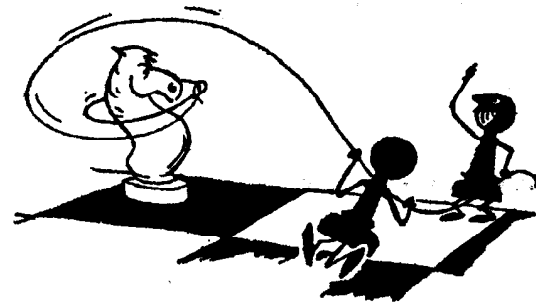


The Chess Player's Bedside Book

EDITED BY

Raymond Edwards, Raymond Keene



B.T. Batsford Limited

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Preface

The chess world is fortunate in possessing a comprehensive literature unrivalled, either in quality or quantity, by any other game. The student will find all the instruction he could possibly require from the simple to the recondite.

Should the reader, however, merely seek relaxation and entertainment, he will find a curious gap in this extensive literature. The choice of books is limited.

When your editors were asked to prepare *The Chess Player's Bedside Book* by Batsford (who have an enviable reputation both as publishers of chess books and bedside books), we endeavoured to compile a volume worthy of our publishers and its readership. Our editorial policy has been:

1) to commission (or reproduce) all articles from writers with an established reputation for both the technical and literary quality of their work.

2) to allow each original contributor to choose his own subject.

3) to obtain slants on chess humour or items of general interest from Riga via Amsterdam and London to New York.

Therefore the bulk of the book is original work not previously published. To the above, we have added items (mostly short) gathered from a wide range of sources. As a result, the subject matter covers the whole chess world from problems to play, from literature to personality, from history to humour, from Staunton to Fischer.

We have had much fun in compiling *The Chess Player's Bedside Book*, and if the reader obtains as much, we shall be well pleased.

Raymond { Edwards
 { Keene

London, April 1975

Acknowledgments

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In addition to the above we gratefully acknowledge the British Chess Federation's *Newsflash* for Golombek's 'Variations on a Familiar Theme' and the *British Chess Magazine* for Mlle Pourquoi Pas' 'Chess Masters are Human'.

RDK/RBE

Symbols

+	Check
!	Good move
?	Bad move
!?	Interesting move
!!	Excellent move
1-0	Black resigned
$\frac{1}{2}$ - $\frac{1}{2}$	Draw agreed
0-1	White resigned
<i>W or B</i>	by the side of a diagram indicates which side is to move

In the text, a number in brackets refers to the corresponding diagram number.

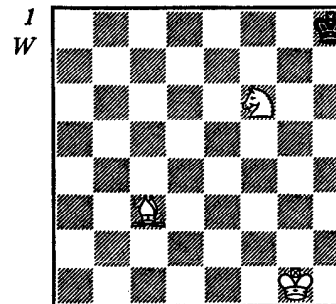
A Russian Trilogy

Eduard Gufeld

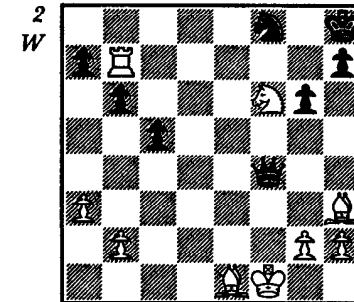
CHESS DREAMS

It happened in 1967 in Tiflis during the 34th USSR Championships. That evening I had lost to Gipslis. Thorough analysis showed that I could have won on the 37th move. I fell asleep in low spirits. . . .

. . . Scenes from my childhood arise one after another. Football battles in the yard, walking tours to the river . . . and here is one of my first chess coaches, A. A. Olshansky. He smiles and offers me mate in a half-move! (1)



Is it possible? Oh, yes! But this is a trick-problem. You lift the white knight just a little off the board . . . rather like my game yesterday against Gipslis (2). . . .



Really, a quite similar construction. Here I played 37 K-N1? and after 37 . . . Q-Q5+ I knew that I had blundered. Now after 38 B-B2 follows 38 . . . Q-Q8+ and 38 K-R1 is impossible because of 38 . . . Q-K6. . . .

. . . and suddenly it dawned on me: 39 R-K7!! Q x R 40 B-B3.

The king or queen must perish: the threats are: 41 N-Q5+ and 41 N-N4+ K-N1 42 N-R6 mate.

I check the variations many times. Everything is correct. By playing 38 K-R1 I would win. I decide to wake up. . . .

I set up the position on a board. Everything was correct. It was 3 a.m. I wanted to phone my friend Leonid Stein, a journalist, to offer him the

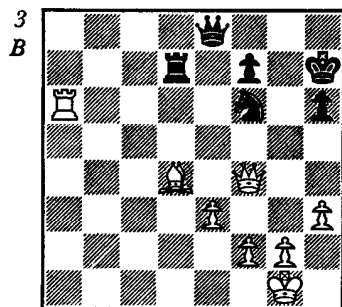
material for his next chess article. I found the scoresheet of the previous day's game and played through the game saying again and again: 'What bad luck!' And suddenly ... Oh! Gipslis had played ... P-KR4 earlier on move 30, and this fine combination is just a fairy tale from my dreams. ...

Then I started to analyse again and made sure of the win: 37 K-K2, and Black had no perpetual check. I calmed down and tried to go back to sleep.

Since that time I always put the scoresheet under my pillow. However, even now I am not sure of mistake-free dreams ... my handwriting is illegible (the editorial staff of the Russian Chess Magazine '64' confirm this: editorial note).

E. Stolyar, the master, told of a similar case in the pages of a bulletin published during the USSR Championship at Leningrad in 1963.

'In the 4th round game between S. Furman and R. Holmov the position after White's 29th move was as follows (3):



'Holmov played rather quickly: 29 ... N-Q4. Furman "believed" the famous master of defence and played 30 Q-N4, and after a few more moves the game ended in a draw. The next

day Furman was really in low spirits.

'What has happened, Semyon?' I asked him.

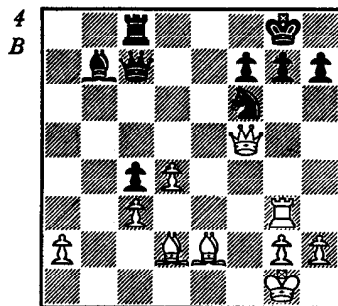
'You see, I could not sleep. All night long I felt that I had missed something. It was morning by the time I fell asleep and dreamed that ... I mated Holmov in yesterday's game. I can show it to you.

'30 R×KRP+ P×R 31 Q-B5+ K-N1 32 Q-N4+ K-B1 33 Q-N7+ K-K2 34 Q-K5+ K-B1 35 B-B5+ or 34 ... K-Q1 35 Q-N8+ K-K2 36 B-B5+.'

I would like to advise Furman to apply to the college for tournament controllers with a request that his games should be played at night when he is in his best form.

AH! IF ONLY ...

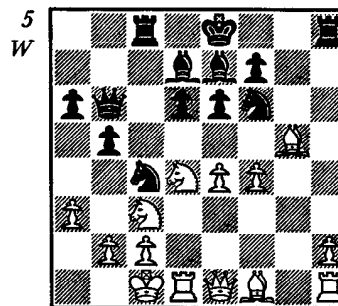
Your move. Concentration creases the brow. All is well if you have in front of you a won or perhaps a drawn position. But it also happens that sometimes you are thinking painfully: 'Ah! If only ...', and then the most fantastic variations flash before you with kaleidoscopic beauty.



Two Moldavian chess players reached a position very similar to

this one (4) and Black played 1 ... B-K5, trying to protect his king by 2 ... B-N3. White cannot take the knight because of 2 ... Q×R, but by means of an unexpected double-piece sacrifice the black king is forced into a mating net: 2 R×P+ K×R 3 B-R6+ K×B 4 Q×N+ B-N3 5 P-N4.

Mate seems inevitable, but there followed: 5 ... Q-R4 6 P-KR4 R-B4! 7 P×R Q×P.B4+ 8 K-R1, and now, just as White was turning over his score-sheet to record his victory, there suddenly appeared like a bolt from the blue: 8 ... Q-N8+!! After 9 K×Q Black is stalemated. And the player with the white pieces looked so astonished that his opponent smiled ... and replaced a black pawn on his QR3. Apparently he had knocked it off the board with his sleeve as he made his last move ... If only it hadn't been there!



This position (5) was reached after 16 moves in the game Gufeld-Zurakhov at one of the Ukraine tournaments after the moves:

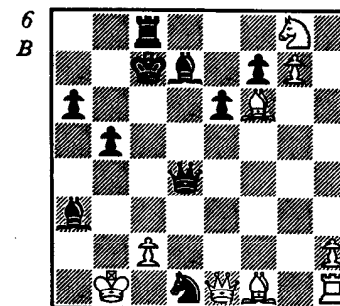
1 P-K4 P-QB4 2 N-KB3 N-QB3 3 P-Q4 P×P 4 N×P N-B3 5 N-QB3 P-Q3 6 B-KN5 P-K3 7 Q-Q2 P-QR3 8 0-0-0 P-R3 9 B-K3 B-Q2 10 P-B3 B-K2 11 P-KN4 P-

QN4 12 P-N5 P×P 13 B×KNP N-K4 14 P-QR3? R-QB1 15 P-B4 N-B5 16 Q-K1 Q-N3. Now, after 17 P-K5 P×P 18 P×P Zurakhov sacrificed a knight: 18 ... N×NP?!

After some thought White played 19 N-B5. There was another possibility:

19 P×N B×RP! 20 P×P R-KN1 21 N-Q5?! and 'ah! if only' Black then replied 21 ... N×R+, then after 22 K-N1 Q×N 23 N-B6+ K-Q1 24 N×R+ K-B2 25 B-B6! White successfully defends himself!

The position deserves a diagram (6):



However this variation is not forced. Black could answer 21 N-Q5?! with 21 ... N-Q6+ 22 K-N1 Q×N 23 N-B6+ Q×N 24 B×Q N×Q 25 R×N B-K2 with a won ending.

In fact White should have played 19 K×N P-N5 20 N3-N5! with sharp play.

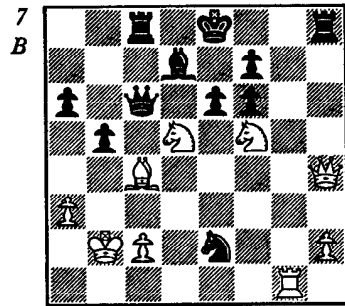
In the game itself, after 19 N-B5?! Black continued 19 ... N×R 20 P×N B×BP! (best) 21 B×B P×B 22 N-Q5 Q-B3 23 B-B4!

This bishop, which with commendable self-denial protects his king, cannot be taken. If 23 ... Q×B then

24 N-Q6+ and if 23 ... PxB, then 24 Q-N4 Q-B4 25 NxP+ K-Q1 26 RxN!

But Black played 23 ... N-B6!!, and White, before congratulating his opponent on his victory, had time to survey his rook on R1 and think: 'Ah! if only you stood on KN1 then after the moves 24 Q-R4! N-K7+ 25 K-N2 a position would have been reached in which all the white pieces were en prise, but White was winning!'

This would have been the position (7):

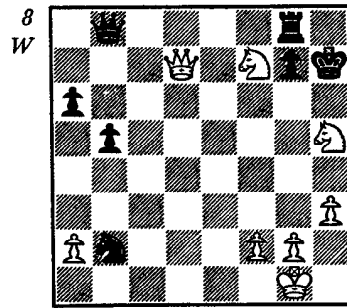


Ah, if only ...

THE SPECTATOR SEES MORE!

You might almost think that this aphorism applied especially to chess! Yes, sometimes a combination which has charmed chess-lovers for many decades, is unexpectedly refuted, and average chess players often become the authors of a sensation! If you turn over the pages of many of the world's chess magazines, you will find headlines such as: 'Alekhine could have lost', or 'Chigorin missed a brilliancy ...'. One thing is certain, dear reader, and that is that many com-

binations still await their refutations! Just try!



This position was reached in the game Tal-Antoshin in the 24th USSR Championship (1957). Tal was White and it was his move. It is difficult to realize that Tal—the romantic magician of chess, who could find some resource in any position—missed a brilliant combination. ... But as they say, 'even the sun has its spots.'

In the diagrammed position (8) Tal played 31 P-KR4 and after an interesting struggle the game was drawn. Nevertheless from the position White has a winning continuation, which was first found by grandmaster Geller.

31 Q-B5+ P-N3 32 Q-Q7 This threatens 33 N-N5+ and 34 Q-R7 mate 32 ... PxN As can easily be seen, this is forced. 33 N-N5+ K-N3 34 Q-K6+ KxN If 34 ... K-N2, then 35 Q-B7+ and 36 Q-R7 mate. 35 P-N3!! and it is time for Black to resign.

When I was invited to find the combination in the position in the diagram given above, I found another 'solution'. True, for my 'solution' you have to give Black ... a rook at QB1!

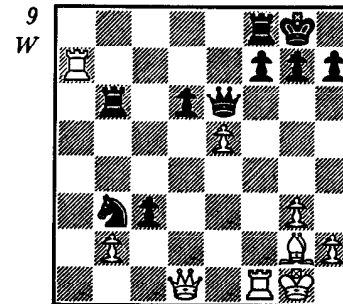
I remember 1967. The Interzonal

in Tunisia. A large group of the tournament players and their seconds gathered on the beach of the hotel on the edge of the Mediterranean. It was a beautiful beach day.

I invited a group of players to 'solve' this position, and amongst them was the future World Champion, the American grandmaster R. Fischer.

Fischer liked the solution to the position very much, and afterwards he often asked me to show him something else. In fact all the positions which you will find in this section, and their solutions, greatly impressed the World Champion.

Fischer found the solution to the 'new' position quite quickly. 1 Q-B5+ P-N3 2 Q-Q7 Black can play 2 ... Q-B2. On the other hand the second recipe will not work in the first position, for after 1 Q-B5+ P-N3 2 Q-B6 Black would play 2 ... Q-KB1—that is why it is necessary to give him the rook on QB1.

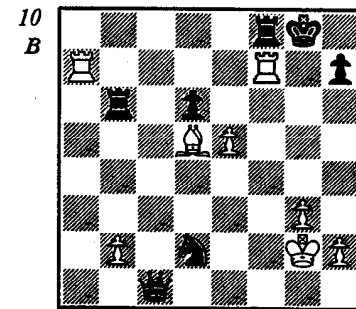


This position (9) arose in the game Barczay-Mecking at the Interzonal Tournament, Tunisia (1967). Barczay continued 27 NPxP, and after complicated play the game was drawn.

I followed the moves of this interesting game very carefully. It seemed to me that instead of 27 NPxP the move 27 B-Q5!? led to curious complications. Black has really only the one reply 27 ... P-B7, and after 28 Q-B3 let us analyse the position. 28 ... QxP is now impossible because 29 QxP+! leads to mate.

And so the variations are:

a) 28 ... N-Q7. After this follows a magnificent combination: 29 QxP+!! QxQ (if 29 ... RxQ, then 30 R-R8+ and mates) 30 R1xQ P-B8=Q+ 31 K-N2!! (10)



Surely the position deserves a diagram! Despite Black's great material superiority and despite having the move, nevertheless Black is mated! I should point out that 31 R-B1+ instead of 31 K-N2!! would be a bad mistake, because after 31 ... K-R1 White's rook on KB1 is pinned!

'31 K-N2 is a beautiful move', said Fischer!

b) The only possible continuation after 28 Q-B3 was 28 ... N-Q5!

but even then 29 Q-K4 would have preserved White's initiative. For example:

b1) 29 ... QxP?? 30 R7xP RxR 31 BxR+ and 32 Q-R8+ mating.

b2) 29 ... N-K7+ 30 K-N2 P-B8=Q (30 ... QxP 31 QxQ PxQ 32 R1xP) 31 BxQ and White should win.

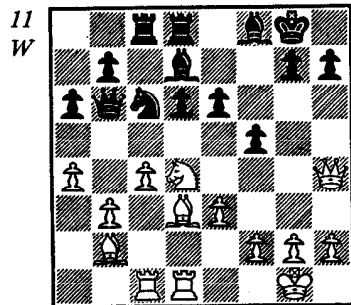
b3) 29 ... Q-B1! would be Black's best continuation (after 28 ... N-Q5 29 Q-K4). White could then continue 30 R7xP RxR 31 BxR+ K-R1 32 P-K6 NxP (32 ... P-B8=Q 33 P-K7 QxR+ 34 KxQ Q-B8+ 35 Q-K1 and White is clearly winning) 33 BxN P-B8=Q 34 BxQ QxB 35 Q-Q4! with good winning chances, for example: 35 ... R-B3 36 P-QN4 P-R3 37 P-N5 R-B8 38 P-N6 and so on.

And yet, if Black had been able to work out over the board all the above variations, then he would certainly (!) have found the very narrow path which led to a safe haven... 27 B-Q5 P-B7 28 Q-B3 N-Q5 29 Q-K4 Q-B1 30 R7xP RxR 31 BxR+ K-R1 32 P-K6 P-B8=Q 33 P-K7 N-K7+!! 34 QxN (34 K-N2 Q8-B3+ 35 B-Q5 Q3-K1!) 34 ... Q8-B4+ and the game should be drawn.

I think that few chess players can be compared with the 'Danish Prince' Bent Larsen as far as fighting qualities are concerned. In every position he always seeks complications and avoids the well-known and well-trodden paths of the small but immeasurable board.

It was not without justification that Larsen entitled one of his books 'I play to win'. We can only praise such

an approach to a game of chess! In truth a game of chess is 'a bottomless well' full of inexhaustible possibilities, a treasure-trove for the creative spirit!



The position is from the game Pomar-Larsen (Palma de Mallorca 1969) before White's 19th move. Larsen had already avoided simplifications several times in the game. I have the impression that the Dane was 'waiting for the storm'.

It is a pity that Pomar, with White, did not himself begin the storm. The Spanish grandmaster continued in the diagram position (11): 19 B-B2 and on move 42 the players, having exhausted all the possibilities in the position, agreed a draw. However, let us return to the diagram position.

Instead of 19 B-B2 White could have played an exquisite combination.

19 P-B5! P x P It is easy to see that other continuations are no better.

20 N x BP P x N Black must accept this sacrifice as well in view of the many threats created by the knight on KB5.

21 B-B4+ the 'quiet' move **21 ... K-R1 22 R-Q6!!**

This is the key to the whole combination. The deadly 23 R-R6 is threatened, and the rook cannot be

taken, because after **22 ... BxR** follows the penultimate sacrifice.

23 BxNP+! The penultimate? Yes, because after **23 ... KxB 24 Q-N5+ K-B1 24 ... K-R1 25 Q-B6 mate 25 Q-N8+ K-K2 26 Q-B7** the last sacrifice is ... the black king!

After 22 ... B-K2 White also

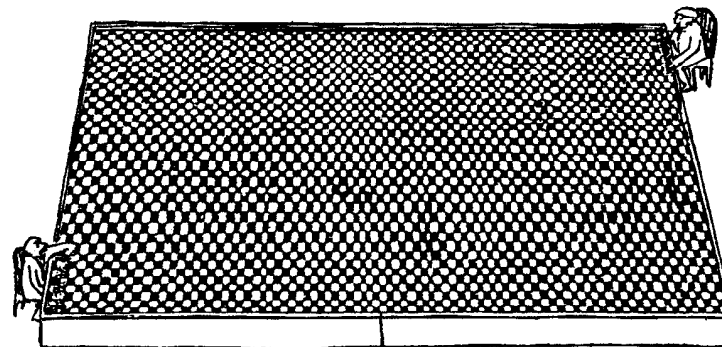
wins: **23 Q-R6 B-B1 24 R-N6 N-Q5! 25 RxP! QxQ? 26 R-N8 mate.**

Perhaps, in view of what has been said, there might be some advantage at certain stages of a game in the players and spectators changing places?

'All chess players are artists.'
Duchamp

'Obviously many people forget that nowadays in chess the struggle for points prevails over creative considerations.'

T. Petrosian



World Champions I Have Met

Harry Golombek

For the chess-player a world champion is a being apart. He is a distant figure of superhuman qualities and it comes as quite a shock when one meets him to discover that in many ways he is an ordinary man. The very phrase 'world champion' has something in it of the quality of title enjoyed by the ancient Roman emperors 'imperator mundi' and it will be remembered that at one period in Roman history the emperors were indeed classed as gods.

There is in fact good reason for such a general attitude towards world champions. I have known all the world champions of my time and without exception all have been, or are, extraordinary men. Extraordinary both in character and (by necessity) in accomplishments. It is almost impossible for the average player to realize the amount of steely dedication to the task that is required to become a world champion. I have been present at no less than seven world chess championship matches and what has struck me most of all about the proceedings is the amount of nervous tension involved and the incomparable strength of personality that enables a world champion to endure such a strain. So I can imagine myself playing a few games in the style of a world champion (the ill-intentioned reader might say this takes quite an effort of the imagination); but I cannot conceive how I could endure for a single day the terrible strains of a world championship match, if I were a protagonist.

Fortunately for the world and even more happily for myself, there has not been the slightest danger of my being exposed to the risks of such self-torture. But, through various odd coincidences, I have often come into contact with those who have and it seems to me that I ought, at any rate, commit to paper the remembrances of these meetings with the great ones, if only in the interests of future chess historians.

Before, however, coming down to individual cases, I must mention one feature that world champions have in common, and that is a

curious physical reflection of a mental state. World champions come in all sorts of shapes and sizes—tall and short, large and small, thin and not so thin, and so on. But, as long as they are world champions, they wear on their faces a look of doomed power. By this I mean that the features bear the mark of a man in control of his destiny, but only just. Each champion knows that at the moment he is the world's strongest player; but always in his mind there lurks the thought that somewhere or other in the world there exists, or is growing up, a player whose strength will become such as to menace and overcome his own supremacy in the world of chess. 'Uncasy lies the head that wears the crown' was never truer than when applied to a world chess champion.

One further consequence flows from this—not a particularly happy one. The doomed power look disappears from the world champion's face once he becomes a former world champion. But, human nature being what it is, this is not replaced by a look of relief, of happy contentment at being relieved of the bearing of such a burden. No, disillusion and discontent are the usual two resultant aspects; that is, if the ex-champion is of a certain age as the French say. If he is young and still seeking to make a return then the look is one of longing and hope, this last often, alas, being deferred.

To get down to cases: the first world champion with whom I came into contact was not, as certain gentlemen below the age of 30 have averred, Steinitz. My contacts with the founder of modern chess were all at second-hand. I played the late Jacques Mieses who certainly in his turn played and knew Steinitz. I controlled the international tournament at Dundee which was the first international tournament to be held in Scotland one hundred years after the international tournament at Dundee in 1867 in which Steinitz took part. Incidentally, he did not win that tournament and came second to Neumann. Finally, when I gave a simultaneous display in Londonderry in 1955, amongst my opponents was a venerable bearded gentleman who, so I was told, had played against Steinitz in a simultaneous display. Being aged, he was somewhat forgetful and the previous year there had been an unpleasant incident in a simultaneous display given by O'Kelly de Galway in which the Belgian grandmaster had accused him of cheating by means of making two moves to his one. My informants added that this was not likely to recur as they had attached to him a companion whose duty it was to see he refrained from making more than one move at a time, so to speak, against me. Whether he found this too hampering to his natural talents or whether he was a weak player I cannot now determine but he lost in almost record time against me. I wonder how long he lasted against Steinitz.

Steinitz's successor was Emanuel Lasker and, though his long playing career did in fact extend right over the earlier part of my own and I

might have played him when I was a young master, I never, to my great regret, had this opportunity.

But we did meet, though the first occasion was one in which he met me rather than I met him. Let me explain the paradox. In 1934 I was playing in a tournament in the Gambit Chess Rooms in London. These rooms, alas, are no more, having been converted from their lofty and lively use to the more humdrum employment of offices for business. There was a long main room on the ground floor in which players played fairly light-hearted chess and consumed meals, the more absent-minded dipping pawns into their tea, coffee or soup instead of spoons. Down below, in the grim basement, we played our serious tournament games.

One evening I was engaged in a hard game against the late E. T. Jesty, a stalwart of the London League and a player of no mean calibre. Looking up for a moment from the board I saw two figures in evening dress enter the room. They were either coming from a dinner or going to one, I never discovered which. One of them was a rather weak but enthusiastic player whom I recognized as a member of the National Liberal Club. The other was no less a person than the great Emanuel Lasker. 'That,' said his companion, pointing towards me, 'is Golombek.' Just then my opponent moved and I turned my attention to the board. Ten minutes later I looked up again and Lasker had gone.

The next meeting was far less tenuous. Three years had gone by and I was now well established as one of the country's leading younger players. Even so, I doubt whether you will believe me when I tell you that I came first in a tournament in which Lasker came eleventh. Even if you concur with our present world champion, Bobby Fischer, who once referred to Emanuel Lasker as 'a weakie', you will be suspicious and if you go along with the late C. H. O'D. Alexander in his opinion that Lasker was the strongest of them all then you may be inclined to do something violent to this portion of the book.

Before you tear out the offending page let me explain. The Margate Chess Congresses had the delightful custom of holding a vast bridge drive on the free day. In partnership with A. R. B. Thomas, I came first, whereas Lasker, partnered by Landau the Dutch master who subsequently died in a Nazi concentration camp, was well below me in eleventh place. For the record, I thought Lasker was a competent, solid bridge-player but nowhere near so good as the Swedish grand-master Gideon Stahlberg, who was, needless to say, much better than me.

As you can see, I cannot claim to have been well acquainted with Lasker, but the little that I did see of him as a personality was most impressive. There was a sense of power in the face and a look of philosophic strength very much akin to that I saw on the face of Ben Gurion when I met him during the 16th Olympiad at Tel Aviv in

1964. It was largely this strength of purpose that enabled him to retain his position at the top of the world's chess for so many years.

I knew his successor, Jose Raoul Capablanca y Graupera, much better and did in fact play him once over the board. It was at Margate in 1939. This was in what I called in my book on him the final phase in his career, but such a circumstance did not have the slightest influence on the course or the outcome of our game. He had White and I defended his Queen's Pawn with a Nimzo-Indian—a poor choice on my part since, as he said to me during the post mortem afterwards, he had invented both the line I played and the line he used against it.

Inevitably I lost and had to be content with the meagre consolation of seeing the game subsequently quoted as a copybook example of the Queen-side minority pawn attack. I knew it was at the time but could not do the slightest thing about it. This was a unique feeling of helplessness. Of course I knew very well I was outclassed not only by him but also by all the other seven world champions against whom I have played. But at least when I played them I had the feeling (often illusory) that there was a chance for me, possibly to draw and even, on rare occasion, to win. In the game with Capablanca there was no such feeling. Even my first move looked a little suspect to me!

There was about Capablanca an aura of invincibility that is difficult to put into words. When he was playing in the London International Tournament of 1922 Webster, an excellent cartoonist of the time, paid a visit to the event and portrayed all the masters in a sure and recognizable hand in one of the London evening newspapers. I cut the piece out and pasted it into a scrapbook which I still possess. There is Capablanca to the life, a little younger than when I knew him in his later years, but, as though to reinforce my idea about Capa and his aura, the artist had dotted a ring around his head which was exactly that. He, being an acute observer, had also noticed this invincible aura, even though he knew little or nothing about chess.

I was only 11 years of age at the time and it never crossed my mind to go up to Westminster and watch the tournament, even if I had been allowed to do so. But, seven years later I passed a glorious week watching him play in the Ramsgate International Practice Team Tournament. I stayed with some family friends at Margate and would walk over to Ramsgate to watch not only Capa but such immortals as Rubinstein and Maróczy. As a matter of fact, I saw more of the others than I did of him since he quitted the tournament room as soon as his game was finished. Much to my surprise he did not stay to watch the other games. How anybody with such a divine gift for playing chess could refrain from playing as much of it as possible and instead prefer playing such mundane sports as tennis and bridge I could not imagine.

So, for me, when I look back to that sun-lit Spring of 1929 (the tournament was played in early April), the figures that stand out most are those of Geza Maróczy, striding through the hall rather like some dismounted Don Quixote, and the much shorter and very much more rotund shape of Akiba Rubinstein. The great Polish-Jewish master was already a little strange. He would speak to no-one save a sort of impresario he had brought with him and, in order to prevent the crowd from doing him harm, he got this man to construct a special kind of barricade with chairs piled one on top of the other. I shall always remember the air of outraged suspicion with which he thrust back the cup of tea which R. P. Michell, most inoffensive and kindly of men, had offered him. If ever a man suspected his adversaries of trying to poison him it was Rubinstein.

But of course Rubinstein never became world champion, though he fully deserved to become one and, along with Keres, was the player who most merited to be world champion without ever achieving this distinction. So, a little reluctantly, I have to leave Akiba to return to my theme.

Not that I do not relish every moment when I am thinking or talking about Capablanca. It is difficult to explain why I cherish a greater admiration for him than any other player alive or dead. After all, if you contrast him with the others you find that Philidor was the greater innovator; Steinitz the greater theorist, Lasker the greater person in what one might call real life (as opposed to chess life), Alekhine, Botvinnik and Fischer worked much harder at the game and at increasing and supplementing their gifts of play and their knowledge of chess, Nimzowitsch and Réti had more influence on the course of modern chess and Bronstein and Tal were the more vivid geniuses.

And yet Capablanca shoulders them all out of my mind when I am thinking of natural genius. The secret perhaps lies in Euwe's description of him as 'the elegant'. His easy natural grace of play was extraordinarily pleasant to watch, though very difficult to rival and not so easy to understand.

I got to know him quite well in 1939. He was on board the boat on which we all travelled from Antwerp to Buenos Aires to play in the Olympiad there and I often played bridge with him. Later too, during the Olympiad, I had many conversations with him. I think, now, that he must have sensed and enjoyed my great admiration for his play. He was very much on the side of the Allies in the Second World War and there was a genuine note of warmth in the tones with which he wished me Godspeed when I was about to return to take part in the war in the autumn of 1939. I was not to see him again. He died in 1942 and, even though at the time I was deeply immersed in the bitter struggle against the Nazis, I can remember how much I was affected

by his comparatively early death and felt that 'he should have died hereafter'.

Oddly enough, though Alekhine succeeded Capa as world champion, I got to know him earlier. With Alekhine too I was on friendly terms and, if the reader may query my assertion that I, a youthful, inexperienced and undistinguished master, was treated with friendly equality by two such great figures, I can only reply that it was so. Perhaps they sensed that I, like them, lived for, by and with chess. It is of course easy enough to be on friendly terms with someone whom you beat; but it should also be said that there was never a trace of condescension in their manner towards me. They were great masters and knew they were great. They were immortals and knew they would be so. But they recognized that I too was a master and understood what they were doing, even if I could never hope to rival them.

Alekhine, indeed, had twice as many reasons for being kindly disposed towards me since he beat me twice, at Margate in 1938 and again at Montevideo in 1939. Neither defeat was so crushing as that inflicted on me by Capablanca and I suppose I should count my coming second to him at Montevideo as one of my best tournament achievements. Alekhine won all his games in that tournament. My one loss was to him and my one draw was with the woman world champion, Vera Menchik. I won the remaining games which were against South Americans and a fellow-member of the English team, B. H. Wood.

Wood was my partner in bridge against Alekhine and his wife in many a rubber at Montevideo. Alekhine, though a keen player, was quite horrible at the game and I remember on one occasion when he committed a particularly dreadful crime his wife remarking 'If you go on like that you will lose us our chateau in France'. I emphasize this point, not as to lay claim to any particular prowess at bridge since indeed I have known only one worse bridge-player than Alekhine amongst the grandmasters, and that was Bogoljubow. This last was more dangerous to his partner than Alekhine for one reason only, he was more optimistic and would soar up to slam bidding at the slightest provocation. But in Hannak and Pawelczak's book on Alekhine it is stated without qualification that Alekhine was an excellent bridge-player. This tells us more about the nature of the authors' bridge-playing powers than about those of Alekhine.

What conclusion one should draw from the fact that Alekhine was a very weak bridge-player whereas Capablanca was an efficient and capable bridge-player I do not exactly know. It is also a fact that most (nearly all) great chess-players are poor bridge-players. Of all the grandmasters I have known only Stahlberg more or less came up to international standard and of the living ones only the South American Rossetto is an excellent bridge-player; but then, he plays more bridge

than chess and though he did get the g.m. title once he can hardly be termed a real grandmaster.

For the record, and just in case someone somewhere wishes to emulate Hannak and Pawelczak in their misattribution of playing powers, Alekhine was also a feeble table-tennis player. He also was on board this ship that took us from Europe to South America in 1939 and I can still see him in my mind's eye playing a gently clumsy game of table-tennis and spooning the ball up with his bat rather like someone participating in an egg-and-spoon race.

When I first met him in the early 1930s he had a commanding presence and an excellent physique. His magnificent constitution, though, was already somewhat impaired by excessive drinking of spirits and, as all the world knows, it was to this that he owed the loss of the world title to Dr Euwe in 1935. To do him justice, he made great and successful efforts to cure himself of what might almost have been termed alcoholism and from 1936 to 1939 which was the last year I saw him he was never the worse for drink. I understand however that he deteriorated in this respect during the war years and that his comparatively early death in 1946 was due, to some extent at any rate, to this cause.

His character too, deteriorated markedly in this period. It might be asked whether this was possible in view of my having stated elsewhere that Alekhine was amoral and that it was lucky for the world at large that he had such a passion for chess since he was potentially a great criminal. But where chess was concerned he behaved with the utmost correctness, at least, to my personal knowledge.

All this seems to have changed during the war. It was then that he wrote that dreadful series of anti-semitic articles in order to curry favour with his Nazi masters, attacking amongst others Emanuel Lasker for his supposed decadence. Anyone less fitting this description it would be hard to find. One man's meat is another's poison and vice-versa. I remember reading an article in a Soviet chess magazine during the Stalinist era (I think it was shortly after the end of the Second World War) in which the writer, attacking chess in a capitalist world, referred to such typically decadent Western chess-masters as Thomas and Golombek. I do not know what Sir George thought about this but, frankly, I was flattered. After all, it is given to few of us to attain an eminence from which we can, as it were, decline to decadence.

Knowing how strictly attached to truth in chess matters Alekhine had been, I at first refused to believe the articles were written by Alekhine; but, alas, they really were. His wife died several years after Alekhine and the editor of the British Chess Magazine, Brian Reilly, went to Paris to inspect the papers she left behind. Amongst them were these articles of Alekhine in his own handwriting.

The late Jan Foltys, a fine player and one of my best friends amongst foreign chess-masters, once told me a remarkable story about Alekhine's behaviour during an international tournament at Prague in 1943. Alekhine got into great time trouble and found an ingenious way of emerging from this. Seizing the clock he flung it aside with the remark, in German, of 'We play without clocks'. Against this decree Foltys dared not demur since Alekhine was a friend of Frank, the so-called Protector of Bohemia.

Possibly such a deterioration was inevitable, given the circumstances. But, at any rate, it came when I did not know him and I prefer to think of the Alekhine of the 1930s, the man whose devotion to the game resulted in the creation of as great a collection of wonderful games as the world will ever see coming from one single person. In the days when I played in the British Boys Championship at Hastings prizes were given in the form of tokens to be expended in local bookshops. Amongst the books I got in this way the two I most prized and still prize were Réti's *Modern Ideas in Chess* and Alekhine's *My Best Games of Chess 1908-1923*. Each game in the latter book was a sort of revelation to me of the possibilities of chess. For that I owe him a world of thanks.

It is appropriate here to record another world champion's influence on my early ways of chess-thinking, Dr Max Euwe. He had only two years as a world champion, from 1935-37, but he was in his prime when I was in my early and middle twenties. I edited the book of the 1937 match between Alekhine and Euwe and I remember Alekhine remarking that you never saw a combination of Euwe's that was unsound.

I know there is a tendency to class Euwe as a product of the Tarrasch school and nothing more. It is true that he was most strongly influenced by Tarrasch (no bad thing) but, he was also in the forefront of the Hypermoderns and invented ideas and played moves that would have made the hair of the praeceptor Germaniae to stand on end like a fretful porpentine. Just look for example at a little-known match he played against Alekhine in 1926. It was a match of ten games and ended in a narrow victory for Alekhine by 3+, 2-, 5=. Those were the days when it never crossed my mind one could actually subscribe to a chess magazine, so it was my custom to go to the local library where I would copy out the games that took my fancy from the *British Chess Magazine*. Outstanding then and now was the eighth game of the match, a Réti played with the utmost virtuosity by Euwe and distinguished by a most original winning combination on his part.

To Dr Euwe falls the doubtful distinction of being the only world champion whom I have beaten. I won many games against the late Vera Menchik whose style of play (technically accomplished but

deficient in imagination and originality) suited me well, but in these pieces I am considering men world champions only.

Regrettably I have to confess that Dr Euwe has a plus score against me. He won two (one at Hastings before the war and another at a Clare Benedict in the 1950s) and we drew one at the great international tournament at Amsterdam 1950. I remember that I should have won this last game but, for some obscure reason, I have totally forgotten how my lost games went. It has indeed been a continual aid and support to me in my chess career that I have been able to forget my losses readily.

The win was a strange one. It was in the Premier Tournament at Paignton, 1951. This was composed of one grandmaster, Dr Euwe, and two international masters, Donner and myself, the remainder of the participants being English national and county players, with Barden and A. R. B. Thomas at their head. Dr Euwe was of course expected to win the event with his chief rival being Donner who was at that time rapidly approaching grandmaster strength.

It was my fortune to play Dr Euwe in the very first round. At the time I was playing the Catalan as White and I tried it against Dr Euwe. The system is indeed highly effective against minor masters and lesser players but not so good against genuine grandmasters. So I discovered at quite an early stage in the game when I considered I was positionally lost round about move 13. The only course to follow was to sacrifice a pawn so as to throw a tactical spanner in the works; but I had little hope of success in view of the fact that my adversary was noted for his cool defence and capable counter-attack in such circumstances. To my surprise the cool defence was not forthcoming and, increasing the pressure, I forced the win with two or three tactical strokes. As I drew my next game with Donner whereas Dr Euwe beat him with some ease it became a race between us two. We won all our remaining games and thus for the first and only time in my life I won a tournament ahead of a world champion (albeit a former one).

Nothing like this ever happened, or even looked like happening, to me against the next world champion, Botvinnik. I have played against him three times and lost three times, deservedly on each occasion.

I believe that I got to know Botvinnik better than any other world champion I have ever met for a simple reason. We are exactly of the same age (that is, within some months, since he is five months my junior). A rather nice little incident confirmed this. During the course of one of my visits to Moscow to act as judge at a World Championship match I thought I would try out my Russian and ask Botvinnik how old he was. In Russian you ask 'How many years have you?' to which Botvinnik replied with a twinkle of a smile 'Exactly the same as you'.

Many people find Botvinnik reserved and even stand-offish. But in

fact this is not so. He is not one of those who wears his feelings on his face, nor does he readily and superficially make friends. But when you really get to know him you discover that he has a fine sense of humour and a genuine sympathy and understanding for his fellow-masters. Taking too into account what a wonderful player he has been one must class him as one of the immortals and a most worthy world champion.

Just look at the games he played towards the end of his career and you will find many anthology pieces. It was manifest that he was out of form when we were playing in the great international tournament won by Keres at Budapest 1952. 'Yes,' said Stahlberg to me, 'he's not playing at all well here.' And then he added 'He's still a wonderful player.'

Botvinnik is exceptional amongst world champions in that, to a large extent, he is and was an amateur. He has had a distinguished career in Russia as an electrical engineer. And yet, very few players I have known have pursued their chess career with such fervour and sense of discipline as Botvinnik.

In some respects I suppose you might say that Vasily Smyslov was also an amateur, at least in the earlier part of his career. For Vasily (we are good enough friends to use our first names in addressing each other) had a most promising baritone voice and, as he himself once told me, in auditioning for the Bolshoi Opera, reached the last fifty. Opera's loss was our gain, since Smyslov, despite his brief reign as world champion, has produced some marvellous chess and is still active and successful in tournaments. He too has beaten me in every tournament in which we have participated and the best I ever did against him was to draw a game more than twenty years ago in an Anglo-Soviet match in London.

The next world champion that flashed across my horizon was Mikhail Tal, a genius if ever I saw one. I played against him only once, in an Olympiad at Munich in 1958. I lost, but went down not without honour since it was a hardfought contest. One ominous point about that Olympiad was that the street leading to the tournament hall went under the name of 'Tal'. It is sad to think that such a genius should have his life upset and possibly curtailed by ill health. Had it not been for this I am convinced that he would have retained the world title for many years. As it was, he played and lost the return title match against Botvinnik only a few months after a serious operation. His second Bondarevsky told me at the time that when his doctors advised him to postpone the encounter for six months (as he could have done under the regulations) he replied 'Who is going to play the match, the doctors or me?' and he refused to seek any delay.

What strikes one most about Tal is the razor-keenness of his chess intelligence that works with an amazing speed. This was particularly

impressed upon me the time that I played a game in consultation with him for a BBC radio programme. The idea was that we should express our thoughts aloud whilst playing and it was extraordinary how skilfully and brilliantly Tal did this in what was, after all, a foreign language to him. There was a charming touch of modesty in the way he consulted me and even deferred to my judgment. Our opponents, Gligoric and Penrose, started off with 1 P-K4 and I asked Tal what reply we should make. 'You choose,' he said. 'You've written books: I haven't.'

It is rather an odd thing to say and perhaps an admission of folly on my part that I played in all, three tournament games against Tigran Petrosian, the next world champion (new that is since Botvinnik won the title back from Tal and then lost it to Petrosian), and that in every case the real reason for my loss seems to have been an under-estimation of my opponent. In one of the games I sacrificed a pawn for an attack which he comfortably refuted. In the other two, goaded on by his seeming inactivity, I compromised my position and lost almost mysteriously against an opponent who, like the Gilbertian House of Peers 'did nothing in particular, and did it very well'.

In acute contrast was his successor, Boris Spassky, who was nothing if not positive. I have only played one game against him and that was when he was a boy of 16 at the 1953 Bucharest International Tournament. I duly lost and am quite proud of my discernment in writing in my report of that tournament in the April *British Chess Magazine* of that year that he had all the gifts necessary in a future world champion. He was to fulfil this prophecy some sixteen years later when he beat Petrosian in their second match.

His reign as world champion was to last only three years and his manner of departure was also sad since he was clearly quite out of form when he played Fischer at Reykjavik in 1972. I believe though that even had he been in form he would have lost the match. But the whole affair would have been a much closer contest and we would have had many fine games.

This brings me to the present title-holder, Bobby Fischer. A question mark hangs over the very description of him as I write these lines. It might be argued that, in resigning his self-styled FIDE World Championship he has resigned the title. Or else he might mean something a little more subtle and that, whilst resigning the FIDE title he has retained some title personal to himself. Only time can tell what he means.

'The world championship is a gladiatorial contest compared with which Joe Frazier and Muhammed Ali is just a friendly little chat.'

C. H. O'D. Alexander re
Fischer and Spassky, 1972

The Morals of Chess

Benjamin Franklin

The game of chess is not merely an idle amusement; several very valuable qualities of the mind, useful in the course of human life, are to be acquired and strengthened by it, so as to become ready on all occasions; for life is a kind of Chess, in which we have often points to gain, and competitors or adversaries to contend with, and in which there is a vast variety of good and ill events that are, in some degree, the effect of prudence, or the want of it.

By playing at Chess, then, we may learn:

1st. Foresight, which looks a little into futurity, and considers the consequences that may attend an action: for it is continually occurring to the player, 'If I move this piece, what will be the advantage or disadvantage of my new situation? What use can my adversary make of it to annoy me?—What other moves can I make to support it and to defend myself from his attacks?'

2ndly Circumspection, which surveys the whole Chessboard or scene of action; the relation of the several pieces, and their situations; the dangers they are repeatedly exposed to; the several possibilities of their aiding each other; the probabilities that the adversary make this or that move, and attack this or that piece; and what different means can be used to avoid his stroke, or turn its consequences against him.

3rdly Caution, not to make our moves too hastily. The habit is best acquired by observing strictly the laws of the game; such as, if you touch a piece, you must move it somewhere; if you set it down, you must let it stand.

Therefore, it would be the better way to observe these rules, as the game becomes thereby more the image of human life and particularly of war; in which, if you have incautiously put yourself into a bad and dangerous position, you cannot obtain your enemy's leave to withdraw your troops and place them more securely; but you must abide all the consequences of your rashness.

And lastly, we learn by Chess the habit of not being discouraged

by present bad appearances in the state of our affairs; the habit of hoping for a favourable chance, and that of persevering in the search of resources.

The game is so full of events, there is such a variety of turns in it, the fortune of it is so sudden to vicissitudes, and one so frequently, after contemplation, discovers the means of extricating one's self from a supposed insurmountable difficulty, that one is encouraged to continue the contest to the last, in hopes of victory from our skill, or, at least, from the negligence of our adversary.

The Morals of Chess first appeared in the *Columbian Magazine*, Philadelphia, 1786.

'Marlowe has just finished a case . . .

'It was night. I went home and put my old house clothes on and set the chessmen out and mixed a drink and played over another Capablanca. It went fifty-nine moves. Beautiful, cold, remorseless chess, almost creepy in its silent implacability.

'When it was done I listened at the open window for a while and smelled the night. Then I carried my glass out to the kitchen and rinsed it and filled it with ice water and stood at the sink sipping it and looking at my face in the mirror.

' "You and Capablanca," I said.'

Raymond Chandler
The High Window



'No Queens?—How Boring!'

Wolfgang Heidenfeld

The amateur is inclined to glorify the queen. He seems to ascribe to her an almost magic power—her mere presence on the board appears to him as a guarantee of those complications and combinations for the sake of which he likes to play chess.

This attitude expresses itself in various ways. In the first place, he is reluctant to give up the queen even for adequate assorted material, especially in defence. In the pages of the *South African Chess Magazine*—a charming little magazine made by amateurs for amateurs—I have been able to give, within a few years, at least half a dozen South African examples of such games, in which the saving clause was overlooked by both players as well as the annotator. I have no doubt that this feat could be duplicated in the pages of most similar periodicals in all parts of the world.

Another result of the basic attitude towards the queen—and the one with which I am here concerned—is the disdain with which the amateur regards an early exchange of queens. He calls it 'playing for a draw'—yet the early exchange of queens may be the prelude to very sharp, incisive and determined play for a win, and a win at that which is achieved not by quiet positional means but by sometimes hair-raising complications.

Naturally in many cases where a player is determined to win in spite of—or often because of—engineering the exchange of queens in the first ten moves or so, play will be conducted on quiet positional lines. Three famous games of this type are the decisive game Lasker–Capablanca, at St Petersburg 1914; the game Alekhine–Fine, at Kemer 1937 (which Alekhine himself described as probably his BEST positional achievement of his later years); and the game Botvinnik–Vidmar at Groningen 1946. It is not by accident that all three games were won by White, exactly as most of the games of the more combinational type shown in the following pages. It is indeed rare for Black to win a queenless game—much rarer, I should say, than to

win otherwise, though no valid statistics have to my knowledge ever been compiled on this point. The reason is simply that where a player is determined to win in the early absence of queens, he will usually do so on the strength of some slight advantage in development, and it is more often White than Black who obtains such an advantage in the very early stages of the game. We shall see the importance of this point as we study the following examples.

One technical remark before we turn to the games: I have confined my choice to games in which the exchange of queens occurs within the first ten moves. Naturally there are many essentially queenless games that develop more slowly and in which the queens come off some time in their teens. I have chosen the narrower limit so as to drive home the point I am trying to make: that games bereft of the queens from the very earliest stage can be of pulsating interest throughout.

Our first example won first brilliancy prize at the international tournament of Rogaska Slatina 1929. It is unusual insofar as White's lead in development is overwhelming by the time queens are exchanged—their absence does not impede the flow of sacrifices with which White smashes the black position.

Takacs was a gifted Hungarian master whose untimely death robbed European chess of one of its most promising younger masters in the between-the-wars period. Rubinstein, who, incidentally, won the tournament, was one of the greatest masters of his age, who missed the chance of a world championship match with Dr Lasker as a result of the 1914–18 war.

Takacs–Rubinstein

English Opening

- 1 P-QB4 N-KB3
- 2 N-KB3 P-B4
- 3 N-B3 P-Q4
- 4 P×P N×P
- 5 P-K4 N-N5?

This leads to the loss of many tempi whether Black afterwards exchanges on B8 or not. Better would have been 5 ... N×N 6 QP×N (6 NP×N P-KN3 7 P-Q4 B-N2 would lead to a variation of the Grünfeld Defence considered good for Black). Now 6 ... Q×Q+ 7 K×Q would make the

game very drawish, which could not be in the interest of the most fancied contender; moreover any slight advantage would be with White, the build-up with the pawns on K4 and Q3 being normally superior to that with pawns on QB4 and K3.

- 6 B-B4 N-Q6+
- 7 K-K2 N×B+

If 7 ... N-B5+ 8 K-B1 and White threatens P-Q4.

- 8 R×N P-QR3
- 9 P-Q4! P×P
- 10 Q×P! Q×Q
- 11 N×Q

Time to take stock: Black has no

developing move left on the board (the pawn on QR3 serving merely defensive purposes. White has six. Or, to use Purdy's yardstick: To connect his rooks (which is the ultimate aim of all development), Black still has to make five moves, White none! In these circumstances it is not surprising that White wins—nor that he wins by combinational means, queen or no queen.

- 11 ... P-K3
- 12 N-R4! N-Q2

On 12 ... P-QN4? White could simply capture the pawn with check.

- 13 KR-Q1! P-QN4 (12)

Why does a grandmaster with Rubinstein's faithful adherence to general principles make an attacking move in so undeveloped a position? The simple answer is that the move is a desperate defensive move. On the 'natural' 13 ... B-K2 (as in a game Botvinnik–Kasparian, Moscow 1938) there would follow: 14 N×P! P×N 15 B×KP P-QN4 16 R×B+ R×R 17 B×N+ K-B2 18 B×R—or if 15 ... N-B4 16 N×N B×N 17 B×B R×B 18 P-QN4. With the text already played, Rubinstein hopes to get one piece too many, overlooking the finesse on White's 18th. At the same time there is a chance of

White's making the wrong sacrifice: 14 N×NP? P×N 15 B×NP B-R3 16 B×B R×B 17 R-B8+ K-K2 18 R-B7 R-Q3 19 N-B5 R×R 20 K×R K-Q3 21 R×N+ K×N 22 R×P P-N3 and Black survives.

- 14 N×KP! BP×N

If 14 ... R-QN1, the simple 15 B-N3! would lead back to the game whichever knight Black chooses to capture. He cannot stop to pick up pawns and thus reduce the deficit with which he is left in the game, because after 15 ... NP×N 16 B×P R×P+ 17 K-B1 P×N 18 R×B+ K-K2 19 R×N+ K-B3 20 R7-Q8 K-B2 21 B-N3 he would lose an extra piece.

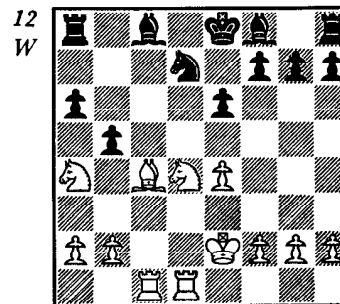
Chernev and Reinfeld, the American masters, in their book *Fireside Book of Chess*, answer 14 ... R-QN1 with 15 N-B7+ claiming a win after 15 ... K-Q1 16 B×BP P×N 17 P-K5 R×P+ 18 K-B1 followed by P-K6. However, Black plays 18 ... B-N5 19 P-K6 B-Q7! and there is no win.

- 15 B×KP P×N

The alternative, 15 ... N-B3 16 B×B P×N 17 P-K5 N-N1 18 B-Q7+ K-B2 19 B×P leaves White not only three pawns for the piece, but the black pieces are hopelessly trussed up and something must 'give'. And 15 ... K-K2 16 B×N B×B 17 R×B+ K×R 18 N-N6+ followed by 19 N×R is as hopeless as the text. Both these lines are given by Chernev and Reinfeld.

- 16 R×B+! R×R
- 17 B×N+ K-Q1
- 18 B-N4+!

The point of the combination. If now 18 ... K-B2 19 R-QB1+ and White wins a whole rook.



18 ... **B-Q3**
 19 **B×R1**
 Naturally not 19 **R×B+**? **K-B2**.
 19 ... **K-K2**
 20 **B×P**

The game is over, though Rubinstein played on for a while: 20 ... **R-QN1** 21 **R-QN1** **P-N4** 22 **P-QN3** **P-R4** 23 **B-Q3** **P-R6** 24 **B-B4** **P-R5** 25 **P-R3** **R-KB1** 26 **R-Q1** **R-B5** 27 **P-B3** **R-B1** 28 **R-Q5** **B-B5** 29 **K-Q3** **B-B8** 30 **P-QN4** **R-QN1** 31 **K-B3** **K-B3** 32 **P-N5** Black resigns.

Chernev and Reinfeld express the popular view when they remark: 'It verges almost on the miraculous that an attack conducted without the queen could receive a first brilliancy prize!'

An entirely different type of game—by an entirely different pair of contestants. At the time of the encounter both players were promising youngsters of about 20. Dreyer, for many years the most artistic South African master, shows even in his pre-South African days the blend of positional and combinational motifs that made his style so attractive in later years. Rogmann, rather overshadowed in this game, went on to win the championship of Westphalia on several occasions. He died in his middle thirties shortly after the war.

Dreyer-Rogmann

Bad Pymont 1930

Slav Defence

1 **P-Q4** **P-Q4**
 2 **N-KB3** **N-KB3**

3 **P-B4** **P-B3**
 4 **N-B3** **P×P**
 5 **P-QR4** **B-B4**
 6 **N-K5** **P-K3**
 7 **P-B3** **B-QN5**
 8 **N×P.B4**

Those were the days when the 'Mikenas Sacrifice' had not yet been played by Mikenas (8 **P-K4** **B×P?**! 9 **P×B** **N×P**). But the true parent game, Przepiorka-Chéron (Hague 1928), which had continued with 10 **Q-B3** **Q×P** 11 **Q×P+** **K-Q1** 12 **Q×KNP?** **B×N+** 13 **P×B** **Q-B7+** 14 **K-Q1** **N×P** mate, was familiar to both players. Today the line is regarded as dubious and fails to strike terror in White's breast.

8 ... **P-B4?**

This stereotyped move does not turn out well. Black believes that the exposed position of the white king will enable him to develop rapidly, but White makes highly imaginative use of his 'exposed' king.

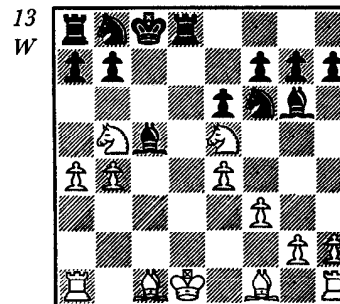
9 **P×P!** **Q×Q+**
 10 **K×Q** **B×P**
 11 **P-K4** **B-KN3**
 12 **N-N5!** **K-Q2**
 13 **N-K5+** **K-B1**
 14 **P-QN4!**

In conjunction with the subsequent paradoxical king move, this is an invention, not merely a discovery! Dreyer must have foreseen it when making his 9th move, as otherwise he could not have kept his knights in their advanced positions and the initiative would have passed to Black.

14 ... **R-Q1+!** (13)

Naturally not 14 ... **B×NP** 15 **B-K3** to be followed by 16 **R-B1**, but if White now obstructs the B-file, the pawn could be captured.

15 **K-K2!**



The key move, seemingly obstructing his whole K-side. Now the black bishop must give way, for if 15 ... **B×NP?** 16 **B-K3** **N-B3** 17 **R-B1** **K-N1** 18 **R×N!** **P×R** 19 **N×BP+** wins.

15 ... **B-Q5**
 16 **N.N5×B** **R×N**
 17 **B-R3** **P-N3**

If 17 ... **QN-Q2** 18 **R-B1+** **K-Q1** 19 **K-K3** **R-Q3** 20 **P-N5** wins the exchange.

18 **K-K3** **R-Q1**
 19 **P-R5**

White has accomplished a strategic masterpiece. Black's Q-side is undeveloped, his king is exposed, and the pieces on the other side bite on the granite wall **B3-K4**.

19 ... **K-N2**
 20 **B-N2** **P-QR3**
 21 **P×P** **QN-Q2**

If 21 ... **K×P** 22 **P-N5** would expose the king still further.

22 **N-B4** **N×NP**
 23 **N-R5+** **K-B1**

Or 23 ... **K-B2** 24 **B-K5+** **K-Q2** 25 **N-N7** **R.Q1-QB1** 26 **B×P**.

24 **B-Q4** **N.N3-Q4+**

Something has to go now, so Black gives up a piece for what looks a semblance of counterplay and two pawns.

25 **P×N** **N×P+**
 26 **K-B2** **N×P**
 27 **R-B1+** **N-B7**
 28 **N-B6!** **N×B**
 29 **N×N+** **K-Q2**
 30 **N-B6**

Back again! The whole sequence gives the impression of a joust of the knights of a bygone age.

30 ... **R.Q1-QB1**
 31 **N-K5+** **K-Q1**
 32 **R×R+** **K×R**
 33 **N×B** **RP×N**
 34 **B-Q3**

Majestically, the KB, without which Tarrasch used to say he could not conduct an attack, enters the stage after the play is over. Black might have resigned, but just as in our No. 1 carries on to the bitter end: 34 ... **K-Q2** 35 **R-QN1** **K-K2** 36 **B-K4** **R-R2** 37 **R-N7+** **R×R** 38 **B×R** **P-R4** 39 **B-B6** **P-N4** 40 **K-K3** **K-Q3** 41 **B-K8** **P-B3** 42 **K-Q4** **P-B4** 43 **B-R4** **P-K4+** 44 **K-B4** **K-K3** 45 **K-B5** **P-N5** 46 **P×P** **P×P** 47 **B-B2** **K-B3** 48 **P-N3** **P-N3** 49 **K-Q5** **P-N4** 50 **B-N3** **K-B4** 51 **B-R4** **K-B3** 52 **B-B2** Black resigns.

Queenless quickies are not unknown. In the following gamelet queens come off on move 6—White's king is mated on move 14. This is explained by the fact that his side is conducted by that prince of duffers, the ageless Anon, against a young Hungarian destined to become an international grandmaster some 15 years or so later. The game is no masterpiece, but it features what is probably the most beautiful mating position ever achieved in over-the-board play.

Anon-Barcza

Debrecen 1934

Nimzowitsch Defence

- | | |
|---------|-------|
| 1 P-K4 | N-QB3 |
| 2 P-Q4 | P-Q4 |
| 3 P×P | Q×P |
| 4 N-KB3 | B-N5 |
| 5 N-B3? | |

He falls for the lure of an imaginary win of the exchange. Correct is 5 B-K2!

- | | |
|---------|------|
| 5 ... | B×N |
| 6 N×Q | B×Q |
| 7 N×BP+ | K-Q2 |
| 8 N×R | B×P |
| 9 B-KB4 | |

Trying to extricate the knight via QB7, but Black has ideas of his own.

- | | |
|----------|-------|
| 9 ... | P-K4 |
| 10 P×P | B-N5+ |
| 11 K-K2? | |

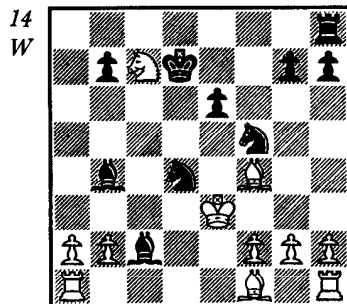
Sticking to his disastrous idea. Even at this stage he could have reconsidered and played 11 B-Q2. After 11 ... B×B+ 12 K×B the white knight would be doomed, but whether the ending of 2 Ns v. R+P could be won is doubtful—though Barcza would presumably win it against Anon.

- | | |
|----------|---------|
| 11 ... | KN-K2 |
| 12 P-K6+ | P×P |
| 13 N-B7 | N-Q5+ |
| 14 K-K3 | N.K2-B4 |

mate (14)

A pure mate achieved by the four minor pieces alone—Tarrasch (who had 'a thing' about pure mates) would have been delighted.

Another Slav Defence like No. 2—with an imprisoned black KB rather than QB, which leads to even more drastic punishment. The position



reached after Black's 22nd move must be one of the funniest ever seen on a chess board—for White, at least.

Eliskases, born in the Tyrol, has had two grandmaster careers: the first one representing Austria and later, after the *Anschluss*, Germany, which culminated in his great win in the extremely strong tournament at Noordwijk 1938; the second in first Brazil and then the Argentine, where he won a string of South American tournaments. Laurentius was a minor Estonian master, who represented his country in several Olympiads. The game was played in the Olympiad at Warsaw 1935.

Eliskases-Laurentius

- | | |
|---------|-------|
| 1 P-Q4 | P-Q4 |
| 2 P-QB4 | P-QB3 |
| 3 P×P | |

Eliskases, though a fine tactician thoroughly at home in complicated tangles, has always had a preference for 'clear' positions.

- | | |
|---------|-------|
| 3 ... | P×P |
| 4 N-QB3 | N-QB3 |
| 5 N-B3 | N-B3 |
| 6 B-B4 | B-B4 |
| 7 P-K3 | Q-N3 |

Trifunovic later introduced the symmetrical 7 ... P-K3 so as to

answer 8 Q-N3 with 8 ... B-QN5 which may (but need not) lead to an ultra-quick draw. The way Black treats the opening, his KB will never get into the game at all.

- | | |
|--------|------|
| 8 Q-N3 | Q×Q? |
|--------|------|

Today masters are very reluctant to give their opponents this particular double pawn. The weakness of the QR-file and the 'ramming' power of the pawn are usually more than adequate compensation.

- | | |
|----------|------|
| 9 P×Q | P-K3 |
| 10 B-QN5 | N-Q2 |

The weakness of the QRP already causes Black to make such unnatural moves (to stop the threat of N-K5).

- | | |
|---------|------|
| 11 K-K2 | B-B7 |
|---------|------|

Since the pawn cannot be won, this is a mere waste of time.

- | | |
|------------|-------|
| 12 KR-QB1! | B×P |
| 13 N-Q2 | B-B5+ |
| 14 B×B! | |

Much better than 14 N×B—in this way the final recapture on B4 is made with an advancing rather than retreating move. Now Eliskases' knights will work very much like Dreyer's in game No. 2.

- | | |
|----------|------|
| 14 ... | P×B |
| 15 N-N5! | K-K2 |

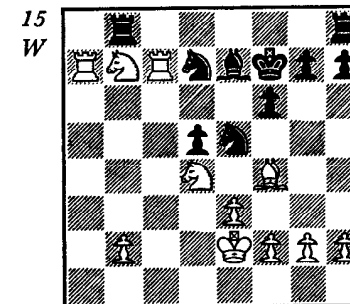
For if 15 ... K-Q1 16 N×BP and the threat of N-Q6 would attack both QN7 and KB7. But now the black K-side is completely immobilized.

- | | |
|------------|-------|
| 16 N×BP | P-B3 |
| 17 N.B4-Q6 | R-QN1 |
| 18 P-Q5! | |

Cutting across Black's plans. If now 18 ... P×P 19 N-B5+ followed by 20 B×R. If 18 ... P-K4 19 P×N P×P 20 R×BP P×B 21 R×P.

- | | |
|---------|---------|
| 18 ... | N.B3-K4 |
| 19 R×P | P×P |
| 20 R-B7 | K-K3 |

- | | |
|-----------------------------|-----------|
| 21 N×P | B-K2 |
| At last—but it is too late. | |
| 22 N-Q4+ | K-B2 (15) |



Six black pawns on the second rank have been replaced by three white and three black pieces. White now has several methods of clinching the issue (starting with 23 B×N), but chooses one that is both clear-cut and elegant:

- | | |
|--|---------|
| 23 R×N! | N×R |
| 24 B×R | R×B |
| If 24 ... N×B 25 N-Q6+ K-B1 26 N-K6+ wins. | |
| 25 N-Q6+ | B×N |
| 26 R×N+ | B-K2 |
| 27 R×B+! | Resigns |

If 27 ... K×R 28 N-B6+ the board has been cleared of pieces, and White remains knight and pawn to the good.

The following game looks like a bout of 'schlagschach' (where, when there is a capture on the board, you have to make it). Especially the two KNs distinguish themselves: White's eats the queen, one rook, both bishops, one knight and two pawns. His colleague, just as voracious, puts away the queen, both rooks, one knight and three pawns. Using the old standard scale of 9 for the queen, 5 for the rook,

3 for each minor piece, and 1 for each pawn, we thus find that each of these record consumers has used up 25 points out of the total of 40 on the ration card provided for the whole army.

Though the game has the unreal air of a composed freak, it was actually played in an important championship tournament. Bogoljubow was in the running for world championship honours about two decades previously; Lothar Schmid, at the time of the encounter a young hopeful of 21, has meanwhile climbed to international grandmasterdom.

Bogoljubow-Schmid

German Championship,
Bad Pyrmont 1949

Scotch Game

- 1 P-K4 P-K4
- 2 N-KB3 N-QB3
- 3 N-B3 N-B3
- 4 P-Q4 P×P
- 5 N×P N×P!

Very original and very daring, this move originates in Hamburg chess circles. Playing for the win of a pawn and calmly allowing the opponent a lead in development looks strange, but after the straightforward 6 N.B3×N Q-K2 7 N-QN5 Q×N+ 8 B-K2 K-Q1! it is difficult to see how the black position can be got at. He would therefore have to invest a little extra: 6 N.B3×N Q-K2 7 P-KB3 P-Q4 8 N-QN5 P×N 9 B-KB4 P×P+ 10 K-B2 (a suggestion by Paul Schmidt, the former Estonian champion), when after 10 ... Q-B4+ 11 K×P N-K4+! as well as after 11 B-K3 Q-K4 the position is

quite unclear. Why then should the renowned grandmaster, in a comfortable lead in the tournament and only needing a draw, allow a young upstart to lure him into the unfathomable and incalculable? The odds would be all in Schmid's favour, and the grandmaster's chopping variation in the text is therefore fully justified.

- 6 N.Q4×N N×N
- 7 N×Q N×Q
- 8 N×BP N×BP
- 9 N×R N×R
- 10 B-Q3

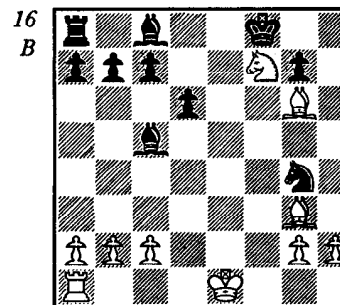
A superficial move: it was more important to stop Black's aggressive reply by 10 B-K3! than to recover the pawn at this stage.

- 10 ... B-B4!

And not 10 ... P-KN3? 11 N×P! P×N 12 B×P+ K-Q1 13 B-N5+ B-K2 14 B×B+ K×B 15 K-K2 N-N6+ 16 P×N and the passed KNP, coupled with White's superior development, will be difficult to cope with. And playing for a second pawn by 10 ... B-Q3? 11 B-KN5! B×P? 12 K-Q2! would be altogether suicidal—the black king would be in a mating net. After the text Black is left with no extra pawn but a strong initiative, based on the insecure position of the white advance party on R7 and R8.

- 11 B×P N-B7
- 12 B-B4 P-Q3
- 13 B-N6+ K-B1
- 14 B-N3 N-N5
- 15 N-B7? (16)

The knight chooses the wrong exit, and from here onwards White has the demonstrably inferior game. He should have played 15 B-K4! to be followed by N-N6+, with even chances.



- 15 ... N-K6!
- 16 K-Q2 B-B4!
- 17 N-N5

A faulty combination which, however, has the redeeming feature of restimulating the flagging appetites of the equine heroes. However, even the better 17 B×B N×B 18 R-KB1 P-KN3 19 B-B2 (19 N-R6? B-K6+) 19 ... B×B 20 R×B K×N 21 P-KN4 K-K3 would have led to an unenjoyable ending a pawn down.

- 17 ... B×B
- 18 N-K6+ K-K2
- 19 N×B N×BP
- 20 B-R4+ K-K1!

The only square—but no king requires more than one.

- 21 N-K6 K-Q2!

This charming king manoeuvre puts paid to all swindling chances connected with the immediate 21 ... N×R 22 N×BP+ K-Q2 23 N×R. Black could then win the incarcerated knight, but would have to give either the two Q-side pawns (after e.g. 23 ... N-B7 24 B-B2) or the other two pawns (after 23 ... K-B1 24 B-N3!), leaving him with a very hard job. This is one of the few occasions where the exchange is better than the piece.

- 22 N-B4 N×R
- 23 N×B R-K1!

Safeguarding the return of the knight because of the threat, R-K5-QR5. After White's next, however, the knight escapes at once.

- 24 B-B2 N-B7
 - 25 N-B4 N-N5
- Resigns**

One of the most original games ever played.

Of all the games here discussed the following is the least spectacular. White, temporarily a pawn ahead, makes Black work hard for its recovery and in doing so obtains a tiny edge in development. One small misjudgment of the position on Black's part: and the flame grows into a conflagration.

This is typical grandmaster play. White is Reuben Fine, the great American master whose presumably last tournament this turned out to be: since then he has concentrated on his work as a psychiatrist and practically given up chess. Black is Count Alberic O'Kelly de Galway, the eminent Belgian grandmaster, who is probably the best connoisseur of the rarely-played defence seen in this game.

Fine-O'Kelly

New York 1951

QGD, Austrian Defence

- 1 P-Q4 P-Q4
- 2 P-QB4 P-QB4

Advocated by the Austrian theoretician, Haberditz, this line has been seen in practice only in the games of O'Kelly.

- 3 BP×P N-KB3
- 4 P×P Q×P
- 5 Q×Q N×Q
- 6 B-Q2!

This move of Euwe's is the most difficult to meet. Szabo, against O'Kelly at Groningen 1946, scored a quick knockout by means of 6 P-K4 N-N5 7 N-QR3 P-K4 8 B-K3 P-QR3? 9 N-B3 P-B3 10 N-Q2 B-K3 11 B-QB4! B×B 12 N.Q2×B B×P 13 B×B N-Q6+ 14 K-K2 N×B 15 N-N6 R-R2 16 KR-QB1, winning a piece. However, in his game against Bolbochan, Trenčianske Teplice 1949, O'Kelly showed that after the immediate 8... P-B3!, in preparation of... N.N1-R3!, Black has nothing to fear.

6... P-K4
7 N-QB3

Euwe, in the New York tournament book, suggests 7 N-QR3 as even stronger but a correspondence game, Estrin-O'Kelly (1959-60) showed that after 7... N-R3! 8 P-K4 N.Q4-N5 Black has sufficient counterplay to regain the pawn. The point of the development of the QN is that it hits at both B4 and N5, so that an eventual P-QN4 by White can be answered with... P-QN3. Thus the Estrin game continued with 9 R-B1 B-Q2! (better than 9... N×RP) 10 B.B1×N N×B 11 P-QN4 P-QN3! with great complications ending in a draw.

7... N×N
8 B×N N-B3?

Here again 8... P-B3! is superior; if then 9 R-B1 B-K3 10 P-QR3 B×P—and if then, on the lines of the present game, 11 B×P P×B 12 R×B N-Q2 (O'Kelly), when Black gets a considerable edge in development for his pawn.

9 N-B3 P-B3
10 R-B1!

Not 10 P-QN4 P-QR4! (11 P-

N5 N-N5 12 B×N P×B 13 P-B6 P-N6!). With the text White prepares a simplification leaving him with a slight lead in development.

10... B×P
11 B×P B×P+
12 K×B P×B?

After this move Black is lost. 12... N×B! was imperative, though it would not have fully equalized after 13 N×N P×N 14 P-K4! (but not 14 R-B5 0-0+! 15 K-K3 R-K1 16 K-K4 P-QN3 17 R×P B-N2+ 18 K-B4 R×R 19 K×R R-QB1! followed by R-B8). If then 14... 0-0+ 15 K-K3 B-K3 16 B-B4 and Black still has to be careful, e.g. 16... B×B 17 R×B QR-B1? (17... R-B2!) 18 R1-QB1 R×R 19 R×R R-B2 20 R-B8+ R-B1 21 R-B5 R-K1 22 R-B7 and wins a pawn. Owing to the slight tempo advantage in the positioning of his rooks and the superior king position, White retains chances even in the greatly simplified ending.

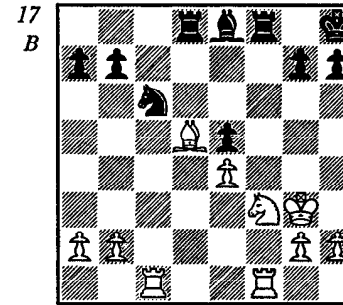
13 P-K4 0-0

After this move, the white knight will terrorize the board like a dragon in a fairy tale. But the alternative, given by Euwe in the tournament book, 13... B-N5 is no longer sufficient: 14 B-N5 B×N 15 B×N+! (and not 15 P×B? R-QB1 16 R-B5 0-0! 17 B×N R×B 18 R×P R-B7+ as given by Euwe) 15... P×B 16 P×B and it is not apparent how Black can defend both the KP and the BP, e.g. 16... R-QN1 17 P-QN3 K-Q2 18 KR-Q1+ K-B2 19 R-Q5! KR-K1 20 R1-B5 etc.

14 B-B4+ K-R1
15 K-N3

Unpins the knight and stops 15... B-N5.

15... B-Q2
16 KR-Q1 B-K1
17 B-Q5 QR-Q1
18 R-B1! (17



The immediate 18 B×N R×R! 19 R×R B×B 20 N×P B×P would

not yield anything, but the subtle re-arrangement in the text threatens to win the KP by B×N or even by the direct N×P (owing to the mating threat on the back rank).

18... R-B3
19 B×N P×B
20 N×P R-Q7
21 R.QB1-Q1 R.Q7×R
22 R×R.Q1 R-K3
23 K-B4 K-N1
24 R-Q8 K-B1
25 N-B4 K-K2
26 R-R8 Resigns

This game more than any other shows the relentless exploitation of a small tempo advantage in a queenless game.



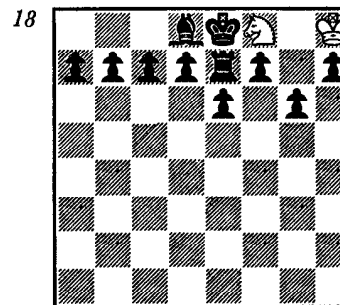
Fairy Chess

C. J. Feather

The superiority of the game of chess as we play it today comes from the simplicity of means (only six different pieces on a simple 8×8 board) by which it achieves its almost incredible diversity. It is well known that opening theorists, if they pray to any god, pray to the god of mathematics, and if one reflects that the number of ways of playing even just the first ten moves of an ordinary game of chess is roughly 100,000,000,000,000,000,000,000,000, or 10 to the power of 29, then one may well think they are on to a good thing! And they are not alone. Analysts of the middle- and end-games may do homage to the number of legal positions possible (a mere 20,000,000,000,000,000,000,000,000,000,000,000,000,000,000, give or take a few). Let me, on the other hand, and anyone who, like me, has found himself on the losing side of more than his fair share of those positions, take consolation from this thought: that chess as defined by FIDE from 1924 onwards is merely one of the infinite number of possible games of chess, many as yet unimagined. Forms which are not FIDE chess are labelled 'fairy chess', but they are not perversions of FIDE chess—many of them go back much further in time—they are simply different. Champagne may be the best of drinks, but who would want to drink it all the time? What about trying Tokay, Saki, a mint julep, sloe gin or even grandmother's rhubarb wine?

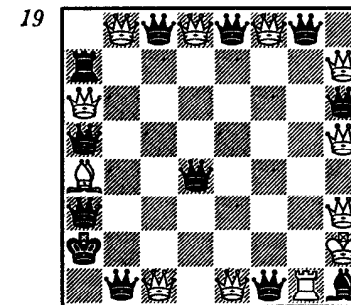
Those other alcohols which make up fairy chess (a realm in which teetotallers perish of overexcitement) differ in three basic ways from FIDE chess. They may use different boards (larger, shaped into cylinders or as an anchor-ring, in three or more dimensions, or with a superimposed grid of lines, at least one of which must be crossed by a move if that move is to be legal); they may use different pieces (ranging from the pyramid, which does nothing, to the Atomic Bomb, which undoes practically everything); or they may differ in the object of the game or the methods of its play (Losing chess, Kriegspiel, etc.). In addition there are the fields of retrograde analysis, which is a kind of

L. Ceriani
Sahovski Vjesnik 1951 First Prize



What was the last move?

N. Petrovic
Fairy Chess Review 1946



Number of legal moves, W. & B.?

logical research into the origins of a given position (this is a subject in itself, and we have space here for only one simple example, diagram 18—solutions are on p. 145); there are ideas which hover on the borders of orthodox chess but contain elements of trickery (we shall meet one of these later on); and there are construction tasks, in which a position must be evolved to conform with certain conditions laid down in advance. An example of this is diagram 19, where the idea was to show the maximum number of possible moves (by white and black added together) in a legal position. Take a quick guess at the number and then use your fingers to count them!

Let us look at some of the other games of chess which may be played. All those I shall mention are worth experimenting with, and most of them are really worthwhile. First come simplifications of the FIDE game. The best of these is played on a 5×6 board, each side having five pawns, on the second rank, and five pieces behind them. White's array of pieces runs Q-K-B-N-R from left to right, and each black piece is on the same file as its white counterpart. The game has the same rules as FIDE chess, except that pawns have no double move. It can, of course, be played on a normal board with the 34 unused squares covered over. It is a fast-moving game and very often provides interesting end-game play. So does another game, which consists simply in playing on the usual board but with all the men except kings and pawns removed. This is good training for serious students of the FIDE game.

But there are many people who find that game spoiled for them by the ever-growing amount of opening theoretical knowledge which it is necessary to assimilate. I should hate to see my opening-theoretician friends, who pass their time and earn their living cultivating that particular jungle, reduced to penury or to the writing of academic

dissertations, but I will take the risk and suggest a rearrangement of the initial array before beginning a game. There are various ways of organizing this. One might simply agree with one's opponent that rooks and bishops, say, should exchange their initial positions, but a more interesting method is for each player, before starting play, to write down on a piece of paper any arrangement of the men on his first rank. The players then exchange papers, set up each other's men as indicated, and play. This tends to favour white rather more than the FIDE game, so the following improvement might be tried: the players start with only their pawns on the board, and for the first eight moves they place their men one by one wherever they wish on their first ranks. Thus white, playing first, commits himself first.

More entertaining, perhaps, is kleptomaniac chess, in which the players each pocket one of their own men (of equal value, and not, of course, the king!) before starting. They may then, instead of any one move during the subsequent course of the game, place their pocketed piece on any empty square. It is best if each side removes a knight, but it also works quite well with rooks. With bishops the colour limitation is restrictive. It would be possible to remove two pieces each if the players were already accustomed to the one-piece game.

Progressive or Scotch chess, where white plays one move, black answers with two, white with three, and so on, is quite well known. It rather resembles life in that the more you see of it, the quicker things seem to happen and the more precarious existence becomes. It rarely lasts beyond the seventh or eighth move. Less brutal is Marseilles chess, where each side has two moves at each turn, check being allowed only on the second of each pair. Otherwise the rules are the same as for FIDE chess. More difficult, but well worth trying, is another brand of double-move chess, in which the first player plays one white move, the second one black and one white, the first one black and one white, and so on, both players playing both sides at every turn. The object (you must have wondered!) is to checkmate *either* king, according to the normal rules. This one is good practice for politics, since your opponent has as little idea as you have of what you are trying to achieve . . .

Nostalgic monarchists might like checkless chess, which has the one added provision that neither side may check except to give mate. With a little thought you will see that the kings in this game become quite powerful attacking forces as well as useful guards for other men. Unreal, isn't it? Yet it is amazing how so little a change of rule can transform the game totally. The opposite form, where the first player to check wins, is much less interesting.

Just as simple and revolutionary is the amendment for Kamikaze chess. Like the more-or-less willing Japanese suicide pilots of the Second World War, whose task was to crash their explosive-packed

aeroplanes onto the decks of enemy warships, a piece in Kamikaze chess vanishes when it takes a hostile piece. That is not the only case where concepts from real war appear in the game which is the image of war. Something like the repatriation of prisoners appears in Replacing chess, where the capturing player must immediately replace each man he captures, but may do so on any empty square of his own choosing; and in Circe chess, in which a captured piece returns to its starting square (rooks and knights to the starting square of the same colour as that of their capture, and pawns to the second rank on the file of their capture) unless that square is already occupied, when the capture is normal.

For those who appreciate bull-fights there are various kinds of unequal game which might bring sadists and masochists into happy confrontation. The game of white king and pawns against black pieces without pawns (all on usual squares), with white having a double to black's single move at each turn, and also being allowed to incur, or remain in, check on the first of any pair of moves, is an easy win for white, whereas the chances are reversed if black be granted his pawns as well, although the play is then far from easy. In another unequal game, hard to appraise, white's half of the board is filled with 32 pawns which move only one square at a time, and black has his pieces but no pawns. White aims for mate while black has to capture all the hostile pawns. The pieces move first, and the inventor, Lord Dunsany wrote that they should 'rather follow the strategy of Hitler, and on occasion sacrifice ruthlessly'. Both sides have chances, though between beginners white will usually win.

I shall not mention games which require special boards, but for possessors of folding boards and either patience to await their disintegration or a suitable propensity for destruction oblong chess might well become a possibility. Arrange the severed halves of a folding board end to end, so as to produce a 4 × 16 rectangle (white on the right!). White's first rank reads B-Q-K-B and his second R-N-N-R, the next two being filled by pawns. Black's array is similar, with his queen on a black square. Very slow at first, this game can become exciting once battle is joined. It dates back to at least the Middle Ages.

With some effort of the imagination, chess may be played as though on a vertical cylinder board. The QR-file is imagined to be joined to the KR-file, as if the board were wrapped around a cylinder. Thus a WQ on Q1 on an otherwise empty board controls QB8 via KR5 and QR6, and K8 via QR4 and KR5. She may also play Q-Q1 either way around the first rank. Some players have no trouble in visualizing cylindrical possibilities, but many find them confusing. For an example, see diagram 30.

Fairy boards are required for many of the ideas which attempt to make chess a game for more than two, but the simplest way to play

doubles is for each pair to make their side's moves alternately, either without consultation or with consultation in the opponents' hearing. This method is unfortunately unsuitable for those who prefer good chess and for all married couples whose aim is not divorce. Perhaps a better way is to place two boards (with chessmen of differing design) side by side, and play in the order W1-B1-W2-B2, using both boards for all the men. Then it becomes less easy to blame the other person! When a king is mated or stalemated his player ceases to move unless or until the (stale)mate is released. Both enemy kings must be mated in order to win. With more players it is perhaps best to place boards end to end, with the white men of the first having their backs to the white men of the second, the blacks of the second with their backs to the blacks of the third, and so on. This is either hilarious or ludicrous, depending on how much you have had to drink. To strike a more serious note, however, Team chess may be played, on one board, with the members (any number, not necessarily equal sides) of each team voting on slips of paper for each move as it arises. No discussion is allowed. Ties may be resolved by having a team leader with a casting vote, or by voting again, according to one's constitutional inclinations. Like all democratic systems, this is stultifying, soulless and slow.

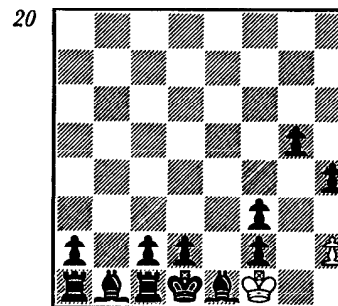
So let us hasten back to the monarchic principle—in chess the king's the thing. Or is it? We might change the object of the game, so that it was the queen, or a bishop, or any piece, which had to be mated. That piece would then be a Royal piece, and the king would be left with just his normal one-step move, become a mere Man. Or, if such a stroke of fate seems nowadays too real, we could have a Protean King, taking, instead of his own powers, those of each successive piece he captures. Or again, we might say that a king in check takes the powers of the checking piece, either instead of, or in addition to, his own. Thus we begin to meet pieces with new properties, and it must be obvious that the invention of new pieces with new ways or conditions of moving is a trivial matter. You may invent one this minute if you wish, although you may find it has already been thought of. What is difficult is to invent one with a simple function and powers strong enough and yet weak enough to make it interesting.

The names of these pieces are fascinating in themselves. There is a vast bestiary, including elephants, zebras, camels, squirrels, lions, grasshoppers, mammoths, chameleons and gnus, polyps, serpents and kangaroos; many mythological varieties such as mermaids, hydras, tritons, Amazons, gryphons, dragons and unicorns; a human zoo of diplomats and princesses, archbishops and orphans, ghosts and cowboys, jokers, snipers and sneaks; and sundry manifestations of the technological era, ranging from balloons to prisms, laser pieces to X-ray men and taxis to tanks; not to mention purely descriptive terms like dabbabariderhopper (sic).

But let me suggest two games with fairy men, the first being good practice for the second. The first consists in replacing normal pawns with Berolina pawns, which move diagonally, with a double move if required, and capture one square straight ahead, with en passant capture where appropriate. These, plus the orthodox pieces, make an excellent game, in which pawn promotion is rather easier than usual, and sacrifices with that end in mind more frequent. Having mastered that, try using fairy pieces instead of normal ones, except for the king, that is. One possibility which I have played frequently is as follows: instead of rooks, edgehogs (sic), which move like queens, except that they must play either to or from the edge of the board (not both) on every move. Instead of knights, nightriders, which make successive knight moves, always along one straight line, until stopped by an occupied square or the edge of the board (e.g. NR on QN1 may play to QR3, QB3, Q5, K7, Q2, KB3 and KR4). Instead of bishops, reflecting bishops, reflecting off any board edge (thus RB on KB1 to KR3 to QB8 to QR6 to KB1, or stopping anywhere en route). Instead of queens, locusts, which move on queen-lines, but only to capture enemy pieces, which they do by hopping over them to the next square beyond, which must be empty. I have beaten real chess-players at this game!

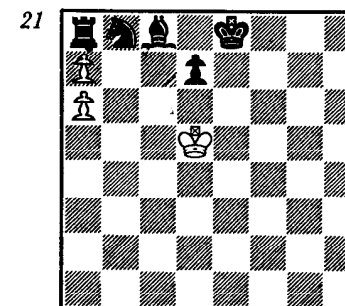
Yet it is not in games but in problems that most of the unorthodox forms thrive best. The fairy chess problem is a weird and often strangely beautiful thing. Of course, there are people who 'don't understand chess problems and can't solve them anyway'. Or are there? Try diagram 20! It is a selfmate, that is, white, playing first, must force the unwilling black to mate him. This problem is a satire on the fact that selfmates are often hard to solve. If you cannot manage it you might find dominoes more in your line!

H. Schiegl
Krumme Hunde 1970



White to play and selfmate in 5

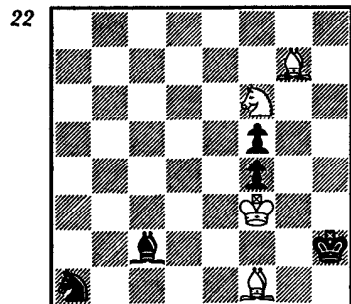
C. J. Feather
Cambridge Univ. Chess Bulletin 1970



serieshelpmate in 6

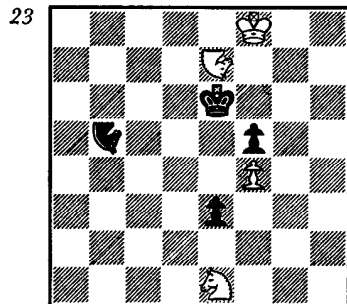
The kind of fairy chess problem which appeals to most people is the serieshelpmate. Black plays a series of helpful moves, and white does not move at all until the series is finished, whereupon he mates in one. Check may not be incurred by black, nor may white be checked except on black's last move. The order of moves must be unique for the problem to be of value. Thus in diagram 21 the knight and bishop must move, so that black may castle, but the knight must move first, to shield the WK from check from the bishop. The next three examples are more complicated, but serieshelpmates are rarely as difficult to solve as they are to compose. In diagram 22 the BB must wait for ages so as not to check until the last move; meanwhile the BK takes a long stroll. Diagram 23 contains nightriders (explained above), and

J. M. Rice
Problemblad 1970



serieshelpmate in 13

C. J. Feather
feenschach July 1971 First Prize

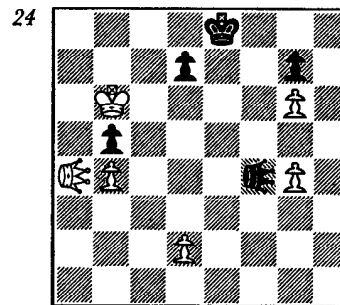


serieshelpmate in 13
W. Nightrider on K7, B. Nightrider on QN4

the black NR, having captured the annoying WP, must retreat to a safe distance so as not to get in everyone's way! In diagram 24 we meet the equihopper (E), which moves on any straight line from square-centre to square-centre, but must hop over another man situated at the midpoint of its move. Thus the BE in diagram 24 may play to KR5 or KR1, over either of the white KN pawns. The WE is guarding QB8 over the WK, but if the black QNP and QP could move away the WK could move to QB6 and give check! Lots of promotions here!

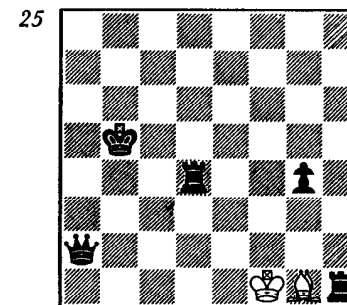
To end with, a small selection of other kinds of fairy chess problem. Diagram 25 is a helpmate: the sides move alternately, black first, and black helps white to mate him. In this one the two kings go out of their way to avoid each other! In diagram 26, a helpmate with two distinct solutions (a common device), white must sacrifice for tempo.

C. J. Feather
British Chess Mag. 1970 First Prize



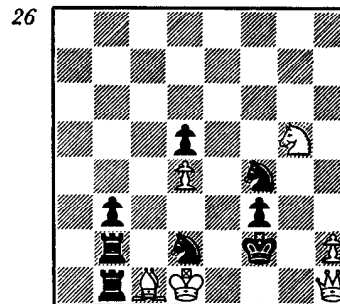
serieshelpmate in 27
W. Equihopper on QR4, B. Equihopper on KB5

N. Guttman
Problem 1962 Third Prize



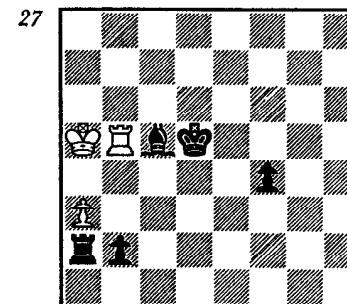
helpmate in 8

G. Bakcsi
feenschach 1964 First Hon. Mention



helpmate in 2, 2 solutions

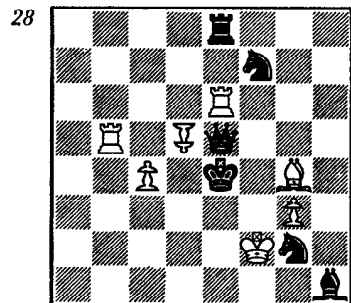
H.-P. Rehm
feenschach July 1971 Third Prize



White plays and selfmates in 8
Maximummer

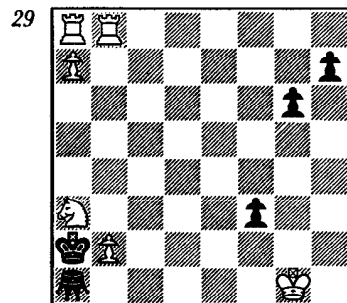
In the witty diagram 27, a selfmate maximummer, where white must force black to deliver mate and black must always play his longest legal move, both the WR and the BB go on circular tours. The prism in diagram 28 has no power except to bend the move of queens, bishops or rooks through an angle of 90°! Thus the WQR may play to any square on the Q-file (except Q5 which is occupied by his prism), but may not take the BQ! White may move his prism to any vacant square when it is his turn. The serieshelpmate diagram 29, by the most versatile of modern British composers, features the grasshopper, which moves on queen-lines, but only lands (or captures) on

C. C. L. Sells
jeenschach Jan. 1971 Hon. Mention



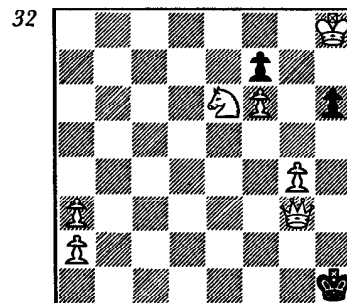
White plays and mates in 2
 W. Prism on Q5

J. M. Rice
British Chess Mag. 1963



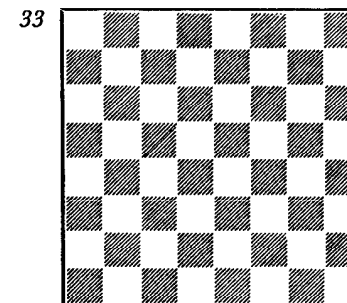
serieshelpmate in 6
 B. Grasshopper on QR8

H. Zander
Schach-Echo 1971 First Prize



White plays and selfstalemates in 20

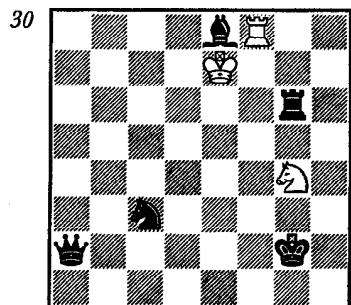
L. A. Munck
Skakbladet 1906



Black has removed his king from the board when he should not have done so. He now offers to move as White wishes. White mates in 2. The board is empty!

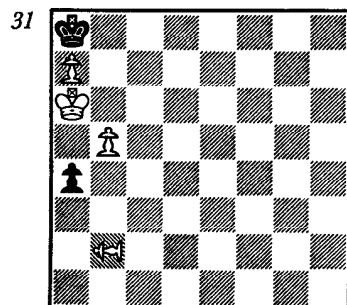
the square directly beyond another piece. There must be nothing else in the way, of course. It should not be difficult to solve this one, another round trip! Diagram 30 has three different boards, normal, horizontal cylinder (white's first rank is imagined to be joined to black's), and vertical cylinder. It is fascinating to study why the solution to each of the three parts will not work in either of the other two. Mate (a) uses a square on the board edge which is not on the board edge in (b), and which is guarded by the BB in (c), while the other two mates show the WR giving necessary double check all by itself!

W. H. Reilly
jeenschach Sept. 1964 Hon. Mention



helpmate in 2
 (a) normal board
 (b) horizontal cylinder board
 (c) vertical cylinder board

T. R. Dawson
Caissa's Fairy Tales 1947



White plays and mates in 3
 Neutral pawn on QN2

Thomas Rayner Dawson, the composer of diagram 31, did more than anybody to popularize fairy chess, and it would be sheer heresy not to mention him here. To addicts he is simply TRD. The neutral pawn (promoting to neutral pieces, of course!) may be thought of as being of either colour by the side whose turn it is to play. Why will P-N6? not do? In diagram 32 white forces black to stalemate white. The BK toes the line like a hen-pecked husband. Lastly, diagram 33; I can assure you that there is absolutely nothing to make solving difficult in this one. Fair enough?

[solutions on page 145]

Since writing this article Chris Feather has become Problem Editor of the *British Chess Magazine*.

RDK/RBE

'The beauty of a game of chess is usually assessed according to the sacrifices it contains.'

Rudolph Spielmann (1883-1942)
The Art of Sacrifice in Chess, 1936

A Lost Talent: An Appreciation of Gyula Breyer

Kevin O'Connell

Gyula Breyer, born Budapest 3 April 1894, is today regarded as one of the most important members of the so-called 'Hypermoderns' (Réti, Nimzowitsch, etc.). This somewhat belated recognition is due more to his contributions to opening theory than as a result of his very short playing career—Breyer played in his first big international tournament in 1912; two years later the First World War put an end to European international tournaments, and in 1918 our hero had only three years to live.

The reason that so many players are now interested in Breyer is due largely to the man's character and personality which pervaded his chess—both his games and his theoretical work. Shortly after Breyer's death, Richard Réti had the following to say about him: 'In Bratislava there appeared for some months a journal called *Czellini Sport* (sport for the mind). If a person were about to take a long journey he readily bought a copy, for, with the study of a short chapter, he could pass the time occupied in the whole journey, so difficult was each line as a mental exercise. For example, in one number appeared a love letter which when read letter for letter backwards disclosed the original. There were keys for the discovery of secret codes and many other things of that description. There was also a chess rubric, the contents of which were peculiar.

'For example, the following problem. White to play: who wins? The position was complicated: all the pieces on both sides were en prise, and only after a long study could it be seen that White was bound to have the advantage. Yet that was not the correct solution. On the contrary, what was apparently incredible could be proved, namely, that in the last fifty moves no piece had been taken and that no pawn could have been moved. Therefore according to the rules of chess it was a drawn position. The sole editor of the paper was . . . Julius Breyer. And for that man . . . there was only one art. In the

domain of that art he worked not only with his mind, but he cast his whole personality into it. That domain was chess.'

Breyer's tournament career had a brief ten year span. His results were as follows:

		Rank	Won	Drawn	Lost
1911	Hungarian Championship, Budapest	10th	0	3	6
	Cologne	6th	7	5	3
1912	Bad Pistyan	7-8=	7	5	5
	Hungarian Championship, Temesvar	1st	7	7	0
	Breslau	8-11=	6	5	6
1913	Hungarian Championship, Debrecen	4th	4	3	3
	Scheveningen	6-7=	7	1	5
1914	Baden-bei-Wien Gambit	4th	9	3	6
	Budapest	6-7=	4	3	4
	Mannheim (unfinished)	4-6=	5	4	2
1915	Budapest	1st	.	.	.
1916	Budapest	1st	5	0	0
1917	Budapest	1st	5	0	3
	Match v. Esser	won	2	1	1
1918	Charousek Memorial, Kassa	3-4=	7	1	3
	Budapest	3rd	4	1	3
1920	Vienna	2-4=	.	.	.
	Göteborg	9-10=	1	9	3
	Berlin	1st	6	1	2
	Match v. Réti	lost	0	1	4
1921	Vienna	3rd	5	4	2
	Total (excl. Budapest 1915, Vienna 1920)	208	91	56	61

As can be seen from the above table, Breyer's tournament results were rather uneven, but after the war ended Breyer showed great promise and was, quite clearly, of grandmaster strength.

Breyer is credited with the dictum that after 1 P-K4 'White's game is in its last throes'. The following game shows that Breyer did not necessarily believe this, at least not at the beginning of his career.

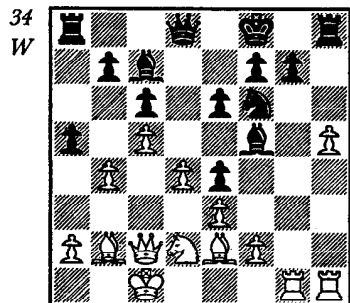
Breyer-Balla, Bad Pistyan 1912. 1 P-K4 P-K4 2 N-KB3 N-QB3 3 N-B3 P-B4?! 4 P-Q4 BP×P 5 KN×P N-B3 6 B-QB4 P-Q4? 7 N×QP! KN×N 8 Q-R5+ P-KN3 9 N×P P×N 10 Q×P+ K-Q2 11 B×N Q-K1 12 B-B7 Q-K2 13 B-N5 N-K4 14 Q-B5+ Black resigns. Black's rather crude opening error was severely punished by a series of tactical blows.

By the end of the war Breyer had made the change to opening with 1 P-Q4 and, in general, showed a

greater interest in positional play. The next game comes from this period.

Breyer-Havasi, Budapest 1918. 1 **P-Q4 N-KB3 2 N-Q2 P-Q4 3 P-K3 B-B4 4 P-QB4 P-B3 5 KN-B3 P-K3 6 B-K2 B-Q3 7 P-B5! B-B2 8 P-QN4 QN-Q2 9 B-N2** Pressurizing K5 to prevent Black's liberating . . . P-K4. **9 . . . N-K5 10 N×N P×N** After 10 . . . B×N White would continue with his Q-side pawn advance. The text move looks all right: the knight can be brought to Q4 via KB3, on top of which

White dare not castle K-side. However, Breyer finds a way to exploit the position of Black's QB. **11 N-Q2 N-B3 12 P-N4 B-KN3 13 P-KR4 P-KR4 14 P×P! N×P** Of course if 14 ... B×P then 15 N×P. **15 Q-B2 N-B3** 15 ... P-B4 would seriously weaken the KN-file. **16 0-0-0 B-B4 17 QR-N1 K-B1 18 P-R5! P-R4** (34) **19 P-N5** A deep



pawn sacrifice. **19 ... P×P 20 B×P R×P 21 P-Q5 R×R 22 R×R K-N1 23 P-Q6 B-N1 24 N-B4 B-QR2 25 B-Q4 R-B1 26 P-B4! B×P** Or 26 ... P×Pep 27 Q-R2 N-R2 28 Q-N3 B-KN3 29 Q-K5 and wins. **27 P-Q7 N×P 28 Q-R2 P-B3 29 B×B N×B 30 Q-R8+ K-B2 31 B-K8+** Black resigns. Still the brilliant tactician, but with a much deeper positional approach.

The following game is probably both the best and the most original game that Breyer played.

Breyer-Dr Esser

match 1917

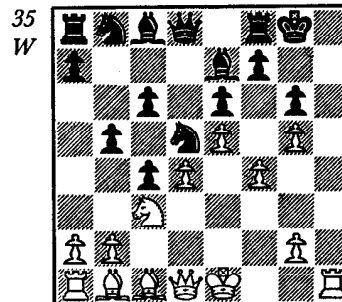
- | | |
|----------------|--------------|
| 1 P-Q4 | P-Q4 |
| 2 P-QB4 | P-K3 |
| 3 N-QB3 | P-QB3 |
| 4 P-K3 | N-B3 |

5 B-Q3 B-Q3
6 P-B4
Probably better than the routine **6 N-B3.**
6 ... 0-0
7 N-B3 P×P
With the idea of gaining time to develop the Q-side, after **8 B×BP**, by **8 ... P-QN4** followed by **9 ... B-N2** or **9 ... P-N5** and **10 ... B-R3.**

8 B-N1
Such luxuries can be afforded only rarely.
8 ... P-QN4
Now this is irrelevant.
9 P-K4 B-K2
10 N-N5 P-KR3
10 ... P-N3 is met by **11 P-KR4-5.**
11 P-KR4
Threatening **12 P-K5 N-Q4 13 Q-B2 P-N3 14 P-R5**, demolishing the black king's defences.

11 ... P-N3
The knight cannot be taken while the white queen has access to KR5. Now the knight is threatened.
12 P-K5 P×N
Or **12 ... N-R4 13 P-KN4 N-N6 14 R-N1** with an overwhelming position.
13 RP×P!
But not **13 P×N B×P 14 RP×P B×QP** when Black stands clearly better.

13 ... N-Q4 (35)
White has sacrificed a piece. How should he continue his attack? If, for example, **14 Q-N4** then Black can easily defend by **14 ... K-N2** and **15 ... R-R1.**
14 K-B1!!
A problem-like move, the point of which becomes apparent at move 23. '... that man, so sagacious that the finest finesses were not fine enough for



18 Q-R5+ K-N2
19 Q-R6+ K-N1
20 B×P P×B
21 Q×P+ K-R1
22 Q-R6+ K-N1
23 P-N6
Now the point of White's 'mysterious king move' can be seen—**23 ... B-R5+** followed by **24 ... Q-K2** would have saved Black.

23 ... R-B2
24 P×R+ K×P
25 Q-R5+ K-N2
Nor are other king moves any better, but with the QB unmoved White would now have a hard time trying to exploit Black's exposed king position.

26 P-B5
Opening the way for the apparently blocked Q-side pieces to swing into play.
26 ... P×P
27 B-R6+ Resigns
After **27 ... K-R2 28 B-B4+ K-N2** (or **28 ... K-N1 29 Q-N6+ K-R1 30 K-K2** with **R-R1** to follow) **29 Q-R6+ K-N1 30 Q-N6+ K-R1 31 K-K2 B-R5 32 R-R1** and **33 B-N5** with a rapid mate to follow.

him, and who at a glance saw through the most complicated conditions', Réti.

14 ... N×N
If **14 ... B-N5**, freeing K2 for the queen, then White would have had time for **15 N×N BP×N 16 B-K3** and if **16 ... K-N2** then **17 R-R7+ K×R 18 Q-R5+ K-N2 19 Q-R6+ K-N1 20 B×P P×B 21 Q×P+ K-R1 22 K-K2** and wins (analysis by Réti).

15 P×N B-N2
15 ... K-N2 would probably have held out a little longer; keeping the bishop on QB1 to cover his KB4.
16 Q-N4 K-N2
17 R-R7+! K×R

Though Breyer left behind him many interesting games, it is his great contribution to the theory of the openings that is most remembered today. Most of his contributions to chess theory were made during, or shortly after the war.

The most notable of all Breyer's theoretical ideas was his Breyer Defence to the Ruy Lopez: **1 P-K4 P-K4 2 N-KB3 N-QB3 3 B-N5 P-QR3 4 B-R4 N-B3 5 0-0 B-K2 6 R-K1 P-QN4 7 B-N3 P-Q3 8 P-B3 0-0 9 P-KR3 N-N1!** Currently this is the most popular method (at least at grandmaster level) of defending the Lopez. Had it not been for Breyer it is possible that this line would still be undiscovered—the first master games with this defence appeared only in the late 1950s, some 40 years after its first recommendation. It is a pity that there is no recorded game in which Breyer played his own

variation, indeed it is not even known exactly when and where he first published this suggestion, though it is likely that it appeared in the journal which carried the majority of his theoretical work, the *Becsi Magyar Ujsag*. The retrograde knight manoeuvre is designed to allow Black to put sustained pressure on the white centre, while at the same time allowing free rein to Black's chances of counterplay along the QB-file, meanwhile the knight can soon be redeployed on Q2. Like many great original ideas it is very simple—once it has been seen and explained.

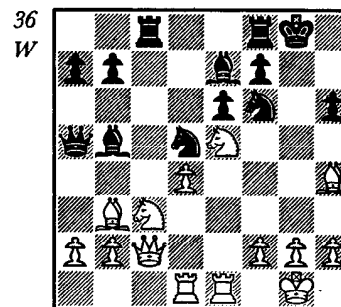
None of Breyer's other theoretical contributions is quite as significant as the Breyer Defence to the Lopez, but some of them are surprising. In the 1960s, after some experimentation in the 1950s, the King's Indian Attack (1 P-K4 P-QB4 2 N-KB3 P-K3 3 P-Q3) became very popular. However, Breyer beat everyone to it, Breyer-Miseses, Kassa 1918, going 1 P-K4 P-QB4 2 N-KB3 P-K3 3 P-Q3 P-KN3 4 P-B3 with Breyer winning in 36 moves. Still more remarkable is the opening of Breyer-Bogoljubow, Berlin 1920, which went 1 P-K4 P-QB3 2 P-Q3 P-Q4 3 N-Q2, a system which, according to modern opening manuals, was introduced by Leonid Stein in 1967! Another example of Breyer being ahead of his time is the game Breyer-Bogoljubow, played at Mannheim 1914, just one week before the outbreak of war: 1 P-Q4 P-Q4 2 N-QB3 N-KB3 3 B-N5—the so-called 'Richter-Veresov'. This game was played four months before Kurt Richter's fourteenth birthday and when Gavriil Veresov was . . . 2 years and 16 days old! The game continued 3 . . . B-B4 4 P-B3 Q-N-Q2 (modern theory prefers 4 . . . P-B3) 5 N×P N×N 6 P-K4 with advantage to White.

The Budapest Defence (1 P-Q4 N-KB3 2 P-QB4 P-K4) was, if not fathered by Breyer, at least brought into the world by him. This was the result of analysis done in Budapest during the war—Breyer was medically unfit for active service. W. A. Foldeak, a leading Hungarian chess historian, writing in the *Deutsche schachzeitung* of 1968, gave the precise details of the line's birth: 'One day while meditating over the same position (1 P-Q4 N-KB3 2 P-QB4), Breyer collared the passing Barasz and asked him: "What would you play here?" Barasz, without hesitation, played 2 . . . P-K4!?, and after 3 P×P N-N5, then left . . . Breyer alone. Breyer began to analyse feverishly . . .' The Budapest is another example of Breyer being ignored or overlooked by the writers of modern theoretical works. His name is rarely mentioned in connection with the defence and the stem game of the variation is invariably given as Rubinstein-Vidmar, Berlin 1918, while Breyer essayed the line both in his match against Esser in 1917 (1 P-Q4 N-KB3 2 P-QB4 P-K4 3 P×P N-N5 4 Q-Q4) and Foldeak mentions an earlier game Esser-Breyer, played on 14 November 1916.

Highlighted above are the most important and the most surprising of Breyer's theoretical contributions. However, there is much more, especially in the Slav and Semi-Slav and in the King's Gambit, in which the variation 1 P-K4 P-K4 2 P-KB4 P×P 3 Q-B3 is named after Breyer, though the line was known long before his birth.

Sometimes Breyer's search for originality led him into the realm of the truly bizarre, for example his second move in the game against Havasi (see above), and the opening of Euwe-Breyer, Vienna 1921, which developed 1 P-K4 N-QB3 2 N-QB3 N-B3 3 P-Q4 P-K4, which might reasonably be called the Breyer variation of the Nimzowitsch Defence.

When Breyer died of heart disease on 10 November 1921 the world lost not only a promising master and a great opening theoretician, but one of the world's best analysts as well. Capablanca has often been quoted as saying that he never once had an inferior position in his world championship match against Lasker at Havana in 1921, but Breyer, and he alone, disproved this. The following diagram (36) shows the position after sixteen moves of the 10th game Lasker-Capablanca.



Lasker continued 17 B.N3×N and after 17 . . . N×B 18 B×B N×B, Capablanca had some positional advantage (White's weak QP) and won by utilizing his superior technique. However, Breyer's analysis proved conclusively that the position is better for White:

17 B.R4×N B×B
If 17 . . . N×B then 18 N-N6
KR-K1 19 R×P P×R 20 B×P+
K-R2 21 N-B8+ K-R1 22

Q-R7+! N×Q 23 N-N6 mate.
18 B×N P×B
19 N-N4 B-N4!
If 19 . . . B-Q1 there follows 20
Q-B5.

20 P-B4 B×P
21 Q-B5 B-B2
After other moves by the bishop
there follows 22 Q×QP P-QR3 23
P-QR4.

Bogoljubow later tried to prove
that Black could still draw with 21
. . . B-N4 and, after Breyer's 22
Q×QP P-QR3 23 P-QR4, 23 . . .
QR-Q1, but even then 24 Q-KB5
P-KN3 25 Q-K5 KR-K1 26 N-
B6+ B×N 27 Q×B B-B3 28
R×R+ R×R 29 P-Q5 gives
White winning chances.

22 N×QP K-R1
23 N×P P×N
24 N-B6 K-N2
25 N-R5+
and mate in two moves.

I will leave Breyer's friend, colleague and (until 1918) compatriot, Richard Réti to say the final word: 'At the end of the year 1921, the chess world lost in Breyer not only a chess master of the first rank, but a pioneer, who by his profound investigations, destructive of old principles, effected reforms. A new Steinitz was all too soon snatched from us.'

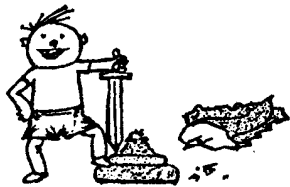
'Now my question is this: How much of the fascination of chess comes from the excitement of carrying out a purpose under opposition; a suggestion or after image of difficulties in living? And how much comes from the interest in formal relation, or in mathematics or stained glass or arabesques?'

George Santayana
Chess Review

'The Artists who, in spite of derision and enmities, follow their own ideas, instead of imitating nature, may in time of doubt, from which no creative man is free, know, and cherish hope therefrom, that in the narrow domain of chess these new ideas in a struggle with old ones are proving victorious.'

'Such key concepts as "advantage", "sound sacrifice" and "simplification by exchange" are far too indeterminate, far too subjective and historically fluid to be rigorously defined and formalised.'

Dr George Steiner
Fields of Force, *New Yorker*, 1972



Unsung Heroes of American Chess

Andrew Soltis

Enough. At last count I've read 11 books, 37 magazine articles, 143 newspaper profiles and assorted other press biographies, analyses and gossip columns dealing with one Robert J. Fischer. And that's enough.

There is also altogether too much written and said about Morphy's madness, Marshall's drinking, Pillsbury's illness and Reuben Fine's psychological observations.

Believe it or not, there have been other individuals on this side of the Atlantic who played chess since the day when Ben Franklin scandalized Philadelphia society by pushing knights and bishops around a board until the early hours of the a.m.

The biggest problem with determining the identity of the unsung US chess heroes is figuring out which were Americans and which were not. Not so easy. Of course, you couldn't claim Emanuel Lasker, or Steinitz or Adolf Albin, etc. as Americans even though they did live here briefly and represented the US in foreign events. To qualify as an authentic American chess hero you have to live in the States for an extended period of time, like the German-born Edward Lasker, or the Hungarian-born Herman Steiner, not to mention Pal Benko and Lubosh Kavalek.

But how about this: George Henry Mackenzie spent the first 26 years of his life in his native Scotland, in Europe and on various battlefields of the world in his profession as soldier. The Civil War brought him to America and he settled down—after resigning his commission in the Federal Army as captain—to become the resident terror of the New York Chess Club.

Now, Mackenzie won the Second, Third and Fifth American Chess Congresses and was clearly the strongest US player since Morphy, who won the First Congress in 1857. Kilkenny-born James Mason won the Fourth Congress in Philadelphia in 1876 when Mackenzie didn't play. Mason had grown up in the States and lived here until

the wealthy patrons of New York sent him and Mackenzie to Europe for the Paris tournament of 1878.

But Mason is usually considered an Irishman. And Mackenzie, who died penniless in a New York hotel in 1891, is called an American. The nationality problem is always confusing. Last time I looked, Walter Browne held US citizenship. But I haven't checked the morning newspapers yet.

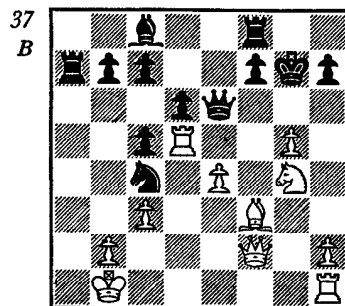
Mackenzie was born three months before Morphy but first entered competition in the London handicap tournament of 1862. This was an event with 24 players divided into classes. Mackenzie in the third class lasted into the fourth (and final) knockout round by giving odds of pawn and move or two moves to players in lower classes. But in that last round, receiving pawn and move, he defeated Adolf Anderssen.

In America the captain won every event he entered, usually with ease. But his success in Europe was limited. He had a good score with Blackburne, for example, but had a nasty habit of overspeculation. At the Frankfurt Congress of 1887 he scored his only major first place in Europe, ahead of 20 rivals including Max Weiss, Blackburne, Tarrasch, Louis Paulsen, Zukertort and Amos Burn.

The Captain's most frequently cited games included several brilliancies but he could also defend:

Blackburne-Mackenzie, off-hand game at the Chess Divan, London 1883: 1 P-K4 P-K4 2 N-KB3 N-QB3 3 P-Q4 P×P 4 N×P B-B4 5 B-K3 Q-B3 6 P-QB3 KN-K2 7 N-B2 B-N3 8 QN-R3 Q-N3 9 P-B3 N-Q1 10 Q-Q2 N-K3 11 N-B4 P-Q3 12 N×B RP×N 13 B-QB4 0-0 14 P-KN4!? N-B3 15 0-0-0 N-K4 16 B-K2 N-B4! 17 B×N NP×B 18 P-KB4 N-B3 19 P-B5 Q-B3 20 P-N5 Q-K4 21 B-B3 R×P 22 K-N1 R-R2 23 N-K3 N-R4 24 N-N4 Q-K2 25 Q-N2 K-R1! 26 P-B6 Q-K3 27 P×P+ K×P 28 R-Q5 N-B5 29 Q-KB2 (37) 29... Q×R! 30 P×Q B-B4+ 31 Q-B2 R-R8+! White Resigns.

Hardly anyone remembers the names of the players who filled the rôle of American champion between Mackenzie and Pillsbury, let



alone the Americans who travelled to European tournaments during that period. But that's what makes the 1870s-90s the golden age of the unsung. For example:

Preston Ware Jr. (1820-90), a Bostonian who ventured across the Atlantic to play at the great Vienna Congress of 1882. Ware defeated Steinitz there, something no one else had done in nine years. But he narrowly avoided last place only because Dr Josef Noa of Hungary and Bernhard Fleissig, the loser of that famous Polish Opening to Schlechter, dropped out midway through the tournament and forfeited the rest of their games.

Ware belonged to a group of Boston chess fanatics who rejoiced in the name, 'Mandarins of the Yellow Button', a reference to the yellow pins worn by imperial Chinese bureaucrats of high status. Another Mandarin was **Franklin Knowles Young** (1857-1931) who tried to apply military tactics to chess and committed several of the most impenetrable textbooks ever written. Yet another was **Henry Nathan Stone** who conspired with Ware to analyse the 'Stone-Ware' variation of the Evans Gambit (1 P-K4 P-K4 2 N-KB3 N-QB3 3 B-B4 B-B4 4 P-QN4 B×NP 5 P-B3 B-Q3?!). Ware was also renowned for playing 1 P-QR4 with White and 1... P-QR4 with Black. He is credited by some sources with inventing the Stonewall Opening (1 P-Q4 P-Q4 2 P-KB4).

Also during the period lived **Major James Moore Hanham** of Woodville, Mississippi (1840-1923) who played in many of the New York tournaments of the late 19th century and gave his name to that variation of Philidor's Defence. Hanham placed 16th in the 20-man double round Sixth American Congress in New York in 1889. Although the Americans were clearly outclassed they did manage to take a few points from the leaders. **Eugene Delmar** (1841-1909) defeated Chigorin once and Bird twice. Some time later Sam Loyd, the great problemist, challenged Delmar to a match to test his theory that composers could play as well as anyone else if they put their mind to it. But Loyd, who finished 10th at Paris 1867 in the first European appearance of an American master since Morphy, lost 6-2. Among the other native players at the Sixth Congress was **Max Judd** (1852-1906) who helped organize the event. Not a bad player, either:

Judd-Hanham, New York 1886: 1 P-K4 P-K3 2 P-Q4 P-Q4 3 N-QB3 N-KB3 4 P-K5 KN-Q2 5 QN-K2 P-QB4 6 P-QB3 N-QB3 7 P-KB4 P-QN3?! 8 N-B3 B-N2 9 B-K3 B-K2 10 N-N3 P-N3 11 R-B1 R-QB1 12 B-Q3 P-QR3? 13 0-0 0-0 14 N-N5 B×N 15 P×B P-N4 16 N-R5! P×P 17 P×P Q-N3 18 R×N! B×R 19 N-B6+ K-N2 20 Q-K1 R-KR1 21 Q-R4 K-B1 22 N×N+ B×N 23 B×KNP B-K1 24 B×BP! B×B 25 P-N6 R-B2 26 Q-Q8+ Black resigns.

At the Sixth Congress Judd beat Gunsberg, Blackburne and Mason

once each. Several of the other unknown Americans inflicted damage to the masters: **David Graham Baird** (1854–1913) twice defeating Burn, for example.

Actually for the best performance against a prize winner, the model was set six years before when three Americans defeated Zukertort in his last games at the great London tournament. Zukertort's score up until that point was 22–1. His tormentors were Mackenzie, **Alexander G. Sellman** of Baltimore who died five years later at the age of 32, and **James Mortimer** of Virginia, a playwright, diplomat and occasional tournament player who lived long enough to have been a good friend of Morphy and yet beat Tartakower in his first international event.

The best showing at New York 1889 by an American was turned in by **Solomon Lipschutz** (1863–1905) who finished sixth while scoring wins against Chigorin, Blackburne and Gunsberg. When Mackenzie died in 1891, Lipschutz claimed the vacant US championship. He was a modest positional player who W. E. Napier dubbed the 'Cyrano of Chess' because of a prominent nose. Lipschutz once tied for first place in a tournament with Steinitz—a three-player, double-round event in which Napier was the third party. He also won a convincing first place at the Manhattan Chess Club tournament of 1900, an event in which eighth and last place was occupied by Frank Marshall.

But before Lipschutz's claim was accepted he was challenged by **Jackson Whipps Showalter** (1860–1935), the 'Kentucky Lion'. Showalter was a blustery, red-bearded attacker from Minerva, Kentucky, who had inordinate faith in his own superiority over the rest of the US players. When he ventured abroad Showalter never finished high in the scoretable but he could regularly expect to pick off one of the favourites. Chigorin and Burn were among his major victims. It was Showalter who punctured a hole in the then-popular Steinitz Defence to the Ruy Lopez with 1 P–K4 P–K4 2 N–KB3 N–QB3 3 B–N5 P–Q3 4 P–Q4 B–Q2 5 N–B3 N–B3 6 B×N! B×B 7 Q–Q3!.

The inevitable Lipschutz–Showalter match was the first such man-to-man battle for the US championship. Lipschutz won easily, 10½–4½ but then fled the East for California. Showalter, not in the least humbled by the match result, put forth a claim to the newly vacant championship. This time he was challenged by another Kentuckian, **Albert Beauregard Hodges** (1861–1944).

While teenage Showalter was becoming, as his *Chess Review* obituary noted, 'the first person to pitch a curveball in Kentucky', Hodges had been conducting Ajeeb, one of the several 'chess-playing' machines which gave the game such a boost in the last century. Hodges was a regular visitor to the Manhattan Chess Club and frequently its champion after he moved to New York in the '80s. The Hodges–Showalter match of 1894 was closer—5½–3½—but Showalter lost again. Thereupon Hodges retired from serious chess.

That left the title once again vacant. Showalter, of course, put in his third claim but this time Lipschutz returned from the West Coast to say that he had never abdicated. Yet another match was held and finally, in 1895, Showalter won the title.

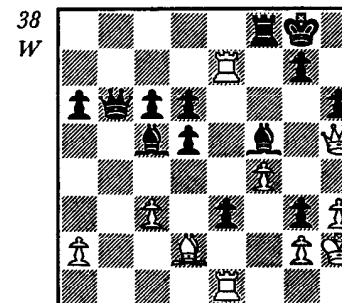
Showalter was the title's caretaker until 1897 when he lost it to Pillsbury in an unexpectedly close match, 10–8 with four draws. When Pillsbury died nine years later both Marshall and Capablanca claimed the title but someone pointed out quite correctly that the legal successor to Pillsbury was the last man to hold the title, Jackson Whipps Showalter. Marshall booked a train ticket to Kentucky before Capa could. And that, perhaps, is why he became the next US Champion.

Showalter was a fairly good player. The only problem was that he was vastly overshadowed by Pillsbury after Hastings '95 and by Marshall after Cambridge Springs '04. But the Kentuckian did defend his US championship title successfully in matches—against Emil Kemeny and John F. Barry—and twice defeated Janowski in matches. Barry, by the way, was yet another Bostonian, who began a match with Pillsbury in 1893 by winning the first four games and then losing the next five. One wonders: if Barry had won the fifth and conclusive game would Pillsbury ever have been sent to Hastings two years later or would he have faded from the chess scene?

Here is Barry with White in an exhibition match game against Pillsbury in Boston in 1899:

1 P–K4 P–K4 2 N–KB3 N–QB3 3 B–N5 N–B3 4 P–Q4 N×KP?!
5 P–Q5 N–Q3 6 N–B3 P–K5 7 N–N5 N–K4 8 Q–Q4 P–KB3
9 N.N5×KP N×B 10 N×N P–QR3 11 Q–R4 R–QN1 12 N–Q4
B–K2 13 Q–N3 P–Q3 14 P–KB4 P–KB4 15 N–N3 N–N5 16
0–0 0–0 17 N–B6! P×N 18 Q×R P×P 19 Q–N3 P–B3 20 B–Q2
Q–B2 21 QR–K1 B–B3 22 P–KR3 B–Q5+ 23 K–R1 N–B7+ 24
K–R2 N–K5 25 N×N BP×N 26 R×P B×NP 27 P–B3! B–R6
28 R1–K1 B–QB4 29 R–K7 Q–N3 30 Q–Q1 B–B4 31 Q–R5
P–R3 (38)

And here Barry announced mate in 13 moves beginning with



32 R×P+ K×R 33 R-K7+ K-N1 34 Q×P B-KN8+ 35 K-R1
B-Q5 36 P×B Q×P 37 Q-N5+ K-R1 38 Q-R4+ K-N1 39
Q-N3+ K-R1 40 B-B3.

Marshall and Pillsbury, a pair of real heroes, dominated American chess until Pillsbury's death in 1906 and then Marshall carried on for another three decades. But it would be unfair to overlook some of the period's lesser lights. For example, **Charles Jaffe** (1883–1941) and **Oscar Chajes** (1873–1928) turned up at one of the greatest international events, the Carlsbad tournament of 1911. This was an immensely strong field which included Rubinstein, Teichmann, Tartakower, Vidmar, Spielmann, Alekhine, Marshall, Nimzowitsch, Schlechter and Burn. Neither of the young unknown Americans, Chajes from Chicago and Jaffe of New York, were expected to do well and they, in fact, tied for last place with $8\frac{1}{2}$ – $16\frac{1}{2}$. But both of them defeated Spielmann, and Chajes crushed Tartakower with the sacrifice of a rook and the exchange forcing 12 consecutive moves by Tartakower's king and ending on the 53rd move with mate.

Jaffe-Spielmann: 1 P-Q4 P-Q4 2 N-KB3 P-QB4 3 P-B3 P-K3
4 B-N5?! Q-N3 5 Q-N3 P-B5?! 6 Q-B2 B-Q3 7 P-K4! P-B3
8 B-B1 N-K2 9 QN-Q2 Q-B3 10 P-QN3! P-QN4 11 P-QR4
P-QR3 12 P-KN3 0-0 13 NP×P NP×BP 14 B-KN2 B-N2 15
N-R4 N-Q2 16 0-0 P-N4 17 P×P N×P 18 N.R4-B3 P-N5?! 19
N-R4 P-B4 20 B-QR3 B×B 21 R×B N.Q2-B3 22 R-K1 P-
QR4 23 R-R2 QR-B1 24 R-N2 B-R3 25 P-B3! P-B5 26
BP×P N×NP 27 Q-K4 N.N5-K6 28 B-R3 R.QB1-K1 29 N.Q2-
B3 R-K2 30 N-N6!! P×N 31 Q×NP+ K-R1 32 N-K5 Q-Q3
33 Q-R6+ K-N1 34 N-N6 R-KN2 35 N×R K×N 36 B×P
Black resigns.

Chajes, incidentally, is a historic figure for a different reason. He defeated Capablanca in a 1916 tournament game. It wasn't until the fifth round of the great New York 1924 tournament that the Cuban-American lost again.

Meanwhile Marshall's primacy lasted into the late 'twenties when he was challenged by Edward Lasker and then by Isaac Kashdan. But Marshall held the title of US champion until retiring in late 1935. He relinquished the championship then and allowed the creation of the US title tournaments that have been held regularly to today.

That first modern US Championship tournament in 1936 was intriguing because it pitted several well-known players of the day such as Reuben Fine, Sammy Reshevsky, I. A. Horowitz and Kashdan against a number of heroes who remain unsung only because they were overshadowed. At any other time, for example, **Albert C. Simonson**, **Weaver Adams** or **Abraham Kupchik** might have turned into national champions. Other players in that tournament, such as Arnold Denker and Arthur Dake, both of them still playing,

acquired prominence in later years. But Simonson, Adams and Kupchik remained unheralded.

Remember that this was just before Nottingham 1936 and came at a time when the US regularly won the Olympiads—partly because the Soviet Union didn't participate and because the best Russian-born players had emigrated to the West. Few people recall that the '36 championship was a neck-and-neck race between Reshevsky, who lost to Horowitz and Sidney Bernstein, and 21-year-old Simonson who was one month younger than Fine and thus the youngest in the tournament.

Simonson beat Fine and the latter also drew several games. Kashdan lost to Reshevsky and George N. Treysman, the eventual fourth place winner. The others were eliminated in other ways so that on the eve of the final round Reshevsky and Simonson led the field with scores of 11–3. Reshevsky attacked vigorously with Black against Kupchik while Simonson tried to force the issue with White against Illinois state champion Samuel D. Factor. Kupchik held off the former prodigy but Factor stole the exchange in an ending and won handily. Reshevsky took his first US championship by the skin of a Simonson blunder.

Although Simonson had played in the victorious US team at Folkestone 1933 and would play in several other US Championships (finishing third in 1938) he never got close enough to grandmasterdom.

Adams didn't either, probably because of his well-known passion for trying to prove that White had a forced win with 1 P-K4 if he played correctly. He was a New Englander who, according to *Chess Review*, lived in a white house on a White Street and raised white chickens that laid white eggs. Adams advocated the Bishop's Opening at first, then switched to the Vienna Game and argued over and over in revised versions of *Simple Chess* that White would win every game if his ideas were adopted. He wasn't a bad player at all, having won the New England championship on several occasions and the US Open in 1946. He is usually credited with popularizing 6 P-KR3 against the Najdorf Sicilian before Bobby Fischer adopted it.

Kupchik, who like Simonson and Adams died in the last decade, was also a member of one of the successful Olympiad teams and frequently won the Manhattan C.C. championship. Here is how he prevented Fine from winning the US title in 1940. Fine finished a half point behind Reshevsky.

Kupchik-Fine: 1 P-K4 P-QB4 2 N-KB3 N-QB3 3 P-Q4 P×P
4 N×P N-B3 5 N-QB3 P-K3 6 B-K3 B-N5 7 N×N NP×N
8 P-K5?! N-Q4 9 B-Q2 P-Q3 10 N×N B×B+ 11 Q×B KP×N
12 P×P Q×P 13 B-Q3 0-0 14 0-0 P-QB4 15 KR-K1 B-K3
16 P-QN3 KR-Q1 17 QR-Q1 QR-N1 18 R-K3 P-N3 19 B-B1
Q-N3 20 R1-K1 P-B5 21 R-K5 P-QR4 22 Q-R6! P-R5 23

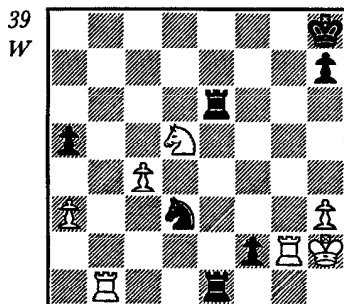
P×BP P×P 24 P-R4 R-Q3?? 25 B×P! R-KB1 26 P-R5! B-Q2
27 B×P+! Black resigns.

And Kupchik, by the way, was considered a pawn-stealer in the style of Amos 'Highwayman' Burn.

Herman Steiner, who died at the age of 50 in 1955, wasn't quite unknown but wasn't on the lips of the average man in the street either. Partly this was because Steiner was the first major player (since St Amant who was French Consul to California in the 1850s) to prefer the West Coast to the national chess capital, New York City. Nowadays the chess talent in America is quite liberally distributed throughout New England, the New York-New Jersey area, the Midwest, especially in Chicago, and in California. But when the Hungarian-born Steiner left the New York borough of Queens in 1931 for Los Angeles he was entering unknown territory chess-wise.

Steiner bloomed as a player in the 1940s when he won the US Open (tie with Yanofsky of Canada in '42 and clear first in '46) and the US Closed ('48) while standing out in the 1945 US-USSR radio match, an event generally rated as an American disaster. Here was a fine win from his 1948 US Championship victory over ... some 16-year-old kid named Evans.

Evans-Steiner: 1 P-Q4 N-KB3 2 P-QB4 P-KN3 3 N-QB3 B-N2
4 P-K4 P-Q3 5 P-KN3 P-K4 6 P-Q5 P-QR4 7 B-N2 N-R3
8 KN-K2 N-B4 9 0-0 0-0 10 P-KR3 N-K1 11 B-K3 P-B4 12
P×P P×P 13 P-B4 P-N3 14 P×P P×P 15 P-Q6 R-N1 16
P×P N×P 17 N-Q5? N×N 18 B.N2×N+ K-R1 19 K-R2
Q-B2 20 Q-Q2 B-N2 21 N-B3 R.N1-Q1 22 B-R6 R-Q3! 23
N-N5 B×B.R3 24 Q×B R×Q 25 N×Q B-B1! 26 B-N2 N-Q6
27 P-N3 P-B5 28 N-Q5 B-N5 29 P×P B-K7 30 R-KN1? P×P
31 B-B1 R-K1! 32 P-R3 P-B6 33 P-N4 B×B 34 QR×B R-K7+
35 K-N3 P-B7 36 R-N2 R-K5 37 K-R2 R.R3-K3 38 P×P
P×P 39 R-QN1 R-K8 (39) 40 N-B6! P-B8=N+! 41 K-N1
N-N6+ 42 R×R R×R+ 43 K-R2 N-KB8+ 44 K-R1 N-K6+
45 R-N1 R×R+ 46 K×R N×P and White resigned.



Four years later Evans defeated Steiner in a match for the title. Three years later the founder of one of the first topflight chess clubs in California was dead, following a game in the California state championship.

That just about brings us up to date. It would be hard to speak of unsung heroes of the recent past because it is too hard to give a historical perspective to any current player's play. Still ...

Take George Kramer. In the late 1940s there was a new flowering of American chess talent. In 1948, for example, there was 20-year-old Robert Byrne, his younger brother, 18-year-old Donald, 16-year-old Larry Evans and 19-year-old Arthur Bisguier. All came from New York City and all had accomplished a good deal in the chess world.

Yet in 1948 it appeared to a good many observers that the best of the new generation was 19-year-old George Kramer. Kramer won the usually powerful New York State championship when he was 16 and two years later tied for third in the US Championship that Steiner won. Also in 1948 there was an international tournament in New York. It was won by Fine in his last success, ahead of Najdorf, Euwe and Pilnik. And after these grandmasters George Kramer tied for fifth.

Since then Kramer has lost ground to his high school and college rivals. He made up his own opening systems and this hurt him eventually. He chose not to make chess a profession and now only plays in events like the Manhattan C.C. Championship which he won in 1973. Yet this is how the youthful Kramer played:

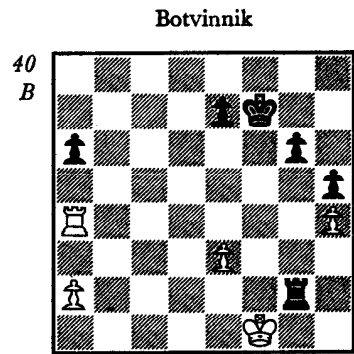
Kramer-Drexel, New York State Championship 1946: 1 N-KB3
P-Q4 2 P-B4 P-Q5 3 P-K3 P-QB4 4 P-QN4 QP×P?! 5
BP×P P×P 6 B-K2 N-KB3 7 0-0 N-B3 8 B-N2 P-K3 9 P-Q4
B-K2 10 QN-Q2 N-N5? 11 Q-N3 P-B4 12 P-K4! P×P 13
N×P 0-0 14 Q-Q3 N-B3 15 N-N3 Q-N3 16 K-R1 Q-R4 17
B-Q1! B-Q2 18 P-Q5 P×P 19 P×P N-N1 20 B-B2 Q-N4 21
Q-Q4 Q-B4 22 Q-Q2 K-R1 23 QR-Q1 N-R3 24 N-K5 B-N4
25 N-B5! B×R 26 Q-N5 N-R4 27 N-N6+! P×N 28 B×P+
K-R2 29 Q-R6+ K-N1 30 N×B+ Q×N 31 Q-R8+ K-B2
32 R×B+ N-B3 33 B×P+! K×B 34 Q-R6+ K-B2 35 R×N+
K-K1 36 R×R+ K-Q2 37 Q-K6+ Q×Q 38 P×Q+ K×P
39 R×R Black resigns.

There are, undoubtedly, several very unsung heroes I've left out but this was a highly subjective list. As for the future ...

There's a very talented player in Virginia who is sure to be unsung. He has one of the 25 highest ratings in the US Chess Federation listing and was the most active tournament player in the country last year. Trouble is, he can't get away for long tournaments. Legally, that is. Seems he's in jail. For murder. With an axe. And it's a lifetime sentence.

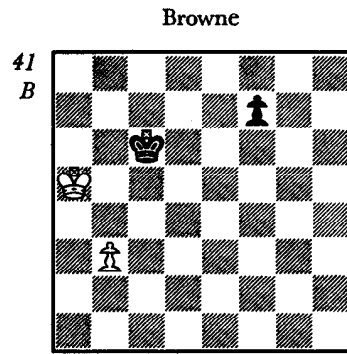
Endgame Quartet

There is no doubt that the endgame is the most neglected part of chess—but it contains positions whose beauty and interest matches any other part of the game. If any reader needs to be convinced he can try the following . . .



Taimanov

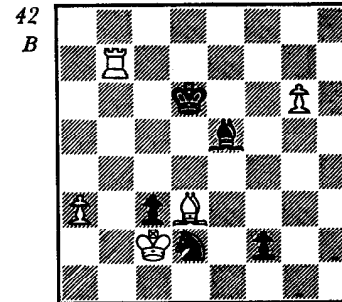
It is appropriate to start our selection with a masterly display by one of the greatest of all endgame players. Botvinnik to play.



Ljubojevic

A simple endgame—can Black, to play, win?

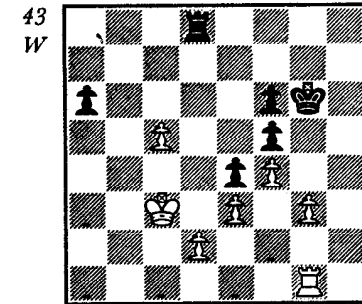
Holmov



Szabo

How is Black to play as 1 . . . P-B8=Q loses to 2 B×Q N×B 3 P-N7 etc.? But in fact Black can win!! How?

Wade



Larsen

The Danish grandmaster Larsen is renowned for his combinative skill and fighting spirit. As a result his mastery of endgame play is often overlooked. This example should help to restore the balance. Larsen to move.

[Solutions on page 146]

The Technique of Tournament Play

Aron Nimzowitsch

A. Nimzowitsch achieved his greatest tournament success when he won first prize in the important grandmaster tournament at Carlsbad 1929. Shortly afterwards Nimzowitsch published an article of exceptional interest outlining the tournament techniques he used to achieve victory. The psychological approach which he adopted has today become a standard technique in master chess.

As far as we are aware the article has never before been published in English. Translation from the Russian is by John Toothill. In order to appreciate Nimzowitsch's comments fully the tournament table is given below.

RDK/RBE

Carlsbad 1929

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	
1 Nimzowitsch	×	½	1	½	½	1	1	1	½	½	1	½	½	1	½	1	0	1	½	1	½	1	15
2 Capablanca	½	×	0	½	1	½	½	½	½	½	1	1	1	½	1	0	1	1	1	1	½	1	14½
3 Spielmann	0	1	×	0	½	½	½	½	1	0	½	1	1	½	1	1	½	1	1	1	1	1	14½
4 Rubinstein	½	½	1	×	½	½	½	½	1	1	1	½	½	½	1	½	1	½	0	½	1	1	13½
5 Becker	½	0	½	½	×	1	1	1	0	0	1	½	½	½	½	1	½	1	1	½	0	1	12
6 Euwe	0	½	½	½	0	×	0	½	½	1	½	1	½	½	1	½	1	½	1	½	1	1	12
7 Vidmar	0	½	½	½	0	1	×	½	½	½	½	1	½	1	0	½	1	0	1	1	1	1	12
8 Bogoljubow	0	½	½	½	0	½	½	×	½	½	½	1	0	0	1	1	1	0	½	1	1	1	11½
9 Grünfeld	½	½	0	0	1	½	½	½	×	½	½	0	1	½	½	0	1	½	1	½	1	½	11
10 Canal	½	½	1	0	1	0	½	½	½	×	1	0	0	½	½	½	0	1	0	½	1	1	10½
11 Mattison	0	0	½	0	0	½	½	½	½	0	×	1	1	1	0	1	1	1	½	0	½	1	10½
12 Colle	½	0	0	½	½	0	0	0	1	1	0	×	1	½	1	½	1	0	½	0	1	1	10
13 Maróczy	½	0	0	½	½	½	½	1	0	1	0	0	×	0	0	1	½	1	1	½	1	1	10
14 Tartakower	0	½	½	½	½	0	1	½	½	0	½	½	×	½	½	½	½	½	½	½	½	1	10
15 Treybal	½	0	0	0	½	0	1	0	½	½	1	0	1	×	½	½	0	1	1	½	1	1	10
16 Sämisch	0	1	0	½	½	½	½	0	1	½	0	1	½	×	½	0	½	½	1	0	½	1	9½
17 Yates	1	0	½	½	0	½	½	0	0	1	0	0	0	½	½	×	1	½	1	1	½	1	9½
18 P. Johner	0	0	0	0	½	0	1	1	½	0	0	1	½	½	1	1	0	×	½	0	½	1	9
19 Marshall	½	0	0	½	0	½	0	½	0	1	½	0	½	0	½	½	½	×	1	1	1	1	9
20 Gilg	0	0	0	1	0	½	0	0	0	½	1	1	0	0	½	½	1	0	×	½	1	0	8
21 Thomas	½	½	0	½	½	0	0	0	0	½	0	½	½	½	0	0	½	0	½	0	×	1	6
22 Miss Menchik	0	0	0	0	1	0	0	0	½	0	0	0	0	0	1	0	0	0	½	0	×	3	

ADVICE AND ANALYSIS

The technique of tournament play is naturally closely connected with pure chess technique, but it does possess its own special logic. It seems to the writer that it is not possible to explain this logic unless we clarify the very elements which make up the technique of tournament play—that ingenious technique which enables the less strong player to do better than the stronger player.

I shall try to give a short analysis of these elements, that is the individual characteristics which make up the whole. My opinions will be based on my experience at the recently finished Carlsbad tournament where, according to Alekhine, I showed tournament technique of the highest class. What was this technique?

Economy of Strength

Skill in conserving one's energy 'for the battle to come' should be shown a) in individual games, and b) in separate parts of the tournament itself, for example at the beginning or in the middle of the tournament (but not of course at the end, for it is exactly then that one should make the maximum effort).

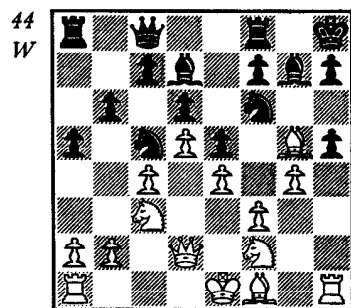
a) Under no circumstances should one become nervous, because nervousness consumes energy. One must continually remember that all this is not really so terribly important, that the result of a chess tournament is not a matter of life or death. When it is one's opponent's move it is always best to stand up and walk slowly round the tournament hall. It is also a good habit to sit in a comfortable chair, to relax all the muscles and try to think of nothing at all.

In the game itself many players make an important mistake when, in a complicated position they look first for a combinational solution to the problem and only when they fail to find one decide to settle for a positional continuation. One must never do that; in a position full of combinational continuations of almost equal merit, one must quickly turn to a positional continuation, as otherwise the examination of a large number of complicated variations would be an uneconomical occupation, and therefore without fear I eagerly (even disdainfully!) avoid such a waste of time. It is of course quite another matter if the number of variations is small or if they are obviously not of equal merit: then, reluctantly, one must work through them.

Here is an example of what I have been talking about. My game with Tartakower started (I had white):

3 P-B3 B-N2 4 P-K4 P-Q3 5 N-B3 0-0 6 B-K3 QN-Q2 7 N-R3 P-K4 8 P-Q5 P-QR4 9 N-B2 P-1 P-Q4 N-KB3 2 P-QB4 P-KN3 QN3 10 Q-Q2 N-B4 11 B-N5

B-Q2 12 P-KN4 Q-B1 13 P-KR4
K-R1 14 P-R5 P×P and the following position had been reached (44):

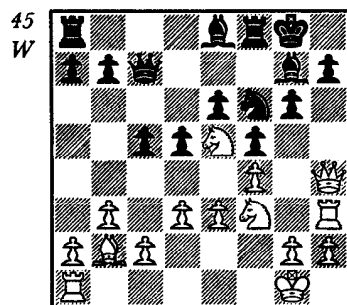


A combinational continuation is possible: 15 B×N B×B 16 Q-R6 B-N2 17 Q×P.5 P-R3 18 P-N5 P-B4! and now it is necessary to analyse several variations which are roughly equally good: 19 P×RP and 19 P×BPep with 20 B-R3 followed by occupation of the white squares. All this is extremely complicated and therefore I played after no longer than five minutes' thought: 15 B×N B×B 16 R×P B-N2 17 N-R1. This already is not a combinational but a positional continuation resulting in a saving of much time and energy. White prepares play on the white squares KB5, KR5 and QN5.

The continuation was: 17 ... P-KB3 18 Q-R2 P-R3 19 N-N3 K-R2 20 B-K2 R-KN1 21 K-B2 R-R1 22 R-R4! Q-K1 23 R-KN1 B-KB1 24 K-N2 N-N2 25 N-R5 with a strong solid game and chances of attack.

In my game with Sämisch in the 15th round (I had White) I worked up an attack but declined the possible win of the exchange for the sake of an 'automatic positional win' (that is the

name which I shall in the future give to those wins where victory follows naturally from a simple use of the strategic manoeuvres which I demonstrated in *My System*: centralization, blockade, play on squares of a certain colour, etc.).



There followed (45): 18 N-N5 P-KR4 19 N×KP Q-K2 20 N×B! Such is the technique of tournament play! White wins automatically by means of applying simple 'dark-squared' strategy with a small mixture of centralization. The continuation was: 20 ... Q×N.2 21 R-N3 N-N5 22 Q-N5 N×N 23 B×N Q-R2 24 P-B4 B-B2 (if 24 ... P×P 25 QP×P there would follow the killing centralization R-Q1-Q6) 25 Q×BP P×P 26 NP×P (this is now simpler than QP×P) 26 ... KR-K1 27 Q-K4 (more centralization!) 27 ... QR-Q1 28 P-Q4 P×P 29 P×P K-B1 30 Q×QNP (notice the strong centre of pawns on Q4 and KB4 and the bishop on K5) 30 ... R-K2 31 Q-N4 (rejecting the 'combination' 31 B-Q6 R×B 32 Q-N8+) and Sämisch resigned. This was an automatic positional win calling for routine manoeuvres such as centralization and play on squares of a particular colour.

b) In both the beginning and middle of a tournament it is not recommended that you make a maximum effort. My advice is to play a succession of short games! You lose nothing by doing this, and as a result you will retain your freshness for the fight until the very end. 70% of all long games arise because of the following mistake which is typical of most inexperienced tournament players: in positions where they stand ever so slightly better than their opponent they are incapable of deciding the question: 'In this position is the chance of winning real enough to make it worthwhile spending those reserves of energy which would undoubtedly be needed if the game were continued?' Certainly tiredness will to a greater or lesser extent be a decisive factor in all the remaining games! Not being able to agree a draw at the right time is usually a characteristic of an indecisive or petty nature. On the other hand, the ability to consider quickly and make a decision characterizes the strong personality.

I am always astonished by the situation where someone playing a slightly inferior opponent makes a bad mistake, and then proceeds to grind out a win with great determination in a long endgame. His tiredness towards the end of the tournament is justified retribution for wins gained in such a fashion.

Beginning with the 11th round and ending with the 18th, I played 5 short games: against Grünfeld I reached an endgame slightly favourable to me, but I decided not to play on (preferring to force a draw) because the chance of winning was small and the energy required to attempt a win would have been enormous. Apart from that I was dissatisfied with my play in the opening and did not think that I deserved to win (the moral principle in the tournament!). And most important of all, I did not cravenly fear that I might afterwards regret not trying to win, because a firm determination excludes any such future self reproach (the principle of iron will!).

From the series of short games which I have mentioned I give my game with Colle, who is undoubtedly not as strong a player as I am. On top of that I was White, and naturally hoped to win: 1 P-Q4 N-KB3 2 P-QB4 P-K3 3 N-KB3 P-QN3 4 N-B3 B-N2 5 B-N5 B-N5 6 Q-B2 P-KR3 7 B-R4 0-0 8 P-K3 P-Q4 (an unaesthetic move; more in the style of the variation chosen by Black was 8 ... P-Q3 followed by ... QN-Q2, ... Q-K2, and ... P-K4) 9 P×P P×P 10 B-K2 (this development of

the bishop is directed against Black's P-QB4, as then White, after P×P P×P, would immediately begin to attack the hanging pawns with R-Q1. However White overlooked another possible resource for Black, and that is ... N-K5 after a preparatory ... B-K2. Therefore better was 10 B-Q3!) 10 ... QN-Q2 11 0-0 B-K2 12 Q-N3.

If the bishop stood on Q3 and not on K2 (see the previous note) White would obtain a clear positional advantage by 12 B-B5!, as 12 ... N-K5

would lose to 13 B×B Q×B 14 N×N P×N 15 Q×BP P×N 16 Q×B (16 ... Q-N4 17 Q×BP). Now however White cannot stop Black from freeing his game.

12 ... P-B3 13 Q-B2 (stopping 13 ... N-K5) 13 ... R-B1 14 KR-Q1 P-B4 15 P×P N×P 16 QR-B1 N4-K5 17 B×N (the decisive move: there is no point in thinking any more

of winning, so it is necessary to play for a draw. White achieves this in only 6-7 moves!) 17 ... B×B 18 N-Q4 N×N 19 P×N B×N 20 R×B R-B4 21 B-B3 Q-B2 22 Q-Q2 R-B1 23 B-N4 R-K1 24 B-B3 R-QB1 25 B-N4 Draw, and with it the possibility of taking a post prandial walk, and of preserving my strength for the end of the tournament.

THE PSYCHOLOGICAL BATTLE

'Psychological Play', as it is usually called, was already known in the days of Anderssen and Morphy. Thus Anderssen, playing his vital match with Morphy, purposely tried to entice his enthusiastic opponent into unsound attacks. Vidmar still tries the same tactics even today. Speaking generally, psychological play has today become enriched with many nuances, and I shall try to show the main ones.

1. Try to give your opponent a pawn structure which does not suit his style of play. For example Bogoljubow in my opinion does not accurately deal with positions which are characterized by the pawn formation QB3, QB4, Q4, and therefore after the moves 1 P-Q4 N-KB3 2 P-QB4 P-K3 3 N-QB3 B-N5 4 N-B3 I immediately exchanged on QB6; 4 ... B×N+ 5 P×B P-QN3 6 P-KN3 B-N2 7 B-KN2 0-0 8 0-0 R-K1! (Prophylactic, aimed against the only logical plan for White. What is that plan? It is to place a pawn on K4. Then the unharmonious mass of pawns on QB3, QB4, and Q4 immediately takes on a definite significance as a firm barrier which Black would find difficult to remove) 9 R-K1 (if 9 N-Q2 then 9 ... B×B 10 K×B P-K4! and 11 P-K4 is not playable because of 11 ... P×P 12 P×P N×P) 9 ... P-Q3 10 Q-B2? (the

psychological play is justified! An expert in this pawn formation would always play here 10 N-Q2; for example 10 ... B×B 11 K×B P-K4 12 P-K4 N-B3 13 B-N2! and if the white bishop is rather out of play, then at least the pawn barrier QB3, QB4, Q4 and K4 is favourable for White because Black cannot force the weakening move P-Q5) 10 ... B-K5 11 Q-N3 N-B3 12 B-B1 (preparing 13 N-Q2, and if in reply 13 ... B-N3 then 14 P-K4) 12 ... P-K4! 13 P×P N×P 14 N×N R×N 15 B-B4 R-K1 16 P-B3 B-N2 17 QR-Q1 N-Q2 18 P-K4 Q-B3 and White's game gradually went downhill; Black lined up his artillery along the king's file and broke through on move 26 by means of ... P-KB4.

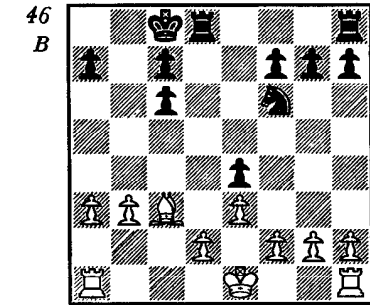
2. Take advantage of 'stylistic flaws' which are inherent in your opponent's character.

Spielmann cannot manoeuvre; this feature is rooted in his psychological make-up, which prefers direct methods. Also foreign to him are passive defensive moves, for example defending a paltry pawn with a rook! Therefore when playing him it is necessary to simplify the position so as to exclude attacking possibilities, and then create play with mutual manoeuvring. Such positions are very common—all positions with 'latent' (that is, unclearly expressed) mutual weaknesses demand manoeuvring.

At the Carlsbad tournament I chose the following opening in my game against Spielmann: 1 P-K3! P-K4 2 P-QB4 N-KB3 3 N-KB3 P-K5 (an experienced positional player would have preferred 3 ... P-Q3; for example 4 P-Q4 QN-Q2 with a good game) 4 N-Q4 N-B3 5 N-N5 P-Q4 (better was 5 ... P-QR3 6 N5-B3 B-B4 7 P-Q4 P×Pep 8 B×P P-Q3 with a prophylactic bishop on ... QB4 which would await White's advance P-K4 with some pleasure) 6 P×P N×P 7 N1-B3 N-B3 8 Q-R4 B-KB4 9 N-Q4 B-Q2 10 N×N B×N 11 B-N5 Q-Q2 12 B×B Q×B 13 Q×Q+ P×Q.

The continuation followed the psychological plan which I had chosen: 14 P-QN3 0-0-0 15 B-N2 B-N5 16 P-QR3 B×N 17 B×B (46)

The weaknesses in this position are the pawns on Black's K5, QB3 and KN2, and also under certain circumstances the white pawns on QN3 and Q2. Apart from that it is necessary to take into consideration that there are in the air centralization manoeuvres for both sides: ... N-Q4 for Black and B-Q4 for White.



There followed in primitive style 17 ... R-Q6 (necessary was 17 ... KR-N1—a passive defensive move! If 18 0-0 N-Q4 19 P-B3 then simply 19 ... P×P and 20 ... N×B) 18 0-0 R1-Q1 (again 18 ... R-N1 was necessary; for example 19 P-B3 N-Q4 20 P×P N×B 21 P×N R-B1—a second passive move!—and Black's game is satisfactory) 19 P-B3 N-Q4 20 B×P R×P 21 B-Q4 P-KB4 22 P×P P×P 23 B×P R-Q6 24 P-QN4 N×KP 25 B×N R×B 26 KR-K1 R-QN6 27 R×P and White won the rook endgame.

3. Most players, including several masters, do not possess to a satisfactory degree the gift of creativity. With such players there is one golden rule: find some innovation in the opening! Thus against P. Johner I, with Black, played as follows: 1 P-Q4 P-KB4 2 P-K4 P×P 3 N-QB3 N-KB3 4 B-KN5 P-QN3 5 P-B3 (a mistake! I did not expect anything else from Johner. It was necessary to play 5 B-QB4! P-K3 6 P-Q5! I saw this continuation but was justified in my decision that Johner would not find it) 5 ... P-K6 6 B×P (better was 6 Q-B1) 6 ... P-K3! 7 Q-Q2 P-Q4 8 0-0-0 P-QB4 9 B-QN5+

B-Q2 10 B×B+ and my opponent's my K3 were totally unsuccessful. I attempted to take advantage of the attacked his castled position and weakness of the backward pawn on mated him on move 34.

Shortage of space does not allow me to give more details of psychological play, and therefore I restrict myself to the following general observations: I always try to understand the character, style of play and deficiencies of each of my tournament opponents (for example, Bogoljubow is weak in centralization, and over-estimates possession of the two bishops; he does not understand, but nevertheless likes, the Paulsen variation of the Sicilian; he knows how to manoeuvre in certain positions, but does not sufficiently take into account long-term strategy, and so on). Further, I concern myself with the development of my opponents' psychological condition during the course of the tournament; for example: 'Because of his position in the tournament he must play for a win', or 'He is beginning to get nervous'. And I build a plan of campaign after considering all these factors.

OPENINGS

You must choose your openings carefully. In choosing an opening you must resolve the following dilemma: a) your opponent will certainly try to play something unexpected (every opponent dreams of doing that!); b) your opponent is nevertheless influenced by fashion and therefore if I, for example, with Black played: 1 P-Q4 N-KB3 2 P-QB4 P-KN3, then White almost certainly would follow the latest fashion and play 3 P-KB3, as in the match between Alekhine and Bogoljubow. . . .

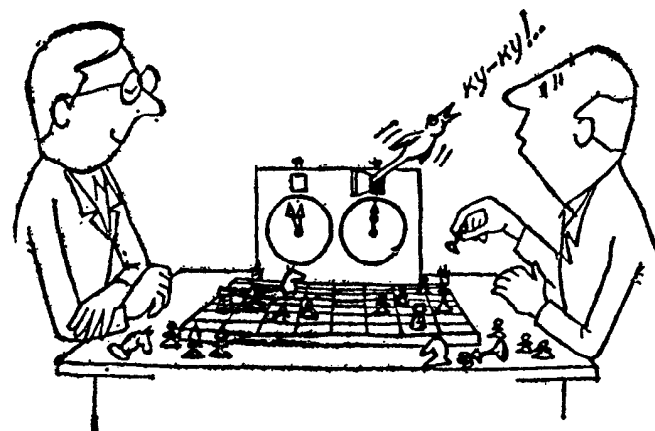
Some players have very limited repertoires, and it is easy to prepare for them. For example Vera Menchik always plays 1 . . . P-K3 in reply to 1 P-K4. Therefore I prepared the line 2 P-Q4 P-Q4 3 P-K5 and won without difficulty. Maróczy on the other hand plays both 1 . . . P-K3 and 1 . . . P-QB3, and it is more difficult to prepare against him. With Alekhine it is even more difficult, because on top of these he also likes to play 1 . . . P-QB4 and sometimes even plays his own move 1 . . . N-KB3, and so on. One's preparations for meeting such players must be done before the tournament, not during it!

CLOCKS

Most players behave very thoughtlessly with regard to their clock. You must never fall into time-trouble, as this is bad for your game, unaesthetic, and it adversely affects your temperament for the

remainder of the tournament. You must develop within yourself the ability to take a decision. 90% of time-trouble cases are not caused by the player working out many complicated variations, but simply by pathetic indecision.

To sum up: Decide quickly. Do not spend a lot of time on the opening. When faced with many combinational variations, find the positional move.



A Sad Tale

Frank Marshall

Eighteen years earlier in 1911 Carlsbad was the scene of another major international chess tournament.

The famous American champion Frank Marshall who played in both tournaments related, in his autobiography *My 50 Years of Chess*, the following cautionary tale from the first tournament.

In the last round he was due to play the excitable Russian master Duz-Hotimirsky (who had already defeated Lasker and Rubinstein the tournament winners). As Duz-Hotimirsky had received considerable coaching before the game, Marshall approached the encounter with some trepidation. This is the game that resulted.

Marshall—Duz-Hotimirsky

- 1 P-Q4 P-Q4
- 2 P-QB4 P-K3
- 3 N-KB3 P×P
- 4 P-K3 P-QR3
- 5 N-K5

Steering away from book lines.

- 5 ... N-Q2
- 6 N×N

A poor move which only develops Black's game. Simply 6 N×QBP was in order.

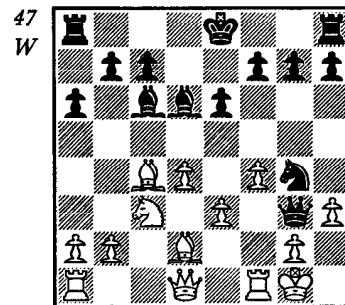
- 6 ... B×N
- 7 B×P B-B3
- 8 0-0 B-Q3
- 9 N-B3 Q-R5

Black has developed with great rapidity.

- 10 P-B4 N-B3
- 11 B-Q2 N-N5

Already giving signs of suffering from a hallucination. 11 ... N-K5 was a good continuation.

- 12 P-KR3 Q-N6??



My opponent made this move quickly, jumped up from his chair and went into the next room where

most of the players were gathered. In his broken English he said, 'Poor Marshall dead!'

The players ran in and clustered round the table. I looked at the position and saw that he threatened mate in two ways, either with 13 ... Q×NP or 13 ... Q-R7. Very

threatening, but the solution was simple enough. I just played:

13 Q×N

My opponent returned to the board and looked at what I had done. He threw over the pieces and in a loud voice exclaimed, 'Oh, OH, Marshall not dead, I dead!'

'My entire life has been devoted to the game. I have been playing it for fifty-four years. I started when I was ten years old and I am still going strong. I don't believe a day has gone by that I have not played at least one game of chess—and I still enjoy it as much as ever.'

'Such is the fascination of the royal game with its endless variety and limitless possibilities.'

Frank James Marshall (1878–1945)
My Fifty Years of Chess, 1942

Computer Chess — Past, Present and Future

David Levy

A quarter century has passed since the English mathematician Claude Shannon first described how a digital computer might be programmed to play chess. He, and others since him, have pointed out that since chess is the intellectual game par excellence, if a computer could be programmed to play good chess it could also be programmed to perform other intellectually difficult tasks using similar techniques.

Although great advances have since been made in the design and manufacture of computer hardware (the machines themselves) and in programming techniques, the current level of computer play is poor: A human master can beat all but the very strongest programs at queen odds.

In this article I shall describe, in simple terms, how a computer 'plays' chess; survey the progress that has been made since Shannon's time; assess the current state of the art and finally examine the problems that are standing in the way of future progress.

HOW COMPUTERS PLAY CHESS

A computer is a high-speed calculating device which is capable of storing a vast amount of numerical information, performing arithmetic and logical operations on this information and regurgitating the results of the calculations. By using one storage location for each of the sixty-four squares on a chessboard and by denoting a white pawn by (say) 1, a black pawn by -1 , a white knight by 2, a black knight by -2 , . . . etc., it is a simple matter to make a computer appear to be able to remember a complete chess position when what it is actually doing is storing sixty-four numbers (empty squares are usually denoted by zeros). If the squares are numbered (for example) from 11 through 18, 21 through 28, . . . etc. (diagram 48), it is possible to derive simple rules that enable a computer to calculate what moves are possible in a



Boris wasn't the only person Bobby met in Reykjavik

(B. M. Kazic)

FOUR BRITISH CHAMPIONS



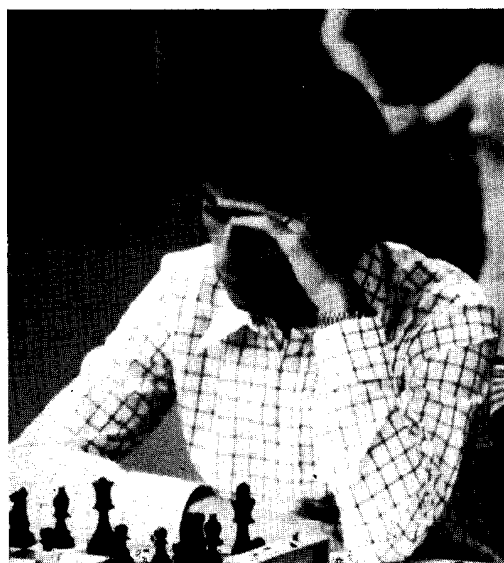
Raymond Keene, 1971
(K. J. O'Connell)



Brian Eley, 1972
(K. J. O'Connell)



Nona Kaprindashvili
(B. M. Kazic)



William Hartston, 1973
(D. N. L. Levy)



George Botterill, 1974
(K. J. O'Connell)



Nana Alexandria
(B. M. Kazic)



Jana Hartston
(K. J. O'Connell)

Fischer's
Scoresheet

VANCOUVER B.C., CANADA
Fischer-Taimanov Match

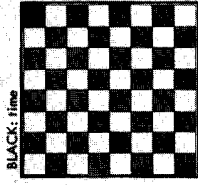
GAME NUMBER 1

DATE May 16 1971

WHITE M. TAIMANOV

BLACK R. FISHER

OPENING _____



BLACK: time

WHITE: time

DIAGRAM: after	move no.
1	g3-g4
2	g4-g5
3	g5-g6
4	g6-g7
5	g7-g8
6	g8-g9
7	g9-g10
8	g10-g11
9	g11-g12
10	g12-g13
11	g13-g14
12	g14-g15
13	g15-g16
14	g16-g17
15	g17-g18
16	g18-g19
17	g19-g20
18	g20-g21
19	g21-g22
20	g22-g23

41	B-N4
42	
43	
44	
45	
46	
47	
48	
49	
50	
51	305
52	1.55
53	
54	
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Taimanov's
Scoresheet

VANCOUVER B.C., CANADA
Fischer-Taimanov Match

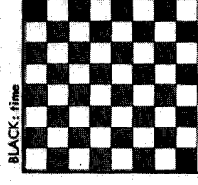
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BLACK R. FISHER

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1	g3-g4
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4	g6-g7
5	g7-g8
6	g8-g9
7	g9-g10
8	g10-g11
9	g11-g12
10	g12-g13
11	g13-g14
12	g14-g15
13	g15-g16
14	g16-g17
15	g17-g18
16	g18-g19
17	g19-g20
18	g20-g21
19	g21-g22
20	g22-g23

41	305
42	1.55
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80	

CHESS EXPRESSIONS



(D. N. L. Levy)

Robert Byrne (USA), Jan Donner (Netherlands), Vasily Smyslov (USSR)



(B. M. Kazie)

Miguel Najdorf (Argentina)



(K. J. O'Connell)

Tigran Petrosian

CHESSEXPRESSIONS



Victor Korchnoi

(B. M. Kazic)



Alexander Matanovic (Yugoslavia)

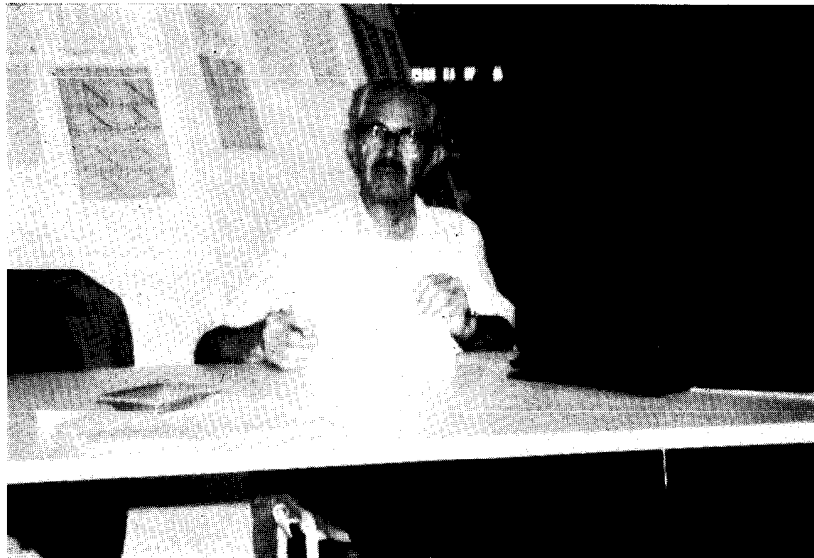
(W. G. Raines)



(B. M. Kazic)

USSR Team - mid 1960s: Dr Mikhail Botvinnik, Mikhail Tal, Tigran Petrosian, Vasily Smyslov, Boris Spassky

TWO SUNG HEROES OF US CHESS



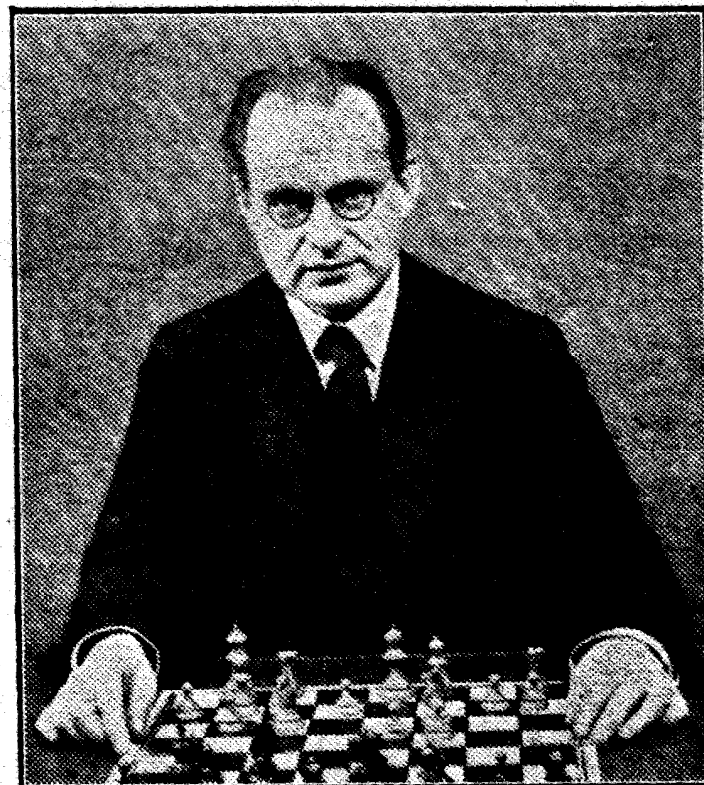
Isaac Kashdan

(K. J. O'Connell)



Walter Browne

(W. S. Browne)



AARON NIMZOWITCH
at the
JEWISH NATIONAL CLUB,
Simultaneous Chess Display, held on
Saturday, November 26th, at 7 p.m.

(R. G. Wade)



(R. G. Wade)

Gligoric-Quinteros: the end of the game and everyone seems happy with a draw



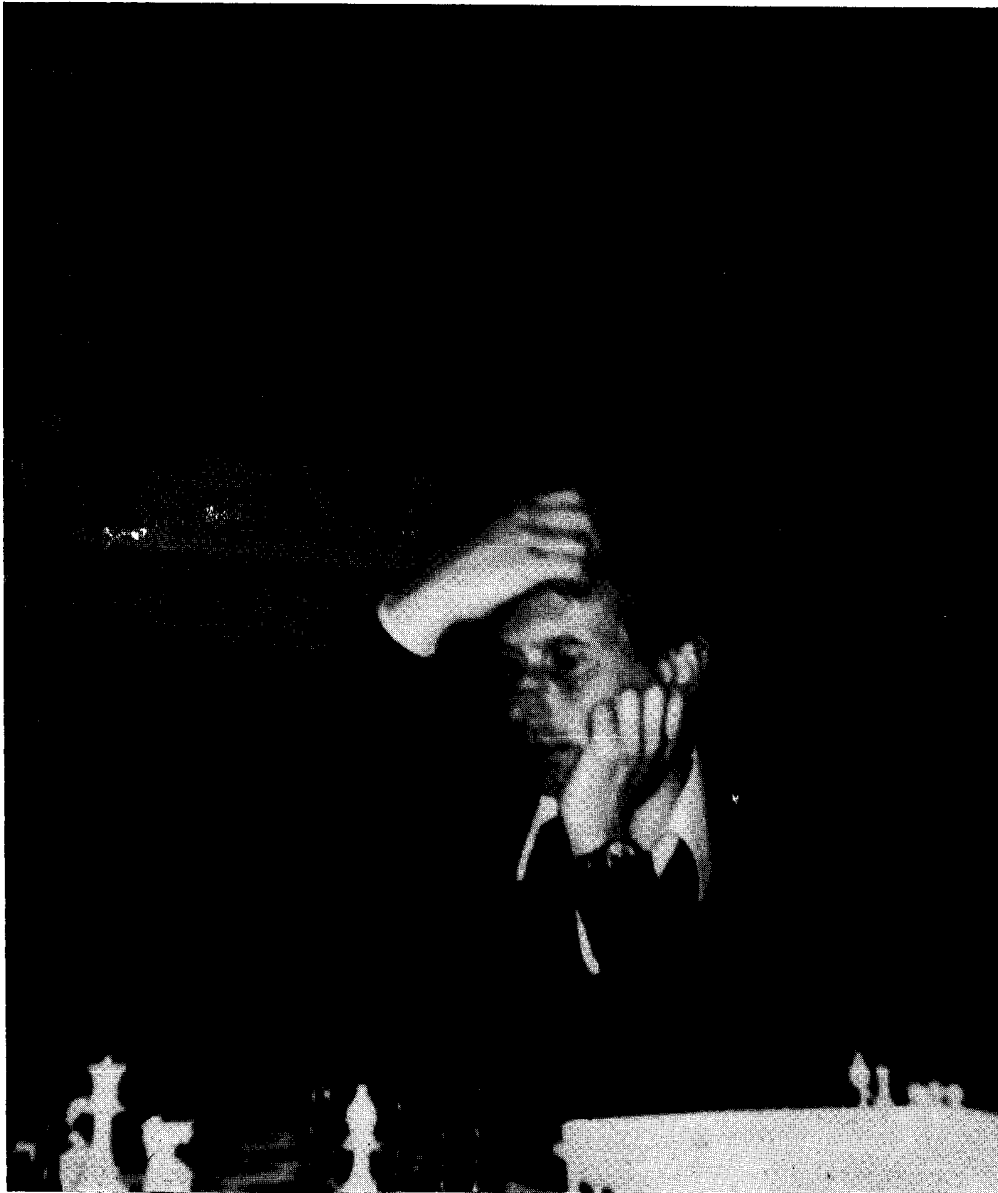
(B. M. Kazic)

THE PERPETRATORS OF
THE WORLD'S WORST
GAME

Wilhelm Steinitz (*above*)
Mikhail Chigorin (*right*)



(K. J. O'Connell)



Jonathan Penrose: all players know this problem – what to do next?
(K. J. O'Connell)

given position. Thus, a knight situated on square n attacks the squares $n-21, n-19, n-12, n-8, n+8, n+12, n+19$ and $n+21$.

Being endowed with the ability to remember positions and to generate all legal moves from any position, a computer can 'think ahead', creating for itself all possible positions at any desired level of look-ahead.

48

81	82	83	84	85	86	87	88
71	72	73	74	75	76	77	78
61	62	63	64	65	66	67	68
51	52	53	54	55	56	57	58
41	42	43	44	45	46	47	48
31	32	33	34	35	36	37	38
21	22	23	24	25	26	27	28
11	12	13	14	15	16	17	18

If the number of feasible chess games was not so enormous a computer would be able to play perfect chess. It could analyse the initial position out to mate or to a mandatory drawn position at the termination of every line of look-ahead analysis. But the number of possible games (more than 10^{120}) far exceeds the number of atoms in the universe and the time taken to calculate just one move in the perfect game would be measured in millions of years. Clearly some corners must be cut. The depth of look-ahead must be kept to less super-human dimensions and the evaluation of the so called 'terminal positions' (those at the deepest level of look-ahead) must be more sophisticated than the recognition of mate or of an obligatory draw.

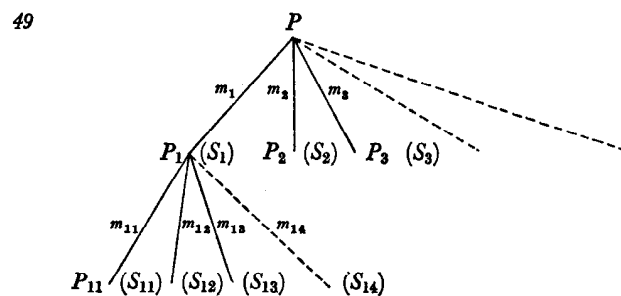
To assess the merit of a chess position a program employs a device called a scoring function (or evaluation function) which can assign a numerical score to any position. This score is intended to reflect which side has the advantage and the magnitude of its advantage. The score is calculated by first determining the quantity of various features such as material, mobility, centre control, etc. possessed by each side and then combining these quantities into a weighted sum, the weightings reflecting the relative importance of the features. For example, the material measure might be arrived at by counting 1 point for a pawn, 3 for a knight or bishop, 5 for a rook, 9 for a queen and 1,000,000 for a king. Mobility might simply be the number of moves that a player can make provided that it is his turn to move. A primitive scoring function would then be

$$\text{material} + (0.2 \times \text{mobility}) = \text{score}$$

This assumes that, other things being equal, it is worth giving up a

pawn if one's mobility is increased by five moves relative to one's opponent. The coefficients in the scoring function (e.g. the 0.2 in the above example) are normally arrived at by hopefully intelligent guesswork followed by modifications which are made in the light of the manner in which the program plays. Thus a program which tended to sacrifice flippantly when attacking its opponent's king would have its 'king attack' coefficient reduced.

The structure created by a program when it is looking ahead is called a tree. A simple tree is shown in diagram 49. P represents the



position from which the program has to make a move. P_1, P_2, P_3, \dots etc., are the positions that can be reached by making one move (m_1, m_2, m_3, \dots etc. respectively) from P . $P_{11}, P_{12}, P_{13}, \dots$ etc. are the positions that can be reached after the program makes the move m_1 (to position P_1) and its opponent replies with the moves $m_{11}, m_{12}, m_{13}, \dots$ etc. (respectively).

For the sake of this explanation we shall assume that the program analyses only to a depth of two 'ply' (or half-moves). The positions P_{11}, P_{12}, \dots etc. are thus the terminal positions and it is for these positions that the scoring function must make its evaluations. The scores associated with P_{11}, P_{12}, \dots etc. are denoted by S_{11}, S_{12}, \dots etc. We shall adopt the convention that a high (positive) score is good for the program and that a low (negative) score is good for its opponent. Then if the program were to make the move m_1 , leading to position P_1 , the best that its opponent could do would be to move to whichever of $P_{11}, P_{12}, P_{13}, \dots$ etc. had the *lowest* score associated with it. Thus the score S_1 associated with position P_1 should be the minimum of $S_{11}, S_{12}, S_{13}, \dots$ etc. (similarly for S_2, S_3, \dots etc.). Since the program wishes to maximize its score it should move to whichever of P_1, P_2, P_3, \dots etc. has the *highest* score associated with it. This process of choosing the maximum of the minimums of the maximums of the minimums of \dots is called the MINIMAX method. Minimax was originally advocated by Shannon and today's chess programs use a sophisticated modification of minimax. (One obvious modification

is that not all branches of the tree are analysed to the same depth—if one line appears to lose the queen for nothing then analysis of that line is immediately curtailed whereas a long sequence of exchanges may be analysed to a depth of ten ply or more.)

A BRIEF HISTORY OF CHESS PROGRAMMING

Shannon's paper was written in 1948 and published in 1950. He did not describe an actual chess program but he did suggest many useful ideas which are still in use. He realized the necessity of having a good scoring function (a chess master's most valuable asset is his ability to assess the merit of a position). Shannon also pointed out that a scoring function would be useless in the endgame where a different approach is required and that it could only be applied in quiescent positions (it is pointless evaluating a position where you are a rook down as lost if it is your turn to move and you can recapture the rook at once).

In 1957 a group working at the Los Alamos scientific research establishment (also the scene of some of the work on the Atomic Bomb) wrote a program to play chess on a six-by-six board, omitting the bishops. The purpose of their work was to investigate some of the difficulties of chess programming but unfortunately their results in no way contributed anything.

The first program that played proper chess was written at MIT in the mid-late 1950s by Alex Bernstein and others. Their program worked by choosing the apparently best seven moves, analysing the best seven replies, the best seven replies to these replies and the best seven replies to these. The depth of their tree was thus fixed at four ply and the number of terminal positions evaluated by their program was 7^4 or 2,401. The program moved at intervals of approximately eight minutes. It played like a beginner but attracted much more publicity in the USA than did the Botvinnik-Smyslov World Championship matches that were being played at about that time.

In 1962 Alan Kotok, an MIT undergraduate, wrote a chess program for his bachelor's thesis. At the time it was written Kotok's program almost went unnoticed but five years later it was used as the basis of the Stanford University program that played a four-game match with a program from Moscow. (The Soviet program won two games and two were drawn.)

The Moscow-Stanford match attracted widespread publicity and it was at about the same time that another MIT program, written by Richard Greenblatt and others, became world famous by finding a deep combination that involved a rook sacrifice. Greenblatt's program was taking on all comers at the 1968 conference of the International Federation for Information Processing which was held in Edinburgh.

The program scored less than fifty per cent which is not really so surprising because many computer buffs are also keen chess players.

It was immediately after the Edinburgh conference that I started my now famous bet. I wagered £250 (about \$625) with each of two leading Artificial Intelligence professors that within ten years (i.e. by the end of August 1978) there would not be a program that could beat me in a proper match (forty moves in two hours). Since then the bet has been enlarged to include two more professors and it now (1974) stands at £1,000.

THE STATE OF THE ART

In 1970, as part of the annual conference organized by the Association for Computing Machinery (ACM), there was held in New York the first chess tournament in which the only players were computer programs. Six programs took part and the tournament, a three-round swiss, was won by a program called 'Chess 3.0' which was written at Northwestern University, Evanston, Illinois. Chess 3.0 scored 100%.

Each subsequent year the tournament gained in popularity. In Chicago (1971) and Boston (1972) the number of programs was up to eight and in Atlanta (1973) twelve programs were allowed to participate out of an original entry of nineteen. (The number of rounds was increased to four.) Interest in the tournament has grown to such an extent that it is now the main point of attraction at the ACM annual conferences. During one of the rounds at Atlanta there were over 200 spectators seated and many more standing when the last game finished after midnight. How many spectators appear to watch the US Championships?

The Northwestern program won the tournament on all these four occasions. The 1973 version, Chess 4.0, was the first to fail to score 100% (it drew in round two). That no other program has successfully been able to challenge it is symptomatic of the lack of progress in the field. During the three years that I acted as tournament director and commentator I did not notice much of an improvement either in the general standard of play or in that of the leading program. For example, even though capable of moderately deep analysis all programs still appear prone to simple tactical errors. Witness the game that decided first place at Atlanta.

Chaos—Chess 4.0

Queen's Gambit Accepted

1 P-Q4 P-Q4
2 P-QB4 P×P

3 N-KB3 N-KB3
4 P-K3 P-K3
5 B×P P-B4
6 0-0 P-QR3
7 Q-K2 P-QN4

8 B-N3 B-N2
9 N-B3 QN-Q2

Up to here both programs have been following their 'book' knowledge. Now that White has to think for himself he makes an unnatural move.

10 B-Q2 B-Q3
11 KR-K1 P×P
12 P×P 0-0
13 B-N5 Q-N3
14 B-B2

White would not have overlooked the loss of a pawn: He would have considered his active, centralized rooks to provide sufficient compensation. However, this opinion is not correct.

14 ... B×N
15 Q×B Q×P
16 QR-Q1 Q-QN5
17 P-KN3? Q×P
18 R-K2 Q-R6
19 Q-B6 B-N5?

Simpler is 19 ... QR-B1 20 Q×B Q×Q 21 R×Q R×N.

20 R×N??

Correct was 20 N-N1! Q-R4 21 R×N QR-B1 22 Q-N7 N×R 23 Q×N with chances for both sides.

Now White is busted.

20 ... QR-B1
21 R-B7 R×R
22 Q×R Q×N
23 Q-N7 Q-B5
24 B-Q1 R-Q1
25 R-K5 R×B+
26 K-N2 Q-KB8+
27 K-B3 Q-R8+
28 K-K2 R-K8+
29 K-Q3 Q-B8+
30 K-Q4 Q-B5mate

Another (more exciting) game from Atlanta produced some rather entertaining mistakes.

Coko IV—Tech

Queen's Pawn

1 P-Q4 P-Q4
2 N-Q2

This is one of Coko's idiosyncracies. He (or should I say It?) believes that knights belong on Q2 rather than QB3.

2 ... N-KB3
3 P-QB4 N-B3
4 KN-B3 B-B4
5 P×P Q×P
6 P-K3 P-K4

Typical of Tech who likes quick development and open lines. You see, even programs have personalities.

7 N×P

Why not develop a piece with tempo by 7 B-B4.?

7 ... N×N
8 P×N Q×KP
9 Q-N3 B-K5?

Much better would have been 9 ... 0-0-0 and if 10 Q×BP?? then 10 ... B-K3 traps the queen.

10 B-N5+ P-B3
11 B-B4 0-0-0
12 N×B Q×N
13 0-0 N-Q4
14 P-B3

Typical computer play, attacking a valuable unit without worrying about the weakening of his own king and the fact that his KP becomes backward.

14 ... Q-K4
15 P-B4 Q-K5
16 B-Q3 Q-K3
17 P-B5 Q-K4
18 R-B3 B-B4
19 B-Q2 B×P+??

This blunder is easily explained. Computer programs will normally see any combination that involves only

captures and checks but if there is a quiet move in the middle of a combination (here it is 21 R-K1) then it stops analysing and evaluates the position thinking that the captures are over.

20 B×B N×B
21 R-K1

When making its nineteenth move Tech 'saw' this position, realized that he was a pawn ahead and stopped his analysis.

21 ... R×B??

21 ... KR-K1 would have set a trap into which I am certain Coko would have fallen: 22 R(either)×N Q×R 23 R×Q R×R 24 Q×BP R6×B 25 Q×KNP R-Q8+ and Black has good drawing chances.

In reply to 21 ... KR-K1 however, White could simply play 22 B-N1 (which Coko would probably have missed) and then capture the knight.

22 Q×R Q×NP
23 R-K2???

If White takes the knight Black can resign.

Why is it that programs do not play better chess? It is certainly not through lack of effort on behalf of the programmers for many hundreds of man hours have gone into the development of the best programs. It might be remarked however that there has been a great deal of duplication of effort—possibly if resources and ideas had been pooled then today's achievements would have been surpassed a decade ago.

In my opinion there are four principal causes of the lack of progress:

- a) The enormous difficulty for humans to play master standard chess (i.e. most humans do not even understand the problem).
- b) The lack of top class players working within each programming group.
- c) Programs have no intuition or 'feel' for positions. They will never make deep, intuitive sacrifices and cannot understand deep positional ideas.
- d) The difficulty experienced by strong human players in expressing their thought processes in some clearly defined way.

23 ... Q-B8+
24 K-B2 N-N5+
Black can force a draw by 24 ... N-Q8+ but he correctly goes for the win.
25 K-N3 R-Q1
26 Q-B2 Q-N4
27 P-KR4 Q-R4
28 R-K7 R-Q4
29 R-KB4 N-R3
30 P-B6 P×P
31 K-R3 N-B4
32 R-K8+ K-B2
33 P-R4? P-KR3?
34 P-N3 P-B4?
35 Q-B4 Q-Q8
36 R-B2 P-KR4
37 Q-B4+ K-B3
38 Q-K4 K-Q2
39 R×N R×R
40 R-K7+ K-Q3
41 R-Q7+ K×R
42 Q×R+ K-K2
43 Q×QBP+ K-K3
44 Q-K7+ ???
Incredible!
44 ... K×Q
45 Resigns

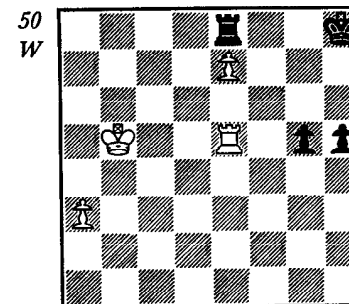
The last of these is probably the most important problem. For a master to tell a programmer that a position is good for White because Black has a bad pawn structure is useless—What exactly is a bad pawn structure? How do you measure numerically the precise extent to which a pawn structure is good or bad? This is just one of the very many intuitive problems with which a chess master grapples regularly but with which a program cannot cope.

Some of today's chess programmers have had the cooperation of a chess master. The program from the University of Southern California which was described in detail in the June 1973 issue of *Scientific American* has had the benefit of Charles Kalme's assistance. Nevertheless it finished in a tie for tenth place at Atlanta. Hans Berliner has been writing a chess program as his Ph.D. thesis at Carnegie Mellon University but so far his program has not performed well enough to warrant entering it in the ACM tournaments. And in the USSR Botvinnik has been working on chess programming for many years but without any visible results.

WHERE ARE WE GOING?

Computer technology is advancing all the time but this in itself will be insufficient to satisfy programmers striving for a computer World Champion. If computers were 1,000 times faster than they are at present it would only be possible for programs to look ahead roughly three extra half-moves. It is true that this would eliminate a certain proportion of tactical errors but it would do little to improve strategical planning. In my opinion far more sophisticated evaluation techniques are required before a program can play the middle game at anything near to master standard.

One area of chess programming that has so far received virtually no attention is the endgame. Chess 4.0 was Black in the following position (50) in its round two game at Atlanta. White was a



program from Dartmouth College. Naturally White can force an immediate win by 65 K-B6 K-N1 66 K-Q7 K-B2 67 R-KB5+ but he didn't know about this idea. So he played 65 R×P R×P 66 R×P+ K-N2 which is also good enough to win provided that White knows about cutting off the enemy king (67 R-KB5). Instead however White played 67 K-N6? R-K3+ 68 K-N5 R-K2? 69 K-N6? R-K3+ and the game was drawn by repetition.

It has long been realized that in the endgame the difference between a master and a non-master is far more pronounced than in the middle-game. At the present time some programs play a tolerable middle-game (roughly in the FIDE 1300-1500 range—c. 100-120 on the British rating system) but no serious work has been done on endgame programming.

Clearly I shall win my £1,000 bet in 1978 and I would probably still win if the period were to be extended for another ten years. Prompted by the lack of conceptual progress over more than two decades I am tempted to speculate that a computer program will not gain the International Master title before the turn of the century and that the idea of an electronic World Champion belongs only in the pages of a Sci Fi book.

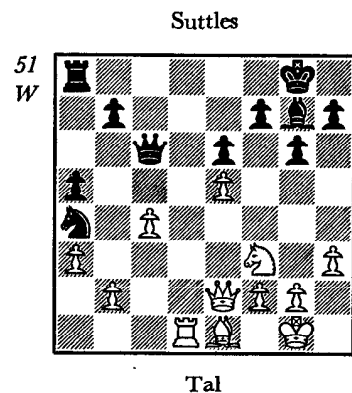
'Britain's first conference on playing chess by computer was held during May. A. G. Bell, the organizer, and whose book *Games Playing with Computers* is a standard work on the subject, gives the following advice to practitioners of the sport: "Do not say you wish to play games. Much better is a wish to study dynamic techniques of search and evaluation in a multi-dimensional space incorporating information retrieval."'

Times Diary, 1973

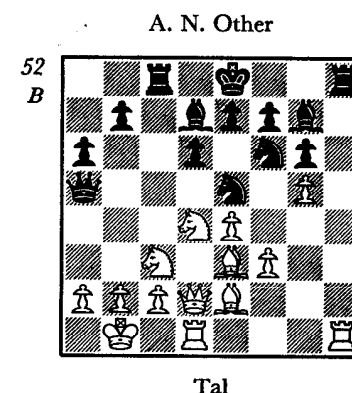
'The question is not merely whether a computer can be taught to play chess, but whether a computer can replace human perception to any great extent. If it is possible to arrive at an answer using chess as an example, a great contribution will have been made to the understanding of how the mind functions.'

Machgielis ('Max') Euwe, 1970
Computers and Chess
Encyclopaedia of Chess

The Tal Touch

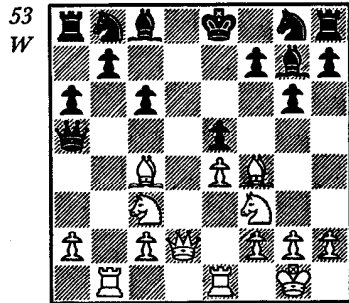


One of our favourite Tal positions. Nothing dramatic seems likely, but . . .



Tal reached this position in a simultaneous display. His opponent played 1 . . . R×R when Tal arrived at the board and was astonished by Tal's reply.

Tringov

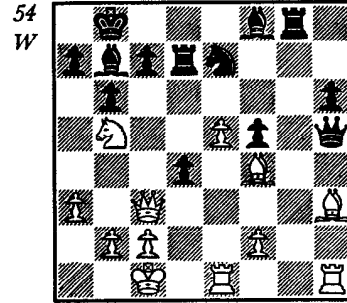


Tal

All chess players know the story of the father who threatened to disinherit his son if he captured the QNP. What, then, can have possessed the experienced master playing Black—and opposite Tal of all people.

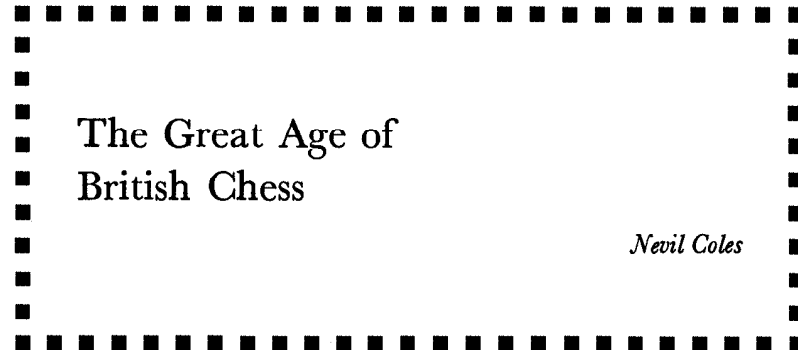
[Solutions on page 147]

Padevsky



Tal

Tal, to move, unleashes a remarkable and complicated combination.



The Great Age of British Chess

Nevil Coles

Nothing succeeds like success, they say. Certainly the achievement of a single individual frequently inspires his fellows with a spirit of ambition previously lacking or present only to a small degree. Thus, often, a sudden efflorescence of activity and emulation ushers in a period which in retrospect is seen as a 'golden' age. Just such an era for British chess began a little before the middle of the 19th century and it stemmed from the achievements of one man, Howard Staunton. Admittedly, the climate of the time was right. London was the centre of an expanding Empire; it was the financial core of the Industrial Revolution, which was still gaining impetus. There was a dynamic quality in the air which made men feel that nothing was too great a challenge. The Victorians were always supremely self-confident.

But those factors in themselves were not sufficient to make England or London particularly attractive to the chessplayers of the rest of the world. The aura of the great Philidor, though he had been dead for just on half a century and though as a refugee from the French Revolution he had been laid to rest by Englishmen in St James's, Piccadilly, nevertheless still hung over his native Paris, and it was to Paris that expatriates, like Kieseritsky in 1839, naturally turned their footsteps when they sought a new home.

British chess had not been without its own professors, men such as Sarratt and Lewis, but they were dimmed by the towering shadow of Philidor even in the years that followed his death. Nor had the British practitioners of the game been successful when they tried conclusions with the masters of the French school. In April 1821 Lewis and Cochrane had travelled to Paris to cross swords with the supercilious Deschappelles and his pupil, the more genial de la Bourdonnais, and had come away discomfited. A more determined effort had been made in 1835 by Alexander MacDonnell against de la Bourdonnais, but in a huge series of nearly ninety games the Frenchman still had a decided edge.

After the death of de la Bourdonnais in 1840 the mantle of French supremacy rested on the shoulders of Saint-Amant, but in 1843 Staunton decisively defeated the French champion. It was a landmark in chess history, not simply because an Englishman had beaten a Frenchman for what was virtually the world title, but because the centre of gravity of the chess world was shifted across the Channel. Staunton materially affected the chess scene, not merely and perhaps least as a player, but as a writer, an organizer and as a champion.

Most of the great champions have had their major influence upon the rising generation of players through the style of play they adopt or the novelties which they introduce. Of Steinitz it was said that 'this little man has taught us all to play chess', while Alekhine's success with variations which did not always stand up to the severest analysis frequently led to a vogue in such variations. But it was in his play that Staunton had his smallest influence upon his contemporaries. Tactically and imaginatively he was probably a lesser player than MacDonnell, though as a theorist and strategist his undoubted superior. Staunton was at his peak for a shorter time than any other champion, for within a year of defeating Saint-Amant in a style that was then completely new to the chess world, he suffered so severe an attack of pneumonia that his heart was permanently impaired. Had he been able to play the intended return match, and had we had two series instead of just one in the new close style, that style might well have caught the imagination of the age. Apart from the play of a few *aficionados* the open game continued as the popular style. So as a player Staunton had a very limited effect upon the chess scene.

As a writer, however, it was a different story altogether. Staunton was especially gifted as an analyst and he possessed a great capacity for lucid arrangement and exposition of complex material. He was already an experienced chess journalist, having put the British chess public in his debt with his monthly *Chess Player's Chronicle*, launched in 1840, and the publication in 1847 of his *Chess Player's Handbook* was not only the appearance of a work of importance on chess but the setting of a new standard in chess literature. The book was a success from the outset; it was reprinted no less than twenty-one times and for three-quarters of a century most young players cut their teeth on it. Since Philidor's *Analyse des Echecs* no work had had such an influence, and well into the following century it remained the most important book in every chess library.

Staunton, however, was a man of action as well as a man of thought. He could not be content just to sit at his chessboard or at his desk while great developments were taking place in the world around him. New railways spanned the lands, new iron steamboats ploughed the seas, new means of communication were being invented. It was typical of the man that in April 1845, a year before the first Electric Telegraph

Company was formed, and while still in indifferent health, he should plan for himself and others a rail journey to Gosport to play chess by telegraph against a team in London.

The confident and progressive outlook which marked the age and which, thanks to Staunton, had infected chessplayers also, led to a group of regular visitors to Ries's (later Simpson's) Divan in the Strand conceiving and organizing among themselves the first tournament ever to be held. Hitherto there had only been matches between individuals. The habitués of the Divan extended the principle by superimposing a pairing and knock-out system, whereby a series of short matches among a number of players could produce a winner from a group. The victor in this historic 1849 Divan tournament was the famous historian, H. T. Buckle, who was then generally considered second only to Staunton in strength among British chessplayers.

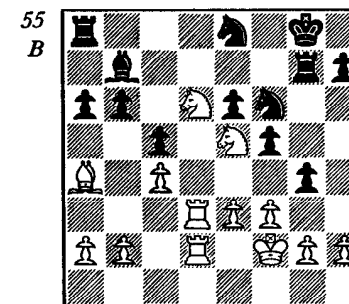
The winner's best game has a modern flavour in the way Buckle tries to find penetration squares at the end of a controlled open file.

Buckle-Williams

23 N-Q6 (55)

Dutch Defence

- | | |
|----------|-------|
| 1 P-Q4 | P-K3 |
| 2 P-QB4 | P-KB4 |
| 3 N-KB3 | B-N5+ |
| 4 B-Q2 | B×B+ |
| 5 Q×B | N-KB3 |
| 6 N-B3 | P-QN3 |
| 7 P-K3 | P-B4 |
| 8 B-K2 | 0-0 |
| 9 0-0 | Q-K2 |
| 10 QR-Q1 | P-Q3 |
| 11 P×P | QP×P |
| 12 N-K5 | B-N2 |
| 13 Q-Q6 | Q×Q |
| 14 R×Q | R-K1 |
| 15 KR-Q1 | N-R3 |
| 16 P-B3 | N-B2 |
| 17 R1-Q2 | R-K2 |
| 18 B-Q1 | N2-K1 |
| 19 R6-Q3 | P-KN4 |
| 20 B-R4 | P-N5 |
| 21 N-N5 | R-N2 |
| 22 K-B2 | P-QR3 |



- | | |
|------------------|-------|
| 23 ... | N×N |
| 24 R×N | R-K2 |
| 25 R×NP | P-QR4 |
| 26 N-Q7 | N×N |
| 27 R×B | K-B2 |
| 28 R2×N | R×R |
| 29 R×R+ | K-N3 |
| 30 R-K7 | R-R3 |
| 31 P×P | P×P |
| 32 B-B2+ | K-B3 |
| 33 R×RP and wins | |

When a year later a great Exhibition in London for 1851 was mooted, Staunton, with the knowledge derived from the Divan

tournament behind him, had the first vision of an international gathering of chessplayers. The rapidly improving means of travel had now brought within the realms of possibility for the first time such a congress of chess minds as had never before been seen or even dreamed of. Sooner or later it must have happened somewhere anyway, but it was due to Staunton's vision and organizing ability that it happened in Britain and that it happened as early as 1851. These early knockout tournaments suffered from the fact that the principle of 'seeding' had not yet been invented, but the mere fact that an international tournament had been held radically changed the whole chess scene, so that it was never quite the same again.

Though his great years as a player were already behind him, Staunton was still a champion who made his impact upon the chess world, and of whom the world could not fail to take cognizance. The aura which had hung over Paris as a chess centre since Philidor's day was finally dissipated. Chessplayers everywhere came to believe that it was in London and in Britain now that there were to be found the strongest chess opposition, the most up-to-date chess thought, the finest chess organization and even the most elegantly designed sets of chessmen.

London became the Mecca of the chess world. Some provincial players, like Elijah Williams, moved themselves lock, stock and barrel to the metropolis. Others, like Kennedy and Mongredien, were frequently in the capital while retaining their interests in such remote places as Brighton or Liverpool. But it was because foreign masters chose London rather than Paris for their residence that the seal was set upon Staunton's achievement. In 1845 Bernard Horwitz, a leader of the famous Berlin school of the late 1830s, settled in London, later to marry there and make it his final home. It was to Britain rather than to Germany that he gave Horwitz and Kling's *Chess Studies*, that most famous first of books on the endgame. In 1846 Daniel Harrwitz, a young German who had yet to win his spurs, arrived for a stay of some ten years. In 1848, after the unsuccessful revolution in the Austro-Hungarian Empire, Löwenthal made London his home and enhanced the chess scene both by his play and his journalistic activities. When in 1857 Paul Morphy cast eyes upon Europe for chess opponents, it was to London that he came first, even though in the end some of his most important play occurred in Paris. In the early 1860s Falkbeer and Paulsen were regularly in London, while Kolisch paid not infrequent visits. But the attraction of London for foreign chessplayers reached its peak when Steinitz came over from Austria for the 1862 London tournament and stayed for the next twenty years. Had Staunton not put British chess on the map nineteen years previously and had he in consequence not been in a position to launch international chess eight years later, it is unlikely that Steinitz or the rest of the foreign

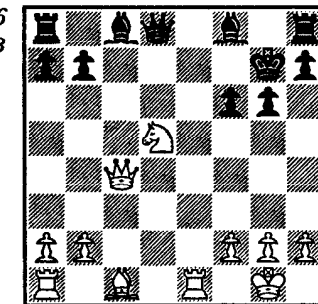
masters would ever have become absorbed into the British chess scene.

Since Steinitz was in a few years to prove himself the strongest player in the world, London could now offer to the aspiring youngster a galaxy of foreign talent to test him to the utmost. And indeed a new generation of British chessplayers was already making its appearance—Blackburne, a mere twenty years old when he played in the London 1862 tournament, and de Vere, three years his junior. If the latter, from a somewhat dilettante attitude to the game and later also because of ill health, proved himself rather more of a lightweight than Blackburne, his natural genius remains a lasting delight and few players could have trounced Steinitz more elegantly than he did at Dundee in 1867.

De Vere–Steinitz

Ruy Lopez

- | | | |
|----|----------|-------|
| 1 | P-K4 | P-K4 |
| 2 | N-KB3 | N-QB3 |
| 3 | B-N5 | N-B3 |
| 4 | O-O | N×P |
| 5 | R-K1 | N-Q3 |
| 6 | N×P | N×N |
| 7 | R×N+ | B-K2 |
| 8 | P-Q4 | P-KB3 |
| 9 | R-K1 | N×B |
| 10 | Q-R5+ | P-KN3 |
| 11 | Q×N | P-B3 |
| 12 | Q-N3 | P-Q4 |
| 13 | P-QB4 | K-B2 |
| 14 | N-B3 | P×P |
| 15 | Q×BP+ | K-N2 |
| 16 | P-Q5 | P×P |
| 17 | N×P | B-B1 |
| 18 | N×P (56) | |
| 18 | ... | Q×N |
| 19 | B-Q2 | P-QN4 |

56
B

- | | | |
|----|-------|---------|
| 20 | Q-Q5 | P-N5 |
| 21 | QR-B1 | Q-B2 |
| 22 | Q×R | B-K3 |
| 23 | Q-K4 | B×P |
| 24 | Q-K5+ | K-N1 |
| 25 | R-B7 | Q-Q4 |
| 26 | Q×Q+ | B×Q |
| 27 | R-K8 | B-B2 |
| 28 | R8×B+ | K×R |
| 29 | B×P+ | K-N2 |
| 30 | B-B3+ | K-N1 |
| 31 | R-B8+ | Resigns |

It was natural that amid all this chess activity a national body for the control and organization of the game should have been constituted. Growing originally out of the Northern and Midland Counties Chess Association, the British Chess Association organized almost all the international tournaments until that at Paris in 1867. The 1857 tournament at New York and some early German tournaments were only domestic affairs without a true international flavour. The meetings at Manchester in 1857, Birmingham in 1858, Cambridge in 1860, Bristol

in 1861 and London again in 1862 put Britain years ahead of the rest of the world in this aspect of chess organization.

The London tournament of 1862 was moreover the first international tournament to be held on the American or all-play-all system. In 1851, as a result of a domestic dispute about the tournament of that year, London chess had been divided into two factions. In a sense this schism, unfortunate though it was, was an indication of chess vitality, for when chess is moribund men do not bother to quarrel about it. The break-away faction, headed by the old London Chess Club, saw fit to run their own opposition tournament soon after the end of Staunton's tournament. It is now a virtually forgotten meeting, though it had the same winner, Anderssen. This rival tournament was restricted to foreign players, it was actually the first to be held on the American all-play-all method and is therefore of considerable historical importance. The British Chess Association was not therefore without a pattern to follow when organizing the 1862 tournament, any more than Staunton had been when organizing his tournament in 1851.

In 1866 the Association instituted a national Silver Challenge Cup, to be played for biennially by players of British birth, a tempting prize for the new generation of players, even if of no interest to foreign-born masters like Steinitz. Steinitz, however, was not overlooked; the Association promoted the now famous match between him and Anderssen which finally and firmly established Steinitz's eminence. The games were played at Westminster, London and St George's chess clubs in rotation. By its offer of the Silver Challenge Cup the Association in effect instituted the first British championship, and it is to be regretted that, with the Association then lapsing into a dormant condition, the contest on later occasions had not infrequently to be conducted intermittently in various clubs as and when convenient. And because it was a condition in the Cup rules that, if anyone won twice in succession, he became the permanent owner of the Cup, the tournament came to an abrupt end in 1872 when the condition was fulfilled. The 1866 winner was de Vere, Blackburne not having entered, but in 1868 Blackburne won after a play-off with de Vere. In 1870 de Vere did not compete, and Blackburne surprisingly came out below Wisker, while in 1872 Wisker completed his double in a final play-off with de Vere, with Blackburne coming nowhere. The last international tournament promoted by the Association was Dundee in 1867, in which Blackburne played one of his most brilliant games.

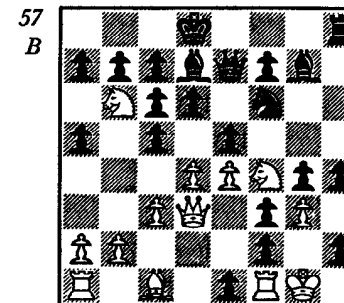
Neumann-Blackburne

King's Gambit

- 1 P-K4 P-K4
- 2 P-KB4 P x P

- 3 N-KB3 P-KN4
- 4 B-B4 B-N2
- 5 P-Q4 P-Q3
- 6 0-0 P-KR3
- 7 P-KN3 P-N5

- 8 N-K1 P-B6
- 9 P-B3 N-Q2
- 10 N-R3 N-N3
- 11 B-N3 Q-K2
- 12 N-Q3 B-Q2
- 13 N-KB4 P-KR4
- 14 Q-Q3 P-R5
- 15 N-N5 P x P
- 16 P x P P-QB3
- 17 N-B7+ K-Q1
- 18 N x R N-B3
- 19 N x N (57)
- 19 ... N x P
- 20 N x B N x NP
- 21 N-K6+ P x N
- 22 Q-N6 R-R7
- 23 R x P P x R
- 24 K x R Q-R5+
- 25 K-N1 Q-R8+



- 26 K-B2 Q-N7+
 - 27 K-K3 N-B8+
 - 28 K-B4 Q x Q
 - 29 K x P N-R7+
 - 30 K-B2 K x N
 - 31 B-KB4 Q-B4
 - 32 K-N3 Q-N5+
- Resigns**

In the mid-1870s the impetus which had been behind British chess showed signs of slowing down. It was not simply that Staunton died in 1874 and de Vere a year later. Had Staunton not been so jaundiced by ill health and his own cholera, he must have looked back on the last thirty years with profound gratification. But when the long dormant British Chess Association also finally expired, the brightest hope of an energetic national future was considerably dimmed. Not that this was at once apparent, for in the later 1870s players from abroad continued to regard London as the most desirable of chess centres. The most notable of the new arrivals was Zukertort and in 1879, in conjunction with Hoffer, another immigrant from the Continent, he launched a new magazine, *The Chess Monthly*. James Mason, born in the United Kingdom but taken to America in infancy, also returned and made London his permanent residence.

An indicator of continuing chess enthusiasm among the younger generation was the holding in 1873 of the first Oxford v. Cambridge chess match, which drew a crowd of 700, including such masters as Löwenthal, Horwitz, Steinitz, Zukertort, Blackburne, Bird, Wisker, Boden, MacDonnell, Potter and Hoffer. Blackburne and Zukertort tried to ease the pressure by giving simultaneous displays in another room, though in one case Blackburne found himself hampered by the huge size of the board and demanded a billiards cue and rest with which to make his moves. The adjudication of unfinished games was done by Steinitz. For the record, Oxford won the first inter-university contest.

In determining which country a player in an international tournament represented, the criterion was residence and not birth. So Britain could yet take great pride in her many eminent representatives on these occasions, not only still claiming Blackburne, Bird and Steinitz, but now also Zukertort and Mason, and before long Gunsberg too. Had birth been the criterion she could have claimed Mackenzie, but he was always regarded as the prime representative of America, having taken up residence there shortly after winning the Handicap tournament at London in 1862 ahead of Anderssen. That the tide was now beginning to ebb from London was seen when Steinitz decided to move to America in 1883.

Meanwhile, as was to be expected, more young home-bred players were coming to the fore. In the 1870s Amos Burn emerged in local competitions though it was 1889 before he entered the international field. W. N. Potter, too, though in age more of a contemporary of Blackburne, now first made his mark in London chess and met many of the foreign masters there in matches, though he never travelled abroad. Later the young H. E. Atkins, who like many another grew up on Staunton's *Handbook*, started his international career in 1899, as the great age of British chess drew to a close.

But even if chess activity was beginning to diminish, 1881 was the year in which the hardiest offspring of the great age was born. Growing out of the *Huddersfield College Magazine*, a publication which gave considerable prominence to chess, the *British Chess Magazine* may have made but a slight impact when it first appeared, but it was to prove the most resilient growth in all chess literature, since it has continued in an unbroken sequence to the present day.

The absence of an Association to promote British chess meant that the Continent increasingly became the setting for international tournaments and British players had to travel abroad if they were to match their skills with the best of their contemporaries. The early Continental tournaments had, like the 1851 meeting in London, been held mostly in conjunction with exhibitions; this had been the case at Paris in 1867, at Vienna in 1873 and at Paris again in 1878. But the enthusiasm for chess on the Continent, especially in Germany, led to the frequent promotion of important congresses without any exhibition to inspire them. The next great international tournament in Britain, that at London in 1883, had to be promoted by the combined efforts of British chessplayers, who formed themselves into a body especially for this one occasion. Had they seen fit to constitute themselves into something more permanent, British chess might have had the support of the equivalent of the modern Friends of Chess nearly a hundred years earlier. Local organizations continued to promote small tournaments which attracted the odd player from abroad, like Hereford in 1885, Nottingham in 1886, Bradford in 1888 and Manchester in 1890. But

the great tournaments now had to be privately inspired and the last two of these, which saw out the great age of British chess in a final blaze of glory, were those at Hastings in 1895 and London in 1899, both of which hold an ever-memorable place among the tournaments of all time.

With the ending of the century ended the great age of British chess. No further home international tournament was to be held until after the first World War, a lapse of nearly a quarter of a century. The impetus which Staunton had given to British chess was at last wholly extinguished.

'Of all the varied amusements which the fertile mind of man has from time to time originated, we know of none which, for antiquity, variety, moral excellence and social enjoyment, can in any way be compared with the classic game of Chess . . . this aptly termed "Science in Play".'

Howard Staunton (1810-74)
Chess Player's Chronicle, 1852

Variations on a
Familiar Theme

Harry Golombek

I had promised the editor to write an article on the numerous ways of resolving ties in tournaments but had got so submerged in a flood of work that all those who are happily on dry land could merely see some slight bubbles arising to the surface as an indication of my presence. So at the instance of the editor, I have substituted the less time-consuming reminiscence of what actually happened to me when such a perplexing tie had arisen in a short international tournament in the Netherlands. It was at what was called the second Agio Tournament at Eersel, a charming small town in the south of the country so near the border that I had made my way there by flying to Brussels and then taking a helicopter from Belgium.

When I got to Eersel I found that there were two small international tournaments and that in the top one, the one in which I played, there were also the then Dutch champion, Kuijpers, the then Belgian champion, Boey, and the veteran ex-German champion, Kieninger. I tied with Boey for top place with 2 points, beating Kieninger and drawing with Boey and Kuijpers. We shared the prize money but there was a trophy, to be held annually, and the question was, who should be adjudged to have gained first-place and thus deserving of holding the said trophy which had been presented by the Agio firm, a maker, I seem to remember, of fine cigars.

Rules had been laid down beforehand, as I discovered afterwards. The first rule was the application of the Sonneborn-Berger system by which one counted the full score of those players one had beaten and half the score of those with whom one had drawn. But our Sonneborn-Berger scores were equal, so then whoever had won the most games was first. We had both won one game, so next came the result of our individual game—we had drawn it.

But in this ultimate case whoever had drawn with Black was adjudged superior and it was here that my vigorous blow for first prize was struck. I had been fortunate enough to have had Black against Boey

and so was the winner of the trophy for the year. This took place, by the way, in late December 1964. On my return to England I told all this to C. H. O'D. Alexander. After a slight pause, he extended his hand and asked to be allowed to congratulate me on a decisive and overwhelming victory.

I accepted these congratulations at their face value and shook his hand. But sometimes, nowadays, when I have got to bed in the dim hours of the morning, round about 3.30 a.m. after a desperate attempt to get my work straight, and when, a brief hour later, I have been awoken by the birds, kicking up a row in the dawn chorus with a coarse vigour resembling Bruckner and Wagner rolled into one, on those grim occasions which come all too often, I have wondered—was he mocking me?



The Art of Sudden Crisis

Svetozar Gligorić

Many international tournaments are being won by a player who had a smooth progress throughout the competition keeping a leading position all the time, but many such tournaments, also, bring victory to the one who has been able to win one or more crucial games against their main rivals and thus abruptly change the whole picture of the individual standings to his favour.

This or another way, the winner, apart from his strength, knowledge, energy, endurance and fighting spirit, has to have one more quality and that is—the ability to create the crisis when it is very much needed in the most important games. It might occur in the opening, in the middlegame, in the endgame, or when both players lack the time for reflection, but it always happens all of a sudden and makes a great change in the outwardly patient fight. Of course, it might not happen at all if one or both of the opponents fail to show the inspiration and fantasy at the necessary moment, leaving the struggle to develop itself in a slow manner.

Yet, the common virtue of the most successful grandmasters of today (and yesterday) has been their art to build up the state of tension on the chess board and in the mind of both rivals and to feel themselves in such critical stages of the game like ‘fish in water’. Botvinnik, in his time, has even exposed his philosophy or—better to say—his capacity and belief in the creation of the crisis in the chess duel, and such have been also the players like Korchnoi, Tal, Fischer, Larsen and others.

The game given below, explains very well what is meant here.

Mark Taimanov–Bent Larsen

Vinkovci 1970

Nimzo–Indian Defence

1 P–Q4 N–KB3

2 P–QB4 P–K3

3 N–QB3

While many prefer 3 N–KB3 or 3 P–KN3, Taimanov has never been afraid of the Nimzo–Indian Defence

being an expert who has written several books about it.

3 ... B–N5

4 Q–B2

But, that is a little surprise from the player who usually preferred to develop minor pieces first by 4 P–K3 or something similar. The reason for it might be White’s wish to avoid Larsen’s favourite lines against which Taimanov did not fight successfully in their game at Havana 1967.

4 ... P–B4

The most popular method nowadays to attack White’s pawn centre. He was threatening 5 P–K4. Another more classical continuation to prevent it is 4 ... P–Q4, while the ‘Swiss variation’ with 4 ... N–B3 has almost disappeared from modern praxis.

5 P×P

After having said ‘A’ on the fourth move, this is ‘B’ now, as 5 P–K3 P–Q4 would bring White into the known position with a tempo spent on a premature development of the queen, and that could favour only Black.

5 ... 0–0

An elastic move which leaves to Black open hands to decide on his plan of defence after White has shown his intentions. Therefore, 5 ... N–B3 6 N–B3 B×P 7 B–N5 counts as an inferior choice for Black, while after the continuation 5 ... 0–0 in the game, 6 B–N5 could be met more effectively by 6 ... N–R3 7 P–QR3 B×N+ 8 Q×B N×P and the ambitious 9 P–B3? fails on 9 ... N3–K5! 10 B×Q N×Q 11 B–K7 N–N6! 12 B×R K×B 13 R–Q1 N×R 14 K×N with the better endgame for Black, Vladimirov–Parma, match USSR–Yugoslavia 1965. Also one

should add that in a similar sense 5 ... N–R3 would be premature because of 6 P–QR3 B×N+ 7 Q×B N×P 8 P–B3! and White keeps the advantage having control over the best square for black knights.

6 B–B4

The leaders for the bigger part of the tournament—Taimanov and your commentator—lost that very same morning their adjourned games against respectively Petrosian and Larsen, and the Danish grandmaster came to the top for the first time with a half point lead. It was understandable that Taimanov wanted to recover his previous position in the standings and his sixth move was his chosen weapon for that special day.

6 B–N5 does not reach the target as has been explained in the previous note, while 6 N–B3 N–R3! 7 P–K3 N×P 8 B–Q2 is too modest and after 8 ... P–QN3 9 B–K2 B–R3! (or 9 ... B–N2 10 0–0 N4–K5 11 N×N B×N 12 B–Q3 B.K5×B 13 Q×B B×B 14 Q×B R–B1 with an even game, Flohr–Unzicker, Sochi 1965) 10 P–QR3 B×N 11 B×B R–B1 12 0–0 P–Q4 Black equalizes easily, Pirc–Bondarevsky, Stockholm 1948.

6 ... B×P

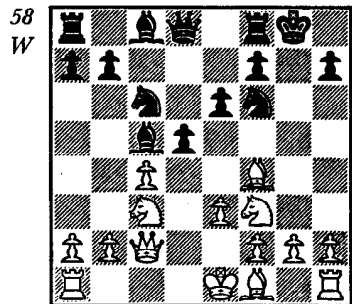
This is almost forced and both players knew it. In the game Larsen–Johansson, Stockholm 1967, after 6 ... N–R3 (an attempt to save time) 7 B–Q6! R–K1 8 P–QR3 B×N+ (or 8 ... B×BP 9 B×B N×B 10 P–QN4 N–R3 11 R–Q1) 9 Q×B N–K5 10 Q–Q4 Q–R4+ 11 P–QN4 N×NP 12 P×N Q×NP+ 13 K–Q1 Q–N6+ 14 K–B1 P–K4 15 Q–Q3 (otherwise Black was threatening perpetual check) 15 ... Q×Q

16 P×Q N×KBP 17 N-R3 N×R White missed his chance to obtain a decisive advantage with 18 P-N4! P-K5 19 B-N2 P×P 20 K-Q1, while—according to Taimanov—6... Q-R4 7 P-K3 (not 7 B-Q6 N-K5!) 7... N-K5 8 KN-K2 N×N 9 N×N Q×BP 10 0-0-0 is favourable for White, too.

7 N-B3 N-B3

Passive, but playable is 7... P-Q4 8 P-K3 P×P 9 B×P QN-Q2 10 0-0 N-R4! 11 QR-Q1 (or 11 B-KN5 B-K2) 11... N×B 12 P×N Q-B2 13 N-KN5 N-B3 14 N3-K4 N×N 15 Q×N P-KN3 16 P-B5! B-K2! as in the game Larsen-Ćirić, Beverwijk 1967, by a different order of moves.

8 P-K3 P-Q4 (58)



White's whole line has a double importance, for the same position can be reached from the Queen's Gambit after 1 P-Q4 P-Q4 2 P-QB4 P-K3 3 N-QB3 B-K2 4 N-B3 N-KB3, when White tries to avoid the simplifications of the Orthodox Defence with 5 B-B4 0-0 6 P-K3 P-B4 7 QP×P B×P 8 Q-B2 N-B3. Several grandmasters like Petrosian, Portisch and Larsen had made that continuation fashionable for White in recent tournaments. Instead of 7... B×P,

in the game Larsen-Lombardy, Monte Carlo 1967, Black tried 7... Q-R4, but with better chances for White after 8 R-B1 B×P 9 N-Q2 B-K2 10 B-K2 N-B3 11 0-0 Q-Q1 12 P×P N×P 13 N×N P×N 14 N-N3.

9 P-QR3

9... P-Q5 is not a threat because of the pin 10 R-Q1, and with the move in the game White keeps his choice where to put his QR, which he would not have after 9 R-Q1 Q-R4 10 P-QR3.

9... Q-R4

A less demanding alternative is 9... Q-K2 10 B-N5 R-Q1 11 R-Q1 P×P 12 B×P R×R+ 13 Q×R P-KR3 14 B-R4 P-R3 15 B-Q3 Q-Q1 16 0-0 B-K2 17 Q-K2 with some advantage for White, Petrosian-Yudovich, USSR 1967.

9... B-K2 is too early a declaration as White now may develop actively with 10 R-Q1 (the QB3 square needs less cover) 10... Q-R4 11 N-Q2 P-K4 12 B-N3 P×P 13 N×P Q-B2 14 N-N5 Q-N1 15 N-Q4! with strong pressure, Ivkov-Pfleger, Bamberg 1968.

Also favourable for White has been 9... B-Q2 10 R-Q1 R-B1 11 B-N5! B-K2!? 12 B×N B×B 13 P×P P×P 14 R×P N-K2 15 R-Q2 B×N 16 P×B Q-B2 17 B-Q3 P-KN3 18 0-0 Q×BP 19 B×P! Q-N2 20 Q-N1 B-R6 21 P×B N×B 22 K-R1 R-B2 (22... P-N3!) 23 Q-B5, Forintos-Averkin, Hungary 1969.

10 R-B1

A novelty and Taimanov considers it to be better than the usual 10 R-Q1 R-Q1 (premature is 10... N-K5? 11 P×P P×P 12 R×P N×N

13 P×N Q×RP 14 N-N5 P-KN3 15 B-QB4 and White has a strong attack, Soos-Buslayev, Tbilisi 1965 and Bagirov-Velibekov, Baku 1968, and 10... B-K2 offers a better end-game to White after 11 N-Q2 P×P—dubious is 11... P-K4 12 B-N5 P-Q5 13 N-N3 Q-Q1 14 B-K2 N-KN5 15 B×B Q×B 16 P×P Q-R5 17 P-N3 Q-R6 18 P-Q5 Portisch-Spassky, Havana 1966 or 13... Q-N3 14 B×N B×B 15 N-Q5 Q-Q1 16 B-Q3 P-KN3 17 P×P N×P 18 N×N P×N, Forintos-Doroshkevich, Lipetsk—12 N×P Q-R4 13 B-K2 Q-N3 14 Q×Q RP×Q 15 B-B3, Euwe-Wolpert, Johannesburg 1955) 11 N-Q2 (meets the threat 11... N-K5, and 11 P-QN4 does not work because of 11... N×P 12 P×N B×NP 13 B-K5 N-K5 14 R-B1 P-B3) 11... P×P (unclear is 11... P-Q5 12 N-N3 Q-N3 13 N-R4 B-N5+ 14 P×B Q×P+ 15 N-Q2 Q-R4 16 P-QN3 N-QN5 17 Q-N1 P-Q6— or 17... P-QN4 18 N-N2 B-N2 19 P-B3 P-K4 20 B-N5 QP×P 21 B×P P-K5 22 B-K2 KP×P 23 B×BP B×B 24 P×B R-K1 25 K-B2 and White won, Doroshkevich-Gipslis, 34th USSR championship—18 P-B3 N-R4 19 B-N3 Q-KN4 20 K-B2 P-B4 21 P-B4 Q-K2 22 N-KB3 and White won, Gheorghiu-Ostojić, Monte Carlo 1969) 12 N×P R×R+ 13 Q×R Q-Q1 14 Q×Q+ N×Q 15 N-R4 B-B1 16 N.R4-N6 P×N 17 N×P R-R4 18 N×B R-QB4 19 N-N6 R-B7 and Black had compensation for the pawn, Euwe-Kupper, Zürich 1954.

Playable is 10 N-Q2 Q-Q1 11 R-Q1 Q-K2 12 B-N5 R-Q1, Zara-Bitman, Bucharest 1967.

10... B-K2

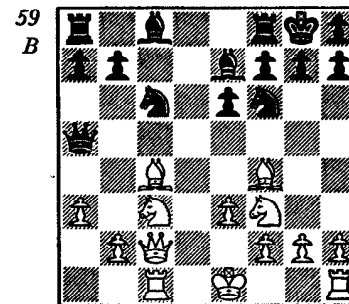
With the additional support given by White to his QN, the threat of 11 P-QN4 became a real one.

11 B-K2 P×P

White is going to complete his development and Black could not keep the tension in the centre forever.

12 B×P (59)

Although the pawn tension has been cleared up, White's positional advantage is obvious because of his more actively placed pieces.



12... N-Q4

Taimanov has had his word in the opening and it was Larsen's turn to undertake something, for the Danish grandmaster felt equally ambitious to secure first place. 12... P-K4 would create weak spots for Black and 12... B-Q2 seemed to be too shy so that Larsen decided on the sharp and risky continuation in the game.

13 B×N P×B

14 Q-N3

The menace of material gains is very unpleasant. Has Larsen realized the dangers involved in his 12th move? Anyhow, the crisis has been created and Black from now on is very resourceful in finding practically best solutions.

14 ... **P-KN4!**

The exclamation mark is meant more for the surprise than for the strength of the move. Taimanov's first thought was that it must bring defeat to his opponent, yet it made him think for a long time (otherwise he is used to produce his moves rapidly and spend only half of his allotted time for a game) as the sought after refutation was not simple at all.

Larsen cared less whether it was good or bad, because 14 ... B-K3 15 QxNP could not work, and 14 ... R-Q1 15 Q-N5 was not attractive either.

15 **B-N3**

The pawn is 'taboo', of course: 15 BxP? BxB 16 NxB P-Q5 wins a piece.

15 ... **P-N5**

16 **N-Q4?**

See! Black's tactics have been fruitful. Taimanov, who usually plays on intuition, betrayed his method here trying to find a 'winning' line and a sequence of definite moves and has spent plenty of time in order to make a mistake. White has seen that 16 N-K5 P-Q5 17 PxP NxP 18 Q-B4 (less clear is 18 Q-Q5 Q-Q1!) favours him, but rejected it because of 16 ... B-B3. As a matter of fact, after the further 17 NxN PxN 18 0-0 it is true that White would have no clear win, but a clear advantage with his pressure along the QB-file.

16 ... **NxN**

17 **PxN B-N4**

18 **0-0**

White is almost forced to give up the exchange. After 18 R-Q1 R-K1+ 19 K-B1 his king would hardly find safety. Naturally, White was ready for it counting on his chances

for attack on the weakened position of his opponent's king.

18 ... **BxR**

19 **RxB B-K3**

20 **P-R3**

White is still puzzled that Black's position could be so tough and tries to win instead of trying to make a draw by 20 QxNP Q-N3 21 QxQ PxQ.

20 ... **PxP**

21 **B-K5**

White is full of ideas, but it is still not sufficient to count all possibilities exactly up to the end.

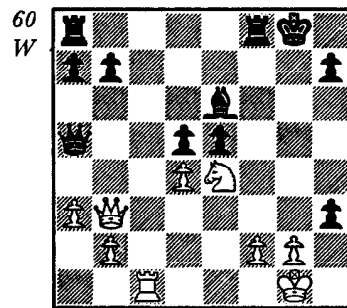
21 ... **P-B3**

22 **N-K4**

Black had nothing else and White was hoping for a win here.

22 ... **PxB (60)**

Not 22 ... PxN? 23 QxB+ K-N2 24 R-B7+ with a decisive attack.



23 **Q-N3+**

All this has been prepared by White by his 16th move and it is clear that either 23 ... K-R1 24 QxKP+ or 23 ... K-B2 24 N-N5+ loses for Black. It is hard to blame White for his oversight of his opponent's next reply.

23 ... **B-N5!**

This changes the picture thoroughly.

White's queen will be forced to move from its ideal attacking place and the black king will make good his escape in the corner of the board. It is Black who is winning now.

24 **QxB+ K-R1**

25 **N-N5 Q-Q7**

26 **R-B7**

26 R-B1 RPxP is hopeless, too.

26 ... **QxBP+**

27 **K-R2 QxKNP+**

28 **QxQ PxQ**
29 **PxP QR-B1!**

With the other rook in play the end is very near.

30 **RxNP R-QB7**

31 **N-B7+ K-N2**

32 **P-K6 K-B3**

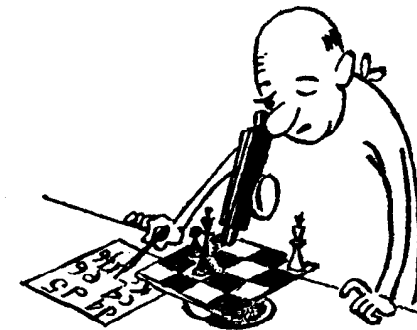
33 **P-K7 P-N8=Q+**

34 **KxQ R-KN1+**

White resigns, for he loses one more piece.

'Master chess grips its exponents, shaking the mind and brain so that inner freedom and independence of even the toughest character cannot remain unaffected.'

Einstein



The World's Worst

Raymond Keene

Official matches for the title of chess champion of the world have been held regularly ever since Steinitz's defeat of Zukertort in America in 1886. Normally we regard these great clashes (now held on a triennial basis, as stipulated by the International Chess Federation) as opportunities for the super-class of grandmasters to display their astounding talents; as mighty battles in which the most celebrated warriors of the noble art of chess cross (metaphorical) battle-axe with (metaphorical) sword in sparkling and expert combat.

With the increase in methods of communication fans all over the world can now follow, almost blow by blow, the brilliant achievements of their heroes, glorying in their fabulous exploits as the panoramic struggle for the highest title gradually unfolds (it's not uncommon now for World Championship matches to last for two months or so).

But, we might ask, do these giants of the chessboard ever produce a bad game? After all, one player always comes off worst in the match, so he must have played some bad games. But does it ever happen that both contestants play badly in the same game or that one player makes such awful moves that he easily compensates for the good play of his opponent thus reducing the game to the nonsense level?

With this thought in mind I searched through my World Championship games collections and discovered some pretty revealing things that testify indubitably to the fallibility of all chess masters, even the world's best. There was the time when Botvinnik lost a winning position to Tal; when Spassky in an even position, sealed a move so bad that Petrosian didn't even bother to analyse it—the game was drawn! There were many games from the 1935 Alekhine–Euwe match where Alekhine relied on liquids other than milk to stimulate his imagination, and there was the game Botvinnik played against Smyslov on April Fools' Day.

Eventually I narrowed down the search for the worst game ever played in a World Championship match to three candidates. I should

mention that a bad game in my sense is one where the moves are bad and the ideas inept. 'World Champion blunders his Queen away,' is a headline that the great public may find attractive although the cognoscenti will weep.

But back to my three games.

Probably the least heinous is the most recent. Spassky only blunders away the exchange and a pawn to a one move deep combination. To this I award the bronze medal.

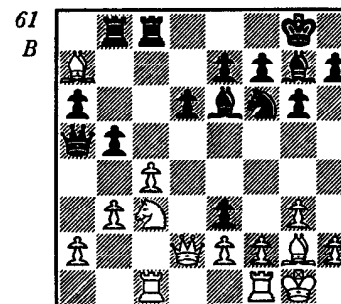
Fischer–Spassky

English Opening

8th Game of the World Championship Match at Reykjavik 1972

1 P-QB4 P-QB4 2 N-QB3 N-QB3
3 N-B3 N-B3 4 P-KN3 P-KN3 5
B-N2 B-N2 6 0-0-0 7 P-Q4 P×P
8 N×P N×N 9 Q×N P-Q3 10
B-N5 B-K3 11 Q-B4 Q-R4 12
QR-B1 QR-N1 13 P-N3 KR-B1
14 Q-Q2 P-QR3 15 B-K3 P-QN4?

A proverbial 'lemon' which sheds the exchange. 16 B-R7! (61)



Black's QR has no escape.

16 ... P×P 17 B×R R×B 18
P×P B×P 19 KR-Q1 N-Q2??

A truly awful blunder which throws away the cornerstone of his position—the KP. After 19 ... Q-R6 White's task of winning the game would not have been easy.

20 N-Q5 Of course. 20 ... Q×Q
Forced, since the black QB hangs.

21 N×P+ K-B1 22 R×Q K×N
23 R×B

C. H. O'D. Alexander writes of this position in his book of the match: 'Black having lost his extra pawn—so that he is the exchange down without compensation—and being left with an isolated QP, has no chances whatever unless White obliges by a gross blunder himself. Spassky was probably too shocked by his mistake to resign and continued automatically. The rest of the game is of little or no interest.'

23 ... R-N8+ 24 B-B1 N-B4
25 K-N2 P-QR4 26 P-K4 B-R8
27 P-B4 P-B3 28 R-K2 K-K3 29
R2-QB2 B-N7 30 B-K2 P-R4 31
R-Q2 B-R6 32 P-B5+ P×P 33
P×P+ K-K4 34 R4-Q4 K×P
35 R-Q5+ K-K3 36 R×QP+
K-K2 37 R-B6 Black resigns.

And in second place we have a game from the very first World Championship Match of the present cycle. Botvinnik wins a rook, but not the game!

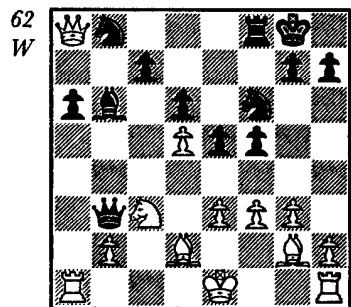
Botvinnik–Bronstein

Dutch Defence

9th Game of the World Championship Match at Moscow 1951

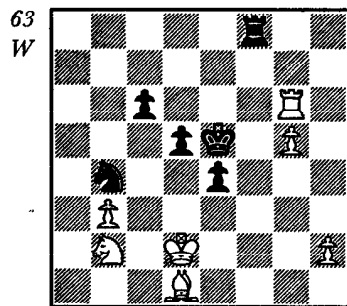
1 P-Q4 P-K3 2 P-QB4 P-KB4 3
P-KN3 N-KB3 4 B-N2 B-K2 5
N-QB3 0-0 6 P-Q5 B-N5 7 B-Q2
P-K4 8 P-K3 P-Q3 9 KN-K2

P-QR3 10 Q-B2 Q-K1 11 P-B3 P-QN4 12 Q-N3 B-B4 13 P×PB-Q2 14 N-R4 B-R2? It would have been much better to play 14 ... P×P when 15 N×B P×N is nothing special for White. **15 P-N6!** If now 15 ... P×P then 16 N×P B×N 17 Q×B leaves White with a simple winning position—to avoid this Black has to sacrifice a whole rook for not very tangible compensation. **15 ... B×N 16 P-N7 B×Q 17 P×R=Q B-N3** There were two black bishops en prise **18 P×B Q-N4 19 N-B3 Q×NP (62)**



It seems absurd that White, a rook to the good, should not win from this position. **20 R×P?** Hardly necessary. Cerberus wasn't even growling at this moment. **20 ... N×R 21 Q×N N×P** One pawn for a piece. **22 Q-R4?** **22 N×N!** **Q×N 23 K-K2** should win. Actually, how could it avoid winning? **22 ... Q×Q 23 N×Q B×P** And then there were two. **24 B-KB1 R-R1 25 P-N3 B×B+ 26 K×B K-B1 27 B-Q3 P-N3 28 R-QB1** Gerald Abrahams has the following caustic note in his book *The Chess Mind*: 'At this stage White is still winning. But Botvinnik seems anxious to share his opponent's reputation for weakness in the end game.' **28 ... R-N1 29 N-B3 N-N5 30**

B-K2 R-R1 31 N-R4 P-B3 32 R-B4 R-N1 33 B-Q1 K-K2 34 N-N2 P-Q4 Black's pawns are beginning to look threatening and White's next few moves encourage this tendency. **35 R-R4?** **35 R-B5!** **35 ... P-R4 36 P-N4 RP×P 37 P×P P-B5 38 P-N5 R-KB1 39 R-R7+ K-Q3 40 R-KN7 P-K5 41 R×P+ K-K4 (63) Draw agreed!**



What a position to stop in. By now Black may even have the better chances but Bronstein was probably highly relieved to escape with half a point from a position which before had been so patently lost.

But first prize, the award for the most awful game ever played in a World Championship Match, a game full of blunders, idiotic ideas, miscalculations and mutual ineptitude of a purely general variety must surely go to ...

Chigorin-Steinitz

Evans Gambit

17th and final game of the World Championship Match

Played at Havana on 24 February 1889

1 P-K4 P-K4 2 N-KB3 N-QB3 3 B-B4 B-B4 4 P-QN4!?

Captain Evans' famous invention, offering a relatively unimportant wing pawn to accelerate White's development, was one of the most popular opening variations in top flight chess during the second half of the 19th century.

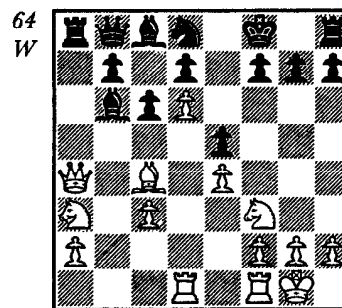
4 ... B×NP Naturally. Steinitz always accepted pawns. **5 P-B3 B-R4 6 0-0 Q-B3?!**

This early excursion of the queen looks senseless, but it constituted the initial move of Steinitz's own 'strong-point' defence to the Evans. The plan is to 'overprotect' the black KP as a firm bulwark against all of White's attacking efforts (see move 21 by White). The preferred move now would be **6 ... P-Q3.**

7 P-Q4 KN-K2 8 P-Q5 N-Q1 9 Q-R4 B-N3 10 B-KN5 Q-Q3

This weird defensive line was a great favourite with Steinitz in the 1889 World Championship match, and he employed it no less than 8 times in his 9 games with Black (in the third game Chigorin adopted the Ruy Lopez).

11 N-R3 P-QB3 12 QR-Q1 Q-N1 13 B×N K×B 14 P-Q6+ K-B1 (64)



Incredibly this crazy position had occurred once before—in the 15th

game of their match. Then Chigorin had played the obvious capture **15 N×P** but after **15 ... P-B3 16 N-B3 B-B4** the Russian grandmaster went in for the dubious sacrifice **17 P-K5 P-QN4 18 B×NP P×B 19 N×P** and eventually he lost the game.

Is it possible that Steinitz really had any faith in the ridiculous Black position, or did he repeatedly accept this burden as a result of his stubborn perseverance in adhering to a set of slightly warped and highly eccentric principles?

Tartakower once wrote of a virtually identical position which arose in a Chigorin-Steinitz clash (cable match 1890/91) 'Here is what one was pleased to call a "Steinitz position", with so many pieces encumbering the first rank.'

'Black's position—neither developed, nor, properly speaking, susceptible of development—is of course theoretically lost. The great Russian Champion now proceeds to prove that it is lost in practice as well.' Well, in this game he doesn't!

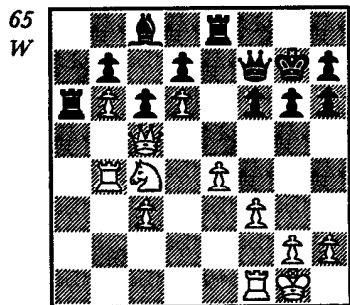
15 Q-N4 A theoretical novelty. **15 ... P-B3** Strong pointing the KP. **16 B-N3 P-N3 17 N-B4 K-N2** Obviously Black's KB is stranded. **18 P-QR4 N-B2** Making way for the bishop, but it allows a blow from another direction. **19 N×B P×N 20 B×N K×B 21 N×P+!** Since White has systematically removed all of Black's active pieces from the board this sacrifice now becomes possible. **21 ... K-N2**

A humiliating move to have to make but with all his pieces bottled up Black dare not accept. This is what could happen if he did: **21 ... P×N 22 P-KB4 Q-R2 23 P×P+**

K-N2 24 Q-N3 Q×P 25 Q-B7 + K-R3 26 R-Q3 Q×P 27 R-R3+ and Black is quickly mated. Black's strong pointing strategy seems not to have worked.

22 N-B4 P-QN4 An extreme measure, but if White establishes a knight on QN6 the game is over. 23 P×P

White even has an extra pawn as well as a colossal positional advantage. 23 ... Q-R2 24 P-N6 Q-R5 25 Q-B5 R-K1 26 P-B3 Q-B7 Black enjoys a temporary burst of activity but the queen is soon chased away. 27 N-K3 Q-N6 28 R-N1 Q-B2 29 N-B4 R-R5 30 R-N4 R-R3 (65)



Let us consider this position for a while. White is a pawn ahead with active pieces and a paralysing grip on Black's QB. His king is safer than Black's and his army dominates the board. It seems as if Black is playing with a piece less, since how is he ever going to shift the blockade of his QB?

In fact, Black's position is hopelessly lost and many better positions have been resigned.

So, what qualifies this particular game as the undisputed worst? Thus far Steinitz's conduct of the game has been ridiculous but Chigorin's refutation was compensatingly impres-

sive—no, the real achievement of this game, what qualifies it for the all-time Oscar, is Chigorin's play over the next 15 moves, which reduces his dream of a position to a shambles in which he has to fight to draw an inferior ending!

31 Q-Q4 That can't be wrong. 31 ... K-N1 32 N-K3 R-R6 33 R-R4

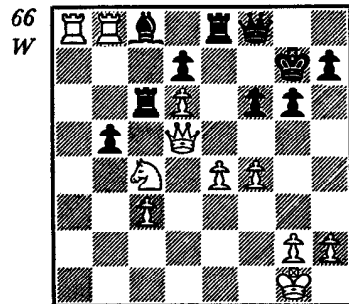
White sets off on the wrong track. His plan is to infiltrate with his rooks to the 8th rank and then annex Black's impotent bishop, but this plan turns out to be impractical. It would have been more accurate to play 33 KR-N1 (taking the QN-file) and only then R-R4.

33 ... R-N6 White should now take some trouble to expel Black's obtrusive rook. He neglects the precaution and this eventually costs him his QNP.

34 R1-R1 K-N2 35 R-R8 R-N4 36 R-N8?

It was imperative to play 36 N-B4, securing his QNP and remaining, to all intents and purposes, a piece ahead. In that case White could still count on a simple win.

36 ... P-QB4 Steinitz fights back. 37 Q-Q5 R×NP 38 R1-R8 Q-B1 39 N-B4 R-B3 40 P-B4? P-QN4! (66)



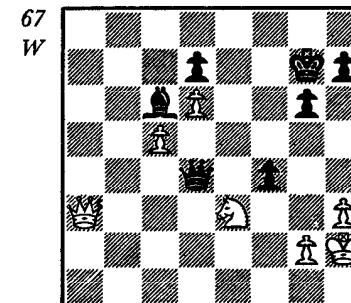
Emancipation at last! If White had not seriously weakened his position by the rash advance 40 P-B4? then this thrust would have been impossible, but now White's KP is unprotected. David Hooper records in his massive volume on Steinitz that during their 1892 World Championship Match (also held in Havana): 'Chigorin was supplied with free brandy, and Steinitz with free champagne—their glasses stood beside the board. Steinitz explained that he drank champagne under medical advice in order to brace up his nerves.' It would be charitable, if anachronistic, to suggest that Chigorin's handling of the last few moves in this game had been unduly influenced by a premature victory celebration with this chosen means of refreshment.

41 R×P B-R3 42 R×R Q×R 43 R×P?

The final blunder after which Black actually stands better. White had to play 43 R-N1! eg 43 ... B×N 44 Q×B R×P 45 Q×P R-Q7. White is obviously better in this position but Black would not be without chances to draw.

43 ... R×R 44 Q×R Q×P 45 N-K3 Q×BP 46 P-R3 B-N2 47 P-B4 B-B3 48 Q-R3 Q-Q5 49 K-R2 P-B4 50 P-B5 P-B5 (67)

This position should be drawn, but



White must defend accurately since Black's bishop is more powerful than White's knight and Black's pawn majority is less susceptible to blockade than is his opponent's. Incidentally, observe the metamorphosis which has come over the position since the diagram to White's 30th move.

51 N-B2 Q-K4 52 Q-R1 Q×Q 53 N×Q K-B3 54 N-B2 K-K4 55 N-N4 B-N2 56 K-N1 K-Q5 57 P-B6 B-B1 58 P×P B×P 59 K-B2 K-K4 60 N-Q3+ K×P

Now it's a dead draw, but Steinitz plays on.

61 N×P K-K4 62 K-K3 K-B3 63 N-Q3 P-R3 64 K-B4 P-N4+ 65 K-K3 P-R4 66 N-B5 B-B3 67 P-N3 P-R5 68 P-N4 B-N7 69 N-K4+ B×N 70 K×B K-K3 Draw agreed.

Incidentally, this was the only draw of the World Championship Match which Steinitz won by the score of +10-6 = 1.

'Ben-Ziad, caliph of Mecca, was very fond of Chess. "Is it not extraordinary," said he to the favourite he was playing with, "that sixteen pieces, placed on so small a plane as this chess-board, should give me more trouble to manage, than so many millions of men that cover the immense surface of my empire?"'

Richard Twiss, 1787

Desert Island Books

Raymond Edwards

Readers may have heard the popular BBC radio programme 'Desert Island Discs'. In the programme a celebrity, imagining himself stranded on a tropical Pacific island, chooses eight records to help pass the time. But why limit the choice to records? Surely any chess player finding himself in such conditions would choose a few chess books to while away the lonely hours.

When I started to think about the eight books I would take with me I followed the rules of the radio programme: No encyclopaedias (otherwise the 17 volumes of *The Chess Informant* would be a certain choice). And I limited myself to books in English that I have actually read.

The choice was not easy and I rapidly found myself forced to make a few rules. Firstly any book must be analytically sound (the technical quality of many chess books is simply deplorable—happily there has been a marked improvement in the last few years). Secondly the content must have permanent value—opening books, for example, tend to be out of date when they are published. How awful to spend years on the island and return to civilization with a vast knowledge of obsolete opening theory! Thirdly I wanted books which reflected the author's individual chess character and personality. Finally, and perhaps most important, the books must be imbued with a love of chess and chess players. Christopher Lloyd put it very well in the preface to his book *The Well Tempered Garden* (one of the best gardening books ever written in my opinion). 'This book,' he wrote, 'is for gardeners who have not been dragged into this pursuit but are here because they love it.' If nothing else I hope my 'Desert Island' choice expresses the same spirit.

My first choice is *Masters of the Chess Board* by Richard Réti, first published in 1929. The purpose and style of Réti's masterpiece is well stated in the author's preface: 'This book, though it is in the form of a collection of games, is nevertheless meant to be a text-book,—quite

unlike a text-book on mathematics or some other science of course, since chess has never been learned from books alone. Just as one learns to swim by swimming, so one learns to play chess by playing chess. A text-book on chess can be nothing more than a guide for the amateur, a friend in time of need, warning him against pitfalls and revealing to him in leisure hours enough of the beauty and fascination of our art to give him that sense of enjoyment in chess which is the essential condition of success.' Réti succeeds in his aims admirably. *Masters of the Chess Board* was one of the first chess books I read, I liked it then and I like it today.

In 'The Masters' Réti elaborates the ideas on chess evolution first propounded in *Modern Ideas in Chess*. Réti is at once sympathetic and critical of the major masters from Anderssen to Alekhine and their contributions to the growth of chess theory. Of course 'The Masters' made a major impact when it was published 46 years ago, but this is not sufficient to explain its attraction today. Hardly anybody reads Staunton's *Chess Player's Chronicle* important though it was for nearly 50 years.

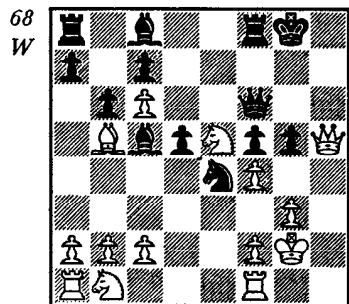
The appeal of the book is twofold: firstly in the quality of the writing, secondly in Réti's instinctive sympathy for chess ideas and chess players. Consider, for example, his assessment of Dr Tartakower: 'Tartakower is besides an extremely versatile personality. Not only is he a Doctor at Law, a chess master and a very prolific author of books on chess, but he has also won a reputation in the literary world, has written for the screen, and is particularly well known for his translations of modern Russian poetry into German and French. At first his brilliant intellect, which readily finds expression in aphorism and paradox, makes a fascinating impression. Then there usually comes a critical doubt, borne of the suspicion that there may be only superficiality behind all this sparkling wit. But in the end it becomes clear that Tartakower's real personality, which is rather difficult to apprehend, the real foundation of his success, is to be found in his admirable capacity for work, in an indefatigable search for truth with which to overcome an inborn scepticism that breaks out again and again.

'We can understand the psychology of the chess player from the psychology of the man. Tartakower knows everything, but he does not play the openings that are considered the strongest; it gives him pleasure to choose those that are considered weaker, so that he can reveal the shortcomings of the recognized theories wherever that is possible. Indeed, he has in this way contributed much to the revision of old dogmas.' And what could be better than that?

Nimzowitsch's *Chess Praxis* is my second choice. Like Réti, Nimzowitsch is one of the few great chess writers. Another similarity is that he published only two major works in English: *My System* and *Chess*

Praxis. My System is of course world famous and is perhaps the best advanced text book ever written. Certainly it is the most influential. But *My System* has its faults, not least in its rather insistent pedagogic tone (possibly a translation fault). Furthermore good as the book is it has been over exposed—rather like the paintings of John Constable which one sees endlessly reproduced these days.

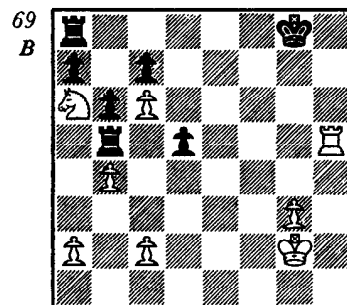
By contrast *Chess Praxis* is hardly known at all. A vast rambling book (110 games, 364 pages). I have never had the time to follow all the labyrinthine paths which Nimzowitsch explores. The book abounds in fascinating positions: Nimzowitsch–Dr Krause (68).



16 P-KB3

'Puts an end to the spook! White has no fear of ghosts. 16 ... P×P 17 P×N Q×N 18 N-B3, and White's KP is taboo! If 18 ... R-B2 which some thought sufficient, 19 R×P would have followed and Black must hold back his trump-card ... R-R2 for 19 ... R-R2 would have brought on the catastrophe 20 R-N4+ K-R1 21 Q×R+. There is nothing better, therefore, than development by 19 ... B-K3! The win could be then forced by a study-like manoeuvre as follows: 19 ... B-K3 20 P×BP B×P 21 R-R1 (threatening R×B) 21 ... B-K5+ Black must now seek simplification. 22 N×B Q×Q 23 R×Q R×R 24 N×B R-QN5 25 N-R6 R×B 26 P-QN4! and wins (but by no means 26 N×P because of 26 ... R×P 27 N×R R×P+ 28 K-B3 R×BP winning the knight

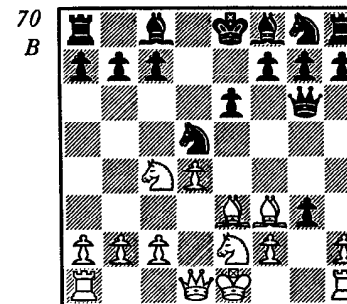
and drawing the game). The very unusual position reached after 26 P-QN4 deserves a diagram (69).'



The last section of the book is outstanding. Titled 'Excursions through old and new territory of hypermodern chess', Nimzowitsch tackles difficult subjects such as 'The small but secure centre', 'Asymmetric treatment of symmetrical variations' and 'The defence on heroic lines'. Many of the problems Nimzowitsch discusses are as relevant today as when he first wrote about them over 40 years ago. There is real chess thinking in *Chess Praxis*. Take this example (70): Nimzowitsch plunges knee deep into the problem of heroic defence:

9 ... Q-B3
10 N-N3 Q-Q1

'What is the meaning of this manoeuvre? It is twofold! The queen



White with P-QB4 and P-Q5 (naturally after moving the QN). In short: the knight in the centre is being overprotected. It remains clear that the retreat selected has a most neo-romantic effect, for Black makes it clear that he is a believer in the power of resistance of the initial position, whereas the so-called classics were fanatics of quick development.'

Stimulating and thought provoking. Undoubtedly the first book I would read on the island would be *Chess Praxis*. I have a nasty feeling that it would be a long time before I looked at the others!

seeks security, and the idea of centralization is sharply emphasized, for already three units are working against the breakthrough intended by

My third book is another classic. Alekhine's *My Best Games of Chess 1908-1923* is the 'best games' selection against which all similar later volumes have been measured.

Not much need be said about this book. The games are superb, replete with magnificent tactical ideas. The lucid annotations are superb. This book is the best of Alekhine.

As Alekhine grew older, particularly after he became world champion, his literary work declined in quality. Contrast, for example, his tournament book of New York 1924 with a later work, the tournament book of Nottingham 1936. The first is outstanding, but the latter can only be described as deplorable.

But there is one exception: a little known book written in conjunction with Dr Euwe and edited by H. Golombek (with these three contributors how could any book fail?) entitled *The World Chess Championship 1937*.

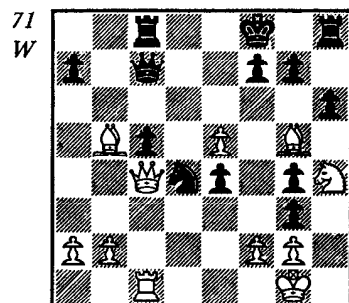
The 1937 match was one of the best of the world title contests (Euwe only decisively weakened in the last 5 games in which he scored a meagre half point). The two players brought out the best in each other. As Golombek wrote in his foreword:

'The return match for the championship of the world between Dr A. Alekhine and Dr M. Euwe has produced one of the finest collection of games the chess world has ever seen. This contest has been more abounding in good fighting games than any other world championship match. There could not possibly be a better encounter of contrasting personalities than that provided by the brilliant, witty, resourceful, fighting Alekhine and the lucid, logical and tenacious Euwe.'

The annotations to the games by the two world champions are of

the highest standard. Alekhine's comments on Euwe's annotations is one of the best features of the book.

In my opinion the difference in strength between Alekhine and Euwe was very small but decisive. Both were great opening experts; in the endgame Euwe was, if anything, slightly stronger. Nor was there much to choose between the two masters in most middle game positions. The difference was in Alekhine's extraordinary ability to exploit superior positions and win won games. In this respect he was markedly stronger than his opponent. For this reason the 19th game was very significant. After 27 moves the players reached the complicated diagrammed position (71).



Euwe played 28 B-QR6? and after many adventures the game was eventually drawn. I am sure that if the players had been reversed Alekhine would have found the decisive 28 P-K6!

As far as Alekhine was concerned this was the last of the vintage wine.

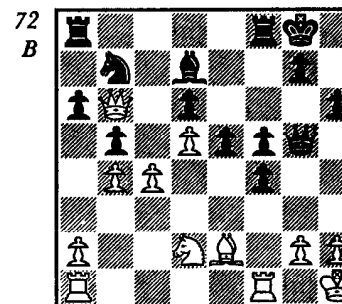
Alekhine's successor as World Champion was a player whose competitive achievements have overshadowed his literary work. Yet I believe Botvinnik to be equally eminent as a chess writer. Hence my next two books are by this most famous of Russian masters. They are *100 Selected Games* and *Championship Chess*.

Botvinnik's strength as a writer derives from his profound knowledge of chess theory, his enormous analytical power (has there ever been anybody greater?), his scientific approach and the logical thinking which permeates his writing. Finally Botvinnik has a shrewd eye for the idiosyncrasies of human nature.

If Alekhine's 'Best Games 1908-23' sets the standard for autobiographical best game selections, then Botvinnik's *100 Selected Games* covering the period 1926-46 is one of few works that reaches a similar level. Besides magnificent games the book chronicles Botvinnik's growth from a candidate master to the strongest player in the world. In addition the volume includes Botvinnik's essays 'The Soviet School of Chess' and 'What is a Combination' plus 6 endgame studies.

Botvinnik's annotations reveal supreme self confidence (a not uncommon attribute) combined with ruthless self criticism (a rare combination indeed). No wonder success soon came his way! The young Botvinnik displayed those deep strategic ideas and good endgame

techniques so much admired in the mature master, but in those days Botvinnik was a very considerable tactician revelling in complicated and difficult positions. For example in the following position (72: Romanovsky-Botvinnik) he sets a cunning trap which is altogether too deep for his veteran Russian opponent.



create severe problems for Botvinnik, but ...

22 ... QR-N1

23 Q x RP Q-K2!!

24 QR-K1 Q-K6

25 N-B3 R-R1

26 Q x N R-R2

Suddenly the queen is trapped. White can draw by 27 B-Q1, but played ...

27 B-Q3? R x Q

28 R x Q P x P!

After this last surprise, White's game is hopeless. White resigned on move 38.

One other quote: Botvinnik played his first USSR championship in 1927. 'On 20th October, 1927, I won my game with Y. Rokhlin, which brought me one point above the master standard. So a group of Leningrad players (among them, if I remember aright, being A. Model, A. Perfiliev, and V. Alatorsev), took me into the next hall (the tournament was being held in the House of the Trade Unions) and celebrated the occasion by throwing me up to the ceiling. That was the traditional ceremony of "initiation" as a master.'

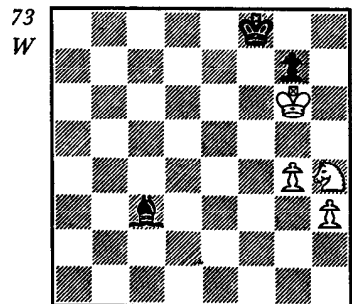
What would have happened if the giant Dutch grandmaster Donner had been born a Russian?

It is curious that both Alekhine's and Botvinnik's second selection of best games is inferior to the first. The quality of the games is not significantly worse, though styles may have changed, but the annotations are less character revealing (and in Alekhine's case sometimes less than honest).

Botvinnik's *Championship Chess* is the tournament book of Moscow-Leningrad 1941. This was a match tournament between Russia's then leading players. The result was a crushing victory for Botvinnik: 1 Botvinnik 13½, 2 Keres 11, 3 Smyslov 10, 4 Boleslavsky 9, 5 Lilienthal 8½, 6 Bondarevsky 8. The tournament was fiercely fought, producing many games of the highest quality. Botvinnik spent three of the war years 1941-44 working on the annotations. As a result he produced perhaps

the best tournament book ever written (in the writer's opinion only New York 1924 compares, and as far as I am aware, Bronstein's Zürich 1953 is not available in English).

Consider the loving care Botvinnik lavished on the 'simple' endgame which arose in the second round game between Boleslavsky and Bondarevsky.



After analysing various alternatives including Boleslavsky's 58 N-B5? Botvinnik produced a masterly win:

'The correct continuation was 58 K-R7 K-B2 59 P-N5! This position entails the threat N-B5 x P. Black's king is forced to adopt a passive role, for if he plays K-K3 White will always have the satisfactory reply K-N6. Black's sole defence is 59 ... B-Q7. The position that arises is a won one. The first essential is to play P-R5.

I wonder how many hours' work went into that? No doubt the analytical effort required by the author is the main reason for the lack of good tournament books. Yet tournament books, rather than game collections, reflect the actuality of chess playing. Well annotated they reveal the tensions, mistakes, blunders, good, bad and brilliant moves that make up real chess playing. They serve as a valuable corrective to superficially attractive autologies.

There is nothing superficial about my seventh book. Fischer's *My 60 Memorable Games* is a must for any chess collection. Ever since it was published to universal critical acclaim the work has been a best seller. Deservedly so. With this volume Fischer shows that he is a worthy successor to his great predecessors not only as a player but as a writer. All the good qualities of Fischer came through in his book. As the book is so well known and has received so much publicity I

So 60 N-B3 is the sound reply.

'If 60 ... B-B5, then 61 P-R4 B-N6 (61 ... P-N3 62 P-R5) 62 P-R5 B-B5 63 P-N6+ K-B3 (63 ... K-B1 64 N-R4 and N-B5 x P) 64 N-K5!! (or 64 N-R2) and the threat P-R6 is irresistible.

'But if 60 ... B-B6, then 61 P-R4 B-N7 (61 ... P-N3 62 N-R2 and N-N4-R6+) 62 P-R5 B-B6 63 N-R4 (but not 63 P-N6+ K-K3) 63 ... B-Q7 (otherwise N-B5 x P) 64 P-N6+ K-B3 65 N-B5!! K x N 66 K x P K-N4 67 K-R7! and White gets a new queen. A real endgame study!

'The knight could display exceptional self-sacrifice: he was prepared for sacrifice at B7, as well as at K5, R2 and B5. Boleslavsky did not appreciate the value of the piece he had at his disposal: for some reason he plays the knight over to the queenside.'

shall restrict myself to one comment: Fischer's love of chess and chess playing is reflected on every page.

The choice of my last book caused me considerable difficulty. The first seven were, as far as I was concerned, automatic, but the eighth and last took much soul searching. There were so many worthy candidates! *Larsen's Selected Games of Chess* was only rejected after much deliberation: whilst the temptation to study Keres' recently published *Practical Chess Endings* (no doubt considerably improving my practical playing strength whilst on the island) was nearly overwhelming.

Finally my choice fell on another recent publication: *200 Open Games* by David Bronstein. Taking as a basis 200 of his games beginning 1 P-K4 P-K4. Bronstein contemplates the nature of chess, chess-players and sometimes life itself. The games include battles from world championship qualifying events to contests on train journeys. Some of the games are masterpieces, others have a lighter touch—like this one:

THE BATON OF GENERATIONS

White: A. N. Other—Kiev 1941, simultaneous display

Amongst the rich legacy of the famous P. Morphy there is one combination which has always pleased me, I think, more than any other. And then success: I was able in a simultaneous display to use Morphy's idea in an original, and at the same time, surprisingly similar, mating combination.

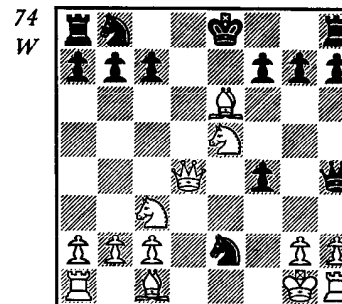
The start to Black's combination was 6 ... P x P! The correct reply for White was the quiet 7 B x P+ K x B 8 N x P+ K-N1 9 Q x N P-KN3

10 Q-K2, but surely it was hard to decline the tempting 7 N x P? It created two terrible threats: N x KBP! and Q x N!, and at the same time the bishop on QB4 still remained intact.

When Black had luckily passed this dangerous point, the contours of the envisaged sacrifice became clearer: the move ... Q-R5+, which White did not fear, since the variation 8 K-B1 N-N6+ 9 K-N1 N x R 10 B x P+! K-K2 11 B-R5 N-B7 12 Q-K2! is not good for Black. In fact this move was the prelude to a completely different plan: it was not the black knight that was trying to get to White's KR1, but the black queen that was simply bursting with the desire to penetrate ... to K8!

How is that, to K8? White has his queen and king there, surely, and even if one was to suppose that the king went to KN1 and the queen disappeared, ... Q-K8 would still be a weak threat: with the cool B-KB1 White would be able to avoid any trouble.

So in order that the bishop should



not save its king, Black played 8 . . . B-K3—this is the move that I had seen in one of Morphy's games.

And so it is that from century to century, from the oldest of us to the youngest, the most beautiful moves are passed on. The baton of generations.

- | | |
|---------|-------|
| 1 P-K4 | P-K4 |
| 2 P-KB4 | P×P |
| 3 N-KB3 | N-KB3 |

- | | |
|---------|--------------|
| 4 P-K5 | N-R4 |
| 5 N-B3 | P-Q3 |
| 6 B-B4 | P×P |
| 7 N×P | Q-R5+ |
| 8 K-B1 | B-K3 |
| 9 B×B | N-N6+ |
| 10 K-N1 | B-B4+ |
| 11 P-Q4 | B×P+ |
| 12 Q×B | N-K7+ (74) |
| 13 N×N | Q-K8 |
| | mate! |

The book is irresistible.

Under the rules of the radio programme the castaway has to choose which record he would take from his selection if he was allowed only one. An impossible question . . . but I think it would be *Championship Chess*.

One final question: A luxury. A good pocket set of course. With that and the eight books life would not be too bad. Indeed desert island living might even have its advantages. . . .

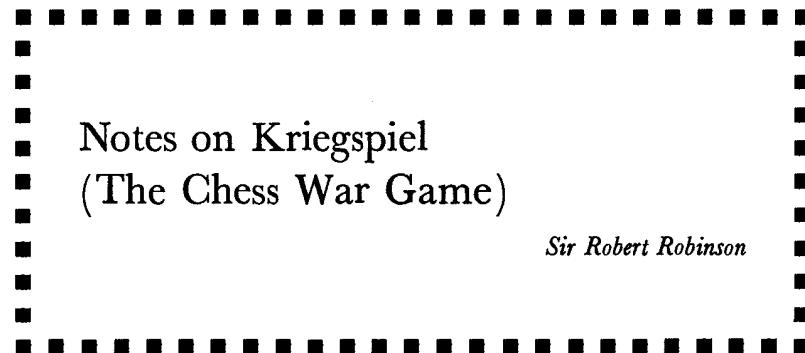
'In the idea of chess and the development of the chess mind we have a picture of the intellectual struggle of mankind.'

Richard Réti
Modern Ideas in Chess

'Chess is his mother tongue.'
Réti on Capablanca

'Chess is a domain in which criticism has not so much influence as in art; for in the domain of chess the results of games decide, ultimately and finally.'

Richard Réti (1889-1929),
Modern Ideas in Chess



Notes on Kriegspiel (The Chess War Game)

Sir Robert Robinson

Sir Robert Robinson died a few months after completing these notes. Thus this is the last contribution to chess literature of a remarkable man, described in his Memorial Service at Westminster Abbey as the greatest chemist of his age.

RDK/RBE

THE APPEAL OF KRIEGSPIEL

Chess players, especially those of the upper echelon, find the game so fully satisfying and demanding that they are inclined to discount the possibility that any variation can be tolerated. Kriegspiel certainly does not allow of the calculations based on a fully known position, which are characteristic of chess. Sometimes, I have heard a strong chess player say that he does not practise Kriegspiel because he fears it might damage his performance in the game. This is almost certainly a mistake and the author has never seen such deterioration attributable, with any degree of certainty, to the practice of Kriegspiel. As the latter does require some knowledge of chess tactics and strategy a very poor chess player will probably be unsuccessful in Kriegspiel also, but chess players of the middle ranks can play a perfectly good game, almost from the beginning, especially if they have functioned as spectators of other players' efforts. One reason for playing Kriegspiel is, therefore, that it allows of a redistribution of strength so that a moderately good chess player may prove to be a superb Kriegspieler. The qualities required for Kriegspiel are, to some extent, the same as those needed for chess, but the emphasis can be quite different. In addition, the ideas of testing and deduction from information obtained, are unique in Kriegspiel.

The game is essentially chess but the players do not see their opponent's moves; only the umpire knows the true position. Players communicate their moves, queries, etc. through the umpire. The

usual set-up comprises three boards arranged longitudinally on a sufficiently long table, the umpire, using the middle board, duplicates all the moves played in the game. There are substantial wooden screens set up between boards 1 and 2, and 2 and 3. These must entirely prevent the players having sight of the umpire's board or any part of their opponent's board.

Two players with sufficient skill in blindfold chess can play Kriegspiel without boards; the umpire having perhaps a pocket chess board on which he can record the game. In this case the moves attempted are written down and handed to the umpire. His comments can be spoken aloud. The author recalls practising this variation in Manchester about 65 years ago. The occasion for this practice was weekend travel by railway to some place in Derbyshire for the purpose of climbing on the gritstone edges.

INFORMATION GIVEN TO THE PLAYERS BY THE UMPIRE

- 1) Captures are announced, e.g. the umpire might say to the player of the white pieces, 'Black has played and made a capture on your King's Rook 3'.
- 2) Recapture is simply stated as such without specifying the square, which is obvious from what has already passed.
- 3) Checks are announced as either being on the rank, file, short or long diagonal, or by a knight—e.g. 'White has played and you are in check on the rank' or 'Black has played and your king is in check by a knight'. Note that this is the only case in which the checking piece is named. A check on the diagonal may be by pawn, bishop or queen, but none of these is specified; similarly a check on the file may be by a rook or a queen, but the player is not so informed. Complex announcements are often made, e.g. 'White has made a capture on your King's Knight 3rd, and you are in check on the long diagonal'.
- 4) Before making a move, a player is entitled to ask—'Have I any pawn capture?' The umpire's answer will be 'No' if there is in fact no pawn capture, or 'Try' if a pawn capture can be made. The player must then attempt to make his pawn capture, and at this stage the rule has not been fully standardized. At one centre in which the writer played Kriegspiel regularly the rule was that after being told that he has a pawn capture, the player must try to make it with at least one pawn. He may then try as many pawns as he wishes until he finds the pawn which can indeed make the capture. He is not however compelled to do this, and after making the first compulsory try he need make no more. An unsatisfactory practice adopted by some players is to make no use of the privilege of asking whether he has a pawn capture but to proceed to attempt to make pawn captures as if the question had indeed been asked and answered in the affirmative. The

writer played in one circle in which this practice was stopped by a rule that only one attempt to make a pawn capture can be made if the question 'Have I a pawn capture?' has not been put. The writer recommends this for consideration in centres which allow the rather sneaky practice of attempting to make pawn captures without giving the opponent the usual information that this is being attempted.

OTHER INFORMATION AVAILABLE TO PLAYERS

Other information respecting the disposition of the opposing forces is obtained by attempts to make moves which are disallowed by the umpire. The reason for this failure will often be very quickly apparent; in other cases there may be alternatives to consider. Moves of pawns and pieces which cannot be made will always be due to the blocking of the path by one of the opponent's men. A special case is that of the king. He is by far the best spy in the whole force and advantage should be taken of this even at an early stage of the game. Naturally his forays for the purpose of gathering intelligence are fraught with danger, and if detected he may be harried or even checkmated. Experience shows that this consummation is not frequently achieved and in fact most of the mates of the adventurous kings that the author has seen have been rather accidental—it is certainly worth while to live dangerously up to a point, but a retreat for his majesty should always be prepared. Many more games will be won than lost by intelligent use of the king.

A very simple example is the following in which White overreaches himself: 1 P-Q4 P-K4 2 Any pawn capture? Try. Pawn takes B5? No. White now knows that Black played P-K4 on the first move, so the queen is open to attack. So he plays—2 B-N5. Any pawn capture? Try. Black is now sure that White has failed to make his pawn capture—P x KP, and he realizes that the diagonal on which his queen stands is open, and that White could have played as indeed he did, B-N5 attacking the queen; so he turns the tables by testing for this in the first instance with his king—after making some irrelevant attempt to make a pawn capture he plays K-K2—No. Now Black is assured that he has correctly penetrated the white scheme of attack, because he knows that the bishop has certainly moved to N5; so he plays queen takes bishop with impunity.

The normal conduct of the game usually includes building up an extremely strong point on which it is hoped there will be a consecutive series of exchanges. As in chess the protection will be by the pawns and minor pieces, finally supported by the heavier units. A pawn may be likened to a kind of detonator which may be held until the bomb has been assembled. It may then be advanced hopefully and if the right spot has been chosen and proper connection made the series of exchanges will probably result in the gain of an important

unit of material. It is painfully clear that the whole thing may have been misconceived and that the enemy has concentrated in some other quarter. But one must have a plan and if the first attempt does not succeed, the forces will be deployed in a different manner.

ENDGAMES

During the whole of the game it is of the greatest importance to keep an account of pieces removed from the board on both sides. If this has not been carried out carefully the ending may bring some very unpleasant surprise. If all pawns have been removed from the board and only pieces judged to be left, the following considerations apply: queen and king v. king is an easy win, but care must be taken to avoid stalemate. King and rook v. king is a position which can be won under Kriegspiel conditions. Starting with any position on the board White to play. The only modification of this statement is that White will be able to protect his rook from capture by the hostile king on the first move. However in an actual game enough will be known to avoid this. Suppose we start with white rook at KR1, white king at KB3; black king anywhere on the board. We can proceed to find the black king by zigzagging moves such as 1 R-R2 2 R-K2 3 K-K4 4 R-K3 5 R-B3, etc. Soon it will be possible to play the rook so that Black's king is confined to three ranks or files abutting one of the sides of the board, a fourth rank or file being held by the rook itself. The procedure then is to attempt the movement of the white king down the centre of the three ranks or files nearest the side of the board, the rook having been placed in a safe position in control of the fourth rank or file. It is inevitable that the black king will be encountered and a simple process will now enable the stronger force to confine it to two ranks or files together with a third which is held by the rook. The process of seeking contact is repeated and after this a knowledge of the ordinary tactics for forcing mate by king and rook against king will quickly bring the game to an end. Even if a player of a lone king can see everything that happens, he will be mated by this process in something like 35 moves.

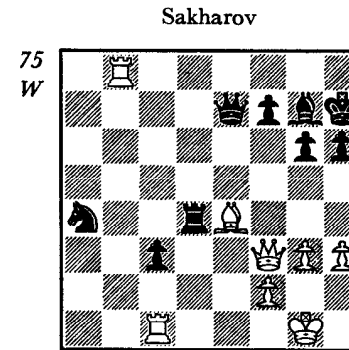
King and two bishops can effect the mate of a lone king in Kriegspiel without much difficulty but king, bishop and knight versus a lone king should be declared a draw. This mate cannot be forced by a player under Kriegspiel conditions if the opponent with a lone king has sight of the position.

If the game is pursued the king could be mated by a fluke, otherwise the game will be drawn by the application of the 50 move rule.

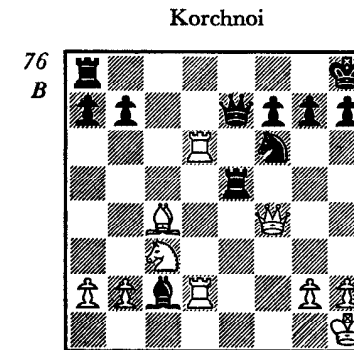
A game of Kriegspiel should not occupy more than half an hour. If indulged in post-prandially there will be amused but possibly impatient spectators who will be awaiting their turn to play a game—hence quick enterprising play should be the order of the day.

Korchnoi at Work

The Russian grandmaster Victor Korchnoi has for many years been one of the best players in the world. A fighter in the Lasker mould, a collection of his best games is long overdue. We give four examples of his remarkable imaginative gifts.



Korchnoi

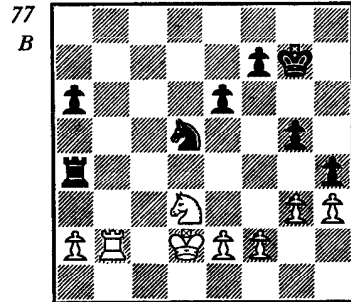


Fuchs

Black's passed pawn on QB6 seems to give him good chances, but he is destroyed by a stream of combinations.

White apparently has a strong position, but one move wrecks the coordination of his pieces.

Korchnoi

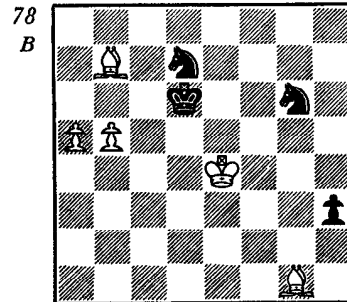


Averbakh

In this simple position Korchnoi forces his opponent's resignation in only 4 moves. How does he do this?

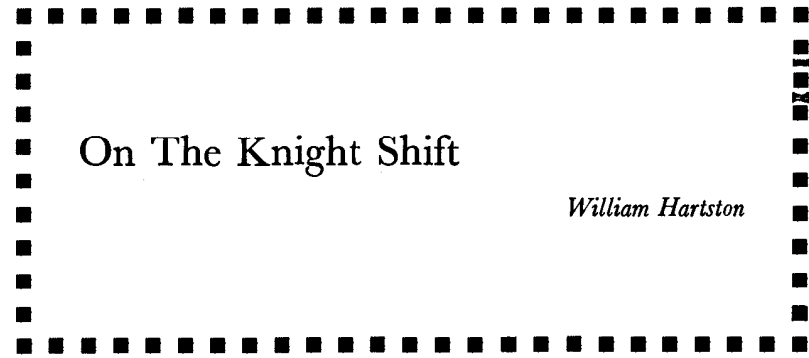
[Solutions on page 148]

Matanovic



Korchnoi

Black played 1... N-B4+ and it appears that White must settle for a draw—but Korchnoi has a surprise ready.



On The Knight Shift

William Hartston

In the days when chess was perhaps a more noble pastime, one of England's leading players was the Baronet, Sir George Thomas. A true gentleman and sportsman, he considered it rather unprincipled to analyse adjourned games before their resumption and could only be persuaded to look at his own positions after being assured that his opponents were certainly taking full advantage of the adjournment in this manner. What he would have thought of the present day situation, where it is common practice for international players to come to events with their seconds to help with analysis, is a matter for speculation. I suppose he would just have accepted it as another symptom of the deterioration of society.

It is often thought that the main, or even the only job of a second consists of the adjourned game analysis mentioned above, but really his task is far more varied. In many ways it depends on what the player requires and whether the second is a stronger or weaker chess player than himself. In any case, the second should ideally be something between butler, nurse-maid, conversationalist and companion at various times and should not only ensure that his player's morale stays high but that he or she does not need to worry about anything other than the games.

Note that I said 'he or she' in that last sentence. That was important, for it is in the case of the latter alternative that I have had most of my experience of secondry. It is, indeed, in the realms of women's chess that some of the most interesting problems arise for the much-maligned second. Since women's chess is, and always has been, below the level of men's, it is very common for ladies competing in a tournament to have the assistance of male players stronger than themselves. I have always thought that this is one of the factors which tends to perpetuate the differences between the sexes over the chessboard. How can women expect to catch up with men when they are learning from male teachers? The men teach them the sort of chess that will succeed

in women's tournaments thereby effectively preventing them from breaking out to a higher level.

Now when the second is stronger than the player, he has a higher degree of responsibility on the analysis and he must take the blame if things go wrong. I recall with great feelings of guilt the game 'I' lost in the first round of the Ladies' Zonal Tournament in Wijk aan Zee in January 1973. My wife had the black pieces against Miss K. Radzikowska of Poland and the opening was a Sicilian Defence: 1 P-K4 P-QB4 2 N-KB3 P-K3 3 P-Q4 P x P 4 N x P P-QR3 My wife often played this variation at the time and we had looked at it together a few weeks before the tournament. Unfortunately this was not one of the lines I was very familiar with, since I only rarely play it myself, consequently I had to rely on published theory rather than personal experience to discover the right ideas. When Radzikowska played 5 P-QB4 I already began to feel suspicious and a little worried; this is a sharp variation which we had not looked at deeply. If she knows something that we do not, then we are in trouble. It was really unlucky at this stage that Jana remembered the precise variation we had seen together. This was given in the book by Moiseyev on the variation played and continued 5 . . . N-KB3 6 N-QB3 B-N5 7 B-Q3 N-B3 8 N x N QP x N 9 P-K5 N-Q2 10 P-B4 N-B4 11 B-B2 Q x Q+ 12 K x Q P-QN4 13 N-K4 N x N 14 B x N B-N2 15 B-K3 0-0-0+ 16 K-K2 P-QB4 17 B x B+ K x B 18 P-QR3 B-R4 and now Moiseyev gives only a game in which 19 P x P was played resulting in quick equality, unfortunately Radzikowska's move, 19 R-QB1! as analysed by Polish players some time previously, gives White a winning position since Black cannot satisfactorily defend his (sorry, her) QBP.

That was a horrible accident with which to begin the tournament and I felt that I had to do something useful in the later rounds to make up for this error in analysis. So, after apologizing profusely for selling faulty goods, and mentally resolving not to trust untested foreign produce again, I decided the lost point would have to be regained through thorough adjournment analysis when the opportunity arose.

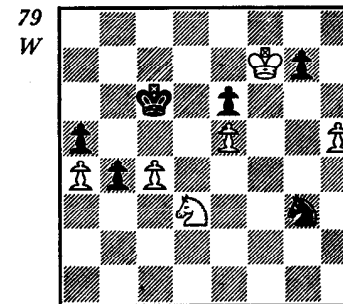
The opportunity did arise about a fortnight later during the second adjournment of the game between M. Teodorescu of Romania and Jana Hartston. We had the black pieces and were in some trouble. The game to that point had been what might politely be called a fluctuating struggle. White had established a huge advantage against our Caro-Kann but did not seem to know what to do with it; after various vicissitudes in time-trouble the first session ended with White having apparently excellent winning prospects in a bishop and knight ending. Analysis demonstrated that, with accurate play, we could avoid immediate loss but only at the cost of allowing a bishop exchange into

a lost knight endgame. Play more or less followed our analysis until the exchange of bishops. When only knights and pawns were left on the board an old Romanian player came up to me smiling cheerfully and said: 'Our player should not have exchanged bishops; that was a mistake.'

'What do you mean?' I asked him, 'according to our analysis that was the only way to make progress—and the knight ending is probably winning for White.'

'I know,' he replied, 'but she plays knight endings very badly; they are too difficult.'

The following few moves on both sides fully bore out what he had said. White continually chose second best moves, but Black had again been drifting towards time pressure and failed to take full advantage of them. Just before the second adjournment, Jana missed a clever knight manoeuvre which would have solved all her problems and played instead a poor move which left us again rather dismal about the prospects of saving the position. Diagram 79 shows the situation at 11 p.m. after seven hours' play that day.



White had sealed her move and our first look at the position was not too promising. Actually we did not start analysis immediately, since I had my other secondly duties of making cups of coffee, offering sympathetic noises concerning the state of the position and congratulatory noises that she was still alive. Naturally these clashed a little with tired groans from the player who felt that she was going to lose despite all the great work put into the game. When her pessimism born of exhaustion and my

natural optimism found a meeting point, we proceeded to look at the game.

We could quickly dismiss 1 K x NP? as a possible sealed move; after 1 . . . N x P+ 2 K-N6 (or 2 K-B7 P-N6 3 K x P N-B5+! winning for Black) 2 . . . N-N6 3 K-B6 N-K5+ 4 K x P N-B4+ Black has no difficulties. It was clear that our work had to deal with the other capture, 1 K x KP; even my natural optimism combined with our knowledge that the player of the white pieces was not very good at knight endings did not give much hope that she had sealed anything else. White now threatens simply to move the king out of the way and push the KP; our only chance of causing difficulties lay in our own passed pawn, so the analysis had to start with 1 K x KP P-N6 2 K-B7

The natural move now seemed to be 2 . . . N x P, but this is going in the wrong direction for helping the

black QNP. So we looked a little at other lines involving running the other way, but these all looked terrible. At the very worst White seemed to be able to take the KNP at some stage and then push his own KRP. Knights are useless at stopping passed rook's pawns. So 2 ... N×P it had to be, but already my optimism was beginning to reassert itself. I had nice visions of variations like 2 ... N×P 3 P-K6 N-B3 4 P-K7 K-Q3 5 P-K8=Q N×Q 6 K×N P-N4! and Black wins since the enemy knight cannot stretch far enough to prevent both pawns from queening. A quick look, however, put a touch more realism into this line; unfortunately after 3 P-K6 N-B3 White simply plays 4 K×P and wins without much difficulty. Very well then, we just have to play our moves in the other order:

3 P-K6 K-Q3

Now 4 P-K7 N-B3 leads back to the line mentioned above; wonderful! we are already three moves from the adjourned position and have not lost yet. Let's see how long this can go on:

4 P-B5+

This is the natural move and indeed the only way for White to try to win; we looked also at 4 N-N2 when after 4 ... K-B4 5 P-K7 N-B3 6 K×P N-K1+ 7 K-B7 N-B2 8 P-K8=Q N×Q 9 K×N K-N5 it is only White who must think of saving the game.

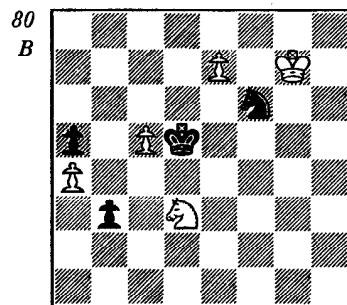
4 ... K-Q4

5 P-K7

There was a split-second of terror hereabouts when we noticed the possibility of 5 N-B4+, but we quickly realized that after 5 ... N×N 6 P-K7 P-N7 Black makes a new queen too.

5 ... N-B3

6 K×P (80)

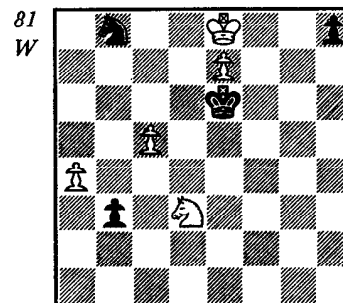


To this point it had been easy finding both sides' moves—they had all been forced as far as we could see; still, having survived six moves is no guarantee that there is a seventh—indeed, the fact that we had only one saving resource at each stage contributed to a general feeling that Black's luck was about to run out. The position looks far from healthy with now two white pawns coming to get us. The first variation I looked at did not work, but provided grounds for a little optimism: 6 ... N-K1+ 7 K-B8 N-B2 8 P-K8=Q N×Q 9 K×N K-Q5 10 P-B6 K×N 11 P-B7 P-N7 12 P-B8=Q when it is unlucky that 12 ... P-N8=Q allows 13 Q-B5+ and double bad luck that 12 ... K-Q7 loses to 13 Q-Q8+ followed by 14 Q×P when White can force an exchange of queens after Black promotes.

All the same that was a very narrow miss and we had only spent about twenty minutes looking at the position so far; if you can almost draw after that much analysis, surely an hour's work should be enough to save it. At this stage the player went to wash, clean her teeth and get ready

for bed, while I went back to the adjourned position to see if there were any alternatives before reaching diagram 2. I satisfied myself that there were none and then noticed that the curious-looking 6 ... K-K3 had not yet been considered. Certainly White cannot play 7 P-B6? K×P 8 P-B7 owing to 8 ... N-K1+, so there is still hope:

6 ... K-K3!
7 K-B8 N-Q2+
8 K-K8 N-N1! (81)



Curiously enough it took a long time to find this move, though after dismissing 8 ... N-B3+ 9 K-Q8 as hopeless it is evidently the only possible resource. The move is an excellent one, since it prevents 9 K-Q8 (9 ... N-B3+ wins the K-pawn) while 9 K-B8 N-Q2+ just repeats moves.

9 N-B4+

It was also necessary to look at 9 N-K5!? when 9 ... K×N? 10 K-B7 wins for White, but 9 ... P-N7! 10 K-Q8 P-N8=Q 11 P-K8=Q+ K-Q4 seems to draw comfortably; 12 P-B6 can even be met by 12 ... N×P!

9 ... K-B3

I did not look much at 9 ... K-B4 but felt that after 10 K-B7 P-N7 11

P-K8=Q P-N8=Q 12 N-Q5 White would have good winning prospects. Naturally, since we found nothing wrong with the text move there seemed little point in analysing such alternatives.

10 N-K4+ K-K3
11 K-B8 N-Q2+
12 K-N7

Again a forced sequence of moves for both players, but what now? Is it curtains for our heroine? No! Of course not.

12 ... N-B3!!

Once more our magic steed comes up with a beautiful saving move. 13 N×N? K×P! 14 N-Q5+ K-Q2 15 N-B3 K-B3 is unpleasant for White; but what about that QBP on the rampage?

13 P-B6! P-N7
14 N×N

Now 14 P-B7? N-K1+ 15 K-B8 K-Q2! could even lose for White; the blockaded pawns are useless.

14 ... K×P
15 P-B7 P-N8=Q
16 P-B8=Q

So after all that trouble, all we have achieved is an ending with a piece less. But surely our position cannot give up now, when it has been providing resources so helpfully for sixteen moves. One more resource, please!

16 ... Q-N8+!

Thank you! The king cannot move out of check without losing the knight, while interposing the queen with 17 Q-N4 draws after 17 ... Q×Q+ 18 N×Q K-Q3 when the black king rushes to the last white pawn and gobbles it up. That leaves 17 N-N4 when 17 ... Q-Q5+ picks up the pawn. Actually, I realized that

after 18 K-N6 Q×P 19 N-B6 Black has still to play accurately (19 ... K-Q3! should draw), but it is better to avoid this danger by giving a string of checks starting with 18 ... Q-K5+ before taking the pawn.

We were fairly happy with the state of the analysis at this stage; there was just one long variation with only a few small deviations possible. All that remained was to decide on the most effective checking sequence after move eighteen, but that could wait until the morrow since the resumption was not scheduled until a couple of days later.

In the morning, I placed myself strategically at the breakfast table between grandmasters Tal and Hort. 'How is Jana's adjourned position?' asked Tal. So I took out the pocket set from my jacket and the three of us spent the next half-hour checking the details of the above analysis. Tal's contribution was the note to move fourteen. We ended by agreeing that it was a very nice endgame study, but that I still had to make quite sure about the final position after move eighteen.

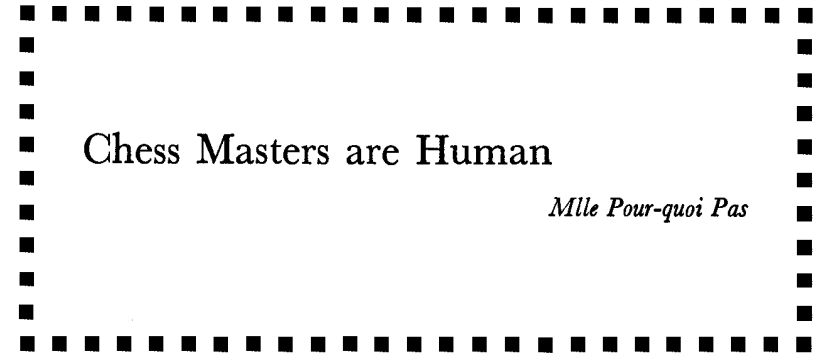
That evening, there was to be a party for the players and it was announced that there would be no adjournments played off. However, the afternoon round provided a large number of unfinished games and it was decided at short notice that games from the previous day had to be completed. I complained that this was not fair since we had not finished analysing the position, but did not

stress the point since we knew that the difficulties could be solved over the board if necessary. In any case I need not have worried, since our analysis was far deeper than the opponents' in any case.

When play resumed, I felt a little nervous; after all, the beginning of a new session really sees a battle between the players' respective seconds. The contestants at the board, primed with analysis, will usually rattle off moves quickly until one of them plays a move unforeseen by the other. This leads to a long think by the opponent, now on her own, and must be considered a moral defeat for her second.

Thus I was very pleased to see the ladies playing at ping-pong speed to move eight of our analysis when it became clear that Teodorescu had not been programmed to deal with 8 ... N-N1! (In fact we later discovered that their analysis had ended with 8 K-K8 'and White wins'). She thought for a very long time and evidently saw enough to convince herself that their analysis had stopped far too soon. Unable to solve the problems she avoided further difficulties with 9 P-B6 N×P 10 N-B5+ K-Q3 11 N×P N×P 12 N×P K-B3 draw agreed.

Rather a pathetic end to what was otherwise a nice story. Nevertheless, this remains the most amazing piece of adjournment analysis I have ever encountered, and probably also the nearest thing to an endgame study that I have met in a real game.



Chess Masters are Human

Mlle Pour-quoi Pas

The well informed reader will remember the 1957 Dublin Zonal Tournament. What he probably does not know is the background revealed by a young lady who was present at the time and who for obvious reasons wishes to remain anonymous. . . .

Dublin 1957

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
1 L. Pachman (Czechoslovakia)	×	1	½	½	½	1	1	1	½	1	1	1	1	1	½	1	1	1	14½
2 S. Gligorić (Yugoslavia)	0	×	1	½	1	½	1	1	1	0	1	½	½	1	1	1	1	1	13
3 P. Benkő (Hungary)	½	0	×	½	1	1	1	1	1	1	1	½	1	½	1	0	1	1	13
4 L. Schmid (West Germany)	½	½	½	×	½	½	1	1	½	1	½	1	1	1	½	1	½	1	12½
5 C. H. O'D. Alexander (England)	½	0	0	½	×	½	1	½	1	½	½	1	1	½	½	1	1	1	11
6 A. M. Giustolisi (Italy)	0	½	0	½	×	½	½	1	½	½	½	1	0	0	1	1	1	1	9
7 J. Llado (Spain)	0	0	0	0	0	½	×	1	1	1	1	0	½	1	1	½	½	1	9
8 T. D. van Scheltinga (Holland)	0	0	0	0	½	½	0	×	½	½	½	1	1	1	1	½	1	1	9
9 E. Walther (Switzerland)	½	0	0	½	0	0	½	×	1	1	1	½	½	1	1	1	0	8½	
10 A. Stenborg (Sweden)	0	1	0	0	½	½	0	½	0	×	½	1	½	½	½	½	1	1	8
11 A. Dunkelblum (Belgium)	0	0	0	½	½	½	0	½	0	½	×	1	½	1	½	1	½	1	8
12 K. Plater (Poland)	0	½	½	0	0	½	1	0	0	0	0	×	½	½	1	1	1	1	7½
13 W. A. Fairhurst (Scotland)	0	½	0	0	0	0	½	0	½	½	½	½	×	0	1	1	1	1	7
14 J. Durao (Portugal)	0	0	½	0	½	1	0	0	½	½	0	½	1	×	½	1	½	0	6½
15 K. Dreyer (South Africa)	½	0	0	½	1	0	0	0	½	½	0	0	½	×	½	½	1	1	6
16 H. Catozzi (France)	0	0	1	0	0	0	½	½	0	½	0	0	0	0	½	×	1	1	5
17 A. Conrady (Luxembourg)	0	0	0	½	0	0	½	0	0	0	½	0	0	½	½	0	×	1	3½
18 D. O'Sullivan (Ireland)	0	0	0	0	0	0	0	0	1	0	0	0	0	1	0	0	0	×	2

Pachman, Gligorić and Benkő qualified for the Interzonal. But as Mlle Pour-quoi Pas reveals, not only these grandmasters but the other players have their human side.

RDK/RBE

Several years ago I asked a friend of mine what chess was all about. He answered vaguely without raising his eyes from the board, 'The object of the game is to get a mate'. Well, what do you know! Since that had been my professed object from the age of sixteen I got right

down to the game. We-ell, let's be honest—which of us is in it for the love of it?

I joined a club, learnt the moves and looked about me. After a while I realized there was one thing chess-players had in common—they were all different—if you know what I mean!! They say themselves they are just temperamental. I'd say 25 per cent temper, the rest mental! I soon discovered there were degrees of chessmanship—rabbit, player, master and grandmaster—and I looked forward to any tournament that would bring some of the masters across so I could get a straight look at them. After all, if the rabbits and players were a crazy, mixed-up gang surely one could expect at least extreme individuality if not a little gentle lunacy from the masters. You can't be all that brainy without being a little soft somewhere!

The first masters to come here were Robert Wade and John Fuller. I watched them curiously at the opening of the tournament as they stood, polite but aloof, discussing 'variations' with 'patzers', and signing autographs. At the close of the evening we all adjourned to the school kitchen for the inevitable Irish 'last cup of tea'. The masters sipped theirs surrounded by admiring crowds whilst I, mentally wishing them all to Jericho, tackled a mountain of dishes. Suddenly Wade edged his way out of the crowd and, without a word, rolled up his sleeves and tucked into the washing!!

Since that auspicious beginning I have met many of the masters and discovered in each of them a type of dual personality that is absolutely fascinating. Over-the-board they are intellectual giants, serious, calculating, fighting brain to brain every inch of the way. Away from the game they are like children, delightfully natural and ingenuous, kindly and gentle, but above all, intensely human.

This year's Zonal Tournament gave me a further opportunity to observe the masters in all their moods. When I went down first, I wandered over to the Czechoslovak contingent, obeying Rule No. 1 for Rabbits—'Never miss a Czech—it might be mate!' There I found Ludek Pachman with unaffected simplicity telling some hair-raising jokes in beautiful, broken English, whilst his second, Georg Fichtl, beamed at him approvingly—without understanding a word!

Earlier in the day Fichtl, his head in a chess cloud, jay-walked across Dublin's main thoroughfare causing a minor traffic jam. The guard on point duty collared him and produced the inevitable notebook and pencil. Fichtl just shrugged his shoulders indifferently and said, 'I no speak English. I Czechoslovak chess-player'. The guard looked at him with a new respect and, holding up the traffic, ushered him majestically across.

Another master with language difficulties was Pal Benkő. Despite the fact that he spoke neither English nor French and only had a smattering of German he became tremendously popular. Everyone

liked the big Hungarian who, 'speaks no English', and that shortly became the only English phrase he did know. One afternoon when he went to post a letter, the tournament controller, Joe Keenan, brought him to the wrong entrance of the post office. When an official came to direct them Benkő tapped him on the shoulder and, pointing to Keenan, said 'He speaks no English!'

Altogether that tournament left me some great memories. Of wonderful games of chess?? Well, no, *they* leave me as bewildered as a duck in thunder. But of little things. Of Lothar Schmid, his back to the hotel authorities contentedly munching a leg of chicken obtained no one knows how; of Francisco Perez falling asleep in the dress circle at the Opera; of Kurt Dreyer peacefully sucking his silver-stemmed pipe and chuckling gently at the 'patzer' who asked how it was that he, coming from South Africa, spoke such good German; of Stenborg proudly displaying photos of his beautiful wife and children; of Doodah playing Irish dance music; of Giustolisi, the sad-eyed Italian, who had three fiancées in Rome and wanted one in Ireland; of Gligorić tying himself in knots to progressive jazz; of Conrady playing table tennis like a ballet dancer; of Alexander fussing about the lack of formality of the tournament, then shrugging his shoulders and saying, 'Sure I'm Irish myself!'; of Durao gazing dismally into a mirror and commenting rather sadly, 'You know every man in Portugal is more handsome than I' and of the inimitable Pachman laughing so much over a game of poker that he rolled fully-dressed into the sea.

Though I've never managed to get a mate, live or otherwise, it has been wonderful to make the acquaintanceship of these kings of the board, these charming chess nuts who combine genius with simplicity, and brilliance with naivety to make such delightful and unusual companions. And who knows, some day perhaps, I may be able to regard them all as chess mates?

'We have heard of a lady suffering herself to be undressed, without perceiving it, while immersed in the mysterious movements of Queen, Bishops and Knights.'

The Gentleman's Magazine, July 1787

The Style of
Robert J. Fischer

John Littlewood

It is not easy to define what we mean by style, whether we are discussing writers, golfers or chess-players. There is no doubt that the word is used far too loosely in chess books and articles, with little or no attempt being made by way of explanation. And yet, upon reflection, it must be highly surprising to the layman to find the word 'style' even used at all in connection with a game such as chess. He can readily understand that a golfer's physical characteristics result in a personal style (although even here the mental approach to the game may prove even more significant), or that a writer's cultural environment and patterns of thought produce a work of art which is unique, in the sense that it could not have been written by anyone else. But how can one talk of individual style in a game played with 32 pieces on a board of 64 squares? Surely a player makes either good or bad moves and there's an end to it!

Nevertheless, many chess writers have rightly attempted to pinpoint certain individual characteristics of chess-players, including their mental attitudes, which we can term 'style'. Such an approach has not only helped us to follow the historical development of the game, but has also highlighted aspects of play which were undreamt of years ago. Who, for instance, could have foreseen the extent to which a Tal, a Korchnoi or a Larsen would use psychology as a valid part of chess strategy? Or who could have anticipated a World Championship match (Fischer versus Spassky) in which so-called 'non chess' factors were to play such a decisive rôle? On a simpler plane, it has been shown that two grandmasters may treat exactly the same position in completely different ways, both of which are acceptable and effective. There could be no clearer proof of the existence of individual styles.

All chess-players know instinctively that it is meaningful to talk of style in chess. Fischer, for instance, has been compared to other great players of similar style, such as Capablanca or Morphy, and we understand such comparisons without having to be supplied with

precise details. At the same time, we are all aware that Fischer's style differs in many respects from that of the Cuban. In other words, although we place him in a certain general category, because he possesses many characteristics that have been displayed by other great players, we still recognize individual elements of style unique to Fischer.

The purpose of our article is to arrive at this essential core of Fischer's style, but we may well be able to draw nearer to an understanding of the peak by first surveying the foothills. As Fischer is World Champion we can profitably begin by examining what he has in common with other World Champions. There is an immediate paradox: although all these players have achieved the most coveted title and can therefore be classed as 'all-round' players, each has his own distinctive style!

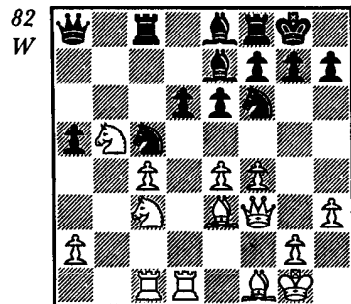
There was Steinitz whose faith in certain positions bordered on fanaticism. Lasker whose famous fighting spirit was ably supported by a wealth of chess experience. Capablanca, justly renowned for the logic and clarity of his style, yet Réti brilliantly exposed the fallacy that he played 'simple' chess. Alekhine, originally a bold tactical player with a pragmatic temperament, having to learn to control his imagination without stifling it, in order to scale the heights. Euwe, with his iron logic and deep theoretical knowledge. Botvinnik, with his penchant for unbalanced positions in which his greater strategic insight would prevail. Tal, who could easily be given the same description with the word 'tactical' replacing 'strategic'. Smyslov, Petrosian, Spassky—all so different from one another yet each bringing something new to the game. What can all these individuals have in common with Fischer and with each other? Let us attempt to pinpoint a few traits peculiar to them all.

LOGIC

This is perhaps the most important characteristic of a good player, directly linked with his intelligence. I would single out Lasker, Capablanca, Botvinnik and Euwe as the finest exponents of this ability to penetrate to the heart of a problem without being side-tracked by non-essentials. Fischer too is richly endowed in this respect. Take the following position:

Fischer-Najdorf, Siegen 1970 (82).
Black has defended well and can even
hope for the advantage once he has
played ... B-B3 and ... KR-Q1.
White has a weak QBP restricting

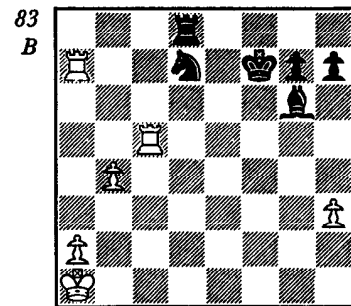
his KB and well blockaded by Black's
QN. Fischer senses that now is the
time for action, for if he can eliminate
queens and obtain the Q6 square for
his knight he can remove the strong



blockader of his QBP, thus freeing his KB. This is all White needs to see, for there is no logical alternative. Play went **27 P-K5!? P×P** more

CO-ORDINATION OF PIECES

I rank this very high in the qualities of an all-round player, although it is wrongly taken too much for granted. Skill in this department reveals that essential fusion of tactics and strategy at which Lasker, Capablanca, Alekhine and Botvinnik were supreme. At his best Fischer can match their skill, as our next examples show:



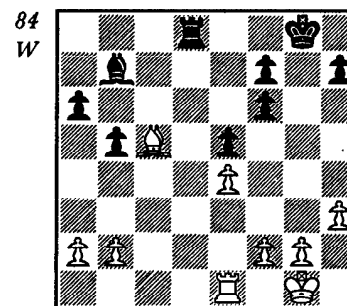
Foguelman-Fischer, Mar del Plata 1960 (83). Black has bishop and knight for rook and pawn, but it hardly seems possible for him to win, with White's queen's side pawns looking dangerous and the two rooks active. A miracle of co-ordination is required, as Fischer not only has to

prudent was **27 ... B-B3** avoiding the exchange of queens and allowing the KN to go to Q2. I wonder if Fischer intended the interesting sacrifice of his queen for three minor pieces ... **28 Q×Q! R×Q 29 P×P KN-K5 30 N-Q6! B-QB3 31 N.3×N N×N 32 P-B5!** the culmination of White's plan **32 ... N-N6 33 B-QB4 P-R4 34 B-B2 P-KR5 35 B×N P×B 36 B-N5!** removing the blockader and allowing his rook to reach the seventh rank **36 ... B×B 37 N×B P-B3 38 R-Q7 B-Q1 39 R-B3!** and White won comfortably.

stop White's pawns, but must also get his king's side pawns moving. Here is how he does it: **40 ... K-K3! 41 R-R6+ K-K2 42 R-Q5 R-KB1!** in order to answer **43 R-R7** with **43 ... R-B8+** **44 K-N2 B-B4 45 P-KR4 R-B5 46 P-R3 B-K3 47 R-KR5 P-KR3** followed by **48 ... B-B2**. Black is already beginning to disengage his pieces **43 R-Q1 R-B5 44 P-R3 B-B4 45 R-R7 B×P 46 P-N5 B-N5!** Fischer prepares to place his rook in its most effective defensive position, behind the white pawns **47 R-Q2 R-B8+ 48 K-N2 B-B4! 49 P-R4 P-R4 50 K-R3 P-R5 51 R-QN2 P-R6 52 P-N6 R-QR8+ 53 K-N4 R-QN8!** impeccably timed! **54 R×R B×R 55 P-N7 K-Q3 56 R-R8 K-B2 57 R-**

R8 B-B4 58 K-B3! P-N4! so as to answer **59 R-R5** with **59 ... P-N5! 60 R×B P-R7 61 R-KR5 P-N6 62 R-R7 P-N7 63 R×N+ K-N1!** etc. **59 K-Q4 P-N5 60 K-K3 P-N6 61 K-B3 P-N7 62 K-B2 K×P** and Black won comfortably.

It is in endgame positions that one can see most clearly the skill of piece co-ordination, and I cannot resist quoting a further example of one of the secrets of Fischer's greatness:

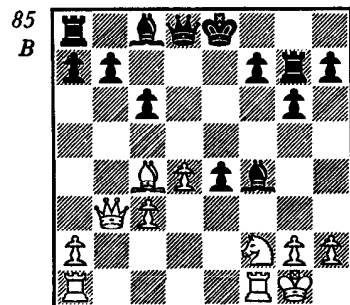


Fischer-Forintos, Monaco 1967 (84). Recognizing that bishops of opposite colour are a definite asset in this position, Fischer exploits

DEFENSIVE SKILL

Part of an all-round player's success is due to his ability to defend difficult positions, and Fischer is no exception. He has saved many a half-point by a mixture of imagination, resourcefulness and sheer determination, qualities which he has in common with many great players such as Steinitz, Lasker, Alekhine and Botvinnik. None of the many books on the World Championship match has sufficiently emphasized how near Spassky came to pulling back in the second half and how he was constantly thwarted by Fischer's magnificent defensive play. The keen reader may care to examine in particular Games 13, 15, 17, 18, 19, any of which Spassky would have won against many players. The pressure on Fischer was tremendous but he survived to win the match convincingly. Here is a little known sample of Fischer's resourcefulness in a difficult situation:

Black's weakened king's side in remarkable fashion: **28 B-K7! R-Q5 29 R-K3! B×P 30 B×P K-B1** if **30 ... B-N3 31 R×P R-K5 32 R-QB5 R-K1 33 P-B4!** wins **31 P-R3!** a useful move, as Black was threatening **31 ... P-N5!** **32 B×P R-Q8+** **33 K-R2 B-N8** forcing unwelcome exchanges **31 ... B-B3 32 R×P R-Q4 33 R-K3 R-KB4** Black has set up the best defence by driving away White's powerful bishop, but Fischer now exploits the position of Black's rook and combines his king, bishop, rook and pawns in a splendid mating attack. **34 B-K5 P-KR4 35 P-B3 P-R4 36 K-B2 P-QR5 37 P-KN4! P×P 38 RP×P R-N4 39 B-B6! R-Q4 40 P-B4! R-Q7+ 41 K-N3 R-N7+ 42 K-R4 R-Q7 43 P-B5! B-Q4 44 K-N5! R-Q8 45 R-QB3! R-K8** or **45 ... B-B5 46 R-R3** wins **46 R-R3! K-K1 47 R-Q3 Resigns**. Such an economical use of pieces is an object lesson to those players who imagine that reduction of material automatically leads to dull chess.



Larsen-Fischer, Exhibition Game 1962 (85). Fischer now forced Larsen to sacrifice a piece for a dangerous attack, confident that he could weather the storm. Some fine play ensued in which Fischer had to call upon all his defensive skill: 21 ... **P-QN4** 22 **N×P P×B** 23 **Q×P B-K6+** 24 **K-R1 B-B4!** not 24 ...

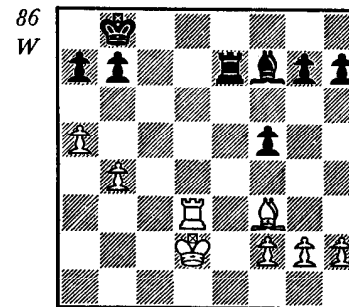
B-Q2 25 **N-B6+ K-B1** 26 **Q-B5+** winning 25 **Q×QBP+ K-B1** 26 **N-Q6 R-QN1!** 27 **Q-B5 Q-N3** 28 **Q-K5 B-N4!** 29 **QR-K1! Q-Q1!** if 29 ... **B-Q2** 30 **R×P+!** wins 30 **P-N4 B-B3!** so that if now 31 **Q-B4 B-K2** 32 **R×B Q×R** 33 **P×B P×P** 34 **N×P.5 Q-N2+** 35 **R-B3 Q×R+!** mates—a splendid piece of counterplay 31 **Q-Q5 B-K2** 32 **P×B Q×N** 33 **Q×Q B×Q** 34 **P-B6 R-N1** 35 **P-B4 P-N4!** 36 **P-B5 B-B5** 37 **P-KR4 R-KN3!** avoiding Larsen's final trap of 37 ... **P-KR3?** 38 **P-R5!** 38 **P-Q5 R×P** 39 **P×P B×P** 40 **P-Q6 R-B1!** 41 **R×R B×R** 42 **P-Q7 R×P** 43 **R-K8+ K-N2** 44 **P-Q8=Q B×Q** 45 **R×B R-B8+** 46 **K-N2 R-B7+** 47 **K-N3 R×P** and Larsen finally conceded defeat!

ENDGAME ABILITY

Few World Champions have mastered the technical side of endings to the extent that Capablanca did, and Fischer still has much to learn here, as was shown in his famous game against Botvinnik at the Varna Olympiad. However, technique is only one element in the endgame, and every great player brings his own particular qualities to this part of the game. With Tal and Alekhine, creativity is the key-note, and with Lasker and Fischer, determination is the decisive factor. It is rare to see Fischer wasting an endgame advantage, however slight. One is reminded of his game against Yanofsky at Stockholm, 1962. After 35 moves he was a pawn up and managed to win, by move 112, from a position in which he had rook and knight against rook and bishop with three pawns to two on the king's side! However, no one could quibble about our next example:

Fischer-Bolbochan, Mar del Plata 1959 (86). Making use of the better placing of his pieces along with the fact that Black's KBP is on KB4 rather than KB3, Fischer wins a beautiful ending as follows: 28 **R-**

Q8+ K-B2 29 **R-KR8 P-KR3** 30 **K-B3** now that Black's rook can no longer check on QB2 30 ... **P-R3** a bad positional move, but 30 ... **P-QN3** fails to 31 **R-R8!** **K-Q3** 32 **P×P P×P** 33 **R-QN8** winning a



pawn 31 **K-Q4 B-K1** 32 **R-B8 B-Q2** 33 **P-R4! B-B1** Black would dearly love to play 33 ... **P-KN4** but this loses to 34 **R-KR8!** **R-K3** 35 **R-R7!** **R-Q3+** 36 **B-Q5!** and Black is completely tied up, e.g. 36 ... **P-N3** 37 **K-K5 P×QRP** 38 **P×RP P-B5** 39 **P-R5 P-N5** 40 **P-N3 P-B6** 41 **R-N7!** zugzwang! 34 **B-Q5 B-Q2** or 34 ... **R-K7** 35 **R-B7+ K-Q3** 36 **B-B3!** **R-K2** 37

R×R K×R 38 **K-B5** winning easily. Note how Black's weaknesses come home to roost 35 **P-B4!** **P-KN3** 36 **R-B6 B-K1** 37 **B-K6 B-B3** 38 **P-N3 R-N2** 39 **K-K5 B-K1** 40 **B-Q5 P-R4** now all Black's pawns are on the same colour as his bishop, but otherwise the threat of **P-R5** was always in the air 41 **R-N6 K-B1** 42 **B-K6+ K-B2** 43 **K-B6!** **R-R2** 44 **B-Q5 K-B1** 45 **R-K6** tacking about before playing the final combination 45 ... **K-Q1** 46 **R-Q6+ K-B2** 47 **R-N6!** **K-B1** 48 **B-N8!** **R-QB2** 49 **B-K6+ K-N1** 50 **R-Q6!** Resigns. After 50 ... **B-B3** the most clear-cut winning plan would be 51 **R-Q8+** **K-R2** 52 **R-QB8!** **R-R2** 53 **K×P R-K2** 54 **K-B6 R-R2** 55 **B×P R-R3+** 56 **B-N6** trapping the rook. A text-book example of how to play such endings.

EXPERIENCE

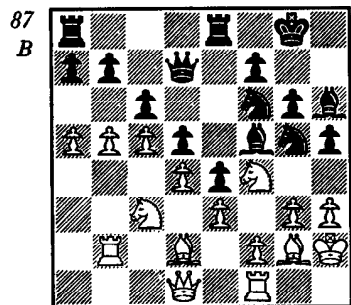
This asset is difficult to define but is nonetheless a practical reality. In general, it means that the player has at his finger-tips hundreds of ideas, both tactical and strategic, which have so much become second nature to him that he can apply them instinctively and thus concentrate his full attention on the more subtle aspects of a position. It is not the number of games played which matters, but the lessons that have been drawn from them! One thinks of the masochistic way in which Botvinnik analysed his own games. Or, in Fischer's case, the method he used of studying thousands of master games, achieving as a result an incredible feeling for the pulse of a game. Euwe discerned the same element in the style of Capablanca. However, there is more to Fischer's experience than this. He had the good fortune to be thrust at an early age into the highly competitive atmosphere of international chess. It could have broken the spirit of a lesser player, but for Fischer it proved an ideal training ground in which to try out and adapt his ideas. The leading grandmasters were to add something to his chess experience, from the thrashings he received at the hands of Tal to his outstanding victories against players such as Gligorić, Larsen, Smyslov and Keres. It is interesting to note that Fischer is rated the best player

of lightning chess in the world. Perhaps this is a tribute not only to the speed but also to the accuracy of the chess reflexes he has developed over the years.

Such then are some of the elements which Fischer has in common with all great players, but there is obviously more to his play than these admittedly worthwhile qualities. We still have not reached that essential core of Fischer's style to which we referred earlier, those uniquely personal attributes which stamp his individuality on a game. Let us take a closer look at the 'peak' by placing Fischer in his American setting.

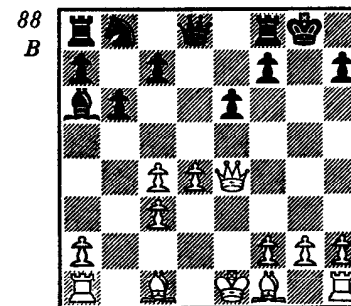
Although many wishful thinkers like to imagine that genius springs unexpectedly from nothing, history disproves this. 'No man is an island' and no artist can escape the influence of his environment. Mozart must be viewed in conjunction with Haydn, and for his greatness Fischer is a product of the New World, following in the footsteps of players such as Morphy, Capablanca, Kashdan and Fine. Generalizations are dangerous but we can try to sum up the basic nature of what might be termed New World Pragmatism in chess. At its worst it is unaesthetic, materialistic, cold and ruthless, but at its best it offers a stimulating freshness and directness, with a beauty akin to that of a well-oiled, efficient piece of machinery. In short, it is *Functional*, an ugly sounding word which I intend here as a compliment. The genius of Capablanca pointed the way, and Fine pursued the course with an application of logic which often confounded the critics.

Where does Fischer stand in all this? There is clearly an element of materialism in his style but always well motivated. When he captures the poisoned pawn in the Najdorf variation of the Sicilian Defence, he does so for positional reasons, in the hope of exploiting the weakness of the black squares. Or when he played to win Spassky's QRP in the crucial 13th game of the World Championship match, he was prepared to back up his decision by imaginative defensive play later. Nor is he afraid to sacrifice material where necessary, but rarely in the speculative fashion of a Tal. Here is a typically controlled Fischer sacrifice:



Nikolic-Fischer, Vinkovci 1968 (87). The sacrifice 19... B-N5! may seem startling at first sight but the opening of the KR file combined with the preponderance of black pieces on the king's wing must logically lead to a quick win. Fischer is excellent in the execution of this type of attack (cf. his game against Miagmasuren at Sousse 1967). Play continued: 20 PxB RPxP 21 R-R1

N-B6+ 22 BxN NPxB 23 K-N1 BxN! the quickest, as 23... K-N2 allows 24 RxB followed by Q-KB1-R3, although even this would lose to the doubling of rooks on the KR file 24 KPxB K-N2 25 P-B5! a valiant try, but nothing can stem the flow of Black's attack 25... R-R1 26 B-R6+ RxB 27 RxR KxR 28 Q-Q2+ P-N4 29 PxP QxKBP! 30 N-Q1 Q-R6 31 N-K3 K-N3! 32 Resigns.



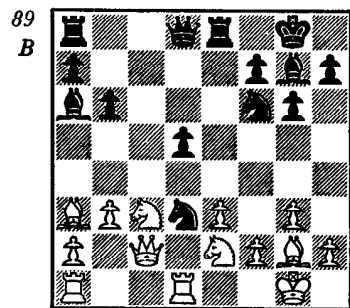
We have already mentioned the logic of Fischer's play. It is indeed amazing that one so young has such a clear-sighted grasp of strategy, with his mind seemingly uncluttered by extraneous tactical elements. This is why experts have singled out Capablanca as being nearest to him in style, and why the author believes that Karpov has the qualities of a future World Champion! All three display an uncanny awareness of the requirements of a position. Consider the following example:

Portisch-Fischer, Santa Monica 1966 (88). The logic of this position is by no means easy to grasp. White is planning a king's side attack, so it seems that Black should quickly complete his development by bringing his QN over to defend his king. How-

ever, this purely passive defence is just what Portisch wants, as after 11... N-Q2 12 B-Q3 N-B3 13 Q-R4! White already has a winning attack, with Black's QB looking a little foolish. Instead Fischer plans a surprising active defence which involves (a) holding up White's attack by... P-KB4 (b) playing his QN to QR4 via QB3 putting pressure on White's weak doubled pawns (c) trading his two rooks for White's queen, confident that his control of the white squares will give him a positional plus. It all seems so simple when explained like this! Here is what happened: 11... Q-Q2!! 12 B-R3 R-K1 13 B-Q3 P-KB4! 14 QxR N-B3 15 QxR+ QxQ 16 O-O N-R4! 17 QR-K1 BxP 18 BxB NxB. Black had achieved his objectives and went on to win a fine game.

As strategic elements loom so large in Fischer's concept of the game, his style is functional in the best sense of the word, and it is pointless seeking to find in his play tactical brilliancies comparable to the best of Alekhine, Bronstein, Larsen and Tal. Nevertheless, although he never seems to court the goddess Beauty for her own sake, his best games provide a more subtle form of aesthetic pleasure deriving from a sense of completeness and purposeful achievement. The reader need only play through the magnificent sixth game of the Spassky-Fischer match to see what I mean. We have no space here for detailed comment, but must single out the mixture of power and elegance initiated

by the beautiful 20 P-K4! and flowing on until the end of the game. Even Fischer's oft quoted tactical brilliancies have the unmistakable imprint of his genius as a positional player. Here is my favourite one:



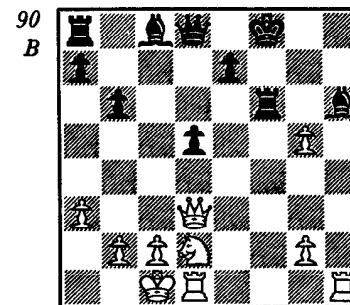
R. Byrne-Fischer, US Championship 1963-4 (89). Black begins by a common enough sacrifice, but the follow-up is subtle and powerful: 15 ... N×P! 16 K×N N-N5+ 17 K-N1 N×KP 18 Q-Q2 N×B!! the point! White's most effective minor piece is eliminated, creating a glaring

weakness on the white squares. This, in conjunction with the loose white pieces, gives Fischer a surprisingly sudden king's side attack 19 K×N P-Q5! 20 N×P B-N2+ 21 K-B1 if 21 K-N1 B×N+ 22 Q×B R-K8+! wins the exchange; if 21 K-B2 a possible finish would be 21 ... R-QB1!—threatening ... R×N—22 N3-N5 Q-Q4 23 R-KN1 R-B7! 24 Q×R B×N+ 25 N×B Q×N+ 26 K-B1 Q-B3+! 27 Q-B2 Q×R+ and mate in 2 21 ... Q-Q2! 22 Resigns! Byrne's way of telling us that he has seen the attractive finish: 22 Q-KB2 Q-R6+ 23 K-N1 R-K8+! 24 R×R B×N forcing mate. Or 22 N4-N5 Q-R6+ 23 K-N1 B-KR3! wins.

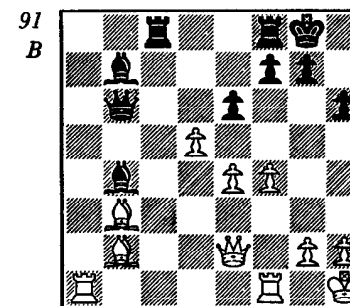
This example alone should convince the reader that he would be wrong to assume, from what was said above about Fischer the strategist, that he is a poor tactician. Although much of his strength lies in the ability to subordinate tactics to strategy, this very fact paradoxically makes great demands on his tactical skill! Golombek said of Capablanca that 'his simplicity of perfection was the product of supreme art'. I would expand this by saying that both Capablanca and Fischer could not control games as they did, without an instinctive feeling for tactics. How else could they have tamed players such as Marshall and Larsen who were always itching to turn a game into a tactical mêlée? It is interesting to note that Tal rarely played speculative chess against Fischer; he beat him with his own weapons by outplaying him positionally! I could cite many examples of Fischer's outstanding tactical ability, but two will have to suffice.

Guimard-Fischer, Buenos Aires 1960 (90). After defending against a sharp king's side attack, Fischer now goes over to the counter-attack: 22 ... B-B4! 23 R×B B×Q 24 R-R8+ K-N2 25 R×Q R-B3!! 26

R×RR×P+ 27 K-N1 R×N+ 28 K-B1 R-B7+ 29 K-N1 R-B1+ 30 R×BR×R 31 R×PR-Q1! and the result of this exact piece of calculation is that Black's two connected passed pawns guarantee him a won ending.



Our next example is even more impressive, as it was played against an ex-World Champion famous for his defensive technique.



Petrosian - Fischer, Candidates Match 1971 (91). White seems to be applying pressure in the centre and against Black's king, but Fischer demonstrates that he is really the one who is attacking! Play went: 25 ...

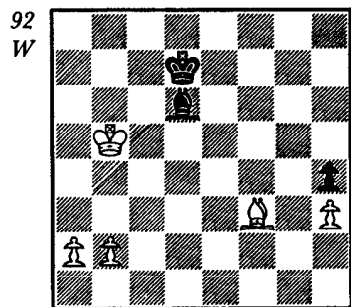
B-B6! 26 B×B R×B 27 B-B2 P×P 28 P-K5 R-K6! 29 Q-Q2 P-Q5! powerful centralization which quells any prospect of a White attack. For instance, if now the thematic 27 P-B5 Black could play 27 ... Q-B4! 28 P-B6 Q×P 29 P×P KR-K1! 30 B-Q3 R-R6! winning at least a piece 27 QR-N1 Q-R3! constantly maintaining the tension, for if now 28 Q×P Q-K7! forces 29 R-KN1 with a passive set-up for White, although Petrosian should surely have tried this line 28 R-B2 R-Q1 29 K-N1 B-K5! scotching any ideas of a king's side attack or back-rank mate, and relying on the strength of the passed QP 30 B×B R×B 31 P-R3 P-Q6! 32 R-N3 Q-B5 33 R-N2 R1-Q5! applying horizontal as well as vertical pressure and forcing more weaknesses 34 P-N3 R-Q4 35 K-R2 R-N4 36 R-R2 R-N8! 37 P-N4 fatal, but Black was threatening 37 ... R5-K8 and 38 ... Q-Q4 37 ... R-K7! 38 R×RP×R 39 Q×P Q×P+ 40 K-N2 R-N6! 41 Resigns. Black threatens mate in three moves and if 41 Q-KB2 Q-K5+ 42 K-R2 Q×KP+ 43 K-N2 Q-B6 wins, or if 41 Q-K1 R-K6 42 R-K2 Q-K5+ wins. A beautifully controlled attack.

This concludes our description of the 'bricks' of Fischer's style. What is lacking in the indispensable 'cement' which holds the structure together? In my opinion the unifying and overriding factor of Fischer's individuality is his extraordinary WILL TO WIN. Perhaps this is why Korchnoi compares Fischer to Alekhine, although in other respects their styles are far apart. Without wishing to play the rôle of 'trick-cyclist' for which I am singularly ill-equipped, I can risk the assertion that Fischer's entire mental and physical energy through and beyond adolescence has been geared to the attainment of excellence at chess.

A typical case of sheer 'guts' is Fischer's performance at Santa Monica, 1966. After a depressing first half in which he obtained 3½

points out of 9, losing in succession to Larsen, Najdorf and Spassky, he went on to score $7\frac{1}{2}$ points out of 9 in the second half, beating Reshevsky, Portisch, Ivkov, Donner, Larsen and Najdorf and drawing with Unzicker, Spassky and Petrosian! Only a player with a burning faith in himself and intense ambition and mental drive could have overcome such an initial handicap.

We have already mentioned his determination in defence and end-game play. Perhaps the best example of his fighting spirit was seen in his game against the Swiss master Walther at Zürich, 1959 (Fischer was only 16 at the time—Editors). With a lost game by move 17, he was on the point of resigning on move 36 but just waited to see what his opponent would do next. Walther still had a win but did not play the most exact moves, and after the adjournment Fischer began to sense that a 'swindle' might be on. Eventually the following position was reached:



Walther-Fischer, Zürich 1959 (92). Much more subtle play was now required for White to win. Fontana gives 54 P-N4! K-B2 55 K-R5! K-N1 56 P-N5 B-R6 57 P-N6 K-B1

58 K-R6 K-N1 59 B-N2! B-B4 60 P-R4 winning. Compare this with what actually happened: 54 P-R4? K-B2 55 P-N4 K-N1 56 P-R5 K-R2 57 K-B4 B-N6 58 P-N5 B-B7! the first point, as now 59 P-N6+ B×P draws because White has the wrong RP 59 B-K2 B-K6 60 K-N3! B-Q7 61 P-N6+ K-N2 62 K-R4 K-B3! 63 B-N5+ K-B4! the second point, as 62 . . . K-N2? loses to 63 B-Q7! followed by 64 K-N5, for 63 . . . K-R3 allows 64 B-B8 mate **Draw**. White can make no further progress, as the reader can verify for himself.

In this respect Fischer can again be seen as a product of his environment. The Americans love a winner, whether in business or in sport, and Fischer undoubtedly has that 'killer instinct' usually attributed to the heavy-weight fighters from the States. Witness the relentless manner in which he smashed Taimanov and Larsen 6-0 in their individual Candidates matches, or his uncompromising attitude when inflicting defeats on Petrosian in the USSR versus the Rest of the World match, 1970.

One could go on citing cases, but I feel sure that the point has been driven home to the reader. Fischer's will to win is the key-note to his whole style and personality. Take this away and the man crumbles

along with the chess-player. After Alekhine had won the world title, he had to lose it again before he could condition mind and body to recover his pristine chess prowess. When the ego has nothing more to thrive on, can it preserve even what it has? The next few years will prove a critical time for Robert J. Fischer.

John Littlewood's prophetic words were written long before Fischer refused to defend his title against Karpov.

RDK/RBE

'Chess is a pitiless touchstone of human nature, safer and less corruptible than any science of character.'

Gustav Schenk
The Passionate Game, 1937

'In Chess, as played by a good player, logic and imagination must go hand in hand, compensating each other.'

Jose Raul Capablanca (1888-1942)
Chess, March 1938

Psychology in Chess

Hans Böhm

Hans Böhm is well known in Dutch chess circles as a player and journalist. A candidate for the title of International Master he has several times acted as second for Holland's youngest grandmaster Jan Timman. He worked with Timman on the tournament book of AVRO 1973 and also reported for the Dutch press on the Korchnoi-Petrosian Candidate's Match in 1974.

He has made a variety of interesting observations about chess and chessplayers during his journalistic activities and he expounds some of them in this article.

RDK/RBE

There are many different ways in which one can be involved with the art of chess, e.g. correspondence chess, problems and studies or analysis, but the most exciting way is, of course, the game of chess itself—the struggle of tournament chess played over the board.

The game itself is distinguished from the other possibilities by virtue of direct contact with an opponent. One has to play against another brain and not against chess viewed as a purely intellectual entity; in fact, the art of chess could be split into a scientific form (analytical penetration into the unknown) and the game form. The characteristics of the game form which differentiate it from the scientific form are: *Nerves*, *Time Factor* and *'Influence'*.

In this article we are concerned with the psychological aspect of chess as a sporting contest and we will therefore restrict ourselves to an examination of 'influence' and the ways in which it is used and abused. Naturally, 'influence' can sometimes be related to 'nerves' and 'time factor'.

What has the Federation Internationale Des Echecs (FIDE) done to reduce the element of 'influence'?

The best practical example we have seen was the setting of the 1972 World Championship Match at Reykjavik between Spassky and Fischer:

Sound: The playing-hall was isolated from the rest of the world and those spectators who were present had to observe strict silence while the games were in progress. In addition ladies were not permitted to enter the hall on stiletto heels.

Light: There were fifteen big lamps above the stage where the grandmasters played and it was not allowed to take photographs during the game.

Material: The chessmen were of the Staunton model. They were not too finely carved (one could become especially interested in a particular piece) and painted with something that made them dull to avoid reflection of light. The chess-board did not have white and green squares (an artistic proposal put forward by the organizers) but was in the familiar white and brown colours. Special care was taken for the chairs which came all the way from the USA and there was more, much more!

In my opinion all these precautions were not exaggerated since absolutely nothing should distract the mind if it has to operate at its fullest capacity. One thing FIDE can never take care of is the opponent, but we will return to this subject later.

As for the players it is forbidden to speak during the game, with the exceptions of draw-proposals and the 'J'adoube'-rule. But these exceptions have their restrictions too. A draw-proposal is only valid in your own time; actually the best way to propose is just after you have made your move and before you press the clock, in order to prevent the remark 'I first want to see a move'. Properly speaking, nothing that disturbs the opponent is allowed, but this is rather vague is it not?

Among amateurs stipulations do not count so heavily, of course. I knew a man who, whenever he found he had put a piece 'en prise', started to smile and whispered through his teeth 'Take it, take it if you dare', and then rose to his feet and smiled in an extremely crafty fashion. Or, when he had composed a trap, started to beat his head complaining: 'How stupid I am!' and he looked his opponent in the eyes in an understanding way. That man really took one's self-confidence away.

There are of course more subtle ways to influence one's opponent in a tournament game. We can subdivide them as follows: Intentionally, Unintentionally, Illegally, Legally.

Before we have a look at the four possibilities that arise, we should mention one thing: the heading 'illegally' considers everything that disturbs the opponent and can be avoided.

INFLUENCE I UNINTENTIONAL AND LEGAL

This influence concerns subjective impressions, but that is not to say that they too cannot be very annoying sometimes. Some examples:

The room in which one plays can be too warm or too cold. One can dislike the appearance of the opponent, or his political views, or, simply, his bad breath.

INFLUENCE 2 UNINTENTIONAL AND ILLEGAL

When the position gets more complicated or there is some time-pressure we all get excited; sometimes this finds expression in producing little noises like grumbling, soft whistling, constantly deep breathing, etc. One is normally unaware of producing them. Some examples: Grandmaster Szabo likes to eat sweets during the game and the more the game continues the more he chews and the more he crick-cracks with the bits of paper. In the game Langeweg-Szabo (IBM 1973) the former was disturbed and asked the latter to make less noise. 'You should complain to the referee,' the grandmaster said. Langeweg: 'Why, you make the noise!'

Most well known in this field are the grandmasters Henrique Mecking from Brazil and Walter Browne from the USA. Mecking always tries to place the pieces exactly in the middle of the squares, but he never seems to succeed! He abuses the 'J'adoube' rule. Browne does gymnastics behind the board and eclipses it every time he looks at the clock. Most grandmasters do not protest but there are some who cannot stand this and refuse any invitations for tournaments with them (R. Hübner and O'Kelly de Galway).

A most peculiar game was, of course, Browne v. Mecking (San Antonio 1972). In time-trouble Browne pushed his pawn to f4 but probably the pawn was not placed exactly because the next action of his opponent was . . . putting the pawn back on f2! Walter had not considered this move and lost on time.

In the game Timman v. Hübner (Jerusalem 1967) the player of the Black pieces was so unsatisfied with his position that he already signed his score-sheet with the result (1-0) although he did not resign. The presumed victor became so confused that he lost (0-1).

INFLUENCE 3 INTENTIONALLY AND LEGALLY

The most common device under this heading is visual. One can observe the opponent and try to get information in this way about the position. In the AVRO tournament 1973 I made a little enquiry about this.

The opening moves provide a reason for most players to give the opponent some quick looks. As the game progressed there was no special interest until the point that someone played a theoretical novelty! In the game Ljubojevic-Geller they glanced at each other fourteen times within a minute!

Another way to achieve results is to hypnotize your opponent,

although this has never been proved. We all know the stories about Mikhail Tal. In his match with M. Euwe, Dr Alekhine used to walk around the board keeping his eyes on the Professor. I think Professor Dr M. Euwe once said that he knew it, but it did not disturb him.

In Reykjavik Bobby Fischer never looked Boris Spassky in the eyes when they shook hands before the game. As for Bobby himself, observing the opponent is very important too. He once described the following experience (*My 60 Memorable Games*): In the game Fischer-Trifunovic the latter (in a difficult position) allowed Fischer to play an apparently strong move. Fischer distrusted this easy prey and tried to discover the trick but could not find it. Then he looked at his opponent and thought him too self-confident for such a bad position. He chose another variation and finally won. This is a very nice example of 'influence 3'. (By the way, there was a trick—a sneaky trick.)

Some other examples: The way in which one writes down the moves, makes the moves, presses down the clock. In the game Marovic-Petrosian (IBM 1973) Marovic had a completely won position but was in great time-trouble. Then the Russian actor made a long move with his queen all over the board and put it down as if it was mate. Marovic did not have time to be impressed and just captured a piece. But anyway, Petrosian traded upon the idea that one only makes very good moves in that way; quiet and self-confident, or like a bombshell.

Sometimes one can tell from the score-sheet how the player felt about his position in the course of the game! A lot of players lose interest when they have a lost position and write down the moves unclearly. But when the opponent is so friendly as to give away a piece, or chances for survival, then the precise notation comes back. One could observe very clearly the deterioration in Fischer's score-sheet when it became clear he was losing to Spassky in their game from Siegen 1970.

INFLUENCE 4 INTENTIONALLY AND ILLEGALLY

Unfortunately, this kind of influence takes place too, but because it is the easiest to recognize, we shall give only one example to make it clear. It is intentional and illegal to assault the opponent physically when it is his move so that he loses on time!

Of these four influences, influence 3 is the most important, and one could state that it even belongs to the game, in contrast with the other kinds of influence mentioned.

HOW TO ARM ONESELF AGAINST INFLUENCE

The question arises how to reduce influence as much as possible. There were and there are grandmasters who undergo special training

for this problem. Grandmaster M. M. Botvinnik writes in one of his books that the best way is to increase concentration. He himself achieved this goal by studying with the radio playing loudly or with an opponent deliberately requested to blow smoke into his face. The former World Champion once played a tournament where Grandmaster Keres, who also participated, won his game in a very nice way. The spectators applauded enthusiastically for this victory. Botvinnik asked after adjournment of his game, 'What did Keres do?'

Another way to increase concentration is to practise Yoga. There are players who prepare themselves half an hour before the game upside down (C. Zuidema, Holland). A more simple way is to use earplugs but this is not so reliable because they can be stolen.

Another way is to cultivate an attitude of indifference towards whatever else may be happening around the board. During the Dutch Championship in 1970 the ceiling came down and covered the players. In the consternation that arose one of the players seized his chance and asked a better player for advice.

Or during the Dutch Open Championship 1970 the American grandmaster Lubomir Kavalek kept peering at the position when the electricity plugs blew and the players were put in obscurity. And last but not less interesting: doping, although I have never heard about it concerning chess. Some tranquillizer that does not attack the mind but just isolates you and the chessboard. A development for the future maybe?

'Whoever sees no other aim in the game than that of giving check-mate to one's opponent, will never become a good chess-player.'

Machgielis ('Max') Euwe (b. 1901)
Strategy and Tactics in Chess, 1937

'Amberley excelled at chess—one mark, Watson, of a scheming mind.'

Sir Arthur Conan Doyle (1859–1930)
'The adventure of the Retired Colourman,'
from *The Case Book of Sherlock Holmes*, 1927

Solutions

FAIRY CHESS

- 18** White has just played K(on N8) × Q. It is necessary to give the exact last move; anything but a BQ on White's KR8 would be illegal.
- 19** 324 moves!
- 20** All the moves are forced! If Black, to avoid mating on move 4, chooses to promote to a bishop or knight, he still cannot help mating on his next move!
- 21** 1 N-B3 2 B-N2 3 0-0-0 4 K-B2 5 B-B1 6 N-N1, then P=N mate!
- 22** 1 B-N6 2 N-B7 3 N-K6 4 N-N7 5 K-R6 6 K-R5 7 K-N4 8 K-N3 9 K-B2 10 K-K3 11 K-K4 12 K-Q5 13 B-Q4+, then N-K4 mate.
- 23** 1 NR-R1 2 NR × P 3 K-K4 4 NR-Q1 5 K-B5 6 K-N6 7 K-R7 (the pawn on B4 was pinned!) 8-11 P-B8=B 12 B-R6 13 NR-N8, then N-B3 mate.
- 24** 1 E-R5 2 P-Q4 (to avoid giving check next move) 3 E-B1 4 E-Q1 5 E × QP 6 E-Q1 10 P=Q 11 Q × P 12 Q × QNP 13 Q-KB5 17 P=B 18 B × P 19 B-R4 (to avoid getting in the way) 24 P=E! 25 E-K2 (this explains move 13) 26 Q-B1 27 B-B2, then K-B6 mate.
- 25** 1 K-B5 K-K1 2 K-Q6 K-Q1 3 Q-R7 K-B1 4 K-K7 K-B2 5 P-N6 B × R 6 K-B8+ K-Q3 7 P-N7 K-K3 8 K-N8 K-K2 mate.
- 26** 1 N-B8 Q-N2+ 2 N × Q N-R3 mate and 1 N-N7 Q-B1+ 2 N × Q N-R3 mate.
- 27** 1 R-N3 B-N8 2 R-Q3+ B-Q5 3 R-KN3 B-R1 4 R-N5+ B-K4 5 R-N7 B-N1 6 R-Q7+ B-Q3 7 R-QN7 B × P 8 R-N5+ B-B4 mate!
- 28** 1 R-Q2! threat Prism to KB3 with mate from the bishop. So

Black defends by moving his knight. If N-K8/R5 then Prism to K2 mate! If N-B5 then Prism to KB5 mate! If N-K6 then Prism to Q4 mate! Worth careful study!

- 29 1 G-R8 2 G-R1 3 G×R 4 G-N7 5 G-N2 6 G-R8, then P=G mate!
- 30 (a) 1 K-N8 N-K3 2 Q-R7 R-B1 mate (b) 1 K-R6 N-K3 2 R-N6 R-R8 mate and (c) 1 K-N8 R-QR8 2 Q-KN7 R-R1 mate.
- 31 1 NP-N4! followed by 2 P-N6 and 3 P-N7 mate. If White tries 1 P-N6? Black plays 1... NP=NR!! 2 P-N7+? NR×P! etc. This last move would be illegal (self-check) if Black took a neutral queen!
- 32 1 N-B4 P-R4 2 Q-R4+ K-N8 3 P×P K-B8 4 Q-R2 K-K8 5 Q-KN2 K-Q8 6 Q-K2+ K-B8 7 N-Q3+ K-N8 8 Q-Q1+ K×P 9 P-R6 K×P 10 Q-QN1 K-R5 11 Q-N2 K-R4 12 Q-N4+ K-R3 13 N-B5+ K-R2 14 Q-R5+ K-N1 15 P-R7 K-B1 16 Q-R7 K-Q1 17 Q-N7 K-K1 18 Q-Q7+ K-B1 19 N-K6+ P×N 20 Q-B7+ K×Q stalemate!
- 33 White was in the act of castling queen's side when Black picked up his king from its place on his QN6. White accepts the offer and tells Black to play K-R7. He then mates in 2 by 1 R-Q3 K-R8 2 R-R3 mate!

Readers wishing to find out more about this extensive subject should consult the authoritative work in this field: *A Guide to Fairy Chess* by A. S. M. Dickins, published by the 'Q' Press, Richmond, and obtainable from booksellers or the usual chess suppliers.

ENDGAME QUARTET

Taimanov-Botvinnik

1... R-N5 2 R×R (White must as 2 R×P R×P is obviously hopeless. But there is much more to the resulting king and pawn endgame than at first appears) 2... P×R 3 K-N2 P-N4 (Finesse number one 3... K-B3 4 K-N3 K-B4 5 P-K4+ only draws) 4 P-R5 (The obvious 4 K-N3 K-N3 5 K×P P×P 6 K×P K-B4 7 K-N3 K-K5 8 K-B2 P-R4 9 K-K2 P-R5 10 P-R3 P-K3 11 K-Q2 K-B6 12 K-Q3 P-K4 loses) 4... K-N2 5 K-N3 K-R2 (Finesse number 2) 6 K×P K-R3. At this point the game was adjourned. Botvinnik demonstrated the following variation to his opponent: 7 P-K4 P-R4 8 P-R4 P-K4 9 K-B5 K×P 10 K×P P-N5 11 K-B4 K-R5 12 P-K5 P-N6 13 P-K6 P-N7 14 P-K7 P-N8=Q 15 P-K8=Q Q-B7+ 16 K-K5 Q-K8+ winning the queen. A subtle ending.

Ljubojevic-Browne

Browne played the obvious 1... P-B4 expecting 2 P-N4 P-B5 3 K-R6 P-B6 4 P-N5+ K-B4 5 P-N6 P-B7 6 P-N7 P-B8=Q+ winning. But Ljubojevic played 2 K-N4 which draws (square of the pawn!). Black can win by 1... K-Q4 2 P-N4 P-B4 3 P-N5 P-B5 4 P-N6 K-B3 5 K-R6 P-B6 6 P-N7 P-B7 7 P-N8=Q P-B8=Q 8 K-R4 Q-R8+ 9 K-N4 Q-N1+ and wins. Even the simplest positions can be more complicated than they appear.

Szabo-Holmoe

1... N-B6. White now has two choices against the threat of 2... N-K8+.

- a) 2 B-R6 N-Q5+ 3 K×P N-K7+ 4 King moves P-B8=Q and wins.
- b) 2 P-N7 N-K8+ 3 K-N3 B×P 4 R×B P-B7 5 Resigned.
Chess board magic.

Larsen-Wade

1 P-Q4 P×Pep Forced, otherwise the two passed pawns win at once. 2 R-Q1 P-Q7 3 R×P R×R 4 K×R K-B2 5 P-K4 A beautiful move 5... P×P 6 P-N4 P-R4 7 P-B6 Resigned. One of Larsen's pawns must queen—a very neat conclusion.

TAL TOUCH

Tal-Suttles

1 B×P R×B He might as well otherwise a pawn has gone for nothing 2 R-Q8+ B-B1 3 Q-Q2 (Threat 4 Q-R6) 3... Q-B2 4 R-K8 K-N2 5 Q-N5 R-R2 6 Q-B6+ K-N1 7 N-N5 (Threat 8 N×KP) 7... Q-Q2 8 R-Q8 P-N3 9 R×Q and White won easily. Lightning from a clear sky.

Tal-A. N. Other

1... R×R 2 P×N R×R+ 3 N×R Q×Q 4 P×B Resigned. The imaginative insight that can visualize the final position in a simultaneous display is great indeed.

Tal-Tringov

In view of its short length we can give the whole game: 1 P-K4 P-KN3 2 P-Q4 B-N2 3 N-QB3 P-Q3 4 N-B3 P-QB3 5 B-KN5 Q-N3? 6 Q-Q2 Q×NP? 7 R-QN1 Q-R6 8 B-QB4 Q-R4 9 0-0 P-K3 10 KR-K1 P-QR3 11 B-B4 P-K4 12 P×P P×P (Diagram) 13 Q-Q6 Q×N (If 13... P×B 14 N-Q5 wins) 14 KR-Q1 N-Q2 15 B×P+ K×B 16 N-N5+ K-K1 17 Q-K6+ Resigned. Tal must be the last person in the world against whom you can neglect your development.

Tal-Padevsky

1 P-K6 P×Q 2 P×R B-N2 3 N×BP Resigned. A remarkable final position. If 3... B×R 4 N-K8+ K-N2 5 P-Q8=Q and wins or 3... Q-B6 4 N-Q5+ K-R1 5 B-N2 Q×B 6 N-B7+ K-N1 7 N-K8+ K-R1 8 P-Q8=Q+ Vintage Tal.

KORCHNOI AT WORK**Korchnoi-Sakharov**

1 R-N7 R×B (If 1... Q×B 2 Q×P Q-K4 3 R-K7 and wins) 2 R×Q R×R 3 Q-B6 N-N7 4 R×P B×R 5 Q×B and however Black plays he loses either the knight or the KB pawn, leaving White with an easily won ending, e.g. 5... R-N2 6 Q-QB6 R-N1 7 Q-B7 R-KB1 8 Q-N6 N-B5 9 Q-B5 etc.

Fuchs-Korchnoi

1... B-Q6 However White now plays he loses the exchange. Fuchs played 2 B×B Q×R 3 B-B1 Q-B4 4 Resigned. Very neat.

Averbakh-Korchnoi

1... P-N5 2 RP×P P-R6 3 K-B2 (Or White may try 3 R-N1 R×P+ 4 K-B1 P-R7 and wins, or 3 P-B3 P-R7 4 N-B2 R-Q5+ 5 K-K1 N-B6 6 R-Q2—otherwise 6... R-Q8+—R-N5 and wins; if in this variation 5 K-B1 N-K6 6 R-Q2 R×R 7 K×R N-B8+ 8 K-K1 N×P and the pawn queens.) 3... R-B5+ 4 Resigned. After 4 K-Q2 R-B8 and the pawn queens. A Machiavellian ending.

Korchnoi-Matanovic

2 K-B3 Quite unexpected: Black was relying on 2 B×N+ K×B 3 P-R6 K-N3 with a draw. Now if 2... N×B 3 P-R6 K-B2 4 P-R7 and the pawn queens. Play continued 2... N-K4+ 3 K-N3 P-R7 A good try 4 K×P N×B 5 P-R6 N-B6+ 6 K-R1 Resigned.

'Chess is distinguished from other games by having long had the suffrages of contemplative men in its favour; the countenance of illustrious characters of the most opposite professions. Generals have modelled their operations on its little portable field; philosophers have traced consequences through its range of combinations; divines have exercised contemplation in its vicissitudes.'

'Teeming, through its varied progress and turns, with excitements to thinking, it is, in its essential tendency, a gymnasium of the mind.'

Editor of *Chess Studies*, 1803

'Intimate conversation without a word spoken; thrilling activity in quiescence; triumph and defeat, hope and despondency, life and death, all within sixty-four squares; poetry and science reconciled; the ancient East at one with modern Europe—that is Chess.'

Professor John Holland Rose (1855–1942)

'Chess is a form of intellectual productiveness; therein lies its peculiar charm. Intellectual productiveness is one of the greatest joys—if not the greatest one—of human existence. It is not everyone who can write a play, build a bridge, or even make a good joke. But in chess everyone must be intellectually productive and so can share in this select delight. I always have a slight pity for the man who has remained ignorant of love. Chess, like love, like music, has the power to make men happy.'

Dr Siegbert Tarrasch (1862–1934)

The Game of Chess, 1936