

CHESS.

BY

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FIRST, foresight, which looks a little into futurity, and considers the consequences which may attend an action, as it is continually occurring to the player. 'If I move this piece, what will be the advantage of my new situation? what use can my adversary make of it to annoy me? what other moves can I make to support it, and to defend myself from his attack?' Second, the circumspection which surveys the whole chessboard, or scene of action, and the relation of the several pieces, and considers the dangers they are respectively exposed to, the several possibilities of aiding each other, the probability that the adversary may take this or that move, and take this or the other piece, and what different means can be used to avoid his stroke, or turn its consequences against him. Third, caution not to make our moves too hastily. This habit is best acquired by observing strictly the laws of the game, such as, if you touch a piece you must move it somewhere; if you set it down you must let it stand; and it is therefore best that these rules be observed, as the game thereby becomes so much the more like human life, and particularly of war, in which, if you have incautiously put yourself into a bad or dangerous position, you cannot obtain your enemy's leave to withdraw your troops, and place them in more security, but must abide the consequences of your folly."

DESCRIPTION OF THE GAME.

The board is square and that portion of its surface contained inside the board (which is all the better if slightly raised) is divided into sixty-four equal squares, so arranged that there are eight of these squares on each of the four sides of the board; from whatever side the board is viewed, therefore, it presents eight rows of eight equal squares each. These squares are colored black and white alternately.

There are thirty-two men. Of these each of the two players taking part in the game takes sixteen, and one set of men is colored white and the other black, or red. Each set of sixteen consists of eight *pieces* and eight *pawns*, viz.:

The King, the Queen, two Rooks, two Bishops, two Knights, and eight Pawns.

The Relative Value of Pieces and Pawns.

The Pawn has the least value of all chessmen.

The Bishop and Knight are called *Minor* pieces. Of these the Knight is worth rather more than three Pawns, and the Bishop rather more than the Knight. These, however, are considered as equal in value, except in end games, when two Bishops are usually found much stronger than two Knights. And the difference lies in the fact that whereas two of the former alone can force checkmate, two Knights cannot do so.

The Rook equals in value a Minor piece and two Pawns, except in end games, when, if the Pawns are united, the Minor piece and two Pawns should generally win. A player is said to win *the exchange* when he gains a Rook for a Minor piece.

Two Rooks are about the same value as three Minor pieces.

The Queen in ordinary games is of rather more value than two Rooks; in end games, however, she is of rather less value. Sometimes she equals three Minor pieces.

The King cannot be captured, and is therefore invaluable.

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The comparative values indicated above vary somewhat with *position*, but indicate in a general way what advantages are gained by them.

Method of Naming the Men and Squares.

In printed games and problems the following notation is generally in use: The pieces on the side of each King furthest from the Queen are called the King's pieces, and those on the side of the Queen furthest from the King are called the Queen's pieces. King's Bishop, King's Knight, and King's Rook are usually distinguishable from the Queen's Bishop, Queen's Knight, and Queen's Rook by a separate mark stamped on them. The Pawns belong to the pieces in front of which they stand, and are named after those pieces. Thus the Pawn in front of the Queen is called the Queen's Pawn, the Pawn in front of the King's Rook is called the King's Rook's Pawn, and so on.

In writing or printing a game, the men are designated in the following manner :

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| King | is indicated thus | K |
| Queen | " " | Q |
| Bishop | " " | B |
| Knight | " " | Kt |
| Rook | " " | R |
| King's Bishop | " " | K B |
| King's Knight | " " | K Kt |
| King's Rook | " " | K R |
| Queen's Bishop | " " | Q B |
| Queen's Knight | " " | Q Kt |
| Queen's Rook | " " | Q R |
| Pawn | " " | P |
| King's Pawn | " " | K P |
| Queen's Pawn | " " | Q P |
| King's Bishop's Pawn | " " | K B P |
| King's Knight's Pawn | " " | K Kt P |
| King's Rook's Pawn | " " | K R P |
| Queen's Bishop's Pawn | " " | Q B P |
| Queen's Knight's Pawn | " " | Q Kt P |
| Queen's Rook's Pawn | " " | Q R P |

Similarly the squares on which each man stands at the starting of a game is designated by the name of that man. Thus the Queen stands on the Queen's square, and the King's Bishop on the King's Bishop's square, and so on. The squares running from left to right when the board is in position for play (see Regulation 1) are called *rows*, or *ranks*; the rows of squares running from one corner of the board to the other, or parallel rows to them are termed *diagonals*; while the rows of squares running at right angles to each player are called *files*. These *files* take the names of the pieces from which they start; thus the file starting from the piece directly on the left of the Queen is called the Queen's Bishop's file, and soon. The squares of each file are for convenience numbered from 2 to 8, so that a man which stands on any square of a given file, say the fourth square of King's Bishop's file (that is the third square in front of King's Bishop, not reckoning its own square) is said to stand on King's Bishop's fourth (printed K B's 4th), and so on. This method of reckoning is adopted for both players, and always from the original position of each player's pieces, so that, taking a given square of Black's Men, say King's 2d, that square reckoned from White's side of the board would be King's seventh, and so on for all the remaining squares.

The only other abbreviations used are *ch.* (for "check"), *dis. ch.* (for "discovered check"), and *sq.* (for "square"). The latter, however, is never used, except when a move is made back to a square from which a piece originally started, or to a square originally occupied by any other piece; its use therefore is confined to the *first rank* of squares.

Whenever a piece or a Pawn can move to a given square, or can effect a capture, it is not necessary to specify which piece or Pawn does this, unless the move or capture may be made by more than one piece or Pawn.

DESCRIPTION OF THE MOVES.

The King.—When the King cannot move, that is, when a player checkmates the King, the game is lost by the owner of that King. The King is the only piece which cannot be taken. He moves in any direction—forward, backward, laterally, and diagonally—but only one square at a time, except once in the game, *viz.*, when he exercises his privilege of Castling, and then he may move two squares. Castling is permitted only once, and only, (a) if the King is not in check; (b) if the King and Rook have not previously been moved, or if the latter has been first touched, and quitted before the King is moved; (c) if the King in Castling has neither to alight on, nor to pass over a square guarded by a hostile man; (d) if the squares between the King and the Rook are not occupied by a piece belonging to either player; and (e) if the King's move is not a penalty. In Castling on the King's side, the King is on King's Knight's square, and the King's Rook on King's Bishop's square; in Castling on the Queen's side, the King is placed on Queen's Bishop's square, and the Queen's Rook on Queen's square.

The King is not allowed to move on to any square guarded by a hostile man, nor to any square adjacent to the hostile King. Neither King is allowed to attack the hostile King.

The King is *in check*, when he is attacked by a piece or Pawn, and whenever this occurs (a) the King must be moved out of check, (b) a piece or Pawn must be interposed between the hostile man and the King, or (c) the attacking man must be taken. Should none of these be possible the King is *checkmated* and the game is lost. There are four ways of giving check:

- (1) By attacking the King with a single piece or Pawn. This is *Simple Check*.
- (2) By attacking the King indirectly, that is by moving a man which interposes between the King and an attacking piece. This is *Discovered Check*.
- (3) By attacking the King with the man moved as well as by a *Discovered Check*. This is *Double Check*.
- (4) By *Perpetual Check*, which is when the King is in check from two or more squares, and cannot avoid these without placing himself in check elsewhere.

This last check is really checkmate, provided no man can be interposed, and none of the checking men can be taken.

The *Queen* is allowed to move in any direction and any number of squares at a time. She is the most powerful piece on the board.

The *Rook* comes next in power, being allowed to move any number of squares at a time in any direction *except diagonally*. His course is through the ranks and files.

The *Bishop* may move diagonally any number of squares, of its own color—always.

The *Knight's* movements are peculiar, being made up of two steps, as it were, one diagonal and the other straight. He always rests on a square of the opposite color from which he starts, and may leap over a man in the process—that is, a man occupying the square which is the Knight's first step is no hindrance to his move.

The *Pawn*, except in his first move (which may be two squares), is only allowed to take one square at a time in a forward direction. He is the only man capable of promotion, which takes place at the player's option when he has reached the eighth square of the file. The promotion is called *Queening* (that being the general choice), but cannot be made later than the stage mentioned. When the Pawn is on the march, he goes forward; but when he takes he does so diagonally, and is moved forward one square in the file to the right or left according to the side on which he takes. When two Pawns of the same color are on the same file, the forward one is called a *Doubled Pawn*. A *Passed Pawn* is one between which and the eighth square of his own file, or the eighth square of each of the adjacent files there stands no hostile Pawn. The term *en passant* is best described here, as it applies only to a Pawn. It must be enforced by a Pawn directly a hostile Pawn has passed him in the exercise of his privilege of taking two squares as a first move.

DESCRIPTION OF TECHNICAL TERMS.

Castling. See under "King."

Check and Checkmate. See under "King."

Stalemate is when the King, although not in check, is unable to move *without going into check*; and when no other man can be moved. *Stalemate* is always a draw.

Smothered Mate is when a King cannot move through being surrounded by his own men, and cannot ward off the attack of the hostile Knight.

En prise is the being exposed to capture.

Forced move is having only a single move at one's disposal.

False Move is the contravention by any man of its own proper move by moving like another man, or Castling illegally.

Gambit. This word means to *trip up*. It describes particular openings where a Pawn is put *en prise* in an early move for the purpose of some advantage later. There are the Allgairr Gambit, the Cochrane Gambit, the Evans Gambit, the King's Gambit, and the Muzio and Salvio Gambits.

Drawn Game. This is possible in several ways:—(a) from Insufficient Force, (b) Perpetual Check, or, as stated above, (c) from Stalemate.

LAWS AND REGULATIONS OF THE GAME.

The Game of Chess has its Laws, but these cannot be exhaustively set out in small compass on the printed page, inasmuch as they affect the analysis of openings, of endings, and of problems—and these are as endless as the possible combinations connected with the game. The most important of these, however, are known and may be set forth; but most writers—even down to quite recently—confound the term "Laws of the Game" with the term "Regulations of the Game." The former belong to the nature of the game, and cannot alter; the latter are merely those rules which various clubs and associations have formulated in reference to the exterior policy of the game, and are quite independent of the game itself, and may vary with the prevailing fashion.

REGULATIONS OF THE GAME.

1. *The Chess Board.*—The board must be so placed during play that each combatant has a white square in his right-hand corner. If, during the progress of a game, either player discovers that the board has been improperly placed, he may insist on its being adjusted.

2. *The Chessmen.*—If, at any time in the course of a game, it is found that the men were not properly placed, or that one or more of them were omitted at the beginning, the game in question must be annulled. If at any time it is discovered that a man has been dropped off the board, and moves have been made during its absence, such moves shall be retracted, and the man restored. If the players cannot agree as to the square on which it should be placed, the game is annulled.

3. *Right of Move and Choice of Color.*—The right of making the first move, and (if either player require it) of choosing the color, which shall be retained throughout the sitting, must be decided by lot. In any series of games between the same players at one sitting, each shall have the first move alternately in all the games, whether won or drawn. In an annulled game, the player who had the first move in that game shall move first in the next.

4. *Commencing out of Turn.*—If a player make the first move in a game when it is not his turn to do so, the game must be annulled if the error has been noticed before both players have completed the fourth move. After four moves on each side have been made, the game must be played out as it stands.

5. *Playing two Moves in Succession.*—If, in the course of a game, a player move a man when it is not his turn to play, he must retract the said move; and after his adversary has moved, must play the man wrongly moved, if it can be played legally.

6. *Touch and Move.*—A player must never touch any of the men except when it is his turn to play, or except when he touches a man for the purpose of adjusting it; in which latter case he must before touching it, say, "I adjust," or words to that effect. A player who touches with his hand (except accidentally) one of his own men when it is his turn to play, must move it, if it can be legally moved, unless, before touching it, he say, "I adjust," as above; and a player who touches one of his adversary's men, under the same conditions, must take it, if he can legally do so. If, in either case, the move cannot be legally made, the offender must move his King; but in the event of the King having no legal move, there shall be no penalty. If a player hold a man in his hand, undecided on which square to play it, his adversary may require him to replace it until he has decided its destination; that man, however, must be moved. If a player, when it is his turn to play, touch with his hand (except accidentally or in Castling) more than one of his own men, he must play any of them legally movable that his adversary selects. If, under the same circumstances, he touch two or more of the adversary's men, he must capture whichever of them his antagonist chooses, provided it be legally taken. If it happens that none of the men so touched can be moved or captured, the offender must move his King; but if the King cannot be legally moved, there shall be no penalty.

7. *False Moves and Illegal Moves.*—If a player make a false move—that is either by playing a man of his own to a square to which it cannot be legally moved, or by capturing an adverse man by a move which cannot be legally made—he must at the choice of his opponent, and according to the case, either move his own man legally, capture the man legally, or move any other man legally movable. If, in the course of a game, an illegality be discovered (not involving a King being in check) and the move on which it was committed has been replied to, and not more than four moves on each side have been made subsequently, all these latter moves, including that on which the illegality has been committed, must be retracted. If more than four moves on each side have been made, the game must be played out as it stands.

8. *Check.*—A player must audibly say, "Check!" when he makes a move which puts a hostile King in check. The mere announcement of check shall have no signification if check be not actually given. If check be given but not announced, and the adversary makes a move which obviates the check, the move must stand. If check be given and announced, and the adversary neglects to obviate it, he shall not have the option of capturing the checking piece (or pawn), or of covering, but must "move his King" out of check; but if the King have no legal move there shall be no penalty. If in the course of a game it be discovered that a King has been left in check for one or more moves on either side, all the moves subsequent to that on which the check was given must be retracted. Should these not be remembered the game must be annulled.

9. *Enforcing Penalties.*—A player is not bound to enforce a penalty. A penalty can only be enforced by a player before he has touched a man in reply. Should he touch a man in reply, in consequence of a false or illegal move of his opponent, or a false cry of check, he shall not be compelled to move that man, and his right to enforce the penalty shall remain. When the King is moved as a penalty, it cannot Castle on that move.

10. *Castling.*—In Castling, the player shall move King and Rook simultaneously, or shall touch the King first. If he touch the Rook first, he must not quit it before having touched the King; or his opponent may claim the move of the Rook as a complete move. When the odds of either Rook or both Rooks are given,

the player giving the odds shall be allowed to move his King as in Castling, and as though the Rooks were on the board.

11. *Counting Fifty Moves.*—A player may call on his opponent to draw the game, or to mate him within fifty moves on each side, whenever his opponent persists in repeating a particular check, or series of checks, or the same line of play, or whenever he has a King alone on the board, or

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| King and Bishop. | } | against an equal or superior force. |
| King and Rook, | | |
| King and Queen, | | |
| King and Knight, | | |
| King and two Knights, | } | against King and Queen. |
| King and two Bishops, | | |
| King, Bishop, and Knight. | | |

and in all analogous cases; and whenever one player considers that his opponent can force the game, or that neither side can win it, he has the right of submitting the case to the umpire or bystanders, who shall decide whether it is one for the fifty move counting; should he not be mated within the fifty moves, he may claim that the game shall proceed.

12. *Pawn Taking in Passing.*—Should a player be left with no other move than to take a Pawn in passing, he shall be bound to play that move.

13. *Queening a Pawn.*—When a Pawn has reached the eighth square the player has the option of selecting a piece (not being a King), whether such piece has been previously lost or not, whose name and powers it shall then assume, or of deciding that it shall remain a Pawn.

14. *Abandoning the Game.*—If a player abandon the game, discontinue his moves, voluntarily resign, wilfully upset the board, or refuse to abide by these laws, or to submit to the decision of the umpire, he must be considered to have lost the game.

15. *The Umpire or Bystanders.*—The umpire shall have authority to decide any question whatever that may arise in the course of a game, but must never interfere except when appealed to. He must always apply the laws as herein expressed, and neither assume the power of modifying them, nor of deviating from them in particular cases, according to his own judgment. When a question is submitted to the umpire, or to bystanders, by both players, their decision shall be final and binding upon both players. The term bystanders shall comprise any impartial player of eminence who can be appealed to, absent or present.

USEFUL HINTS.

1. *The Queen* should not be brought into play at the commencement of a game if it is possible to avoid this; and when moved early in a game it is generally a bad position for Queen to occupy K B's 3d, unless K B P occupies K B's 4th. Whenever it is thought advisable to attack with the Queen very early in the game, care should be taken to support Q with some other piece.

2. *The Knight*, on the contrary, should be amongst the earliest pieces to be advanced. The strongest positions for K Kt at the opening is K B's 3d, and K B's 5th; the best place for Q Kt is Q's 5th.

3. *The Bishop*, too, should be very early in the fight.

4. *The Rook*, however, is of more value toward the ending of a game. His best position is the seventh square of any of his own men.

5. *The Pawns.*—(a) The King's Bishop's Pawn is the Key of the entire position. It should therefore be the first to be attacked and defended. King's Knight placed at K B's 3d is a great protection to K B P. (b) The next important position for attack and defence is the Queen's Bishop's Pawn. (c) At the commencement of a game get the front Pawns well established in the centre. (d) When two Pawns are established respectively in front of King and Queen's fourth square, all idea of attacking should be given up until these two Pawns are well supported. (e) The advantages a player has over his adversary by securing the front and the centre of King and Queen's Pawn, are: 1st, His adversary's King's Bishop will be excluded and thus unable to attack his Bishop's Pawn; 2d, His adversary's Queen's Pawn is considerably circumscribed; and 3dly, His own game will be disposed upon four parallel lines, and his adversary's on three only. (f) The origin and importance of the King's and Queen's Gambit arise from the importance of changing off the King's Bishop's and Queen's Bishop's Pawns. (g) The importance of the proper manipulation of the Pawns cannot be overestimated. Beginners, therefore, and those more advanced should master all the openings given in the best Chessplayers' Books, and should also, by play with those who have made considerable progress, do their utmost to understand thoroughly the art of Pawn play, which Philidor has tersely named "the soul of chess."