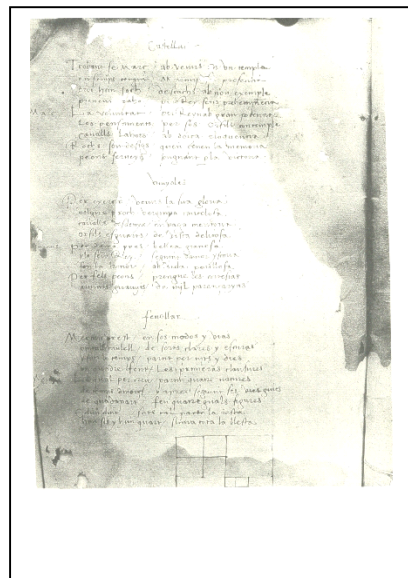


Three games, Three times

M.C. Romeo

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(Poznan Octobre 2007)

THREE GAMES, THREE EPOCHS

There are three chess games of the 15th and 16th centuries, the comparison of which is interesting. Two of them correspond to the new chess or Lady's chess, the other one on the contrary corresponds to the ancient or old chess. But, before the development of the games and the diagrams, which are in fact the essence of chess, I want to show you other aspects, different from the usual one, some of the many faces of chess.

We have all read that chess represents on the board a fight between two armies, and that it is how it succeeded in overcoming the religious veto which tried to be imposed during the Islamic preponderance in chess.

We have also read that, in ballads and "chansons de geste", it is often told how a chess game is able to unlock a jeopardized situation.

We find a sign of the great popularity achieved by chess in Jacobo de Cessolis's sermon which had so much impact in the 14th century, in which the social organization is compared to the world of chess.

Inventories of that time show that the nobility owned luxurious chess set, some of them sumptuously decorated. Prince Louis of Orléans, Charles VI's brother, was addicted to chess, as were also his wife Valentina Visconti and his son the poet Charles of Orléans.

In France, courtly love and courts of love had been fashionable for some years, and in these courts the allegorical staging of a chess game, human or magic, was a good opportunity to discourse about various subjects, the social organization, the fight between two heroes for the love of a lady or a goddess, etc. In the beginning of the 15th century, we find the first of the three games which we intend to comment.

FIRST GAME (LOVE FIGHT)

Our first game is found in a manuscript which was already commented some years ago by Barbara Hollender because of the engraving of a chess-board, with the design of this epoch and the image of the pieces, in magnet stone and amber, used in the game described in the text.

It is "**Le Livre des Echecs Amoureux**". This manuscript, the author of which is Evrat de Conty, is a comment in prose about another previous anonymous manuscript of the year 1370 "Echecs Amoureux", (which in turn was inspired on "Le Roman de la Rose" by Guillaume de Lorris and Jean de Meung) which included a chess game in rhymes, as if it was a love fight and in which the following "incipit" can be found:

*A tous les amorux gentilz,
Especially aux soubtilz
Qui amiment le beau jeu notable,
Le jeu plaisant et delectable*

*Le jeu tres soubtil et tres gent
Des eschés sur tout aultre gent
Vueil envoyer et leur presente
Ceste escripture cy presente*

Although the original manuscript was written towards 1400, various copies were made later on. From the 6 copies of “Le Livre des Echecs Amoureux” which are left, one is kept at the French National Library, with the notation ms fr 9197. In this beautiful copy ordered by Antoine Rolin, the great Bailiff of Hainaut (the son of Nicolas Rolin, the Chancellor of Burgundy) and his wife Marie d’Ailly, in addition to the text by De Conty with plenty of scholars knowledge, there is the visual support of exquisite miniatures.

In 1991, the said French National Library edited a book (ISBN 2-85108-737-1) which we have used to study the game and the meaning of the pieces.

The characters are the same as in *Le Roman de la Rose*, and it is curious and paradoxical that, in an epoch when apparently love and the lady were worshipped, this book, denounced as misogynous, especially by Christine de Pizan, was so popular since the moment when it was published.



According to medieval texts, chess can be compared to love since, as in a battle, it is a constant confrontation.

There are even details about how this fight is developed in the spirit of the “fighters”. The 1st and the 2nd battles are fought within the lovers themselves, the 3rd one takes place between both of them with all the love attributes: glances, begging’s and praises.

It is not surprising that the protagonist of the poem wanted to symbolize his love with this game which traditionally appears so similar to love ups and downs, and this is why he dedicates his book to enamoured people, and especially to those who are familiar with chess.

In this chess game between the Damsel and the protagonist, the Actor, both players’ pieces (as cannot be otherwise in courtly love) are full of the symbolism of the “fins d’amor” taking place in a love game which will end with a checkmate to the protagonist by the lady.

The action starts with a journey proposed to the protagonist (the Actor) by the goddess Nature during which he encounters a series of gods and goddesses. When he is alone with Venus, she takes him to the garden of Deduit, where he will be able to meet a young Damsel with certainty (*According to some poets, Venus had three sons with the god Bacchus :Iocus the god of games and worldly pleasures, who is called Deduit in the “Roman de la Rose”, the second one called Cupid, the god of love, and the third one Himeneus, the god of wedding*).

Deduit and his companions were playing chess with an extraordinarily beautiful damsel, with whom the Actor will play and who will win the game with checkmate.

The whole game and environment have their symbolism, even the chess board and the pieces, because all of them hold their own meaning. This is why the protagonist speaks in this way about the chess board and the pieces.

The “board of the chess of love” is the field where the love battles will take place.

The square shape of the board means equality, justice and fidelity which must lie in love. This figure includes four identical and straight lines, as well as four identical and right angles.

The four right angles can also mean the four cardinal virtues in which lovers must be equal. They can also stand for the four stages of life and the four parts of the world, *to mean that all kinds of people, in all times, places and ages, tend naturally to love, and that love dominates all.*

The chess board is made of magnet, a dark stone, the characteristic of which is to attract iron. *Because love by its own strength attracts the hearts which are as hard as iron, wins and subdues them,* this is why the actor imagines that the chess board is the thought where love battles take place, and is made of a magnet stone to represent the great power of love.

The magnet also means that the lovers look joyfully at the earth, and at the sky with disgust, their affection resting in the worldly pleasures which are earthly and animal, and this represents the sensual pleasures, the lowest part of the microcosm which is mankind.

The pieces of the chess-board are made of magnet stone and amber.

Amber has the characteristic to attract wisps of straw, in the same way that magnet attracts iron. It is shining, full of light and aromatic, especially when rubbed in hands.

The power of attraction of both materials represent the great strength of love.

Amber symbolizes youth, folly, ingenuousness and weak hearts. The splendour and luminosity of amber represent joy, pleasure and brightness sometimes found in love life, whereas the dark colour of magnet evokes sadness, labour and pain which are often found in life.

If in the chess-board there is more magnet than amber, it means that in love there is more pain than pleasure, more suffering than joy, as the saying goes : “in weapons and in love, for one joy, a thousand pains”.

The symbolism of the chess pieces which are going to be used in the game (*although in the miniature there are in magnet and amber, in the text it is mentioned precious stones and gold.*

The manuscript is written in medieval French, and this is why the names are slightly different and it has been necessary to look for their modern equivalent).

Each piece has a **fourfold identity** : first we find the *designation* of the piece (pawn, knight, etc.), then each *category of the pieces* of the damsel is made of a different material, whereas the pieces of the lover are all made of gold. In addition, each one of the thirty two pieces has an emblem which introduces the fourth level of meanings as it is associated with a *quality or a behaviour necessary for love*. Thus, the Queen of the damsel is made of rubies, has the emblem of the scales and is called “Gracious Manner”.

The chessmen of the Damsel

The **pawn** in emerald
Youth, moon crescent (**a7**)
Beauty, rose (**b7**)
Simplicity, lamb (**c7**)
Sweat appearance, rainbow (**d7**)
Elegance, ring (**e7**)
Feeling, snake (**f7**)
Goodness, panther (**g7**)
Nobility, eagle (**h7**)
The **Queen** (majestic) in ruby
Gracious manner, balance (**d8**)

The **Knights** in sapphire
Shame, unicorn (**b8**)
Fear, hare (**g8**)

The **Rook** in topaz
Sweet glance, lark (**a8**)
Nice welcome, mermaid (**h8**)

The **Bishop** in heliotrope
Frankness, dove (**c8**)
Pity, pelican (**f8**)

The **King** in diamond
Heart in love, turtle-dove (**e8**)

The chessmen of the Protagonist in gold

The pawns

Noble character, dry tree (**a2**)
Glance, key (**b2**)
Sweet thoughts, tiger (**c2**)
Offence, blackbird (**d2**)
Doubt of failing, leopard (**e2**)
Memories, concave mirror (**f2**)
Beautiful behaviour, swan (**g2**)
Concealed fortune, owl (**h2**)

The **Queen** (Majestic)
Pleasure, butterfly (**d1**)

The **Knights**
Boldly, lion (**b1**)
Sweet words, Orpheus harp (**g1**)

The **Rooks**

Patience, column (**a1**)

Perseverance, rooster (**h1**)

The **Bishops**

Desire, fire ray (**c1**)

Hope, ship (**f1**)

The **King**

Heart in love, peacock (**e1**)

This part had, for the medieval readers, only a playful and allegorical meaning with the complexity of the thirty two entities of the pieces, their emblems and the representation of the “torments of love life”.

Technically it is a game in which the beginning and the end are arranged not only by the rules of the game, but also by the symbolic meaning wanted by the author of the poem.

In the original poem and the prose version, it is expressly stated that the pawns is placed in the third line, and the Queen and Pawn occupy a single square, and in the course of the game the actor loses both Queen and Pawn at one stroke.

Each piece, however, moved separately and no piece could move to a square already occupied by a piece of the same colour

It has to be mentioned that although the damsel plays with the black pieces, she is the one beginning the game, because in courtly love, it is a duty to give ladies priority.

The damsel begins the game with the pawn (b7) which has a rose on its shield (the symbol of Beauty), moving from b1 to b7 to *mean that beauty is, from all the love charms a woman can have, the most appropriate to move hearts and attract them to love, and it is what normally comes first to sight to draw attention.*

The first moves of the game mean the beginning of love and the first opportunity for love skirmishes. As a matter of fact, the moves of “Beauty” and “Innocence” represent the graces and kind actions of ladies in love. On another side, the moves of “Glances” and “Sweet Thoughts” mean that glances are the messengers of love, and that love is born from the sight and grows little by little with thoughts.

In the following moves, the actor imagines that “Beauty” takes “Pleasure” and “Offence”, and that “Desire” takes “Beauty”, feeling a great emotion faced with this lady’s beauty, and that this remains deeply engraved in his heart.

After a description of the first nine moves between the damsel (blacks) and the lover (whites) with the allegorical rank of pieces and moves accurately clarified, the damsel has captured seven pieces from the lover, whereas she has only lost three.

Before the end, the same numbers appear again but reversed, the lover only has three pieces left, whereas the damsel still has seven.

The protagonist indicates that he has no intention to give details of all the moves made in the game of the love chess, and that he will only mention the main ones and the final mate position in one corner, a classical position in the medieval literature.

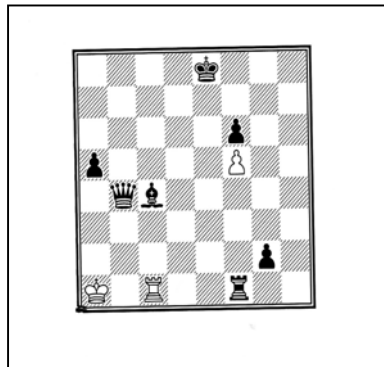
From the move 10 till the end, there is no description of the moves and it is difficult to imagine them, especially because they belong to the “old chess”. It is only mentioned that there are “many attacks from both sides and many pieces captured”.

At the end, the protagonists find themselves in the position indicated in the text, the damsel (Re8, Tf1, g2, Db4, a5, f6) and the lover (Ra1, Tc1, f5). In only five moves, the damsel's queen will give, on lover, a checkmate in a corner.

The board has a different notation than the one we are used to, and which is represented in the miniature of the manuscript.

bl= b6 , bm= b5, bo = b3, cn= c4 , cl =c6, cm= c5 , co = c3, do = d3, fq=f3, dk=d7, do=d3, ck=c7, Cp =c2, dp= d2, en =c4, fp =f2, ek = e7, dm=d4, eo = e3, go = g6, gn= g4

At the end of the game, our young man is left alone and wants to tell in a vivid form how he became a prisoner of love... of the damsel who “beat him with mate in the corner” with loving and subtle moves... of her beauty and graciousness and of many other charms which he so much treasured in her, and who at the end beat him with “checkmate”.



Notation of the game

1.-Damsel(b6 a b5)Actor(b3 a b4) 2.-Damsel(c6 a c5)Actor (c3 a c4) 3.-Damsel(b5 a c4) Actor (b4 a c5) 4.-Damsel (c4 a d3) Actor (f3 a d3) 5.-Damsel (d7 a c5) Actor (g3 a g4) 6.-Damsel (c5 a d3) Actor (King e1 a f1) 7.-Damsel (c7 a c2) Actor (d2 ac4) 8.-Damsel (d3 a f2) Actor(c4 a f2) 9.-Damsel (e7 a d4)Actor (E3 a c4)

•This is the last movement whose notation appears Afterwards we only know that there are multiple attacks and captures, until the final position of checkmate in the corner

•Murray propouse in History of Chess, pag 482, this five movements

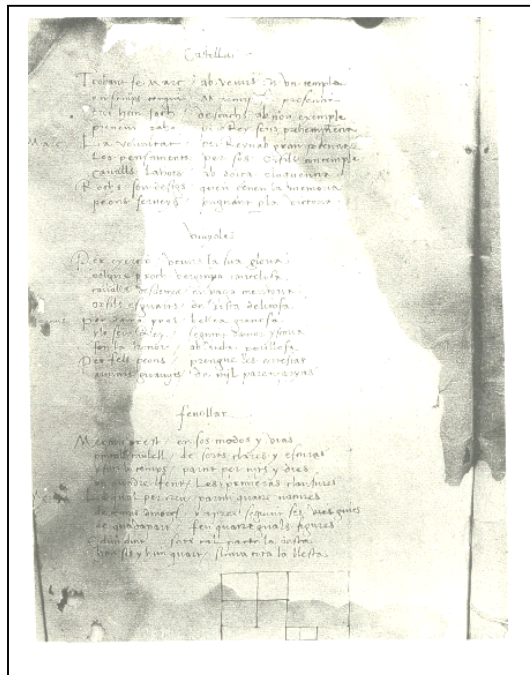
•1)Pa4,Kb1 2)Pa3 Ka1 3) Qc3,Kb1 4) Pa2,Ka1, 5) Qb2 Checkmate

SECOND GAME (love fight)

The second game of which we are going to talk is the first known game of the Chess of the Dame, with a new powerful and mobile queen and a bishop having a powerful mobility and value.

This game is found in **The Poem Schacs d'amor** of the end of the 15th century (1475), studied and published by Ricardo Calvo a few years ago.

The 13 original leaves disappeared and only a photo reproduction is left, page by page, thanks to D. Ramon Miquel i Planas.



The “fins d’amor” and courtly love, which we have commented on in the first part, took nearly one century to appear in the Iberian Peninsula, as conditions were not specially favourable, but even nowadays, in the whole Levantine region, “Juegos Florales” which very much bear a resemblance to courts of love are celebrated. It is in these surroundings where we found ourselves with the second game which we are going to comment on.

Hobra intitulada Schacs d’amor feta per don Françi de Castellvi e Narcis Vinyoles e Mosen Fenollar, sots nom de tres planetas ço es Marc, Venus e Mercuri per conjuncçio e influencia dels quals son inventada

The game will take place between two gods Mars and Venus, with Mercury being the arbiter. It is a love fight in which the god Mars, who plays with the red pieces (which are equivalent to the traditional white ones), tries to gain the favours of Venus who plays with the green pieces (equivalent to the black ones). Three leading people of the Valencia court, the authors are going to take part in the game, adopting the role of the gods, intervening by turns in sonorous verses in old Valencian language, very likely half-improvising them, the same way this is still done in some villages of the Spanish Levant.

Here, as in the previous example, everything is also symbolic. To start with, there are 61 stanzas which, together with the three initial ones explaining the allegory, make up a total of 64 stanzas, as many as the number of squares in the board.

The white pieces (Mars) will make 21 moves, i.e. 21 stanzas in verse. 20 more will correspond to the black pieces (Venus), and Mercury will intervene 20 times after both gods. Mercury indicates it in his first intervention, as well as the poetic metrics which will be used, 9 chained verses of 11 syllables, divided in three sections: the first one consisting of 4 verses, the 2nd of 3 verses and the 3rd of 2 rhyming verses which end the stanza and which, as Fenollar says “*Al final de los cuales veréis el sentido*”.

The authors admit in the presentation that it is only an invented game to depict love fights as an allegory.

As in the previous case, the pieces have various meanings, as *pieces*, as *colour* and as *quality* for the game of love.

But they differ as the pieces are neither subdivided, nor have a different emblem each, the knights are equal between themselves, as are the bishops, the pawns and the rooks.

Francesc de Castellvi acts as the faction of Mars, his scream of war is LOVE and he takes the ensing of red colour.

The King is the Reason

The Queen the Will

The Rooks the Desires

The Knights the Praises

The Bishops the Thoughts

The Pawns the Loving Services

Narcis Vinales acts as the faction of Venus, his scream of war is GLORY, and he takes the ensing of green colour.

The King is the Honour

The Queen is the Beauty

The Rooks the Shame

The Knights the Scorn

The Bishops the Sweet Glances

The Pawns the Courtesies of the Gallant Play

Mercury, the arbiter, presents in the introductory stanza, the board, and he mentions the metrics of 64 chained stanzas, in which the laws and pacts to be followed will be given.

In the stanza III he indicates that the board is tinted in alternated light and dark colours and he compares this with the days and nights, as if giving the board a space in time. He divides the board in four qualities of diverse time, our old friend of chess of the four times ?

What is clear is that he establishes 3 levels for this game

1. The chess level
2. The love courting
3. The establishment of the chess laws.

The stanza IV deals with the subject of the “piece touched, piece played”. In the poem of Life which we will later see, Mercury cheats. Venus notices his cheating and accordingly informs Apollo who change the move with Jove’s consent (Storia degli scacchi in Italia– Chico y Rosino page 57).

Stanza VIII

The Queen begins to play as a demonstration of her new power.

Stanza XIII

Castellvi compares the Bishop and his diagonal moves to a spy. This has already been seen various times, in ibn Esra and Cessolis. The move is supposed to be known, and this is maybe why its change was immediately previous to the Queen’s move (J.A. Garzón supports this idea).

Stanza XV

Fenollar moves his king to a third square in his first move. This possibility of move (Lombard rules, see Murray) disappeared shortly later in favour of castling.

Stanza XXXVI

Here is the first time that the presence of a judge in the game is mentioned.

Stanza XXXIX

It deals with the capture “en passant” of a pawn.

Stanza XLV

With an obscure language Fenollar deals with the subject of Stalemate speaking of the sad king due to the impossibility of movement, even without being in Check

Stanza XLVIII

It deals with the Bare king

Stanza LI

It deals with the common of checkmate

Stanza LIV

Fenollar describes the moves of the powerful queen as a summary of the moves of the Rook and the Bishops, but NOT the Knight as “she cannot turn”.

Stanza LVII

It is clarified that there cannot be more than one Queen on the board, because love must be monogamous, although in LXIII it is indicated that the game is over when the queen is captured, and the opportunity of crowning a pawn has not been seized.

LX

There is a strange regulation that the queens, in the same way as the kings, cannot fight each other.

LXIV

This is the final stanza, and in it, victorious Mars makes an allusion to the apocalypse, the mystery of which is compared to the mysteries of the game of Chess, and which reminds a verse by the Valencian poet Ausias March.. It ends with Venus's surrender in front of Mars strength

The notation of the game is unknown.

1.e4 d5 2.exd5 Qxd5 3.Nc3 Qd8 4.Bc4 Nf6 5.Nf3 Bg4 6.h3 Bxf3 7.Qxf3 e6 8.Qxb7 Nbd7 9.Nb5 Rc8 10.Nxa7 Nb6 11.Nxc8 Nxc8 12.d4 Nd6 13.Bb5+ Nxb5 14.Qxb5+ Nd7 15.d5 exd5 16.Be3 Bd6 17.Rd1 Qf6 18.Rxd5 Qg6 19.Bf4 Bxf4 20.Qxd7+ Kf8 21.Qd8# Checkmate
And it ends with Venus's surrender in front of Mars's strength.



Mosen Bernat Fenollar (the arbiter)
and Narcis Vinyoles (play by the faction of Venus)

THIRD GAME (Challenge between gods)

The last game is the famous poem *Scacchia Ludus* by Marcus Hieronymus Vida. This priest was appointed Bishop of Alba by the Pope Medici's Leon X, a famous chess player who was delighted by this poem.

Vida wrote his chess poem in the year 1513, although it was not published until 1525 (without his name). An authorized version appeared in 1527. The number of editions, up to 150, is a clear evidence of the popularity it achieved. Approximately half of these editions were translations to the main European languages.

It is a completely pagan and not moralizing narration, as one would have thought from a priest. This long poem in Latin, 658 verses in 111 stanza, similar to Virgil's style, describes a game played between two gods, Apollo and Mercury with the attendance of all their colleagues of the Olympus, with the rules of the new chess, on the occasion of the wedding of the Earth with the Ocean



It tells how Ocean, in order to entertain his guests, presents them with a board and its pieces (stanzas V and VI), explaining the rules (Stanzas IX, X, XII, XIII, XIV, XV and XVIII to XXV). In the stanzas XXXI to XXXV, Jove summons Apollo and Mercury to fight each other, forbidding the gods to help any of them. Here the right to move the first is determined by drawing. The challenge is full of tricks, some of them a little unorthodox.

There is a black queen captured by a white one (LXXII) and a progression of a pawn to queen (LXXXIII and XCIX) with a final of king and queen against king until reaching checkmate.

The poem ends with Mercury's victory. He gets the caduceus as a reward, and after that he seduces a nymph called Scacchis to whom he offers the game of chess, teaching her how to play, and giving thus a justification to the name of the poem.

The following comments are based on the translation to Spanish of the 3rd edition (1901) of "El Ajedrez, Tratado de sus principios fundamentales" by D. Jeronimo Borao. As a foreword there is an historic introduction, and it is followed by some games by Philidor and others, and a poem by Vida, specially translated for this work by D. Angel Gallifa – Zaragoza – typography by Julian Sanz y Navarro.

In the prologue to the first edition (1858) the author comments that one of the reasons to write this book is "... the desire to make known, through this WORK, the translation (the first one to my knowledge) of the Latin poem that Vida wrote in praise of chess and which, at my request, the young D. Angel Gallifa did with great intelligence and poetry..."

As a matter of fact, in page 130 of the small book in quarto I have referred to, the translation by Angel Gallifa of the poem by Vida begins. Gallifa has tried to put the translation into verse, which gives it a very pleasing old-sounding charm. The argument of the poem appears

under the title **Schachia**, and then the verses in octaves (CXI in total). It is clarified that Apollo is sometimes called Delio and Phoebus, and Mercury Sileno, Arcade and Atlantida, or grand-child of Atlas's lineage, something which to be grateful for as in the translation these names appear frequently.

There are various aspects to emphasize.

The author made a mythological mistake; according to Hesiodus , the Ocean married the Sky, and the Earth was born from that marriage. Consequently, the wedding of Ocean and Earth could not have taken place as he tells, and Jove could not have honoured them with his court, which existed much later.

Arfil, in Greek "arfilos", means "loved, cherished by Mars". According to this etymology, it is Arfil and not Alfil (Bishop) as many or the majority of people say.

In the stanza XVIII it is indicated that he can leave his seat for the first time castling, but since then he can only move step by step.

Stanza XXXVII, the author names Mars symbolizing war ; among the gods, only Apollo and Mercury intervened in the movement of the pieces.

The king castles, it is the stanza XXXIX. One must undoubtedly understand that, during the war excursions in which it is said that Mars enjoyed himself before invoking death, pieces had been taken and moved. Even in this case, he could not make one jump to the last square, but only to the penultimate one, as was the law of the game.

The Bishop is called "Sagittifer", a name nowadays in disuse, and also for the first time the "Roque" is called Torre (Rook).

(It is possible to find on Internet this poem in Latin and in English. Regarding the version in Spanish, it can be found in the above-mentioned book of the 19th century).

It is clear that it is not a love game, but a competition, since the part of the poem by Scacchis is not included in the game; it is only included in the last verses and as an explanation for the name of the poem. This differentiates it from the protagonists of our 2nd game, with which it has only in common that it belongs to the new chess of the Lady.

The game, the longest of the three, has the following Spanish notation :

•1.d4 d5 2.f3 c6 3.e4 e5 4.b3 dxe4 5.fxe4 Dc7 6.Cf3 Cf6 7.Cxe5 Cxe4 8.Cd3 Cf6 9.Cc5 Cd5 10.Df3 Cb4 •11.c3 Cc2+ 12.Rd1 Cxa1 13.Dd3 Cc2 14.Dxc2 a6 15.a4 b5 16.axb5 axb5 17.De2+ Ae7 18.h4 b4 19.cxb4 Aa6 20.Dc2 Af6 21.g3 Ac8 22.Ag2 Ca6 23.Ad2 Cb8 24.d5 Ta1 25.Te1+ Rf8 •26.Ce6+ Axe6 27.dxe6 fxe6 28.Te4 c5 29.Ae3 Ca6 30.h5 g6 31.Df2 •31...gxh5 32.Dxf6+ Rg8 33.Dxa1 Cb8 34.Da8 Rf8 35.bxc5 Re8 36.Da4+ Rd8 37.Af1 h6 38.b4 Dh7 39.Th4 Dxb1+ 40.Rd2 Dxf1 41.Tf4 Dg2+ 42.Rd1 Dd5+ 43.Ad4 Dc4 44.Axh8 Dd5+ 45.Rc1 e5 46.Th4 Dd3 47.Dd1 Dd7 48.Dxd7+ Cxd7 49.Th1 e4 50.Ab2 Re7 51.Rc2 Rf7 52.Rb3 Cf6 53.Tb1 Cg8 54.c6 e3 55.c7 e2 56.c8D Ce7 57.Dc3 Rg8 •58.Dd4 Rh7 59.Dd8 Cg8 60.Da8 h4 61.gxh4 Rg6 62.Dc6+ Cf6 63.Dc5 Ce4 64.Dc8 Cd2+ •65.Ra3 Cxb1+ 66.Rb3 e1D 67.Df8 De3+ 68.Ra4 De2 69.Ac1 Dd3 70.Dxh6+ Rf7 71.Dh5+ Dg6 72.Db5 Cc3+ 73.Ra5 Cxb5 74.Rxb5 Df5+ 75.Ra4 Dd7+ 76.b5 Dd1+ 77.Rb4 Dxc1 78.b6 Dc6 79.Rb3 Dxb6+ 80.Rc3 Df6+ 81.Rd3 Dxh4 82.Re3 Re6 83.Re2 Rd5 84.Rd1 Dh2 85.Rc1 Rc4 86.Rd1 Rc3 87.Re1 Rd3 88.Rf1 Re3 89.Re1 Dh1# 0-1

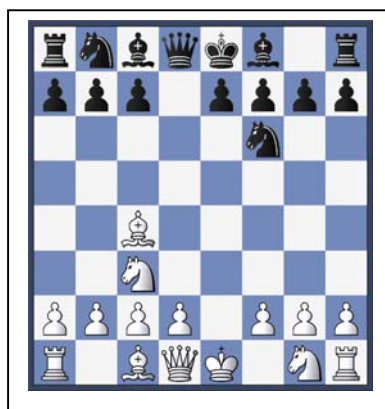
Scacchia Ludus served as a basis in 1763 for the “Caissa” by William Jones

Appendix COMPARISON BETWEEN THE THREE GAMES

	1 st game (towards 1400)	2 nd game (1475)	3 rd game (1513)
Type of chess	Old	New	New
Author	French (1)	Valencians (3)	Italian (1)
Original idea	NO, Based on a previous one	Yes	Yes
N° Stanzas	Written in prose	64	111
N° Moves	?	21	89
Type of fight	Love	Love	Competition
Levels of Symbolism	4 – Pieces <ul style="list-style-type: none"> - Designation of the piece - Category of the piece - Emblem - Quality 2 – in the chessboard <ul style="list-style-type: none"> - Materials - Meaning of the 4 sides 	3 – Game itself <ul style="list-style-type: none"> - Chess form - Love courting - Laws 1– in the Chessboard <ul style="list-style-type: none"> - Colours 	1 – Poem
Explanation of the chess laws	No	Yes	Yes
Who begins the game?	Damsel with the blacks	Mars with the whites	Apollo with the whites
Who finishes the game and how	Damsel with checkmate	Mars with checkmate	Mercury with checkmate

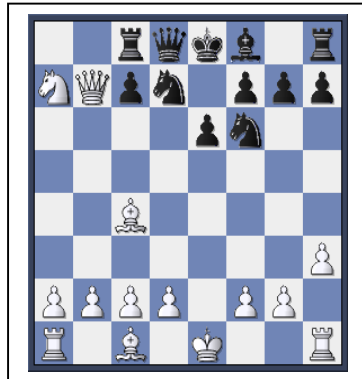
Diagrams

Scachs d’amor



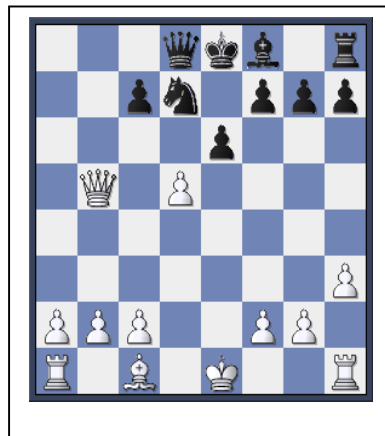
Mouvements 1 to 4

1.e4 d5 2.exd5 Qxd5 3.Nc3 Qd8 4.Bc4 Nf6



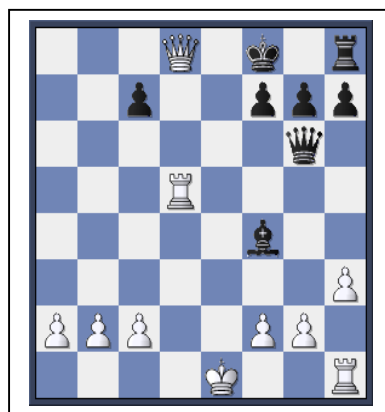
Mouvements 5 to 9

5.Nf3 Bg4 6.h3 Bxf3 7.Qxf3 e6 8.Qxb7 Nbd7 9.Nb5 Rc8



Mouvements 10 to 15

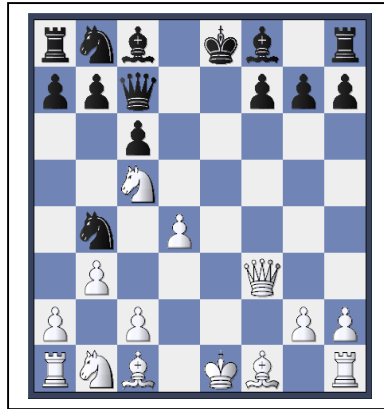
10.Nxa7 Nb6 11.Nxc8 Nxc8 12.d4 Nd6 13.Bb5+ Nxb5 14.Qxb5+ Nd7 15.d5 exd5



Mouvements 16 to 21

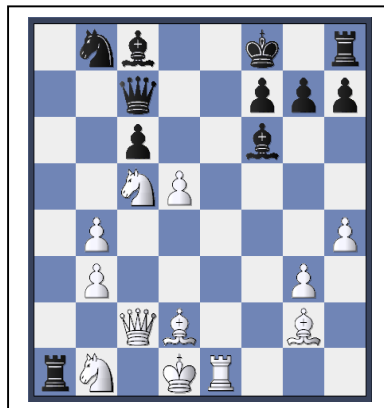
16.Be3 Bd6 17.Rd1 Qf6 18.Rxd5 Qg6 19.Bf4 Bxf4 20.Qxd7+ Kf8 21.Qd8# Mate

Scacchia Ludus



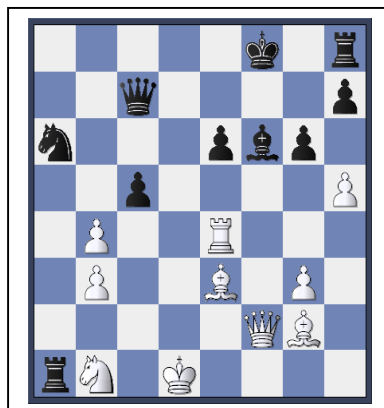
Mouvements 1 to10

1.d4 d5 2.f3 c6 3.e4 e5 4.b3 dxe4 5.fxe4 Dc7 6.Cf3 Cf6 7.Cxe5 Cxe4 8.Cd3 Cf6 9.Cc5 Cd5 10.Df3 Cb4



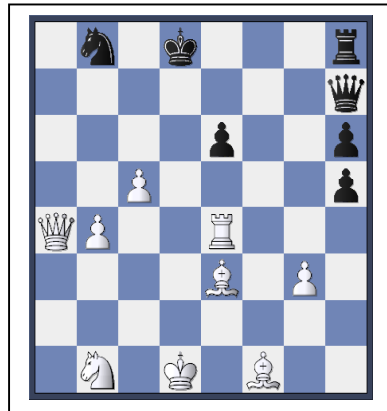
Mouvements 11 to 25

11.c3 Cc2+ 12.Rd1 Cxa1 13.Dd3 Cc2 14.Dxc2 a6 15.a4 b5 16.axb5 axb5 17.De2+ Ae7 18.h4 b4 19.cxb4 Aa6 20.Dc2 Af6 21.g3 Ac8 22.Ag2 Ca6 23.Ad2 Cb8 24.d5 Ta1 25.Te1+ Rf8



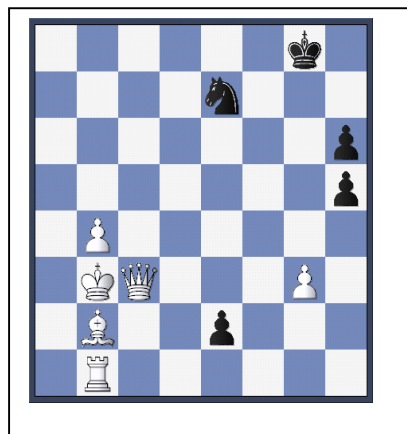
Mouvements 26 to 31

26.Ce6+ Axe6 27.dxe6 fxe6 28.Te4 c5 29.Ae3 Ca6 30.h5 g6 31.Df2



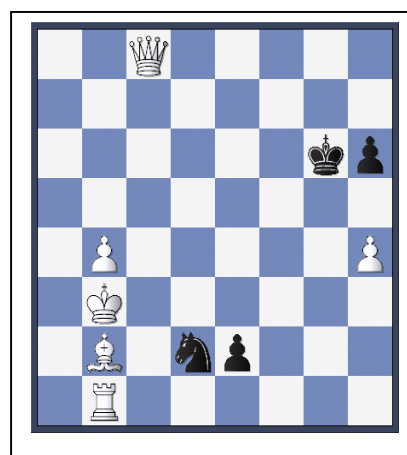
Mouvements 31 to 38

31...gxh5 32.Dxf6+ Rg8 33.Dxa1 Cb8 34.Da8 Rf8 35.bxc5 Re8 36.Da4+ Rd8 37.Af1 h6 38.b4 Dh7



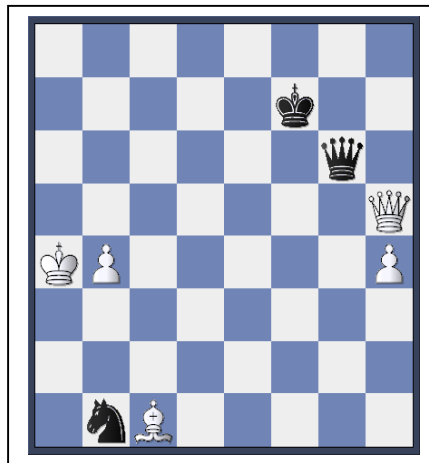
Mouvements 39 to 57

39.Th4 Dxb1+ 40.Rd2 Dxf1 41.Tf4 Dg2+ 42.Rd1 Dd5+ 43.Ad4 Dc4 44.Axh8 Dd5+ 45.Rc1 e5 46.Th4 Dd3 47.Dd1 Dd7 48.Dxd7+ Cxd7 49.Th1 e4 50.Ab2 Re7 51.Rc2 Rf7 52.Rb3 Cf6 53.Tb1 Cg8 54.c6 e3 55.c7 e2 56.c8D Ce7 57.Dc3 Rg8



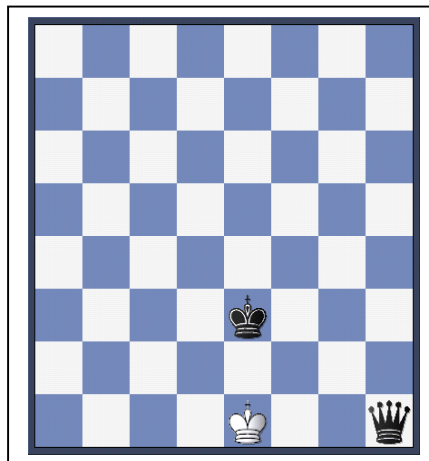
Mouvements 58 to 64

58.Dd4 Rh7 59.Dd8 Cg8 60.Da8 h4 61.gxh4 Rg6 62.Dc6+ Cf6 63.Dc5 Ce4 64.Dc8 Cd2



Mouvements 65 to 71

65.Ra3 Cxb1+ 66.Rb3 e1D 67.Df8 De3+ 68.Ra4 De2 69.Ac1 Dd3 70.Dxh6+ Rf7 71.Dh5+ Dg6



Mouvements 72 to 89

72.Db5 Cc3+ 73.Ra5 Cxb5 74.Rxb5 Df5+ 75.Ra4 Dd7+ 76.b5 Dd1+ 77.Rb4 Dxc1 78.b6 Dc6 79.Rb3 Dxb6+ 80.Rc3 Df6+ 81.Rd3 Dxh4 82.Re3 Re6 83.Re2 Rd5 84.Rd1 Dh2 85.Rc1 Rc4 86.Rd1 Rc3 87.Re1 Rd3 88.Rf1 Re3 89.Re1 Dh1# 0-1

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