the adverse Queen, as it made an opening in the guard of his King that he could not repair. The open files were an advantage to White, but they were fatal to Black.

EXAMPLE VII.—Position developed from a Petroff's (Russian) Defense.

White's forces should be arranged thus:—K on KKt.sq., Q on QKt.7, QKt. on QKt.sq., KKt. on KB3, QB on QBsq., KB on Q3 and Ps on KR2, KKt.2, KB2, Q4, QKt.2 and QR2.

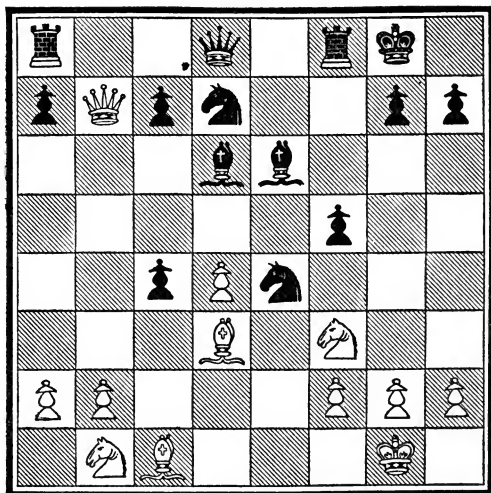
Black's forces should be arranged thus:—K on KKt.sq., Q on Qsq., Rs on QRsq. and KBsq., Kts. on K5 and Q2, Bs on Q3 and K3, and Ps on KR2, KKt.2, KB4, QB5, QB2 and QR2. (See DIAGRAM XXVII.)

White plays first, but Black wins. The game is notated thus:—

- WHITE.  
 1. B×Kt.  
 2. Q×RP  
 3. Kt—Kt.5

- BLACK.  
 QR—Kt.sq.  
 P×B  
 B—Q4

BLACK.



WHITE.

DIAGRAM XXVII.  
 MIDDLE GAME, EXAMPLE VII.

- |            |          |
|------------|----------|
| 4. Q—R5    | Kt.—B3   |
| 5. Q—B3    | P—R3     |
| 6. Kt.—KR3 | Kt.—Kt.5 |

WHITE.	BLACK.
7. P—KKt.3	Q—Ksq.
8. Kt.—B4	B×Kt.
9. B×B	Q—R4
10. P—KR4	R×B!
11. P×R	P—K6
12. P—B3	Q×RP and wins.

White made a poor play in his second move by taking the Pawn. He should have moved to QR6, after which the Queen could have been played to QR4 and with the Knight on QKt.sq., a good attack could have been developed. The capture, however, only lost time and enabled Black to gather his forces for an attack on the White King. As it is, White has to try to save his Queen and cannot develop his QKt. The student will note, in going over the moves in this game, that White does not give check once, and that Black also gathers his forces for the attack in such a way that he does not give check until there is no escape for his adversary. Black's moves are carefully made and should be studied.

## CHAPTER XIII

### CONCLUSION

When the student has reached this concluding chapter, he should have a thorough knowledge of the general principles of the moves, and understand the laws of the game. He should also be sufficiently familiar with the Openings and with End and Middle Game positions to meet, and compete favorably, with the average Chess player. In fact, there is no elementary point that can be discussed in a hand book on the game, that has not been explained and illustrated. But for that skill and scientific knowledge that distinguishes the professional from the amateur, he must play frequently with experienced players and also study the books that are devoted to some one particular feature of the game. A number of titles are given

in the Bibliography which will prove helpful to the student who wishes to go more deeply into the subject.

Before closing, however, the student may be interested in working out some Chess problems for himself, and for this reason several have been selected from Curious Chess Problems in one of Staunton's books.

If the student cannot solve these problems, after he has given them a fair trial, he will find a Key following them.

### CHess PROBLEMS.

PROBLEM I.—White, playing first, mates in seven moves.

White's forces should be arranged thus:—K on Qsq., Kts. on QKt.3, and KB7, B on QKt.7, and Ps on QR2, QKt.2, K4, KB2, and KKt.7.

Black's forces should be arranged thus:—K on QB5, R on KKt.sq., Kt. on QB2, B on QKt.sq., and Ps on QKt.5, QB4, K4, and KR2.

PROBLEM II.—White, playing first, compels Black to mate him in fourteen moves.

White's forces should be arranged thus:—K on KRsq., Q on QKt.3, Rs on QKt.sq. and QBsq., Kts on QKt.8 and QB5, Bs on QB3 and KR5, and Ps on Q2, KB4, KKt.2 and KR2.

Black's forces should be arranged thus:—K on Ksq., Q on K8, Kts. on QBsq. and KKt.8, Bs on QR4 and KR6, Rs on K5 and KB6, and Ps on Q6 and KB2.

PROBLEM III.—White, playing first, mates in six moves.

Black's forces should be arranged thus:—K on QRsq., Bs on QBsq. and KR5, Kt. on K2, and Ps on QR2 and KKt.6.

White's forces should be arranged thus:—K on KRsq., B on KKt.2, R on Q5, Kt. on QB6, and Ps on QR6, QKt.6, KKt.4 and KR3.

PROBLEM IV.—White, playing first, compels Black to mate him in eight moves.



White's forces should be arranged thus:—K on Ksq., Q on K8, Kts. on KKt.3 and Q4, Rs on QRsq. and K7, Bs on QR2 and KB8, and Ps on KB2, K5, QB2 and QKt.2.

Black's forces should be arranged thus:—K on QR3, Q on QB5., Kts. on QKt. 2 and Q4, Rs on Q3 and QR5, and Ps on KKt.5 and KB6.

PROBLEM V.—White, playing first, mates in four moves.

White's forces should be arranged thus:—K on Ksq., R on QRsq., B on QKt.4, Kts. on QKt.7 and Q7 and Ps on QB6 and QKt.3.

Black's forces should be arranged thus:—K on K3, R on KB4, Kt. on KR5, Bs on KR6 and KKt.8, and Ps on KB6 and K5.

In trying to solve these Problems, the student will find it helpful to notate his moves each time he tries, as it will save him from repetition and will also help him to find where his judgment has been at fault if he fails.

## KEY TO CHESS PROBLEMS.

## PROBLEM I.

WHITE.	BLACK.
1. Kt.—Q6 (ch.)	K—Q6
2. P—QR3	R—Qsq.
3. P—KKt.8 (Becomes a Queen)	R×Q
4. Kt.—QBsq. (ch.)	K removes.
5. K—Q2.	P—QB5
6. QRP×P	Where he will.
7. Mates.	

## PROBLEM II.

1. Q×P (ch.)	K—Qsq.
2. B×B (ch.)	Kt.—QKt.3
3. B×Kt. (ch.)	K—QBsq.
4. Q—KB8 (ch.)	R—Ksq.
5. Q×R (ch.)	Q×Q
6. Kt. on B5—Q7 (dis. ch.)	K—Kt.2
7. B×Kt. (dis. ch.)	K—Rsq.
8. B×R (ch.)	Q interposes.
9. P×B	Q—Q4
10. B—K4	Q—QB3
11. B—Q4	Q—QKt2
12. R—Qsq.	Q—QB3
13. Kt—QR6	Q—Kt.2
14. B—QR6	Q×B (Forced move, (mate))

## PROBLEM III.

1. P—QKt.7 (ch.)	B×P
2. R—Q7	Kt.×Kt.!

WHITE.	BLACK.
3. R×B	Kt.—Qsq.
4. R—QKtsq. (dis. ch.)	Kt.—QKt.2
5. R×Kt.	Where he will.
6. R—QKt.sq (dis. ch.)	
Mate.	

## PROBLEM IV.

1. Q—QR8 (ch.)	K—Kt.3
2. R×Kt. (ch.)	K removes.
3. B×R (ch.)	K×Kt.
4. O—O—O (ch.)	Q—Q6
5. Q×R (ch.)	Kt.—QKt.5
6. K—Kt.sq.	Q—Q7!
7. P—QB3 (ch.)	K—Q6
8. Q×Kt.	Q×R (Mate)
	(Forced move)

## PROBLEM V.

1. Kt—Q8 (ch.)	K—Q4
2. O—O—O (ch.)	B interposes
3. B—QB5	Any move.
4. R×B (mate).	

## EXAMPLES OF MASTER-PLAY.

The importance of going over examples of master-play has already been impressed upon the student and, for this reason, several games have been selected that the student should play over on his own board. He should have no difficulty in seeing why

each move is made and in understanding the methods of attack and defense that are used.

EXAMPLE I.— Opened with a Fianchetto Defense, and played between Paulsen (White) and “Alter” (Black), in London in 1862.

White plays first and gives mate with his twenty-fourth move. The game is notated thus:—

WHITE.	BLACK.
1. P—K4.	P—QKt3.
2. P—KKt3.	P—K3.
3. B—Kt2.	B—Kt2.
4. Kt—QB3.	P—KB4.
5. KKt—K2.	Kt—KB3.
6. P—Q3.	B—Kt5.
7. O—O.	B×Kt.
8. Kt×B.	P×P.
9. Kt×P.	Kt×Kt.
10. Q—R5 (ch.)	P—Kt3.
11. Q—K5.	O—O.
12. P×Kt.	Kt—QB3.
13. Q—B3.	P—K4.
14. B—R6.	R—B2.
15. P—B4.	B—R3.
16. P×P.	B×R.

WHITE.	BLACK.
17. R×B.	Q—K2.
18. R×R.	Q×R.
19. P—K6.	Q—K2.
20. P×P.	Kt—K4.
21. B—R3.	P—KKt4.
22. Q×P.	P—Kt5.
23. P queens (ch.)	Q×Q.
24. Q—Kt7 (mate).	

EXAMPLE II.—Opened with a King's Bishop's Gambit, and played between Kieritzky (White) and Anderssen (Black).

White plays first and mates in his twenty-third move. The game is notated thus:—

WHITE.	BLACK.
1. P—K4.	P—K4
2. P—KB4.	P×P.
3. B—B4.	Q—R5 (ch.).
4. K—Bsq.	P—QKt4.
5. B×KtP.	Kt—KB3.
6. Kt—KB3.	Q—R3.
7. P—Q3.	Kt—R4.
8. Kt—R4.	Q—Kt4.
9. Kt—B5.	P—QB3.
10. P—KKt4.	Kt—B3.
11. R—Kt sq.	P×B.
12. P—KR4.	Q—Kt3.
13. P—R5.	Q—Kt4.

WHITE.	BLACK.
14. Q—B3.	Kt—Kt sq.
15. B×P.	Q—B3.
16. Kt—B3.	B—B4.
17. Kt—Q5.	Q×P.
18. B—Q6.	B×R.
19. P—K5.	Q×R (ch.).
20. K—K2.	Kt—QR3.
21. Kt×P (ch.).	K—Q sq.
22. Q—B6 (ch.)	

Mates in next move.

This game is considered one of the most brilliant on record and is known among Chess players as the “Immortal Game.”

EXAMPLE III.—Opened from a Guioco Piano and played between Neuman (White) and Von Guretzky-Cornitz (Black), in Berlin in 1863.

White plays first, and after seventeen moves, Black resigns. The game is notated thus:—

WHITE.	BLACK.
1. P—K4.	P—K4.
2. Kt—KB3.	Kt—QB3.
3. B—B4.	B—B4.
4. P—B3.	Kt—B3.
5. P—Q4.	P×P.
6. O—O.	Kt×P.

WHITE.	BLACK.
7. P×P.	B—K2.
8. P—Q5.	Kt—QKt sq.
9. R—K sq.	Kt—Q3.
10. B—Kt3.	O—O.
11. Kt—B3.	Kt—K sq.
12. P—Q6.	P×P.
13. R×B.	Q×R.
14. B—Kt5.	Kt—KB3.
15. Kt—Q5.	Q—Q sq.
16. Q—Q4.	Kt—B3.
17. Q—QR4.	Resigns.

EXAMPLE IV.— Opened with a French Defense and played between Blackburne (White) and Schwarz (Black) at the Berlin Congree in 1881.

White plays first and Black resigns after the twenty-eighth move. The game is notated thus:—

WHITE.	BLACK.
1. P—K4.	P—K3.
2. P—Q4.	P—Q4.
3. Kt—QB3.	Kt—KB3.
4. P×P.	P×P.
5. Kt—B3.	B—Q3.
6. B—Q3.	P—B3.
7. O—O.	O—O.
8. Kt—K2.	B—KKt5.
9. Kt—Kt3.	Q—B2.

WHITE.	BLACK.
10. B—K3.	QKt—Q2.
11. Q—Q2.	KR—K sq.
12. QR—K sq.	Kt—K5.
13. Q—B sq.	B×KKt.
14. P×B.	Kt×Kt.
15. RP×Kt.	B×P.
16. K—Kt2.	B—Q3.
17. R—R sq.	Kt—B sq.
18. R—R3.	P—KKt3.
19. QR—R sq.	QR—Q sq.
20. B—KKt5.	R—Q2.
21. P—QB4.	P×P.
22. B×BP.	P—KR4.
23. R—R4.	P—Kt4.
24. B—Kt3.	Kt—K3.
25. B—B6.	Kt—B5 (ch.)
26. Q×Kt.	B×Q.
27. R×P.	P×R.
28. R×P.	Resigns.

The final combination of forces in this game is said to be one of the most brilliant on record, and rarely surpassed in actual play.

EXAMPLE V.—Opened with a Philidor's Defense, and played between Morphy (White) and Allies (Black) in 1858.

White plays first and mates in seventeen moves. The game is notated thus:—



WHITE.	BLACK.
1. P—4K.	P—K4.
2. Kt—KB3.	P—Q3.
3. P—Q4.	B—Kt5.
4. P×P.	B×Kt.
5. Q×B.	P×P.
6. B—QB4.	Kt—KB3.
7. Q—QKt3.	Q—K2.
8. Kt—B3.	P—B3.
9. B—KKt5.	P—QKt4.
10. Kt×P.	P×Kt.
11. B×QKtP (ch.).	QKt—Q2.
12. O—O—O	R—Q sq.
13. R×Kt.	R×R.
14. R—Q sq.	Q—K3.
15. B×R (ch.)	Kt×B.
16. Q—Kt8 (ch.).	Kt×Q.
17. R—Q8 (mate).	

From White's tenth move on, he plays a brilliant game and the student should study it carefully, as it shows accuracy and judgment.

These five examples of masterplay all illustrate a scientific knowledge of the game, and the student should play them over several times on his own board, as they will give him many points on the development of his forces after the positions

attained by the opening moves, and they will, also, help him in gathering his men together for purposes of attack and defense.

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