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VOCABULARY OF CHECKERS

*A Dictionary of Words,
Terms and Phrases Used
in the Game Called Check-
ers, or English Draughts*

BY
WILLIAM TIMOTHY CALL



NEW YORK, 1909

Price, \$2.00

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PREFACE

The words, terms, and phrases explained in these pages were obtained chiefly from the 227 separate works on the game of checkers that have been printed in English in the period of a little more than a century and a half, extending from 1756 to the present time. Each magazine, regardless of the number of volumes issued, is here counted as one work. The sources of information are thus more extensive than the mere mention of 227 works would indicate.

Another storehouse, not included in any way in this count, is the great mass of printed matter on the game found in the checker columns of newspapers. An important additional supply department is the checker chatter of the players themselves.

No term of interest that the writer could find, or get any one to find for him, has been omitted. The guiding idea in accepting or rejecting a term was this: Does it refer to something a student of the pastime anywhere many have occasion to use or look up?

WILLIAM TIMOTHY CALL.

NEW YORK, October, 1909.

VOCABULARY OF CHECKERS

A

Abbreviated notation: An abridged method of recording play by omitting the figures representing an exchange. Example: 10-15, 22-18, 25-18, 11-15, 8-15, 24-19, 28-19; instead of 10-15, 22-18, 15-22, 25-18, 11-15, 18-11, 8-15, 24-19, 15-24, 28-19. This method, as advocated by F. Tescheleit, is discussed in the *Draughts World* for September, 1902. It has not received popular approval.

Abecedarian: One who is learning the rudiments of the game; a new beginner. The stages of advancement are: abecedarian, beginner, novice, student, advanced player, expert, champion.

A. C. P.: "American Checker Player," a book by C. F. Barker, Boston, 1880. Also a magazine by Thomas Phelan and Charles Kelly, New York, 1875. Also a magazine by A. J. Heffner, Boston, 1899. Barker's *American Checker Player* is the work commonly referred to when the initials A. C. P. are used alone.

A. C. R.: *American Checker Review*, a magazine by James P. Reed, Charles Hefter, and E. T. Baker, Chicago, 1888.

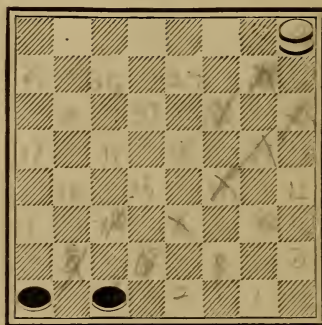
Adair's correction: To A. Adair, of Kansas City, Mo., is given the credit of correcting the trunk line of the Bristol opening in Anderson's epoch-making

second edition. The correction occurs on the forty-fifth move, and is to be found in Janvier's Anderson, Lyman's Problems, Gould's Matches (page 257), and other works.

Adam problem: The following famous puzzle position by Dr. T. J. Brown, of Limerick, given in the Draught Board for November, 1869:

THE ADAM PROBLEM

WHITE



BLACK

Black to play and capture the king in eleven moves.

Solution: 3-7, 29-25, 7-10, 25-22, 10-14, 22-25, 4-8, 25-21, 8-11, 21-25, 14-17, 25-21, 17-22, 21-17, 11-15, 17-26, 15-18, 26-31, 18-23, 31-27, 23-32. Black wins.

In his remarks on this position, Dr. Brown says:

"I consider this to be the simplest combination of powers which can be assembled on the board—just sufficient for the development of a complete strategem."

Addition or subtraction: The main idea in a problem may be appropriated and presented in a setting necessitating more or less moves than the original. This occurrence is sometimes referred to as a case of addition or subtraction.

Additional play: Variations not appearing in the original compilation; usually given for the purpose of sustaining an assertion.

A. D. P.: American Draught Player, a book by Henry Spayth, Buffalo, N. Y., 1860.

Advanced player: One who is familiar with the principal lines and variations of all openings.

Albemarle: The opening formed by 11-15, 22-17, 8-11, 17-13, 4-8, 21-17. Mentioned in the St. Clair Republican April 11, 1871, and previously by J. D. Janvier in the Turf, Field and Farm. Play appeared on this formation in Spayth's American Draught Player, 1860, under irregular openings, credited to C. H. Irving, of Albemarle county, Va. Hence the title. Incorrectly given in some works on Albermarle.

Alexandrian system: A method of arranging play in columns with dots or lines extended to the variations. Example:

11-15					
23-19	.....				24-20
8-11	.....	7-11	.....	9-14	8-11
22-17	....22-18	22-18	....26-23	22-17	28-24
4-8	15-22	15-22	3-7	7-11	4-8

All in the end: A bantering phrase, intended to convey the idea that however much automatic book

knowledge a player may have there will be a test of skill in the endings.

All-round system: The method of arranging contestants in a tournament so that each player shall have every other player in turn as an opponent.

Alliance: The name of an opening listed in Patterson's handbook, London, 1872, and the English Draught Player for June, 1878, without the moves comprising it.

Alma: The opening formed by 11-15, 23-19, 8-11, 22-17, 3-8. First appeared in Drummond's third edition, 1861. The characteristic move of the Alma opening is 3-8.

Alma-Doctor: The opening formed by 11-15, 23-19, 8-11, 22-17, 3-8, 25-22, 11-16, 26-23, 7-11, 23-18, 16-23, 17-13. First appeared in the American Checker Review for August, 1892, as the title of a game by G. W. Hanson.

Alquerque: Kear's Sturges, London, 1895, says this is the old name for draughts in Spain before the 16th century.

Alternate play: Another way to accomplish the same result. Alternate play is sometimes useful when it is believed that an opponent is familiar with the usual line.

Analysis: The stem and branches constituting the solution to a position. This term involves the idea of thoroughness and considerable originality, and is not applied to ordinary compilations or annotations.

Analyst: 1. An expert who examines all the possibilities of a position, and records the necessary varia-

tions to solve it. 2. A monthly magazine called *The Analyst*, edited by F. A. Fitzpatrick, published in Leavenworth, Kans., in 1878.

Analytical problem: Same as "Task problem."

Ancient French game: In 1668 Pierre Mallet, of Paris, a professor of mathematics, issued a work entitled *Le Jeu de Dames*, in which the game of checkers as played at that time, and, it has been claimed, long before that time, is described. It is true checkers, as the game exists to-day, and has been called the ancient French game to distinguish it from Polish draughts, known as *Jeu de Dames a la polonoise*, which in 1727 began to drive the ancient French game out of popularity in France.

Ancient game: A synonym for the game of checkers in common use a hundred years ago, to distinguish it from Polish draughts, which was called the modern game. Other popular names for checkers at that time are: French draughts, old French game, old game, corner game. It was called French draughts because for more than a hundred years before the time of Payne, 1756, the game was much practiced in France.

Andersonian school: Players who follow the lines laid down in Anderson's second edition, 1852, in preference to the new play of succeeding authorities.

Andersonized play: Games and variations recorded on the plan adopted by Andrew Anderson in his second edition, 1852, as suggested by James Neilson, of Glasgow. The method is described in the preface to that work thus: "Every game begins with black, played from the small numbers, and every varia-

tion begins a new column. Following is an example of part of a page of Andersonized play:

WHILTER

GAME	1	2	3
11 15	7 11	5 9	16 20
23 19	18 26 23	17 13	30 26
1 9 14	3 7	3 7	28 2 7
22 17	21 17	22 17	23 18
7 11	11 16	25 11 16	14 30
25 22	25 21	29 25	19 16
2 11 16	19 16 20	16 23	12 19
26 23	30 26	26 19	31 26
3 5 9	20 8 11	7 11	30 23

Each opening is treated as an individual section of play. The variation indicators begin with the figure 1 near the top of the first column, and run consecutively down the column, continuing down each succeeding column to the end, in what is called natural succession.

This method scatters the play into such columns as it may happen to fall. To bring all the play on an ending into adjacent columns, later practitioners started the variation indicators near the bottom of the first column, as Hay and Drummond had done in 1838, instead of near the top, and so continued until all the play belonging to a variation was completed.

Before Anderson's second edition appeared the authors began their records indifferently with black or white, starting with 22-18 or 11-15, for instance. That

is, in some games White moved first, while in others Black moved first; and the play was not classified under named openings.

Annie Gray: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 10-14, 25-22, 7-10, 24-19. So named in Drummond's third edition, 1861.

Annotated game: One that is accompanied by notes of explanation or criticism.

Antiquarian: One who is interested as a collector or writer in books, drawings, records, or curiosities of any kind bearing on pastimes similar to or remotely related to the game of checkers, of a date previous to that of the first work in English on the game, 1756. When an antiquarian enthusiast shows special interest in the relics and remains of ancient times he is usually referred to as fond of the archæology of the game.

Apollo: The opening formed by the single move 11-15, according to the nomenclature suggested by John Hedley in the Draught Board, for January, 1870.

Archæology: See "Antiquarian."

Atkinson's New Bristol: A book of play on the opening, 11-16, 23-18, largely original, by Mathew Atkinson, Bristol, England, 1889.

Attacking move: One that reduces the possibilities of the opposing side without impairing the strength of the other side. It is frequently a matter of opinion as to which side has the attack.

Augustus stroke: A Bristol game extended as follows by "Augustus" in Bowen's Bristol book, 1880, Part 1, variation 292: 11-16, 24-20, 16-19, 23-16,

12-19, 22-18, 8-12, 25-22, 9-14, 18-9, 5-14, 29-25, 7-11, 22-17, 11-15, 20-16, 2-7, 27-24, 4-8, 25-22, 8-11, 22-18, 14-23 (the stroke), 31-27, 11-20, 27-2, 20-27, 32-16, 12-19, 2-9. White wins.

Aurora: The opening formed by the single move 9-13, according to the nomenclature suggested by John Hedley in the Draught Board for January, 1870.

Author: One who originates and publishes new lines of play in book form. Example: Payne or Drummond. Compilers, who sift, correct, improve, and add to play credited to others, are also classed as authors. Example: Robertson or Lees. The "old authors" are: Payne, Sturges, Sinclair, Hay, Drummond, Martins, Anderson, and Wyllie.

Authorities: Those books, magazines and newspaper columns that, by common consent, are classed as productions of commanding importance. Analysts and critics in the front rank are sometimes referred to as the best authorities. Yates lost confidence in the authorities after being trapped by a correction unknown to him, and thereafter proved all things to his own satisfaction before accepting them as good.

Automaton: A lay figure that apparently plays the game mechanically, the moving arm being operated by—but the ethics of the pastime forbid details, because of the harmless pleasure the public find in telling how it is probably done. The impassive attendant, when pressed for an explanation, gives rapid vent to something like the following: "The board is sensitized so that the move you make operates to effect a corresponding change in the power of the piece controlling the

square reflecting the correct reply." Ajeeb, Mazam, Ali, and Akimo are the names of some famous automatons.

Avoid the opening: Purposely making a move that prevents the formation of some particular opening. Example: The Defiance opening, 11-15, 23-19, 9-14, 27-23, was so named because the last move, 27-23, prevents the formation of the regular Five opening, 11-15, 23-19, 9-14, 22-17, 5-9.

Ayrshire Lassie: The opening formed by 11-15, 24-20. Some authorities regard four moves as necessary to complete the opening, thus: 11-15, 24-20, 8-11, 28-24. First given in Anderson's first edition, 1848. Wyllie is credited by William Strickland and others with having originated the title. The characteristic move of the Ayrshire Lassie opening is 24-20.

B

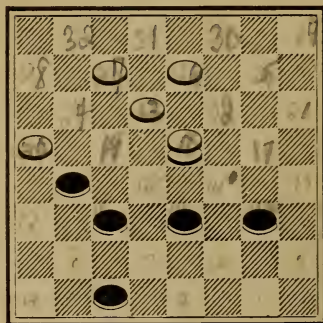
B.: Black; the side having the black or dark colored pieces.

Back up: The support, or backing, a piece may give, by design or otherwise, to an adjacent piece of either color. Example: 9-14, 22-18, 5-9, the last move preventing an exchange by backing up the first move. Beginners are often surprised to find that one of their pieces has been compelled to furnish the backing for two pieces of the opposing side, thus making an unlooked for shot possible. Operating to obtain a backing by means of a sacrifice is an important principle that novices are apt to leave out of their calculations.

Back stroke: One in which a king is caused to make a jump, and then caused to jump back again. Example: The following problem by H. Tonkin:

BACK STROKE

WHITE



BLACK

Black to play and win.

Solution: 9-14, 18-9, 11-15, 20-11, 10-14, 9-18, 15-31. Black wins.

Backing out: Retreating with a king is sometimes referred to as backing out.

Balloted opening: One that is determined by chance choice from a number of openings agreed upon.

Bannockburn: The opening formed by 11-15, 22-18, according to William Hay's Draught Player, 1862.

Barker's triangle: The following position by C. F. Barker, an account of which is given in Whyte's Problemists' Guide:

Draught Player, a magazine by G. and J. A. Kear, Bristol, England, 1872.

Beattie's stroke: The following stroke, occurring in a Will o' the Wisp game: 11-15, 23-19, 9-13, 22-18, 15-22, 25-18, 7-11, 19-15, 10-19, 24-15, 6-9, 21-17, 13-22, 26-17, 3-7, 30-25, 12-16, 25-21, 16-19, 17-14, 1-6, 27-24, 9-13, 29-25, 11-16, 25-22, 16-20, 31-27, 7-11, 14-9 (the stroke), 5-23, 27-18, 20-27, 32-7, 2-11, 21-17, 8-12, 15-8, 4-11, 17-14, 12-16, 28-24, 16-20, 24-19, 20-24, 19-15, 11-16, 14-9. White wins.

Beginner: One who has started to learn something about the game as a science. The abecedarian becomes a beginner, then a novice, then a student.

Bessie Lee: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 25-22, 12-16, 24-20, 10-15, 21-17, 8-12; also, 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20, 12-16; also, 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 10-15. So named in volume two of Drummond's fourth edition, 1866.

Best: The strongest move at some critical point where there are two or more safe moves to choose from.

Bethel-Kear rule: A suggestion by W. R. Bethel, Philadelphia, Pa., qualified and restated by J. A. Kear, Jr., Bristol, England, for quickly determining which side has the move when one of the players has an extra piece in a confined situation, thus:

"Leave out the piece which is in a confined situation, or which cannot move without being taken, and apply the rule as in the case of even pieces." Example: In

two kings against two kings, with a man held on the side, disregard the man, and apply the usual rule to the four kings.

Betsy Baker: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 12-16, 29-25, 10-14. So named in Drummond's third edition, 1861.

Better game: The point at which one of the players has gained what appears to be the preferable situation.

B. for choice: Black regarded as having the advantage, if there is any.

Big stroke: The Old Fourteenth opening extended as follows, as given by Sturges, 1800: 11-15, 23-19, 8-11, 22-17, 4-8, 17-13, 15-18, 24-20, 11-15, 28-24, 8-11, 26-23, 9-14, 31-26, 6-9, 13-6, 2-9, 26-22, 9-13, 20-16 (the stroke), 11-20, 22-17, 13-22, 21-17, 14-21, 23-14, 10-17, 25-2, 17-22, 19-15, 21-25, 30-21, 22-26, 15-10, 26-31, 29-25, 12-16, 25-22, 16-19, 24-15, 31-24, 15-11, 24-19, 11-7, 19-15, 2-6, 15-11, 7-2, 20-24, 22-18, 11-16, 21-17. White wins.

Bite off: To cut down the forces by exchanging with the opposing piece that is supporting a combination, or is an obstruction.

Black: The darker pieces, whatever their shade or color, as distinguished from those of the opposing side.

Black Defiance: The Denny opening extended as follows: 10-14, 22-18, 11-15, 18-11, 8-15, 24-19, 15-24, 28-19, 4-8, 25-22, 6-10. So called in the Chicago Inter Ocean for April 11, 1891.

Black Doctor: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 19-10, 7-14. The single term, Doctor, is often used without the ad-

jective, Black, which distinguishes this opening from the White Doctor. These openings are mentioned in the Draught Board for August, 1871, page 80. About 1840 this formation was popularly known in some localities in Scotland as the Doctor's game, due to the fact that it was the favorite opening of a doctor who had considerable local reputation as a player. James Lees gives an extended review of the career of this opening in the Scottish Draughts Quarterly for March, 1899.

Black Doctor refused: The opening formed by 11-15, 23-19, 8-11, 22-17, 4-8, 25-22, 9-13, 17-14, 10-17, 19-10, 6-15, 21-14. Given in Gould's Matches, page 180. The characteristic move of this variation is 6-15.

Black Dyke: Same as Dyke. The adjective, Black, is sometimes used to distinguish the Dyke proper from the White Dyke.

Black Goose walk: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20, 12-16, 26-22, 10-15, 23-19, 16-23, 20-16; according to Hill's Manual, 1893.

Black Switcher: The opening formed by 12-16, 24-20, 8-12. First mentioned in the Draught Board for May, 1869. In Gould's Matches this title is given to a game played in 1863.

Blackburne's opinion: The following remarks, credited to J. H. Blackburne, the English chess master: "Draughts is a less attractive game, infinitely less, but it is more scientific. You see, a step at draughts is irreparable. At chess, however, you can get back, change the disposition of your men, and possibly win."

Blank diagram: An illustration of a plain checker-board, for recording positions.

Blind players: The game of checkers is a favorite diversion with the blind. It is easily adapted to their specialized faculties, either by means of the ordinary board and men, or by separating the squares by raised lines. A position is comprehended by lightly passing the hands over the pieces. Some blind players, notably Charles Ellsworth and Ben Scully, made a profession of the game by playing in public resorts against all comers, the usual charge being five cents a game. One of the earlier players in the advanced class is referred to in Sweet's Elements, 1859, as follows: "Charles Tarbell, of New York, although blind, is really a fine player."

Blindfold: Playing without seeing board or men. It is not customary to bandage the eyes. The expert who cannot play a game blindfold is now the exception. Constant practice in recording play and reading games in print or manuscript fixes the location of the squares of the board in the mind's eye like a remembered picture.

Sweet's Elements, New York, 1859, reproduces a game played blindfold on both sides, with a note that reflects the common opinion of that time, thus: "Those who have not tried can hardly be aware of the difficulty of playing blindfold."

Drummond's practical point of view is shown in the following surprising couplet, soon to become inappropriate, on the title page of his Scottish Draught Player, printed in 1861:

“Chess can be played by Philidors, though blind,
But draughts require both sight and thoughtful
mind.”

E. Lord, of Birmingham, played blindfold in the sixties, and is credited by Frank Dunne with being the first to play blindfold in England. David Kirkwood and Frank Dunne also played blindfold before the seventies. Dunne is regarded as the foster father of blindfold checker playing, having brought the practice into popular use in 1872. The fame of William Strickland as a blindfold champion fills a large place in the annals of the game. Some notable performances in blindfold exhibitions are:

W. Campbell, 1895.....21 boards

R. Stewart, 1905.....25 boards

W. Gardner, 1906.....28 boards

It was Pillsbury's practice in blindfold games to “play by the numbers.” For example, instead of saying, “If I go here, he will go there; then I go here, he goes there,” and so on, he thought of the numbers of the squares, thus: “11-15, 23-19, 8-11, 22-17,” etc. This method is employed in cross-board analysis by experts in place of the “here” and “there” style of the inexperienced. Mentally articulating the numbers aids the visualizing faculty.

Much of the misinformation and mystery attached to blindfold playing (and to the game itself) is due to the fact that the ordinary board has 32 playing squares and 32 space squares. The Lallement board and the Roundsquare board show the positions as the blindfold player sees them. The image is in his mind—

visual; and is not projected into space—visible. So long as the play proceeds on lines with which he is familiar the blindfold player merely gives utterance to a succession of memorized moves, no matter how complex the position may appear to others; but the moment a strange situation is reached his visualizing faculty is called upon to enable him to shape his course. A baseball enthusiast visualizes the diamond and the players in the same way that a checker expert visualizes the board and the pieces. The effect is obtained by intensifying and focussing the memory through practice.

Block: Pieces rendered unmovable by being held in a solid bunch.

Block game: Numerous ways of playing all the pieces up to the point where one of the sides has no move left have been shown. The following example by W. W. Ames is from the *New England Checker Player* for April, 1878: 9-13, 22-18, 11-16, 25-22, 8-11, 21-17, 4-8, 18-14, 6-9, 23-18, 1-6, 24-20, 16-19, 27-24, 10-15, 32-27, 6-10, 27-23, 12-16, 31-27, 8-12, 30-25, 3-8, 25-21, 2-6, 29-25. White wins.

This game is accompanied by the following note: "This shows that the one who plays first does not have the move."

In Dunne's *Guide* the following variation in a block game is given: 10-15, 23-18, 7-10, 26-23, 3-7, 31-26 (30-26 being the proper move), 9-13, 21-17, 12-16, 24-20, 15-19, 18-14, 10-15, 23-18, 6-9, 27-24, 1-6, 32-27, 6-10, 27-23, 8-12, 25-21, 4-8, 29-25, 2-6. Black wins.

A note to this game is as follows: "In the ordinary course of a blocked game the second player should win,

but in this case White has carelessly blocked his own piece on 30, and, as the result, loses a move. Consequently Black has the last move, and wins."

Block line of the Whilter: The Whilter opening extended as follows: 11-15, 23-19, 9-14, 22-17, 7-11, 25-22, 11-16, 26-23, 5-9, 17-13, 3-7, 29-25, 1-5, 22-17, 8-11, 31-26, 4-8. This move, 4-8, completes the so-called block line, which is favored by some players as avoiding the complications arising from playing 16-20 instead of 4-8 at this point. The same block line comes up in the Kelso opening as played in the Ferrie-Jordan match of 1896, thus: 10-15, 23-19, 7-10, 26-23, 9-14, 22-17, 11-16, 25-22, 5-9, 17-13, 3-7, 29-25, 1-5, 22-17, 8-11, 31-26, 4-8.

Block problem: One that ends in all the pieces of the losing side being deprived of the power of moving.

Blow: See "Huff."

Board: The checkerboard.

Book loss: A line of play given in some standard work as sure to lose if properly handled by the side having the advantage.

Book player: One who is familiar with recorded play, as distinguished from the so-called natural player, who does not go to the books for assistance.

Boomerang: A capturing play causing a stunning stroke in return. Example: The stroke at the end of the following Switcher game by R. Atwell, as given in the North American Checker Board for February, 1900: 11-15, 21-17, 9-13, 25-21, 8-11, 23-18, 4-8, 26-23, 15-19, 23-16, 12-19, 24-15, 10-19, 17-14, 6-10, 30-26, 10-17, 21-14, 8-12, 27-24, 11-16, 24-15, 7-10, 15-6,

1-17, 28-24, 3-7, 18-14, 2-6, 29-25, 17-21, 14-9, 5-14, 24-20, 21-30, 20-2, 30-23, 2-27. White wins.

Bootle: Nom de plume of Fisher E. Boustead, whose reputation as critic and analyst was enhanced by a noteworthy library of checker literature and collected play, gathered from all available sources.

Border Champion: A popular name for J. C. Brown, a noted expert of Scotland.

Boston: The opening formed by 11-15, 22-17, 9-13, 17-14. First mentioned in the Draught Board for November, 1869. J. D. Janvier is credited with having given the title to this opening.

Boston bunch: The leading experts of Boston and vicinity, especially Barker, Heffner, and Grover.

Boston Centre: The opening formed by 11-15, 23-19, 8-11, 22-17, 15-18. So named by William R. Barker in the *World's Checker Book*, Boston, 1879. See "Centre."

Boston Cross: The opening formed by 11-15, 23-18, 8-11, 18-14. Title first appeared in the *New England Checker Player* for September, 1880; then in *Gould's Matches*, 1888, page 73. Same as "Waterloo."

Boston dodge: Same as "Dodger."

Boston school: Same as "Boston bunch."

Bowen: The opening formed by 11-15, 21-17, 9-14, 25-21, 15-19; as proposed in the *Chicago Inter Ocean*, May 25, 1889.

Bowen's Authors: The general title covering the play of the old authors, as given by R. E. Bowen in his works on the Cross and Bristol openings, 1878 and 1880, namely: Payne, Sturges, Sinclair, Hay,

Drummond, Anderson, Spayth, McCulloch, and the Barkers.

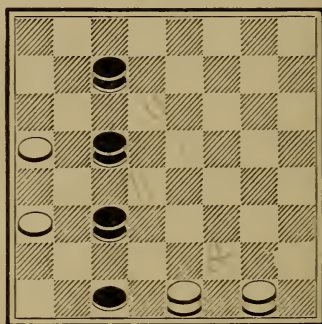
Bowen's Cross: A book of play on the Cross opening, by R. E. Bowen, Worcester, Mass., 1878.

Bowen's First Position adjuncts: Six important situations by R. E. Bowen in which the First position formation is complicated with an additional king on each side. Given in Atwell's Scientific Draughts, 1905, page 59, and many preceding works, including Lyman's Problems, 1881.

Bowen's twins: The following formation by R. E. Bowen:

BOWEN'S TWINS

WHITE



BLACK

Black to play, White to draw;

or,

White to play, Black to win.

Solution, by R. E. Bowen, Black to play (variations being omitted here): 27-23, 1-6, 19-15, 6-1, 15-18,

1-6, 18-22, 6-9, 22-17, 2-6, 23-19, 6-10, 11-7, 10-6, 19-15, 6-2, 7-11, 9-6, 17-13, 6-1, 15-10, 2-6, 10-14, 1-5, 11-7, 6-2, 7-10, 5-1, 14-9, 20-16, 10-15, 1-6, 9-5, 6-1, 13-17, 2-6, 17-14, 6-2, 14-18, 2-6, 18-23, 6-10, 15-6, 1-10, 23-19, 16-11, 19-16, 11-7. Drawn.

Solution by James Wyllie, White to play (variations being omitted here): 1-6, 27-23, 6-10, 23-18, 10-6, 18-14, 6-1, 14-17, 1-6, 19-23, 6-9, 23-18, 2-6, 17-13, 9-5, 18-14, 5-1, 14-9, 6-2, 13-17, 1-5, 17-14, 5-1, 9-5, 2-6, 14-18, 6-10, 18-23, 10-14, 23-19, 1-6, 5-1, 6-9, 19-15, 9-5, 11-7, 14-9, 7-2, 9-13, 15-11, 13-17, 3-7, 17-14, 2-6, 14-18, 7-10, 18-23, 10-15, 23-27, 15-19, 27-32, 19-23, 32-28, 6-10, 28-24, 10-15. Black wins.

B. P.: Book play.

Braidwood: The opening formed by 11-15, 23-19, 8-11, 22-17, 4-8. This title was proposed by J. Bertie in the Draught Board for July, 1869, as a substitute for Old Fourteenth, in memory of Andrew Anderson, whose home was in Braidwood, Scotland.

Branch: A minor or sub-variation; also used as a synonym for "line."

Break: An exchange that simplifies the situation by relieving congestion, or breaking up a combination, in the building up process at the beginning of a game. Example: 11-16, 23-18, 16-20, 24-19, 10-14, 26-23, 8-11, 22-17, 7-10, 30-26, 4-8, 19-15, 10-19, 17-10, 6-22, 23-7, 3-10, 25-18.

This term is inaccurately used as synonymous with "cut." A break is usually started by a cut.

Break the kingrow: To move one of the four pieces occupying it.

Breeches: A king placed between two opposing pieces, either of which, if not moved, he will capture. The Scotch term "breeks" is often preferred. Compare "Fork."

Breeks: See "Breeches."

Bridge: The bridge idea is expressed by three pieces, one of which is called the keystone, as shown in "Petterson's drawbridge."

Brigs: Same as "Breeks," or "Breeches."

Bristol: The opening popularly regarded as formed by the single move, 11-16. First given in Anderson's second edition, 1852, "in compliment to the players of that city for services rendered to the author." Anderson says this opening is formed by the first three moves, namely: 11-16, 24-20, 16-19.

Bristol-Crescent: The opening formed by 11-16, 23-18, 16-20, according to the International Draughts Magazine for May, 1888, in referring to Atkinson's analysis of the New Bristol, formed by 11-16, 23-18, 8-11. Compare "Bristol-Cross."

Bristol-Cross: The opening formed by 11-16, 23-18, the characteristic moves of the Bristol and the Cross openings. The International Draughts Magazine for May, 1888, in referring to Atkinson's analysis of the New Bristol, gives three moves to complete the Bristol-Cross opening, thus: 11-16, 23-18, 16-19. Compare "Bristol-Crescent."

Bristol-Dyke: The opening formed by 11-16, 22-17, 16-19. So named because it is the same as the Dyke opening formed in the regular way, thus: 11-15, 22-17, 16-19.

Bristol play: The formations produced by 11-16 followed by 16-19.

Bristol-Switcher: The opening formed by 11-16, 21-17, the characteristic moves of the Bristol and the Switcher openings.

Brock's discovery: See "Switcher controversy."

Brod: Scotch for "board."

Brooklyn: 1. A name given in the New York Clipper to some original variations on the Denny opening, as referred to in the Gardner-Strickland match games of 1886.

2. The stroke occurring at the close of the following Single Corner game, as given in Denvir's Traps and Shots, 1905: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 25-22, 10-15, 24-20, 9-14, 18-9, 5-14, 22-17, 6-10, 28-24, 15-18, 17-13, 11-15, 13-9, 1-5, 9-6 (the stroke), 2-9, 24-19, 15-24, 20-16, 12-19, 27-20, 18-27, 31-6. White wins.

Several illustrations of the principle on which this stroke is based are given in Traps and Shots, showing that it frequently occurs in formations not at all similar in general appearance, and with few or many pieces on the board. It is there named in honor of R. D. Yates, whose home was in Brooklyn, N. Y.

The same idea is to be found in a Defiance game in Drummond's third edition, 1861, thus: 11-15, 23-19, 9-14, 27-23, 8-11, 22-18, 15-22, 25-9, 5-14, 29-25, 11-15, 25-22, 7-11, 24-20, 15-24, 28-19, 11-15, 32-28, 15-24, 28-19, 6-9, 22-18, 4-8, 18-15, 1-6, 26-22, 9-13, 22-18, 3-7 (beginning of the shot), 18-9, 13-17, 21-14, 6-13, 15-6, 2-27, 31-24, 7-10. Black wins.

Brothet: An old title for the Double Corner opening, 9-14. The report of the Anderson-Wyllie match games of 1847 has this title, conferred, it is believed, by Drummond. In the second volume of Drummond's fourth edition, 1866, the title Brothet is given to the completed opening, thus: 9-14, 22-18.

Buffalo: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-14. First given by J. D. Janvier in the *St. Clair Republican* for April 11, 1871; then in Janvier's *Sturges*, 1881.

Burlingame's Board: A magazine called *The Board*, edited by Elmer E. Burlingame, Elmira, N. Y., 1885.

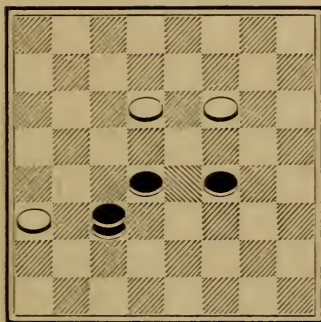
Busby's Alma move: The 2-7 move in the Alma game played as follows: 11-15, 23-19, 8-11, 22-17, 3-8, 25-22, 11-16, 27-23, 7-11, 24-20, 15-24, 28-19, 10-14, 17-10, 6-24, 22-18, 1-6, 21-17, 2-7 (the move referred to). Drawn. The credit for this move is given in *Lees's Guide*, page 153, to J. S. Busby.

Bust: Colloquial for "break." When it is discovered that the terms of a problem cannot be sustained, that position is sometimes referred to as "busted."

Byars's problem: The accompanying gem, which presents the elements of the true problem in their ideal proportions — equally obscure, surprising, and simple. It is by Hugh Byars, Glasgow, Scotland, and was first published in 1889. An account of its career is given in the *Draughts Players' Quarterly Review* for February, 1897. The Byars problem, which is frequently referred to in the pages of this Vocabulary for the purpose of illustrating some of the terms, is as follows:

THE BYARS PROBLEM

WHITE



BLACK

Black to play and win.

Solution: 11-16, 12-8, (a) 16-12, 23-19, 15-24, 8-3, 12-8, 3-12, 24-27, 12-16, 27-31. Black wins.

(a) 16-20, 23-19, 15-24, 8-3, 24-27, 3-7, 27-31, 7-10, Drawn.

Bye: Not paired with an opponent in some particular round of a tournament. Example: If seventeen players are to compete, there will be eight pairs, and the player left out of a round will have a bye.

C

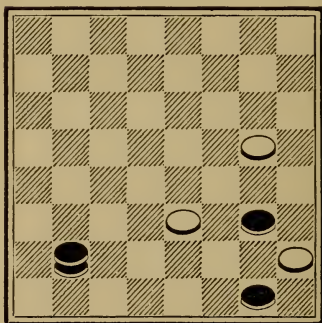
Calculation of the move: See "Opposition."

Captive Cossacks: A name given by T. J. Riley, according to the World's Problem Book, Part First, 1890, to the following old-time finish, which occurs in

position No. 53, by Alonzo Brooks, in the American Draught Player, 1860:

CAPTIVE COSSACKS

WHITE



BLACK

Black to play and win.

Solution: 8-11, 17-13, 1-6, 10-1, 11-7, 13-6, 7-2.
Black wins.

Capture: To obtain one or more pieces by jumping.

Card: The traveling player who gives exhibitions of his skill in clubs, the public resort player who welcomes all comers at so much a game, and the home player, who likes to have visitors of the expert class call on him, often make their business cards sufficiently attractive to arouse attention, amusement, or amazement. Following are examples of each class, the name on the second card being Smith:

CLARENCE H. FREEMAN

OF PROVIDENCE

The man who beats the champions, will play at least a week's

CHECKER ENGAGEMENT

— NEW YORK AND VICINITY —

MONTH OF OCTOBER, 1893

Holders of this card are members of the INVITATION COMMITTEE,
and accredited visitors at each sitting, whether in New York,
Brooklyn, Jersey City, Newark or Paterson.

CHECKERS

YOUR NEXT MOVE
TRY A GAME
WIN OR LOSE
TRY AGAIN

Prof. C. A. Hims

YOUNG'S MILLION DOLLAR PIER

HOURS OF PLAY
MORNINGS. 10 TO 12.30
AFTERNOONS. 2.30 TO 5.30
EVENINGS. 7.30 TO 10

ATLANTIC CITY, N. J.

CHARLES SHATTUCK

GROTON, MASS.

DEALER IN

Music and Musical Instruments
Cattle, Pigs and Vinegar

ALSO CHECKER PLAYER

Catches: See "Puzzles."

C. C. P.: Canadian Checker Player, a magazine by M. Teetzel, 1907.

Centre: The opening formed by 11-15, 23-19, 8-11, 22-17, 15-18. The first appearance of this title in a book is in Janvier's Anderson, 1881. The characteristic move of the opening is 15-18. See also "Boston Centre."

Centre exchange: The exchange effected in the Single Corner opening: 11-15, 22-18, 15-22, 25-18. This term has no bearing on the Centre opening.

Change the move: To cause the kind of exchange to be made that shifts the move to the opposing side. Some kinds of exchanges do not change the move. Forcing a man into a confined situation, where he is out of play (for instance, driving an opponent's man into the upper square of your double corner when the

lower square is occupied by one of your own pieces) does not change the move, but is practically equivalent to changing the move. See "Opposition."

Characteristic move: The move which gives the name to or completes an opening; more particularly applied to openings composed of several moves. Examples: 3-8, of the Alma opening; 27-23, of the Defiance; 15-18, of the Maid of the Mill; 6-9, of the Souter; 7-11, of the Whilter.

Check: Changeling for "square." This term is now obsolete.

Checker Almanac: A compilation of events of interest in the checker world, arranged according to the days of the months in which they occurred. It is to be found in Stearns's Book of Portraits, Vol. 2, 1895, credited to "Grundy" (E. A. Durgin).

Checker hungry: The keen desire for the game felt by all true lovers of the pastime when deprived for an unusual time of an opportunity to engage in it.

Checkerboard: The board upon which the game is played, as distinguished from other checkered boards.

Checkerist: An enthusiastic player or follower of the game of checkers.

Checkers: The name by which the game and the pieces are commonly known in America. In Great Britain the term draughts is preferred.

Checkers not mathematics: All attempts to treat checkers as a branch of mathematics have been fruitless. Mathematics deals with quantity, checkers with position. Mathematical calculation is based on fixed values, checker calculation on fluctuating values.

Chicago: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-14, 25-22, 14-18. This title appears in Terry's Checkerist, Tavares, Fla., February 13, 1888.

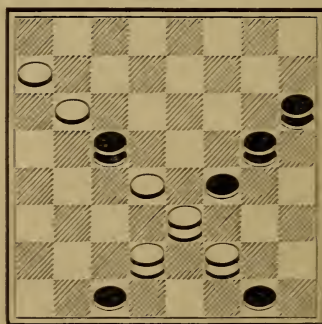
Chicago Fife: The opening formed by 11-15, 23-19, 9-14, 22-17, 5-9, 17-13, 15-18. So named by the Chicago players, Welen, Wendermuth, and Gilday, whose analysis of this opening was published in pamphlet form by Dr. A. Schaefer, New York, 1903.

Choice: The opening formed by 9-14, 22-18, 11-15. First mentioned in the Draught Board for May, 1869. Has also been called Double Corner Choice. See also "Cross-Choice."

Choice of jumps: That it is possible to have numerous ways to jump presented at one turn to play is shown in the following made-to-order position:

CHOICE OF JUMPS

WHITE



BLACK

By 17-13, 10-17, Black has the choice of five ways to jump.

Claim a draw: To demand that the opposing player show a decided advantage in forty of his own moves, as stipulated in the Standard Laws. Also, to contend that a draw can be demonstrated for some specific position under discussion.

Classical period: The thirty years from the appearance of Anderson's second edition, 1852, to the retirement of Yates, 1882.

Classification of openings: Before the two-move restriction came into vogue openings were variously classified according to the supposed opinion of the best authorities, or the personal estimate of their value by a compiler. In Lees's Guide, for instance, the play is arranged in two separate sections, headed, respectively, "Regular Openings," and "Irregular and Weak Openings." Among the openings now in first class standing included under the second head are the Kelso and the Denny. See "Principal openings."

The term "classification" is also used to cover the question of what name to give to a set of moves that may occur in two or more openings. See "Constitution of openings."

Closet analyst: One who does his work in private, as distinguished from a player who analyzes in consultation, or seeks the opinion of others before fixing his conclusions. Yates said he never could do the plodding work of a private analyst with satisfaction, but needed the stimulus of the actual contest to arouse his powers.

Coach: One who helps a player prepare himself for a contest, aiding him in any way he legally can during a match.

Cobbler's game: Same as Souter, which means shoemaker.

Coincidences: See "Rediscovery."

Collector: One who tries to secure for his own library a copy of each book, pamphlet, and periodical on the game. One who gathers games and variations from miscellaneous sources is called a collector of play.

Colliver's system: A method of handicapping devised by Carus Colliver, of the London Wanderers Draughts Club, by which a tournament may be begun and completed in the same evening, with every player having a fairly equal chance. All the participants are divided into classes according to their strength. If a player wins from one of his own or a lower class, he scores four points; if from one in a higher class, he scores four points, plus one point for each class his opponent is rated above him. For a draw he scores half the number of points he would have scored by winning. Example: If a first class player defeats a third class player, he scores four points; a win for the third class player counting six points; a draw for the first counting two and for the third three points. Only one game is played in a heat, and every bye counts four points. The time limit is three minutes to a move. Opponents are selected by ballot. At the end of an hour all unfinished games are adjudicated or played out at the rate of a move a minute. The winners in the first heat are put in the next higher

class for the second heat. When a first class player wins, his opponent is put down one class for the second heat. After the first game a different opponent is selected for each contestant by ballot. After the second game the points are counted, the player having the highest number being the winner of the tournament.

Colored Doctor: The opening formed by 9-14, 22-18, 5-9, 25-22, 11-16, 24-20, 16-19, 23-16, 14-23, 26-19, 8-11. So named by Atkinson in his analysis of the White and Colored Doctors, 1892.

Colors reversed: Black pieces substituted for white pieces, and white for black. Example: First position, Black to win, and First position White to win, are the same problem, colors reversed. The statement of the position changes color the same as the pieces. It is a notably unusual occurrence that a case of colors reversed is found in the body of a game, the following from Kear's Sturges being one of the well known specimens:

Bristol: 11-16, 23-18, 16-20, 24-19, 10-14, 26-23, 8-11, 22-17, 7-10, 17-13, 3-7, 28-24, 4-8, 31-26, 12-16, 19-3, Black to play.

Whilter: 11-15, 23-19, 9-14, 22-17, 7-11, 25-22, 11-16, 26-23, 16-20, 30-26, 5-9, 17-13, 2-7, 21-17, 14-21, 29-25, 21-30, White to play.

Column: The department devoted to the game in a weekly newspaper or other periodical not primarily a checker publication.

Coming up: The approach of an anticipated position as the expected moves are made.

Command of the square: Conducting the pieces with reference to some particular square so that the adverse side can not occupy it to advantage.

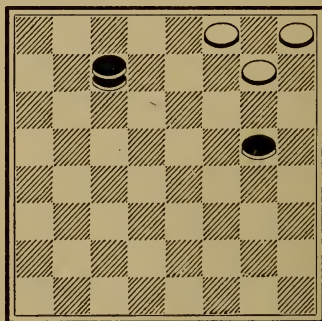
Commanding squares: The four middle squares of the board, 14, 15, 18, and 19.

Common game: See "Ancient game."

Companion problems: Two closely related formations that would become identical by some slight physical change, such as, for instance, shifting a piece to an adjacent square, or substituting a man for a king. When the positions are identical, but the turn to play is changed, the problems are commonly called twins; as, for example, Bowen's twins. The following companion problems are the joint production of G. H. Slocum and L. S. Head:

COMPANION PROBLEM, No. 1

WHITE

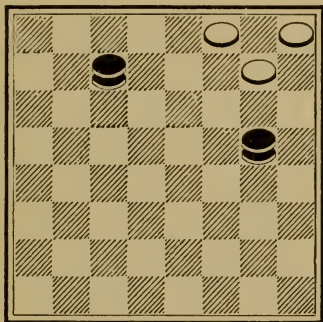


BLACK

Black to play and win.

COMPANION PROBLEM, No. 2

WHITE



BLACK

Black to play; White to draw.

Solution: 27-23, 25-21, 17-22, 21-17, 23-18, 17-13, 18-14, 30-25, 14-18, 25-21, 18-14, 21-17. Black wins by First position.

Solution: 27-23, 25-21, (a) 17-22, 30-25, 23-18, 21-17, 22-13, 25-22, 18-25, 29-22. Drawn.

(a) 17-14, 29-25, 14-18, 25-22, 18-25, 21-17, 25-22, 17-13. Drawn.

An account of the career of these problems is given in the Draughts World for December, 1899, page 713. They have been referred to as demonstrating the fact that a man may sometimes be stronger than a king.

Compel the take: Forcing an adversary to make a capture.

Compiler: One who brings together and arranges in his own way the play originated by others. Compare "Author."

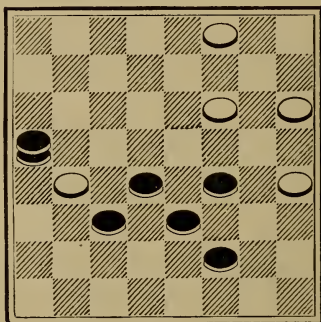
Complicated situation: A position in which the pieces are so intermingled or bunched that the attention is absorbed by nearby possibilities rather than by remote results. A difficult position may or may not be a complicated situation.

Composer: A problem inventor; usually one whose productions have a characteristic style.

Compound stroke: Two or more exchanges coming together, one caused by another. Example: The following finish to a Bristol game, by C. M. Potterdon, as given in Gould's Matches, page 258:

COMPOUND STROKE

WHITE



BLACK

Black to play and win.

Solution: 15-19, 16-7, 14-17, 21-14, 10-26, 30-16, 20-2. Black wins.

Conception: The basic idea in a problem. Exam-

ple: The Byars problem, in which it is necessary to sacrifice the king, is a fine conception.

Confined state: When a piece is so held in one of the border squares of the board that it is practically out of play, it is said to be in a confined state, or situation. Examples: A white man in the upper square of Black's double corner while the other square is occupied by a black piece; two kings in the adjoining squares of the single corner, unable to get out on account of the presence of an opposing king on an adjacent square; a man on a side square backing up a king, neither of which can get away, on account of a nearby opposing king. The inert single piece in the double corner is the case usually referred to when this term is used by expositors of the theory of the move.

Constitution of openings: The moves of which an opening is composed. Example: Is 11-15, 22-18, 15-22, 25-18, 9-13, 23-19, Single Corner or Will o' the Wisp?

Constitutional checkers: A kind of draughts mentioned in the edition of Hoyle's Games published in 1826, thus: "It has been lately introduced. One size board consists of nine rows containing 81 squares, 41 black and 40 white. Some of the men are distinguished by a turret, and are empowered to take backward, as in the Polish game. This game is usually played on the white checks, requiring 13 men on a side. Playing on the black checks, with 14 men each, reduces the game to a certainty, there being no double corner."

Constructive problemist: An inventor of positions embodying ingenious ideas, whether of theoretical in-

terest or practical value. Dr. T. J. Brown is considered the master composer of this class of problems. O. H. Richmond was regarded by Dr. Purcell as the "finest constructive problemist" of the latter part of the nineteenth century. The compositions of the analytical school are characterized by technical difficulties rather than by the "pleasing element" so constantly sought by constructive problemists.

Consultation game: One in which the moves are determined by the united efforts of two or more persons against one or more.

Continental works: Books on the game in Spanish, French, Italian, or other Continental languages, but especially in Spanish.

Continuation: Carrying the play to a farther point than that at which it was left. This term is not to be confounded with "additional play."

Contributed: A problem of unknown authorship sent to a checker publication as a fine specimen of the composer's art, is sometimes headed, "Contributed," to show that it was chosen by some one other than the editor. The word "Selected" is frequently used when such a problem is chosen directly by the editor.

Controversies: As mediums for discussions and disputes, checker magazines and columns have been eagerly used. An astonishing amount of heat has found its way into print. Checker players, however, are friendly enemies, and milder and less wordy forms of contention than those prevalent in the seventies of the last century have come into vogue.

Some of the most extended controversies regarding play are described in the Draughts Players' Quarterly Review for September, 1889, Gould's Matches, page 263, and the Draughts World for April, 1904. Some of the openings that have given rise to a large amount of controversy are: Black Doctor, Switcher, Old Fourteenth, Fife, Single Corner, Laird and Lady, Will o' the Wisp, and Ayrshire Lassie. See "Switcher controversy."

Converse in figures: To discuss games and positions by stating the moves, instead of making them on the board.

Cook: Winning play previously prepared or "cooked up" for a special occasion.

Copyright: The games played in important matches and tournaments are regarded as private property, in checker ethics. Permission to publish the games in complete book or serial form is obtained by purchase or agreement from the players or other persons to whom the games belong. Current reports are made by mentioning the openings adopted, the general line of play followed, and the result, and presenting as many complete endings as may be thought desirable. Whether the practice of recognizing the copyright claim in games played in public is good ethics has been the subject of controversy.

Cor. p. p.: Corrects published play.

Cornered: Not permitted to escape; more particularly applied to a piece on an outside square that cannot move without being captured, especially to a piece on 4 or 29.

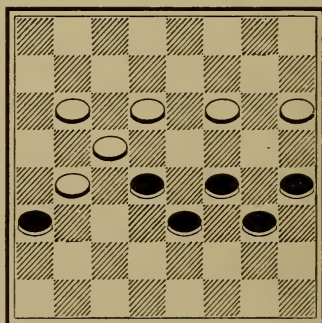
Correct play: A single move or a series of moves regarded by experts as the proper course to take.

Correction: Play demonstrating a different result from that previously shown.

Cowan's coup: The following position by M. Cowan, an account of which is given in the *Draughts Players' Quarterly Review* for December, 1895:

COWAN'S COUP

WHITE



BLACK

Black to play and draw.

Solution: 14-17, 21-5, 10-14, 19-10, 12-26, 5-1, 26-30, 1-5, 30-25. Drawn.

Count the moves: To reckon the number of moves of either or both sides necessary to reach a certain point, or complete a particular formation. A different meaning is attached to the phrase, "call for a count," which has the same significance as "claim a draw." See also "Count up the move," which has a meaning of its own.

Count up the move: Reckoning which side has the move, by counting the number of pieces in either of the two systems of squares of which the board is composed.

Counterpart: The moves of one player duplicated by the other. Frank Dunne, in a note to Game 14, Fifth English Tournament, 1900, says: "Counterpart games are dangerous experiments."

Coup: A decisive play of unsuspected importance, particularly a shot producing a surprising result. Example: See "Cowan's coup."

Cramped: Hard pressed for freedom of action; especially applicable to a squad of pieces on the side with no safe outlet. Relieving a cramped position is called "loosening up."

Credit: The name of the originator attached to a game, variation, or solution. Conscientious compilers endeavor to give credit for all play, based strictly on priority of publication. Authors who ignore the practice of giving credit, or give themselves credit for the essentials by making alterations in an ending, are charged with thieving. By means of credit the development of the game as a science can be traced chronologically.

A general writer on pastimes has remarked with astonishment that none of the standard openings has been named for any distinguished player, in marked contrast with names of chess openings. An explanation may be found in the custom of giving credit at the end of variations to the individuals who first established them.

Crescent: The opening formed by 11-15, 23-18,

8-11, 26-23. First given in the Draught Board for May, 1889. Compare "Cross."

Critical position: A stage of a game at which great nicety of play is necessary; usually shown on a diagram in books recording the play of matches and tournaments. See "Critical situation."

Critical situation: Used by Payne, Sturges, and some others to cover what was later known as a problem. The term "critical position" has been employed in the same way.

Critics: Those who are in the habit of watching checker columns, periodicals, and books for unsound, old, or weak play, and reporting their findings to editors.

Cross: The opening formed by 11-15, 23-18. First given in Drummond's second edition, 1851, the continuation being 8-11, 27-23. Compare "Crescent."

Cross-board play: That which occurs in the usual way, over the board, as distinguished from that done by correspondence or analysis.

Cross-Choice: The opening formed by 11-15, 23-18, 9-14. Given in the Recreationist for January, 1873. Has also been called Choice-Cross and Cross Crossed. See also "Choice."

Crosses: See "Design problems."

Crowd the piece: To compel it to seek safety, particularly in a side square. Changeling for "squeeze the piece."

Crown: The piece that is placed on another to make it a king.

Crown squares: Same as "Kingrow."

Crown the man: To place a man on top of a single piece when it reaches the opposite kingrow, thus making it a king.

Crownhead: Same as "Kingrow," and preferred by British writers to that term.

Cuckoo: The opening formed by 11-15, 23-19, 8-11, 22-18. Mentioned in Dunne's Guide, 1890.

Cut: A direct exchange; sometimes called a pushed-out exchange, to distinguish it from an indirect exchange, in which the piece moved is not the one that is captured. Example: 11-15, 22-18, 15-22, 25-18 is a cut. Some of the early writers used the term cut as synonymous with an exchange of any kind. It has also been used in place of "stroke."

Cut-up: The opening formed by 11-15, 22-18. Given in Anderson's first edition, 1848. This title had been used in the report of the Anderson-Wyllie match of 1847. In Drummond's second edition, 1851, it was called "Exchange." In Anderson's second edition, 1852, it was called "Single Corner."

Cut-up Cross: The opening formed by 11-15, 23-18, 8-11, 18-14, as mentioned in the Campbell-Reed match games, 1888.

D

Dambord: Said in Kear's Sturges to be the correct spelling for the more usual "dambrod."

Dambrod: Same as "Brod." Following the French name for the game, the board became known as a dames board, or dambrod.

Dameh: Poetic for the goddess of checkers; sometimes used as a kind of classical name for the game. The origin of this word seems to be unknown; the spelling is perhaps a corruption of the Continental word, dama.

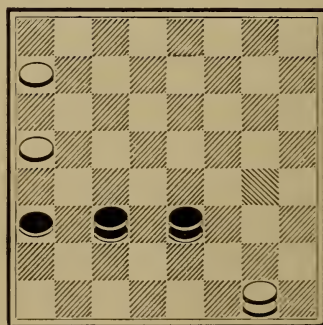
Dames: An early name for the game in Great Britain, adopted apparently from the French. Kear's Sturges states that the following definition is to be found in Cotgrave's French Dictionary, published in London in 1650: "Dames—The playe on the outside of a paire of tables called draughts."

D. B.: Draught Board, a magazine, by J. Tonar, Newcastle-on-Tyne, 1869.

Deans's position: The following position by E. Deans, Glasgow, Scotland:

DEANS'S POSITION

WHITE



BLACK

Black to play and win.

Solution: 10-15, 1-6, 15-19, 6-10, 19-23, 10-14, 11-15, 14-9, 23-27, 9-14, 27-32, 14-9, 15-11, 9-14, 12-16, 14-18, 16-19, 18-22, 19-23, 28-24, 11-15, 20-16, 32-28, 24-20, 28-24, 16-12, 15-11, 22-18, 23-26. Black wins.

Debut: Sometimes used as a synonym for "Opening."

Dee: The opening formed by 10-14, 22-18, 11-15. First given in the Draught Board for May, 1869.

Deep game: Occasionally used enthusiastically as a title for the game of checkers.

Defense: The move or moves which constitute the reply to an attack. This term does not necessarily carry the idea of weakness, as a sound defense is equivalent to a counter attack.

Defensive play: This term is commonly applied to a safe and easy course to obtain a draw. When the idea of winning is carried along with that of ease and safety the phrase "strong defensive play" is used.

Defiance: The opening formed by 11-15, 23-19, 9-14, 27-23. First given in Anderson's first edition, 1848. In Anderson's second edition, 1852, it is stated that the opening was so named because it defies or prevents the Fife game, which was played by Wyllie in their 1847 match. The characteristic move of the Defiance opening is 27-23.

Demand a count: Same as "Claim a draw."

Denny: 1. The opening formed by the single move, 10-14. First given in the second volume of Drummond's fourth edition, 1866. John Drummond lived in Denny, Scotland. 2. David Kirkwood used the

nom de plume "Denny" in many of his contributions to checker literature.

Denvir row: Colloquial for a single line of four or more pieces of the same color across the middle of the board. Similar straight lines springing from the Dyke opening are usually called Dyke formations.

Design problems: Positions whose outlines are intended to represent some well known object. Example: The American Checker Review for April, 1893, gives a series of problems by C. F. Barker representing the numbers, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Many problems have appeared in the forms of capital letters. Other common shapes are crosses, diamonds, squares, quadrilaterals, pyramids, and arrows.

Dewar stroke: The famous shot by Alexander Dewar against Wyllie occurring at the close of the following game: 11-15, 22-17, 15-19, 24-15, 10-19, 23-16, 12-19, 25-22, 8-11, 17-13, 4-8, 22-18, 9-14, 18-9, 5-14, 27-24, 11-15, 32-27, 7-10, 29-25, 2-7, 25-22, 8-12, 22-17, 7-11, 26-22, 14-18, 27-23, 18-27, 22-18, 15-22, 24-8, 27-32, 17-14, 10-17, 21-14, 1-5, 28-24, 32-28, 14-9, 28-19, 9-2, 19-15, 2-6, 12-16 (forming the position), 13-9, 3-12, 31-27, 5-14, 30-26, 22-31, 6-9, 31-24, 9-27. White wins.

This shot has been incorrectly credited to Wyllie and to Seton. The shot is avoided and a draw obtained by playing 5-9 instead of 12-16.

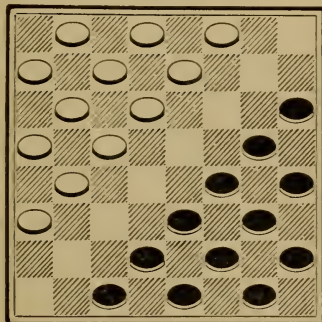
Diagonal: See "Long diagonal"; also "Double diagonal."

Diagonal game: This is the name given to a fanciful way of placing the pieces at the start by which

the long diagonal is left clear, as mentioned in Twiss's *Miscellanies*, London, 1805, and shown in the following diagram:

DIAGONAL GAME

WHITE



BLACK

Diagram: An illustration of a checkerboard showing the pieces in place for a game, position, or problem. When no pieces are shown, it is called a blank diagram. When used to show the location of the numbers of the squares, it is called a reference board.

Diana: The opening formed by the single move, 11-16, according to the nomenclature suggested by John Hedley in the *Draught Board* for January, 1870.

Dick's gambit: The Fife opening extended as follows by George Dick: 11-15, 23-19, 9-14, 22-17, 5-9, 26-23, 7-11, 17-13, 3-7, 25-22, 11-16, 29-25, 7-11, 31-26, 1-5, 21-17, 14-21, 23-18, 16-23, 26-19.

Direct exchange: One in which a piece is moved out to be captured; as distinguished from an indirect exchange, in which a piece is moved to allow another piece to be captured. Examples: 11-15, 22-18, 15-22, 25-18, is a direct exchange; 12-16, 24-20, 11-15, 20-11, 7-16, or 11-16, 24-20, 9-14, 20-11, 8-15, is an indirect exchange.

Doctor: Same as "Black Doctor." When the single word, Doctor, is used as the title of an opening, it refers to the Black Doctor opening. The plural term, Doctors, is used to embrace the various Doctor formations, specifically termed Black Doctor, White Doctor, Colored Doctor.

Doctor of the West: Same as "Black Doctor."

Doctor refused: Same as "Black Doctor refused."

Dodger: The 3-7 move in the Single Corner opening extended as follows in game 161 of the International Match in Boston, 1905: 11-15, 22-18, 15-22, 25-18, 12-16, 29-25, 9-13, 18-14, 10-17, 21-14, 16-20, 23-18, 6-10, 25-21, 10-17, 21-14, 2-6, 26-23, 13-17, 31-26, 7-11, 23-19, 3-7. Interesting notes on this formation by A. J. Heffner are given on page 137 of the International Match Games book, Great Britain *vs.* United States, Boston, 1906.

Double Corner: 1. The opening formed by the single move, 9-14. First given in the Draught Board for May, 1869, as 9-14, 22-18, 5-9, to distinguish it from the Choice opening, there given as 9-14, 22-18, 11-15. 2. The corner of the board shared by two squares, as distinguished from the single corner.

Double Corner Dyke: The opening formed by

9-14, 22-17, 11-16, 25-22, 16-19. Given in Francis Tescheleit's analysis of this opening in the American Checker Review for July, 1893. The same formation is produced by the Dyke-Switcher thus: 11-15, 22-17, 9-14, 25-22, 15-19; and by the Switcher-Dyke thus: 11-15, 21-17, 9-14, 25-21, 15-19.

Double cut: Two exchanges forced by a single cut move. See "Double exchange."

Double diagonal: The double line of squares extending from double corner to double corner.

Double exchange: Two exchanges forced by a single move. Example: 11-15, 22-17, 15-19, 24-15, 10-19, 23-16, 12-19. This is also called a double cut. Following is an example of a double exchange which is not a double cut: 11-16, 23-18, 9-13, 24-20, 5-9, 20-11, 8-15, 18-11, 7-16. Taking two pieces in one turn is a double jump, and is not called a double exchange.

Double jump: Taking two pieces in one turn. See "Double exchange."

Double stroke: Two strokes coming together, one causing the other.

Douglas: The opening formed by 11-15, 22-17, 8-11, 17-13, 4-8, 25-22. Given in the English Draught Player for March, 1882 (previously suggested by Frank Dunne in the Magnet) as an appropriate title, because the first game on the opening of recorded importance was played by Martins and McKerrow, both having lived in Douglas, Scotland. John Robertson's somewhat popular title for this opening was Lady of Lorna.

Downfall: This title for the opening formed by 9-13, 22-18, was adopted by W. T. Walton in a compilation in the *Canadian Checkerist* for October, 1908.

D. P. Q. R.: Draughts Players' Quarterly Review, a magazine, by J. A. Kear & Son, Bristol, England, 1888.

D. P. W. B.: Draughts Players' Weekly Bulletin, a magazine, by J. A. Kear & Son, Bristol, England, 1896.

D. P. W. M.: Draught Players' Weekly Magazine, by Robert Frazer, John Ross, and W. Hannah, Glasgow, Scotland, 1885.

Draughts: The name preferred for the game and the pieces in Great Britain, the popular name in America being checkers. The term draughts is applied to Spanish, Polish, Italian, Turkish and other forms of the general pastime, while the term checkers is confined to the game played in English speaking countries—English draughts.

Draw: The conclusion that neither side can force a win. The correct result of every sound opening is a draw. How to find it constitutes the charm of the game, and gives the analyst, the student, and the private worker unending diversion. A wise critic has said: "Every brilliant win is founded on a previous brilliant blunder by the other fellow."

Drawbridge: See "Petterson's drawbridge."

Driving the king out: It is often convenient, especially in problem composing and problem solving, to know by which square of the double corner a king will leave when forced out by two opposing kings.

There are several ways of determining this point by inspection, W. T. Call's method being to regard the single king as two pieces in opposition, and apply this rule:

"If the player having the two kings has the opposition the single king will leave the double corner by way of the square he is on."

It is not necessary to state the converse of this rule, or to specify the double corner the single king is in. The principle is the same if the single king happens to be somewhere in the middle of the board as if he were on his opposition square in a double corner.

Examples: black king on 1, white kings on 10 and 14; White to play. Counting the black king as two pieces, White has the opposition, and will force the black king out by way of the square he is on, thus: 14-9, 1-5, 10-14, 5-1, 9-5, 1-6.

Black king on 18, white kings on 4 and 25; White to play. Counting the black king as two pieces, White has not the opposition, and will force the single king out by way of square 5 or square 32, which are not his opposition squares.

Drug: Same as "Black Doctor."

Drummer: The opening formed by 9-13, 22-18, 11-16. First given in the Draught Board for May, 1869, to distinguish it from the Edinburgh opening, there given as 9-13, 22-18, 10-15.

Drummond's Fife shot: The shot by John Drummond occurring at the close of the following play: 11-15, 23-19, 9-14, 22-17, 5-9, 17-13, 14-18, 26-23,

9-14, 30-26, 8-11, 26-22, 12-16, 19-12, 14-17, 21-14, 10-26, 31-22, 6-10, 23-14, 10-26. Black wins.

Dual: The usual application of this term is to a problem that can be solved by means of either of two initial moves, whether they lead to the same solution or to different solutions. This term also applies to a problem having only one initial move, but containing two essentially different lines of play beginning anywhere. Two ways of finishing do not necessarily constitute a dual, but may be a blemish. Compare "Flaw," "Key move," "Two solutions."

Dual key move: Two initial moves that lead to the same solution, or to two different solutions. This term is not usually applied to two key moves that occur in the body of the solution.

Dundee: The opening formed by the single move, 12-16. So named by A. J. Dunlap in the Turf, Field and Farm in 1865, in compliment to the players of the Dundee Draughts Club for their analysis of it in the Dundee Weekly News, Scotland. This title first appeared in the Draught Board for May, 1869, where it is applied to the opening 12-16, 24-20, 11-15, to distinguish it from the Black Switcher, there given as 12-16, 24-20, 8-12.

Dundee-Cross: The opening formed by 12-16, 23-18. So called because the reply to the characteristic move of the Dundee opening is the characteristic move of the Cross opening.

Dunne's win: The win for the white side demonstrated by analysis in Dunne's Guide, 1890, page 93, in the formation produced by the Double Corner open-

ing extended as follows: 9-14, 22-17, 11-16, 25-22, 16-20, 24-19, 8-11, 22-18, 4-8, 18-9, 5-14, 29-25, 11-16 (producing the formation referred to), 25-22, 8-11, 22-18, 1-5, 18-9, 5-14, 26-22, 11-15, 30-25, 15-24, 28-19, 7-11, 17-13, 11-15, 22-17, 15-24, 23-19, 16-23, 27-9, 10-15, 25-22, 24-28, 9-5, 6-10, 5-1, 15-19, 22-18, 19-23, 1-6, 2-9, 13-6. White wins.

Duplicating: Contributing the same problem or play to two or more publications. Duplicating without notice is discountenanced, and is not a common practice. See also "Counterpart."

D. W.: Draughts World, a magazine, by A. Bryson & Co., Glasgow, Scotland, 1892.

Dyke: The opening formed by 11-15, 22-17, 15-19. First given in Anderson's first edition, 1848. In his second edition, 1852, Anderson says the title is probably due to the fact that "at various stages of the game the pieces are frequently formed into straight lines." The formation produced by 11-16, 22-17, 16-19, called the Bristol-Dyke, is the same as that of the Dyke.

Dyke it: This term is sometimes used when a double exchange is caused in the early part of a game by a move similar to that which characterizes the Dyke openings. Example: 11-16, 24-19, 8-11, 22-18, 4-8, 18-14. The last move, 18-14, is referred to in Dunne's Praxis, 1905, page 142, as the Dyke exchange. The effect of the 18-14 move on the game thus started is to dyke it.

Dyke-Switcher: The opening formed by 11-15, 22-17, 9-14, 25-22, 15-19. Given in the International

Draughts Magazine for February, 1888. The same formation is produced by the Switcher-Dyke thus: 11-15, 21-17, 9-14, 25-21, 15-19, and by the Double Corner Dyke thus: 9-14, 22-17, 11-16, 25-22, 16-19.

E

Early wins: Hill's Manual, London, 1893, gives thirty examples of early wins, there called traps, including the famous early win by Canalejas, the old Spanish author of the seventeenth century, thus: 11-16, 23-18, 16-20, 24-19, 8-11; and 19-15, 10-19, 18-14, wins for White. Another way in which the inexperienced player is sometimes enticed into this position is: 12-16, 24-19, 16-20, 23-18, 8-12. See also "Traps."

E. C. T.: English Championship Tournament.

E. D. A.: English Draughts Association.

Edinburgh: The opening formed by the single move, 9-13. The first appearance of this title for the 9-13 opening in a book is found in Scattergood's Game of Draughts, Philadelphia, 1859. J. D. Janvier gave this name to the opening in compliment to the players of Edinburgh, Scotland.

Edinburgh-Cross: The opening formed by the characteristic moves of the Edinburgh opening and the Cross opening, thus: 9-13, 23-18.

Edinburgh-Switcher: The opening formed by the characteristic moves of the Edinburgh opening and the Switcher opening, thus: 9-13, 21-17.

Edition: Any change in a book or pamphlet from the original first copy issued, whether in text, binding, or paper, is classed as an edition. Two or more essentially different works by the same author are in some cases called editions. Example: Anderson's first and second editions.

E. D. P.: English Draughts Player, a magazine by J. A. Kear and James Smith, Bristol, England, 1878.

Eight-men puzzle: See "Puzzles."

Elbow: A colloquial term of inexact significance, but commonly applied to three, four, or five pieces in elbow-shape formation held by opposing pieces. A simple form of elbow is seen in the following situation: black men on 1, 6, 9; white men on 13, 15, 17.

Elementary ending: A simple end game of any kind; especially two kings against one king, or three kings against two kings. First, Second, Third, and Fourth positions, Bowen's Twins, Tregaskis's draw, and other standard positions of similar importance, are not usually classed as elementary endings.

Eleven-men match: An innovation in checker contests, described in the Draught Players' Weekly Magazine, November 7, 1885, thus:

"Messrs. Jas. Moir and D. G. McKelvie concluded on Friday evening, October 30th, a match of twenty games, wins and draws to count, played under the following conditions: That the first player remove one piece from any of the squares, 9, 10, 11, or 12; the second player follows by removing a piece from 21, 22, 23, or 24, Black to move, and the game to proceed. Commenced on Friday, September 11th.

There have been in all twelve sittings. Moir won 3, McKelvie 3, drawn 14. What a field for speculation is opened up by this innovation! We may yet see 11, 10, or 9 men champions. Some may desire to add a man to the old-fashioned 12; some two; others may cast an evil eye on the board itself."

The eleven-men match idea has been found useful to advanced players when taunted by "natural" players with depending more on memory than on skill.

Elimination: The process often employed by experts in solving problems, by which the worthless lines of play are picked out and cast aside, thus reducing the choice of moves to a minimum. The reverse of this method is commonly followed by the inexperienced, who usually endeavor to solve a problem by trying what appear to be the best moves first.

Eliza Cook: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 10-14, 25-22, 7-10, 24-20, 12-16. So named in Drummond's third edition, 1861.

Elucidate: To make clear by means of a complete overhauling. Thus the People's Draughts Book, Dundee, Scotland, 1898, says: "Many lines which have taken years of study and analysis to elucidate are here given for the first time."

E'mu: A game of the early tribes of New Zealand that has been referred to by travelers as a form of draughts.

En prise: Exposed to instant capture. This is a chess term, and is seldom used in works devoted exclusively to checkers.

End game: The third stage of a game, the other two stages being the opening and the midgame. Problems of practical value are often called end games.

Ending: Same as "End game," except that it is not used as a synonym for problem.

English draughts: The game of checkers. The preface to Walker's *Sturges*, London, 1835, says: "Of the several varieties of draughts the two principal are English draughts (I thus designate the common game exemplified in the work before us) and Polish draughts."

Enigmas: Large stroke problems of the built-to-order class are sometimes disparagingly called enigmas.

Equal game: As good for one side as for the other.

Erie: The opening formed by 11-15, 22-17, 8-11, 17-13, 9-14. Given in Janvier's *Sturges*, 1881, and mentioned in lists published previous to that time.

Even exchange: One in which a player loses the same number of pieces he captures.

Even pieces: One player having the same number of pieces that the other player has.

Examples: Used by Payne, *Sturges*, and some of their successors to mean games and variations. *Sturges* says of his *Guide*, published in 1800: "It contains at least 500 more examples than his" [Payne's work]. Wyllie's first work, 1852, is entitled "Examples of the Game of Draughts."

Exchange: 1. The opening formed by 11-15, 22-18. This title for the Single Corner opening was given in Drummond's second edition, 1851. 2. To give one or

more pieces in exchange. This is a general term covering cuts, strokes, shots, breaks, swaps, and coups.

Exhausted charge: The claim sometimes made as a belittling charge that a correct reply to every sound move in checkers has been discovered by proficient. That the game, being an exact science, has been overhauled with practical thoroughness, so far as essentials are concerned, is conceded by experts. Its value as a pastime is found in the vastness of its plausible possibilities, and the limitations of the human memory.

Exhibition: A public performance of an expert, usually by blindfold or simultaneous play.

Exhibition match: One in which the players perform for entertainment, or to assist in settling a controversy, as distinguished from a match in which they compete for a stake.

Expert: One who has mastered the play in the works of the recognized authorities on the game, and is familiar with the underlying principles of all the well-known problems and positions.

F

False or improper move: Any move that is not legitimate according to the strict meaning of the rules of the game. Examples: moving a man backward; moving a piece belonging to the opposing side; jumping too far; picking up the wrong piece when a capture is made; moving a piece too far or in the wrong direction; moving out of turn. The penalty for mak-

ing a false or improper move is forfeiting the game. Making a move in place of a jump does not come under this head, a special penalty being provided for that particular kind of misplay. See "Huff."

As the term "false or improper move" has not been officially defined, a disputed case would necessarily be settled by an arbiter, as provided for by the Standard Laws.

Familiar lines: Those that have become generally known through books or other published play.

Famous five: A term applied by Hugh Henderson to the contemporary Scotch experts whose names are here arranged alphabetically: Buchanan, Ferrie, Jordan, Searight, Stewart.

Fancy stroke: A fine stroke problem that would probably never occur in any game.

Fanny Glen: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 10-14, 25-22, 7-10, 24-20, 10-15. So named in Drummond's fourth edition, 1866.

Fanny Kay: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 10-15. So named in Drummond's third edition, 1861.

Farmer: Same as "Goose walk."

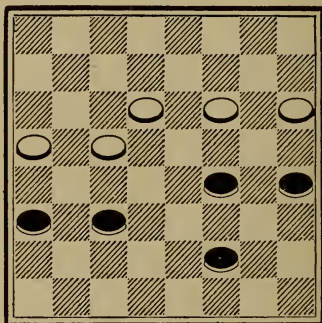
Fathers of the game: William Payne, who published the earliest treatise on the game in the English language, in 1756, and Joshua Sturges, who published his epoch-making Guide to the Game of Draughts in 1800. It is not uncommon to apply this title to the following early author-players as a group: Payne, Sturges, Sinclair, Hay, Drummond, Anderson, Mar-

tins, Wyllie. A medal used as a prize by the checker club in New York in 1865 bore the names of the "Fathers of the Game," including with the eight above given those of McIntosh and Drysdale.

Fifth position: F. Tescheleit in the British Draughts Player, Whilter opening, thus distinguishes the following situation, which occurs in old play on various openings, and this title was adopted in Lees's Guide, Kear's Sturges, and other works.

FIFTH POSITION

WHITE



BLACK

Black to play and draw.

Solution: 13-17, 22-13, 6-10, 13-9, 11-15, 9-6, 15-24, 23-19, 24-27, 6-2, 27-31, 2-6, 31-27, 6-15, 27-24, 20-16, 14-18, 15-22, 24-15. Drawn.

Fife: The opening formed by 11-15, 23-19, 9-14, 22-17, 5-9. Given in Drummond's second edition, 1851, on the last three pages of the analysis of the "Fife Game." In the report of the Anderson-Wyllie

match of 1847 the opening is called "The Fifer." Wyllie, who lived in the shire of Fife, invented the opening, and Drummond named it. In the Wyllie-Jordan Match Games, 1896, a note on page 27 reads: "Wyllie claims that it takes seven moves to form the game, as he played it, 5-9 being followed by 17-13 and 14-18, to give the offer of the three for two shot."

Figure problems: See "Design problems."

Fill in: To back up a piece with another of the same color.

Finish: The concluding moves of a solution, or of a game.

Fireside player: One who regards the game as an amusing diversion rather than as a scientific pastime.

Fireworks: Play of unquestionable brilliancy but of questionable soundness. Also a showy display of harmless exchanges in rapid succession.

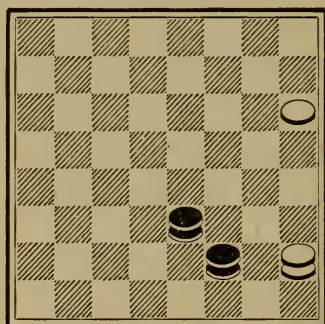
First off: Same as "Losing game."

First player: This term is usually confined to the one who has the black pieces, because the first move in every game is made by that side. For a similar reason the one who has the white pieces is referred to as the second player.

First position: This is the most important position in the game of checkers, and is ever present in the calculations players and problemists. The unusual variety of settings belonging to this position will not mystify the learner who masters the finishing principles. It is given in the first English work on the game, Payne, 1756, as follows:

FIRST POSITION

WHITE



BLACK

Black to play and win.

Solution given by Payne: 6-1, 5-9, 10-15, (a) 9-5, 15-18, 5-9, 1-5, 9-6, 18-15, 21-17, 5-1, 6-9, 15-18, 9-5, 18-22, 17-14, 1-6, 5-1, 6-2, 14-10, 22-18, 1-5, 18-14. Black wins.

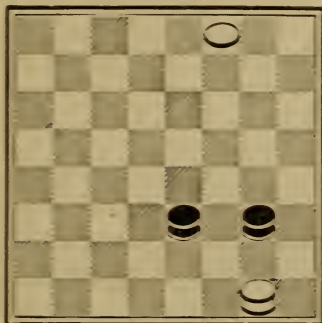
(a) 21-17, 15-18, 17-13, 18-15, 9-14, 1-5, 14-17, 15-10, 17-22, 10-14, 22-25, 5-1, 25-22, 1-6, 22-25, 6-10, 25-30, 10-15, 30-25, 15-18. Black wins.

The title given by Payne to First position is "Fourth Situation." Sturges, 1800, gives the same position and solution in No. 1 of his "Critical Situations"; hence the title, First position.

The idea involved may be presented in numerous settings, some of which are here given. Payne's Fifth Situation, for instance, is the same thing set back to this point:

PAYNE'S SETTING

WHITE



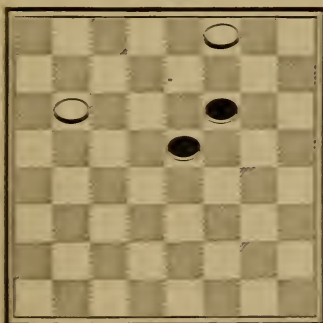
BLACK

Black to play and win.

Sturges's eleventh Critical Situation is identical with the above. Sinclair, 1832, in his first Single Corner game reaches this early setting:

SINCLAIR'S SETTING

WHITE



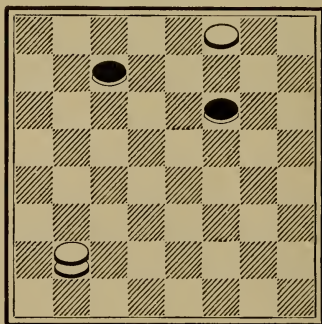
BLACK

Black to play and win.

In Anderson's second edition, 1852, the accompanying setting, evolved from the Bristol opening, is called "Position 1st," and in the third edition, 1878, by R. McCulloch, it is called "First Position." Anderson's setting is as follows:

ANDERSON'S SETTING

WHITE



BLACK

Black to play and win.

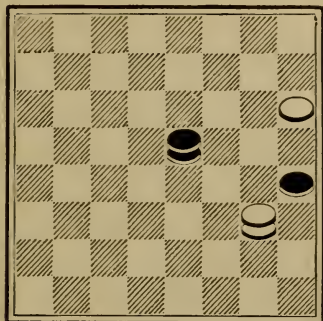
Drummond, in his third edition, 1861, gives the setting shown on the next page.

The Draught Board for January, 1872, gives the earliest possible stage of the position, by Dr. T. J. Brown, shown on the next page.

This setting is known as First position in embryo, an exhaustive analysis of which is given in Gould's Problems, 1884.

DRUMMOND'S SETTING

WHITE

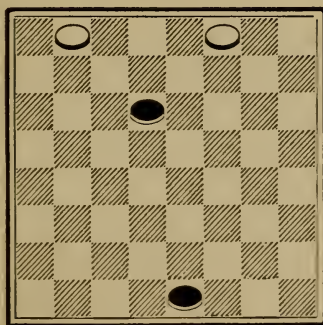


BLACK

White to play; Black wins.

FIRST POSITION IN EMBRYO

WHITE



BLACK

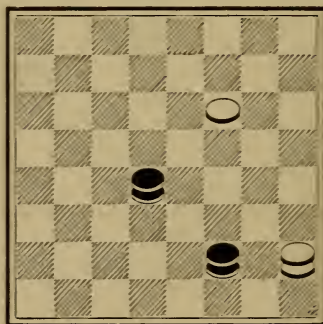
Black to play and win.

First position in embryo: See "First position."

First position without the move: The following position by M. H. C. Wardell, Colchester, N. Y.:

THE WARDELL POSITION

WHITE



BLACK

Black to play and win.

Solution: 15-10, 22-17, 10-7, (a) 5-1, 6-9, 17-13, 9-5, 1-6, 5-1, 6-9, 7-10, 9-6, 10-14, 6-2, 14-9. B wins.

(a) 17-13, 6-1, 5-9, 7-10, 9-6, 10-14. Black wins.

First side: The player having the black pieces.

First twelve squares: The squares numbered 1 to 12, occupied by the black pieces at the start.

Five-minute rule: That paragraph in the Standard Laws which allows five minutes to a move, with a minute grace after time has been called.

Fixed strokes: Those that occur regularly in certain openings. Example: The "big stroke" of the Old Fourteenth opening.

Flaw: A defect occurring at any point in the solution of a problem that mars the beauty or continuity of the idea without affecting the result. Examples: starting with a capture, or with a move that is unmistakably forced; two distinctly different ways, in the body of a solution, of leading up to a critical point. A mere change in the order of preparatory moves, as, for instance, in the manœuvring in some of the phases of First position, does not constitute a flaw. Nor does a mere choice of pathways to reach an object square, as, for instance, in getting from square 1 to square 9 by way of square 5 or square 6. A flaw does not invalidate a problem, but lessens its worth as a gem. Compare "Dual."

Flora Temple: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 9-13. So named in Drummond's fourth edition, 1866.

Followed by: This phrase signifies that the moves referred to are those of one player only. Example: 9-14 followed by 5-9 means that no matter what White's reply is to 9-14, Black's succeeding move is to be 5-9.

Fool's loss: The following early loss: 10-15, 23-19, 6-10, 22-17, 11-16. White wins by 17-13. This term is used by James Lees in his notes to the eighteenth game in the Ferrie-Jordan match of 1896. The move made in that game instead of 11-16 was 1-6. Compare "Early Wins."

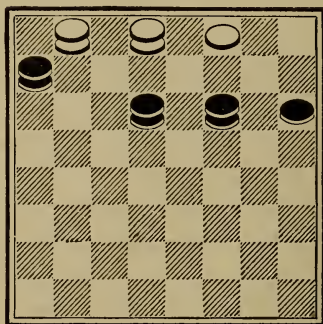
Forced: The only good fighting move the defense has. This term is rarely applied to the necessary moves of the stronger side. Example: With two

kings against one king retreating to the double corner, the moves of the latter are forced, and the result is a forced win.

Fourth position: The following position given in Anderson's third edition, 1878, edited by R. McCulloch:

FOURTH POSITION

WHITE



BLACK

Black to play and win;

or,

White to play and draw.

Solution, Black to play: 28-24, 32-28, 24-20, 28-32, 22-18, 31-27, 23-19, 27-31, 19-24, 32-27, 24-28, 27-32, 18-22, 31-27, 22-26, 30-23, 28-24. Black wins.

Solution, White to play: 31-27, 23-19, 27-31, 19-24, 32-27, 24-20, 27-32, 22-18, 31-27, 28-24, 27-31, 18-23, 31-26. Drawn.

In Payne's work, 1756, this position is given as two separate situations. In Anderson's second edition,

1852, the draw is given as the "6th Position," while "4th Position" in that book is an entirely different position, having no relation to what is now universally termed Fourth position.

Forced stroke: One or more pieces of the weaker side driven into position for the exchange. See "Slocum stroke."

Forfeited: Lost because of not conforming to the laws or conditions agreed upon.

Fork: A king behind two pieces, one of which cannot avoid capture. In the "breeches" the king is between two pieces in a line; in a fork the king and two pieces form a V.

Formation: Any arrangement of pieces, but especially alignments that are characteristic of certain openings or games. Examples: the situations peculiar to the Dyke and Doctor openings.

Forty-move rule: That paragraph of the Standard Laws which compels a player to show some decided advantage within forty of his own moves, or draw.

French draughts: The game of checkers in France before Polish draughts was introduced. See "Ancient French game."

Friendly match: A private or public contest for amusement, or to settle some disputed point for mutual satisfaction, the reputation of the participants not being endangered.

G

Gain a move: See "Spare move."

Gain the opposition: Same as to get the move. See "Opposition."

Gambit: A chess term occasionally used by some writers on checker subjects, meaning that a piece is sacrificed, usually at an early stage, to obtain a desired position. The most common so-called gambits are those of the Doctors, the Fife, and the Double Corner. Others are to be found in the Denny, Cross, Edinburgh, Second Double Corner, Alma, and Single Corner openings. Atwell's Scientific Draughts, Bristol, England, 1905, devotes a chapter to "Gambits."

Game: 1. The pastime itself. 2. Each single contest, separately considered. 3. A trunk from which variations spring. 4. All the play belonging to an opening; as, for instance, the Laird and Lady game.

Game of problems: The Laird and Lady opening has been so designated by some commentators, because of the number of intricate positions to be found in it.

Games up: The number of games to be played, including wins and draws. Also the number of wins to be made, draws not being counted. A player who has secured one or more games ahead of his opponent is said to be so many games up.

Gem: A particularly clean cut problem, not necessarily difficult, but clearly brilliant, especially one of a few pieces in a neat setting. Example: the Byars problem.

German draughts: Same as Minor Polish draughts. See "Polish draughts."

Get the move: Same as gain the opposition. See "Opposition."

Get through: To reach the opposite kingrow with a piece that is hard pressed for time or room. Also to succeed in making a draw under difficulties.

Give the draws: To allow an opponent to count every game he does not lose as a win for his side.

Give-away game: Changeling for "Losing game."

G. J.: Gentlemen's Journal, an English periodical which had an interesting draughts department, 1869.

Glasgow: The opening formed by 11-15, 23-19, 8-11, 22-17, 11-16. First given in Drummond's second edition, 1851.

Glasgow refused: The opening formed by 11-15, 23-19, 8-11, 22-17, 11-16, 26-23. So called because the last move, 26-23, makes a different game from that produced by 24-20, the regular move at that point of the Glasgow opening.

Glasgow-Whilter: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-14, 25-22, 11-16, 26-23; as given in the Draught Board for May, 1869.

Go after the man: To try to capture an exposed piece as soon as possible. When the capture is repeated several times in succession, as in the "Knock-down Bristol," the idea is usually expressed by the phrase, "run off the man."

Golden rules: Walker's Sturges, 1835, gives the following as the golden rules of the game:

1. Avoid all boasting and loud talking about your skill.

2. Lose with good temper.

3. Win with silence and modesty.

Scattergood, 1859, puts them this way:

1. Play deliberately.

2. Win with modesty.

3. Lose with good temper.

Dunne's Praxis, 1905, extends them to twelve, thus:

1. Never touch a piece until you have made up your mind to move it.

2. Never move a piece without a motive.

3. Accustom yourself to play slowly.

4. Adhere strictly to the laws of the game.

5. Compel your opponent to adhere to the laws.

6. Play with better players, in preference to those you can defeat.

7. Take every opportunity of looking on when good players are engaged.

8. Never touch the squares with your finger when calculating.

9. Eschew the habit of incessantly talking during a game.

10. Show no impatience with an opponent who may be slow.

11. Avoid boasting and talking about your skill.

12. Lose with good temper, and win with silence and modesty.

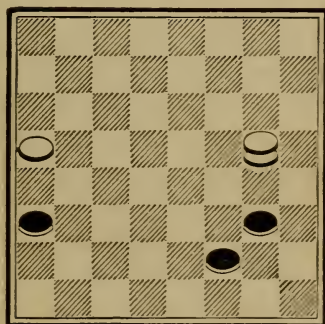
Goose walk: This is the name of the most widely known trap in the game of checkers. It was published by Spanish authors more than a century before the

first English book on the game, Payne, 1756, was issued. The following extension of the Single Corner opening is the Goose Walk: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20, 10-15, 25-22, 12-16, 27-24, 15-19, 24-15, 16-19, 23-16, 9-14, 18-9, 11-25. Black wins.

Gourlay's gem: The following fine conception by R. A. Gourlay, Denver, Colo., given in the Draught Players' Weekly Magazine for January 30, 1886, Solution No. 7:

GOURLAY'S GEM

WHITE



BLACK

Black to play and draw.

Solution: 12-16, 20-11, 6-10, 17-13, 9-14, 11-7, 10-15, 13-9, 14-17. Drawn.

Grace Darling: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 25-22, 11-16, 24-20, 8-11, 27-24, 10-15. So named in Drummond's fourth edition, 1866.

Great secret: A magnified notion of the power of what is technically known as the move. Ill-informed persons like to cherish the idea that there is a universal key to the game which makes acquired knowledge and skill unnecessary.

Greek gift: Same as "Scotch sacrifice."

Grip: A check on the freedom of one or more of the opposing pieces. Example: In Second position the winner has a winning grip which he is able to hold to the end. Stubborn players frequently prolong an ending tediously by getting a grip that may be annoying, but does not win.

Guerrilla: The opening formed by 11-15, 23-19, 9-14, 22-17, 14-18; as given by A. J. Heffner in the Guide Post, Minneapolis, for December, 1903. Heffner proposed to test the soundness of the 14-18 move by playing the black side in the columns of that publication against all comers.

Guessing: Moving without comprehending the nature of the situation. When a position is being discussed by a group of experts, the onlookers who make suggestions are usually open to the charge of guessing.

H

Handicap: An allowance of any kind to put contestants on an even footing. Example: Permitting the weaker player to count all draws as wins for his side.

Having the move in a system: This phrase refers to the question of whether the fight will be focussed

in the system of squares beginning on the right hand side of the board, or in the other system, which begins on the left hand side. Its usefulness is confined to anticipating the two important positions known as Payne's draw and Tregaskis's draw. See "Opposition."

Hay's shot: The old Fourteenth opening extended by William Hay, 1838, as follows: 11-15, 23-19, 8-11, 22-17, 4-8, 17-13, 15-18, 24-20, 9-14, 26-23, 10-15, 19-10, 6-15, 28-24, 12-16, 23-19 (the shot), 16-23, 20-16, 11-20, 25-22, 18-25, 27-4. White wins.

Heat: Generally the same as "round." The term heat is sometimes applied to the additional games played to decide a tied score.

Hedley's nomenclature: See "Patterson's openings."

Hefter's Centre shot: The shot occurring at the close of the following game between C. F. Barker and C. Hefter: 11-15, 23-19, 8-11, 22-17, 15-18, 17-14, 10-17, 21-14, 11-16, 19-15, 4-8, 24-20, 16-19, 26-22, 7-11, 31-26, 2-7, 22-17, 9-13, 26-23 (the shot), 13-22, 23-16, 12-19, 14-10, 7-14, 27-23, 19-26, 30-23, 18-27, 25-2, 11-18, 32-14. White wins.

Herd Laddie: The famous nickname of James Wyllie, who was a farmer's lad in Scotland when his reputation as a player began to spread.

Herd's: In the report of the Anderson-Wyllie match of 1847 this title was given to the Second Double Corner opening, which in Anderson's first edition, 1848, is called "Wyllie's invincible game."

Hesperus: The opening formed by the single move,

12-16, according to the nomenclature suggested by John Hedley in the Draught Board for January, 1870.

Hidden wonders: Those who have only a superficial understanding of the pastime are likely to be astonished at the vast number of overpowering mysteries that dazzle the intellect as they advance in knowledge of the possibilities of this absurdly simple looking game. Experts themselves are frequently amazed at the truth concealed in some position calling for a seemingly impossible result. The following quotation is from Belasco's *Elementary Guide to the Scientific Game of Draughts*, London, 1888:

"Played well, we know of no other pastime so replete with hidden wonders, or possessing so boundless and increasing a fascination for those who acquire a liking for it, as the noble and ancient one of which we are writing."

High numbers: The squares numbered 21 to 32, occupied by the white pieces at the start.

Hillfoot Champion: The popular nickname of the noted Scottish expert, James Moir.

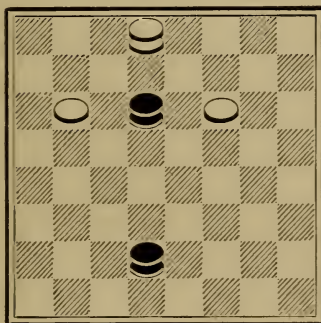
Hold the man: To stop the progress of a man. Also, when a man ahead, to be able to keep that advantage.

Holding back the piece: Refraining from moving a certain piece until a later stage of the game is reached than that at which it is usually moved. This idea is distinctly different from that of a "waiting move," and modern experts have used it with telling advantage, particularly in the development of play between the opening and the midgame.

Holding the man: In the standard position known as Payne's draw the single piece is held on the left hand side of the board. In Tregaskis's draw it is held on the right hand side of the board. It occasionally happens that the defender has to choose at an early stage which position to play for, as shown, for instance, in the following situation, given by J. K. Lyons in his brochure on the Theory of the Move, Seacombe, England, 1896:

PAYNE'S DRAW

WHITE



BLACK

Black to play and get Payne's draw.

Solution: 7-11, 22-17, 11-15, 17-14, 23-19, 24-20, 15-11, 14-10, 19-15, 10-6, 11-8, 6-2, 15-11, 31-27, 8-12. Payne's draw.

Explanation: To determine which of the two pieces to hold, W. T. Call's method is to put a dummy piece,

or imagine it, on the single corner square of the two defending kings, and apply this rule:

If the two kings, with the aid of the imaginary piece, have the opposition, Payne's draw is indicated; if they have not the opposition, Tregaskis's draw is indicated.

In the example given, Payne's draw is indicated because the imaginary piece on 4 shows that Black has the opposition. If it had been White's turn to play in the example given, the imaginary piece on 4 would show that Black had not the opposition, and Tregaskis's draw would have been indicated.

Hole: An empty square among the pieces of either side that is a weak spot. Also a variation leading to a loss. Compare "Punch holes."

Hovering over the board: The hand suspended hesitatingly over the piece to be moved.

Huff: The penalty incurred by not jumping when the opportunity to do so presents itself. The Standard Laws give the opposing player the power to remove the offending piece, or to compel the take, or to let the piece remain. In ordinary usage this term means taking the piece for nothing, thus making the offender angry—putting him in a huff.

Huffing is regarded as unsportsmanlike, though legal, and the common practice is to notify the player that he must rectify his mistake and make the jump. The necessity for the law, however, is universally recognized, and it is strictly fair play to take advantage of it. The contention of those to whom it is especially distasteful is that it is an emergency law, better ob-

served in the breach than in the enforcement. James Searight, in his notes to the games in the Fifth Scottish Tournament book, says: "If it was within the scope of our inventive faculty to devise a lighter penalty than this for neglecting to take a man, and yet one compatible with the requirements of justice, we would do so."

The huff (or "blow," as it is sometimes called when the piece is removed as if blown off the board) may cause the loss of a game, as shown by Thomas Cowie in the following example: 11-15, 23-18, 8-11, 27-23, 4-8, 23-19, 9-14, 18-9, 5-14, 22-17, 6-9, 17-13, 11-16, 13-6, 16-23, 31-27. If Black huffs by removing the piece on 26, White wins, because when Black jumps 2-9, White jumps 27-4.

Several instances in which players have moved in order to be huffed have been recorded. The term huff as applied to checkers antedates the time of Payne, 1756.

Hull Invincible: The popular nickname of George Jewitt, the noted English expert.

Hutzler's Switcher play: A line of play, by Henry Hutzler, of Cincinnati, referred to in Gould's Matches, 1888, page 261, thus: "This game is remarkable not only as showing 23-18 to be a loser, but as completely destroying the draw of hundreds of variations previously published by various experts and analysts."

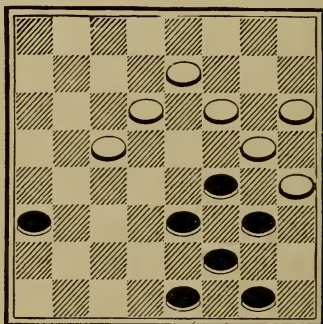
The moves leading to the issue are as follows: 11-15, 21-17, 9-13, 25-21, 8-11, 17-14, 10-17, 21-14, 6-10, 22-17, 13-22, 26-17, 15-18, 29-25, 18-22, 25-18, 10-15, 24-20, 15-22, 23-18. See also "Switcher controversy."

I

Identical position: One that is exactly the same, piece for piece, as a position credited to some other person, or brought about in some other way. Identical positions are of frequent occurrence in endings, often with colors reversed. Henry Spayth succeeded in finding thirty-six ways of producing a problem by William Strickland. The position is as follows:

BY WILLIAM STRICKLAND

WHITE



BLACK

Black to play and draw.

Solution: 10-15, 19-10, 6-15, 17-10, 9-14, (a) 13-9, 12-16, 9-5, 16-20, 22-17, 2-6, 10-7, 15-18, 17-10, 18-27, 7-3, 6-15, 3-7, 15-19. Drawn.

(a) 22-17, 2-6, 26-22, 12-16, 10-7, 15-19. Drawn.

One of the thirty-six ways of producing the position is as follows: 11-15, 24-19, 15-24, 28-19, 8-11, 22-17,

9-14, 25-22, 11-16, 29-25, 7-11, 17-13, 3-7, 22-17, 11-15, 25-22, 15-24, 27-11, 7-16, 23-19, 16-23, 26-19, 5-9, 32-28, 4-8, 30-26, 8-11, 26-23, 11-15, 31-26, 15-24, 28-19. The position.

The complete set of thirty-six different games, all of Black's possible first moves being employed, and seventeen of the identical positions having colors reversed, is given in Pierce's Single Corner book, Minneapolis, 1904.

Idea: The foundation principle of a problem or a position. Example: La Pucelle, the curious position by Dr. Brown, presents the idea of a king moving freely back and forth in the double corner, sheltered from all possible attack.

Idea at the bottom of checkers: The charm of the game as a scientific pastime is accounted for by a writer of a psychological turn of mind thus: "The game of draughts affords a glimpse of finality, which the human mind so ardently longs for."

I. D. M.: International Draughts Magazine, by J. A. and Andrew Kear, Bristol, England, 1888.

Impossible position: One that could not come from a game without violating the laws of play. Example: a black king on the board, with the white king-row intact.

It is rarely safe to brand a position as impossible if it is possible to have a king. Tyros often produce positions lawfully that cause students of the board to marvel at their seeming impossibility. Critics occasionally invent games to show how some positions declared by a checker editor to be impossible may be

legally produced. Many problems have appeared in print that are repulsively unnatural and childishly absurd. See also "Choice of jumps."

Improvement: Stronger or simpler play producing the same result. Early writers applied this term to what is now distinguished as a correction.

Improving the board: Persons of an inquiring turn of mind sometimes express an interest in knowing what would be the effect of altering the checkerboard so that all four corners shall be single corners; also of making them all double corners. The Draught Board for November, 1871, refers to experiments of the kind by Dr. T. J. Brown thus:

"By covering the squares 1 to 4 with a strip of paper, and placing another over the column, 4, 12, 20, 28, we have a board on which a game of draughts could be played with the singular property that those who move first would win. Place the strip of paper over the squares, 5, 13, 21, 29, instead of 4, 12, 20, 28, and we have a board with four double corners. This form of board gives the advantage to the second player, who would invariably win. As our board is a combination of the two, the result is clear that the forces are equal, and, properly played, every game would be a draw."

The theoretical conclusion that every game of checkers should end in a draw is supported by the facts of experience. See also "Power."

In and out shot: An exchange in which a man is forced to jump into the kingrow (where he must stop to be crowned), and then jump out of the king-

row, so that he and one or more other pieces may be captured.

Indicators: The figures, letters, or symbols attached to recorded play for the purpose of pointing out and referring to variations. The captions, "White" and "Black," over and under diagrams, are also called indicators.

Indirect exchange: One in which the piece moved is not the one to be at once captured. See "Direct exchange."

Infallible method: A pretended system of play "by which he that moves first shall win the game," as mentioned scornfully in the preface to Payne's work, 1756. See "Lost art."

Initiated: Those who are familiar with all the generally well-known traps and positions.

Inkerman: A name suggested by J. Bertie in the Draught Board for July, 1869, as a substitute for that of the Black Doctor opening.

Innovation: An unusual move or line of play; similar to "New move."

Instructive position: An ending or problem whose working principle is worthy of special attention because of its practical usefulness. Example: Pettersson's drawbridge.

Interchange: A curiosity of the checkerboard, showing how, without transgressing the rules, all the pieces of each side may be moved into the twelve squares originally occupied by the other side. Given in Lyman's Problems, Dunne's Guide, and in various other publications.

Interchangeable openings: Those that may be formed by moves appearing in a different order in other openings. Example: Fife, 11-15, 23-19, 9-14, 22-17, 5-9; Double Corner, 9-14, 22-17, 5-9, 23-19, 11-15.

Intricate simplicity: A paradoxical phrase used to emphasize the scientific nature of the game of checkers.

Introduced: The first notable appearance of a move or line of play with which other players are not familiar. Example: Lees's Guide, commenting on this line of Single Corner play, 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20, 10-15, 25-22, 12-16, 21-17, 8-12, 17-14, says:

"For upward of forty years this line was considered untenable, 17-13 being the usual continuation; but in 1889 Mr. J. Maize published play which has stood the test of criticism. The essential moves of the defense had been discovered by the veteran Martins previous to 1889, but he was holding it in reserve for use in match play."

Invention: A move or a line of play of sufficient importance to be regarded as a notable discovery. Example: The Fife opening is regarded as Wyllie's invention, because he was the first to demonstrate its strength in an important match. See also "Stewart's invention."

Problems are sometimes spoken of as inventions, when they are not endings that have occurred in games.

Invincible: In Anderson's first edition, 1848, the

Second Double Corner opening is referred to as "Wyllie's invincible game."

Iris: The opening formed by the single move, 10-15, according to the nomenclature suggested by John Hedley in the Draught Board for January, 1870.

Irregular openings: Those that have no generally accepted title; also regular openings irregularly formed; also an unusual way of replying to a regular way of starting. The term "irregular" has often been used with marked looseness. The adoption of the two-move practice in forming openings renders it practically meaningless.

Isolated piece: One so separated from its fellows that it can get no immediate support or protection from them.

Italian draughts: In this game the men and kings move the same as in checkers, the same board and the same number of men being used. The fundamental difference in the two games lies in the law in Italian draughts that a man is not allowed to capture a king. The board is placed with the double corner at the left (which does not alter the play, though somewhat confusing to checkerists); it is compulsory to take the largest number of pieces a man can capture, and a king must capture when a man and a king are both in position to do so.

There are several large treatises on the game in Italian. Dunne's Guide, Warrington, England, 1890, gives an adequate description of Italian draughts, with numerous games and problems. Kear's Sturges, London, 1895, also describes the game of Italian draughts.

J

Jacques's shot: The shot occurring at the close of the following game played by E. R. Jacques of Malvern, Canada, and given in Lyman's Problems, 1881, thus: 11-16, 24-19, 8-11, 28-24, 16-20, 22-17, 9-13, 17-14, 10-17, 21-14, 11-16, 25-21, 6-9, 23-18, 16-23, 26-19, 4-8, 29-25, 13-17, 31-26, 9-13, 25-22, 7-11, 19-15, 12-16, 15-10, 2-7, 27-23 (the shot), 20-27, 14-9, 7-14, 9-6, 1-10, 18-9, 5-14, 23-18, 14-23, 21-7, 3-10, 26-3. White wins.

The shot occurring at the close of the following game between William Fleming and E. R. Jacques in 1865, is also a Jacques's shot: 11-15, 23-18, 8-11, 27-23, 4-8, 23-19, 10-14, 19-10, 14-23, 26-19, 7-14, 19-15, 11-18, 22-15, 14-18, 21-17, 12-16, 24-20, 16-19, 20-16, 2-7, 17-13, 9-14, 31-26, 18-23, 25-22, 14-18, 29-25, 7-11, 16-7, 3-10, 22-17, 5-9, 17-14 (the shot), 10-17, 15-11, 8-15, 28-24, 19-28, 26-10, 6-15, 13-6, 1-10, 25-22, 17-26, 30-7. White wins.

Jemima: A title for the Single Corner opening that was used to some extent among players in Great Britain before Anderson's second edition, 1852, was published.

Jenny Hay: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 25-22, 11-16, 24-20, 8-11, 27-24, 9-13. So named in Drummond's fourth edition, 1866.

Jenny Lind: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8,

25-22, 12-16, 24-20, 10-15, 21-17, 9-13. So named in Drummond's third edition, 1861.

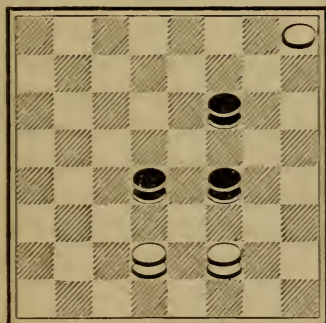
Joe's game: The title used in Drummond's second edition, 1851, for the Edinburgh opening, 9-13.

Johnson's positions: These important positions are referred to in Whyte's Problemists' Guide, Dundee, Scotland, 1901, thus :

"F. N. Johnson, of Chicago, some years ago published two positions which are of very frequent occurrence in the course of play; in fact, they are both very likely to be stumbled into." Nearly four pages of analysis accompany these positions, which are as follows :

JOHNSON POSITION, No. 1

WHITE



BLACK

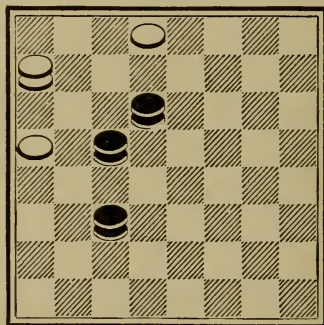
Black to play and win.

Solution (variations being omitted here) : 22-17, 6-2, 15-10, 7-11, 17-21, 11-16, 10-15, 2-6, 21-17, 6-1, 17-22,

1-6, 22-18, 16-20, 15-19, 6-1, 18-23, 1-6, 23-27, 6-1, 27-32, 1-6, 19-24. Black wins.

JOHNSON POSITION, No. 2

WHITE



BLACK

Black to play and win.

Solution (all variations but one being omitted here) :
 19-15, 28-24, 23-19, 24-28, 15-10, 28-32, 19-24, 32-27,
 10-14, 27-23, 11-8, (a)23-27, 14-18, 27-32, 24-28,
 31-26, 18-14, 20-16, 28-24, 32-28, 24-19, 16-12, 8-11,
 28-32, 19-24, 26-22, 24-19, 32-27, 14-9, 22-17, 9-13,
 17-14, 19-15, 27-24, 15-18, 14-10, 13-9. Black wins.

(a) 23-26, 24-19, 26-22, 8-11, 22-26, 11-15, 26-22,
 14-18, 22-26, 18-23, 26-22, 23-27. Black wins.

Judgment: Estimating the chances of success. The selection of the lines of play to try, the willingness to abandon an ending as a draw, the temptation to yield to impulse, the itch to be brilliant, and the like, are matters of judgment and temperament. Example:

A note in a book of match games says: "Though a man down, he refused the offer of a draw—and lost." Concerning judgment a critic has said: "Tactics play as important a part in a checker match as skill."

Juego de Damas: The name of the game of draughts as played in Spain in the time of Christopher Columbus. See "Spanish draughts."

Jump: To leap over, and thus capture, one or more pieces in a single turn to play. A jump is recorded as a move, and is so called without confusion. There is such a thing as over-nicety in the use of technical terms.

Jump first and last: Ordinarily if the player who makes the first jump in an exchange also makes the last, he will be a piece ahead. It is often convenient to bear this in mind when a complicated exchange of pieces is under examination. It is also well to remember that the one who jumps first and last may thereby lose a piece; for instance, jump one, lose three, take one.

Juno: The opening formed by the single move, 10-14, according to the nomenclature suggested by John Hedley in the Draught Board for January, 1870.

K

Kate Huntly: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 25-22, 9-13. So named in Drummond's third edition, 1861.

Katy Jones: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 9-14. So named in Drummond's third edition, 1861.

Kear's Encyclopaedia: Two 72-page books of play, by J. A. Kear, Jr., and R. Atwell, Bristol, England, 1901.

Kear's Reprint: The works of John Drummond, edited by James Lees, and reprinted by the Kears, Bristol, England, 1891.

Keep the draw in sight: To know a safe reply to any move the opposing side may choose to make. Wyllie's unchallenged advice (and the practice of the most successful players) is to "keep the draw in sight." This is not incompatible with trying to win, but is intended as a preventive of overreaching.

Keeping the finger on the piece: There is an unwritten law among tyros that so long as the finger is kept on a piece the move of that piece may be retracted. The Standard Laws of the game nullify this notion thus:

"If any part of a playable piece be played over the angle of the square on which it is stationed, the play must be completed in that direction"; and, "if the person whose turn it is to play touch one, he must either play it or forfeit the game."

Kelso: The opening formed by the single move, 10-15. So named by John Drummond in his second edition, 1851.

Kelso-Cross: The opening formed by 10-15, 23-18, the characteristic moves of the Kelso and the Cross openings.

Kelso-Exchange: The opening formed by 10-15, 22-18, 15-22, 25-18, the characteristic moves of the Kelso and the Single Corner openings, the latter having been called the Exchange game in Drummond's second edition, 1851.

Kelso-Switcher: The opening formed by 10-15, 21-17, the characteristic moves of the Kelso and the Switcher openings.

Kelso trap: Same as "Fool's loss."

Kernel: The chief idea concealed in a problem.

Key move: The only correct move at a decisive point in a solution. There should be but one correct move at the beginning of the solution to a problem, but it may be comparatively obvious, and the key move may be farther on in the play. Example: In the Byars problem the winning side's second move is the key to a remarkable situation.

Keystone of the bridge: See "Pettersen's draw-bridge."

Kilmarnock: Suggested by J. Bertie in the Draught Board for July, 1869, as a title for the opening, 11-15, 24-19, instead of Second Double Corner.

King: A crowned piece, as distinguished from a single piece, called a man.

King the piece: Same as "Crown the man."

Kingrow: The horizontal line of four squares nearest to each player. The term crownhead is commonly preferred to kingrow in Great Britain.

King's invention: The 28-24 move in the White Doctor opening, played by Wyllie and J. King, as given in Lees's Guide, London, 1892, thus: 11-16,

22-18, 10-14, 25-22, 8-11, 24-20, 16-19, 23-16, 14-23, 26-19, 4-8, 31-26, 6-10, 27-23, 2-6, 29-25, 9-13, 23-18, 10-15, 19-10, 12-19, 26-23, 6-15, 23-16, 1-6, 30-26, 8-12, 28-24 (the move referred to). White wins.

Kink: A surprising twist or turn in the solution to a position. Example: The Byars problem has two kinks, one by the loser's offering a choice of jumps, the other by the winner's giving away the king.

Kiss stroke: Same as "Rebound stroke."

Knock-down Bristol: The name given in Fitzpatrick's Analyst, Leavenworth, Kan., December, 1878, to the following extension of the Bristol opening: 11-16, 24-20, 16-19, 23-16, 12-19, 27-23, 8-12, 23-16, 12-19, 32-27, 4-8, 27-23, 8-12, 23-16, 12-19, 31-27, 3-8, 27-23, 8-12, 23-16, 12-19. Drawn.

Knock-down system: The method of conducting a tournament by which the losing players are dropped into a lower class, where they again compete.

Knock-out system: The method of conducting a tournament by which the losers are dropped out of the contest after each round.

Know where you are: To be familiar with the situation.

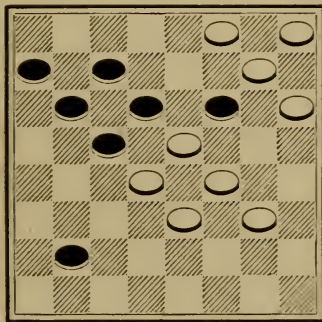
Knowledge: Memorized play. A Scotch critic has said: "There are players who win national tournaments by nothing but what they knew beforehand." To what extent a successful player may rely on knowledge, skill, or judgment, is always an interesting subject. An unidentified writer has produced the following formula: knowledge, 75 per cent.; judgment, 15 per cent.; skill, 10 per cent.

L

La Pucelle: The accompanying remarkable curiosity by Dr. T. J. Brown, as given in the Draught Board for December, 1870. This is the first time the idea was utilized. The position is frequently called the "Virgin's fortress," as an unassailable position is maintained, and the term pucelle is French for virgin:

LA PUCELLE

WHITE



BLACK

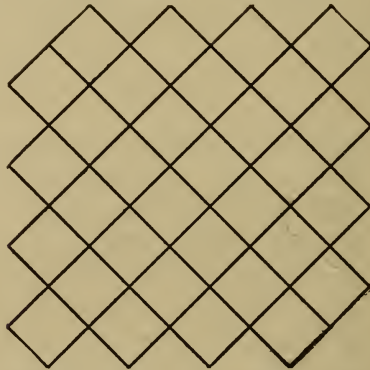
Black to play and draw.

Solution: 8-12, 15-11, 22-26, 11-8, 12-16, 8-3, 16-20, 3-7, 27-31, 7-11, 24-27, 11-15, 20-24, 10-7, 28-32, 7-3, 32-28. Drawn.

Lady of Lorna: A name given by John Robertson to the opening formed by 11-15, 22-17, 8-11, 17-13, 4-8, 25-22, which is more generally known as the Douglas opening.

Lallement's board: A board designed by J. G. Lallement, a French writer on Polish draughts, and given at the close of that volume of his works which was published in 1802. By placing the playing squares on end, the thirty-two space squares of the standard board are abolished, as seen in the following diagram:

LALLEMENT'S BOARD



The Draught Board for September, 1871, referring to Lallement's device, says: "It might reasonably be called the natural draught board. It will be seen that the men and squares are of equal size to our diagrams, and yet only half the space is required. The pieces and playing squares are in exactly the same position as in our reference board; strokes are more easily seen; the movement of the pieces easier understood; and the whole design worthy of draught players' consideration." Compare "Roundsquare board."

Laird and Lady: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14. The earliest appearance of this title is in Anderson's first

edition, 1848. In his second edition, 1852, Anderson states that the opening is formed by the first six moves, and adds: "It was so called from the fact of its having been the favorite of Laird and Lady Cather, who resided in Cambusnethan about sixty years ago. This one and the Whilter have been the special favorites of the author."

Laird and Lady refused: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-13, 25-22; according to the Draught Board for May, 1869.

Laird Bain: One of the numerous titles proposed for the Old Fourteenth opening.

Lanark: One of the various titles proposed for the Old Fourteenth opening.

Landing: A midgame position that is recognized as a familiar stage, affording a sense of security. A landing is commonly found at the conclusion of a series of moves the order of which may be transposed in several ways.

Language of the board: The numbers by which the squares are known, for the purpose of recording or describing moves or situations.

Large family: Usually four or five single pieces in an exposed group in the middle of the board, soon to be attacked by a king in the rear.

Lassie o' Bristol: The name given in the Draughts World for December 17, 1892, to a game beginning thus: 11-15, 24-20, 15-19; which produces the same formation as the Bristol opening, 11-16, 24-20, 16-19.

Last Battle: The last match between Wyllie and Martins, played in Glasgow and Manchester in 1898.

The games of the contest, edited by James Lees, were published in book form, under this title, in Glasgow, 1899.

Laws of the game: See "Standard Laws."

Leading up: The course taken to bring about a desired situation. Example: Manipulating the pieces in such a way that an exchange may be effected.

Leap: Same as "Jump."

Learner: One who is acquiring a knowledge of the lines preferred by advanced players; also one who has not yet mastered the rudimentary principles of the game.

Learner's objection: Fault found with the books on the game because they do not carry the play out to the "bitter end." Also the reflection on the ability of the authors shown in the following appeal: "What we want is a book that will show us how to win."

Learning the numbers: It is not an easy task to learn to instantly tell the numbers of the squares. Confusion is caused by the learner's fixing the numbers in his mind as beginning at the bottom of the board, and then trying to learn them all over again when they begin at the top. An aid may be found in invariably directing the attention first to squares 15 and 18, which are the nucleus of the board. In this way the eye confusion disappears after awhile, and the mind becomes indifferent to the way the numbers are running; that is, whether the black pieces are going up or down the board. As the side squares are particularly apt to get mixed up, it is worth while, as suggested by W. T. Call, to memorize them thus:

Even, 4, 12, 20, 28, mine.

Odd, 5, 13, 21, 29, thine.

Leave the books: To make a move not given at that point in published book play; practically a "new move."

Leeds: The opening formed by 11-16, 22-17, according to the nomenclature of Dunne's Guide, Warrington, England, 1890.

Letter problems: See "Design problems."

Leven: Suggested by J. Bertie in the Draught Board for July, 1869, as a title for the opening, 11-15, 24-19, instead of Second Double Corner.

Line: All the variations of a distinct branch of play regarded as a unit. The term "line" is often inaccurately used in the sense of "reply." When carefully employed it means a course of play producing combinations essentially different from those of other ways of proceeding. Example: 11-15, 22-18, 15-22, 25-18, 12-16, 29-25, 9-13, starts the Flora Temple line of the Single Corner opening, sometimes called the Flora Temple opening. As the 12-16 and 9-13 moves are interchangeable, and the latter does not necessarily follow the other, it is not clear what a player has in mind when he speaks of the 12-16 or the 9-13 line of the Single Corner game.

The word "line" is, however, an exceedingly flexible term, and it is better to use it loosely than with the over-precision of a pedagogue.

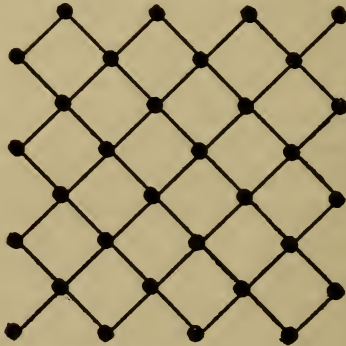
Line up: To succeed in arranging the pieces in a line, for the purpose of effecting an exchange.

Little Giant of the West: A popular nickname for

James P. Reed, whose fame as a checker expert radiated from Chicago and Pittsburg.

Livermore's board: A new design for checkerboards advocated by S. T. Livermore in his treatise called *Checkers Improved*, Hartford, 1888. Large dots or spots, as Livermore called them, connected by diagonal lines, are employed in place of squares, as seen in the following diagram:

LIVERMORE'S BOARD



Livermore's nomenclature: In his little treatise, Hartford, Conn., 1888, S. T. Livermore gives sixty-two names to variations of standard openings, as a compliment, a mark of honor, or a fanciful notion. These titles, or mottoes, have not been adopted by others, and are not otherwise referred to in these pages than by saying that here are a few specimens: Miss Logan, Mrs. Scott, Tennyson, Keats, Auld Lang Syne, Grant, Farragut, Her Bright Eyes Haunt Me Still, Hail to the Chief, Hogan and Donovan.

Liverpool: The Recreationist for November, 1873, says: "The Liverpool is the title of an opening which originated with Dr. S. A. Lucas, who played it against Mr. Wyllie about a year ago, and lost it." In that number and the two preceding numbers is an analysis of the opening by F. Dunne, beginning thus: 9-13, 22-18, 11-15. According to Dunne's Guide, 1890, the opening is formed by 11-16, 24-20, 9-13, 20-11, 8-15.

Lola Montez: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20, 10-15. So named in Drummond's third edition, 1861.

London: The opening formed by 11-16, 22-18; according to the nomenclature in Dunne's Guide, 1890.

Long diagonal: The eight squares extending in a line from single corner to single corner. The double diagonal, extending from double corner to double corner, has seven squares on each side of the line.

Long game: The longest time consumed in playing a single game in a match for a title is seven and one half hours, used by Wyllie and Martins on a Maid of the Mill game in their 1867 match for the world's championship. A game by correspondence lasting sixteen years, 1870-1886, was played by W. Lea, Bristol, England, with T. Lea, Sydney, Australia. An extraordinarily long game for a trunk, in point of the number of moves given, is that of the Glasgow-Whilter opening in Lees's Guide, in which 178 moves are employed.

Long move: In analyzing, instead of proceeding step by step, as in playing, it is sometimes convenient

to transfer the pieces at once to the points they are bound for by means of long moves.

Longest continuous capturing play: In a game between C. Hefter and a visitor, published in the *American Checker Review*, Chicago, September 5, 1888, Hefter won by a stroke in which fifteen pieces were removed. This is regarded as the longest continuous capturing play occurring in a published game.

In Stearns's *Book of Portraits*, Derry, N. H., 1894, Vol. I, page 129, a position, invented by J. Maize, using twenty-six pieces, is given, showing the removal of twenty-four pieces in one continuous capturing play.

Looking at a position: Drummond says: "In general it is best to practice the games with the winning side next to you." Players in the first rank of the expert class, as well as those of humbler degree, often show a preference for viewing a position by passing to the other side of the table, or by turning the board. A few, particularly those accustomed to blindfold playing, are indifferent as to their point of view. A position is a unit that should be as readily recognized and examined from one direction as another, whatever its terms may be.

Loosen up: To relieve a cramped or congested situation, especially by exchanging or sacrificing.

Loser: A defeated player; also a losing move.

Losing game: The regular game reversed, the winner being the one who succeeds in getting rid of all his pieces that can be moved. A little treatise by T. Dale, Leeds, England, 1866, called the *Sheffield Draught Player*, is the only work on the game. Dale

gives what he calls a mathematical rule for playing the Losing game. Four of the rows of squares are called good for Black, namely squares 1 to 4, 9 to 12, 17 to 20, 25 to 28; that is, each alternate row. The other four alternate rows are good for White. He says that nineteen times out of twenty a player loses the game by being out of the squares that are good for him. When you are out, you must cut or exchange to be safe. You are to open your game freely by your first four or five moves, to single them out.

The Losing game is often called "Give away," also "First off." The motto of the Losing game is: "He who loses wins." Dunne's Guide, 1890, gives a chapter to the Losing game, including games, problems, and remarkable positions. Sturges, 1800, mentions the game in his Guide thus: "P. S. In playing the Losing game, your adversary can oblige you to take the greatest number of men he has to give."

Losing move: One that starts a course of play known to end in a loss. Example: the 27-24 move in the "Goose walk."

Losing time: Making moves that have no bearing on a present difficulty or advantage. The loss of time by one side is equivalent to a gain of time by the other. The essence of the game of checkers is time—not duration, but timeliness, as expressed in the quizzical injunction: "Put the right pieces on the right spots at the right time."

Loss: A line of play that would not lead to a win or a draw, if properly combatted, is called a loss. The move that starts it is called a loser.

Lost art: A term used in connection with a not wholly extinct tradition that once upon a time there was a man who knew how to win every game in which he had the first move. This subject has a hazy connection with another matter of mystery to the uninitiated known as the "great secret," otherwise known as "the move."

Luckley's draught board: J. L. Luckley, in a communication to the English Draught Player, Bristol, England, January, 1878, says:

"I have found a modification of the common board useful in studying the peculiar qualities of what is known as the move. It consists in making the squares on which the pieces move of two different colors, so nearly alike that the board will retain almost its usual appearance. I make the dark squares in columns 1, 2, 3, 4, a dark blue, those in columns 5, 6, 7, 8, black. The board when thus colored has the appearance of a double board, and any piece on any square, being to play, has the move on any one of his opponent's pieces on a different colored square; and the place of any piece is more easily remembered than on the common board."

Lucy Long: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 12-16, 18-14. So named in Drummond's third edition, 1861.

Ludus Latrunculorum: The Latin name of a game played on a checkered board by the Romans. Cicero is said to have been fond of it. This game is supposed to have resembled Turkish draughts rather than checkers. Inferences concerning its nature are based on

fragmentary information, belonging to the domain of archaeology.

Lunette: The French term, *la lunette*, has the same meaning as the English term, *breeches*; and like its English equivalent, "spectacles," is not used in modern works on the game of checkers.

L. W. D. P.: Leeds Weekly Draught Player, a magazine by W. and F. Bownas, Leeds, England, 1882.

Lyman stroke: The name given to the class of strokes shown at the close of the following game, by H. D. Lyman: 11-15, 23-19, 8-11, 22-17, 11-16, 24-20, 16-23, 27-11, 7-16, 20-11, 3-7, 28-24, 7-16, 24-20, 16-19, 25-22, 10-15, 17-13, 4-8, 21-17, 2-7, 29-25, 7-10, 26-23, 19-26, 30-23, 8-11, 23-18, 12-16, 32-28, 16-19, 20-16, 11-20, 18-11, 19-23, 11-8, 23-26, 25-21, 26-30, 8-3, 30-26, 31-27, 10-14 (the stroke), 17-10, 26-17, 21-14, 6-15, 13-6, 1-17. Black wins.

M

Magic squares: A term of affection as applied to the checkerboard, on account of its fascinating attributes. That a game so rigidly confined to pure cause and effect should be so fondly cherished never ceases to mystify the uninitiated.

Magpie Papers: A number of detached articles at once humorous and instructive, by James Hill, collected and published in book form, under the title of "Brief History of the Magpie Draughts Club," London, 1892.

Maid of the Mill: The opening formed by 11-15, 22-17, 8-11, 17-13, 15-18. First given in Anderson's first edition, 1848. In his second edition, 1852, Anderson says: "It was so named by a gentleman, a relative of a miller in Lanarkshire, because the miller's daughter, who was an excellent player, was partial to this opening."

Major Polish: See "Polish draughts."

Mallet's challenge: The following ingenuous announcement made by Pierre Mallet in his work on draughts, published in France in 1668, the translation being that given in Dunne's Guide, 1890:

"Messieurs,—If it can be permitted to one like me, an honest Picardian, with some sort of civility and good feeling, and without being accused of sounding too loud my trumpet, to present a challenge to a dozen or more of those gentlemen whose swords flash from their scabbards at the name of draughts: Whether they be good Christians or barbarians, I will meet them fearlessly and with a stout heart, and the greater the number the more willingly will I undertake the encounter. For, though it may be true in the game of draughts, as in divers other things, they say that I am much more fit for counsel than execution, nevertheless I will combat them singly, or in combined array, at the hazard of a dozen pistoles (about £5) to play according to the standard rules. I chafe at the delay they make in presenting themselves, and await their coming with impatience, but with confidence.—PIERRE MALLET, *Mathematician to the King.*"

Man down: Having one less piece in play than the opposing side has; a man behind.

Man off: To exchange for the purpose of reducing the forces.

Man stronger than a king: Owing to the fact that a single piece cannot jump backward, a man may sometimes be stronger than a king. For an illustration of this occurrence, see "Companion problems."

Man up: Having one more piece in play than the opposing side has; a man ahead.

Manchester: The opening formed by 11-16, 23-18, according to the nomenclature in Dunne's Guide, 1890.

Manning: Exchanging piece for piece.

Manufactured stroke: One that did not occur, and would not be likely to occur, in a game. When strokes of this class are absurd situations, they are called monstrosities.

Manufacturing difficulties: Making complications for oneself. Some of the present day analysts, perhaps with a yearning for an opportunity to show originality, have fallen into the habit of making variations that show a more difficult way to draw than the accepted line. Play of this kind is not worthy of serious record unless it has the virtue of developing good winning chances.

Manuscript: A private collection of play from all available sources. J. D. Janvier, a very industrious critic, said in the early seventies of the last century: "My manuscript enables me to compare any game in ten minutes with all that has been printed."

Manuscript book: A book of blank diagrams for recording games and positions.

Marengo: The opening formed by 11-15, 23-19, 9-13. This title for the Will o' the Wisp opening is explained in Leggett and Gardner's Will o' the Wisp book, Aberdeen, Scotland, 1885, thus: "Mr. John McLean, of New York, contributed play on the opening to the New York Clipper, February, 1858, and called it Marengo."

Martins's rest: The Glasgow opening extended as follows: 11-15, 23-19, 8-11, 22-17, 11-16, 24-20, 16-23, 27-11, 7-16, 20-11, 3-7, 28-24, 7-16, 24-20, 16-19, 25-22, 4-8, 29-25, 9-14, 22-18. Drawn. Game 1 in the Last Battle, Wyllie and Martins, 1899, annotated by James Lees, contains a brief historical account of this familiar game.

Martins's Whilter shot: The shot occurring at the close of the following play: 11-15, 23-19, 7-11, 22-17, 9-14, 25-22, 11-16, 26-23, 5-9, 17-13, 3-7, 29-25, 1-5, 31-26, 8-11, 22-17, 16-20, 19-16, 12-19, 23-16, 14-18, 26-23, 18-22, 25-18, 15-22, 23-18, 22-25, 17-14, 10-17, 21-14, 11-15, 18-11, 9-18, 30-21, 18-22, 21-17, 22-26, 24-19, 26-30, 28-24, 30-26, 27-23 (the shot), 20-27, 16-12, 7-16, 12-8, 4-11, 19-12, 26-19, 32-7, 2-11, 17-14. White wins.

Mason's marvelous board: A checkerboard table, 20 inches square, composed of 28,070 separate pieces of various kinds of wood, whittled out by Charles Mason, a Swede. The American Checker Review for May, 1893, describes this board.

Match: A contest between two parties, whether they are individuals, as in most instances, or groups of individuals, as in team matches. In a match there are but two sides, no matter how many participants; while in a tournament there are as many sides as there are players. See also "Set match," "Subscription match," "Exhibition match."

The first description of a checker match is given in Pohlman's treatise, London, 1823, quoting from the *Sporting Magazine* as follows:

"On Monday, June 2, 1794, a match at draughts was played at the Stone House, in Old Street, between the noted Jew, Israel Cohen, and the famous Mr. Beaumont. They played 20 games for one guinea a game, 19 of which were drawn, and the 20th was won by Cohen, who is universally allowed to be the best draught player in the kingdom; £100 to £10 was betted in Cohen's favor, and in the course of play gold to silver was repeatedly offered. Among the first rate players present were Mr. Latham, Mr. Martin, Mr. George Cross, the St. James's butcher, Mr. Hughes, and a number of genteel amateurs. Mr. Hughes afterwards played with three different gentlemen, and beat his competitors with ease."

Pohlman states that "Sturges ultimately equalled his master, Israel Cohen, a player of the greatest renown."

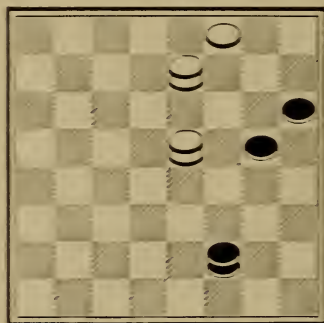
Match player: One who plays matches in public; if for a stake, a professional match player.

McIntosh position: A review of the history of this celebrated problem is given in Gould's *Problems*,

London, 1884, page 305. The setting as given in Dunne's Guide, 1890, is as follows:

THE McINTOSH POSITION

WHITE



BLACK

Black to play and draw.

Solution (the variations being omitted here): 6-9, 26-23, 9-13, 23-19, 13-9, 19-15, 9-6, 15-11, 6-2, 11-16, 2-6, 16-20, 6-1, 20-24, 1-6, 24-27, 6-9, 27-31, 9-13, 31-26, 13-9, 18-22, 9-13. Drawn.

McKelvie's trap: The Bristol-Cross opening extended by D. G. McKelvie as follows: 11-16, 23-18, 10-14, 18-15, 16-19, 24-20, 7-10, 22-17, 9-13, 25-22, 2-7, 28-24, 19-28, 30-25. White wins.

Memorized play: When a player has become so familiar with a series of moves that he does not have to exercise his calculating faculty, he is said to have memorized the play.

Memory match: A term of reproach occasionally

applied to a contest presenting little that cannot be found in well-known published play.

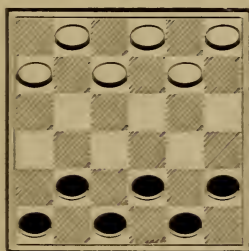
Men: The single pieces, as distinguished from the kings.

Merry's move: The 9-13 move, first given by M. G. Merry, of Providence, in the Double Corner opening extended as follows: 9-14, 22-18, 5-9, 24-19, 11-16, 26-22, 8-11, 22-17, 16-20, 25-22, 9-13 (the move referred to).

Minor boards: In Schaefer's Checkers, New York, September, 1901, the entire outside line of squares of the regular board was removed by W. T. Call, leaving the following situation:

MINOR GAME

WHITE

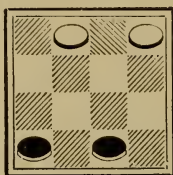


BLACK

A complete analysis of this game was made by Ben Coons, and it was found to contain more than a hundred variations. The outside line of squares of this board was then removed, leaving the following situation, which presents the elementary principles of the game of checkers in miniature form:

MINIATURE GAME

WHITE



BLACK

It was thought that by dissecting the board in this way some mathematical process might be employed to arrive at the total number of variations in the regular game of checkers, but no factor of progression that was convincing could be found.

It is apparent that Dr. Brown had attempted to use a somewhat similar method, for in the Draught Board for November, 1871, a diagram of what is here called the miniature game is presented in connection with his name, and the remark is made that "by tracing the good and bad moves on a minor board we may eventually attain a similar object on the major board."

Middle game: Same as "Midgame."

Midgame: All the intermediate play between the opening and the ending, especially at the point where the building up process ends. Sometimes called the middle game, or the body game, or the body of the game.

Millbury: The opening formed by 11-16, 22-18; as named by E. A. Durgin in 1897, in compliment to R. E. Bowen, who lived in Millbury, Mass.

Mindozie: The opening formed by 11-16, 22-18,

8-11, 25-22, 4-8, 24-20, 16-19; as given in Drummond's second edition, 1851.

Minor Polish: See "Polish draughts."

Miss the draw: To fail to make a particular move at a certain point where the line of play to draw must start.

Mixed: The opening formed by 11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14. This title for the Laird and Lady opening was first given in the report of the Anderson-Wyllie match of 1847. Drummond is the accredited originator of the title, and gives it in his second edition, 1851.

Modern school: This term is progressive, and means at this time those who play by the two-move restriction agreement governing openings. In the fourth quarter of the last century it referred to those who used new play in preference to threadbare lines.

Monarch: A king.

Montrose: The opening formed by 11-15, 23-18, 15-19; as given by J. Bertie in the Draught Board for July, 1869. It is there stated that 15-19 is the "Montrose move."

Motto: A quotation or a fanciful inscription attached to a game or a problem. Example: "Hail to the Chief." See "Livermore's titles."

Move: 1. The transfer of a piece to the next square diagonally. 2. The transfer of a piece by jumping. 3. The turn to play, as in the question, "Whose move is it?" 4. An innovation in play credited to its expounder, as Busby's move in the Alma game. 5. The opposition, called "the move," which is the balance

of power held by the player who would have the last move if all the pieces were played to a standstill.

One piece has the move on another when it would capture that piece if they had the whole board to themselves, and could be forced to meet. The principle is the same with two or more pieces on a side. Several different ways of finding out who has the move have been given in treatises on the game since Sturges in the year 1800 gave instructions for the purpose. The common way of determining who has the move is to count all the pieces (whether man or king, black or white) in the four columns of squares starting from either kingrow. If the total is an odd number, the first one to play has the move on his opponent. If it is an even number, the second player has the move.

For a simplified method of treating this subject in detail, see "Opposition," which has the same significance as "the move."

Moving backward: Pushing a single piece toward the side from which it has advanced. This term finds use sometimes in silencing the hurried suggestions of onlookers when a problem or a position is under discussion.

N

N. A. C. A.: North American Checker Association.

N. A. C. B.: North American Checker Board, a magazine, by L. M. Stearns, Derry Depot, N. H., 1896.

Nailor: The opening formed by 11-15, 23-19, 8-11, 26-23. So named in the second volume of Drummond's fourth edition, 1866.

Napping: Failing to make the proper reply to a move through a lack of familiarity with play generally known to the class of players in which the participants belong.

Narrow draw: Extreme nicety of play to avoid a defeat.

Natural move: The move that seems to be indicated by the nature of the situation. Example: The 27-24 move in the Goose walk is a notoriously natural move.

Natural notation: See "Notation."

Natural player: One who depends on his individual experience and power of penetration, and does not consult the books. This term is also applied to players of a much higher grade whose book knowledge is supplemented by what appears to be a natural aptitude for the game. In this sense, Yates was a natural player.

N. C. F. T.: Letters used over the columns of play in Payne's work, 1756, and in reprints of Hoyle's Games, standing for Number, Color, From, To; thus:

GAME			
N	C	F	T
1	B	11.	15
2	W	22.	18
3	B	15.	22
4	W	25.	18

N. C. J.: National Checker Journal, a magazine by Parrow and Wilder, Boston, 1878.

N. E. C. A.: New England Checker Association.

N. E. C. P.: New England Checker Player, a magazine by Edwin F. Richardson and A. R. Bowdish, Webster, Mass., 1876.

Needle: A line of play springing from the opening, 11-15, 23-19, 9-14, 22-17, 6-9, according to William Hay's Draught Player, Edinburgh, 1862. The play of the Needle down to and including the branching point is as follows: 11-15, 23-19, 9-14, 22-17, 6-9, 17-13, 2-6, 25-22, 8-11, 29-25, 4-8, 22-17, 14-18, 24-20. Compare "Shuttle." See also "Pioneer."

New Bristol: The title given to the opening, 11-16, 23-18, 8-11, by Mathew Atkinson, whose analysis began in the International Draughts Magazine in June, 1888, and was published under that title in book form in 1889.

New move: A move, usually a midgame move, whose result has not been given in previous published play, or tried out in an important contest. As the natural result of the increasing volume of recorded play, new moves worthy of note are no longer plentiful.

New play: The lines and variations springing from a new move.

New Thirteenth, Fourteenth, Fifteenth, Sixteenth: The titles given in the World's Checker Book, W. R. and C. F. Barker, Boston, 1879, to the four openings formed respectively by the single moves, 9-13, 10-14, 10-15, and 12-16.

New wrinkle: A trap or line of play not generally known.

New York: The opening formed by 11-15, 23-19, 8-11, 26-23, as given in the *New England Checker Player* for June, 1876. Ten years before, in 1866, the opening was called the *Nailor*, by Drummond.

Newcastle: The opening formed by 11-16, 21-17, according to the nomenclature in *Dunne's Guide*, 1890. The title *Bristol-Switcher* is frequently given to this opening.

No man to crown with: When a player reaches the opposite kingrow before he has lost a man, his opponent has no piece at hand for a crown. This happened twice in the International match between England and Scotland in 1884. Under game No. 7, W. Campbell vs. A. Jackson, Whilter opening, 11-15, 23-19, 7-11, 26-23, 9-14, 22-17, 11-16, 25-22, 16-20, 30-26, 2-7, 23-18, 14-30, 19-16, the following note is given:

"At this stage a slight difficulty arose through Mr. Campbell's objecting to his opponent's making a move until the piece on square 30 was crowned. Mr. Jackson was quite willing, of course, to do so; but Mr. Campbell would not allow him to get a man from another board, and maintained that under these circumstances he should be awarded the game. However, on the matter being referred to the umpire, the objection was at once overruled."

In game 151, between Campbell and Woolhouse, the same play and ruling occurred again.

Nomenclature: The titles by which openings and

games are distinguished. Names were applied to games in a printed book for the first time in Anderson's first edition, 1848, in which ten titles, appearing as footnotes, are given. Six of these ten titles have survived, namely: Maid of the Mill, Dyke, Whulter [Whilter], Laird and Lady, Ayrshire Lassie, Defiance. The credit for having popularized the practice among players of designating openings by names has been given by common consent to John Drummond, who assisted Anderson in two matches with Wyllie, and is said to have brought the innovation into general acceptance in the Anderson-Wyllie match of 1847. In the reports of that match the Fife was called the Fifer; the Second Double Corner, the Herd's; the Laird and Lady, the Mixed; the Double Corner, the Brothet; the Cross, the Laird.

In his second edition, 1852, Anderson defined and gave the origin of the following openings: Old Fourteenth, Ayrshire Lassie, Fife, Defiance, Glasgow, Bristol, Laird and Lady, Suter [Souter], Maid of the Mill, Will o' the Wisp, Cross, Dyke, Single Corner, Whilter, Second Double Corner. Many names have been given to openings by Anderson's successors. All the names of openings that have any historical interest will be found in their respective alphabetical places in these pages.

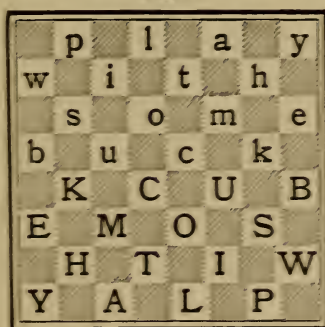
Nomination: The selection made by players when the openings are to be named beforehand. Example: In the Third Scottish Draughts Championship tournament, 1895, Stewart named the Switcher for their first two games in his sitting with Buchanan, and

Buchanan named the Denny for their second two games, each taking the black pieces in turn in each opening.

Notation: The method of designating the squares of the board by means of figures, letters, or a combination of both. Numbering the squares from 1 to 32 has been the universal method for more than two hundred years. Canalejas, the old Spanish author, gives a diagram of the board so numbered in his treatise printed in 1650. In 1668, however, the French writer, Pierre Mallet, numbers half the board from 1 to 16, and the other half also from 1 to 16, in the same way. Following are some of the methods of notation that have been tentatively proposed:

SYMMETRICAL SYSTEM

WHITE



BLACK

The "Symmetrical System" was given by Barker Woolhouse in the Draught Board for August, 1869. It was reproduced in the Recreationist for February,

1873, with small letters instead of capitals, as Woolhouse had pointed out that they are not necessary except in case two pieces of the same color are on corresponding squares; a black man on y, for instance, at the same time that a black king is on the other y, the move called for being yh.

In Terry's Checkerist, Tavares, Fla., for May 14, 1887, the following method was proposed: "Let the squares from 1 to 6 be numbered as now, and from 7 to 32 inclusive designated by letters of the alphabet."

An easy way of indicating the location of a piece at any time is shown in the following diagram:

NATURAL SYSTEM

WHITE

	28	48	68	88
17	37	57	77	
	26	46	66	86
15	35	55	75	
	24	44	64	84
13	33	53	73	
	22	42	62	82
11	31	51	71	

BLACK

The "Natural System" was given by John Paterson in his exposition of the theory of the move in Anderson's second edition, 1852. The first figure of each number indicates the column and the second figure the row in which the square is situated.

Nonsuch: Same as the Black Doctor opening. Swan and Adamson, in the Glasgow Weekly Herald of 1878 and 1879, gave an analysis of this opening under the title, "Nonsuch or Doctor."

Novice: 1. An advanced beginner who has not had much experience in the game as a scientific diversion, no matter how long he may have indulged in it as an amusing pastime. 2. The opening formed by 9-14, 22-18, according to Scattergood's work, Philadelphia, 1859.

Numbering variations: Designating them by means of numbers. See "Andersonized play."

Numbers: Those given to the 32 playing squares of the checkerboard, in order that moves may be recorded. See "Notation."

Nursed: Pieces carefully worked along together for any purpose.

N. Y. C. M.: New York Checker Monthly, a magazine by Dr. A. Schaefer, New York, 1881.

O

Object: As every tenable opening in the game of checkers must result in a draw if correctly played by both sides, the primary object of the game itself is the draw. The purpose which gives zest to a contest, however, is to win by capturing, cornering, or blocking all the opposing pieces, explained in the general statement, "He who is first unable to play is defeated."

Odd game: The name given to the White Dyke

opening, 11-15, 22-17, 8-11, 17-14, in Drummond's second edition, 1851.

Odds: See "Handicap."

Old authors: All whose works appeared previous to the year 1860, when the American Draught Player was issued.

Old Farmer: Same as "Goose walk."

Old Forty-First: The following line of the Old Fourteenth opening: 11-15, 23-19, 8-11, 22-17, 4-8, 25-22, 9-13; as given in Drummond's fourth edition, 1866. The forty-first game in the works of Payne, 1756, and Sturges, 1880, gives these moves in the following order: 11-15, 22-17, 8-11, 23-19, 4-8, 25-22, 9-13. Compare "Old Thirty-Ninth," also "Old Fourteenth."

Old Fourteenth: The opening formed by 11-15, 23-19, 8-11, 22-17, 4-8. Given in Anderson's second edition, 1852, with the authoritative announcement: "The Old Fourteenth is formed by the first five moves, counting the play of both sides." The fourteenth game in the works of Payne, 1756, and Sturges, 1800, gives the first six moves as follows: 11-15, 22-17, 8-11, 17-13, 4-8, 23-19. Compare "Old Thirty-Ninth," also "Old Forty-First."

Old French game: See "Ancient game."

Old man of many books: A playful appellation given by some of his contemporaries to John Drummond in his later years.

Old Paraffin: The opening formed by 11-15, 24-20, 8-11, 27-24; as named in the Draughts World for February, 1893, at which time William Campbell was

editor of that publication. An editorial note explains the propriety of the title thus: "We have fixed on this title because it was the opening we saw most generally practiced about twenty years ago among the employes of a chemical works near Lanark."

Old Reliable: A name sometimes applied to the Old Fourteenth opening.

Old Spanish play: That which may be found in the works of Spanish authors of the 17th century, notably Canalejas, 1650, and Garcez, 1684. Example: The Goose walk, long supposed to be given in print for the first time by Payne, 1756, was found to be old Spanish play.

Old Thirty-Ninth: The following line of the Old Fourteenth opening: 11-15, 23-19, 8-11, 22-17, 4-8, 25-22, 15-18; as given in Drummond's fourth edition, 1866. The thirty-ninth game in the works of Payne, 1756, and Sturges, 1800, gives these moves in the following order: 11-15, 22-17, 8-11, 23-19, 4-8, 25-22, 15-18. Compare "Old Forty-First," also "Old Fourteenth."

Onlooker: One of the audience.

Open game: Not crowded or cramped; one in which there seems to be plenty of room for a player to develop his pieces freely.

Open the crownhead: Same as "Break the king-row."

Opening: The move or series of moves regarded as giving a game a characteristic start. The various names applied to openings are given in their alphabetical places in this book.

Opposition: This term is preferred by some writers to "the move," which conveys the same idea, but is less easily comprehended. Two pieces are in opposition when they could be made to meet if moved along horizontal or vertical lines, instead of along diagonal lines. It is seldom worth while to pay any attention to the question of who has the opposition in his favor until the pieces are reduced to four or five on a side.

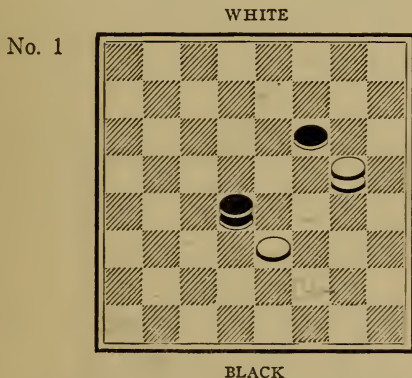
To find out who has the opposition at any time, W. T. Call prefers to eliminate all the pairs of pieces that are in opposition. If there is a remainder, it will be two pieces that cannot be paired, and the first one to play has the move on his opponent. If there is no remainder, the second player has the move. Examples: in Second position, two pieces remain after eliminating the pairs, and Black has the opposition; at the start of a game all the pieces may be eliminated, and White has the opposition. The pieces may be eliminated in the most convenient way, regardless of whether they are black, or white, or kings, or men. In Second position, for instance, the discarded pairs may be 1 and 3, 6 and 8; or 1 and 12, 6 and 13; or 12 and 3, 8 and 6. In the game at the start there are two opposition pairs in each row, and all the pieces on the board are eliminated at a glance.

The practice of casting out groups of pairs shortens the operation in most cases to a brief survey of the board. This is probably the method employed by Anderson, for in his first edition, 1848, he says: "It has never been the author's practice to employ any

rule for finding the move ; he merely glances from one side to the other, comparing the position of the men and finds it easy to ascertain the move."

The term opposition presupposes that one player has the same number of pieces as the other player. W. T. Call's method of calculating the move and its changes is given in the following paragraphs :

The opposition is shifted by an exchange, except under the following conditions: When all the jumping pieces *are* in opposition, and all the pieces taking part in the exchange *are* paired off ; or when all the jumping pieces are *not* in opposition, and all the pieces taking part in the exchange are *not* paired off. Examples ; see following diagrams :

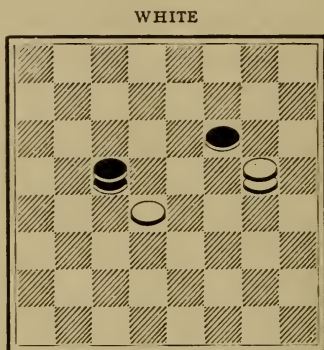


Black to play—White has the opposition.

Play 15-6, 17-26, and the opposition is shifted from white to black by the exchange, because the jumping

pieces are *not* in opposition, but the four pieces as a group *are*.

No. 2

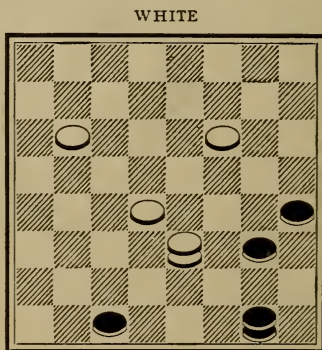


BLACK

Black to play—White has the opposition.

Play 19-10, 17-26, and the opposition is not shifted, because the jumping pieces *are* in opposition, and the four pieces as a group *are*.

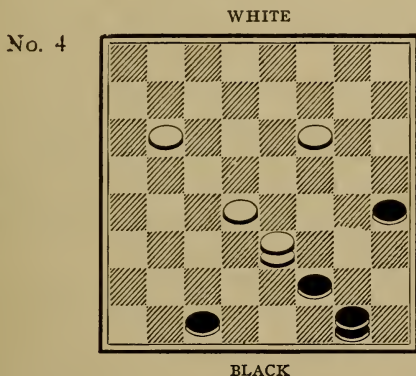
No. 3



BLACK

Black to play—White has the opposition.

Play 13-17, 22-6, 3-7, 10-3, 1-28, and the opposition is shifted, because the jumping pieces, 22, 10, and 1, are *not* in opposition, but the eight pieces taking part in the exchange *are*.



Black to play—Black has the opposition.

Play 13-17, 22-13, 6-9, 13-6, 3-7, 10-3, 1-28, and the opposition is not shifted, because the jumping pieces, 22, 10 and 1 are *not* in opposition, and the eight pieces taking part in the exchange are *not*.

See also “Theory of the move”; also “Driving the king out,” also “Holding the man.”

Origin of checkers: W. S. Branch in the *Draughts World* for December, 1903, reviews what is known of the ancient history of the game, and concludes that no board with just sixty-four squares has been discovered among the relics of ancient Egypt; that the word “draughts” in its old English sense means “moves”; that the earliest English references to the

game are found in translations of French romances, the oldest about 1380, a translation of a romance concerning Charlemagne—thereby showing that the game was pretty well known in England in 1400; that about 1300 A. D. is the date for the appearance of the game in England; and that the country of its origin is Spain.

Another writer says in the *Draughts World* for June, 1907: "The ancient Roman board had more than a hundred squares, and the men moved differently from those of modern draughts. Modern draughts is one of the ancient games played about 1200-1300, probably first in Spain."

Original play: That which has not previously been published.

Overreaching: Trying to make more out of a position than there naturally is in it. Example: Trying to force a win when a draw is all that should be attempted; or striving to avoid the commonplace by means of a spectacular finish. Many games are lost by inexperienced players through overreaching.

Oversight: Failure to observe some advantage or opportunity. Examples: Allowing a piece to be taken for nothing; overlooking an advantageous shot; inadvertently missing a chance to hold two pieces with one. Among expert players failing to recognize a familiar situation, or overlooking well-known published wins or draws, is regarded as an oversight. The simpler forms of oversights are also called "slips." Poor play that is the product of ignorance or inexpertness is not classed as an oversight.

P

Pacing match: A form of entertainment in which there are two players contending with each other, on a number of boards, each starting from a different point. Example: With twelve boards before them, one starts at the first board, the other at the seventh. If either overtakes the other, the belated player must move within a minute or forfeit that game.

Paisley: The opening formed by 11-16, 24-19. In Janvier's *Anderson*, Brooklyn, N. Y., 1881, this statement is made: "The Paisley is formed by the first two moves, 11-16, 24-19. So called by Janvier."

Paterson's exposition: An erudite, abstract essay on the move and its changes, first given in *Anderson's* second edition, 1852. The demonstration is mathematical, and the reasoning is very difficult to follow. Regret has been expressed that so formidable a document has found place in a checker classic. It has undoubtedly given rise to absurd notions regarding the move.

Patterson's Board: That section of the English magazine, the *Draught Board*, Newcastle-on-Tyne, 1869, which ran from February, 1871, to March, 1872, under the management of W. Patterson. It is also known as the *Draught Board—New Series*.

Patterson's list: A list of 104 names of openings, without the moves composing them, given in *Patterson's handbook*, the first edition of which was issued in 1872. The titles mentioned by Patterson which are

not otherwise referred to in these pages are: Adventurer, Brilliant, Butler's, Captain Crawley, Haphazard, Imperial, Potter, Old London.

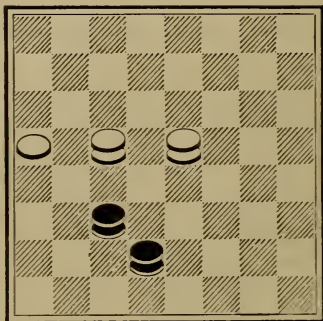
Patterson's openings: In the Draught Board for January, 1870, William Patterson's idea of classifying all play under the seven possible first moves of Black is endorsed by "The Souter" (John Hedley), who proposed the following names: Aurora, 9-13; Zephyrus, 9-14; Juno, 10-14; Iris, 10-15; Apollo, 11-15; Diana, 11-16; Hesperus, 12-16. These were the only titles to be used, no matter what White's reply might be.

Pawn: This term was used in place of "man" by some of the earlier general writers, who were more familiar with chess and other games played on a checkerboard than with English draughts.

Payne's draw: The following position by William Payne, 1756:

PAYNE'S DRAW

WHITE



BLACK

Black to play and draw.

Solution: 7-10, 19-16, 10-7, 18-23, 11-8, 16-12, 8-11, 23-19, 7-3, 12-16, 3-7. Drawn.

Payne's rule: One of the various ways of determining who has the move is credited to Payne, 1756. No such rule appears in Payne's works. The first treatise in English to give a rule for this purpose is that of Sturges, 1800.

Payne's shot: The moves leading to this shot, as given in Lees's Guide, 1892, are as follows: 11-15, 24-19, 15-24, 27-20, 8-11, 22-18, 10-15, 25-22, 15-19, 23-16, 12-19, 29-25, 9-14, 18-9, 5-14, 32-27, 4-8, 22-17 (leading to the shot by Payne, 1756), 19-23, 26-19, 8-12, 17-10, 6-24, 28-19, 11-16, 20-11, 7-32. Black wins.

P. B.: Pen name of Peter Bennett, of Glasgow, Scotland, whose problems and writings in the Draughts World are distinguished by grace and precision.

P. C. P.: Phelan's Checker Player. The title of the American Checker Player, a magazine by Thomas Phelan and Charles Kelly, New York, 1875, was changed in 1877 to Phelan's Checker Player.

P. D. B.: People's Draughts Book, a brief but excellent general treatise on the game, published in Dundee, Scotland, 1898.

Pen the piece: To hold an opponent's man or king on a square from which it cannot move without being captured; particularly on a side square, because it is there penned in on all sides. A man held in the middle of the board by an opposing piece is sometimes referred to as "pinned." The terms "pen" and

“pin” are not appropriately applied to a piece that is blocked. “Pen him, Josh,” is the cross-roads notion of artful checker playing.

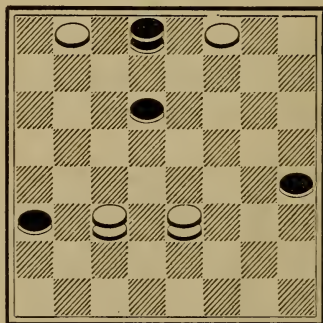
Penalty: A player who breaks a rule of the game may be compelled to suffer the consequences, as set forth in the Standard Laws.

People’s game: The game of checkers considered as a popular pastime.

Petterson’s drawbridge: The following position by R. D. Petterson:

PETTERSON’S DRAWBRIDGE

WHITE



BLACK

Black to play and draw.

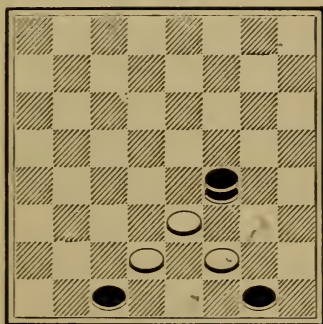
Solution: 31-26, 10-14, 26-31, 11-15, 31-26. Drawn.

The third edition of Gould’s Problems has a special section, by W. J. Wray, Halifax, entitled “Bridge Position Problems,” in which eighty-two bridge problems of various kinds, by various authors, are given.

The single piece or square 23 is called the "keystone of the bridge." The continuation of the play on Petterson's drawbridge, by John Bradley, is there given. The first example of the bridge idea there presented is the following problem by B. Woolhouse:

THE WOOLHOUSE BRIDGE

WHITE



BLACK

Black to play and win.

Solution: 14-9, 6-2, 1-5, 10-6, 3-10, 6-1, 10-15, 1-6, 9-13, 6-10, 15-18, 10-14, 18-22, 2-6, 22-25, 6-10, 25-29, 10-15, 29-25, 15-18, 25-21, 18-22. Black wins by Third position.

Petterson's rule: R. D. Petterson said, in the Draughts Quarterly Review for October, 1890: "I am not sure that you can correctly say that the move exists with uneven pieces. It is quite open to argument; but practically there are two moves, and you

will find that if you have the move on the left hand side of the board, you will not have it on the right hand side of the board."

To determine on which side of the board a player has the move in the case of unequal pieces, the following rule was presented by Petterson in the *International Draughts Magazine* for January, 1891:

"If it is Black's turn to play, count all the pieces in the files springing from squares 1, 2, 3, and 4; if they are an even number, Black has the move on the left hand side of the board (that is, from his single to his opponent's double corner); if odd, he will have the move on his right hand side of the board. The same rule applies to White when he has to move, counting the pieces on his files, 29, 30, 31, and 32, in a similar manner."

This rule has no known practical bearing on ordinary cases of unequal pieces, as, for instance, two kings against three kings, or the loss of a piece at any stage, unless Payne's position or Tregaskis's position is in sight. For another way to work out this idea, see "Holding the man."

Philadelphia game: Colloquial for "See-saw" or "Wiggle the king."

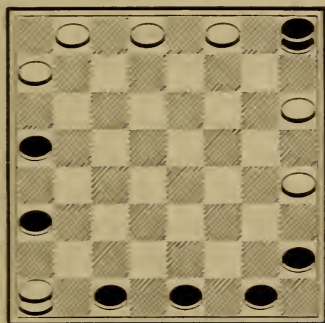
Philosopher's game: A game of medieval and earlier times, not at all like draughts. It has been described thus:

"It was played on an oblong board, eight squares one way to apparently sixteen squares the other way, with twenty-four pieces on a side, eight of them being circular in shape, eight rectangular, and eight square."

Picture frame: The following curiosity, credited in Lyman's Problems to Dr. W. M. Purcell, Reelsville, Ind.:

PICTURE FRAME POSITION

WHITE



BLACK

White to play; Black to draw.

Solution: 4-8, 29-25, 31-26, 2-6, 8-11, 12-16, 32-27, 25-29, 27-23, 29-25, 23-18, 6-10, 18-14, 10-17, 21-14, 25-21, 14-10, 16-19, 11-16, 21-17, 16-23, 17-14, 10-7, 3-10, 23-19, 14-17, 19-16, (a) 17-21, 16-11, 10-14, 26-22, 5-9, 13-6, 1-10, 22-17, 14-18, 17-13, 18-23, 11-7, 10-14, 7-11, 21-17. Drawn.

(a) In the British Draught Player, page 200, J. Macfarlane finishes as follows: 17-14, 16-11, 1-6, 26-23, 14-17, 30-25, 17-21, 11-7, 21-30, 7-14, 30-26, 23-19, 26-23, 19-16, 23-19, 16-11, 19-23. Drawn.

A note there made by F. Tescheleit calls attention to the fact that not only are the pieces "counterpart," but each of the outside squares is occupied, thus making it the "most unique of positions."

The game from which this position came, credited by Lyman to G. Dick, is as follows: 11-16, 22-18, 10-14, 25-22, 8-11, 29-25, 4-8, 18-15, 11-18, 22-15, 16-20, 26-22, 14-18, 23-14, 9-18, 24-19, 7-11, 21-17, 11-16, 17-13, 16-23, 15-10, 6-15, 25-21, 18-25, 27-4, 25-29. Forms picture frame.

This position originally appeared in the *American Checker Player* for December, 1875, with the terms, "The side playing first wins"; by George Dick, Kingseat, Scotland, Will H. Tyson, in the *Canadian Checker Player* for July, 1909, reviews the position, with Dick's play, devised to sustain these terms.

Piece: A man or a king. This term is ordinarily applied to a single piece rather than to a king, which is a crowned piece. Circumlocution is frequently avoided by using this term in its widest sense, as, for instance, in the phrase "even pieces," meaning the same number of squares occupied by one side as by the other, including men and kings.

Piece short: Having one less piece than the opposing side has.

Pillsbury's dictum: The following formula used by H. N. Pillsbury, chess master and checker expert, when requested for an opinion on the merits of the two pastimes: "Chess is what you see; checkers is what you know. There is enough in either game to last a man a lifetime." Compare "Poe's opinion"; also "Blackburne's remark."

Pin the piece: See "Pen the piece."

Pioneer: 1. The Souter opening extended as follows: 11-15, 23-19, 9-14, 22-17, 6-9, 17-13, 2-6, 25-22,

14-17; according to William Hay's Draught Player, 1862. Hay gives the titles "Needle" and "Shuttle" to two of the lines of play springing from the opening. 2. The opening formed by 11-15, 22-17, 8-11, 25-22. So named by J. D. Janvier.

Pioneer Checker column: The department devoted to the game started in the New York Clipper in 1855, I. D. J. Sweet, editor. This is not the first periodical to pay any attention to the game, but it is the pioneer newspaper column, and showed the way to an unknown number of followers.

Piracy: Giving a game or position as original when it is known to belong to some one else. See "Credit," also "Rediscovery."

Pitch the piece: See "Sacrifice."

Pitfall: An enticing opportunity which leads to surprising difficulties.

Pivot draw: This term is sometimes used to tease a tyro who finds it difficult to win with three kings against two kings in the single corner section of the board when the weaker side makes a pivot of square 11, as in the following position: Black kings on 2, 10, 18; white kings on 3 and 11. The win is as follows: 18-14, 3-8, 10-7, 11-16, 7-3, 8-11, 14-10, 16-12, 10-7, 12-16, 3-8, 11-4, 7-11. Black wins.

Plant a piece: To move it to a square of commanding importance, and stubbornly keep it there.

Plato quotation: A translation from Plato's Republic used in old Spanish draughts books, and reproduced in English on the title page or elsewhere in several modern checker works, as a kind of golden

thought, thus: "I do not live to play, but I play in order that I may live, and return with greater zest to the labors of life."

Plausible: The move which, in the absence of a complete analysis, appears to be the best.

Poe's opinion: The following comment of Edgar Allan Poe in the opening paragraphs of his tale, *The Murders in the Rue Morgue*:

"To calculate is not in itself to analyze. A chess player, for example, does one without effort at the other. I will therefore take occasion to assert that the higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts than by all the elaborate frivolity of chess. In the latter, where the pieces have different and bizarre motions, with various and variable values, what is only complex is mistaken (a not unusual error) for what is profound. The *attention* is here called powerfully into play. If it flag for an instant, an oversight is committed resulting in injury or defeat. The possible moves being not only manifold, but involute, the chances of such oversights are multiplied; and in nine cases out of ten it is the more concentrative, rather than the more acute, player who conquers. In draughts, on the contrary, where the moves are unique and have but little variation, the probabilities of inadvertence are diminished, and the mere attention being left comparatively unemployed, what advantages are obtained by either party are obtained by superior acumen."

See "Blackburne's remark," and "Pillsbury's dictum."

Poet of the Brod: A name given to James Ogg, Aberdeen, Scotland, because of his numerous contributions in verse to the literature of the game. He has also been called the "Poet Laureate of Draughts." A biographical sketch, with portrait, of James Ogg, is given in the *Draughts World* for June, 1896.

Point: A distinct idea, or principle, of noteworthy importance. Every problem of the gem class contains a point.

Polish draughts: In this game a piece may capture backward as well as forward, and a king moves and jumps to any distance, as in Spanish draughts. The *People's Draughts Book*, Dundee, Scotland, 1898, says:

"This is the game universally played by the Belgians, French, and Hollanders. It is played on a board of 100 squares with 20 pieces on a side. The game is also played on a 64-square board, with 12 pieces on a side, in Russia and Germany, under the name of Minor Polish draughts. In India and other parts of the globe it is played extensively on a board of 144 squares, with 30 pieces on a side; but, although the board and number of pieces vary, it is Polish draughts all the same, with exactly the same system of play."

There are more than twenty important treatises on the game in foreign languages. When played on the 144-square board the game is sometimes called "Major Polish draughts."

Owing to the power of the man in jumping backward or forward, and the great power of the king, both in moving and jumping, the strategy of the game

is confined almost entirely to stroke tactics. Dunne's Guide, 1890, gives a description of Polish draughts, with numerous games and problems.

Position: Any situation of the pieces at any stage of a game or problem. Any problem is a position, but it is not good usage to call a position a problem before it reaches the point where it has a fixed setting, with a stated result that can be obtained in but one way. Useful problems, that is, those that occur frequently or occasionally in actual games, are properly called positions, the restrictive meaning of the term being employed in those cases. This technical use of the term is due largely to the fact that the idea in the position may present itself in various settings. First position and Tregaskis's draw, for examples, have changeable settings.

Post a piece: Same as "Plant a piece."

Power: The game of checkers rests its claim to superiority as a science to other games of a similar nature on a principle that may be stated as follows: An increase of power is a decrease of opportunity. It is a game of short steps. There is no waste. To attempt to improve it by increasing the power of the pieces is to give better weapons to the defense than to the attack, and thus destroy the host of wonders found in the endings, that are the glory of the game. To increase the number of squares and men is to nullify the element of proximity, and thus substitute showy pretension for intricate simplicity. The value of the element of proximity is illustrated in the strategy of three kings against two kings, one in each double

corner. The game of checkers is the ideal realized in the economy of power. Dr. T. J. Brown observes: "A position in which the opposing forces are few in number and low in power is generally more difficult of solution than one in which the field of encounter is crowded with numbers."

P. P.: Published play.

Practical Draught Player: The title of a series of contributions by James Lees to the pages of the Scottish Draughts Quarterly, Glasgow, 1896, covering the openings: Ayrshire Lassie, Alma, Bristol, Bristol-Cross, Black Doctor. The purpose of the series was announced to be, "A more useful and advanced handbook than Lees's Guide." The undertaking was not completed, owing to the death of Lees.

Preferred: Same as "Black for choice," or "White for choice."

Principal openings: See "Standard openings."

Principles: A checker principle is any distinct idea that can be produced on a checkerboard without violating the laws of the game. The elementary principles are: moving, capturing, crowning, cornering, cramping, confining, sacrificing, backing, blocking, holding back, choice of jumps, the stroke, the in and out shot, the see-saw, the breeches, the draw, the spare move, the waiting move, and the opposition. The higher principles are the useful points in practical problems. Theoretical ideas shown in impossible or absurd positions, or in mere puzzles, are not classed as principles.

Problem: Any position with a known result stated in definite terms. Problems are classified by some

authorities as practical and theoretical, by others as end games and strokes, by others as gems and studies. The tendency of latter-day composers is to make three grand divisions: Idea problems, solved by discovering the principle involved; stroke problems, solved by means of a decisive shot; and task problems, solved by intricate play. Problems should be solved without touching a piece. Manufactured stroke problems are properly classed as puzzles; task problems are properly classed as analytical studies. Compare "Position."

Problem composer's license: An unusual appearing setting. In the *Draughts World* for June, 1908, H. D. Lyman, in a note to a solution to a problem that he says could not occur in play, remarks: "The setting may be called a problem composer's license, forced upon him to devise something piquant."

Problem output: There are about three hundred good problems with two pieces on a side, including the 2 by 3 class, and perhaps three thousand good problems having three pieces on a side, including the 3 by 4 class. Problems of a higher number of pieces include so many strokes, and also so many worthless inventions, that an approximation of the total number is a task not worth undertaking. Some problemists are so exceedingly prolific they appear to upset the notion of supply and demand. H. T. Smith, the Chelsea, England, problemist, for instance, is credited in the *Draughts World* for June, 1905, and for May, 1906, with producing problems at the maximum rate of 425 a year.

Schaefer's *Checkerist*, New York, August, 1901,

credits W. Veal with a total output at that time of 2,000 or more problems; sometimes "turning out the finished product at the rate of ten to twenty per diem." Dr. Schaefer's comment on this performance is confined to the single word, "Wow!"

Problemist: One who discovers or invents problems.

Proficient: Same as "Expert."

Propositions: Positions accompanied by unusual terms are properly classed as propositions rather than as problems. Examples of unusual terms: Black to play, and White to draw; Either to play, and Black to win; Black to play, and what result?

Provost: Drummond's name for the Will o' the Wisp opening, 11-15, 23-19, 9-13, as given in his second edition, 1852.

Published play: That which has appeared in print anywhere at any time. Experts are supposed to "keep posted" on all new play before it finds its way into standard treatises. Abbreviation: p. p.

Puff, pad, and piffle: Sometimes used as epithets, meaning bumptiousness, shoddiness, and silliness. Pretentious incompetents, unaware of their own absurdity, are wickedly called "slobs."

Punch holes: To destroy the validity of a solution or play of any kind by "sticking in" moves that had been overlooked or disregarded.

Purse: A money prize not furnished by the contestants or their backers, as distinguished from a stake.

Push for the draw: To play with eagerness for a draw when hard pressed. This phrase is not syn-

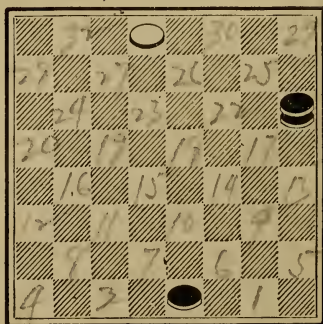
onymous with the term "run," which means to show lack of sportsman's courage, and hurry by the most direct route for the draw before pushed to do so.

Puzzles: The board and pieces have been used to show various tricks, catches, and trivial notions. A farcical catch that has found its way into several checker magazines is the following: black men on 19 and 21; white men on 29, 30, and 31, with the statement: The player having the black pieces cannot crown the first piece he touches. Solution: 19-24, 29-25, 24-28, 30-26, 21-30, 31-27, 30-32.

In the American Checker Review for May, 1893, M. H. C. Wardell gave a pair of ingenious checker tricks, both on the same theme, the first of which is as follows:

WARDELL'S PUZZLE

WHITE



BLACK

Black to play, and lose by a stroke.

Solution (variations being omitted here) : 2-6, 31-26,

6-9, 26-23, 21-17, 23-18, 17-14, 18-15, 14-18, 15-10, 18-15, 10-6, 15-10, 6-2, 10-6, 2-7, 6-10 (the stroke).

Dr. T. J. Brown's "Running the Gauntlet" puzzle, given in the English Draught Player for April, 1882, consists in placing four black men on four of the first twelve squares so that one of them can succeed in reaching the kingrow in spite of eight white pieces on squares 17, 19, 21, 22, 23, 24, 25, 27. Solution (variations being omitted here): Black places four men on squares 2, 9, 10, 12, and plays 9-13, 24-20, 2-7, 23-18, 7-11, 27-23, 10-15, 19-10, 11-16, 20-11, 12-16 (safe king). In connection with this puzzle Dr. Brown makes this note: "My first attempt at problem making."

What is known as the "Eight men puzzle" is solved in twelve different ways by H. O. Robinson in the Draughts World for July, 1908. It consists in placing eight men in such a way that no two of them shall be in a line; using both black and white squares. The first way given is as follows: Place men on squares 1, 13, 24, 30, 35, 47, 50, 60.

Q

Quadrilaterals: See "Design problems."

Qualifications: Much has been said regarding the qualities that are supposed to characterize a good checker player, but nothing more satisfactory than platitudes equally applicable to experts in other pursuits has been produced. Following is a fair sample of the best that has been said: "A good draughts

player must possess imagination; not the power of conjuring up the remote and unknowable, but the gift of realizing correctly the truth of things as they are. In its ever present reality is its mystery. A realization of the economy of draughts is a necessity."

R

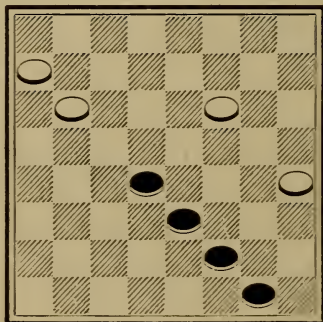
Razzle Dazzle: A name referred to in the American Checker Review for April, 1894, by J. D. Janvier as being an appropriate title for the Black Doctor opening.

Reading a game: Following recorded moves without the use of the board and men. When a player acquires the ability to read the games he is interested in, he soon becomes able to converse in figures.

Rebound stroke: One in which a piece is compelled to furnish the backing for a shot. Example:

REBOUND STROKE

WHITE



BLACK

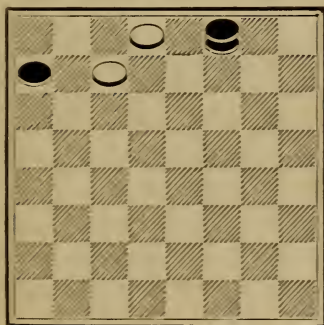
Black to play and win.

Solution: 6-9, 13-6, 15-18, 22-15, 10-19, 24-15, 1-19.
 Black wins.

Rediscovery: The same idea in a game or problem presented as original by two or more persons. Cases of rediscovery are of frequent occurrence among problemists, and familiarity with what has been published is essential to avoid repetition. Ignorance of what has appeared is not a valid plea, and credit is always determined by priority of publication. Deliberate appropriation of ideas has sometimes occurred, and "unconscious cerebration" may in some instances have taken place. Following is an example of actual rediscovery, as given by Frank Dunne in the Leeds Mercury Supplement, March 5, 1904.

BY FRANK DUNNE

WHITE



BLACK

Black to play and win.

Solution: 30-25, 27-23, 25-22, 23-19, 22-18, 19-16,
 18-15, 16-12, 28-32, 12-8, 32-28, 8-3, 28-24, 3-7, 24-19,

7-2, 15-10, 31-26, 10-14, 2-6, 14-18, 6-10, 19-24, 10-6, 24-27, 26-23, 18-15. Black wins.

"In contributing the above problem, Mr. W. T. Call writes: 'This problem is the finest discovery I ever made in the game. It is my pet, and I have been very proud of it since it appeared under my name in Dr. Schaefer's column in the Newark Sunday Call, with a complimentary inscription, November 15, 1903. Last night, while looking over Stearns's Book of Portraits, Vol. II, published in 1895, my eye was arrested by Problem No. 79 on page 117. There it was—my problem—my finest problem, not in a different form, but in the identical setting in which I had fixed my jewel. Above it was the name, F. Dunne. Under it I wrote, I. M. Done.'"

Recoil: Same as "Back stroke."

Recreationist list: The following openings, not otherwise referred to in these pages, as mentioned in *The Recreationist*, Leeds, England, 1873-74: Albion, 10-15, 21-17, 6-10, 17-13, 1-6; Delaware, 11-15, 23-19, 9-14, 22-17, 15-18; Erin, 11-15, 23-19, 9-14, 26-23; Hermit, 11-15, 23-19, 8-11, 22-17, 10-14; Laurieston, 11-15, 22-17, 9-14, 25-22; Mersey, 11-15, 22-17, 9-14, 17-13; Ravensdowne, 11-15, 24-19, 15-24, 27-20; Second Double Cross, 11-15, 23-18, 8-11, 18-14, 9-18, 24-19, 15-24, 22-8, 4-11, 28-19; Thames, 11-15, 23-19, 8-11, 24-20.

Reduce: To exchange for the purpose of decreasing the number of pieces in play; particularly when a piece ahead.

Reference board: A board or diagram with the

number of each square on it. Whether the board shall be shown with Black at the bottom or at the top is a matter of taste or habit. In these pages all positions are shown with the black pieces invariably making the first move, and with the black side invariably at the bottom of the board, next to the reader, thus:

REFERENCE BOARD

WHITE

	32	31	30	29
28		27		26
	24		23	
20		19		18
	16		15	
12		11		10
	8		7	
4		3		2
				1

BLACK

The Standard Laws provide that Black shall have the first move in all games, and it seems desirable that Black shall start all problems. Considerable confusion is occasioned by putting the statements of some problems in terms of Black, others in terms of White, and locating black pieces at the bottom of the board in some cases and at the top in others. Every editor should adhere to a uniform practice in this respect. See "Reversion."

Regular openings: An indefinite term to cover all

the chief openings of the game, as distinguished from those that are seldom played. See "Irregular openings"; also "Principal openings."

Reid's Bristol move: Lees's Guide, 1892, states that W. Reid against W. Campbell in 1881 first played the 20-16 move in the Bristol opening extended as follows: 11-16, 24-20, 16-19, 23-16, 12-19, 22-18, 10-14, 18-15, 7-10, 20-16.

Release the piece: To clear the way so a confined piece may be brought into action; refers especially to a piece that has been penned.

Repeats: The same series of moves occurring in several games of a match or tournament. Example: The line of play in the Glasgow opening known as Martins's rest was repeated twenty-one times in the Wyllie-Martins match of 1863. It was to enforce variety that the two-move restriction method of opening games came into vogue.

Repetition draw: One in which the kings on the opposing sides move here and there in their respective safe localities without materially altering the situation.

Reply: The move made as an answer to the last preceding move of the other side.

Responsible: A compiler who adopts play for which he gives credit to others is held as responsible for its correctness as he is for that which is original with himself.

Restriction: An understanding by which the openings to be played in a match are agreed upon before starting, or are selected by chance, as opposed to the old style go-as-you-please way of beginning a game.

For the method of selection followed at the present time, see "Two-move restriction."

Previous to the adoption of this method, the style of restriction took its name from the match in which the players named used it. The first important instance is the Wyllie-Martins match of 1864. Succeeding styles of restriction of note are: Barker-Reed, Wyllie-Bryden, Searight-McKelvie, Wyllie-Jordan, Ferrie-Jordan, Jordan-Stewart, Jordan-Barker.

Retired player: One who has ceased to take active part in the affairs of the game.

Reversed result: It is sometimes found that the result called for in the terms of a problem is the opposite of the true solution. O. H. Richmond, in the *American Checker Review*, Vol. II, No. 24, February 20, 1890, cites an interesting case of the kind in which a white win was shown, a draw was demonstrated, and a black win finally proved.

Reversion: Substituting black pieces for white pieces, and white pieces for black pieces. The recorded moves of a problem may be reversed by subtracting their numbers from 33. Example: The reverse of 22-18, 11-16, is 11-15, 22-17.

Previous to the adoption of the Standard Laws, in 1852, which give Black the first move invariably, games were started by either the black or the white side, and that custom as applied to problems has not been changed. The desire for uniformity in this respect has been expressed as follows: "It is a pity the problemists have not followed the law governing games, by always giving Black the first move in their

productions. It is difficult to find the idea you are looking for in a mixed collection. It is also regrettable that editors have not made it a fixed custom to present all diagrams with Black at the bottom, where the terms of the problem are given." See also "Colors reversed."

In reversing figures it is an aid to those who have not mastered the subject to remember that 0 calls for 3, 1 for 2, 4 for 9, 5 for 8, 6 for 7, and vice versa, as shown in the following complete table:

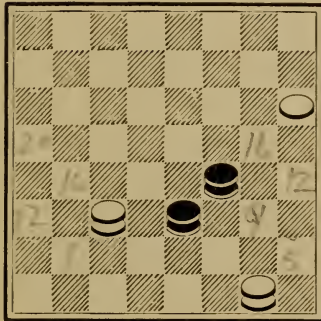
0 = 00	2 = 31	4 = 29	6 = 27	8 = 25
10 = 23	12 = 21	14 = 19	16 = 17	18 = 15
30 = 3	22 = 11	24 = 9	26 = 7	28 = 5
1 = 32	3 = 30	5 = 28	7 = 26	9 = 24
11 = 22	13 = 20	15 = 18	17 = 16	19 = 14
21 = 12	23 = 10	25 = 8	27 = 6	29 = 4

Right hand double corner: A convenient phrase telling how to place the board. Drummond's instructions in 1851 read as follows: "The board should always be placed so that each player may have his own double corner on his right hand." The Standard Laws, published by Anderson in 1852, directed the eye to the single corner, thus: "The board shall be placed so that the bottom corner square on the left hand shall be black." The difference in the two rules is that the former applies to playing on either the black or the white squares, while the latter makes it obligatory to play on the black squares.

Roger's draw: The following position by C. G. Roger:

ROGER'S DRAW

WHITE



BLACK

Black to play and draw.

Solution: 14-9, 11-16, 9-14, 16-19, 14-9, 19-23, 10-14, 23-26, 14-18, 1-5, 9-14. Drawn.

No. 635 in Gould's Problems is Roger's draw set back to a very early stage. Compare Tregaskis's draw.

Romance of the board: The following description of a variation of the Laird and Lady game, appearing in a little treatise by S. T. Livermore, entitled "Checkers Improved," published in Hartford, Conn., 1888:

"Early in the game the Lady moves 21 to 14, and stays there. Soon after the Laird starts for her, leaving 26, resting a moment at 23, another at 19, ending his romantic journey by a happy leap from 19 to 10, where he and his Lady seem contented while others

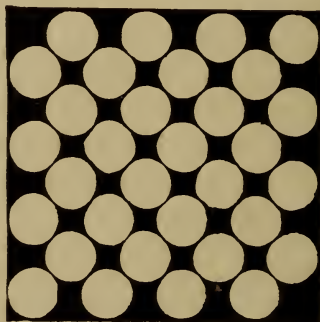
around them carry on the game until the contest ends by a black king capturing the Laird's Lady. Such is life."

The variation that is the subject of this effusion is: "11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, (Lady) 21-14, 15-18, (Laird) 26-23, 13-17, 19-15, 4-8, 23-19, 6-9, 24-20, 1-6, 28-24, 9-13, 15-10, 6-15, 19-10 (Laird and Lady now together), 11-15, 31-26, 8-11, 25-22, 18-25, 29-22, 11-16, 20-11, 7-16, 26-23, 17-26, 23-19, 16-23, 27-11, 13-17, 30-23, 17-22, 23-19, 22-26, 11-8, 26-31, 8-4, 31-26, 4-8, 26-22, 8-11, 22-18, 32-28, 18-9 captures the Lady and draws the contest."

Root: The fundamental idea or principle at the bottom of a problem. This word is also sometimes used as synonymous with "trunk." Compare "Stem."

Round: The games of all the players in each allotment of opponents in a tournament.

Roundsquare board: A checkerboard invented by W. T. Call; so named because the field is composed of circles instead of squares, as shown in the following diagram:



The size of the standard board is thus reduced nearly forty per cent., without diminishing the size of the playing spaces. In this way the player "gets closer" to his game than formerly, and the positions stand out clear and compact. The effect on the eye of circular pieces on circles is that of symmetry, and the attention is not subject to distraction, as is the case of the same pieces on squares.

Royal family: The twenty-one contributors to Anderson's second edition, 1852, have been so called, on account of the authoritative station of that work in the annals of the game.

Royal road: The easy course to perfection which exists in dreams and catch-penny handbooks.

Rules: The rules governing the game of checkers are the "Standard Laws."

Run: To ignore the possibility of obtaining a win, and go direct for a draw.

Run off the man: To continue to capture the pieces as they appear in turn on an isolated square. Example: The variation known as the "Knock-down Bristol." A similar meaning is attached to the phrase "Go after the man."

Run out of moves: To be unable to move anywhere, on account of being blocked; or to be unable to move without being forced to give one or more pieces for nothing.

Run up a game: To make the moves again, for the purpose of showing how a game was played.

Runner up: The player who comes out second in a tournament.

S

S.: Initial for "Same"; used by some compilers to indicate that the position at the point where S is inserted will be referred to in succeeding variations by repeating the letter instead of the play.

Sacrifice: Voluntarily giving away a piece. When the gift is obligatory, it is called a forced sacrifice. Pieces given in an even exchange are not sacrificed. Pitching, throwing, and sacrificing are synonymous terms. Compare "Scotch Sacrifice."

Safe: A correct move or line of play for protection rather than attack; defensive play.

S. and A.: Swan and Adamson. The analysis of J. Swan, of Leslie, revised by C. Adamson of Leven, covering various openings, appeared originally in the Glasgow Weekly Herald from 1876 to 1883.

S. and K.: Schaefer and Kelly, whose four pamphlets on the Paisley, Single Corner, and Ayrshire Lassie (two parts) openings were published in Woonsocket and Brooklyn in 1886 and 1887.

Sans voir: Without sight of board or men. Same as "Blindfold."

Saukell's shot: The shot occurring at the close of the following game: 11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14, 15-18, 19-15, 4-8, 24-19, 6-9, 15-10, 13-17, 19-15, 17-21, 28-24, 11-16, 15-11 (the shot), 8-15, 10-6, 1-17, 25-22, 18-25, 29-6, 2-9, 24-19. White wins.

In Gould's Problems, 1884, a note to No. 754 states that this ending occurred in a game between Saukell

and Strickland, and that Saukell is the player who made the shot. The position is credited to Yates in Lyman's Problems, 1881.

Science: The game of checkers is classed as a science rather than as an art, because it is an orderly arrangement of facts that may be used by others. The crossboard work of checker artists is so often unscientific that a voice has been raised as follows: "We want the real thing. Analyzed play is the only kind worth publishing."

Scientific play: Understandingly making the correct moves in a particularly intricate situation.

Scope: Embracing more than one correct variation. When there are several ways of developing a position, a player is said to have great scope.

Scotch improvements: The new play found in the works of Scottish authors, beginning with Sinclair, 1832, and including Drummond, Anderson, and Wyllie. Sturges's Guide, London, 1800, was the authority on all standard play until the Scottish authors began to publish the results of their investigations.

Scotch sacrifice: A gift accompanied by the expectation of getting "mair than yer ain back." A common attachment is the saying "Nothing for nothing, and precious little for a bawbee" (Scotch for a halfpenny). This term is sparingly used, and is applied only in the case of a sacrifice that is artful or misleading in intent. Example: The Fife opening, thus: 11-15, 23-19, 9-14, 22-17, 5-9, 17-13, 14-18, 19-16, 12-19, 26-23, 19-26, 30-5; sometimes called the three for two Fife.

Dunne's Praxis, Warrington, England, 1905, pages 74 and 82, gives two examples of the Scotch sacrifice, there termed the Scot's sacrifice, one occurring 'in the body of a Denny game, the other near the end of a Cross game.

The Draughts World for September, 1904, says James Lees was the first to use the term Scotch sacrifice.

Scrub: A significant colloquialism in constant use to designate the large class of adroit players who are not rated as experts.

S. C. T.: Scottish Championship Tournament.

S. D. A.: Scottish Draughts Association.

S. D. P.: Scottish Draught Player, the general title of John Drummond's works, 1838, 1851, 1861, 1866.

S. D. Q.: Scottish Draughts Quarterly, a magazine by A. Bryson & Co., James Lees, editor, Glasgow, 1896.

Second Double Corner: The opening formed by 11-15, 24-19. This title was first used in Anderson's second edition, 1852. Anderson says: "The Second Double Corner is formed by the first two moves."

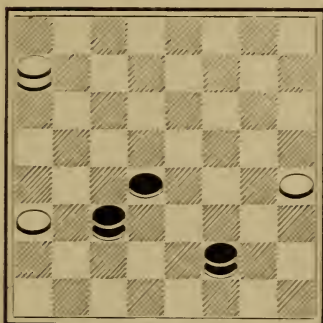
Second player: The one who has the white pieces; also the one who is required to make the second move in a position, whether white or black. See "First player."

Second side: The player having the white pieces in a game; also the defending side, whether white or black.

Second position: The first work in English on the game of checkers, Payne, 1756, gives this important position as the "Sixth Situation," with the setting and solution as follows:

BY WILLIAM PAYNE

WHITE



BLACK

Black to play and win.

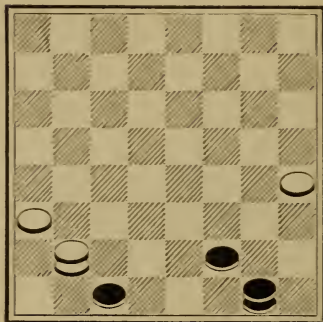
Solution: 15-19, 28-32, 19-24, 32-28, 11-16, 28-19, 16-23, 12-8, 23-18, 8-3, 18-14, 3-8, 6-1, 8-11, 14-9, 13-6, 1-10. Black wins.

In Anderson's second edition, 1852, this is called "2nd Position," with the footnote: "Various stages of this position frequently occur. In the diagram the play is therefore purposely put back." The setting given by Anderson, and adopted in succeeding text books, requiring eighty-three moves to complete the solution, is as follows:

In the English Draught Player for February, 1878, Fred W. Drinkwater gives "Second Position in Embryo," with two pages of analysis, the setting being as follows:

SECOND POSITION

WHITE

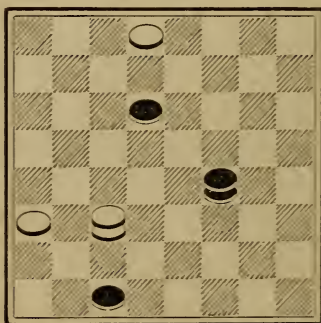


BLACK

Black to play, and win.

SECOND POSITION IN EMBRYO

WHITE



BLACK

Black to play and win.

See-saw draw: One secured by moving a king back and forth in a situation from which he cannot be dislodged. This term is also sometimes applied to any repetition of moves by one or both sides constituting a draw.

Selected: This word is sometimes attached to a problem or a game of unknown or doubtful authorship to indicate that it is not new and is not original with the user.

Semi-final: The next to the last round in a knock-out tournament.

Set: The way the board is placed; also the way the pieces are placed. Example: First position may be represented with Black or White to win, and with either color going down the board or up the board. That is, it may be set in four different ways. The same is true of all positions. Some editors present all problems in terms of black, and invariably assign the bottom of the board to that side. Compare "Setting."

Set match: A match for a stake, governed by fixed rules and conditions, usually embodied in articles of agreement signed by the principals. See also "Subscription match", "Friendly match," "Exhibition match."

Set position: A term sometimes used to signify that the situation did not come from a game, but was manufactured to show an idea.

Seton trap: Lees's Guide, 1892, states that Seton trapped Wyllie in 1850 on the 3-8 move, near the close of an Ayrshire Lassie game played as follows:

11-15, 24-20, 8-11, 28-24, 4-8, 23-19, 15-18, 22-15, 11-18, 32-28, 10-14, 26-23, 9-13, 19-15, 7-11, 31-26, 2-7, 26-22, 13-17, 22-13, 6-9, 13-6, 1-26, 30-23, 11-15, 25-22, 18-25, 29-22, 7-10, 23-19, 5-9, 22-17, 9-13, 20-16, 13-22, 16-11, 22-26, 11-4, 26-31, 4-8, 3-7, 8-3, 31-26, 19-16, 12-19, 27-23, 26-22, 23-16, 22-18, 3-8 (the move referred to), 7-11, 16-7, 15-19, 24-6, 14-17. Black wins.

Setting: The situation of the pieces. A position may have a variety of settings without altering the principle involved. First position, for instance, has several common settings. One of the elements of a good problem is a setting having a natural appearance. Compare "Set."

Short: One side having less pieces than the other side has.

Shot: Giving one or more pieces in order to make a long jump. Synonymous with "Stroke"; but the term stroke commonly carries with it the idea of completely wrecking a position, as in stroke problems—that is, it is a destructive shot.

Shuttle: A line of play springing from the opening 11-15, 23-19, 9-14, 22-17, 6-9, according to William Hay's *Draught Player*, 1862. The play of the Shuttle runs as follows: 11-15, 23-19, 9-14, 22-17, 6-9, 17-13, 2-6, 25-22, 8-11, 29-25, 4-8, 22-17, 14-18, 27-23. Compare "Needle." See also "Pioneer."

Side: 1. Either of the two contending forces.
2. The right or left hand edge of the board.

Side game: A colloquial term of indefinite signifi-

cance, but in a general way meaning the scattering of the pieces along the sides of the board, rather than massing them toward the middle of the board.

Side move: A move into one of the side squares.

Side squares: The six squares numbered 5, 13, 21, 12, 20, 28, as distinguished from the top, bottom, and middle squares.

Side take: Capturing a piece by jumping toward the side when there is an opportunity to jump toward the middle of the board. Example: 11-15, 22-18, 15-22, 26-17. The last capture, 26-17, is distinguished as the side take in the Single Corner opening, the usual way to complete the exchange being by 25-18.

Sight solve: To work out the solution of a problem without moving the pieces.

Silent game: A pet name for the game of checkers.

Simultaneous: Several games conducted at the same time by one player.

Single Corner: 1. The opening formed by 11-15, 22-18. This title was first used in Anderson's second edition, 1852. Anderson says: "The Single Corner is formed by the first two moves." 2. The corner of the board at the left of the player.

Single Corner Fife: The opening formed by 11-15, 22-18, 15-22, 25-18, 12-16, 29-25, 10-14, 24-19, 8-12, 28-24, 16-20, 19-15, 14-17; as named by John T. Denvir in Durgin's Single Corner book, Chicago, 1894.

Single exchange: An exchange in which but one jump is made by one of the players. This term is not restricted to a one for one exchange, but applies to an exchange of any number of pieces by either side

accomplished by one jump of one of the players. See "Double exchange"; also "Even exchange."

Single piece: A man, as distinguished from a king, which is a crowned piece.

Sitting: That part of a contest which is played during one meeting between two contestants.

Situation: The location of the opposing forces at any time. This term is more general in its application than "position." See "Critical Situation."

Sivetts's method: The course to follow in working a position backward to discover the game from which it may have sprung, as laid down in a pamphlet issued by B. Frank Sivetts, Oberlin, O., 1894. As in all attempts to apply mathematical processes to the game of checkers, this method works satisfactorily only in selected cases.

Sixth position: This title is sometimes given to what is historically known as the "McIntosh position."

Skunk: A player is skunked in a game of checkers when he suffers malodorous defeat by not being able to get a king.

Slip: An oversight not due to an error in knowledge or judgment.

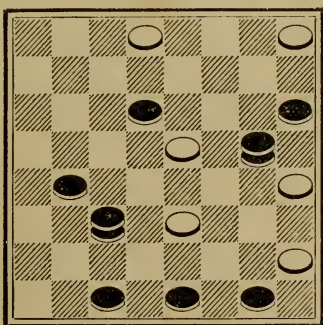
Slip Cross: The opening formed by 11-15, 23-18, 8-11, 27-23, 11-16, 18-11, 16-20; as given in the Campbell-Reed Match Games, Glasgow, 1888.

Slip cut: When a player allows a piece to be taken in order that another one may slip behind and capture a piece belonging to the opposing side, the manœuvre is sometimes referred to as a slip cut. Compare "Indirect exchange."

Skunk problem: A position whose terms call for a win which prevents the loser from making a king. The solutions to curiosities of this kind are usually obvious to advanced players. The accompanying skunk problem, by L. Armstrong, Blythdale, Pa., published in the early nineties, is a remarkable exception, as it is one of the most ingenious devices of any kind ever placed on a checkerboard:

SKUNK PROBLEM

WHITE



BLACK

Black to play and Skunk White.

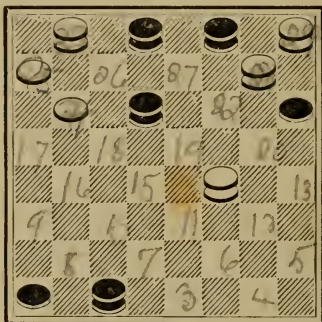
Solution: For the play belonging to this position see the term "Solution" farther along in this book.

Slocum stroke: This term is frequently used to designate that class of strokes in which more or less preliminary manœuvring is necessary to get the pieces into position before the exchanging begins. The skillful manner in which G. H. Slocum, of Chicago, has

worked out this theme in many brilliant problems is shown in the following example:

SLOCUM STROKE

WHITE



BLACK

Black to play and win.

Solution: 30-26, 25-30, 31-27, 24-20, 23-19, 32-16, 4-8, 30-23, 21-25, 29-22, 8-11. Black wins.

Smother position: Snare "Block."

Snare: Same as "T"

Solid centre: Piece backed up by others of the same color in the middle of the board.

Solitary game: Persons who are more fond of talk than of thought occasionally refer sneeringly to checkers as a solitary game. The charge is sustained by the facts. It is not necessary to have an opponent or an audience in this diversion. Many hours that others devote to solitary brooding are passed by checker lovers in solitary contentment.

Solution: The play which shows how the result called for is obtained. Example: Following is the solution to the position by L. Armstrong given on a preceding page under the term "Skunk problem": 23-27, 31-24, 17-14, 18-9, 16-20, 24-19, 11-15. Black wins, without allowing White to get a king.

Something new: Same as "New move."

Sound: A correct but not necessarily strong move or line of play.

Sound problem: A problem that can be solved in but one way, when the best possible replies are made by the opposing side. Example: A sound problem with the terms "Black to play and win" cannot be solved by a variation created by Black. See "Dual."

Souter: 1. The opening formed by 11-15, 23-19, 9-14, 22-17, 6-9. This title first appears in Drummond's first edition, 1851. In Anderson's second edition, 1852, it is spelled "Suter." Anderson explains the title thus: "Scotch, signifying shoemaker. The game has been known by this name among players in Scotland for many years. It is so called owing to its being the favorite of an Paisley player of that craft."

2. Nom de plume of John Hedley, whose writings in the first magazine devoted exclusively to the game, the Draught Board, Newcastle-on-Tyne, 1869, signed "The Souter," and in succeeding periodicals, are those of an accomplished essayist. He has also been affectionately and respectfully called "The Sage of Leeds."

Spanish draughts: A king in this game may move one or more squares at a time (from 4 to 29, for

instance), and may capture scattered pieces in all parts of the board in one jumping turn. The board is placed with the double corner at the left; but having the double corner at the right does not alter the play. It is compulsory to take the largest number of pieces possible. Otherwise Spanish draughts is the same as checkers. Some of the useful midgame play of the game of checkers is to be found in the works of the old Spanish authors of the sixteenth century. Dunne's Guide, Warrington, England, 1890, devotes fifteen pages to Spanish draughts, covering instructions, games, and problems.

Spare move: When one player is able to move a piece to a desired point while his opponent is making two separate jumps, he is said to have a spare move, or to gain a move. Example: If White, for instance, is forced to jump into Black's kingrow, wait to be crowned, and then capture an exposed piece, Black gets an opportunity to make a move at some other point that may enable him to capture several pieces.

Spectacles: Same as "Lunette," and, like that term, seldom used by checker players, "Brecks" or "Breeches" being preferred.

Squeeze the piece: Force brought to bear directly on a piece. Example: The Slocum stroke is characterized by the squeezing of a piece into the desired situation.

Squirrel: This title for a line of the Switcher opening, formed by 11-15, 21-17, 9-13, 23-18, is given to an analysis by John Bell in the New England Checker Player for May, June, and July, 1881.

Stake: The money put up by the contestants or their backers, as distinguished from a purse, which is made up by others. A trophy is not referred to as a stake.

Standard board: A checkerboard of the size and kind called for in the Standard Laws.

Standard Laws: Previous to the appearance of Anderson's second edition, 1852, the books on the game presented the common rules covering such points as the huff, touch and move, time limit, leaving the room, and declaring the game drawn, but there was no authoritative or complete code. The Standard Laws given in Anderson's work derive their sanction from the "conjoined testimonies" of players in Scotland and England before they were published, and at once became the written constitution of the pastime.

Many attacks have been made on their substance, and a complete overhauling by an international congress has often been called for. They have withstood the wear and tear of time, however, and the arrangement of them found in the "Third Edition," 1878, known as McCulloch's Anderson, has been adopted in many standard works, and continues to be accepted as final. The preface to the Third Edition refers to the most important modifications made in the laws as originally printed in the following words: "The standard size of the board and men has been slightly increased; and the rule by which a player who might inadvertently touch an unplayable piece instantly forfeited the game has been made less harsh."

Standard openings: This term has lost its signifi-

cance among present-day players, owing to the general adoption of the two-move method of arranging play now in vogue. Robertson's Guide, Edinburgh, 1888, recognizes twenty-two names to openings, as follows: Ayrshire Lassie, Bristol, Centre, Cross, Defiance, Denny, Double Corner, Dundee, Dyke, Edinburgh, Fife, Glasgow, Kelso, Laird and Lady, Maid of the Mill, Old Fourteenth, Second Double Corner, Single Corner, Souter, Switcher, Whilter, Will o' the Wisp. Anderson's second edition, 1852, has fifteen titles, all of which are included in Robertson's list, with seven additional names not found in Anderson's work, namely: Centre, Denny, Double Corner, Dundee, Edinburgh, Kelso, and Switcher.

Star move: Any move that appears with an asterisk (*) attached to it. The star has been used for many different purposes, including pointing out a loss, a draw, a win, a strong move, a footnote, a fine position, an improvement in play, a king. In modern usage the term "star move" means the only correct move at a critical point where there is a choice of plausible moves. The star itself is sparingly employed by present-day editors, and many do not use it at all.

Statement: The terms attached to a position or problem. In the following examples of statements, duplicates occasioned by substituting White for Black are omitted:

Black to play and win.

Black to play and draw.

Black to play, White to win.

Black to play, White to draw.

Either to play and win.

Either to play and draw.

Many varieties of statement are to be found in connection with curiosities, puzzles, and unsolved positions, such as "Black to play and skunk," "Black to play and block," "Black to play—what result?" The only legitimate statements for true problems are: "Black to play and win," or "Black to play and draw"; or the same thing in terms of White. The word "play" is preferred to the word "move," to avoid a possible quibble in case a solution starts with a capture. Compare "Propositions."

As Black always moves first in games, it is consistent to adhere to the same custom in problems.

Steel shot: The Laird and Lady game played as follows: 11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14, 15-18, 19-15, 4-8, 24-19, 13-17, 28-24, 11-16, 26-23, 16-20, 31-26, 18-22 (called "Steel's move" in Drummond's second edition, 1851), 25-18, 12-16, 19-12, 7-10, 14-7, 3-28, 12-3, 2-7, 3-10, 6-31. Black wins.

This famous shot is by James Steel, who has been referred to by James Lees as the "grand old veteran of Kirkconnel." An interesting account of this shot, with notes on similar formations springing from the Bristol, Kelso, and Double Corner openings, is given in the Draughts Players' Weekly Bulletin for November 7, 1896.

Stem: Same as trunk. Stem and branches are interchangeable terms with trunk and variations.

Stewart's improvement: In his notes to game 8,

Second Double Corner opening, Ferrie-Jordan match of 1896, James Lees explains this term at the point reached by 11-15, 24-19, 15-24, 28-19, 8-11, 22-18, 11-16, 25-22, 16-20, 22-17, 9-13, 17-14, etc., drawn, thus: "The text move (9-13) was introduced by W. R. Barker against R. D. Yates in 1877, the game resulting in a draw. In 1890, C. H. Freeman sprung an improvement of this game upon C. F. Barker, and scored a brilliant win. The following year C. F. Barker played Freeman's improvement against J. P. Reed, and scored an easy win; so the conclusion arrived at was that this (9-13) line was almost irresistible. This impression was dispelled when R. Stewart, of Blairadam, introduced a new defense against J. Ferrie in the Scottish Tourney of 1894, and won a fine game with the white pieces. Stewart's improvement is the 17-14 reply to 9-13. In the American games referred to 30-25 was the move played here."

Stirling: This title for the Maid of the Mill opening, 11-15, 22-17, 8-11, 17-13, 15-18, is given in Drummond's second edition, 1851.

Stock positions: Formations that are peculiar to certain openings, or that are of common occurrence though brought about in various ways. Examples: Dyke formations and Bridge positions.

Stonewall: A popular nickname for C. F. Barker due to his ability as a match player.

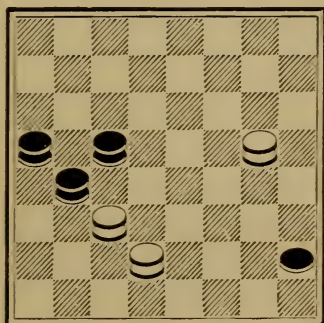
Strategy: The hidden design in a course of play, as distinguished from the open use of power, which is tactics. Example: First position is obtained by

strategy, and won by tactics. Those foreign forms of draughts in which the king has the power to move all distances are largely games of tactics.

Strickland's position: The following remarkable position by William Strickland, which Whyte's Problemists' Guide, 1901, analyzes through R. Bush, and declares to be "more often drawn than won":

STRICKLAND'S POSITION

WHITE



BLACK

Black to play and win.

Solution (variations being omitted here): 19-23, 17-14, 16-19, 7-10, 20-24, 10-7, 24-27, 7-10, 27-31, 10-7, 31-26, 7-10, 26-30, 10-7, 23-26, 7-10, 19-23, 11-15, 26-31, 10-7, 23-26, 7-10, 30-25, 10-7, 25-21, 7-10, 26-22, 10-7, 22-17, 7-10, 17-13, 10-6, 21-25, 15-10, 31-27, 10-15, 27-23, 15-10, 23-19, 10-7, 19-15, 7-2, 15-11, 6-1, 13-9, 14-10, 25-21, 10-6, 9-14, 6-9, 14-18, 9-13, 11-15, Black wins. Compare "Barker's triangle."

Stroke: See "Shot." Kear's Encyclopædia, Volume II, Bristol, 1902, describes twelve varieties of strokes, and assigns the following names to them: Common stroke, King Square stroke, Rebound or Kiss stroke, Back stroke, Forced stroke, Spare Move stroke, Choice stroke, Opponent's Choice stroke, Manufactured or Fancy stroke, Placed stroke, Block stroke, Double stroke. Such of these terms as are in common use are described under their separate heads in these pages.

Stroke problem: One that is solved by means of a stroke.

Strong: A move or series of moves at once sound and aggressive. While the term strong may be applied to any move that is soundly aggressive, good usage restricts it to moves whose aggressiveness is not immediately apparent. Example: 11-15, 23-19, 9-14, 22-17, 5-9. The last move, 5-9, which completes the Fife opening, was shown by Wyllie in 1847 to be a strong move.

Student: One who occupies an intermediate position between the novice and the expert class, particularly one who follows new play with a critical eye.

Study: Same as "Task problem"; also applied to positions presented in the guise of problems with the terms, "What result?" A critical situation in actual play with a known result is occasionally referred to as a fine study.

Sturges's Slip-Cross stroke: The stroke occurring at the close of the following game: 11-15, 23-18, 8-11, 27-23, 11-16, 18-11, 16-20, 24-19, 7-16, 22-18, 4-8,

25-22, 8-11, 29-25, 10-14, 19-15, 3-8, 22-17, 20-24 (the stroke), 17-10, 16-20, 28-19, 9-14, 18-9, 11-27, 32-23, 6-24, 25-22, 5-14. Black wins.

Subscription match: One played for a purse, the prize money not being furnished by the contestants; commonly supposed to be an affair of lighter importance than a set match for a stake furnished by the players or their backers.

Sunderland: The opening formed by 11-15, 23-19, 9-14, 22-17, 14-18; according to the nomenclature in Dunne's Guide, 1890. This title was also mentioned in the Draught Board for July, 1869, and in the Recreationist in 1874.

Suspected opening: One whose soundness is doubted by experts, owing to the absence of proof. The Second Double Corner, for example, was for many years classed as a suspected opening, but its soundness was finally established.

Sustain the draw: Proving the draw to be correct, by upsetting contentions to the contrary.

Swap: Colloquial for "Exchange."

Switcher: The opening formed by 11-15, 21-17. This title first appears over a game between Wyllie and McDonald in the Draught Board for June, 1869. The origin of the title is given by James Wyllie in his Switcher book, published in Glasgow in 1881, thus:

"The Switcher was so named by my esteemed and dear old friend, Mr. George Wallace, of Glasgow, and it was not inappropriately titled, for with that weak and apparently silly opening I have switched and perplexed many an eminent player — especially before

publishing the match games played with Martins in 1864; indeed, I have probably won more games by this particular opening than by any other opening upon the board."

The title "Switcher" was not used in the book of the 1864 match.

Switcher controversy: An Ohio player by the name of J. W. Brock believed he had made some startling discoveries regarding the soundness of the Switcher opening. R. E. Bowen, in the *New England Checker Player* for March, 1879, made this announcement:

"A critical point seems to have been reached in the 29-25 move of the Switcher. This, however, has nothing to do with 17-14 being a loser. I now offer Mr. Brock \$10 to show 17-14 at the sixth move of the Switcher a loser." At the conclusion of his article on this subject Bowen says: "I will give \$5 to the person who shall put an invincible draw into Mr. Dunlap's hands after this move." The move referred to is the 29-25 move, introduced in the following manner: 11-15, 21-17, 9-13, 25-21, 8-11, 17-14, 10-17, 21-14, 6-10, 22-17, 13-22, 26-17, 15-18, 29-25.

Brock's claim and Bowen's offers brought on the most remarkable of all checker controversies. Players and analysts on both sides of the Atlantic Ocean got their opinions into print, and Wyllie and Martins were brought together in their famous Switcher match in 1880, the object of which was to settle the controversy. It was a friendly subscription match of twenty games, each playing against the 29-25 move in turn. Wyllie

won four games and Martins one, all with the black pieces. The conclusion arrived at was that the 29-25 move was sound but weak. The credit for having proved the 29-25 move to be sound for a draw was finally conceded to belong to three separate demonstrators: Heffner, Hefter, and Wyllie.

Switcher-Dyke: The opening formed by the characteristic moves of the Dyke and the Switcher openings, thus: 11-15, 21-17, 15-19. This title is usually applied to the opening formed by five moves, thus: 11-15, 21-17, 9-14, 25-21, 15-19, which produces the same formation as the Double Corner Dyke, thus: 9-14, 22-17, 11-16, 25-22, 16-19; and the Dyke-Switcher, thus: 11-15, 22-17, 9-14, 25-22, 16-19.

System: The four columns of squares starting from one kingrow are one system; the four columns of squares starting from the opposite kingrow are the other system. The systems are sometimes distinguished as Black and White, or as Right and Left systems. It makes no difference, of course, whether a system is defined as every other vertical column or as every other horizontal row of squares. The thirty-two squares of the checkerboard are regarded as two separate systems for the purpose of explaining "the move."

T

Tables: The old English name of the backgammon board. Draughts was early described as "the game played on the outside of a pair of tables." As the

same pieces are used in both games, the term "tables" has been identified with draughts.

Tactics: See "Strategy."

Take: The capture of one or more pieces. Example: 11-15, 22-18, 15-22, 26-17; the last capture, 26-17, being distinguished as the "side take" of the Single Corner opening.

Task problem: A position involving so much intricate play that it requires analysis over the board; as opposed to a true problem, that should be solved without moving the pieces.

Team match: A contest between two squads of players, each having a captain or leader.

Technical draw: A position conceded by experts to be a draw, if properly played. Example: "Martins's rest."

Teller: The go-between in a blindfold exhibition, who announces the moves of the players at the boards, and makes the moves called out by the blindfold player.

Terms: See "Statement."

Theme: The main idea on which a problem is constructed; the kernel of the position.

Theory of the move: The idea of the power of one piece over another in case they are played to a point where they are opposite each other. The theory is not changed by the distance between the pieces, or by a confined situation, and applies to any number of pieces taken together or individually. Example: Moving a man into the upper square of the double corner, where it becomes blocked by an opposing piece in the lower

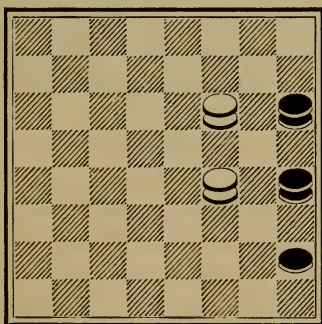
square of the double corner, shifts the move in effect, but not in theory.

In the case of unequal pieces W. T. Call has pointed out that by placing a dummy piece, as a mere counter, on the single corner square of the side having one less piece than the opposing side, the question of who has the move may be settled in the regular way. It will thus be seen that in Payne's draw the defending side has the move, while in Tregaskis's draw, the attacking side has the move. The reverse would be the case if the imaginary piece had been located on 8 instead of 4. See "Holding the man"; also "Driving the king out."

Third position: The following position by W. W. Avery, New York, is now universally called Third position, having been so designated in Anderson's third edition, 1878:

THIRD POSITION

WHITE



BLACK

Black to play and win.

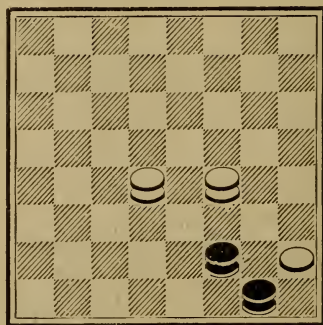
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Solution (variations being omitted here): 13-9, 22-18, 9-6, 18-22, 6-1, 22-18, 21-25, 18-15, 1-6, 14-17, 6-2, 17-14, 25-22, 15-10, 22-26, 14-18, 5-9, 10-6, 9-13, 6-10, 26-31, 10-14, 31-27, 18-22, 27-23, 22-25, 2-7, 25-22, 7-11, 22-25, 11-15, 25-22, 23-27, 22-26, 27-24, 26-22, 24-20, 22-26, 20-16, 26-22, 16-12, 22-26, 12-8, 26-22, 8-3, 14-9, 15-10. Black wins.

In Anderson's second edition, 1852, "3rd Position" is the following situation by Payne, 1756:

BY WILLIAM PAYNE

WHITE



BLACK

Black to play and draw.

Solution: 6-9, 15-18, 9-13, 18-22, 13-9, 14-18, 9-13. Drawn.

Threatening: A move the intention of which is unmistakably to make trouble. Before making a move a player tries to discover what his opponent "threatens" to do in reply.

Three A's: The three players, Avery, Adamson, and Allen, who were variously credited in 1876 with the discovery of Third position. The outcome of the discussion was that no doubt remained that credit for this position belongs to W. W. Avery, of New York.

Thompson's mathematical system: A net for catching checker gudgeons baited thus:

PLAY CHECKERS. Something new and strange: a mathematical system; tells correct move every time; learn it and nobody can beat you. The true secret of the game. It leaves your opponent at your mercy. Price 25 cents, 12 or more 7 cents each. J. C. Thompson, Thyre, Ga.

The plausible features of the "system" to the unwary were that the moves of one player "reflected" the correct replies to the uninitiated. The basis was "subtracting the number of the square to be vacated from the number of the square to be moved to." For example, the move 11-15 reflects 23-19, because the common difference is 4. The originator said he had received a "peck of quarters" from ambitious learners. Schaefer's *Checkerist* for July, 1901, contains an account of this scheme.

Three-minute rule: The time allowed to move, according to Sturges, 1800, and most of his successors up to the adoption of the five-minute rule laid down

in the Standard Laws, 1852. Under the three-minute rule a player was allowed four minutes' grace when called upon to play.

Throw the piece: See "Sacrifice."

Ticket Tournament: One in which tickets are used as wagers. The method in some clubs is to sell any number of tickets to members at a nominal rate, say, one cent each; losers to deposit two tickets in a box provided for the purpose, winners none, each to put in one ticket for a draw. At the end of any fixed period the record of all the contestants is made up from the contents of the box. Each participant should play a stipulated number of games with all the other ticket holders.

Tie: A term sometimes used by players as meaning a drawn contest. In Great Britain this term is frequently employed in the sense of two players paired together in a round of a tournament.

Tillicoultry: The opening formed by 11-15, 23-19, 8-11, 22-18, 15-22, 25-18. This title appears in the Draught Players' Weekly Magazine, March 7, 1885, over a game between W. Strickland and G. Snedden. Lees's Guide, 1892, says: "The late Mr. Strickland suggested that the title 'Tillicoultry' might be given to this opening, in compliment to the celebrated Scotch player, Mr. Moir, who is a native of that town."

Time: The warning given to a player that the limit of time allowed him to make his move is at hand. See also "Losing time."

Time limit: The number of minutes a player may devote to a single move. Attempts have been made

to change the standard time limit of five minutes to a move to a fixed number of moves per hour, thus allowing the time to be used as desired. The old five-minute rule continues, however, to prevail, on the plea that the game of checkers is so exact it is "robbing Peter to pay Paul" to distribute the time unevenly; also because it promotes carelessness; also because a player whose faculty of concentration has not been trained down to the five-minute rule is not properly equipped for match playing. See "Timing clocks."

Timing clocks: A pair of clocks used to confine a player to a minimum number of moves per hour (usually twenty), thus allowing him to utilize his time as he pleases. When a player moves he taps a lever which stops his own clock and starts his opponent's clock going. See "Time limit."

Tonar's Board: The first fourteen numbers of the magazine called the Draught Board, by J. Tonar, Newcastle-on-Tyne, 1869. See also "Patterson's Board."

Tonar's scale: A handicapping list of thirteen grades, showing the odds to be allowed by players in one class to those in the next lower class. This scale, by J. Tonar, was published in 1869, and was republished in Dunne's Guide, Kear's Sturges, and several other works on the game.

Touch and move: The law requiring a contestant to move the piece he touches if it is playable.

Tournament: A contest in which several players meet as individual combatants, each being paired in turn with the others.

Tourney: Same as "Tournament."

Toying: A producer of analyzed play who manufactures unnecessary difficulties for the purpose of exploiting his own cleverness is said to be guilty of toying with the game. This species of useless play clogs the records. It is an axiom that one way to win is sufficient. It is also clear that trifling with a draw that cannot be improved is not good checkers, and impedes the progress of novices seeking information. That which is not useful play is better left unpublished.

Trade: Same as "Exchange."

Transposition: The same moves that produced an opening or a position following one another in a different order from that given. Example: 11-15, 23-19, 9-14, 22-17, 7-11, is the same as 9-14, 22-17, 11-15, 23-19, 7-11. These moves may be transposed or interchanged in several other ways. Compare "Reversion."

Trap: A disastrous situation into which a player may be enticed. Example: the "Goose walk." Many of the well-known traps have names by which they are commonly known. John T. Denvir's *Traps and Shots*, Chicago, 1905, shows more than 200 historical situations of the kind.

Tricks: See "Puzzles."

Tricky move: One that may be easily met, but is all powerful if its purpose is not discovered in time.

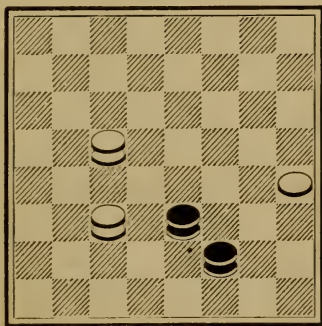
Trunk: The first column of play, or complete game, from which the variations spring: sometimes called trunk game. In books having the play arranged in

columns the word "Game" usually appears at the top of the first column, meaning trunk.

Tregaskis's draw: The following important position by J. H. Tregaskis, Truro, England:

TREGASKIS'S DRAW

WHITE



BLACK

Black to play and draw.

Solution: 6-1, 11-15, 10-14, 15-11, 14-10, 19-23, 1-6, 23-26, 6-1, 26-22, 10-14, 11-16, 1-6, 16-19, 6-10, 19-23, 10-15, 23-26, 15-10, 26-30, 10-6, 30-25, 6-10, 25-21, 10-6, 22-17, 6-10. Drawn.

Kear's Sturges, page 249, gives a complete analysis of this famous position set back to its earliest stage. Compare "Roger's draw."

The original Tregaskis position is given in the Recreationist, Leeds, England, for August, 1874, where it is awarded the competition prize offered in a previous number of that magazine.

Turkish draughts: This game has little in common with the game of checkers. The board is composed of sixty-four squares of the same color, all of which are used. Each side has sixteen pieces. The men move one square at a time, perpendicularly or horizontally, but not diagonally. A king may move or jump one or more squares at a time. It is a fascinating game, well adapted to all grades of ability. The overpowering strength of the king, however, greatly reduces the science of the endings as compared with those of checkers.

Dunne's Guide and Kear's Sturges give full explanations of how to play the game. There are at least two native treatises devoted exclusively to this fine pastime.

Turn the Corner: This title for the Glasgow opening, 11-15, 23-19, 8-11, 22-17, 11-16, was given in Anderson's first edition, 1848.

Twenty-move rule: An agreement which fixes the number of moves to be made by either side in an hour as not less than twenty. See "Time limit."

Twins: The same formation with two different statements; for instance, "Black to play and win," or "White to play and draw." See "Companion problems"; also "Bowen's twins."

Two by two's: Problems in which there are but four pieces on the board, two of each color. How many two by two problems have been published is not known to a certainty, but compilers believe there are at least 300, not counting duplicates. In a choice collection of 127 of these problems, all stated in terms

of black, four have the terms, Black to play, White to draw; two have the terms, Black to play, White to win. The following table shows the results for the remaining 121 regular problems; M standing for man, K for king:

Black <i>vs.</i> White	B wins	B draws
MM <i>vs.</i> MM	4	1
MM <i>vs.</i> MK	2	17
MM <i>vs.</i> KK	0	4
MK <i>vs.</i> MM	47	1
MK <i>vs.</i> MK	21	7
MK <i>vs.</i> KK	0	6
KK <i>vs.</i> MM	4	0
KK <i>vs.</i> MK	7	0
KK <i>vs.</i> KK	0	0
Totals	85	36

Two-move restriction: The universal method used among present-day experts to determine what openings shall be played in a contest. A supplementary leaf to the edition of Lees's Guide published in 1907, explains the custom succinctly thus:

"This restriction was introduced by the English and Scottish Draughts Associations in order to obviate

repetition in opening games, so that players might be compelled to adopt original lines of play, and thus rely more on their skill than on memory in playing. The system of deciding what openings shall be played is as follows: In commencing to play there are seven possible moves for Black to make and seven possible replies for White; thus forty-nine openings could be formed by these combinations. It was, however, considered that six of these openings so formed were untenable, thus leaving forty-three as the recognized standard openings. The rejected ones are: 9-14, 21-17; 10-14, 21-17; 9-14, 23-18; 10-14, 23-18; 11-16, 23-19; 12-16, 23-19.

“The method of deciding which opening shall be played is by ballot, thus: Write on separate pieces of paper all the possible moves for Black, namely, 9-13, 9-14, 10-14, 10-15, 11-16, 12-16; put them into a bag, and then draw one out. The White moves, 21-17, 22-17, 22-18, 23-18, 23-19, 24-19, 24-20, are treated in the same manner, and the two moves drawn out form the opening, and must be played; but should one of the untenable moves, such as 9-14, 21-17, be drawn, the ballot must again be resorted to.”

The initial move of each is determined in various ways. The practice in some clubs is to write the forty-three moves on cards or small blocks, and determine the opening at one drawing. Another way is to put the seven Black moves in one receptacle and the seven White replies in another, letting each player draw his own move. Another way is to use only seven cards, blocks, or ballots, embracing the Black

moves only, the White replies being determined by reversion; if White draws 9-13, for instance, his move is 24-20, the reverse of 9-13.

In the absence of ballots a book may be opened at random, and the move for Black determined, as shown by W. T. Call, thus:

Divide the number of the right hand page by 7. The remainder indicates Black's move, thus: 1, 2, 3, 4, 5, 6, 0, indicate respectively 9-13, 9-14, 10-14, 10-15, 11-15, 11-16, 12-16. For example, if the page number is 83, Black's move is 11-16, because 83 divided by 7 leaves a remainder of 6. White's move is determined in the same way, by reversion. The remainders occur throughout the book in the following order: 1, 3, 5, 0, 2, 4, 6.

There are also various mechanical devices for arriving at the moves by chance, such as teetotums, seven-sided blocks, and dials with whirling pointers. The objection to these is that some players are annoyed by the possibility of there being some tricky way of using the device, or some defect in it. As a general thing each player prefers to choose his own move by pure chance, and have his opponent do the same.

Owing to the rapid way in which the two-move restriction has been sifted to its necessary lines, the possibility of a three-move and four-move restriction has been suggested by some writers. In the *Draughts World* for December, 1907, H. F. Shearer, of Dundee, is quoted as saying:

"I believe the two-move restriction is going the way

of its predecessors. The topsawyers have it all at their finger ends, and the man who knows his book takes the £20 in the national tourneys."

Two principal games: The Old Fourteenth and the Single Corner openings have been so called in some handbooks for learners, because they have been the most popular with the general run of players for more than a century.

Two solutions: Two distinctly different ways of solving a problem, whether starting at the initial move of the solution or at a decisive point in the body of the solution. See "Dual."

Tyne: The opening formed by 10-15, 21-17, 9-13; according to the nomenclature given in the Draught Board for May, 1869.

Tyro: A beginner or novice.

U

Uncle Toby: Nom de plume of W. H. McLaughlin, an American writer of reminiscent checker sketches.

Unrestricted: Not confined to any particular opening or set of openings; go as you please. See "Restriction."

Unsound: Play that has been proved to be incorrect.

Untenable: A move that is regarded as giving an opponent so much the better of the position that it is not worth while to try it. Six of the forty-nine possible two-move openings are rejected as untenable, namely: 9-14, 21-17; 10-14, 21-17; 9-14, 23-18; 10-14,

23-18; 11-16, 23-19; 12-16, 23-19. The term untenable does not imply a demonstrated loss.

Up his sleeve: A winning or strong line of unpublished play held as a secret by one of the contestants.

Uphill game: One in which the opposing player retains the advantage.

Upside down maxims: Some checker chatterers delight in topsy-turvy sayings of the following order: If you move a piece you must touch it. Never allow business to interfere with checkers. Make your move and then look at it carefully. A good excuse is equal to a draw. Never look for a win if you think you can draw. The better the player the greater the talker.

V

Vantage: Same as "Opposition."

Var.: Variation.

Variation: Any branch of the play that may be traced back to the trunk. It is usual to number the variations and subvariations. Letters were employed for the same purpose by some of the earlier authors.

Virginia: The opening formed by 11-15, 23-19, 10-14; as mentioned in the *Recreationist* in 1874, the *New England Checker Player* in 1876, and in Janvier's *Anderson* in 1881. The name "World" was afterward applied to this opening by M. F. Clouser in the *New York World*.

Virgin's fortress: See "La Pucelle."

Volunteer: This name for the Switcher opening, as formed by 11-15, 21-17, 9-13, 25-21, 8-11, is given in volume two of Drummond's fourth edition, 1866. A line of this opening, produced by 11-15, 23-19, 8-11, 22-17, 9-13, 25-22, called Laird and Lady refused, has also been called Volunteer, because the same situation is brought up under that title by Drummond, thus: 11-15, 21-17, 9-13, 25-21, 8-11, 23-19.

W

W.: White.

Wagram: The opening formed by 11-15, 22-17, 9-13, 24-20; as given in volume two of Drummond's fourth edition, 1866. According to the nomenclature of the Draught Board for May, 1869, the opening is formed by three moves, 11-15, 22-17, 9-13, an analysis of a line of which is given in the following June number, proceeding thus: 11-15, 22-17, 9-13, 17-14.

Waiting move: A safe move of negative design other than to cause an opponent to "show his hand," or commit himself to some particular line of play. Example: 11-15, 23-19, 7-11, 22-17, 9-14, 25-22, 11-16, 26-23, 5-9, 17-13, 3-7, 29-25, the last move, 29-25, being a waiting move. A waiting move should be sound, but it may or may not be the best move. Waiting moves occur in midgames and endings as well as in the earlier stages of games.

Waiting stroke: One in which a piece moves into position to complete the stroke, and waits for the

opposing side to capture an exposed piece. Compare "Slocum stroke."

Warned: Notified by the umpire that the time allowed for making a move has expired.

Washerwoman: Same as "Goose walk."

Waterloo: The opening formed by 11-15, 23-18, 8-11, 18-14. So named in Lees's Guide, 1892.

W. C. B.: World's Checker Book, by the Barker brothers, Boston, 1879.

Weak move: One that (in the opinion of the critic) lessens the chances of success, whether the player is trying for a draw or a win.

Weak opening: One that is supposed to be unfavorable to the player adopting it, because of affording him few opportunities for winning, but many for losing. The term weak opening is largely relative in its application. A player who is thoroughly posted on the possibilities of any tenable opening is not apt to concede that it is weak. See "Suspected openings."

What result: Positions occasionally appear in print with the terms stated as follows: "Black to play; what result?" or "White to play; what result?" This practice is not regarded with favor, even when the caption "A Study" is used.

What's the good of it: This question is often thought and sometimes asked by those who are not interested in the game of checkers. The correct reply is that it is an antidote to ennui. Being a pastime, its value as a mental discipline is not insisted on. Its unrivalled utility as a diversion not confined to any age or condition is reflected in the following remark

by a bystander watching two old men playing checkers: "When we look at a lot of enthusiastic footballers we wonder how they will enjoy their favorite recreation at the advanced age of 85."

Whilter: The opening formed by 11-15, 23-19, 9-14, 22-17, 7-11. The first appearance of this title is in Anderson's first edition, 1848, where it is spelled "Whulter." In Anderson's second edition, 1852, this title is explained authoritatively as follows: "The Whilter is formed by the first five moves (Whilter or Wolter; Scotch, signifying an overturning, a change productive of confusion). About fourteen years ago this game became a great favorite of Messrs. George Inglis, Peter Taylor, and John McArthur, of Glasgow, the last of whom gave it its present name."

Nine different ways of spelling this title have been used by various writers. The characteristic move of the Whilter is 7-11, and some authors have regarded the opening as formed by three moves, thus: 11-15, 23-19, 7-11. In all there are eighteen ways, ranging from three to eleven moves, in which compilers have produced what they termed "Whilter."

Whilter-Cross: The opening formed by 11-15, 23-19, 7-11, 26-23, 3-7, 23-18; according to the nomenclature in Dunne's Guide, 1890.

Whilter-Exchange: The opening formed by 11-15, 23-19, 7-11, 22-18; according to Gould's Match Games, 1888, and Lees's Guide, 1892.

White: The lighter colored pieces, as distinguished from those of the opposing side.

White Doctor: The opening formed by 11-16,

22-18, 10-14, 25-22, 8-11, 24-20, 16-19, 23-16, 14-23, 26-19. Named by John Robertson in the Draught Board for July, 1870.

White Dyke: The opening formed by 11-15, 22-17, 8-11, 17-14. This title was given to the opening in the McKerrow-Martins Match Games book, published in London and Glasgow in 1859.

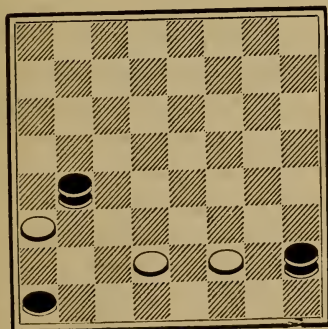
White for choice: The White side regarded as having the advantage if there is any.

White Glasgow: The opening formed by 11-16, 22-18, 10-14, 25-22, 8-11, 22-17; as suggested by Henry Hutzler, of Cincinnati.

Wilder's monument: The following fine problem by C. M. Wilder, Chelsea, Mass., has been so called in memory of his enthusiasm and ability:

WILDER'S MONUMENT

WHITE



BLACK

Black to play and win.

Solution: 5-1, 6-2, 16-20, 7-3, 4-8, 2-7, 8-11. Black wins.

Wiggle the king: To continue to move it to and fro from the same squares, usually for the purpose of avoiding exposure to attack, as in a "See-saw" draw. See "La Pucelle."

Will Borland: The Single Corner opening extended as follows: 11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 18-14. So named in Drummond's third edition, 1861.

Will o' the Wisp: The opening formed by 11-15, 23-19, 9-13. Anderson's second edition, 1852, gives the origin of this title thus: "It was so named by Mr. George Wallace, an esteemed friend of the author."

Win on position: An ending in which the power lies in the situation of the pieces, rather than in the number of kings or men, is sometimes referred to as one that the player may win on position.

Wings: The nine squares on either side of the double diagonal. This term does not belong to the game of checkers, but has been used in handbooks embracing other games played on a checkerboard.

Winning game: The ordinary game, as distinguished from the "Losing game."

Wins and draws to count: Each game, whether won or drawn, to be reckoned as one in the total number to be played. When the drawn games are not to be counted, the match is not completed until a fixed number of wins has been secured by one of the contestants. If the number agreed upon is three wins, the condition is known as "three wins up."

Wins up: See "Wins and draws to count"; also "Games up."

Witch: This title for the Cross opening, 11-15, 23-18, was given in Anderson's first edition, 1848, the first four moves being 11-15, 23-18, 8-11, 26-23.

Woburn: This name for the Centre opening, 11-15, 23-19, 8-11, 22-17, 15-18, was given by R. A. Davis, of Woburn, Mass., as noted in the New England Checker Player for July, 1876.

Wolfville: The Denny opening extended as follows: 10-14, 23-19, 7-10, 19-15. So named by William Forsyth, of Halifax, N. S., in the New England Checker Player for April, 1879, in compliment to the players of Wolfville, Nova Scotia.

World opening: See "Virginia."

W. P. B.: World's Problem Book, by L. M. Stearns, West Derry, N. H., 1901.

Wyllie move: An unusual move of deep significance. So called because of Wyllie's success with moves of his own discovery or invention.

Wyllie's Invincible: The title given to the Second Double Corner opening, 11-15, 24-19, in Anderson's first edition, 1848. It is there called "Wyllie's invincible game."

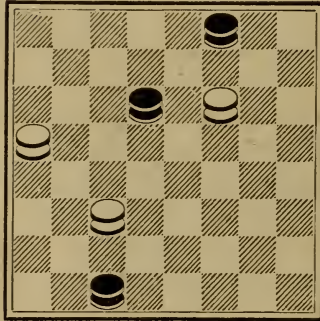
Wyllie's Switcher shot: The moves of the game in which this shot occurs are as follows: 11-15, 21-17, 9-13, 25-21, 8-11, 17-14, 10-17, 21-14, 6-10, 22-17, 13-22, 26-17, 15-18, 24-20, 2-6, 28-24, 4-8, 29-25, 11-15, 30-26, 6-9, 24-19 (the shot), 15-24, 20-16, 12-19, 27-20, 18-27, 31-6, 9-18, 26-22. White wins.

Wyllie's kings: The following position by James

Wyllie is remarkable from the fact that three kings opposed by three kings can form so excellent a problem:

WYLLIE'S KINGS

WHITE



BLACK

Black to play and win.

Solution: 23-19, 22-17, 30-26, 17-14, 26-23, 14-9, 23-18, 9-5, 18-14, 5-1, 14-9, 1-5, 9-6, 5-1, 19-16. Black wins.

Y

Yates's Defiance move: The 12-16 move in the Defiance opening referred to in Lees's Guide, 1892, as "the famous move by which Yates beat Wyllie in 1876." Thus: 11-15, 23-19, 9-14, 27-23, 8-11, 22-18, 15-22, 25-9, 5-14, 29-25, 6-9, 25-22, 9-13, 24-20, 1-5, 22-18, 14-17, 21-14, 10-17, 18-14, 17-22, 26-17, 13-22, 28-24, 2-6, 32-28, 12-16 (the move referred to).

Y. D. P.: Yorkshire Draught Player, a magazine by C. Powell, Howden, England, 1879.

Young player: One who is young in experience, whether youthful in years or not.

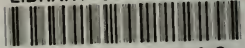
Z

Zephyrus: The opening formed by the single move, 9-14, according to the nomenclature suggested by John Hedley in the Draught Board for January, 1870.

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