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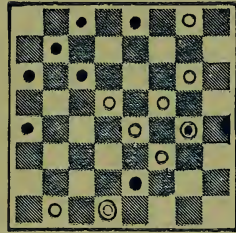
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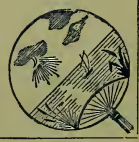
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THE

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BY THE "MAJOR."

Benjamin Franklin



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DRAUGHTS,

OR CHECKERS.

THE IMPLEMENTS.

A *draught-board* and *draughts-men* are required.

The *board*, which is square, is generally made of leather or wood.

The surface of the board is divided into sixty-four *squares* of equal size, eight on each of the four sides. The squares are colored alternately white and black, or white and red.

The *men*, which are flat at the top and bottom and circular at the circumference, are generally made of ivory or wood.

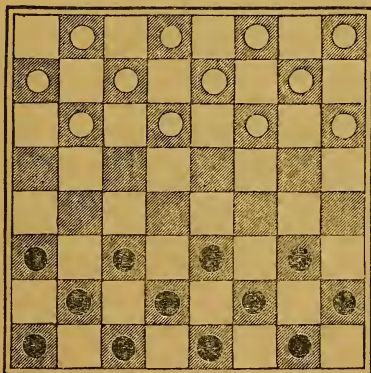
The men are twenty-four in number. Of these, twelve (which belong to one player) are colored black or red; and twelve (which belong to the other player) are colored white.

The men and kings are called *pieces*.

Draughts is played by two persons, who occupy positions opposite to each other, where the words "Black" and "White" occur in Diagram 1.

DIAGRAM I.

WHITE.



BLACK,

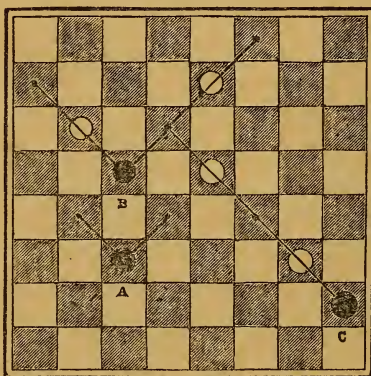
The board is usually placed with a white square in the right-hand corner, and the men on the black squares, as in Diagram I. Some players place the men on the white squares, when there should be a black corner to the right hand. It is immaterial which method is employed, so long as there is no man in a right-hand corner square, or, as it is technically termed, so long as there is a *double corner* to the right.

The players having determined which shall have the black men and which the white (see Law 14), the game is opened by the player who has the black men moving one of his men in the manner which will be presently explained. His adversary then moves a man, and so on alternately. The game thus proceeds until one of the players (it being his turn to move) has all his pieces so *blocked* that he cannot move any, or until all his pieces are captured (see Capturing). The player who is blocked, or who has no piece left on the board, loses the game.

If neither player can obtain sufficient advantage in force or position to enable him to win, the game is drawn. When one player appears stronger than the other in force or position, he may be required to win in forty of his own moves; if he fails, the game is drawn.

DIAGRAM II.

WHITE.



BLACK.

MOVING.

A *move* is made by pushing a man from the square on which he stands

to an adjacent unoccupied square of the same color, right or left. The move is always *forward*—i. e., when Black moves, the man approaches the word "White" (see A, Diagram 2), and when White moves, the man approaches the word "Black."

CAPTURING.

When a man meets an opponent's man, no further move can be made in that direction, unless there is a vacant square immediately beyond one of the men, in which case he is said to be *unguarded*. If a man that meets another is unguarded himself on the move, or if the man that is met is or becomes unguarded after the next move, the player must *capture* the adverse man, which he does by placing his man on the vacant square immediately beyond (see B, Diagram 2, it being Black's turn to move), and removing the adverse man from the board. If two or more men are so placed that one vacant square intervenes between each, in a direction that the capturing man can move, he must take all that are *en prise* at the same time (see C, Diagram 2, Black to move).

HUFFING.

If a player neglects to capture when able, the adversary has the option (a) of allowing the move to stand; (b) of requiring the player who moved without capturing to replace the man moved, and to take the man or men *en prise*; or (c) of *huffing*, which is done thus: The last move stands good, and the man that could have captured is removed from the board as a penalty for not taking.

A player who huffs also makes a move. Huffing is not a move, or, in technical terms, "huff and move go together." The huff must be made before the move, or the right of huffing is lost; but if the player at his next move again neglects to capture, his adversary has the same options as before.

If a player can capture on more than one square, he may elect which way he will take; if able to capture one man on one square, and more than one on another, he is not obliged to take the larger number. But, if he elects to capture the larger number, he must take all of that lot which are *en prise*. Should he overlook any, he is liable to be huffed, or may be compelled to take the remainder. Thus, if in C, Diagram 2, Black only takes two men, those two are removed from the board (the capture being so far completed), and Black may be huffed, or may be compelled to capture the third man, or the move may be allowed to stand.

KINGS.

When a man belonging to either player reaches one of the squares farthest from his own end of the board, whether by moving or capturing, he becomes a *king*. Thus, in Diagram 2, C, if the black man captures the three white men he becomes a king.

To distinguish kings from men the kings are *crowned*—*i. e.*, the adversary places another man of the same color on the one that has just become a king.

A king moves and captures in precisely the same way as a man, with the additional privilege that he can do so either forward or backward. Consequently, if after one capture he meets an unguarded piece, he continues the capture in any direction.

An unguarded king can also be captured by a piece, just as in the case of a man.

A king is liable to be huffed for not capturing, or the adversary may allow the move to stand, or may compel the king to take, just as in the case of a man.

When a man becomes a king his move is finished—*i. e.*, if there is a man or king *en prise* of the new-made king, it cannot be captured until the adversary has made his next move. This rule does not apply to a king already made when he captures, but only to a man that becomes a king on the move.

HINTS.

1. The game of Draughts has been so thoroughly analyzed that the answer to every move is known by all good players. In order to play well, the published openings in more extended works on Draughts must be studied.

2. For beginners it may be observed that it is better, as a rule, to move into the middle of the board than to the sides, as a man at the side can only move in one direction, and, consequently, half his power is lost.

3. It is advisable to make a king as early in the game as possible.

4. As soon as a player has an advantage in force, he should make as many exchanges as possible.

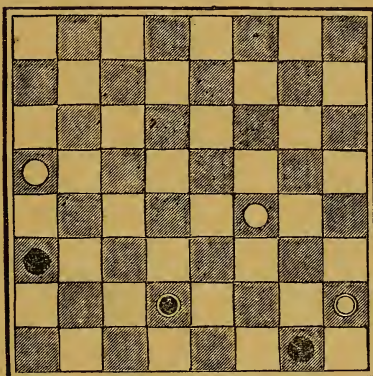
5. When the force of each player is equal, it is generally an advantage to have *the move*, but not always.

To have the move does not mean to be next to move, but to occupy such a position as to be able to secure the last move. Thus: place a black and a white man, as in Diagram 3, on the column to the extreme left of the board, and remove from the board the other pieces, which illus-

trate another position. Black has to play. White has the move, and must win. But had White to play, Black would have the move, and must win. Again : remove the two men from the column to the left, and replace (as in Diagram 3) the two men and two kings previously removed. Black to play. Black has the move, and wins. He first moves his man. White's best reply is to play the white king to the square just vacated by Black's man. Black then moves his man to the right, putting him *en prise* of White's man, who captures. Black then moves his king forward

DIAGRAM III.

WHITE.



BLACK.

to the right. White's only move now is his king. Black captures, and blocks White's remaining man, and, as White has no move, Black wins.

To ascertain which player has the move, add together all the pieces on alternate columns. If their sum is odd, the next player has the move ; if their sum is even, the last player has the move. For example : in the first case given in Diagram 3, there are two men on one column (the others it will be remembered are to be removed from the board). Their sum is even, consequently the last player has the move. In the second case given in Diagram 3 (remove the two men on the left column, and replace the other two men and two kings), there is only one man on the

alternate columns, commencing with a black square from Black's end of the board. Consequently, one being an odd number, Black, who is the next player, has the move. A similar result is arrived at, if the men and kings on the columns commencing with a white square are added together.

At the beginning of a game the second player has the move, but it is of no use to him at this stage.

An exchange of one man for one man, or of one king for one king, changes the move. Consequently, the player who has the move should avoid exchanging, unless he can force a second exchange, and so keep the move.

POLISH DRAUGHTS.

The original game of Polish Draughts was played on a board of one hundred squares with forty men; but now an ordinary draught-board and men are commonly used.

The men move like the men at Draughts, but capture like kings at Draughts—*i. e.*, either forward or backward. A man reaching one of the squares farthest from his own end of the board, is crowned and becomes a *queen*. A queen moves like a bishop at chess—*i. e.*, along any of the four diagonals she guards, and can remain on any unoccupied square of that diagonal, provided the intermediate squares are vacant. If there is an unguarded piece on one of the diagonals within a queen's range—*i. e.*, no guarded piece intervening, she must capture, and may remain on any unoccupied square of that diagonal beyond the piece captured, provided the intermediate squares are vacant. But if there is another unguarded piece on the board, the capturing queen is bound to choose, if possible, the square of the diagonal from which another capture can be made. Also, if by the uncovering of a square during the captures another piece becomes unguarded, it is similarly liable to be captured on the move. In consequence of the intricacy of some of these moves it is imperative to remove from the board every piece as it is taken.

If a man in capturing reaches a crowning square, and there is another piece *en prise* of a man's move, the move is not finished as at Draughts, and passing the crowning square in capturing does not entitle the man moved to be made a queen.

If a player is able to capture in more than one direction, he is bound to choose the capture which comprises the greatest number of pieces. Thus, three men must be taken in preference to two queens; if the numbers are equal the player may take which set he chooses.

If a player neglects to capture, or does not capture all the pieces he can, or does not choose the move by which he can capture the greatest

number, the adversary may huff, or may compel the player to complete the capture, or may allow the move to stand.

When two pieces of one color are played on a diagonal with one unoccupied square between them to which the adversary can move, the position is called a *lunette*. If a *lunette* is entered, one of the adversary's pieces must be captured. It is often laid as a snare by a skilful player; therefore, before entering a *lunette* it is well to consider what will be the position after the capture.

A single queen against three queens can draw. A player with a queen and a man against three queens should sacrifice the man, as the game at this point is more easily defended with the queen alone.

LAWS OF DRAUGHTS.

CHOICE OF MEN AND FIRST MOVE.

1. The choice of color for the first game is determined by lot. After this, if a series of games is played, the players take the white and black men alternately.

2. The player who has the black men has the first move, whether the previous game was won or drawn.

TOUCH AND MOVE.

3. If a player whose turn it is to play touches a piece he must move it, unless, prior to touching it, he intimates his intention of adjusting it. If a piece that cannot be moved is touched, there is no penalty.

MOVING.

4. A move or a capture is completed as soon as the hand is withdrawn from the piece played to another square.

5. If a piece is moved over the angle of the square on which it is stationed, the adversary may require the move to be completed in that direction.

6. If a player makes a false or illegal move, the adversary may require the piece improperly moved to make its proper move in either direction he pleases, or he may allow the false move to stand. If the piece cannot be legally moved there is no penalty beyond the option of allowing the false move to stand.

7. If a player captures one of his own pieces, the adversary may have it replaced or not at his option.

8. If more than one piece can be captured at one move, and the player

removes his hand from the capturing piece while any of the pieces *en prise* are untaken, the move is completed, and the player is liable to Law 11.

9. When a player pushes a man to king, his adversary is bound to crown.

10. Each player is obliged to move within a specified time, which must be agreed on before play commences. A player who does not move within the specified time loses the game.

EXAMPLE.—Suppose five minutes and one minute are agreed on, and when there is only one way of taking one or more pieces, or only one move on the board, one minute and one minute. At the expiration of five minutes in the first case, and of one minute in the second, time is called, and the move must be made in one minute more.

HUFFING.

11. If a player neglects to capture when able, the adversary may (*a*) allow the move to stand good; or, (*b*) compel the capture; or, (*c*) may huff the piece that could have captured.

12. If a player entitled to huff touches the adverse piece that could have captured, he must huff. If he moves without huffing, he cannot huff afterward; but if the adversary again neglects to capture, the player has again the options in Law 11.

COUNTING THE MOVES AND ODDS.

13. A player who has a superiority of force may be required to win in forty of his own moves (*i. e.*, forty by each player), computed from the move on which notice is given. If he fails to win in forty moves, the game is drawn. And

14. When two kings remain against one, the player with two kings may be similarly required to win in twenty moves.

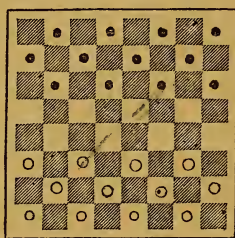
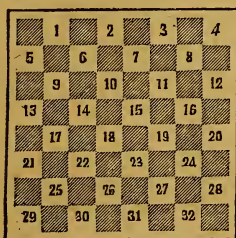
15. When the odds of the draw are given, and the game can be rendered equal by repeating the same moves, the player giving the odds may be required to win in twenty moves. If he fails, the game is counted against him.

DIRECTIONS FOR PLAYING DRAUGHTS.

Draughts being a game of calculation, as such craves wary policy. The diagrams represent the board and men in their original position; and also the mode in which the squares are conventionally numbered for

the sake of reference.* It will be seen that the upper half of the board is occupied by the twelve black men, and the lower half by their antagonists, the white.

The men being placed, the game is begun by each player moving alternately one of his men, along the white diagonal on which they are first posted. The men can only move forward, either to the right or left, one square at a time, unless they have attained one of the four squares on the extreme line of the board, on which they become kings, and can move either forward or backward, but still only one square at a time. The men take in the direction they move, by leaping over any hostile piece or pieces that may be immediately contiguous, provided there be a vacant white square behind them. The piece or pieces so taken are then removed from off the board, and the man taking them is placed on the square beyond. If several pieces, on forward diagonals, should be exposed by alternately having open squares behind them, they may all be taken at one capture, and the taking piece is then placed on the square



beyond the last piece. To explain the mode of taking by practical illustration, let us begin by placing the draughts in their original position. You will perceive that if Black should move first he can only move one of the men placed on 9, 10, 11, or 12. Supposing him then to play the man from 11 to 15, and White answering this move by playing his piece from 22 to 18, Black can take White by leaping his man from 15 to 22 and removing the captured piece off the board. Should Black not take in the above position, but move in another direction—for instance, from 12 to 16—he is liable to be huffed; that is, White may remove the man with

* Practiced players who have studied printed games, are generally so familiar with the numerical position of the square, that they can read and comprehend a series of intricate moves without even referring to the board

which Black should have taken, from the board, as a penalty for not taking; for, at Draughts, you have not the option of refusing to take, as at Chess, but must always take when you can, whatever be the consequence. The player who is in a position to huff his adversary has also the option of insisting on his taking, instead of standing the huff. When one party huffs the other, in preference to compelling the take, he does not replace the piece his adversary moved; but simply removes the man huffed, from off the board, and then plays his own move. Should he, however, insist upon his adversary taking the piece, instead of standing the huff, then the pawn improperly moved must first be replaced.

To give another example of huffing. Suppose a white man to be placed at 28, and three black men at 24, 15, and 6, or 24, 16, and 8, with unoccupied intervals he would capture all three men, and make a king, or be huffed for omitting to take them all; and it is not uncommon with novices to take one man, and overlook a second or third *en prise* (*i. e.*, liable to be taken).

When either of the men reaches one of the extreme squares of the board, he is, as already indicated, made a king, by having another piece put on, which is called crowning him. The king can move or take both forward or backward; keeping, of course, on the white diagonals. Both the king and common man can take any number of pieces at once which may be *en prise* at one move, and both are equally liable to be huffed. For instance: if white, by reaching one of the back squares on his antagonist's side, say No. 2, had gained a king, he might, upon having the move, and the black pieces (either kings or men) being conveniently posted at No. 7, 16, 24, 23, and 14, with intermediate blanks, take them all at one fell swoop, remaining at square 9. But such a coup could hardly happen in English Draughts. One of the great objects of the game, even at its very opening, is to push on for a king; but it is unnecessary to dwell much on the elementary part of the science, as the playing through one of the many games annexed, from the numbers, will do more in the way of teaching the rudiments of Draughts than the most elaborate theoretical explanation.

The game is won by him who can first succeed in capturing or blocking up all his adversary's men, so that he has nothing left to move; but when the pieces are so reduced that each player has but a very small degree of force remaining, and, being equal in numbers, neither can hope to make any decided impression on his antagonist, the game is relinquished as drawn. It is obvious that were this not the case, and both parties had one or two kings, the game might be prolonged day and night, with the same hopeless chance of natural termination, as at the first moment of

the pieces being resolved into the position in question. It has already been shown that when a man reaches one of the squares on the extreme line of the board, he is crowned and becomes a king ; but there is another point relative to this, which it is necessary to understand. The man thus reaching one of the extreme squares, finishes the move on being made a king, and cannot take any piece which may be *en prise*. He must first await his antagonist's move, and should he omit to remove or fortify an exposed piece, it may then be taken. To exemplify this, place a white man on 11, and black men on 7 and 6 : white, having the move, takes the man, and demands that his own man should be crowned ; but he cannot take the man on 6 at the same move, which he could do were his piece a king when it made the first capture. But if the piece be left there after the next move, he must take it.

In particular situations, to have the move on your side is a decisive advantage. This is a matter little understood by ordinary players, but its importance will fully appear by studying the critical situations. To have the move, signifies your occupying that position on the board which will eventually enable you to force your adversary into a confined situation, and which, at the end of the game, secures to yourself the last move. It must, however, be observed, that where your men are in a confined state, the move is not only of no use to you, but, for that very reason, may occasion the loss of the game. To know in any particular situation whether you have the move, you must number the men and the squares, and if the men are even and the squares odd, or the squares even and the men odd, you have the move. With even men and even squares, or odd men and odd squares, you have not the move. This will be best explained by an example. Look, then, at the 8th critical situation, where White plays first : there the adverse men are even, two to two ; but the White squares, being five in number, are odd. The squares may be thus reckoned—from 26, a White king, to 28, a Black king, are three, viz. : 31, 27, and 24—the White squares between 32, a White man, and 19, a Black man, are two, viz. : 27 and 23. You may reckon more ways than one, but reckon which way you will, the squares will still be found odd, and therefore White, so situated, has the move. When you have not the move, you must endeavor to procure it by giving man for man, a mode of play fully and successfully exemplified in this treatise.

There is another mode which will, in less time than reckoning the squares, enable you to see who has the move. For instance, if you wish to know whether any one man of yours has the move of any one man of your adversary's, examine the situation of both, and if you find a Black square on the right angle, under his man, you have the move,

For example, you are to play first, and your White man is on 30, when your adversary's Black man is on 3. In this situation, you will find the right angle in a black square between 31 and 32, immediately under 3, and therefore you have the move. This rule will apply to any number of men, and holds true in every case.

To play over the games in this work, number the White squares on your draught-board from 1 to 32, and remember that in the diagrams the Black pieces always occupy the first twelve squares. The abbreviations are so obvious that they cannot need explanation; as B. for Black, W. for White, Var. for Variation, etc. Occasionally, stars (asterisks) are introduced, to point out the move causing the loss of the game. The learner begins with the first game and finding the leading move to be 11. 15 (that is, from 11 to 15), knows that Black begins the game. The second move 22. 18 belongs to White, and the game is thus played out; each party moving alternately. After finishing the game, the player proceeds to examine the variations to which he is referred by the letters and other directions. The numerous variations on some particular games, and the consequent necessity each time of going through the leading moves up to the point at which the variation arises, will, probably, at first, occasion some little fatigue; but this will soon be forgotten in the speedy and decided improvement found to be derived from this course of study. One of the minor advantages resulting from a numerous body of variations is, that, in tracing them out, the leading moves are so frequently repeated that they become indelibly fixed in the mind of the player, who thus remembers which moves are to be shunned as dangerous if not ruinous, and which moves are to be adopted as equally sound and scientific.

As to general advice relative to draught-playing, next to nothing can be learned from a volume of such instruction. The various modes of opening will be seen by reference to the accompanying examples. Among the few general rules that can be given, you should bear in mind that it is generally better to keep your men in the middle of the board, than to play them to the side squares, as, in the latter case, one-half of their power is curtailed. And when you have once gained an advantage in the number of your pieces, you increase the proportion by exchanges; but in forcing them you must take care not to damage your position. If you are a chess player, you will do well to compare the draughts in their march and mode of manœuvring with the pawns at Chess, which, as well as the bishops, or other pieces, are seldom so strong on the side squares as in the centre of the board. Accustom yourself to play slow at first, and, if a beginner, prefer playing with those who will agree to allow an

unconditional time for the consideration of a difficult position, to those who rigidly exact the observance of the strict law. Never touch a man without moving it, and do not permit the loss of a few games to ruffle your temper, but rather let continued defeat act as an incentive to greater efforts both of study and practice. When one player is decidedly stronger than another, he should give odds, to make the game equally interesting to both parties. There must be a great disparity indeed if he can give a man, but it is very common to give one man in a rubber of three games; that is, in one of the three games, the superior player engages to play with only eleven men instead of twelve. Another description of odds consists in giving the drawn games; that is, the superior player allows the weaker party to reckon as won, all games he draws. Never play with a better player without offering to take such odds as he may choose to give. If you find yourself, on the other hand, so superior to your adversary, that you feel no amusement in playing even, offer him odds, and should he refuse, cease playing with him unless he will play for a stake; the losing which, for a few games in succession, will soon bring him to his senses, and make him willing to receive the odds you offer. Follow the rules of the game most rigorously, and compel your antagonist to do the same; without which, Draughts are mere child's play. If you wish to improve, play with better players, in preference to such as you can beat; and take every opportunity of looking on when fine players are engaged. Never touch the squares of the board with your finger, as some do, from the supposition that it assists their powers of calculation, and accustom yourself to play your move off-hand when you have once made up your mind, without hovering with your fingers over the board for a couple of minutes, to the great annoyance of the lookers-on. While you play, do not fall into the vulgar habit of incessantly chattering nonsense; and show no impatience at your adversary, should he be a little slow. Finally, bear in mind what may well be termed the three golden rules to be observed in playing games of calculation: Firstly, to avoid all boasting and loud talking about your skill; secondly, to lose with good temper; and, thirdly, to win with silence and modesty.

LAWS OF THE GAME.

1. The first move of each game is to be taken by the players in turn, whether the game be won or drawn. For the move in the first game at each sitting, the players must cast or draw lots, as they must for the men, which are, however, to be changed every game, so that each player shall use the black and white alternately. Whoever gains the choice may either play first, or call upon his adversary to do so.

2. You must not point over the board with your finger, nor do anything which may interrupt your adversary's full and continued view of the game.

3. At any part of the game you may adjust the men properly on the squares, by previously intimating your intention to your adversary. This in polite society is usually done by saying "J'adoube." But after they are so adjusted, if you touch a man, it being your turn to play, you must play him in one direction or other if practicable; and if you move a man so far as to be in any part visible over the angle of an open square, that move must be completed, although by moving it to a different square you might have taken a piece, for the omission of which you incur huffing. The rule is "touch and move." No penalty, however, is attached to your touching any man which cannot be played.

4. In the case of your standing the huff, it is optional on the part of your adversary to take your capturing piece, whether man or king, or to compel you to take the piece or pieces of his, which you omitted by the huff. The necessity of this law is evident, when the young player is shown that it is not unusual to sacrifice two or three men in succession, for the power of making some decisive "*coup*." Were this law different, the players might take the first man so offered, and on the second's being placed "*en prise*," might refuse to capture, and thus spoil the beauty of the game (which consists in the brilliant results arising from scientific calculation), by quietly standing the huff. It should be observed, however, that on the principle of "touch and move," the option ceases the moment the huffing party has so far made his election as to touch the piece he is entitled to remove. After a player entitled to huff has moved without taking his adversary, he cannot remedy the omission, unless his adversary should still neglect to take or to change the position of the piece concerned, and so leave the opportunity. It does not matter how long a piece has remained "*en prise*," it may at any time either be huffed or the adversary be compelled to take it. When several pieces are taken at one move, they must not be removed from the board until the capturing piece has arrived at its destination; the opposite course may lead to disputes, especially in Polish Draughts. The act of huffing is not reckoned as a move, a "huff and a move" go together.

5. If, when it is your turn to play, you delay moving above three minutes, your adversary may require you to play; and should you not move within five minutes after being so called upon, you lose the game; which your adversary is adjudged to have won, through your improper delay.

6. When you are in a situation to take on either of two forward diagonals, you may take which way you please; without regard (as in Polish

Draughts) to the one capture comprising greater force than the other. For example, if one man is "*en prise*" one way and two another, you may take either the one or the two, at your option.

7. During the game, neither party can leave the room without mutual agreement; or the party so leaving forfeits the game. Such a rule, however, could only be carried out with certain limitations.

8. When, at the end of the game, a small degree of force alone remains, the player appearing the stronger may be required to win the game in a certain number of moves; and, if he cannot do this, the game must be abandoned as drawn. Suppose that three Black kings and two White kings were the only pieces remaining on the board; the White insists that his adversary shall win or relinquish the game as drawn, after forty* moves (at most) have been played by each player. The moves to be computed from that point at which notice was given. If two kings remain opposed to one king only, the moves must not exceed twenty on each side. The number of moves once claimed, they are not to be exceeded, even if one more would win the game. A move, it should be observed, is not complete until both sides have played; therefore, twenty moves, so called, consist of twenty on each side. In giving the odds of "the draw," the game must, however, be played to a more advanced state than is required in any other case. When, in such a game, the situations become so equal that no advantage can be taken, he who gives the draw shall not occasion any unnecessary delay by uselessly repeating the same manœuvres; but shall force his adversary out of his strong position, or, after at most twenty moves, lose the game through its being declared drawn.

9. Bystanders are forbidden to make any remarks whatever relative to the game, until that game shall be played out. Should the players be contending for a bet or stake, and the spectator say anything that can be construed into the slightest approach to warning or intimation, that spectator shall pay all bets pending on the losing side, should that side win which has received the intimation.

10. Should any dispute occur between the players, not satisfactorily determined by the printed rules, the question must be mutually referred to a third party, whose decision shall be considered final. Of course, should a player commit any breach of the laws, and refuse to submit to the penalty, his adversary is justified in claiming the game without playing it out.

11. Respecting a false move, such as giving a common man the move

* We think half the number would be better.

of a king, or any other impropriety of the same sort, the law varies in different countries as to the penalty to be exacted by the opposite party. We cannot but suppose that such mistakes are unintentional, and consider it sufficient penalty, that in all such cases the piece touched must be moved to whichever square the adversary chooses; or he has the option of allowing the false move to stand, if more to his advantage. Should the piece be unable to move at all, that part of the penalty cannot be inflicted.

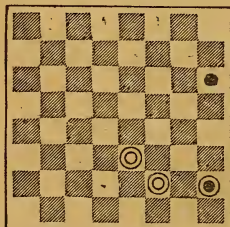
12. The rule (almost universal with English Draughts) is to play on the white squares. The exception (limited, we believe, to Scotland) is to play on the *black*. When, therefore, players are pledged to a match, without any previous agreement as to which squares are to be played on, white must be taken as the law. The color of the squares, excepting so far as habit is concerned, makes no difference in their relative position on the board.

In all cases, a player refusing to take, to play, or to comply with any of the rules, loses the game. Hence the saying, "Whoever leaves the game loses it."

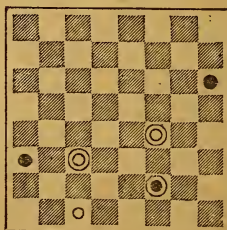
CRITICAL POSITIONS, TO BE WON OR DRAWN BY SCIENTIFIC PLAY.

Throughout these critical situations, the whites are supposed to have occupied the lower half of the board; their men are, consequently, moving upwards.

No. 1.

*White to move and win.**

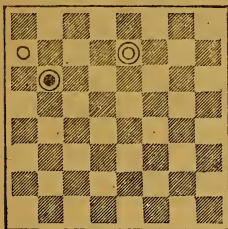
No. 2.

White to move and win.

* This situation occurs in a great number of games, and ought to be well understood.

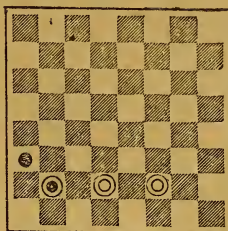
No. 3.

*White to move and draw.**



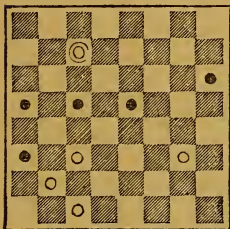
No. 4.

Either to move, W. win.



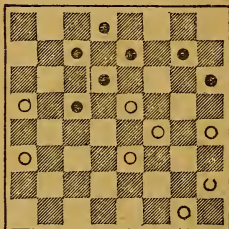
No. 5.

White to move and win.



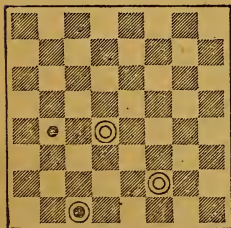
No. 6.

White to move and win.



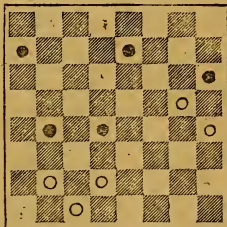
No. 7.

White to move and win.



No. 8.

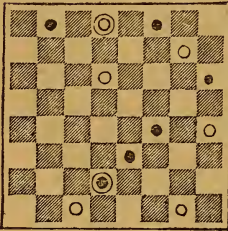
White to move and win.



* This situation often occurs when each player has equal men on different parts of the board; black, however, not being able to extricate those men, it becomes a draw.

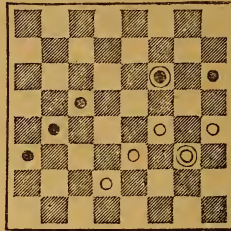
No. 9.

White to move and win.



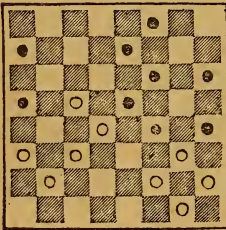
No. 10.

White to move and win.



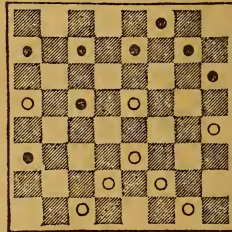
No. 11.

White to move and win.



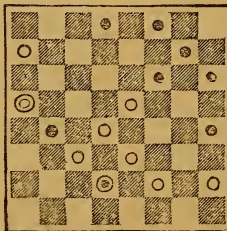
No. 12.

White to move and win.



No. 13.

White to move and win.



EXAMPLES OF GAMES, FROM STURGES.

Game 1.	4. 8*	25.21	11. 7	E.
11.15	31.27	9.13	18.22	2. 9
22.18	24.20	11. 7	7. 3	28.19
15.22	27.23	W. wins.	5. 9	9.14
25.18	8.11		3. 7	25.22
8.11 Var.	23.18	A.	9.13	1. 6
29.25	11. 8	9.14	7.10	32.28
4. 8	18.15	17.10	22.25 C.	6. 9 F.
25.22	B. wins.	6.15	10.14	31.27
12.16		27.24	25.29	9.13
24.20	Var.	8.12	31.27	27.24
10.15	12.16	24.19	29.25	13.17
27.24*	29.25	15.24	Drawn.	22.18
16.19	8.11	28.19		14.17
23.16	24.20	5. 9	C.	23.18
15.19	10.15	13. 6	13.17	16.23
24.15	25.22	1.10	10.14	24.19
9.14	4. 8	32.28	17.21	W. wins.
18. 9	21.17	3. 7	14.17	
11.25	7.10	28.24	22.25	F.
32.27	17.14	10.14	17.22	6.10
5.14	10.17	31.26	25.29	28.24
27.23	22.13	14.18	22.26	5. 9
6.10	15.22	Drawn.	29.25	31.27
16.12	26.17		31.27	9.13
8.11	8.12 A.	B.	W. wins.	22.18
28.24	27.24	25.21		13.17
25.29	3. 7	10.14	D.	18. 9
30.25	30.25	17.10	28.19	17.22
29.22	7.10	6.15	9.14	9. 6
26.17	24.19 B.	13. 6	25.22	22.26
11.15	10.14	2. 9	2. 6	6. 2
20.16	17.10	24.19	22.18	26.31
15.18	6.24	15.24	6.10	2. 7
24.20	13. 6 D.	28.19	18. 9	10.14
18.27	1.10 E.	9.14	5.14	19.15
31.24	28.19	19.15	13. 9	11.18
14.18	2. 6	11.27	14.17	20.11
16.11	31.26 G.	20.11	9. 6	31.26
7.16	11.15	1. 6	10.14	23.19
20.11	20.11	32.23	6. 2	26.23
18.23	15.24	6. 9	17.22	24.20
11. 8	23.19	23.19	19.15	23.32
23.27	10.14	14.17	11.27	7.10
8. 4	26.22	21.14	20.11	32.27
27.31	6. 9	9.18	Drawn.	10.17

* These asterisks, wherever they occur, denote the moves which cause the loss of the game.

27.24
20.16
24. 8
17.14
12.19
14.16
8.12
W. wins.

G.
25.22
6. 9
32.28
9.13
28.24
10.14
31.26
13.17
22.13
14.17
19.15
11.27
B. wins.

Game 2.

11.15
24.20
8.11
22.18
15.22
25.18
4. 8
29.25
10.15
25.22
12.16
21.17
7.10 Var.
17.13
8.12
28.24
9.14
18. 9
5.14
23.19
15.23
26.19
3. 8
31.26
15.18
22.15
11.18

32.28
2. 7
30.25
7.11
25.21
18.22
26.17
11.15
20.16
15.18
24.20
18.22
27.24
22.26
19.15
12.19
13. 9
6.22
15. 6
1.10
24. 6
Drawn.

Var.

9.13
17.14
16.19
23.16
8.12
14.10
7.23 A.
16. 7
2.11
26.10
6.15
28.24
5. 9
27.23
1. 6
31.26
6.10
32.28
3. 7
23.19
W. wins.

A.
12.19
27.23
7.14
23. 7
W. wins.

Game 3.

11.15
22.18
15.22
25.18
8.11
29.25
4. 8
25.22
12.16
24.19
16.20
28.24 Var. 1.
8.12
32.28
10.15
19.10
7.14
30.25
11.16
18.15
3. 8
22.17
14.18
23.14
9.18
26.23
6. 9
23.14
9.18
15.10
8.11
10. 7 Var. 2.
11.15
7. 3
2. 7
3.19
16.32
24.19
32.27
31.24
20.27
17.14
27.31
21.17
31.26
25.21
26.22
17.13
22.17
14.10
17.14

10. 7
18.23
7. 3
23.27
3. 7
14.18
7.11
27.31
11.16
31.27
16.20
18.22
B. wins.

Var. 1.

19.15
10.19
23.16
9.14
18. 9
5.14
16.12
11.15
27.23
6.10
31.27
8.11
22.17
15.18
30.25
2. 6 A.
23.19 B.

11.15
28.24
6. 9
17.13
1. 6
26.22
7.11
19.16
3. 7
24.19
15.31
22. 8
W. wins.

A.
1. 6
17.13
11.15
28.24
7.11

23.19
11.16
26.23
6. 9
13. 6
2. 9
21.17
Drawn.

B.
17.13
11.16
28.24
1. 5
32.28
7.11
26.22
11.15
B. wins.

Var. 2.

17.14
11.15
21.17
16.19
31.26
2. 6
17.13
12.16
25.21
18.23
Drawn.

Game 4.

11.15
22.18
15.22
25.18
8.11
29.25
4. 8
25.22
12.16
24.20
10.14
27.24
8.12
24.19
7.10
32.27
9.13
18. 9

5.14
22.18
1. 5
18. 9
5.14
19.15 A.
11.18
20.11
18.22
26.17
13.22
11. 8
22.25
8. 4
25.29
4. 8
2. 7
23.19
29.25
27.24
14.18
21.17
25.22
17.13
18.23
8. 4
10.14
24.20
22.18
4. 8
18.22
20.16
22.18
8.11
7.10
28.24 B.
14.17
24.20
10.14
11. 8
17.22
8.11
14.17
11. 8
17.21
B. wins.

A.
27.24
3. 7
26.22

14.17
21.14
10.26
31.22
7.10
30.25
10.14
25.21
13.17
22.13
6. 9
Drawn.

B.
11. 7
6. 9
13. 6
23.27
31.24
10.15
19.10
12.19
24.15
18. 9
28.24
14.18
24.19 C.
18.23
19.16
9.14
10. 6
23.27
6. 1
14.10
30.25
27.31
25.21
31.26
21.17 D.
26.23
17.13
10.14
1. 5
23.19
16.12
19.15
5. 1
15.10
1. 5
10. 6
B. wins.

C.
30.26
9.14
10. 6
3. 8
24.20
8.11
6. 1
11.15
1. 6
15.19
20.16
18.23
26.22
23.26
16.11
26.30
11. 7
30.26
B. wins.

D.
16.12
10.14
1. 5
26.23
5. 1
23.19
1. 6
19.15
6. 2
15.11
2. 6
3. 7
6.10
14.18
10. 3
18.14
12. 8
B. wins.

Game 5.
11.15
22.18
15.22
25.18
8.11
29.25
4. 8
25.22
12.16
24.20

10.15
21.17
7.10
27.24
8.12
17.13
9.14
18. 9
5.14 { Var.
24.19 } 1, 2,
15.24 { & 3.
28.19
14.17
32.27
10.14
27.24 Var. 4.
3. 7
30.25 Var. 5.
6. 9
13. 6
1.10
22.13
14.18
23.14
16.30
25.21
10.17
21.14
30.25
14. 9
11.15 Var. 6.
9. 6
2. 9
13. 6
15.18
6. 2
7.10
2. 6
10.14
6. 9
25.21
31.26
14.17
Drawn.

Var. 1.
23.19
16.23
26.19
3. 7
31.27
14.18

30.28
11.19
20.15
7.24
25.27
18.25
27.11
25.30
11. 8
30.26
8. 3
26.23
3. 8
23.18
8.11
10.14
24.19
18.23
11.16
14.17
21.14
6.10
14. 7
2.20
19.15
1. 6
B. wins.

Var. 2.
30.25
14.17
25.21
3. 7
21.14
10.17
24.19
15.24
28.19
7.10
32.27
17.21
22.18
21.25
18.15
11.18
20.11
25.30
23. 7
B. wins.

Var. 3.
31.27

1. 5	B.	Var. 4.	17.26	14.17
23.19 A.	27.18	22.18	31.22	25.29
16.23	16.19	1. 5	14.17	17.14
27. 9	32.27 C.	18. 9	22.18	29.25
5.14	5. 9	5.14	17.22	14.10
24.19	20.16	19.15	19.15	25.22
15.24	11.20	11.18	16.19	10.14
28.19	18.11	20.11	15. 8	23.27
11.15	10.15	12.16	19.28	14.10
32.28	22.17	27.24	18.14.	22.17
15.24	3. 7	18.27	28.32	31.26
28.19	11. 8	24.20	8. 3	27.32
3. 8	7.10	27.32	7.11	26.23
26.23	8. 3	31.27	23.19	32.28
14.17	9.14	32.23	32.27	23.19
22.18	3. 8	25.12	3. 8	28.32
17.22	14.21	17.22	2. 7	B wins.
B. wins.	8.11	11. 8	8.15	
	6. 9	14.18	7.10	E.
	B. wins.	8. 4	14. 7	9. 5
		18.23	6. 9	22.18
A.		4. 8	B. wins.	31.26
	C.	22.26		11.15
23.18	22.17 D.	30.25	Var. 6.	5. 1
14.23	15.31	26.30	25.22†	7.11
26.19 B.	24. 8	25.22	9. 6 E.	1. 5
16.23	5. 9	30.25	2. 9	12.16
27.18	30.25	22.17	13. 6	13. 9
10.14	31.26	25.21	22.18	16.19
18. 9	B. wins.	17.14	6. 2 F.	B. wins.
5.14		21.17	18.23	
30.26	D.	14. 9	2. 6	F.
12.16	26.23	17.14	11.15	31.26
26.23	19.26	Drawn.	6. 2	11.15
14.17	30.23	Var. 5.	7.11	6. 2
24.19	10.14	22.18	2. 6	7.11
15.24	18. 9	1. 5	15.18	2. 6
28.12	5.14	18. 9	6.10	18.14
17.26	23.19	5.14	18.22	26.23
23.18	6.10	26.22	10.14	12.16
6.10	32.27		22.25	B. wins.
B. wins.	B. wins.			

LOSING GAME.

This game, which is lively and amusing, may, for variety's sake, be occasionally played. Although not ranked as scientific, it has its niceties, and requires considerable attention and management.

The player who first gets rid of all of his men wins the game. Your constant object, therefore, is to force your adversary to take as many pieces as possible, and to compel him to make kings, which is accomplished by opening your game freely, especially the back squares. Huffing, and the other rules, apply equally to this game.

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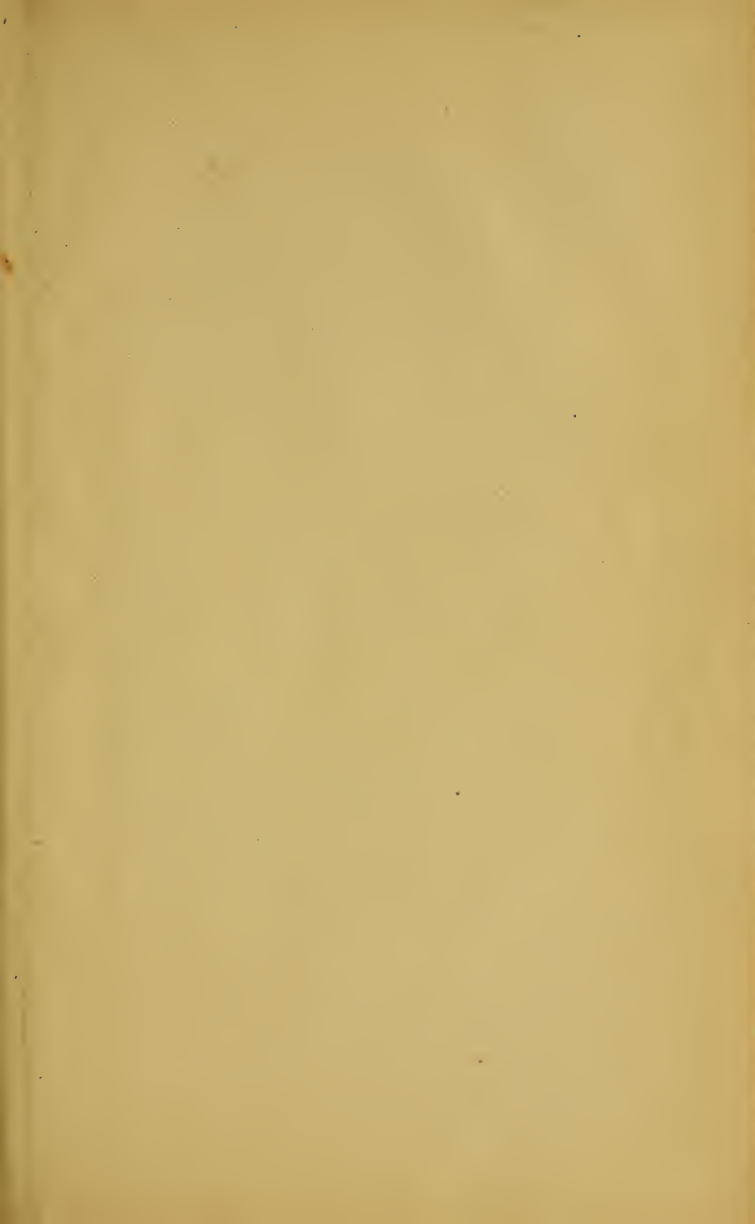
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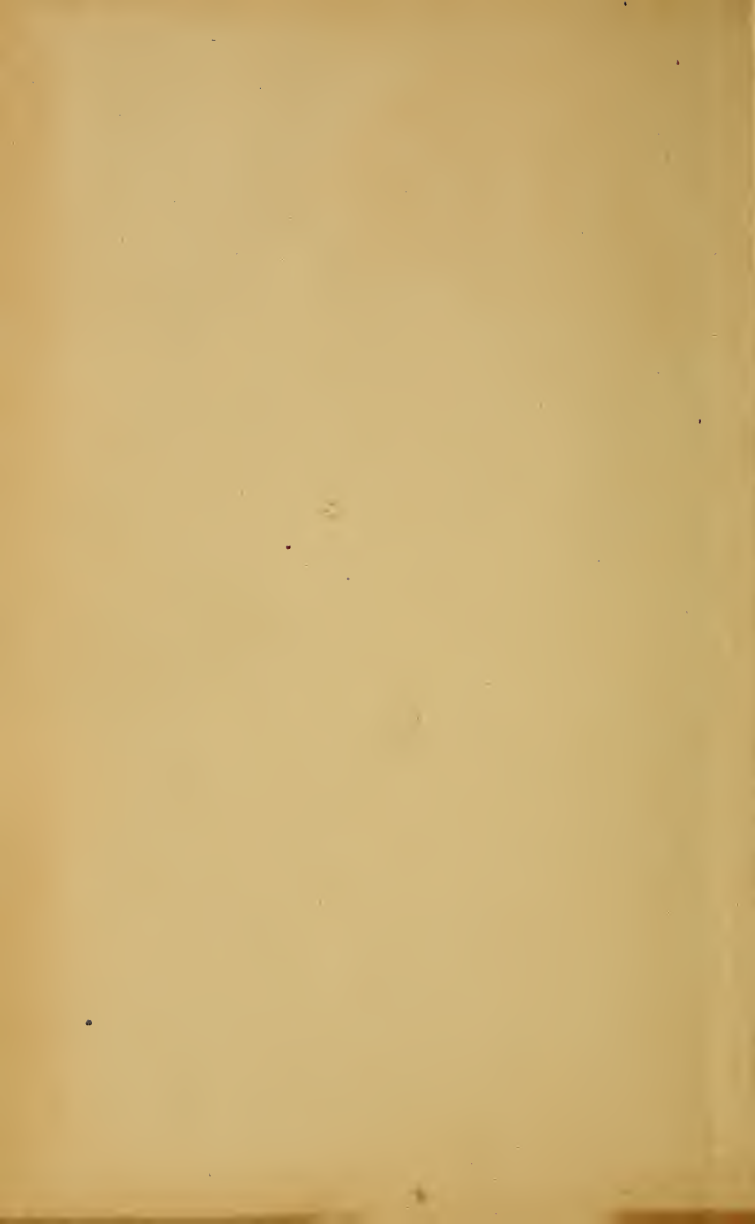
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