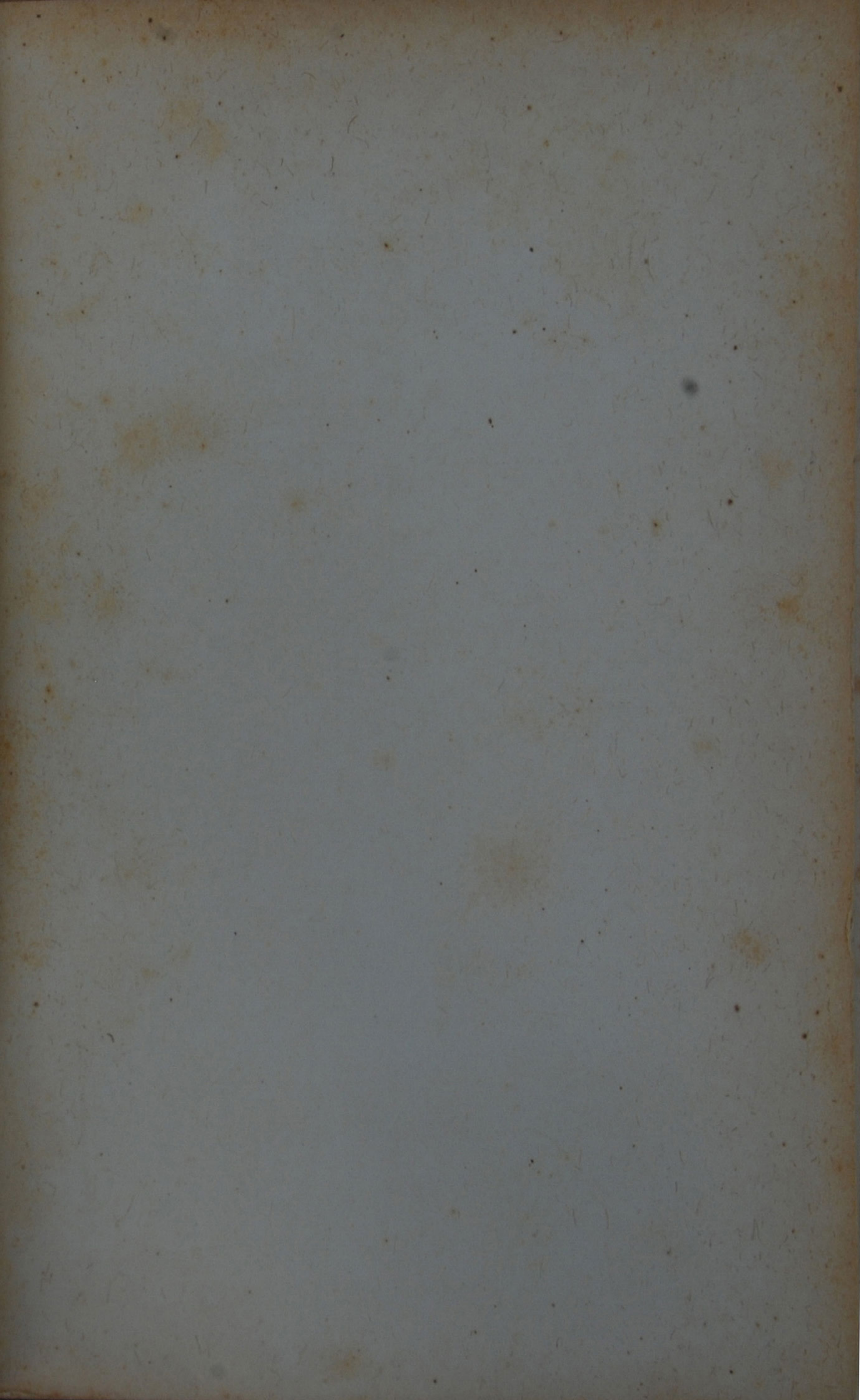


The Modern
Chess Primer

Rev. E. E. Cunningham

F. A. N. Pession

18th October 1902.



CONTRIBUTED BY
B. G. LAWS.

BLACK.



WHITE.

WHITE TO PLAY AND MATE IN THREE MOVES.

For solution, see page 299.

THE
MODERN CHESS
PRIMER

BY

REV. E. E. CUNNINGTON, M.A.

“When thou with study deep hast toy’
And over dulled thy braine,
Then use this game, which will refresh
Thy wits and it againe.”

(SAUL’S “*Famous Game of Chesse*,” 1614.)

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TO

SIR GEORGE NEWNES, BART.,

PRESIDENT OF THE BRITISH CHESS CLUB,

IN RECOGNITION OF HIS

MUNIFICENT SUPPORT OF THE

ROYAL GAME,

THIS LITTLE VOLUME IS RESPECTFULLY

DEDICATED BY

THE AUTHOR.

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PREFACE.

A CHESS-WRITER, in these days, can lay little or no claim to novelty. His merits, if any, must lie in good arrangement and selection of materials, and in clearness and fulness of explanation. In this little work the writer has aimed to take nothing for granted, and chooses the risk of seeming tedious rather than the fault of passing too lightly over what a beginner might find difficult. The Table of Contents (which is also a fair Index) shows what he considers the best, that is, the most natural, arrangement. However, as each chapter is fairly complete in itself, the reader, after mastering the first four, may read the others in his own order; only he is advised to reserve any *close* reading of Chapter IX. till he has carefully perused the rest of the book.

The writer has pleasure in thanking Messrs. Angelo Lewis and W. P. Turnbull for valuable advice and assistance willingly given on points on which he consulted them. Mr. James Mason has kindly read, and sanctioned, the Chapter on "The Openings."

E. E. CUNNINGTON.

DR. FRANKLIN'S "MORALS OF
CHESS."

By playing at chess, we learn—

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

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

(3) Caution, not to make our moves too hastily. "If you touch a piece, you must move it somewhere; if you set it down, you must let it stand." The observance of these laws makes the game the image of human life, and particularly of war; in which, if you have incautiously put yourself into a bad and

dangerous position, you cannot obtain your enemy's leave to withdraw your troops and place them more securely; but you must abide all the consequences of your rashness.

(4) The habit of not being discouraged by present bad appearances in the state of our affairs, the habit of hoping for a favourable change, and that of persevering in the search of resources. The game is so full of events, there is such a variety of turns in it, the fortune of it is so subject to sudden vicissitudes, and one, so frequently, after long contemplation, discovers the means of extricating one's self from a supposed unsurmountable difficulty, that one is encouraged to continue the contest to the last, in hope of victory by our own skill; or at least of getting a stalemate by the negligence of our adversary.

An Encouragement to Young Players.

One of the peculiar beauties of Chess is, that if two beginners are equally matched, they feel *quite* the same interest in the game as if they were thoroughly learned in its mysteries. Indeed, they perhaps enjoy it more than the greatest players, who having conquered every difficulty, have no longer any opponents who can contend against them; and who having, when they play, their reputation at stake, feel the greater degree of mortification at being occasionally defeated. Of the two extremes, better be over-bold than over-cautious. (WALKER.)

THE
MODERN CHESS PRIMER.

CHAPTER I.

INTRODUCTORY.

“CHESS,” we read, “is a game played by two persons, with sixteen chessmen each, on a board of sixty-four squares.”

The board (for convenience) should be not less than 12, nor more than 18, inches square. The squares should be of light and dark colours* alternately; avoid red or black squares, they try the eyes. Have men of the “Staunton” (or of the “English”) pattern, their size proportioned to the board — too small, rather than too large, is the better fault. Wooden men are more convenient than those of bone or ivory; “loaded” men (with lead let into the bases) are worth the extra expense, for their greater comfort and stability in use.

Set the board between the two players, so that each may have a white square at his right hand.

* Technically “white” and “black.”

In diagrams (pictures of games) White is placed at foot, and his play (as a whole) is "up" the diagram (or page); Black is playing downwards.

That this (or any) chess-book may be of use to you, you must spend a few minutes in learning how to name the different squares of the board.

First of all; the eight lines of squares running

DIAGRAM I.

Player of Black men.

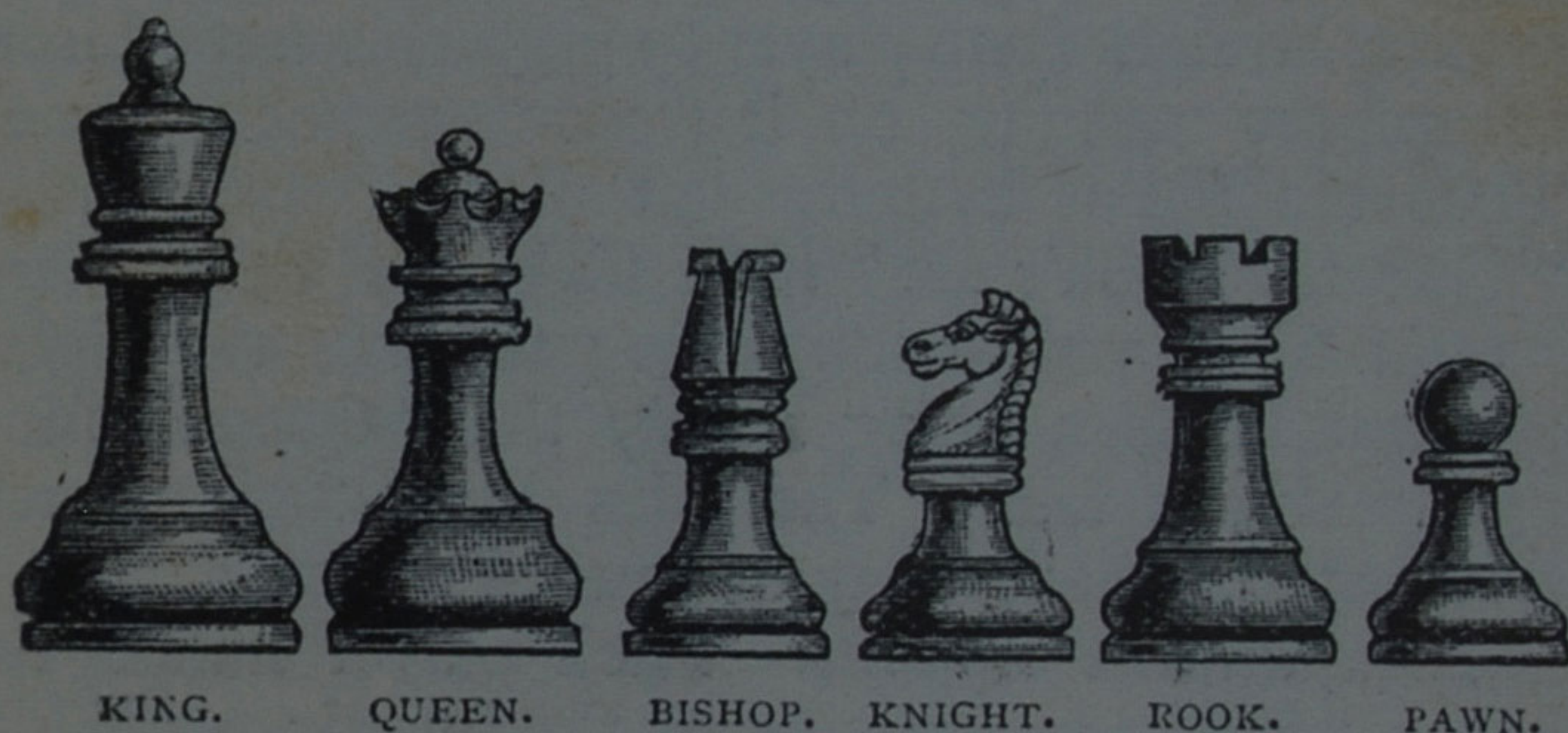


Player of White men.

straight between the players are called "Files." The lines of squares at right angles to the files are called "Ranks"; while a "Diagonal" is any line of squares of one colour only and crossing the board slantwise in one direction. A diagonal has

from two to eight squares. The rank of squares nearest to White is *his* "first rank"; the next is his "second rank"; and so on (see diagram 1). The rank nearest to Black is *his* "first rank," and he counts them downwards; so that Black's first rank is White's 8th rank; Black's 2nd is White's 7th; and so on.

Each player has sixteen men ("white" for one, "black" for the other): 1 King, 1 Queen, 2 Bishops, 2 Knights, 2 Rooks (or Castles), and 8 Pawns.



KING.

QUEEN.

BISHOP.

KNIGHT.

ROOK.

PAWN.

To start a game you set them on the board as shown in diagram 1. Notice the symmetry of the arrangement; and that each Queen stands on a square of her own colour.

ABBREVIATIONS USED.

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

For convenience, each player calls the R, Kt, and B, set up nearer his Q, his "Queen's Rook" (QR),

“Queen’s Knight” (QKt), and “Queen’s Bishop” (QB); his other Rook being the “King’s Rook” (KR), and so on (see diagram 1).

The half of the board nearer to White is called “White’s side” (of the board); the other, “Black’s side.” The half of the board on which the Qs are placed (the left half of the diagram) is called the “Queen’s side”; the half on which are the Ks, the “King’s side.”

You must now learn how to name the squares; we can then make good progress. Each file (row of squares straight from player to player) is named from the pieces standing on it (to commence a game). Thus the file at extreme left of diagram 1 is the “Queen’s Rook’s file” (QR file); the next is the “QKt file,” and so on, going towards the right; the middle files being simply the “Queen’s file” and “King’s file.” The files keep their names, however the pieces may be moved about.

Now for the squares. Each player names the squares from his own side of the board; *e.g.* White calls the square on which his QR is set up (diagram 1) his “Queen’s Rook’s square” (QR sq, or QR₁); the next (going up the R’s file) is his “Queen’s Rook’s second” (QR₂); the next his “QR₃,” till you reach the Black QR; and the square on which it stands, White calls his “QR₈.”

Black reckons in the same manner, but from *his* side of the board, downwards. Thus, the square on which his Q is set up is his “Queen’s square” (Q sq, or Q₁), the next, downwards, his “Q₂,” and so on.

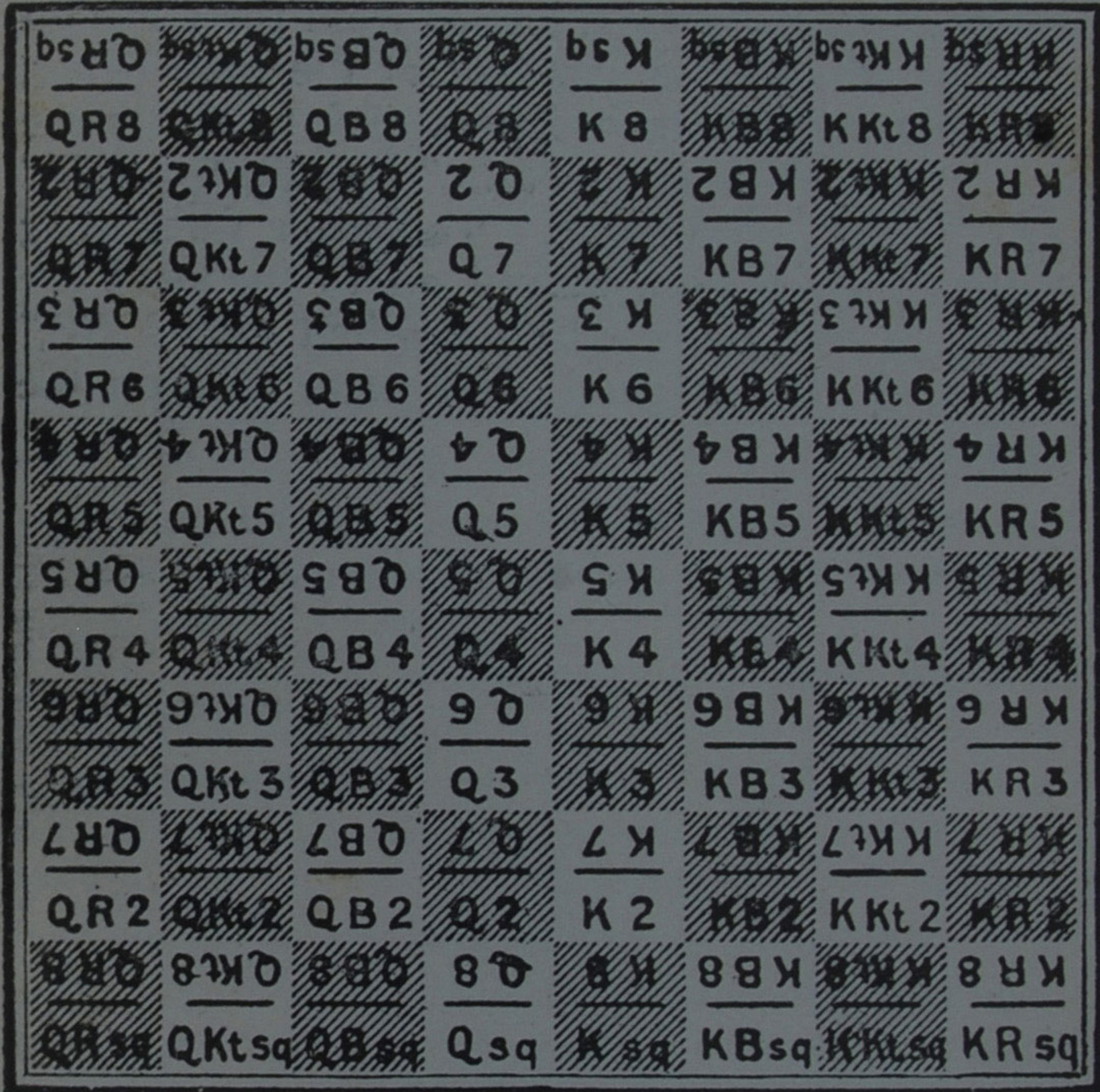
But, for your convenience, we give a picture of

the board, with each square named for White and for Black,* the files also being named.

Exercise for practice ; place on your board the

DIAGRAM 2.

Black.



Q R file. QKt file. QB file. Q file. K file. KB file. KKt file. KR file.
White.

following men for White (each on the square which *White* so names); K on QKt2 ; Q on KB4 ; Rs on QR4 and Q6 ; Bps on KKt sq and QR2 ; Kts

* For Black's names of the squares, turn the book upside down.

on Q4 and K2 ; Ps on K6, Q3, KKt2, and KR3. Then for Black, black men as follows (reckoning the squares from his side of the board) ; K at QB4 ; Rs at Q2 and KKt6 ; B at QR4 ; Kts at Q sq and KB6 ; Ps at K2, QKt3, QKt5 and KR5. (Verify by diagram, p. 28.)

NOTE :—Each Pawn is named from the piece on the file of which it is standing at the time being, thus (diagram 1) White's Pawns (left to right) are called "Queen's Rook's Pawn" (QRP), "QKtP," "QBP," "QP," and so on. The same for Black ; but if (*e.g.*) a KP were moved on to the next file to right, it would then be described as "KBP," even though the original KBP were still on the same file.

CHAPTER II.

MOVES OF THE MEN.

[Two men may never be on one square.]

THE KING moves one square in any direction, forward, backward, sidewise, or diagonally, to a square of either colour. Place the K anywhere in the middle of the board, and there are eight squares to which he can move ; in a corner square he has only three squares to move to. Verify every statement for yourself. The two Kings may never come up to each other on adjoining squares, for a reason which will be given.

The QUEEN can be played at one move any number of squares in a direct line, forward, backward, sidewise, or diagonally. *But neither she, nor the R, nor the B, can jump over another man.* Where she stands (in diagram) she can move, in one move, to any one of the twenty-seven squares marked ; at a corner square she has the choice of twenty-one squares.

The ROOK may move to any square of the same rank or file as the square on which he stands. In the diagram the R may move to any one of the fourteen marked squares. Wherever you place the R, he has the same number of squares to which he can move. (Verify this curious property of his.)

The BISHOP may move to any square of a

Black.

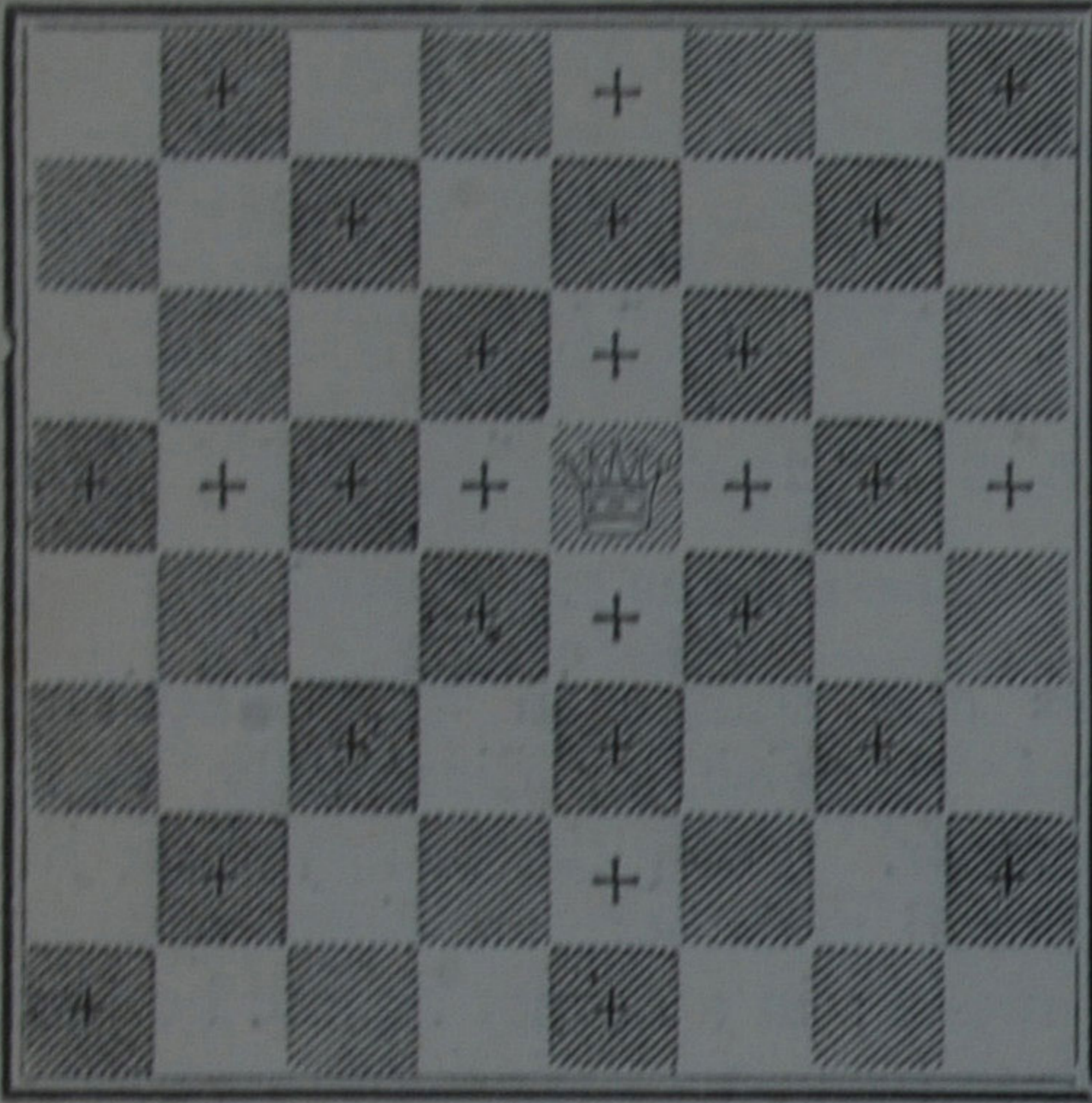


DIAGRAM 3.

 Moves of Queen.

White.

Black.

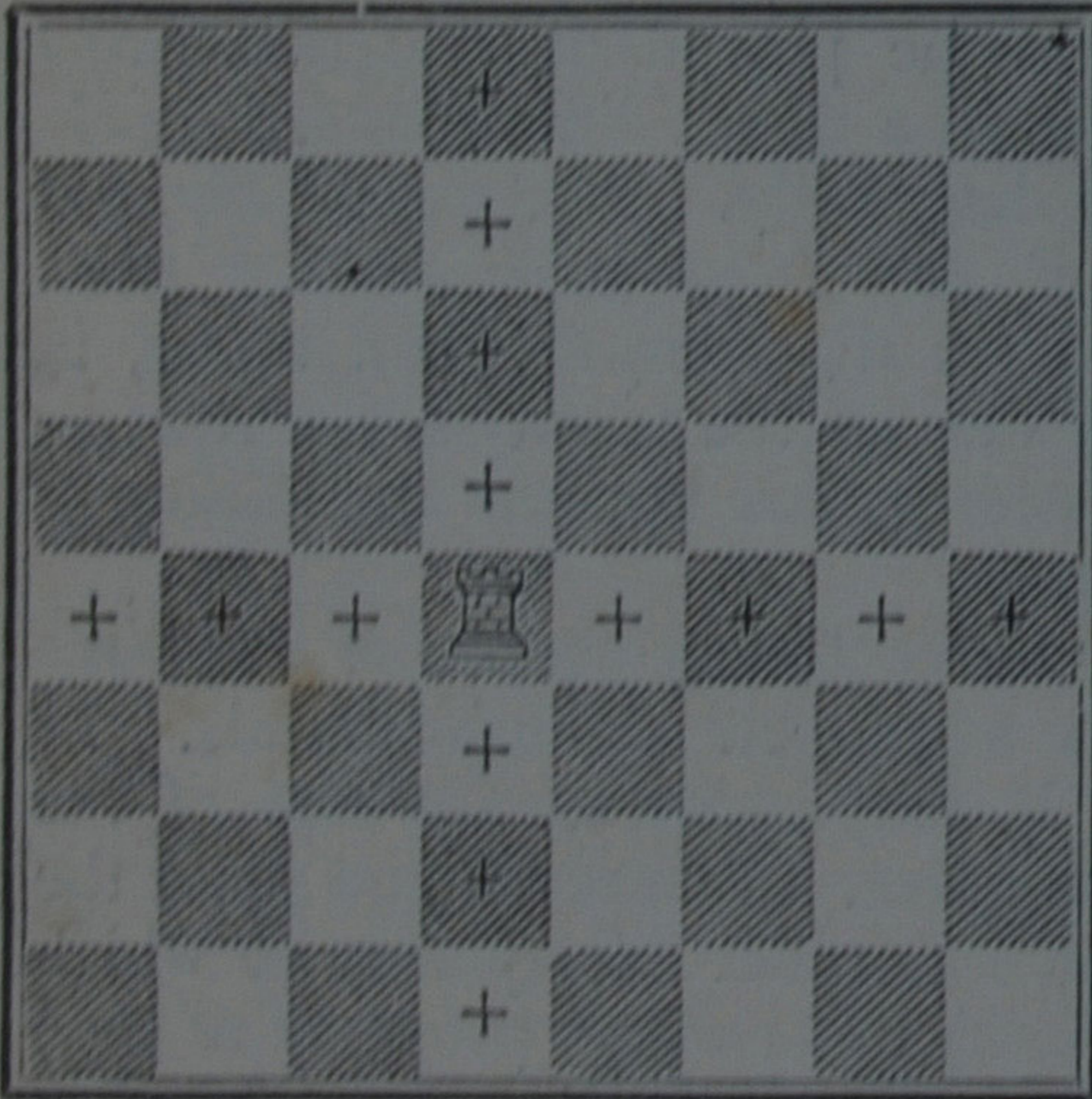


DIAGRAM 4.

 Moves of Rook.

White,

diagonal on which he stands. Thus (see diagram), the B on White's K4 may move to any one of the thirteen (one less than the R) squares marked. In a corner square he has choice of only seven. You will see that he cannot move to a square of a different colour; and that a player cannot have two Bps on the same colour (unless one of them is a promoted Pawn—see hereinafter).

Black.

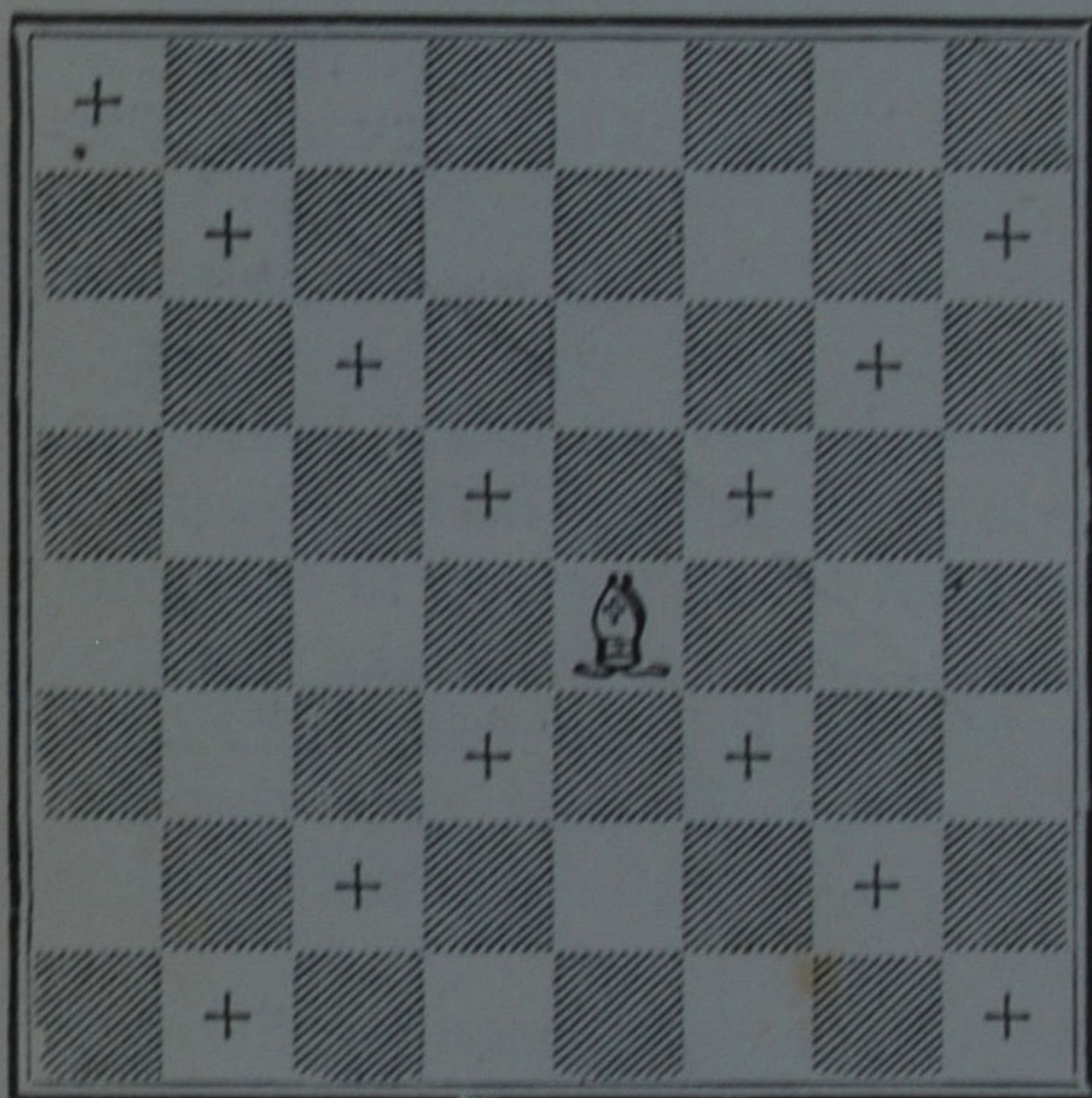


DIAGRAM 5.

Moves of Bishop.

White.

The KNIGHT moves in a peculiar way; one square, as a R moves, then one square as a B (in any further direction); in moving he changes rank, file, diagonal, and colour of square. (Verify these details by the diagram.) The Kt at K4 may move to any of the eight marked squares. In a corner square he has choice of only two squares. No matter what men (friends or foes) may occupy the

squares adjoining his square, he may move just the same, being the only chessman that has the power of leaping over another man.

Note.—The Ks, Qs, Rs, Kts, and Bps, are called “pieces” (in distinction from the Pawns); we use “man” as a general name for any piece or Pawn.

A *piece* (K, Q, R, Kt, or B) “commands” any sq to which (if free to move) * it can move; “attacks” any adverse man standing on such a square; and (if free to move) * may, in its player’s turn to play, capture any man it attacks. But the King, though he may take a hostile man, may not himself be taken or captured. In diagram 7 (it being White’s turn to play) the White Q may capture (or take) any one of the six Black men. In taking a man with a piece you remove it from the board and place your own piece (which takes) on the square on which the captured man stood (not, as in draughts, on the square beyond). You can only take one man in a move. The White R may take either the Black Q or B. The White Kt may take the RP, or the Kt. The White B can take the R only. The K can take the R only.

The PAWN’S movements are peculiar, differing much from those of the pieces—(1) The P can only move forwards, towards the far side of the board; (2) Its move, when not taking a man, is different from its move when capturing (*vide* diagram 8).

The P, when it first moves, may move one or two squares straight forwards (but not hopping over any man). Thus the P at QB2 may, at its first move, go to either of the two marked squares. After its first move, a P moves one square only straight forward. The P at QR2 cannot move at

* The restriction is given on page 17.

Black.

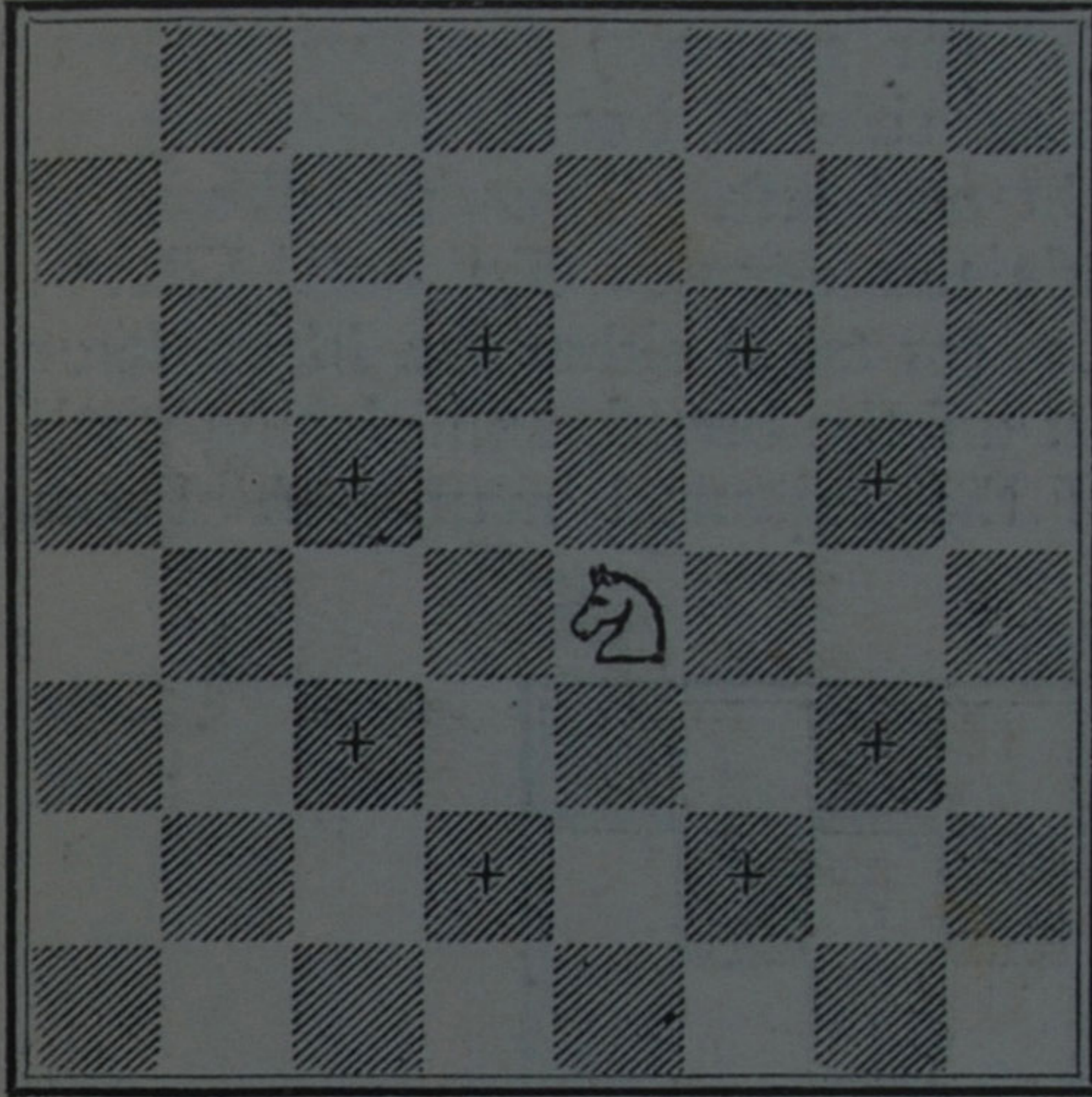


DIAGRAM 6

Moves of Knight.

White.

Black.

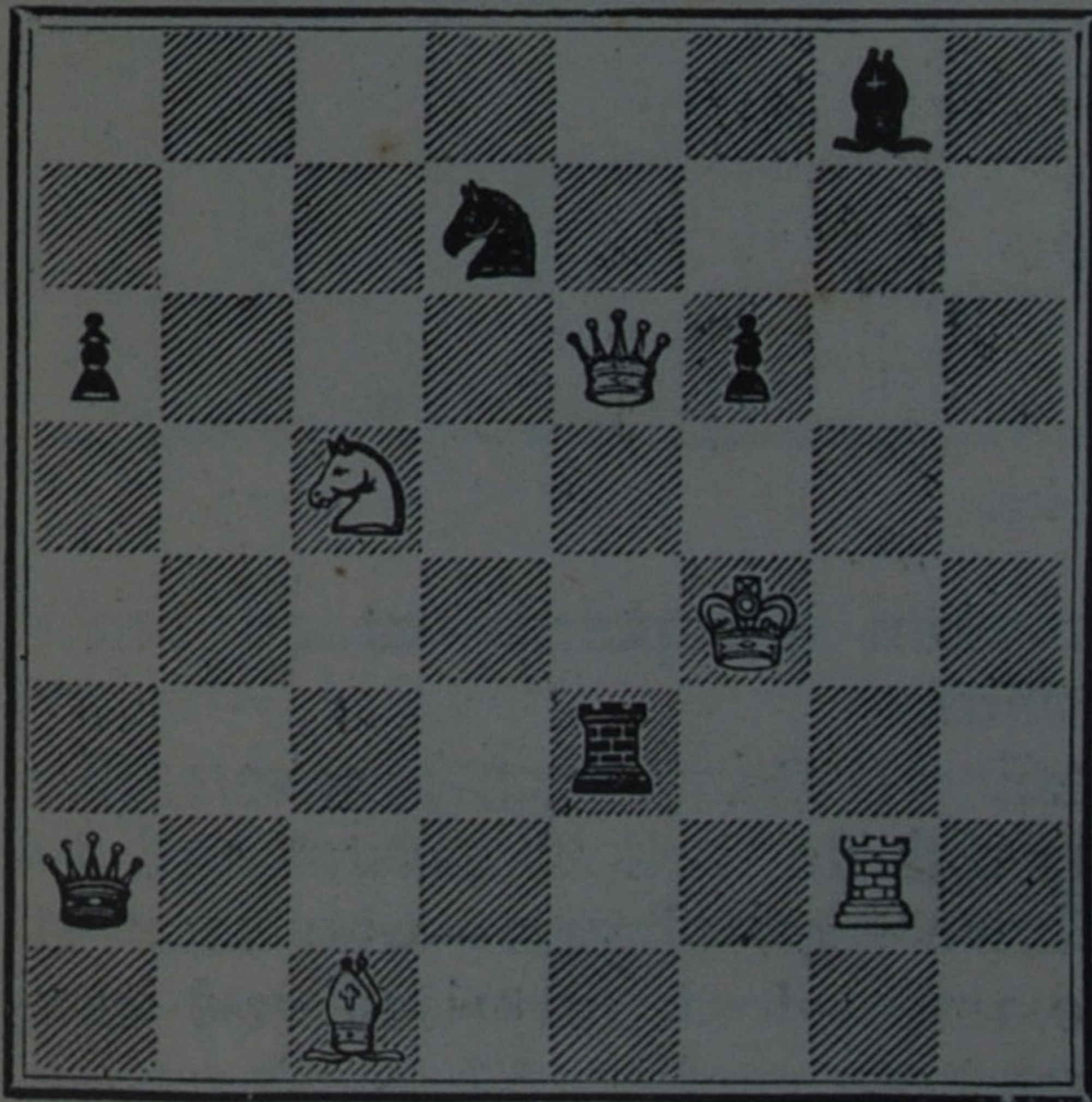


DIAGRAM 7.

White.

all, as long as the Black B stays where it is. The Pawn "commands" (or governs) the two squares (one only if P is at side of board) *diagonally* in front of it to right and left. Thus, the White P at KB2 commands the squares K3 and KKt3; and it may capture (or take) either the Black R or the P, removing it off the board, and placing itself on the square of the captured man. A Pawn

Black.

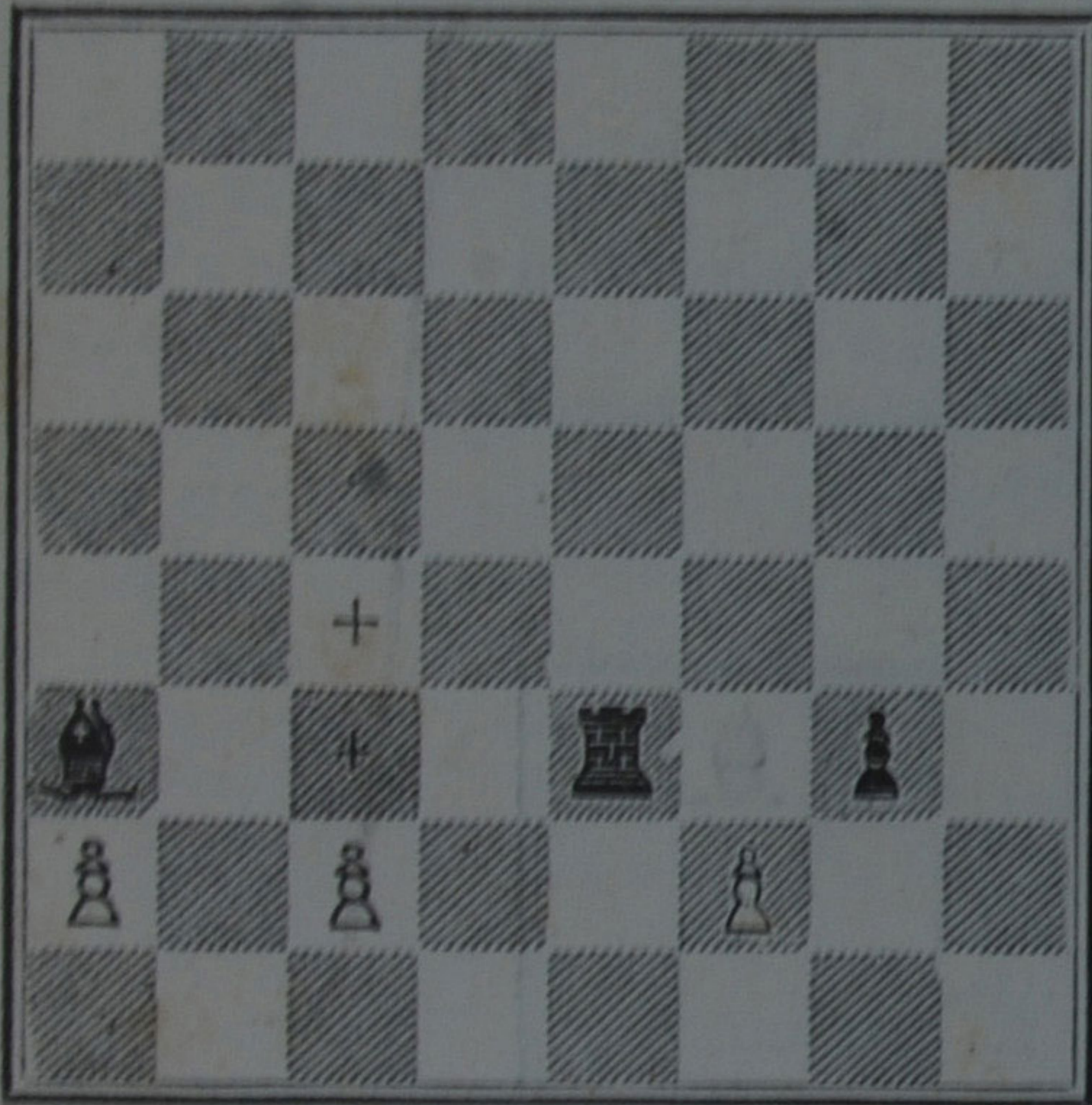


DIAGRAM 8.

—
Moves of Pawn.

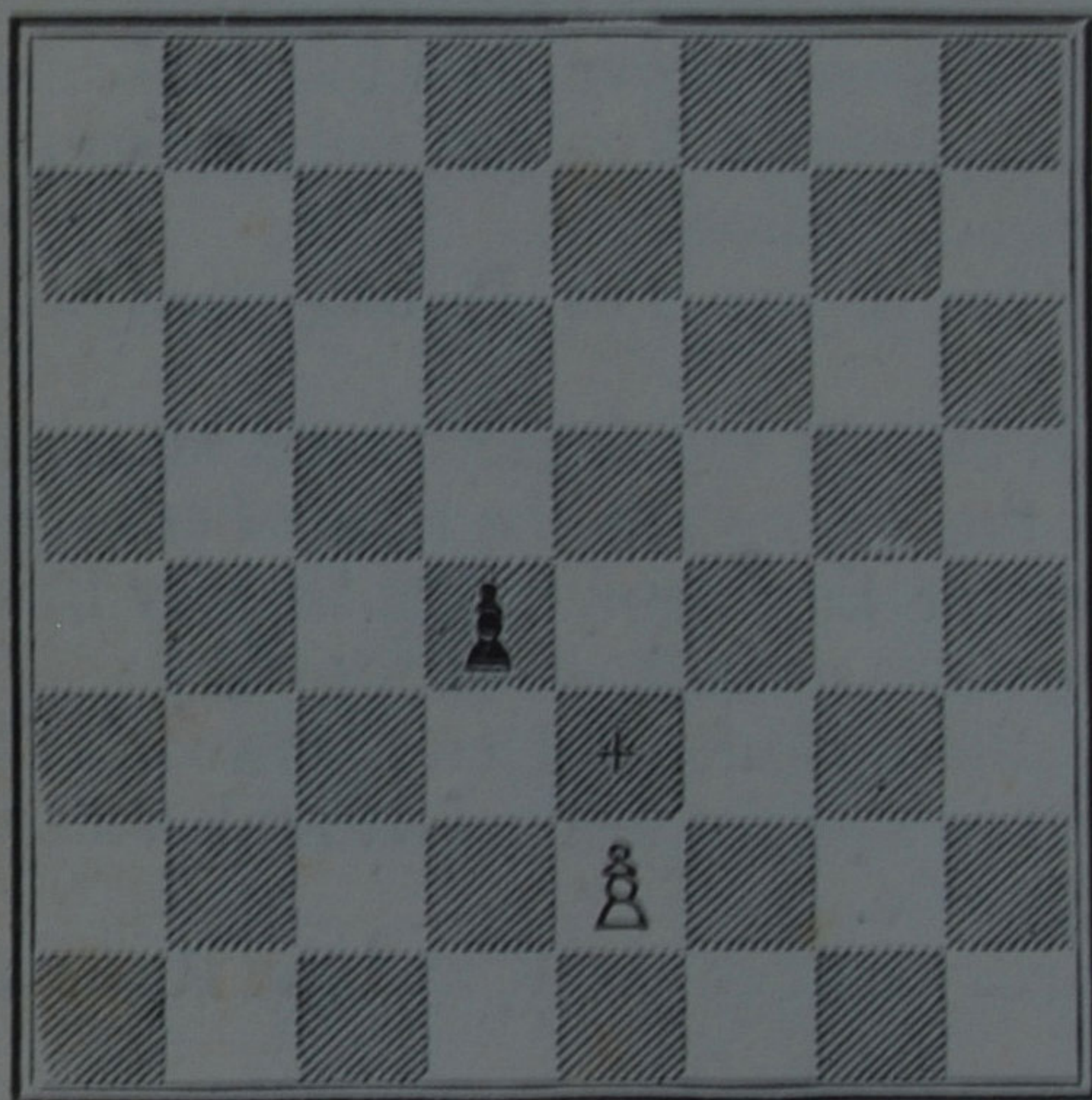
White.

moves diagonally when it captures—at all other times straight forward.

Now for a puzzling (but important) move of the Pawn, which you will do well to master and to remember. We have seen players—who thought they knew all the rules—look surprised and hurt when this move has been made. "I didn't understand that"—although it has been the rule for

generations. Suppose a Black P has advanced to Black's 5th rank, and White has an unmoved Pawn on an adjacent file. The White P may move two squares forward (if its road is clear), but then the Black P *may* (at Black's next move—not after) capture it in its transit over the intervening square (which the Black P commands) *exactly as if* it had moved one square only. Thus, if White moves his

Black.



White.

DIAGRAM 9.

—
Taking in
passing.

P to K4, Black may (at his next move) remove White's P from the board and place his own P on his K6 (not K5), *exactly as if* the White P had moved to K3 only. This move we call "Taking a Pawn in passing" (as it "passes over" the square commanded by the capturing P).

Another important point in Pawn play. When a Pawn reaches its player's 8th rank, it ceases to

be a Pawn. You at once exchange it for a Q or R or B or Kt of its own colour (whichever of the four you choose) and place the piece you select (or some substitute for it) instead of the P on the square which the latter had reached. You are said to "promote" this Pawn (like making a King in draughts). By promoting a Pawn you can have a second (or even a third) Q—a Q for each P you get across—or a third R, or what you think best.

One move remains, and that is "Castling." Castling is a compound move in which a K and one of his Rs takes part. You can only make the move under these conditions:—

(1) Neither the K nor this R has previously moved.

(2) The K is not in check (*i.e.* is not attacked by any man of the enemy) at the time of castling. (It does not matter how many times he may have *been* in check, so long as he has not moved.)

(3) None of the opponent's men commands (or bears upon) the two squares of the first rank nearest the K on the R's side.

(4) The squares between the K and the R are all empty.

You may (these conditions being all fulfilled) castle in one of two ways: (*a*) you may "castle on the K side," thus—

Position before castling on K side.

DIAGRAM 10.

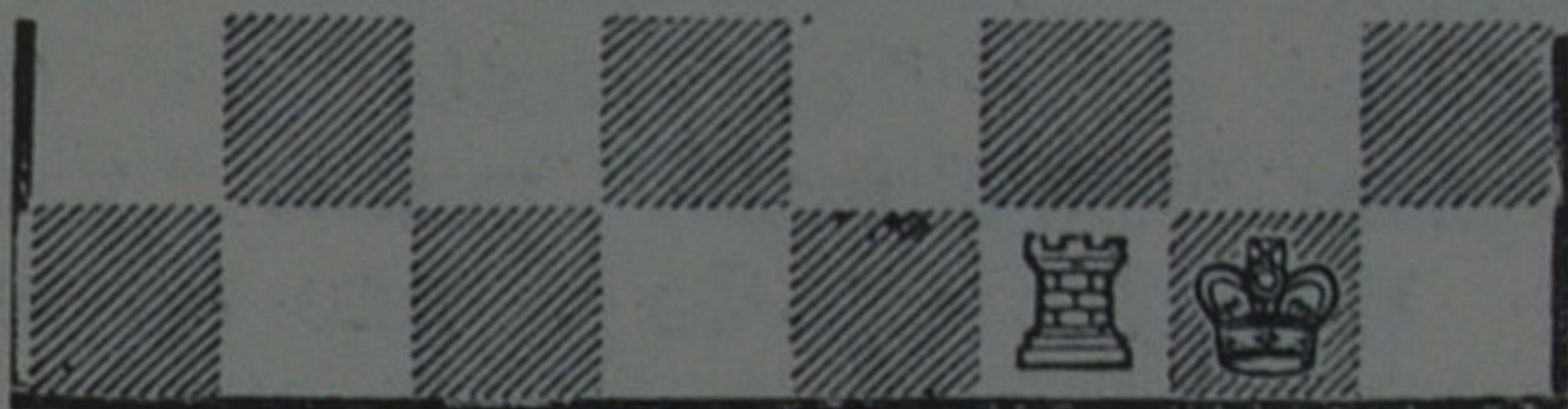


White.

You first place the K on KKt sq, and then move the R across to KB sq, leaving them as shown below. This counts as one move.

Position after castling on K side.

DIAGRAM II.



White.

(b) You may "castle on the Q side," moving the K two squares towards the QR and then bringing the QR to Q sq, thus—

Position before castling on Q side.

DIAGRAM 12.



White.

Position after castling on Q side.

DIAGRAM 13.



White.

If a man of your opponent's commanded your QKt sq, that would not hinder your castling on the Q side, though we have seen hesitation in this case.

CHECK AND CHECKMATE.

You do not, in chess (as in draughts), finish the game by clearing off all the opponent's men. Taking men is, in chess, only a means—very important, no doubt—but only a means to an end, and that end is to “checkmate” the opponent's K (the word “checkmate” means “the King is dead”). Whoever can do this to the enemy's K wins the game.

To explain this. Whenever a man of the other side “commands” the square your K is on, your K is in “check” (is under attack, or under fire). Any other man (but the K) can be captured if it stays where it is attacked. But the K may not be taken, nor may he (for a single move) remain in check (or under attack). But suppose he is “in check” and cannot get out of check? Then he is checkmated, is hemmed in, and forced to surrender. There are three ways of getting out of check: (1) To take the man which is giving check to the K—that of course ends the check; (2) To move your K to a square on which he will not be in check; (3) To interpose, or cover, *i.e.* to put one of your men on a square between your K and the man which checks (or attacks) him; thus you screen off the attack. (You cannot, you will soon see, ever do this last, when a P or a Kt gives check—then you can only capture the P or Kt, or else move the K.) If you cannot stop, or ward off, the check in any of these ways, your K is checkmated—the game is over, and your opponent has won.

In diagram 14 the Black Q has just come to her K's square. She now attacks or “checks” your

K. Can you get out of check? Yes; in each of the three ways mentioned. Your K can move to one of the marked squares (which the Q does not command); this will take him "out of check"; OR the Kt can take the Q; OR the R can come in between the K and the Q, *i.e.* you can "interpose" the R at your K7, shutting off the check.

Remember this (which is of the utmost import-

Black.

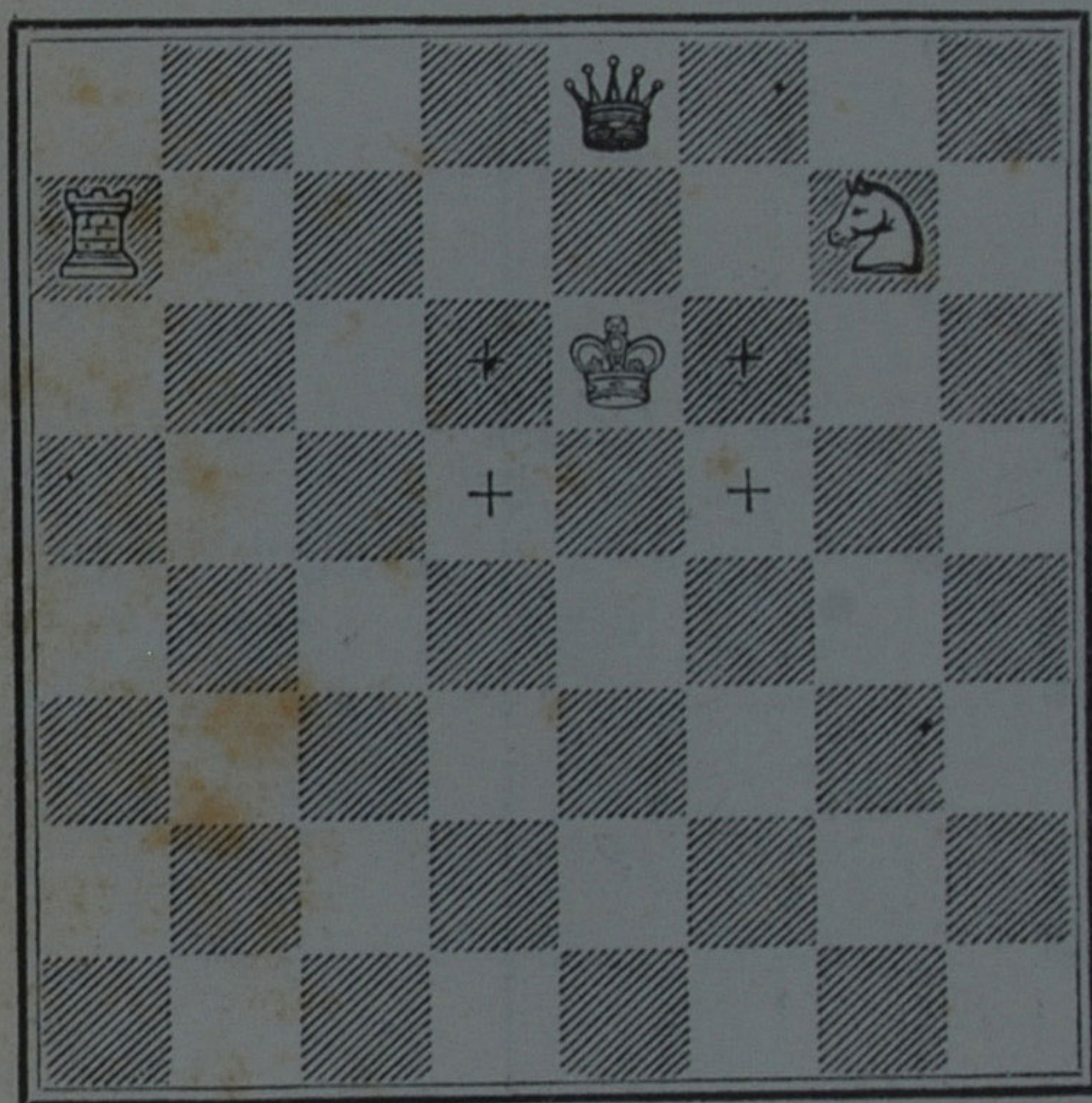


DIAGRAM 14.

White.

ance), YOU MAY NOT MAKE ANY MOVE WHICH WOULD PLACE OR LEAVE YOUR KING IN CHECK. ("Read this into" every statement we have made.) When you make a move which puts your opponent's K in check, it is usual, but not necessary, to call his attention to it, by saying the word "check" (which simply means "King!").

The K can never be checked by more than two

men at once (see "Double Check," p. 30); nor can the one K give check to the other, for if he did, he would be putting himself in check by so doing; so that the two Ks may never be on adjacent squares.

You may never move a man, if moving that man would place or leave your K in check. Thus, in diagram 15, you may not take the Black R with

Black.

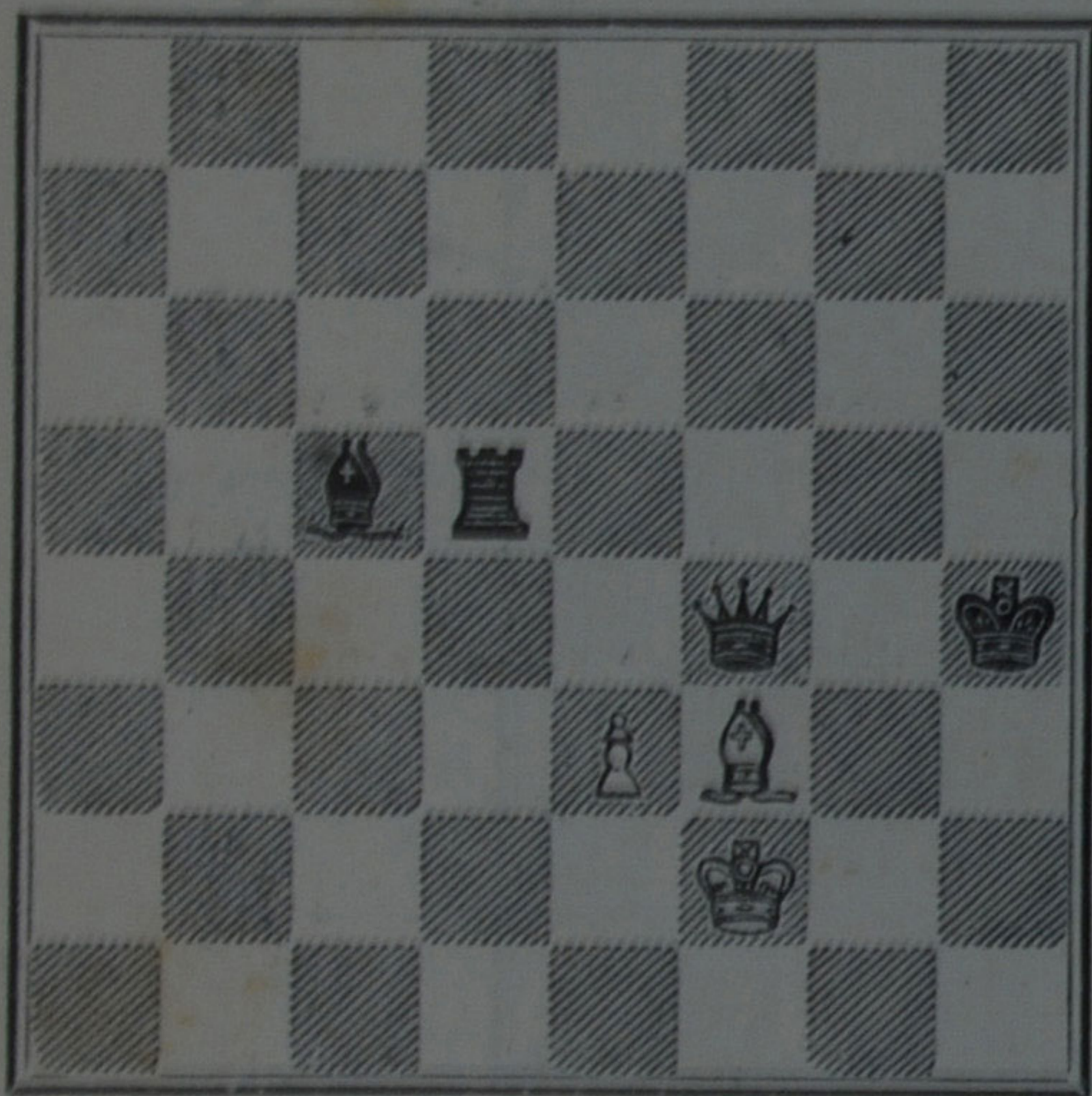


DIAGRAM 15.

White.

B, for, if you moved the B, the White K would be in check from the adverse Q; nor may you capture the Q with the P, for that would let in a check from the Black B. You may not move your K to Kt3, because he would there be in check from the Black Q and from the Black K. Here we may answer a question occasionally asked: Can a man that may not itself move (as the White

B in diagram) give check? or are its powers, so to say, paralysed for the time? The answer is, it still retains its power of checking; the Black K, if he went to his Kt5 or R4, would be in check from this B; therefore he may not go to either.

Diagram 16 illustrates "checkmate." The White K is in check from the Q; if it was Black's turn to move, and if a K could be taken, the Q

Black.



DIAGRAM 16.

White.

might take him.* Let us see whether this check from the Q can be in any way warded off or stopped. Can the K be got out of check? The Kt cannot take the Q; nor can any other of the White men; nor can any White man come in

* The logical conclusion of a win would be the capture of a K; but, by a curious convention, the game stops when such capture (if permitted) would be inevitable, if each player made one more move.

between the Q and White K (the R could, but for the Kt); nor can the K move anywhere, for the two vacant squares in front of him are as much attacked by the Q as is the square on which he is; if he went (*e.g.*) to B5 he would still be in check; the squares to right and left of him are blocked by his own men, the squares Q3 and B3 are guarded from him by the Black K, while K3 is doubly controlled (by the Black K and by the Q). The White K is therefore checkmated and White has lost the game.

Properly speaking, only the K is "checked"; but the term "divergent check" is sometimes used to describe a move which gives a check to the K, and at the same time attacks another man (especially a valuable one). Thus (diagram 17), if it is Black's move, he plays Kt to the square marked, attacking both K and Q. The Kt cannot be taken; the K must move to get out of check, and then the Kt at next move takes the Q. There is nothing, in chess, more dangerous than to allow one of your opponent's men to attack, or "fork," two of your men by one move.

Equally dangerous is what some have called the "check penetrant," when a piece of yours (a B, or Q, or R) attacks a man of the opponent's *through* his K which is put into check. You will understand this best from an example. White (diagram 18), having the move, moves his B to Kt sq, giving check; this gains the Q; for the Black K *must* get out of the B's line, and, he having done so, the B at White's next move captures the Q.

One of the greatest beauties of chess turns on this mode of finishing the game—by checkmate, not by simply capturing men. A skilful player

Black.

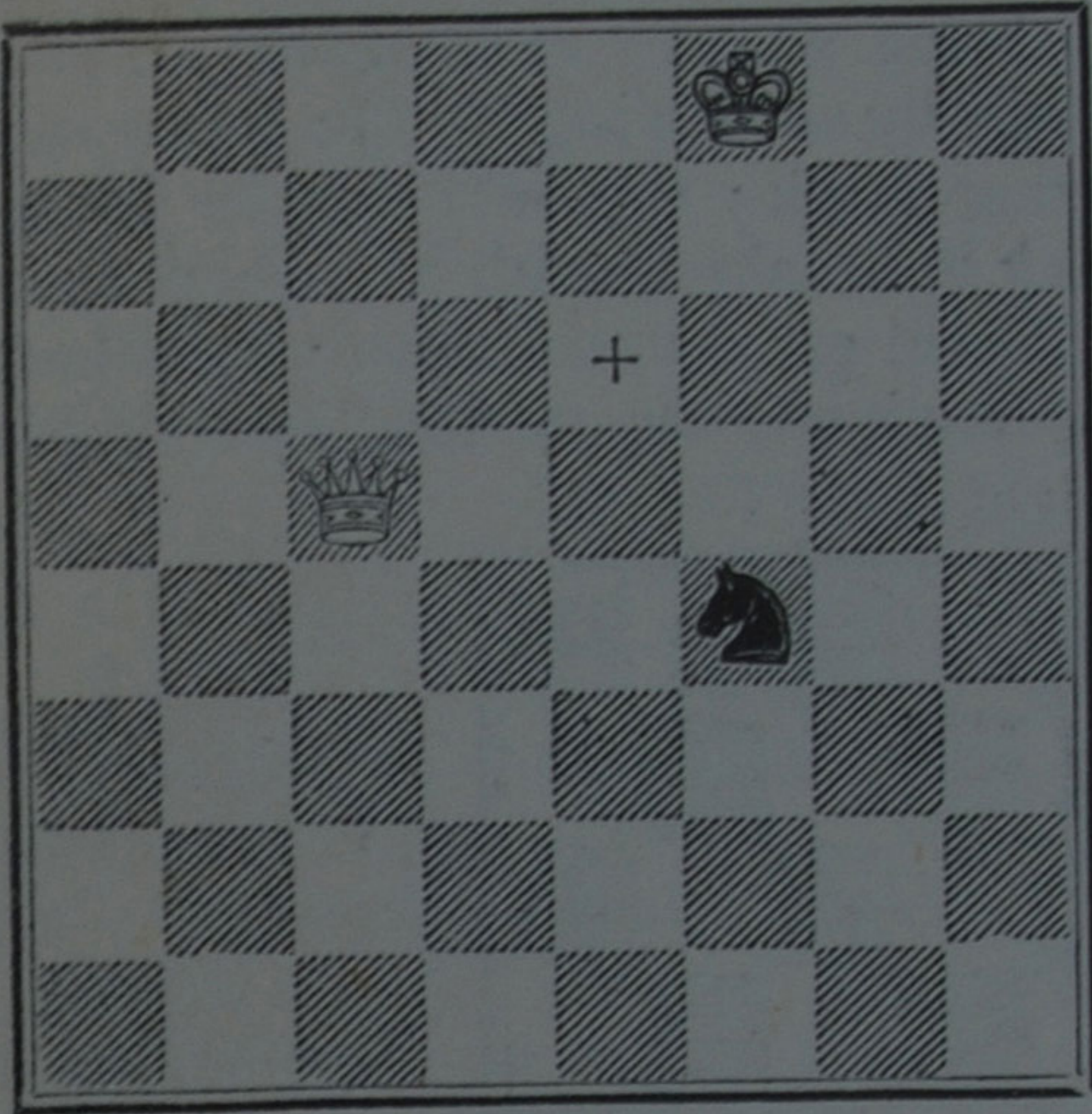


DIAGRAM 17.

White.

Black.

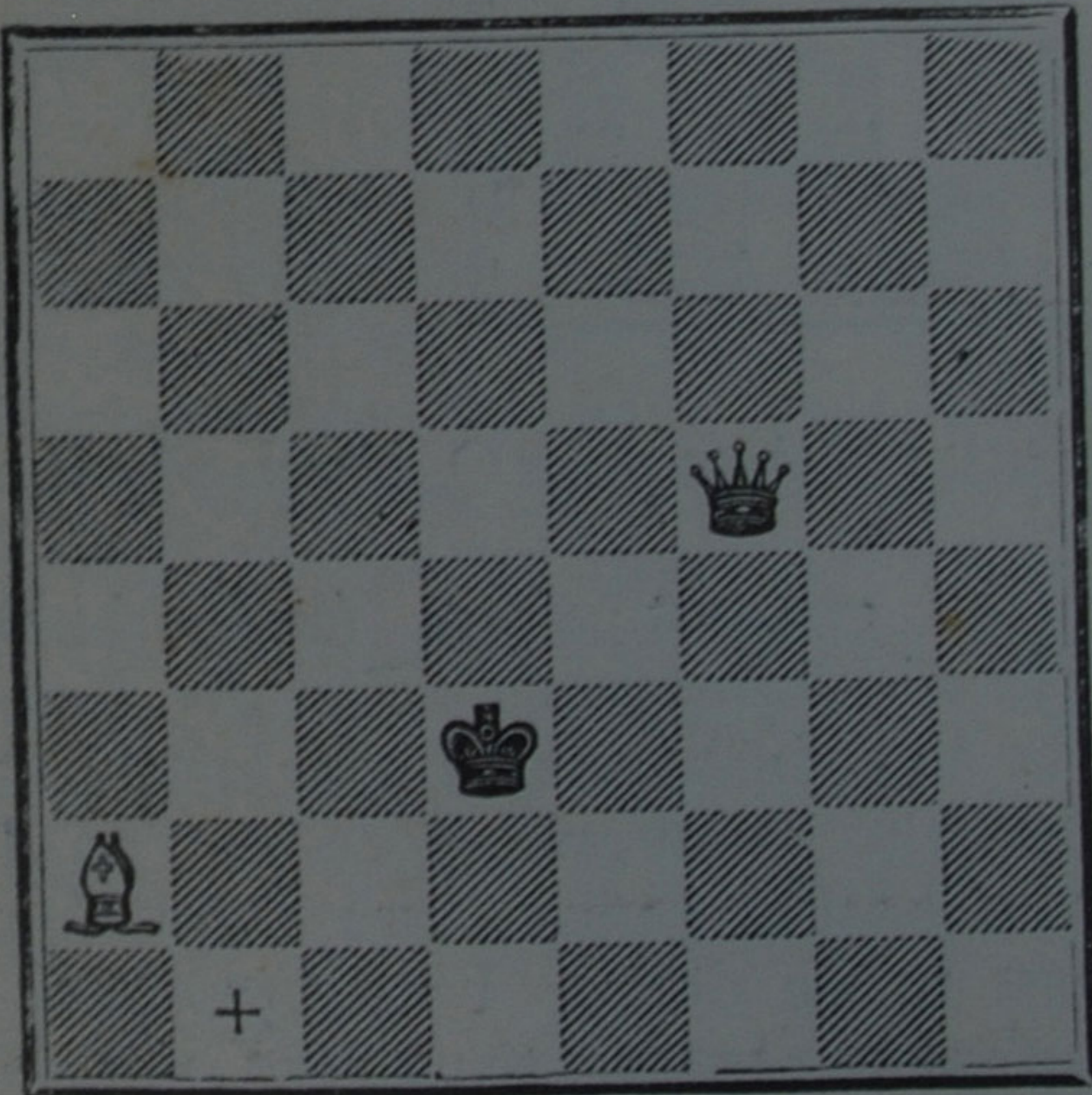


DIAGRAM 18.

White.

may sacrifice (*i.e.* seem to throw away) half his men, in order to bring about a checkmate. Thus, here, White can win by sacrificing his Q; he moves his Q to Kt7, giving check; the only way for Black to get out of check is to take Q with R; whereupon the P takes the R and gives checkmate; the Black Q and B looking helplessly on, outdone by a simple

Black.

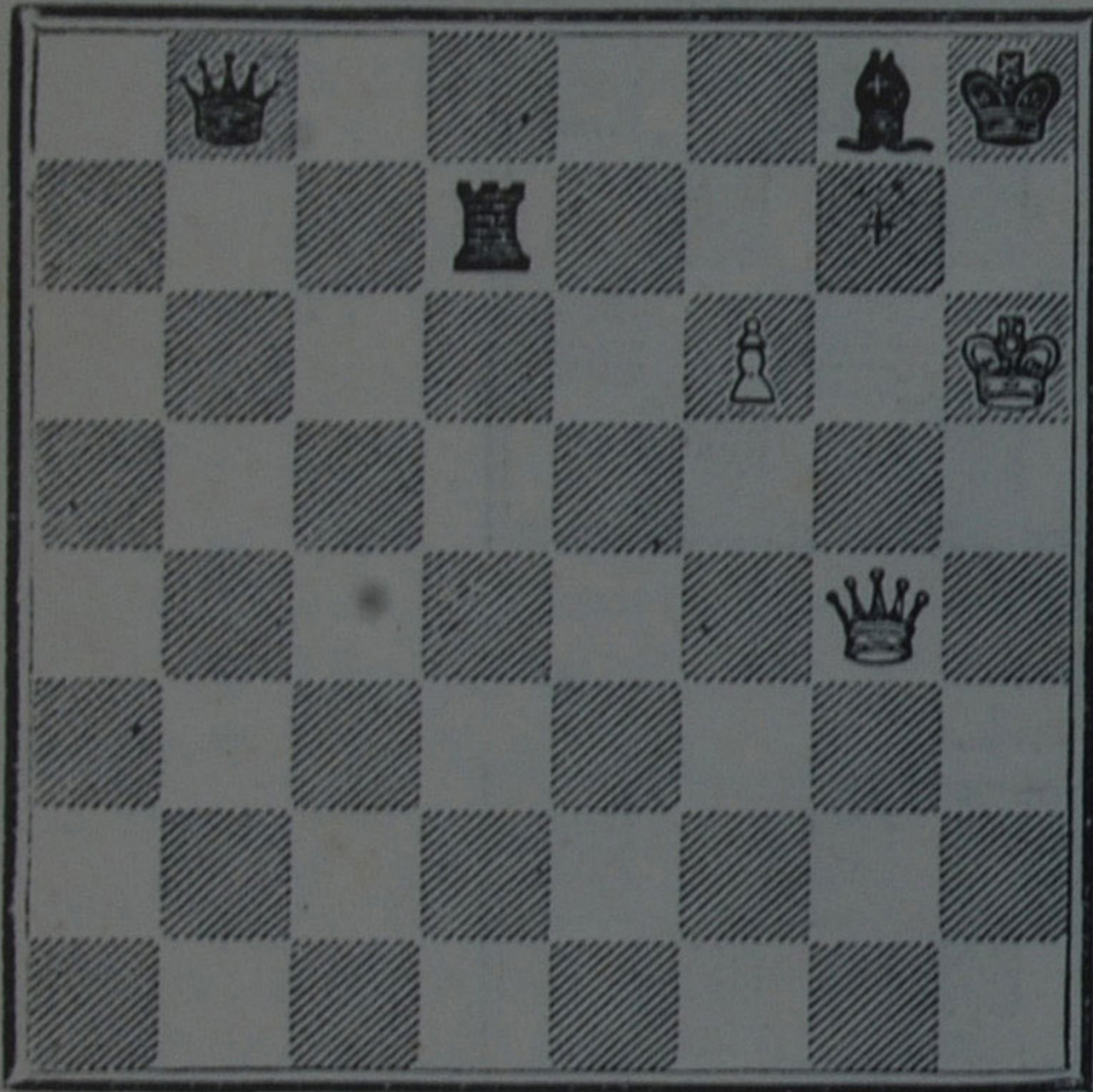


DIAGRAM 19.

White.

Pawn! What matter to lose your Q, if you win the game?

Deschappelles, the greatest chess (and whist) player of his day, said hereupon: "For my part, I look neither to the right, nor to the left; but I simply examine the situation before me, as I would that of two hostile camps, and I do that which I think best to be done. I want to checkmate; I do not want to capture, to defend, nor to attack. I repeat, I want to checkmate, *et voilà tout.*" Truly, a counsel of perfection!

CHAPTER III.

HOW MOVES ARE RECORDED.

[Note.—We use the following signs and abbreviations: “ch,” or “+,” for “check”; “dis ch” for “discovered check”; “dou ch” for “double check”; “×” for “takes”; “—” for “to”; “i p” for “in passing”; “=,” or “bec,” for “becomes” (thus “P = Kt” means “Pawn becomes a Knight”); “?” (after a move) means “bad move”; “!” (after a move) means “good move.”]

You describe or write down a move thus: first, you put down the name of the man you move, then the word “to” (supposing it is a simple move without taking anything), followed by *your* name for the square to which you move it. Thus, if you (White) begin the game by moving the Queen’s Pawn two squares, you express it thus: “Pawn to Queen’s fourth,” or (more shortly) “P—Q4.” There is no need to say “QP—Q4,” as only one Pawn can move to the square named. Put all that is necessary to make your meaning quite clear—and put no more.

If you take a man, you write down the name of the man you move, the word “takes” (or “×”),

and then the name of the man taken ; *e.g.* " B × Kt " (Bishop takes Knight) ; for castling, you put " castles (K)," or " O—O," for " castling on the K's side " ; " castles (Q)," or " O—O—O," for " castling on the Q's side."

Sometimes this would not be enough ; for instance, if White took the RP (diagram 20) with the Kt at top of board, and you simply wrote " Kt × P," no one would know *which* Kt had moved, or *which* P was taken. Write " Knight at Knight's eighth takes Rook's Pawn," or " Kt (Kt8) × RP." Write either " B—QB4," or " B—KB4," according to *which* B is moved to White's fourth rank. If Black takes the R on B's file, write " P × R (B4)." Put your meaning beyond any risk of mistake.

In writing a score of a game, put down White's first move ; alongside of it, Black's first, and so on ; writing all White's moves in one column, Black's in another, and numbering the moves at side for convenience. Play out this short game (setting up your men as shown in our first diagram).

SICILIAN GAME.

| White. | Black. |
|----------------|-----------------|
| 1. P—K4 | P—QB4 |
| 2. Kt—KB3 | Kt—QB3 |
| 3. P—Q4 | P × P |
| 4. Kt × P | P—K4 |
| 5. Kt—B5 | Kt (Kt sq)—K2 ? |
| 6. Kt—Q6 mate. | |

At White's second move you are told to move a Kt to " King's Bishop's third square," you soon

Black.

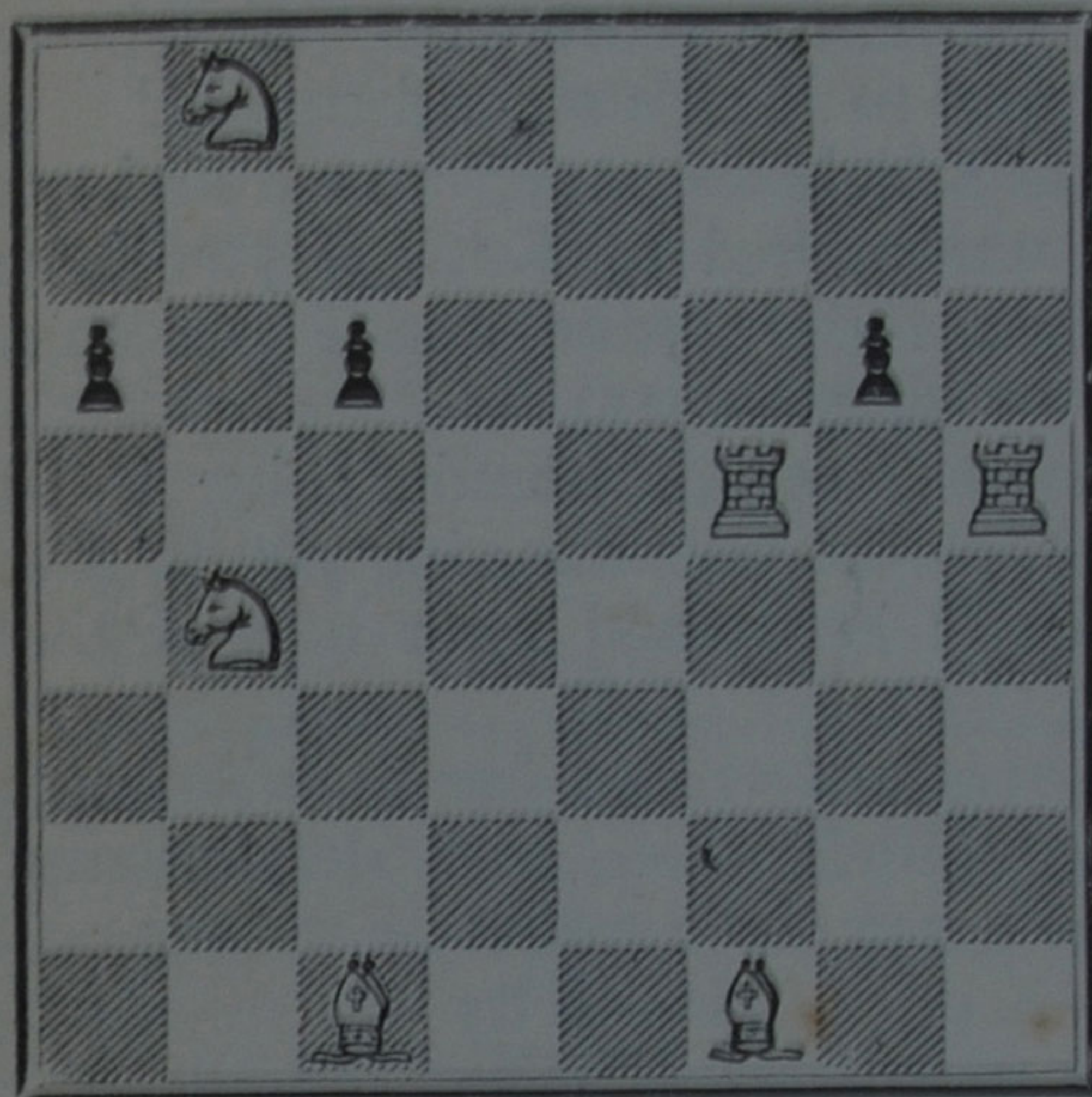


DIAGRAM 20.

White.

Black.



DIAGRAM 21.

White.

see that only the Kt by the K *can* move there. At Black's fifth move, the score says "Knight *at Knight's square* goes to King's second square." If it did not say "at Knight's square," you would not know *which* Kt was moved to K2. If you have made these moves rightly, your board and men will look as shown (diagram 21).

Black's last move was a blunder; by it he hemmed in his K completely, allowing you to give "smothered mate"; he should have moved that Kt to B3.

Sometimes moves are written fractionwise, each numerator being White's move, each denominator Black's; thus the game given might be written :

$$1. \frac{P-K4}{P-QB4}; \quad 2. \frac{Kt-KB3}{Kt-QB3}, \text{ \&c.}$$

If you wish to write separately a move of Black's, you write it thus, "7. . . . B-Q3," to show that it was *Black's* move (not White's, which would be simply 7. B-Q3); or write it thus, "7. $\frac{\quad}{B-Q3}$."

In writing a move any square named is named from the *mover's* side of the board. Thus (for White), "7. Q x P (Kt6)" means that White Q (at the seventh move) takes a Pawn standing at *White's* (not Black's) Knight's sixth square = White's Q moves to his Knight's sixth, taking a Pawn. "P x R bec Q ch" = Pawn takes Rook and (having reached its player's eighth rank) is exchanged for a Q, and this new Q at once gives check to the enemy's K.

THE GERMAN AND FORSYTH NOTATIONS.

It is useful to know these systems. The Germans, in recording a game, adopt this plan. They name the squares *from White's side of the board only, so that either player has the same name for each square.* The files from left to right are numbered "a, b, c, d, e, f, g, h"; the K file being "e"; the KB file "f," &c. The ranks are numbered (from

Black.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| a8 | b8 | c8 | d8 | e8 | f8 | g8 | h8 |
| a7 | b7 | c7 | d7 | e7 | f7 | g7 | h7 |
| a6 | b6 | c6 | d6 | e6 | f6 | g6 | h6 |
| a5 | b5 | c5 | d5 | e5 | f5 | g5 | h5 |
| a4 | b4 | c4 | d4 | e4 | f4 | g4 | h4 |
| a3 | b3 | c3 | d3 | e3 | f3 | g3 | h3 |
| a2 | b2 | c2 | d2 | e2 | f2 | g2 | h2 |
| a1 | b1 | c1 | d1 | e1 | f1 | g1 | h1 |

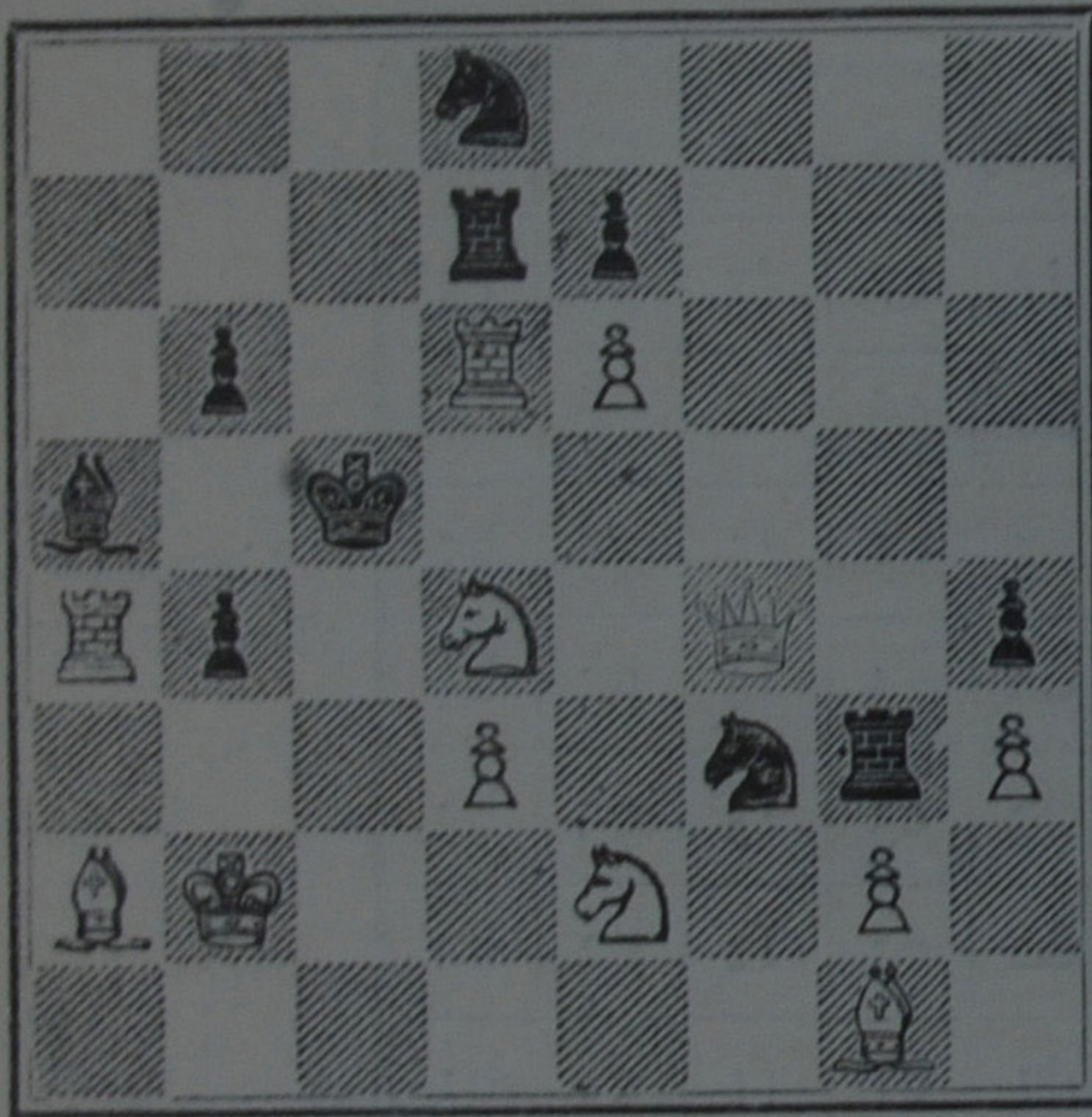
GERMAN
NOTATION.

White.

White's side towards Black's) as "1, 2, 3, 4, 5, 6, 7, 8." All that is necessary to describe a move of either player is to give the square from which it moves followed by that to which it moves. (Each square is accurately described by giving the file and the rank on which it is. Thus White's K6 or Black's K3 would be "e 6"; Black's QB7 or

White's QB2 would be "c 2," and so on.) Usually, when a *piece* is moved, the initial of that piece's name is prefixed ("K," König = King; "D," Dame = Queen; "L," Läufer = Bishop; "S," Springer = Knight; "T," Turm = Rook; "B," Bauer = Pawn).^{*} Thus the game on p. 24 would be described: "1. e 2—e 4, c 6—c 5; 2. S g 1—f 3, S b 8—c 6; 3. d 2—d 4, c 5 × d 4; 4. S

Black.



White.

FORSYTH
NOTATION.

(Example.)

f 3 × d 4, e 7—e 5; 5. S d 4—f 5, S g 8—e 7; 6. S f 5—d 6 †" († = mate).

The Forsyth notation is a short way of writing down a problem or position, where you have not a diagram at hand. Start at Black's side of board, recording each rank from Black's first rank to his

^{*} The French terms are Roi=K; Dame=Q; Tour=R; Cavalier=Kt; Fou=B; and Pion=P; e.g. C. 5 FR=Kt—KB5.

eighth—as you read the lines of a book—always from left to right. Put figures for empty squares, and the initial of any man for the square on which he is—a small letter for a Black man, a capital letter for a White one. Mark (for convenience) the end of each rank by a / stroke. If a rank is empty, you show it thus “/o/.” The position in diagram will be described as follows: 3 kt 4 / 3 r p 3 / 1 p 1 R P 3 / b 1 k 5 / R p 1 K T 1 Q 1 p / 3 P 1 kt r P / B K 2 K T 1 P 1 / 6 B 1 /. (It is a problem by M. Lamouroux; White, moving first, forces mate in two moves, of which the first is 1 B—R2.)

Set up on your board the following position; r 1 b 2 r 1 k / p p 4 p p / 3 p 4 / 3 B 1 q 2 / o / 1 Q Kt 3 P kt / P P 3 P K P / R 3 R 3 /. It occurred in a game in which Mr. J. H. Blackburne, the well-known English champion, announced mate by Black in four moves. Here they are: 1. Q × P ch; 2. K—R sq, Q—Kt8 ch; 3. R × Q, Kt—B7 ch; 4. K—Kt2, B—R6 mate.

We add a picture-problem by M. Schoumoff (“L’ancre levée intempestivement”) o / 3 p 4 / 1 p kt r kt p 2 / 3 k 4 / 3 p 4 / P 2 Kt 2 P 1 / 1 P 1 P 1 P 2 / 2 R K R 3 /. Black moves, and then White mates in three moves: 1. . . . P—Kt4; 2. P—Kt3, P—B4; 3. R—B5 ch, Kt × R; 4. Kt—B4 mate. Black may vary his moves, but cannot do better.

CHAPTER IV.

CHESS TERMS.

Castling.—See p. 14.

Check, Checkmate.—See p. 16.

Discovered Check.—You “discover” check, when, by moving a man, you unmask (or open) check upon your opponent’s K from some piece, the attack or check of which had been screened off by the man moved. See diagram 22. In this position it was White’s turn to play, and Black undertook to mate in three moves. 1. P—R5, B—R2; 2. P—R6, P—B4. Now White’s BP must move, and Black, by moving on his BP, discovers, or opens, check from his B upon the White K. This move not only checks, but (in this instance) checkmates also.

Divergent Check.—See p. 20.

Double Check.—This takes place when you discover check in such a way that the man you move checks, beside opening check from another of your men. The opponent’s K being checked from two directions is obliged to move. Example: (Diag. 23) White played as follows —1. Q—Q8 ch, the K you will see must take the Q, placing himself at his Q sq; White’s second move is B—Kt5 double check, *i.e.*,

Black,

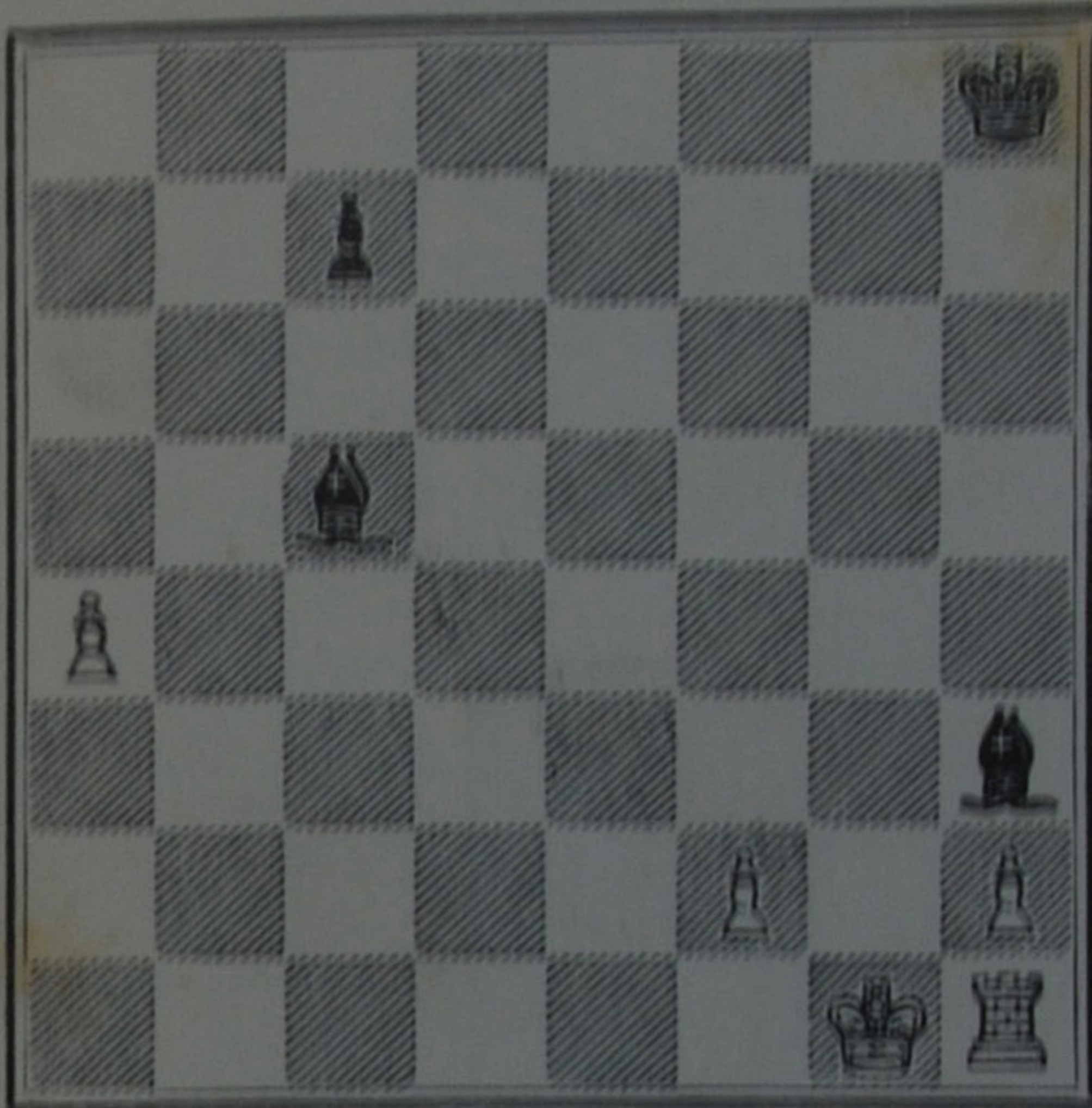


DIAGRAM 22.

White,

Black,



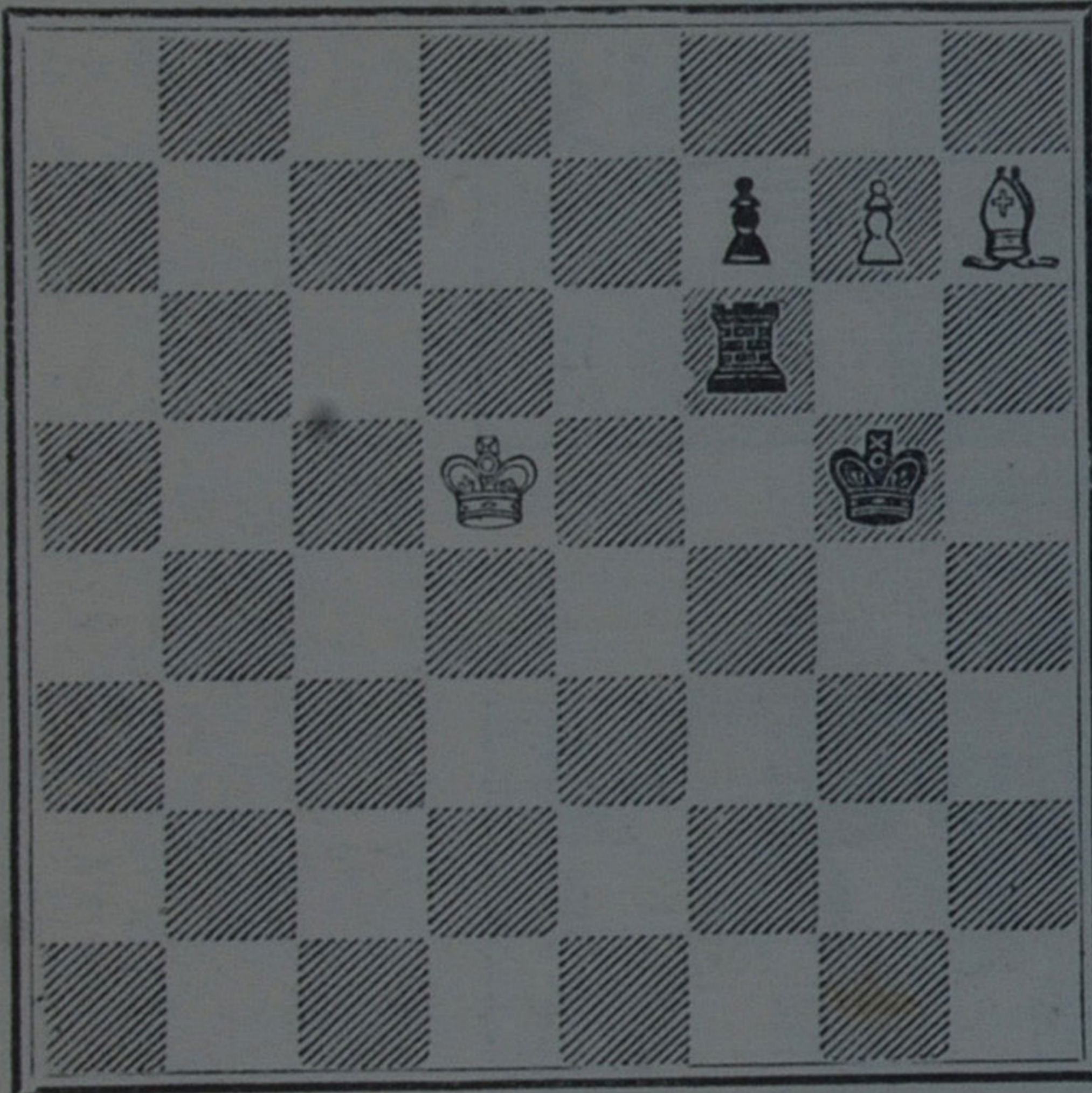
DIAGRAM 23.

White,

check from the B and from the R. Black's only move is K—K sq, whereupon 3. R—Q8 mate.

Doubled Pawns.—When a P, by a capture, places itself on the same file with another P of the same colour, these two Pawns are called “Doubled Pawns.”

Drawn Game.—Strictly a game which neither
Black.



White.

DIAGRAM 24.

player can possibly win or lose, *e.g.* K and a B against K. Players also call “drawn games,” games in which (1) the same moves are repeated several times over; (2) the players agree that neither has any chance of winning against fairly good play of the other, *e.g.* K and Q against K and Q (under ordinary circumstances); (3) one player checks his

opponent's K with an endless series of checks, but cannot checkmate; (4) one of the players' Ks is stalemated. (For a more exact statement, see the British Chess Code.) Example: Black with move "draws" the game, *i.e.* prevents White from winning, though he cannot himself hope to win; 1. . . . R—Q3 ch; 2. K × R (if the K moved otherwise, R would go to Q sq and stay on first rank, ready to take the P if it "queened"), K—B3; 3. if P—Kt8 becomes Q or R, the Black K is "stalemated" (*q.v.*); if P bec B, the two Bs and K cannot give mate; if P bec Kt giving ch, the Black K goes to Kt2 and will capture the B or the Kt, not leaving White enough to mate with. In any case the game is drawn; White, though stronger, cannot win the game.

Exchange, The.—The difference in value between a R and a B or Kt; you win (or lose) "the exchange" if you win (or lose) a R in exchange for a B or Kt.

Exposed.—A man is "exposed" when it is liable to be captured by a man of the other side. You "leave a man exposed" when, instead of removing it somewhere out of reach, you leave it for your opponent to take, if he thinks fit to do so.

Forced Mate.—When the position is such that you are able to mate your opponent, whatever he may do, in a certain number of moves, you have "a forced mate," or can "mate by force." In diagram 25, Black can "force mate" in four moves. Here they are: 1. . . . Q × RP ch; 2. K × Q (must), R—R3

ch ; 3. K—Kt2, B—R6 ch ; 4. K—R sq,
B—B8 mate.

Forced Move.—Either, the only move left to a player (such as White's moves in the foregoing) ; or, the only move by which he can escape some loss which is threatened.

Fork.—When a piece or Pawn attacks two men at once, it is said to “fork” them ; when one of these two men is the K, great loss often occurs. (Diagram 26) White wins ; 1. Q × Kt ch, Q × Q (must, or White would gain the Q for nothing) ; 2. Kt—B5 ch, “forking” the K and Q ; the K on one tine, the Q on the other ; Black must move K ; then 3. Kt × Q, and White will win after queening the Pawn.

Gambit.—An opening, or way of starting a game, in which you give up a man to develop your pieces the quicker, hoping to get an attack upon your opponent that will compensate for the man sacrificed. Boden humorously defined it : “A gambit is that in which you sacrifice a Pawn or a piece for the purpose of obtaining a lost game.”

Isolated Pawn.—A Pawn which has no P of its own side on either of the two files nearest to its own. Generally, it is a disadvantage to its owner, as it can only be defended by a piece.

Minor Piece.—A B or Kt is so called as being of less value than a R.

Opposition, The.—See p. 95.

Passed Pawn.—A Pawn which has no adverse P in front of it on its own file or on either of the two nearest files. Such a P is an advantage

Black.

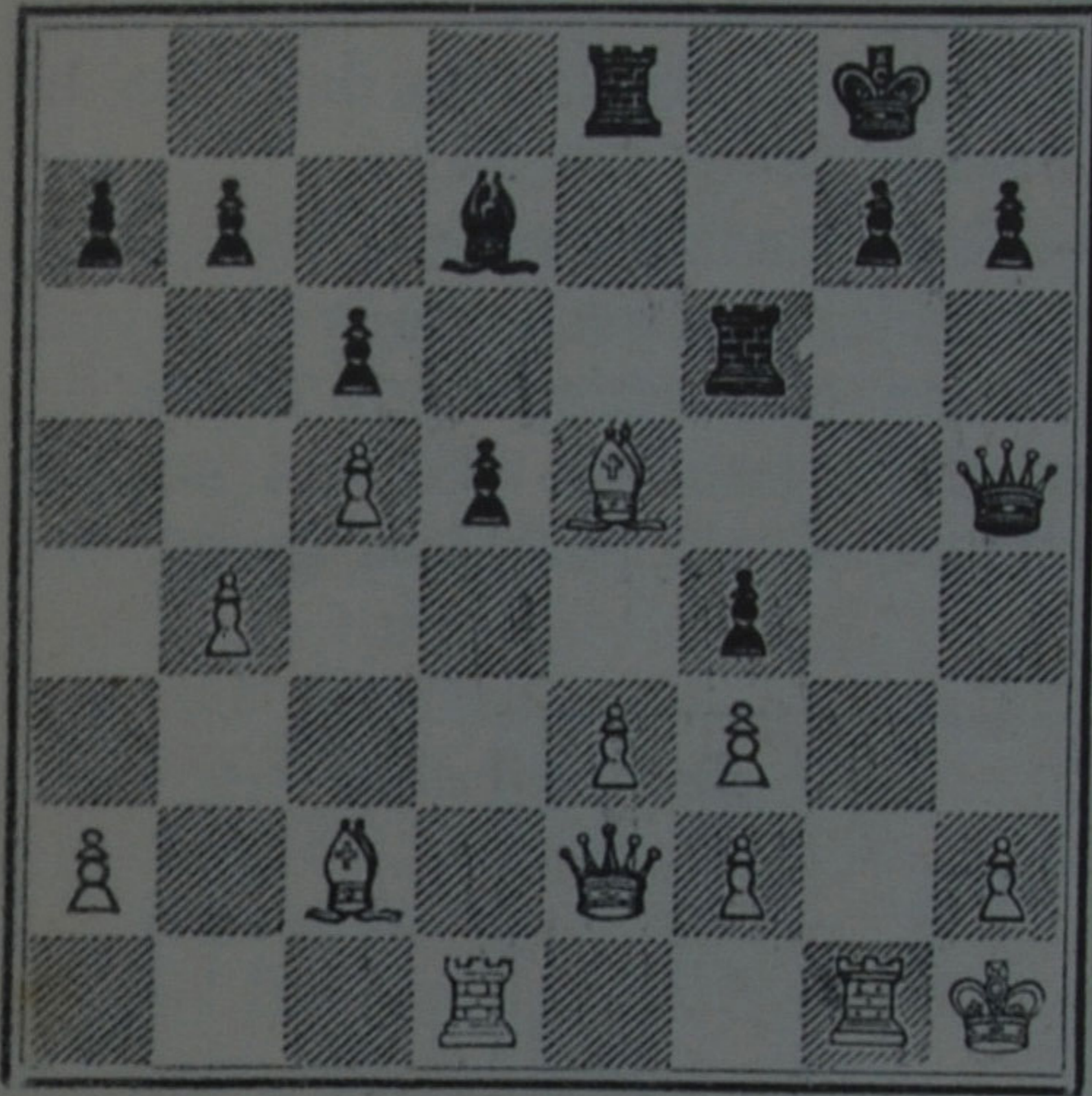


DIAGRAM 25.



White.

Black.

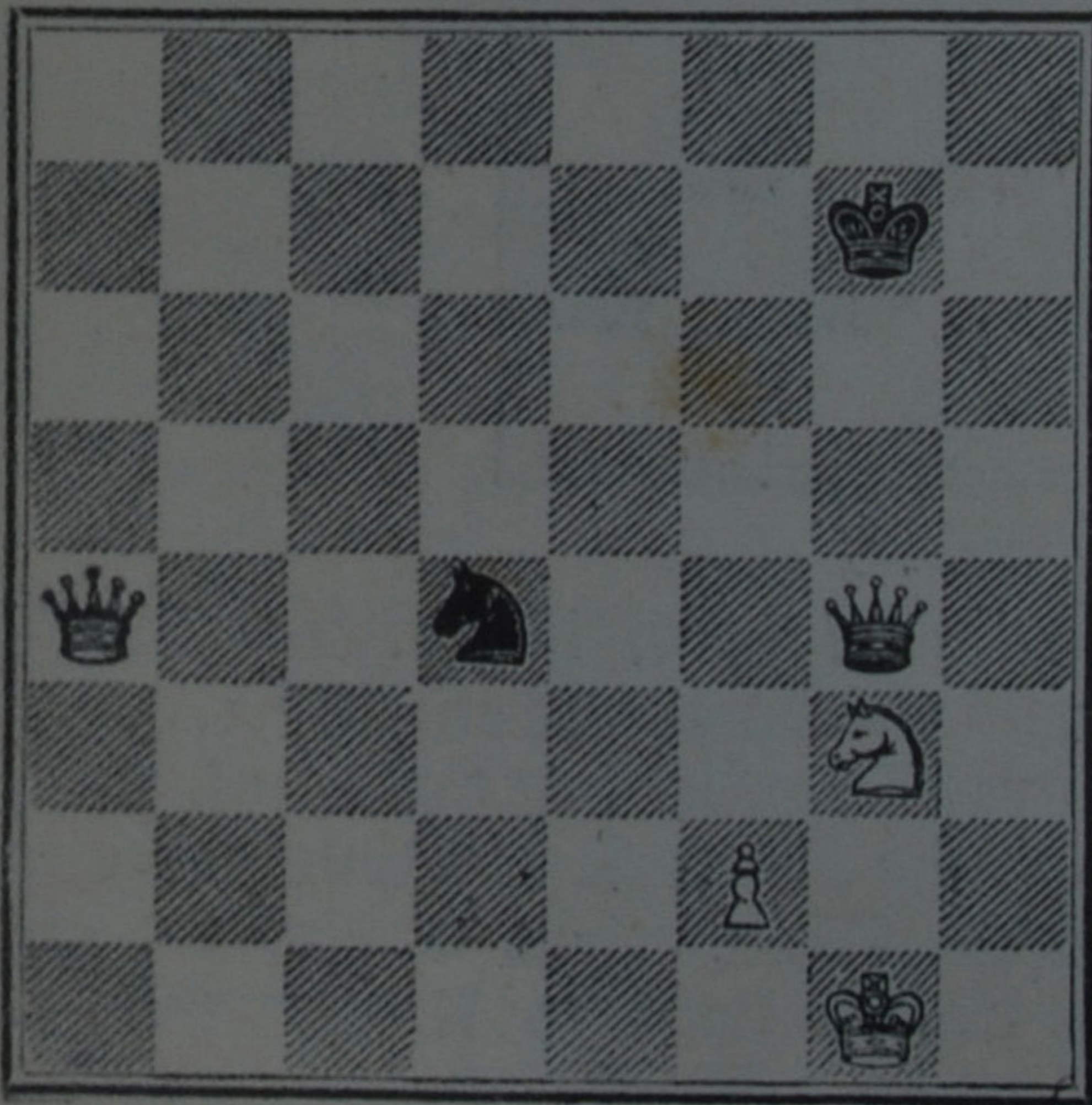


DIAGRAM 26.



White,

to its owner, as it can only be stopped from queening by a piece, which may have to be given up in exchange for the P.

Perpetual Check.—You give this kind of check, when you keep on checking in such a way that your opponent's K can only escape one check by exposing himself to another. Such a game is counted as drawn, if you persist in giving the

Black,

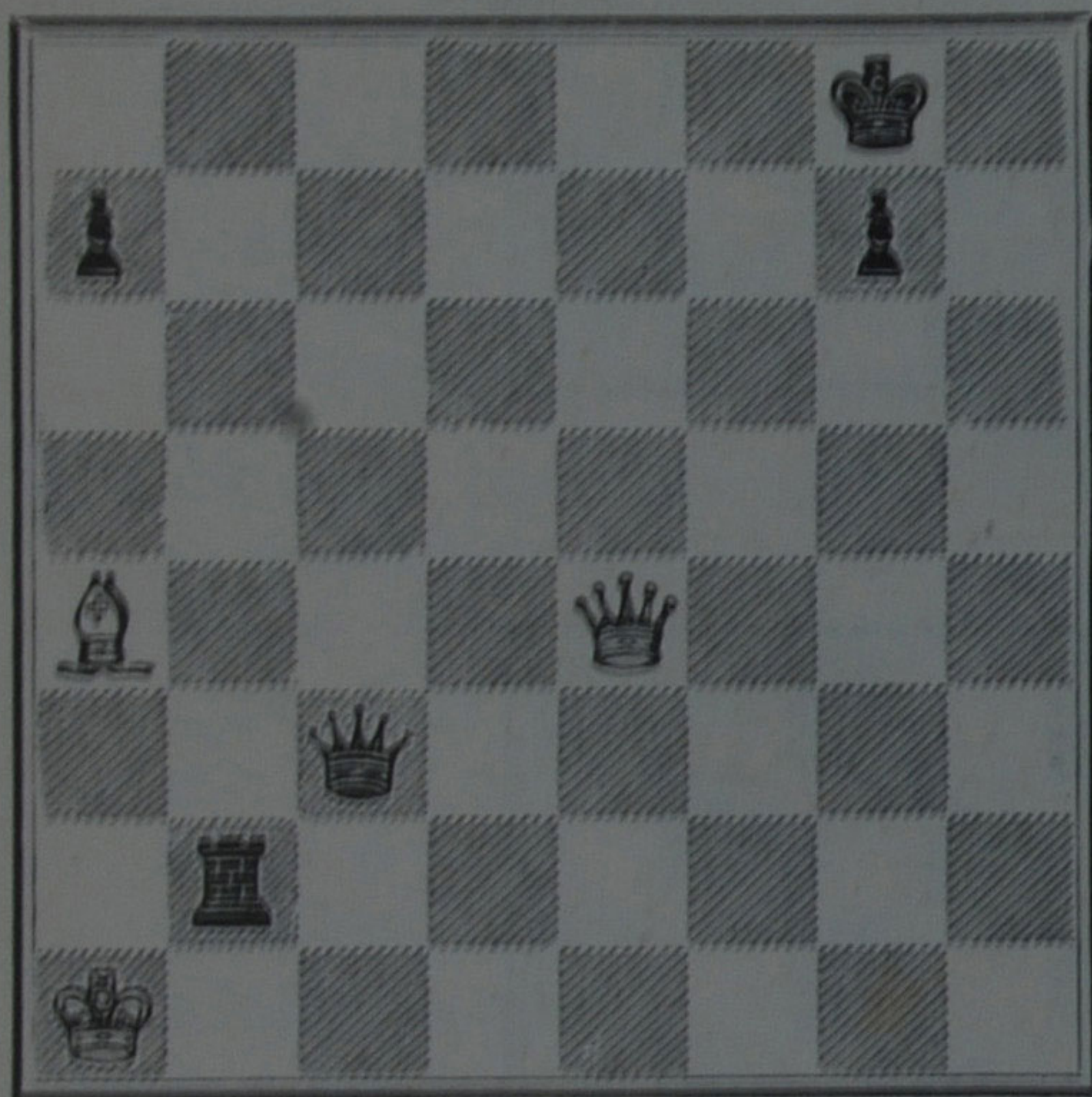


DIAGRAM 27.

White,

checks. Example: here, if it were Black's move, he could checkmate at once by 1. . . . Q—QR6; but White, having the move, plays 1. Q—K8 ch, the Black K can only move to R2; whereupon White plays 2. Q—R5 ch, thus driving the K back to Kt sq; then 3. Q—K8 ch, again. Black can do nothing better, and White has nothing better to do. If he tried to win, he would lose; so he

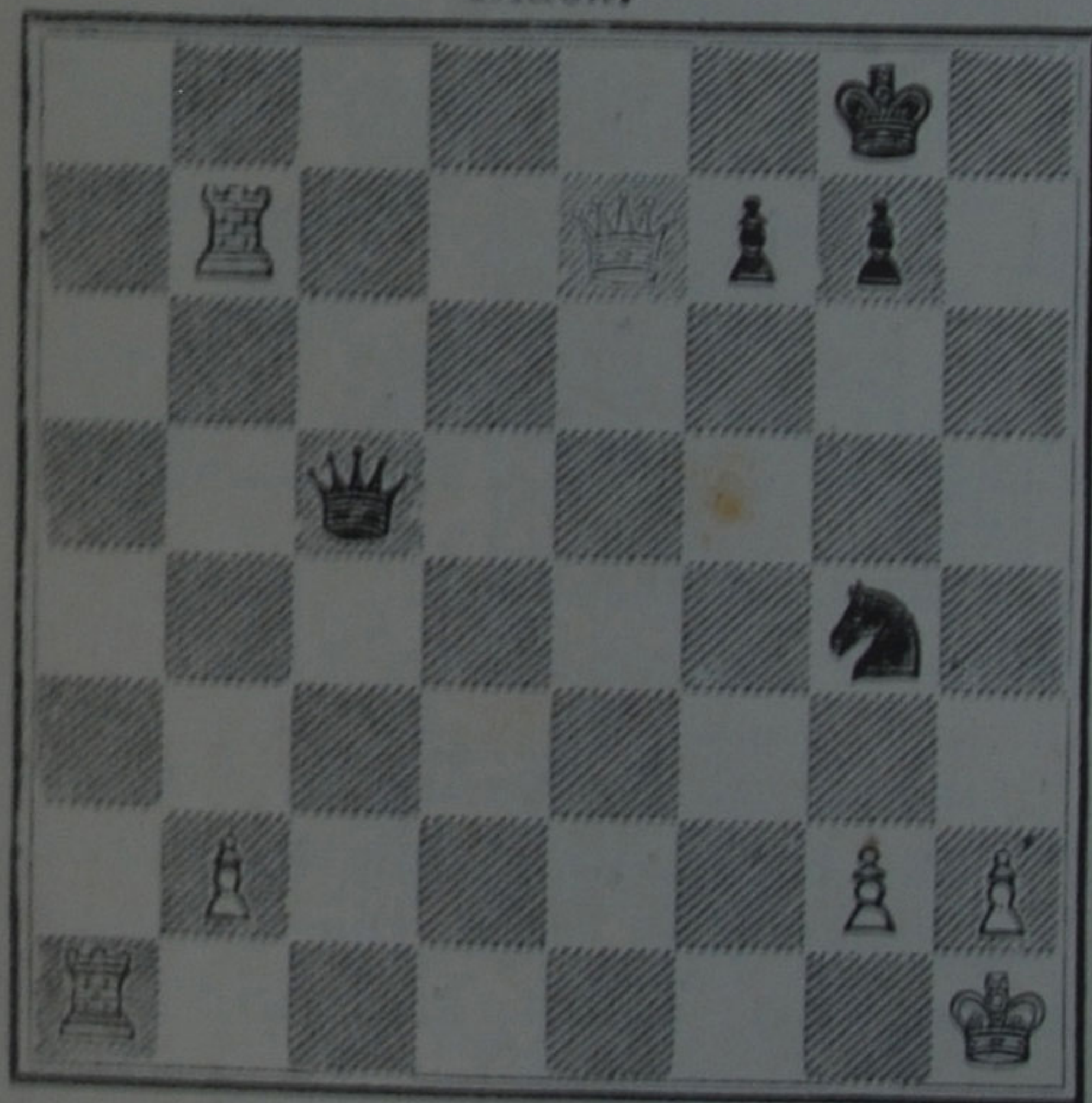
wisely draws by perpetual check. It is, in such a case, plainly waste of time to go on.

Pin, To.—A man is “pinned” when it cannot be moved without either exposing its K to check, or allowing the capture of a man of more value than itself.

Scholar's Mate.—A mate which is sometimes given to a beginner, thus: 1. P—K4, P—K4; 2. B—B4, B—B4; 3. Q—R5, P—Q3; 4. Q × BP mate; Black by his third move defends his KP, but neglects the KBP; by 3. Q—K2, he defends both. Checkmate in two moves is possible, e.g. 1. P—KB3, P—K4; 2. P—KKt4, Q—R5 mate.

Smothered Mat.—A mate in which a King, hemmed

Black,



White,

DIAGRAM 28.

in (“smothered”) by his own men, is check-

mated by a Kt. Example (diag. 28) : Black, with move, wins as follows—1. . . . Kt—B7 ch ; 2. K—Kt sq, Kt—R6 doub ch ; 3. K—R sq (if to B sq, 3. . . . Q—B7 mate), Q—Kt8 ch ; 4. R×Q, Kt—B7 mate.

Stalemate.—When your K is not in check, and you cannot move without putting him into

Black.

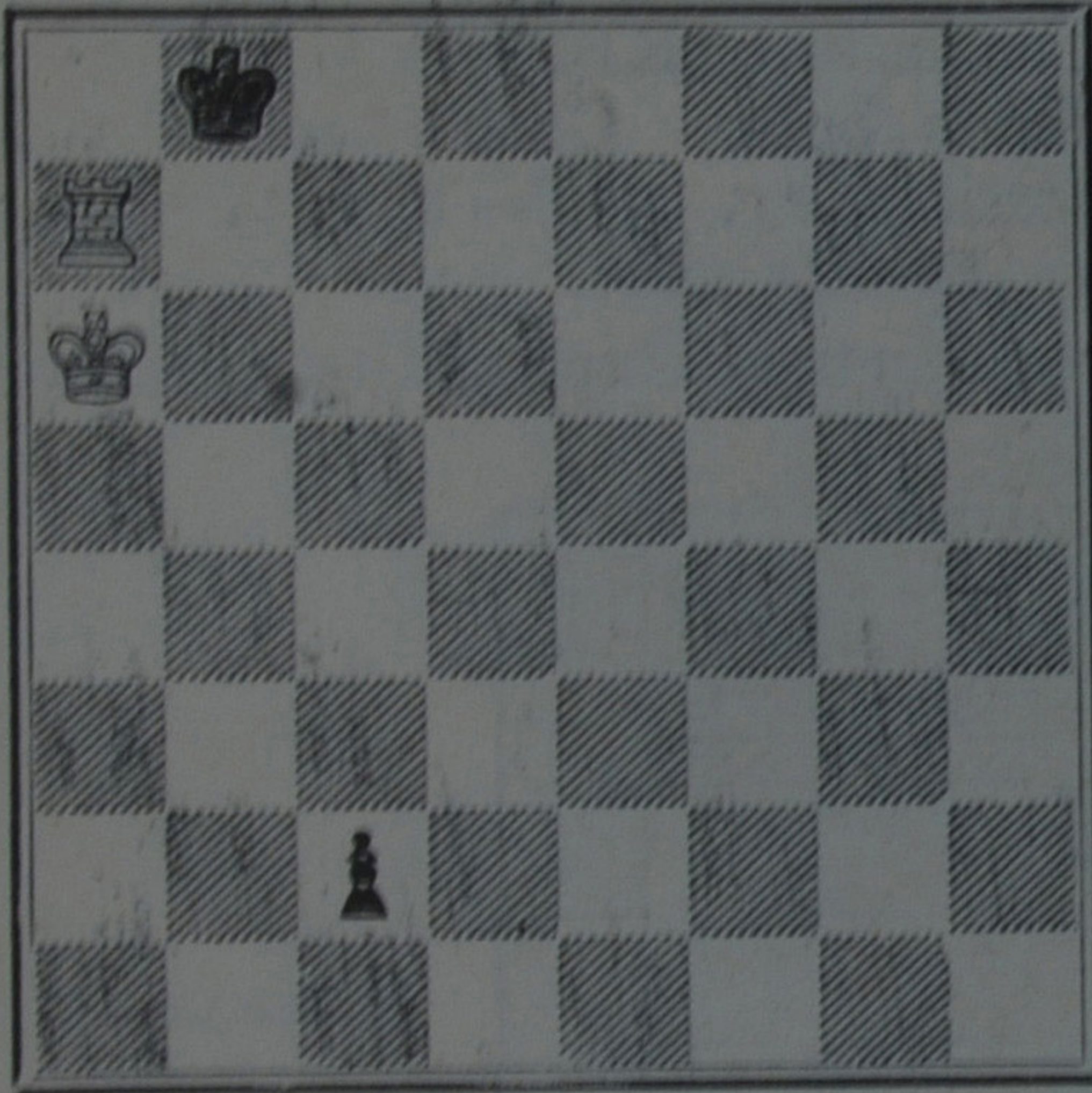


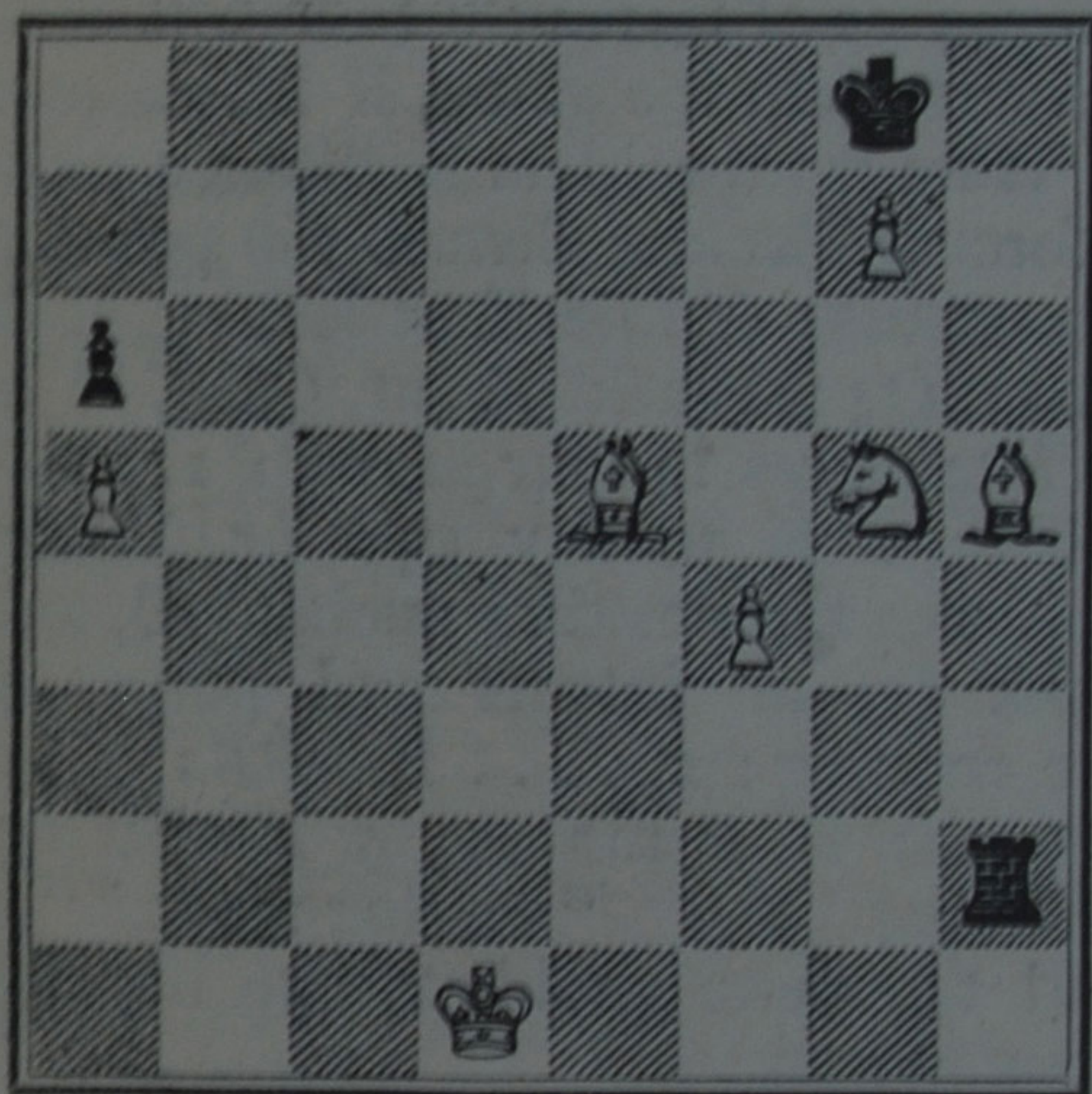
DIAGRAM 29.

White.

check, the game is at a deadlock ; you are “stalemated,” and the game is counted drawn. Example (diag. 29) : if it were Black’s move he would queen his Pawn and win ; but White, having move, can draw, *i.e.* prevent Black from winning ; 1. R—QKt7 ch, K—B sq (else White would keep on checking on QR7 and QKt7) ; 2. R—Kt5, P—B8 bec Q

(else White would play R—QB5 and win the P and the game); 3. R—QB5 ch, Q × R (must do so, or lose the game). The White K is now not in check, and should move, but cannot do so without going into check from Q or from K. This not being allowed, he cannot move at all, and it is nobody's game.

Black.



White.

DIAGRAM 30.

Another example (diag. 30): Black, having move, herein draws as follows—1. . . . R—Q7 ch; if K moves along his rank, the R follows it checking on the second rank (not on the first, else the K would go up the board among his men, and White would be able so to take, or parry the attack of, the R, if it continued checking, as to leave a move free

for the Black K) ; if the R is not taken, there is perpetual check ; if K or B takes it, Black (with the turn to play) cannot make any legal move and is "stalemated."

Taking in Passing.—See p. 13.

Waiting-Move.—A move making no important change in the position and played with the intention of forcing the opponent to make such a change ; or of leaving it to him to take some decisive step in the game, if he chooses to do so. Here is a problem in which a waiting-move, forcing Black to disturb the position to his loss, occurs ; White K at KR sq, R at QKt4, Kt at Q4 ; Black K at QR8, P at QKt3. White mates in four moves : 1. Kt—Kt5, K—R7 ; 2. K to any sq ; *i.e.* White, *practically*, leaves the position unchanged, and makes Black (to all intents and purposes) move twice running ; 2. K—R8 ; 3. Kt—B3, fixing the K, P moves ; 4. R—Kt sq, mate. Without the "waiting-move," at White's 2nd, the mate could not be brought about in four moves.

CHAPTER V.

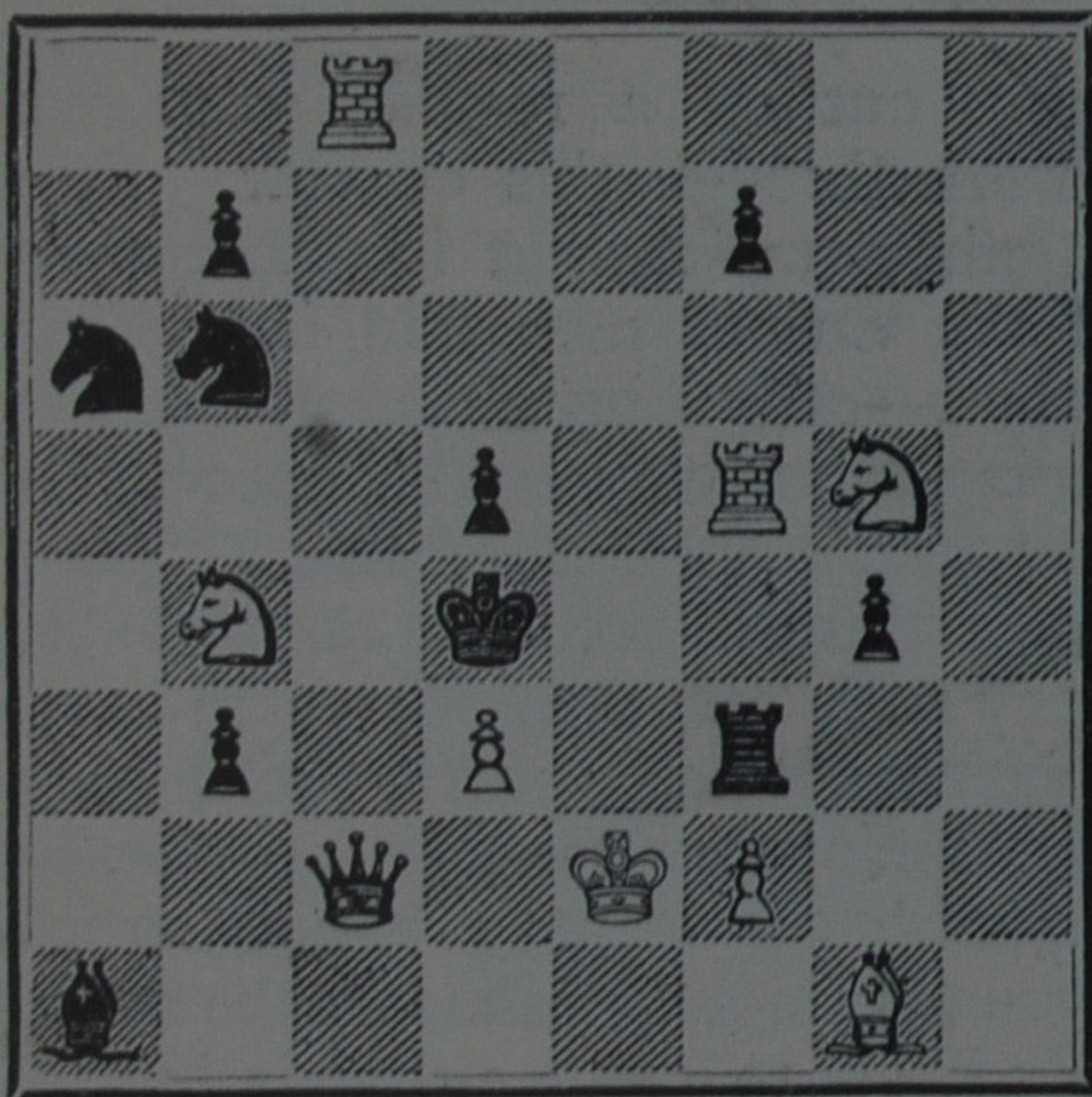
EASY CHECKMATES.

BEFORE launching out on a regular game, you will do well to work through this chapter. By so doing, you will gain some insight into the powers and working of the various men, and into the art—so very important—of looking ahead and making one move a stepping-stone to the next, these together to a third, and so on ; in fact, of forming a “plan.” Many of the mates you will see here are occurring every day. Many such are overlooked, in actual play, from the players not having accustomed themselves to combine their moves, and to look forward for a mate. Probably the identical positions may never occur to you (as the actual sums in the school-books are hardly likely to come up again in after-life) ; but similar ones will crop up, and the experience gained in quiet study will serve you in the stress of actual combat. In each of the examples here given the player who moves first forces mate in the given number of moves. The solutions are given at the end of the chapter, but use them sparingly and only after having made every effort to find them for yourself.

The young player will find an interesting and

most instructive exercise in making (upon the board) the key-move (*i.e.* White's first move) to problems in two moves (not trying to discover it for himself), and then (without handling the men) finding how White gives the mate after each of Black's replies. This will help him in what may be called "reading" the board, *i.e.* in grasping the mutual relations of the various forces and the ways

Black.

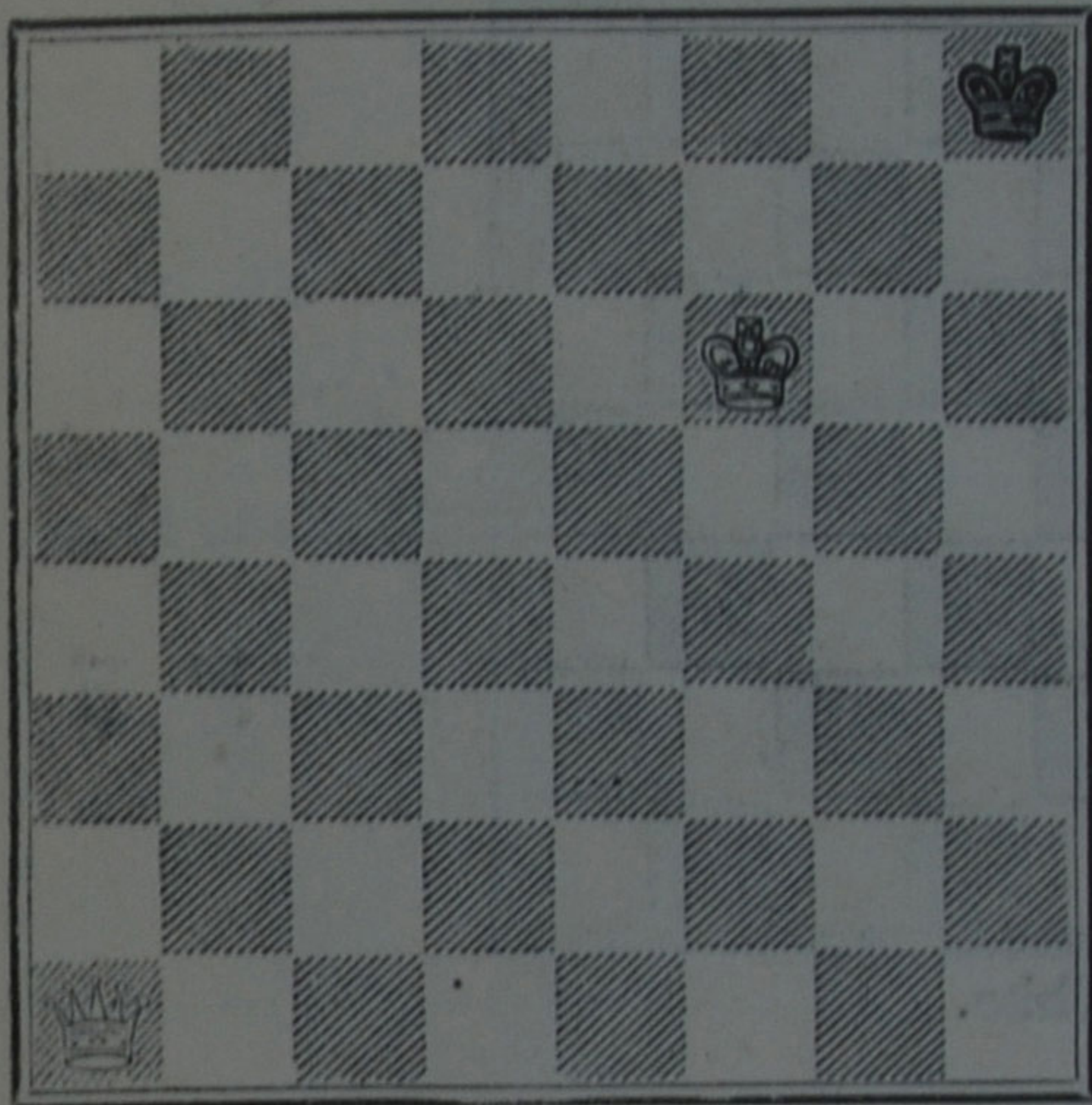


White.

in which they can be made to work together. Plenty of material will be found in collections of problems and the chess columns of various newspapers. As an instance, we give a problem by M. Lamouroux, in which, after the key-move (1. R—QB6), Black has a large number of replies. The way in which White mates after each of these, is given at the end of the chapter.

CHECKMATES IN TWO MOVES.

Black.



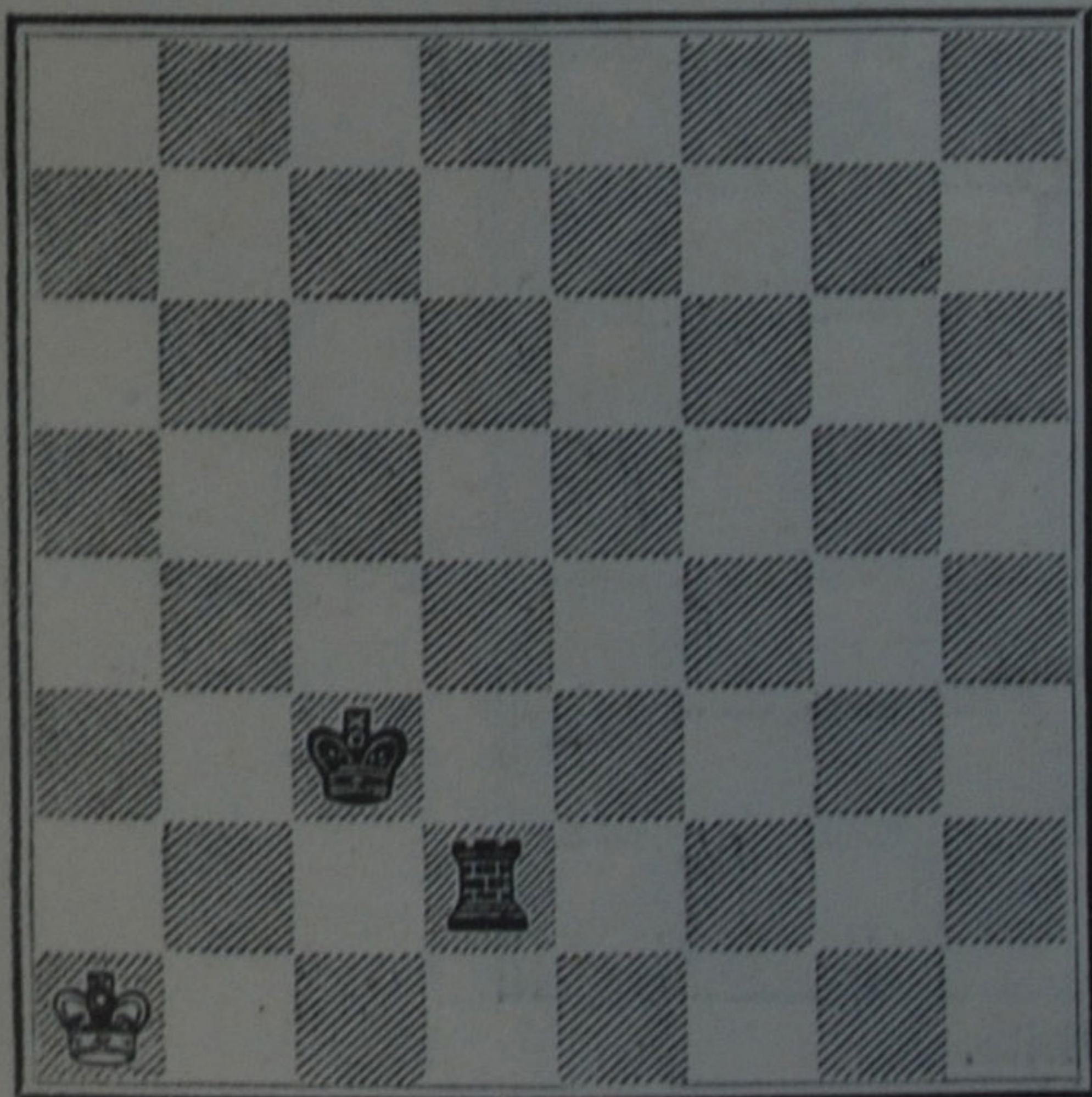
No. 1.



White to Move.

White.

Black.



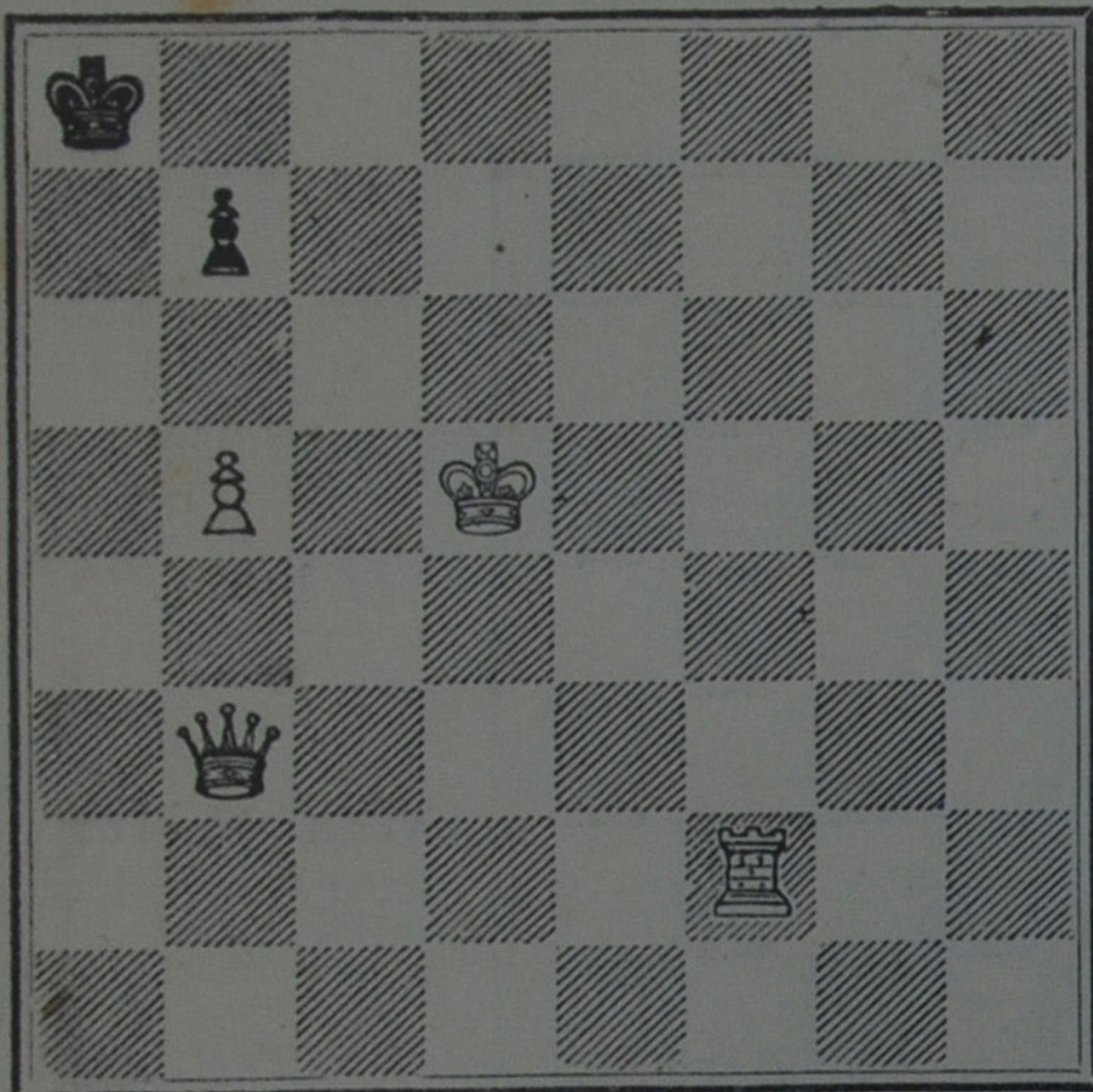
No. 2.



Black to Move.

White.

Black.



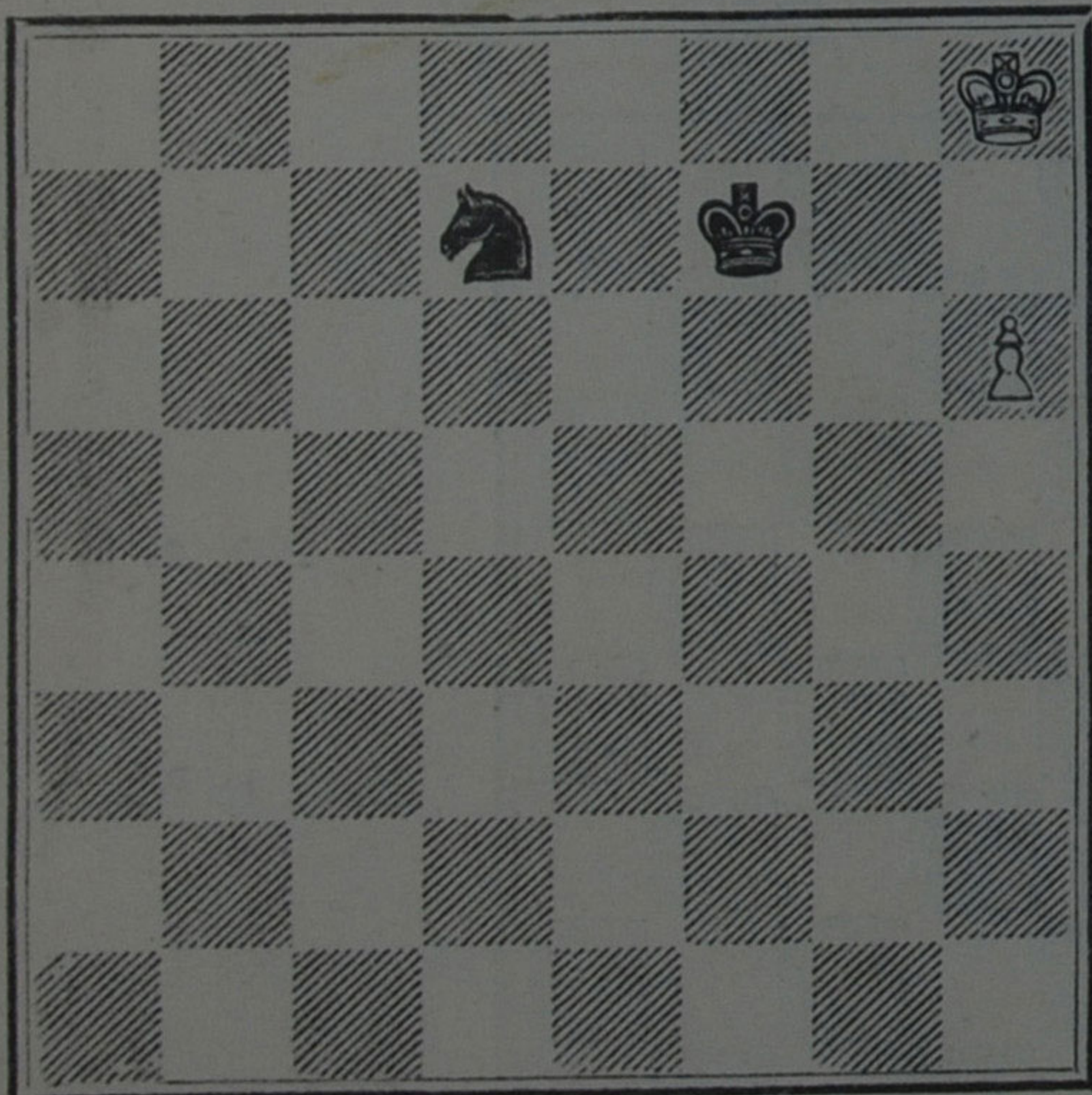
No. 3.



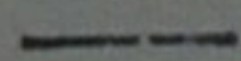
White to Move.

White.

Black.



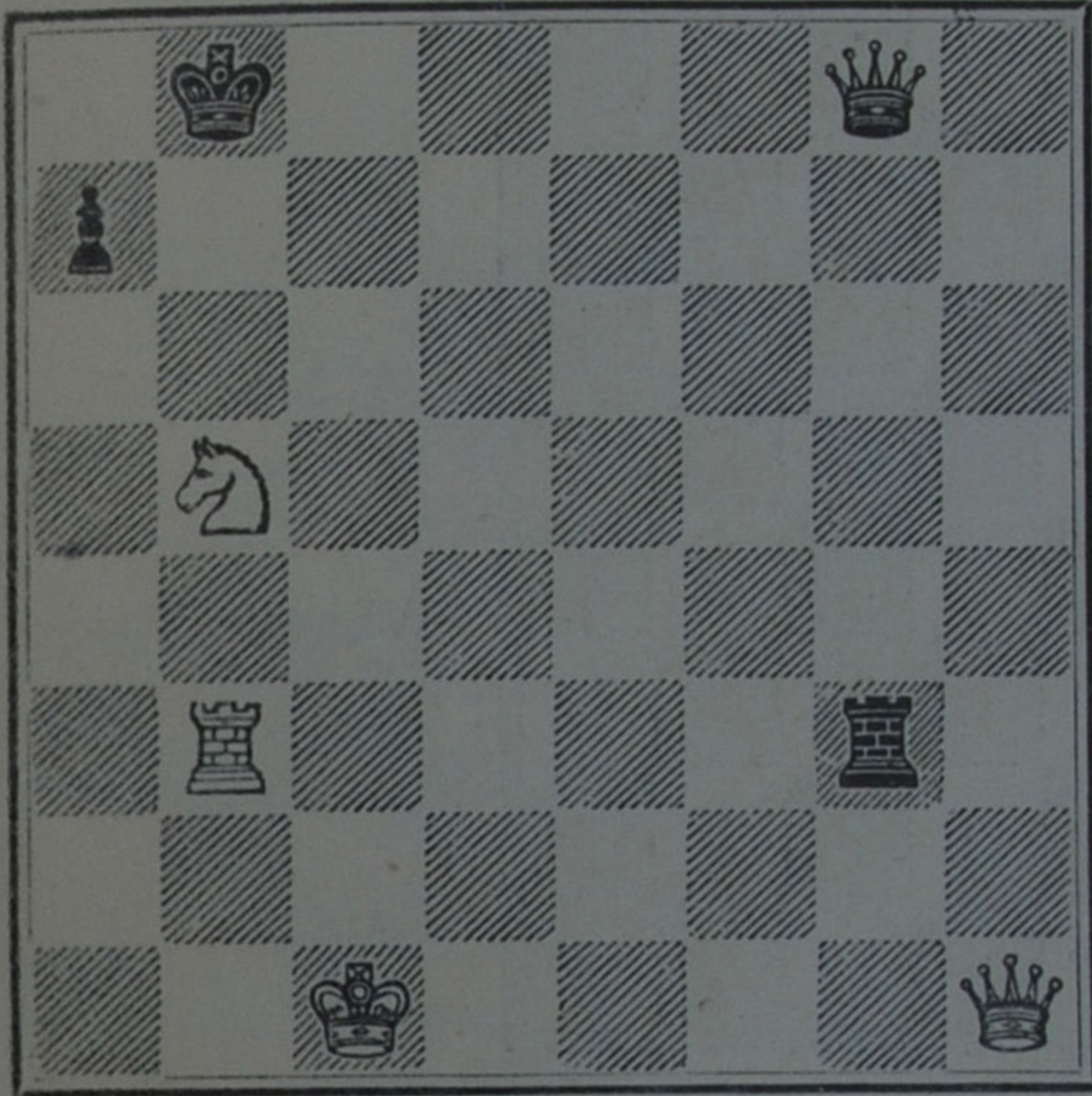
No. 4.



Black to Move.

White.

Black.



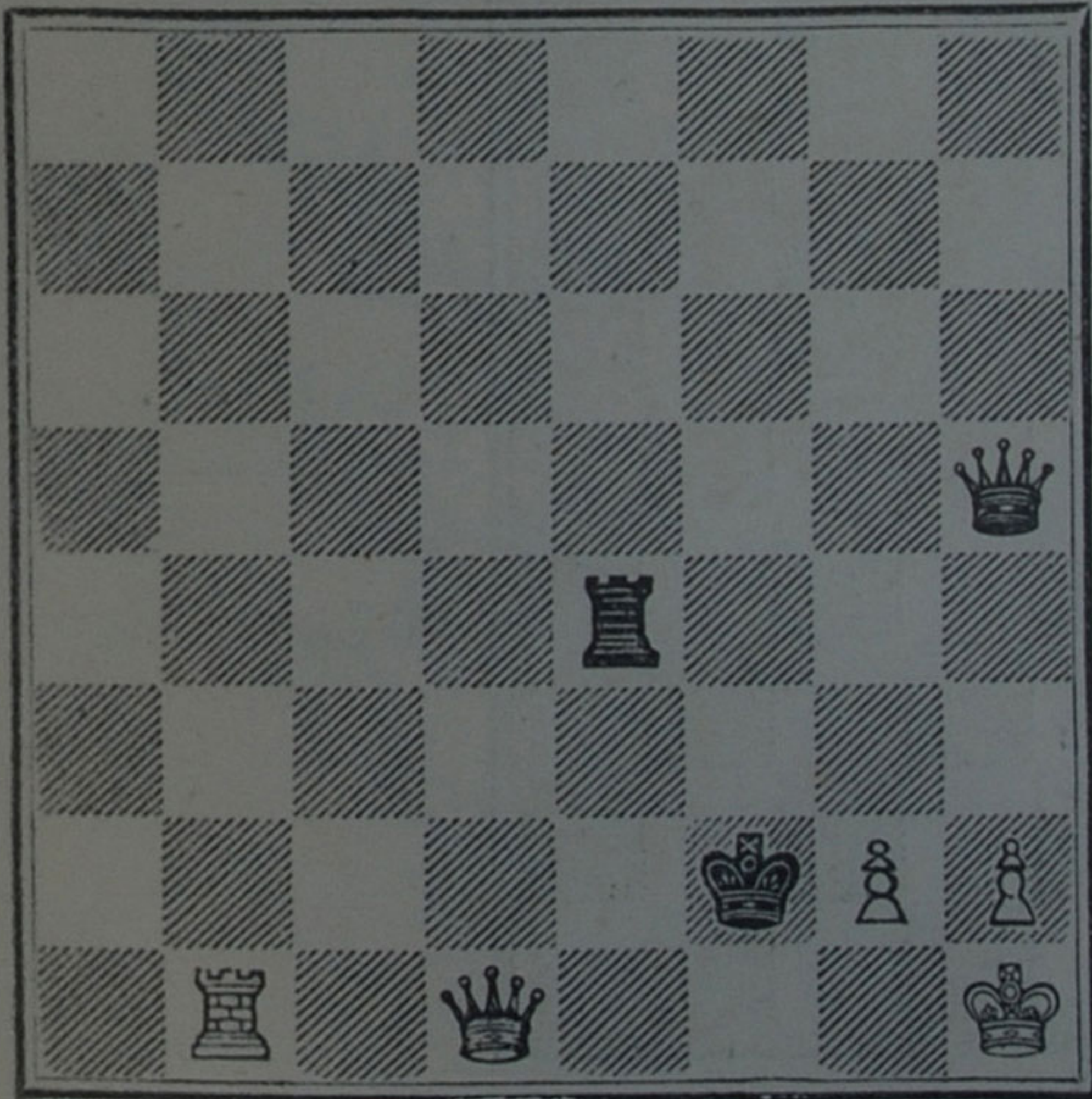
No. 5.



White to Move.

White.

Black.



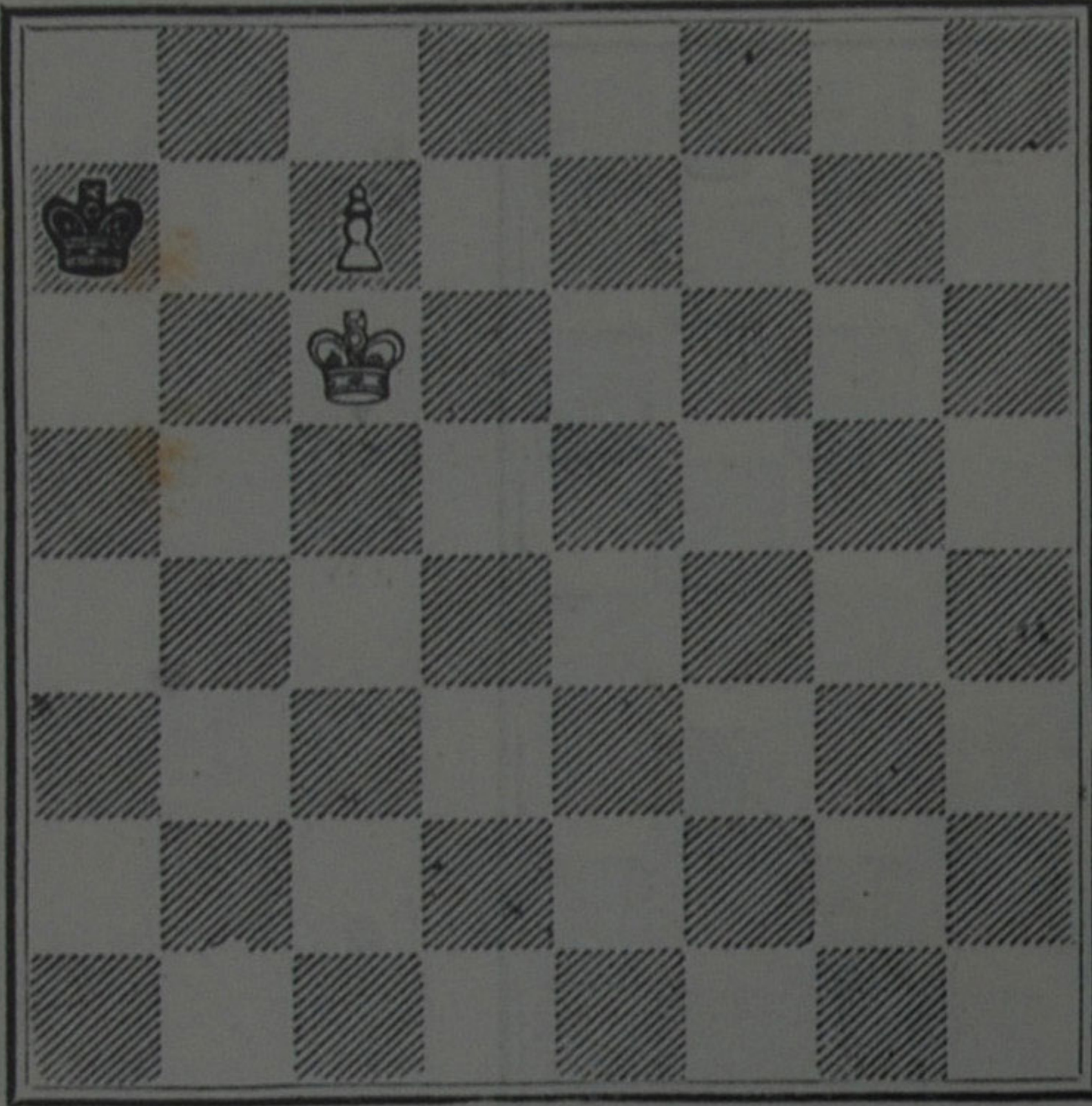
No. 6.



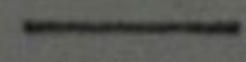
Black to Move.

White.

Black.



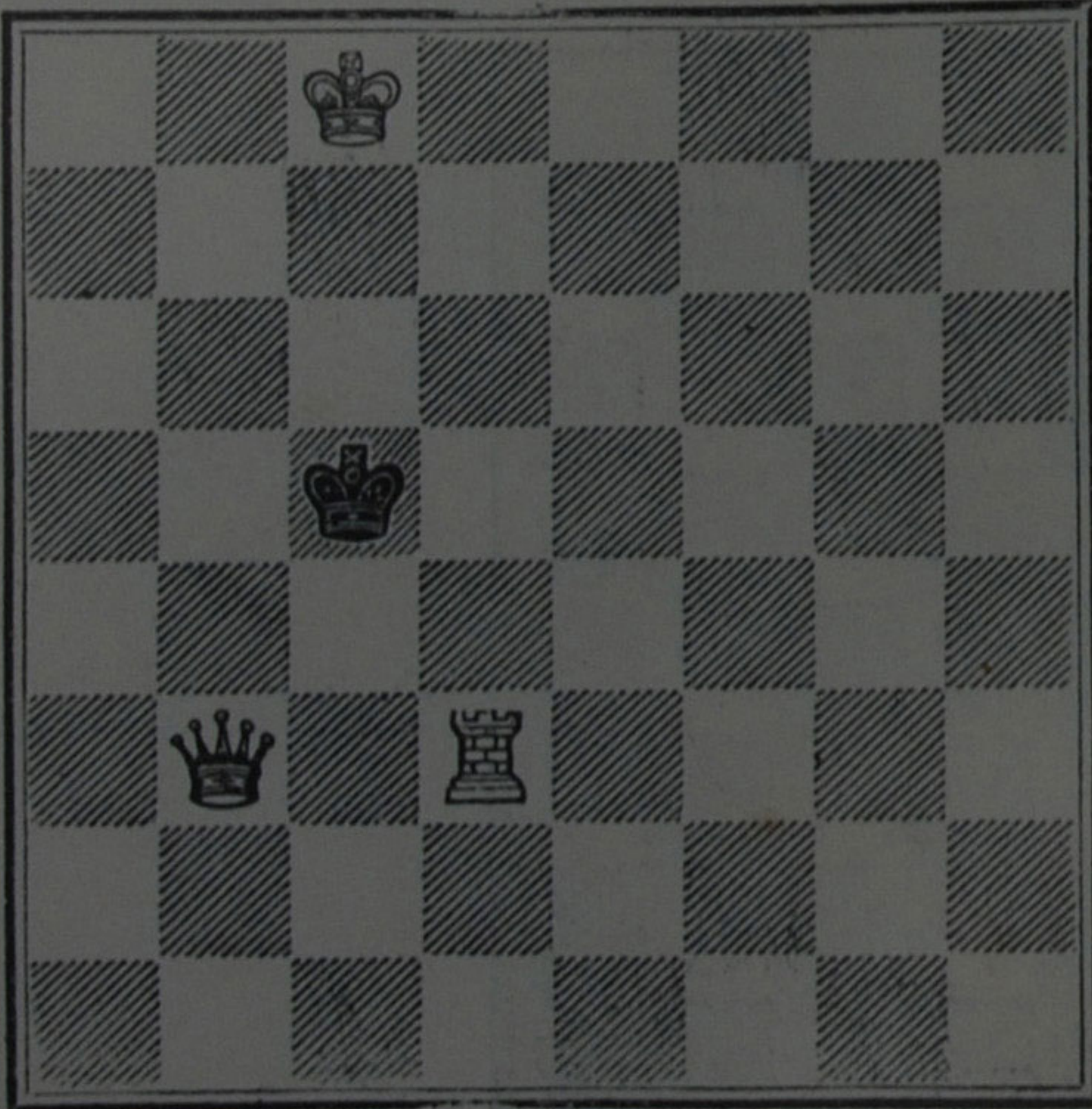
No. 7.



White to Move.

White.

Black.



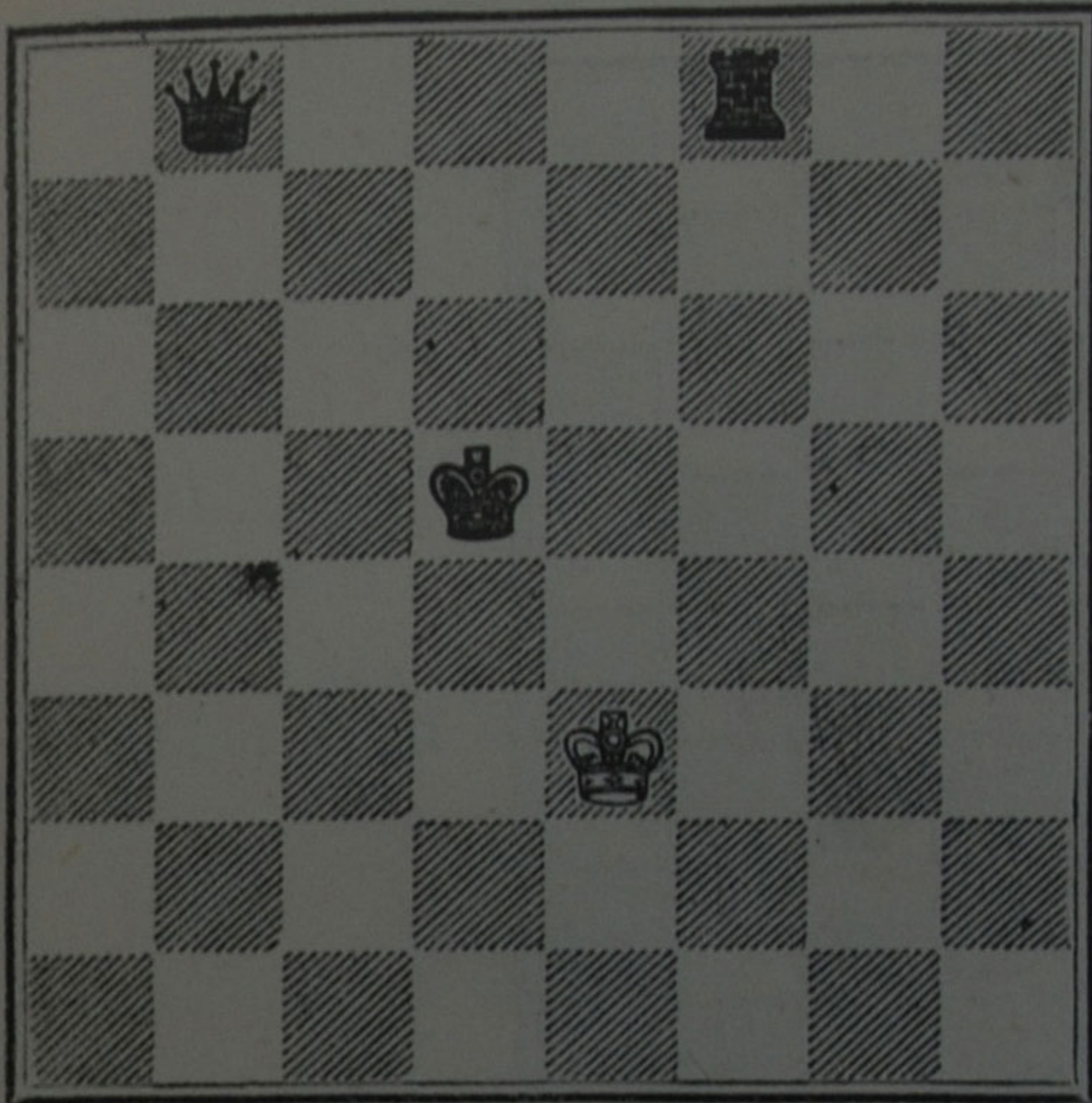
No. 8.



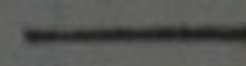
White to Move.

White.

Black.



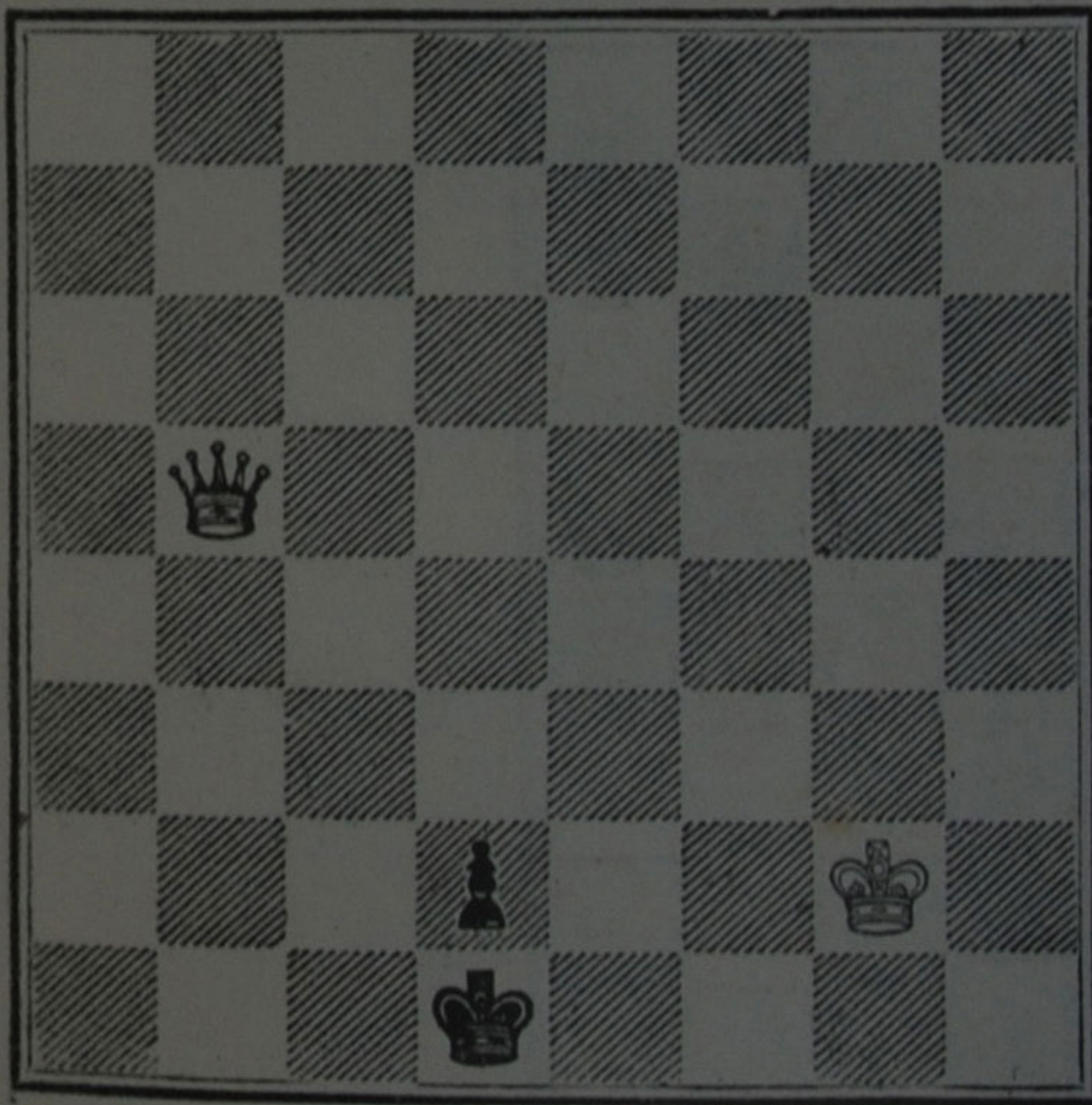
No. 9.



Black to Move.

White.

Black.



No. 10.



White to Move.

White.

Black.



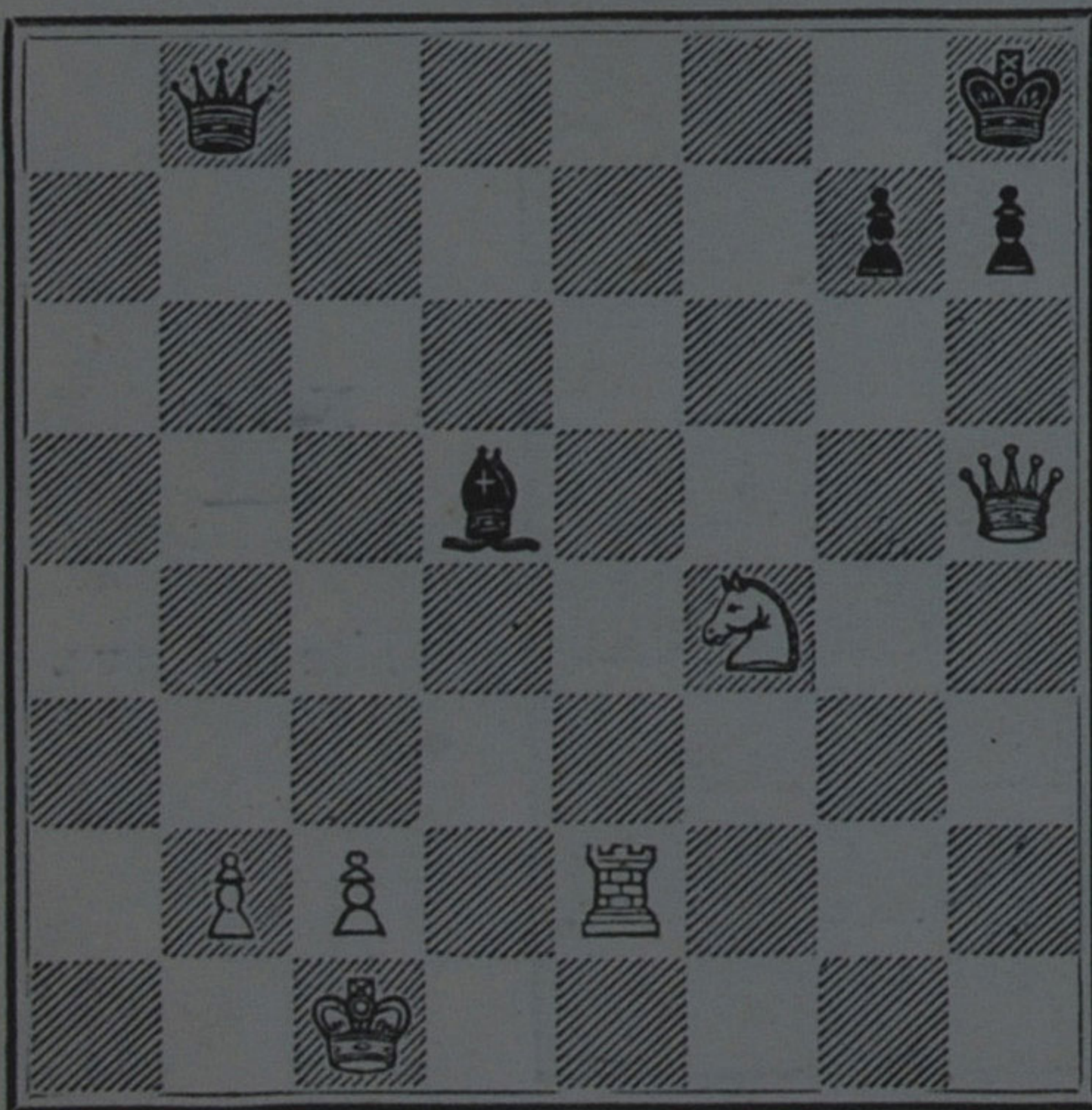
White.

No. 11.



Black to Move.

Black.



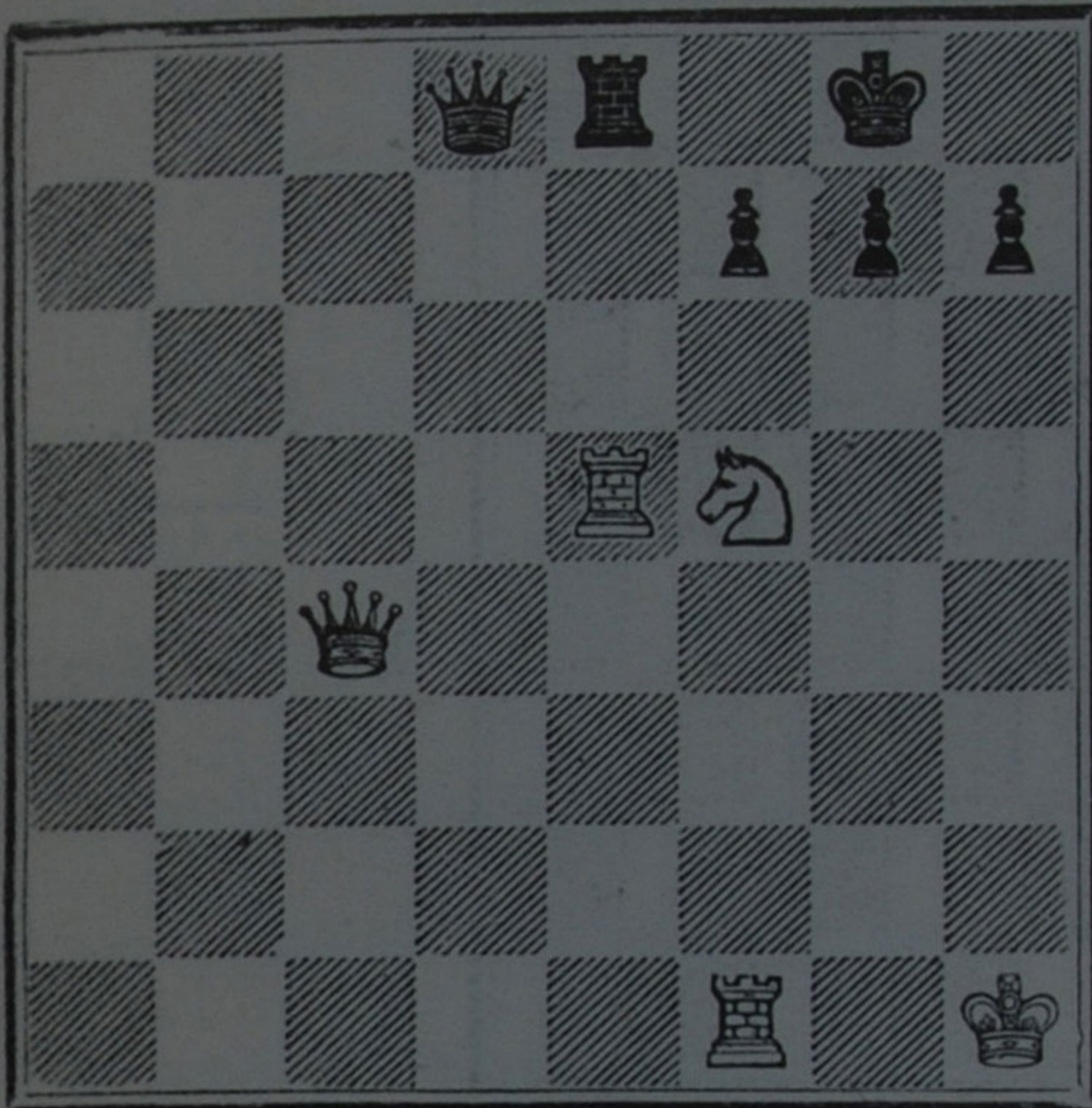
White.

No. 12.



White to Move.

Black.



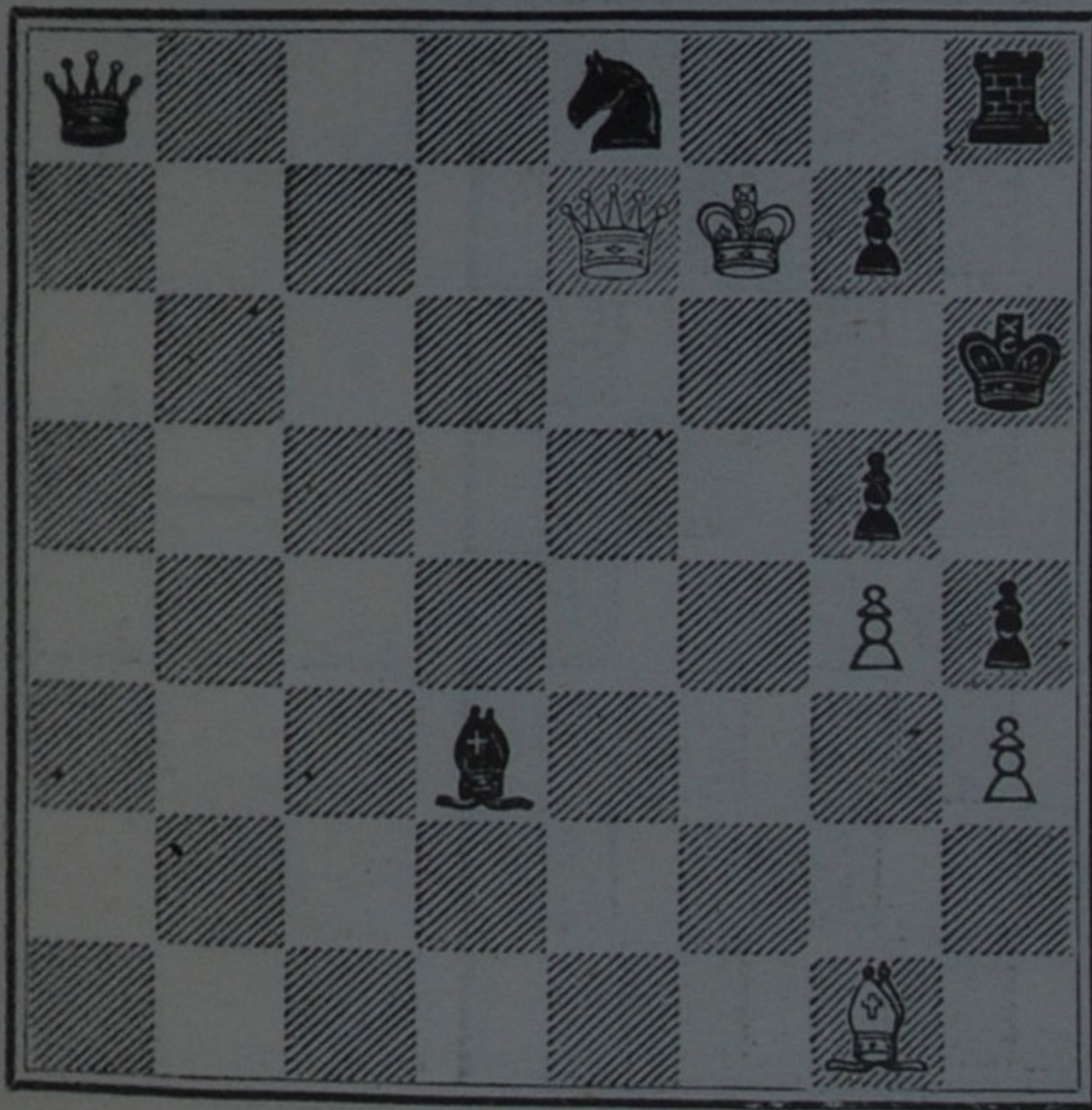
No. 13.

—

White to Move.

White.

Black.



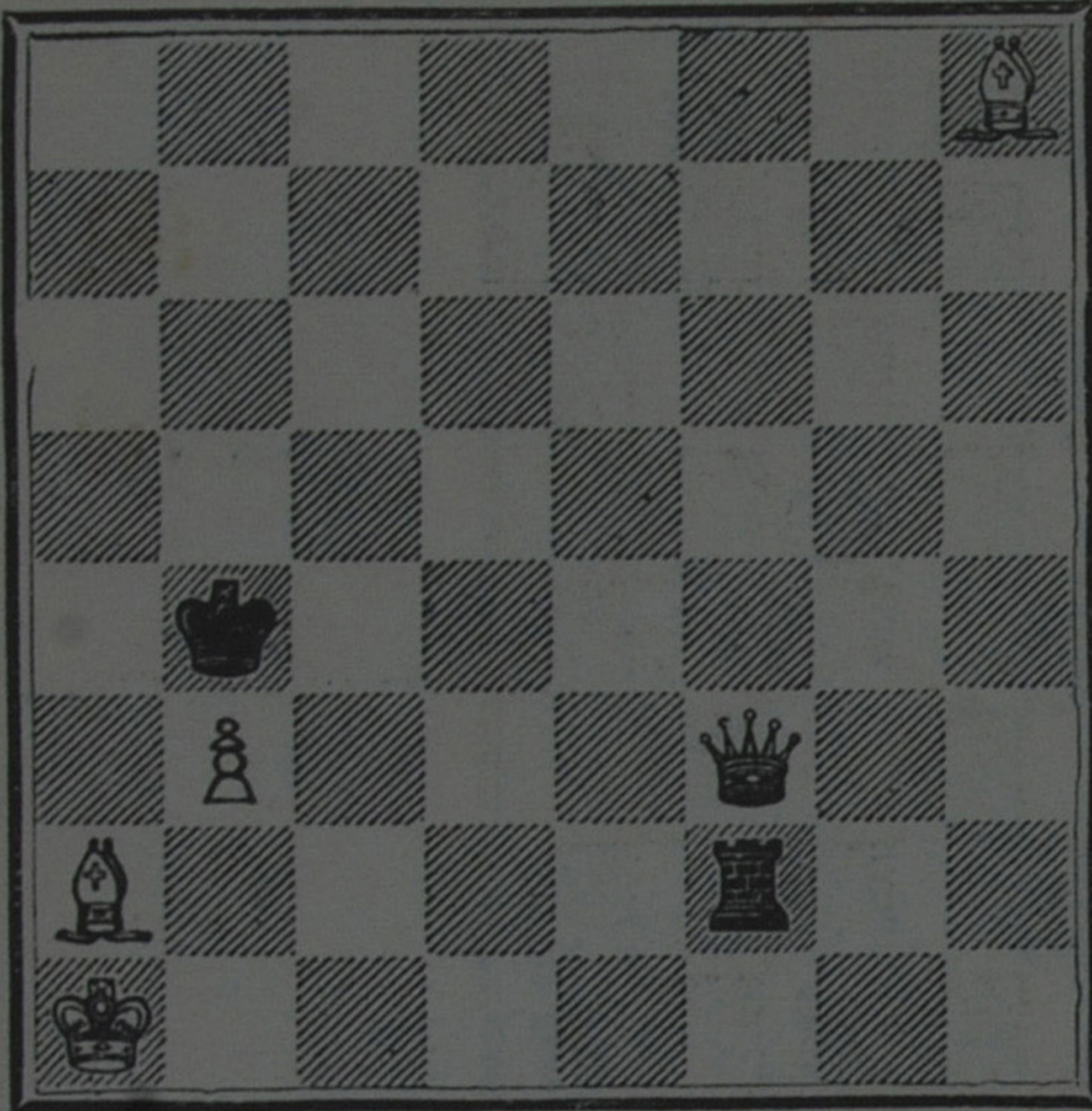
No. 14.

—

White to Move.

White.

Black.

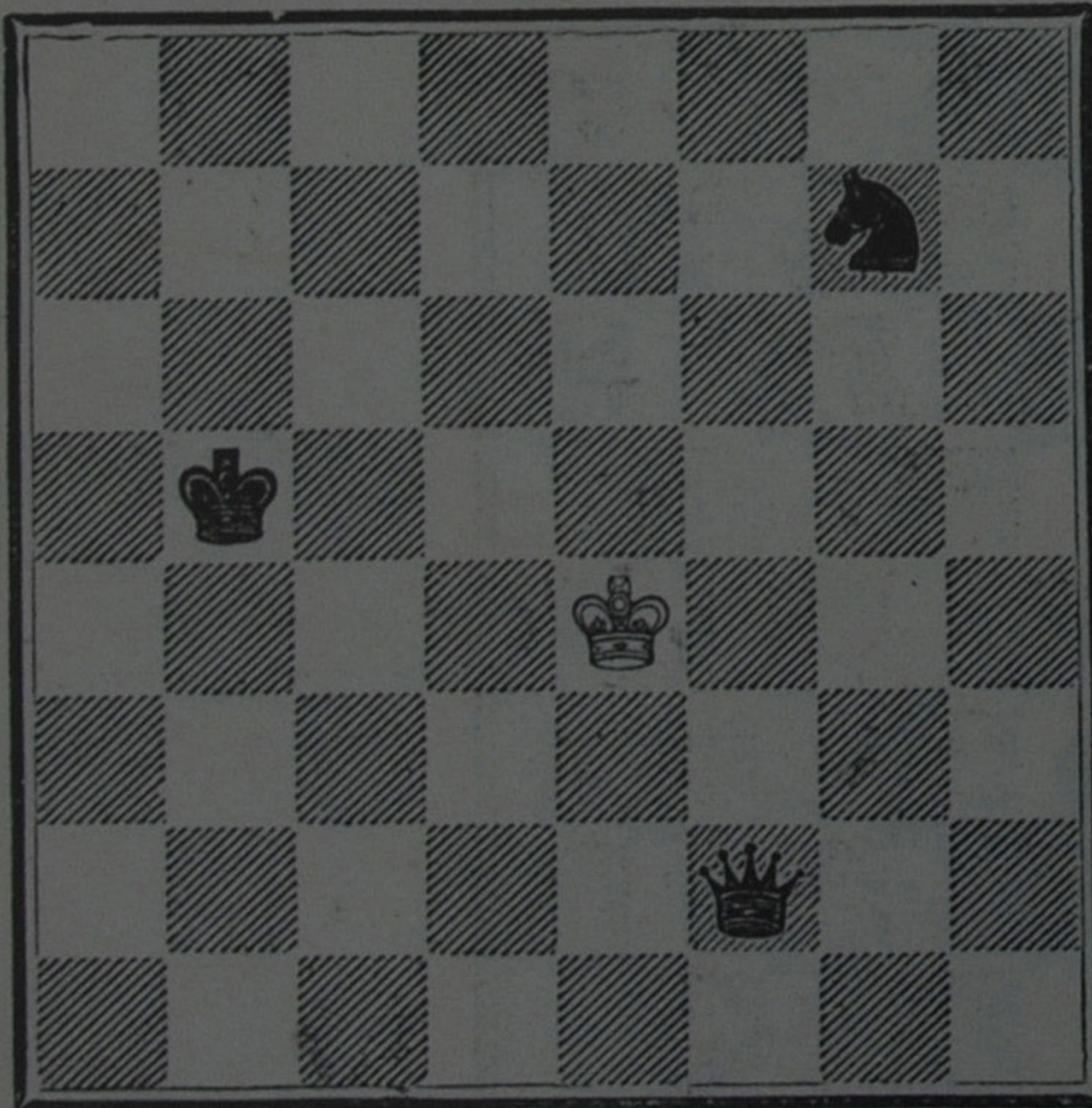


No. 15.

Black to Move.

White.

Black.

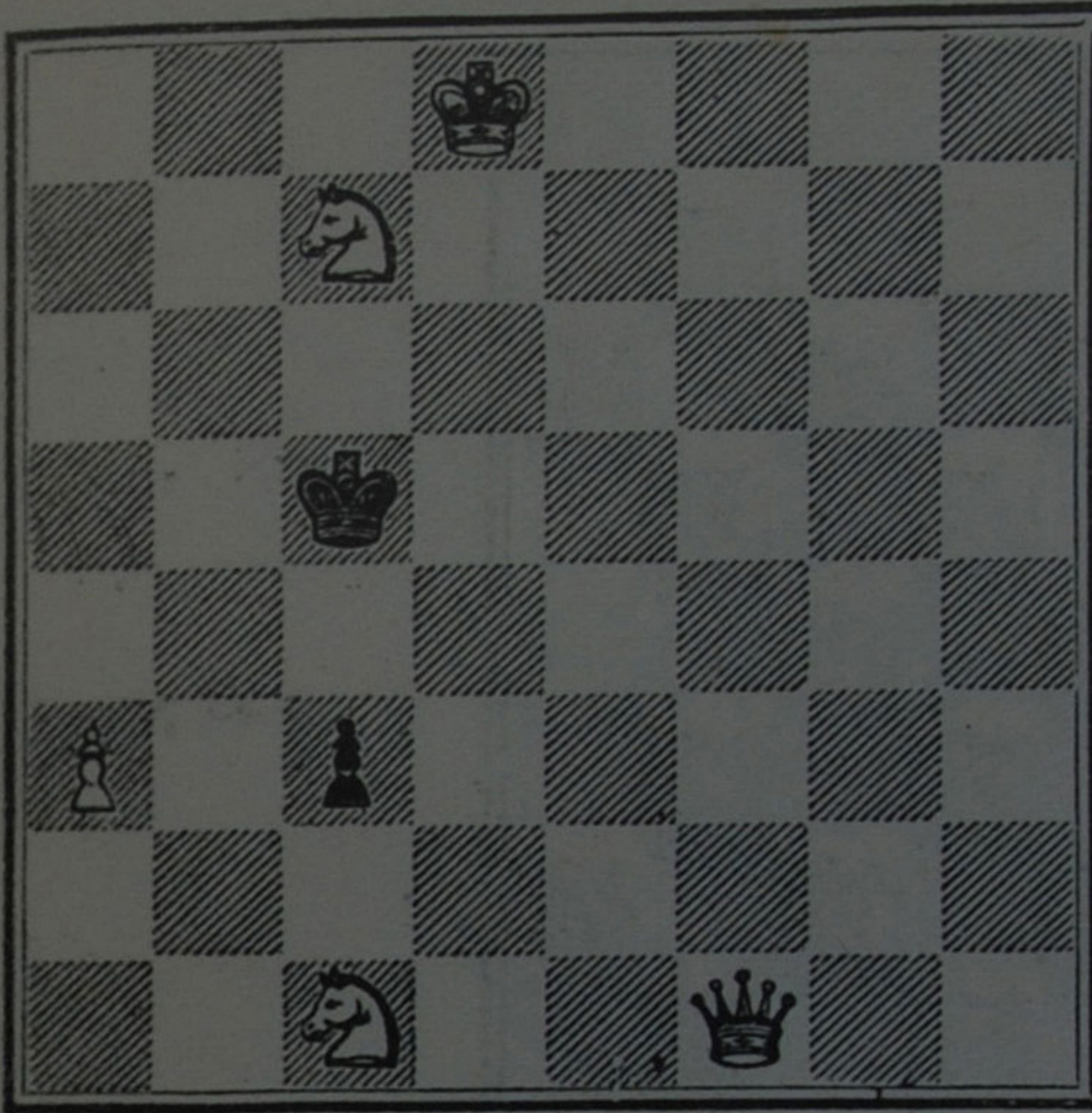


No. 16.

Black to Move.

White.

Black.



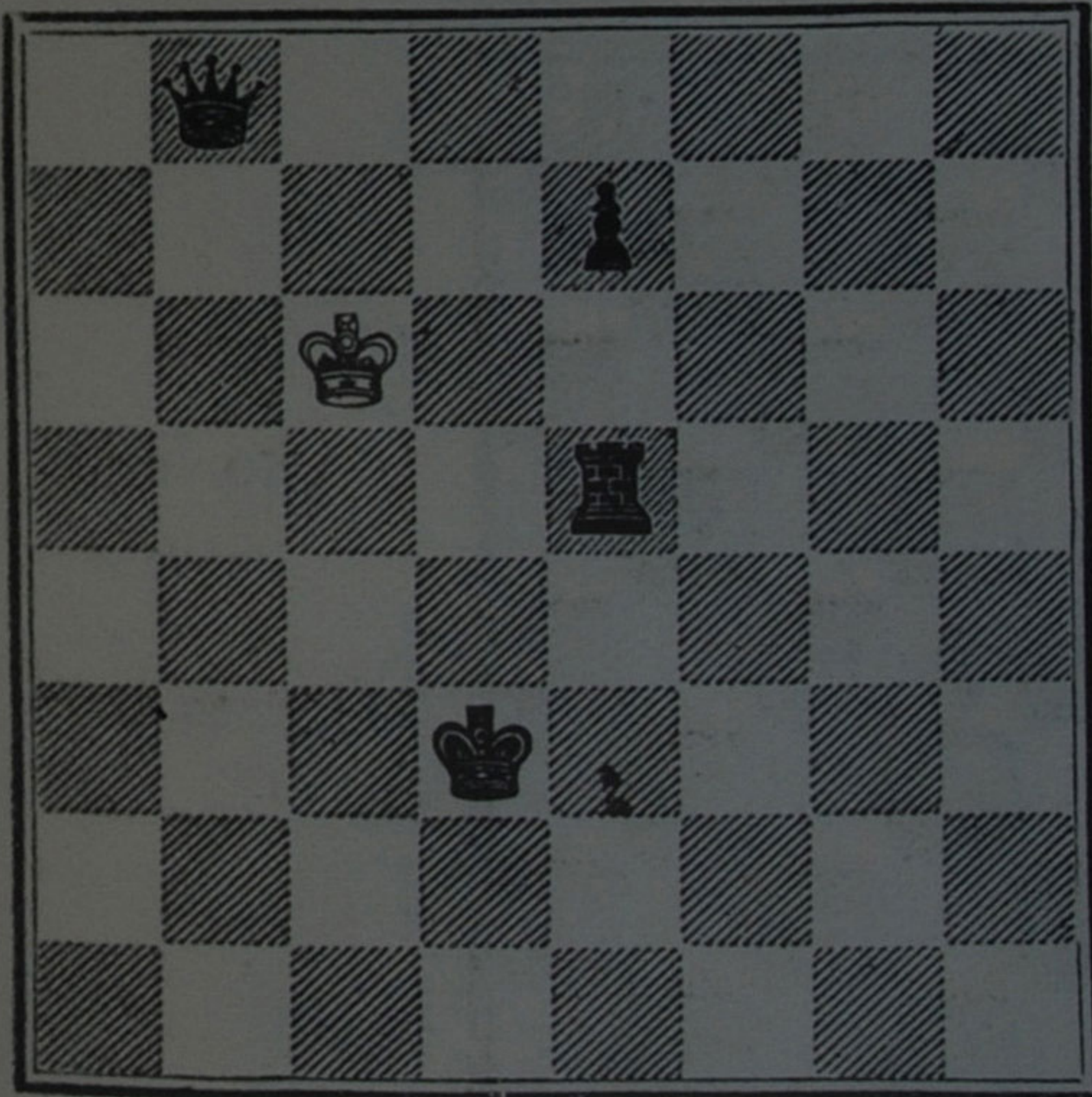
No. 17.



White to Move.

White.

Black.



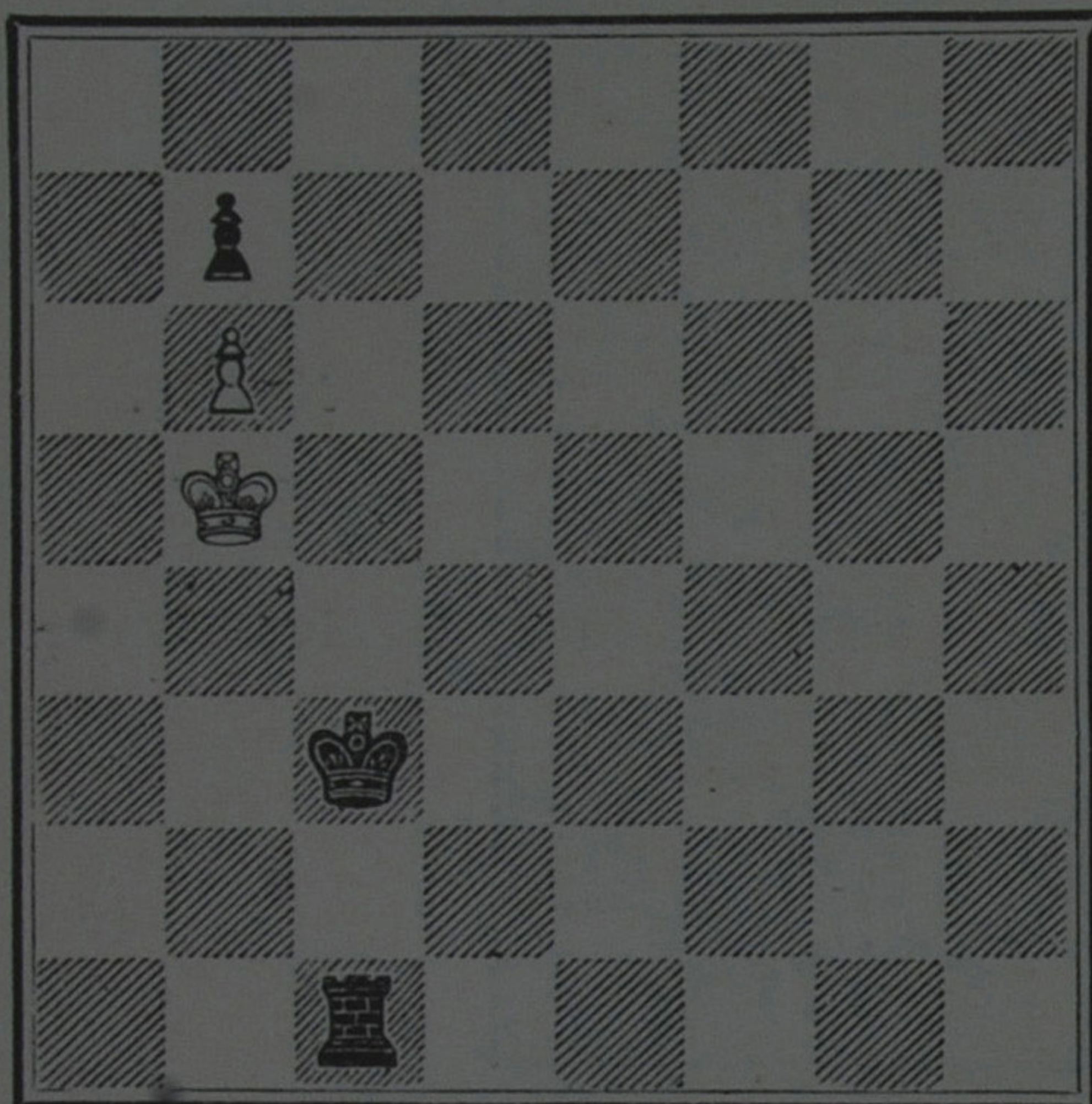
No. 18.



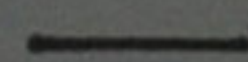
Black to Move.

White.

Black.



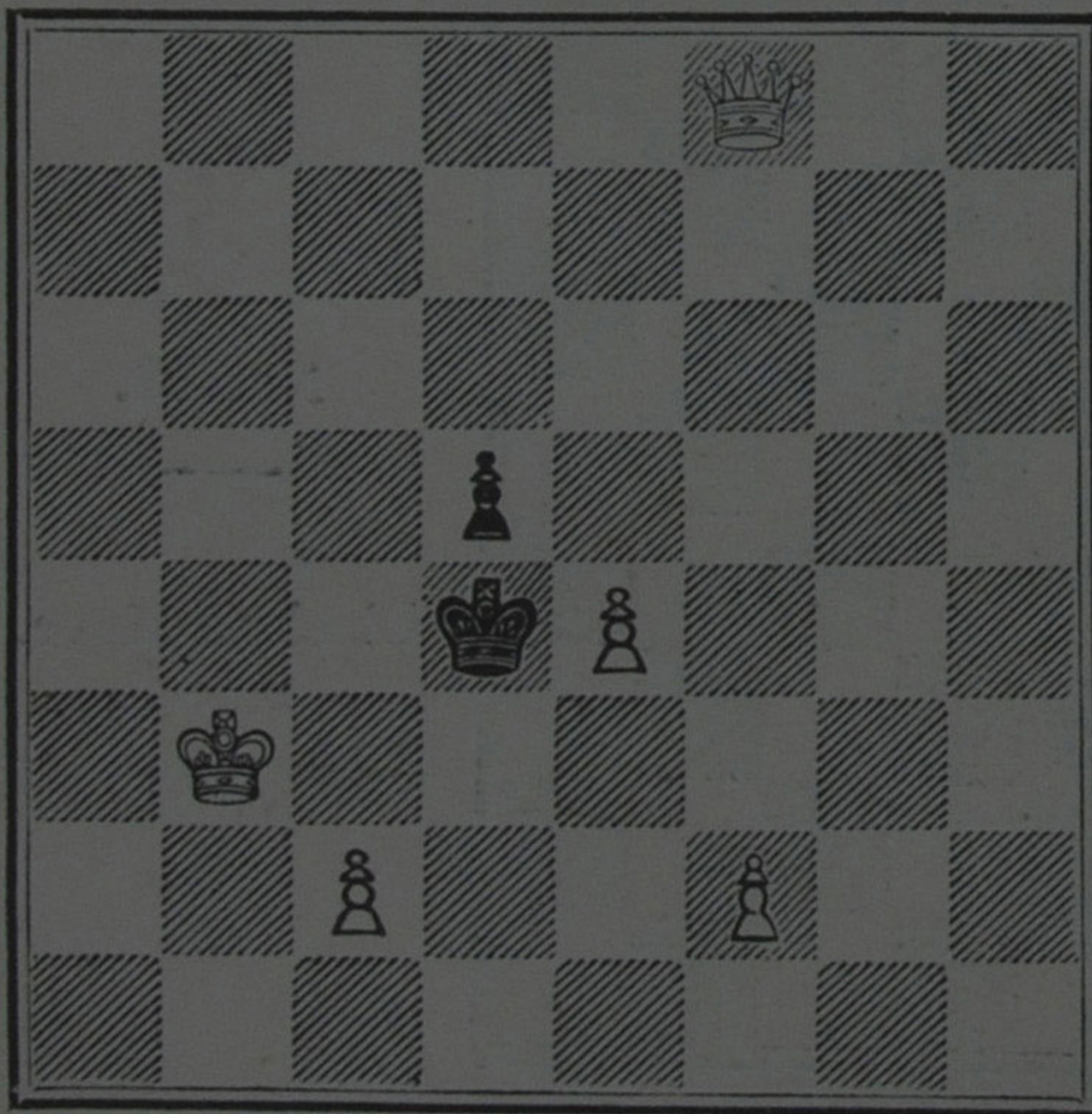
No. 19.



Black to Move.

White.

Black.



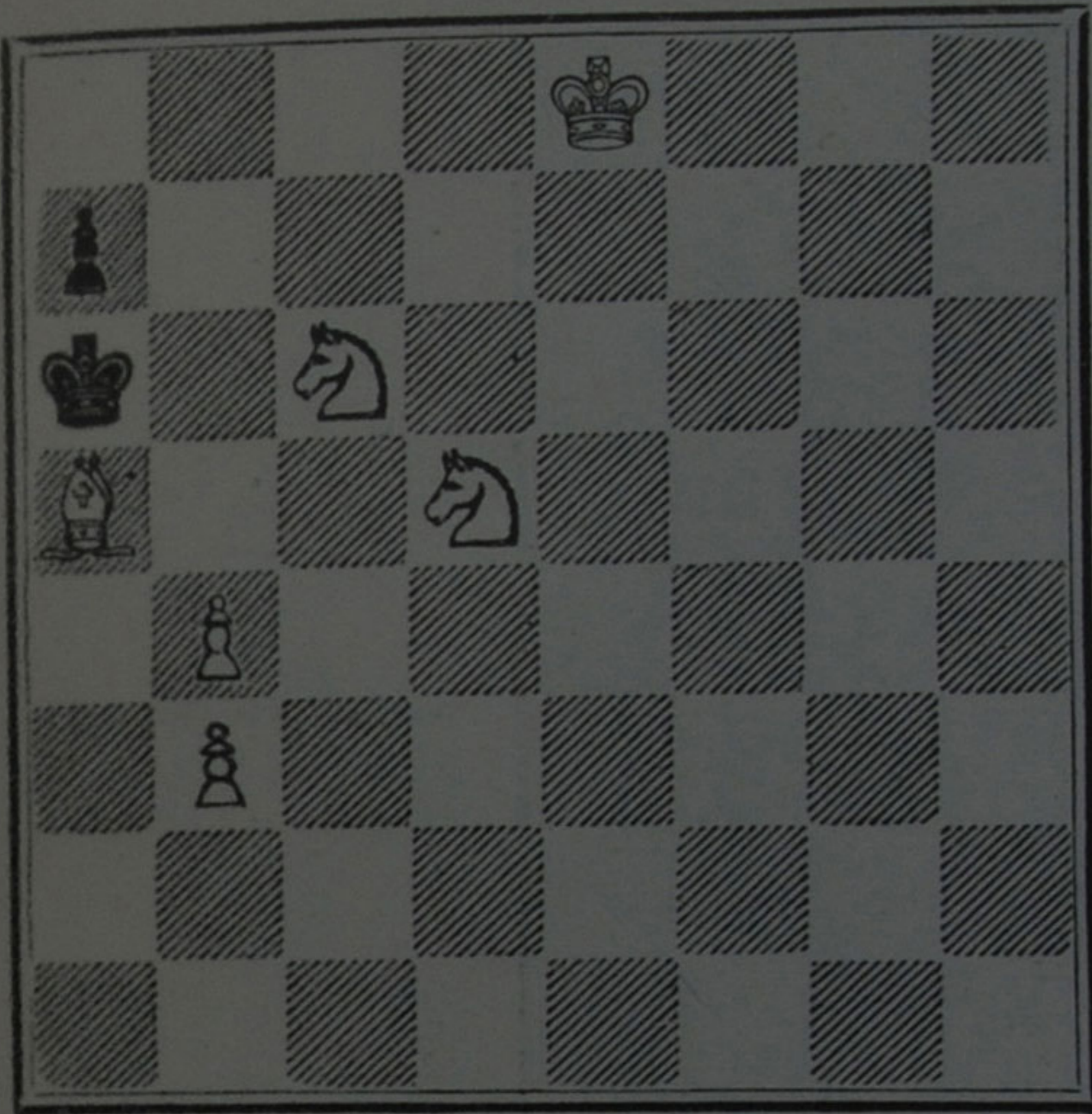
No. 20.



White to Move.

White.

Black.

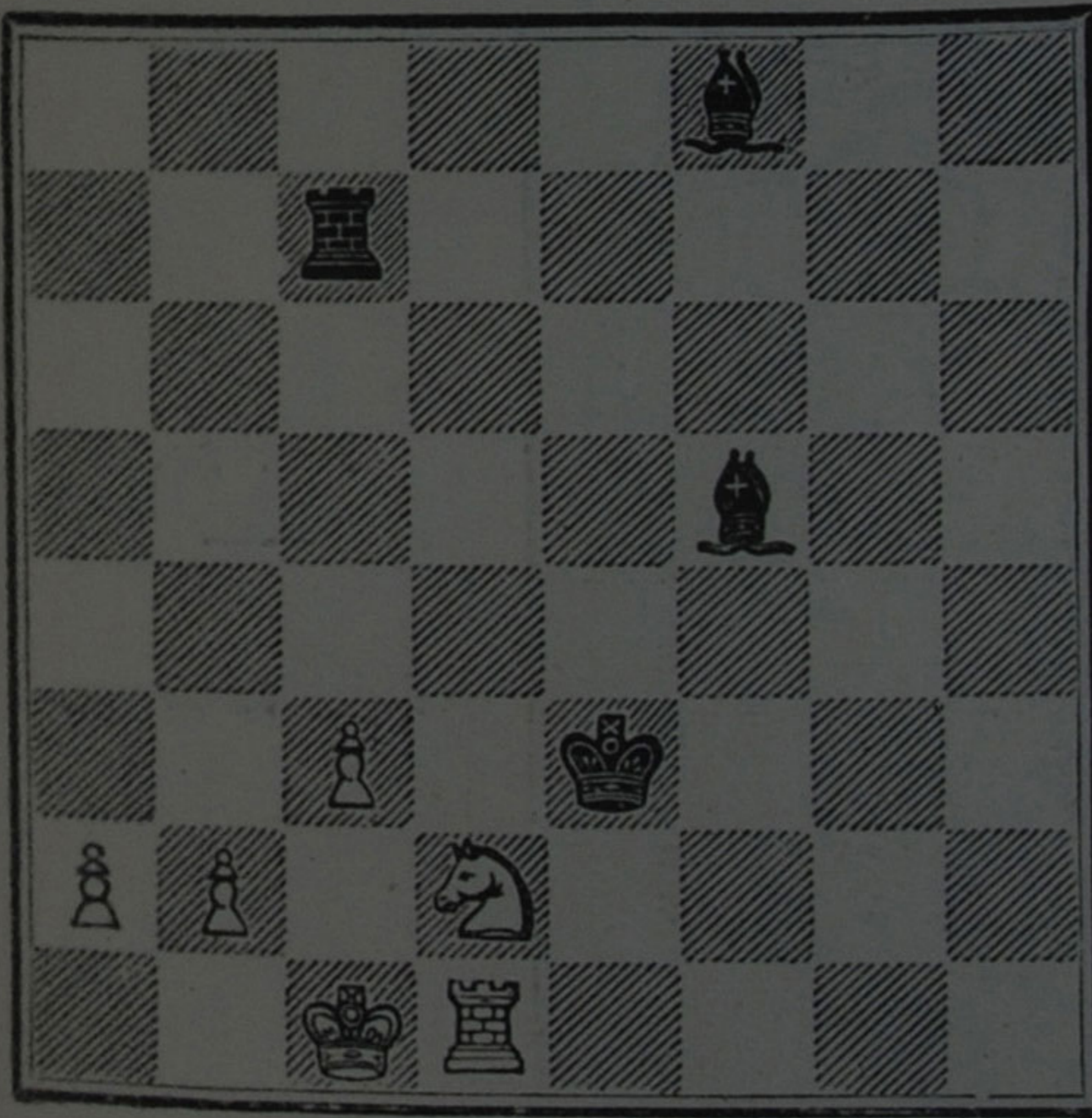


No. 21.

White to Move.

White.

Black.

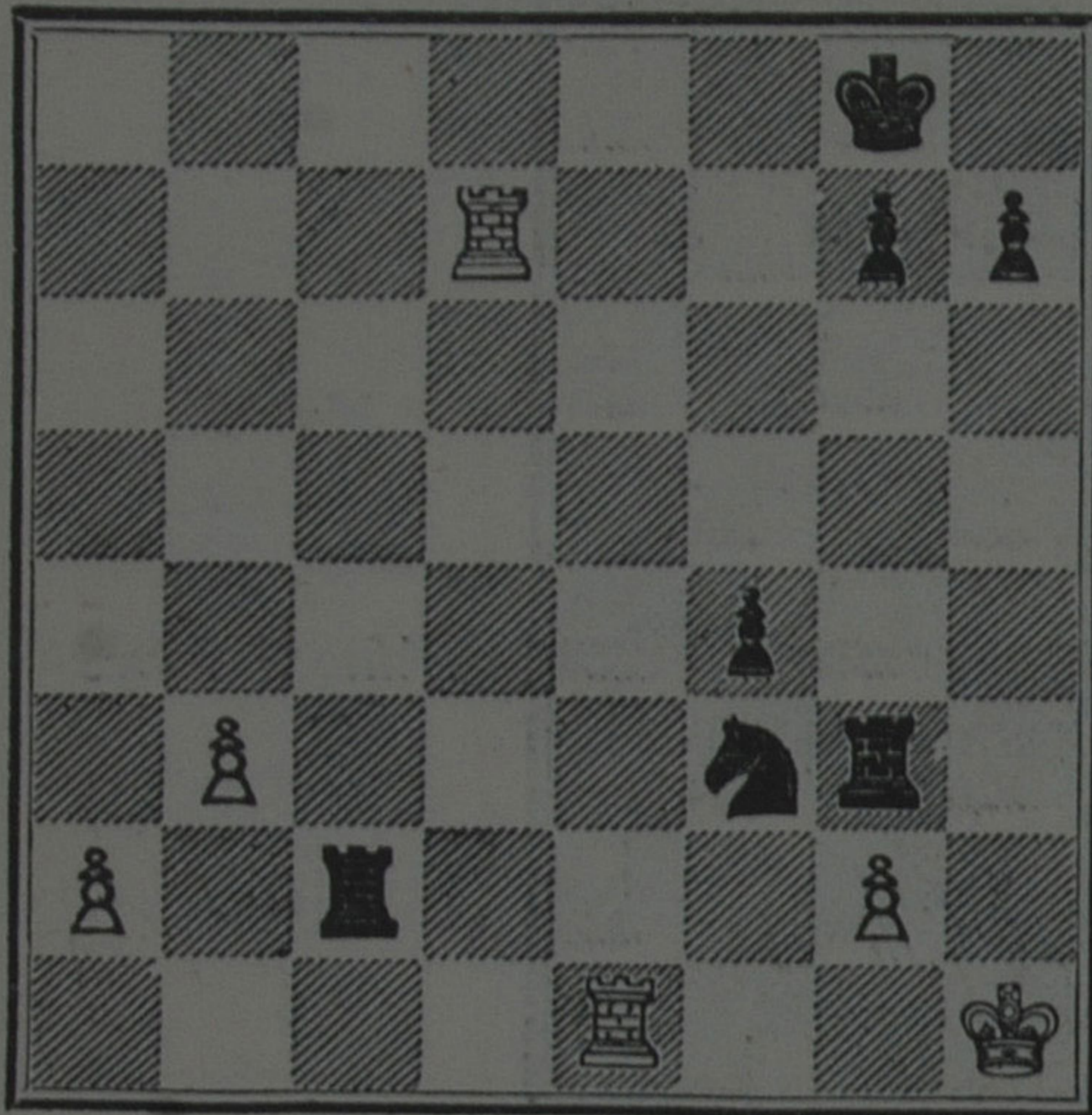


No. 22.

Black to Move.

White.

Black.

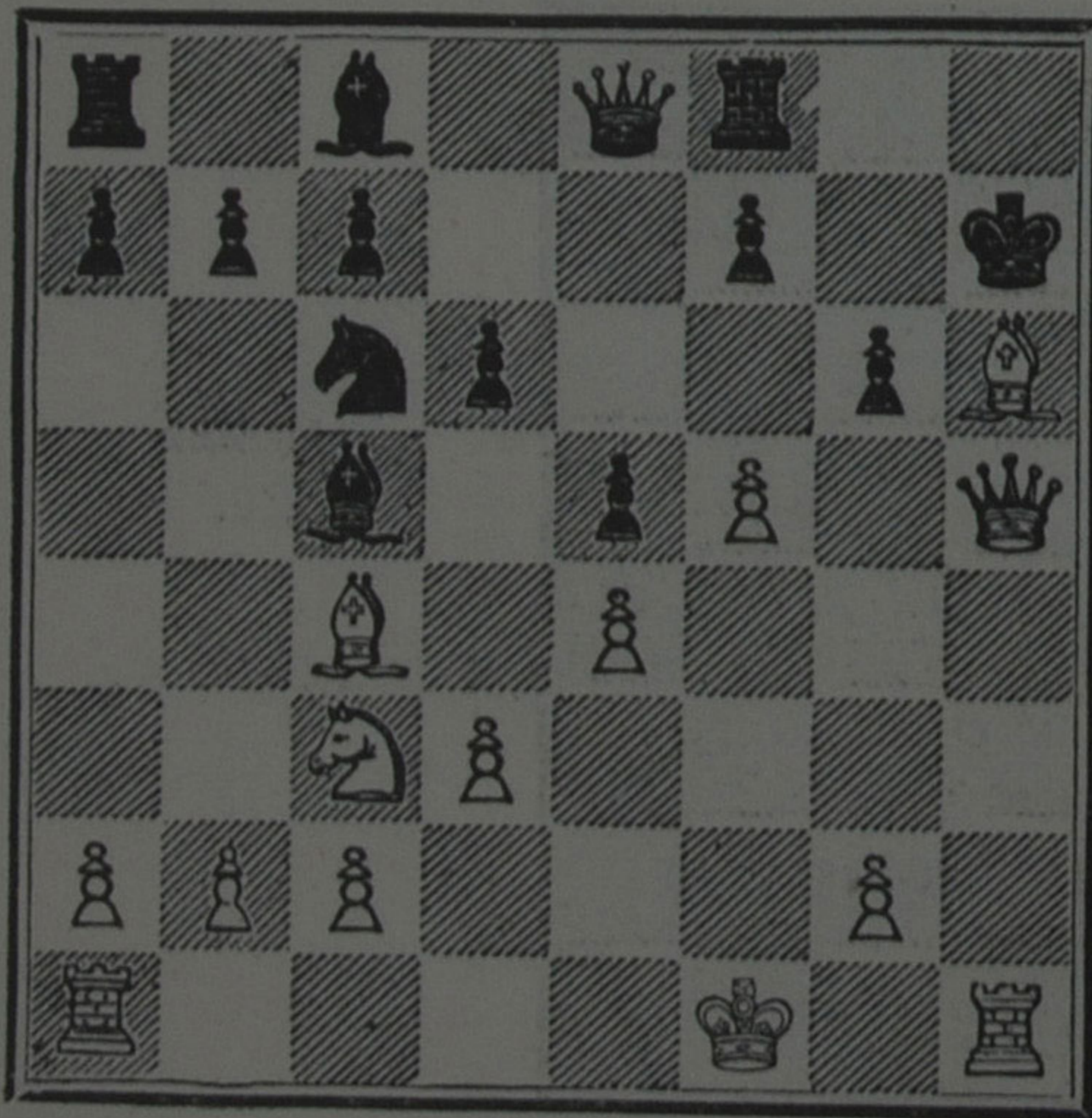


White.

No. 23.

Black to Move.

Black.

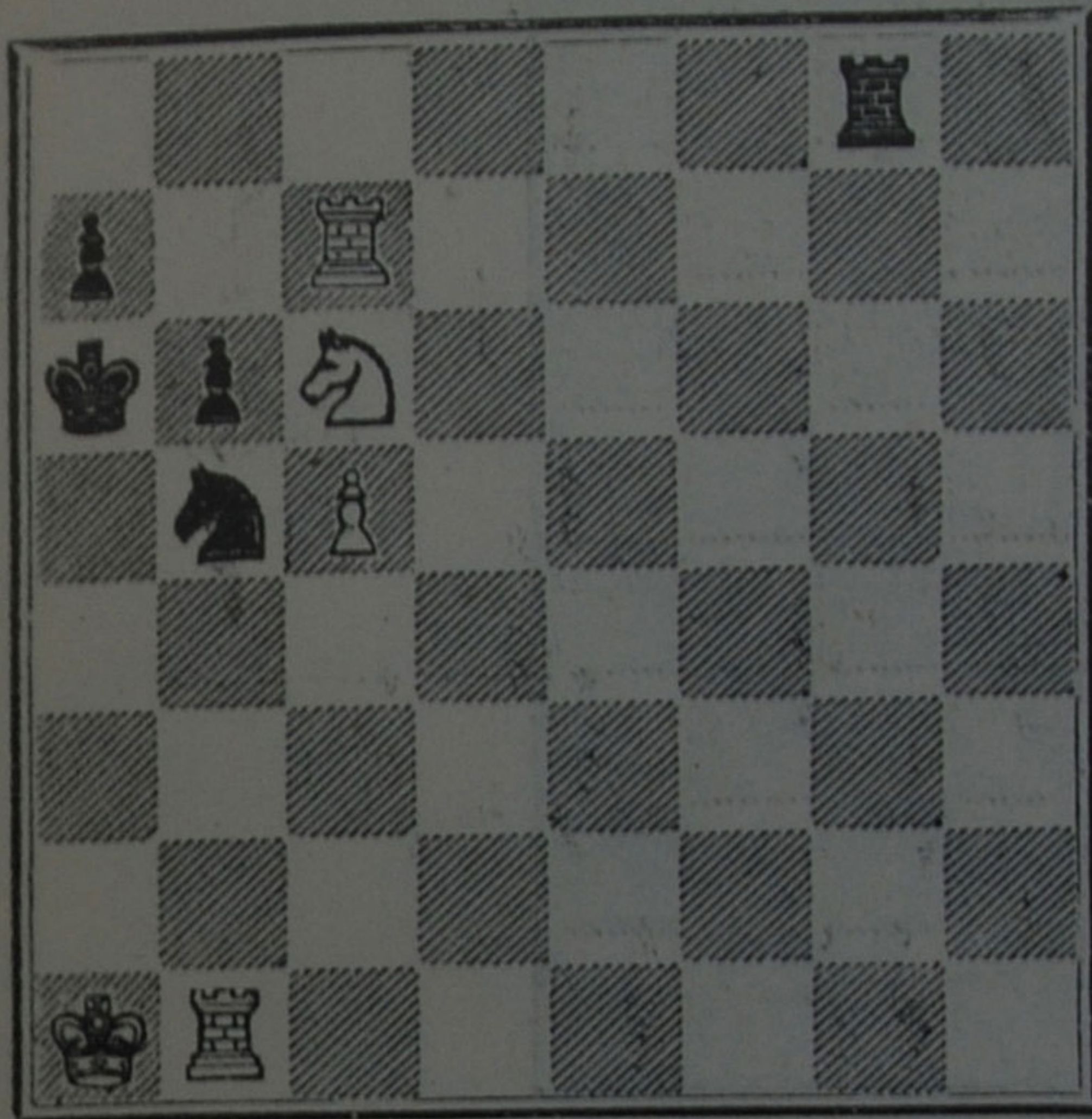


White.

No. 24.

White to Move.

Black.

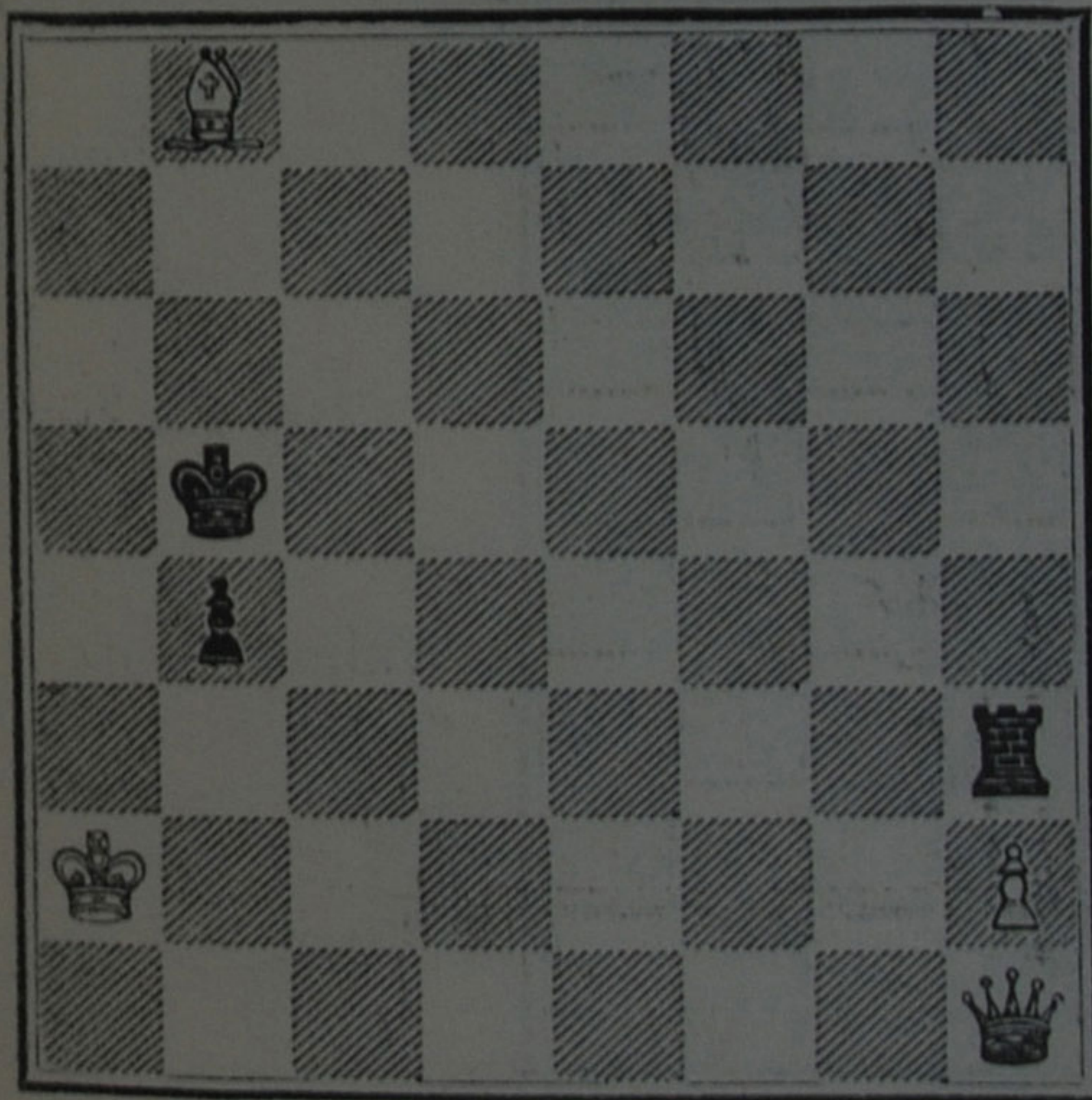


White.

No. 25.

White to Move.

Black.

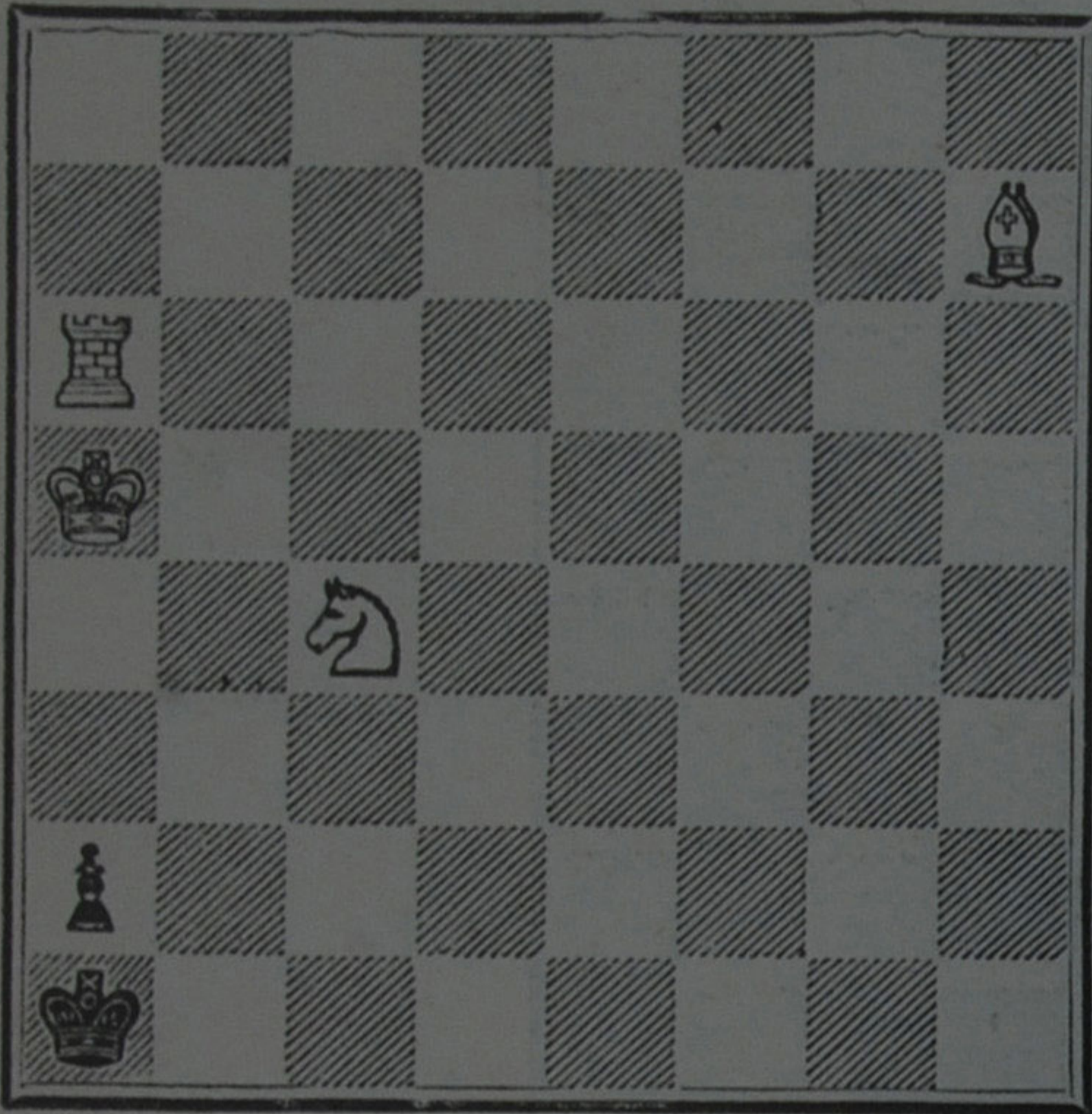


White.

No. 26.

Black to Move.

Black.



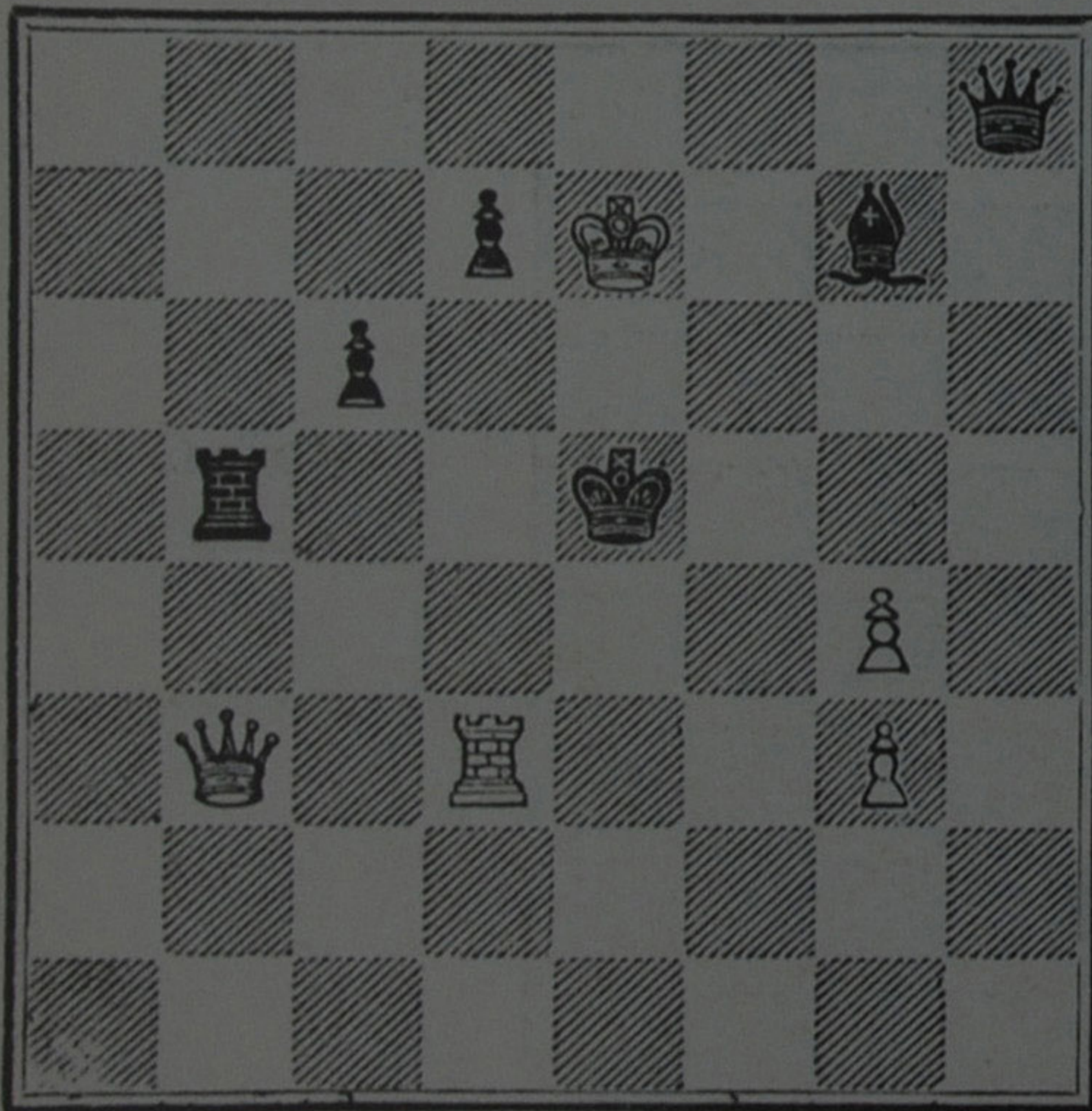
White.

No. 27.



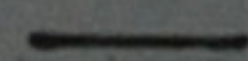
White to Move.

Black.



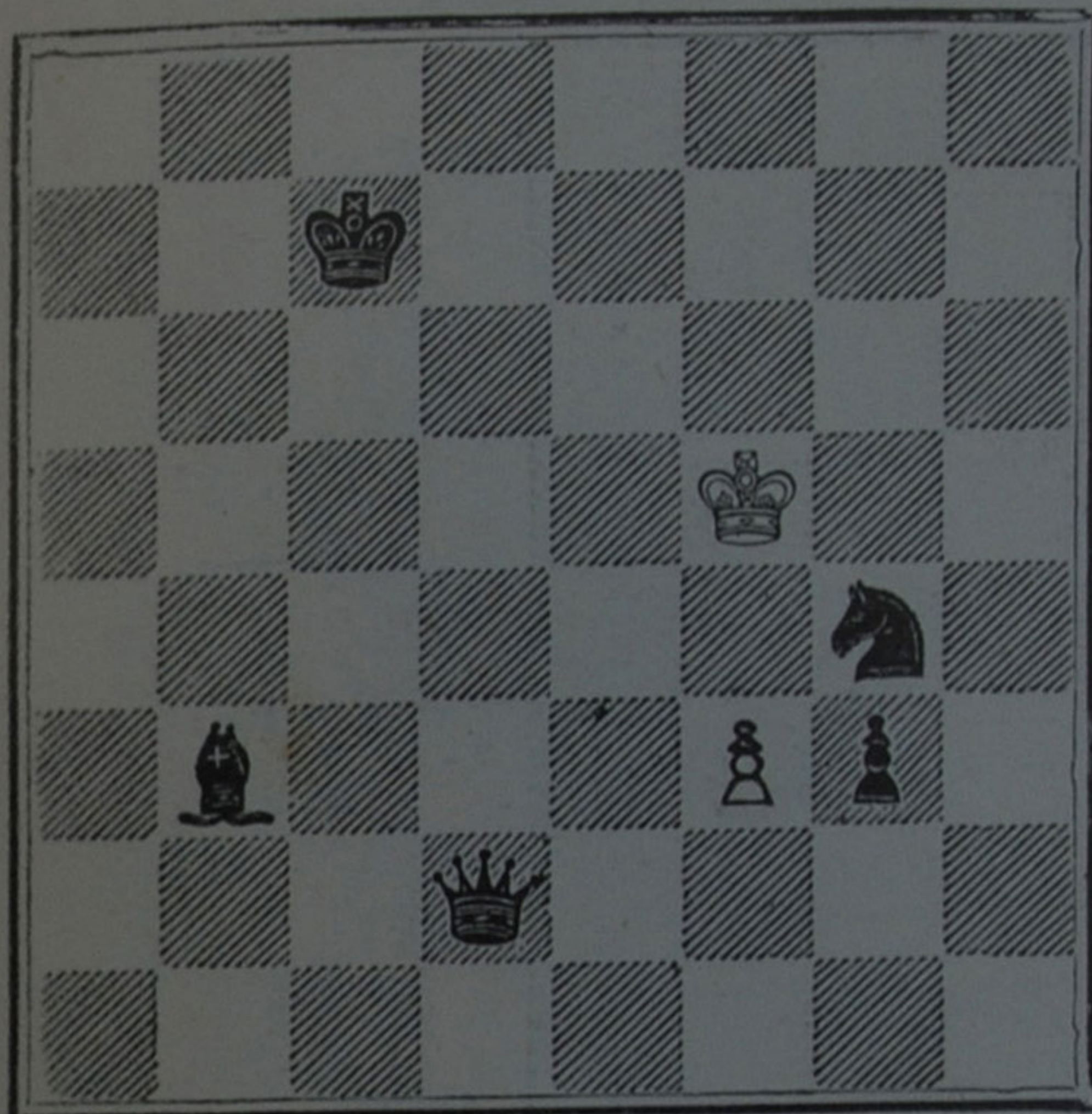
White.

No. 28.



White to Move.

Black.



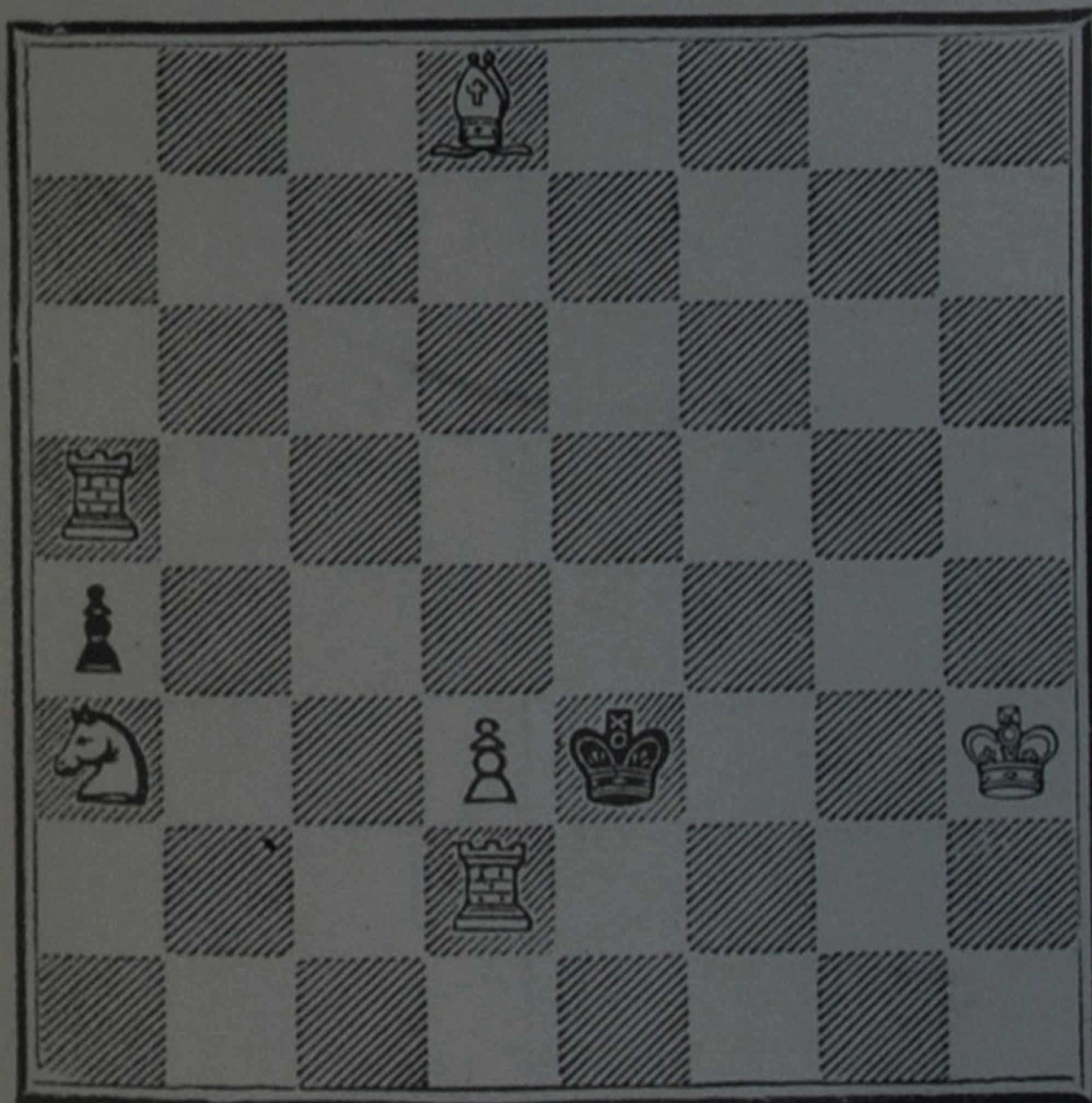
No. 29.



Black to Move.

White.

Black.



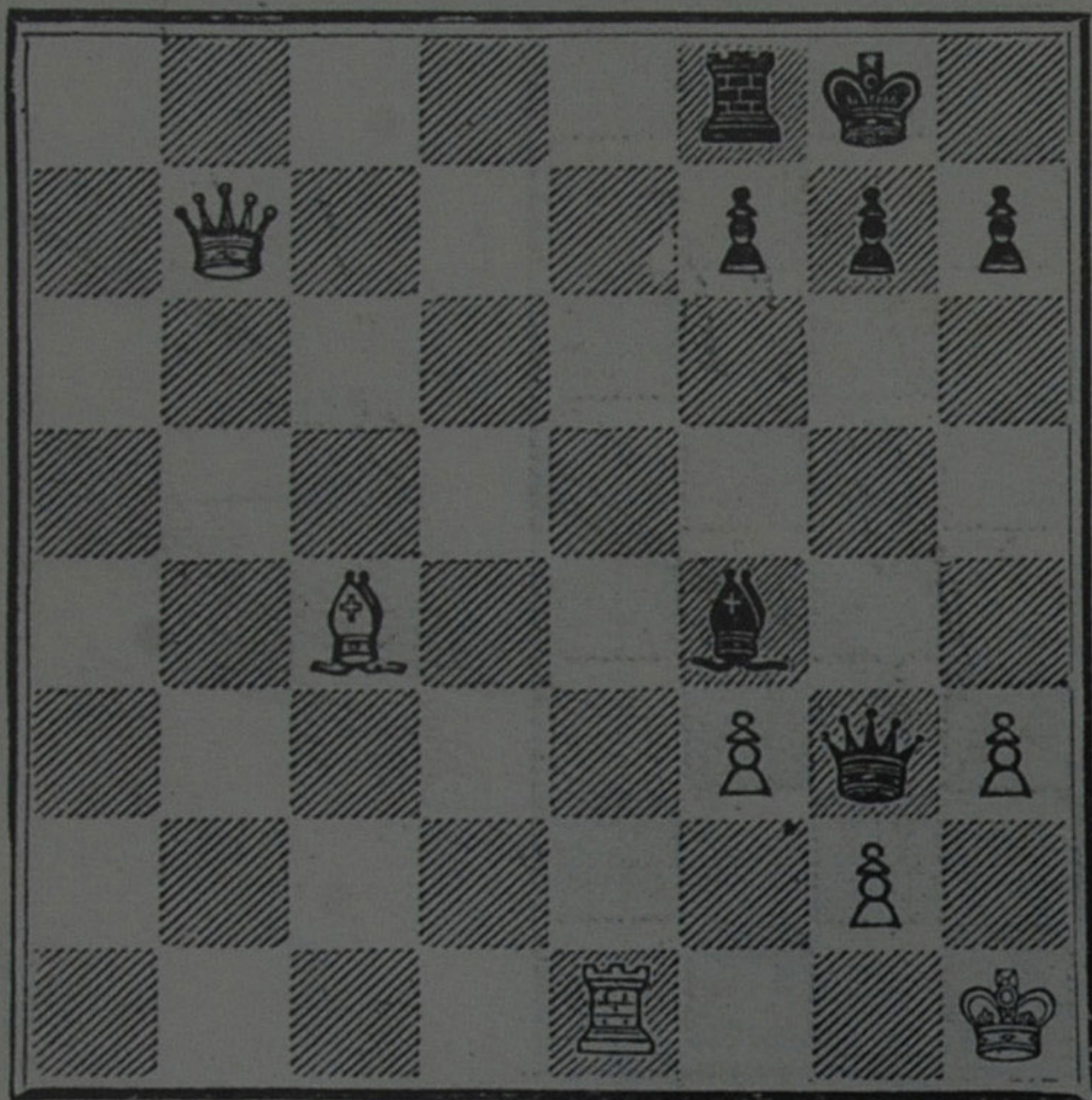
No. 30.



White to Move.

White.

Black.

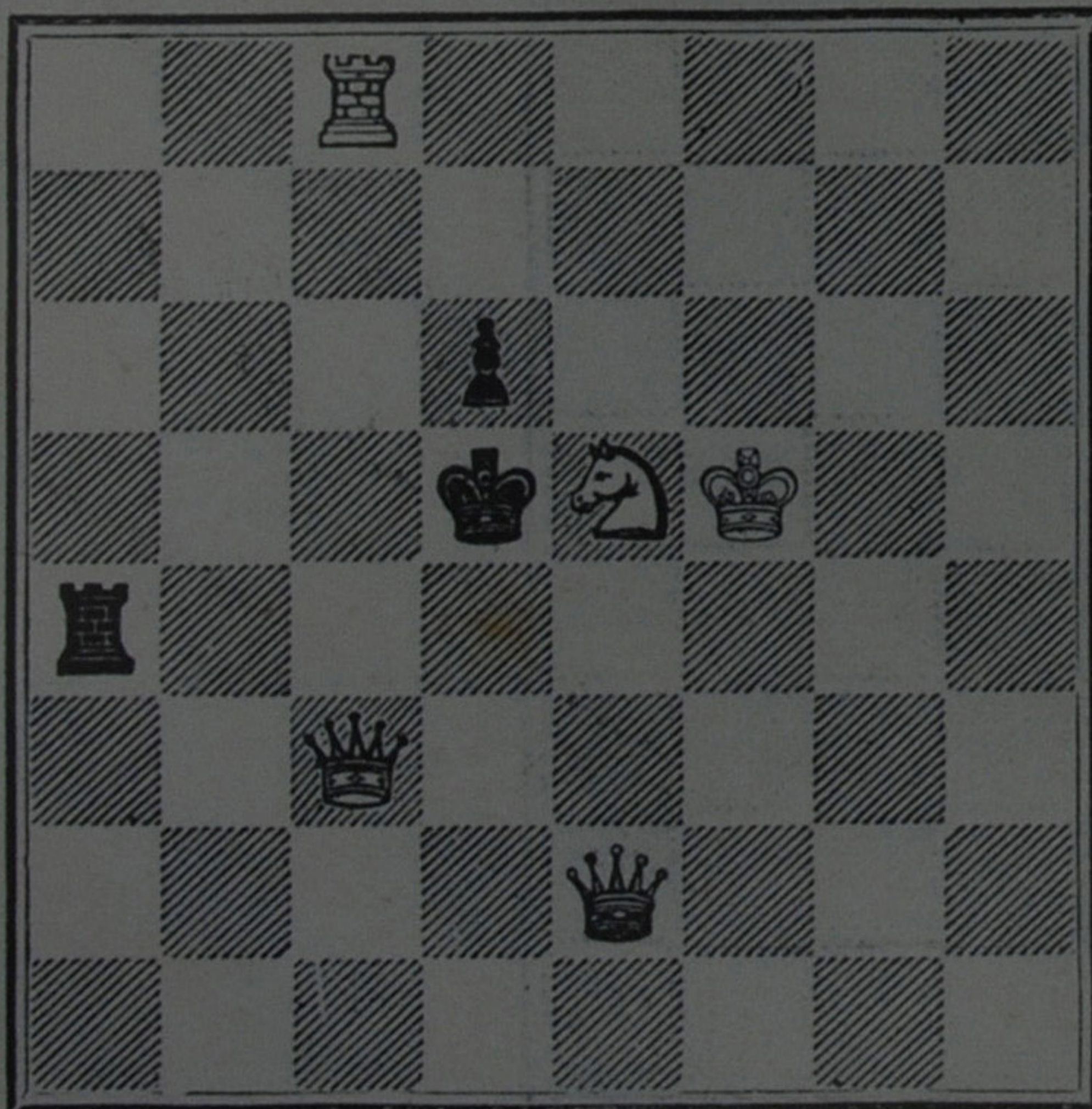


No. 31.

White to Move.

White.

Black.



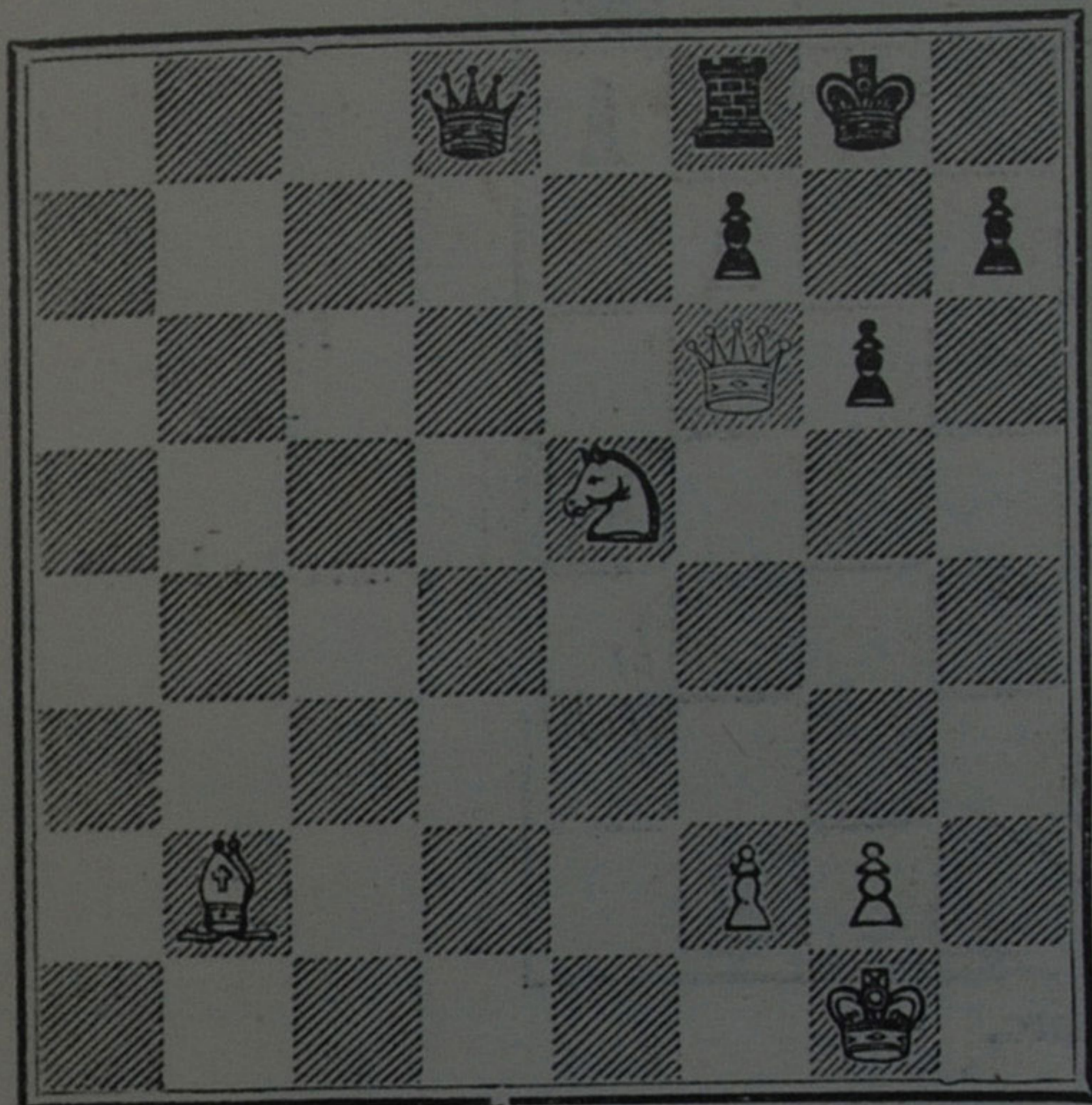
No. 32.

White to Move.

White.

CHECKMATES IN THREE MOVES.

Black.



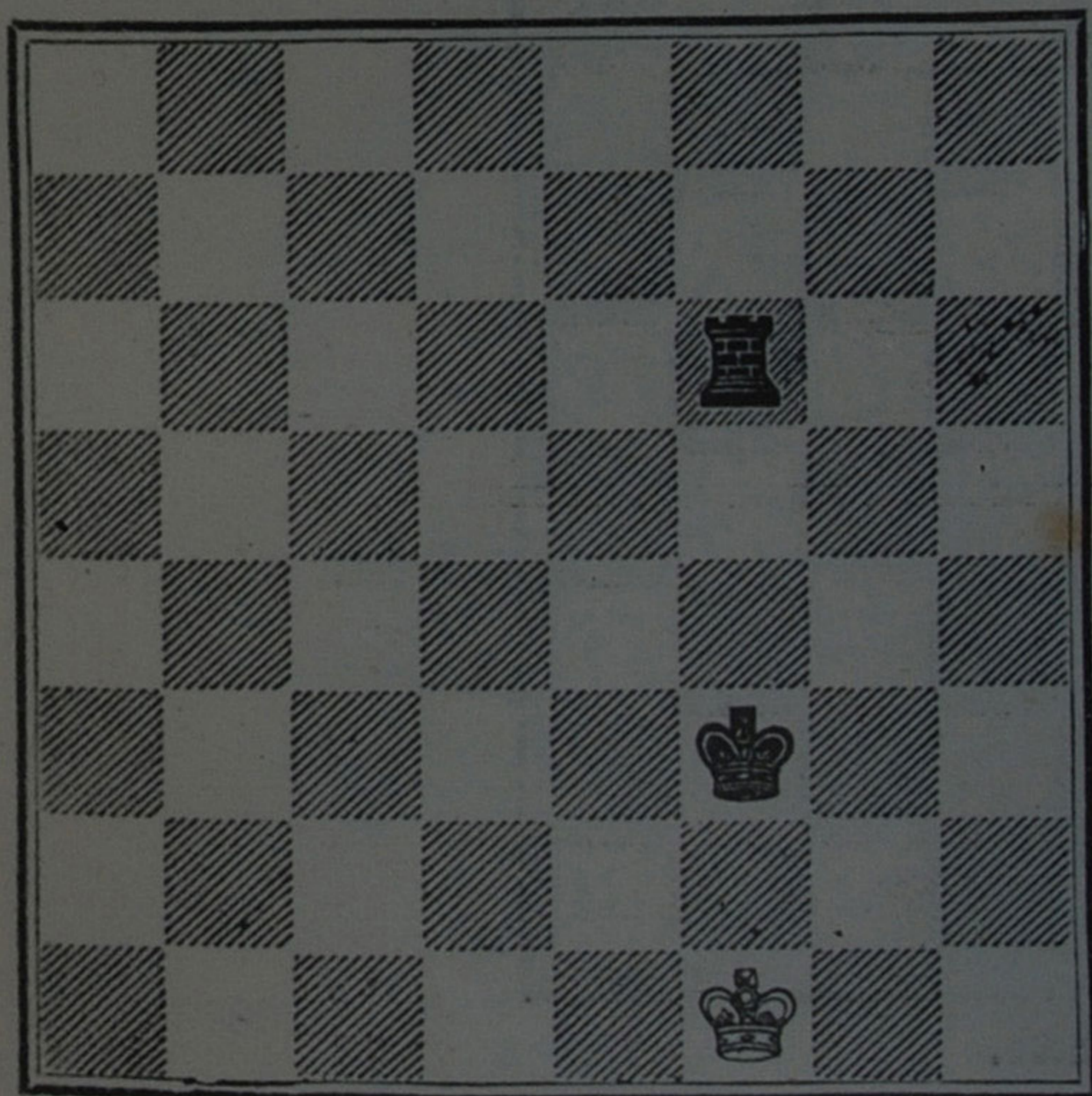
No. 1.



White to Move.

White.

Black.



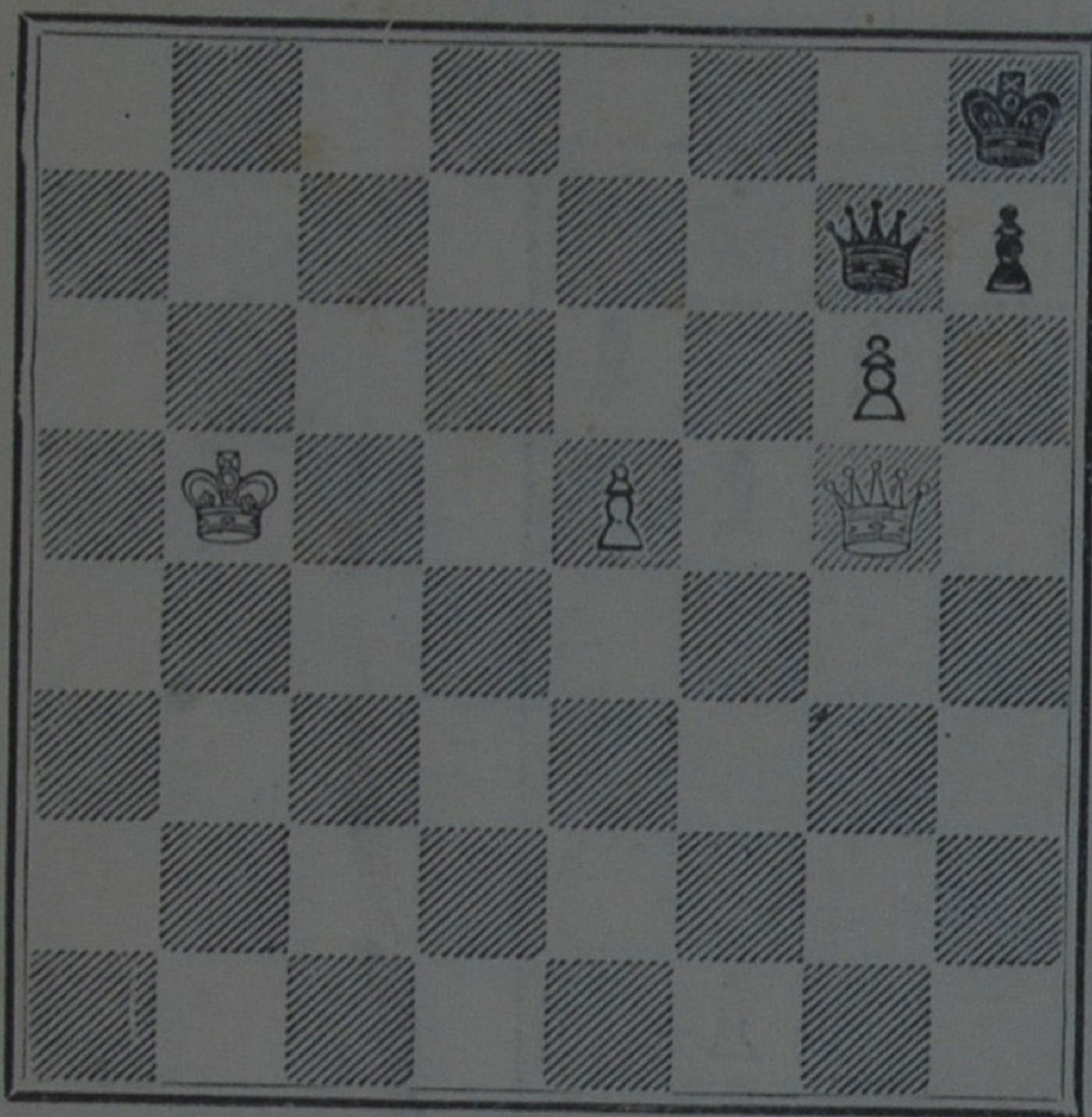
No. 2.



Black to Move.

White.

Black.



No. 3.

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White to Move.

White.

Black.



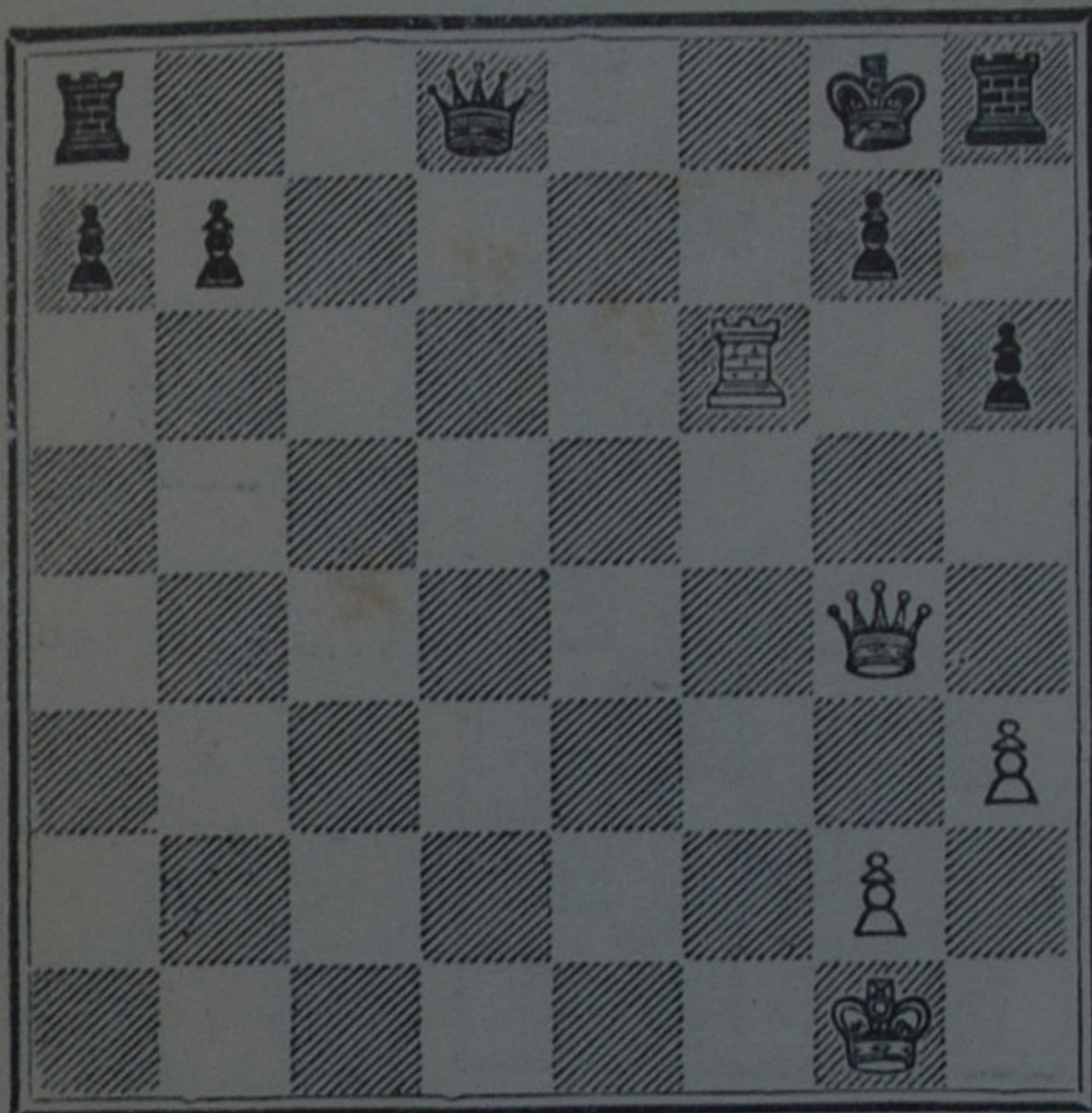
No. 4.

—

Black to Move.

White.

Black.



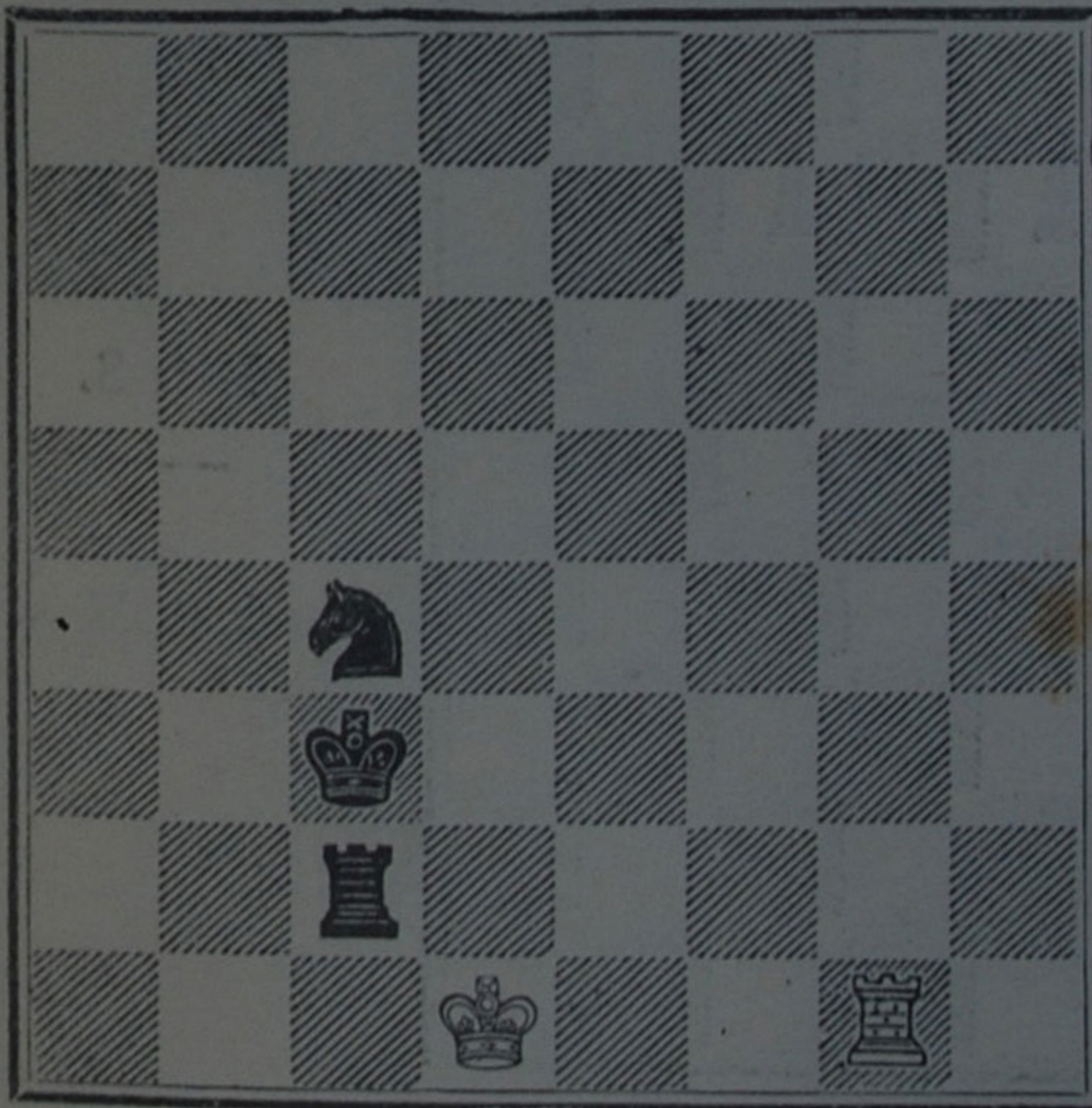
No. 5.



White to Move.

White.

Black.



No. 6.



Black to Move.

White.

Black.



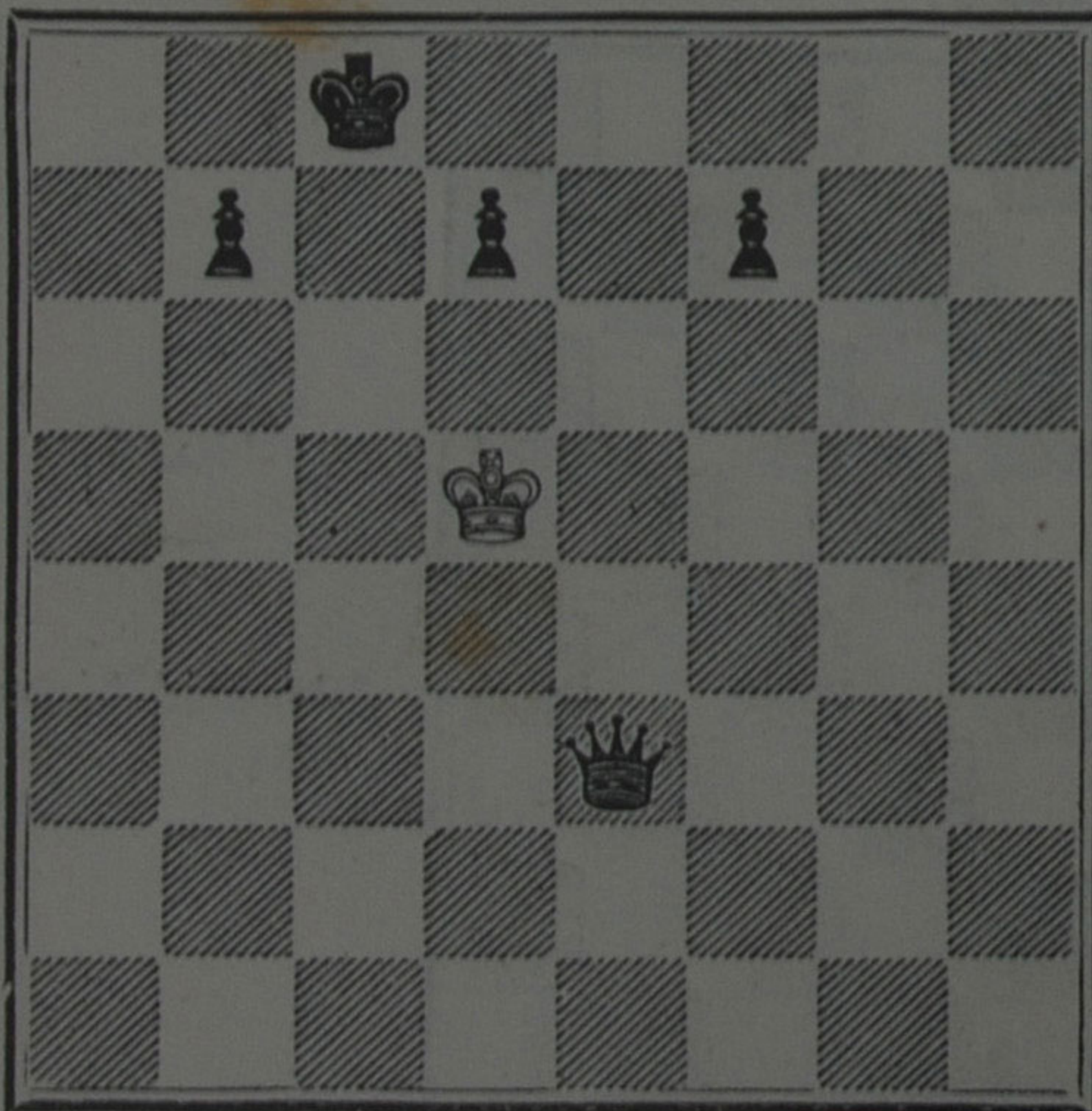
No. 7.



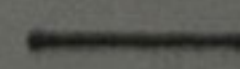
White to Move.

White.

Black.



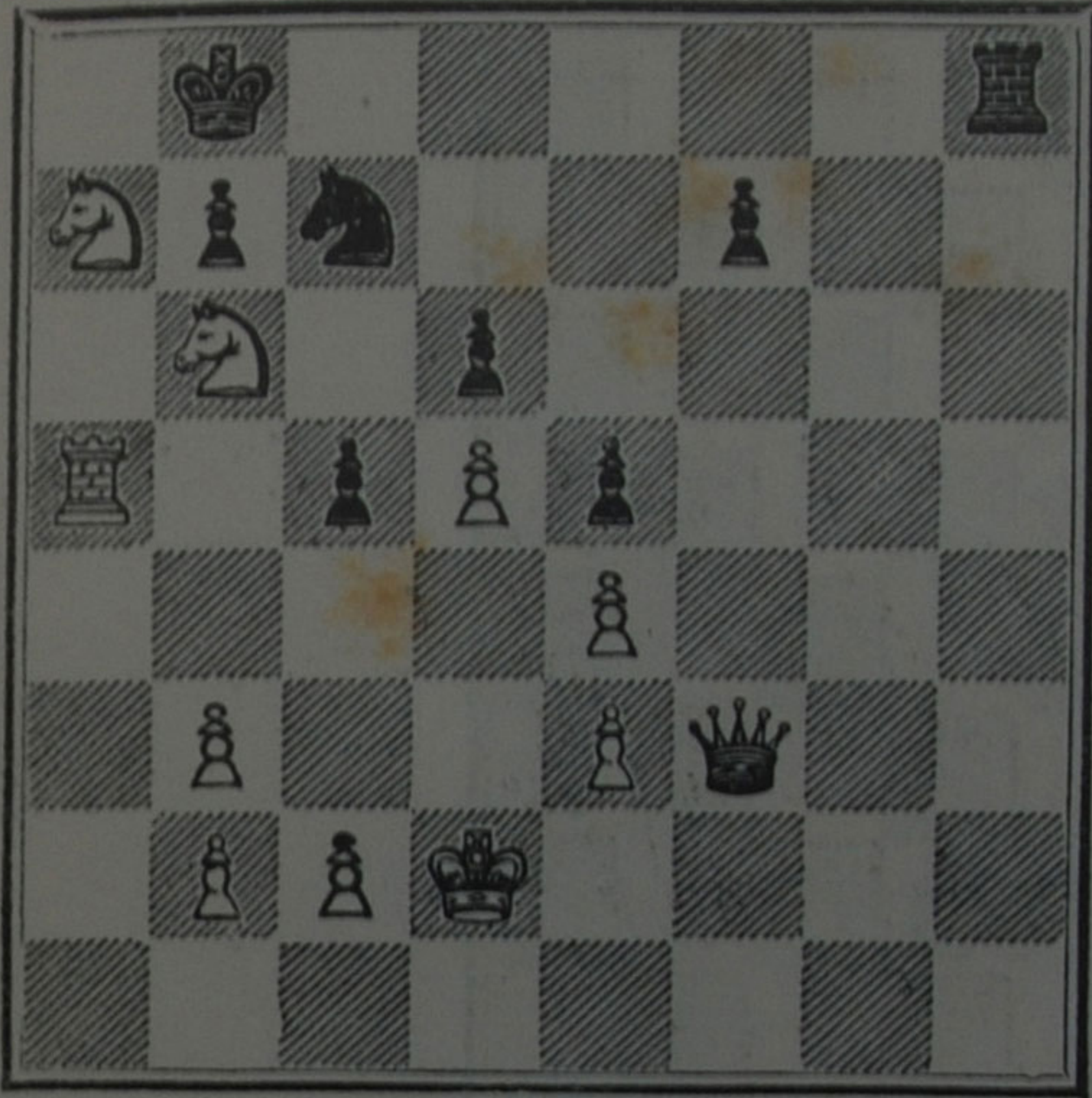
No. 8.



Black to Move.

White.

Black.



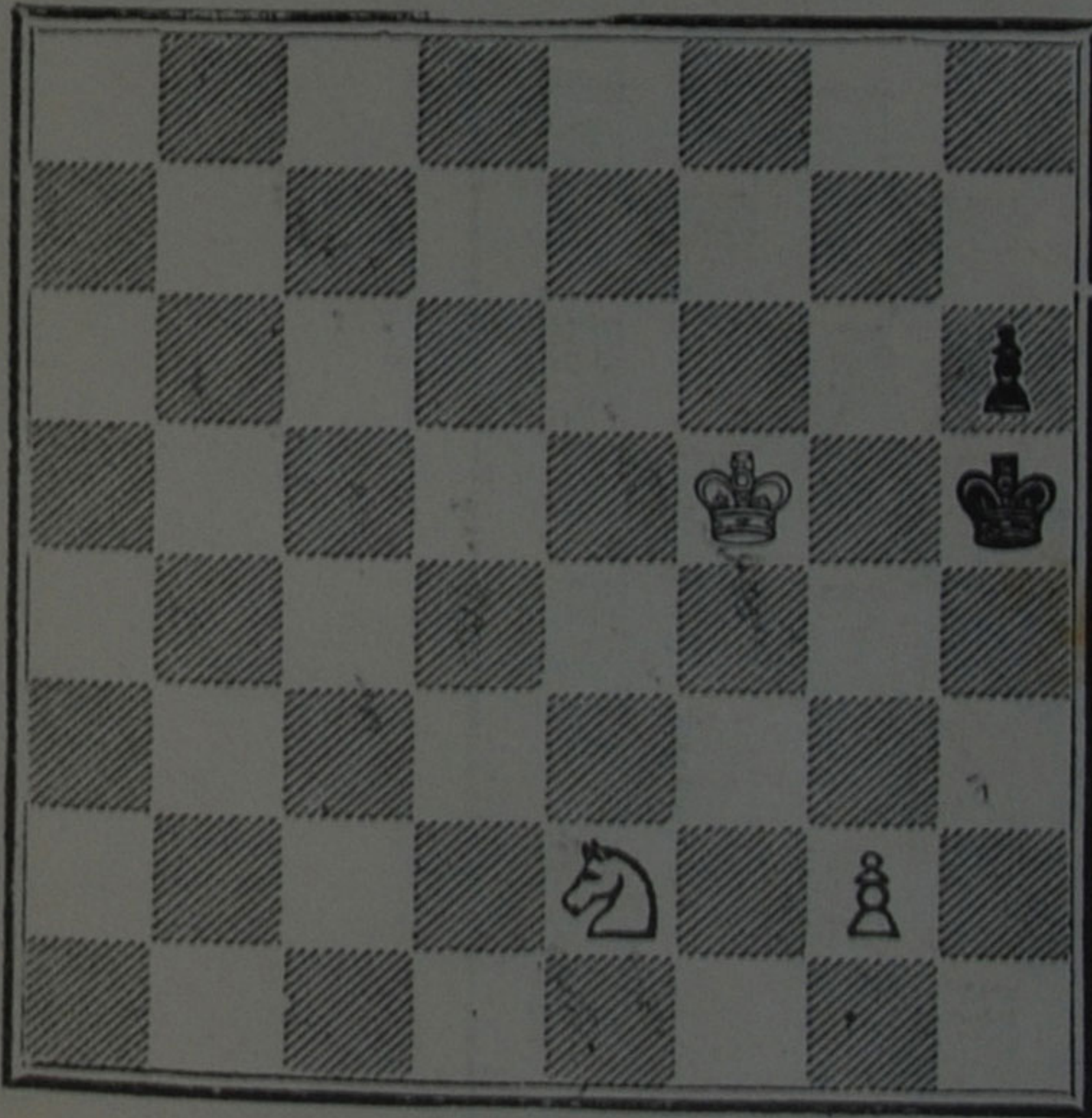
No. 9.



White to Move.

White.

Black.



No. 10.



White to Move.

White.

Black.



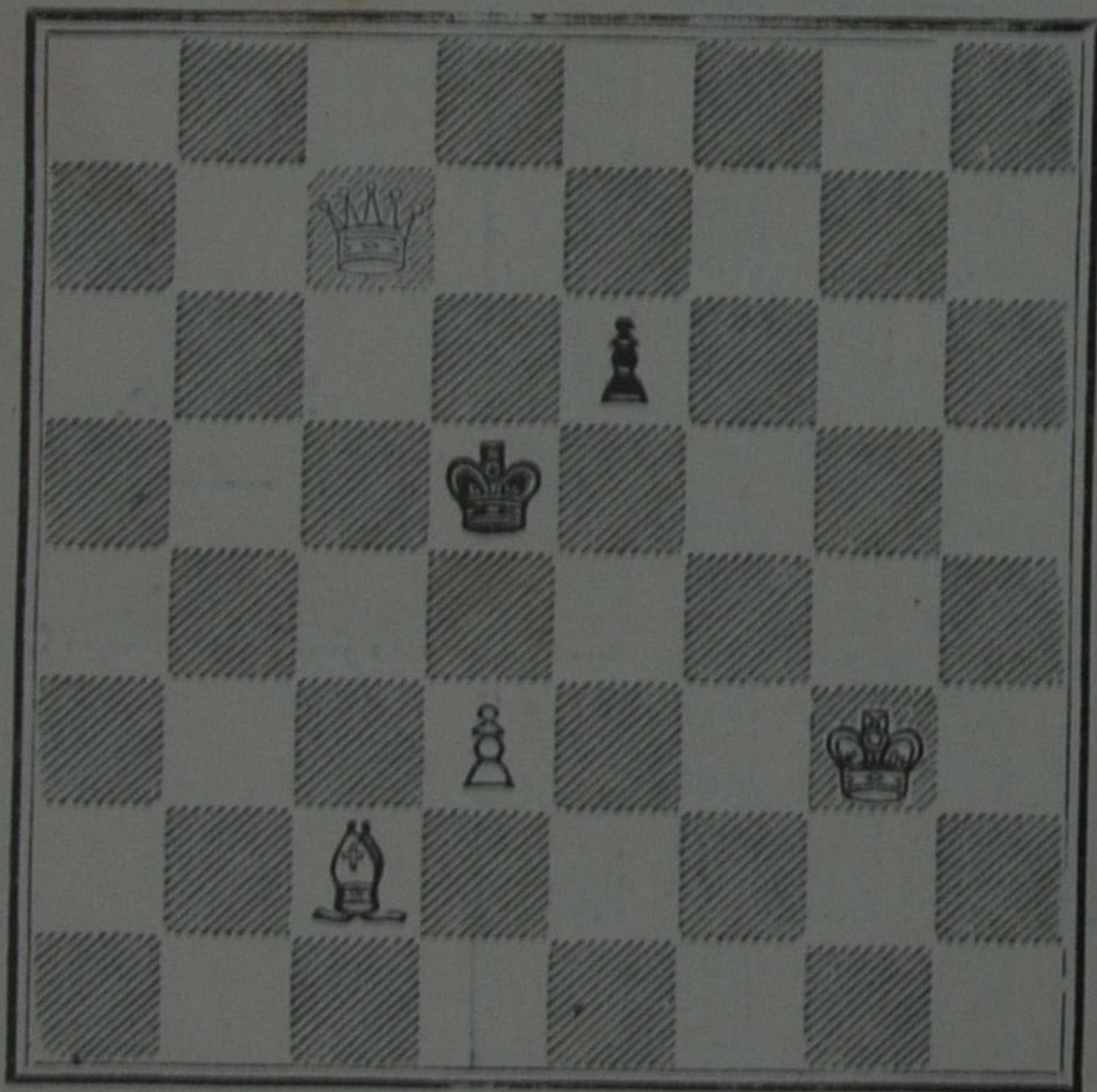
White.

No. 11.

—

Black to Move.

Black.



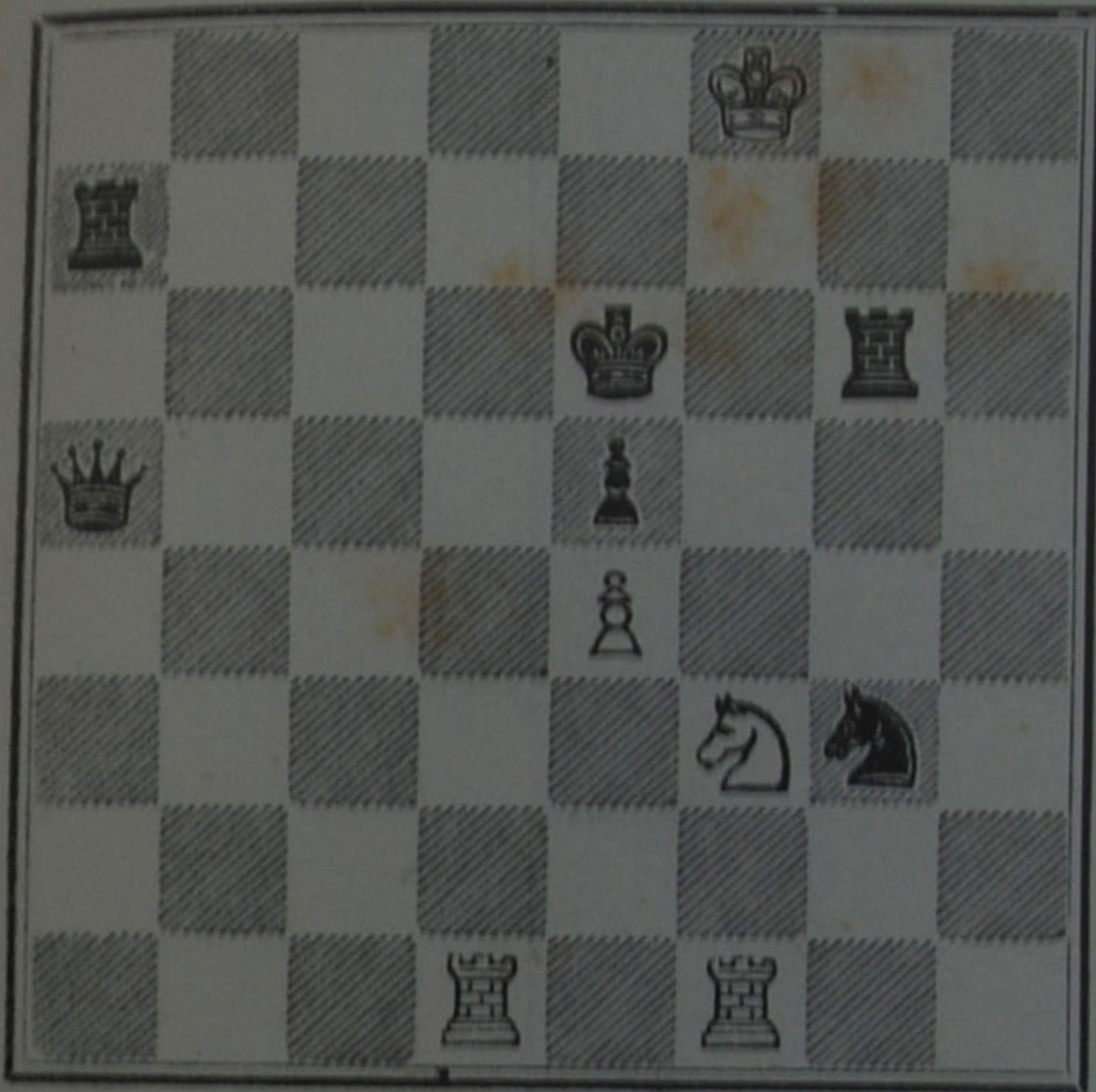
White.

No. 12.

—

White to Move.

Black.

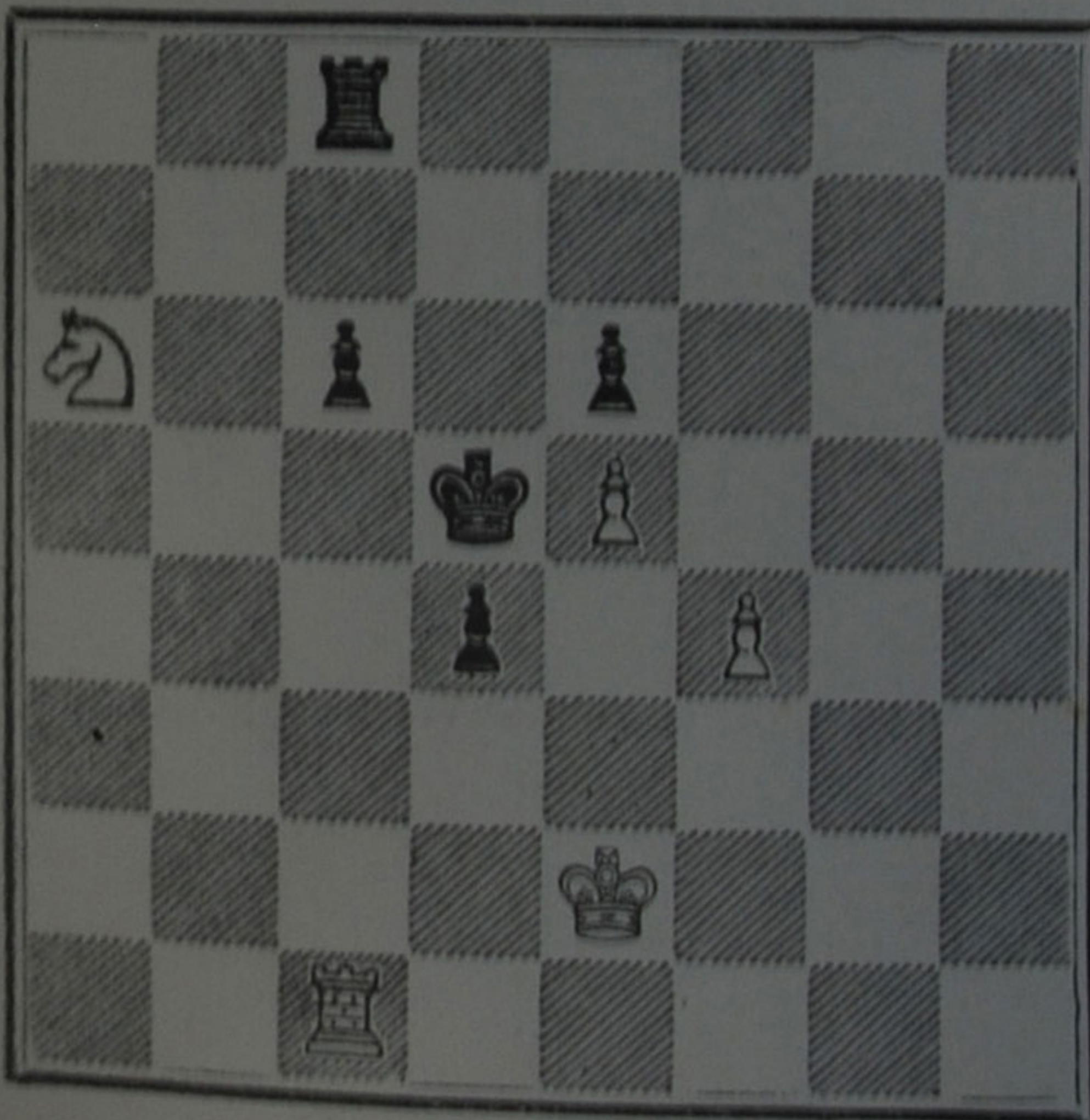


No. 13.

White to Move.

White.

Black.



No. 14.

White to Move.

White,