

If he played P—R5, White would gain the KBP by 38. P—B5 ch, and 39. R—KB7.

White.	Black.
38. R × P	P × P
39. R—B5	K—Q3
40. R × P (B3)*	R—K5
41. P—Kt5	P × P

Suppose he played R × BP ch (which *looks* best), White would answer with 42. R—B3; this would force R × R ch; 43. K × R, P × P; and White could then win in this way (which try to follow out); 44. K—Kt4; Black's only chance is to push on one of his centre Ps by P—B4; White takes the KtP, because (whether Black plays 45. P × P, or P—B5) he will still be able to stop Black's P by hurrying back to it, capturing it, at the worst, after it has queened; while the Black K cannot possibly stop both the RP and the KtP. (Try this for yourself.) If he played 41. R × QP; 42. P—Kt6 would make things very dangerous for him.

42. P × P	R × P
43. R—K3, "drawing a line" to prevent Black K from crossing over to K side. Black dares not offer to exchange Rs by R—K5.	
	P—B4

If he now played R—KKt5, White would play R—KKt3; and if then the Black R withdrew, the KtP would advance a square.

44. P—Kt6	R—QR5
45. P—QR3	P—Q5
46. R—KKt3	R—QR sq

(The only move to stop the P.)

* *I.e.* the P at *White's* B3.

White.	Black.
47. P—Kt7	R—KKt sq

48. R—Kt5, to keep back the Black K ; if he now tried to get in front of his Ps (by way of B3 and Kt4), White would stop him by P—R4.

	P—B5
49. K—K2	K—K3
50. P—R4	K—B3
51. R—Kt3	K—B4

He dares not play R × P ; 52. R × R, K × R ; as the RP would easily queen, while the White K can stop the Black Ps.

52. P—R5	K—B5
53. R—KB3 ch	K—K5

If he moved K—Kt5 ; 54. R—B7, defending the P, and shutting off Black K.

54. R—B7	P—Q6 ch
55. K—Q2	K—Q5
56. R—Q7 ch	K—B4

57. P—R6. Notice the masterly way in which the Ps are quietly and safely advanced.

	R—K sq
58. P—R7	K—Kt5

If R—K7 ch ; 59. K—Q sq.

59. R—QKt7 ch	K—B4
---------------	------

60. R—Kt8. Now the RP will queen, as is easily seen.

	R—K7 ch
61. K—Q sq	P—B6

62. R—QB8 ch. It would not do to queen the P at once ; else 62. P—B7 ch ; 63. K—B sq, R—K8 ch ; 64. K—Kt2, P—B8 bec Q ch ; and *Black* would win. Yet this is just what an ardent

player might hastily fall into. When you are winning, you are most liable to such mistakes.

White.

Black.

K—Q5

63. R—B4 ch, a splendid move.

K—K6

For if K × R, 64. P—Kt8 bec Q CH, and would easily win.

64. P—R8 bec Q

P—B7 ch

65. R × P

R—K8 ch

66. K × R

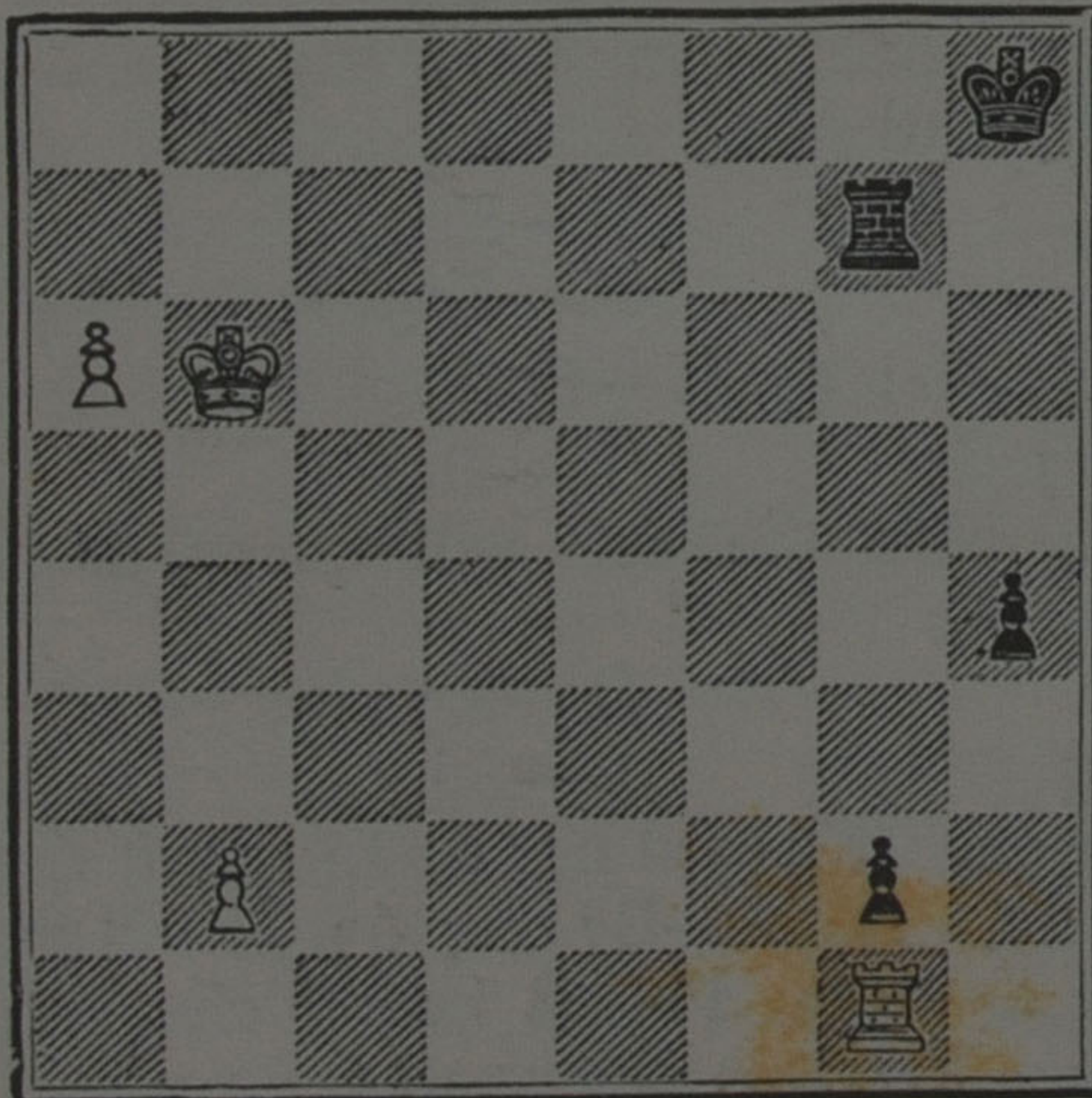
Resigns

Black's last move was mere desperation. One of the finest games ever played—full of surprises, and interesting to the very last.

2.

Taken from the "Analysis" of Philidor, the celebrated chess player and writer of last century.

Black.



White moves.

White.

White.	Black.
1. P—R7	R × P

Why? Because if he played R—Kt sq (to capture the P when it queened) White would answer by R × P, and (as Black R cannot well take the R— on account of P queening) White would, by R—R2, afterwards gain the other P.

2. R × P. You might be inclined to play K × R, but it would lose the game, for Black would reply P—R6, and one of the Ps would force its way to queening, against the R.

	R—KR2
3. P—Kt4	P—R6
4. R—KR2	K—Kt2

The Rs are both engaged, attacking and defending the Black P; checking is useless.

5. P—Kt5	K—Kt3
----------	-------

going down to drive away the White R, with intention of forcing a way for his P to queen.

6. K—B6, to make way for the P.

	K—Kt4
7. P—Kt6	K—Kt5
8. P—Kt7	R × P

If he retreated the R to R sq, it would make no difference; he would in the end have to give it for the P in the same way.

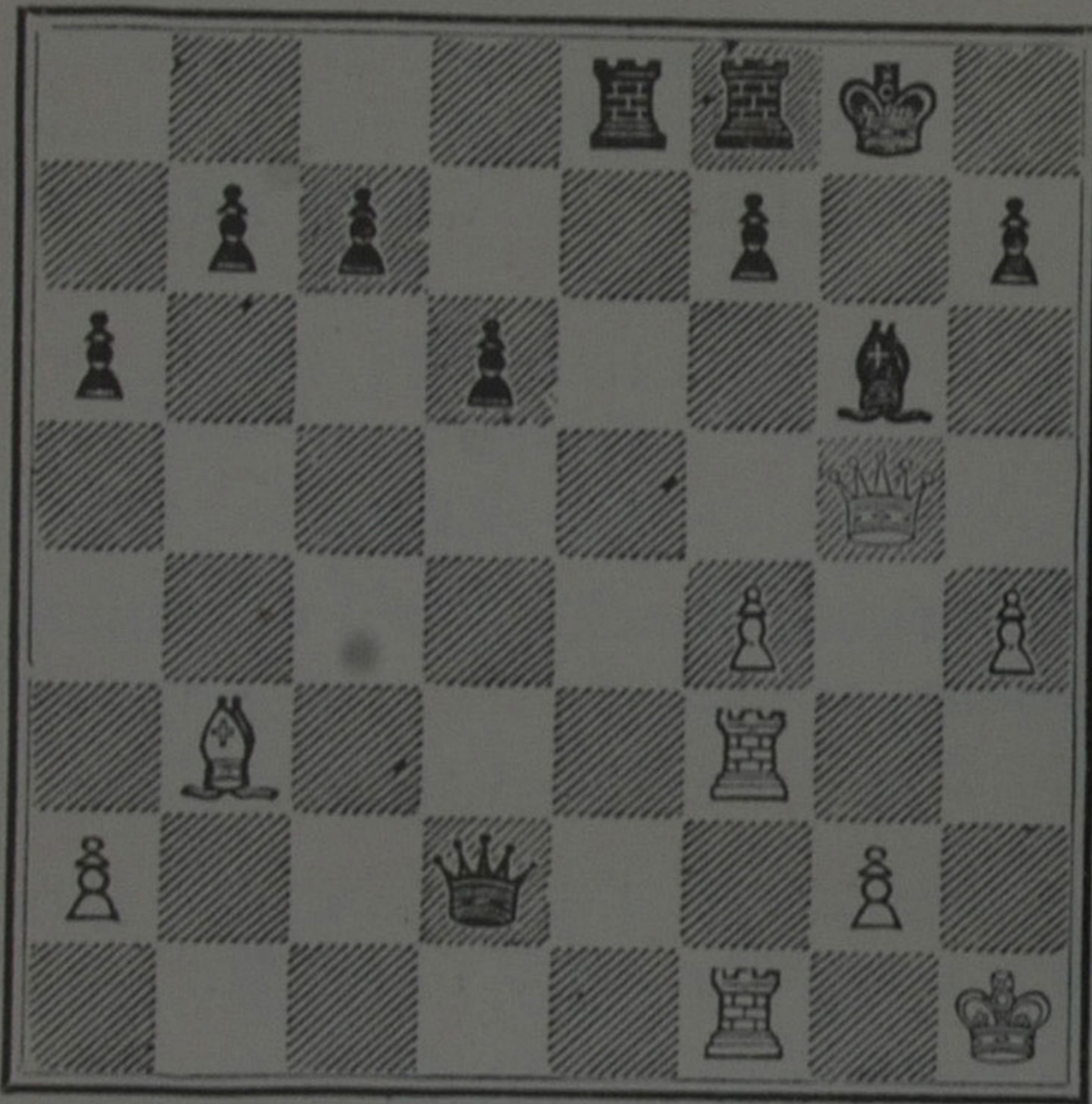
9. K × R	K—Kt6
----------	-------

and White, wherever his R may go, will have to give it up in exchange for the P. The game is, from the start, drawn—by good play.

3.

From a game won by H. E. Bird in the 1851 Tournament. We start with Black's twenty-seventh move. White has just played P—KR4, threatening to play P—R5 and then to take the B, which cannot move away.

Black.



White.

White.

27.

Black.

P—QB3

After the game was over, it was found that K—Kt2 would have been better. You will see why after a few moves. But suppose Black to have done so, and that White then plays P—R5 to capture the B, Black would bring his R to K4 and (as the P cannot capture R without loss of Q) the Q must retire, whereupon R × RP, and being three Ps ahead, with a safe position, Black would easily win.

White.	Black.
28. P—R5	R—K4

29. B × P ch. This is what Black overlooked, and is why K—Kt2 was better at his twenty-seventh move.

R × B

If he took with K, White would play 30. P × R dis ch, and would win speedily. If K went to R sq, 30. Q—B6 mate. If K went to Kt2, 30. P—R5 ch would lead to one of the two previous variations. Of course, the Black B may not take, as doing so would put his K into check.

30. Q—Q8 ch	R—KB sq
-------------	---------

31. Q × R. All this was planned before White sacrificed his B.

32. P × R dis ch	K × Q K—Kt2
------------------	----------------

A mistake. He should have gone to K2, where he would have more liberty, and might help to defend the Q side Ps.

33. P × B	P × KP
-----------	--------

It would be dangerous to let this P move on to K6; as it would do, if K took P.

34. P × P	K × P
-----------	-------

35. K—R2	P—K5
----------	------

36. R—R3 ch. This at least draws the game; for White, if he saw nothing better, could give perpetual check by checking with this R alternately on KR3 and KKt3, as Black would lose the game if he gave up his Q to stop the checks (by interposing her).

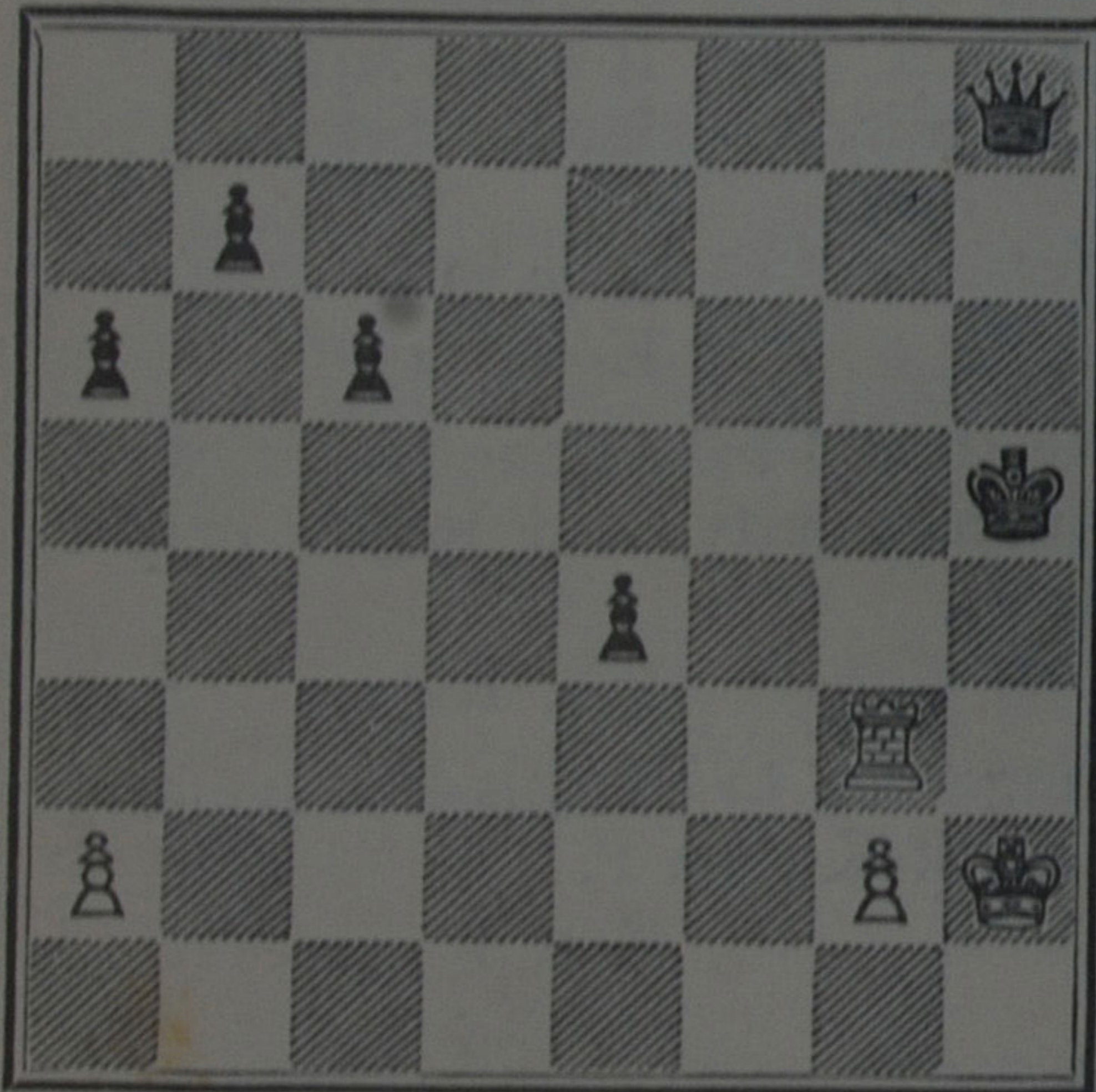
37. R—Kt3 ch	K—Kt3 K—R2
--------------	---------------

White.	Black.
38. R—B7 ch	K—R3
39. R—B6 ch. These checks are not a waste of time.	K—R4

Suppose Black had played K—R2 here, White would have played R (B6)—Kt6 ; then R (Kt6)—Kt4, and would then be able to checkmate (or gain Q for R). Try for yourself how this is so, and why K—R4 obviates it.

40. R—B8	Q—Q5
41. R—KR8 ch	Q × R

Black.



Position after
Black's 41st
Move.

White.

42. R—KR3 ch	K—Kt5
--------------	-------

Going to support his Pawn.

43. R × Q. The play of the Rs has been very fine, and should be carefully studied. Try any variations that may occur to you. Though White has done well, the game is not yet won.

White.	Black.
43.	K—B5
44. R—KB8 ch	K—K6
45. K—Kt3. The K must help the R ; but he should go to Kt sq. His move delays the advance of his KtP.	

P—B4

46. R—QKt8. If the K were at Kt sq, the KtP might have gone on safely—as it could not be stopped ; while the R could always capture a Black P that advanced to queen. Try this for yourself in different ways.

	P—Kt4
47. R—Kt6	P—B5
48. R × RP	P—B6
49. R—QB6	K—Q7
50. K—B4	P—K6
51. R—Q6 ch. Here White might win by	
51. R × P, K × R ; 52. K × P, K—Kt7 ; 53. P—Kt4, K × P ; 54. P—Kt5, &c. ; for, if both Ps go on, White queens with a check (Black P being on Kt7), the rest being “book-work” (p. 88) ; but such things are easily overlooked.	

51.	K—K7
52. P—Kt4	K—B7
53. R—KR6	P—K7
54. R—R2 ch	K—B8

You will now see the reason why White brought his R round to the KR file ; he could not otherwise have coped with both the advanced Black Ps. (See p. 91 for a similar win, R. v. Kt.)

55. K—B3 ! Black may now take a Q or R or B in exchange for his P—on penalty of being mated by R—R sq.

White.

55.

56. K—K₃

Black.

P—K8 bec Kt ch

Kt—Kt7 ch

His game is hopeless, but this move enables White to finish it more speedily.

57. R × Kt, decisive ; saving time. The shortest way of winning is the best.

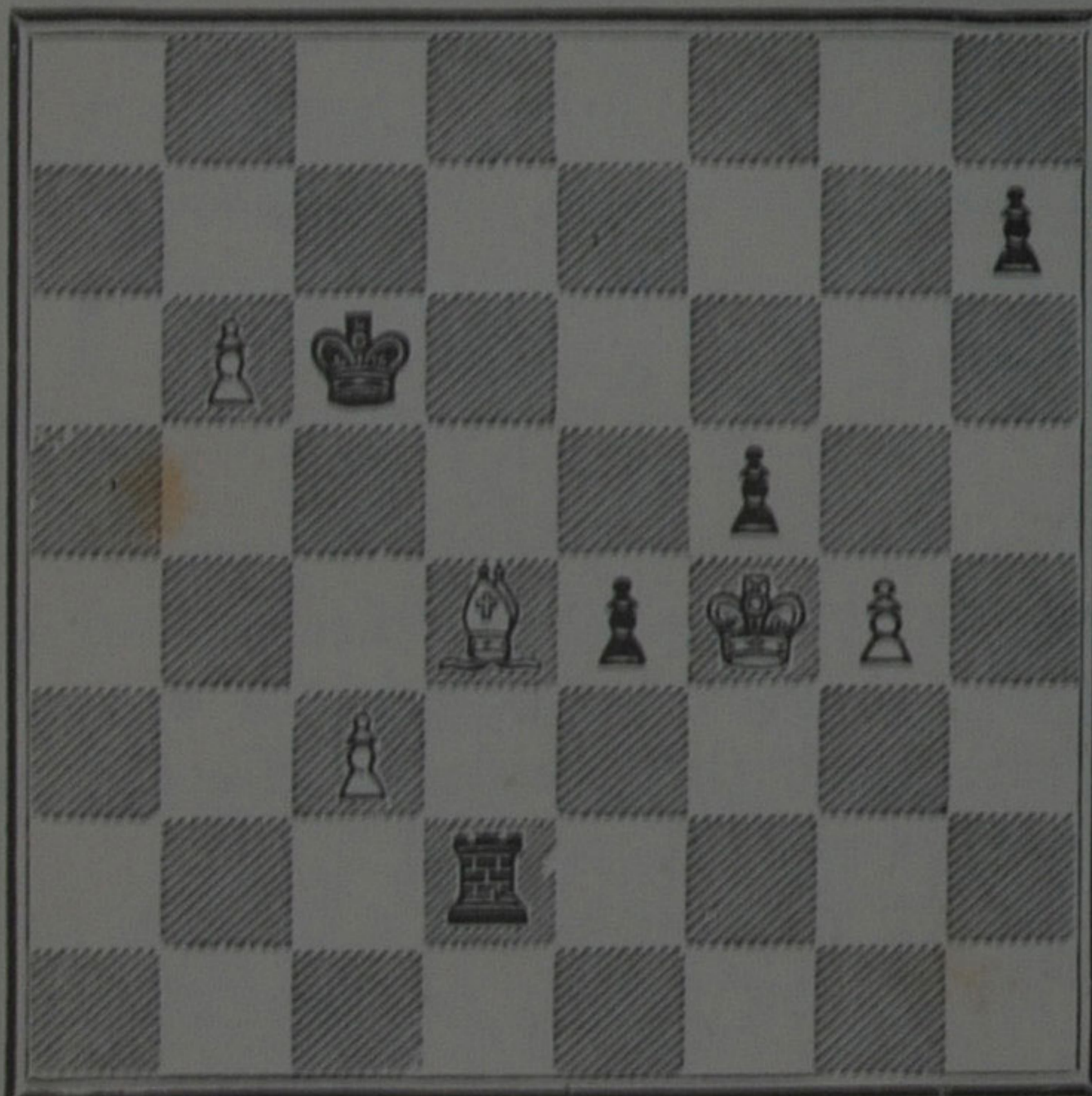
K × R

58. P—Kt5. White's Pawn goes tranquilly on, while the Black Ps are easily stopped by the K ; but if White had moved his K at 57, Black might have prolonged the fight—though he could not alter its issue. The loser, in this well-sustained contest, was Horwitz, the composer of a celebrated series of End-Games.

4.

Here Black wins by giving up his R for the B. It is very doubtful if he would win in any other

Black.



Black moves.

White.

way, the White K and B being well placed for stopping the Ps.

- | | |
|------------|--------|
| White. | Black. |
| 1. | R × B! |
| 2. P × R | P—K6! |

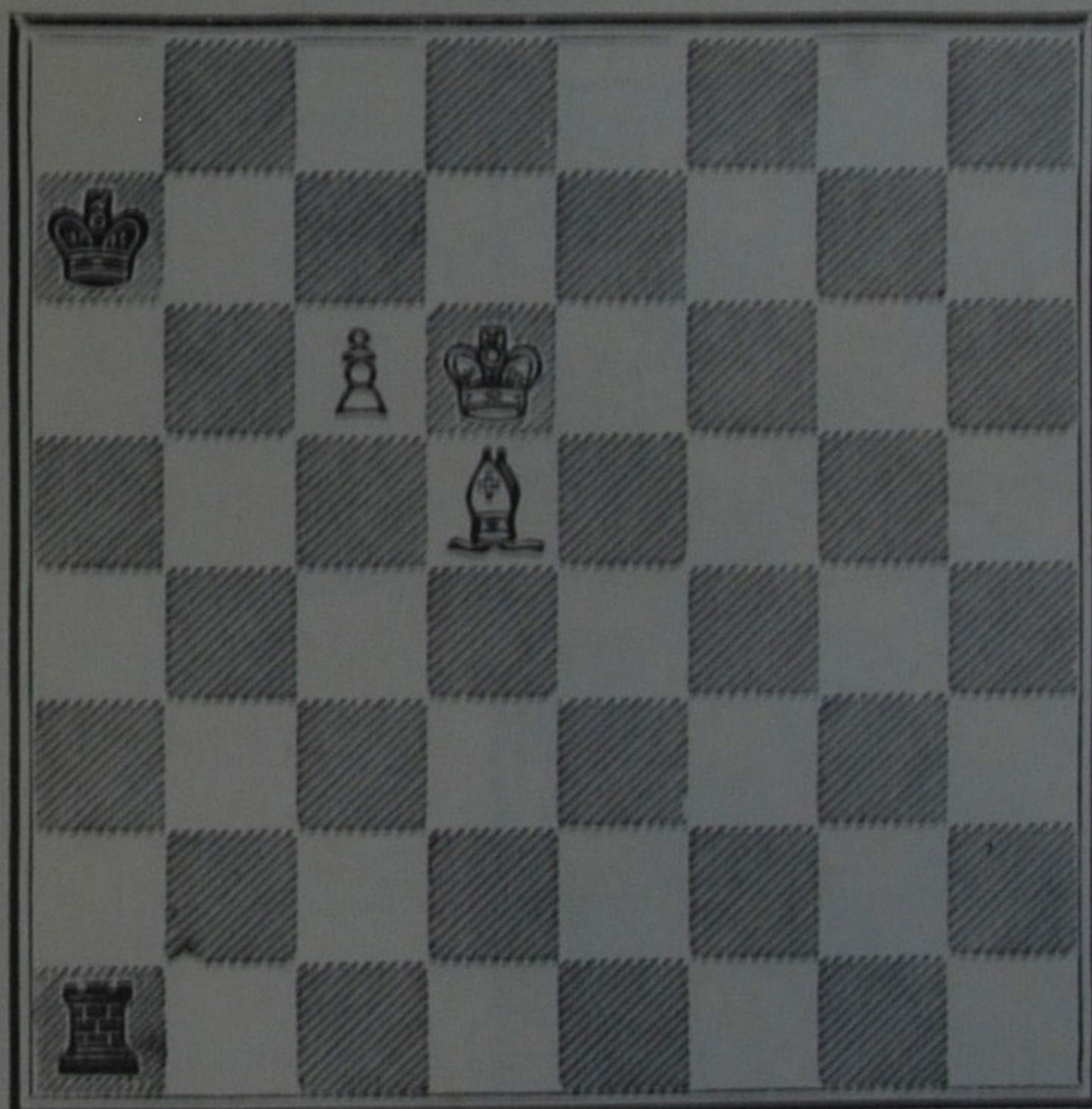
Plainly K must take this P at once, as if he went to B3, the BP would advance one square to support its fellow.

- | | |
|-----------|-------|
| 3. K × KP | P × P |
| 4. K—K4 | P—R4 |

Now the game is won. The White K dares not take the RP; while the Black K easily captures the isolated White Ps, and then comes down to force a way for his own Pawns to their last rank.

5.

Black.



White moves.

White.

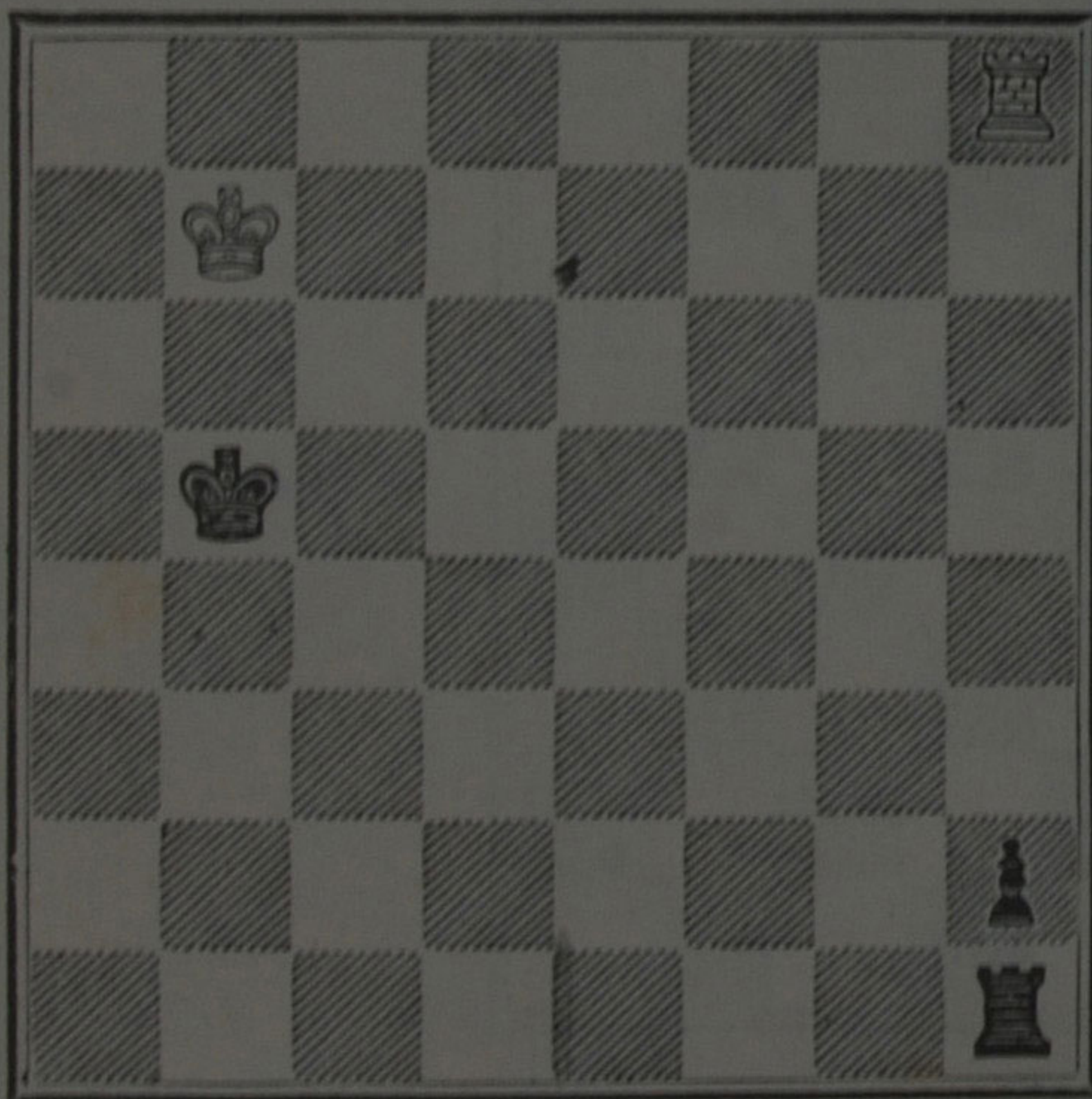
White has the move; he can only win by queening

the P. If Black had the move, as he could not hope to win, he would draw by at once moving R to R3 and taking P next move.

- | White. | Black. |
|--|-----------|
| 1. P—B7 | R—QB8 |
| 2. B—B6 | R—Q8 ch |
| 3. K—K6 | R—K8 ch |
| 4. K—B7, not to B6, else Black would draw by R—K sq; for if the B took R, the Black K would move to Kt2 and afterwards take the P. | |
| 4. | R—KB8 ch |
| 5. K—Kt7 | R—KKt8 ch |
| 6. K—R7 and wins, as the R cannot check again without being lost, and there is no way to prevent the P queening. | |

6.

Black.



White moves.

White.

Black, without the move, wins

White.	Black.
1. R—R7	K—B4
threatening 2. R—QKt8 ch, and 3. P = Q.	
2. K—B7	K—Q4
3. K—Q7	K—K4
4. K—K7	K—B4
5. K—B7	K—Kt5
6. R—Kt7 ch (a)	K—B6
7. R—R7	R—KB8
threatening K—K7 dis ch and then to queen the P.	
8. R × P	K—Kt6 dis ch

The White R is now lost, and the game.

(a) It might seem as if 6. K—Kt8 was better; but then Black would play 6. K—Kt6 (threatening R—KKt8); suppose 7. R—KKt7 ch, K—B5; 8. R—KB7 ch, K—K4; 9. R—K2 ch, K—Q3; if now 10. R—KKt7, R—KKt8 pins the White R; if 10. R—KR7, R—KKt8 ch, easily winning in either case.

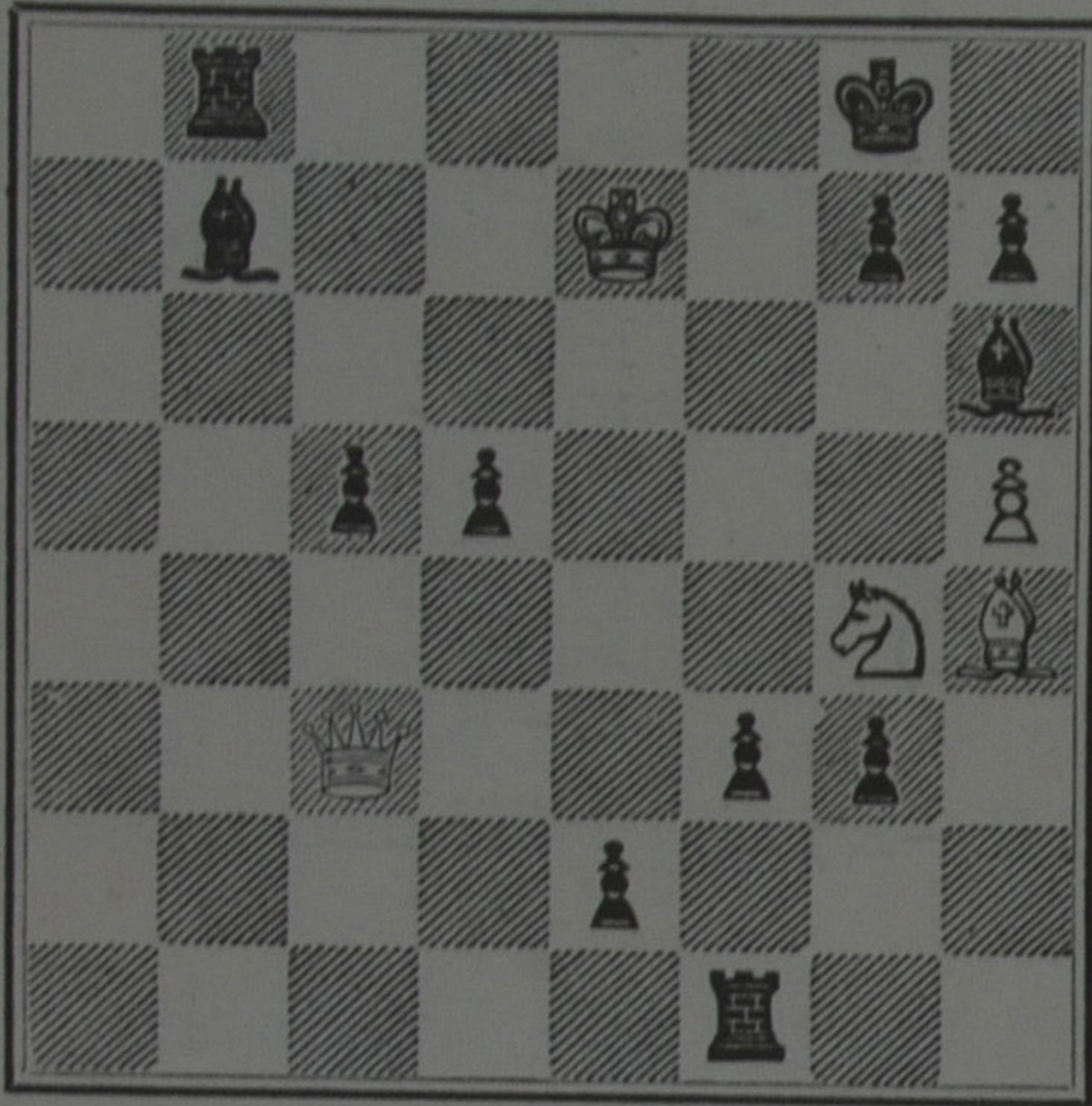
(A composition by M. Troitzky, from "La Stratégie.")

7.

A win by Deschappelles (mentioned on page 22). His opponent was playing with eight extra Ps instead of a Q.

1. Kt × B ch	P × Kt (a)
2. Q—R8 ch!	K × Q

Black.



White moves.

White.

- White.
 3. K—B7
 4. K × R
 5. B—B6 mate.

- Black.
 R—KB sq ch
 P = Q

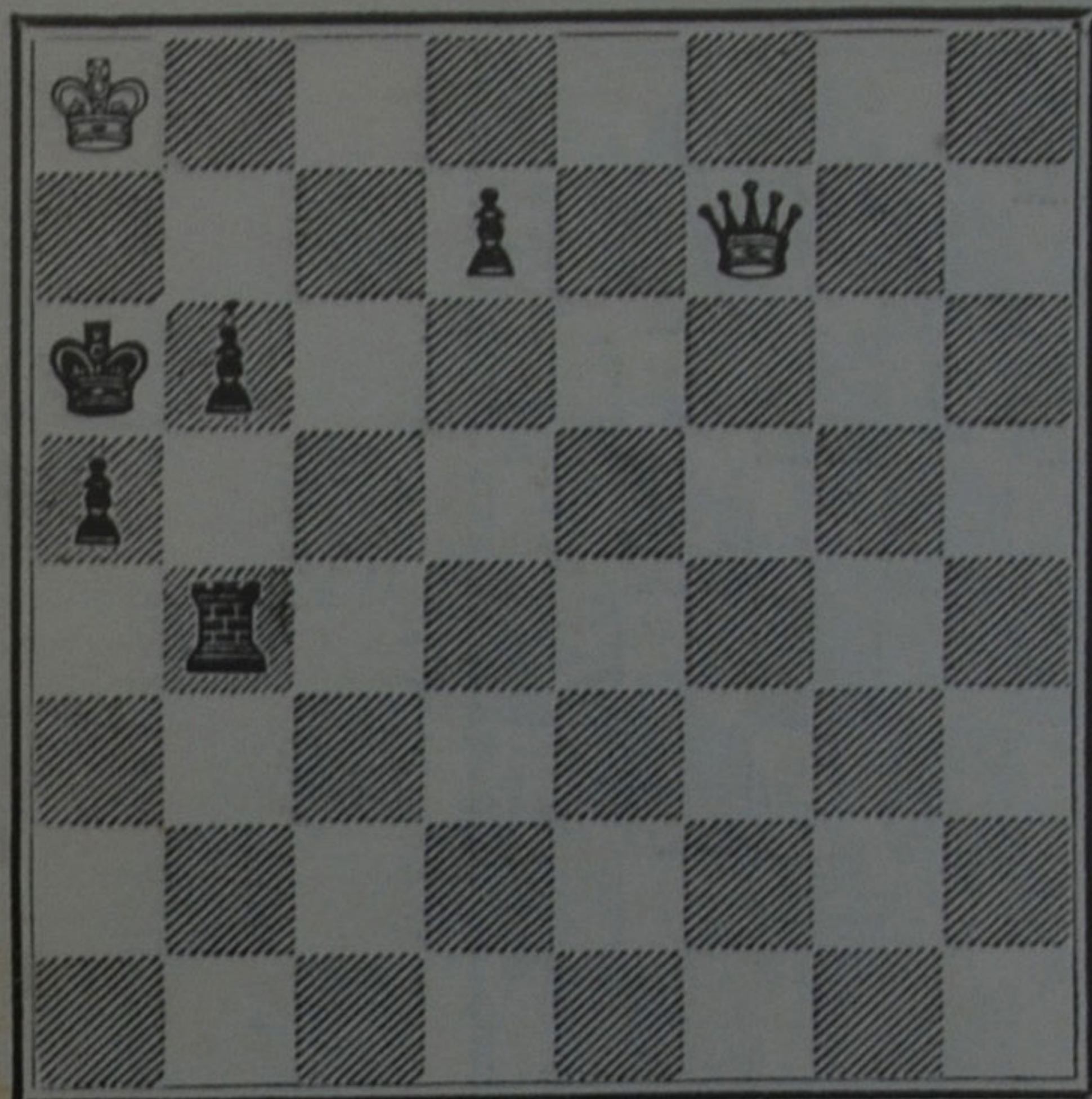
(a) 1. K—R sq ; 2. Kt—B 7ch, K—Kt sq ;
 3. Q × KtP ch !, K × Q ; 4. B—B6 ch, K—
 Kt sq ; 5. Kt—R6 mate.

8.

A position from Hcrwitz and Kling's "Chess Studies and End-Games." White move and win. Notice White's "waiting moves" and the neatness of the process.

- | | |
|--------------|--------------|
| 1. Q—B sq ch | R—Kt4 (best) |
| 2. Q—QB4 | P—R5 (best) |

Black.



White moves.

White.

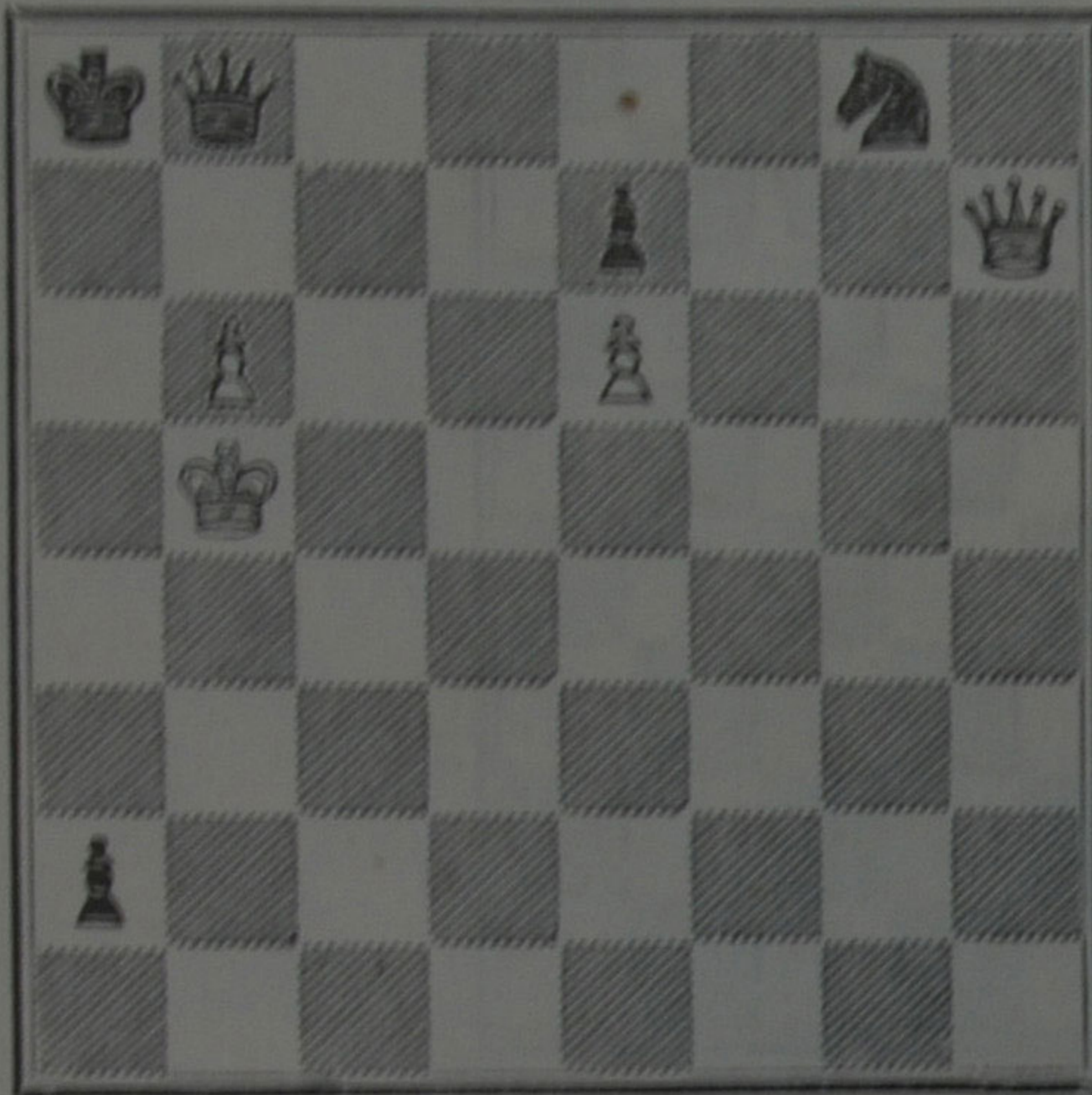
- | White. | Black. |
|----------------|-----------|
| 3. Q × P ch | R—R4 |
| 4. Q—QB4 ch | R—Kt4 (a) |
| 5. Q—Q3 | P—Q3 |
| 6. K—Kt8 | P—Q4 |
| 7. K—R8 | P—Q5 |
| 8. K—Kt8 | K—R4 |
| 9. Q—QR3 mate. | |

(a) If 4. . . . P—Kt4 ; 5. Q—B7, and mates next move.

9.

From the same source. The authors say, "The moves of the Q are in the finest style of play, and a single false check would lead to a drawn, or perhaps lost, game."

Black.



White moves.

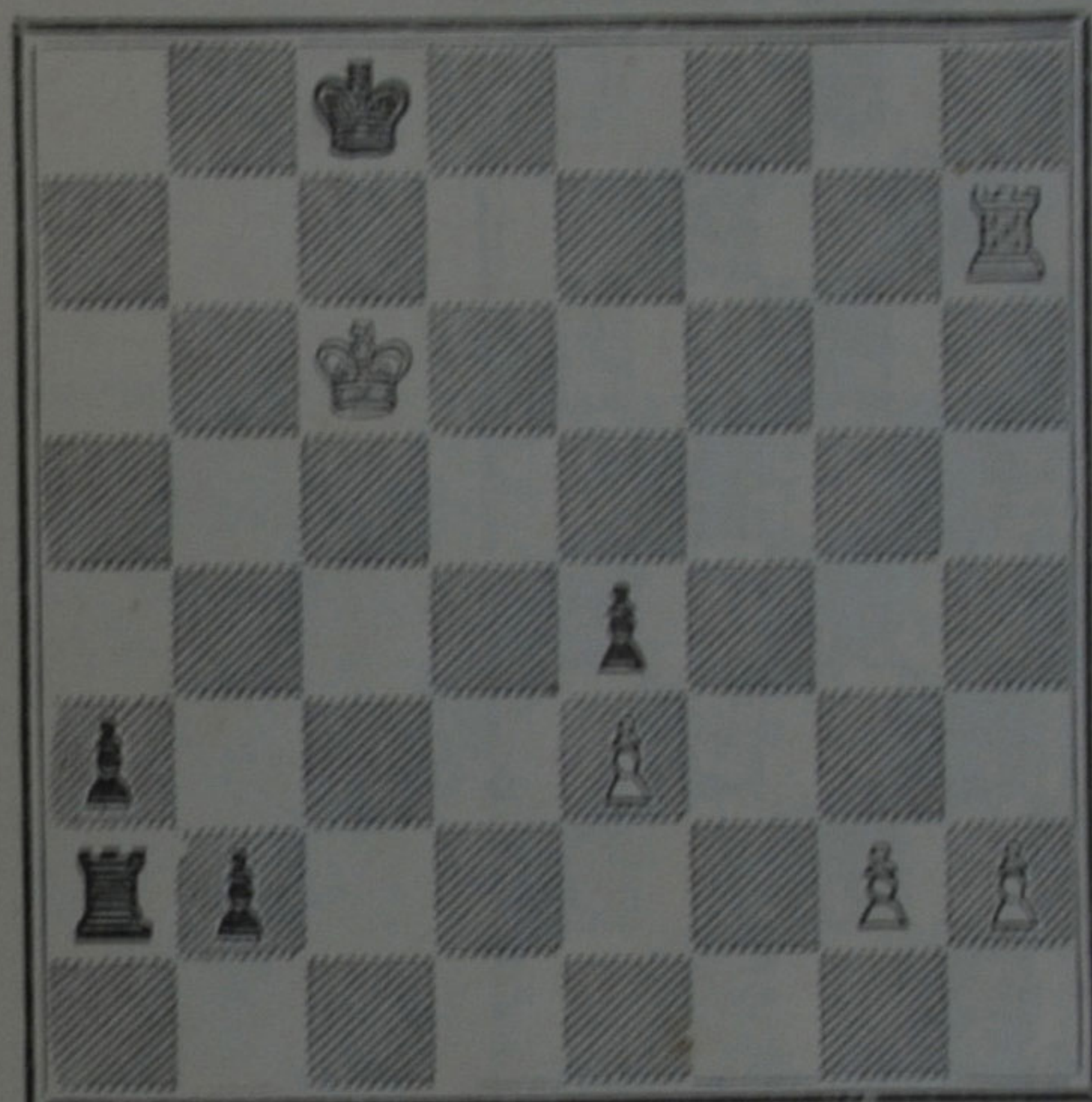
White.

- White.
1. Q—K4 ch
 2. Q—QR4 ch
 3. Q—KB4 ch
 4. Q—B8 ch
 5. Q—B3 ch
 6. Q—QR3 ch
 7. Q—KKt3 ch
 8. Q × Kt ch
 9. Q—Kt2 ch
 10. Q × P ch
 11. Q—R2 ch
 12. Q—R8 ch
 13. Q—QR sq ch
 14. Q—R6 mate.

- Black.
- Q—Kt2
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - Q—Kt2
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - Q—Kt2
 - K—Kt sq
 - K—R sq
 - Q—Kt sq
 - K—Kt2

10.

Black.



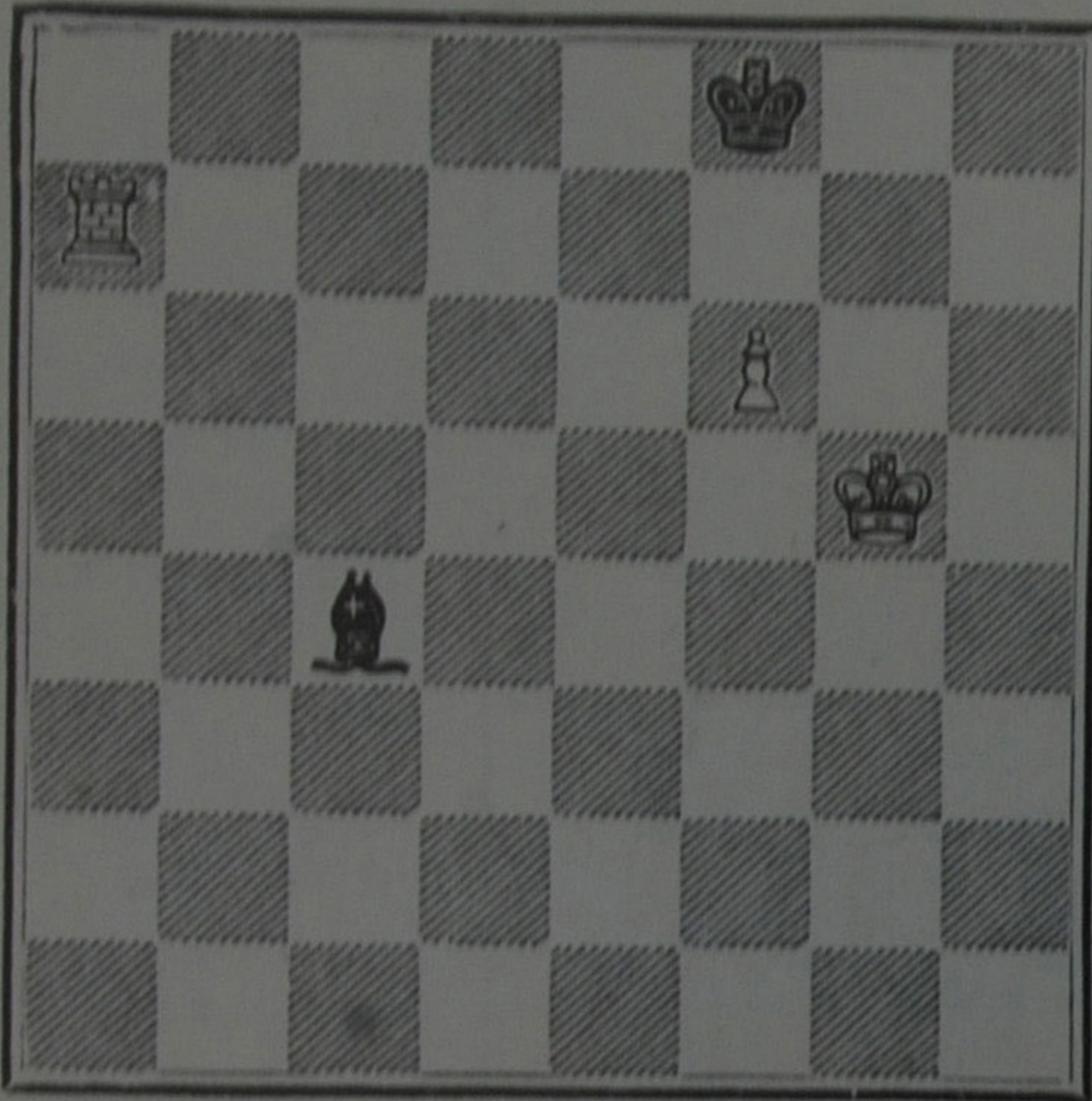
Black moves.

White.

Black with move wins. Evidently he must move the K. It *looks* as if K—Kt sq, and come down the R file to the Ps, would do. But it only draws: 1. . . . K—Kt sq; 2. R—R8 ch, K—R2; 3. R—R7 ch, K—R3; 4. R—KR8, K—R4; 5. K—B5 (threatening to mate with R) and Black can do nothing. The right way is 1. . . . K—Q sq! 2. K—Q6, K—K sq; 3. K—K6, K—B sq; 4. K—B6, K—Kt sq; the winning move, for White has nothing better than 5. R—QKt7, to which Black answers R—R8; then 6. R—Kt8 ch, K—R2; 7. R—Kt7 ch, K—R3; 8. R—Kt8, R—KB8 ch; winning easily, after queening the P.

II.

Black.

Black or White
moves.

White.

A Bishop often draws against R and P, if the Bp's K is favourably placed, and the P on any file other than a Kt's. In the position given, the game is drawn, either having the move. Black must play his B, so as to prevent White K resting at K6 or Kt6. Suppose White to begin with 1. P—B7, Black must not play B × P (else 2. K—B6 wins, after 2. . . . B—R4; 3. R—R8 ch, B—K sq; 4. R—Kt8, K—Kt sq); but K—Kt2, and afterwards take the P.

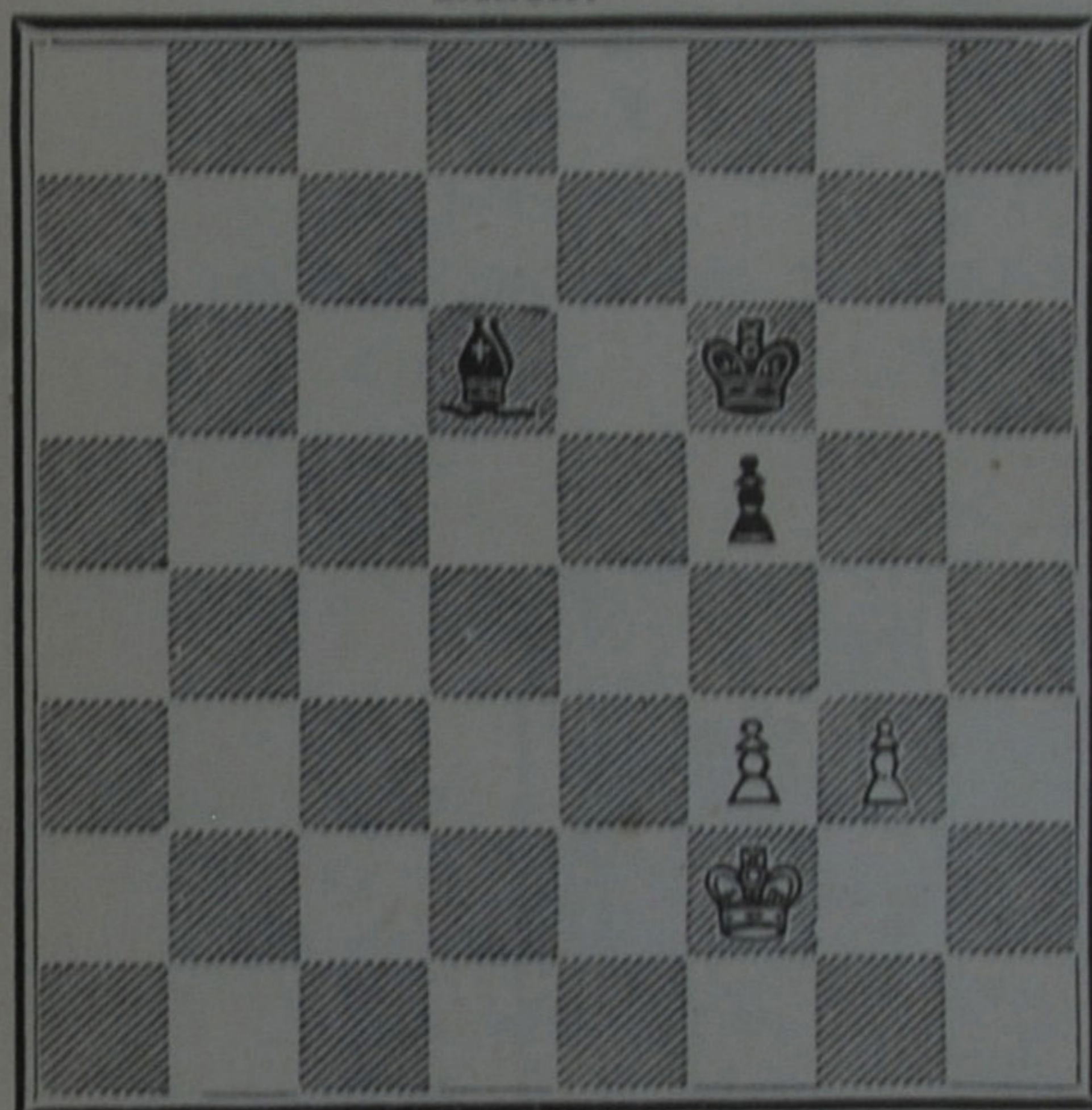
If 1. R—R4, B—B8 would lose by 2. R—KB4, B—Q6; 3. P—B7 (White K soon getting to KB6, or KKt7); Black must play 1. . . . B—Q6, and dodge the R.

Now shift each man on diagram one file to the

right, and White wins thus ; 1. P—Kt7, K—R2 (best), (if B × P ; 2. K—Kt6 wins, as shown) ; 2. R—KB7, B × P(a) ; 3. K—Kt5, K—R sq ; 4. K—Kt6 wins ; or (a) 2. B—B6 ; 3. P bec Q ch, K × Q ; 4. K—Kt6 wins, for if (e.g.) B—Q5, 5. R—Q7 wins the B or mates. (WALKER.)

12.

Black.



White moves.

White.

This is a rare case, in which B and P can only draw against two Ps.

- | White. | Black. |
|--|--------|
| 1. K—Kt2 | K—K4 |
| (If 1. K—Kt4 ; 2. K—R3 !) | |
| 2. K—R3 | K—Q5 |
| 3. P—B4 | K—K6 |
| (If 3. B × P ; 4. P × P draws ; e.g. 4. K—K5 ; 5. K—Kt2, K × P ; 6. K—B2, cf. Chap. VII. § 4.) | |

White.

Black.

4. P—Kt4, drawing by securing the Black P.
Were the KtP shifted to K₃, Black would win easily, *e.g.* :—

1. K—K₂K—K₃2. K—Q₃B—B₂

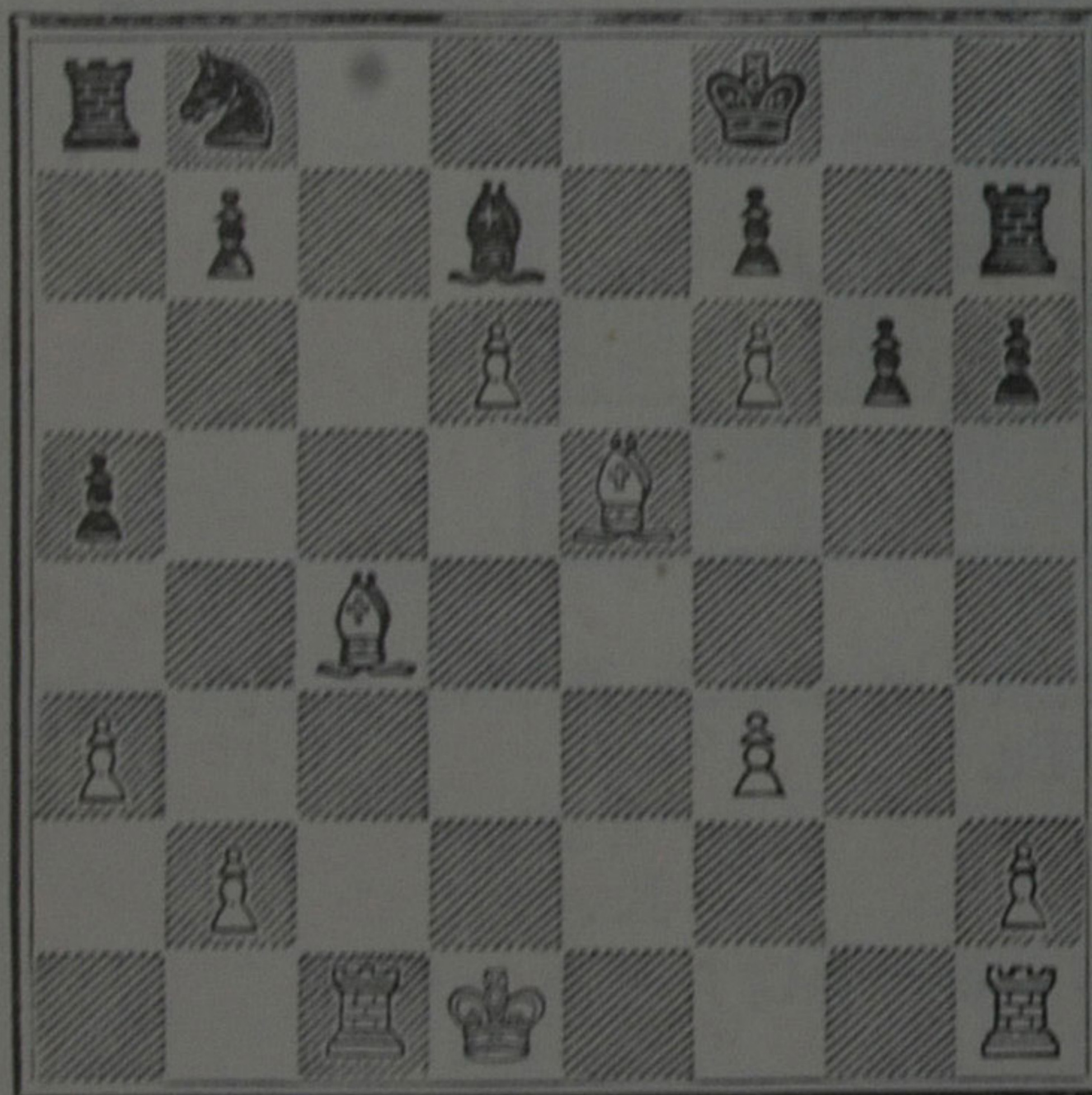
If Black incautiously played 2. K—Q₄,
White would draw by 3. P—K₄ ch.

3. K—K₂K—Q₃4. K—Q₃K—B₄!5. K—B₃B—R₄ ch

and soon wins, by pushing the White K away from the Pawns. (WALKER.)

13.

Black.



White moves.

White.

From a correspondence game won by Alapin ; a good specimen of forcing P to Q by a sacrifice,

White.

Black.

1. B—Kt5, taking advantage of the good position of his advanced KBP. (If B × B;
2. R—B8, mate.)

1.	Kt—B3
2. R—K sq, to control the open K file.	
2.	R—R sq
3. B × Kt	B × B

meaning to return with B to Q2, but White prevents it.

4. R × B!	P × R
5. P—Q7	R—Q sq
6. B—Q6 ch!	K—Kt sq
7. R—K7. If he here played R—K8 ch, Black would reply by K—R2, and White could not afford to change Rs.	

7.	P—Kt4
------------	-------

If he played R—R sq, then 8. R—K8 ch, K—R2; 9. R × R (QR8), R × R; 10. B—B7, and Black must give up the R for the P (the same, if 7. R—KB sq).

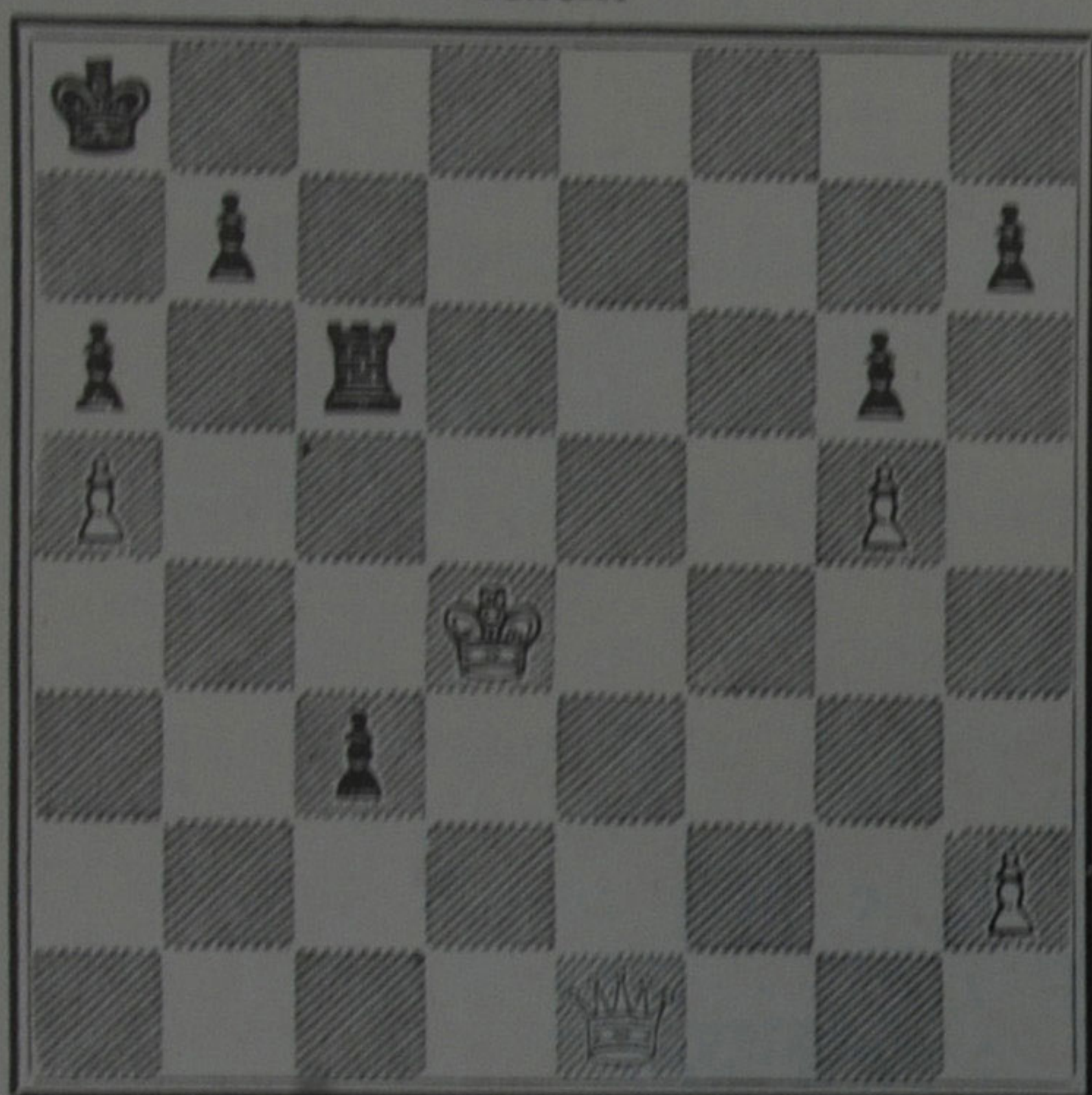
8. K—B2, bringing up all his forces to the scene of action. Black cannot improve his position.

8.	K—R2
9. K—B3	K—Kt3
10. K—B4	K × P
11. K—B5	P—R4
12. K × P	Resigns

Such a sacrifice as that of his K side Ps is his only way to stave off 13. P—Kt4, P × P; 14. P × P, and this P simply goes on to Kt8 bec Q; then R × Q; B × R, R × B; R—K8 wins easily.

14.

Black.



White moves.

White.

White with move wins by a most instructive process. White = J. H. Blackburne.

White.	Black.
1. Q—K8 ch	K—R2
2. Q × R!	P × Q
3. K × P	K—Kt2

To advance the P, is simply to lose it.

4. K—B4	K—B sq
5. K—B5	K—B2
6. P—R3!	K—Kt2

If 6. K—Q2 ; then 7. K—Kt6.

7. K—Q6	P—B4
8. K × P	K—B2

9. P—R4. Here is seen the effect of White's sixth move. He has now a "reserve move"; a

sort of waiting-move, by which he forces Black to give up "the opposition." Deduce that, in Endings, an unmoved P is often an advantage, from its power of moving one or two squares at choice.

White.

Black.

9.

K—Kt2

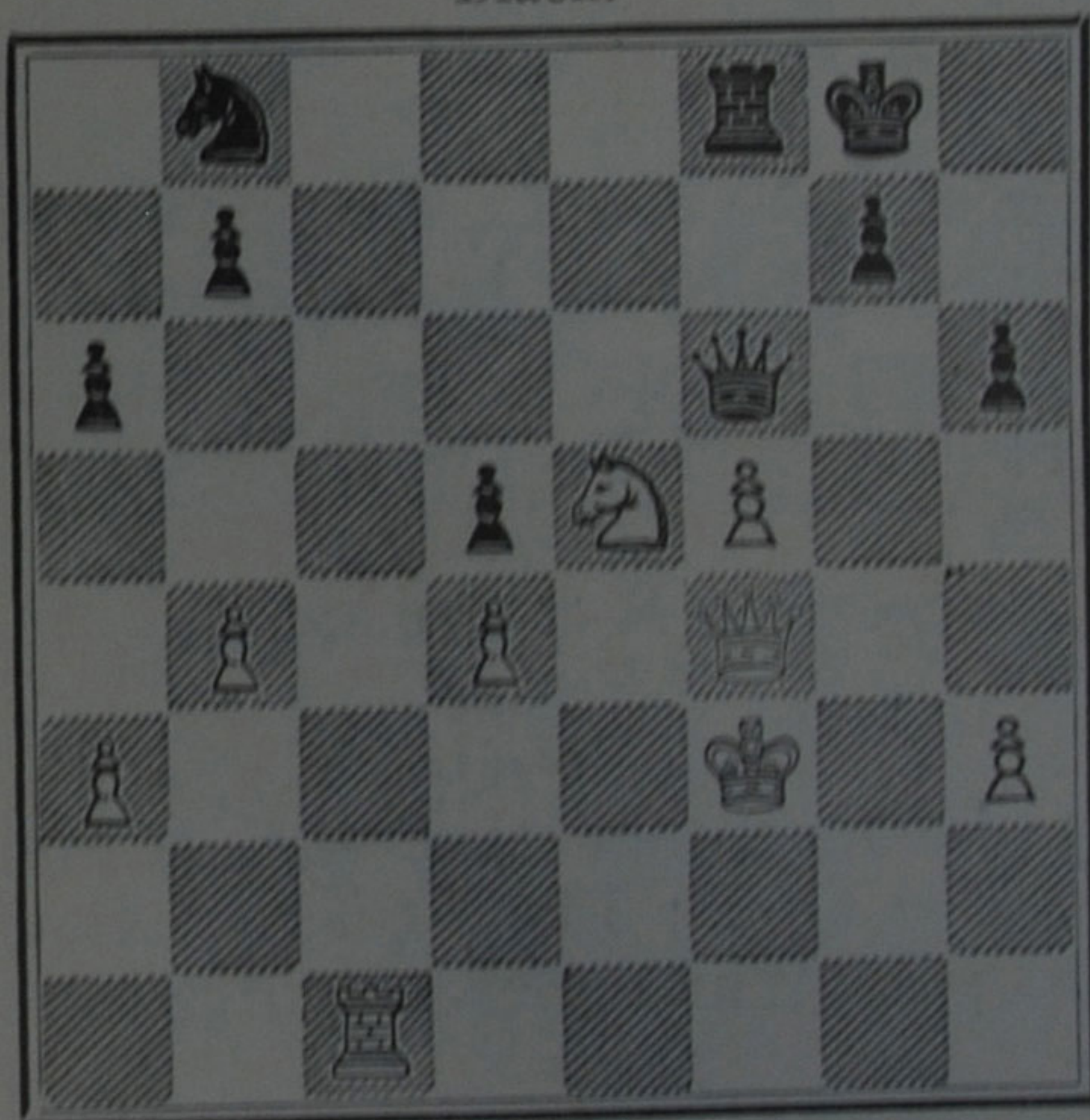
10. K—Q6

K—Kt sq

11. K—K7, and after the exchanges White will queen his KRP, and control the Black QR8. If Black's QKtP could once get to its third square, his K and R might support each other against the Q; and the advanced BP might be held; hence White's second move, separating the Ps—the only way to win.

15.

Black.



White moves.

White.

From a game won by Philidor (Walker's "Chess Studies," No. 252).

White.

Black.

1. Kt—Kt6, good, on principle, to plant a Kt among the enemy. Here, it prevents Q × BP, by threat 2. Kt—K7 ch.

1.

R—K sq

2. Q—K5!

Q × Q

If 2. R × Q? then 3. R—B8 ch, R—K sq; 4. R × R ch, Q—B sq; 5. R × Q ch, K—R2; 6. R—R8 mate.

3. P × Q, getting a passed P.

3.

Kt—B3

4. K—B4

K—B2

5. R—Q sq

P—Q5

6. P—KR4

R—Q sq

7. K—K4

P—Kt4

8. P—R5

P—R4

9. R—QB sq

P—Q6

thinking White cannot take the Kt, on account of the Pawn queening—but White has allowed for this!

10. R × Kt!

P—Q7

11. R—B7 ch

K—Kt sq

12. P—B6, threatening R × P mate.

12.

P × P

13. P × P

R—Q5 ch

14. K—K5, he must not take the R on account of P = Q ch; Black tries to draw by perpetual check; but White amusingly frustrates this.

14.

R—Q4 ch

15. K—B4

R—Q5 ch

16. K—Kt3

R—Kt5 ch

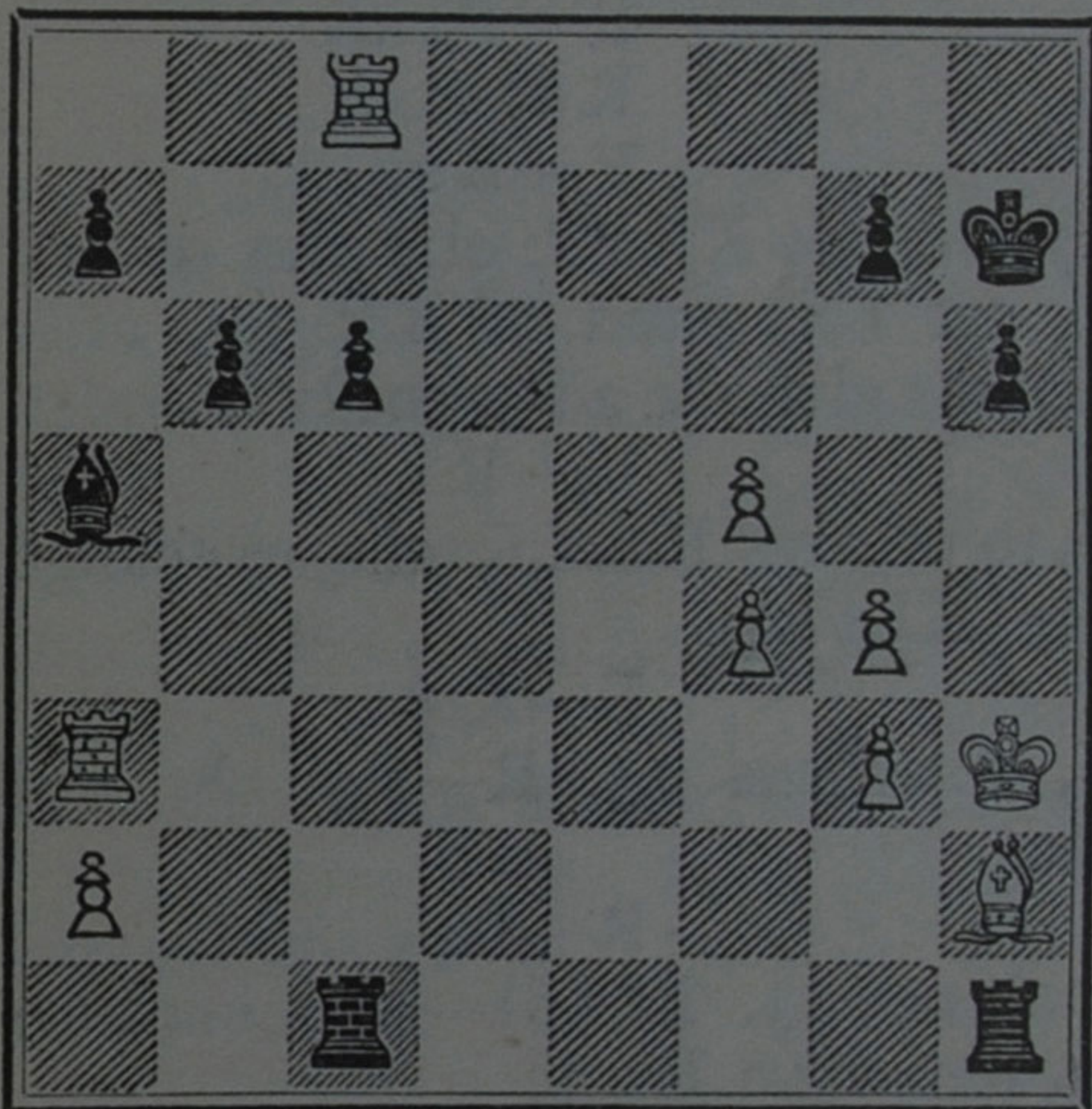
White.

Black.

17. K—R3, Black resigns, for White can safely take R if it checks again; and can then give mate after Black has made a useless Queen; or, 17. R × Kt; 18. P × R, P = Q; 19. R—B 8 ch, &c.

16.

Black.



White moves.

White.

Ending of fifth game in the correspondence match, Edinburgh v. London, 1824-8 (White = Edinburgh).

1. R—K3

R—B7

White are playing for mate through doubling Rs on the eighth rank; against this, Black take measures by driving the K out in front of the R.

2. P—Kt5, the only move; but it wins.

2.

R (R8) × B ch

3. K—Kt4

P—R4 ch

White.	Black.
4. K—B3	R (R7)—B7 ch
5. K—K4	P—Kt3

To avoid 6. P—Kt6 ch, and 7. R—KR8 mate.

6. R—B7 ch	K—Kt sq
7. K—K5, they want to bring the K to the front, before Black can stop it by R—B4.	

7.	R—B4 ch
8. K—B6	R × P ch
9. K × P	R—B sq

10. R—Kt7 ch, not K × P, else the distant Black R would get command of KR file after checking. White must give the adverse Rs no inlet.

10.	K—R sq
-------------	--------

11. K—R6, to prevent Black forcing exchange of Rs by R—KKt sq.

11.	B—Kt5
-------------	-------

12. R—K6, threatens 13. R—R7 ch, and 14. R—Kt6 mate.

12.	R—B4
-------------	------

13. R—R7 ch, not 13. R(K6)—Kt6, because of B—B sq, pinning a Rook.

13.	K—Kt sq
-------------	---------

14. R—Kt6 ch	K—B sq
--------------	--------

15. R × BP	R—B4
------------	------

16. R—B6 ch, they must not exchange, as Black might then be too strong.

16.	K—K sq
-------------	--------

If K—Kt sq; 17. R—KKt7 ch, and 18. R—B8 mate.

17. P—Kt6	R—B6
-----------	------

18. P—Kt4, to keep Black Rs from getting command of KKt file. If 18. P × P; 19. P—Kt7, &c.

White.	Black.
18.	B—B sq ch
19. R × B ch	K × R
20. P—Kt7 ch	K—B2
21. R—R8	R—B3 ch
22. K—R7, and Black resign ; because, if 22.	
. R—Kt3 ; White play 23. R—KB8 ch, and	
24. K × R, easily winning.	

17.

A useful Ending (by Ponziani). White K at Q2, R at QB sq, P at KR4 ; Black K at QKt7, Ps at QR7, KKt3, KR4.

Black, with move, draw ; 1. P = Q ! 2. R × Q, K × R ; and when the White K takes RP, Black K (which has followed him) will occupy Black's KB3 and draw (Chap. VII. § 7). White, with move, win by 1. R—QR sq ! K × R ; 2. K—B2, forcing the KtP to advance ; and the White Q will give mate, from KKt7, just after Black queens his RP.

18.

From actual play ; White K at KB2, Q at KB6, R at K2, Kt at KB5, Ps at KB3, KKt4, KR2 ; Black K at KR2, Q at Q4, R at Q2, Kt at KKt3, Ps at KR3, KKt4.

White move and win ; 1. R—K7 ch, R × R (if 1. Kt × R ; 2. Q × RP ch, &c.) ; 2. Q × Kt ch, K × Q ; 3. Kt × R ch, easily winning. If 2. K—R sq ; (not 3 Kt × R, or Black Q will check at Q7 and draw, but) 3. Q × RP ch, R—KR2 ; 4. Q—B8 ch, Q—Kt sq ; 5. Q—B6 ch, R—Kt2 ; 6. Q × R ch, Q × Q ; 7. Kt × Q, K × Kt ; 8. K—K3, easily winning.

CHAPTER XIII.

PROBLEMS.

A CHESS problem is an idea, or combination of ideas, resulting in a checkmate in a fixed number of moves, this idea being expressed upon the board and carried out in agreement with certain conventional principles.

The restrictions under which the problem composer works are about as follows:—

The position with which he starts must be the possible (if not the probable) result of a game played by rule. Thus, a position with White Ps at QR₂, QR₃, and QKt₂, is inadmissible; the P at QR₃ could not have got there by any legal move.

There must be only one first move leading to mate in the given number of moves. If the problem can be solved by more than one first move (or in a less number of moves than that announced) it is worthless.

The first move (or “key”) should be one of the least obvious moves on the board, giving the enemy’s K and other forces greater apparent freedom, sacrificing or blocking a White piece or removing it to some square where it seems useless. Thus, such aggressive moves as a check or a

capture of a man are not, as a rule, considered good keys.

There must be no useless man in the position—that is, no man not required for the mate, unless that man is needed to prevent either a second solution or a “dual” in the after-play of White (who always has the first move).

There must not be for either player a second Q, or two Bps of one colour, or the like, in the original position, on pretence of such man being the result of a promoted Pawn.

Neither K must be in check at starting.

Castling, or (as White's first move) taking a Pawn in passing, is inadmissible. Looking at the position as a possible result of an actual game, the solver could not know whether K or R had not previously moved. An adjudicator, in actual play, if he detected a forced win by castling, could not give it as a won game, unless he assured himself by inquiry that castling was legally admissible. It is possible so to arrange the Black men that it could be proved that at Black's last move a Pawn was so played that White may now take it in passing; but such a key move (demanding a curious inquiry beneath the surface) is only fitted for a position marked “Puzzle” or “Christmas chess.”

The following features detract more or less from the excellence of a problem as a work of art:—

(1) Duals (*i.e.* choice of moves for White); in a three-move problem a “dual continuation” (choice of moves in reply to one of Black's first moves) is a greater blemish than a dual mate (in which White can mate by more than by one man or by one man on more than one square).

(2) Impurity of mate ; when any square round the Black K is, at the mate, governed by more than one White man, or is both governed by a White man and occupied by a Black one.

Conditional problems are those in which mate is given under certain announced restrictions.

Sui-mate (suicidal) problems are those in which White, instead of trying to mate Black, compels him to mate White, Black's only thought being how to avoid giving this mate. Many solvers find such problems much more difficult than the ordinary problem—there being a natural abhorrence from suicide.

We give a few specimens in each kind, that the reader may form some opinion of the skill, depth, and elegance shown in these works of art. As regards their practical use—*i.e.* whether the study of problems tends to improve your actual play over the board or not—there may be a difference of opinion. Generally speaking, the problem would never occur in actual play—that is, the loser would have resigned long before such a position was reached. And, no doubt, the study of end-games (compositions, or from actual play) is more profitable to the player. Still, the ideas underlying problems may, remaining in the mind, find from time to time a possible expression in real play. Problems teach us at least to calculate and to combine. No one, however utilitarian his thoughts, can fail to admire the profundity and skill shown in our specimens.

PROBLEMS IN TWO MOVES.

Black.



No. 1.
By J. POSPISIL.

White to mate
in two Moves.

White.

Black.

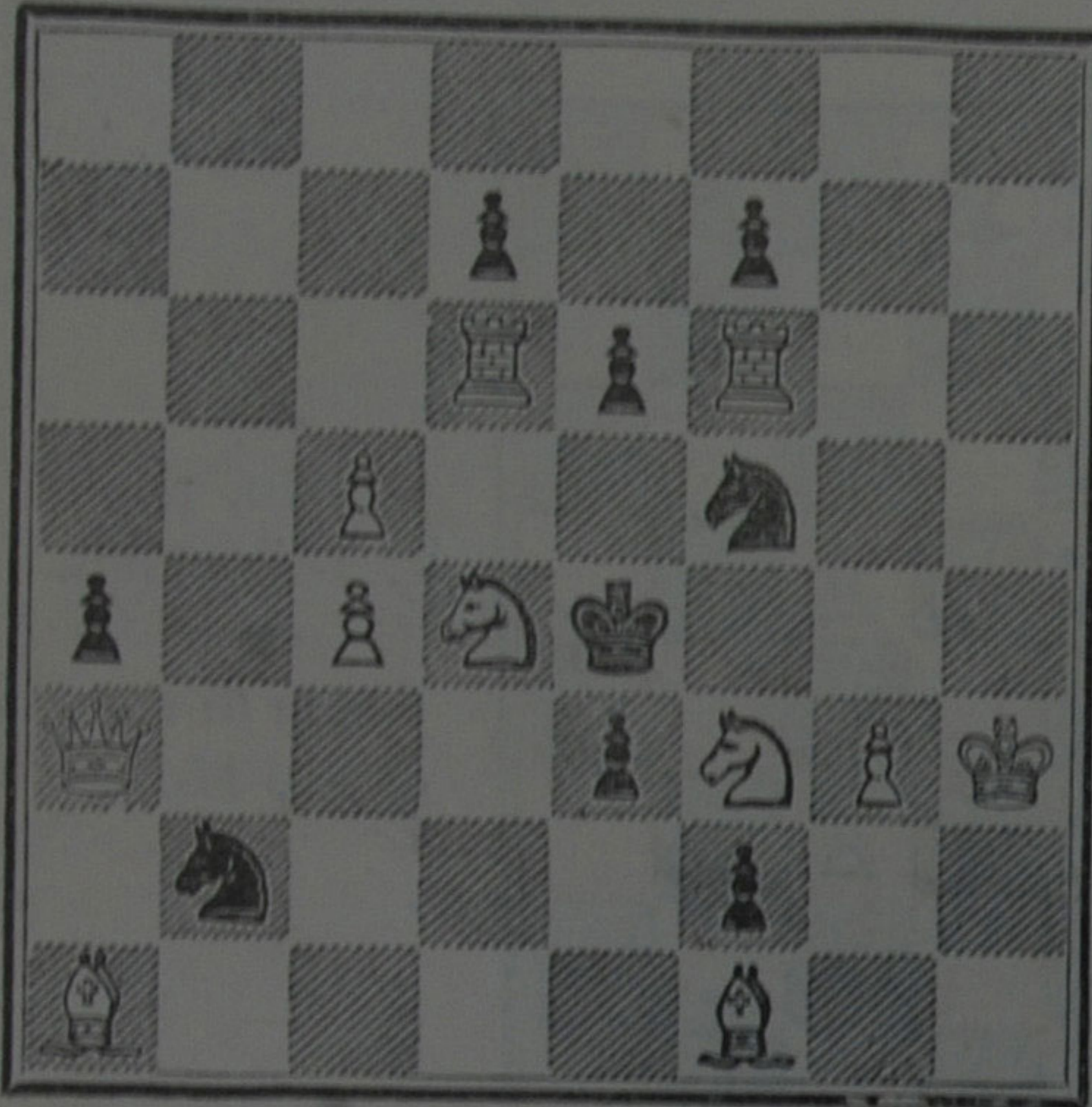


No. 2.
By S. LOYD.

White to mate
in two Moves.

White.

Black.

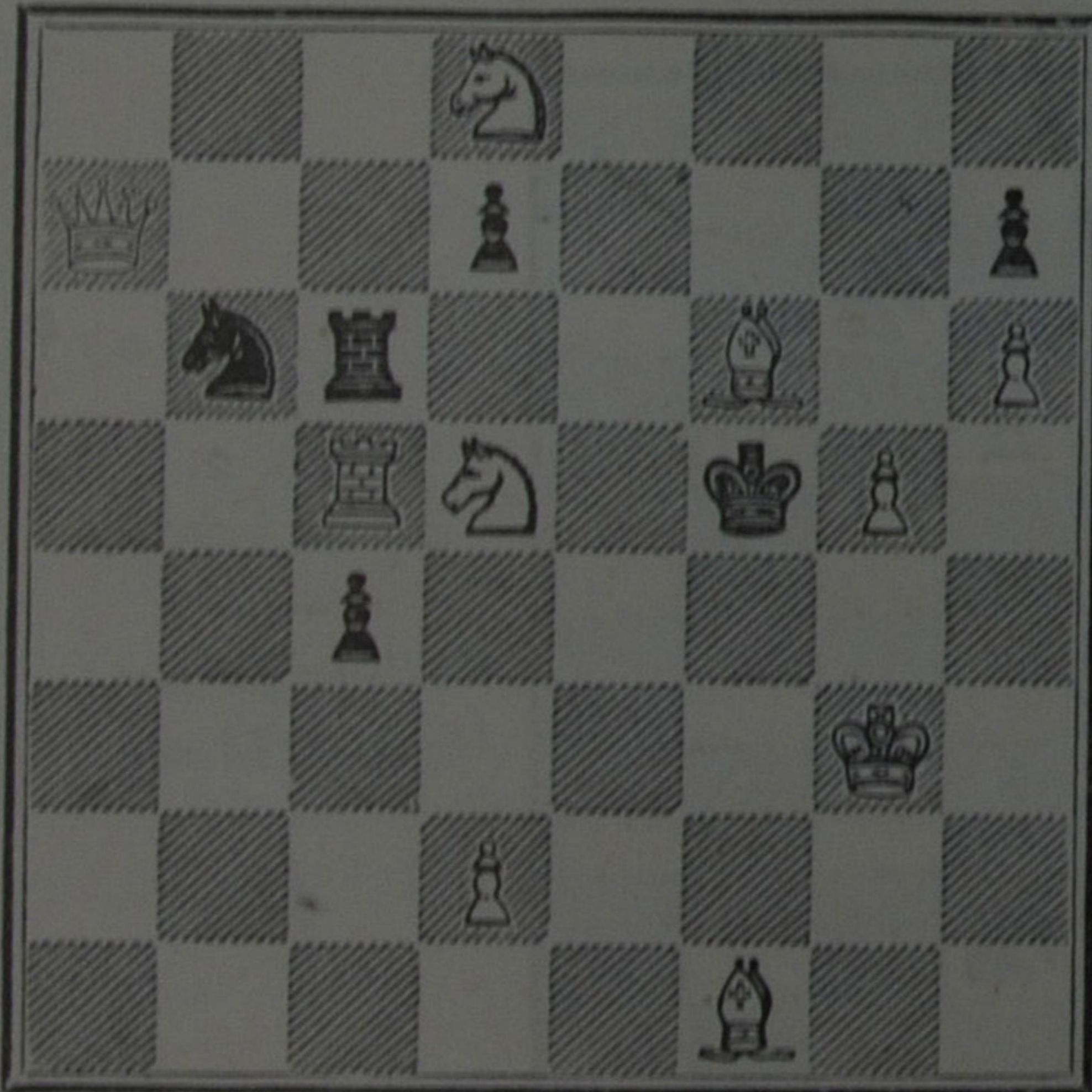


White.

No. 3.
By E.
PRADIGNAT.

White to mate
in two Moves.

Black.

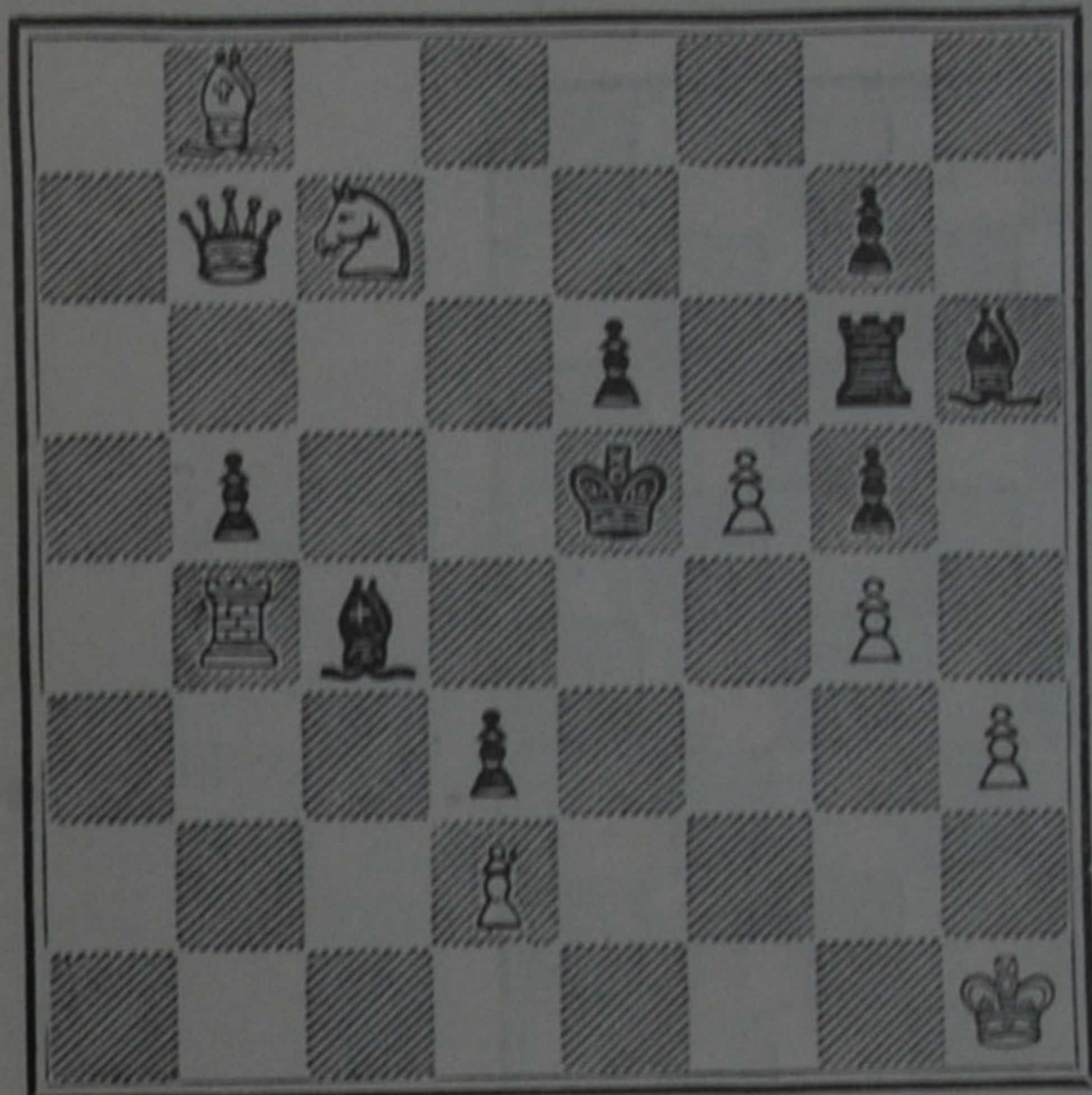


White.

No. 4.
By Dr. GOLD.

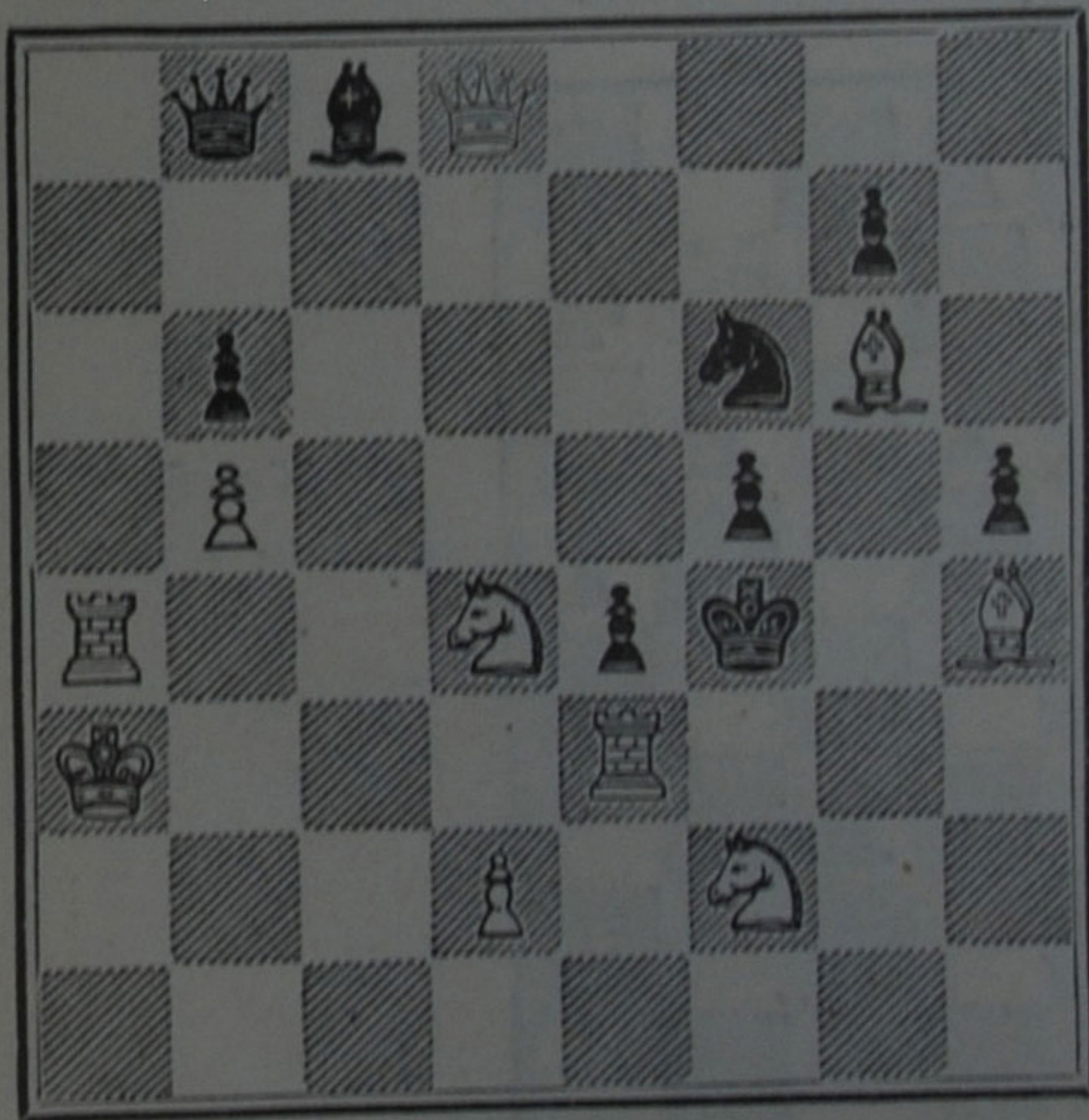
White to mate
in two Moves.

Black.



White.

Black.



White.

No. 5.
By PH. KLETT.

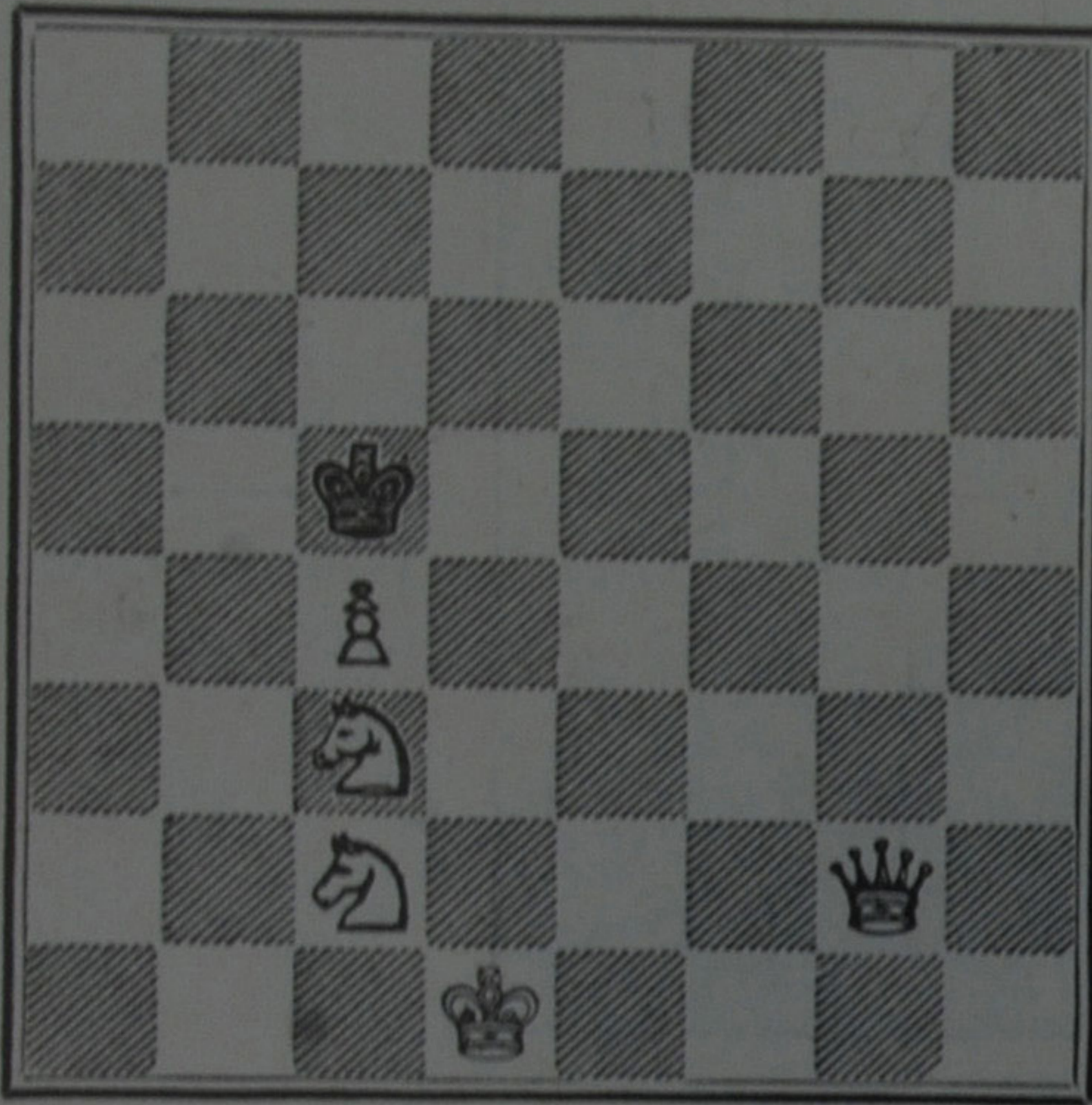
White to mate
in two Moves.

No. 6.
By F. HEALEY.

White to mate
in two Moves.

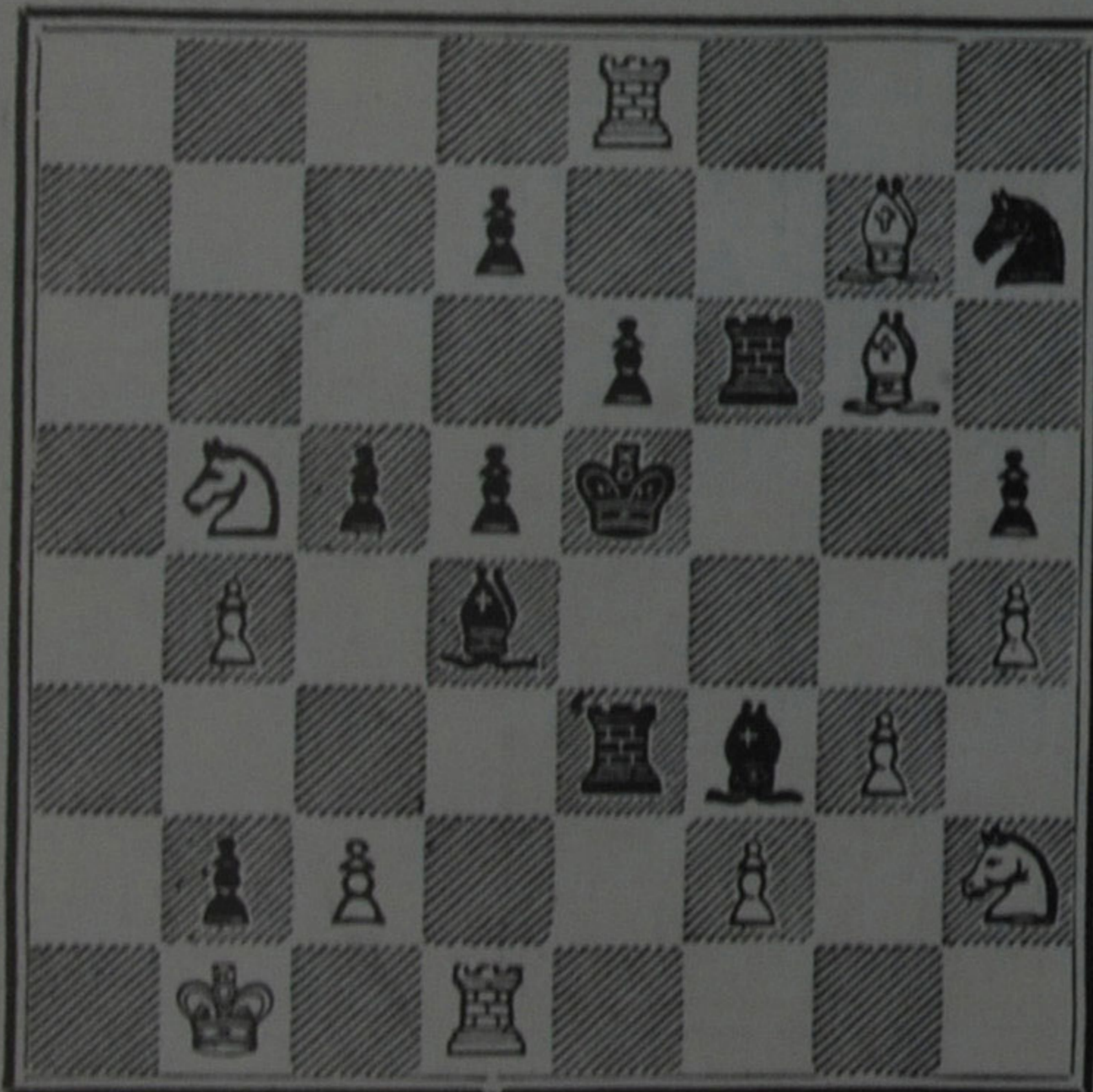
PROBLEMS IN THREE MOVES.

Black.



White.

Black.



White.

No. 7.

By Mrs. BAIRD.

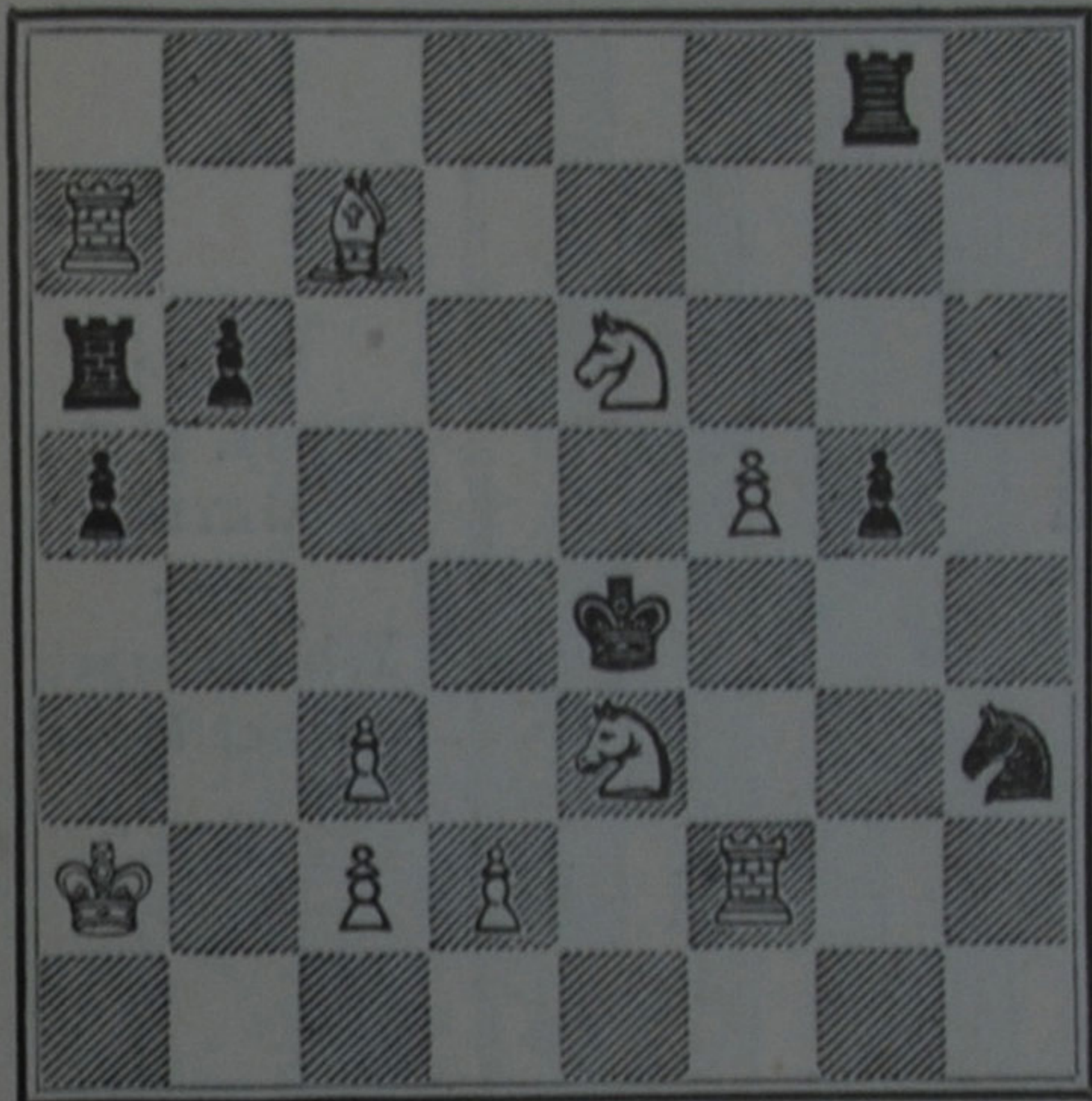
 White to mate
in three Moves.

No. 8.

By PH. KLETT.

 White to mate
in three Moves.

Black.

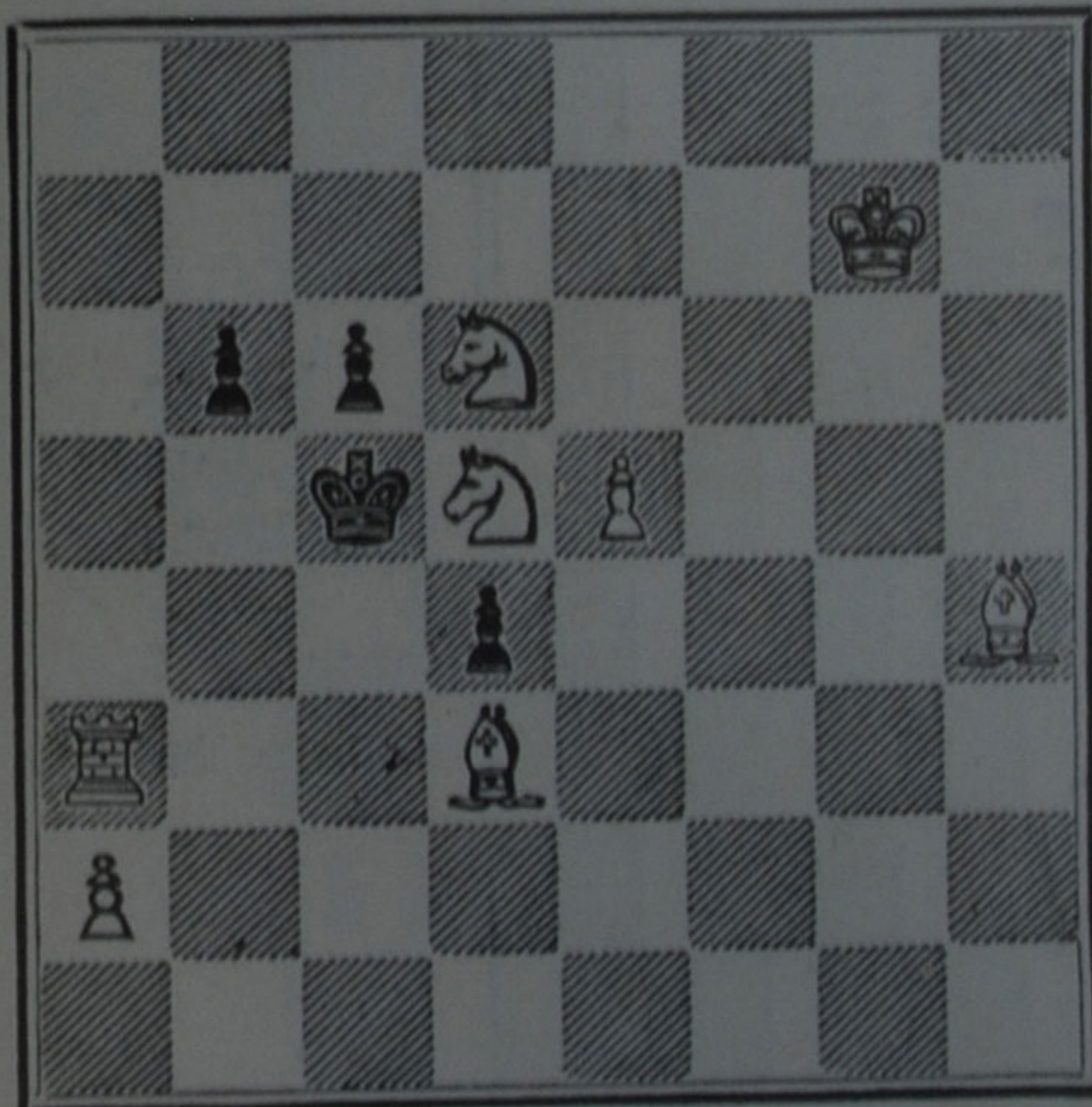


White.

No. 9.
By R. ADAM.

White to mate
in three Moves.

Black.

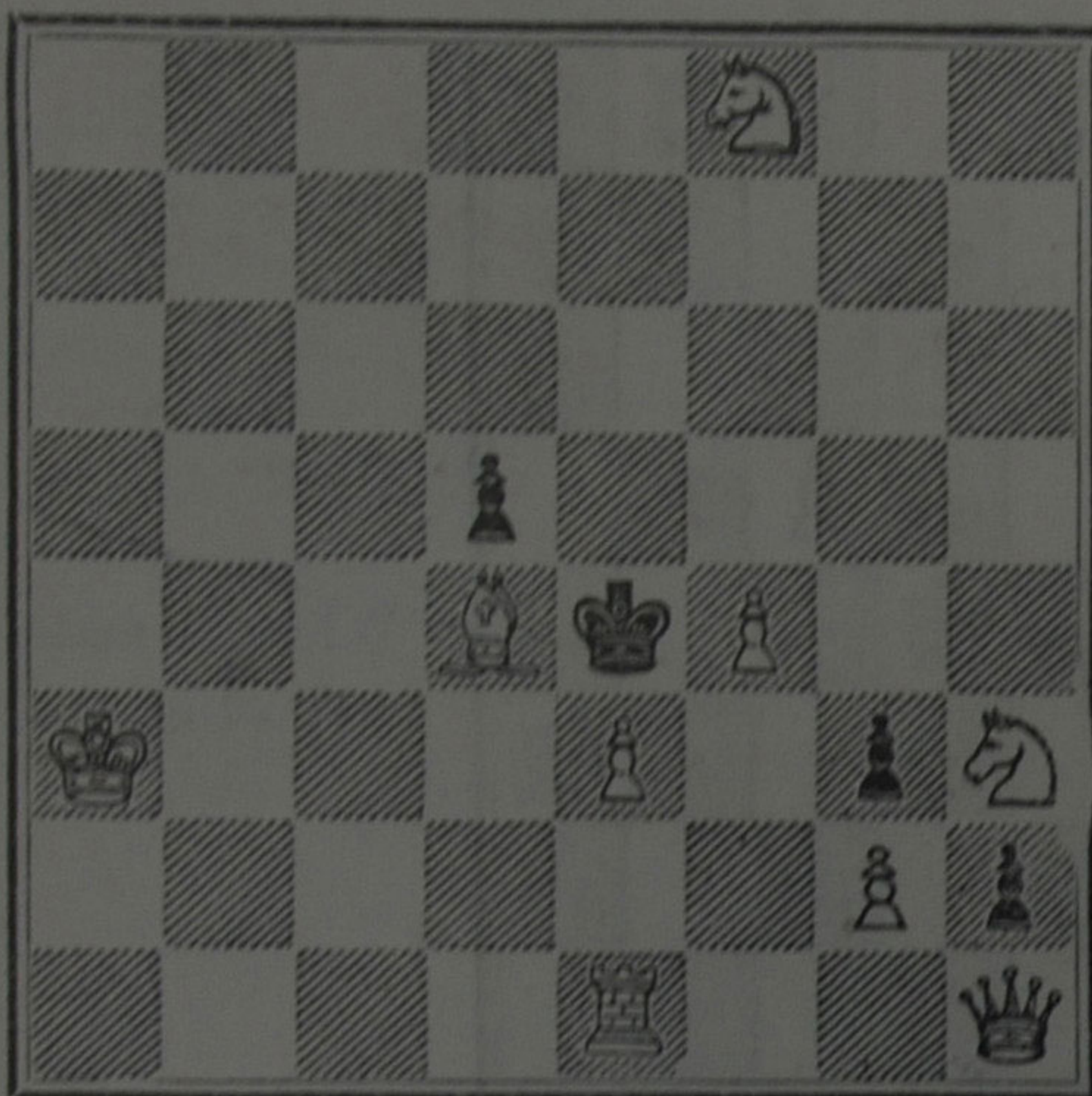


White.

No. 10.
By LOPEZ
RINCON.

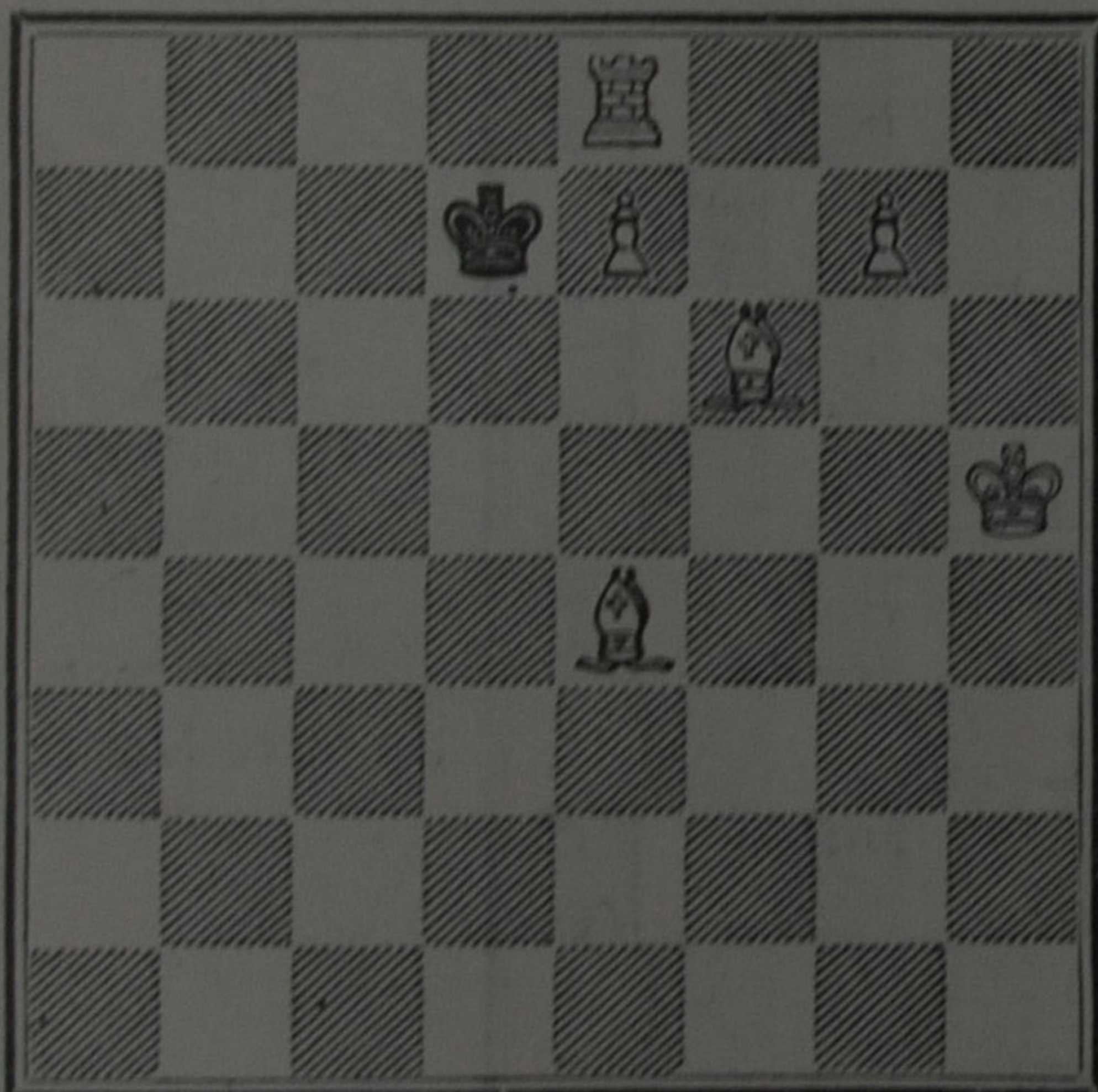
White to mate
in three Moves.

Black.



White.

Black.



White.

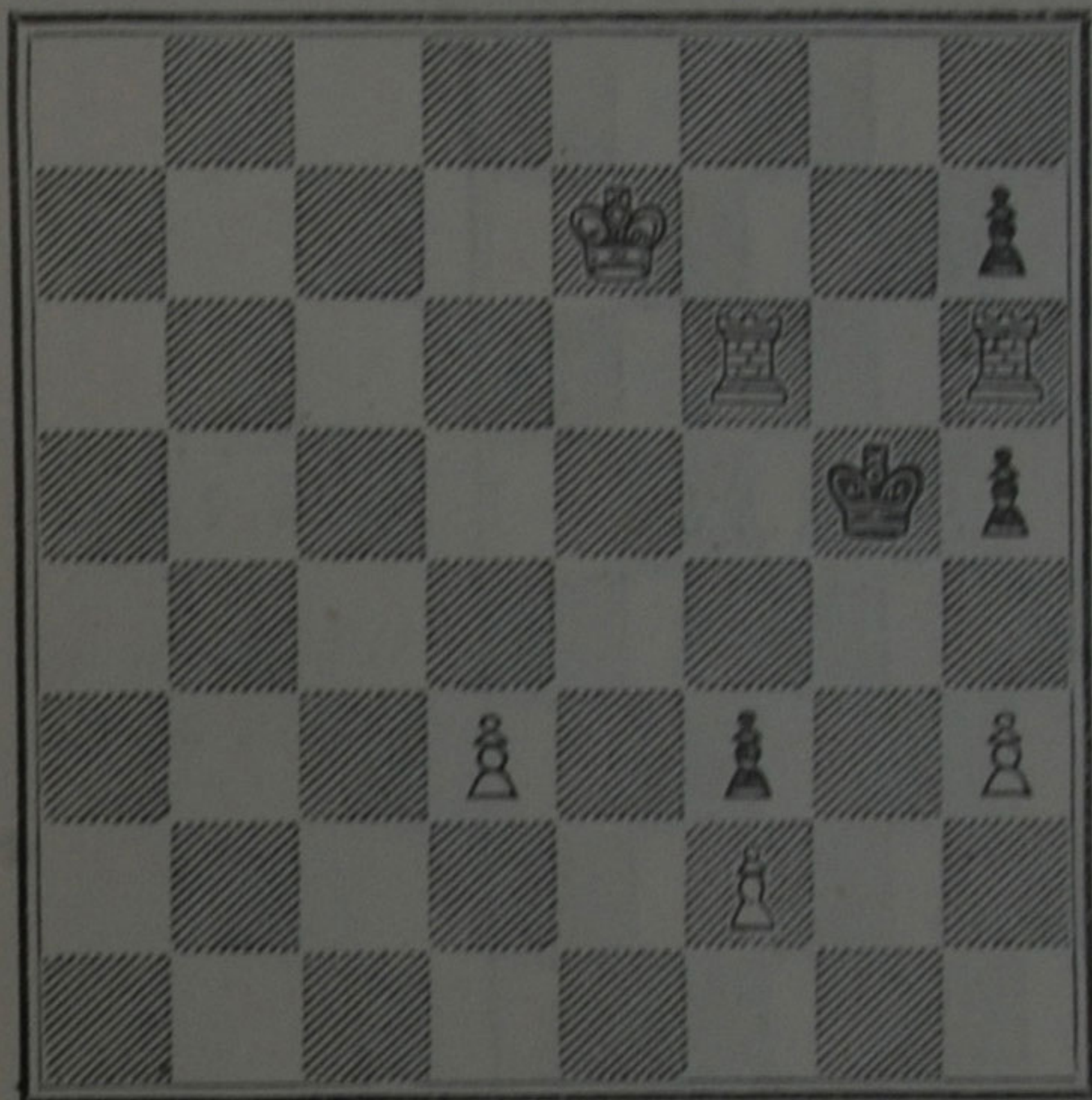
No. 11.
By H. F. L.
MEYER.

White to mate
in three Moves.

No. 12.
By MORITZ
EHRENSTEIN.

White to mate
in three Moves.

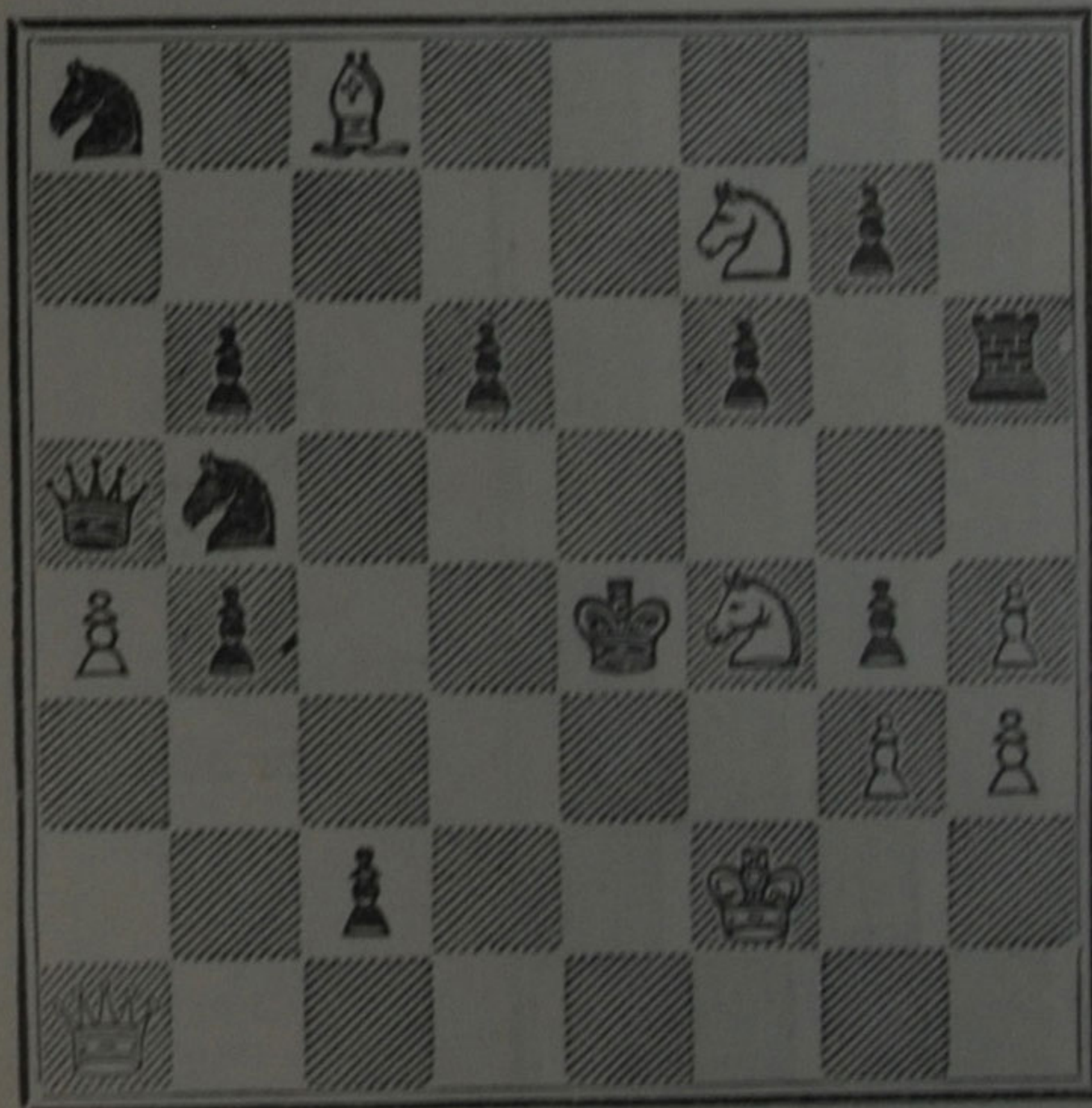
Black.



No. 13.
By E.
PRADIGNAT.
—
White to mate
in three Moves.

White.

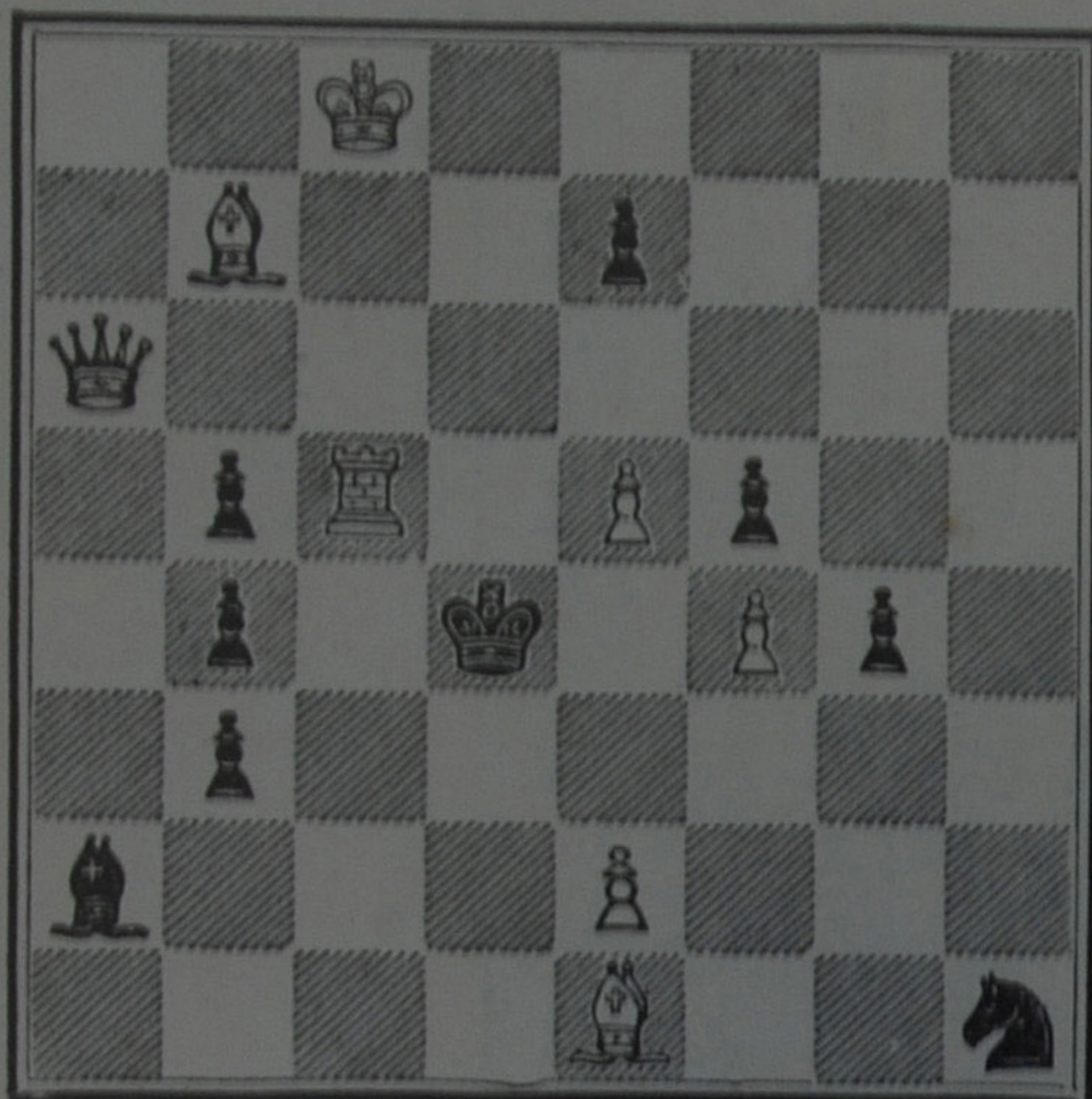
Black.



No. 14.
By P. KARL
TRAXLER.
—
White to mate
in three Moves.

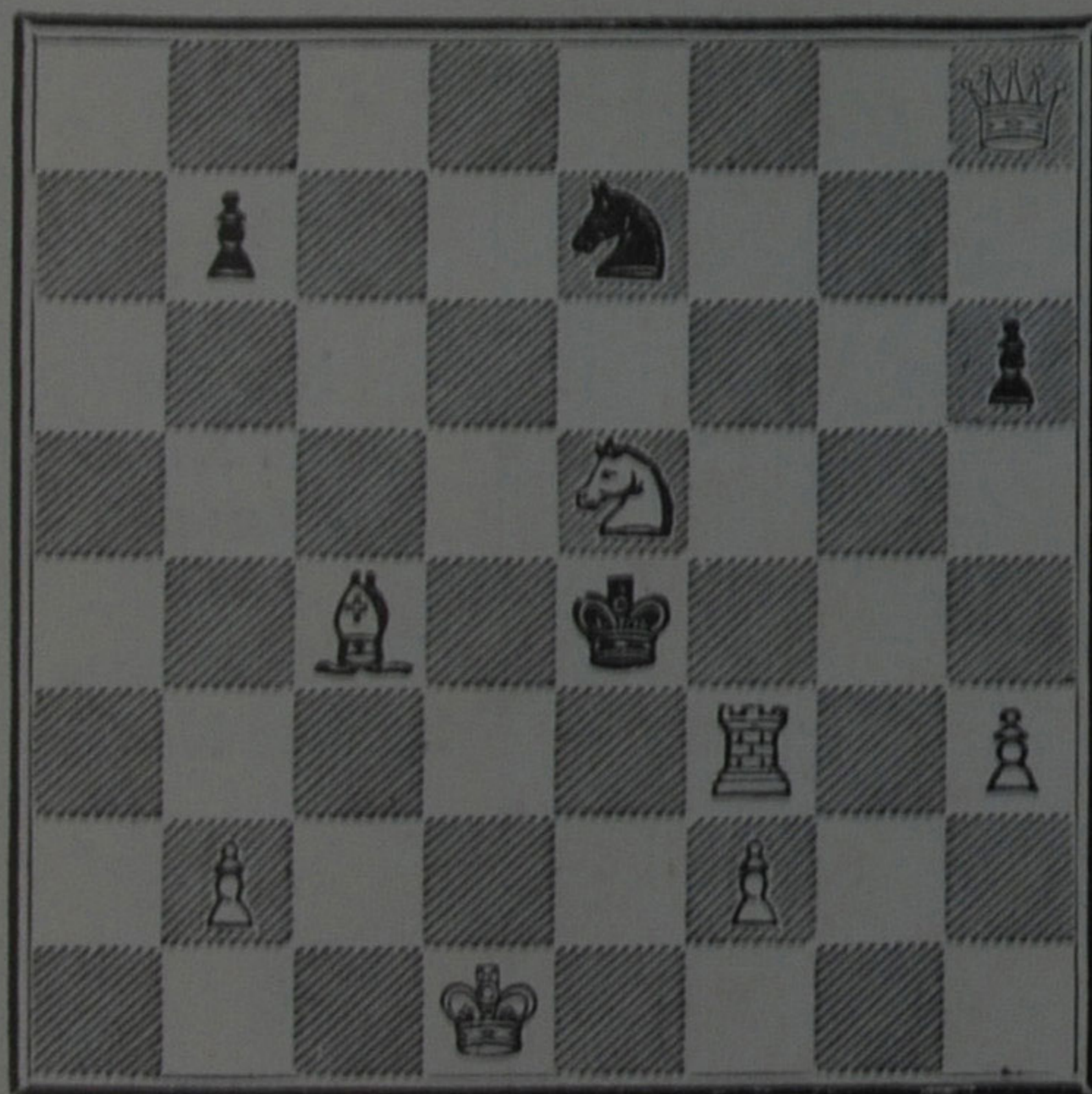
White.

Black.



White.

Black.



White.

No. 15.

By K. ERLIN.

 White to mate
in three Moves.

No. 16.

By A.
MARYANEK.

 White to mate
in three Moves.

Black.

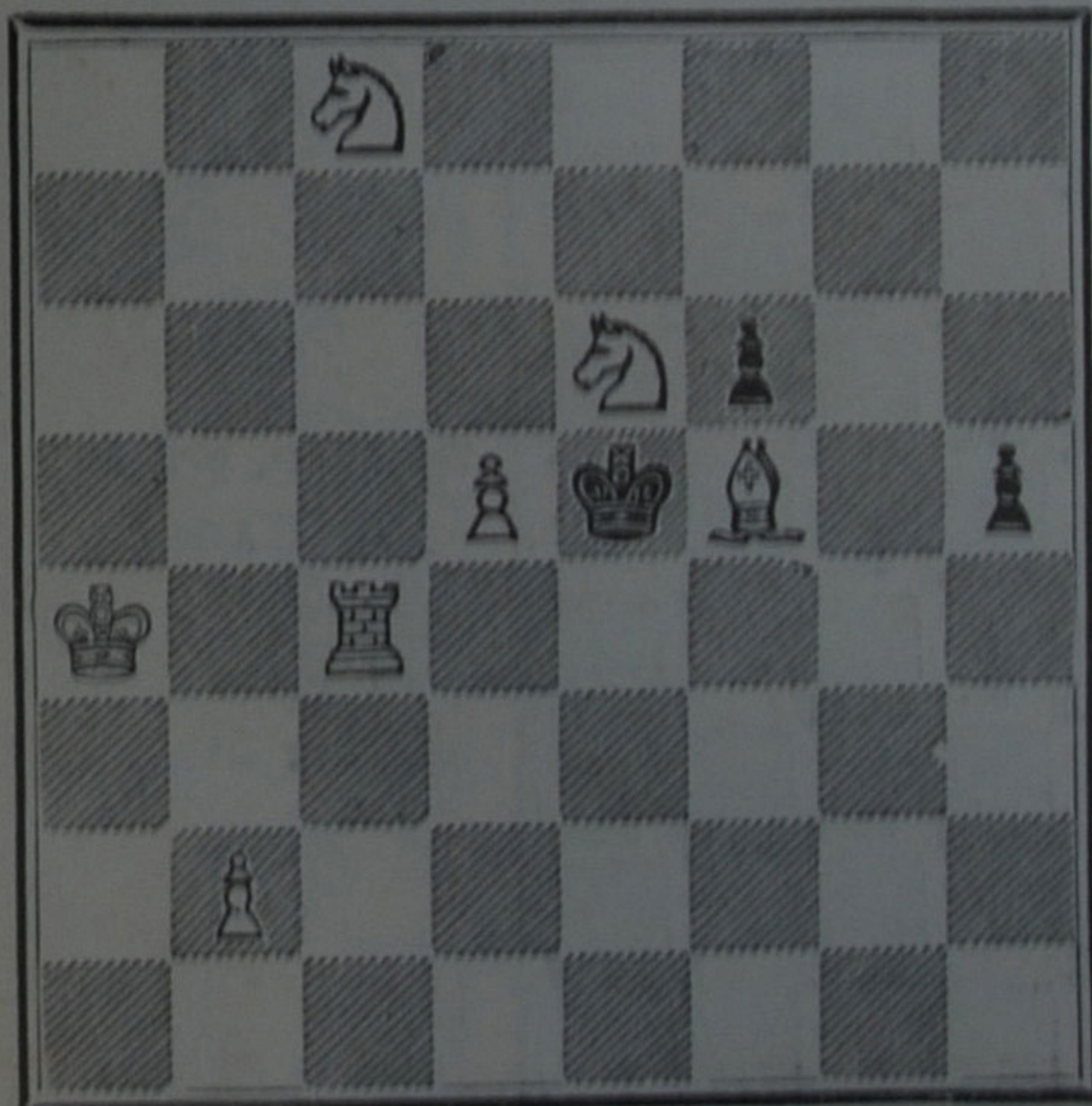


White.

No. 17.
By L. DOSSENA.

White to mate
in three Moves.

Black.



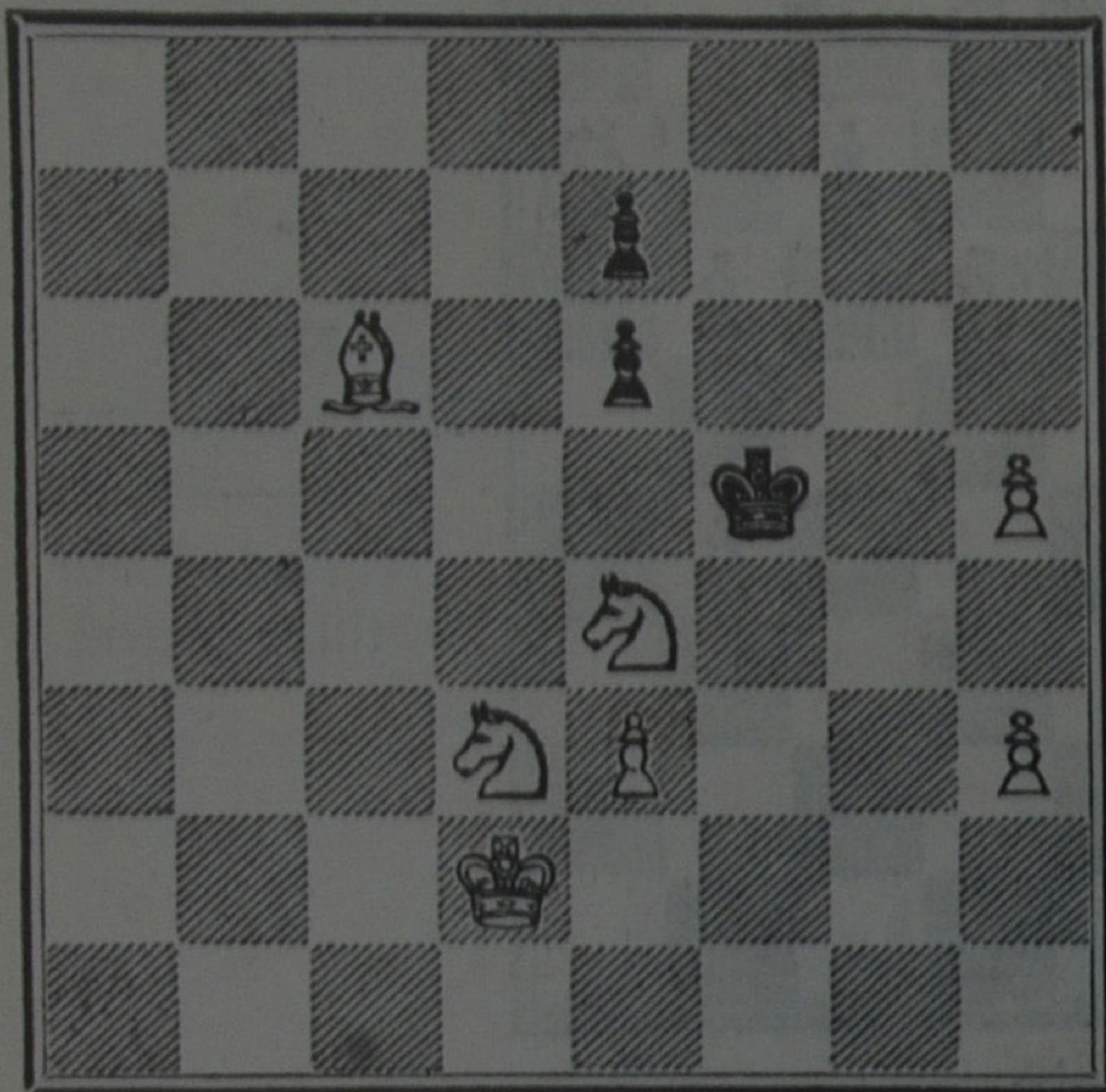
White.

No. 18.
By H. VAN
DUBEN.

White to mate
in three Moves.

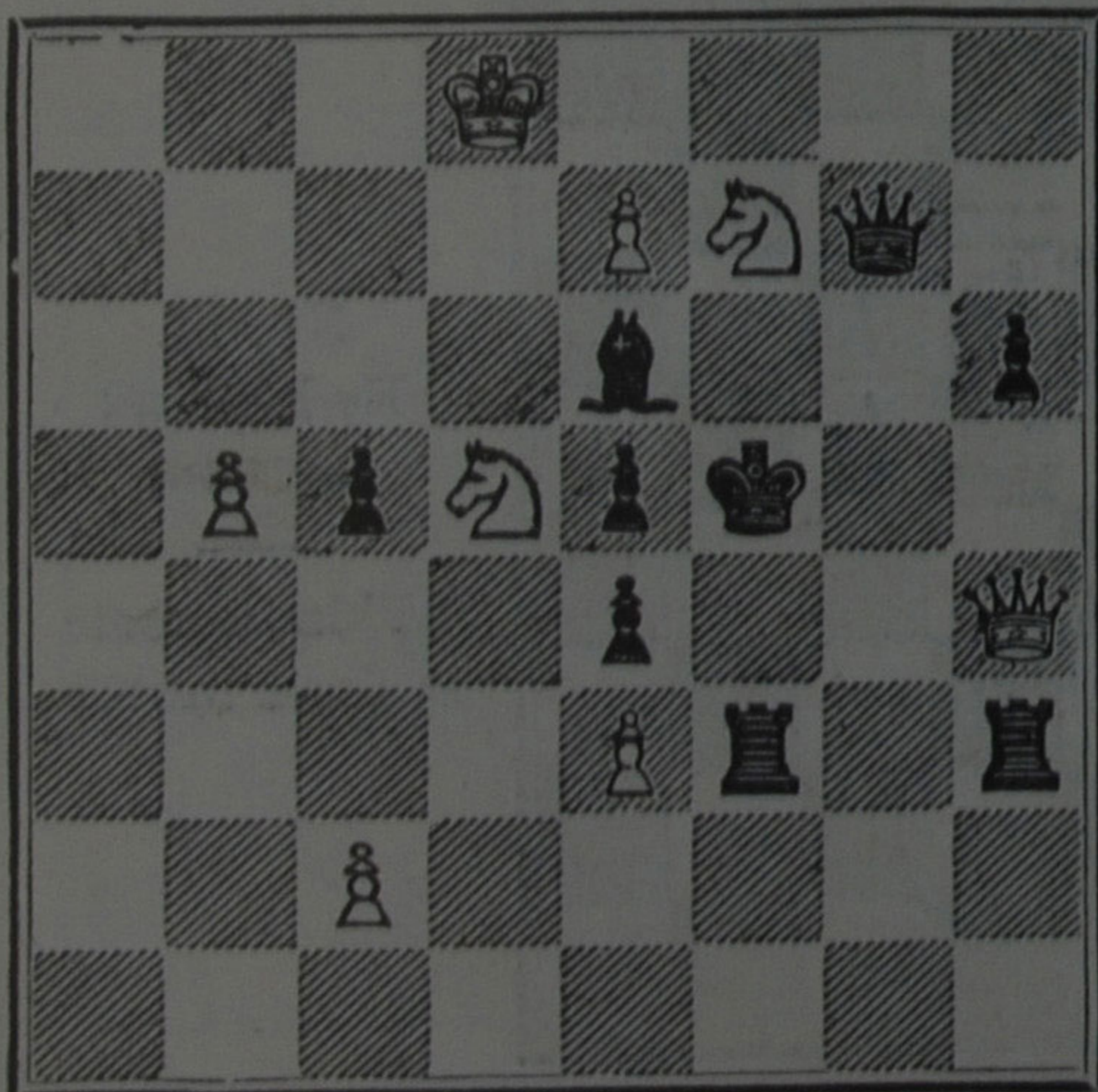
PROBLEMS IN FOUR MOVES.

Black.



White.

Black.



White.

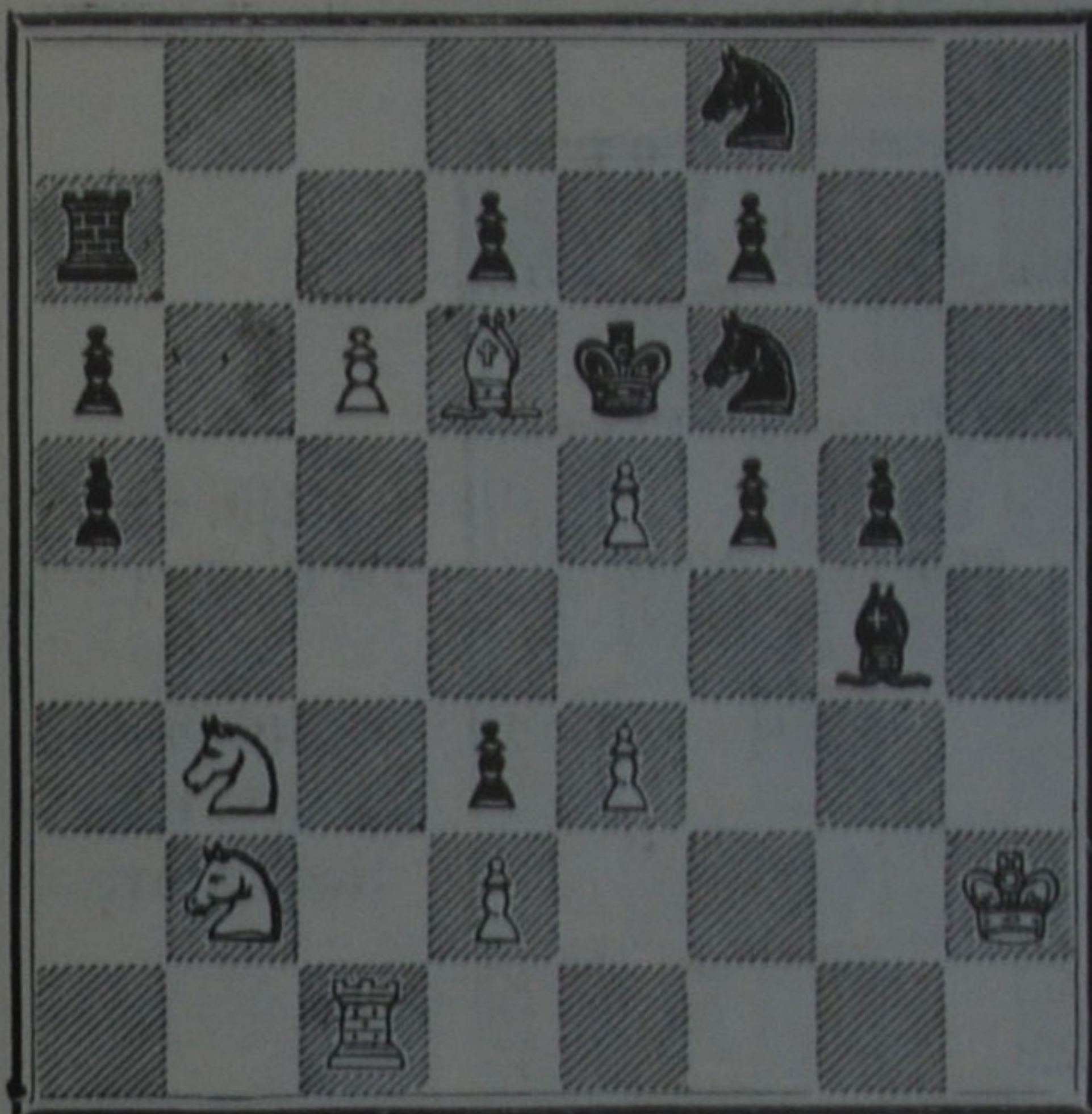
No. 19.
By J. CAIRNS.

—
White to mate
in four Moves.

No. 20.
By CALVI.

—
White to mate
in four Moves.

Black.

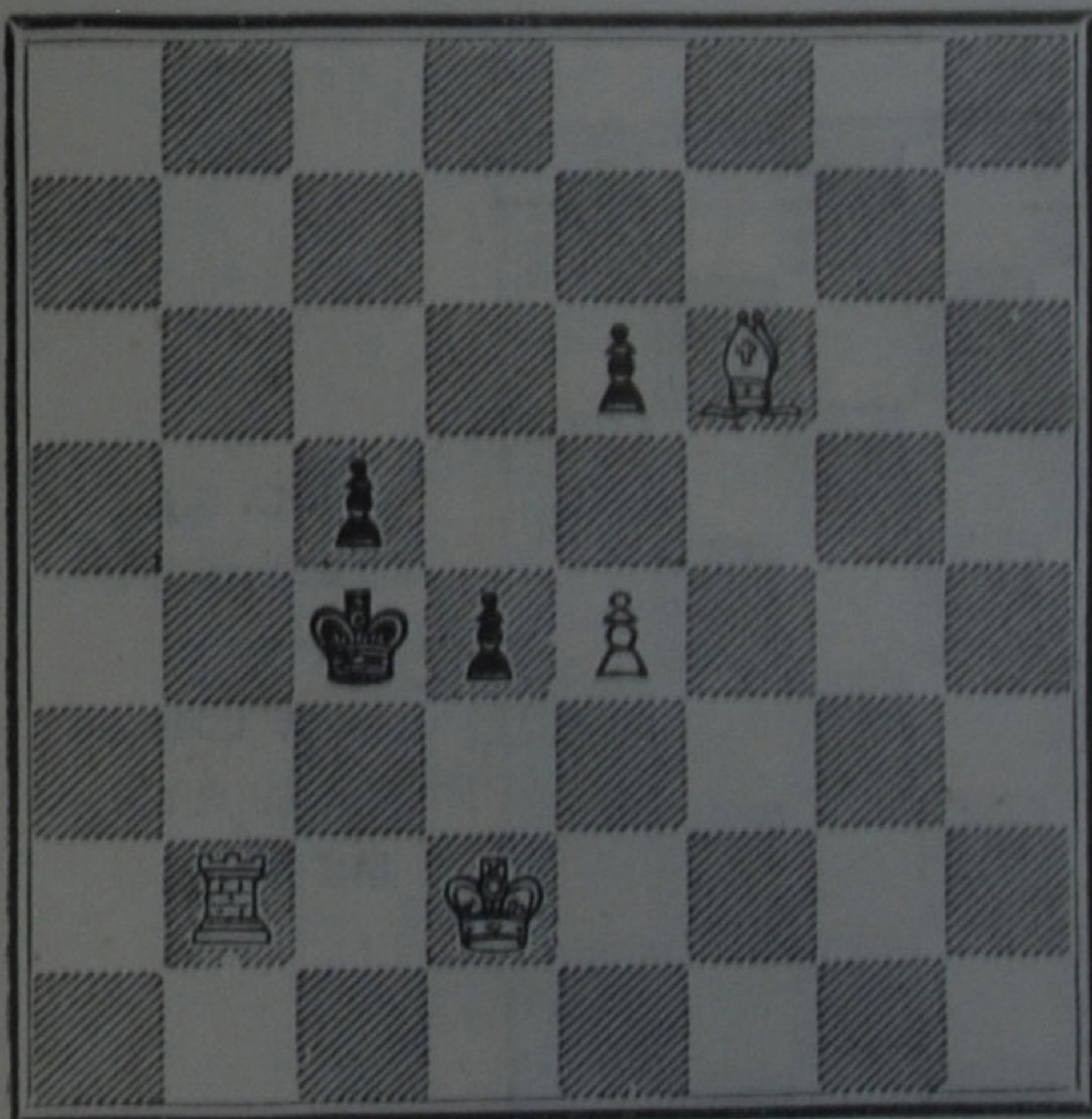


White.

No. 21.
By PH. KLETT.

White to mate
in four Moves.

Black.



White.

No. 22.
By W. A.
SHINKMAN.

White to mate
in four Moves.

SUI-MATES.

Black.



White.

Black.



White.

No. 23.
By B. G. Laws.

White compel
Black to mate in
three Moves.

No. 24.
POLERIO MS.

White compel
Black to mate in
six Moves.

CONDITIONAL PROBLEMS.

Black.



White.

Black.



White.

No. 25.

By M.

GROSDÉMANGE.

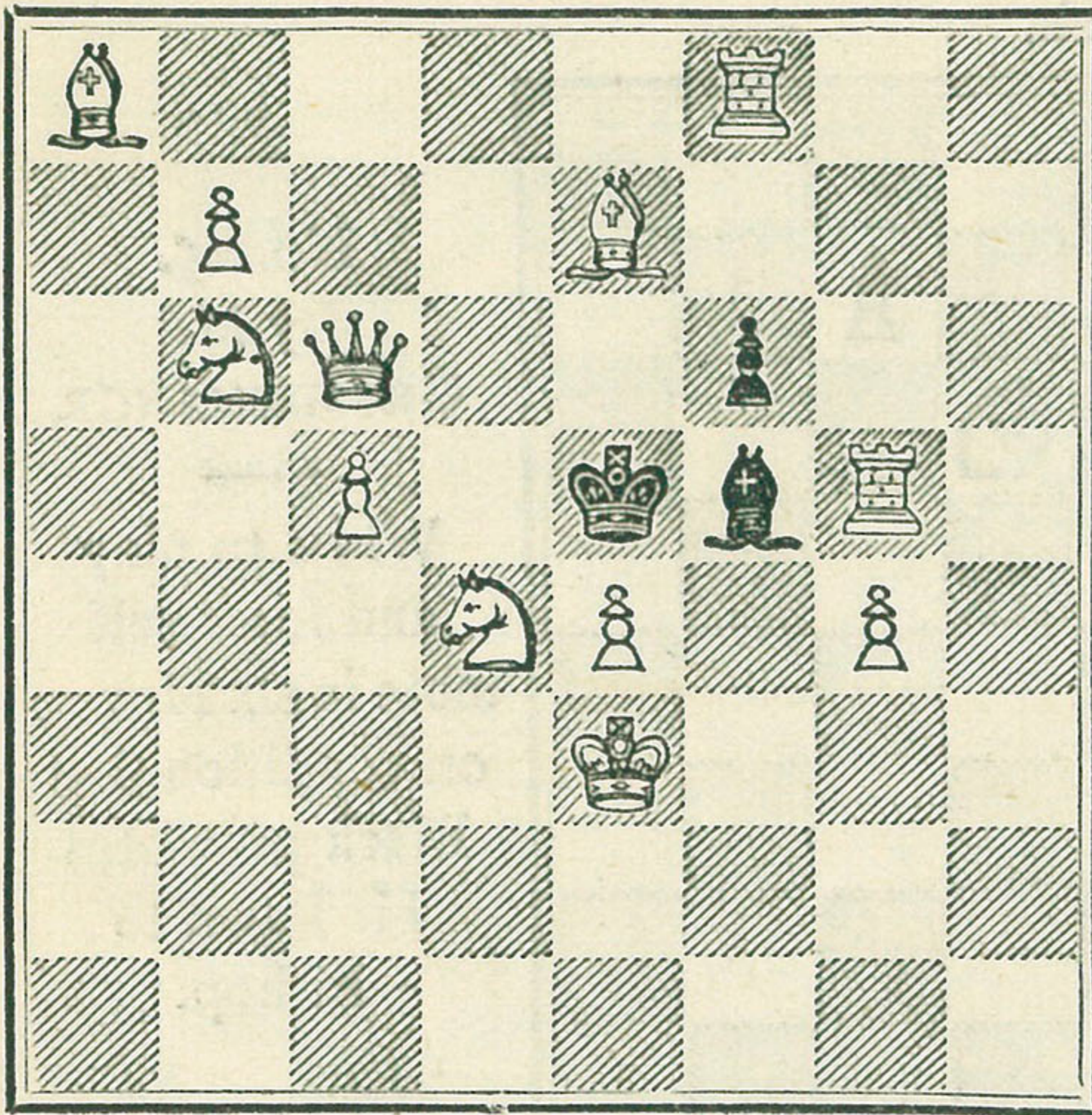
White to play
and force self
mate in six Moves,
on condition that
Black promotes
his Pawn to
Bishop.

No. 26.

By W. BONE.

White, without
taking any man,
mate with the
Pawn in twelve
Moves.

Black.



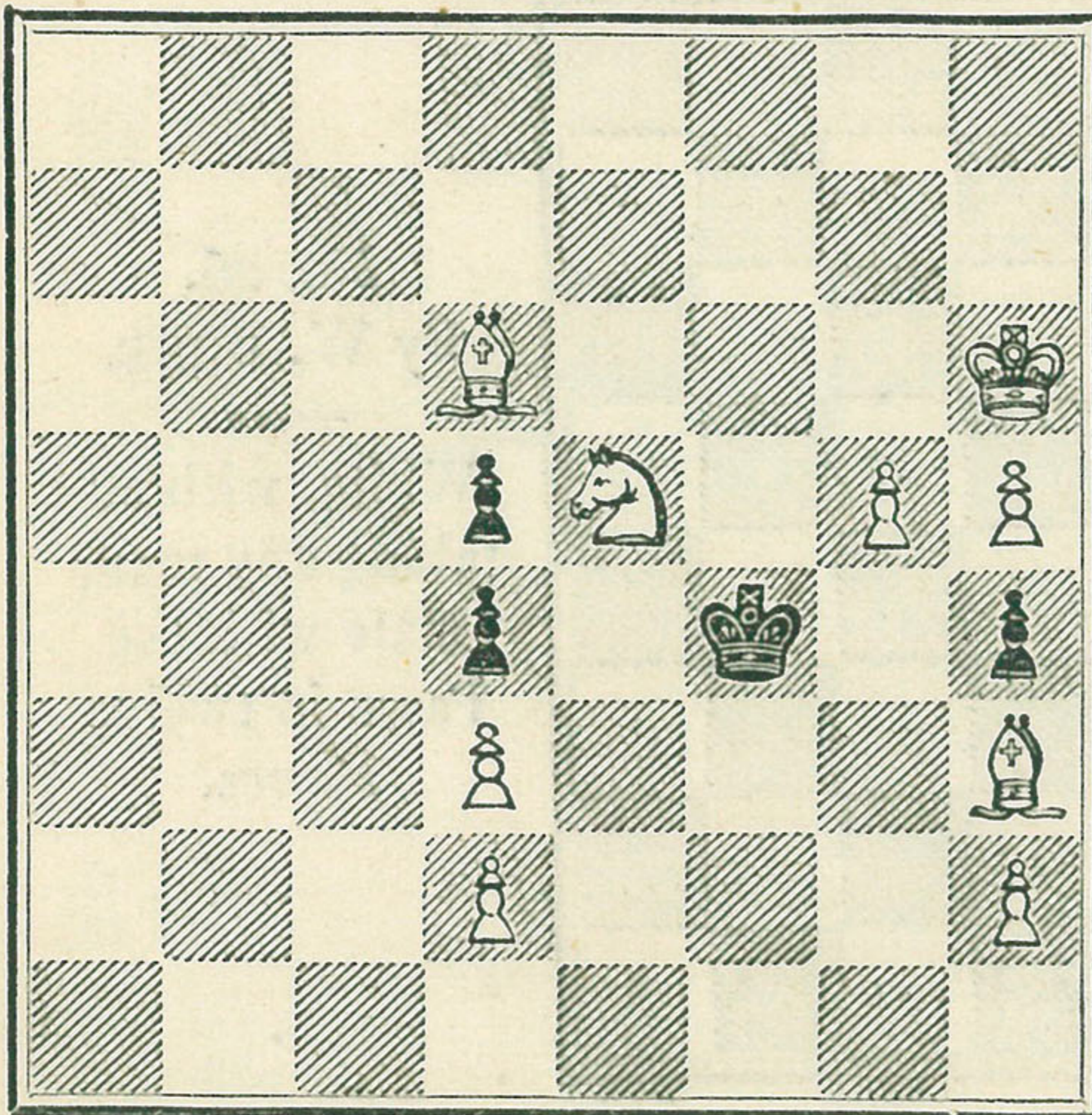
White.

No. 27.
By B. G. LAWS.

White play and
mate with their
KB in eight
Moves without
moving the QKt
Pawn.

PICTURE PROBLEM.

Black.



White.

No. 28.
By KOHTZ and
KOCKELHORN.

White to mate in
four Moves.

SOLUTIONS TO PROBLEMS.*

- (1) 1. Kt—Q7.
 (2) 1. Q—R sq.
 (3) 1. Kt—Kt3.
 (4) 1. Q—Kt7.
 (5) 1. P—B6.
 (6) 1. R—R6. The problem is a perfect “waiting-move” one, in which the first move has no other use except that it only does not interfere with the mates arranged to meet Black’s first moves. If, *e.g.* 1. K—Kt2, Black answers Q—K4! (pinning a Kt).

(7) 1. Q—KKt7, K—B3; 2. P—B5
 K—Q3; 2. Kt—Kt5 ch
 K—Kt3; 2. Kt—Kt5
 K × P; 2. Q—Q4 ch.

(8) 1. R—QB8, B—B6; 2. R × P ch
 P—B5 }
 P × P } ; 2. P × R
 P—Q3; 2. Kt—R7
 Kt—B sq; 2. R × Kt
 Kt—Kt4; 2. P × Kt
 R along rank; 2. R—K sq
 ch
 R along file; 2. Kt × B mate
 QB moves; 2. P—B4 mate.

(9) 1. R—R8, R (R3) moves; 2. P—Q3 ch
 Kt × R; 2. R—K8
 P—Kt4; 2. Kt mates
 others; 2. Kt × P ch, or
 Kt—Kt5 ch.

* The reader is left to discover the actual mating-moves.

- (10) 1. Kt—Kt5, P × Kt (Kt4); 2. Kt—Kt4
 P × Kt (Q4); 2. R—R7
 K × Kt; 2. Kt—B7 ch.
- (11) 1. R—KKtsq, K—B4; 2. Kt—B2
 K—Q6; 2. R—R sq
 P × R; 2. Kt—B2 ch.
- (12) 1. R—QB8, K × R; 2. P—K8 bec Q
 K—Q3; 2. P—K8 bec B
 K—K3; 2. P—K8 bec Kt.
- (13) 1. R—B4, K × R; 2. K—B6
 P—R5; 2. R (R6)—KB6.
- (14) 1. B—R6, Q × B; 2. Q—K sq ch
 P—B8 bec Kt; 2. B × Kt
 K—B4; 2. Q—Q4
 Kt—B6; 2. Q—R sq ch
 Kt—Q5; 2. B mates
 P—B4; 2. Kt mates
 P—Q4; 2. Kt—Q6 ch
 others; 2. Kt × QP ch.
- (15) 1. Q—R3, P × Q; 2. R—B3
 K × R; 2. Q × P ch
 K—K6; 2. Q—Kt2
 P—Kt7; 2. R—B4 ch
 others; 2. Q × P ch.
- (16) 1. Q—QB8, Kt × Q; 2. Kt—Q3
 K × Kt; 2. Q—B7 ch
 K—Q5; 2. R—B4 ch
 Kt—Q4; 2. Q × P
 Kt—B3 }
 KtP moves } ; 2. Q—Kt4 ch
 others; 2. Q—B5.

(17) 1. Q—B8, K—Q2; 2. Q × Kt ch
 K—Q4; 2. Kt—B3 ch
 Kt—B5; 2. Kt—Q4 ch
 Kt (R4) other; 2. Q × P ch
 P moves; 2. Q—Q6 ch
 Kt (K sq) moves; 2. Q mates.

(18) 1. Kt—Q8, K × P; 2. Kt—K6
 K × B; 2. Kt—K7 ch
 P—R5; 2. Kt—B7 ch.

(19) 1. B—R8, P moves; 2. Kt (Q3)—B5, P
 moves; 3. Kt—Kt7.

(20) 1. Q × KP ch, K × Q; 2. Kt—Q6 ch, K ×
 Kt; 3. P—B4 ch.

(21) 1. Kt—R4, K—Q4; 2. R—QKt sq
 2. K × P }
 K—K3 } ; 3. Kt—Kt6
 2. Kt—K5 } ; 3. Kt—
 2. K—B5 } Kt6 ch
 2. others; 3. Kt—B3 ch.

1. P × P; 2. Kt (Kt3)—B5 ch, &c.

1. Kt—K5; 2. Kt—Q4 ch, &c.

1. other; 2. Kt—Q4 ch, K—Q4; 3. R—
 B5 ch.

(22) 1. R—Kt sq, P—Q6; 2. B—R sq, P—K4;
 3. R—Kt2. Or 1. P—K4; 2. B—Q8, P—
 Q6; 3. B—Kt6.

(23) 1. B—QKt7, Q—Kt4 (or R3); 2. R—Q2
 ch, K × R; 3. Q—K2 ch
 Kt—B6; 2. R—Q4 ch, K ×
 R; 3. Q—K4 ch

B—B2 ; 2. Q—B4 ch, B × Q ;
 3. B—K4 ch
 Q—R sq ; 2. B—K4 ch, P or
 Q × B ; 3. Q × P or Q
 ch
 Kt—Kt3 (or B2) ; 2. Q—Kt3
 ch, Kt—B6 ; 3. Kt—K5
 ch
 B—Kt3 ; 2. B—K4 ch, P ×
 B ; 3. Q × P ch
 others ; 2. B—R6 ch, Q × B
 (or Q—Kt4) ; 3. Q—K4
 ch.

(24) 1. K—Kt3, B—Kt2 ; 2. Q—KKt8, B—B sq
 (or R3) ; 3. Q—KR8 ch, B—Kt2 ; 4. K—Kt2,
 B × Q ; 5. K—R sq, B—Kt2 ; 6. R—B7 ch. (If
 2. B—R sq ; 3. K—Kt2, B—Kt2 ; 4. Q—
 KR8, &c.)

(25) 1. Kt (Q7)—B8, P—Kt3 (*a*) ; 2. B—R6,
 P—Kt4 ; 3. Kt—B7, P—Kt5 ; 4. Kt—K8, P—
 Kt6 ; 5. B—B4, P—Kt7 ; 6. B—Kt8 ; (*a*) 1.
 P—Kt4 ; 2. B—R2, P—Kt5 ; 3. P—Kt8 bec B,
 P—Kt6 ; 4. B—Kt2, P × B ; 5. K—R8, P—R8
 bec B ; 6. P—R7.

(26) 1. Kt (B2)—R3 ch, K—Kt5 ; 2. Kt—B3,
 K—Kt6 ; 3. K—Kt6, K—Kt5 ; 4. R—R sq, K—
 Kt6 ; 5. R—QKt sq, K—Kt5 ; 6. R—KR sq, K—
 Kt6 ; 7. R—R2, K—Kt5 ; 8. Kt—B2 ch, K—
 Kt6 ; 9. Kt—R sq ch, K—Kt5 ; 10. R—R4, P—
 —R6 ; 11. Kt—R2 ch, K—R5 ; 12. P—Kt3
 mate.

(27) 1. Q—B8, P × R ; 2. Kt—Q7 ch, B × Kt ;

3. Kt—B3 ch, K—K3; 4. B—Q6, B × Q; 5. Kt—Q4 ch, K—Q2; 6. P—K5, B × P; 7. P—B6 ch, B × P; 8. B × B mate.

(28) 1. K—Kt7, K × P; 2. B—K7 ch, K—B5; 3. B × P, K × Kt; 4. B—Kt3 mate.

SOLUTION TO FRONTISPIECE.

1. B—Q8, Q × B; 2. R—B3
 K × R; 2. P—Q4 ch
 B or P × P } ; 2. B—R5 ch
 or P—Q4 }
 Q × R; 2. B—R5 mate
 other; 2. R × P ch.

Two celebrated problems are the following:—

A. (Forsyth notation, page 28.) The Indian, published in 1845: o / o / 7 B / 1 p 2 p 3 / 4 k
 1 P 1 / 1 P 3 kt 2 / P 4 P B 1 / K 2 R 4 /.
 White to mate in three moves.

Solution, 1. B—QB sq, P—Kt5; 2. R—Q2, K—B5; 3. R—Q4, mate.

B. The Bristol problem, by F. Healey, 1861.
 o / 1 kt 3 KT p 1 / 1 KT 4 Q 1 / 1 b k P 4 /
 p 1 p 2 p 2 / P 1 P 2 R 2 / 3 P 2 P K / B 2 R 4 /.
 White to mate in three moves.

Solution, 1. R—R sq, B—Q2; 2. Q—Kt sq, B—Kt4; Q—Kt sq, mate.

CHAPTER XIV.

EARLY CHESS.

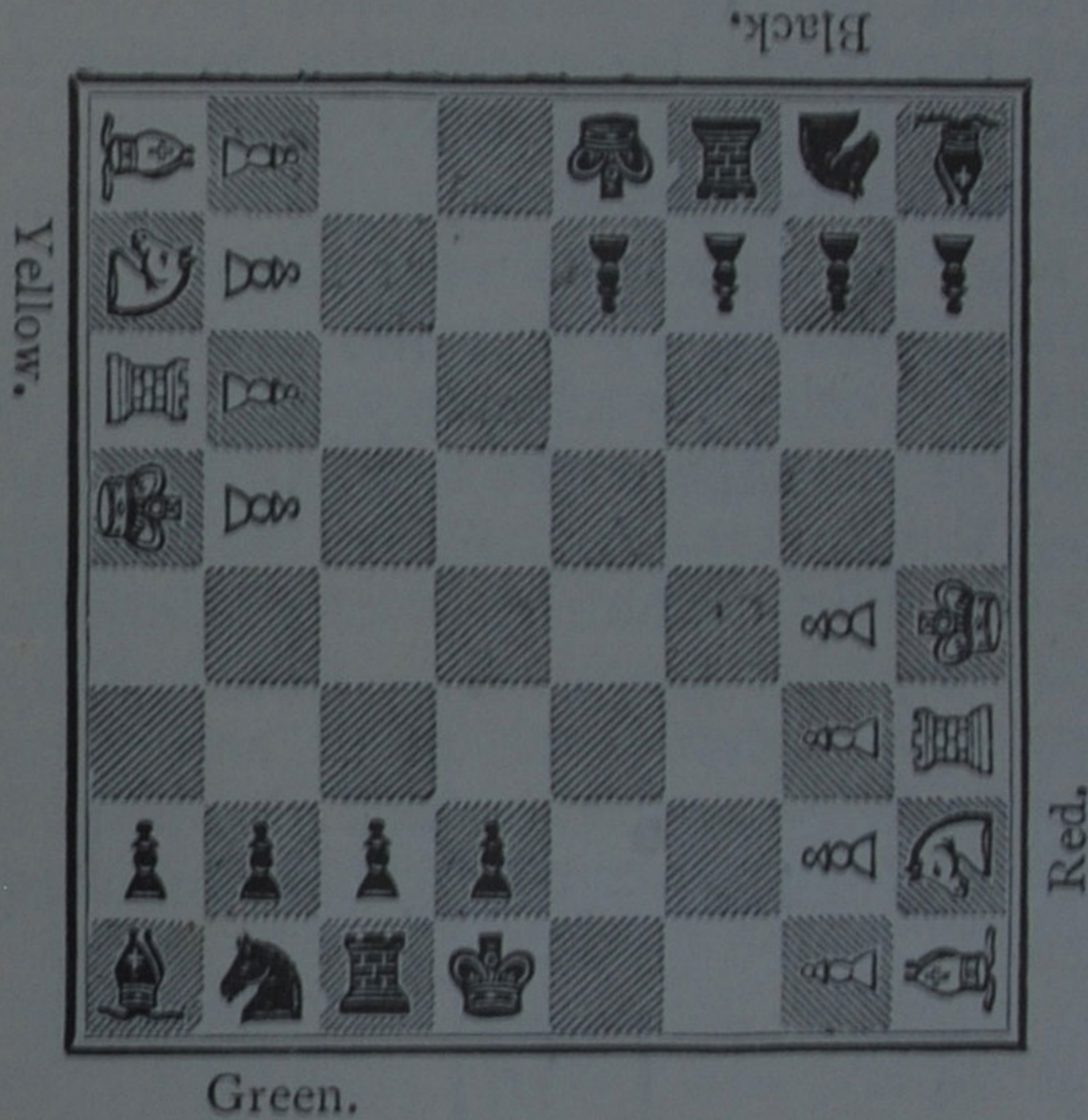
THE royal game, like other matters, has gone through a process of evolution. Its first origin is lost in the depths of antiquity. All the evidence points to its invention in India. The history of the game falls naturally into three periods:—(i.) ancient, up to A.D. 500; (ii.) mediæval, A.D. 500–1500; (iii.) modern. With the first two of these we propose to deal briefly, referring those who desire to enter into greater detail to a standard work on the subject (Forbes' "History of Chess," London, 1860).

THE PRIMÆVAL GAME.

The primæval game ("Chaturanga" = "quadripartite"; "chatur" = "quattuor") represented an image of ancient Hindu warfare. The board, then as now, consisted of sixty-four squares. The game was played by four persons, each having a King, a Rook, a Knight, a Bishop, and four Pawns (Rook, "roka" = ship or boat, necessary to military forces operating in the well-watered plains of the Panjâb; the Bishop was originally an Elephant).

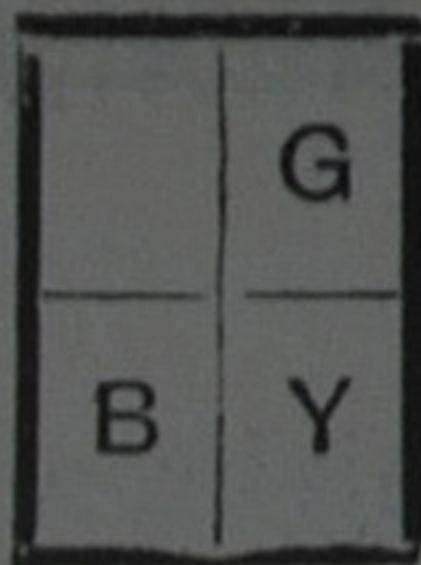
The annexed diagram shows the arrangement of

the forces; the two diagonally opposite players were partners against the other two; and the moves were decided by the throws of an oblong die marked on four faces with the numbers 2, 3, 4, 5.



The King, Rook, Knight, and Pawns had exactly the same moves and powers as they have now, except that the Pawn could move only one square at starting. The Bishop moves diagonally to any third square, but has no power over the square next to him, nor are his movements impeded by any piece placed on that square. It will be seen that the four Bishops can neither support nor attack one another. In throwing the die, if the number 5 turned up, the King or a Pawn must move; if 4, the Rook; if 3, the Kt; and if 2, the Bishop. It will

be obvious that the game thus played is well adapted for a social, family, game, being a happy mixture, like whist or backgammon, of skill and chance. Some of the rules are difficult to explain shortly; the main principles of the game are:— (i.) to bring the two centre Pawns to the opposite side of the board for promotion to the rank of Knight or Rook respectively (but the outlying Pawns cannot be promoted); (ii.) to occupy with your King the square of your allied King—your ally then gives up to you the command of the whole forces, with its advantage of entire unity of action; (iii.) to capture the two hostile Kings, thus winning the game. Apparently the Bishops and Pawns mutually capture each other, but may not capture a superior piece. The Rooks, Kings, and Knights can capture each other as well as the minor pieces. Another curious detail is that if three Bishops happen to occupy contiguous squares, thus:—



the remaining Bishop (the Red one) by taking the fourth square, may destroy the two hostile Bishops and apply that of his ally to his own use. Some questions arise as to which the answer can be only conjectural; *e.g.* if a player has at his first move advanced the Rook's Pawn, and on his second move turns up the number 2, the Bishop ought to move; but its path is now blocked by the Rook's

Pawn. Was the throw forfeited (as in backgammon when you cannot "come in") or was some alternative move allowed?

THE MEDIÆVAL GAME (SHATRANJ).

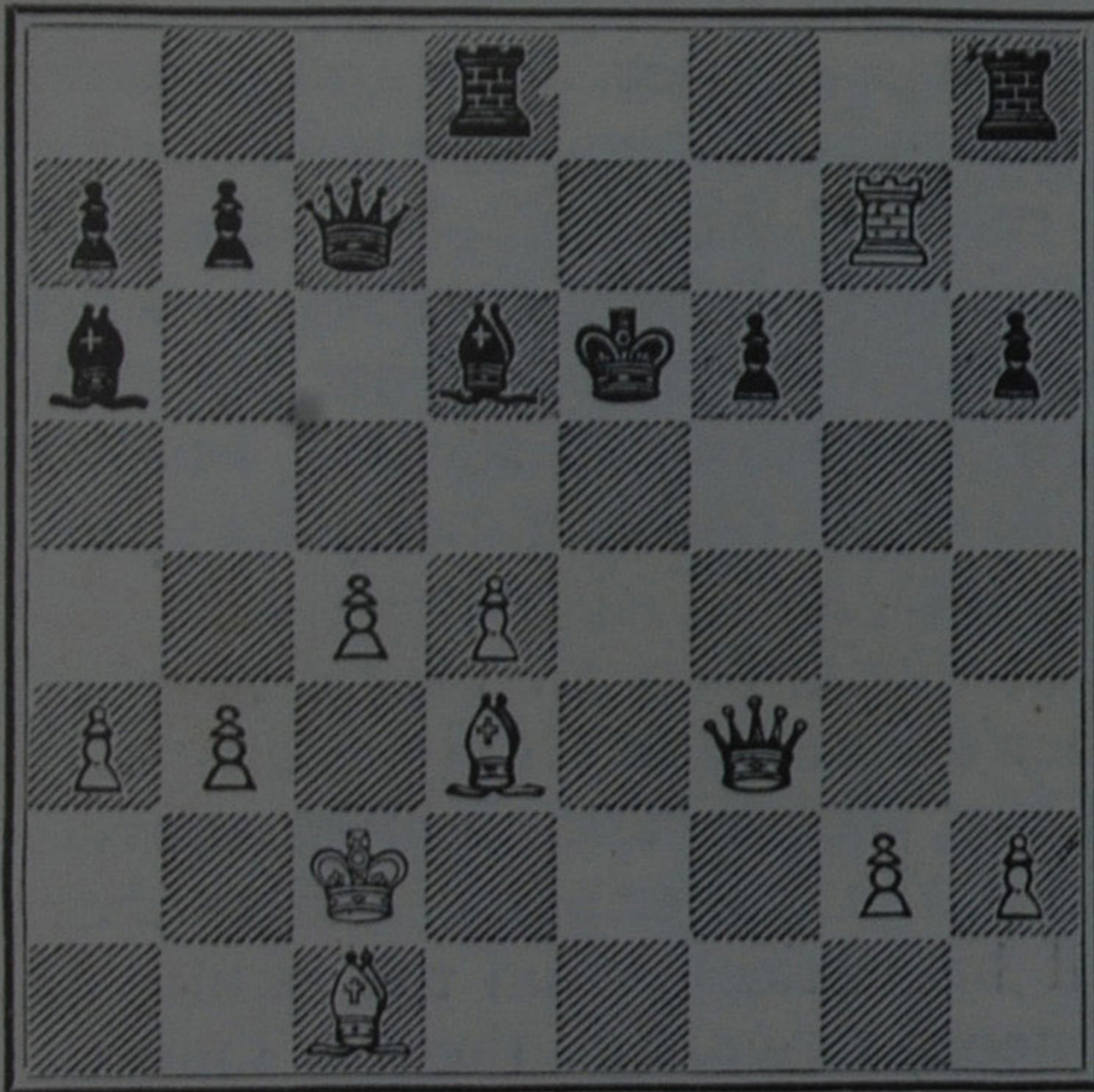
In this stage of the game, as brought about before the sixth century of our era, the four players are diminished to two, and the arrangement of the men is the same as in the modern game; the Rook and Bishop have changed places, the Bishop thus gaining at once command over a second square. One of the allied Kings is reduced to a subordinate position and is called "Mantri" or "Farzin" (= monitor or counsellor), being shorn of half his power, and occupying the place of our Queen, but governing only the adjacent squares on the diagonal lines. The use of dice is entirely dropped. Castling does not exist.

The game would begin, as with us, by moving the King's or Queen's Pawn; but only one square forward. The King, Rook, and Knight moved exactly as they did in the earlier game, and as they still move. It will be noticed, from the nature of the Farzin's (= Queen) move, that the two Queens could never encounter one another. The Elephant (\Rightarrow Fil = Bishop), commanding only the square next but one to him diagonally, could be placed on only seven squares of the board beside that on which he stood at the first. Hence a Bishop could never encounter an adverse Bishop even when running on the same colour. It also follows that there are thirty-two squares which no Bishop could reach. A Pawn reaching the opposite

extremity of the board attained the rank of Farzin only, thenceforth moving diagonally one square.

No game in this stage of chess has come down to us; but we have a number of end-games from actual play or composed as problems. We propose to give one or two of these as specimens of ancient skill and as illustrative of the moves of the pieces. The following is by Ali Shatranji.

Black.



White to play
and mate in eight
Moves.

White.

The solution is

- White.
1. P—Q5 ch
 2. R—K7 ch
 3. R—K4 ch

- Black.
1. K—K4
 2. K—B5 (or *a*)
 3. K—Kt4*

* His Bishop's fourth is commanded by the White Bishop, which checks over or through an intervening piece.

White.	Black.
4. R—Kt4 ch	4. K—R4
5. R—Kt7	5. P—KB4 *
6. B × P	6. K—R5
7. Q—Kt4 †	7. any
8. P—Kt3 mate.	
(a) 2.	2. K—Q5
3. R—K4 ch	3. K—B4
4. P—Kt4 ch	4. K—Kt3
5. P—B5 mate. ‡	

Our next position is well known in the East as Dilaram's Mate. Two Persian princes had engaged in such deep play that the whole fortune of the White player was lost; in desperation he at last offered his favourite wife, Dilaram, as his stake. At the stage shown in diagram, Black has a mate on the move, and White could not see his way out of it. But the lady who was anxiously watching the game from behind the screen—a breach of propriety to show herself before the company—here interposed in a voice of despair—

“O prince, sacrifice your two Rooks and save Dilaram; forward with your Bishop and Pawn, and with the Knight give checkmate.”

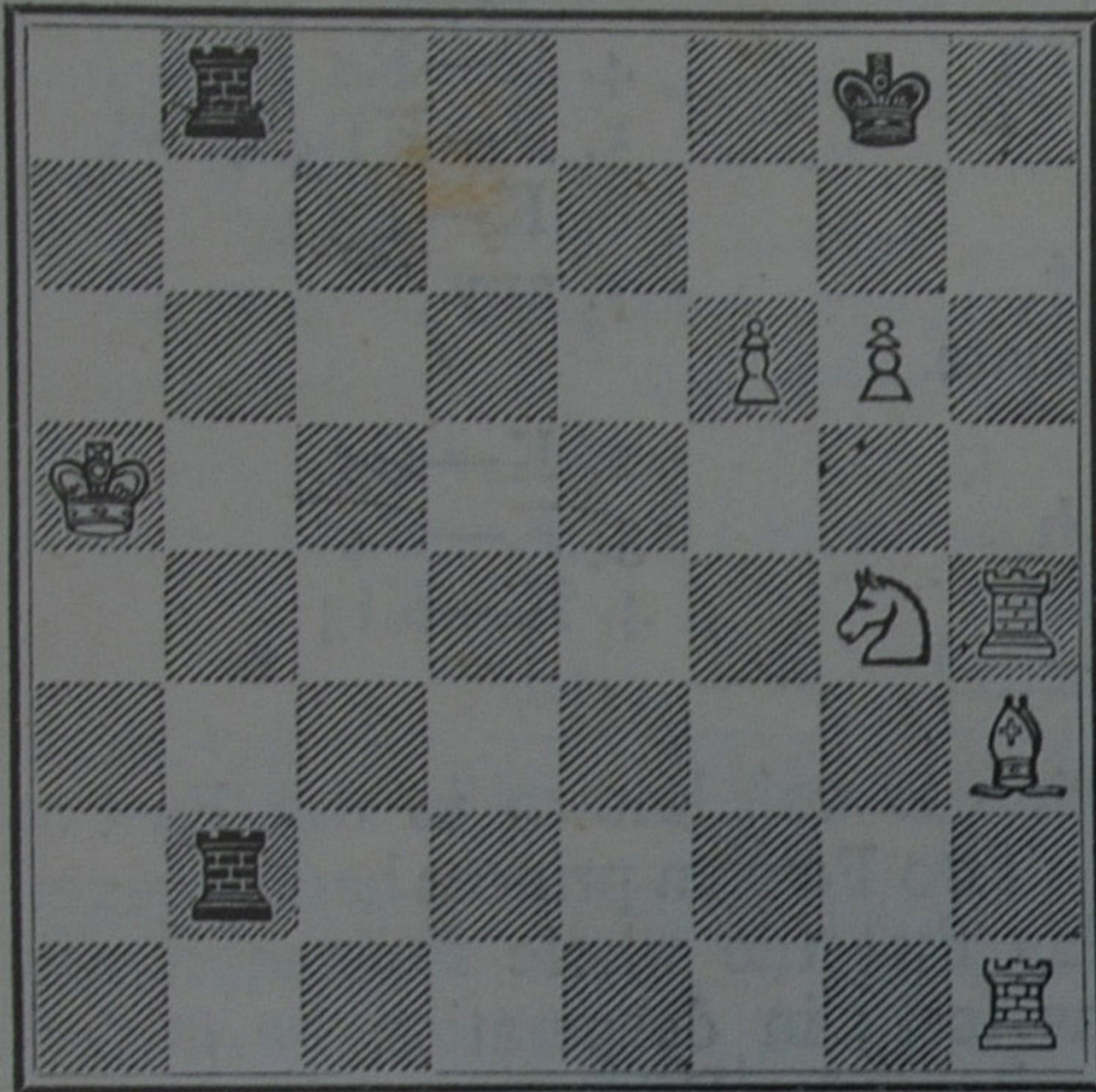
It is certainly a pretty problem and may serve to show the fallacy of the (unhappily too common) idea that chess is not a lady's game. Experience shows that when ladies can be induced to believe that chess really is within their capacities, they very well hold their own at the game.

* Necessary; otherwise, mate by 6. Q—Kt4 ch, 7. P—Kt3

† This does not check the King.

‡ Neither the Queen nor the Bishop can take the Pawn.

Black.



White to play
and mate in six
Moves.

White.

SOLUTION.

- | White. | Black. |
|-------------------|------------|
| 1. R—R8 ch | 1. K × R |
| 2. B—KB5 dis ch * | 2. R—R7 |
| 3. R × R ch | 3. K—Kt sq |
| 4. R—R8 ch | 4. K × R |
| 5. P—Kt7 ch | 5. K—Kt sq |
| 6. Kt—R6 mate. | |

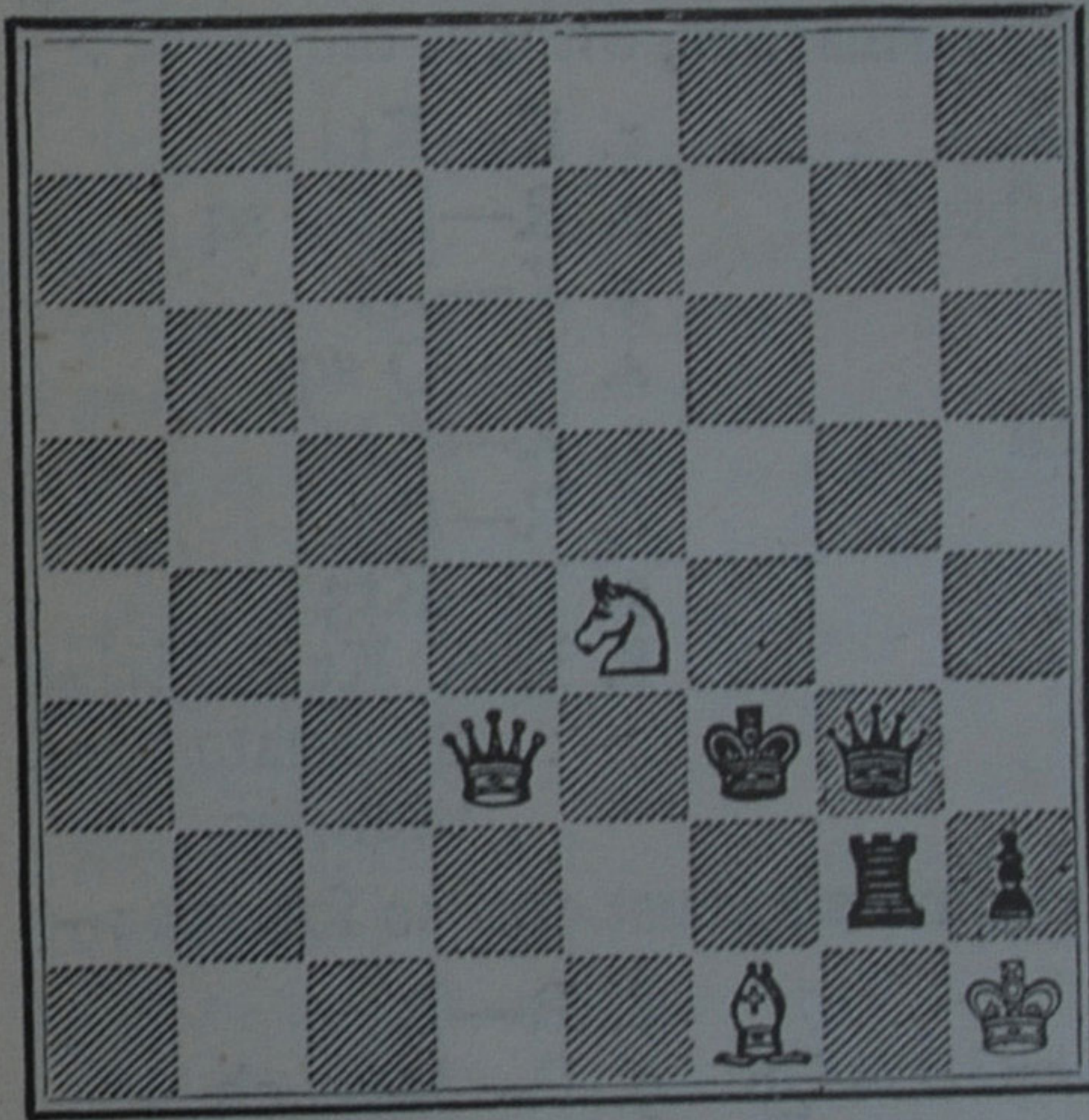
In mediæval chess, the game might be won in three different ways. (1) By a checkmate; (2) by one player succeeding in capturing all his opponent's forces, provided he had any of his own, however small, remaining; (3) by giving his adversary stalemate, under certain restrictions. After all, if we look at the matter without prejudice, it will be

* Vaulting over the Knight.

difficult to show that the custom of the ancients, in this last respect, was not, in the nature of things, at least as reasonable as our own. With reference to the second class of win, the limited powers of the Queen and Bishop, and the Pawn's limit of promotion (simply to Queen), must be remembered. Had victory depended only on a checkmate, wins would have been comparatively rare.

Games were drawn by perpetual check or by repetition of moves. We give a specimen of a drawn game:—

Black.



White to Move;
Black draws.

White.

SOLUTION.

White.
1. Kt—Kt5 ch
2. Kt—K4 ch

Black.
1. K—B7
2. K × B*

* If K return to B6, then draw by perpetual check; if K to any other, White K can take R.

White.	Black.
3. Q—K ₂ ch	3. R × Q (or <i>a</i>)
4. Kt × Q ch	4. K any
5. Kt × R	5. K × Kt
6. K × P draw.	
<i>a</i>) 3.	3. K × Q
4. K × R	4. Q moves
5. K × P draw.	

Lastly we give a clever end-game, in which King and Rook win against King and Knight. Place White K at QR₇, Kt at QKt₇; Black K at QB₃, R at KR sq. Black wins thus, without the move :—

1. Kt—R ₅ ch	1. K—Kt ₄
2. Kt—Kt ₇ (best)	2. R—KKt sq
3. Kt—Q ₆ ch	3. K—B ₃
4. Kt—B ₄	4. R—Q sq
5. Kt—R ₅ ch	5. K—Kt ₄
6. Kt—Kt ₇	6. R—Q ₂
7. K—Kt ₈	7. K—Kt ₃
8. K—R ₈	8. R × Kt giving stalemate and winning.

In our modern game we must end as follows :—

8.	8. R—R ₂
9. K—Kt ₈ , or Kt—Q ₆	9. R—R sq ch
10. Kt interposes	10. R × Kt mate.

What has been given is sufficient for an understanding of the mediæval game. There is no proof whatever of the Greeks or Romans being acquainted with chess. Spreading from India into Persia, the game was brought into Europe as a consequence of the Arab conquest of Spain.

We add a few notes on the names of the pieces :—

“Shah” (= King) comes into modern languages as “Scacco”; “chess”; “check”; thus “check-mate” = (literally) “the king is dead”; and “chess” is (by etymology as well as by merit) the “royal” game.

“Farz—Farzin” (= general, or counsellor); altered by the French into Fierce or Vierge. From the last arose naturally the term “la Dame,” and our “Queen.”

“Pil—Fil” (= Elephant); from which the mediæval words Alfinus, Aulin, &c., and the French Fol and Fou.

Towards the sixteenth century commences modern chess; the Bishop now commands the whole diagonal, but can no longer act through an intervening piece; the Queen (or Minister) gets the powers of Rook and Bishop combined; the Pawn may advance two squares at first move (subject to that stumbling-block of young and some old players—capture in passing); castling completes the changes. The ambitious have from time to time devised additions in the shape of larger boards and pieces of marvellous powers; the most of us are content with the difficulties of the game as it is. Indeed, the mediæval game, whatever drawbacks it may be considered to have, probably needed as great skill, enterprise, and above all, accuracy, as our own game.

CHAPTER XV.

CHESS LITERATURE.

THE literature of Chess is enormous, running into thousands of volumes. Nothing is here attempted, save to mention a few books (mostly English) easily attainable and likely to help the reader who may wish to study the matter in greater detail than can be given in a work of this kind.

The best continuation to this book will be J. Mason's classical works, "The Principles of Chess" (pp. 324, 2s. 6*d.*, H. Cox) and "Art of Chess" (pp. 423, 6s., H. Cox, Second edition, 1898). The latter will be found especially useful, containing an admirable and (for ordinary purposes) sufficient treatment of Chess Endings; some 150 mid-game positions with moves and explanations (excellent for training in judgment of position); and a useful and clear summary of Chess Openings (ample for all but specialists).

E. Lasker's "Common Sense in Chess" (pp. 141, 2s. 6*d.*, Bellairs & Co.) is the substance of twelve lectures on Chess. It is "an attempt to deal with all parts of a game of Chess by the aid of general principles." A useful work, as far as it

goes, but only as supplementary to more general treatises.

A remarkable work is Steinitz's "Modern Chess Instructor"—a monument of industry, skill, and learning; but, alas! not likely to be ever completed, being conceived on so vast a scale as to be beyond the powers of any one man. The First "Part" (1889, 6s., G. P. Putnam's Sons) handles (after a general Introduction) only six Openings, in the most exhaustive manner with a capital selection of illustrative games annotated in the best manner. But, since 1889, only Section 1 of Part 2 has come out, treating two more Openings (2s. 6d., published by the author at New York, 1895.) A splendid fragment!

A capital general work (for those who read French) is N. Preti's "A. B. C. des Échecs" (pp. 356, 9 francs, *in cloth*, 72, Rue St. Sauveur, Paris, 1895). This has "something of everything," including an immense and useful collection of examples of every kind—very correctly printed.

The "Lehrbuch des Schachspiels," 1894; for general purposes, the most useful German book. A handsome volume of 480 pages; of which 360 are given to the Openings (including 102 noted games), and 80 to the Endings; with a few pages on Problems, &c. The authors are Messrs. Bardeleben & Mieses; publishers, Veit & Co., Leipzig; price, bound, 12 marks.

Those who wish, for reference, a dictionary of "Chess Openings"—of every way, in any degree feasible, of beginning a game—will find it in "Chess Openings, Ancient and Modern" (pp. 292, 8s., Kegan Paul & Co.), with most interesting

Prefaces to the various openings—a work equally creditable to the editors (Messrs. Freeborough & Ranken) and to the publishers.

A smaller but excellent work, on the same lines, is W. Cook's "Synopsis of the Chess Openings" (4s., Simpkin, Marshall & Co.).

As regards "Endings" there is Freeborough's "Chess Endings" (pp. 240, 7s. 6d., Kegan Paul & Co.), a well-arranged and complete work, giving the pith of all previous treatises on the subject in 547 diagrammed examples.

There is also a famed collection of over 400 examples—without notes, but scarcely needing them—in Horwitz & Kling's "Chess Studies and End Games" (pp. 376, 7s. 6d., G. Bell & Sons).

For those interested in Pawn Play there is nothing to match "Rois et Pions" (the first volume of "Stratégie Raisonnée des Fins de partie"), by Durand and Preti (6 francs, Preti, Paris, 1871). An exhaustive and admirable work, in 208 pages, on Pawn play without pieces.

For collections of games the following may be thoroughly recommended:—

Walker's "Chess Studies" (1844, reproduced in 1895, pp. 172, 7s. 6d., Kegan Paul & Co.), comprising "1000 games," closely, but very clearly and accurately, printed. This great work contains, among others, the whole of Philidor's games, and the eighty-five splendid games of the Macdonnell-Labourdonnais matches—play never excelled for depth, boldness, and accuracy. The collection represents all that was known in Chess at the time when Staunton (in 1847) brought out his "Chess Player's Handbook." Walker did not attempt to

annotate, but here and there indicates a preferable move. There are not a score of misprints in the whole 1,020 games, and none to give any trouble! a remarkable merit! The games, of course, are not *all* of the highest order, and do not now adequately represent the "Openings."

"The Book of the 1851 Tournament," edited by H. Staunton (who bitterly—and with reason—notes the enormous time consumed by some of his opponents, in days when a "time limit" was not in use), and "The Book of the 1862 Tournament," by Löwenthal, are admirably noted and produced, with diagrams, introductions (and the latter with a large collection of problems), published, 5s. each, by G. Bell & Sons.

A later collection—and therefore, on the whole, more useful—is the "Hastings Tournament Book" (pp. 370, 5s., Chatto & Windus), edited by Mr. Horace Cheshire, and containing all the games of the great 1895 Tournament, with notes by the players, also excellent portraits and short accounts of the twenty-two competitors.

Messrs. Bell & Sons publish a large selection of Paul Morphy's games (5s.), edited by Löwenthal; but those who do not object to the German notation may be advised to get Max Lange's complete and monumental work—worthy of the illustrious American—"Paul Morphy, sein Leben und Schaffen" (pp. 416, 8 marks, in cloth, Veit & Co., Leipzig), containing 364 (all that were recorded) games with full annotation.

A cheap selection from this last-named book has been published by the publishers of this

work, price 6*d.*, entitled "Half Hours with Morphy."

"Social Chess," is a collection of over 100 lively brilliant games, widely representative of players and Openings (including Odds). Each game is provided with diagram at critical point, and notes pointing out the main variations and errors of the play; the editor being Mr. Mason, author of other Chess works. With Preface, Introduction, and Index. Cloth, 8vo., pp. 150. Price 2*s.* 6*d.* (published by Horace Cox, Windsor House, Bream's Buildings, London).

"The Games of the St. Petersburg Tournament, 1895-6," with portraits and lives of the four players, numerous diagrams, and notes by Messrs. Mason and Pollock. An excellent work, containing 36 games of the most modern Chess by Lasker, Steinitz, Pillsbury, and Tchigorin. Price 2*s.*, from editor, B. C. M., 79, Brudenell Road, Hyde Park, Leeds. Every student should have these games.

"The Games in the Steinitz-Lasker Championship Match, 1894," with historical introduction, diagrams, and notes by the players and other leading experts. By this match, the championship of the world, held by W. Steinitz for twenty-eight years, passed to E. Lasker. A most interesting and improving work, the play being of the highest order, and the notes worthy of the games. Price 1*s.* 6*d.*, from editor, B. C. M. (as above).

"Geistreiche Schachpartien," is a cheap and capital selection of games, in chronological order from A.D. 1575, accurately printed and neatly bound, with short useful notes, historical matter,

&c. ; 8 vols. have appeared, prices from 1 to 2 marks ; publishers, C. Brügel & Sohn, Ansbach.

Those who have a taste for problems may be recommended to get J. Rayner's "Chess Problems" (1s., Swan Sonnenschein), containing 108 selected problems, with essays on "Problem Composition and Solving." A great English work is "The Chess Problem" (7s. 6d., Cassells), with some 400 problems by Messrs. Laws, Planck, Frankenstein, and Andrews. In 1897, F. R. Gittins brought out a handsome volume (pp. 257, 7s. 6d., quarto, Fielden, McAllan & Co., London), "The Chess Bouquet: the Book of British Composers of Chess Problems," containing 663 problems, many portraits, short lives, and essays on various matters connected with the "Art"—quite a drawing-room book and very interesting.

"The Two-move Chess Problem," by B. G. Laws, is "a concise treatise in popular form, dealing only with those problems which will not make any great demand on the time of the Chess student"; with 150 illustrative specimens. 117 pages, price 1s. (G. Bell & Sons).

A notable book (to be picked up second-hand) is Alexandre's "Collection des plus Beaux Problèmes d'Échecs" (8vo. Paris & London, 1846). This splendid volume contains over 2000 problems, ending in mates (direct, suicidal, or conditional), wins, or draws ; ranging from 2 to 250 moves ! by such men as Bolton, Bone, Anderssen, Kling, Calvi, Lewis, Walker, Mendheim, &c. For practical purposes there is no other such collection.

A very complete work is Dr. Carreras' "Du problème d'échecs" (pp. 442, 12 francs, N. Preti,

Paris), covering every branch of the subject in masterly style, with hundreds of examples. It is difficult to imagine a better book on its subject.

A work of great interest to all English Chess-players was published in 1899—"Mr. Blackburne's Games at Chess," edited by P. Anderson Graham. This contains 400 of his games, from match, tournament, consultation, blindfold, and other, play, including about fifty End-games, with portrait and sketch of the author's life and some account of blindfold chess. This valuable work, noted and arranged by Mr. Blackburne himself, and copiously illustrated with diagrams, is published by Messrs. Longman & Co., 344 pages, 7*s.* 6*d.* net.

Among magazines may be mentioned "The British Chess Magazine" (8*s.* yearly, Trubner & Co., London) and "La Stratégie" (20 francs yearly, Numa Preti, Paris). These are published monthly, containing chess news, noted games problems, and other matters of interest.

CHAPTER XVI.

THE BRITISH CHESS CODE.

PREFACE.

THIS Code is the result of an appeal to the Chess Players of the United Kingdom for assistance in the compilation, criticism, and correction of the Laws of Chess. For the first time, so far as we know, chess players as a body were invited to take part in the construction and revision of the laws which govern their play.

Strange to say, the work has never before been seriously attempted. Not, indeed, that the need of a code worthy of the game was never felt. Staunton, who spent much time and labour on the subject, hoped that the Congress of 1851 might undertake a "remodelling of the laws of chess." Something was actually done in 1862 and in 1883. The Paris Committee in 1867 placed the matter on their programme, but found that the assembled players had little or no inclination to undertake the task. The difficulties of the work were perhaps insufficiently appreciated. We ourselves little anticipated what lay before us.

Our own labours commenced in 1893, when,

with the assistance of the Rev. E. E. Cunningham, who has made a special study of the laws of chess, a preliminary draft, mainly derived from the laws then existing, was completed. This was printed in February 1894, and copies, with requests for co-operation, were sent to the various Chess Clubs. The work of comparison and correction then began. Advice and encouragement were given by players not only in the United Kingdom but also in the Colonies and the United States. The Chess Press also heartily approved of our efforts. Finally, in September 1894, our first edition appeared, in which scarcely a vestige of the original draft was traceable.

In preparing the first edition we were fortunate in securing the services of Mr. W. P. Turnbull, upon whose work too high a value cannot be placed. From that time his interest in the Code has been untiring, and to his great abilities and critical powers the improvements in the present edition are in large measure due. The constant care and attention given from the commencement by the Rev. E. E. Cunningham, whose minute scrutiny of every line has been invaluable in its results, deserve acknowledgment in the highest terms.

In submitting the Code to the general public of chess players we think it desirable to state the purpose we have endeavoured to carry out and the limits we have adopted in our work.

Any system of laws should aim at conciseness, clearness, consistency, and completeness. Our object has been—while assuming on the reader's part nothing except a knowledge of the ordinary

meanings of common words—to give, as shortly and clearly as we could, all the information that is strictly necessary for playing the game. It would serve no purpose to show here how imperfect preceding codes have been. This we may say: our own work—and it has been a long, a trying, and a difficult one—was not undertaken without good reason.

In the first part our aim is to give a complete account of all the fundamental principles of the game, so arranging our matter that each Law may be understood without reference to anything but common knowledge or the preceding Laws. In this part (as indeed throughout the Code) we endeavour to give nothing but what is strictly necessary to our purpose. Thus we do not define “Minor Piece,” “Passed Pawn,” or “Discovered Check.” “Correspondence, Consultation, and Blindfold Games” will be found to fall naturally and simply under “Games played by Communication of Moves.”

In criticising this part, the method of arrangement should be borne in mind, as well as the fact that the Code is not intended to serve as a learner's text-book. Yet we may claim that from this Code, without reference to any other book, the essential elements of Chess may be acquired, not indeed in the readiest and easiest manner, but certainly with accuracy. The definitions may not be quite of a character suitable for a learner, but they are, we hope, accurate, and free from the possibility of various interpretations. That the amount of labour involved in this small book is not to be measured by the book's size, may be illustrated from the fact

that a single sentence of Part I., occupying two lines of print, was the subject of twenty or thirty letters, several of considerable length.

It may at first be thought that some of our definitions are needlessly elaborate. We can only say that we have made accuracy a chief aim. Take, for instance, our definition of "Complete Move." To define precisely the moment of the completion of a move is a matter of the utmost importance, since at that moment (assuming the move to be a legal one) a player's turn to play ceases and his opponent's turn begins. No one short sentence will define completion for all the complex variety of moves. Let the reader, if he doubts this statement, attempt in one sentence to define completion for any two kinds of move; for example, the simple transfer of a man from one square to another, and the promotion of a Pawn with a capture. When he has accomplished this, let him add castling and the sealed move. We feel sure he will abandon the task and be content to follow us in treating the various kinds of move separately.

In the succeeding parts the limits within which we have worked are as follows—we have not attempted what we considered to be impracticable, nor drawn such inferences as a reader may make for himself. As an instance of the latter: we omit the customary law stating that to take a Pawn in passing is compulsory when no other legal move is possible. On the other hand, suppose a bystander to have suggested, unasked, a move. With this act of interference we do not deal. We prefer to leave the matter to be dealt with by the players

themselves or by their representatives. It is, in our opinion, unsafe to make a general law for such cases. The same observation applies to accidents in general—such as knocking a man off the board or off its square—when the game has proceeded without immediate detection of the accident. The parties concerned should settle such matters.

In connection with Part II., Law 2, questions may arise as to games in which a mistake in setting up the men has escaped notice till after the second player has made his fourth move. With this matter we have not attempted to deal; we leave such questions to be equitably settled, each on its own merits, by the parties concerned. Injustice might be done, in some instances, by annulling the game; in others, by insisting that it should proceed. (See also Appendix.)

Touching a man, when it is not the turn to play of the player who touches, formerly incurred no penalty. It seems to us, however, that in this matter some legal restraint is necessary, as we hold that a player who is considering his move ought to be protected from anything that might distract his attention. Should a player be so unfortunate in his manner of moving as to place a man awkwardly on the square, he can wait for a remedy till his own turn comes again.

In the Laws dealing with Penalties we have generally used instead of "must" such a phrase as "may be required to," leaving a player free to exact or to waive a penalty. Any question of insisting that players should exact penalties where the interests of others are concerned should be

settled by the players themselves or by their representatives. We have endeavoured to provide a sufficient and reasonable penalty for every breach of law, so that acts of a like nature may, as far as possible, meet with a like penalty. To avoid repetitions, various penalties are grouped together at the end of Part II., and are referred to in the Code as "Penalty A," &c. The old penalty of moving the King, omitted from our first edition, was restored at the commencement of the 1895-6 season, at the instance of the London Chess League. If those who are making regulations for any contest should think that the penalty named in Part II., Law 7, and Part III., Law 3, is too severe for what may be a trivial error due to inadvertence, they can, of course, substitute for our Laws on the subject something more detailed and more lenient.

Under this Code announcement of check is not obligatory.

Our principle in dealing with an illegality left uncorrected (so that a record of the game would not show throughout a regular series of legal moves) has been that we do not feel at liberty to sanction any such thing. If players or their representatives think it better, for special reasons, to dispense with our provision on the subject, they may do so; but a Code must not be expected to countenance their laxity.

The "Fifty Moves" Law has been made easier in working; that is, a player is not required to give notice of his intention to count the moves. This Law—so seldom put in operation—has been the subject of lengthy disquisitions, some writers

pointing out that, in certain exceptional cases, mate might be brought about if the opportunity of making some 70 or 80 moves were given. So rarely can this occur that in actual play the 50-moves limit will scarcely ever be felt as an injustice. And perhaps a player who allows himself to reach a situation in which he needs more than 50 moves (without a capture on either side) to checkmate his opponent, may deserve to be deprived of his victory. In an adjoining section we have substituted for "Perpetual Check"—a phrase somewhat ambiguous, as checkmate might be included under it—the phrase "an endless series of checks."

The subject of the Time Limit has been carefully considered. The regulations for games played under a Time Limit, but with no time fixed for the final termination of play, are practically those of the Hastings International Tournament, 1895. When, however, the time for play is limited, the periodical crisis is insufficient. For example:—a match is arranged for three hours, with a Time Limit of 20 moves an hour. White, in his first hour, completes 20 moves. Black also completes his first 20 moves in an hour. One hour remains of the three hours fixed for the duration of the match; and White may take fifty-nine minutes of this time for a single move—and yet incur no penalty if a penalty can be exacted only at the termination of a completed hour of his time. We therefore apply to games unfinished at the time appointed for the termination of play a further test. We treat an incomplete hour proportionally and require that, at the final termination of play, a player shall have made at least as many

moves as suffice for the time he has occupied. Thus, suppose that the Time Limit requires 20 moves in the first hour and 15 moves in each subsequent hour, and that the time available for play is four hours. At the close of play, A, who has occupied two hours and fifty minutes, has made 39 moves, namely, 37 in his first two hours and 2 moves since. B has made 38 moves in one hour and ten minutes, namely, 38 moves in his first hour and no move since. As 50 minutes is $\frac{5}{6}$ ths of an hour, and as in respect of A's third hour, if completed, 15 moves would be due, we take $\frac{5}{6}$ ths of 15 in order to find how many moves to require of A (not *in*, but) *in respect of* the 50 minutes. Five-sixths of 15 is $12\frac{1}{2}$; we omit the fraction and require 12 moves. In respect of A's first two hours, we require 35 moves—that is, we require 47 moves in all. A has made fewer moves than 47. It is unnecessary to calculate how many moves precisely are due on B's part, for he has made, in one hour and ten minutes, more than sufficient moves for two hours. A, therefore, has not fulfilled, and B has fulfilled, the conditions of the Time Limit. Hence A forfeits the game.

The constitution of a proper authority for dealing with disputes and for enforcing the provisions of the Code is a matter for arrangement by the players or their representatives. For instance, if any one asks, "Who is to make a correction in the record of time?" we answer, "The person appointed for such purposes"; but such appointment must obviously be made for the occasion and by the parties interested, as seems best to themselves.

Our ideal has been a high one ; we can honestly say we have not spared time or labour in our efforts to reach it. How far we have attained, how far fallen short of our aim, we must leave to the judgment of others. Those who know the difficulties of such an undertaking will at least give to our work a careful and kindly consideration.

THE BRITISH CHESS COMPANY.

PART I.—MATERIALS, TECHNICAL TERMS USED IN THIS CODE, AND THE FUNDAMENTAL LAWS OF CHESS.

1. *The Chessboard and its Position.*

(a) The “ Chessboard ” is a square divided into sixty-four equal squares, of which thirty-two are coloured light and thirty-two dark and no two having a side in common are of the same colour. The light squares are called “ white ” and the dark squares “ black.”

(b) In a game between two players, the chessboard (assuming that the players are on opposite sides of it and are facing each other) is properly placed when each player has a white square at his right-hand corner of the board.

2. *File, Rank, and Diagonal.*

(a) The chessboard being properly placed between the players (or improperly placed, so that each player has a black square at his

right-hand corner of the board), the eight parallel lines, each consisting of eight squares and extending from the side of the board nearest to one player to the side of the board nearest to the other player, are called "Files."

(b) The eight lines, each consisting of eight squares and at right angles to the files, are called "Ranks."

(c) Any continuous straight line of white squares only or of black squares only, that is terminated by sides of the board, is called a "Diagonal."

(3) *Names of the Ranks.*

The rank nearest to a player is called that player's "First Rank"; the rank next to his first rank is called his "Second Rank"; and so on to the "Eighth Rank." Thus the first rank of one player is the eighth rank of the other, the second rank of one player is the seventh rank of the other, and so on.

4. *The Chessmen.*

(a) There are sixteen chessmen for each player, eight "Pieces" and eight "Pawns." They are of a light colour for one player and of a dark colour for his opponent, the one colour being called "white" and the other "black."

(b) The eight pieces for each player are one "King," one "Queen," two "Bishops," two "Knights," and two "Rooks."

(c) The word "Man" is used as a general name for any piece or Pawn.

(*d*) Throughout a game the white men belong to the same player and the black men to his opponent. Before the commencement of a game it is determined by lot, unless it has been otherwise determined, to which player the white men shall belong for that game.

5. *Arrangement of the Men, and Adjustment.*

(*a*) A man is placed on a square, if the man so stands (and only if the man so stands) that the centre of its base is on some point within the boundary of the square.

(*b*) Before the commencement of an ordinary game the white pieces are placed, one on each square of the first rank of the player of the white men, and in the following order, beginning with the square at this player's extreme left: Rook, Knight, Bishop, Queen, King, Bishop, Knight, Rook; and the black pieces are placed, one on each square of the first rank of the player of the black men, and in the same order, beginning with the square at this player's extreme right. The white Pawns are placed, one on each square of the second rank of the player of the white men; and the black Pawns are placed, one on each square of the second rank of the player of the black men.

(*c*) "Adjustment" is the placing of a man—already standing on a square, but not standing on the centre of the square—so that the centre of the man's base may be nearer to, or on, the centre of the square.

6. *Names of the Bishops, Knights, and Rooks.*

Of a player's Bishops, Knights, and Rooks, the Bishop, Knight, and Rook which stand nearer to his King at the commencement of an ordinary game are called the "King's Bishop," the "King's Knight," and the "King's Rook"; and the Bishop, Knight, and Rook which stand nearer to his Queen at the commencement of an ordinary game are called the "Queen's Bishop," the "Queen's Knight," and the "Queen's Rook."

7. *Names of the Files and of the Squares.*

(a) Each file is named for a player as belonging to that piece of his which, before the commencement of an ordinary game, is placed on the file. Thus the name of a file is the same for the two players.

(b) Each square of a player's first rank is named for him either as belonging to the piece which, before the commencement of an ordinary game, is placed on the square, or as the "first" square of this piece; and each remaining square of the file of this piece is named for this player—according to that rank of his to which the square belongs—as the "second," "third," "fourth," "fifth," "sixth," "seventh," or "eighth" square of the piece. Thus the King's square (or King's first square) of one player is the King's eighth square of the other, the King's second square of one player is the King's seventh square of the other, and so on.

8. *Names of the Pawns.*

Each Pawn is named from the piece on the file of which it is standing. When a player has on a file more Pawns than one, they are distinguished from each other by the words "first," "second," &c., the Pawn furthest from the player's first rank being the first.

9. *Commanded Square.*

A square is "commanded" by

A King, when that square adjoins the square on which the King stands; by

A Queen, when that square is of the same rank or file or diagonal as the square on which the Queen stands and there is no man standing directly between the two squares; by

A Bishop, when that square is of the same diagonal as the square on which the Bishop stands and there is no man standing directly between the two squares; by

A Knight, when that square and the square on which the Knight stands are as near to each other as, without being of the same rank or file or diagonal, it is possible for two squares to be; by

A Rook, when that square is of the same rank or file as the square on which the Rook stands and there is no man standing directly between the two squares; by

A Pawn, when that square and the square on which the Pawn stands are adjoining squares of the same diagonal, the square

on which the Pawn stands being the nearer to the first rank of the player of the Pawn.

10. *Check.*

A player's King is in "Check" when an adverse man commands the square on which this King stands.

11. *A Move, Legal Move, Order of Moving, Designation of Players, and Moves of the Men.*

A. Apart from "Castling" and "Taking in Passing" (which are hereinafter described), a player makes a "Move" when, otherwise than accidentally, or in rectification of an accidental displacement, he transfers a man standing on a square, to another square, removing from the board the man (if any) standing, immediately before the transfer, on that other square, and, in the case of transferring a Pawn to a square of his eighth rank, following the transfer by removing the Pawn from the board and placing on the board a piece (or a sufficient substitute for a piece which he names) instead of the Pawn, or by naming the Pawn as a piece without removing it from the board.

B. A "Legal Move" is a move made in accordance with the remaining part of this Law.

C. In the absence of agreement to a different effect, the player of the white men commences the game by making a move, and throughout the game the players move alternately, each making one move in his turn to play, which

move is said to be a "Reply" to the immediately preceding move (if any) made by his opponent.

D. The player who makes the first move in the game is called the "First Player," and his opponent is called the "Second Player."

E. (a) Subject to the conditions that a player may not make a move except in his own turn to play, and may not transfer from one square to another any man of his opponent's, and may not place or leave his own King in check,

A piece can move from the square on which it stands to any square which it commands, unless this square is occupied by a man of the same colour as the piece ; and

A Pawn can move from the square on which it stands, without changing file, to the adjoining square, if unoccupied, further from its player's first rank ; or (at its first move in the game) without changing file, to the square, if unoccupied, of its player's fourth rank, provided that the square of the third rank (which square the Pawn in this case is said to "pass over") is unoccupied ; or to any square which it commands and which is occupied by an adverse man ; or to any square which it commands and which, at the preceding move, was passed over by an adverse Pawn.

(b) When a piece or Pawn moves to a square which it commands and which is occupied by

an adverse man, the adverse man is removed from the board and is said to have been "taken" or "captured."

(c) When a Pawn moves to a square which it commands and which, at the preceding move, was passed over by an adverse Pawn, the adverse Pawn is removed from the board and is said to have been "taken" or "captured." This move is called "Taking in Passing."

(d) When a Pawn moves to a square of the eighth rank, the player of the Pawn, in the same turn to play, must either exchange it for a Queen or Bishop or Knight or Rook of its own colour (placing such piece on the square attained by the Pawn) or name one of these pieces as replacing the Pawn. The Pawn thus treated is said to have been "promoted."

(e) When the following conditions are fulfilled, and not otherwise, a King and a Rook of the same colour can move in one and the same move. This move is called "Castling." The conditions are:—(1) Neither the King nor the Rook has moved in the game; (2) Each square of the player's first rank between the King's square and the Rook's square is unoccupied; (3) No adverse man commands the King's square or either of the two squares of the player's first rank which are nearest to the King's square on the same side as the Rook.

(f) In castling, the King moves to the King's Knight's square and the King's Rook to the King's Bishop's square (this move is called "Castling on the King's side"); or the

King moves to the Queen's Bishop's square and the Queen's Rook to the Queen's square (this move is called "Castling on the Queen's side").

12. *Games played over the Board, Games played by Communication of Moves, and Games at Odds.*

(a) A "Game played over the Board" is a game in which the moves of each side are made under the immediate observation of the opposing side.

(b) A "Game played by Communication of Moves" is a game in which each side, instead of making its moves under the immediate observation of the opposing side, indicates them to the opposing side by word of mouth, or by writing, printing, telegraphing, or other means.

(c) A "Game at Odds" is a game before the commencement of which some advantage, whether from a concession made by one side only or as the result of mutual concessions, is given by one side to the other.

13. *Record of a Move, and Abbreviations.*

A. A "Record of a Move" is the expression of this move in written or printed words or signs (or words and signs), and, in the absence of agreement to a different effect, the record is made by writing or printing, in full or with abbreviation, as follows:—

(a) For a move without capture (other than castling):—the name of the transferred man—the word "on"—the player's name

of the square from which the man is transferred—the word “to”—the player’s name of the square to which the man is transferred—and, in the case of the promotion of a Pawn, the name of the piece for which the Pawn is exchanged ;

(*b*) For a move with capture (other than taking a Pawn in passing) :—the name of the transferred man—the word “on”—the player’s name of the square from which the man is transferred—the word “takes”—the name of the captured man—the word “on”—the player’s name of the square on which the captured man stood immediately before the capture—and, in the case of the promotion of a Pawn, the name of the piece for which the Pawn is exchanged ;

(*c*) For taking a Pawn in passing :—the word “Pawn”—the word “on”—the player’s name of the square from which his own Pawn is transferred—and the words “takes Pawn in passing” ;

(*d*) For castling :—the words “Castles King’s Rook” or the words “Castles Queen’s Rook,” according as the castling is on the King’s side or on the Queen’s side.

B. A record of a move may be abbreviated by writing or printing K for “King” or “King’s,” Q for “Queen” or “Queen’s,” B for “Bishop” or “Bishop’s,” Kt for “Knight” or “Knight’s,” R for “Rook” or “Rook’s,” P for “Pawn” ; 1, or sq, for “first square,” 2 for “second square,” 3 for “third square,” and so on ; Kt (K5) for “Knight on King’s

fifth square," R (Q8) for "Rook on Queen's eighth square," P (KB3) for "Pawn on King's Bishop's third square," and so on; o-o for "Castles King's Rook," o-o-o for "Castles Queen's Rook"; — for the word "to," × for the word "takes," ip for the words "in passing."

c. In the absence of agreement to a different effect, a communication, as received, of a move must be a record of the move, or consist of words which, if written, would be a record of the move. Any sign or word or abbreviation of a word may be omitted in recording or communicating a move, provided that the move can be recorded or communicated without such sign or word or abbreviation of a word. A record or communication may not be interpreted as expressing an illegal move if it can be interpreted as expressing a legal move.

14. *Sealed Move, and Complete Move.*

A. When a player, at the adjournment of a game played over the board, instead of making his move under the immediate observation of his opponent, makes a record of his move, which record is not to be disclosed to his opponent and is to be accessible to neither player until the recommencement of play, the record thus made is called a "Sealed Move."

B. (a) A move consisting in the transfer of a man from one square to another (without or with a capture) is "complete" when the player has quitted the transferred man, and

has removed from the board the captured man (if any).

(b) A move consisting in the promotion of a Pawn (without or with a capture) is complete when the player has removed the Pawn from the board and placed on the board a piece in its stead and quitted this piece, or has removed the Pawn from the board and declared the selected piece and placed on the board a sufficient substitute for the piece and quitted this substitute, or, without removing the Pawn from the board, has quitted the Pawn and named it as a piece—and in any case has removed from the board the captured man (if any).

(c) Castling is complete when the player has quitted both the King and the Rook.

(d) A sealed move is complete when the record of it has passed out of the player's possession.

15. *Checkmate, Stalemate, and Drawn Game.*

(a) "Checkmate" (or "Mate") occurs when the King of the player whose turn it is to play is in check and no legal move is possible. This King is said to be "checkmated" (or "mated"). The player who has legally checkmated his opponent's King has won the game.

(b) "Stalemate" occurs when the King of the player whose turn it is to play is not in check and no legal move is possible.

(c) A game which, whatever legal moves are made, cannot be won, is called a "Drawn Game."

16. *Position, and Identical Positions.*

[For the purpose of this Law, two squares are the same if for the player of the white men they have the same name; and, for the same purpose, the names of men are "King," "Queen," "Bishop," "Knight," "Rook," "Pawn."]

(a) At the commencement of a turn to play, the men on the board as they then stand, constitute, for the time being, the "Position."

(b) For the purpose of this Code, two positions are identical if the total number of men in the one position is the same as the total number of men in the other, and also for every man in the one position there is, in the other, a man of the same colour and name standing on the same square.

PART II.—LAWS FOR THE REGULATION OF GAMES
PLAYED OVER THE BOARD.

1. *Right to First Move.*

(a) In a series of games between the same two players at one sitting or in one match, the players, in the absence of agreement to a different effect, have the first move alternately.

(b) If a player makes the first move in a game when it is not his turn to do so, and if the error is pointed out before the opponent has completed his fourth move, and if the game is not finished, either player may require that the game be annulled.

(c) When a game has been annulled, the player who had the right to move first in the annulled game moves first in the game which is played instead of it.

2. *Errors in placing Board or Men.*

If, before the second player has completed his fourth move, it is pointed out that the board is improperly placed—or that there was, at the commencement of the game, an error as to the men placed on the board, or as to the square on which any man was placed—and if the game is not finished, either player may require that the game be annulled.

3. *Adjustment.*

A player, in his own turn to play, may adjust any man, provided that, immediately before touching it for adjustment, he gives notice of his intention to adjust that man.

4. *Pawn Promotion.*

(a) If a Pawn has been promoted, and not removed from the board but named as some piece, the player of this man may, in any turn of his own, replace it by the piece, or by a sufficient substitute for the piece, and may, in any turn of his own, replace such substitute by the piece.

(b) If a Pawn has been promoted, and not removed from the board but named as some piece, the player of this man must, in any turn of his opponent's, should his opponent so require, replace the promoted Pawn by the piece or (in default of the piece) by a suffi-

cient substitute for the piece, and must, in any turn of his opponent's, should his opponent so require (and also provide the piece), replace such substitute by the piece.

5. *Touching Men, and Castling.*

[Touching accidentally, touching in the removal of a man accidentally placed on the board, touching in the replacement of a man which has accidentally been displaced from a square or knocked off the board or overturned—or which, by mistake, has been removed from the board otherwise than, but as if, in making a move—touching in accordance with Law 3 or Law 4, and touching in the fulfilment of any requirement made under this Code, are excluded from Laws 5, 6, and 11. It is understood that no penalty attaches to the touching of a man which is not on the board and which the player does not, in the same turn to play, place on the board, and that Penalties A, B, and C are only exacted in accordance with Law 11.]

(a) If a player, in his own turn to play, removes a man from a square, and, instead of forthwith completing a move, holds this man in his hand, he may be required to replace the man; if, while a man occupies the same square as when the turn to play began, he touches this man and, instead of forthwith completing a move, keeps his hand upon this man, he may be required to remove his hand; if, in promoting a Pawn, he places a piece on the board and does not forthwith quit this piece, he may be required to quit the piece.

(b) If a player, in his own turn to play, touches any man that he cannot legally move or any man that he cannot legally take (and leaves such man on the square on which it

stood at the commencement of the turn), his opponent may exact Penalty C.

(*c*) If a player, in his own turn to play, touches any man that he can legally move, and does not move this man but moves otherwise—or if, in his own turn to play, he touches any man that he can legally take, and does not take this man but moves otherwise—his opponent may exact Penalties A and B.

(*d*) If a player, in his own turn to play, renders himself liable to penalty under each of Sections (*b*) and (*c*) of this Law, his opponent may exact either Penalties A and B or Penalties A and C.

(*e*) If a player, in his opponent's turn to play, touches any man (and leaves such man on the square on which it stood at the commencement of the turn), he may be treated, when next it is his own turn to play—if that man is then on the board—as having touched that man in his own turn.

(*f*) If a player, in castling, moves and quits his Rook before touching his King, his opponent, before touching a man, may require that the move with the Rook be treated as a complete move, and, if the King has been displaced from the King's square, that the King be replaced on that square; but he may not also claim that the King has been touched out of turn. A player who has moved his King as in castling, and has quitted the King without completing the castling, may be required to complete the castling.

(*g*) Should a player, by mistake, remove a