

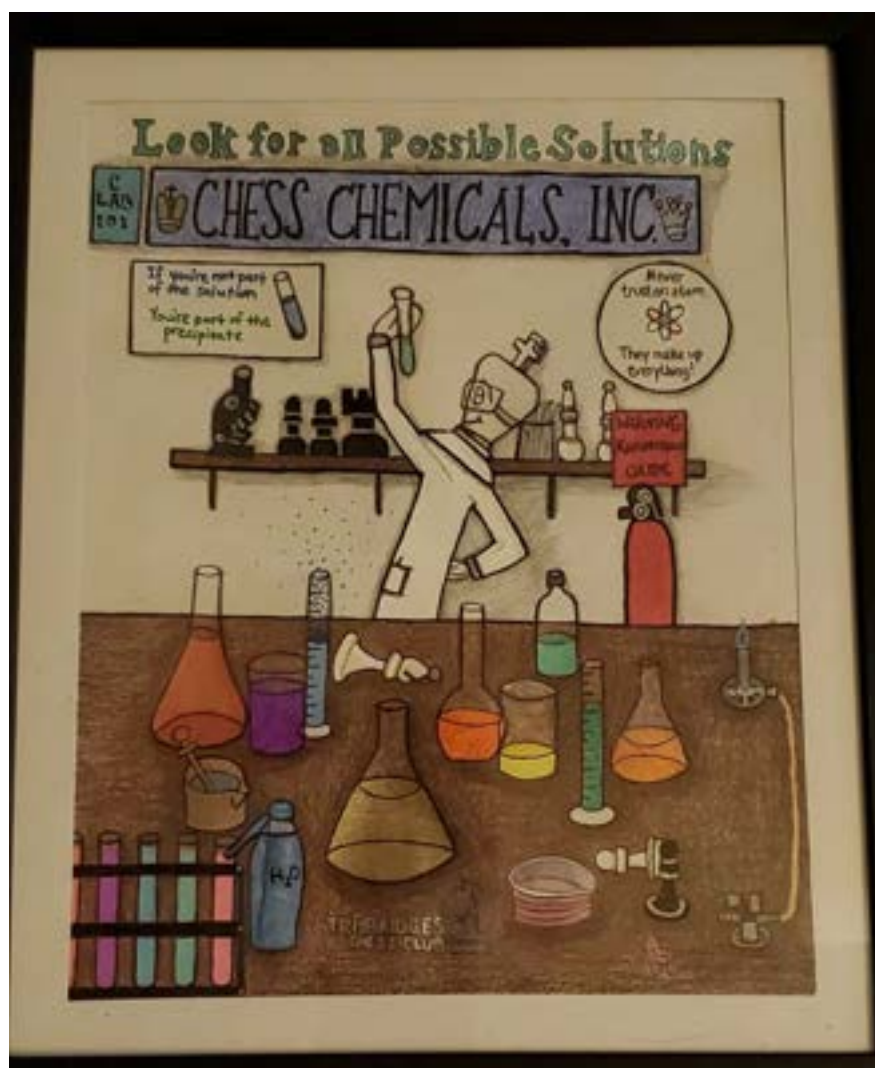
# The Chess Journalist

Volume XLIX

January 2023



CHESS JOURNALISTS OF AMERICA



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### Hello From the Editor

Happy New Year!!

What is art? Specifically art in chess or chess art? Is it a beautiful game? A chess problem with an elegant solution? A picture? A drawing? A painting? A musical score? A gorgeous chess set? I propose that it is anything that moves you emotionally. In this issue we explore a bit about art using chess as its backdrop or chess using art as its backdrop!? We provide some examples in this issue and dedicate it to those “artists” out there making the world a better place.

I am very proud of this issue and really want your feedback on what you think of it. It started off as a simple question about chess club art that Joshua, Rachel and I discussed then evolved into a whole themed issue on art in chess. I had to cut it off or it might have been 100 pages long. As it is, it's the longest issue I have ever put together.

The article about Chess Club Art was the inspiration behind the issue. It brings in a couple new contributors as well. Thank you Brandy, Shannon, and Dwight and longtime regular Joshua.

One of the highlights of this issue is the interview with newly crowned World Correspondence Chess Champion, Jon Edwards. In going with the theme Jon is a philatelist and has one of the worlds foremost Chess on Stamps collections. He provided us access to some of his collection and they are reprinted here with his permission.

Jon Crumiller sends us another beautiful article entitled *Dating Chess Sets Using Artwork* reprinted here with permission from [Worldchess.com](http://Worldchess.com).

We have a new section called *The Queens' Corner* that we hope to have as a regular column. Contributors Rachel Schechter, Jennifer Shahade, and Kimberly Doo McVay.

We have two reviews. One is an art-themed book that Rachel fell in love with as it has some very fantastic pictures. The other is a really nice book by Howard Burton discussing various aspects of the chess world, reviewed by Mark Capron.

I spent a lot of time with the Artistic Games section and I think you will agree these are some of the most fantastic games ever played.



I wanted to thank the folks that proof-read and help suggest alternative ways of presenting the material. These folks are critical to getting a quality issue out to the readers. So here's to Diane, Melinda and Joshua.

Photos are all reproduced here with permission.

Please consider sending in an article or idea for next issue, deadline 3/5/23.

Please send your comments, suggestions, or even better, send me a story or idea for the next issue: [mcapron243@mchsi.com](mailto:mcapron243@mchsi.com).

—Mark Capron



“The beauty of a move lies not in its appearance but in the thought behind it.” — Aaron Nimzowitsch

# Chess...Art...Chess...Art

By Mark Capron

A quick search on Amazon.com for "chess art" brings up more than seven pages of items such as mouse pads, street signs, photos, wall art, book covers, t-shirts, clocks, posters, chess sets, statues, etc.

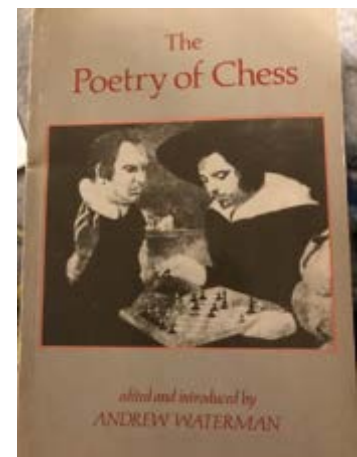
When I was contemplating the theme of art in chess many items popped into my head. One of the first items was related to music. I thought about Tim Rice and ABBA's musical *Chess* (album cover to the right). Weezer's song "Chess." *Chess is such a difficult game. There are so many pieces, So many squares where you can go. So few promises.* Arcade Fire's song "Deep Blue." *You could never predict it, That it could see through you, Kasparov—Deep Blue 1996.* Wu—Tang Clan's song "Weak Point."

*I stay on the 64 squares, while patrolling the center,  
Trading space from material, the time zone I enter.  
It's calculated by movement, from pushed pieces,  
Advancements and development, once the pawn reaches,  
To eighth-ranked now heavily armed with a tank,  
My opponent's base is threatened, soldiers cut with shanks.  
Moved all my small pieces, MC's are driven back,  
Unable to avoid capture from the attack.*



Chilean singer Jugu [www.Jugamusica.com](http://www.Jugamusica.com) has hit the scene recently with many songs using chess motifs as the lyrics to her songs. And the last example from one of my favorite groups, Yes. Their song "You're Move"

*Take a straight and stronger course to the corner of your life.  
Make the white queen run so fast she hasn't got time to make you a wife.  
'Cause it's time, it's time in time with your time and its news is captured  
For the queen to use.  
Move me on to any black square,  
Use me any time you want,  
Just remember that the goal  
'Sfor us to capture all we want, anywhere,  
Yea, yea, yea.  
Don't surround yourself with yourself,  
Move on back two squares,  
Send an Instant Karma to me,  
Initial it with loving care*



Another item that I considered were poems or poetry. I had the book shown at the right in my library. I had never spent much time with it, but others may find beauty/art in the words and images it conjures. I had remembered that an old issue of the *Iowa Chess En Passant* had a poem a player had written in it. As I was looking for it I found the following Limerick by Bill Wall (*Iowa Chess En Passant*, 27-2, 1987. pg. 12), that I thought was cute:

There's something chess computers lack  
It's not that they know how to attack  
They can fork, they can pin;  
They may lose, more often win.  
But they just never talk back.

The poem I was originally looking for was the following by Mark Thompson

## Iowa Chessplayers

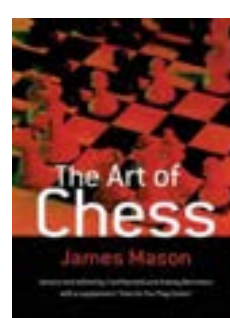
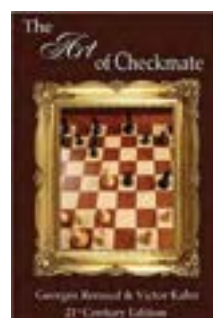
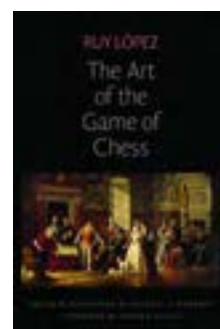
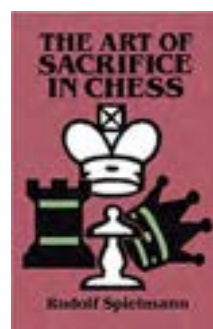
Into that bloody fray, silent clashes  
On linear landscapes eerily lit,  
Walks the chessplayer, dealing out lashes,  
Always determined and with forehead knit.

Caissa hovers brooding, incarnated  
However long her presence-manifest  
Everywhere, remains desired and fated.  
Simmering neurons, psyches put to the test;  
Such fare as this is no food for the meek.  
Purging the mind of cobwebs, setting your  
Lair; I'll say it again, no game for the weak.  
Aeons ago, sunk into ancient lore,  
Years beyond recall come alive and speak,  
Evergreen: the immortal games of yore.  
Reaching out from the past to clutch your heart;  
Startling, profound, the deepest of art.

(*Iowa Chess En Passant*, 30-1, 1990. p9)

Going back to Amazon searching for chess books with the word art in the title brings up many pages of choices. Here is a short list:

Art of Attack in Chess—Vladimir Vukovic  
 The Art of the Middle Game—Paul Keres & Alexander Kotov  
 The Fine Art of Chess—Lyudmil Tsvetkov  
 Art of Chess Analysis—Jan Timman  
 The Art of Sacrifice in Chess—Rudolf Spielmann  
 Art of Defense in Chess—Andrew Soltis  
 The Art of Chess—Colleen Schafer  
 The Art of the Game of Chess—Ruy Lopez, translated by Michael J. McGrath  
 The Art of Attacking Chess—Zenon Franko & Phil Adams  
 The Art of Chess Coloring Book—P.E. Robinson  
 The Art of Chess Combination—Eugene Znosko-Borovsky  
 The Art of Positional Play in Chess—Samuel Reshevsky, Burt Hochberg, et al.  
 The Art of Chess—James Mason  
 The Art of Checkmate—Georges Renaud and Victor Kahn  
 Chess: The Art of Logical Thinking—Neil McDonald  
 Marcel Duchamp—Francis M. Naumann, Bradley Bailey, et al



When I was younger I saw a sculpture that I always wanted. It was a bust of Emanuel Lasker created in 1998 by Patty Anderson for the first Thinkers' Chess Festival. There were 38 of them made. The material was resin and had 3D chess figures at the bottom. They sold for around \$350 at the time. I wonder if any of these still exist?



Obviously, there are the more conventional art pieces like paintings, drawings, and carvings, which we will see later in this issue. There are many beautiful chess sets available like the Lewis Chessmen, the Åger chess pieces, the Man Ray chess set, and many themed sets that range from the Crusaders to Disney to Elvis Presley. Later in this issue we will also explore a few of the most artistic chess games ever played and some fun and amazing chess problems. Sit back and enjoy.



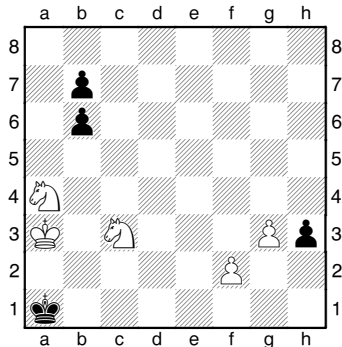
## Chess Problems and Compositions

Another form of art. One player immediately pops to mind when thinking of composed problems: GM Pal Benko. Below are a few problems for you to chew on while appreciating their beauty!

**Problem 1.** Starting with a Benko Problem.

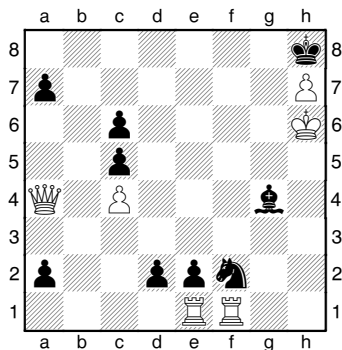
**Benko, Pal (2525) - Unknown Player**

Magyar Sakkalet, 1972



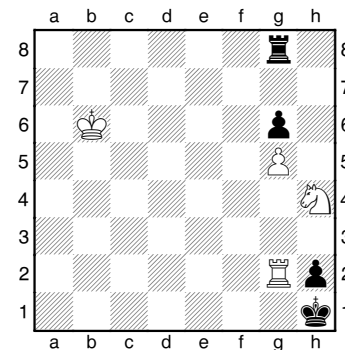
White to move and win

**Problem 2.** Here is a fun one that was on Twitter recently. GM Maurice Ashley tweeted it.



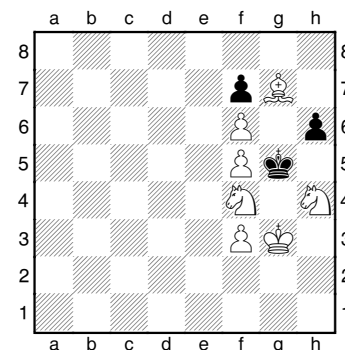
White to move, mate in two

**Problem 3.** Another Benko, Magyar Sakkalet 1982.



White to move and win

**Problem 4.** Benko created problems that were in the shape of all the letters in the alphabet. Here is letter B.



White to move and mate in four



“But is it not already an insult to call chess anything so narrow as a game? Is it not also a science, an art, hovering between these categories like Muhammad’s coffin between heaven and earth, ...”

— **Stefan Zweig**

“As proved by evidence, [chess is] more lasting in its being and presence than all books and achievements; the only game that belongs to all people and all ages; of which none knows the divinity that bestowed it on the world, to slay boredom, to sharpen the senses, to exhilarate the spirit.”

— **Stefan Zweig**

“Then there are other players, among them Spassky, [Viktor] Korchnoi, and myself. For us, it is simply boring to play in an empty hall. When we appear on the stage, we are artistes.” — **Mikhail Tal**

# Chess Clubs and Art: The (De?) Evolution of an Idea

By Joshua Anderson

A few months ago, I was very impressed with some art my wife, Brandy, was doing for our club (see pictures below). This got me thinking about how art is used by chess clubs. As a chess player (and local politician) I like to think about my moves and plan them out before I make them. Unfortunately, for this article, I did not have a thesis or a plan... or even much more than a notion. The notion was to highlight how art was used in small local clubs like mine, in contrast to larger city clubs like the Memphis Chess Club (Club of the Year winner in 2022 from US Chess), and the Saint Louis Chess Club. I contacted Dwight Weaver at the Memphis Chess Club and he was quite happy to help out. The Saint Louis Chess Club was also happy to help out, but their response—“All the art we have at the club is thanks to the World Chess Hall of Fame our sister organization” suggested I was definitely not going to be able to treat them like other clubs.

Instead of writing one article, I decided that I would write three—a great idea in theory, but I didn't even have one thesis. Now that I had three articles, I had three times the problem. I have provided Mark with three articles. The first is a brief one highlighting my wife's work and a little about why she did what she did as an artist. For the second, Dwight was kind enough to give me a bit of background about himself and the Memphis Club, so that will become a brief profile piece. Finally, Emily Allred was kind enough to give me an interview, and talk about the art at the World Chess Hall of Fame and the Saint Louis Chess Club, so that'll be the third part.

I briefly considered addressing how clubs used art for promotional purposes and the business side of things, utilizing graphic design and informational graphics. One can find more and more examples of graphic design being used with clubs, on websites, and the like. For example, in our most recent awards Chris Torres submitted a few items including his Daily Chess Musings website,

[https://dailychessmusings.com/?fbclid=IwAR19q5xp7sMU1Awfj\\_KEq4IFSF4wA4qiV9sRlijEE3EIPFwnKzX7h9aGLis](https://dailychessmusings.com/?fbclid=IwAR19q5xp7sMU1Awfj_KEq4IFSF4wA4qiV9sRlijEE3EIPFwnKzX7h9aGLis).

The first thing on the website is a large graphic of a horse. It is an extremely prominent, well-designed graphic, but is not the sort of art I was interested in focusing on. (An article detailing the evolution of chess advertising and chess graphics could be interesting but is not the focus of this article.)

In the end, the article came back to being one piece, but with three distinct sections. The only thing tying them together is showing art being used by three vastly and distinctly different entities.



### Tri-Bridges Chess Club: Brandy Anderson

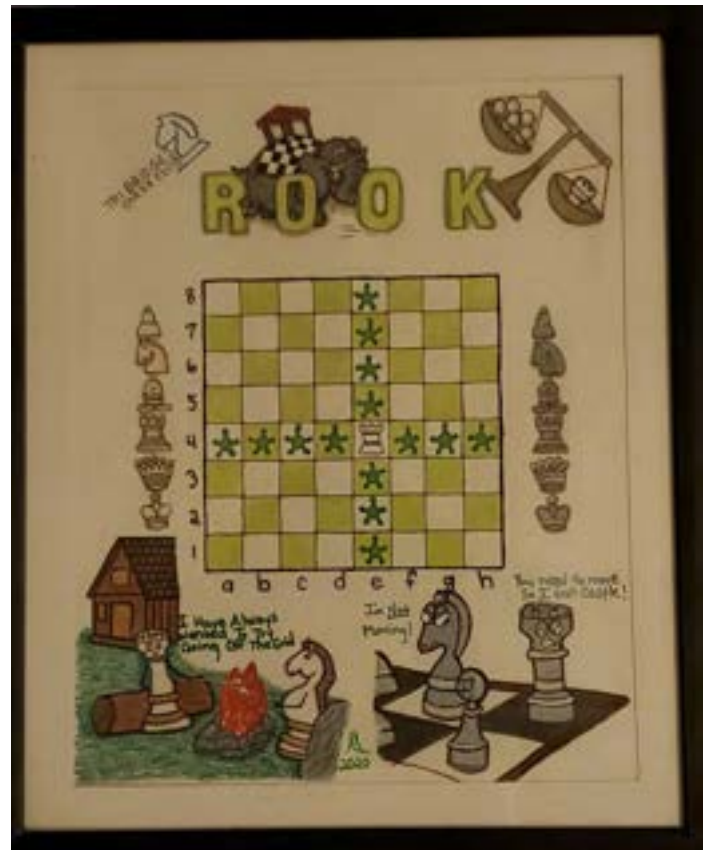
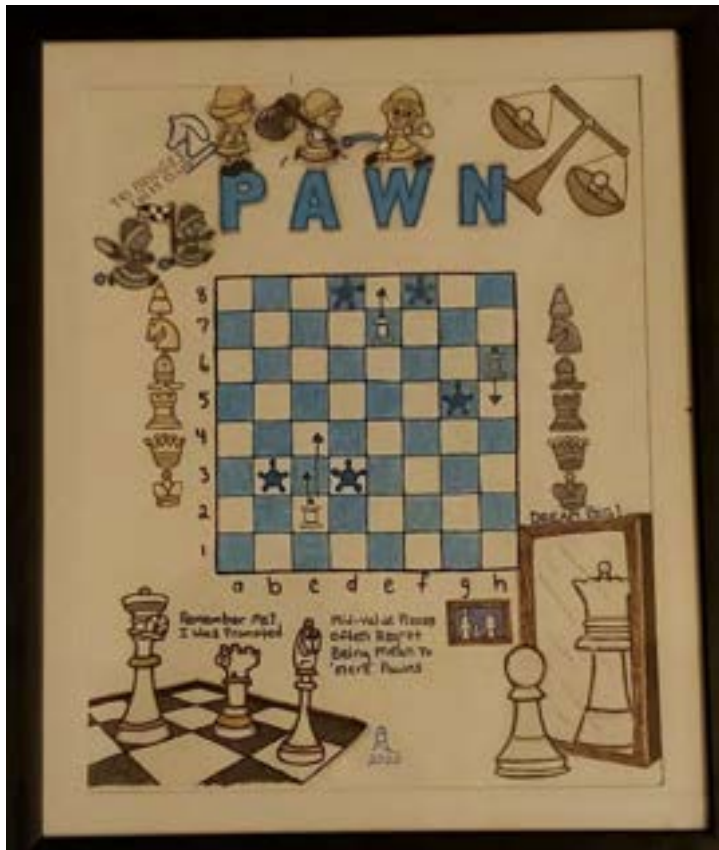
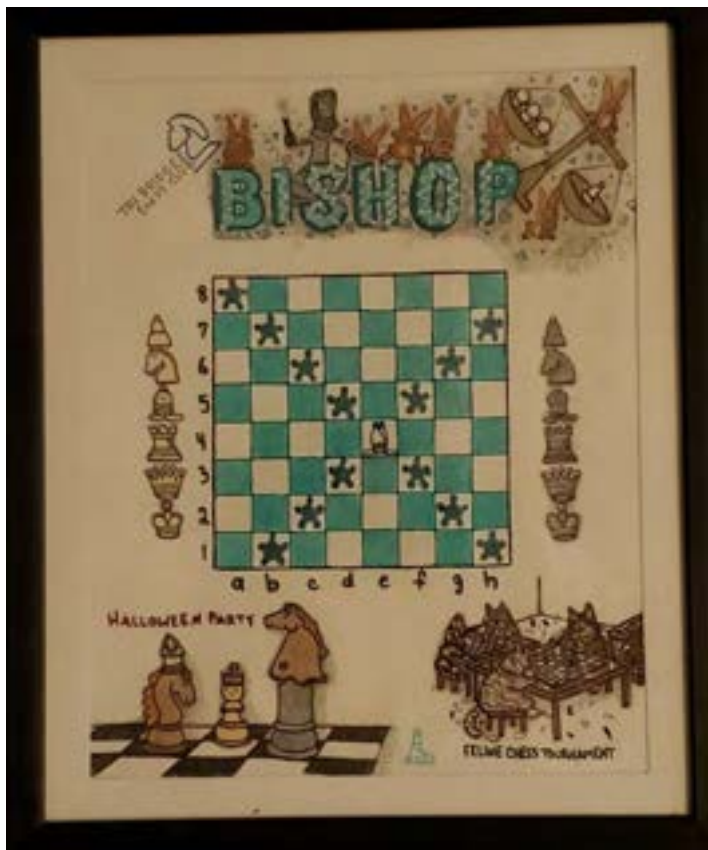
The Tri-Bridges Chess Club is a free community club working on obtaining nonprofit status as a 501(c)3. We meet in Exton, Pennsylvania, and serve the Western Philadelphia suburbs. While we are open to anyone (please stop in next time you are in the Philadelphia area), most of our regular players are children. The club does not officially keep lists of members, but before the COVID-19 pandemic we had about 60 regular players and our events typically attracted at least 40 participants. Currently, the club averages around 15 to 20 players at each meeting.

Tri-Bridges' artist is my wife, Brandy Anderson. Brandy works in the pharmaceutical industry as a regulatory affairs liaison—she facilitates communication between the scientists and the FDA for products to treat emerging viruses (like COVID-19). I work in chess and football—not fields that regularly get combined—so I was very excited with the art she had created (some original work, some extensions of a chess coloring book I had bought.) When asked about what led her to design the pieces she did, Brandy explained that she wanted something colorful that would educate, but with a bit of humor and lightness for the club. Knowing that we had mostly children as members, she wanted to communicate how the pieces move, the basic rules of the game, and the multitude of choices and options that the game allows.

Since our club is currently operating in the basement of a private business and our space is undergoing renovation, we have not yet hung up this artwork. Once we have everything in place, we will be able to proudly display Brandy's art.







## Dwight Weaver and the Memphis Chess Club

Dwight Weaver started playing chess in the Memphis area during the Fischer boom. As a chess player, he peaked early, drawing Arthur Bisguier in a simul just 2 years later. Weaver continued to play chess in the area and became a member of the Memphis Chess Club. He was president from 1986-1989 and collected much history of the club and even ran tournaments. Though he is not in a leadership position in the club now, much of his historical work can still be seen at the club.

During some of this time, the club put out a newsletter called *The Mid-South Chess Advocate*. In 2011, Weaver returned to publishing *The Chess Advocate* for the club, at that point still a non-profit. Weaver began (like many publications have over the years), publishing small bits of analysis, etc., from other sources. Over the last couple of years, the Memphis Chess Club has undergone a monumental shift choosing to become a business that is part of a restaurant, owned by Casey Hill, rather than a non-profit club.

Perhaps not surprisingly, the art that Weaver selects for the newsletter combines old images from the pulp era (roughly 1930s to 1960s) and further modifies by adding chess text and including various additional chess imagery. A full list of Weaver's recent issues can be found at—

<https://www.chesscentral.com/pages/learn-chess-play-better/chess-advocate.html> .

Below you will find several before and after shots of some of the work Dwight has been doing. These have been reprinted here with permission from Dwight.







### Saint Louis Chess Club and World Chess Hall of Fame

For those who are unfamiliar, these two organizations were once described to me as sister organizations. This closeness is unique in the chess world, with both plusses and minuses. For one, it raises the bar. No one expects the artist for TBCC (my wife, a regulatory affairs specialist in emerging viruses) to be any sort of artist. The same is true for Dwight Weaver, a chess historian, former local tournament director, and longtime helper of the Memphis Chess Club.

In contrast, the World Chess Hall of Fame, because of its renown, has an expectation that their artists will be actual artists, not talented dabblers. This limits what artwork they can use, but it also gives them the gravitas and funding to cultivate relations with many strong professional artists. Also, unlike a free club in the suburbs or a midsize city club, the World Chess Hall of Fame has a few more funding options for their artwork, allowing them to commission pieces.

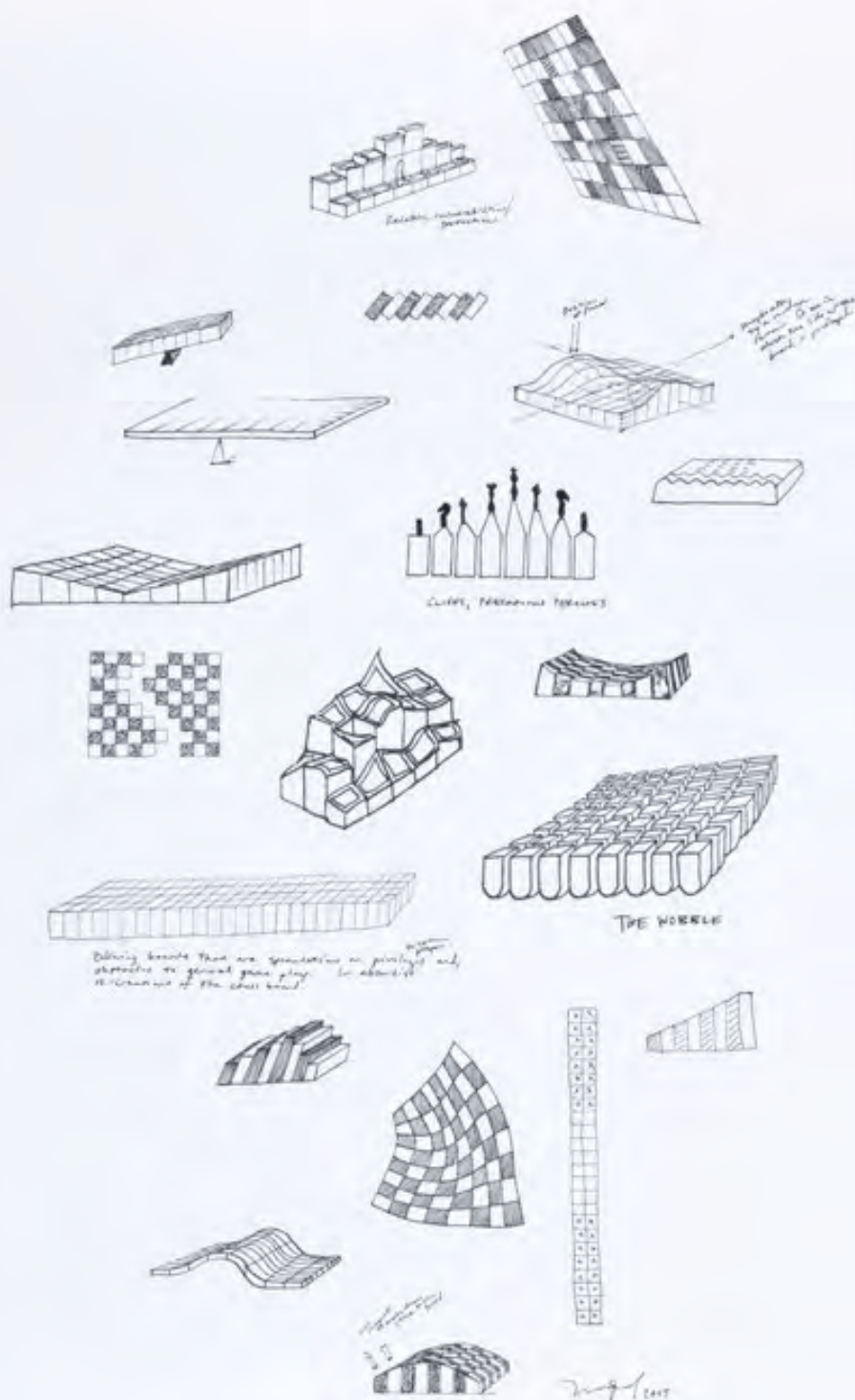
As for the club proper (a growing building across the street from the Hall of Fame), their pieces often reflect the upcoming events. Emily Allred, curator, explained that when there is a special event such as the Cairns Cup, an effort is often made to make sure that the art reflects the ongoing or upcoming events. Aside from these special occasions, they make a point to focus on pieces connected to on-going exhibits as well as pieces that highlight the club chess atmosphere.

Meanwhile, the other “sister”, the World Chess Hall of Fame routinely ties their exhibits to art in a very obvious way. They even have an exhibit solely devoted to St. Louis artists ([The Imagery of Chess: Saint Louis Artists | World Chess Hall of Fame \(worldchesshof.org\)](#)) as well as several pieces that can be seen at - [Keith Haring: Radiant Gambit | World Chess Hall of Fame \(worldchesshof.org\)](#). While many of their other exhibits do not make quite as much use of art, they routinely incorporate it in such as in their chess and hip—hop exhibit. Even their Fischer exhibit had works from photographer Harry Benson and an ornate wall as backdrop to some of the historical pieces about the match.



*Gregg Louis, **Untitled (Chess Set)**, 2017, Rubbed bronze and plants, King Size: 4 ½ in.*  
*Collection of the World Chess Hall of Fame, and reproduced with permission. Photo by Michael DeFilippo.*





Meghan Grubb, **Speculative Fields**, 2017, Digital print, 24 x 18 in.  
Collection of the World Chess Hall of Fame, reprinted with permission. Photo by Michael DeFilippo.





**Keith Haring Radiant Gambit Gallery View**, December 8, 2020, Courtesy of the World Chess Hall of Fame,  
Photo by Carmody Creative Photography

## Art at the Saint Louis Chess Campus

By Shannon Bailey

Rex Sinquefield's dream to create the most beautiful chess club in the world, combined with his love of art, inspired the Saint Louis Chess Campus to celebrate the artistic and cultural connections in the game of chess. When the Saint Louis Chess Club opened its doors in 2008, Rex's art director was tasked with incorporating art and art programming into the Club and finding people who were experts in that field. Bradley Bailey had just recently moved to Saint Louis and was a perfect fit for this new role; he was an art historian at Saint Louis University and a Marcel Duchamp scholar, and had written his dissertation on Duchamp's chess career and chess imagery in his artwork. Bradley worked with the artist Diana Thater, whose chess video work had recently been purchased for display at the Chess Club. During that first year, other scholars and artists who were interested in chess (including Francis Naumann, Larry List, and Jennifer Shahade) worked with Bradley on art programming at the Club. Rex continued to collect chess—related art works, especially from renowned international artists including Tom Friedman, Barbara Kruger, and Yoko Ono.

I am married to Bradley, and was, at that time working in Development at the Contemporary Art Museum St. Louis. My background is in Museum Studies and Art History, so as Bradley continued to work with the Saint Louis Chess Club, I became more and more aware of the growing interest in chess in the region. When it was proposed that the World Chess Hall of Fame move to Saint Louis, I knew that my background was perfect for the new museum. I have been working for the WCHOF since May 2010, and I love introducing art to our chess fans—and chess to our art fans. The mission of the WCHOF is to celebrate the rich history of the game and all of its cultural connections, including the many artists who have been inspired by the game. In the case of some of the ornate chess sets, I see them as 32 sculptures created by very talented artisans and carving experts—not just game pieces. Rex sees the WCHOF as a cultural salon—inspired by the salons in Paris - especially those hosted by Gertrude Stein. Both Rex and Jeanne's love for art and music inspire so many of our own exhibitions and commissions.

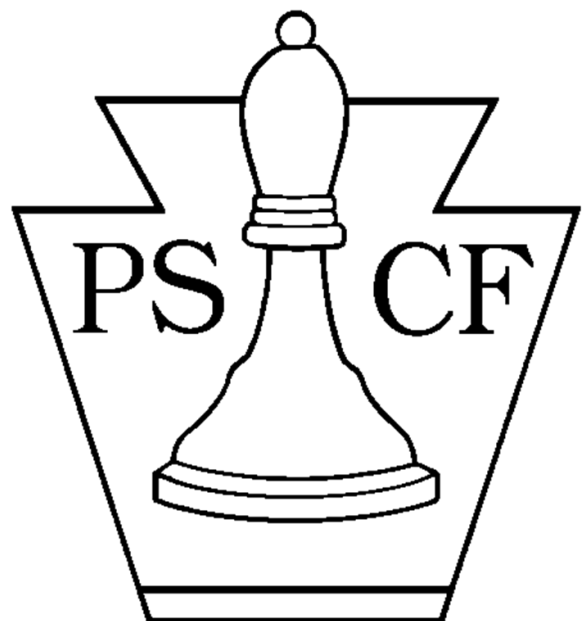
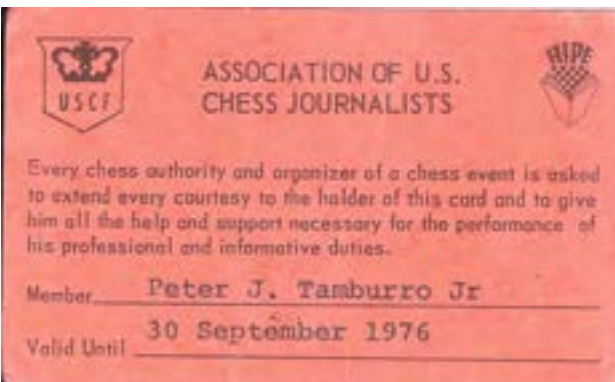
## Conclusions

Chess is the ultimate utilitarian activity. We spend hours upon hours teaching kids to develop their pieces... all their pieces, not just the queen and the king's bishop. We also talk about getting all of our pieces into the attack. Therefore, perhaps it is not surprising that clubs would take a utilitarian approach to chess and art, based on each group's needs and options. But just as we might admire the beauty of one of Paul Morphy's attacks or be stimulated by Mikhail Tal's brilliant and risky sacrifices, we can be similarly stimulated by the art that we chose to use for our clubs (and Halls of Fame).

As for the article itself, it has finally evolved into an introductory type piece that brings an oft ignored or overlooked part of chess to the attention of the readers. Hopefully, it is an appetizer that whets the appetites of our readers to explore the use of chess and art more carefully.



*Ed: Here are more examples of club art. The first was a card issued by the original CJA. The one on the right is the logo from the University of Iowa chess club in Iowa City, IA. The one below on the left is the logo for the Iowa State Chess Association and the one below on the right is the logo for the Pennsylvania Chess Federation.*



# ***Chess in Art***

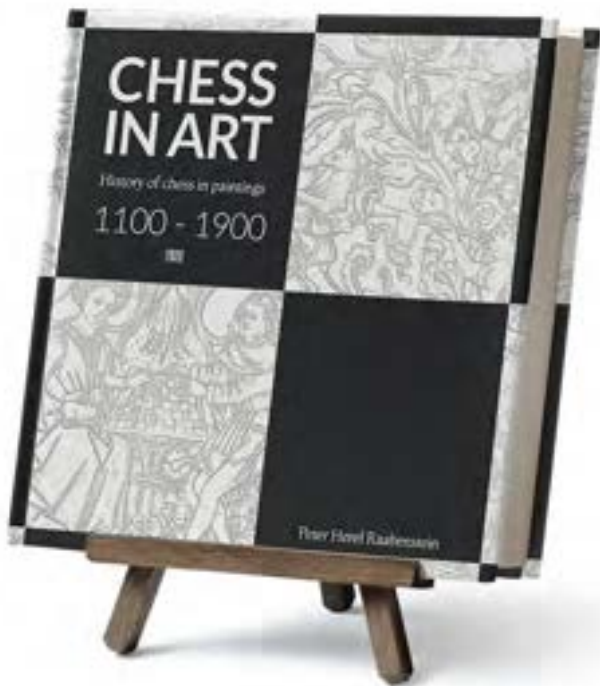
## ***History of Chess in Paintings 1100-1900***

By Peter Herel Raabenstein

Reviewed by Rachel Schechter

*400 brilliantly reproduced paintings, drawings, engravings, wood carvings and reliefs to inspire the soul, delight the senses, and challenge the artistic intellect*

*"While not every artist is a chess player, every chess player is an artist."*  
Marcel Duchamp



**Be forewarned:** this is going to be an enthusiastic review as I absolutely loved this book. The quality is outstanding. From the layout and presentation to the thick art book paper, this is a book that's a worthy addition to the coffee table and any chess library. All pictures shown were reproduced with permission from the publisher.

**Circa 2003.** Chess player, painter, and true bohemian, Peter Herel Raabenstein (PHR), searches his native Prague to buy his like-minded uncle a birthday present: a book of chess paintings. Nada. So, he finds twelve chess pictures, assembles them into a calendar, and gifts his uncle, who encourages him to create an entire book. PHR takes said advice, moves to Amsterdam and—voilà—in 2020 *Chess in Art* is born: a celebration of 800 years (1100-1900) of chess-themed artwork.

This we learn from the *epilogue*. What we learn from the *prologue*—an incisive analysis of the military, political, and social mores per their respective epochs—is that “the history of chess, like that of art follows its era, influences it, is influenced by it and evolves.” (pg. 8) And that's just the tip of this 'artberg'. What we learn from even a  *cursory study* of PHR's masterpiece, featuring the works of over 300 artists, is that art, like the game of chess, is infinite. Artists—the painters, engravers, woodworkers, illustrators—are realistic visionaries and crafts people. Fine brushstrokes are like fine chess moves, the intricacy of color and tone like the strategy of a well-played combination.

### **An 800-year Journey**

Acknowledging chess' Middle Eastern origins throughout, this extraordinary volume opens with the medieval allegorical works of William of Tyre, Alfonso X of Castille and Israhel van Meckenem. Four works can be seen that represent this time (to the right and the next page).

From there it moves to the romantic and military adventures of the aristocracy and death/chess symbolism in the Middle Ages to the Renaissance, a fervent artistic, political and economic rebirth that lasted from the 14th through the 17th centuries. The Age of Reason/Enlightenment characterizes much of the work from the late 17<sup>th</sup> and 18<sup>th</sup> centuries. With the start of the 20<sup>th</sup> century comes the birth of the Industrial Revolution—and though always the 'royal' game, chess becomes the province of the common man.



*Knights Play Chess During a Siege, (circa 1255).*  
William of Tyre 1130—1156





Alfonso X of Castile (1221-1284)

**Upper Left:** a Woodcut and book illustration from: *Treatise on the Game of Chess*, by Jacobus de Cessolis 1493-4; **Upper right:** A *Christian & Muslim Play Chess*, an illustration from *The Book of Games* by Alfonso X of Castille, 1285; **Below:** an engraving by Israhel von Meckenem (1445-1503) which is also incorporated into the cover design.





Some amazing artwork can be seen in the next several works.

**Left:** Much heralded is *The Chess Game* by Anguissola Sofonisba (1555). **Right:** Wonderfully detailed illustration by Hans Muelich (1552), *Duke Albrecht V of Bavaria and his wife Anna of Austria Playing Chess*



Anguissola Sofonisba 1552-1625



Hans Muelich 1552-1625

**Below:** Pieter Brughel's genius (1530-1569)







**Above:** The exotic *Noblewomen Playing Chess* by Nevasi Lai (circa 1780)

**Below:** *Tavern Interior Chess Match*, (1806-1856) by Luigi Giorgio Baldero





Carl Hepfer 1836-1897

Chess, by Carl Hepfer, (1826-1897)



Curt Bruckner 1896-1971

Curt Bruckner's studious *Playing Chess*

*Editors note: Curt Bruckner's Playing Chess was one of the pictures Rachel and I (MAC) discussed at length. We really liked how the sunlight came in and shone on the board and back wall. The book case above helped add to the ambiance.*

### What's The Caveat?

My journalism professor—God rest him—taught that even if you proclaim a book a masterpiece—a good reviewer always proffers a “yes, but”, a “however”, a “why in the world?”. So, in deference to my prof... Why would PHR research, design, and meticulously compile 400 chess-themed paintings sans titles? The artists are indexed—twice—but nary a single title is assigned. Why? An oversight? Highly unlikely. Printer error? Equally unlikely. An assumption that his readers are art historians as well as chess art lovers? Come on...

How many of us have the time even *to visit* an art gallery let alone google 400 works of art? Our increasingly busy lives *demand* fingertip information—complete, correct, and easily accessible. I mean—we know Europeans are generally a bit more laid back than we frenetic Americans but—*no titles*? Why?

Consider this possibility:

Just as we study brilliant chess games and intriguing positions—analyzing, scrutinizing, admiring—always learning—so too with chess art. One “discovery” leads to another. *And that—in my very humble opinion— is the author's intention: to lead us on a journey of discovery.*

*Editors Note: Even with this idea or suggestion from Rachel of why no titles it was extremely frustrating trying to communicate about this painting or that painting while this review was being completed. My opinion is that including titles and increasing the font size below the pictures would have made the book even better.*





Karel van Mander II (1632-1682)

Regarding the 1603 painting, *Shakespeare and Ben Jonson Playing Chess* by Karel van Mander I (or was it his son Karl II?) (left). Nearly 300 years later, in 1871, inspired by *The Tempest* (and perhaps Van Mander's work) Lucy Madox Brown paints *Ferdinand and Miranda Playing Chess* (Below) which in turn inspires Claude DeBussy's 1890s opera, *Pelleas and Melisande*, (based on Maurice Maeterlinck's play).



Examine Anthony Rosenbaum's (1831-1888) *Chess Players*, gifted to the National Portrait Gallery in London (below). To date, Henry Bird, Wilhelm Steinitz, Bernard Horowitz and a few others have been identified. See anyone you know?



Anthony Rosenbaum 1831-1888

And while most chess players know Goethe is credited with saying “chess is the fairest of all games”, what’s the true outcome of the game depicted in this 1830s work by Frederich Moritz August Retzsch, *Mephisto and Faust Play Chess?* (Right)



How about the classic *Chess Game Between Tha'alibi and Bakhazari* (1896) by Ludwig Deutsch? White to win in three moves? (Left)

Wanna bet? Check out *The Players* (circa 1590) by Ludovico Carracci, depicting, reportedly, the first-time money was wagered on the chess table. (Below left) Or was it *The Chess Players*, by the infamous Caravaggio? (Below right)







Aubert 1855-1868

Either way, it's pretty clear who *didn't win* in Jean Ernst Aubert's 19th century *Chess in Art* drawing. (Left)

"No—I'm an honorable man—I swear!" Good caption for Johannes Samuel Blaettner's (circa 1650) *Chess Motif?* (Below)



Johannes Samuel Blaettner 1650-1700

Editors note: Wagrez's *The Chess Players* was another of the pictures that Rachel and I (MAC) discussed and enjoyed. The sunlight on the lady in red's face, the mountain backdrop and sky, the green grassy knoll, the flowing elaborate dresses, the way the gentleman was lovingly looking at the lady, and even the floor tiling all stood out. A favorite picture.

The pieces? Here's looking at you kid: *Still Life With Chinese Chess Pieces*, by Willem Elisa Roelofs Jr. (1874-1940). (Bottom left) Or fabulous chess queens playing with like pieces: *The Chess Players*, by Jacques Clement Wagrez (1846-1908) (Bottom right)





And when love's on the table, everyone wins as is evidenced in Alessandro Varotari baroque masterpiece, *Mars & Venus Playing Chess*, (circa 1630) (below left); *Tristan & Isolda* (1501) as portrayed in the book *Tristan de Leonis* by Maria Luzdivina Cuesta Torre (below right); and *A Game of Chess*, (circa 1800) attributed to George Watson (bottom left).



Tristan de Leonis 1501-1502



George Watson 1767-1837

That's what Raabenstein's *Chess in Art* truly is: a win-win. No adjournments, no draws, no penalties, no losses. Whether you opt for the "cursory flip-through-the-pages study" or the "journey", or anything in-between, it's a good bet to *opt in* for PHRs understated masterpiece.

### The Quintessential Gift

10+ years in the making, this rare artistic gem also honors the fine art of quality bookmaking with richly milled stock, satin sheened pages, and perfectly blended hues—all crafted with chessboard precision. The book is 10 ½ x 10 ½" square. This *sui generis* volume weighs in at 1.8 lbs. 300+ pages and truly is (and I think PHRs uncle would agree) *the quintessential gift*, a good read, or unique tournament prize. Is it too pricey at \$100? Truth? It's worth double.

I am reminded of James Joyce who, when asked how long it should take to read *Ulysses* said: "Well, it took me seven years to write it; should take you at least that long to read it".

Thank you, Mr. Raabenstein, for how *Chess in Art* will enhance our next 10 years. And for the volume yet to come.

GM Jon Edwards has recently become the World Correspondence Chess Champion! What an amazing feat! Correspondence chess has been a part of my life since 1982 when I first found out about it. Did I ever have aspirations to become the World Champion? I'm sure it crossed my mind at some point... at least, until I lost my first game. Ha, Ha! Unlike me, however, Correspondence GM Jon Edwards had aspirations to become World Champion and was able to accomplish this amazing goal. Jon made three legitimate attempts at the World title and the third time was the charm. Jon was nice enough to allow us to interview him this past November.



**Please tell us a bit about yourself and your family.**

Cheryl and I have lived in Pennington, NJ for more than 30 years. Cheryl teaches English to young learners in China. Our oldest is a screenwriter in Los Angeles. Our youngest is a threat analyst for African affairs at Accenture and the State Department.

**You say Cheryl teaches English to young learners in China. Does that mean she travels to China to do this**

**or does she teach Chinese people English in NJ?**

She teaches via Zoom from right here in NJ. Strange hours, though.

**Is there anything your oldest has done that we might all have seen on TV or the movies?**

Aaron just won the Gold Prize for Sci-Fi Features at the Page Awards for "Adrift." He made the Blood List in 2021. And worked on "David Makes Man"

**Did you go to college? If so what did you major in? How does it apply to what you do today? What do you do for a living now or what have you done in the past?**

I graduated from Princeton University in 1975 in History and Economics. I got my MA and PhD in Ethiopian Economic History from Michigan State University. While I was at MSU, I coordinated Computer Assisted Instruction, and that led to a job as a Senior Technical Editor at BYTE Magazine in 1984. There, I managed the huge Review Department. I left there for Princeton University in 1986, where I served first as AVP for Computing and Information Technology and later as Coordinator of Institutional Communication.

Along the way, I learned useful skills, how to do research, how to communicate well, how to use software tools, and how to make the most of high-performance computing, all useful and frankly necessary skills for the correspondence chess we play today.

**Obviously when getting your PhD in Ethiopian Economic History you didn't plan to go work for BYTE. Were you planning to be a college professor?**

Yes. But computing offered MUCH more money, and I had a family to support.

**How does Chess fit in your life? Who taught you?**

It has always been there. I started meaningfully in 4<sup>th</sup> grade... I got sick with mono and had to stay in bed for a year. To help me survive the boredom, my father brought me a different chess book every week. The important part: I had plenty of time and I read all the books! My parents then brought in my great Uncle, Joseph Platz, a very strong master who had been taught by Emanuel Lasker. When I was a teen, we moved to Massachusetts where I attended the Fitchburg Chess Club and Stephan Gerzadowicz provided very useful instruction that tempered my youthful aggression with far better positional understanding.

I stopped playing during Graduate School and in fact, Cheryl did not know that I was a chess player when we married! As soon as I left graduate school, I had much more time on my hands and started playing again. When we started a family, I began playing correspondence chess so that I could play and still be a good daddy.

**How did your wife feel when she learned you played chess? Did she have concerns about being a "chess widow?"**

In retrospect, she took it pretty well. Once we had kids, I was mostly still home, playing correspondence chess.

**Joseph Platz was a member of the Manhattan Chess Club. Did you play there growing up?**

No

**I have read some of Stephen Gerzadowicz's books (he even published one of my games in his book Thinker's Chess) and his quips and quotes made a fun impression on me. Did his writing affect how you have written chess books?**

Of course... see *The Chess Analyst*, chapter 16.

**We know you play correspondence but how much over the board chess do you play?**

I took up correspondence chess primarily to help me im-

prove my OTB game. I played in most of the major New England tournaments as a youngster and when we lived in NH. But over time, the demands of work at Princeton made that tougher, and by then, I had a heavy correspondence load that filled my time. These days, I play in one OTB event a year, the US Amateur Team East. This year, my teammates of 30 years are naming the team *World Champion on Board Two*.

**This just begs the question, If you are the USATE board 2, who is your board 1?**

A very cool guy named Derrick Higgins, who flies in yearly from Chicago.

**This issue has a theme of art in chess. What springs to mind when you think about Chess Art? (chess sets, art like pictures, paintings and drawings, a combination, an ending, a specific move)**

I have assembled what is very likely the largest collection of Chess on Stamps in the world, a collection that spans nearly 200 large albums. One of the sub-themes is *The Art of Chess*. I am happy to provide some lovely scans for you if you would like. It's a separate passion. I have been President of COSSU (The Chess-on-Stamp Study Unit) and editor of its quarterly publication, the Chesstamp Review. I am happy to provide a free issue to any of your readers who requests it.

Here are links to some recent issues of COSSU's Chesstamp Review, my "baby" - Jon Edwards

**NEW: Chesstamp Review #187**

<https://drive.google.com/file/d/1W119TNf9mK3qz8KAsuBw5DGUtb9BUUaR/view?usp=sharing>

**NEW: Allan Savage's Correspondence Chess Career**

Contact the Editor if you are interested in purchasing any of Allan Savage's correspondence chess cards.

[https://drive.google.com/file/d/1t7Th4Xag1rOWqWD9Jx\\_yk1HHst7CX9wj/view?usp=sharing](https://drive.google.com/file/d/1t7Th4Xag1rOWqWD9Jx_yk1HHst7CX9wj/view?usp=sharing)

**NEW: SSS Bonus... Chesstamp singles sale**

[https://drive.google.com/file/d/1xSf85JLONIJQ4zUp2iJVEEvT\\_RFCIj6U/view?usp=sharing](https://drive.google.com/file/d/1xSf85JLONIJQ4zUp2iJVEEvT_RFCIj6U/view?usp=sharing)

**Chesstamp Review #186**

[https://drive.google.com/file/d/1\\_3FRoyl5KI9X18\\_1juF48rDvxq2Roxl9/view?usp=sharing](https://drive.google.com/file/d/1_3FRoyl5KI9X18_1juF48rDvxq2Roxl9/view?usp=sharing)

**Chesstamp Review Article Index (1-186)**  
(Note the following is a pdf of an Excel Spreadsheet)

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**Chesstamp Review #185**

<https://drive.google.com/file/d/1-CMdD91NEdMrtsQ0WhhzxByOyyRX7RyJ/view?usp=sharing>

**Chesstamp Review #184**

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(Printed back issues are available back to CR 135 at \$4 each, postpaid in US in Canada. Discounts available for orders of 10 issues or more.)

**Chesstamp Review #183**

[https://drive.google.com/file/d/1Ws3t9Z\\_UkJ2WFW02q0zwvUA7uhSD7PG6/view?usp=sharing](https://drive.google.com/file/d/1Ws3t9Z_UkJ2WFW02q0zwvUA7uhSD7PG6/view?usp=sharing)

Joram Lubianiker's presentation of his Gold Medal Exhibition

[\(205\) Cossu meeting - YouTube](#)

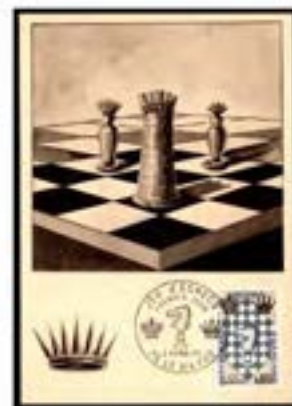
And you can tour the actual exhibit at [AAPE 2021](#).

**Chesstamp Review #182:**

<https://drive.google.com/file/d/1TbDzavWL1hq0qsGUK-S98SrnQutlqBdy/view?usp=sharing>



From Jon's collection named Album 14 France







And I teach a large group of youngsters on Wednesdays... a beginner group and an intermediate group. Many years ago I taught chess to a youngster, whose mother is now organizing the sessions. We split the revenue so that she has an enormous incentive to pack the room. And that she does!

**What has been your greatest success in writing? In writing in Chess?**

It's hard to define my greatest success among my books. I am proudest of *The Chess Analyst* which covered the early years of my correspondence chess career leading up to my win in the 10<sup>th</sup> US Championship. *ChessBase Complete* was the best seller, raising enough in royalties to pay for a college semester bill.

**What has been your greatest writing challenge?**

I am very fond of thematic chess books and so, I am very proud of *Sacking the Citadel* which explored the classic bishop sacrifice on h7. That effort required some innovating research to identify all of the games, it involved historical research on chess, and it required a very careful assessment of the extant literature. I wanted to convey that sacrifices could be studied and understood very much like opening theory. My personal hope is that now, in the wake of my correspondence success, chess players will rediscover that book.

**I do have both *The Chess Analyst* and *Sacking the Citadel*. I have read the former and unfortunately have not gotten to the latter yet.**

Chapter 5 is the key, my comprehensive taxonomy of the sacrifice.

**Yasser Seirawan had a book back in the early 1990s called *Take My Rooks*. Were you familiar with this book? If so did you take any inspiration from it when writing *Sacking the Citadel*?**

Have read his book, but no, it was not an inspiration for

this effort, which I think was unique in its scope, at least at that time.

**Who is your favorite author? Favorite book? Poetry?**

I'm not a fan of poetry. But my favorite chess author is easy: Cecil Purdy.

A few highlights of Jon's chess career:

- World Champion (2022)
- International Correspondence Grandmaster (GM), 2022
- 2016 US Amateur East, 1<sup>st</sup> place tie (OTB).
- ICCF 2015 US Invitational GM norm (5 way 1<sup>st</sup> place tie)
- Senior International Correspondence Master, 2003
- International Correspondence Chess Master, 2000
- 8<sup>th</sup> North American Invitational Correspondence Chess Championship (1999), 1<sup>st</sup> place
- Senior International Master (SIM), 1999 (One GM norm)
- 10<sup>th</sup> United States Correspondence Championship (1997), 1<sup>st</sup> place
- Four time winner of the APCT (American Postal Chess Tournaments) Championship
- APCT Game of the Year Award (1996, 1997)
- International Master (IM), 1997
- United States Correspondence Chess Olympiad team
- Chess Life for Kids "You can do it" columnist
- American Chess Magazine "Chess Tech"

**If Purdy was your favorite author I am sure you knew Robert "Bob" Long who updated and reissued a bunch of Purdy's work. Didn't Bob have you come as a guest speaker to one of his chess festivals?**

Yes twice. Once (perhaps twice) about hedgehog formations

**What is it about Purdy's writings that draws you in?**

Clarity!

**What is your chess library like?**

I stopped counting at 5,000 books. The upstairs library contains older material, notably including a nearly

complete run of the British Chess Magazine, Deutsch SchachZeitung, Fernschach, and Chess. I have most tournaments books and biographies back to the 1880s, and everything that I could find about both endgames and correspondence chess.

**Have you moved more electronic than paper for research?**

I have relatively few current books about chess openings and yes, I rely upon database research almost exclusively. Still, when a key game appears in the database research, it is so very important to find the game in its original sources and review the original annotations.

**There is also something fulfilling, at least to me, about finding that game or item you're looking for in the hardcopy library. Maybe it comes to me as I am a chemist by trade so research is my favorite part of my work and playing correspondence chess.**

**If you read about chess what aspect draws you in**

**most? History, openings, endings, biographies, etc?**

I have not read every book in my library and indeed, it's a growing collection as much as it is a comprehensive reference library. But I am always reading something. Biographies and tournament books are important, but I still adore endgame studies.

**Do you have a favorite chess book? If so what is it?**

I've long been fond of *Larsen's Selected Games*. It had a substantial impact on my chess early on. I have since embraced the philosophies of Petrosian, but I am hard pressed to think of a specific book that correctly captures the importance of Petrosian.

**Here are three photos from Jon's library.**

**Is there a book that you read and your understanding of the game was greatly improved?**

Not so much a book, but a single game, Joppen-Petrosian, Belgrade 1954. The final sequence of that game changed



my understanding of how to think in a chess game. I have the feeling that Joppen lost that game without any understanding of what he had done wrong. I also suspect that Petrosian saw the final 20 moves without having to devote many neurons to the effort. The key was understanding the importance of maneuvering within a fixed structure,

es-



and

tablishing the correct sequence for exchanges and the repositioning of pieces. I annotated the game in the *Chess Life* cover story, Feb 2018;

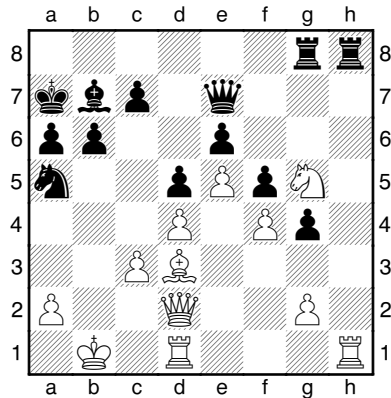




## Joppen,Egon - Petrosian,Tigran V [C16]

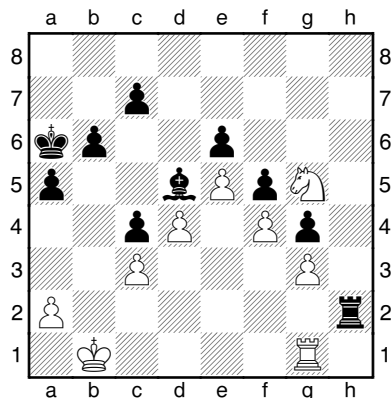
Belgrade (11), 1954

1.e4 e6 2.d4 d5 3.♟c3 ♟b4 4.e5 b6 5.♞g4 ♟f8 6.♟f3  
♞d7 7.♟b5 ♟c6 8.c3 a6 9.♟a3 f5 10.♞g3 ♟x a3  
11.bxa3 ♟b7 12.♟g5 0-0-0 13.h4 ♟h6 14.♟d3 ♟b8  
15.♞f3 ♟f7 16.♟h3 g6 17.♞e2 ♟a7 18.♟g5 ♟xg5  
19.♟xg5 h6 20.♟h3 ♞e7 21.♟f4 g5 22.♟h3 ♞xa3  
23.♞d2 ♞e7 24.0-0-0 ♟dg8 25.♞b1 ♟a5 26.hxg5 hxg5  
27.f4 g4 28.♟g5



This is the critical position Jon is referring to. Materially black has an additional pawn. White has a better bishop, there is a contest on the h-file with the rooks, and the white knight seems better than the black knight.

**Bc6** Attempting to improve the bishop. 29.♞b2 ♟c4 Getting off the rim and setting sites for e3 and g2. 30.♞b4 ♞d7 31.♟xc4 a5! 32.♞b2 not ♞b2 as ♟a4! wins. dxc4 33.♞d2 ♟d5 Securing its spot in the pawn chain, looking after e6 and looking toward g2 and h1. 34.♟dg1 ♞c6 35.♟xh8 ♟xh8 36.g3 ♞e8 37.♞b2 ♞h5 headed to h2. 38.♞c2 ♞h2 39.♞xh2 ♟xh2+ 40.♞b1 ♟a6



0-1

**Do you miss the days of the actual postcard or do you prefer server?**

Of course not! The postcards were often lost, sometimes damaged, and increasingly expensive. However, as a phi-

latelist, I have assembled an almost complete collection of correspondence chess played on every postal card type. Chess players have always been amazing, finding any way to play the game. The server is accurate, moves are never lost, no cheating is possible, and it's a whole lot less expensive.

**You have written a book on ChessBase. Was writing the book just a natural follow-up to your use of the program or did you have to do a lot of research to write the book? How much would you say, using ChessBase, helped you win the World Correspondence Chess Championship?**

I worked for ChessBase USA for a couple of years as an author back when the program was on version 4 and positional searches required a separate application, Motif, with its own programming language. By version 13, the program was much easier to use but its manual was hard to digest. I wrote the whole book in ten days during a vacation from work. The application was relatively simple back then, and I knew it very well. ChessBase has since added new features, many of which are very cool additions, notably Livebook, Let's Check, and all the Cloud support. So, I added a supplement to cover the later versions. At work, I used the Office suite from Microsoft all day long. These days, I use ChessBase 12+ a day. It's hard to say that ChessBase gave me an advantage because I suspect that all professional chess players today are using it comprehensively.

**Chessbase seems to be putting out new versions very regularly. Any thoughts about putting out another supplement to cover the latest versions?**

Have not heard that Hanon Russel wants another supplement... he has an inventory that governs such requests.

Meanwhile, with my time under such stress, I am far more inclined to write *Chess Analyst*, part 2.

**That would be exciting as the original *Chess Analyst* was such an enjoyable book.**

**Do you have a favorite opening? Ending?**

I still love the Bishop's Opening and its theory, but it doesn't stand up to correspondence chess scrutiny. I am very partial to rook and bishop of opposite color endgames, and I have found several opening novelties that steer the game in that direction.

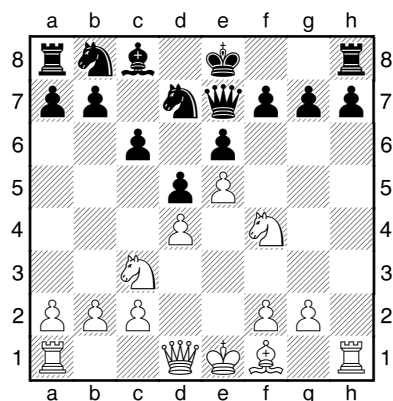
**Do you have a favorite game you have played?**

Among my own games, Edwards-Hayward APCT 1991 has 13 sacrifices! I annotated it in *The Chess Analyst*.

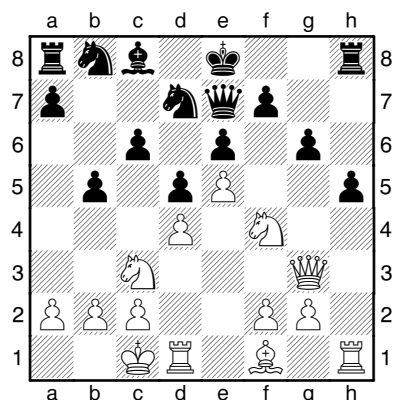
Edwards, J (2395) - Hayward, K (2275) [C13]

APCT, 1991

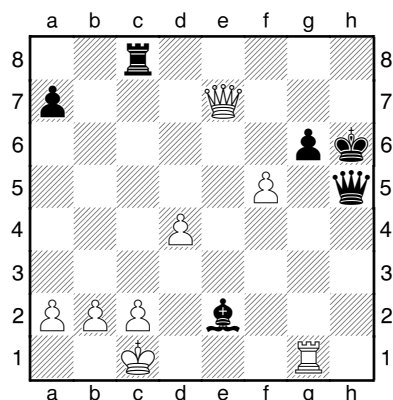
1.e4 e6 2.d4 d5 3.♟c3 ♟f6 4.♞g5 ♞e7 5.e5 ♟fd7 6.h4  
offering the first sacrifice of the game. ♞xg5 7.hxg5 ♟xg5  
8.♟h3 ♟e7 9.♟f4 c6 N



A novelty at the time. 10.♟g4 g6 11.0-0 h5 12.♟g3 b5



13.♞xh5 ♞a6 14.♞xc6 ♟xc6 15.♟xc5 exd5 16.♟xd5  
♟d8 17.e6 ♟f8 18.♟f4 ♟f6 19.♟xf6 ♟g7 20.♟xh5+  
Sacrifice seven ♞xh5 21.♟xf7+ ♟h6 22.g4 ♟g5+ 23.f4  
♟xg4 24.♞dg1 ♞e2 25.e7 ♟xe7 26.♞xh5+ ♟xh5  
27.♟xe7 ♞c8 28.f5



♞g4 29.♟e3+ ♟g5 30.♟xg5+ ♟xg5 31.fxg6 ♞c6 32.g7  
♞g6 33.c4 ♞xg7 34.b3 ♟f4 35.♟b2 ♞h7 36.♟a3 ♞f3  
37.♟b4 ♟e3 38.♟c3 a5 39.♞e1+ ♟f4 40.d5 ♞h2 41.a3  
♞e4 42.♟d4 ♞d2+ 43.♟c5 ♞d3 44.b4 ♞xa3 45.b5 ♞c3

46.d6 ♞d3 47.b6 1-0

**How many correspondence games would you normally have going on at a time? What did you find was your limit at one time? How many were too few?**

Too many? 20, and that can happen. I was in the middle of the Final when the Correspondence Chess Olympiad started. I'm happy to say that our team just clinched a medal and clinched a seed into the next Olympiad Final! Another medal. Yippee!

Too few? Zero. I cannot imagine it!

I was invited to play in the WF33 just two days after the WF32 ended. I postponed my entry, because I truly need a break. World Champions are permitted to enter the Candidates, a really nice perk!

**Take us though the typical process you follow when making a move in correspondence chess.**

A good bit of it is quite banal, making certain that I analyze the right position and make the intended move. As for the actual steps during the analysis, that's a bit like asking McDonald's for the recipe for their secret sauce.

**Do you have any internal life rules you always apply to chess and the move making process?**

Absolutely. Turn off the TV!

**At what point in your chess career did you decide to go after the World Championship? How did that decision change your life prior to winning/after winning?**

I tried after I won the North American Invitational, but I placed well off the lead in the subsequent Candidates. When I retired in 2010, I tried again, placing second in a semi-final, then second in the Candidates, and of course then first in the WF-32. The pandemic kept us home, but I had something cool to do. This was my goal in retirement. The odds were way against me, but here we are.

**If you won a physical award for the World Championship do you have a picture you would share with us of you and that award?**

Cheryl and I will be traveling to Amsterdam next summer to pick up my engraved silver platter and medal, my GM certificate and medal, and my Olympiad medal (the US just placed in the 23rd Correspondence Chess Olympiad). Our first trip in years!

**What did winning the World Championship mean to you?**

It's extremely satisfying, but also life changing. I accomplished a major life goal, and I am really proud of that, but I'm getting, suddenly, receiving multiple requests every



day, tons of e-mails, mostly kind ones, lots of phone calls, and all sorts of invitations. I am still playing in the very strong Kurt Stein Memorial, but it has become tough to block off the time that I need to keep playing. I need to come back to earth and restore a better balance.

It has long been said that there's no money in chess except at the very top. It's pretty clear that for correspondence chess, there's no money at the top either ☺

#### What will your chess legacy be?


















Kasparov's *My Great Predecessors* hypothesized that every champion brings something new to the game. If that's true in this case, it's an effective marriage of chess with a honed understanding of high-performance computing.

#### Do you have a favorite quote?

I love the scene in *Stardust Memories* when an alien tells Woody Allen: "I love all of your movies, especially the early funny ones."

**Thank you for agreeing to this interview. It has been an honor to get to know you a bit better. Congratulations again on the amazing accomplishment! Any final parting words for our audience?**

You are most welcome. I think we covered it well.

			TD Pheby, Ian M. (IA)																						
Category 11			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	GM	Score	Wins	SB	Place	
1		SIM <a href="#">Edwards, Jon</a>	2525	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	9	2	68.25	1
2		GM <a href="#">Lecroq, Michel</a>	2568	½		½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	9	2	68	2
3		SIM <a href="#">Osipov, Sergej Adolfovic</a>	2499	½	½		½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	9	2	68	2
4		GM <a href="#">Neto, Horácio</a>	2567	½	½			½	½	½	½	½	½	½	½	½	½	½	½	½	9½	9	2	68	2
5		SIM <a href="#">Zajontz, Rainer</a>	2500	½	½	½	½		½	½	½	½	½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
6		GM <a href="#">Akdag, Murat</a>	2574	½	½	½	½	½		½	½	½	½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
7		GM <a href="#">Jónsson, Daði Örn</a>	2559	½	½	½	½	½	½		½	½	½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
8		SIM <a href="#">Mendi, Manuel</a>	2537	½	½	½	½	½	½	½		½	½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
9		IM <a href="#">Ulbig, Stefan</a>	2416	½	½	½	½	½	½	½	½		½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
10		SIM <a href="#">Blitsko, Boris Mikhailovi</a>	2509	½	½			½	½	½	½	½	½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
11		SIM <a href="#">Nekhaev, Andrey Ivanov</a>	2455	½	½	½	½	½	½	½	½		½	½	½	½	½	½	½	½	9½	8.5	1	64.5	5
12		SIM <a href="#">Michálek, Miroslav</a>	2480	0	½	½	½	½	½	½	½	½	½		½	½	½	½	½	½	9½	8	1	60.25	12
13		GM <a href="#">Moll, Reinhard</a>	2554	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	8	0	64	13
14		GM <a href="#">Kochemasov, Andrey Le</a>	2554	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	8	0	64	13
15		SIM <a href="#">Schwetlick, Thomas</a>	2470	½	0	0	½	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	7.5	1	56	15
16		GM <a href="#">Pessoa, Francisco Azevedo</a>	2524	½	½	½	0	½	½	½	½	½	½	½	½	½	½	½	½	½	9½	7.5	0	59.75	16
17		SIM <a href="#">Bock, Steffen</a>	2562	0	0	0	0	0	0	0	0	0	0	0	½	½	0	½		9½	1.5	0	11.75	17	

## World Championship Final 32 has finished

**Saturday, 08 October 2022: after over two years of play**

The **World Champion** is **Edwards, Jon (USA)**

Here are two wins and a draw Jon had in the tournament:

#### Edwards, Jon (2525) - Michálek, Miroslav (2480) [B90]

WC32/final ICCF, 20.06.2020

1.e4 c5 2.♘f3 d6 3.d4 cxd4 4.♗xd4 ♘f6 5.♖c3 a6 6.♙e3 e5 7.♗b3 ♙e6 8.f3 h5 9.♗d5 ♗xd5 10.exd5 ♗bd7 11.♖d2 g6 12.♙e2 ♗g7 13.0-0 b6 14.h3 0-0 15.a4 ♖c7 16.♖h2 ♗fe8 17.g3 ♗ec8 18.c4 ♖c5 19.♗xc5 bxc5 20.♗ab1 ♗ab8 21.b3 ♖e7 22.♖g2 ♗b7 23.♗d1 ♗e8 24.g4 hxg4 25.hxg4 ♖d7 26.♖e2 ♗eb8 27.♗e1 e4 28.f4 ♗h7 29.g5 f5 30.♖d2 ♖c7 31.♗h1 ♖f7 32.♗xh7 1-0

#### Edwards, Jon (2525) - Bock, Steffen (2562) [C47]

WC32/final ICCF, 20.06.2020

1.e4 e5 2.♗c3 ♗f6 3.g3 d5 4.exd5 ♗xd5 5.♗g2 ♗xc3 6.bxc3 ♗c5 7.♗f3 ♗c6 8.0-0 0-0 9.♗e1 h6 10.d3 ♗e8 11.♙e3 ♗b6 12.♗d2 ♗a5 13.c4 ♖f6 14.♗e4 ♖g6 15.♗d2 ♗g4 16.f3 ♗xd2 17.♖xd2 ♗f5 18.♗ab1 b6

19.♗c3 ♗ad8 20.♗b5 ♗e7 21.♖f2 ♗de8 22.h3 ♖f6 23.a4 ♖h8 24.c5 g5 25.♖h2 ♗g8 26.f4 gx4 27.gxf4 bxc5 28.fxe5 ♗xe5 29.♖h1 1-0

#### Edwards, Jon (2525) - Akdag, Murat (2574) [C42]

WC32/final ICCF, 20.06.2020

1.e4 e5 2.♗f3 ♗f6 3.♗xe5 d6 4.♗f3 ♗xe4 5.d4 d5 6.♗d3 ♗d6 7.0-0 0-0 8.c4 c6 9.♖c2 ♗a6 10.a3 ♗g4 11.♗e5 ♗xe5 12.dxe5 ♗ac5 13.f3 ♗xd3 14.♖xd3 ♖c5 15.♖d4 ♗b3 16.♖xg4 ♗xa1 17.♗h6 g6 18.♗c3 ♗b3 19.♗xf8 ♖xf8 20.cxd5 cxd5 21.♖h1 ♖e7 22.f4 ♖e6 23.♖g3 ♖c6 24.f5 ♗f8 25.♖h4 ♖c4 26.♗f4 ♖c7 27.fxg6 hxg6 28.♖f6 ♖c6 29.♖g5 ♗e8 30.♗f6 ♗e6 31.♗xe6 ♖xe6 32.♖d8+ ♖g7 33.♖xd5 ♖f5 34.h3 ♖f1+ 35.♖h2 ♖f4+ 36.g3 ♖e3 37.♖e4 ♖f2+ 38.♖g2 ♖f5 39.e6 ♖xe6 40.♖xb7 ♖e3 41.♖e4 ♖f2+ 42.♖g2 ♖d4 43.♖e2 ♗d2 44.h4 ♗c4 45.a4 ♗e5 46.♖h3 f5 47.a5 ♖h7 48.a6 ♖g1 49.♖g2 ♖e1 50.♗e2 ♖a1 51.♖b7+ ♖h6 52.b4 ♗g4 53.♖f3 ½-½



Images above from Album 32 Mali. Images below from Album 33 Malta.



#### Books by Jon Edwards:

*The Chess Analyst*, Thinkers' Press 1998

*ChessBase Complete*

*ChessBase Complete Supplement*

*Sacking the Citadel: The History, Theory and Practice of the Classic Bishop Sacrifice*

*Mastering Mate: 1,111 One Move mates*

*Mastering Mate: 1,111 Mates in Two, three, four or more*

*Teach Yourself Visually Chess*

*The Sicilian: An Overview*

*The Benko Gambit*

#### For the Kindle

*Five Steps to Victory*

*The Sicilian Dragon*

*106 King Pawn Opening Traps (Chess is Fun Book 30)*

*The Bishop's Opening*

*The Sicilian Najdorf with 6.Be3*

*How to Read a Chess Book*

*Ruy Lopez: Exchange Variation*

*Magnus Carlsen v Viswanathan Anand: The 2013 World Chess Championship*

*Basic Checkmates*

*Chess: The Very Basics*

*Pawn Masses*

*Domiano and his Mate*

*The Double Bishop Sacrifice*

*Caro Kann Advanced Variation*

*Hedgehog Strategy*

*Bishop Endings*

#### Irregular Openings

*The Two Knights' Defense*

*The Fried Liver Attack*

*The Sicilian Pelikan*

*Caro Kann Bronstein Larsen*

*Cartier's Chess Challenge 1*

*Cartier's Chess Challenge 2*

*The Carlsen-Anand Rematch*

*Trompowski with 2...c5*

*Chess Stories*

*Introduction to King Pawn Openings*

*The Power of Quadrupled Pawns*

*The French MacCutcheon*

*The Caro Kann Classical*

*The French Classical*

*The French Winawer*



## Dating Chess Sets Using Artwork

by Jon Crumiller  
(c) Worldchess.com

An important question for the collector/researcher is: how can antique chess sets be accurately dated? There are several methods that can be used to “triangulate” valid date ranges for different types of sets. This column examines one effective and highly interesting method – by finding dated, documented resources, such as books, magazines, prints, and artwork that include pictorial representations of chess sets.

A typical example of this dating method is shown in a painting by renowned English artist Francis Cotes (1726-1770). The painting, from 1769, depicts Sir William Earl Welby, a British landowner, baronet, and member of Parliament, with his wife, Penelope. The portrait is highlighted by a chess set on the table.



© Christies.com

Chess sets have been used as artistic props for centuries. Not only are they attractive and eye-catching, but their supposed connection with intellect and high-society were desirable for this type of artwork.

This same theme continues to the present day: several recent movies starring fictional cerebral characters such as Sherlock Holmes and James Bond include pivotal scenes using chess as the central intellectual prop.

Looking closely at the painting, it is apparent that the chess set is a later version of the Old English pattern:



© Christies.com

The conclusion one can draw, especially after examining several similar paintings, is that this chess set pattern existed – and was prevalent – when this artwork was created.

This dating technique can be applied in other examples as well. The next painting, circa 1880, is by P H Andreis, a Belgian artist.



“As proved by evidence, it (chess) is more lasting in its being and presence than all books and achievements; the only game that belongs to all people and all ages; of which none knows the divinity that bestowed it on the world, to slay boredom, to sharpen the senses, to exhilarate the spirit.” – *Stefan Zweig*





Looking closely at the chess set, it is readily identifiable French Régence pattern chess set. The Régence pattern was very popular in France and surrounding countries in the 19th and 20th centuries.





The same type of set – Régence, late 19th century – in roughly the same position (legal this time, without a white pawn on the first rank) shows that the artist may have taken some liberties with visual perspective, but regardless, the smirk on the Cavalier's face is appropriate, as white is getting completely crushed!



*Jonathan Crumiller*



The following painting from the latter-1700's was created by an Italian artist, Domenico Maria Fratto (1669-1763), and is titled, "Caissa Goddess of Chess." Zooming in again on the chess set in the painting, shows that the pieces are busts of royal figures and are highly reminiscent of French Dieppe pieces of the same time frame.



By comparison, the following are king and queen pieces from four sets in my collection, all of which were produced by the master carvers of Dieppe, France. Corroborating evidence shows that the Dieppe ivory carvers (of chess sets) were most active in the 18th and 19th centuries.



*Jonathan Crumiller*



Another example comes from Brunswick-Lüneburg, an area that is now part of northern Germany. In 1616, Augustus the Younger, Duke of Brunswick-Lüneburg wrote a treatise on chess, under the pseudonym Gustavus Selenus. This historical chess book includes a famous and important engraving:



The pieces can be seen quite clearly by magnifying the engraving:



The Selenus pattern has evolved over the years, but its primary features have survived, as can be seen on the kings and queens – “tiered galleries,” either three tiers (or two) for the king and two tiers (or one) for the queen.

An even older painting (1552) shows a similar Selenus-pattern set. The artist was a German painter, Hans Muelich (1516-1573).



Note the tiered kings and queens in this set as well.





Because these artworks are true-to-life, they provides reasonable evidence that this Selenus pattern was one of the common German playing set patterns in the mid 1500's and early 1600's.

In my opinion, the "tiered galleries" feature was inherited from a medieval pattern, and was also adopted for subsequent patterns. An illustration of this progression, using some of the chess set patterns from earlier in this article, is as follows:





I will examine progressions such as this in later articles, as well as other examples of chess sets as displayed in antiquarian books, magazines, and artwork.

This technique of dating chess sets using dated artwork can be applied on a much broader scale. I've compiled a database of over 600 chess-related artworks, covering over 1,000 years and over 40 countries. Not all of these artworks have readily identifiable chess sets, but many of them do, and I have been able to identify 30 well-established chess set patterns. Before looking at the overall results, it's important to note some important caveats about attempting to date chess sets by their appearance in (and disappearance from) artworks:

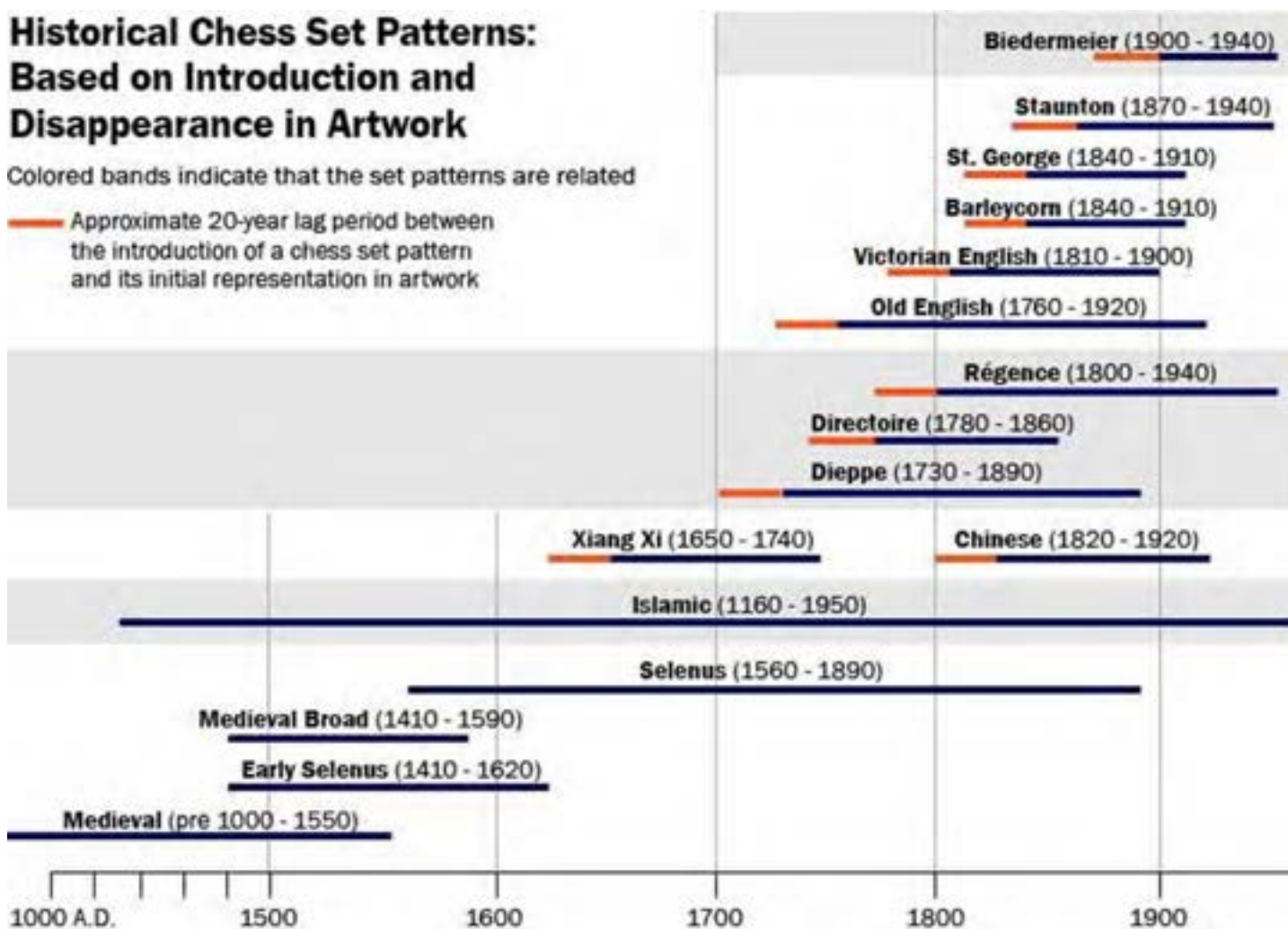
- An artist can paint or draw a stylized version of a chess set that doesn't actually exist at that time and place ("artistic license")
- An artist can produce a scene from another country or location
- An artist can produce a scene from an earlier period in time
- There appears to be a time lag between the introduction of a chess set pattern and its appearance in artwork.

Taking all of these things into consideration, the inventory of chess-related artworks is shown in the following graphic timeline:

## Historical Chess Set Patterns: Based on Introduction and Disappearance in Artwork

Colored bands indicate that the set patterns are related

— Approximate 20-year lag period between the introduction of a chess set pattern and its initial representation in artwork

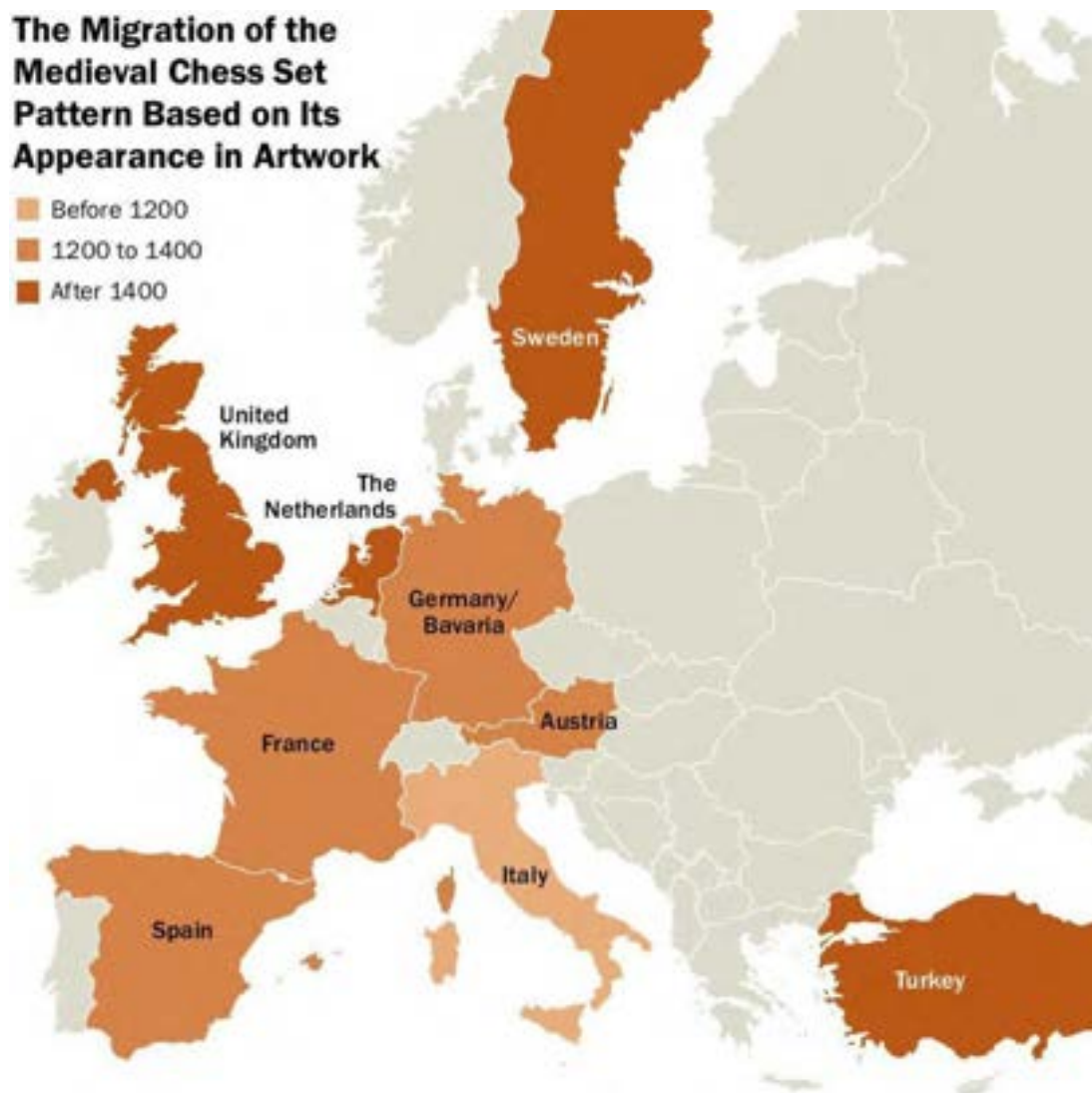


Jonathan Crumiller

The earliest patterns to appear regularly in artwork are a type of medieval design and the Islamic, or Muslim, pattern. Partly because of its longevity, it is probably the most-used chess set type of set in the past millennium.

Some of the sequencing of antique chess sets is confirmed by my analysis, e.g. the French Directoire pattern preceding the Régence pattern, and the predecessors to the Staunton design appearing in artwork within the expected time frame. There are also interesting anomalies. A chess set design known as Biedermeier, allegedly corresponding to the Biedermeier period (1815-1848), does not appear in artwork until much later. In my opinion, those chess sets are not early-to-mid 19th century sets at all, but instead were used in Austrian coffeehouses in the late 1800's and early 1900's.

Another benefit of using artwork to date chess sets is that the geographical migration of patterns can also be traced. For instance, one of the Medieval patterns can be seen to migrate over the course of several centuries:



*Jonathan Crumiller*

An Excel spreadsheet containing information about the artworks, and links to photos of the artworks can be downloaded and used by CCI members (without charge) via the following link: <http://chessreference.com/Projects/ChessArtwork.xls> Alternatively, a Google document with the same information is available for use by CCI members, without charge, via this link: <http://tinyurl.com/gomsd4x>

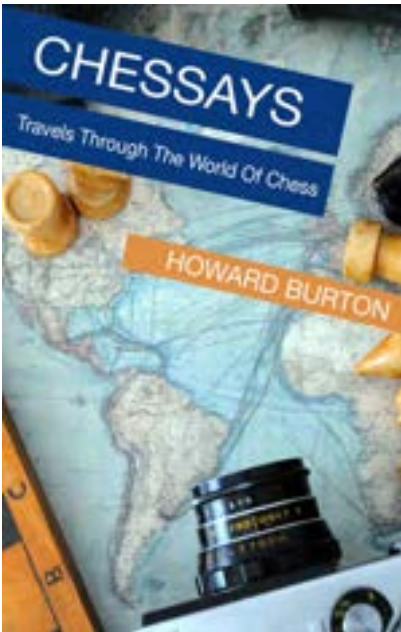
Photos of Mr. Crumiller's collection are posted at [chessantique.com](http://chessantique.com) and <https://tinyurl.com/h76xvw6>.

# Chessays, Travels Through The World Of Chess

by Howard Burton

Reviewed by Mark Capron

Howard Burton is an independent filmmaker and author. In 2012 he founded Ideas Roadshow. Ideas Roadshow is a collection of documentary films based on detailed, long—format conversations with internationally renowned experts in various fields of study. The author holds a PhD in physics and an MA in philosophy. He previously created the four—part documentary, *Through the Mirror of Chess: A Cultural Exploration*.



In *Chessays, Travels Through The World Of Chess*, the author presents eight topics over 193 pages. The topics include “The Uses and Abuses of History”, “Waste of Time?”, “Evolutionary Forces”, “FIDE is a Four—letter Word”, “Watch Her Play”, “Far Transfer”, “Farther Transfer”, and “Farthest Transfer”.

Each topic consists of a detailed essay present-

ed with ample footnotes. The essays are passionate and full of zest with strong opinions. In the introduction the author even states: “And for those who do find themselves indignant and offended, the one way I respectfully suggest that you *shouldn't* react is by launching some sort of reflexive, ad hominem salvo based on the fact that I have a pitifully low Elo rating or am not a FIDE executive, but rather by attacking the substance of my claims. I say this not because I am worried about anyone being angry with me (I am not), ...”

The first essay discusses the history of chess. Burton uses a scientist's perspective to both shame and highlight various authors of chess history. Here is what he has to say about this: “Which brings me to the topic of ‘chess historians,’ perhaps the strangest of all creatures in the entire chessophilic landscape. With a few pointed exceptions (such as the medievalist Richard Eales, author of *Chess: The History of a Game* and a FIDE master), no self—proclaimed ‘chess historian’ has any significant training or background in history, and virtually all drifted toward histor-

ical investigations after having first fallen deeply in love with chess.” Page 9.

To Burton the historian should have “steely determination to avoid preconceived notions” and “unswerving resolve to find out what actually happened”. Furthermore he continues: “And the vast majority of ‘chess historians’ exhibit neither of these two vital character traits, set as they are on finding ‘proof’ of something they already ‘intuitively know’ to be the case. That is not history. That is propaganda.” Page 10.

He even adds humor: “...to conclude that something purporting to be a serious work of historical scholarship shouldn't be competing directly against Pokémon for recognition.” Page 18.

The second essay “Waste of Time?” was one of the more intriguing discussions. Here Burton discusses if chess is an activity that benefits the world. He delves into some of the most famous quotes that have been used derogatorily towards chess. An example is from H.G. Wells: “*The passion for playing chess is one of the most unaccountable in the world.*” Page 26. How much you agree or disagree will very much depend on your personal investment in the game itself.

Essay three deals with what makes chess, chess. What makes a sport a sport and what make chess a sport? How did we get to a sport from a game? The author's theory is that it ultimately requires four components: Status, Money, Internationalism, and Organized Infrastructure. He goes on to explain each in detail. The subject of cheating in chess comes up and Burton says the following: “If you are someone of a Paul Morphy—like disposition, revolted by the prospect of sullyng ‘the most moral of amusements’ by playing it for filthy lucre, the notion of surreptitiously tapping into a computer to conquer your opponent is not only unconscionably unethical, but smacks of downright insanity. Why on earth would anybody go to all that trouble for a ‘mere game’?” Page 76.

This last passage brings me to a point of note about the language used throughout the book. The chosen language isn't familiar in many cases, and the reader should be prepared to reread sentences and look up unfamiliar words. For me this was a bit of a distraction, albeit a welcome distraction, as my vocabulary should be vastly improved after reading the book!



In Chapter 4 Burton discusses how corrupt FIDE has become over the years since its inception in 1924. He provides lots of discussion on how the USSR seemed to have FIDE in its pocket. He goes on to say this about change: "More significantly for our purposes, they are also well aware of the fact that the few people who *do* care about such issues—i.e. chess players—will not be able to do anything about it, given that, on the whole, chess players are, as a group, the most politically hopeless of all human beings." Page 92. Did this touch a nerve? Be prepared! Burton discusses some of our common motifs and chess idols in ways you may not have contemplated before. Need an aspirin? A punching bag? The chapter then evolves into a discussion on the World Championship and how antiquated our process is, compared to other sports such as tennis. He explains why he believes there is money in chess and what FIDE reform might look like. This chapter is sure to elicit many emotions. I could only smile and shake my head after reading it.

Essay 5 is about gender and chess. Are there differences and should there be differences between the sexes? Burton retorts: "...as anyone with the slightest modicum of understanding about human beings is well aware, there is clearly **no** significant existing intellectual difference between men and women..." Page 130. When rationalizing why no one has figured out why there are less elite female chess players he offers: "To put it another way, there is no pressing demand to tackle the question of why elite—level chess is also not significantly peopled with porcupines..." Page 130. Real problems generate real study. This is not a real problem that actually affects the world as a whole. But, how can the chess world profit from either exploiting or removing these biases?

Essays 6, 7, and 8 are entitled "Far Transfer", "Farther Transfer", and "Farthest Transfer". Page 149 states: "'Far transfer' is a popular term in the contemporary educational lexicon, roughly defined as the application of specific knowledge or skills to a domain quite dissimilar to one's starting point—as opposed to 'near transfer,' where the gap between the two domains is much narrower." He continues, "...a vast number of chess advocates ... pronouncing that chess is a veritable far transfer panacea."

Burton explores the pedagogical claims that chess makes you smarter and that chess should be taught in all schools. Is there concrete scientific evidence? How about how chess ties into mathematics? Burton states: "On the one hand, the sense of profound aesthetic appreciation that I experience when seeing a beautiful combination in chess certainly feels very similar to being presented with a beautiful mathematical theorem, ..." Page 162.

In "Farther Transfer" the author opines: "It's very hard to know how to measure these sorts of things, but if anyone was somehow tasked to investigate what, by some objective measure has been the most passionately embraced recreation in human history, it's hard to imagine chess not coming to the very top of the list." Page 169. The author then discusses "chess addiction" on his way to how chess has become more mainstream citing examples such as *The Queen's Gambit* and the *Queen of Katwe* amongst others. And finally there is a small section on prison chess.

The last essay, "Farthest Transfer", starts with discussion of artificial intelligence. Would you rather watch a match between two human players or a match between two computers? Of course most (if not all) of us, would choose the former, which leads to a rather important concept outlined in the following paragraph: "To the aficionado, however, it is so much more than that. Winning is important, of course, but in the larger scheme of things what really stands out is how that is done. Winning because your opponent blundered, for example, is clearly better than losing, but hardly something to write home about. And at the higher levels of play, when obvious mistakes by one's opponents are increasingly unlikely the ultimate thrill is not simply to win, but to win elegantly, with a brilliant sacrifice or penetrating combination or a truly innovative and possibly initially counterintuitive idea, ..." Page 183. This makes the pure aesthetics of the computer game less attractive. Then the twist shows up when a discussion of AlphaZero comes about.

The final statements sum it all up very well: "It's not about winning or losing, or chess, or sports, or entertainment or any of that. At all. It's simply about finding ways to improve ourselves. And the sooner we realize that, the better off we'll all be." Page 193.

I enjoyed the book very much. I did look up a substantial number of words and reread many sentences until I understood what was being said in the sometimes very esoteric language. Mr. Burton writes with a high level of skill in portraying his opinions and ideas. The humor used throughout (even made me laugh out loud a few times) allowed some of the very serious and cumbersome sentences to have a much more light-hearted feel.

The cover photo is amazing and grabbed my attention immediately—I wanted to know what this book was all about. Each chapter is led off by a diagram of a chess position. The diagram design was unique and thoughtful.

Within each chapter the author's arguments span much broader than the one or two narrow aspects chosen for this review. It was common to start at one place and end at a very different place, but they were always tied together under the same umbrella. Beware of many twists and turns throughout and the strong emotions the opinions can elicit. Whether you agree or disagree with in each topic you will be richer for the experience.

I recommend this book to those who are interested in any of the topics discussed above, not afraid of a little hard work, and open to lots of critical thinking.

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ISBN: 978-1-77170-331-4 (eBook)

Link for where to purchase the book  
<https://ideasroadshow.com/chessays/>

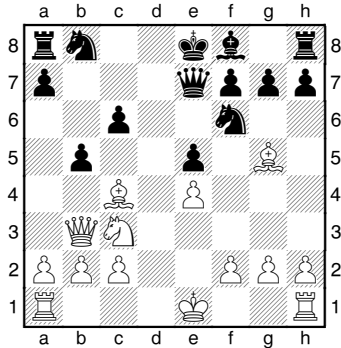
## Artistic Games:

This game was played at an opera house in Paris in 1858 and is possibly the most famous game ever played.

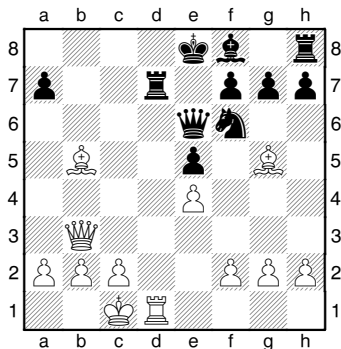


**Morphy, Paul - Isouard, Carl** [C41] Notes by Mark Capron

1.e4 e5 2.d4 f6 3.d4 g4 4.dxe5 Qxf3 5.Qxf3 dxe5 6.Qc4 Qf6 7.Qb3 Qe7 8.Qc3 c6 9.Qg5 b5? Allowing a spectacular sacrifice.



10.Qxb5 cxb5 11.Qxb5+ Qbd7 12.0-0-0 bringing the rook into the attack. Black only has two pieces developed vs. five for White, Qd8 13.Qxd7 Qxd7 14.Qd1 Qe6



15.Qxd7+ Qxd7 16.Qb8+ Qxb8 17.Qd8# 1-0

If the Morphy game above isn't the greatest game ever played this is. This game features World Champion Garry Kasparov playing a virtual masterpiece against Topalov who also played brilliantly. Hans Ree said about this game: *Those who were fortunate enough to be present at this game will talk about it to their children and grandchildren, and these stories will continue as long as chess is alive!*

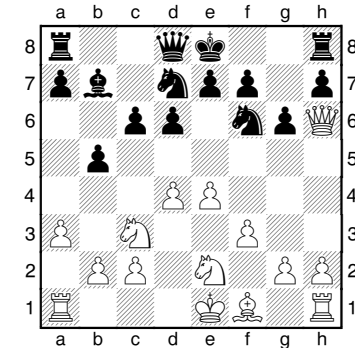


**Kasparov, Garry (2812) - Topalov, Veselin (2700)** [B07]

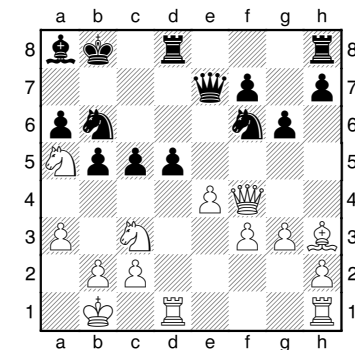
Hoogovens Wijk aan Zee (4), 20.01.1999

Notes by Mark Capron and Garry Kasparov (*Garry Kasparov on Garry Kasparov: Part III: 1993-2005*)

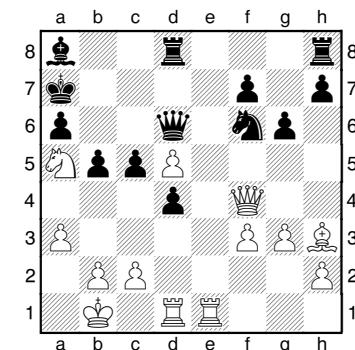
1.e4 d6 Kasparov said this was the first time he had encountered this move in classical chess. 2.d4 Qf6 3.Qc3 g6 4.Qe3 Qg7 5.Qd2 c6 6.f3 b5 7.Qge2 In his book, *Garry Kasparov on Garry Kasparov: Part Three* Kasparov says this move was an inopportune move and was played because other moves appealed even less to him. Qbd7 8.Qh6 Qxh6 9.Qxh6 Qb7 10.a3 this turned out to be a novelty. Previous moves were 10.g4 or 10.Nc1. 10.a3 was played to stifle Black's play on the queenside.



10. ... e5 11.0-0-0 Qe7 12.Qb1 Preparing for a knight excursion. a6 13.Qc1 Prelude to an amazing combination. 0-0-0 14.Qb3 exd4! 15.Qxd4 c5 16.Qd1 Qb6! 17.g3 Qb8 18.Qa5 Qa8 19.Qh3 d5 20.Qf4+ Bringing the Queen into the attack.

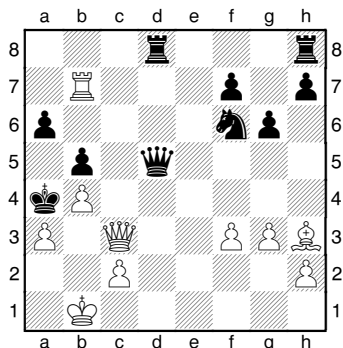


Qa7 21.Qhe1 d4 22.Qd5 Qbxd5 23.exd5 Qd6



24.Qxd4! Kasparov said he couldn't resist this move even though with correct play it leads to a better endgame for Black. cxd4? Topalov said he could have declined the rook sacrifice and

maintained equality. But he found it very interesting and was eager to see how it would all end. 25.♖e7+!! Sacrificing the second rook. ♖b6 The second rook was poisonous! 26.♗xd4+ ♖xa5 27.b4+ ♖a4 28.♗c3? 28.♖a7!! Lubosh Kavalek, Washington Post ♗xd5 29.♖a7! ♖b7 30.♖xb7 How does Black get his king out of a4 and to safety?



♗c4! The only move! 31.♗xf6 ♖xa3? 31. ...♖d1+! was the only defense. Now the Black king ends up in a heap of trouble. 32.♗xa6+ ♖xb4 33.c3+! ♖xc3 34.♗a1+ ♖d2 35.♗b2+ ♖d1 36.♖f1! ♖d2! 37.♖d7! Amazing!! ♖xd7 38.♖xc4 bxc4 39.♗xh8 ♖d3 40.♗a8 c3 41.♗a4+ ♖e1 42.f4 f5 43.♖c1 ♖d2 44.♗a7 1-0

After the game finished a standing ovation commenced **RIGHT THERE IN THE TOURNAMENT HALL!!**

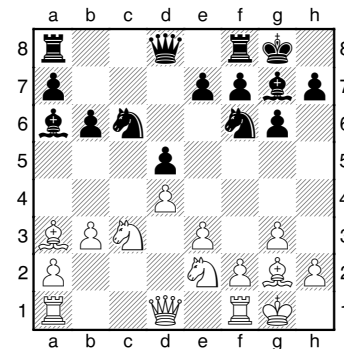
This next game won the brilliancy prize at the 1963-4 US Championship. Byrne said "The culminating combination is of such depth that, even at the very moment at which I resigned, both grandmasters who were commenting on the play for the spectators in a separate room believed I had a won game!" In Bobby Fischer's *My 60 Memorable Games* K.F Kirby wrote: "*The Byrne game was quite fabulous, and I cannot call to mind anything to parallel it. After White's eleventh move I should adjudicate his position as slightly superior, and at worst completely safe. To turn this into a mating position in eleven more moves is more witchcraft than chess!*" p. 297.



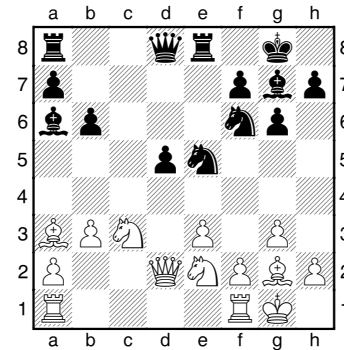
**Byrne,Robert Eugene - Fischer,Robert James [D71]**

USA-ch New York (3), 18.12.1963

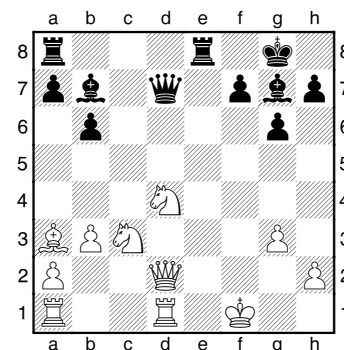
1.d4 ♖f6 2.c4 g6 3.g3 c6 4.♖g2 d5 5.cxd5 cxd5 6.♖c3 ♖g7 7.e3 0-0 8.♖ge2 ♖c6 9.0-0 b6 10.b3 ♖a6 11.♖a3



♖e8 12.♗d2 e5! 13.dxe5 ♖xe5



14.♖fd1? Fischer says this was the wrong rook. Had White played ♖ad1! A much more difficult finish would have resulted. Fischer says one night he spent an evening just looking at the position after ♖ad1. Eventually he found the winning move ♗c8! ♖d3! 15.♗c2 ♖xf2! Sacrificing the knight for reasons that will become apparent in the final position. 16.♗xf2 ♖g4+ 17.♖g1 ♖xe3 18.♗d2 ♖xg2! 19.♖xg2 d4! 20.♖xd4 ♖b7+ 21.♖f1 ♗d7!



**White Resigns.** Fischer commented the ending: 22.♗f2 ♗h3+ 23.♖g1 ♖e1+!! 24.♖xe1 ♖xd4 with mate to follow shortly, would have been enjoyable. Also 22.♖db5 ♗h3+ 23.♖g1 ♖h6 and White is lost.

**0-1**

David Bronstein was probably the greatest player to have never won the World Championship (he tied 12-12 with Mikhail Botvinnik in 1951, but Botvinnik invoked champions rights, in case of a tie, and kept the title.) Bronstein was perhaps the most artistic player of all time. "*I cannot say what feelings an artist experiences in front of an empty canvas, but whenever I have to start a*

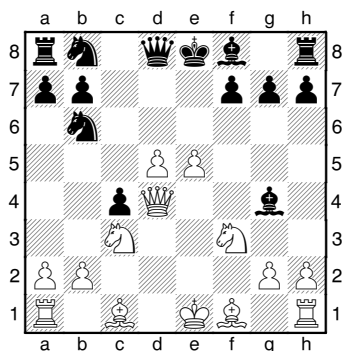


game I cannot stop thinking that today, right now, I have the very fortunate possibility of playing the most beautiful, the most fighting and the most profound game. It is now more than 50 years that I have been coming regularly to the Sacred Hall of Chess Creativity and have reverently sent a white pawn forward with a prayer to heroic feats. I am tormented, given no rest and am cut to pieces by that eternal sword of Damocles known to generations of chess players: the question of how to begin the attack..." (The Sorcerer's Apprentice—David Bronstein & Tom Fürsteinberg. p.266.) "I started from the premise that every full-bodied game of chess is an artistic endeavor arising out of the battle of chess ideas." (The Sorcerer's Apprentice—David Bronstein & Tom Fürsteinberg. p.266.)

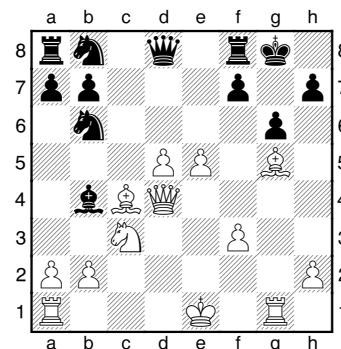


**Bronstein, David I (2585) - Ljubojevic, Ljubomir (2570) [B03]**  
Petropolis Interzonal Petropolis (11), 07.08.1973

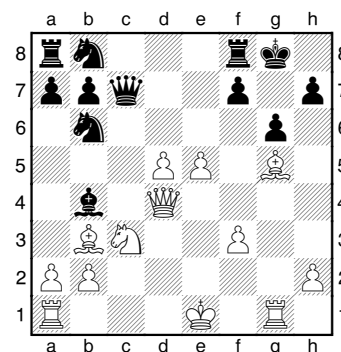
1.e4 ♘f6 Alekhine's Defense! This was a surprise as Ljubojevic was leading the tournament by half a point with only six rounds left. 2.e5 ♘d5 3.d4 d6 4.c4 ♘b6 5.f4 dxe5 6.fxe5 c5 7.d5 e6 8.♘c3! Much better than the tempting 8.d6. exd5 9.cxd5 c4 Putting a thorn in White's queenside and opening up critical squares for Black's bishop on c5 or b4. 10.♘f3 Much analysis by many GMs has led to Nf3 as being best. The aggressive 10.d6 didn't stand the test of time. ♘g4 11.♙d4!



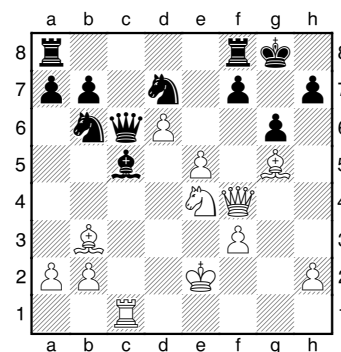
And now the complications accumulate almost beyond comprehension. ♘xf3 12.gxf3 ♘b4 13.♘xc4 0-0 14.♖g1 Ljubojevic had been here before in Ljubojevic—Honfi 1971 Čačak 1-0. g6 This was an improvement Ljubojevic prepared as Honfi did not play the best. 15.♘g5! A critical position. What does Black play here? ♘e7 doesn't work as 16.♘xe7 ♙xe7 17.♘b3 ♘bd7 18.f4 ♙h4+ 19.♙f2 ♙xf2+ 20.♙xf2 and White has the better endgame.



♙c7 The text looked solid threatening ...Qxc4 and ...Bc5. The typical responses would have been 16.Rg4. Bronstein, however, has other ideas and plays 16.♘b3!!!



Sacrificing a full rook, without an immediate move suggesting itself. ♘c5 17.♙f4 ♘xg1 White is now a rook down, but the compensation is compelling. White is more developed, has more space with the two central pawns, and the Black king is weak. How to proceed though? 18.d6 ♙c8 19.♙e2 This move was not correct and with proper play Black could get back into the game. After much analysis after the game 19.0-0-0 was considered the best move. ♘c5 This is considered the losing move. Black had to play ♙c5. 20.♘e4! ♘8d7 21.♖c1! ♙c6



22.♖xc5!! Another sacrifice! Leading to a mating attack. ♘xc5 23.♘f6+ ♙h8 24.♙h4 ♙b5+ 25.♙e3!! The only move to preserve the win. h5 26.♘xh5 ♙xb3+ 27.axb3 ♘d5+ 28.♙d4! ♘e6+ 29.♙xd5 ♘xg5 30.♘f6+ ♙g7 31.♙xg5 ♖fd8 32.e6 fxe6+ 33.♙xe6 ♖f8 34.d7 a5 35.♘g4 ♖a6+ 36.♙e5 ♖f5+ 37.♙xf5 gxf5 38.d8 ♙f4 39.♙d7+ ♙h6 40.♙xb7 ♖g6 41.f4 And with that came the First Brillancy Prize!  
1-0

Another contender for best game ever played is this correspondence gem from the 5th World Correspondence Championship. When I downloaded the game from Ultra Correspondence 3 database by SIM Tim Harding it resulted in 17 pages. This will be the skinny edition as there are plenty of places to see all those notes. Estrin was the 7th Correspondence World Champion and Berliner was the 5th Correspondence World Champion.

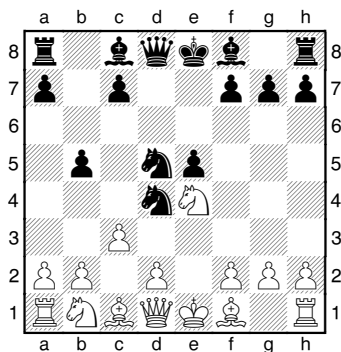


**Estrin, Yakov Borisovich - Berliner, Hans Jack (USA) [C57]**

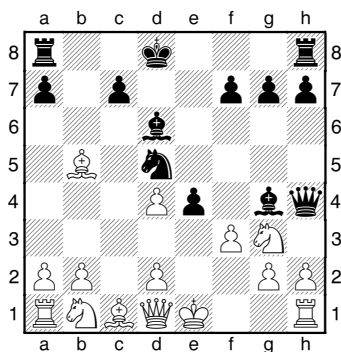
Wch5 Final 6568 corr ICCF, 1965

Notes by Mark Capron with help from *64 Great Chess Games, Masterpieces of Postal and Email Chess*—Tim Harding.

1.e4 e5 Normally Berliner played the Alekhine's Defense, but specifically prepared this for Estrin. 2.d3 c6 3.Qc4 Qf6 4.Qg5 d5 5.exd5 b5 6.Qf1 Qd4 7.c3 Qxd5 8.Qe4

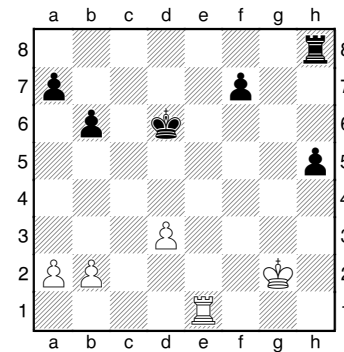


This is considered a critical move. Qh4! 9.Qg3 Qg4 10.f3 e4! This was the first new move Berliner had cooked up for Estrin. Normal was 10. ... Qf5 11.Qxb5+ Qd8 12.0-0! Qb5 13.d4± 11.cxd4 Qd6! 12.Qxb5+ Qd8



Taking stock in the position. Black is down a piece and a pawn, can't castle, and his light square bishop is in immediate danger. White's pawn structure is bad, his King isn't all that safe, his development is way behind, and Black is threatening Qxg3. 13.0-0 There are pages and pages of analysis with moves other than castling here. exf3 14.Qxf3 Bb8 15.Qe2? Estrin makes an error amid all the complications. Qxf3 Again there are countless pages

of analysis here. 16.Qxf3 Berliner commented that the next 14 moves were all forced for both sides. Qxd4+ 17.Qh1 Qxg3 18.hxg3 Bb6 19.d3 Qe3 20.Qxe3 Qxe3 21.Qg4 h5 22.Qh3 g5 23.Qd2 g4 24.Qc4 Qxg3 25.Qxb6 gxh3 26.Qf3 hxg2+ 27.Qxg2 Qxg2+ 28.Qxg2 cxb6!! 29.Bf1 Qe7 30.Qe1+ Qd6!



31.Bf1 Bc8!! Berliner said this was one of the best moves he ever made. 32.Qxf7 Bc7! 33.Bf2 Qe5 34.a4? Qd4 35.a5 Qxd3 36.Bf3+ Qc2 37.b4 b5! 38.a6 Bc4 39.Bf7 Bxb4 40.Bb7 Bg4+ 41.Qf3 b4 42.Qxa7 b3 0-1

One more amazing correspondence game. CGM Gert Jan Timmerman was the 15th World Correspondence Champion. GM Ulf Andersson was in the world top OTB players for many years. This was Ulf's first correspondence event and he won it convincingly.

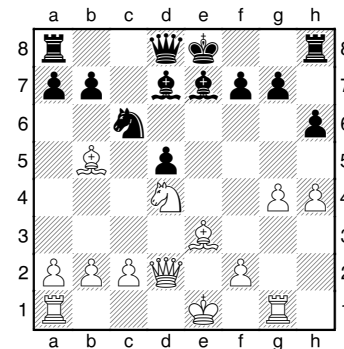


**Timmerman, Gert Jan (NED) - Andersson, Ulf (SWE) [B81]**

NPSF-50 corr, 1994

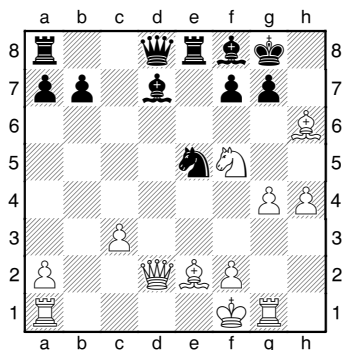
Notes by Mark Capron with help from *64 Great Chess Games, Masterpieces of Postal and Email Chess*—Tim Harding.

1.e4 c5 2.Qf3 d6 3.d4 cxd4 4.Qxd4 Qf6 5.Qc3 e6 6.g4 h6 7.h4 Qc6 8.Bg1 d5! 9.Qb5 Qd7 10.exd5 Qxd5 11.Qxd5 exd5 12.Qe3 Qe7 13.Qd2

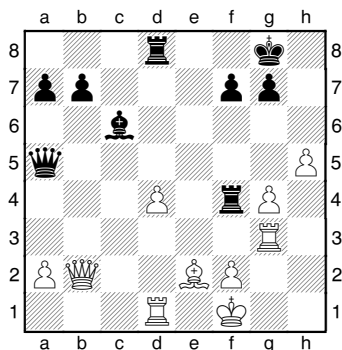


0-0! Novelty. Overturning analysis from Karpov in 1980 and Krnić in *Informator*. 14.Qf5 d4! This is what previous analysts missed. 14. ... Bxf5 15.gxf5 Qh7 16.0-0-0 with a clear advantage for white. On 14. ... Bf6 Karpov thought 15.Qxh6? gxh6 16.g5 gave a decisive attack. 15.Qxh6!? Qb4 This was the point of Ulf's play. Initiating a counterattack against White's king. Taking the bishop on h6 was poison 15. ... gxh6? 16.Qxh6 Qf6 17.g5 Qe8+ 18.Qf1 Qe5 19.g6 and Black cannot avoid getting mated. 16.c3

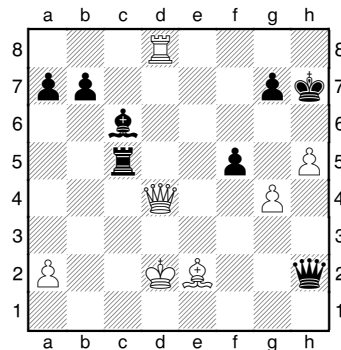
**dxc3 17.bxc3 ♖e5** Threatening ♖f3 and ♖xb5! Not allowing White to capture on either b4 or g7. **18.♙e2** Preventing the family fork on f3. 18.♖d4?? ♖xb5 19.cxb4 ♖d3+. **♙e8** Re-establishing the ♖f3+ threat. **19.♗f1 ♙f8** Consolidating and protecting.



**20.♙f4 ♗a5 21.♙g3 ♙ad8 22.♖d4 ♙a4 23.h5 ♖c6 24.♙e3 ♖xd4 25.♙xd4 ♙e4 26.♗b2 ♙c5 27.♙b1 ♙xd4 28.cxd4 ♙c6 29.♙d1 ♙f4**



**30.♖d5?** Returning the pawn, but ♖d2! would have been much better. 30.♖d2! ♗g5 (30. ...♗xd2 31.♙xd2 ♙fxd4 32.♙xd4 ♙xd4) 31.♙c4! ♗f6 32.g5! ♗xd4 33.♗xd4 ♙dx4 34.♙xd4 ♙xd4 and white has a more active position. **♙d5 31.♙gd3 ♗c5 32.f3 ♙xd3 33.♙xd3 ♗g5** Black is definitely better now. **34.♗e1 ♙c4 35.♗f2 ♗h4+ 36.♗e3 ♙c5 37.♙d1 ♗g3 38.♙d8+ ♗h7 39.♙d3+ f5! 40.♙d4 ♗xf3+ 41.♗d2 ♗g2+ 42.♗e3 ♗g3+ 43.♗d2 ♗h2+ 44.♙e2**



Black now shows how to force a win. **44. ...♙e5 45.♗c4 ♙f3** Winning a piece. **46.♗g8+ ♗h6 47.♗h8+ ♗g5 48.♗xg7+ ♗h4 49.♗f6+ ♗h3 0-1**



## Chess problems and compositions page answers

### Problem 1 Answer:

**1.♖b5!! ♗b1** [1...h2 2.♖ac3 h1♗ 3.♖d4 ♗c1+ 4.♗b3 ♗b2+ 5.♗c4 b5+ 6.♗d3 ♗xf2 7.♖b3+ ♗b2 8.♖d1+] **2.♖ac3+ ♗c2** [2...♗c1 3.g4!] **3.♖d4+! ♗d3!** [3...♗xc3 4.♖e2+! (4.♖f3? b5!=) 4...♗c4 (4...♗d2 5.♖g1 h2 6.♖f3+; 4...♗d3 5.♖f4+) 5.g4 h2 6.♖g3 ♗c3 7.♗a4 ♗c4 8.g5 b5+ 9.♗a5] **4.♖d1!!** [4.f4 ♗xc3 5.♖e2+ ♗d3; 4.f3 ♗xc3 5.♖e2+ ♗d2 6.♖g1 h2; 4.♖f3 ♗xc3 5.♗a4 ♗c4 6.g4 b5+ 7.♗a5 b6+ 8.♗a6 b4 9.g5 ♗d5 10.g6 ♗e6 11.♖g5+ ♗f6 12.♖xh3 b3 13.♖f4 b2 14.♖d5+ ♗xg6 15.♖c3 ♗f5=] **4...h2 5.f4 ♗xd4** [5...h1♖ 6.f5] **6.♖f2 ♗c3** [6...♗e3 7.♖g4+] **7.f5 b5 8.f6 b4+ 9.♗a2 ♗c2 10.f7 b3+ 11.♗a3 b2 12.f8♗ b1♗ 13.♗f5+ 1-0**

### Problem 2 answer:

**1.♙d1 exd1♗** [1...exf1♗ 2.♙e8#; 1...dxe1♗ 2.♙d8#] **2.♙e8#**

### Problem 3 answer:

**1.♙e2!!** [1.♙a2 ♙b8+ 2.♗c5 ♙b1 3.♗d4 ♙b4+ 4.♗e3 ♙xh4 5.♗f3 ♙h3+ 6.♗f2 ♙a3! Draw!] **1...♙b8+** [1...♗g1 2.♖f3+ ♗f1 3.♙xh2 ♙b8+ 4.♗c5 ♙b5+ 5.♗d4 ♙b4+ 6.♗d5 ♙b5+ 7.♗e4 ♙b4+ 8.♖d4] **2.♗c5 ♙b1 3.♗d4!!** [3.♖f3? ♙b2!; 3.♗d5? ♙b5+] **3...♙b4+ 4.♗e3 ♙xh4** [4...♙b3+ 5.♗f4 (5.♗f2 ♙b2=) 5...♗g1 6.♙g2+ ♗h1 7.♙c2!! ♗g1 8.♖f3+ ♙xf3+ 9.♗xf3 h1♗+ 10.♗g3 wins.] **5.♗f3 ♙h3+ 6.♗f2**

### Problem 4 answer:

**1.♖e2 ♗h5 2.♗h3 ♗g5 3.f4+ ♗h5 4.♖g3#**





## The Queens' Corner

By Rachel Schechter



New feature for The Chess Journalist  
Beginning with the January 2023 issue

“...the queen slides onto h1 for a decisive queen/knight/bishop mate, and pours a cup of tea...”

Greetings! Welcome to the first article in our new feature, *The Queens' Corner* devoted to the exploits of past, present, and future Chess Queens—up front and behind-the-scenes. We do hope you enjoy our opening on the US Chess' Girls Club Room, from the 2022 National 12 Grade Championships in Maryland. **WGM Jennifer Shahade**, author of *Chess Queens*, poker pro (and then some) is the storyteller. Photography is courtesy of US Chess Women's Committee member **Kimberly Doo McVay**. Enjoy...

The Girls' Club room began in 2016 to help girls connect with each other at our National Scholastic Events, where girls comprise 20-25% of the players. The late WIM Ruth Haring (RIP!) as well as Leila D'Aquin and other members of our women's committee, including its current chairs Kim Doo McVay and Maureen Grimaud were early champions of the idea. WIM Carolina Blanco was also a frequent and early ambassador, dazzling girls with her accomplishments in both chess and the traditional world (she's a dentist too!) and her bilingual lessons.

We convene at all four National Scholastics. But some other organizers have been inspired, like the Philadelphia Chess Society, which created a girls' corner at scholastic events as part of their 2019 grant project (as sponsored by the STL Chess Club and US Chess.)



Above: Krista Alton, WIM Carolina Blanco, Robin Ramson, Leila D'Aquin, WGM Jennifer Shahade (below Jen) Kala Kanapathy-Bagley, Kim Doo McVay, WGM Sabina Foisor

Below: Lecture given by Jen and Sabina





In 2020, we moved our girls club online--and while we dearly missed meeting girls in person, it also allowed for some tremendous opportunities to innovate and attract new girls and stars. The online club is still active, and we even have cross-cultural sessions where we learn with girls from Kenya, Colombia, Namibia and more. We even had the two GOATS, GM Judit Polgar, and GM Garry Kasparov visit our Girls Club (separately!) Other amazing guests that we would have struggled to secure live due to travel and logistics included: the Botez sisters, GM Pia Cramling, GM Pontus Carlsson, WCM Phiona Mutesi, GM Maurice Ashley as well as frequent popular guests WGM Katerina Nemcova, WGM (FM) Jen Yu, IM (WGM) Carissa Yip, WIM Sabrina Chevannes, and WFM Laura Smith, and so many more. Check out our playlist on YouTube with over 55 videos for a taste of some of most popular classes. [https://www.youtube.com/playlist?list=PLWz0jCeofD\\_HcDI\\_XCqgYQN5Upa1\\_3TmW](https://www.youtube.com/playlist?list=PLWz0jCeofD_HcDI_XCqgYQN5Upa1_3TmW)

The 2022 GR in National Harbor, MD was particularly memorable. First, the event had a record turnout, and I was able to meet many girls for the first time who I had met online during the pandemic. WGM Sabina Foisor, WIM Carolina Blanco and I gave simuls, spoke to the girls, and even played a human chess game as devised by the brilliant Girls' Club room coaches, Krista and Arthur Alton. Sabina and I gave a talk to the girls about how we won our first US Women's Chess Championships, and we gave out several exciting prizes, including US Chess Women branded merchandise, and copies of Sabina's and my books, *Sherlock's Method* and *Chess Queens*. On the final day, the Women's committee hosted a town hall to find out what parents, coaches and girls would like to see more of, as well as give them a floor to share challenges and triumphs.



Above: WGM Sabina Foisor, WIM Carolina Blanco and WGM Jennifer Shahade giving a simul.

Left: WGM Jennifer Shahade and WIM Carolina Blanco at the Demo Board.

Right: Simul







The Human Chessboard

I think what means the most to me are the friendships forged, especially between girls from different teams. Our teen ambassador Laurel Aronian, a recent guest on the podcast *Ladies Knight*, hosted a pizza party for other teens and high schoolers--and this event warmed my heart the most. The teen years are often ages where we see a big dropout rate--and one way to keep teens and preteens involved is to allow them to connect, to find training buddies, and friends that make the chess journey more fun and fruitful. I wish I had that when I was a kid--and knowing we are making that a reality for the next generation is super important to me.



Leila, Robin, Carol Meyer, Jen, Carolina, Kim, Kayla (kneeling)







Above: Sabina, Robin, Carolina, Leila, Kim (sitting), Jennifer, Kayla, Krista.



Big shout out to all the volunteers and guests who made the K-12 so special: committee members Kimberly Doo McVay, Kala Kanapathy Bagley, Krista and Arthur Alton, Robin Ramson, WGM Sabina Fosior, WIM Carolina Blanco and Leila D'Aquin.

See you at the Spring Scholastics!

Left; Krista with three young ladies.

See you in our next Queens' Corner. Feel free to contact us regarding future ideas and article submission. (And of course, tell us which tea you prefer).

Thanks, Rachel Schechter