



# Renaissance

T.M.

## CHESSMEN

by . . . **E. S. LOWE**

*With the superb realism  
characteristic of 15th Century  
Renaissance chessmen*



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... making up this RENAISSANCE Chess Set all the adroitness typical of Renaissance wood carving is very much in evidence. For here is the realism, the symmetry of design, the fine art that characterized the master-works of the Renaissance period.

Even the expert will acknowledge the exquisite detail in these chessmen. All the markings, incisions, and subtleties of the wood carver's tools are present, as if a Renaissance sculptor had repeated his work in ivory.

Thanks to modern ingenuity and modern production methods, this set which you now own renews the splendor of Renaissance sculpture.

To fully understand the artistic triumph that the RENAISSANCE Chess Set really is, a commentary on the era which made it possible is in order.

# Renaissance

*...the great revival  
of art, literature  
and learning  
which began in Italy  
in the 14th century...*

**I**n a broad sense, the period of the Renaissance is the time span that separates the Middle Ages from the Modern World.

In more precise terms, the Renaissance designates the dawn of man's intellectual awareness of his creative discoveries.

It was a time of invention and exploration. It was a time characterized by an almost fervent zeal among the gifted to express emotions and depict life. It was a time of quest and conquest.

**C**olumbus discovered America. Copernicus and Galileo discovered the solar system. Harvey formulated his theory of the circulation of blood.

It was a time of revolution expressed in a spontaneous outburst of intelligence. It was a time of conscious cultural development.

It was an age when man was imbued with the need to render in form his impressions of life seen about him. It was an esthetical era.

**T**he sculptor breathed life into the dead forms of plastic art. Nicola Pisano, architect and sculptor, provided the inspiration for works of enduring beauty, at once simple and virile and of portrait-like reality.

**T**he school he founded, and the tradition he initiated, produced such Gothic masterpieces as the pulpit of S. Andrea at Pistaja, acknowledged as the supreme triumph of Italian Gothic sculpture.

Sculpture as an art flourished as never before. No medium was overlooked in the desire to impart realism to the carving. Wood, bronze, marble, gold, all were grist for the sculptor's skill.

While religious statues represented the more important commissions, and consequently were the more enduring, many sculptors concerned themselves with other subjects as well.

**B**envenuto Cellini, for example, turned his talents to all manner of small objects, including vases, medals and coins.

Others, lacking Cellini's opportunities, found outlet for their talents in more popular representations, among them chess figures.

It was during the Renaissance that the game of chess found new enthusiasts, especially among the nobles.

Knighthood was in flower. In Italy in the year 1572, the Order of St. Maurice, originally founded by the Duke of Savoy in 1434, was re-established by Pope Pius V as a religious and military order.

It was inevitable that the nobles, vying with one another for prestige, would commission sculptors to contrive chess figures for them.

Exactly who it was that fashioned the chessmen that have come down to us through the centuries has long been shrouded in anonymity.

**N**evertheless, the character of the Renaissance Chessmen reflects the authority of the nobility, the inspiration of the church, and the consummate skills of the Renaissance sculptor.

► *Turn the page to see how these chessmen have captured the exciting spirit of Renaissance sculpture.*

# Renaissance

## CHESSMEN

by ... E. S. LOWE

**THE KING** ... most important of all chessmen, the King is the figure around which the game of chess is played. While the King is safe, all is well. But when the King is trapped, his loyal army, no matter how many they number, surrenders and the game is ended. (Incidentally, the Oriental word "Shah", meaning king, was the original name of the game of chess.)

**THE QUEEN** ... standing at the King's side is the Queen, who until the 13th century was the King's Advisor or Councilor of War. Today the Queen is more powerful than any man in the King's army.

**THE KNIGHT** ... soldier of fortune on horseback, the Knight leaps about the battlefield, getting into the fray from the start. Used to break up the enemy's defenses, the Knight is generally committed to battle before any other first rank member.

**THE ROOK** ... also known as the Castle, takes its name and figure from the Persian word meaning "tower". The Rook is a strong defensive fortress against attack. Powerful also on the offensive, the Rook's mobility is surpassed only by the Queen's.

**THE BISHOP** ... there was a time when the Church outlawed chess. During that period a Court Jester or Page was used in place of the Bishop. With the lifting of the ban against chess, the Bishop was restored to the game, and has remained ever since.

**THE PAWN** ... in the front line of attack is the Pawn. He marches forward with singleness of purpose—to pass through the enemy's defenses, and reach the opposite end of the battlefield. Incapable of retreat, the successful Pawn is rewarded with a promotion upon gaining the enemy's first rank.



**THE KING**

ACTUAL  
SIZE  
4 3/4"



**THE  
QUEEN**



**THE KNIGHT**



**THE ROOK OR CASTLE**



**THE BISHOP**



**THE PAWN**

























# HISTORY AND ROMANCE OF CHESS



No other game can boast as illustrious a history as chess. Its popularity has survived the centuries and surmounted the world's boundaries. Regarded by some as a game for "intellectuals", chess actually requires neither a college degree nor extraordinary brainpower. An average person can easily master chess and enjoy the thrill of its stimulating challenges.

When and where did chess originate? No one knows for sure. But recent research locates its beginnings in Hindustan, as a game played with two persons on each side. A form of chess was mentioned in Hindu literature as far back as 3,000 B.C. Supposedly, the Hindus brought the game to Persia whence it spread to Arabia and then to Europe.

In the early Middle Ages the game was played under the same rules that had been formulated in the Orient. However, a number of European players, who were keen students of the game, introduced several innovations which were generally adopted in the early years of the Renaissance period. It was during the Renaissance that the game of chess made its most significant gains.

WHITE MEN		BLACK MEN	
	1 King		
	1 Queen		
 	2 Bishops	 	
 	2 Knights	 	
 	2 Rooks	 	
   	8 Pawns	   	

(Figure 1)

## NOW LET'S PLAY CHESS

Chess throughout the centuries has retained its basic theme, namely, a war between two opposing armies on a prescribed field of battle.

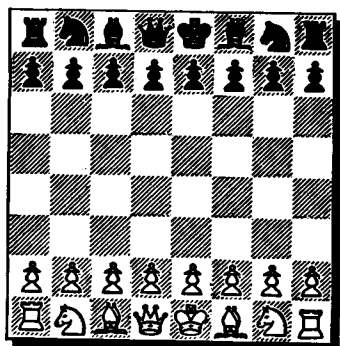
The main purpose of the game is to trap the King of the opposing army.

There are 32 pieces, or chessmen. Each player has 16, as shown in Figure 1.

Although there are 16 men on each side, there are only six different figures. These, as illustrated and described on pages 6 and 7, are: King, Queen, Knight, Bishop, Rook (sometimes called Castle), and Pawn.

The game is played on a square-shaped board of 64 squares, alternately colored light and dark. It is important to place the board so that a white square is in the lower right hand corner on each player's side of the board.

Each player sets out his pieces on the chessboard as shown in Figure 2. Note: the Queen always goes on the square of her own color — White Queen on white square, Black Queen on black square.



(Figure 2)

At this point, it would be well to dispel completely the notion that chess is a game for intellectuals which takes hours to play. First, the game is not too involved or complicated for the average person. No more brain-power is required to learn chess than is needed to play bridge or gin rummy. Second, most games take less than an hour to play, with each minute alive with interest and excitement.

## RULES OF THE GAME

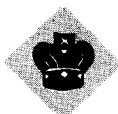
The game of chess is played by moving the pieces according to prescribed rules. Each chessman has a particular pattern of movement and capture which he must follow. Before discussing the unique behavior of the various members of the army, here are three simple rules to keep in mind at all times.

1. The players move alternately, with White making the first move. Neither player can ever make 2 consecutive moves.
2. Captures, which are optional, are never made by leaping over the captured piece; captures are always made by displacing the captured piece from the square which it occupies.
3. *The Knight is the only piece which can leap over its own or the opponent's men.*

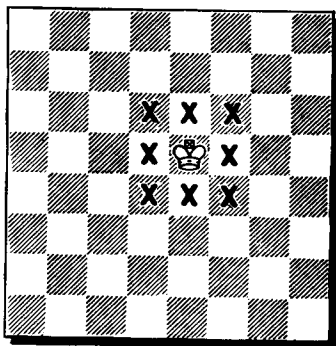
## HOW THE CHESSMEN MOVE AND CAPTURE



### THE KING



The King (see Figure 3) can move one square at a time in any direction. He thus may travel to any one of eight adjoining squares. The King may capture any opposing piece that occupies a square adjacent to his own. Neither the King nor any other piece can ever occupy a square already occupied by one of his own men. Remember that, unlike the other men, *the King cannot move to a square where he would be liable to capture from the opposing forces.*



(Figure 3)



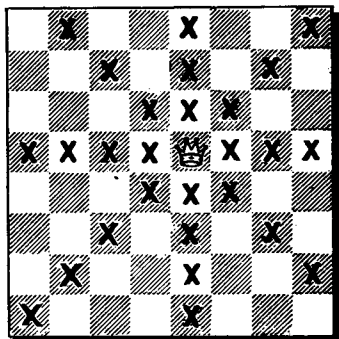
### THE QUEEN



The Queen (see Figure 4) is the most powerful and most mobile member of the army. Like the King, she may move and capture in eight directions. But, unlike the King who may move only one square at a time, the Queen may



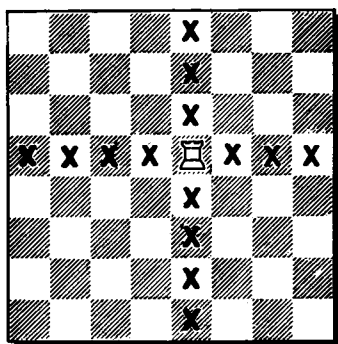
move to any unblocked square in any of the eight directions. Of course, she may only move in one direction at a time .



(Figure 4)



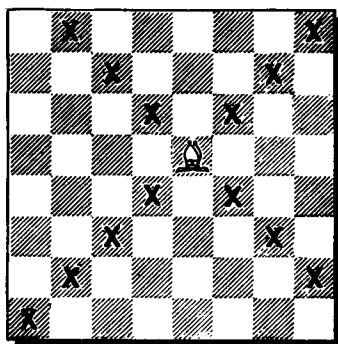
The Rook, as shown in Figure 5, can move in two directions, forward or backward and left or right, only one direction at a time. It may move to any square on the horizontal or vertical that is not occupied by a friendly piece and may capture any enemy in its path.



(Figure 5)



The Bishop (see Figure 6) moves diagonally, one direction at a time. It may travel to any open square in one move, and may capture any opposing piece in its path. Since each army has two Bishops, one located on the white squares and one on the black squares, they complement each other. It is important to note that a Bishop initially placed on a white square will never enter a black square and vice versa.

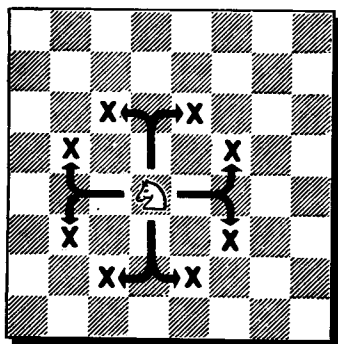


(Figure 6)



The Knight on horseback moves in the most unusual manner of all the chessmen. In Figure 7, the Knight can move to, or capture enemy pieces located on, any of the eight squares marked with an "X". He leaps two squares forward or backward or to either side and turns one square to the left or right. The Knight will always land in a square of the opposite color from his jumping-off

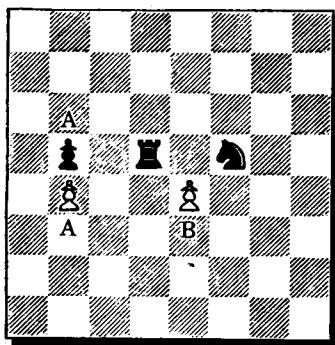
square. Although the Knight may leap over friendly or enemy pieces, he cannot land in a square already occupied by a member of his own army.



(Figure 7)



The Pawn always moves forward, and with the exception of the first move, only one square at a time. On the first move only, the Pawn has the option of advancing either one or two squares. An enemy or friendly piece directly in front of the Pawn halts the Pawn's progress. (White Pawn "A" and Black Pawn "A" are blocking each other's movement in Figure 8.) This blocking occurs because the Pawn does not capture in the same way that he moves. The Pawn has a two-pronged attack. He may capture enemy chessmen that are on either square diagonally in front of him. In Figure 8, White Pawn "B" can capture *either* Black Rook or Black Knight or move directly ahead.



(Figure 8)

## CHECK AND CHECKMATE

As already noted, the object of the game of chess is to trap the King. When the King is attacked he is said to be in Check and the attacking player will notify his opponent by saying, "Check." When this occurs, all other activity on the board is suspended, for *the King must be saved*. Any move which does not accomplish this is illegal. If the King cannot be saved (gotten out of check), he is checkmated, thus ending the game.

Any opposing piece may check the King, except the enemy King. The check may be direct, where the attacking piece moves into position to check, or it may be a "discovered check," which occurs when a move by one piece uncovers an attack by another. A double check is one in which two pieces are simultaneously giving check to the King.

There are three types of action that can be taken to get the King out of check:

1. Moving the King to a square not dominated by the opposing forces.

2. Moving a chessman between the King and the attacking piece.  
 3. Capturing the checking piece.  
 When the King is checked by two pieces at the same time (double check), he must move to a safe position, since neither of the other two methods will get him out of check.

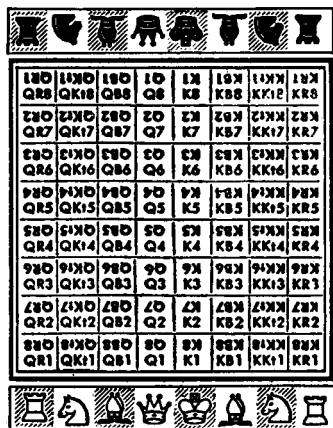
If the King cannot get out of check by any of the three methods described above, he is checkmated and the game is over.

## DRAWN GAMES AND STALEMATE

A game in which neither army can be victorious, that is, force checkmate, is called a draw or a drawn game. There are several ways in which a draw can come about. If a point is reached in a game at which only the Kings are left on the board, the game cannot be won. If all the Pawns have been removed, a player must have at least a Queen, or a Rook, or two Bishops or a Bishop and a Knight to be able to force checkmate of a lone King. It is impossible to checkmate with a King and a Knight, or even with a King and two Knights. In the case of a King and two Knights against a lone King, checkmate is only possible if a blunder is made. A drawn game also occurs when one of the players is *stalemated*. This happens when his King is *not in check*, but is forced to move, and it is impossible for him to do so, *without putting his King in check*. This differs from checkmate, where the King is *already in check before* moving. A draw will result, too, when one player is able to check the other repeatedly without achieving a checkmate. This is called drawing by perpetual check. And a game is drawn when both players repeat the same moves three times.

## CHESS NOTATION

To understand the game of chess, it is helpful to use the standard system of notation for clarity and brevity. The system gives each of the 64 squares a particular designation. This is done first by calling the horizontal rows of squares *ranks*, and numbering them according to their distance from each player's near side. For example, in Figure 9, the bottom of the diagram is White's first rank and Black's eighth rank. Similarly, the top of the diagram is White's eighth rank and Black's first rank. As you can see, each rank has two numbers applied to it.



(Figure 9)

Next, the squares running up and down the board are called *files*, and are named for the chess piece which originally occupies the first rank of that file at the beginning of the game. Those pieces to the right of each King are known as the King's Bishop, the King's Knight and the King's Rook. Those pieces to the left of the Queen are called the Queen's Bishop, the Queen's Knight and the Queen's Rook. The names of the files are the same for both players.

Now, using the identification given to the chessboard, we can

name and locate any square we wish. Thus, the square on which White's Queen's Rook originally stands is in the Queen's Rook file and in the first rank. The square is called therefore Queen Rook one—written QR1. The Queen's Rook's Pawn is on the Queen's Rook file and in the second rank, so the square is called Queen Rook two—written QR2.

To save time and space, the following abbreviations have been devised and are used in all books and articles that deal with chess.

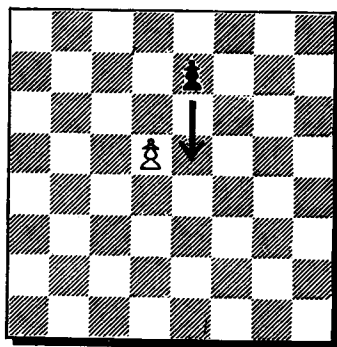
K.....	KING
Q.....	QUEEN
R.....	ROOK
Kt (sometimes N).....	KNIGHT
B.....	BISHOP
P.....	PAWN
KR.....	KING'S ROOK
QB.....	QUEEN'S BISHOP
—.....	moves to
x.....	captures
ch.....	check
e.p.....	in passing
O-O.....	castles King's side
O-O-O.....	castles Queen's side
?.....	bad move
??.....	very bad move
!.....	good move
!!.....	very good move

When noting a move by White, name the square from White's side of the board; when noting a move by Black, name the square from Black's side of the board.

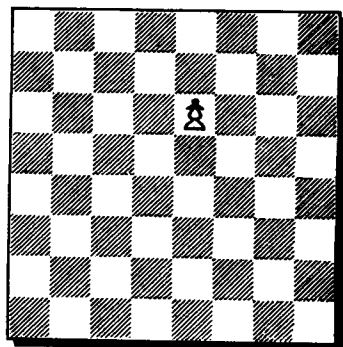
You are now almost ready to play your first game of chess. There remain just a few moves and rules to be explained and you'll be fully prepared.

## En Passant

There is an optional move concerning the Pawn, which can be effected only when the Pawn reaches the fifth rank, called "en passant", in passing. In Figure 10, we have a White Pawn at Q5 and a Black Pawn at K2. Suppose that Black advances his KP to K4 in one move (which he may do on his first move, as previously explained). White can *still* capture the KP as if it had advanced only one square from K2 to K3. In this case the White KP moves to K6 and not to K5. (See Figure 10A.) This is capturing "en passant". This move is optional. But if the White Pawn does not capture the Black Pawn on the next move after the Black Pawn advances, the White Pawn forfeits his right to capture the Black Pawn.



(Figure 10)



(Figure 10A)

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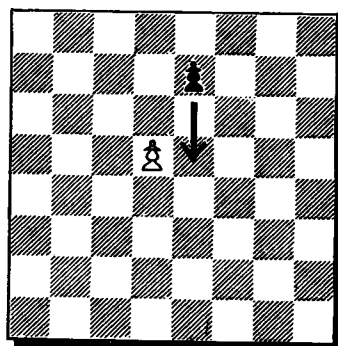
K .....	KING
Q .....	QUEEN
R .....	ROOK
Kt (sometimes N) .....	KNIGHT
B .....	BISHOP
P .....	PAWN
KR .....	KING'S ROOK
QB .....	QUEEN'S BISHOP
— .....	moves to
x .....	captures
ch .....	check
e.p. ....	in passing
O-O .....	castles King's side
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? .....	bad move
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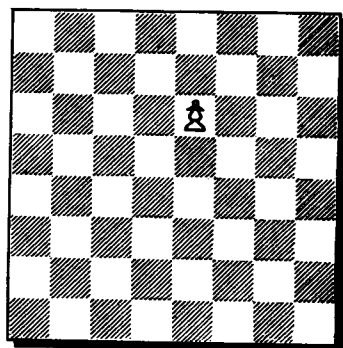
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(Figure 10)



(Figure 10A)

## PAWN PROMOTION

If a Pawn is successful in reaching the eighth rank, he *must* be rewarded with a promotion. The promotion consists of replacing the Pawn with any other piece except the King. Generally, the Queen is chosen as a replacement due to her great power, but the choice is optional and there are a few cases where it would be wise perhaps to select a Rook, a Knight or a Bishop.

## CASTLING

One more move remains to be explained. It is unique in that it is the only move where a player can move more than one piece, and it is called *castling*.

The two pieces which make this move are the King and one of his Rooks. When made with the King's Rook, it is called *castling King-side*; when made with the Queen's Rook, it is called *castling Queen-side*. The former is played in the vast majority of cases.

Castling is possible only if all of the following prerequisites are present:

1. Both the King and the Rook must not have moved previously.
2. Castling cannot be played as a reply to an attack on your King. He may have been attacked before, but that does not affect your castling privilege.
3. The King cannot pass through or land on a square dominated by an enemy piece.
4. Since neither the King nor the Rook can leap over pieces, castling is only possible when all the squares between the King and the Rook are unoccupied.



(Figure 11)

Position before castling.



(Figure 12)

Position after castling King-side.



(Figure 13)

Position after castling Queen-side.

To castle on the King-side, you place your King on KKt1 and the Rook on KB1. (See Figures 11 and 12.) To castle on the Queen-side, you place your King on QB1 and the Rook on Q1. (See Figure 13.)

## POINT VALUE OF THE CHESSMEN

As a guide to assist players in evaluating the relative strength of their armies with the game in progress, the following point equivalents have been developed for each piece:

<b>PAWN</b>	<b>1</b>
<b>BISHOP</b>	<b>3</b>
<b>KNIGHT</b>	<b>3</b>
<b>ROOK</b>	<b>5</b>
<b>QUEEN</b>	<b>9</b>

(The value of the King is absolute.) In playing the game of chess, remember that the player who has the advantage in material will generally win.

## SOME TERMS AND MAXIMS

The game is roughly divided into three parts:

(a) The opening, approximately the first ten moves, in which the players develop their pieces and marshal their forces for the coming struggle.

(b) The middle game, in which large scale maneuvers are conducted once the pieces are brought out.

(c) The end game, which occurs after a considerable reduction of forces or the removal of the Queens.

**ATTACK**—a piece commanding a square is said to attack it; usually the expression is applied to a hostile piece on the square thus commanded; the hostile piece is thus under attack. The term is also used in a larger sense, as when several forces take part in a concentrated and combined movement, to attain a specified goal, such as checkmating the opponent's King.

**BACKWARD PAWN** — when the Pawns on both adjacent files have been advanced, and the middle Pawn remains behind them on an open file; this Pawn can no longer be defended by its neighbors.

**CENTER**—The squares K4, K5, Q4, Q5. It is desirable to place your KP and QP (the center Pawns) on the fourth rank, where they enable you to bring out your pieces effectively and prevent your adversary from doing likewise.

**COMBINATION**—a series of two or more moves having a common object.

**DEFENSE**—is the reciprocal of attack. It applies to all measures taken to protect oneself against attack, to drive away attacking pieces, or to provide recapturing forces for any piece or Pawn which may be under attack.

**DEVELOPMENT** — the process of bringing out pieces early in the game (after suitable Pawn moves) so that they will be well-placed to attack the enemy, or to repulse his attack, or merely to hold the balance of the position. In a good development, the forces have free room for cooperation; in a bad development, they are obstructed, congested, in one another's way, etc. Bad development will almost invariably lead to loss of the game.

**DOUBLED PAWNS**—two Pawns of the same color on the same file. This is made possible by the peculiar way in which the Pawn captures.

**EN PRISE**—a term for any piece or Pawn which is liable to capture.

**EXCHANGE**—one or more moves on each side in which some force is captured by both sides. This exchange is usually understood to be of forces of equal value, but there may be gain or loss on either side.

**EXCHANGE, (THE)** — the difference in value between a Rook and Bishop or Knight. You win the exchange if you capture a Rook in return for a Bishop or Knight. You lose the exchange if you capture a Bishop or Knight for a Rook.

**FORK** — an attack on two pieces, such that only one of them can escape capture. The two forking pieces *par excellence* are the Knight and the Pawn.

**GAMBIT** — An opening in which some material, usually a Pawn, is given up in order to gain time for developing one's pieces more rapidly than the opponent's. Gambits may be, and frequently are, declined; that is, the opponent may refuse the material offered and simply continue his development.