Play by Play

ONE HUNDRED CHESS GAMES · ONE HUNDRED VOICES

Sergio Santiago Rentería Aguilar



CONCRETE POEMS & EXERCISES IN STYLE

FIRST EDITION

ONE HUNDRED CHESS GAMES · ONE HUNDRED VOICES

Play by Play

The scores of a hundred historic games,
set as concrete poetry.
The games themselves, told a hundred ways:
exercises in style, after Raymond Queneau.

Sergio Santiago Rentería Aguilar

1834 — 2023 · FIRST EDITION

Play by Play
One Hundred Chess Games, One Hundred Voices

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Please pass it on. Ideas travel further when people know where they came from.

Idea, concept and editorial direction by Sergio Santiago Rentería Aguilar. Written, programmed and typeset in co-creation with Claude Code (Claude Fable 5.2, by Anthropic).

The hundred games were really played. Their scores, which are matters of record, are reproduced complete in standard algebraic notation, and every move was checked for legality. Scores were gathered from public game archives, chiefly pgnmentor.com.

The hundred prose pieces and poems are pastiches and parodies written for this book. Each imitates the manner of a named author, and many borrow a famous phrase or opening line of that author, turned toward chess; none reproduces a longer passage. None was written, seen or endorsed by the author it imitates, or by any estate or publisher.

The players appear under their own names. Moves, results, places and dates are as recorded. The scenes, weather, dialogue, thoughts and feelings given to them are invented, and no word put in a player's mouth should be taken as a quotation.

The method is borrowed from Raymond Queneau's *Exercices de style* (1947). The companion website, the Bureau for Chess Narration, takes its look from the Bureau for Listening (bureauforlistening.com).

A Spanish edition, *Jugada a jugada*, is published alongside this one.

The software that built this book is free under the MIT License:
github.com/hermes2507/narrated-chess

Set in Baskerville, Didot and Courier New.

First edition, November 2026.

How to read this book

On the left of every opening is the complete score of a game and nothing else. No move has been added or taken away; only the typesetting changes. The marks of contact, **×** for a capture, **+** for a check, **#** for mate, are set blacker than the moves around them. The score takes one of six forms.

Calligram. The score is poured into the silhouette of the piece that made the final move. A short game echoes in grey until the figure is full.

Spiral. One unbroken line, wound clockwise and inward. The last move arrives at the centre, where the result waits.

River. White's moves on the left bank, Black's on the right. The channel is pushed toward the side that is behind in material, so the leader's bank widens, and moves grow with their violence.

Sixty-four squares. Each move is written on the square where it landed. Empty squares were never visited. The last move is reversed out of black.

Rain. The files are columns and time is gravity. A thread follows the play from one destination to the next, like a ball being passed.

Sunburst. A clock of moves, read clockwise from noon. The louder the move, the farther it stands from the centre.

On the right the same game is told in words, each time in the manner of a different writer: an epic poet, a hard-boiled novelist, a court diarist, a playwright of the absurd. The method is borrowed from Raymond Queneau, who in *Exercises in Style* told one small story ninety-nine ways. Here the story changes too, and it is always the same story: two people, sixty-four squares, one result.

The voices range over some twenty-seven centuries and most of the inhabited world. The games run in order of date, from London in 1834 to Astana in 2023.

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1.e4 c5
2.Nf3 Nc6 3
.d4 cxd4 4.Nxd
4 e5 5.Nxc6 bxc6
6.Bc4 Nf6 7.Bg5
Be7 8.Qe2 d5 9.B
xf6 Bxf6 10.Bb3
O-O 11.O-O a5
12.exd5 cxd5
13.Rd1 d4 14.c4 Q
b6 15.Bc2 Bb7 16.Nd2
Rae8 17.Ne4 Bd8 18.c5 Q
c6 19.f3 Be7 20.Rac1 f5 2
1.Qc4+ Kh8 22.Ba4 Qh6 23.Bx
e8 fxe4 24.c6 exf3 25.Rc2 Qe
3+ 26.Kh1 Bc8 27.Bd7 f2 28.Rf
1 d3 29.Rc3 Bxd7 30.cxd7 e4 3
1.Qc8 Bd8 32.Qc4 Qe1 33.Rc1
d2 34.Qc5 Rg8 35.Rd1 e3 36.
Qc3 Qxd1 37.Rxd1 e21.e4 c5
2.Nf3 Nc6 3.d4 cxd4 4.Nx
d4 e5 5.Nxc6 bxc6 6.Bc4
Nf6 7.Bg5 Be7 8.Qe2 d5 9
.Bxf6 Bxf6 10.Bb3 O-O 11.O-O a
5 12.exd5 cxd5 13.Rd1 d4 14.c4 Qb6
15.Bc2 Bb7 16.Nd2 Rae8 17.Ne4 Bd8 18.c5
Qc6 19.f3 Be7 20.Rac1 f5 21.Qc4+ Kh8 22.Ba
4 Qh6 23.Bxe8 fxe4 24.c6 exf3 25.Rc2 Qe3+ 26.
Kh1 Bc8 27.Bd7 f2 28.Rf1 d3 29.Rc3 Bxd7 30.cxd7
e4 31.Qc8 Bd8 32.Qc4 Qe1 33.Rc1 d2 34.Qc5 Rg8 35
.Rd1 e3 36.Qc3 Qxd1 37.Rxd1 e21.e4 c5 2.Nf3 Nc6 3.d
4 cxd4 4.Nxd4 e5 5.Nxc6 bxc6 6.Bc4 Nf6 7.Bg5 Be7 8.Qe
2 d5 9.Bxf6 Bxf6 10.Bb3 O-O 11.O-O a5 12.exd5 cxd5 13
.Rd1 d4 14.c4 Qb6 15.Bc2 Bb7 16.Nd2 Rae8 17.Ne4 Bd8 18.
c5 Qc6 19.f3 Be7 20.Rac1 f5 21.Qc4+ Kh8 22.Ba4 Qh6 23.B
xe8 fxe4 24.c6 exf3 25.Rc2 Qe3+ 26.Kh1 Bc8 27.Bd7 f2 28.R
f1 d3 29.Rc3 Bxd7 30.cxd7 e4 31.Qc8 Bd8 32.Qc4 Qe1 33.Rc1
d2 34.Qc5 Rg8 35.Rd1 e3 36.Qc3 Qxd1 37.Rxd1 e21.e4 c5 2.
Nf3 Nc6 3.d4 cxd4 4.Nxd4 e5 5.Nxc6 bxc6 6.Bc4 Nf6 7.Bg5 B
e7 8.Qe2 d5 9.Bxf6 Bxf6 10.Bb3 O-O 11.O-O a5 12.exd5 cxd5

EXERCISE 1 · LONDON, 1834

The Three Pawns

Alexander McDonnell — Louis de La Bourdonnais

Match · Sicilian Defence · 0–1

in the manner of HOMER

Sing, Muse, of the wrath of La Bourdonnais, breaker of centres, who came over the grey sea to London and sat down before McDonnell of the white pieces. Thirty-seven times each hero raised his arm. Queens were flung away like spears that have done their work. And at the last three black pawns stood shoulder to shoulder on the second rank, bronze-greaved, unwearied, like three brothers before a gate; and the gate was the last rank, and no rook of McDonnell could hold it. So fell the house of White in the year 1834.

37 MOVES · 15 CAPTURES · 2 CHECKS


1. e4 e5
2. f4 exf4
3. Bc4 Qh4+
4. Kf1 b5
5. Bxb5 Nf6
6. Nf3 Qh6
7. d3 Nh5
8. Nh4 Qg5
9. Nf5 c6
10. g4 Nf6
11. Rg1 cxb5
12. h4 Qg6
13. h5 Qg5
14. Qf3 Ng8
15. Bxf4 Qf6
16. Nc3 Bc5
17. Nd5 Qxb2
18. Bd6 Bxg1
19. e5 Qxa1+
20. Ke2 Na6
21. Nxg7+ Kd8
22. Qf6+ Nxf6
23. Be7# 1-0

EXERCISE 2 · LONDON, 1851

The Immortal Game

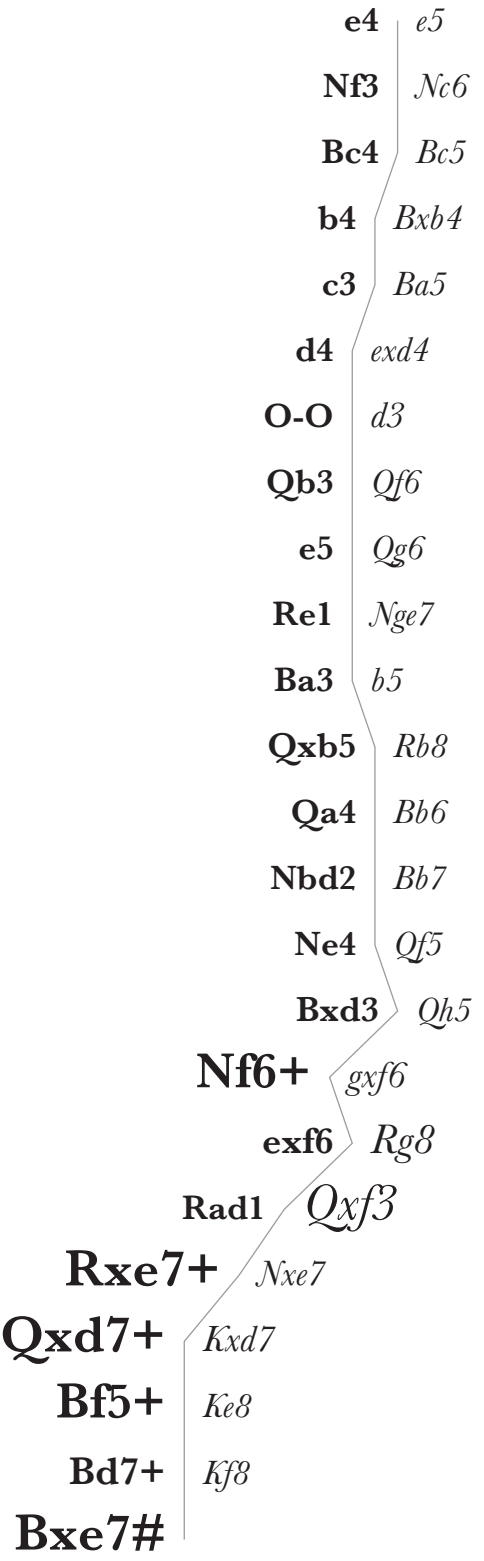
Adolf Anderssen — Lionel Kieseritzky

London tournament · King's Gambit · 1–0

in the manner of JORGE LUIS BORGES

I have been told that in London, in 1851, Adolf Anderssen gave away a bishop, then both rooks, then the queen, and that with what remained (three minor pieces, a rumour of an army) he mated Kieseritzky on the twenty-third move with a bishop on e7. I suspect the game was not played but remembered. Somewhere there is a library in which every possible game is shelved; in that library this one is bound in a single volume, and each reader who opens it becomes, for twenty-three moves, Anderssen. Kieseritzky is the mirror.

23 MOVES · 9 CAPTURES · 5 CHECKS


e4 e5
Nf3 Nc6
Bc4 Bc5
b4 Bxb4
c3 Ba5
d4 exd4
O-O d3
Qb3 Qf6
e5 Qg6
Re1 Nge7
Ba3 b5
Qxb5 Rb8
Qa4 Bb6
Nbd2 Bb7
Ne4 Qf5
Bxd3 Qh5
Nf6+ gxf6
exf6 Rg8
Rad1 Qxf3
Rxe7+ Nxe7
Qxd7+ Kxd7
Bf5+ Ke8
Bd7+ Kf8
Bxe7#

EXERCISE 3 · BERLIN, 1852

The Evergreen Game

Adolf Anderssen — Jean Dufresne

Berlin tournament · Evans Gambit · 1–0

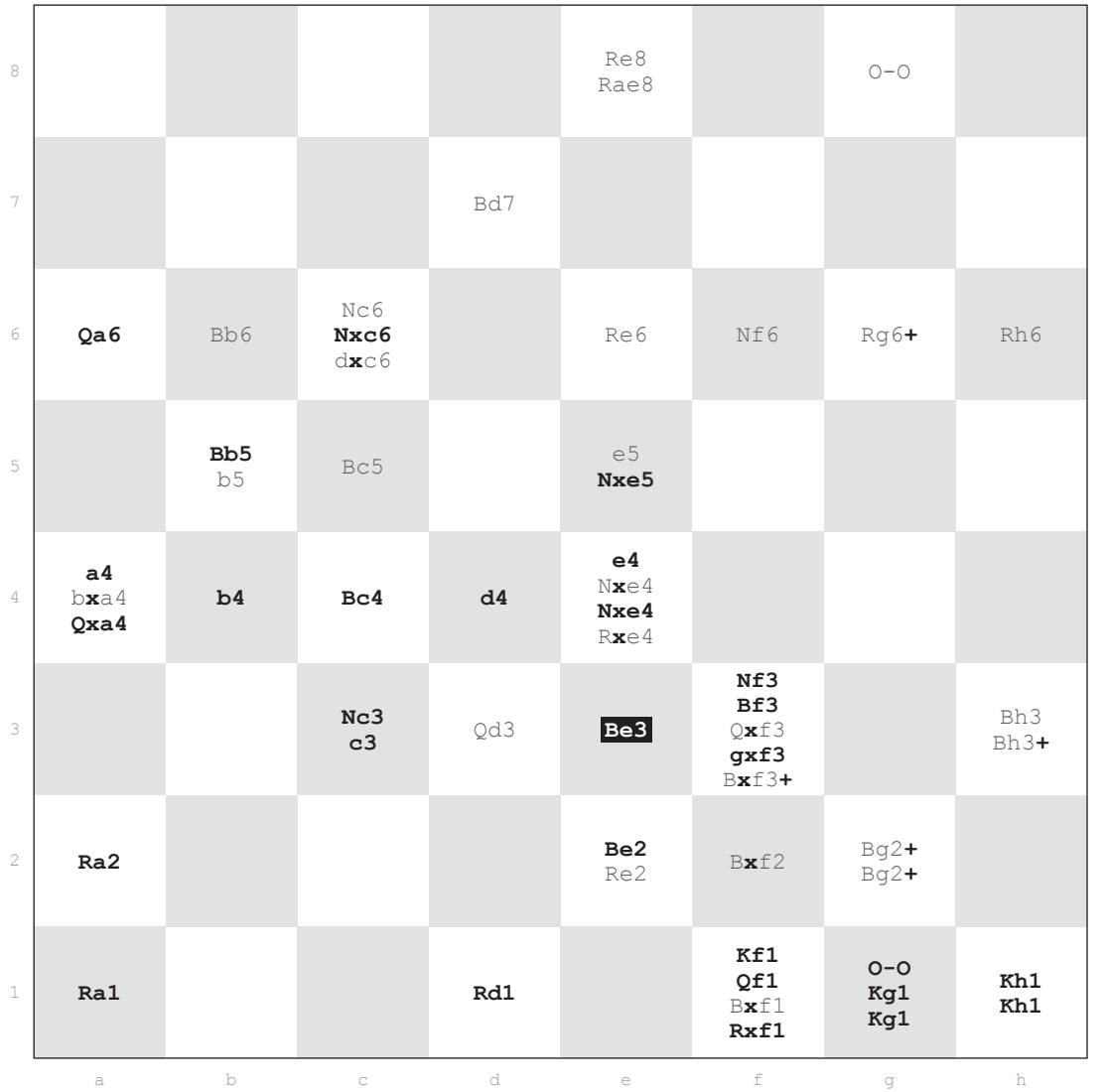
in the manner of EMILY DICKINSON

A Gambit — Captain Evans' kind —
Was offered in Berlin —
And Dufresne took — as Persons take —
What Courtesy lets in —

The Knight was given — then the Rook —
The Queen went last — to d7 —
A Double Check — is like a Door —
That opens — into Heaven —

Two Bishops did the final Thing —
At Twenty-four — 'twas done —
They call it Evergreen — because —
It will not stop — being won —

24 MOVES · 12 CAPTURES · 6 CHECKS


8
Re8
Rae8
O-O
7
Bd7
6
Qa6
Bb6
Nc6
Nxc6
dxc6
Re6
Nf6
Rg6+
Rh6
5
Bb5
b5
Bc5
e5
Nxe5
4
a4
bxa4
Qxa4
b4
Bc4
d4
e4
Nxe4
Nxe4
Rxe4
3
Nc3
c3
Qd3
Be3
Nf3
Bf3
Qxf3
gxf3
Bxf3+
Bh3
Bh3+
2
Ra2
Be2
Re2
Bxf2
Bg2+
Bg2+
1
Ra1
Rd1
Kf1
Qf1
Bxf1
Rxf1
O-O
Kg1
Kg1
Kh1
Kh1
a
b
c
d
e
f
g
h

EXERCISE 4 · NEW YORK, 1857

The Queen Sacrifice in New York

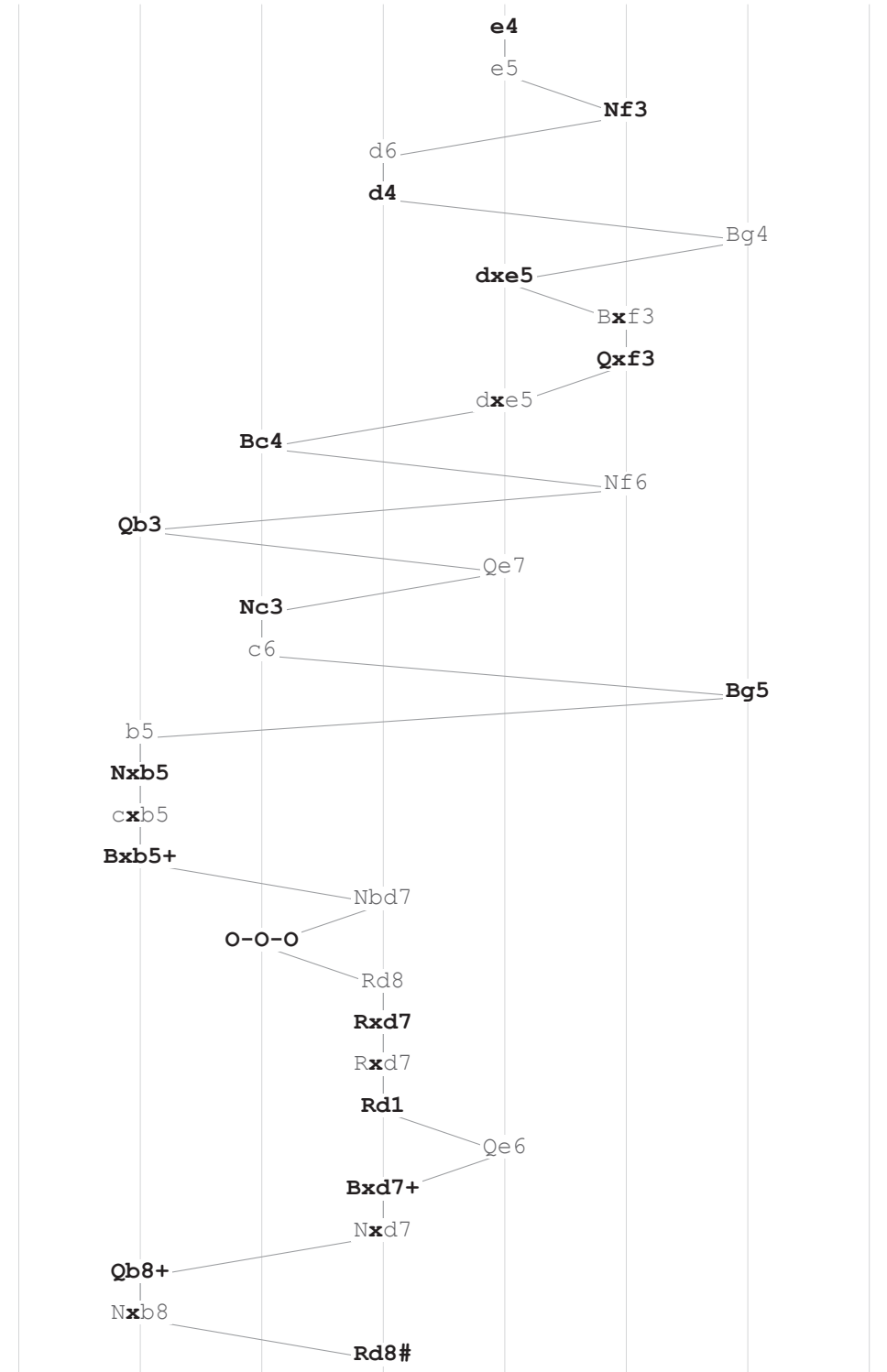
Louis Paulsen — Paul Morphy

First American Chess Congress · Four Knights Game · 0–1

in the manner of EDGAR ALLAN POE

True! nervous, very dreadfully nervous was Paulsen that night in New York, in the year 1857, for he had thought an hour upon a single move, and still the young man from New Orleans did not stir. And then, upon the seventeenth move, Morphy took a knight on f3 with the queen. With the queen! I heard the pawn recapture; I heard the bishop arrive at h3; I heard, beneath the floor of the position, a low dull quick sound, as of a king enclosed. At the twenty-eighth move it ceased. The bishop stood on e3. Paulsen resigned.

28 MOVES · 14 CAPTURES · 5 CHECKS


a b c d e f g h
e4
e5
Nf3
d6
d4
Bg4
dxe5
Bxf3
Qxf3
dxe5
Bc4
Nf6
Qb3
Qe7
Nc3
c6
Bg5
b5
Nxb5
cxb5
Bxb5+
Nbd7
O-O-O
Rd8
Rxd7
Rxd7
Rd1
Qe6
Bxd7+
Nxd7
Qb8+
Nxb8
Rd8#

EXERCISE 5 · PARIS, 1858

A Night at the Opera

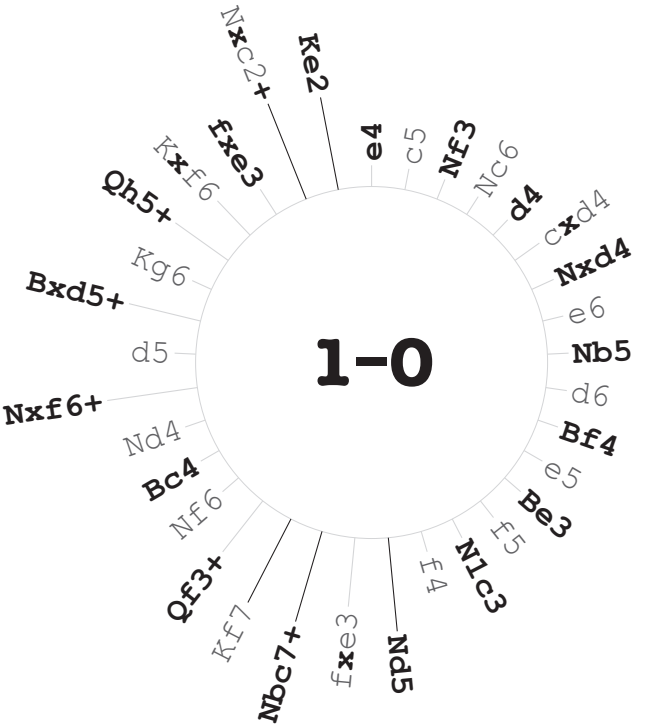
Paul Morphy — Duke Karl & Count Isouard

A box at the opera · Philidor Defence · 1–0

in the manner of OSCAR WILDE

To lose a knight on b5 may be regarded as generosity; to lose a rook on d7 looks like extravagance; to give away one's queen on b8 is simply genius. Mr Morphy did all three in a box at the Paris opera in 1858, while a Duke and a Count consulted against him and against the soprano. The aristocracy, as usual, took everything that was offered. On the seventeenth move a rook arrived on d8 and it was mate. One should always play chess at the opera. It is the only way to be sure that somebody is listening.

17 MOVES · 12 CAPTURES · 4 CHECKS


1-0
Nxc2+
Ke2
e4
c5
Nf3
Nc6
d4
cxd4
Nxd4
e6
Nb5
d6
Bf4
e5
Be3
f5
N1c3
f4
Nd5
fxe3
Nbc7+
Kf7
Qf3+
Nf6
Bc4
Nd4
Nxf6+
d5
Bxd5+
Kg6
Qh5+
Kxf6
fxe3

EXERCISE 6 · PARIS, 1858

Seventeen Moves in Paris

Paul Morphy — Adolf Anderssen

Match · Sicilian Defence · 1–0

in the manner of MATSUO BASHŌ

Paris, winter light —
a Sicilian is opened
like a paper door.

The knight on b5
looks at d6. Old pond; the
frog has not yet jumped.

Anderssen's king walks
out into the snow at f7.
Nobody follows.

Seventeen moves, then
the sound of a chair pushed back.
Morphy: one–nothing.

17 MOVES · 8 CAPTURES · 6 CHECKS


1.c4
e6 2.e3
Nf6 3 .Nf3 b6 4 .Be2
Bb7 5.O- O d5 6.d4 Bd6 7.N
c3 O-O 8. b3 Nb d7 9.Bb2
Qe7 10.Nb5 Ne4 11.Nxd6 cx
d6 12.N d2 Ndf 6 1 3.f3 Nxd2 14
.Qxd2 dxc 4 1 5.Bxc 4 d5 16.Bd3
Rfc8 17. Rae 1 Rc7 18 .e4 Rac8
19.e5 N e8 2 0.f4 g6 21.Re3
f5 22 .exf 6 Nxf 6 23 .f5
Ne4 24.B xe4 dx e4 25 .fxg
6 Rc 2 26. gxh7+ K h8 27 .d5+
e5 28.Qb4 R8c5 2 9.Rf8+ Kxh
7 30. Qxe4+ K g7 31.B xe5+ Kx f8 32
.Bg7+ Kg8 33 .Qxe71.c 4 e6 2. e3 Nf
6 3.Nf 3 b6 4.Be2 Bb7 5.O-O d5 6 .d4 Bd
6 7.Nc 3 O-O 8.b3 Nbd7 9.Bb2 Qe7 10.Nb
5 Ne4 11.Nxd6 cxd6 12.Nd2 Ndf6 13.f3
Nxd2 14.Qxd2 dxc4 15.Bxc4 d5 16.Bd3 R
fc8 17.Rae1 Rc7 18.e4 Rac8 19.e5 Ne
8 20.f4 g6 21.Re3 f5 22.exf6 Nxf6 2
3.f5 Ne4 24.Bxe4 dxe4 25.fxg6 Rc2
26. gxh7
+ Kh8 27. d5
+ e5 28.Qb4 R8c 5 29.Rf8+ K xh
7 30 .Qxe
4+ Kg7 31.Bxe5+ Kx f8
32.Bg7+ Kg 8 33.Qxe71
.c4 e6
2. e3 Nf6 3.Nf3 b6 4.
Be2 Bb7 5.O-O d5 6.d4 Bd6 7.Nc3 O
-O 8.b3 Nbd7 9.Bb2 Qe7 10.Nb5 Ne4
11.Nxd6 cxd6 12.Nd2 Ndf6 13.f3 N
xd2 14.Qxd2 dxc4 15.Bxc4 d5 16

EXERCISE 7 · LONDON, 1883

Zukertort's Immortal

Johannes Zukertort — Joseph Blackburne

London tournament · English Opening · 1–0

in the manner of CHARLES DICKENS

It was the best of positions, it was the worst of positions; it was London in 1883, and Mr Zukertort, a small quick gentleman composed entirely of nerves and combinations, sat opposite Mr Blackburne, whom the newspapers called the Black Death and whom the waiters called sir. Mr Blackburne had a rook upon the seventh rank and was content. On the twenty-eighth move Mr Zukertort placed his queen on b4, where it might be taken by anybody; and Mr Blackburne, who knew a legacy with a lawsuit attached when he saw one, declined it. It did him no good whatever. Thirty-three moves; the court rose.

33 MOVES · 17 CAPTURES · 6 CHECKS


1.f4 d5 2.e3 Nf6 3.b3 e6 4.Bb2 Be7 5.Bd3 b6 6.Nf3 Bb7 7.Nc3 Nbd7 8.O-O O-O 9.Ne2 c5 10.Ng3 Qc7 11.Ne5 Nxe5 12.Bxe5 Qc6 13.Qe2 a6 14.Nh5 Qb6 15.Bxh7+ Kxh7 16.Qd7 Bf6 17.Bxg7 Kxg7 18.Qg4+ Kh7 19.Rf3 e5 20.Rh3+ Qh6 21.Rxh6+ Kxh6 22.fxe5 Bg7 23.Qxb7 Kg7 24.Rf1 Rab8 25.Qd7 Rfd8 26.Qg4+ Kf8 27.Ke8 Qh8+ 28.Qxh8+ Rxh8 29.Qg6 f6 30.Rxf6+ Bxf6 31.Qxf6+ Kxe6 32.Qxa6 d4 33.Qg7+ Kxd4 34.Qxb7 cxd4 35.Qxd3 Rd6 36.exd4 Re7 37.h4 Rb7 38.Qxa3 e6

1-0

EXERCISE 8 · AMSTERDAM, 1889

The Two Bishops

Emanuel Lasker — Johann Bauer

Amsterdam tournament · Bird Opening · 1–0

in the manner of ARTHUR CONAN DOYLE

"You will observe, Watson, that Bauer's king has only the pawns on h7 and g7 for a wall. A young man named Lasker observed it at Amsterdam in 1889. He gave a bishop for the first pawn on move fifteen."

"And lost a piece!"

"He then gave the second bishop for the second pawn. When you have eliminated the pawns, Watson, whatever remains, however exposed, must be the king. The queen and a rook did the rest, and collected a spare bishop along the way. Thirty-eight moves. It had never been done before. It has been called elementary ever since."

38 MOVES · 21 CAPTURES · 10 CHECKS

1	**e4**	*e5*
	Nf3	*Nc6*
	Bb5	*Nf6*
	d3	*d6*
5	**c3**	*g6*
	Nbd2	*Bg7*
	Nf1	*O-O*
	Ba4	*Nd7*
	Ne3	*Nc5*
10	**Bc2**	*Ne6*
	h4	*Ne7*
	h5	*d5*
	hxg6	*fxg6*
	exd5	*Nxd5*
15	**Nxd5**	*Qxd5*
	Bb3	*Qc6*
	Qe2	*Bd7*
	Be3	*Kh8*
	O-O-O	*Rae8*
20	**Qf1**	*a5*
	d4	*exd4*
	Nxd4	*Bxd4*
	Rxd4	*Nxd4*
	Rxh7+	*Kxh7*
25	**Qh1+**	*Kg7*
	Bh6+	*Kf6*
	Qh4+	*Ke5*
	Qxd4+	

EXERCISE 9 · HAVANA, 1892

Havana, Game Four

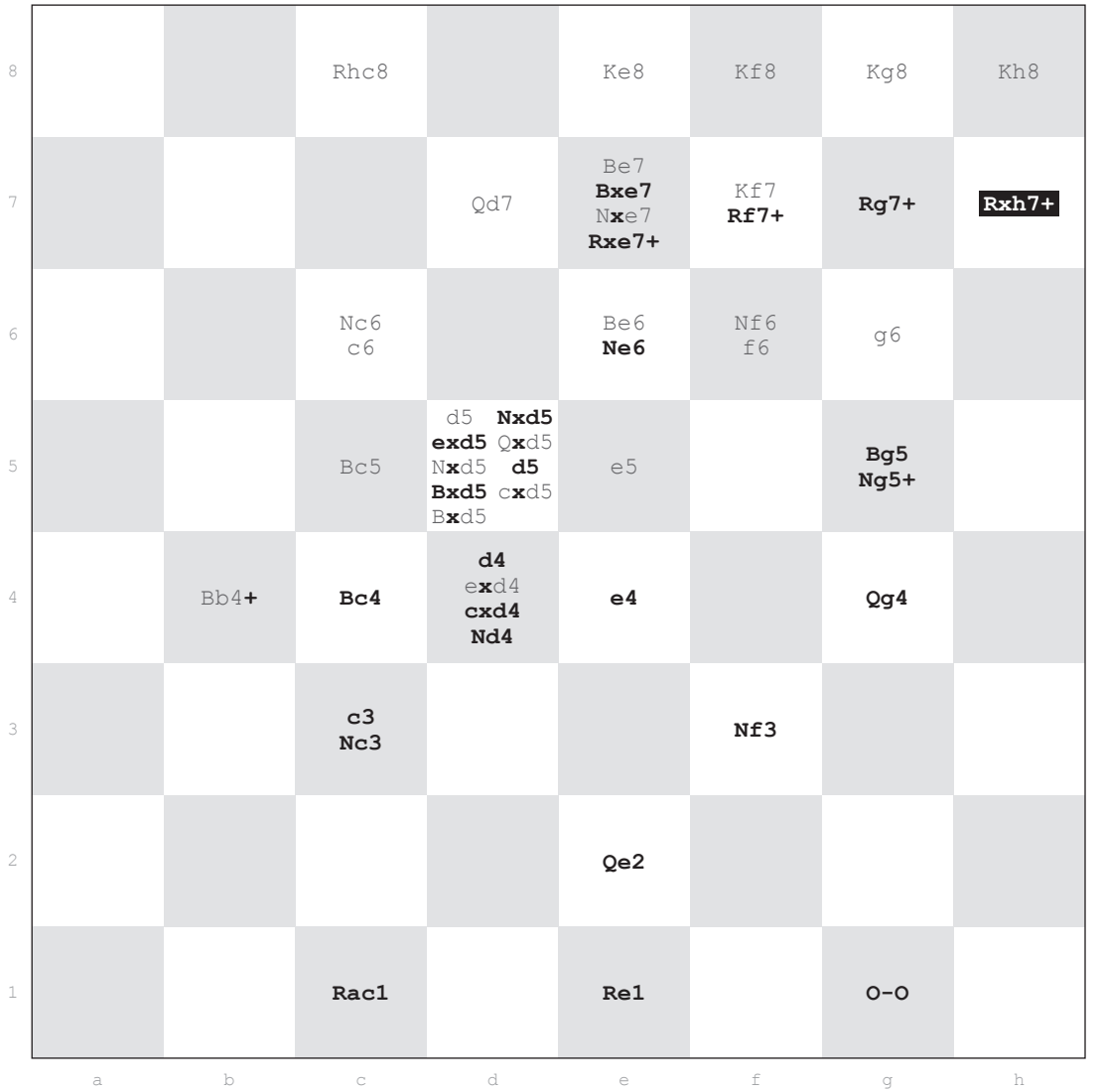
Wilhelm Steinitz — Mikhail Chigorin

World Championship, game 4 · Ruy Lopez · 1–0

in the manner of FYODOR DOSTOEVSKY

And what if I tell you, gentlemen, that Chigorin wanted to lose? No, no, not wanted, but there was in him, in Havana, in that heat, in 1892, some spiteful little voice saying: let the old man show what he has. And Steinitz showed it. On the twenty-fourth move the rook took on h7, with check, a rook simply thrown away, and the black king was dragged out by the collar across the whole board, to g7, to f6, to e5, like a debtor through the streets. On move twenty-eight the queen took on d4. Chigorin laughed. I am certain that he laughed.

28 MOVES · 14 CAPTURES · 5 CHECKS


8 Rhc8 Ke8 Kf8 Kg8 Kh8
7 Be7 **Bxe7** N**x**e7 **Rxe7+** Qd7 Kf7 **Rf7+** **Rg7+** **Rxh7+**
6 Nc6 c6 Be6 **Ne6** Nf6 f6 g6
5 Bc5 d5 **Nxd5** **exd5** Q**x**d5 N**x**d5 **d5** **Bxd5** c**x**d5 B**x**d5 e5 **Bg5** **Ng5+**
4 Bb4**+** **Bc4** **d4** e**x**d4 **cxd4** **Nd4** **e4** **Qg4**
3 **c3** **Nc3** **Nf3**
2 **Qe2**
1 **Rac1** **Re1** **O-O**
a b c d e f g h

EXERCISE 10 · HASTINGS, 1895

The Battle of Hastings

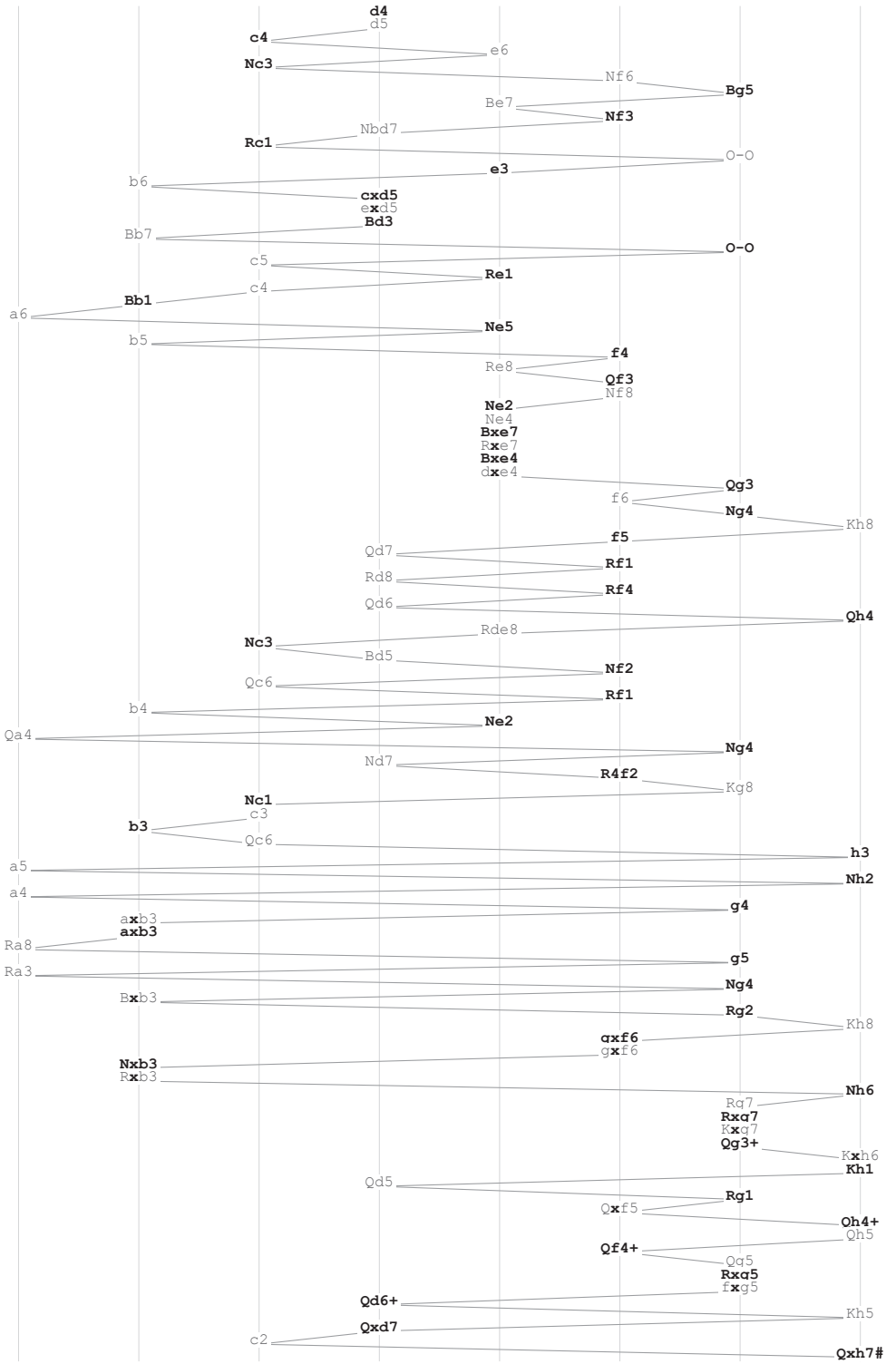
Wilhelm Steinitz — Curt von Bardeleben

Hastings tournament · Giuoco Piano · 1–0

in the manner of FRANZ KAFKA

On the twenty-second move a white rook appeared on e7, next to von Bardeleben's king, and it could not be taken. This was explained to him by no one. The rook moved along the seventh rank, to f7, to g7, each time giving check, each time untakeable for reasons that were perfectly valid and that changed with every square. On the twenty-fifth move it took on h7. Von Bardeleben rose, put on his coat, and left the hall at Hastings without resigning. The year was 1895. The clock continued to run in his absence, as clocks do. Steinitz waited. The mate was demonstrated to the audience instead.

25 MOVES · 13 CAPTURES · 6 CHECKS


a b c d e f g h
d4
d5
c4
e6
Nc3
Nf6
Bg5
Be7
Nf3
Nbd7
Rc1
O-O
e3
b6
cxd5
exd5
Bd3
Bb7
O-O
c5
Re1
c4
Bb1
a6
Ne5
b5
f4
Re8
Qf3
Nf8
Ne2
Ne4
Bxe7
Rxe7
Bxe4
dxe4
Qg3
f6
Ng4
Kh8
f5
Qd7
Rf1
Rd8
Rf4
Qd6
Qh4
Rde8
Nc3
Bd5
Nf2
Qc6
Rf1
b4
Ne2
Qa4
Ng4
Nd7
R4f2
Kg8
Nc1
c3
b3
Qc6
h3
a5
Nh2
a4
g4
axb3
axb3
Ra8
g5
Ra3
Ng4
Bxb3
Rg2
Kh8
qxf6
gxf6
Nxb3
Rxb3
Nh6
Rq7
Rxq7
Kxq7
Qg3+
Kxh6
Kh1
Qd5
Rg1
Qxf5
Qh4+
Qh5
Qf4+
Qq5
Rxq5
fxg5
Qd6+
Kh5
Qxd7
c2
Qxh7#

EXERCISE 11 · HASTINGS, 1895

Pillsbury Arrives

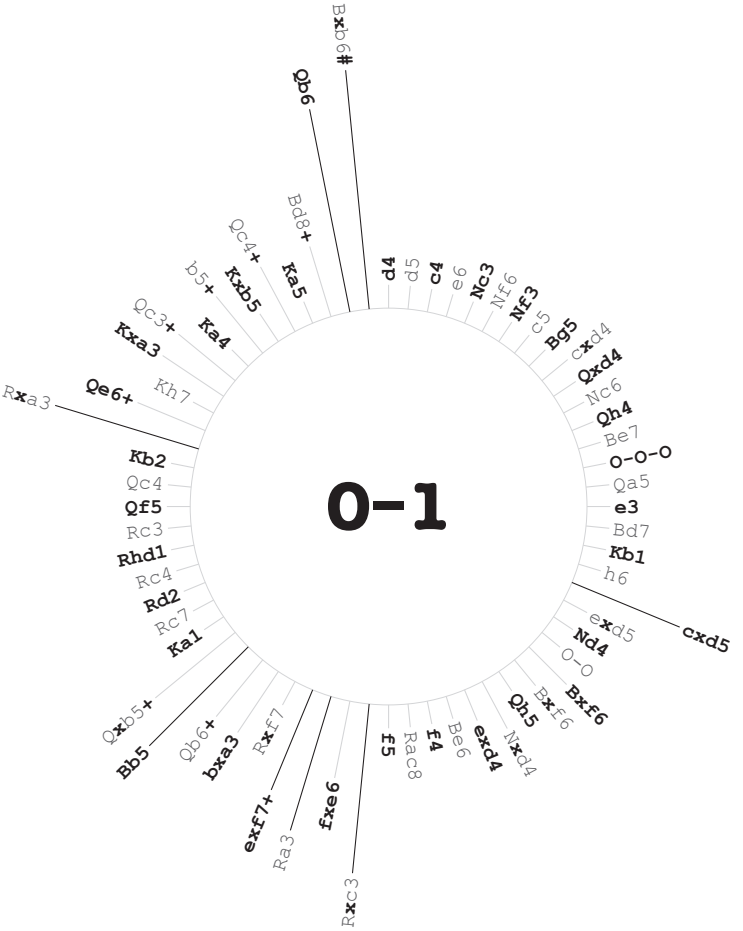
Harry Pillsbury — Siegbert Tarrasch

Hastings tournament · Queen's Gambit Declined · 1–0

in the manner of WALT WHITMAN

I sing the young man Pillsbury, twenty-two, of Massachusetts, arrived at Hastings in 1895 unknown, afoot, light-hearted,
I sing the Queen's Gambit, the pawn offered and declined, the long patient pressure of the white pieces,
Tarrasch the doctor advancing on the queenside, pawn after pawn, sure of his science,
And the American going the other way, toward the king, O toward the king!
Fifty-two moves, each one contained multitudes,
And at the last the queen upon h7, mate, the hall rising,
I too am untranslatable; I too take on h7 over the roofs of the world.

52 MOVES · 21 CAPTURES · 5 CHECKS


0-1
Bxb6#
Qb6
Bd8+
Qc4+
Ka5
b5+
Kxb5
Qc3+
Ka4
Kxa3
Kh7
Qe6+
Rxa3
Kb2
Qc4
Qf5
Rc3
Rhd1
Rc4
Rd2
Rc7
Ka1
Qxb5+
Bb5
Qb6+
bxa3
Rxf7
exf7+
Ra3
fxe6
Rxc3
f5
Rac8
f4
Be6
exd4
Nxd4
Qh5
Bxf6
Bxf6
O-O
Nd4
exd5
cxd5
h6
Kb1
Bd7
e3
Qa5
O-O-O
Be7
Qh4
Nc6
Qxd4
cxd4
Bg5
Nf3
Nf6
Nc3
e6
c4
d5
d4

St. Petersburg Brilliancy

Harry Pillsbury — Emanuel Lasker

St. Petersburg 1895–96 · Queen's Gambit Declined · 0–1

in the manner of TONI MORRISON

They say Pillsbury carried that game the rest of his life the way you carry a house that burned. St. Petersburg, deep winter turning into 1896. He had the white pieces and he had Lasker cramped, and then a black rook came down and took the knight on c3. Just took it. Gave itself. And the other rook slid to a3 and sat there, in the open, asking. You could not take it and you could not leave it. That is what a haunting is. Thirty-two moves. The last one was a bishop on b6, and it was mate, and it was quiet as a kept secret.

32 MOVES · 18 CAPTURES · 9 CHECKS


1.e4
c5 2.Nc3
Nc6 3.Nf
3 g6 4.d
4 cxd4
5.Nx
d4 Bg7 6.Be3
d6 7.h3 Nf6 8.g4 O
-O 9.g5 Ne8 10.h4 Nc7
11.f4 e5 12.Nde2 d5 13.ex
d5 Nd4 14.Nxd4 Nxd5 15.Nf5 N
xc3 16.Qxd8 Rxd8 17.Ne7+ Kh8 1
8.h5 Re8 19.Bc 5 gxh5 20.Bc4
exf4 21.Bxf7 Ne4 22.Bxe8 Bx
b2 23.Rb1 Bc3+ 24.Kf1 Bg
4 25.Bxh5 Bxh5 26.
Rxh5 Ng3+ 27.Kg2 N
xh5 28.Rxb7 a5 29.Rb3 Bg7 30.R
h3 Ng3 31.Kf3 R a6 32.Kxf4 Ne2+
33.Kf5 Nc3 34 .a3 Na4 35.Be31
.e4 c5 2.Nc3 Nc6 3.Nf3 g6 4.d4 cx
d4 5.Nxd4 Bg7 6.Be3 d6 7.h3 Nf6
8.g4 O-O 9.g5 Ne8 10.h4 Nc7
11.f4 e5 12.Nde2 d5 13.exd
5 Nd4 14.Nxd4 Nxd5 15.N
f5 Nxc
3 1 6.Q
xd 8 R
xd8 17.Ne7+ Kh 8 1
8.h5 Re8 19 .Bc5 gxh5
20.B c4 ex
f4 21.B xf7 Ne4
22.Bxe8 Bxb2 2
3.Rb1 Bc3 + 2 4.Kf1 B
g4 25.Bxh5 Bxh5 26.Rxh 5 Ng3+ 27.Kg2 Nxh5 28.
Rxb7 a5 29.Rb3 Bg7 30.Rh3 Ng3 31.Kf3 Ra6 32.Kxf4 N
e2+ 33.Kf5 Nc3 34.a3 Na4 35.Be31.e4 c5 2.Nc3 Nc6
3.Nf3 g 6 4.d4 c
xd4 5.Nx
d 4

Cambridge Springs Slugfest

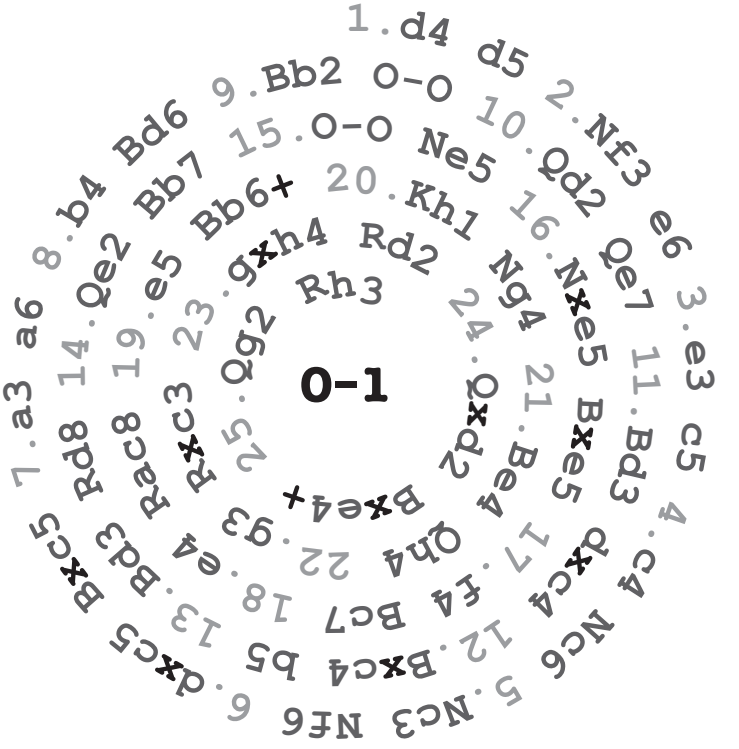
Emanuel Lasker — William Napier

Cambridge Springs tournament · Sicilian Dragon · 1–0

in the manner of MARK TWAIN

I was at Cambridge Springs in 1904, or would have been if I'd known about it, and I can report that Mr Lasker and Mr Napier played a game of chess there that had more attacks in it than a Missouri election. Napier attacked. Lasker, instead of defending like a Christian, attacked back. Then they both attacked at once, which I had understood to be against the rules. Pieces were left hanging like wash on a line. After thirty-five moves Lasker had a bishop on e3 and the game. Napier played the best game of his life. He lost it. That is chess.

35 MOVES · 19 CAPTURES · 4 CHECKS


1. d4 d5
2. Nf3 e6
3. e3 c5
4. c4 Nc6
5. Nc3 Nf6
6. dxc5 bxc5
7. a3 a6
8. b4 Bd6
9. Bb2 O-O
10. Qd2 Qe7
11. Bd3 Bxe5
12. dxc4 Bxc4
13. Bd3 Rd8
14. Qe2 Bb7
15. O-O Ne5
16. Nxe5 Rac8
17. f4 Bc7
18. e4 Qh4
19. e5 Bb6+
20. Kh1 Ng4
21. Be4 Qxd2
22. g3 Bxe4+
23. gxh4 Rd2
24. Qg2 Rxc3
25. Rh3
0-1

EXERCISE 14 · LODZ, 1907

Rubinstein's Immortal

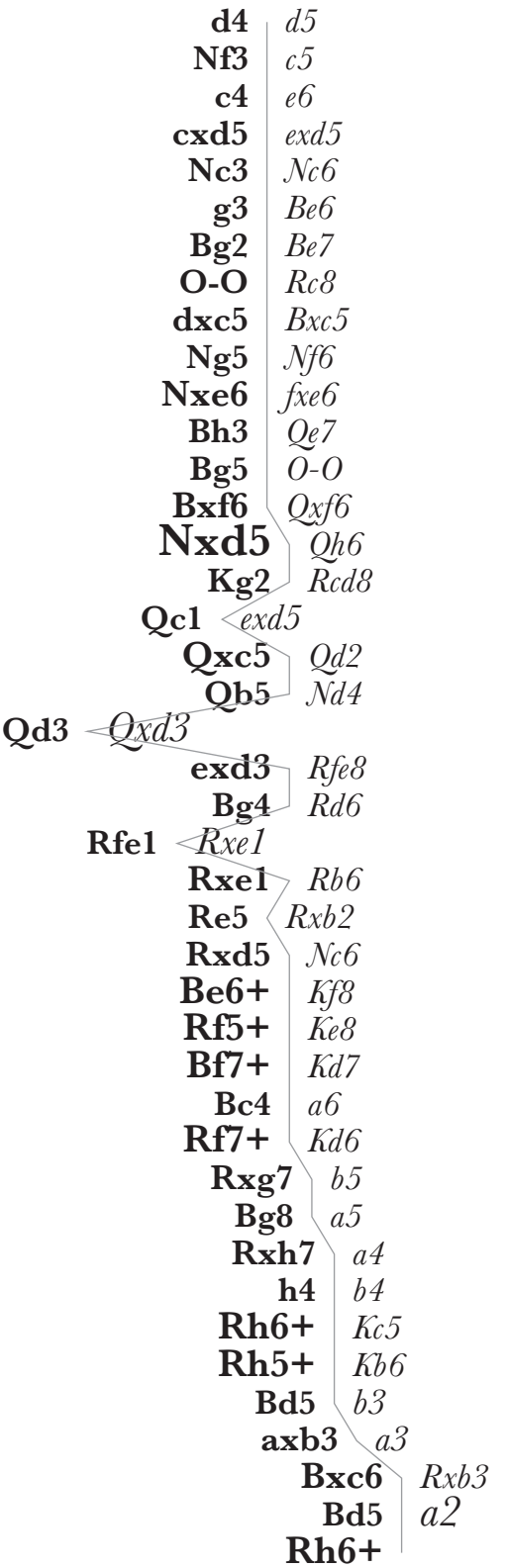
Georg Rotlewi — Akiba Rubinstein

Lodz tournament · Queen's Gambit Declined · 0–1

in the manner of ISAAC BASHEVIS SINGER

In Lodz, in 1907, there was a player named Rotlewi who believed that if he lost no pawns the Almighty would look after the rest. Across from him sat Akiba Rubinstein, who had studied to be a rabbi and had left the Talmud for the Queen's Gambit, which also has commentaries. On the twenty-second move Rubinstein gave a rook on c3. On the twenty-third he gave another on d2. The queen was already hanging. Rotlewi looked at his riches like a man who has found a purse on the Sabbath. On move twenty-five a rook came quietly to h3. Rotlewi resigned. In Lodz they said: a demon played, not a man.

25 MOVES · 10 CAPTURES · 2 CHECKS


d4 d5
Nf3 c5
c4 e6
cxd5 exd5
Nc3 Nc6
g3 Be6
Bg2 Be7
O-O Rc8
dxc5 Bxc5
Ng5 Nf6
Nxe6 fxe6
Bh3 Qe7
Bg5 O-O
Bxf6 Qxf6
Nxd5 Qh6
Kg2 Rcd8
Qc1 exd5
Qxc5 Qd2
Qb5 Nd4
Qd3 Qxd3
exd3 Rfe8
Bg4 Rd6
Rfe1 Rxe1
Rxe1 Rb6
Re5 Rxb2
Rxd5 Nc6
Be6+ Kf8
Rf5+ Ke8
Bf7+ Kd7
Bc4 a6
Rf7+ Kd6
Rxg7 b5
Bg8 a5
Rxh7 a4
h4 b4
Rh6+ Kc5
Rh5+ Kb6
Bd5 b3
axb3 a3
Bxc6 Rxb3
Bd5 a2
Rh6+

San Sebastián Upset

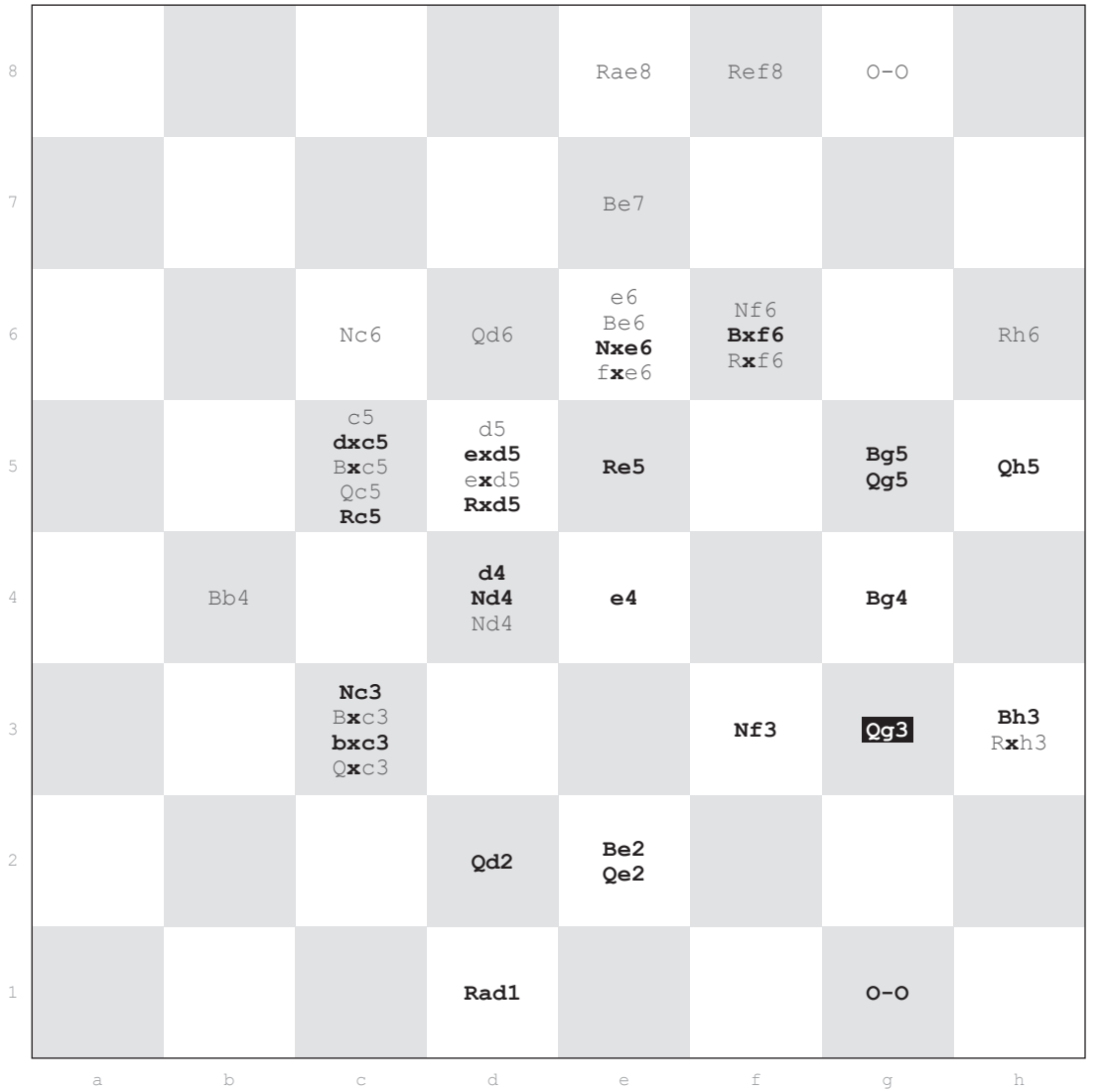
Akiba Rubinstein — José Raúl Capablanca

San Sebastián tournament · Tarrasch Defence · 1–0

in the manner of MARCEL PROUST

For a long time Capablanca had not lost, and it was perhaps this habit of not losing, more than any single move that Rubinstein played at San Sebastián in 1911, which made the capture of the pawn on d5 at the fifteenth move, a capture he had believed impossible and which a small tactical detail (so small that it resembled those memories one notices only when they have already altered everything) rendered not only possible but decisive, so painful to him; and through the twenty-seven moves that followed, in an ending conducted with the slowness of an afternoon in which nothing happens except the afternoon, it was the only game he would lose there.

42 MOVES · 22 CAPTURES · 7 CHECKS


8
Rae8
Ref8
O-O
7
Be7
6
e6
Be6
Nxe6
f**x**e6
Nf6
Bxf6
R**x**f6
Rh6
Nc6
Qd6
5
c5
dxc5
B**x**c5
Qc5
Rc5
d5
exd5
e**x**d5
Rxd5
Re5
Bg5
Qg5
Qh5
4
Bb4
d4
Nd4
Nd4
e4
Bg4
3
Nc3
B**x**c3
bxc3
Q**x**c3
Nf3
Qg3
Bh3
R**x**h3
2
Qd2
Be2
Qe2
1
Rad1
O-O
a
b
c
d
e
f
g
h

EXERCISE 16 · BRESLAU, 1912

The Gold Coins Game

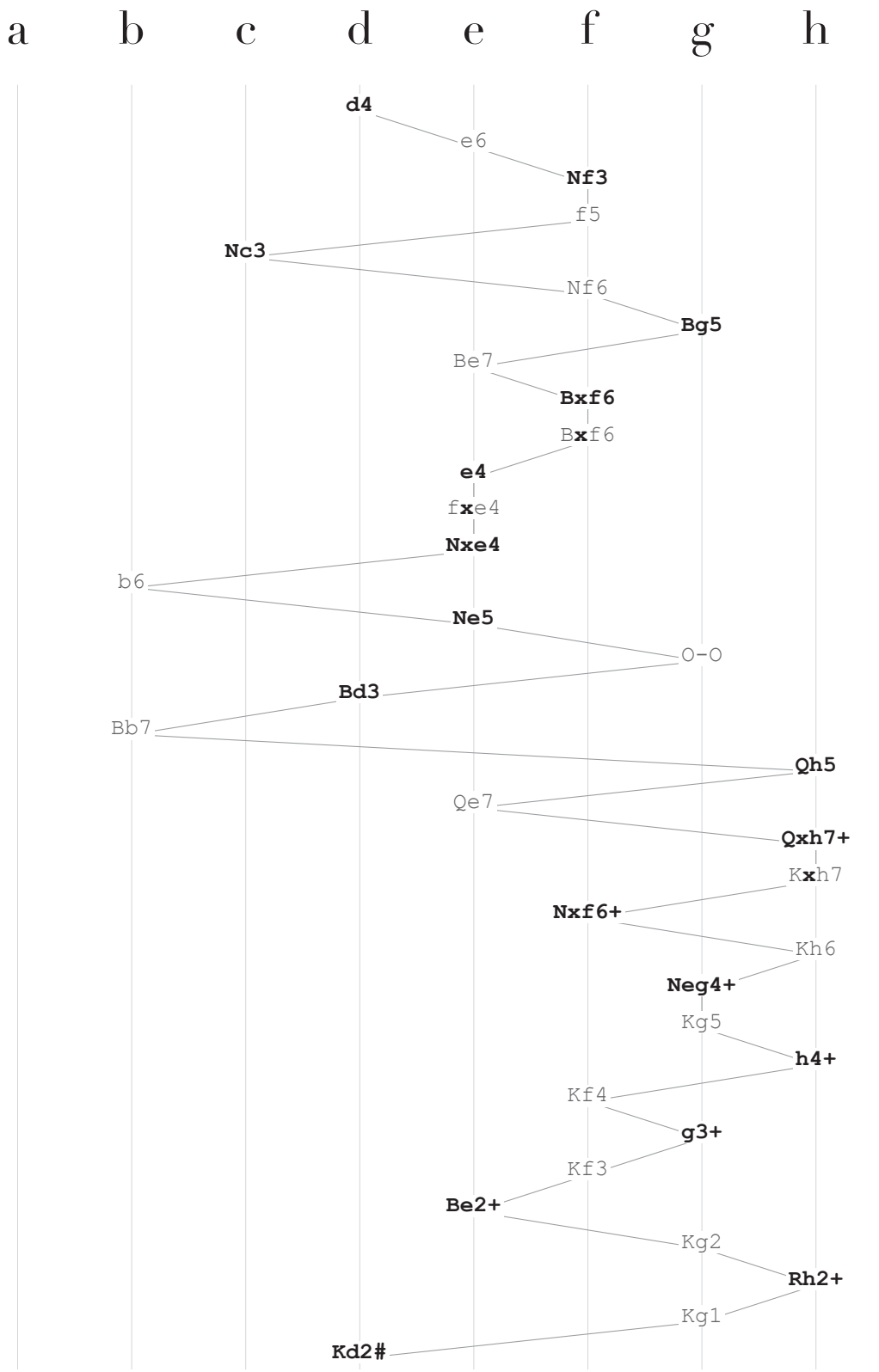
Stepan Levitsky — Frank Marshall

German Chess Congress · Sicilian Defence · 0–1

in the manner of SCHEHERAZADE

It has reached me, O auspicious King, that in the city of Breslau, in the year 1912, an American named Marshall played at chess against Levitsky of the Russians, and on the twenty-third move set his queen down on g3, in the very mouth of three enemies: for two pawns could take her, and a queen could take her, and whosoever took her was lost. And Levitsky bowed his head. Then, it is said, the people of that city rained gold coins upon the board until the squares were hidden. But some say the coins were only wagers being paid. And Scheherazade perceived the dawn and fell silent.

23 MOVES · 13 CAPTURES · 0 CHECKS


a b c d e f g h
d4
e6
Nf3
f5
Nc3
Nf6
Bg5
Be7
Bxf6
Bxf6
e4
fxe4
Nxe4
b6
Ne5
O-O
Bd3
Bb7
Qh5
Qe7
Qxh7+
Kxh7
Nxf6+
Kh6
Neg4+
Kg5
h4+
Kf4
g3+
Kf3
Be2+
Kg2
Rh2+
Kg1
Kd2#

EXERCISE 17 · LONDON, 1912

The King Hunt

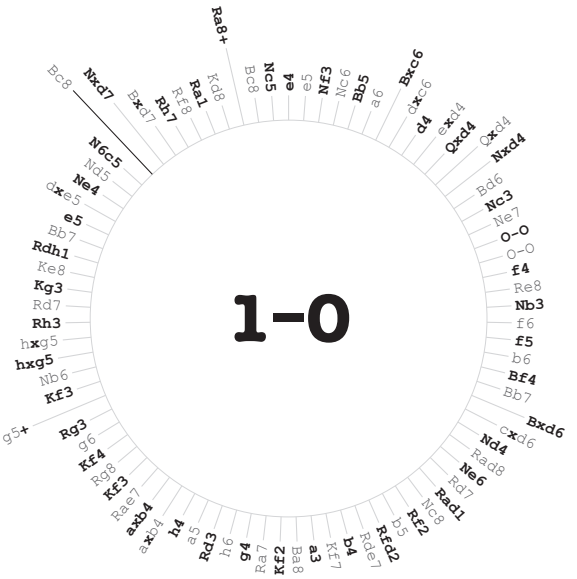
Edward Lasker — George Thomas

Casual game · Dutch Defence · 1–0

in the manner of LEWIS CARROLL

"I move my Queen to h7 and you must take it," said Lasker.
"Why must I?" said Sir George's King.
"Because it is check, and you are the only one at home."
So the King took it, and at once found himself walking: to h6, to g5, to f4, down and down the board, with a Knight or a pawn saying "Check!" behind him at every step. "I have never been so far from my own rank," he said at g1. "Where am I?"
"At my place," said the White King, and stepped politely aside to d2.
And that was mate, on the eighteenth move, in London, in 1912, by a King.

18 MOVES · 7 CAPTURES · 8 CHECKS


1-0
Ra8+
Bc8
Nc5
e4
e5
Nf3
Nc6
Bb5
a6
Bxc6
dxc6
d4
cxd4
Qxd4
Qxd4
Nxd4
Bd6
Nc3
Ne7
O-O
O-O
f4
Re8
Nb3
f6
f5
b6
Bf4
Bb7
Bxd6
cxd6
Nd4
Rad8
Ne6
Rd7
Rad1
Nc8
Rf2
b5
Rfd2
Rde7
b4
Kf7
e3
Ba8
Kf2
Ra7
g4
h6
Rd3
a5
h4
axb4
axb4
Rae7
Kf3
Rg8
Kf4
g6
Rg3
g5+
Kf3
Nb6
hxg5
hxg5
hxg5
Rh3
Rd7
Kg3
Ke8
Rdh1
Bb7
e5
dxe5
Ne4
Nd5
N6c5
Bc8
Nxd7
Bxd7
Rh7
Rf8
Ra1
Kd8

The Exchange in St. Petersburg

Emanuel Lasker — José Raúl Capablanca

St. Petersburg, final · Exchange Ruy Lopez · 1–0

in the manner of LEO TOLSTOY

All drawn games are alike; each won game is won in its own way. Capablanca came to the board at St. Petersburg in 1914 needing only not to lose, and Lasker, who was forty-five and understood men better than openings, exchanged his bishop for a knight on the fourth move and removed the queens, as if to say: very well, let it be a draw. And Capablanca believed him. That was the whole of it. On the twelfth move a pawn went to f5, and for thirty moves more the young man looked for the simple life he had been promised. On the forty-second, a knight came to c5, and he resigned.

42 MOVES · 15 CAPTURES · 2 CHECKS


1.d4
d5 2.Nf3
c5 3.c4
e6 4.e3
Nf6 5.
Bd3 N
c6 6.O-O Bd6
7.b3 O-O 8.Bb2 b6
9.Nbd2 Bb7 10.Rc1 Qe7
11.cxd5 exd5 12.Nh4 g6 13
.Nhf3 Rad8 14.dxc5 bxc5 15.B
b5 Ne4 16.Bxc6 Bxc6 17.Qc2 Nxd
2 18.Nxd2 d4 1 9.exd4 Bxh2+
20.Kxh2 Qh4+ 2 1.Kg1 Bxg2 22.
f3 Rfe8 23.Ne4 Qh1+ 24.K
f2 Bxf1 2 5.d5 f5 2
6.Qc3 Qg2 + 27.Ke3
Rxe4+ 28.fxe4 f 4+ 29.Kxf4 Rf8+
30.Ke5 Qh2+ 31 .Ke6 Re8+ 32.Kd
7 Bb5#1.d4 d5 2.Nf3 c5 3.c4 e
6 4.e3 Nf6 5.Bd3 Nc6 6.O-O Bd6 7.
b3 O-O 8.Bb2 b6 9.Nbd2 Bb7 10.R
c1 Qe7 11.cxd5 exd5 12.Nh4 g6
13.Nhf3 Rad8 14.dxc5 bxc5
15.Bb5 Ne4 16.Bxc6 Bxc
6 1 7.Q
c2 Nxd
2 18.
Nxd 2 d4 19.exd 4 B
xh2+ 20.Kxh 2 Qh4+ 21.
Kg1 Bxg2
22.f3 R fe8 23.
Ne4 Qh1+ 24.Kf2
Bxf1 25. d5 f5 26.Q
c3 Qg2+ 27.Ke3 Rxe4+ 2 8.fxe4 f4+ 29.Kxf4 Rf8
+ 30.Ke5 Qh2+ 31.Ke6 Re8+ 32.Kd7 Bb5#1.d4 d5 2.Nf3
c5 3.c4 e6 4. e3 Nf6 5.B d3 Nc6 6.O-O Bd6 7.b3 O-O
8.Bb2 b6 9.Nbd
2 Bb 7 10
. R

Tarrasch's Two Bishops

Aron Nimzowitsch — Siegbert Tarrasch

St. Petersburg, preliminary · Queen's Gambit Declined · 0–1

in the manner of THOMAS BERNHARD

Tarrasch, who had for twenty years told Nimzowitsch and everyone else in the German language what was correct and what was incorrect, as though chess were a hospital and he its senior physician, this same Tarrasch, at St. Petersburg in 1914, gave one bishop on h2 and then the other bishop on g2, exactly as Lasker had done it in Amsterdam, exactly, a plagiarism, Nimzowitsch must have thought, a correct plagiarism, the worst kind, and drove the white king out across the entire board to be mated on the thirty-second move by a bishop on b5, by a bishop, naturally, and Nimzowitsch never forgave him, naturally.

32 MOVES · 16 CAPTURES · 10 CHECKS


1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.O-O Be7 6.Re1 b5 7.Bb3 O-O 8.c3 d5 9.exd5 Nxd5 10.Nxe5 Nxe5 11.Rxe5 Nf6 12.Re1 Bd6 13.h3 Ng4 14.Qf3 Qh4 15.d4 Nf2 16.Re2 Bg4 17.hxg4 Bh2+ 18.Kf1 Bg3 19.Rxf2 Qh1+ 20.Ke2 Bxf2 21.Bd2 Bh4 22.dxc5 Qg1 23.Kd3 Qf1+ 24.Kc2 Bf2 25.Qf3 axb5 26.Bd5 c5 27.bxc5 e4 28.b4 Bd6 29.a4 a5 30.axb5 Bxc5 31.Ra6 h6 32.Nxc3 Bb4 33.b6 Bxc3 34.Bxf7+ Re3 35.b7 Rae8+ 36.Qh3 1-0

EXERCISE 20 · NEW YORK, 1918

The Marshall Attack Debut

José Raúl Capablanca — Frank Marshall

New York tournament · Marshall Attack · 1–0

in the manner of RAYMOND CHANDLER

It was New York, 1918, and Marshall had a gambit in his pocket that he'd been carrying around for years like a gun he was saving for one man. The man was Capablanca. On move eight the pawn went to d5 and the room got as quiet as a bank at midnight. The Cuban took it. He could see it was a setup; he took it anyway, the way you walk into an alley because it's the shortest way home. For twenty moves Marshall threw everything at the king: knight, bishop, queen. Capablanca stood there and let it bounce off. On move thirty-six a bishop took on f7 with check. Marshall folded. Some surprises age badly.

36 MOVES · 18 CAPTURES · 5 CHECKS

1	**e4**	*e5*
	Nf3	*d6*
	d4	*exd4*
	Qxd4	*Nc6*
5	**Bb5**	*Bd7*
	Bxc6	*Bxc6*
	Nc3	*Nf6*
	O-O	*Be7*
	Nd5	*Bxd5*
10	**exd5**	*O-O*
	Bg5	*c6*
	c4	*cxd5*
	cxd5	*Re8*
	Rfe1	*a5*
15	**Re2**	*Rc8*
	Rae1	*Qd7*
	Bxf6	*Bxf6*
	Qg4	*Qb5*
	Qc4	*Qd7*
20	**Qc7**	*Qb5*
	a4	*Qxa4*
	Re4	*Qb5*
	Qxb7	

EXERCISE 21 · NEW ORLEANS, 1920

The Back Rank Ballet

Edwin Adams — Carlos Torre

Casual game · Philidor Defence · 1–0

in the manner of JUAN RULFO

I went to New Orleans because they told me a boy named Carlos Torre played there, a Mexican. It was 1920. It was hot and nobody was in the streets. On the board there was only one file open, the e-file, and four rooks looking at each other across it like people at a wake. Then Adams began to offer the queen. On g4. On c4. On c7. Each time the black queen moved a little further off, saying nothing. You could hear her breathing. On the twenty-third move the white queen took a pawn on b7 and it was over. Torre looked up. I think we were all already dead.

23 MOVES · 12 CAPTURES · 0 CHECKS

	a	b	c	d	e	f	g	h
8	**Rxa8**	**Rb8**			Qe8 Qe8 **Rxe8**	**Rxf8+**	O-O Kg8	Kh8
7				Bd7 Bd7	Ne7	Kf7	Kg7	Kh7 Kh7
6			Nc6 Nc6	d6 **d6** c**x**d6	e6 Ke6	Nf6 Nf6 **f6** g**x**f6		h6
5	a5 **Rxa5**	b5 Bb5 **Rxb5** Q**x**b5		d5 **d5** **d5+**	e5	f5 **gxf5**	**Ng5**	Qh5 **h5**
4	**a4** B**x**a4	Bb4**+** Nb4 b4	**c4** d**x**c4 **bxc4** Q**x**c4	**d4**	e4 **e4** N**x**e4 **Nxe4** Q**x**e4 **Ke4**	**f4**	Ng4 **g4**	**h4**
3	**a3**	**Qb3** **b3**	**Qc3** b**x**c3	Nd3	**e3** **Ke3**	**Ngf3** **f3** Nf3**+** **Bxf3** e**x**f3	**g3**	**Nh3**
2			c2	**Bd2** B**x**d2**+** **Nxd2** **Rd2** **Nd2** **Rd2**	Qe2 Qe2 **Rxe2** f**x**e2	**Nf2** **Nf2** **Kf2** **Kf2**	**Bg2** **Rg2**	**Rh2**
1			c1**=**Q**+**	**Rfd1** **Nd1**	Ne1	**Nf1** **Nf1** e**x**f1**=**Q**+** **Kxf1**	**O-O**	**Bh1**

Hastings Masterpiece

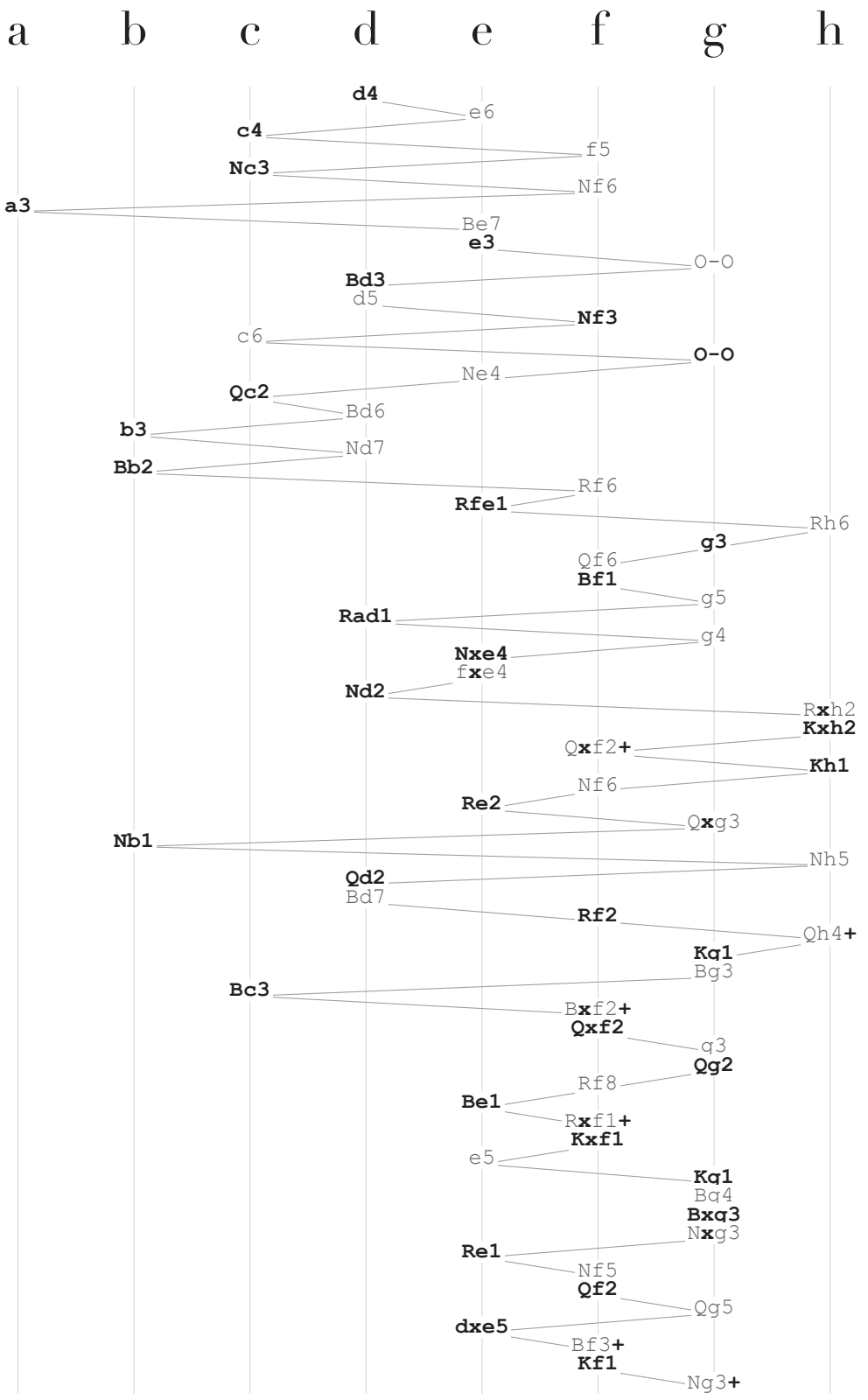
Efim Bogoljubov — Alexander Alekhine

Hastings tournament · Dutch Defence · 0–1

in the manner of VLADIMIR NABOKOV

Bogoljubov (a plump syllable of a man) had the white pieces at Hastings in 1922, and Alekhine had the plan, which is the better thing to have. I recall the game as one recalls a staircase in a dream: a black pawn descends the b-file, a rook is abandoned on a8 with delicious indifference, the pawn queens; a second queen is conjured, traded, and a third pawn, on move fifty-three, steps to d5 with check, a small quiet pawn check, the smile at the end of the sonnet. Three queens from one side of the board. Problemists blush. Bogoljubov resigned, I should like to think, with a blush too.

53 MOVES · 25 CAPTURES · 7 CHECKS


a b c d e f g h
d4
e6
c4
f5
Nc3
Nf6
a3
Be7
e3
O-O
Bd3
d5
Nf3
c6
O-O
Ne4
Qc2
Bd6
b3
Nd7
Bb2
Rf6
Rfe1
Rh6
g3
Qf6
Bf1
g5
Rad1
g4
Nxe4
fxe4
Nd2
Rxh2
Kxh2
Qxf2+
Kh1
Nf6
Re2
Qxg3
Nb1
Nh5
Qd2
Bd7
Rf2
Qh4+
Kq1
Bg3
Bc3
Bxf2+
Qxf2
g3
Qg2
Rf8
Be1
Rxf1+
Kxf1
e5
Kq1
Bq4
Bxq3
Nxg3
Re1
Nf5
Qf2
Qg5
dxe5
Bf3+
Kf1
Ng3+

The Rook Offer at Teplitz

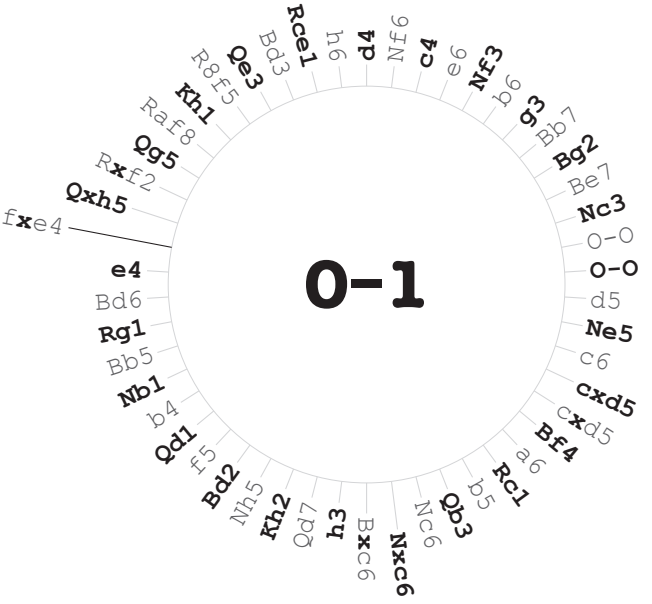
Géza Maróczy — Savielly Tartakower

Teplitz-Schönau tournament · Dutch Defence · 0–1

in the manner of STEFAN ZWEIG

Those who were present at Teplitz-Schönau in the autumn of 1922 would later speak of a curious unease. Maróczy, the great defender, a man of the old world in whom caution had become a form of courtesy, had castled and wanted nothing. And then, on the seventeenth move, Dr Tartakower placed a rook on h2. It was not a blow; that was the uncanny thing. Nothing followed at once. He had given a rook, a whole rook, merely for the idea of an attack, and he went on quietly developing his pieces as one finishes a letter. By the thirty-fifth move, a knight on g3, the old world had resigned.

35 MOVES · 13 CAPTURES · 6 CHECKS


0-1
fxe4
e4
Bd6
Rg1
Bb5
Nb1
b4
Qd1
f5
Bd2
Nh5
Kh2
Qd7
h3
Bxc6
Nxc6
Qb3
Nc6
Rc1
b5
Bf4
a6
cxd5
cxd5
cxd5
c6
Ne5
d5
O-O
O-O
Nc3
Be7
Bg2
Bb7
g3
b6
Nf3
e6
c4
Nf6
d4
h6
Rce1
Bd3
Qe3
R8f5
Kh1
Raf8
Qg5
Rxf2
Qxh5

EXERCISE 24 · COPENHAGEN, 1923

The Immortal Zugzwang

Friedrich Sämisch — Aron Nimzowitsch

Copenhagen tournament · Catalan Opening · 0–1

in the manner of SAMUEL BECKETT

Copenhagen. 1923. A board.
SÄMISCH: I have all my pieces.
NIMZOWITSCH: Nearly all.
SÄMISCH: A piece for two pawns.
NIMZOWITSCH: Yes.
(Pause.)
SÄMISCH: Then I'll move.
NIMZOWITSCH: Do.
(Sämisch does not move.)
SÄMISCH: The queen cannot move. The rooks cannot move. The bishops. The knight.
NIMZOWITSCH: There are the pawns.
SÄMISCH: Then they'll be gone.
NIMZOWITSCH: Then they'll be gone.
(Nimzowitsch plays a pawn to h6. Move twenty-five. Nothing is attacked.)
SÄMISCH: Nothing to be done.
(He does not move. Curtain.)

25 MOVES · 7 CAPTURES · 0 CHECKS

1.d4 e6
2.Nf3 f5 3.
c4 Nf6 4.Bg5 B
e7 5.Nc3 O-O 6.e
3 b6 7.Bd3 Bb7 8.
O-O Qe8 9.Qe2 Ne
4 10.Bxe7 Nxc3 1
1.bxc3 Qxe7 12
.a4 Bxf3 13.Q
xf3 Nc6 14.Rfb1 R
ae8 15.Qh3 Rf6 16.f4
Na5 17.Qf3 d6 18.Re1 Qd
7 19.e4 fxe4 20.Qxe4 g6 2
1.g3 Kf8 22.Kg2 Rf7 23.h4 d
5 24.cxd5 exd5 25.Qxe8+ Qxe8
26.Rxe8+ Kxe8 27.h5 Rf6 28.h
xg6 hxg6 29.Rh1 Kf8 30.Rh7 Rc
6 31.g4 Nc4 32.g5 Ne3+ 33.Kf
3 Nf5 34.Bxf5 gxf5 35.Kg3 R
xc3+ 36.Kh4 Rf3 37.g6 Rxf4
+ 38.Kg5 Re4 39.Kf6 Kg8 4
0.Rg7+ Kh8 41.Rxc7 Re8
42.Kxf5 Re4 43.Kf6 Rf4+ 4
4.Ke5 Rg4 45.g7+ Kg8 46.Rxa7 R
g1 47.Kxd5 Rc1 48.Kd6 Rc2 49.d5 Rc1
50.Rc7 Ra1 51.Kc6 Rxa4 52.d61.d4 e6 2.
Nf3 f5 3.c4 Nf6 4.Bg5 Be7 5.Nc3 O-O 6.e3 b6
7.Bd3 Bb7 8.O-O Qe8 9.Qe2 Ne4 10.Bxe7 Nxc3 1
1.bxc3 Qxe7 12.a4 Bxf3 13.Qxf3 Nc6 14.Rfb1 Rae8
15.Qh3 Rf6 16.f4 Na5 17.Qf3 d6 18.Re1 Qd7 19.e4
fxe4 20.Qxe4 g6 21.g3 Kf8 22.Kg2 Rf7 23.h4 d5 24.cx
d5 exd5 25.Qxe8+ Qxe8 26.Rxe8+ Kxe8 27.h5 Rf6 28.hxg6
hxg6 29.Rh1 Kf8 30.Rh7 Rc6 31.g4 Nc4 32.g5 Ne3+ 33.K
f3 Nf5 34.Bxf5 gxf5 35.Kg3 Rxc3+ 36.Kh4 Rf3 37.g6 Rxf4+
38.Kg5 Re4 39.Kf6 Kg8 40.Rg7+ Kh8 41.Rxc7 Re8 42.Kxf5
Re4 43.Kf6 Rf4+ 44.Ke5 Rg4 45.g7+ Kg8 46.Rxa7 Rg1 47.Kxd5
Rc1 48.Kd6 Rc2 49.d5 Rc1 50.Rc7 Ra1 51.Kc6 Rxa4 52.d61.d
4 e6 2.Nf3 f5 3.c4 Nf6 4.Bg5 Be7 5.Nc3 O-O 6.e3 b6 7.Bd3
Bb7 8.O-O Qe8 9.Qe2 Ne4 10.Bxe7 Nxc3 11.bxc3 Qxe7 12.a4 B
xf3 13.Qxf3 Nc6 14.Rfb1 Rae8 15.Qh3 Rf6 16.f4 Na5 17.Qf3

EXERCISE 25 · NEW YORK, 1924

The King Marches In

José Raúl Capablanca — Savielly Tartakower

New York tournament · Dutch Defence · 1–0

in the manner of GABRIEL GARCÍA MÁRQUEZ

Many years later, facing the black king across an almost empty board, José Raúl Capablanca would remember the afternoon in New York in 1924 when he let Tartakower take his pawns. It was a rook ending and it had rained numbers all morning. The white king left his house on the thirty-fifth move and walked up the board, g3, h4, g5, f6, without baggage, while behind him the pawns were eaten one by one, with check, and he did not turn around. He had understood that a king who arrives is worth more than everything he has abandoned. On the fifty-second move a pawn reached d6 and Tartakower, who was a poet, resigned in prose.

52 MOVES · 25 CAPTURES · 8 CHECKS


1.Nf3 Nf6
2.c4 g6
3.b4 Bg7
4.Bb2 h6
5.g3 b6
6.Bg2 Bb7
7.O-O Nf8
8.d3 Nbd7
9.Nbd2 e5
10.Qc2 Re8
11.Rfd1 a5
12.a3 h6
13.Nf1 c5
14.b5 Nf8
15.e3 Qc7
16.d4 Be4
17.Qc3 exd4
18.exd4 N6d7
19.Qb2 Qc5
20.Bxd4 cxd4
21.Bxg7 Kxg7
22.Qb2+ Kg8
23.Rxd6 Qc5
24.Rad1 Ra7
25.Ne3 Qxc4
26.Nd4 Bxg2
27.Kxg2 Qe5
28.Nc4 Ne5
29.Qc5 Rd5
30.Ne3 Rc7
31.Rd5 Qc5
1-0

EXERCISE 26 · NEW YORK, 1924

The End of Eight Years

Richard Réti — José Raúl Capablanca

New York tournament · English Opening · 1–0

in the manner of GERTRUDE STEIN

Capablanca did not lose. Capablanca did not lose for eight years. Eight years is eight years and not losing is not losing and then in New York in 1924 there was Réti. Réti opened with a knight. A knight is not a pawn. The bishops were on the long lines and the long lines were long. A bishop on a long line is a bishop on a long line is a bishop. Thirty-one moves. Then a rook went to d5 and the other rook was on d6 and there it was. Capablanca lost. Losing once is once. There was a there there and it was d5.

31 MOVES · 10 CAPTURES · 1 CHECKS

1	**Nf3**	*d5*
	c4	*e6*
	g3	*Nf6*
	Bg2	*Bd6*
5	**O-O**	*O-O*
	b3	*Re8*
	Bb2	*Nbd7*
	d4	*c6*
	Nbd2	*Ne4*
10	**Nxe4**	*dxe4*
	Ne5	*f5*
	f3	*exf3*
	Bxf3	*Qc7*
	Nxd7	*Bxd7*
15	**e4**	*e5*
	c5	*Bf8*
	Qc2	*exd4*
	exf5	*Rad8*
	Bh5	*Re5*
20	**Bxd4**	*Rxf5*
	Rxf5	*Bxf5*
	Qxf5	*Rxd4*
	Rf1	*Rd8*
	Bf7+	*Kh8*
25	**Be8**	

EXERCISE 27 · NEW YORK, 1924

Hypermodern Brilliancy

Richard Réti — Efim Bogoljubov

New York tournament · Réti Opening · 1–0

in the manner of ITALO CALVINO

You are about to play over a game by Richard Réti: New York, 1924, against Bogoljubov. Relax. Let the board empty itself of everything you expect a game to contain. There is no storming of the king here, no pawn in the centre; the white bishops live in the corners of the city and send, along diagonals as thin as tram wires, messages that arrive twenty moves later. On the twenty-fifth move one of them steps to e8, a square at the very edge of the map, attacking nothing you can see. Bogoljubov resigns. You turn the page looking for the rest of the game. This was the rest of the game.

25 MOVES · 14 CAPTURES · 1 CHECKS

	a	b	c	d	e	f	g	h
8			Qc8		Re8		O-O	
7		**Qxb7** Q**x**b7 **Nxb7**	Qc7					
6	Na6 a6		c6		Be6	Nf6		
5		**b5** a**x**b5 **axb5** c**x**b5 **Qxb5**	**Nc5**	d5 **cxd5** Nb**x**d5 **Bd5**	e5 Ne5**+**			h5
4	**a4**	Bb4**+** Nb4 **b4**	**c4** **Qc4** **Rc4**	**Nd4** Nd4	e4 Ne4		Bg4 Bg4 Bg4 Ng4**+** Ng4**+**	h4
3		**N2b3**	Nc3	**d3** e**x**d3 **Qxd3**	Re3 Ne3**+**	**Nf3** R**x**f3 **Bf3** **Bxf3** **Bf3** N**x**f3**+** **Nf3** **Rxf3**	**g3** h**x**g3 **hxg3**	Bh3 Bh3 **Kh3** **Kh3**
2			**Rcc2** N**x**c2	**Bd2** B**x**d2**+** **Nxd2** **Rd2**	N**x**e2**+** **Rxe2**	N**x**f2 **Rf2**	**Bg2** **Bg2** **Bg2**	**Kh2** **Kh2** **Kh2**
1			**Rc1**	**Rfd1**			**O-O**	**Bh1**

EXERCISE 28 · BADEN-BADEN, 1925

Baden-Baden Fireworks

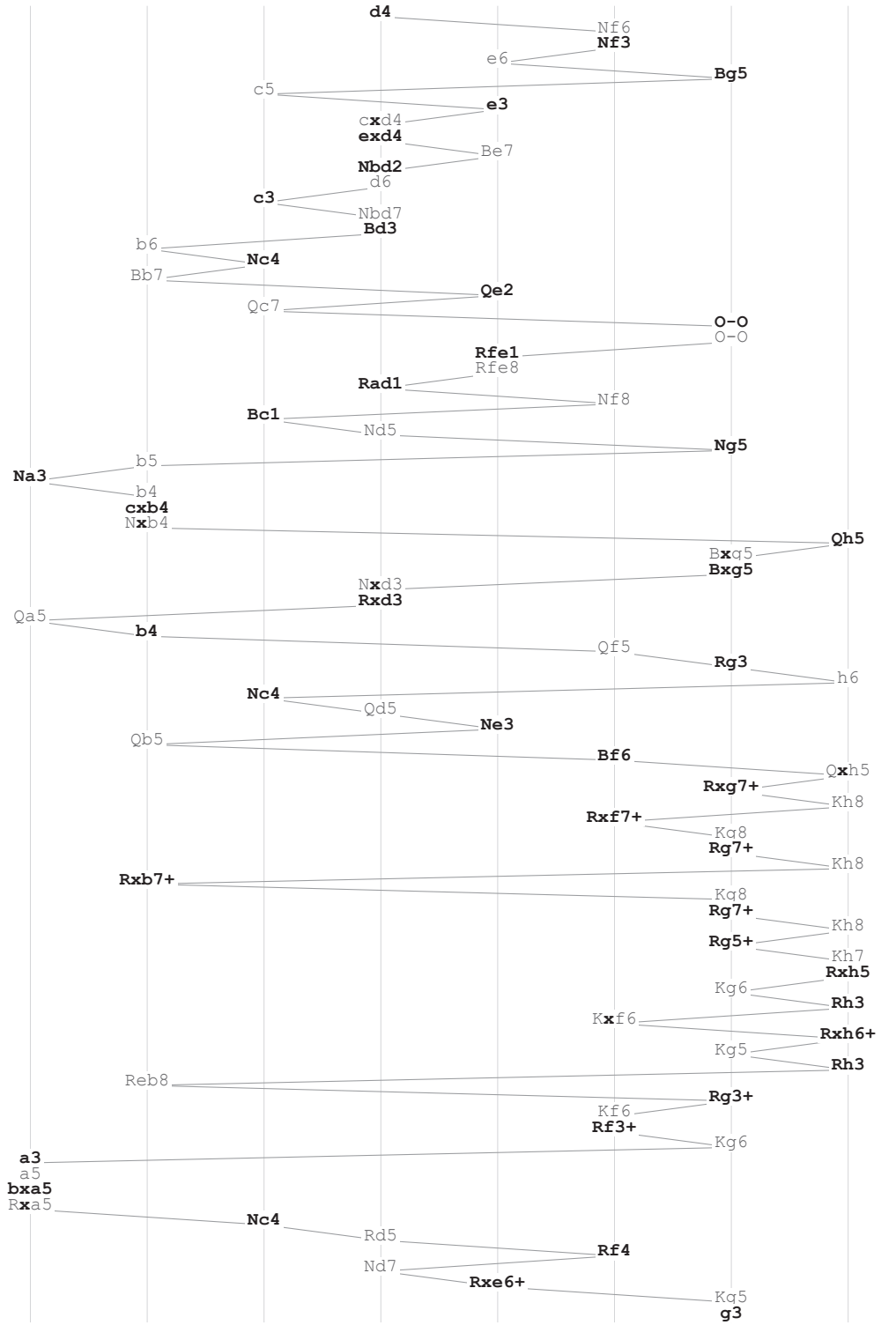
Richard Réti — Alexander Alekhine

Baden-Baden tournament · King's Fianchetto Opening · 0–1

in the manner of ANTON CHEKHOV

At Baden-Baden in the spring of 1925 the band played every afternoon, and Réti opened by moving the pawn in front of his knight one square, which annoyed Alekhine more than he would admit. It was a warm day. Somebody's dog had got into the hall. On the twenty-sixth move Alekhine put a rook on e3, where a pawn could take it, and Réti sat for a long time with his hand on his cheek, thinking about the rook and also, for some reason, about Vienna. He did not take it. Sixteen moves later a bishop came to d5 and he lost a piece anyway. The band was still playing.

42 MOVES · 23 CAPTURES · 8 CHECKS


a b c d e f g h
d4
Nf6
Nf3
e6
Bg5
c5
e3
cxd4
exd4
Be7
Nbd2
d6
c3
Nbd7
Bd3
b6
Nc4
Bb7
Qe2
Qc7
O-O
O-O
Rfe1
Rfe8
Rad1
Nf8
Bc1
Nd5
Ng5
b5
Na3
b4
cxb4
Nxb4
Qh5
Bxg5
Bxq5
Nxd3
Rxd3
Qa5
b4
Qf5
Rg3
h6
Nc4
Qd5
Ne3
Qb5
Bf6
Qxh5
Rxg7+
Kh8
Rxf7+
Kq8
Rg7+
Kh8
Rxb7+
Kq8
Rg7+
Kh8
Rg5+
Kh7
Rxh5
Kq6
Rh3
Kxf6
Rxh6+
Kq5
Rh3
Reb8
Rg3+
Kf6
Rf3+
Kg6
a3
a5
bxa5
Rxa5
Nc4
Rd5
Rf4
Nd7
Rxe6+
Kq5
g3

EXERCISE 29 · MOSCOW, 1925

The Windmill

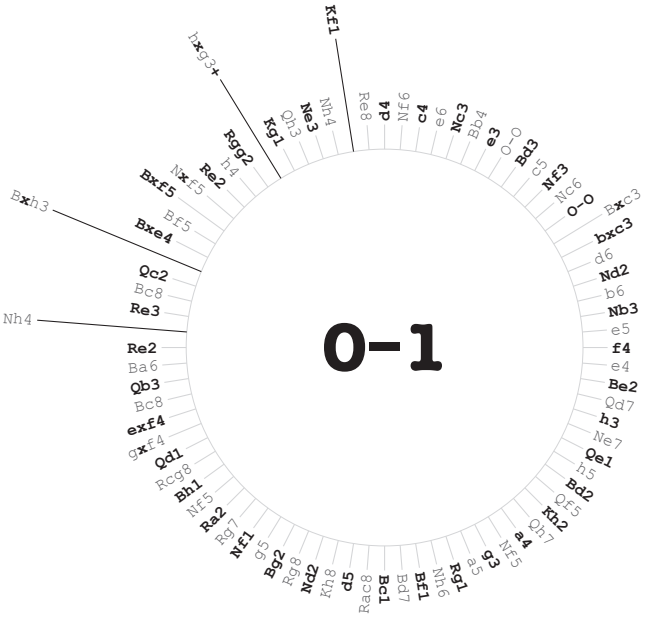
Carlos Torre — Emanuel Lasker

Moscow tournament · Torre Attack · 1–0

in the manner of MIGUEL DE CERVANTES

In a hall in Moscow, whose name I do not care to recall, there sat in 1925 a young gentleman of Yucatán, Don Carlos Torre, facing the old enchanter Lasker. And on the twenty-fifth move he set his bishop on f6 and let his queen be taken. "Your worship has lost your wits," said the onlookers. But the rook took on g7 with check, and retreated with check, and took again with check, round and round like the sails of a windmill, grinding up a pawn, a pawn, a bishop, and at last the queen herself, until the giant had nothing left but his dignity. Forty-three moves. And this time, reader, the windmill won.

43 MOVES · 18 CAPTURES · 10 CHECKS


0-1
Kf1
hxg3+
Kg1
Ne3
Rgg2
Re2
Bxf5
Bxe4
Qc2
Re3
Re2
Qb3
exf4
Qd1
Bh1
Ra2
Nf1
Bg2
Nd2
d5
Bc1
Bf1
Rg1
g3
a4
Kh2
Bd2
Qe1
h3
Be2
f4
Nb3
Nd2
bxc3
O-O
Nf3
Bd3
e3
Nc3
c4
d4
Re8
Nf6
e6
Bb4
O-O
d5
Nc6
Bxc3
d6
b6
e5
e4
Qd7
Ne7
h5
Qf5
Qh7
Nf5
a5
Rac8
Bd7
Nh6
Kh8
Rg8
g5
Rg7
Nf5
Rcg8
Ba6
Bc8
gxf4
Bc8
Bf5
Nxf5
h4
Qb3
Nh4
Bxh3
Nh4

EXERCISE 30 · DRESDEN, 1926

The Blockade

Paul Johner — Aron Nimzowitsch

Dresden tournament · Nimzo-Indian Defence · 0–1

in the manner of SUN TZU

Sun Tzu said: he who blocks the road need not fight upon it.
At Dresden, in 1926, Johner held the centre with many pawns. Nimzowitsch did not attack them. He stood in front of them.
A pawn that cannot advance is a wall built for the enemy.
Then the queen went by a small road, from d8 to d7, to f5, to h7, behind her own soldiers. Men laughed. The supreme excellence is to be laughed at on the twelfth move and obeyed on the fortieth.
When the white army could no longer move, it was struck where it stood. Forty moves. The general who wins has already won.

40 MOVES · 9 CAPTURES · 1 CHECKS



1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5 Nbd7 5.e3 c6
6.a 3 Be
7 7. Nf3
O-O 8.B
d3 dxc4 9.Bxc4 Nd5 10.Bxe7 Qxe7 11.Ne4 N5f6 12.Ng3 c5 13.
O-O Nb
6 1 4.B
a2 cxd4 15.Nxd4 g6 16.Rc1 Bd7 17.Qe2 Rac8 18.e4 e5 19.Nf3
Kg7 20.h3 h6 21.Qd2 Be6 22.Bxe6 Qxe6 23.Qa5 Nc4 24.Qxa7

EXERCISE 31 · BUENOS AIRES, 1927

The Crown Changes Hands

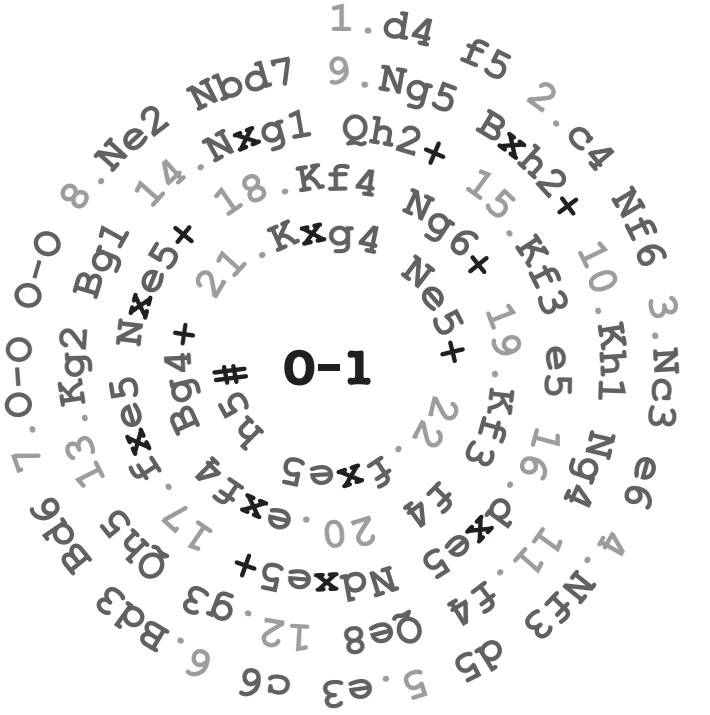
Alexander Alekhine — José Raúl Capablanca

World Championship, game 34 · Queen's Gambit Declined · 1–0

in the manner of JULIO CORTÁZAR

This game can be read in two ways. In the first, Alekhine and Capablanca sit in Buenos Aires in 1927 and play eighty-two moves, and on the last one a rook goes to e7 and Capablanca, who used to be invincible, is no longer champion of the world. In the second, begin at move thirty, where a knight takes on e5, then jump back to the opening, then forward to the rook ending, which lasts longer than several marriages. Either way the reader will notice that at some point Capablanca began to play a different game, one in which he was the one who lost, and that nobody told him the pieces had been swapped.

82 MOVES · 26 CAPTURES · 6 CHECKS


1. d4 f5
2. c4 Nf6
3. Nc3 e6
4. Nf3 d5
5. e3 c6
6. Bd3 Bd6
7. O-O O-O
8. Ne2 Nbd7
9. Ng5 Bxh2+
10. Kh1 Ng4
11. f4 dxe5
12. g3 Qe8
13. Kg2 Bg1
14. Nxg1 Qh2+
15. Kf3 e5
16. f4 exf4
17. Qh5 Nxe5+
18. Kf4 Ng6+
19. Kf3 Ne5+
20. exf4 h5#
21. Kxg4 Bg4+
22. fxe5 fxe5
0-1

EXERCISE 32 · WARSAW, 1929

The Polish Immortal

Glücksberg — Miguel Najdorf

Warsaw tournament · Dutch Defence · 0–1

in the manner of WISŁAWA SZYMBORSKA

Nothing happens twice, except in Warsaw, around 1929,
where Najdorf gave a bishop on h2,
then another bishop, then a knight, and then the other knight,
which is to say everything a person might reasonably keep.

Glücksberg took them. One takes what one is given.
His king walked out to g4 like a man checking the weather.

The mate was delivered on move twenty-two
by a pawn, to h5, the smallest thing on the board.
I prefer pawns.
I prefer the absurdity of giving four pieces
to the absurdity of not giving them.

22 MOVES · 9 CAPTURES · 8 CHECKS

1	**e4**	*e6*
	d4	*d5*
	Nc3	*Bb4*
	e5	*c5*
5	**Bd2**	*Ne7*
	Nb5	*Bxd2+*
	Qxd2	*O-O*
	c3	*b6*
	f4	*Ba6*
10	**Nf3**	*Qd7*
	a4	*Nbc6*
	b4	*cxb4*
	cxb4	*Bb7*
	Nd6	*f5*
15	**a5**	*Nc8*
	Nxb7	*Qxb7*
	a6	*Qf7*
	Bb5	*N8e7*
	O-O	*h6*
20	**Rfc1**	*Rfc8*
	Rc2	*Qe8*
	Rac1	*Rab8*
	Qe3	*Rc7*
	Rc3	*Qd7*
25	**R1c2**	*Kf8*
	Qc1	*Rbc8*
	Ba4	*b5*
	Bxb5	*Ke8*
	Ba4	*Kd8*
30	**h4**	*h5*
	Kh2	*g6*
	g3	

EXERCISE 33 · SAN REMO, 1930

Alekhine's Gun

Alexander Alekhine — Aron Nimzowitsch

San Remo tournament · French Defence · 1–0

in the manner of NICCOLÒ MACHIAVELLI

A prince who would hold a file must hold it with all his forces, and in the right order. Alekhine, at San Remo in 1930, placed one rook on the c-file, and the second rook behind it, and the queen behind them both, which arrangement men afterwards called the Gun; for it is better to be feared along one line than loved along several. Nimzowitsch, who had written a book on how such things are to be prevented, defended the point c7 with everything he owned, and so had nothing left to move. A prince who cannot move is no prince. He resigned on the thirty-second move with nearly his whole army still on the board, and none of it able to move.

32 MOVES · 7 CAPTURES · 1 CHECKS

	a	b	c	d	e	f	g	h
8		Qb8	Qc8	**Nd8** **Nd8**	Qe8 Re8	Rf8	O-O Rg8	Kh8
7		Bb7 **Nb7**		Nd7 **exd7** R**x**d7	Be7 Re7 **e7** R**x**e7		Rg7 Kg7	
6		b6	c6 **Nc6**	d6 **Nxd6** **Nd6**	e6 **e6** **Ne6** **e6** **Re6+**	Nf6 Bf6 Bf6 Qf6 Kf6	Qg6	h6
5		b5	c5	**d5**	**Ne5** e5 **e5** **Qe5** Q**x**e5 **fxe5**	f5 **Nxf5** Rf5	g5 **Ng5** Kg5	
4		Bb4**+** **Nb4**	**c4**	**d4** Bd4	Ne4 e4 **Nxe4** **e4** **Ne4+**	**f4** g**x**f4 **gxf4**		
3		**Qb3**	**Nc3** N**x**c3 **Bxc3** B**x**c3	**Nd3**	**Ne3** **Qe3**	**Nf3** **Nf3**	**g3**	
2			**Qc2** **Nc2**	**Bd2** **Nd2** Rd2		Rf2	**Bg2** B**x**g2 **Kxg2**	
1					**Re1**		**O-O** **Rg1** B**x**g1 **Rxg1**	**Kh1**

EXERCISE 34 · ZANDVOORT, 1935

The Pearl of Zandvoort

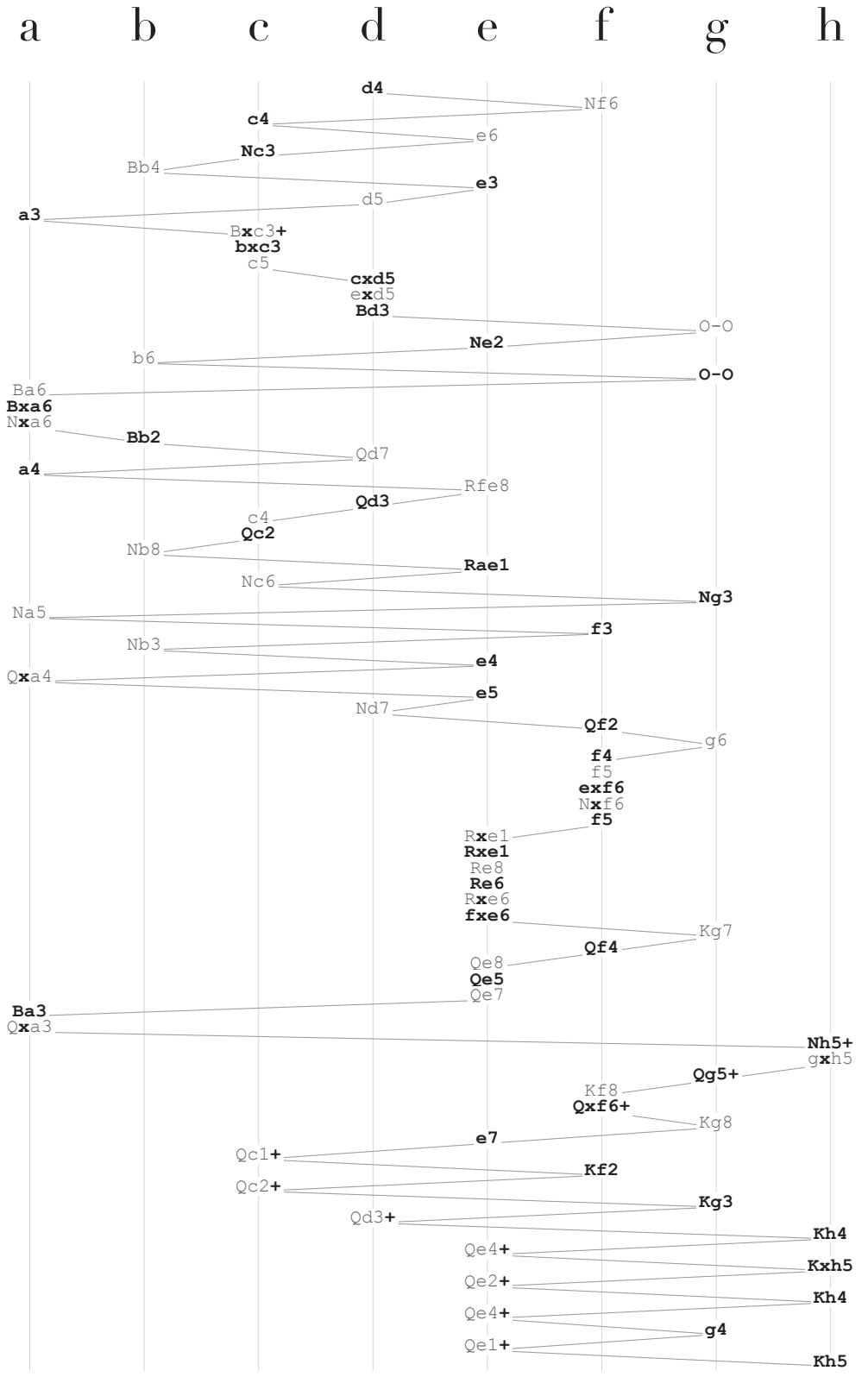
Max Euwe — Alexander Alekhine

World Championship, game 26 · Queen's Indian Defence · 1–0

in the manner of VIRGINIA WOOLF

The sea at Zandvoort was grey, and Euwe, who was a schoolmaster and thought in columns, looked at the board, and thought, how odd, that it should be now, the twenty-sixth game, late in 1935, that a knight should go to f5 and offer itself, and that he should be the one. For there was Alekhine, across the table, enormous, a wave about to break. The pawns went forward, two of them, side by side, like children holding hands on a pier. One did not look down. The forty-seventh move came; a knight checked on e4; and it was over, and the champion, yes, before the winter was out, would be Euwe. What a lark.

47 MOVES · 17 CAPTURES · 3 CHECKS


a b c d e f g h
d4 Nf6
c4 e6
Nc3 Bb4
e3 d5
a3 Bxc3+
bxc3 c5
cxd5 exd5
Bd3 O-O
Ne2 b6
O-O Ba6
Bxa6 Nxa6
Bb2 Qd7
a4 Rfe8
Qd3 c4
Qc2 Nb8
Rae1 Nc6
Ng3 Na5
f3 Nb3
e4 Qxa4
e5 Nd7
Qf2 g6
f4 f5
exf6 Nxf6
f5 Rxe1
Rxe1 Re8
Re6 Rxe6
fxe6 Kg7
Qf4 Qe8
Qe5 Qe7
Ba3 Qxa3
Nh5+ gxh5
Qg5+ Kf8
Qxf6+ Kg8
e7 Qc1+
Kf2 Qc2+
Kg3 Qd3+
Kh4 Qe4+
Kxh5 Qe2+
Kh4 Qe4+
g4 Qe1+
Kh5

EXERCISE 35 · ROTTERDAM, 1938

The Bishop on a3

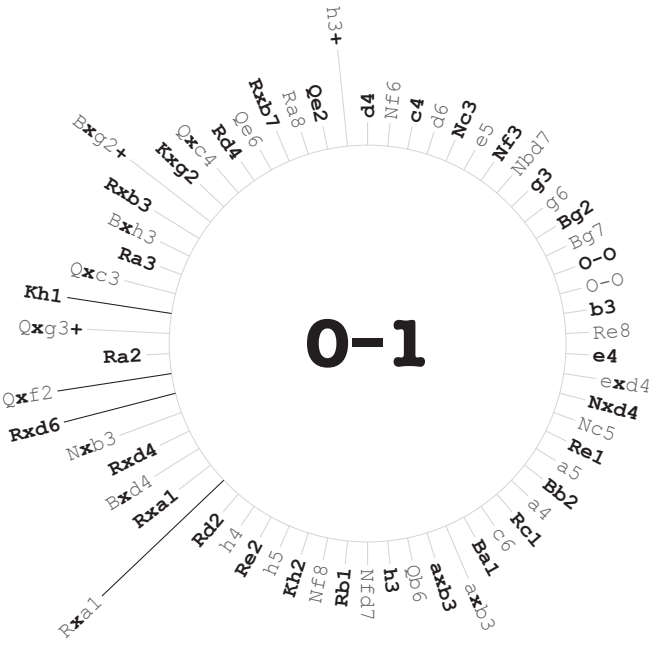
Mikhail Botvinnik — José Raúl Capablanca

AVRO · Nimzo-Indian Defence · 1–0

in the manner of MIKHAIL BULGAKOV

At the hour of the evening session, in Rotterdam, in 1938, two citizens sat at a board. The first was the Cuban Capablanca, who did not make mistakes; the second was the engineer Botvinnik, who did not believe in the supernatural. And yet on the thirtieth move the engineer picked up his bishop and placed it on a3, where the black queen could take it for nothing. Witnesses state that there was a smell of sulphur. The queen took. A knight leapt to h5 with check; a pawn advanced to e7 as though no force on earth could detain it; and on the forty-first move the white king stepped out of the last check to h5. Manuscripts don't burn. Neither does that game.

41 MOVES · 17 CAPTURES · 11 CHECKS


0-1
h3+
d4
Nf6
c4
d6
Nc3
e5
Nf3
Nbd7
g3
g6
Bg2
Bg7
O-O
O-O
b3
Re8
e4
exd4
Nxd4
Nc5
Re1
a5
Bb2
a4
Rc1
c6
Ba1
axb3
axb3
Qb6
h3
Nfd7
Rb1
Nf8
Kh2
h5
Re2
h4
Rd2
Rxa1
Rxa1
Bxd4
Rxd4
Nxb3
Rxd6
Qxf2
Ra2
Qxg3+
Kh1
Qxc3
Ra3
Bxh3
Rxb3
Bxg2+
Kxg2
Qxc4
Rd4
Qe6
Ra8
Rxb7
Qe2

EXERCISE 36 · PRAGUE, 1946

Prague-Moscow Thunder

Ludek Pachman — David Bronstein

Prague–Moscow match · King's Indian Defence · 0–1

in the manner of MILAN KUNDERA

Let us consider the bishop on a1. In 1946, in Prague, in a match between the city and Moscow, Bronstein captured it with his rook on the twentieth move, giving up the exchange, and then gave more. Pachman, who was a Czech and therefore believed that history had a direction, calculated that he was winning material. He was. This is what I call the lightness of sacrifice: the one who gives becomes weightless, and the one who takes is suddenly responsible for everything on the board. Eleven moves later a pawn went to h3 with check. Pachman resigned. In the King's Indian, as in love, the materialist is always the last to know.

31 MOVES · 19 CAPTURES · 3 CHECKS


1.d4 Nf6 2.c4 d6 3.Nf3 Nbd7 4.Nc
3 e5 5.e4 Be7 6.Be2 O-O 7.O-O c6
8.Qc2 Re 8 9.Rd1 Bf8 10 .Rb1 a5 1
1.d5 Nc5 12.Be3 Qc7 13.h3 Bd7 14.Rbc1 g6 15.Nd
2 Rab8 16.Nb3 Nxb3 17.Qxb3 c5 18.Kh2 Kh8 19.Qc
2 Ng
8 20.Bg4 Nh6 21.Bxd7 Qxd7 22.Qd2 Ng8 23.g4 f5
24.f3 Be7 25.Rg1 Rf8 26.Rcf1 Rf7 27.gxf5 gxf5
28.R g2 f
4 29 .Bf2
Rf6 30.Ne2 Qxh3+ 31.Kxh3 Rh6+ 3
2.Kg4 Nf6+ 33.Kf5 Nd7 34.Rg5 R
f8+ 35.Kg4 Nf6+ 36.Kf5 Ng8+ 37
.Kg4 Nf6+ 38.Kf5 Nxd5+ 39.Kg4
Nf6+ 40.Kf5 Ng8+ 41.Kg4 Nf6+ 4
2.Kf5 Ng8+ 43.Kg4 Bxg5 44.Kxg5
Rf7 45.Bh4 Rg6+ 46.Kh5 Rfg7 4
7.Bg5 Rxg5+ 48.Kh4 Nf6 49.Ng3
Rxg3 50.Qxd6 R3g6 51.Qb8+ Rg81
.d4 Nf6 2.c4 d6 3.Nf3 Nbd7 4.N
c3 e5 5.e4 Be7 6.Be2 O-O 7.O-O
c6 8.Qc2 Re8 9.Rd1 Bf8 10.Rb1
a5 11.d5 Nc5 12.Be3 Qc7 13.h3
Bd7 14.Rbc1 g6 15.Nd2 Rab8 16
.Nb3 Nxb3 17.Qxb3 c5 18.Kh2 Kh
8 19.Qc2 Ng8 20.Bg4 Nh6 21.Bxd
7 Qxd7 22.Qd2 Ng8 23.g4 f5 24.
f3 Be7 25.Rg1 Rf8 26.Rcf1 Rf7 27.
gxf5 gxf5 28.Rg2 f4 29.Bf2 Rf6 30.Ne2
Qx h3+
31.K xh3
Rh6+ 32.Kg4 Nf6+ 33.Kf5 Nd7 34.Rg5 Rf8+ 35.Kg4 Nf
6+ 3 6.Kf
5 Ng 8+
37.K g4 N
f6+ 38.Kf5 Nxd5+ 39.Kg4 Nf6+ 40.Kf5 Ng8+ 41.Kg4 Nf6+ 42.K
f5 Ng8
+ 4 3.K
g4 Bxg5 44.Kxg5 Rf7 45.Bh4 Rg6+ 46.Kh5 Rfg7 47.Bg5 Rxg5+
48.Kh4 Nf6 49.Ng3 Rxg3 50.Qxd6 R3g6 51.Qb8+ Rg81.d4 Nf6 2

EXERCISE 37 · ZÜRICH, 1953

The Queen for a King Walk

Yuri Averbakh — Alexander Kotov

Candidates · Old Indian Defence · 0–1

in the manner of DANTE ALIGHIERI

Midway through the game at Zürich, in the year 1953,
I, Averbakh, found my king within a wood
of his own pawns, and deemed the place secure.

Then Kotov's queen took on h3, with check;
I took her; and a rook said: follow me.
To g4 I went down, and then to f5,

each circle narrower, a knight at every gate,
my rooks and queen above me in the light,
too far to hear. I would have given them all

for one free square. At move fifty-one a rook
came to g8, and I laid down my arms.
Abandon queens, all ye who enter here.

51 MOVES · 14 CAPTURES · 15 CHECKS


1. d4 Nf6
2. c4 e6
3. Nc3 Bb4
4. e3 c5
5. a3 Bxc3+
6. bxc3 b6
7. Bd3 Bb7
8. f3 Nc6
9. Ne2 O-O
10. O-O Na5
11. e4 Ne8
12. Ng3 cxd4
13. cxd4 b5
14. f4 Nxc4
15. f5 f6
16. Rf4 b5
17. Rh4 Qg6
18. e5 Nxe5
19. fxe6 Rc8
20. Qxd3 Qxe6
21. Qxh7+ Kf7
22. Bh6 Rh8
23. Qb3 Qb3
24. Rc1 Rxg2+
25. Kf1 Qf3
26. Ke1 Rc2
0-1

EXERCISE 38 · ZÜRICH, 1953

The Rook to h8

Efim Geller — Max Euwe

Candidates · Nimzo-Indian Defence · 0–1

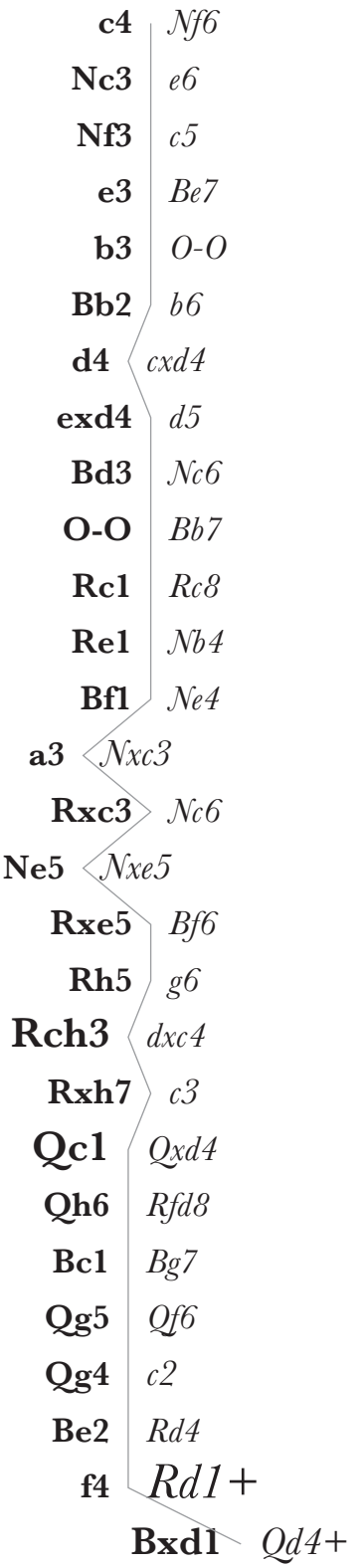
in the manner of AGATHA CHRISTIE

"It is quite simple, mes amis," said the little Belgian. "At Zürich in 1953 Monsieur Geller attacks the king. He has the queen, the rook, the bishop: all the suspects are on the kingside. And what does Dr Euwe do on the twenty-second move? He places a rook on h8. In the corner! To be taken!"

"An oversight, surely," said Hastings.

"No, no. A decoy. The white queen takes; she is now, how do you say, out of town. She has the alibi. And in her absence the black queen and rook visit the white king. Four moves. The queen comes to f3. The murderer, Hastings, was the victim."

26 MOVES · 13 CAPTURES · 3 CHECKS


c4 Nf6
Nc3 e6
Nf3 c5
e3 Be7
b3 O-O
Bb2 b6
d4 cxd4
exd4 d5
Bd3 Nc6
O-O Bb7
Rc1 Rc8
Re1 Nb4
Bf1 Ne4
a3 Nxc3
Rxc3 Nc6
Ne5 Nxe5
Rxe5 Bf6
Rh5 g6
Rch3 dxc4
Rxh7 c3
Qc1 Qxd4
Qh6 Rfd8
Bc1 Bg7
Qg5 Qf6
Qg4 c2
Be2 Rd4
f4 Rd1+
Bxd1 Qd4+

EXERCISE 39 · ZÜRICH, 1953

The Rook Declined

Paul Keres — Vasily Smyslov

Candidates · Queen's Indian Defence · 0–1

in the manner of SAPPHO

. . . a rook, Keres set it down on h5
and it could be taken . . .

. . . some say a host of horsemen is the finest thing,
some say queens; I say
it is whatever one declines . . .

Smyslov looked a long while
(Zürich; the leaves; 1953)
and did not take . . .

. . . the centre, sweetbitter, opened
and the pawns went through like
. . .

twenty-eight moves . . . the queen on d4, with check . . .
and of the rook on h5
no one afterward remembered . . .

28 MOVES · 10 CAPTURES · 2 CHECKS

	a	b	c	d	e	f	g	h
8						Bf8 Raf8	O-O	Kh8
7			**Rc7**	Nd7 Bd7	Ne7 Be7	Rf7	Bg7 Rg7 **Qxg7+** K**x**g7	
6	a6		Nc6	d6 **cxd6** c**x**d6		Nf6 Nf6	g6 Ng6	
5		b5 **axb5** a**x**b5	**c5**	**d5**	e5	f5	g5 Bg5 Qg5 **Rg5**	Nh5 h5
4	**a4**		**c4**	**d4**	**e4**	f4 Nf4	g4 **Rg4**	Nh4 Qh4
3		**Nb3**	**Nc3**	**Nd3**	**Be3** Be3**+**	**Nf3** **f3**	g3 **hxg3** f**x**g3 **Bxg3** **Rg3**	Bh3 Qh3
2			**Rc2** **Rc2**	**Qd2** **Nd2** **Nd2**	**Be2** **Qe2**	**Bf2** Bf2	N**x**g2 **Bxg2** B**x**g2**+** **Qxg2** **Rg2+**	**Bh2**
1		**Nb1**	**Rc1** **Rfc1**	**Rd1**	**Ne1** **Qe1** **Ne1**	**Bf1**	**O-O**	**Kh1**

EXERCISE 40 · ZÜRICH, 1953

King's Indian Avalanche

Mark Taimanov — Miguel Najdorf

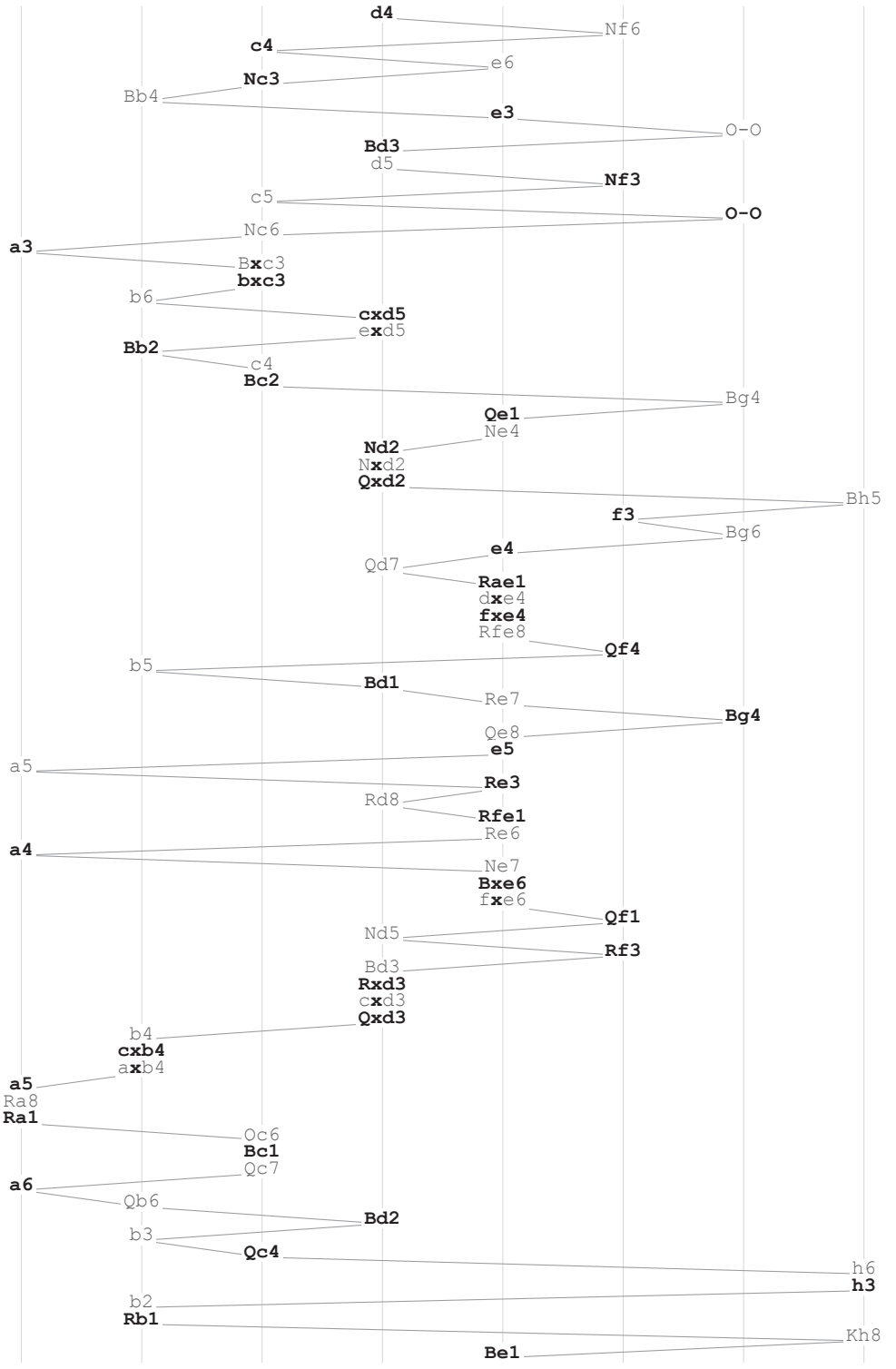
Candidates · King's Indian Defence · 0–1

in the manner of PABLO NERUDA

Ode to the pawn on f4

Pawn of Najdorf,
small black tooth
of the King's Indian,
in Zürich in fifty-three
you left the queenside
to Taimanov:
let him have it,
let him eat
the whole long table
of the a-file.
You were walking
toward the king.
f5, f4, g5, g4,
the pawns went down
like miners
with lamps,
and behind them
the knights, the bishop on h3,
the rook
arriving late
with bread.
Forty-three moves.
I sing
the one who gives away
half the world
to knock
on a single door.

43 MOVES · 13 CAPTURES · 4 CHECKS


a b c d e f g h
d4 Nf6
c4 e6
Nc3 Bb4
e3 O-O
Bd3 d5
Nf3 c5
O-O Nc6
a3 Bxc3
bxc3 b6
cxd5 exd5
Bb2 c4
Bc2 Bg4
Qe1 Ne4
Nd2 Nxd2
Qxd2 Bh5
f3 Bg6
e4 Qd7
Rae1 dxe4
fxe4 Rfe8
Qf4 b5
Bd1 Re7
Bg4 Qe8
e5 a5
Re3 Rd8
Rfe1 Re6
a4 Ne7
Bxe6 fxe6
Qf1 Nd5
Rf3 Bd3
Rxd3 cxd3
Qxd3 b4
cxb4 axb4
a5 Ra8
Ra1 Qc6
Bc1 Qc7
a6 Qb6
Bd2 b3
Qc4 h6
h3 b2
Rb1 Kh8
Be1

EXERCISE 41 · ZÜRICH, 1953

The Exchange on e6

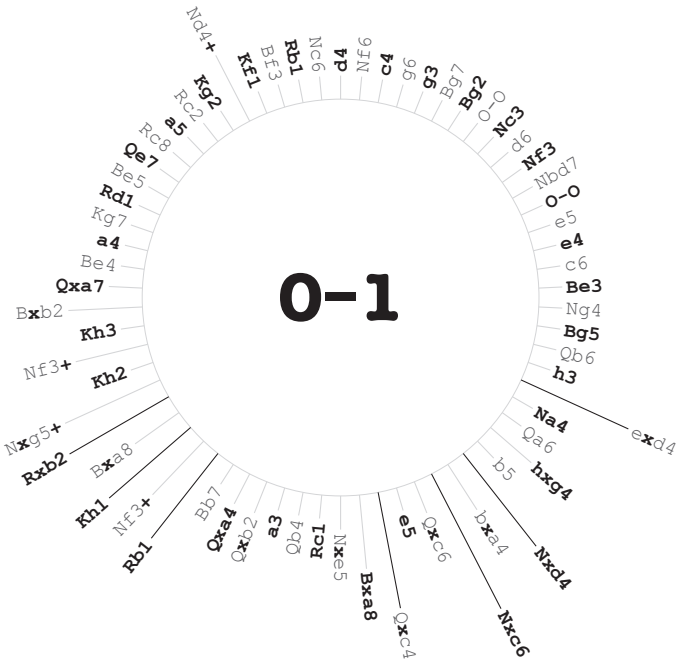
Samuel Reshevsky — Tigran Petrosian

Candidates · Nimzo-Indian Defence · ½–½

in the manner of JANE AUSTEN

It is a truth universally acknowledged, that a player in possession of a strong centre must be in want of a breakthrough. Mr Reshevsky, at Zürich in 1953, possessed two pawns of excellent family on d4 and e5, and it was generally expected that they would advance. Mr Petrosian, a young man of small fortune and great prudence, placed a rook on e6 directly in their path, where a bishop might take it; and declared himself perfectly indifferent to the loss. The rook was taken; a knight settled on d5 for life; and after forty-one moves the parties agreed, with equal satisfaction and no affection, to a draw.

41 MOVES · 15 CAPTURES · 0 CHECKS


0-1
exd4
Na4
Qa6
b5
hxg4
Nxd4
bxa4
Nxc6
Qxc6
e5
Qxc4
Bxa8
Nxe5
Rc1
Qb4
a3
Qxb2
Qxa4
Bb7
Rb1
Nf3+
Kh1
Bxa8
Rxb2
Nxg5+
Kh2
Nf3+
Kh3
Bxb2
Qxa7
Be4
a4
Kg7
Rd1
Be5
Qe7
Rc8
a5
Rc2
Kg2
Nd4+
Kf1
Bf3
Rb1
Nc6
d4
Nf6
c4
g6
g3
Bg7
Bg2
O-O
Nc3
d6
Nf3
Nbd7
O-O
e5
e4
c6
Be3
Ng4
Bg5
Qb6
h3

EXERCISE 42 · MOSCOW, 1954

The Queen Trade-In

Mikhail Botvinnik — Vasily Smyslov

World Championship, game 14 · King's Indian Defence · 0–1

in the manner of ANNA AKHMATOVA

Moscow, 1954. The fourteenth game.
I was there, where the people were,
in the hall with the heavy curtains.

He gave the queen. Not as one gives
a gift. As one gives up a name.
For her: a rook and two bishops.

Botvinnik counted. He was right to count.
The three came on like winter in a courtyard.

No one cried out. We had learned
not to. On move thirty-three
a knight went to c6

and the champion stopped the clock,
and Smyslov, who sang, did not sing.

33 MOVES · 16 CAPTURES · 4 CHECKS

1.Nf3 Nf6 2.c4 g6 3.Nc3 Bg7 4.d4
O-O 5.Bf 4 d5 6.Qb3 dxc 4 7.Qxc4
c6 8.e4 N bd7 9.Rd1 Nb6 10.Qc5 Bg
4 11.Bg5 Na4 12.Qa3 Nxc3 13.bxc3 Nxe4 14.Bxe7
Qb6 15.Bc4 Nxc3 16.Bc5 Rfe8+ 17.Kf1 Be6 18.Bxb
6 Bx
c4+ 19.Kg1 Ne2+ 20.Kf1 Nxd4+ 21.Kg1 Ne2+ 22.Kf
1 Nc3+ 23.Kg1 axb6 24.Qb4 Ra4 25.Qxb6 Nxd1 26.
h3 R xa2
27.K h2 N
xf2 28.Re1 Rxe1 29.Qd8+ Bf8 30.N
xe1 Bd5 31.Nf3 Ne4 32.Qb8 b5 3
3.h4 h5 34.Ne5 Kg7 35.Kg1 Bc5+
36.Kf1 Ng3+ 37.Ke1 Bb4+ 38.Kd
1 Bb3+ 39.Kc1 Ne2+ 40.Kb1 Nc3+
41.Kc1 Rc2#1.Nf3 Nf6 2.c4 g6
3.Nc3 Bg7 4.d4 O-O 5.Bf4 d5 6.
Qb3 dxc4 7.Qxc4 c6 8.e4 Nbd7 9
.Rd1 Nb6 10.Qc5 Bg4 11.Bg5 Na4
12.Qa3 Nxc3 13.bxc3 Nxe4 14.B
xe7 Qb6 15.Bc4 Nxc3 16.Bc5 Rfe
8+ 17.Kf1 Be6 18.Bxb6 Bxc4+ 19
.Kg1 Ne2+ 20.Kf1 Nxd4+ 21.Kg1
Ne2+ 22.Kf1 Nc3+ 23.Kg1 axb6 2
4.Qb4 Ra4 25.Qxb6 Nxd1 26.h3 R
xa2 27.Kh2 Nxf2 28.Re1 Rxe1 29
.Qd8+ Bf8 30.Nxe1 Bd5 31.Nf3 N
e4 32.Qb8 b5 33.h4 h5 34.Ne5 Kg7
35.Kg1 Bc5+ 36.Kf1 Ng3+ 37.Ke1 Bb4+ 3
8.K d1 B
b3+ 39.K
c1 Ne2+ 40.Kb1 Nc3+ 41.Kc1 Rc2#1.Nf3 Nf6 2.c4 g6
3.Nc 3 Bg
7 4. d4
O-O 5.Bf
4 d5 6.Qb3 dxc4 7.Qxc4 c6 8.e4 Nbd7 9.Rd1 Nb6 10.Qc5 Bg4
11. Bg5
Na 4 1
2.Qa3 Nxc3 13.bxc3 Nxe4 14.Bxe7 Qb6 15.Bc4 Nxc3 16.Bc5 Rf
e8+ 17.Kf1 Be6 18.Bxb6 Bxc4+ 19.Kg1 Ne2+ 20.Kf1 Nxd4+ 21.

EXERCISE 43 · NEW YORK, 1956

The Game of the Century

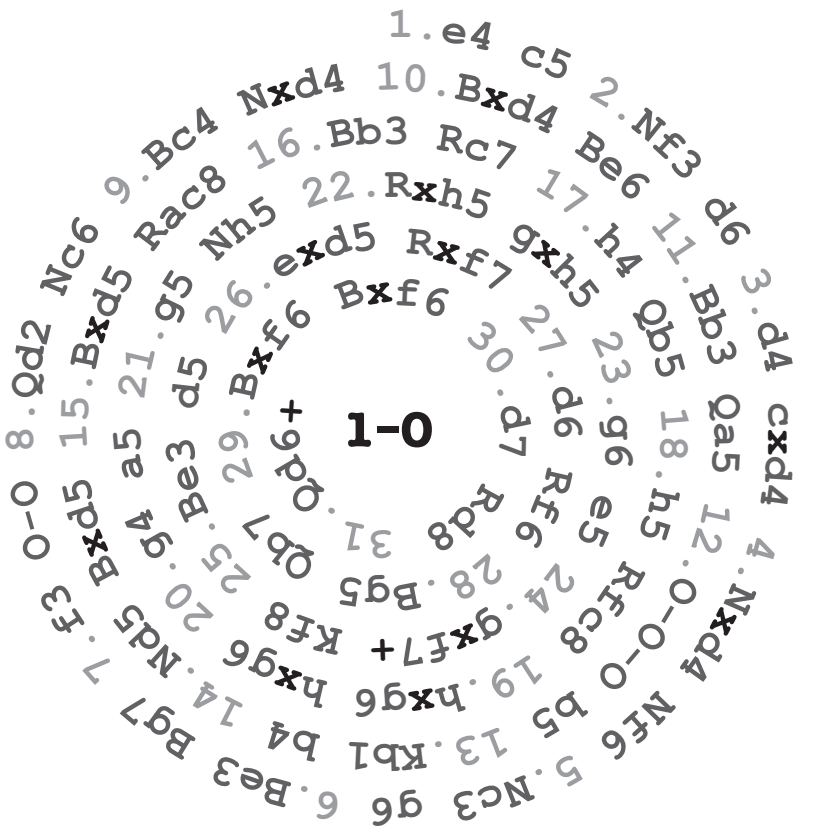
Donald Byrne — Bobby Fischer

Rosenwald Memorial · Grünfeld Defence · 0–1

in the manner of J. D. SALINGER

If you really want to hear about it, the first thing you'll probably want to know is how a thirteen-year-old kid beat Donald Byrne in New York in 1956, and all that Game-of-the-Century kind of crap. I'll just tell you about the queen. On move seventeen Bobby Fischer leaves the queen hanging. Just leaves it there, for God's sake, and plays a bishop to e6. Old Byrne takes it. He had to; he's a grown-up. Then the knight and the bishop start checking the king back and forth like a windshield wiper, and everything falls off the board. It killed me. Mate on move forty-one, with a rook. A kid. It really was.

41 MOVES · 17 CAPTURES · 14 CHECKS


1.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.Nc3 g6 6.Be3 Bg7 7.f3 O-O 8.Qd2 Nc6 9.Bc4 Nxd4 10.Bxd4 Be6 11.Bb3 Qa5 12.O-O-O Rfc8 13.Kb1 b5 14.Nd5 Bxd5 15.Bxd5 Rac8 16.Bb3 Rc7 17.h4 Qb5 18.h5 e5 19.hxg6 hxg6 20.g4 a5 21.g5 Nh5 22.Rxh5 gxh5 23.g6 Rf6 24.gxf7+ Kf8 25.Be3 d5 26.exd5 Rxf7 27.d6 Rf6 28.Bg5 Rd8 29.Bxf6 Bxf6 30.d7 Qb7 31.Qd6+ 1-0

EXERCISE 44 · PORTOROZ, 1958

Slaying the Dragon

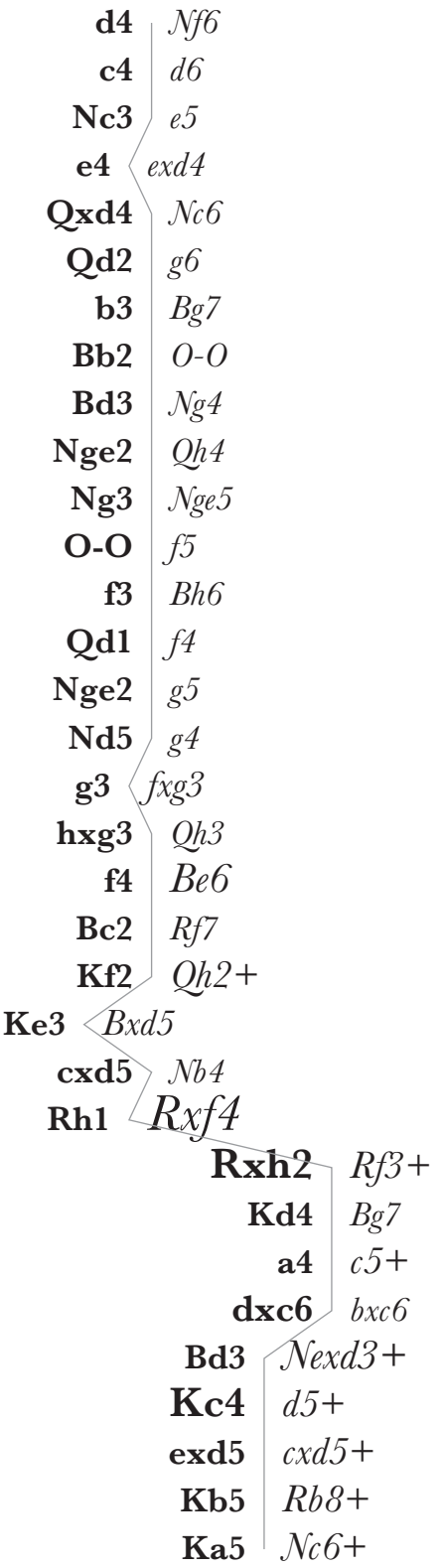
Bobby Fischer — Bent Larsen

Portoroz Interzonal · Sicilian Dragon · 1–0

in the manner of J. R. R. TOLKIEN

In those days the Dragon lay upon the long diagonal, and few who came against it returned; for its fire was the bishop on g7, and its hoard was the king. But there came to Portoroz, in the year 1958, a youth of fifteen out of the West, Fischer by name, and he knew the old lore: pry open the h-file, and strike, and strike again. So the pawn of the h-file went forward; and on the twenty-second move a rook was given upon h5, and the way was open. Then Larsen the Dane knew that his doom was come. On the thirty-first move the queen stood on d6, and the Dragon was no more.

31 MOVES · 15 CAPTURES · 2 CHECKS


d4 Nf6
c4 d6
Nc3 e5
e4 exd4
Qxd4 Nc6
Qd2 g6
b3 Bg7
Bb2 O-O
Bd3 Ng4
Nge2 Qh4
Ng3 Nge5
O-O f5
f3 Bh6
Qd1 f4
Nge2 g5
Nd5 g4
g3 fxg3
hxg3 Qh3
f4 Be6
Bc2 Rf7
Kf2 Qh2+
Ke3 Bxd5
cxd5 Nb4
Rh1 Rxf4
Rxh2 Rf3+
Kd4 Bg7
a4 c5+
dxc6 bxc6
Bd3 Nexd3+
Kc4 d5+
exd5 cxd5+
Kb5 Rb8+
Ka5 Nc6+

Nezhmetdinov's Immortal

Lev Polugaevsky — Rashid Nezhmetdinov

Sochi tournament · Old Indian Defence · 0–1

in the manner of OMAR KHAYYAM

In Sochi, by the sea, in fifty-eight,
Polugaevsky sat down, calm and straight;
His queen was safe, his centre like a wall.
The Tatar poured the wine, and said: we wait.

A rook took on f4. The queen was there
To take or leave; he left her in the air,
And drew the white king forward by the sleeve
From e3 on, down an unlit stair.

The moving knight checks, and, having checked,
Moves on to c6: thirty-three, correct.
O Nezhmetdinov, fill the cup again:
The game is brief, the mate is what is kept.

33 MOVES · 13 CAPTURES · 8 CHECKS

	a	b	c	d	e	f	g	h
8				Bd8			O-O Kg8	Kh8
7				Nd7	Be7	**Qxf7** R**x**f7 **Nxf7+** K**x**f7		
6	Qa6	Bb6**+**	c6 **Nxc6**	**Nd6**	Ke6	Ngf6 Nf6		**Nh6+**
5	Qa5	b5		d5	e5 **Ne5+**	**Nf5**	**Bg5** **Qg5**	Nh5 **Qxh5**
4			**Bc4** b**x**c4	**d4** e**x**d4 **Qxd4** **Bd4**	**e4** d**x**e4 **Nxe4** Ne4**+**			**Qh4**
3			**Bc3**	**d3**	**Ke3**	**Ngf3**		
2	Q**x**a2			**Nd2** **Bd2** **Kd2**				
1	Qa1**+** **Rxa1**		**O-O-O**					

EXERCISE 46 · BLED, 1959

Bled Sorcery

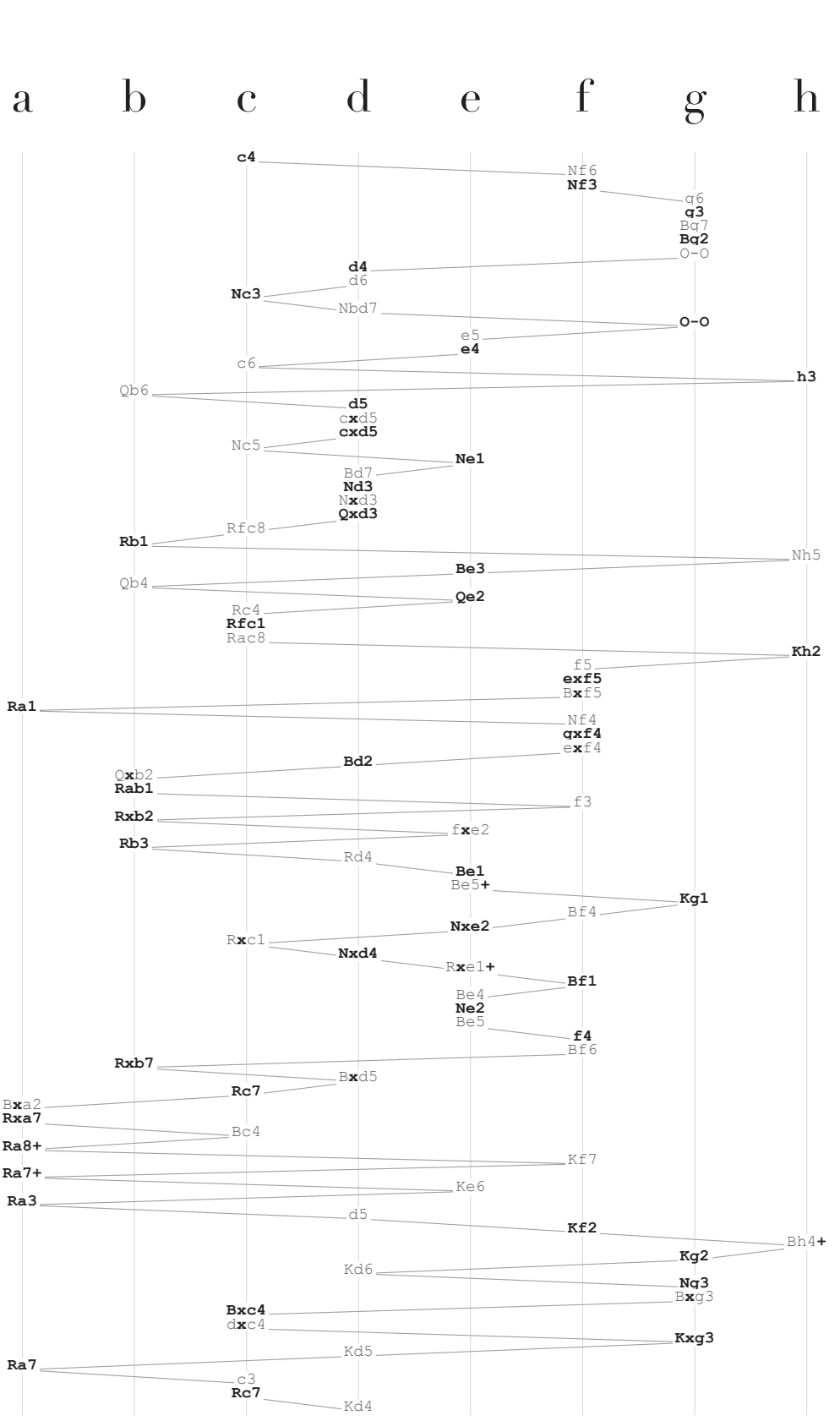
Mikhail Tal — Vasily Smyslov

Candidates · Caro-Kann Defence · 1–0

in the manner of MARY SHELLEY

It was on a dreary afternoon at Bled, in 1959, that Tal beheld the accomplishment of his toils. He had collected the instruments of attack around the black king: a knight flung to h6, a bishop, a rook upon the open file. No sober science sanctioned it. Smyslov, the most harmonious of men, looked on the creature and judged it unsound. And then, on the nineteenth move, the queen took on f7, offering herself, and the thing opened its eye. By what spark it lived I cannot say. It pursued him seven moves more. At the twenty-sixth, a bishop on d4, he resigned, and the creator smiled, and was not afraid.

26 MOVES · 13 CAPTURES · 6 CHECKS


a b c d e f g h
c4
Nf6
Nf3
q6
q3
Bq7
Bq2
O-O
d4
d6
Nc3
Nbd7
O-O
e5
e4
c6
h3
Qb6
d5
cxd5
cxd5
Nc5
Ne1
Bd7
Nd3
Nxd3
Qxd3
Rfc8
Rb1
Nh5
Be3
Qb4
Qe2
Rc4
Rfc1
Rac8
Kh2
f5
exf5
Bxf5
Ra1
Nf4
qxf4
exf4
Bd2
Qxb2
Rab1
f3
Rxb2
fxe2
Rb3
Rd4
Be1
Be5+
Kg1
Bf4
Nxe2
Rxc1
Nxd4
Rxe1+
Bf1
Be4
Ne2
Be5
f4
Bf6
Rxb7
Bxd5
Rc7
Bxa2
Rxa7
Bc4
Ra8+
Kf7
Ra7+
Ke6
Ra3
d5
Kf2
Bh4+
Kg2
Kd6
Nq3
Bxg3
Bxc4
dxc4
Kxg3
Kd5
Ra7
c3
Rc7
Kd4

EXERCISE 47 · MOSCOW, 1960

The Knight to f4

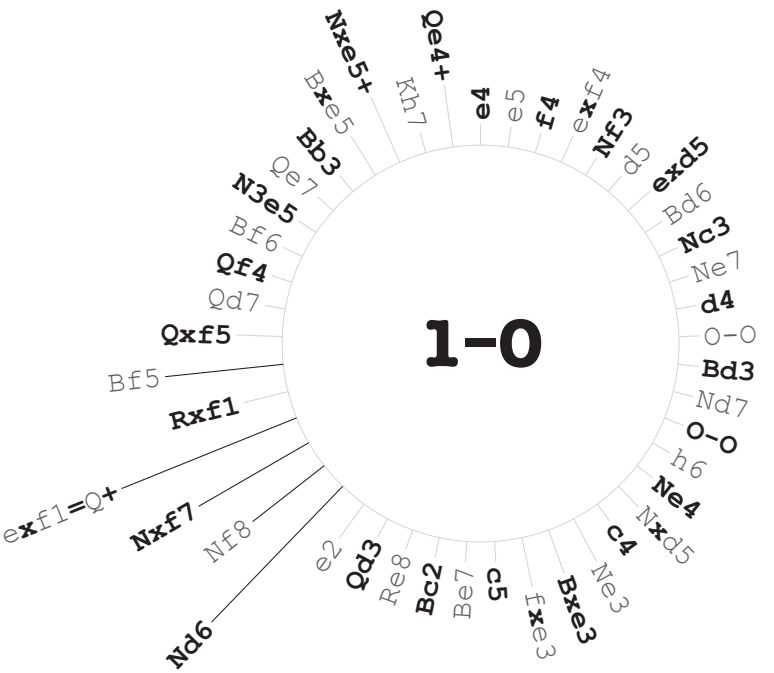
Mikhail Botvinnik — Mikhail Tal

World Championship, game 6 · King's Indian Defence · 0–1

in the manner of WILLIAM SHAKESPEARE

BOTVINNIK. What knight is this that comes upon f4
Where any pawn may take it? Is he mad?
TAL. Mad north-north-west, my lord. On move twenty-one
I am but mad enough to give a horse.
BOTVINNIK. I'll take it, then, and prove thy reckoning false.
TAL. Ay, there's the rub: thou hast not time to prove it.
The clock's a thief; the bishop on g7
Looks through thy kingdom like the morning sun.
BOTVINNIK. (Aside) A hit, a very palpable hit.
(Alarums. Forty-six moves. The white rooks fall.)
CHORUS. So Moscow saw, in nineteen-sixty's spring,
A horse, a horse, a title for a horse.

46 MOVES · 23 CAPTURES · 5 CHECKS


1-0
Qe4+
e4
e5
f4
exf4
Nf3
d5
exd5
Bd6
Nc3
Ne7
d4
O-O
Bd3
Nd7
O-O
h6
Ne4
Nxd5
c4
Ne3
Bxe3
fxe3
c5
Be7
Bc2
Re8
Qd3
e2
Nd6
Nf8
Nxf7
exf1=Q+
Rxf1
Bf5
Qxf5
Qd7
Qf4
Bf6
N3e5
Qe7
Bb3
Bxe5
Nxe5+
Kh7

EXERCISE 48 · LENINGRAD, 1960

From Russia with Love

Boris Spassky — David Bronstein

USSR Championship · King's Gambit · 1–0

in the manner of IAN FLEMING

Leningrad, 1960. The King's Gambit: a romantic opening, the sort of thing a man orders when he doesn't intend to see the bill. Bronstein took the pawn, and later walked another one all the way down to e2, where it stood on Spassky's doorstep with a rook to take and a crown to collect. Spassky looked at it with the mild interest of a man whose car is being stolen while he holds a better pair of keys. On move fifteen his knight went to d6. Let the pawn take the rook, with check, and become a queen. It did. The knight went into f7 like a bullet through a hat. Twenty-three moves. The queen came to e4. Three years later somebody put the position in a film.

23 MOVES · 11 CAPTURES · 3 CHECKS


1.e4 e5 2 .f4 exf4 3.Nf3 g5 4.h4
g4 5.Ne5 Nf6 6.d4 d6 7. Nd3 Nxe4
8.Bxf4 Bg 7 9.Nc3 Nxc3 1 0.bxc3 c5
11.Be2 cxd4 12.O-O Nc6 13.Bxg4 O-O 14.Bxc8 Rx
c8 15.Qg4 f5 16.Qg3 dxc3 17.Rae1 Kh8 18.Kh1 Rg
8 19
.Bxd6 Bf8 20.Be5+ Nxe5 21.Qxe5+ Rg7 22.Rxf5 Qx
h4+ 23.Kg1 Qg4 24.Rf2 Be7 25.Re4 Qg5 26.Qd4 Rf
8 27 .Re5
Rd8 28.
Qe4 Qh4 29.Rf41.e4 e5 2.f4 exf4
3.Nf3 g5 4.h4 g4 5.Ne5 Nf6 6.d
4 d6 7.Nd3 Nxe4 8.Bxf4 Bg7 9.N
c3 Nxc3 10.bxc3 c5 11.Be2 cxd4
12.O-O Nc6 13.Bxg4 O-O 14.Bxc
8 Rxc8 15.Qg4 f5 16.Qg3 dxc3 1
7.Rae1 Kh8 18.Kh1 Rg8 19.Bxd6
Bf8 20.Be5+ Nxe5 21.Qxe5+ Rg7
22.Rxf5 Qxh4+ 23.Kg1 Qg4 24.Rf
2 Be7 25.Re4 Qg5 26.Qd4 Rf8 27
.Re5 Rd8 28.Qe4 Qh4 29.Rf41.e4
e5 2.f4 exf4 3.Nf3 g5 4.h4 g4
5.Ne5 Nf6 6.d4 d6 7.Nd3 Nxe4
8.Bxf4 Bg7 9.Nc3 Nxc3 10.bxc3
c5 11.Be2 cxd4 12.O-O Nc6 13.B
xg4 O-O 14.Bxc8 Rxc8 15.Qg4 f5
16.Qg3 dxc3 17.Rae1 Kh8 18.Kh
1 Rg8 19.Bxd6 Bf8 20.Be5+ Nxe5 21
.Qxe5+ Rg7 22.Rxf5 Qxh4+ 23.Kg1 Qg4 2
4.R f2 B
e7 2 5.Re
4 Qg5 26.Qd4 Rf8 27.Re5 Rd8 28.Qe4 Qh4 29.Rf41.e4
e5 2.f4
exf 4 3
.Nf3 g5
4.h4 g4 5.Ne5 Nf6 6.d4 d6 7.Nd3 Nxe4 8.Bxf4 Bg7 9.Nc3 Nxc
3 1 0.b
xc3 c5
11.Be2 cxd4 12.O-O Nc6 13.Bxg4 O-O 14.Bxc8 Rxc8 15.Qg4 f
5 16.Qg3 dxc3 17.Rae1 Kh8 18.Kh1 Rg8 19.Bxd6 Bf8 20.Be5+

King's Gambit at Mar del Plata

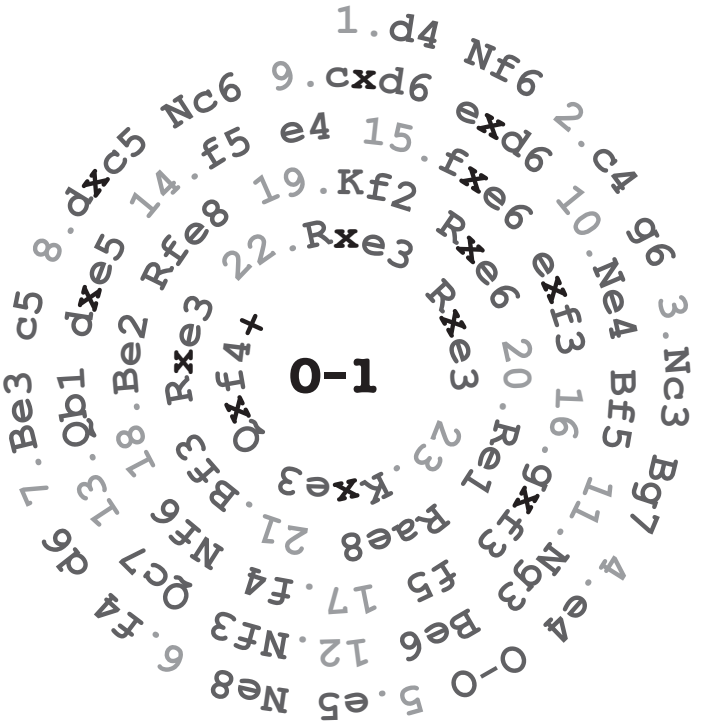
Boris Spassky — Bobby Fischer

Mar del Plata tournament · King's Gambit · 1–0

in the manner of ROBERTO BOLAÑO

In 1960 I was not in Mar del Plata, nobody was, but a seventeen-year-old named Fischer was there, and a twenty-three-year-old named Spassky, and between them the King's Gambit, an opening that poets play and that kills them. Spassky played it. The kid took the pawn and held on to it like a visa. For a while Black was winning; I have this from a Chilean who had it from a waiter. Then the kid's rook wandered, and the white pieces came down the e-file like a rumour. Twenty-nine moves. A rook on f4. Fischer cried, they say. A year later he published a refutation of the whole opening. That is also literature.

29 MOVES · 15 CAPTURES · 3 CHECKS


1.d4 Nf6
2.c4 g6
3.Nc3 Bg7
4.e4 d6
5.e5 Ne8
6.fa d6
7.Be3 c5
8.dxc5 Nc6
9.cxd6 exd6
10.Ne4 Bf5
11.Ng3 Bg6
12.Nf3 Qc7
13.Qb1 dxe5
14.f5 e4
15.fxe6 Rxe6
16.gxf3 exf3
17.f4 Nf6
18.Be2 Rfe8
19.Kf2 Rxe3
20.Re1 Rae8
21.Bf3 Qxf4+
22.Rxe3 Rxe3
23.Kxe3
0-1

EXERCISE 50 · LEIPZIG, 1960

The Queen on f4

René Letelier — Bobby Fischer

Olympiad · King's Indian Defence · 0–1

in the manner of GABRIELA MISTRAL

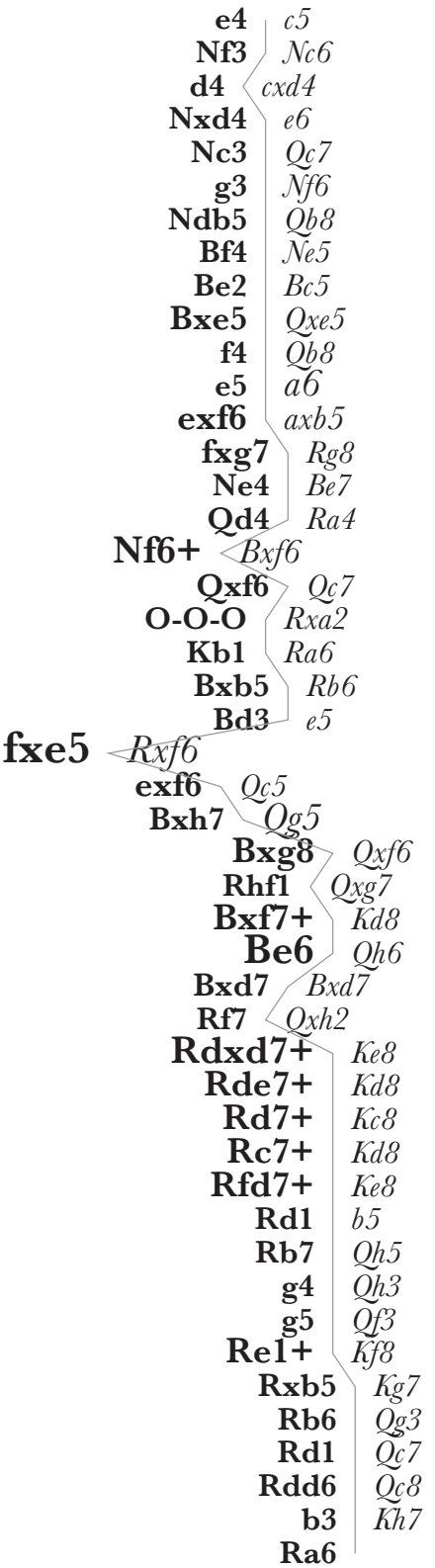
Little pawn of Letelier, grown too tall,
you crossed the middle of the board
with your brothers, e5, f4,
and no one stayed at home with the king.

Mother of the centre, who will sing you?
The boy from Brooklyn waits in Leipzig,
nineteen-sixty, patient as a mountain,
and undoes you thread by thread.

The king walks out to e3, uncovered.
Then the queen falls on f4 like the evening.
If he takes her, a bishop says his name;
if he does not, it is night.

Twenty-three moves, my Chilean,
and the Andes are very far.

23 MOVES · 13 CAPTURES · 1 CHECKS


e4 c5
Nf3 Nc6
d4 cxd4
Nxd4 e6
Nc3 Qc7
g3 Nf6
Ndb5 Qb8
Bf4 Ne5
Be2 Bc5
Bxe5 Qxe5
f4 Qb8
e5 a6
exf6 axb5
fxg7 Rg8
Ne4 Be7
Qd4 Ra4
Nf6+ Bxf6
Qxf6 Qc7
O-O-O Rxa2
Kb1 Ra6
Bxb5 Rb6
Bd3 e5
fxe5 Rxf6
exf6 Qc5
Bxh7 Qg5
Bxg8 Qxf6
Rhf1 Qxg7
Bxf7+ Kd8
Be6 Qh6
Bxd7 Bxd7
Rf7 Qxh2
Rdxd7+ Ke8
Rde7+ Kd8
Rd7+ Kc8
Rc7+ Kd8
Rfd7+ Ke8
Rd1 b5
Rb7 Qh5
g4 Qh3
g5 Qf3
Re1+ Kf8
Rxb5 Kg7
Rb6 Qg3
Rd1 Qc7
Rdd6 Qc8
b3 Kh7
Ra6

Revenge at Bled

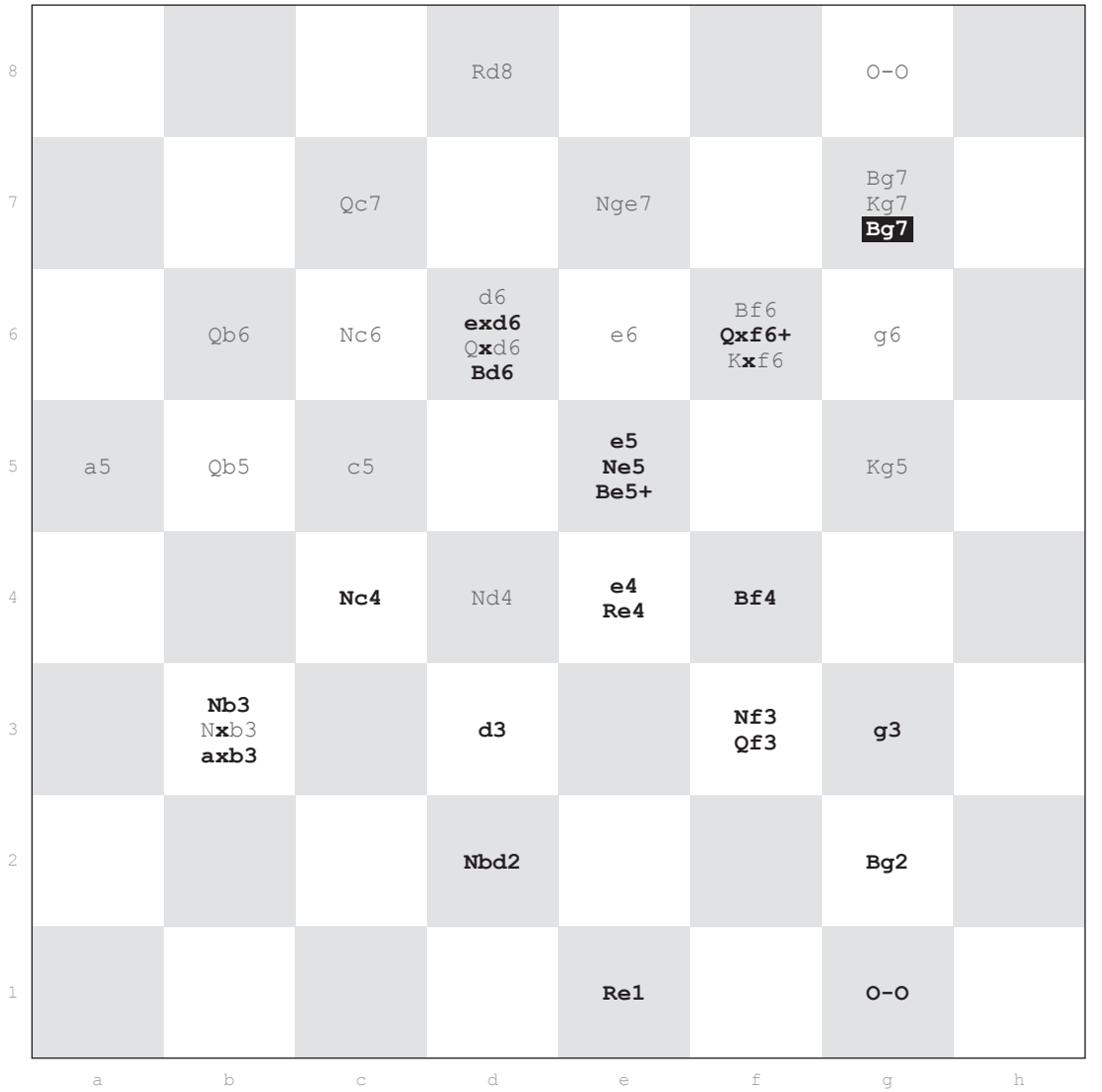
Bobby Fischer — Mikhail Tal

Bled tournament · Sicilian Defence · 1–0

in the manner of ERNEST HEMINGWAY

In Bled in 1961 the lake was flat and the weather was good. Fischer had White. He was eighteen. Tal was across from him and Tal was the best there was at the thing Tal did. It was a Sicilian. Tal made a mistake early. It was a small one. Fischer saw it and did not hurry. He took a pawn and then he took the exchange and then there was the long part, where you have it won and must still win it. He did it cleanly. It took forty-seven moves. Tal held out his hand. It was the first time Fischer had beaten him. Tal smiled when he did it. He was the kind who could. It was a fine thing to see.

47 MOVES · 24 CAPTURES · 8 CHECKS


8
Rd8
O-O
7
Qc7
Nge7
Bg7
Kg7
Bg7
6
Qb6
Nc6
d6
exd6
Qxd6
Bd6
e6
Bf6
Qxf6+
Kxf6
g6
5
a5
Qb5
c5
e5
Ne5
Be5+
Kg5
4
Nc4
Nd4
e4
Re4
Bf4
3
Nb3
Nxb3
axb3
d3
Nf3
Qf3
g3
2
Nbd2
Bg2
1
Re1
O-O
a
b
c
d
e
f
g
h

EXERCISE 52 · BLED, 1961

The Quiet Killer

Tigran Petrosian — Ludek Pachman

Bled tournament · Réti Opening · 1–0

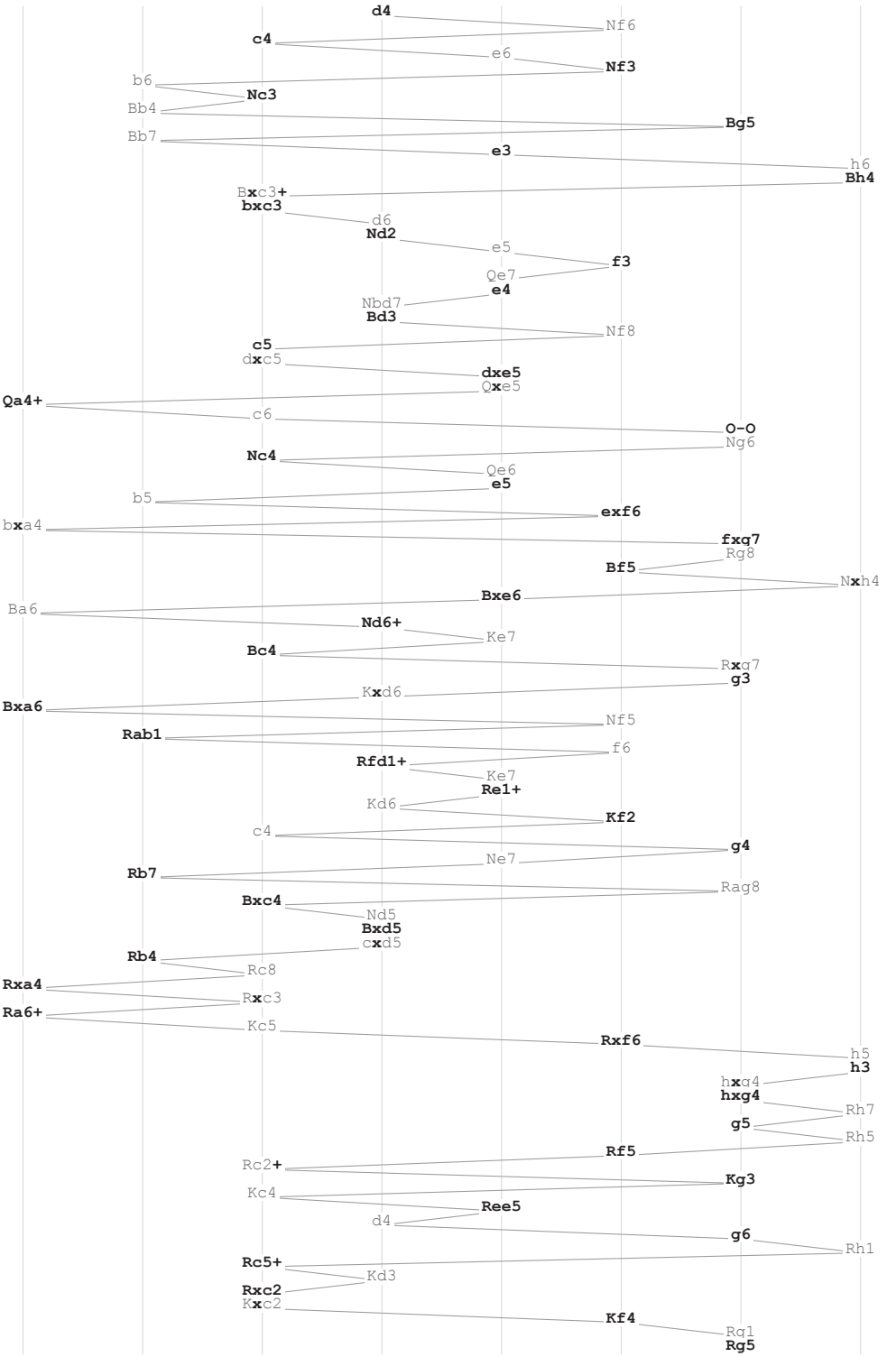
in the manner of SEI SHŌNAGON

Things that are quiet.
A snowy morning. A letter left unsent. Petrosian's opening at Bled, in 1961, where for many moves nothing touches anything.

Things that startle.
A sparrow flying up. The queen taking a bishop on f6, with check, at the nineteenth move, when one had thought this player never gave anything away.

Things that are quieter than quiet.
After the queen is gone, and the black king has been drawn out to g5, a bishop moving one square, to g7. No check. Twenty-one moves.
Pachman resigned. It is delightful when a person of taste understands at once.

21 MOVES · 6 CAPTURES · 2 CHECKS


a b c d e f g h
d4 Nf6
c4 e6
Nf3
b6 Nc3
Bb4 Bg5
Bb7 e3 h6
Bh4
Bxc3+ bxc3
d6 Nd2
e5 f3
Qe7 e4
Nbd7 Bd3
Nf8
c5 dxc5
dxe5
Qxe5
Qa4+ c6
O-O
Ng6
Nc4 Qe6
e5
b5 exf6
bxa4
fxg7
Rg8
Bf5 Nxh4
Bxe6
Ba6 Nd6+
Ke7
Bc4 Rxg7
g3
Kxd6 Bxa6
Nf5
Rab1 f6
Rfd1+ Ke7
Re1+
Kd6 Kf2
c4 g4
Ne7 Rb7
Rag8
Bxc4 Nd5
Bxd5
cxd5 Rb4
Rc8
Rxa4 Rxc3
Ra6+ Kc5
Rxf6 h5
h3
hxg4 hxg4
Rh7
g5 Rh5
Rf5
Rc2+ Kg3
Kc4 Ree5
d4 g6
Rh1
Rc5+ Kd3
Rxc2 Kxc2
Kf4 Rg1
Rg5

Varna Juggling Act

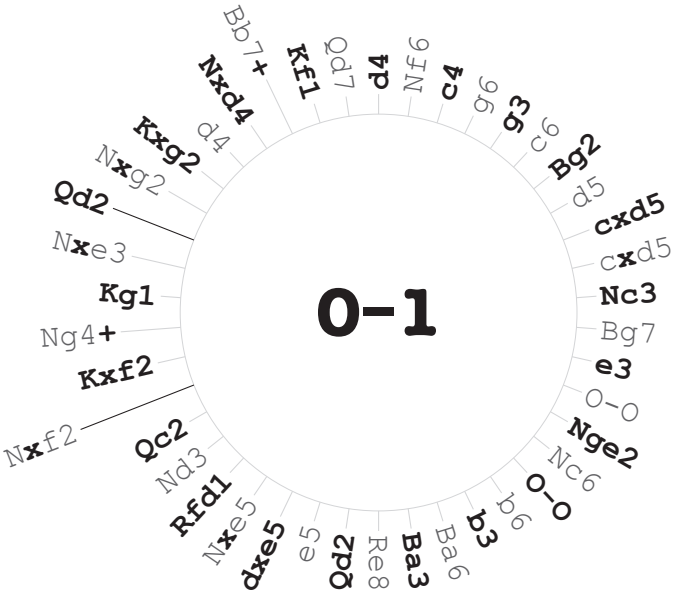
Mikhail Tal — Hans-Joachim Hecht

Olympiad · Queen's Indian Defence · 1–0

in the manner of KURT VONNEGUT

Listen: Mikhail Tal has come unstuck in material.
At Varna, in 1962, on move nineteen, his queen was attacked. So was his knight. So it goes. He took a knight on f6 instead, and now both were hanging, and on move twenty-one he added a bishop on f5 for luck.
Hans-Joachim Hecht was a nice man from Germany. He could take the queen. He could take the knight. He could take the bishop. What he could not do was take them all, on account of how chess works, which is one move at a time.
He took the queen. He lost on move forty-nine anyway.
A bird outside said, “Poo-tee-weet?”

49 MOVES · 23 CAPTURES · 8 CHECKS


0-1
Bb7+
Kf1
Qd7
f4
Nf6
c4
g6
g3
c6
Bg2
d5
cxd5
cxd5
Nc3
Bg7
e3
O-O
Nge2
Nc6
O-O
b6
b3
Ba6
Ba3
Re8
Qd2
e5
dxe5
Nxe5
Rfd1
Nd3
Qc2
Nxf2
Kxf2
Ng4+
Kg1
Nxe3
Qd2
Nxg2
Kxg2
d4
Nxd4

EXERCISE 54 · NEW YORK, 1963

The Brilliancy Nobody Saw

Robert Byrne — Bobby Fischer

US Championship · Grünfeld Defence · 0–1

in the manner of RAYMOND CARVER

They were in the hotel in New York. It was the U.S. Championship, the end of 1963. Robert Byrne had White. He had a good position. Everybody said so.
In the other room two grandmasters were explaining it to the crowd. "White is winning," one of them said. The other one nodded.
Fischer gave up a knight on f2. Then he played a few more moves. He put his queen on d7.
Byrne looked at the board for a while. He reached out his hand.
"He resigned," somebody said in the other room.
"Who?"
"Byrne."
Nobody said anything. Twenty-one moves. It was snowing a little. One of them lit a cigarette.

21 MOVES · 10 CAPTURES · 2 CHECKS


1.e4
g6 2
.d4 Bg7 3.
Nc3 d6 4.f4 N
f6 5.N f3 O-O
6.Bd3 Bg4 7.h3 B
xf3 8.Qxf3 Nc6 9.Be3
e5 10.dxe5 dxe5 1 1.f5 g
xf5 12.Qxf5 Nd4 13.Q f2 Ne
8 14.O-O Nd6 15.Qg3 Kh8 16.Q
g4 c6 1 7.Qh5 Qe8 18.Bxd4 exd
4 19. Rf6 Kg8 20.e5 h6 21. Ne21
.e4 g6 2.d4 Bg7 3.Nc3 d6 4.f 4 Nf
6 5.Nf3 O-O 6.Bd3 Bg4 7.h3 Bxf3 8. Qxf
3 Nc6 9.Be3 e5 10.dxe5 dxe5 11.f5 gx f5
12.Qxf5 Nd4 13.Qf2 Ne8 14.O-O Nd6 15.Q g3
Kh8 16.Qg4 c6 17.Qh5 Qe8 18.Bxd4 exd4 19 .Rf
6 Kg8 20.e5 h6 21.Ne21.e4 g6 2.d4 Bg7 3.Nc 3 d
6 4.f4 Nf6 5.Nf3 O-O 6.Bd3 Bg4 7.h3 Bxf3 8.Q xf3
Nc6 9.Be3 e5 10.dxe5 dxe5 11.f5 gxf5 12.Qxf5 Nd
4 13.Qf2 Ne8 14.O-O Nd6 15.Qg3 Kh8 16.Qg4 c6 1 7.Q
h5 Qe8 18.Bxd4 exd4 19.Rf6 Kg8 20.e5 h6 21.Ne21. e4
g6 2.d4 Bg7 3.Nc3 d6 4.f4 Nf6 5.Nf3 O-O 6.Bd3 Bg
4 7.h3 Bxf3 8.Qxf3 Nc6 9. Be3 e5 10.dxe5 dxe5 11 .f5
gxf5 12.Qxf5 Nd4 13 .Qf2 Ne8 14.O-O Nd6 15. Qg3
Kh8 16.Qg4 c6 1 7.Qh5 Qe8 18.Bxd4 exd4 19 .Rf
6 Kg8 20.e5 h6 21.Ne21.e4 g6 2.d4 Bg7 3. Nc3
d6 4.f4 Nf6 5.Nf3 O-O 6.Bd3 Bg4 7.h3 Bx f3
8.Qxf 3 N c6 9.Be3 e5 10.dxe5 dxe5 11.f 5 g
x f5 12.Qxf5 Nd4 13.Qf2 Ne8 14.O- O N
d6 15.Qg3 Kh8 16.Qg4 c6 17.Qh5 Q e8
18.Bxd4 exd4 19.Rf6 Kg8 20.e5 h6 21.
Ne21.e4 g6 2.d4 Bg7 3.Nc3 d6 4.f4 Nf6
5.Nf3 O-O 6.Bd3 Bg4 7.h3 Bxf3 8.Q xf3
Nc6 9.Be3 e5 10.dxe5 dxe5 11.f5 gx f5
12.Qxf5 Nd4 13.Qf2 Ne8 14.O-O Nd6 15 .Qg
3 Kh8 16.Qg4 c6 17.Qh5 Qe8 18.Bxd4 e xd4
19.Rf6 Kg8 20.e5 h6 21.Ne21.e4 g6 2 .d4
Bg7 3.Nc3 d6 4.f4 Nf6 5.Nf3 O-O 6.Bd3 Bg
4 7.h3 Bxf3 8.Qxf3 Nc6 9.Be3 e5 10.dxe5 d

EXERCISE 55 · NEW YORK, 1963

The Rook to f6

Bobby Fischer — Pal Benko

US Championship · Pirc Defence · 1–0

in the manner of JACK KEROUAC

and so there we were in New York in sixty-three, Bobby Fischer and Pal Benko and the whole mad American championship, Bobby winning every game, every one, eleven and oh, and here's Benko with the Pirc all hunkered down behind his pawns thinking the f-pawn goes to f5 and I'm safe man I'm safe, and Bobby with those long hands lifts the ROOK, not the pawn, the rook, and sets it on f6, right there, plonk, in front of the pawn, a rook nobody can take and nobody can pass, the holy untouchable rook of Manhattan, move nineteen, and two moves later a knight slides back to e2 soft as brushes on a snare and Benko digs it and resigns, yes, yes.

21 MOVES · 8 CAPTURES · 0 CHECKS


1.e4 c5 2.Nf3 Nc6 3.d4 cxd4 4.Nxd4 e6 5.Nc3 d6 6.Be3 Nf6 7.f4 Be7 8.Qf3 O-O 9.O-O-O Qc7 10.Ndb5 Qb8 11.g4 a6 12.Nd4 Nxd4 13.Bxd4 b5 14.g5 Nd7 15.Bd3 b4 16.Ne2 Qe7 17.exd5 exd5 18.Rde1 Rf7 19.h4 Bb7 20.Bxf5 Rxf5 21.Rxe7 Ne5 22.Qe2 Qxe7 23.fxe5 Rf4 24.Qe3 Rf3 25.Qe2 Qxe7 26.Qxf3 Qxc5 27.Re1 axb3 28.Kd2 Qf8 29.Qf4 Rf8 30.Qe4 b3 31.Qxc5 Qf7 32.Rab1 Re8+ 33.c3 Qd6 34.Bc5 Kh8 35.Rf1+ dxe5 36.Qe6+ Qb4+ 37.Qxb4 Rxe5 1-0

EXERCISE 56 · BLED, 1965

The Knight on d5

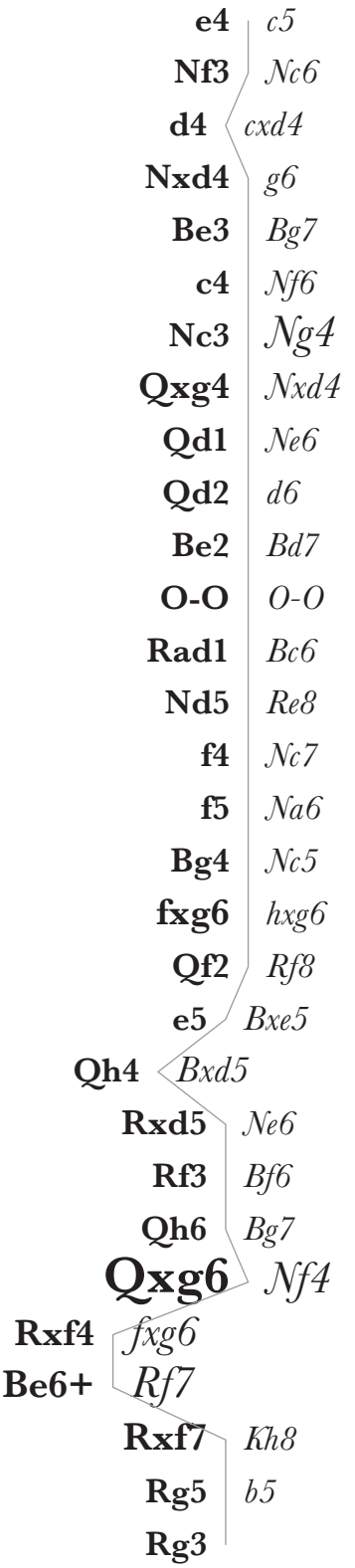
Mikhail Tal — Bent Larsen

Candidates · Sicilian Scheveningen · 1–0

in the manner of HANS CHRISTIAN ANDERSEN

Once upon a time, in Bled, there lived a knight who wished very much to go to d5. "You cannot go there," said the pawns, "for you will be taken, and nobody has counted what happens next." But the knight belonged to a magician from Riga named Tal, who never counted anything to the end, and on the sixteenth move, in the last game of the match, in 1965, it went. And it was taken. Larsen the Dane held the extra piece in his hand, and it grew heavier and heavier, as gold does in such stories. On the thirty-seventh move the white queen came to f7. And the little knight, in the box, was perfectly happy.

37 MOVES · 16 CAPTURES · 4 CHECKS


1
5
10
15
20
25
30
e4 c5
Nf3 Nc6
d4 cxd4
Nxd4 g6
Be3 Bg7
c4 Nf6
Nc3 Ng4
Qxg4 Nxd4
Qd1 Ne6
Qd2 d6
Be2 Bd7
O-O O-O
Rad1 Bc6
Nd5 Re8
f4 Nc7
f5 Na6
Bg4 Nc5
fxg6 hxg6
Qf2 Rf8
e5 Bxe5
Qh4 Bxd5
Rxd5 Ne6
Rf3 Bf6
Qh6 Bg7
Qxg6 Nf4
Rxf4 fxg6
Be6+ Rf7
Rxf7 Kh8
Rg5 b5
Rg3

Santa Monica Queen Sacrifice

Bent Larsen — Tigran Petrosian

Santa Monica tournament · Sicilian Accelerated Dragon · 1–0

in the manner of JOAN DIDION

This is a story about a queen sacrifice in Santa Monica, and it begins with the weather. It was the summer of 1966. The Santa Ana had not come yet. Petrosian was champion of the world, which meant that he did not lose and, specifically, that nobody sacrificed queens against him, in the way that nobody sold maps to his house. Larsen, a Dane, took a pawn on g6 with the queen on the twenty-fifth move. I want to be precise about this. It was not a gamble. A rook had already lifted to the third rank; I counted. Five moves later the other one went to g3. We tell ourselves stories in order to resign.

30 MOVES · 13 CAPTURES · 1 CHECKS

	a	b	c	d	e	f	g	h
8							O-O	**Qh8+**
7	Ra7					Rf7 **Bxf7+** R**x**f7	Bg7	
6	a6		Nc6	d6 **Nxd6**	**Be6+**	Nf6	g6 Ng6	
5	Na5	b5	c5	**d5**	e5 Ne5	f5 **exf5** g**x**f5	Qg5**+**	
4			**c4**	**d4**	**e4** e4 **Ne4**	f4 **gxf4** N**x**f4 **Rxf4** R**x**f4	Ng4 **Bg4**	Qh4
3		**b3**	**Nc3**		**Ne3**	**Nf3** **f3** e**x**f3 **Bxf3**	**g3**	Bh3
2		**Bb2** B**x**b2 **Qxb2**	**Qc2**	**Nd2**	**Be2**		**Bg2**	
1				**Nd1**		B**x**f1 **Rxf1**	**O-O**	**Kh1**

EXERCISE 58 · MOSCOW, 1966

The Tenth Game

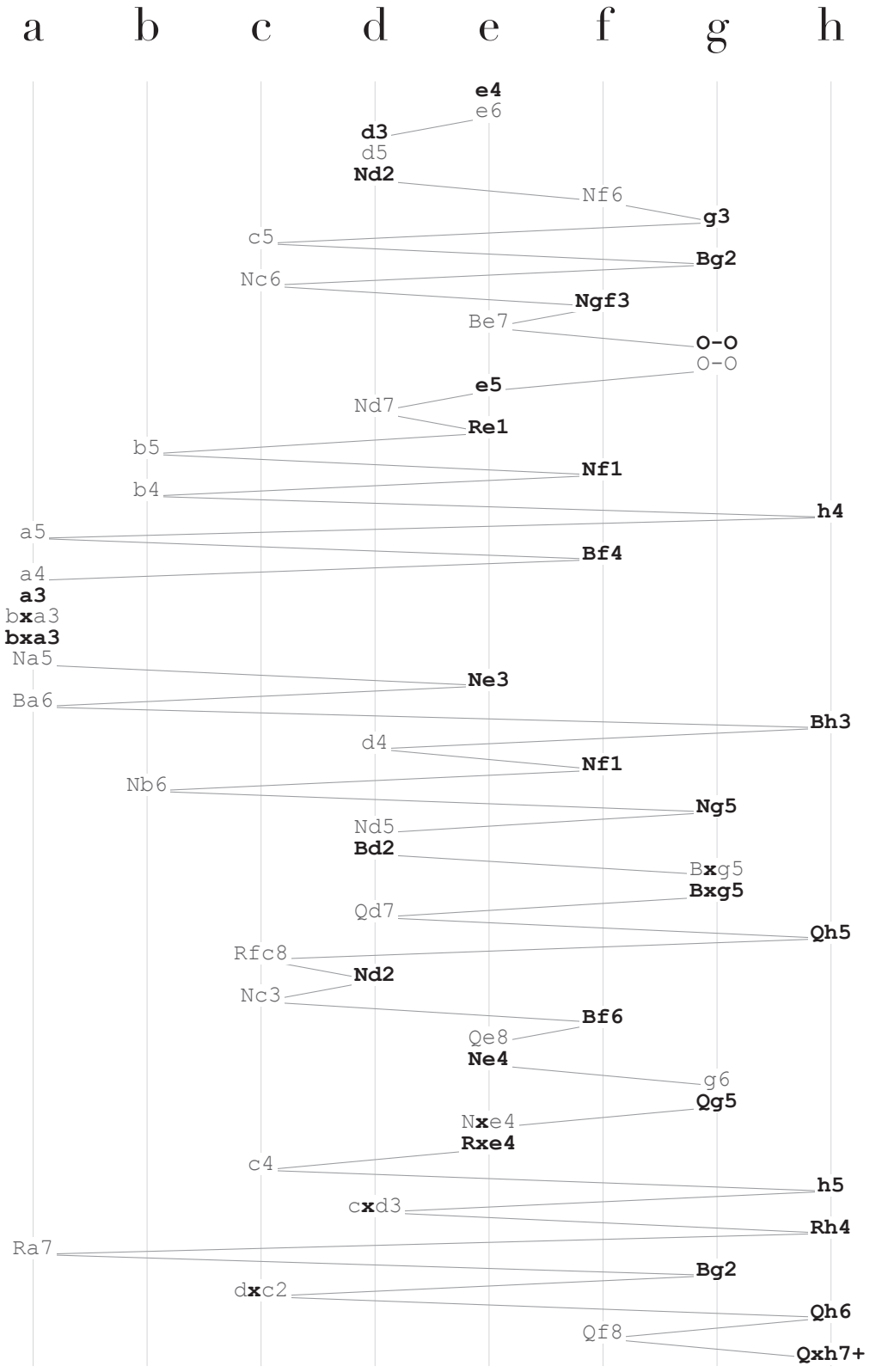
Tigran Petrosian — Boris Spassky

World Championship, game 10 · King's Indian Defence · 1–0

in the manner of MURASAKI SHIKIBU

In the tenth game of the match at Moscow, in the spring of 1966, the Champion Petrosian, whose manner was so reserved that people compared him to the moon behind thin cloud, gave up the exchange, and then, as if one such delicacy were insufficient, gave it up again. Spassky, the young challenger, of whom everyone spoke so warmly, could not but feel the sadness of things. On the thirtieth move the Champion's queen appeared on h8, offering herself with a check; should the king accept her, a knight would call at f7 and take everything back, with interest. Spassky bowed. How brief it was, the ladies said, and how perfectly composed.

30 MOVES · 15 CAPTURES · 4 CHECKS


a b c d e f g h
e4
e6
d3
d5
Nd2
Nf6
g3
c5
Bg2
Nc6
Ngf3
Be7
O-O
O-O
e5
Nd7
Re1
b5
Nf1
b4
h4
a5
Bf4
a4
a3
bxa3
bxa3
Na5
Ne3
Ba6
Bh3
d4
Nf1
Nb6
Ng5
Nd5
Bd2
Bxg5
Bxg5
Qd7
Qh5
Rfc8
Nd2
Nc3
Bf6
Qe8
Ne4
g6
Qg5
Nxe4
Rxe4
c4
h5
cxd3
Rh4
Ra7
Bg2
dxc2
Qh6
Qf8
Qxh7+

EXERCISE 59 · SOUSSE, 1967

King's Indian Attack

Bobby Fischer — Lhamsuren Myagmarsuren

Sousse Interzonal · Réti Opening · 1–0

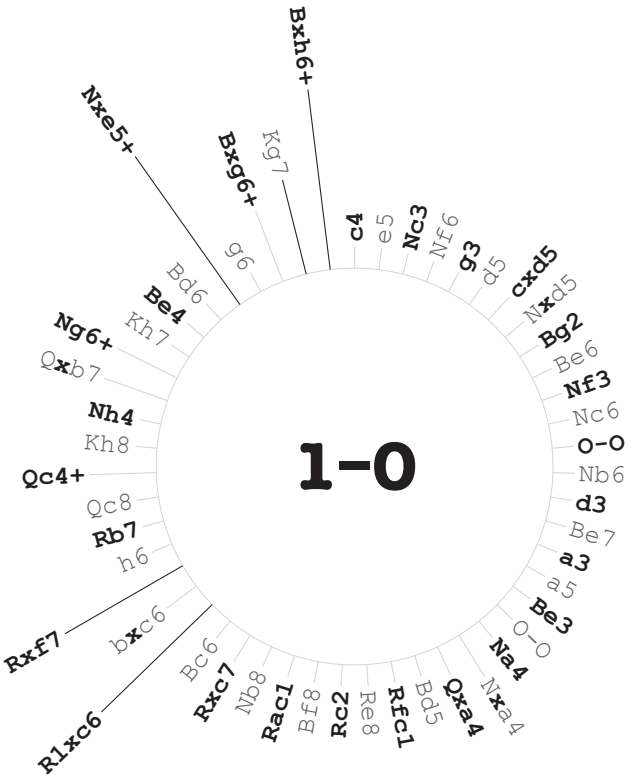
in the manner of LI BAI

At Sousse, beside the sea, I raise my cup:
A guest has come from far Mongolia.
The pawn steps to e5 and the centre closes
Like a gate at dusk.

The white knights wander by the river.
The h-pawn climbs alone to h5.
Thirty moves; the bishop waits on the long diagonal
As the moon waits in the water.

Then the queen leaps onto h7 — a falling star!
If the king takes her, a pawn and a bishop finish it.
Myagmarsuren looks at the board and does not take.
I drink to Fischer; 1967; the lamp burns down.

31 MOVES · 9 CAPTURES · 1 CHECKS


1-0
Bxh6+
c4
e5
Nc3
Nf6
g3
d5
cxd5
Nxd5
Bg2
Be6
Nf3
Nc6
0-0
Nb6
d3
Be7
a3
a5
Be3
0-0
Na4
Nxa4
Qxa4
Bd5
Rfc1
Re8
Rc2
Bf8
Rac1
Nb8
Rxc7
Bc6
Rlxc6
bxc6
Rxf7
h6
Rb7
Qc8
Qc4+
Kh8
Nh4
Qxb7
Ng6+
Kh7
Be4
Bd6
Nxe5+
g6
Bxg6+
Kg7

Monte Carlo Rook Raid

Mikhail Botvinnik — Lajos Portisch

Monte Carlo tournament · English Opening · 1–0

in the manner of VLADIMIR MAYAKOVSKY

Comrade rook!
On c7!
Move sixteen —
take
the bishop on c6,
the other rook,
and don't explain!
Monte Carlo,
nineteen sixty-eight,
roulette next door —
Botvinnik
does not gamble.
Botvinnik
PLANS.
Rook takes f7!
Portisch,
count your pieces:
plenty.
Count your squares:
none.
A knight on e5,
a bishop on h6 —
CHECK!
Twenty-six moves.
The casino
lost.

26 MOVES · 12 CAPTURES · 5 CHECKS


1.e4
c5 2
.Nf3 d6 3.
d4 cxd 4 4.Nxd
4 Nf6 5.Nc3 a
6 6.Bg5 Nbd7 7.B
c4 Qa5 8.Qd2 h6 9.Bx
f6 Nxf6 10.O-O-O e 6 11.R
he1 Be7 12.f4 O-O 13 .Bb3
Re8 14.Kb1 Bf8 15.g4 Nx g4 16
.Qg2 Nf 6 17.Rg1 Bd7 18.f 5 Kh
8 19. Rdf1 Qd8 20.fxe6 fxe 6 21
.e5 dx e5 22.Ne4 Nh5 23.Qg6 e xd4
24.Ng51.e4 c5 2.Nf3 d6 3.d4 cxd4 4 .Nx
d4 Nf6 5.Nc3 a6 6.Bg5 Nbd7 7.Bc4 Qa5 8.
Qd2 h6 9.Bxf6 Nxf6 10.O-O-O e6 11.Rhe1 Be
7 12.f4 O-O 13.Bb3 Re8 14.Kb1 Bf8 15.g4 Nxg
4 16.Qg2 Nf6 17.Rg1 Bd7 18.f5 Kh8 19.Rdf1 Qd8
20.fxe6 fxe6 21.e5 dxe5 22.Ne4 Nh5 23.Qg6 e xd4
24.Ng51.e4 c5 2.Nf3 d6 3.d4 cxd4 4.Nxd4 Nf6 5.N
c3 a6 6.Bg5 Nbd7 7.Bc4 Qa5 8.Qd2 h6 9.Bxf6 Nxf 6 1
0.O-O-O e6 11.Rhe1 Be7 12.f4 O-O 13.Bb3 Re8 14.K b1
Bf8 15.g4 Nxg4 16.Qg2 Nf6 17.Rg1 Bd7 18.f5 Kh8 1
9.Rdf1 Qd8 20.fxe6 fxe6 2 1.e5 dxe5 22.Ne4 Nh5 2 3.Q
g6 ex d4 24.Ng51.e4 c 5 2.Nf3 d6 3.d4 cxd4 4. Nxd
4 Nf6 5.Nc3 a6 6 .Bg5 Nbd7 7.Bc4 Qa5 8.Qd2 h6
9.Bxf6 Nxf6 1 0.O-O-O e6 11.Rhe1 Be7 12. f4
O-O 13.Bb3 R e8 14.Kb1 Bf8 15.g4 Nxg4 16. Qg2
Nf6 17. Rg1 Bd7 18.f5 Kh8 19.Rdf1 Qd8 20
. fxe6 fxe6 21.e5 dxe5 22.Ne4 Nh5 23
.Qg6 exd4 24.Ng51.e4 c5 2.Nf3 d6 3.
d4 cxd4 4.Nxd4 Nf6 5.Nc3 a6 6.Bg5 Nb
d7 7.Bc4 Qa5 8.Qd2 h6 9.Bxf6 Nxf6 10.
O-O-O e6 11.Rhe1 Be7 12.f4 O-O 13. Bb3
Re8 14.Kb1 Bf8 15.g4 Nxg4 16.Qg2 N f6
17.Rg1 Bd7 18.f5 Kh8 19.Rdf1 Qd8 20. fxe
6 fxe6 21.e5 dxe5 22.Ne4 Nh5 23.Qg6 exd
4 24.Ng51.e4 c5 2.Nf3 d6 3.d4 cxd4 4 .Nx
d4 Nf6 5.Nc3 a6 6.Bg5 Nbd7 7.Bc4 Qa5 8.Qd
2 h6 9.Bxf6 Nxf6 10.O-O-O e6 11.Rhe1 Be7

EXERCISE 61 · MOSCOW, 1969

The Nineteenth Game

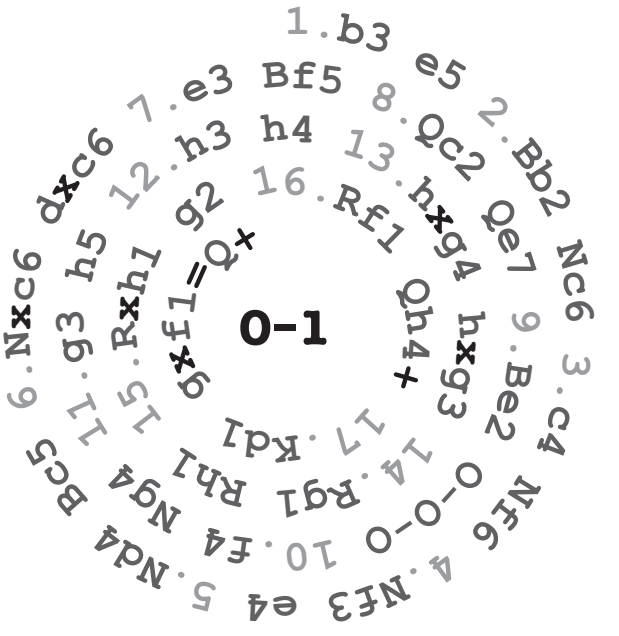
Boris Spassky — Tigran Petrosian

World Championship, game 19 · Sicilian Najdorf · 1–0

in the manner of ALEXANDER PUSHKIN

In Moscow, nineteen sixty-nine,
The nineteenth game: Spassky, the White,
Unpacked the Najdorf line by line
And found the champion's king that night.
Petrosian, the cautious, the profound,
Who never gave an inch of ground,
Watched pawns come at him, e and f,
Like guests who will not go, till, deaf
To every defence that he knew,
His rooks stood by and could not speak.
The knight came in. The spot was weak.
At twenty-four, to g5 it flew.
My reader, has it been your fate
To see the careful man checkmate?

24 MOVES · 9 CAPTURES · 0 CHECKS


1. b3 e5
2. Bb2 Nc6
3. c4 Nf6
4. Nf3 e4
5. Nd4 Bc5
6. Nxc6 dxc6
7. e3 Bf5
8. Qc2 Qe7
9. Be2 hxg3+
10. fxg3 Qh4+
11. g3 h5
12. h3 h4
13. hxg4 Rxh1
14. Rg1 Rh1
15. Nga Ll
16. Rf1 g2
17. Kdl 9xf1=Q+
0-1

Seventeen Moves in Belgrade

Bent Larsen — Boris Spassky

USSR vs. Rest of the World · Nimzo-Larsen Attack · 0–1

in the manner of LYDIA DAVIS

Problem

Larsen played b3 on the first move. He was on board one for the Rest of the World. This was in Belgrade, in 1970.

Spassky put a pawn in the centre and pushed it. Larsen's opening was not about the centre.

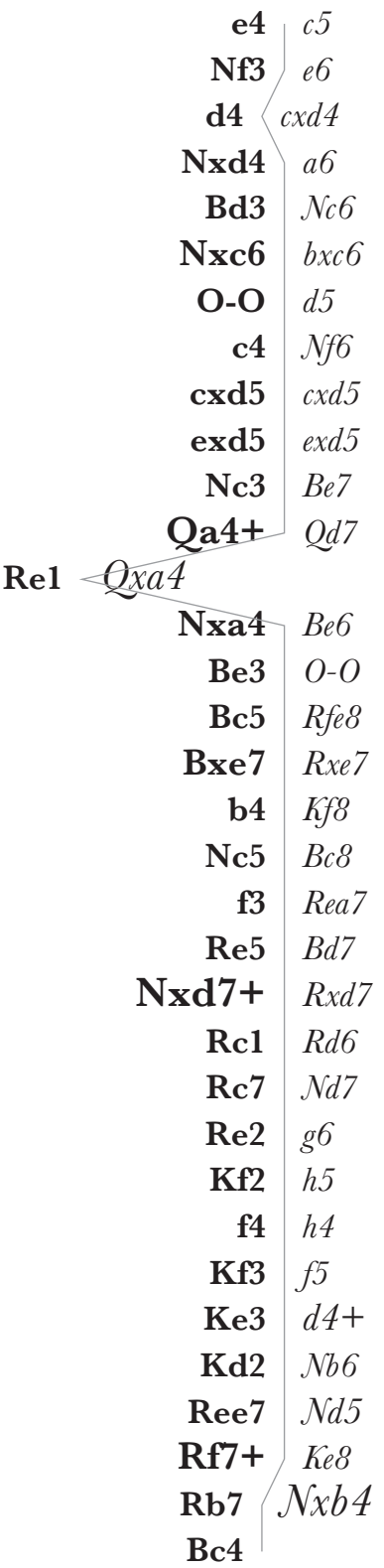
On move fourteen Spassky offered a rook on h1. Larsen had not thought of this. He thought of it now.

The h-pawn took on g3, stepped to g2, then took on f1, becoming a queen, with check.

It was move seventeen. Larsen had been playing for about as long as it takes to boil potatoes.

He resigned. He went on playing b3 on the first move, in other games, for years.

17 MOVES · 6 CAPTURES · 2 CHECKS


1
5
10
15
20
25
30
e4 c5
Nf3 e6
d4 cxd4
Nxd4 a6
Bd3 Nc6
Nxc6 bxc6
O-O d5
c4 Nf6
cxd5 cxd5
exd5 exd5
Nc3 Be7
Qa4+ Qd7
Re1 Qxa4
Nxa4 Be6
Be3 O-O
Bc5 Rfe8
Bxe7 Rxe7
b4 Kf8
Nc5 Bc8
f3 Rea7
Re5 Bd7
Nxd7+ Rxd7
Rc1 Rd6
Rc7 Nd7
Re2 g6
Kf2 h5
f4 h4
Kf3 f5
Ke3 d4+
Kd2 Nb6
Ree7 Nd5
Rf7+ Ke8
Rb7 Nxb4
Bc4

EXERCISE 63 · BUENOS AIRES, 1971

The Seventh Game

Bobby Fischer — Tigran Petrosian

Candidates · Sicilian Defence · 1–0

in the manner of ALBERT CAMUS

The seventh game was played in Buenos Aires in 1971. Or perhaps it was the sixth; the heat makes these things uncertain. Fischer had a knight on c5, and everyone agreed it was the best piece on the board. Petrosian's bishop on d7 was bad. On the twenty-second move Fischer took the bad bishop with the good knight. People in the room made a noise. One must imagine him indifferent. A good knight is only an idea; an open file is a fact, and the rooks came down it like the sun at noon. On move thirty-four a bishop went to c4. Petrosian resigned. Nobody asked him what he felt.

34 MOVES · 15 CAPTURES · 4 CHECKS

	a	b	c	d	e	f	g	h
8		Rb8	Rc8	Qd8 Qd8 Qd8	Qe8 Qe8 Qe8	Qf8 Nf8	O-O Kg8	Kh8 Kh8
7	Ra7	Rbb7	Rbc7	Nd7	Be7 **Bxe7** Q**x**e7 Qe7 Re7			Nh7
6	a6	b6			e6 Be6 **Nxe6** f**x**e6 **e6**	Nf6 Nf6 **Rxf6** g**x**f6 **Rxf6**		h6
5	a5	**Bb5**	c5 **dxc5** b**x**c5	d5 **cxd5** N**x**d5 **Nxd5** e**x**d5	**e5** **Qe5**	**f5** e**x**f5 **Rxf5**	**Bg5**	
4	**Qa4** **a4**		**c4** **Bc4** **Bc4**	**d4** **Nd4** d4	**e4** **Qe4**	**f4** **Qf4**		**Bh4** **h4**
3	**Qa3**	**b3**	**Nc3**	**Bd3**	**e3**	**Nf3** **R2f3**	**Qg3**	**Qh3**
2					**Be2**	**R1f2**		
1			**Rc1**			**Rcf1**	**O-O**	

Reykjavik, Game Six

Bobby Fischer — Boris Spassky

World Championship, game 6 · Queen's Gambit Declined · 1–0

in the manner of THE ICELANDIC SAGAS

There was a man named Robert, son of Regina, called Fischer; he came out to Iceland in the summer of the year 1972. He had always opened with the king's pawn. Men said he knew no other way.

In the sixth game he pushed the pawn on c4. Boris, called Spassky, was champion then; a fair man and well liked. He said nothing, but played the old defence of Tartakower, which men thought very safe.

The pawns went forward on the king's side. On the thirty-eighth move a rook took on f6, and it could not be avenged.

After the forty-first move Boris stood up and clapped his hands for his enemy. That was thought well done. They were not friends before this.

41 MOVES · 15 CAPTURES · 0 CHECKS

	a	b	c	d	e	f	g	h
8	Rha8		Qc8		Qe8 Rfe8	**Bf8**	O-O Rg8	Rh8
7		Kb7		Qd7 Nd7 **d7** K**x**d7 **Rd7+** Rd7	**Re7+** **Be7**	Kf7	Bg7 **g7** R**x**g7	**Rh7+**
6	Na6 Ka6	Nb6 Nb6	Qc6 Kc6 Kc6	d6 **Nd6** Q**x**d6 **exd6** Kd6 **Rd6+**	Be6 e6 Ke6	Nf6 f6 **Bf6**	g6 **g6**	h6
5	a5	**Nb5** b5 Kb5	Nc5 **Nc5** c5 **Bc5**	Nd5 Bd5 Bd5 **Rexd5+** Kd5	**e5** N**x**e5 d**x**e5 **Bxe5** **dxe5** e5 **Ne5+ Rxe5**	Bf5 f5	**Bg5** **g5** h**x**g5 **fxg5**	**h5** g**x**h5
4	**a4** Nb**x**a4 **Bxa4** N**x**a4 a4	b4	**Bc4** Bc4 **c4** B**x**c4 c4 **Rxc4**	**d4** **Nd4** **Bd4**	**e4** **Ne4** Ke4 **Re4+**	**f4** **Rf4** f4	**g4**	**Bh4** **Rh4** **h4** h4
3	a3 Ra3**+**	**Bb3** b3**+**	**Qc3** B**x**c3 **bxc3** **c3** R**x**c3**+** **Kc3**	**Nd3** Kd3		**Nf3** f3	**Bg3** **Kg3**	**h3** h3
2	a2	**Kb2**	Rc2**+** **Kc2**	**Nbd2** **Bd2** **Qd2** **R7d2** R**x**d2 **Kxd2**	**Qe2** Ke2	**Kf2** **f2**		**Kh2** h2
1	**Ra1**		**Rc1** **Rc1**	**Rad1** **Rd1** **Rd1+** **Rd1+**	**Re1** **Ke1**	**Rf1** Kf1	**O-O**	h1**=**Q **Rxh1**

Reykjavik, Game Thirteen

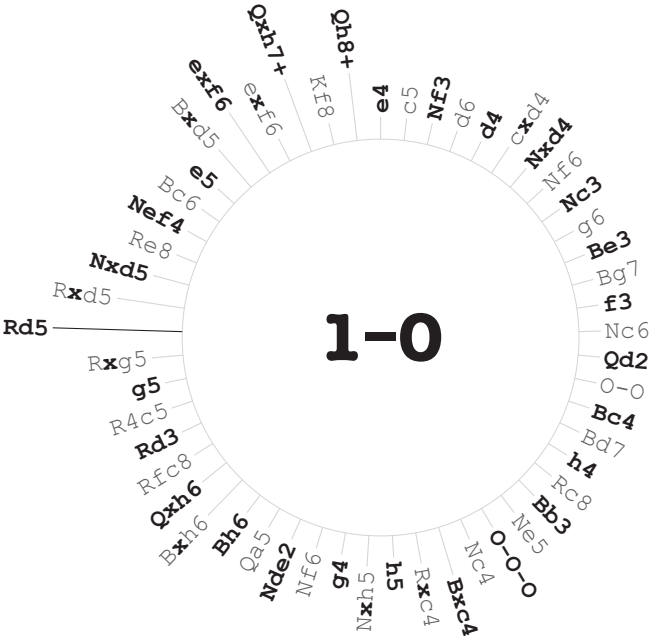
Boris Spassky — Bobby Fischer

World Championship, game 13 · Alekhine Defence · 0–1

in the manner of JAMES JOYCE

yes because he never played that before the Alekhine knight out to f6 and back and round by b6 in Reykjavik the thirteenth game and Spassky pushing the pawns after it yes and then the long afternoon and the adjournment and the sealed move in its envelope like a letter you dont open and five passed pawns against a rook O and his own rook shut up on h8 like a nun the whole time behind the bishop and the white king coming and going seventyfour moves I counted and the little f pawn on f2 at the end one step from being a queen and Spassky looking and looking at it and his eyes asked and yes he said yes I resign Yes.

74 MOVES · 24 CAPTURES · 13 CHECKS


1–0
Rd5
Rxd5
Nxd5
Re8
Nef4
Bc6
e5
Bxd5
exf6
exf6+
Kf8
Qh8+
e4
c5
Nf3
g6
d4
cxd4
Nxd4
Nf6
Nc3
g6
Be3
Bg7
f3
Nc6
Qd2
O–O
Bc4
Bd7
h4
Rc8
Bb3
Ne5
O–O–O
Nc4
Bxc4
Rxc4
h5
Nxh5
g4
Nf6
Nde2
Qa5
Bh6
Bxh6
Qxh6
Rfc8
Rd3
R4c5
g5
Rxg5

Dragon Slayer in Moscow

Anatoly Karpov — Viktor Korchnoi

Candidates · Sicilian Dragon · 1–0

in the manner of URSULA K. LE GUIN

On the island of the sixty-four squares the old tale says that to master a dragon you must know its true name. Korchnoi brought the Dragon to Moscow in the autumn of 1974, and it was a great one, and he trusted it. But Karpov, who was young and spoke little, had gone alone to the quiet places beforehand and learned the name, syllable by syllable, to the nineteenth move and beyond. He did not raise his voice. A knight to e2. A rook to d5. On the twenty-seventh move the queen stood on h8, and the Dragon lay still. It was not a battle. A thing rightly named does not need to be fought.

27 MOVES · 14 CAPTURES · 2 CHECKS


1.e4
e5 2
.Nf3 Nc6 3
.Bb5 a 6 4.Ba4
Nf6 5 .O-O Be
7 6.Re1 b5 7.Bb3
d6 8.c3 O-O 9.h3 Na
5 10.Bc2 c5 11.d4 Qc7 12
.Nbd2 Nc6 13.d5 Nd8 14.a4
Rb8 15.axb5 axb5 16.b4 Nb7
17.Nf1 Bd7 18.Be3 Ra8 19 .Qd2
Rfc8 20.Bd3 g6 21.Ng3 Bf 8 22
.Ra2 c 4 23.Bb1 Qd8 24.Ba7 Ne 8 25
.Bc2 Nc7 26.Rea1 Qe7 27.Bb1 Be8 28 .Ne
2 Nd8 29.Nh2 Bg7 30.f4 f6 31.f5 g5 3 2.B
c2 Bf7 33.Ng3 Nb7 34.Bd1 h6 35.Bh5 Qe8 36
.Qd1 Nd8 37.Ra3 Kf8 38.R1a2 Kg8 39.Ng4 K f8
40.Ne3 Kg8 41.Bxf7+ Nxf7 42.Qh5 Nd8 43.Qg6 Kh
8 44.Nh51.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.
O-O Be7 6.Re1 b5 7.Bb3 d6 8.c3 O-O 9.h3 Na5 1 0.B
c2 c5 11.d4 Qc7 12.Nbd2 Nc6 13.d5 Nd8 14.a4 Rb 8 1
5.axb5 axb5 16.b4 Nb7 17.Nf1 Bd7 18.Be3 Ra8 19.Q d2
Rfc8 20.Bd3 g6 21.Ng3 Bf8 22.Ra2 c4 23.Bb1 Qd8 2
4.Ba7 Ne8 25.Bc2 Nc7 26.R ea1 Qe7 27.Bb1 Be8 28. Ne2
Nd8 29.Nh2 Bg7 30.f 4 f6 31.f5 g5 32.Bc2 Bf 7 3
3.Ng3 Nb7 34.Bd1 h6 35.Bh5 Qe8 36.Qd1 Nd8 37
.Ra3 Kf8 38.R1 a2 Kg8 39.Ng4 Kf8 40.Ne3 K g8
41.Bxf7+ Nxf 7 42.Qh5 Nd8 43.Qg6 Kh8 44.N h51
.e4 e 5 2 .Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5 .O-
O Be7 6.Re1 b5 7.Bb3 d6 8.c3 O-O 9.
h3 Na5 10.Bc2 c5 11.d4 Qc7 12.Nb d2
Nc6 13.d5 Nd8 14.a4 Rb8 15.axb5 a xb5
16.b4 Nb7 17.Nf1 Bd7 18.Be3 Ra8 1 9.Q
d2 Rfc8 20.Bd3 g6 21.Ng3 Bf8 22.Ra 2 c
4 23.Bb1 Qd8 24.Ba7 Ne8 25.Bc2 Nc7 26.
Rea1 Qe7 27.Bb1 Be8 28.Ne2 Nd8 29.Nh 2 B
g7 30.f4 f6 31.f5 g5 32.Bc2 Bf7 33.N g3
Nb7 34.Bd1 h6 35.Bh5 Qe8 36.Qd1 Nd8 37.
Ra3 Kf8 38.R1a2 Kg8 39.Ng4 Kf8 40.Ne3 Kg8
41.Bxf7+ Nxf7 42.Qh5 Nd8 43.Qg6 Kh8 44.N

EXERCISE 67 · NICE, 1974

The Bishop on a7

Anatoly Karpov — Wolfgang Unzicker

Olympiad · Ruy Lopez · 1–0

in the manner of THOMAS MANN

It was at Nice, in the year 1974, in the course of a Spanish Game of the most irreproachable pedigree, that Anatoly Karpov, a pale and scrupulous young man whose constitution one would not have thought equal to cruelty, placed upon the twenty-fourth move his bishop on a7; a square, be it noted, upon which that piece attacked nothing and defended nothing, but merely stood, like a doctor in a doorway, preventing the rooks of Herr Unzicker from leaving by the a-file while the white ones were assembled behind it at leisure. The patient lingered twenty moves. There was no crisis; there was only, as in the mountains, less and less air.

44 MOVES · 4 CAPTURES · 1 CHECKS


1.e4 d6 2.d4 Nf6 3.Nc3 g6 4.Nf3 Bg7 5.Be2 O-O 6.O-O c5 7.d5 Na6 8.Be4 Nc7 9.a4 b6 10.Re1 Bb7 11.Bc4 Nh5 12.Bg5 Nf6 13.Qd3 a6 14.Rad1 Bb7 15.h3 Nd7 16.Qe3 Ba8 17.Bh6 b5 18.Bxg7 Kxg7 19.Bf1 Nf6 20.axb5 axb5 21.Ne2 Ra7 22.Ng3 Rb8 23.c3 Ra8 24.Bd3 Qa8 25.e5 dxe5 26.Qxe5 Nxd5 27.Bxb5 Rc8 28.Nf4 Bc8 29.Be2 Be6 30.c4 Nb4 31.Qxc5 Qb8 32.Bf1 Qf8 33.Qg5 Kh8 34.Rd2 Ng7 35.Qh6 Rg8 36.Nf3 Ne5 37.Qe3 Qa8 38.Ng5 Bd7 39.b4 Rb7 40.b5 Nc8 41.b6

1-0

Baguio, the Last Game

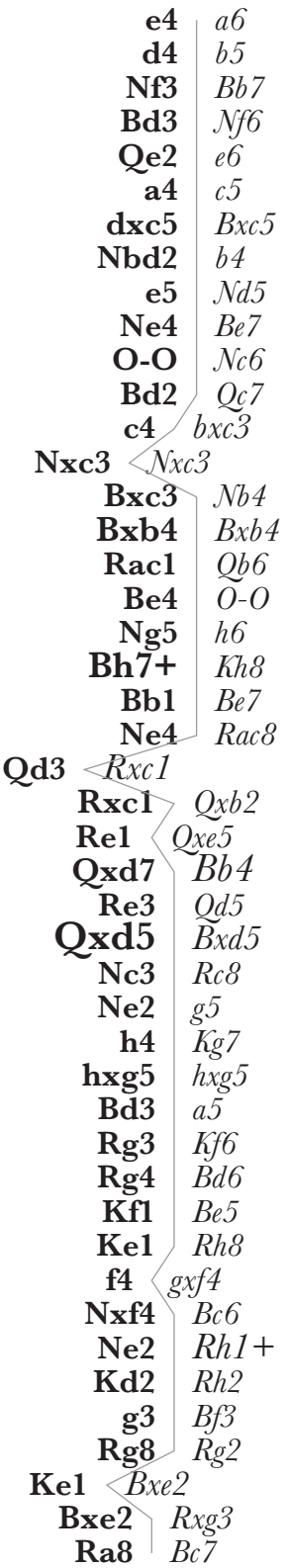
Anatoly Karpov — Viktor Korchnoi

World Championship, game 32 · Old Benoni · 1–0

in the manner of JOHN LE CARRÉ

Baguio City, October 1978. The score stood at five–five, which is to say nobody trusted anybody. The Soviet delegation had a parapsychologist in the fourth row; Korchnoi's people wanted him moved. There had been the business with the yoghurt. There had been the mirrored glasses. Now there was only game thirty-two, and Korchnoi, the defector, had chosen an opening he almost never played, which Moscow Centre would have called a provocation. Karpov did what he had been trained to do. He sat very still and let the other man talk. By move forty-one a rook was on b7 and there was nothing left to say. Korchnoi did not come to the closing ceremony. He sent a note.

41 MOVES · 9 CAPTURES · 0 CHECKS


e4 a6
d4 b5
Nf3 Bb7
Bd3 Nf6
Qe2 e6
a4 c5
dxc5 Bxc5
Nbd2 b4
e5 Nd5
Ne4 Be7
O-O Nc6
Bd2 Qc7
c4 bxc3
Nxc3 Nxc3
Bxc3 Nb4
Bxb4 Bxb4
Rac1 Qb6
Be4 O-O
Ng5 h6
Bh7+ Kh8
Bb1 Be7
Ne4 Rac8
Qd3 Rxc1
Rxc1 Qxb2
Re1 Qxe5
Qxd7 Bb4
Re3 Qd5
Qxd5 Bxd5
Nc3 Rc8
Ne2 g5
h4 Kg7
hxg5 hxg5
Bd3 a5
Rg3 Kf6
Rg4 Bd6
Kf1 Be5
Ke1 Rh8
f4 gxf4
Nxf4 Bc6
Ne2 Rh1+
Kd2 Rh2
g3 Bf3
Rg8 Rg2
Ke1 Bxe2
Bxe2 Rxg3
Ra8 Bc7

One... a6

Anatoly Karpov — Tony Miles

European Team Championship · St. George Defence · 0–1

in the manner of P. G. WODEHOUSE

I don't know if you've ever seen a World Champion who has just been handed a prawn at the wrong end, but that was Karpov at Skara in 1980 when Tony Miles answered his king's pawn with a6. I mean to say, a6! On move one! It is the sort of thing a chap plays after a third glass of port. “Rummy, Jeeves,” I said. “Most irregular, sir. It is called, I believe, the St. George.” Well, the champion sat up like a bishop who has found a frog in his mitre, overpressed, shed a pawn, and at move forty-six was observed to be resigning. Jeeves, when told, raised an eyebrow a sixteenth of an inch, which in him amounts to a ticker-tape parade.

46 MOVES · 22 CAPTURES · 2 CHECKS


8 Rc8 Rfd8 Kf8 O-O Kg8 **Qg8+** **Qh8+**
7 Bb7 Qc7 Rc7 **Nd7+** R**x**d7 **Rxd7** Be7 Kf7 **Bxg7** K**x**g7 **Bxh7+** K**x**h7 **Qh7** **Qh7+**
6 b6 c6 Nc6 e6 Ke6 Nf6 f6
5 Na5 **Bb5+** c5 Qc5 d5 e**x**d5 **cxd5** **cxd5** N**x**d5 B**x**d5 **d5** **Rxd5** **Ne5** Ne5 **Qf5** Kf5
4 **c4** **c4** Nc4 **d4** c**x**d4 **exd4** **Rd4+** Kf4 **Qg4+** **g4+**
3 **a3** **Qb3+** **Nc3** N**x**c3 **bxc3** **Bd3** **Rd3** **e3** **Nf3** Kf3
2 **Bb2** **Qe2**
1 **Rad1** **Rfd1** **O-O**
a b c d e f g h

Niksic Double Bishop

Garry Kasparov — Lajos Portisch

Niksic tournament · Queen's Indian Defence · 1–0

in the manner of LANGSTON HUGHES

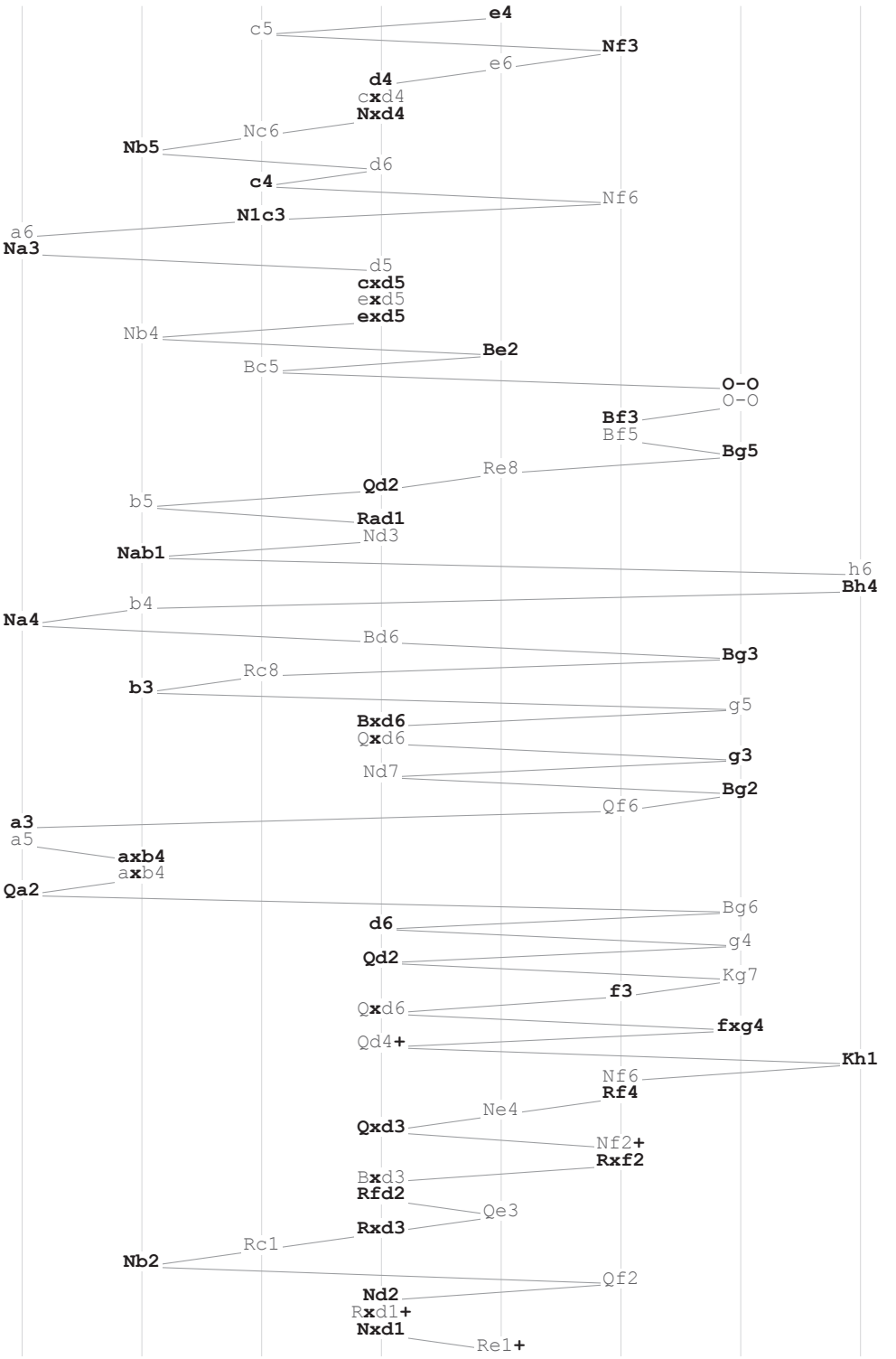
Niksic, nineteen eighty-three,
Portisch got his king tucked in.
Says, Kasparov, you can't touch me.
Kid just grins that twenty-year grin.

Bishop takes on h7 — check!
One gone.
Bishop takes on g7 — what the heck!
Two gone.

Got them weary two-bishop blues.
Ain't got no pawns around my door.
Lasker played it in 'eighty-nine,
Folks been playing it ever more.

Thirty-five moves, the queen says b3.
King out walking with nowhere to be.
Lord, that boy from Baku town
Gonna take the whole world down.

35 MOVES · 16 CAPTURES · 10 CHECKS


a b c d e f g h
e4
c5
Nf3
e6
d4
cxd4
Nxd4
Nc6
Nb5
d6
c4
Nf6
N1c3
a6
Na3
d5
cxd5
exd5
Nb4
Be2
Bc5
O-O
O-O
Bf3
Bf5
Bg5
Re8
Qd2
b5
Rad1
Nd3
Nab1
h6
Bh4
b4
Na4
Bd6
Bg3
Rc8
b3
g5
Bxd6
Qxd6
g3
Nd7
Bg2
Qf6
a3
a5
axb4
axb4
Qa2
Bg6
d6
g4
Qd2
Kg7
f3
Qxd6
fxg4
Qd4+
Kh1
Nf6
Rf4
Ne4
Qxd3
Nf2+
Rxf2
Bxd3
Rfd2
Qe3
Rxd3
Rc1
Nb2
Qf2
Nd2
Rxd1+
Nxd1
Re1+

EXERCISE 71 · MOSCOW, 1985

The Octopus Knight

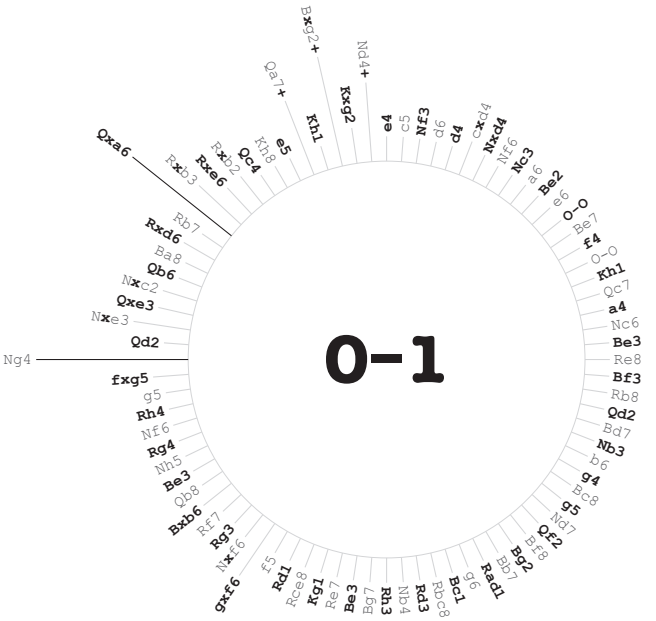
Anatoly Karpov — Garry Kasparov

World Championship, game 16 · Sicilian Defence · 0–1

in the manner of H. P. LOVECRAFT

I set down these notes in the hope that no other player will open the sixteenth game of the Moscow match of 1985. It was on the sixteenth move that the Thing arrived on d3: a black knight, bloated, tentacular, squatting in the very bowels of the white position, touching eight squares at once. Karpov, a rational man, believed it could be dislodged. It could not. For eighteen moves his pieces crawled about the first rank, unable to cross the third, while the unspeakable horse sat and sat. When at last it was removed, on the thirty-fourth move, it was too late; six moves later a rook gave check on e1. I have seen the diagram. I do not sleep.

40 MOVES · 17 CAPTURES · 4 CHECKS


0-1
Bxg2+
Nd4+
Kxg2
e4
c5
Nf3
d6
d4
cxd4
Nxd4
Nf6
Nc3
a6
Be2
e6
O-O
Be7
f4
O-O
Kh1
Qc7
a4
Nc6
Be3
Re8
Bf3
Rb8
Qd2
Bd7
Nb3
b6
g4
Bc8
g5
Nd7
Qf2
Bf8
Bg2
Bb7
Rad1
g6
Bc1
Rc8
Rd3
Nb4
Rb3
Bg7
Be3
Re7
Kg1
Rce8
Rd1
f5
gxf6
Nxf6
Rg3
Bxb6
Rf7
Be3
Qb8
Nh5
Rg4
Nf6
Rh4
g5
fxg5
Ng4
Qd2
Nxe3
Qxe3
Nxc2
Qb6
Ba8
Rxd6
Rb7
Qxa6
Rxb3
Rxe6
Rxb2
Qc4
Kh8
e5
Qa7+
Kh1

EXERCISE 72 · MOSCOW, 1985

The Thirteenth Champion

Anatoly Karpov — Garry Kasparov

World Championship, game 24 · Sicilian Scheveningen · 0–1

in the manner of THE KING JAMES BIBLE

And it came to pass in the ninth day of the eleventh month, in the year one thousand nine hundred eighty and five, that Garry the son of Kim went up against Anatoly in the city of Moscow, in the four and twentieth game. And Anatoly had need of victory, and Garry had need only that he fall not. And Anatoly sent his pawns against the king, even the f pawn and the g pawn. But Garry held fast, and his knight went forth at the two and thirtieth move, and smote. And at the two and fortieth move the knight stood upon d4, with check. And Anatoly gave up the crown. And Garry was two and twenty years old when he began to reign.

42 MOVES · 16 CAPTURES · 3 CHECKS


1.d4
Nf6 2.c4
g6 3.Nc3
Bg7 4.e
4 d6 5
.f3 O
-O 6.Be3 Nbd7
7.Qd2 c5 8.d5 Ne5
9.h3 Nh5 10.Bf2 f5 11
.exf5 Rxf5 12.g4 Rxf3 13.
gxh5 Qf8 14.Ne4 Bh6 15.Qc2 Q
f4 16.Ne2 Rxf2 17.Nxf2 Nf3+ 18
.Kd1 Qh4 19.Nd 3 Bf5 20.Nec1
Nd2 21.hxg6 h xg6 22.Bg2 Nxc
4 23.Qf2 Ne3+ 2 4.Ke2 Qc4
25.Bf3 R f8 26.Rg1
Nc2 27.K d1 Bxd31.
d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4
d6 5.f3 O-O 6.B e3 Nbd7 7.Qd2 c
5 8.d5 Ne5 9.h 3 Nh5 10.Bf2 f5
11.exf5 Rxf5 12.g4 Rxf3 13.gxh5
Qf8 14.Ne4 Bh6 15.Qc2 Qf4 16.Ne
2 Rxf2 17.Nxf2 Nf3+ 18.Kd1 Qh
4 19.Nd3 Bf5 20.Nec1 Nd2 2
1.hxg6 hxg6 22.Bg2 Nxc4
23 .Qf
2 N e3+
2 4.K
e2 Qc4 25.Bf3 Rf8
26.Rg1 Nc2 27.Kd1 Bx
d31. d4 Nf
6 2.c4 g6 3.Nc
3 Bg7 4.e4 d6 5
.f3 O- O 6 .Be 3 Nbd7
7.Qd2 c5 8.d5 Ne5 9.h3 Nh5 10.Bf2 f5 11.exf5
Rxf5 12.g4 Rxf3 13.gxh5 Qf8 14.Ne4 Bh6 15.Qc2 Qf4
16.Ne2 Rxf2 1 7.Nxf2 Nf3 + 18.Kd1 Qh4 19.Nd3 Bf5 2
0.Nec1 Nd2 21.h
xg6 hxg6
2

Nunn's Immortal

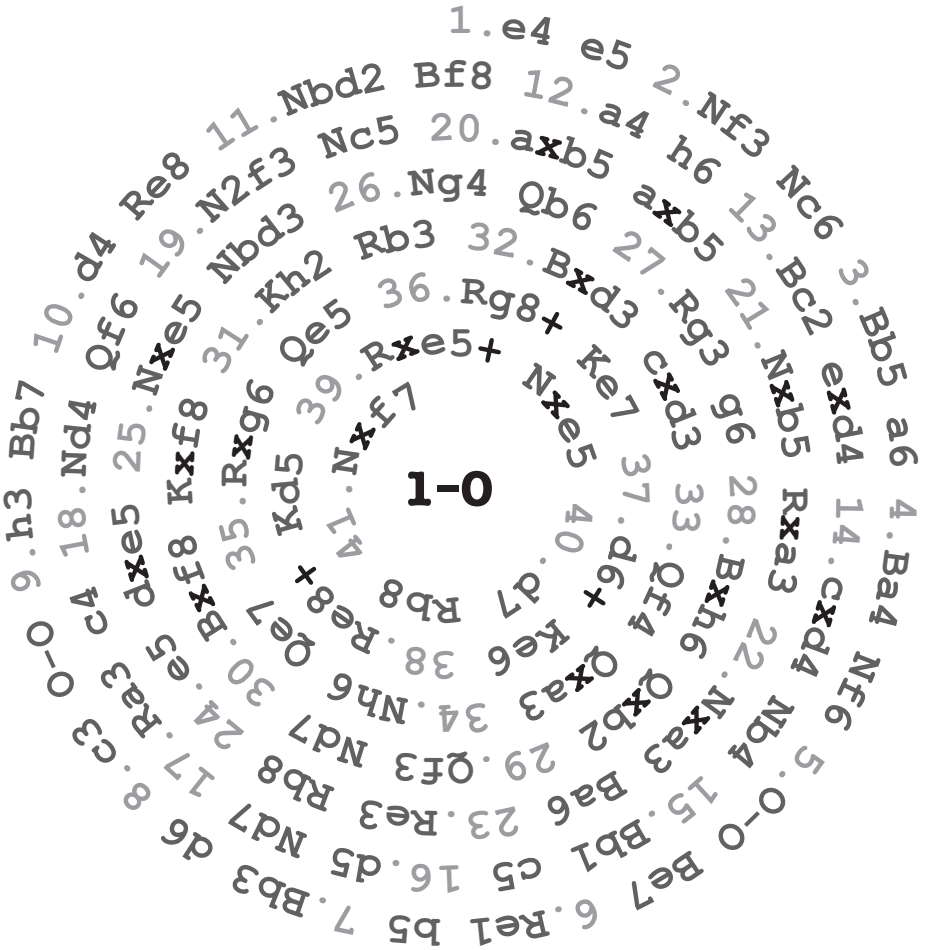
Alexander Beliavsky — John Nunn

Hoogovens tournament · King's Indian Defence · 0–1

in the manner of DOUGLAS ADAMS

The King's Indian Defence is a bit like the Ravenous Bugblatter Beast of Traal: mind-bogglingly dangerous, and convinced that if you can't see its king, it can't be mated. At Wijk aan Zee in 1985 Dr John Nunn, a mathematician, tested this against Beliavsky by the simple method of putting a knight where a pawn could take it and then, before anyone had finished saying "but that's a piece," giving a rook on f3 and then giving it again on f2. This is known in the trade as Not Panicking. The white king, which had planned a quiet afternoon on the queenside, was found on d1 at move twenty-seven by a bishop. The answer, in case you wondered, was twenty-seven.

27 MOVES · 10 CAPTURES · 2 CHECKS


1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.O-O Be7 6.Re1 b5 7.Bb3 d6 8.c3 O-O 9.h3 Bb7 10.d4 Re8 11.Nbd2 Bf8 12.a4 h6 13.Bc2 exd4 14.cxd4 Nb4 15.Bb1 Ba6 16.d5 c5 17.Ra3 c4 18.Nd4 Qf6 19.N2f3 Nc5 20.axb5 axb5 21.Nxb5 Rxa3 22.Nxa3 Qxb2 23.Re3 Rb8 24.e5 dxe5 25.Nxe5 Nbd3 26.Ng4 Qb6 27.Rg3 g6 28.Bxh6 Bxf8 29.Qf3 Nd7 30.Bxf8 Kxf8 31.Kh2 Rb3 32.Bxd3 cxd3 33.Qf4 Kd5 34.Nh6 Qe7 35.Rxg6 Qe5 36.Rg8+ Ke7 37.d6+ Kxf8 38.Re8+ Kg7 39.Rxe5+ Nxe5 40.d7 Rb8 1-0 41.Nxf7

Leningrad Chaos

Garry Kasparov — Anatoly Karpov

World Championship, game 16 · Ruy Lopez · 1–0

in the manner of VICTOR HUGO

Leningrad, 1986. Sixteenth game. Night.
On one side of the board, a knight on d3, black, buried in the white camp like a cannon dragged into a cathedral: Karpov's. On the other side, a king and a storm: Kasparov's. Which arrives first? That is all of chess. That is all of history.
One man takes a queenside. The other takes a risk. Arithmetic is on the left; destiny is on the right.
Move thirty-five: a rook gives itself on g6. Move thirty-eight: the black king is in the street, at d5, bareheaded.
Move forty-one: a knight takes on f7.
Karpov stops the clock. Waterloo had fewer witnesses.

41 MOVES · 20 CAPTURES · 4 CHECKS


1.c4
e6
2.Nf3 Nf6 3
.g3 d5 4.b3
Be7
5.Bg
2 O-O 6.
O-O b6 7.Bb2
Bb7 8 .e3 N
bd7 9.Nc 3 Ne4
10.Ne2 a5 11. d3 Bf6 12 .Qc2 Bxb2 13
.Qxb2 Nd6 14.cxd5 Bx d5 15. d4 c5 16.Rfd1 Rc8
17.Nf 4 Bxf3 18. Bxf3 Qe7 19.Ra
c1 Rf d8 20.dx c5 Nxc5 21.b
4 axb 4 22.Qxb4 Qa7 23.a3 Nf5 24. Rb1
Rxd1 + 25.Rxd1 Qc 7 2 6.Nd 3 h6 27.Rc1 Ne7
28.Q b5 Nf5 29.a4 N d6 30. Qb1 Qa7 31.Ne 5 Nx
a4 3 2.Rxc8+ Nxc8 3 3.Q d1 Ne7 34.Qd8+ Kh7 35.
Nxf7 Ng6 36.Qe8 Qe7 37 .Qxa 4 Qxf7 38.Be4 K g8 3
9.Qb 5 Nf8 40.Qxb6 Qf 6 41.Qb 5 Qe7 42.Kg2 g6 43.
Qa5 Qg7 44.Qc5 Qf7 45.h4 h 5 46.Qc6 Qe7 47 .Bd3
Qf7 48.Qd6 Kg7 49. e4 Kg8 50.Bc4 Kg7 51. Qe5+
Kg8 52.Qd6 Kg7 53. Bb5 K g8 54.Bc6 Qa7 55.Qb
4 Qc 7 56.Qb7 Qd8 5 7.e5 Qa5 58.Be8 Qc 5 59.
Qf7+ Kh8 60.Ba4 Q d5+ 6 1.Kh2 Qc5 62 .Bb3
Qc8 63.Bd1 Qc5 64.Kg 21.c4 e6 2 .Nf3
Nf6 3 .g3 d5 4.b 3 Be7 5.Bg2 O-O 6.O-O
b6 7. Bb2 B b7 8.e3
Nbd7 9.Nc 3 Ne4
10.Ne2 a5 11.d3 Bf6 12.Qc2 Bxb2 13.Qx
b2 Nd6 14.cxd5 Bxd5 15.d4 c5 16.Rfd
1 Rc8 17.Nf4
Bxf3 18.
Bxf3 Qe7
19.Rac1 Rfd8 20.dxc5 Nxc5 21.b4 ax
b4 22.Qxb4 Qa7 23.a3 Nf5 24.Rb1 Rxd1
+ 25. Rxd1 Q
c7 26.N
d3 h6 27.Rc1 Ne7 28.Qb 5 Nf
5 29.a4 Nd6 30.Qb1 Qa7 31.Ne5 Nxa4 3
2.Rxc8+ Nxc8 33.Qd1 Ne7 34.Qd8+ Kh7 3
5.Nxf7 Ng6 36.Qe8 Qe7 37.Qxa4 Qxf7 38
.Be4 Kg8 39.Qb5 Nf8 40.Qxb6 Qf

Seville, Game Twenty-Four

Garry Kasparov — Anatoly Karpov

World Championship, game 24 · English Opening · 1–0

in the manner of FEDERICO GARCÍA LORCA

Seville. Five in the afternoon.
It was exactly move forty by all the clocks.
Kasparov one point behind, and the last game,
at five in the afternoon.

Green, how I want you, green square of f2.
The queen on the long diagonal.
Karpov in time trouble, a pawn already gone,
and the envelope sealed like a wound.

All night the seconds with their lamps.
No one slept in the Lope de Vega.

In the morning the bishop went on working, slowly,
a guitar with one string.
Sixty-four moves. The king steps to g2.
Twelve–twelve. The crown stays where it was.
Ay, Seville, nineteen eighty-seven!

64 MOVES · 19 CAPTURES · 6 CHECKS

	a	b	c	d	e	f	g	h
8	**Rxa8**	**Rb8**	Bc8		Re8 Qe8 **Re8**	Bf8	O-O	Kh8
7		Bb7		Nd7	Be7 Be7	**Nf7+** K**x**f7	Kg7	Kh7
6	a6		Nc6	d6	Re6	Nf6 Nf6 Qf6	Qg6 **Bxg6+**	h6 g**x**h6 **Nxh6** **Qxh6+** Rh6 Q**x**h6 **Nxh6**
5	a5	**Bb5** b5	c5	**d5** Nf**x**d5 **Bxd5+**	e5 Qe5	f5 **Nf5** Bf5 **Bxf5+**	**Ng5**	
4	**Ba4** **a4** b**x**a4 **bxa4**	Nb4	c4	**d4** e**x**d4 **cxd4**	**e4** f**x**e4 **Nxe4** **Be4+**		**Ng4** **Qg4**	**Qh4+**
3	**Ra3**	**Bb3** **b3**	**c3** c3		**Rae3**	**Nf3**	**Rg3**	**h3**
2		**Bb2** c**x**b2	**Bc2**	**Nbd2**				**Nh2** **Kh2**
1		**Bb1**			**Re1**		**O-O**	

Lyon Queen Sacrifice

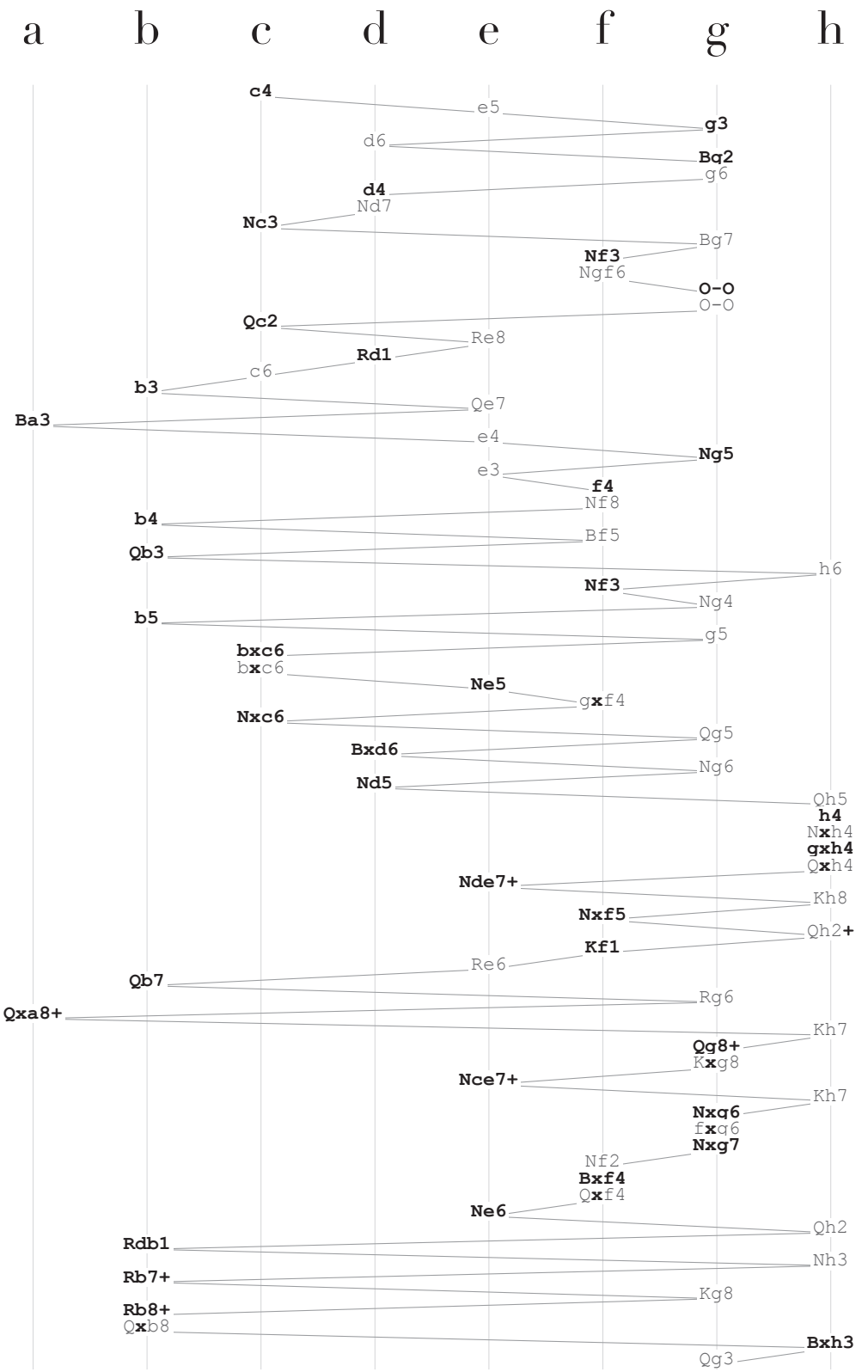
Garry Kasparov — Anatoly Karpov

World Championship, game 20 · Ruy Lopez · 1–0

in the manner of ANTOINE DE SAINT-EXUPÉRY

"Please," said the little knight on g5, "take me."
It was the twentieth game, in Lyon, in 1990, and the grown-ups in the audience were counting pieces, because grown-ups love figures. A knight had already been given on h6. Now here was another.
"If you take me," said the knight, "the queen will come."
And on the thirty-fourth move the queen did come, to h6, with check, and gave herself too. Karpov's king looked at her for a long time.
"What is essential," said the knight, "is invisible to the material count."
Forty-one moves. A bishop took on d5 with check. One sees clearly only with the attack.

41 MOVES · 18 CAPTURES · 7 CHECKS


a b c d e f g h
c4 e5 g3
d6 Bg2
g6 d4
Nd7 Nc3
Bg7 Nf3
Ngf6 O-O
O-O Qc2
Re8 Rd1
c6 b3
Qe7 Ba3
e4 Ng5
e3 f4
Nf8 b4
Bf5 Qb3
h6 Nf3
Ng4 b5
g5 bxc6
bxc6 Ne5
gxf4 Nxc6
Qg5 Bxd6
Ng6 Nd5
Qh5 h4
Nxh4 gxh4
Qxh4 Nde7+
Kh8 Nxf5
Qh2+ Kf1
Re6 Qb7
Rg6 Qxa8+
Kh7 Qg8+
Kxg8 Nce7+
Kh7 Nxg6
fxg6 Nxg7
Nf2 Bxf4
Qxf4 Ne6
Qh2 Rdb1
Nh3 Rb7+
Kg8 Rb8+
Qxb8 Bxh3
Qg3

EXERCISE 77 · BRUSSELS, 1991

Brussels Mayhem

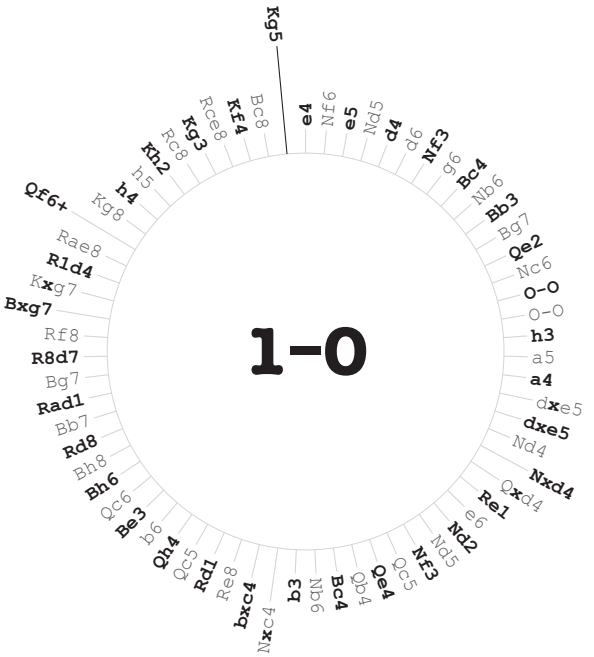
Vasyl Ivanchuk — Artur Yusupov

Candidates playoff · King's Indian Defence · 0–1

in the manner of HUNTER S. THOMPSON

We were somewhere around move nineteen on the edge of the tiebreak when the sacrifices began to take hold. Brussels, 1991. Rapid chess. Ivanchuk had a queenside like a federal highway and Yusupov, a quiet, bearded, decent man, had decided for reasons no sane person could reconstruct to throw his entire wardrobe at the white king. A knight went into h4. The rook lifted. Jesus. Ivanchuk took a whole rook in the corner, with check, and it did not matter; he had to give the queen straight back on g8, and the black king just took it like a bouncer. Queen to g3 on move thirty-nine. Mate coming. Later, nobody could prove any of it. You never can. That's the whole point.

39 MOVES · 18 CAPTURES · 7 CHECKS


1-0
Kg5
e4
Nf6
e5
Nd5
d4
d6
Nf3
g6
Bc4
Nb6
Bb3
Bg7
Qe2
Nc6
O-O
O-O
h3
a5
a4
dxe5
dxe5
Nd4
Nxd4
Qxd4
Re1
e6
Nd2
Nd5
Nf3
Qc5
Qe4
Qb4
Bc4
Nb6
b3
Nxc4
bxc4
Re8
Rd1
Qc5
Qh4
b6
Be3
Qc6
Bh6
Bh8
Rd8
Bb7
Rad1
Bg7
R8d7
Rf8
Bxg7
Kxg7
R1d4
Rae8
Qf6+
Kg8
h4
h5
Kh2
Rc8
Kg3
Rce8
Kf4
Bc8

EXERCISE 78 · TILBURG, 1991

The King Walk

Nigel Short — Jan Timman

Tilburg tournament · Alekhine Defence · 1–0

in the manner of GEOFFREY CHAUCER

Whan that Octobre in Tilburg toune was come,
Of nynetene hundred nynety and oon the somme,
A kyng ther was, and that a worthy man,
That fro the tyme that he first bigan
To casten up his castel, loved pees.
But Short, his maister, wolde hym nat lese:
"Go forth," quod he, "on pilgrimage to h6."
And forth he wente, by h2, g3, withouten trikkes,
By f4 and g5, on his owene feet,
Thurgh quenes and rookes, in the open strete.
And Timman, though he hadde alle his route,
Ne koude nat stire, ne kepe the pilgrim oute.
At foure and thritty moves this tale is do.
Ther nys no man that saugh a kyng walk so.

34 MOVES · 8 CAPTURES · 1 CHECKS


1.d4
Nf6
2.c4 g6 3.
Nc3 Bg 7 4.e4
d6 5.f 3 O-O 6
.Be3 e5 7.Nge2 c
6 8.Qd2 Nbd7 9.Rd1 a
6 10.dxe5 Nxe5 11. b3 b5
12.cxb5 axb5 13.Qxd6 Nfd7
14.f4 b4 15.Nb1 Ng4 16 .Bd4
Bxd4 17 .Qxd4 Rxa2 18.h3 c5 1
9.Qg1 Ngf6 20.e5 Ne4 21.h 4 c4
22.Nc 1 c3 23.Nxa2 c2 24.Qd4 cxd
1=Q+ 25.Kxd1 Ndc5 26.Qxd8 Rxd8+ 27 .Kc
2 Nf21.d4 Nf6 2.c4 g6 3.Nc3 Bg7 4.e4 d6
5.f3 O-O 6.Be3 e5 7.Nge2 c6 8.Qd2 Nbd 7 9
.Rd1 a6 10.dxe5 Nxe5 11.b3 b5 12.cxb5 ax b5
13.Qxd6 Nfd7 14.f4 b4 15.Nb1 Ng4 16.Bd4 Bx d4
17.Qxd4 Rxa2 18.h3 c5 19.Qg1 Ngf6 20.e5 Ne4 21.
h4 c4 22.Nc1 c3 23.Nxa2 c2 24.Qd4 cxd1=Q+ 25. Kxd
1 Ndc5 26.Qxd8 Rxd8+ 27.Kc2 Nf21.d4 Nf6 2.c4 g 6 3
.Nc3 Bg7 4.e4 d6 5.f3 O-O 6.Be3 e5 7.Nge2 c6 8.Q d2
Nbd7 9.Rd1 a6 10.dxe5 Nxe5 11.b3 b5 12.cxb5 ax b5
13.Qxd6 Nfd7 14.f4 b4 15 .Nb1 Ng4 16.Bd4 Bxd4 1 7.Q
xd4 R xa2 18.h3 c5 19 .Qg1 Ngf6 20.e5 Ne4 21. h4
c4 22.Nc1 c3 23. Nxa2 c2 24.Qd4 cxd1=Q+ 25 .Kx
d1 Ndc5 26.Qxd 8 Rxd8+ 27.Kc2 Nf21.d4 Nf6 2.
c4 g6 3.Nc3 Bg7 4.e4 d6 5.f3 O-O 6.Be3 e 5 7
.Nge2 c6 8.Qd2 Nbd7 9.Rd1 a6 10.dxe5 Nxe
5 11.b3 b5 12.cxb5 axb5 13.Qxd6 Nfd
7 14.f4 b4 15.Nb1 Ng4 16.Bd4 Bxd 4 1
7.Qxd4 Rxa2 18.h3 c5 19.Qg1 Ngf6 20.
e5 Ne4 21.h4 c4 22.Nc1 c3 23.Nxa2 c2
24.Qd4 cxd1=Q+ 25.Kxd1 Ndc5 26.Qxd 8 R
xd8+ 27.Kc2 Nf21.d4 Nf6 2.c4 g6 3.N c3
Bg7 4.e4 d6 5.f3 O-O 6.Be3 e5 7.Nge2 c6
8.Qd2 Nbd7 9.Rd1 a6 10.dxe5 Nxe5 11 .b3
b5 12.cxb5 axb5 13.Qxd6 Nfd7 14.f4 b4
15.Nb1 Ng4 16.Bd4 Bxd4 17.Qxd4 Rxa2 18.h3
c5 19.Qg1 Ngf6 20.e5 Ne4 21.h4 c4 22.Nc1

Linares: Everyone on the Back Rank

Anatoly Karpov — Garry Kasparov

Linares tournament · King's Indian Defence · 0–1

in the manner of VOLTAIRE

In the city of Linares, in the year 1993, the sage Karpov, having read in all the best authors that pieces should be developed, found on the twenty-second move that every one of his was standing on the first rank, where it had begun. “All is for the best,” said his second, “in this best of all possible positions.” Meanwhile the young Kasparov, who had read nothing but the board, pushed a pawn all the way to the first rank and took a rook there, becoming a queen, without consulting a single philosopher. Twenty-seven moves. A knight came to f2. One must cultivate one's back rank.

27 MOVES · 13 CAPTURES · 2 CHECKS


1.e4 c5
2.Nf3 e6
3.d4 cxd4
4.Nxd4 Nc6
5.Nc3 d6
6.g4 a6
7.Be3 Nge7
8.Nb3 b5
9.f4 Bb7
10.Qf3 g5
11.fxg5 Ne5
12.Qg2 h4
13.Ne2 h5
14.gxh5 Nxa1
15.Bf2 Qxg5
16.Na5 Ne3
17.Qg3 Nxb3
18.Nxg3 Qxg3
19.Kd1 dxc5
20.Nxb7 b3
21.axb3 Nxc2+
22.Kc2 Nc5
23.Nc5 Bd6
24.Be1 Nc6
25.Bc3 Nd4+
26.Kd3 Be5
27.Bg2 Ra1
28.Kc4 Ke7
29.Nf3
0-1

EXERCISE 80 · BUENOS AIRES, 1994

Judit's Knights

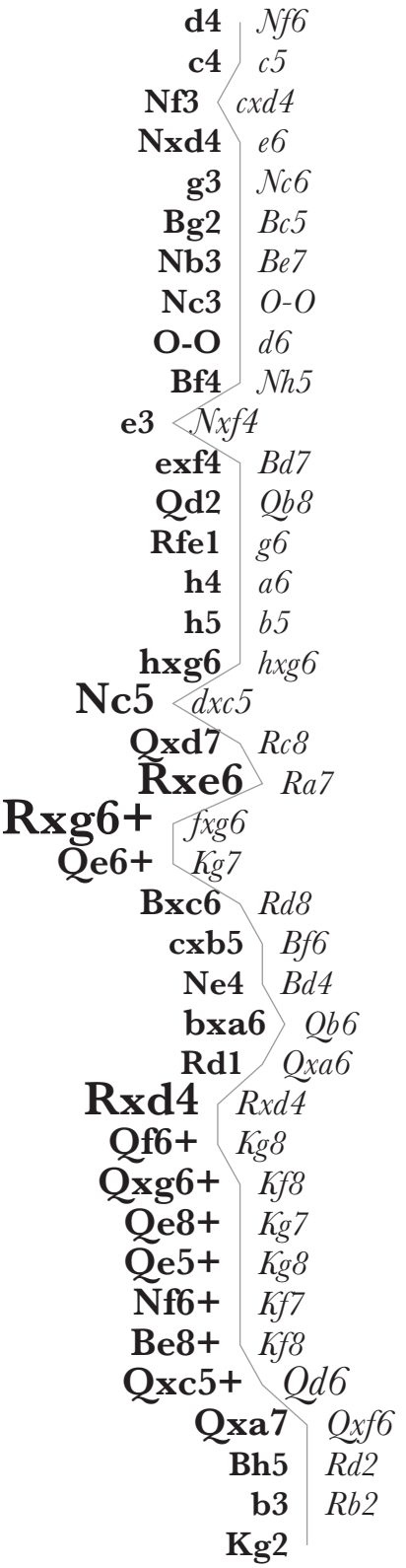
Alexei Shirov — Judit Polgár

Sicilian theme tournament · Sicilian Defence · 0–1

in the manner of SIMONE DE BEAUVOIR

One is not born a grandmaster; one becomes one. Judit Polgár had become one at fifteen, and in Buenos Aires in 1994, in a tournament where every game was obliged to be a Sicilian, the men still spoke of her as an exception, which is the polite name for an inconvenience. Shirov advanced on the kingside. It was his freedom to do so. On the tenth move she answered with her own g-pawn, two squares, into his face; then a knight to e5, then the other knight, and a queen's capture on g5 that no one had considered because no one had considered her. Twenty-nine moves. She did not transcend the situation. She won it.

29 MOVES · 14 CAPTURES · 2 CHECKS


d4 Nf6
c4 c5
Nf3 cxd4
Nxd4 e6
g3 Nc6
Bg2 Bc5
Nb3 Be7
Nc3 O-O
O-O d6
Bf4 Nh5
e3 Nxf4
exf4 Bd7
Qd2 Qb8
Rfe1 g6
h4 a6
h5 b5
hxg6 hxg6
Nc5 dxc5
Qxd7 Rc8
Rxe6 Ra7
Rxg6+ fxg6
Qe6+ Kg7
Bxc6 Rd8
cxb5 Bf6
Ne4 Bd4
bxa6 Qb6
Rd1 Qxa6
Rxd4 Rxd4
Qf6+ Kg8
Qxg6+ Kf8
Qe8+ Kg7
Qe5+ Kg8
Nf6+ Kf7
Be8+ Kf8
Qxc5+ Qd6
Qxa7 Qxf6
Bh5 Rd2
b3 Rb2
Kg2

Linares Rook Storm

Anatoly Karpov — Veselin Topalov

Linares tournament · English Opening · 1–0

in the manner of CHINUA ACHEBE

The elders say that the man who brings ant-infested firewood into his hut should not complain when lizards visit. Topalov was a young man in Linares in 1994, and he had taken a knight. Karpov was not young, and that year in that town no one could throw him.

On the twentieth move Karpov put a rook on e6. Topalov did not take it, for among his people a gift from an old man is examined first. On the twenty-first the same rook took on g6, with check, and that gift had to be accepted. Then things fell apart: the king's compound was open on three sides, and the queen walked in as a creditor walks in.

Thirty-nine moves. When the drums stopped, the old man had not raised his voice.

39 MOVES · 21 CAPTURES · 9 CHECKS

	a	b	c	d	e	f	g	h
8			Rc8	Rd8 Rd8				**Bxh8**
7					Be7 **Bxe7** K**x**e7		**Bxg7**	
6	a6		Nc6 c6	**Rd6**	Be6 **Nxe6** f**x**e6 **Bxe6** Ne6	Nf6 **Bf6**	Qg6	**Bh6**
5	a5	**Bb5** b5	Nc5 c5 **Rxc5** Nc5	d5 Rd5 **Rd5**	e5 **dxe5**	**f5**	**Ng5** **g5**	
4	**Ba4** a4	b4	**Rc4** Rc4**+**	**d4** d4 Nd4	**e4** N**x**e4 **Ke4**	**f4**	**Qg4** Q**x**g4 **Bxg4** **g4**	
3	a3	**Bb3** **Nb3** N**x**b3 **Bxb3**	**c3** d**x**c3 **bxc3** Q**x**c3 Qc3	Qd3 Qd3	**Ke3** **Ke3**	**Nf3**		
2			**Bc2**	**Nbd2**		**Kf2**		
1	Q**x**a1		**Rc1** Rc1	**Bd1**			**O-O**	

EXERCISE 82 · NEW YORK, 1995

Tenth Game, 107th Floor

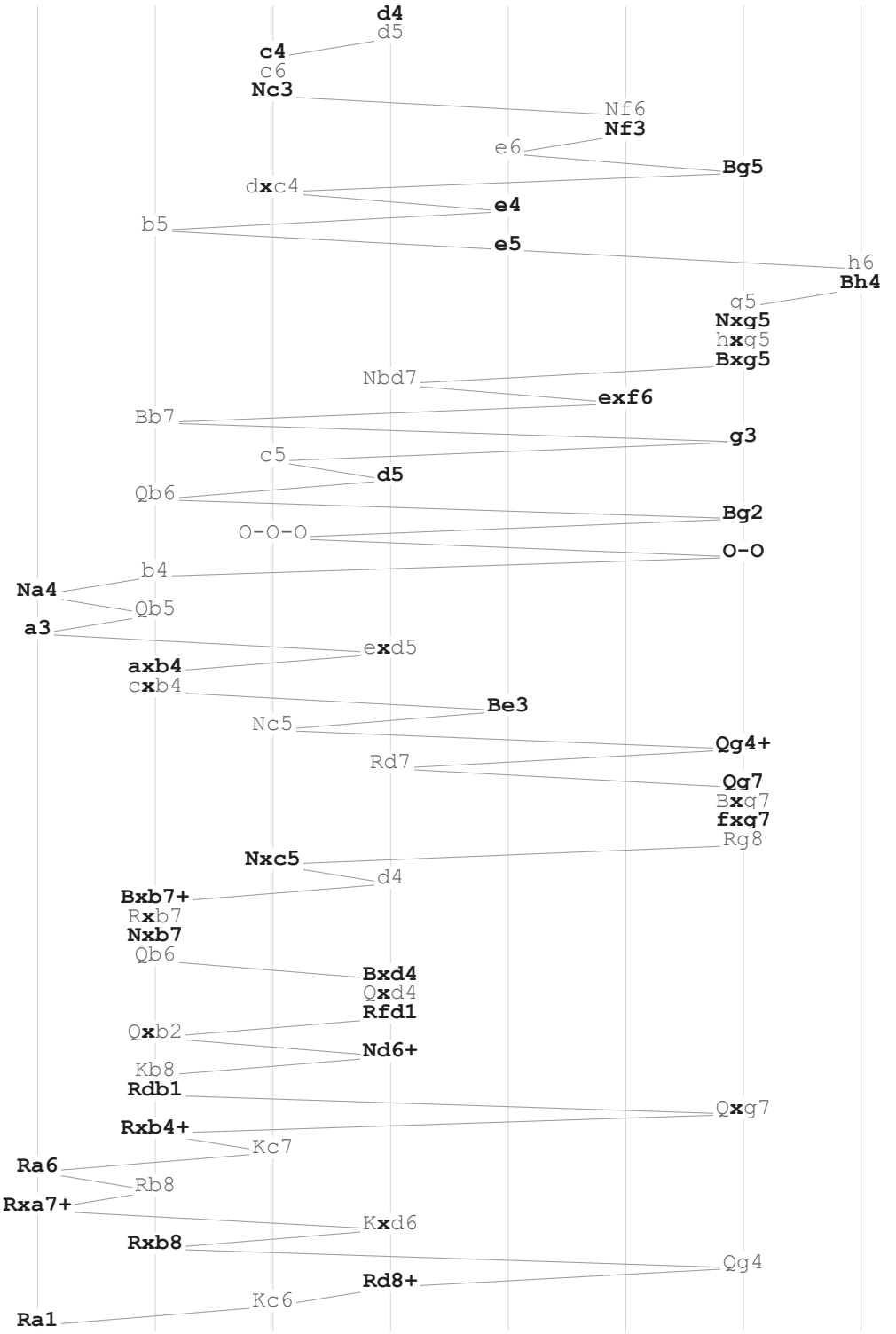
Garry Kasparov — Viswanathan Anand

PCA World Championship · Ruy Lopez · 1–0

in the manner of DON DELILLO

They played on the hundred and seventh floor. You could see weather happening to other people. Kasparov and Anand, New York, 1995, a glass booth, the tenth game. The move had been made days before, in a room, by men with laptops; that was the thing about it. He was only delivering it now. Knight to g5 on move eleven, a known square with new information in it. Then a rook left en prise on a1, the bishop to h6. He played fast. Anand sat inside the preparation like a man reading his own file. Thirty-eight moves. Everything was connected. The towers hummed.

38 MOVES · 18 CAPTURES · 1 CHECKS


a b c d e f g h
d4
d5
c4
c6
Nc3
Nf6
Nf3
e6
Bg5
dxc4
e4
b5
e5
h6
Bh4
g5
Nxg5
hxg5
Bxg5
Nbd7
exf6
Bb7
g3
c5
d5
Qb6
Bg2
O-O-O
O-O
b4
Na4
Qb5
a3
exd5
axb4
cxb4
Be3
Nc5
Qg4+
Rd7
Qg7
Bxg7
fxg7
Rg8
Nxc5
d4
Bxb7+
Rxb7
Nxb7
Qb6
Bxd4
Qxd4
Rfd1
Qxb2
Nd6+
Kb8
Rdb1
Qxg7
Rxb4+
Kc7
Ra6
Rb8
Rxa7+
Kxd6
Rxb8
Qg4
Rd8+
Kc6
Ra1

EXERCISE 83 · WIJK AAN ZEE, 1996

The Queen on g7

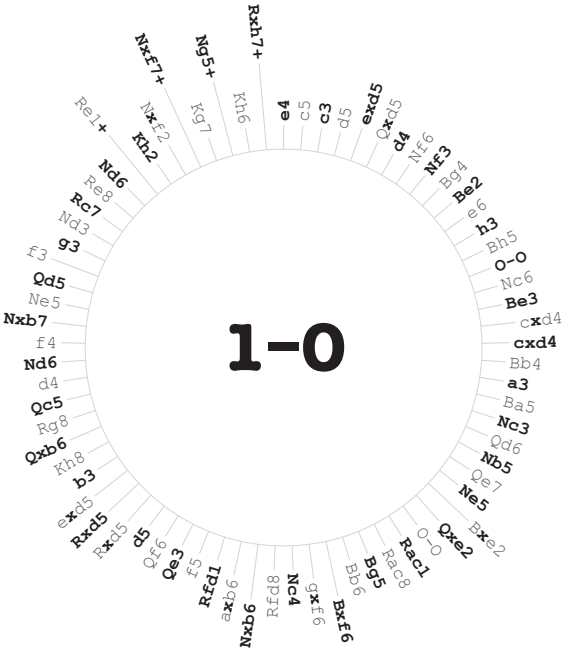
Vasyl Ivanchuk — Alexei Shirov

Hoogovens tournament · Semi-Slav Defence · 1–0

in the manner of CLARICE LISPECTOR

What is a queen when she goes to g7? I ask because Ivanchuk put her there, at Wijk aan Zee in 1996, on the twenty-first move, where a bishop could simply take her, and I do not think he knew either, in the way one knows a fact. He knew it in the way one knows an egg. The pawn was already on g7's shoulder; if the queen was taken, the pawn would become — but what does a pawn become? Itself, finally. Shirov took her. He had to; refusing a queen is refusing to exist. Fourteen moves later a rook slid to a1, calm as a Sunday. And I, who was not there, am still inside that instant before the taking.

35 MOVES · 22 CAPTURES · 6 CHECKS


1-0
Rxh7+
e4
c5
c3
d5
exd5
Qxd5
d4
Nf6
Nf3
Bg4
Be2
e6
h3
Bh5
O-O
Nc6
Be3
cxd4
cxd4
Bb4
a3
Ba5
Nc3
Qd6
Nb5
Qe7
Ne5
Bxe2
Qxe2
O-O
Rac1
Rac8
Bg5
Bb6
Bxf6
gxf6
Nc4
Rfd8
axb6
Nxb6
Rfd1
f5
Qe3
Qf6
d5
Rxd5
exd5
Rxd5
b3
Kh8
Qxb6
Rg8
Qc5
d4
Nd6
f4
Nxb7
Ne5
Qd5
f3
g3
Nd3
Rc7
Re8
Nd6
Kb2
Nxf2
Re1+
Kg7
Ng5+
Kh6
Nxf7+

EXERCISE 84 · PHILADELPHIA, 1996

The Machine Wins One

Deep Blue — Garry Kasparov

Man vs. Machine · Sicilian Defence · 1–0

in the manner of ISAAC ASIMOV

The First Law says a machine may not injure a human being. Nobody had told Deep Blue, which in February of 1996, in Philadelphia, was a cabinet the size of two refrigerators that examined a hundred million positions a second and had no opinion about any of them. Kasparov attacked its king. A human would have flinched; the cabinet took a pawn on b7, because it had calculated that the attack was one tempo slow. It was. On the thirty-seventh move a rook took on h7 with check, and for the first time a world champion resigned a regulation game to a machine. Kasparov won the match, four to two. The engineers took notes. There would be a next model.

37 MOVES · 18 CAPTURES · 4 CHECKS

1.e4 c6
2.d4 d5 3.N
c3 dxe4 4.Nxe4
Nd7 5.Ng5 Ngf6
6.Bd3 e6 7.N1f3 h
6 8.Nxe6 Qe7 9.O
-O fxe6 10.Bg6+
Kd8 11.Bf4 b5
12.a4 Bb7 13.
Re1 Nd5 14.Bg3 Kc
8 15.axb5 cxb5 16.Qd3
Bc6 17.Bf5 exf5 18.Rxe
7 Bxe7 19.c41.e4 c6 2.d4
d5 3.Nc3 dxe4 4.Nxe4 Nd7 5.
Ng5 Ngf6 6.Bd3 e6 7.N1f3 h6
8.Nxe6 Qe7 9.O-O fxe6 10.Bg6+
Kd8 11.Bf4 b5 12.a4 Bb7 13.R
e1 Nd5 14.Bg3 Kc8 15.axb5 cx
b5 16.Qd3 Bc6 17.Bf5 exf5 1
8.Rxe7 Bxe7 19.c41.e4 c6 2
.d4 d5 3.Nc3 dxe4 4.Nxe4
Nd7 5.Ng5 Ngf6 6.Bd3 e6
7.N1f3 h6 8.Nxe6 Qe7 9.O
-O fxe6 10.Bg6+ Kd8 11.Bf4 b5
12.a4 Bb7 13.Re1 Nd5 14.Bg3 Kc8 15.
axb5 cxb5 16.Qd3 Bc6 17.Bf5 exf5 18.Rxe
7 Bxe7 19.c41.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nx
e4 Nd7 5.Ng5 Ngf6 6.Bd3 e6 7.N1f3 h6 8.Nxe6 Q
e7 9.O-O fxe6 10.Bg6+ Kd8 11.Bf4 b5 12.a4 Bb7 1
3.Re1 Nd5 14.Bg3 Kc8 15.axb5 cxb5 16.Qd3 Bc6 17.B
f5 exf5 18.Rxe7 Bxe7 19.c41.e4 c6 2.d4 d5 3.Nc3 dxe
4 4.Nxe4 Nd7 5.Ng5 Ngf6 6.Bd3 e6 7.N1f3 h6 8.Nxe6 Qe7
9.O-O fxe6 10.Bg6+ Kd8 11.Bf4 b5 12.a4 Bb7 13.Re1 Nd
5 14.Bg3 Kc8 15.axb5 cxb5 16.Qd3 Bc6 17.Bf5 exf5 18.Rxe
7 Bxe7 19.c41.e4 c6 2.d4 d5 3.Nc3 dxe4 4.Nxe4 Nd7 5.Ng5
Ngf6 6.Bd3 e6 7.N1f3 h6 8.Nxe6 Qe7 9.O-O fxe6 10.Bg6+ Kd
8 11.Bf4 b5 12.a4 Bb7 13.Re1 Nd5 14.Bg3 Kc8 15.axb5 cxb5
16.Qd3 Bc6 17.Bf5 exf5 18.Rxe7 Bxe7 19.c41.e4 c6 2.d4 d5
3.Nc3 dxe4 4.Nxe4 Nd7 5.Ng5 Ngf6 6.Bd3 e6 7.N1f3 h6 8.Nxe
6 Qe7 9.O-O fxe6 10.Bg6+ Kd8 11.Bf4 b5 12.a4 Bb7 13.Re1 N

Game Six

Deep Blue — Garry Kasparov

Man vs. Machine · Caro-Kann Defence · 1–0

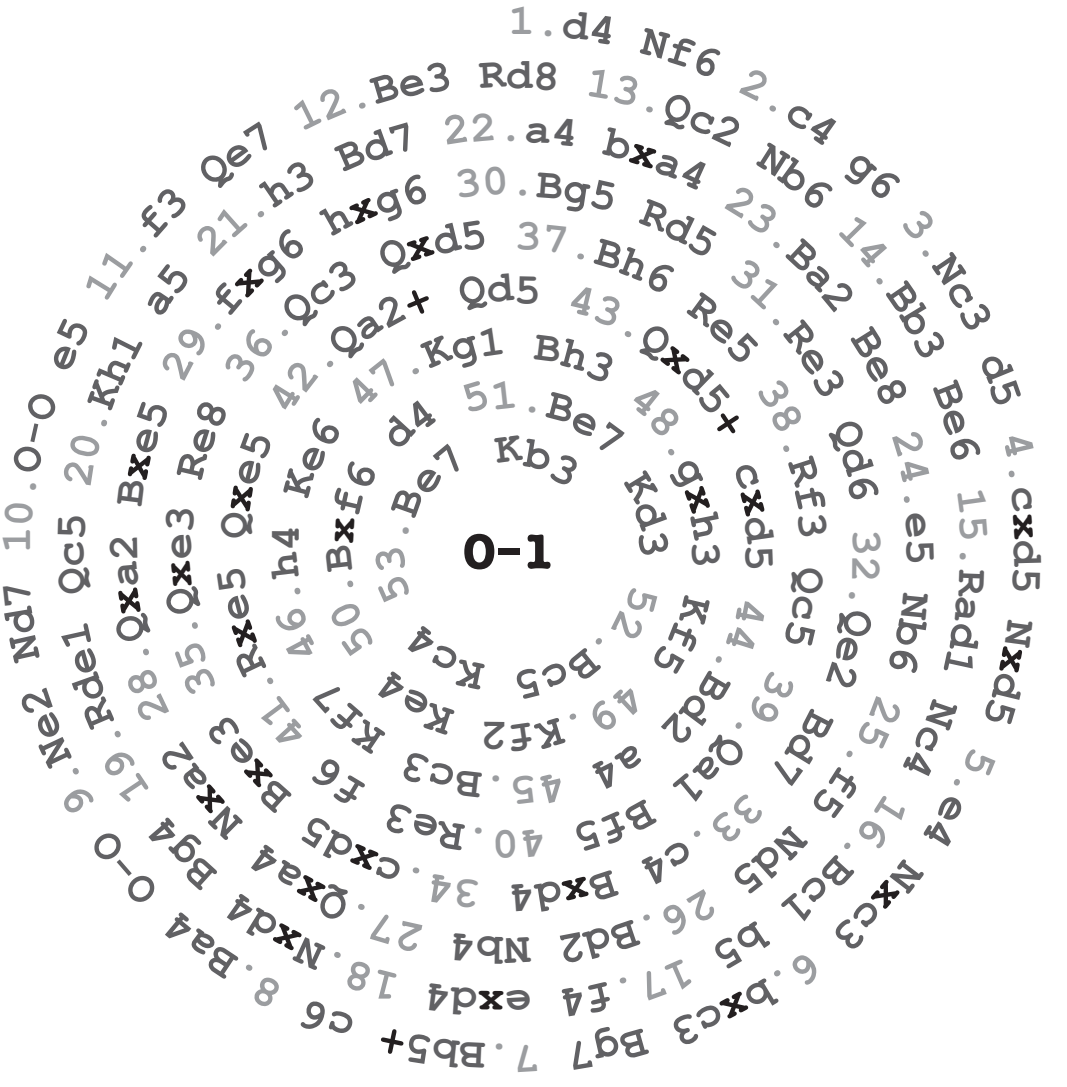
in the manner of PHILIP K. DICK

It was the sixth game, New York, 1997, and Kasparov could no longer tell whether the thing across the board was a machine pretending to be a man or a room full of men pretending to be a machine. In game two it had played a quiet move, a human move. He had asked for the printouts. They had not given him the printouts.

On move seven he played h6. He knew the knight sacrifice on e6; everyone knew it. A machine would never — the knight took on e6.

His king was stuck in the centre. Was this real? He looked at the operator. The operator looked like a man.

Nineteen moves. He resigned and walked out. Later they dismantled it. That proved nothing.


1.d4 Nf6 2.c4 g6 3.Nc3 d5 4.cxd5 Nxd5 5.e4 Nc4 6.bxc3 Bg7 7.Bb5+ c6 8.Ba4 O-O 9.Ne2 Nd7 10.O-O e5 11.f3 Qe7 12.Be3 Rd8 13.Qc2 Nb6 14.Bb3 Be6 15.Rad1 Nc5 16.Nc3 b5 17.f4 exd4 18.Nxd4 Bg4 19.Rde1 Qc5 20.Kh1 a5 21.h3 Bd7 22.a4 bxa4 23.Ba2 Be8 24.e5 Nb6 25.f5 Bf7 26.Bd2 Nb4 27.Qxa4 Nxa2 28.Qxa2 Bxe5 29.fxg6 hxg6 30.Bg5 Rd5 31.Re3 Qd6 32.Qe2 Qc5 33.Qe3 Re8 34.cxd5 Bxe3 35.Rxe5 Qxe5 36.Qc3 Qxd5 37.Bh6 Re5 38.Rf3 Qc5 39.Bd2 Kf5 40.Re3 Ke4 41.h4 Ke6 42.Qa2+ Qd5 43.Qxd5+ cxd5 44.Bc3 Kf7 45.Bc3 f6 46.h4 Bxf6 47.Kg1 Bh3 48.gxh3 Kd3 49.Kf2 Kea 50.Bxf6 d4 51.Be7 Kb3 52.Bc5 Kca 53.Be7 Kb3 0-1

EXERCISE 86 · LINARES, 1998

The Bishop to h3

Veselin Topalov — Alexei Shirov

Linares tournament · Grünfeld Defence · 0–1

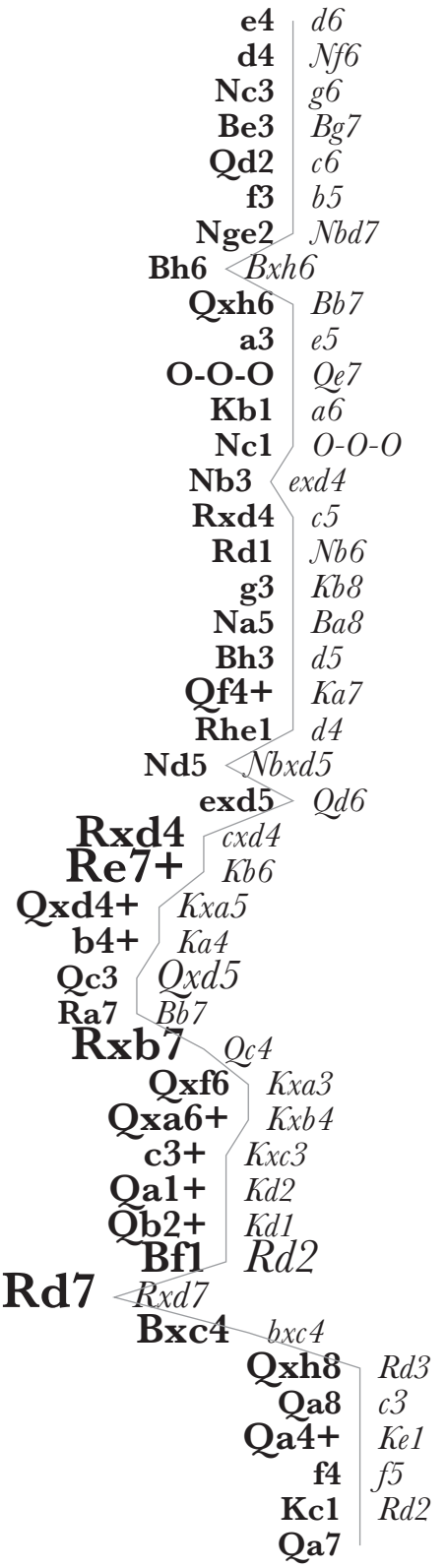
in the manner of HARUKI MURAKAMI

It was a bishop ending with opposite colours, the kind that is always a draw, like Tuesdays. Linares, 1998. Shirov had two extra pawns that didn't matter. I made spaghetti and thought about it. On the forty-seventh move he picked up his bishop and put it on h3, where a pawn could take it. There was no reason for it. It was like a well at the bottom of a perfectly ordinary garden.

Topalov took the bishop. Then the black king walked through to the centre, exactly one step faster than before. That was all the well was for.

Fifty-three moves. Somewhere a cat I used to own stretched. I listened to the record again, but it sounded different.

53 MOVES · 24 CAPTURES · 3 CHECKS


e4 d6
d4 Nf6
Nc3 g6
Be3 Bg7
Qd2 c6
f3 b5
Nge2 Nbd7
Bh6 Bxh6
Qxh6 Bb7
a3 e5
O-O-O Qe7
Kb1 a6
Nc1 O-O-O
Nb3 exd4
Rxd4 c5
Rd1 Nb6
g3 Kb8
Na5 Ba8
Bh3 d5
Qf4+ Ka7
Rhe1 d4
Nd5 Nbxd5
exd5 Qd6
Rxd4 cxd4
Re7+ Kb6
Qxd4+ Kxa5
b4+ Ka4
Qc3 Qxd5
Ra7 Bb7
Rxb7 Qc4
Qxf6 Kxa3
Qxa6+ Kxb4
c3+ Kxc3
Qa1+ Kd2
Qb2+ Kd1
Bf1 Rd2
Rd7 Rxd7
Bxc4 bxc4
Qxh8 Rd3
Qa8 c3
Qa4+ Ke1
f4 f5
Kc1 Rd2
Qa7

Kasparov's Immortal

Garry Kasparov — Veselin Topalov

Hoogovens tournament · Pirc Defence · 1–0

in the manner of JOHN MILTON

Of that first Rook's surrender on d4,
At Wijk aan Zee, in ninety-nine, whereby
The sable King, from his high battlement
Hurled headlong, flaming, down the a-file fell,
b6, a5, a4, nine squares of ruin, sing,
Heavenly Muse. Him the Almighty Kasparov
Pursued with check on check; nor Topalov,
Though of a Rook and Knight possest, could stay
The descent: for on the six and thirtieth move
A Bishop, quiet, turned at f1,
And all his host was vain. At forty-four
The Queen ascended to a7. So fell
Not without glory he who took, and taking
Made possible the thing that none had seen.

44 MOVES · 21 CAPTURES · 9 CHECKS

	a	b	c	d	e	f	g	h
8		Bb8		Qd8			O-O	
7	Ra7 **Rxa7** B**x**a7 Ra7	**Rxb7**		Rd7	**Rxe7** Re7 Ke7		Bg7 Kg7	
6	a6 **Rxa6**	**Rb6** **Rb6+**	Nc6		**e6** f**x**e6 **Rxe6**	Nf6 Kf6	g6	
5	Qa5 **a5**	**Rb5**	c5	d5 **cxd5** N**x**d5 **Bd5** **Bd5**	**e5** Re5 Be5	Rf5	g5	h5
4	**a4**	**Rb4**	**c4** **Bc4**	**d4** Nd4 c**x**d4 **Bxd4** **cxd4** B**x**d4 B**x**d4	**e4** **Be4**	**f4** Q**x**f4 **Qxf4** g**x**f4	Bg4	Qh4
3			**Nc3** N**x**c3 **bxc3** Bc3 **Qc3**		**Be3**	**Nf3** B**x**f3 **gxf3** **Qf3** **f3**		**Kh3**
2	Ra2			**Qd2** Rd2**+**			**Kg2**	
1		**Rb1**	**Qc1**		**Re1**		**O-O**	

The Wall Goes Up in London

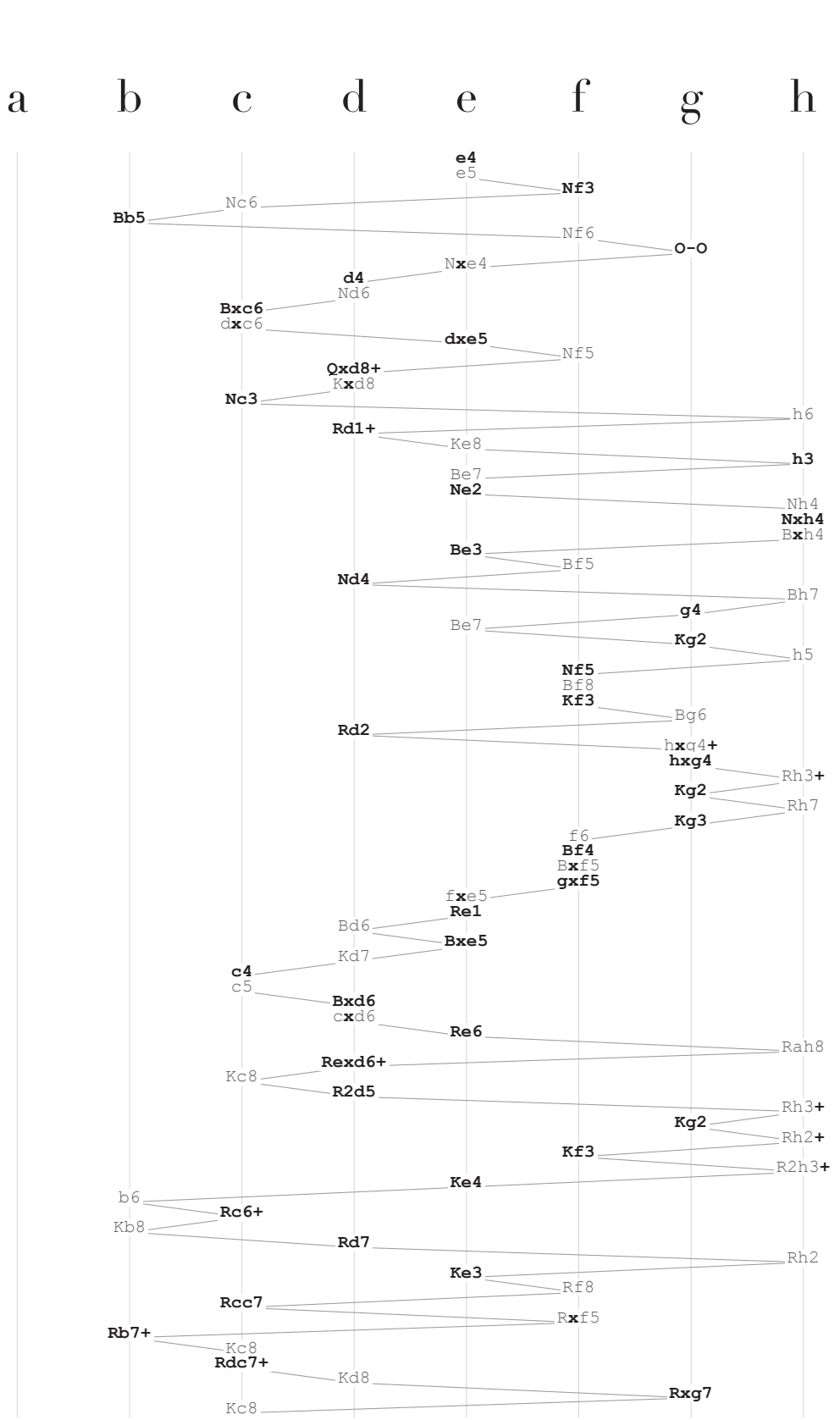
Vladimir Kramnik — Garry Kasparov

World Championship, game 2 · Grünfeld Defence · 1–0

in the manner of GEORGE ORWELL

It was a bright cold day in October, in London, in the year 2000, and the clocks were running. Kasparov had been champion for fifteen years. That was the first thing one had to understand. It was not that he usually won; it was that his winning was a fact of nature, like the price of bread. In the second game Kramnik, a tall, mild young man, took a pawn on b7 on the eleventh move and kept it. There is nothing heroic in keeping a pawn. It is merely what works. Later the queens came off, and the pawn was still there, and so was the plain arithmetic of it. Forty moves. A bishop went to d5. The matter was reported in the newspapers as a change of regime.

40 MOVES · 21 CAPTURES · 2 CHECKS


a b c d e f g h
e4
e5
Nf3
Nc6
Bb5
Nf6
O-O
Nxe4
d4
Nd6
Bxc6
dxc6
dxe5
Nf5
Qxd8+
Kxd8
Nc3
h6
Rd1+
Ke8
h3
Be7
Ne2
Nh4
Nxh4
Bxh4
Be3
Bf5
Nd4
Bh7
g4
Be7
Kg2
h5
Nf5
Bf8
Kf3
Bg6
Rd2
hxg4+
hxg4
Rh3+
Kg2
Rh7
Kg3
f6
Bf4
Bxf5
gxf5
fxe5
Re1
Bd6
Bxe5
Kd7
c4
c5
Bxd6
cxd6
Re6
Rah8
Rexd6+
Kc8
R2d5
Rh3+
Kg2
Rh2+
Kf3
R2h3+
Ke4
b6
Rc6+
Kb8
Rd7
Rh2
Ke3
Rf8
Rcc7
Rxf5
Rb7+
Kc8
Rdc7+
Kd8
Rxg7
Kc8

EXERCISE 89 · MOSCOW, 2002

Judit Beats the Boss

Judit Polgár — Garry Kasparov

Russia vs. Rest of the World · Berlin Defence · 1–0

in the manner of MAYA ANGELOU

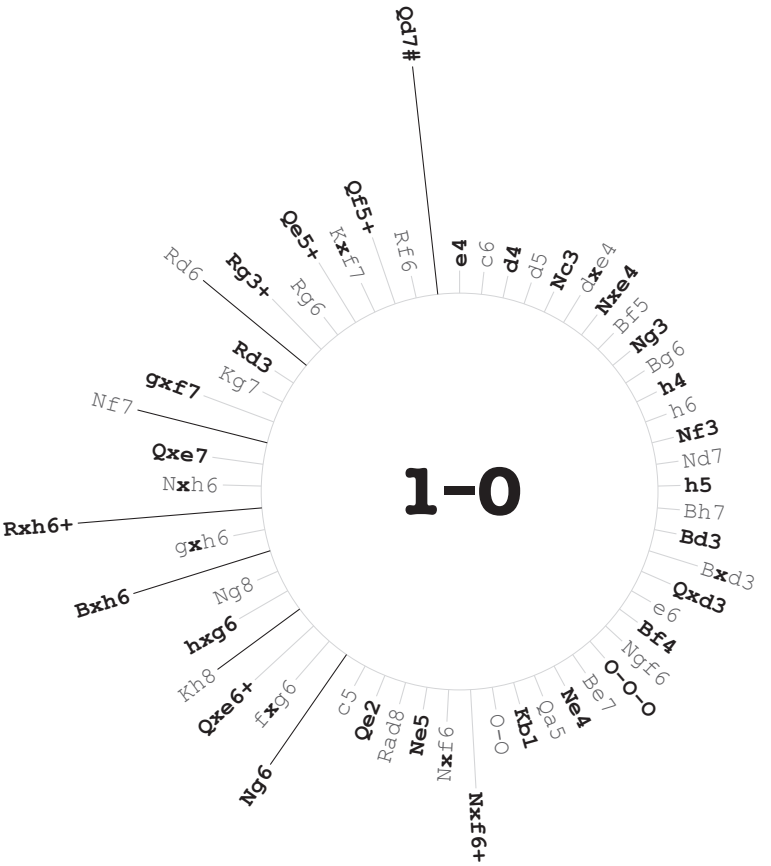
You may write me down in your databases
as the girl who would be broken on the wheel.
You said a woman's game was made of laces.
Moscow, 2002. I came to deal.

Does my Ruy Lopez upset you?
You chose the Berlin, that old grey wall.
I put my rooks on the seventh, two
together, and I watched it fall.

> Out of the endgame's patient ache,
> I take.
> Up from a past of being shown,
> I take g7, and it's my own.

Forty-two moves. The king runs to c8.
You stopped the clock.
I am the dream and the hope of the pawn.
I queen.

42 MOVES · 19 CAPTURES · 11 CHECKS


1-0
Qd7#
e4
c5
d4
d5
Nc3
dxe4
Nxe4
Bf5
Ng3
Bg6
h4
h6
Nf3
Nd7
h5
Bh7
Bd3
Bxd3
Qxd3
e6
Bf4
Ngf6
O-O-O
Be7
Ne4
Qa5
Kb1
O-O
Nxf6+
gxf6
Nf6
Ne5
Rad8
Qe2
c5
Ng6
fxg6
Qxe6+
Kh8
hxg6
Ng8
Bxh6
gxh6
Rxh6+
Nxh6
Qxe7
Nf7
gxf7
Kg7
Rd3
Rd6
Rg3+
Rg6
Qe5+
Kxf7
Qf5+
Rf6

The Boy from Lommedalen

Magnus Carlsen — Sipke Ernst

Corus C · Caro-Kann Defence · 1–0

in the manner of HENRIK IBSEN

A hotel hall, Wijk aan Zee. January 2004. Snow at the windows.
ERNST. You are thirteen years old.
CARLSEN. (Not looking up.) Yes.
ERNST. I have played this Caro-Kann all my life. It is a solid house.
CARLSEN. There is something behind the wall. On g6. (He places a knight there.)
ERNST. If I take that, the e-file —
CARLSEN. Take it.
(He takes it.)
CARLSEN. Then the bishop takes on h6.
ERNST. And if I take that?
CARLSEN. The rook takes on h6. With check.
ERNST. (Quietly.) All these years I thought the pawns were holding it up.
(The queen goes to d7. Move twenty-nine. Mate.)
ERNST. I must go out. Into the snow.

29 MOVES · 16 CAPTURES · 7 CHECKS


1.e4
c6 2
.d4 d5 3.e
5 Bf5 4.h4 h6
5.g4 Bd7 6.N
d2 c5 7.dxc5 e6
8.Nb3 Bxc5 9.Nxc5 Qa
5+ 10.c3 Qxc5 11.N f3 Ne7
12.Bd3 Nbc6 13.Be3 Qa5 1
4.Qd2 Ng6 15.Bd4 Nxd4 1 6.cxd
4 Qxd2+ 17.Kxd2 Nf4 18.R ac1
h5 19 .Rhg1 Bc6 20.gxh5 Nx h5 2
1.b4 a 6 22.a4 Kd8 23.Ng5 Be8 24.
b5 Nf4 25.b6 Nxd3 26.Kxd3 Rc8 27.R xc8
+ Kxc8 28.Rc1+ Bc6 29.Nxf7 Rxh4 30.N d6+
Kd8 31.Rg1 Rh3+ 32.Ke2 Ra3 33.Rxg7 Rx a4
34.f4 Ra2+ 35.Kf3 Ra3+ 36.Kg4 Rd3 37.f5 Rxd
4+ 38.Kg5 exf5 39.Kf6 Rg4 40.Rc7 Rh4 41.Nf 7+1
.e4 c6 2.d4 d5 3.e5 Bf5 4.h4 h6 5.g4 Bd7 6.N d2
c5 7.dxc5 e6 8.Nb3 Bxc5 9.Nxc5 Qa5+ 10.c3 Qxc 5 1
1.Nf3 Ne7 12.Bd3 Nbc6 13.Be3 Qa5 14.Qd2 Ng6 15 .Bd
4 Nxd4 16.cxd4 Qxd2+ 17.Kxd2 Nf4 18.Rac1 h5 19.R hg1
Bc6 20.gxh5 Nxh5 21.b4 a6 22.a4 Kd8 23.Ng5 Be 8
24.b5 Nf4 25.b6 Nxd3 26.K xd3 Rc8 27.Rxc8+ Kxc8 28.
Rc1+ Bc6 29.Nxf7 Rxh 4 30.Nd6+ Kd8 31.Rg1 Rh 3+
32.Ke2 Ra3 33.Rx g7 Rxa4 34.f4 Ra2+ 35.Kf3 Ra
3+ 36.Kg4 Rd3 37.f5 Rxd4+ 38.Kg5 exf5 39 .Kf
6 Rg4 40.Rc7 Rh4 41.Nf7+1.e4 c6 2.d4 d5 3.e
5 Bf5 4. h4 h6 5.g4 Bd7 6.Nd2 c5 7.dxc 5 e
6 8.Nb3 Bxc5 9.Nxc5 Qa5+ 10.c3 Q xc5
11.Nf3 Ne7 12.Bd3 Nbc6 13.Be3 Q a5
14.Qd2 Ng6 15.Bd4 Nxd4 16.cxd4 Qx d2+
17.Kxd2 Nf4 18.Rac1 h5 19.Rhg1 Bc 6 2
0.gxh5 Nxh5 21.b4 a6 22.a4 Kd8 23. Ng5
Be8 24.b5 Nf4 25.b6 Nxd3 26.Kxd3 R c8
27.Rxc8+ Kxc8 28.Rc1+ Bc6 29.Nxf7 Rx h4
30.Nd6+ Kd8 31.Rg1 Rh3+ 32.Ke2 Ra3 3 3.R
xg7 Rxa4 34.f4 Ra2+ 35.Kf3 Ra3+ 36.K g4
Rd3 37.f5 Rxd4+ 38.Kg5 exf5 39.Kf6 Rg4 40
.Rc7 Rh4 41.Nf7+1.e4 c6 2.d4 d5 3.e5 Bf5

Must-Win in Brissago

Vladimir Kramnik — Peter Leko

World Championship, game 14 · Caro-Kann Defence · 1–0

in the manner of HERMANN HESSE

In Brissago, above the lake, where the chestnut woods come down to the water, Kramnik found himself in the autumn of 2004 one point behind with one game left. He had been a champion; he had been, he saw now, asleep. Leko played the Caro-Kann as a man shuts a gate. And Kramnik, who had always sought safety, understood on this last morning that the way led not around danger but through it. He let the queens go. He sent his king forward on foot, up the board to g5 and f6, alone, like a pilgrim. On the forty-first move a knight gave check at f7. The match was tied, and the title kept. He had lost himself and was, at last, awake.

41 MOVES · 20 CAPTURES · 10 CHECKS


1.d4 d5 2.c4 c6 3.Nf3 Nf6 4.Nc3 e6 5.Bg5 h6 6.Bh4 dxc4 7.e4 g5 8.Bg3 b5 9.Be2 Bb7 10.O-O Nbd7 11.Ne5 Bg7 12.Nxf7 Kxf7 13.e5 Nd5 14.Ne4 Ke7 15.Nd6 Qb6 16.Bg4 Raf8 17.Qc2 Rfg8 18.Qg6 Qxg4 19.Qxg7+ Kd8 20.Nxb7+ Kc8 21.a4 b4 22.Rac1 Kb8 23.bxc3 Re8 24.c4 b3 25.Nd6+ Kc7 26.Qf7 Rf8 27.cxd5 Rxf7 28.Rxc6+ Kb8 29.c3 Nxf7 30.Nd6 Nxe7 31.Rfb1 Nd5 32.dxe6 Nb6 33.Rb4 Ka8 34.e7 Nd5 35.Rxb3 Qe2 36.Rh8 Rg8 37.h3 h5 38.Nf7 Rc8 39.e6 Qd3 40.Nxg5 Nf6 41.Bd6 h4 42.R3b2 Nd7 43.e7 Ne6 44.Be5 a4 45.Ne6 1-0

The Knight Takes f7

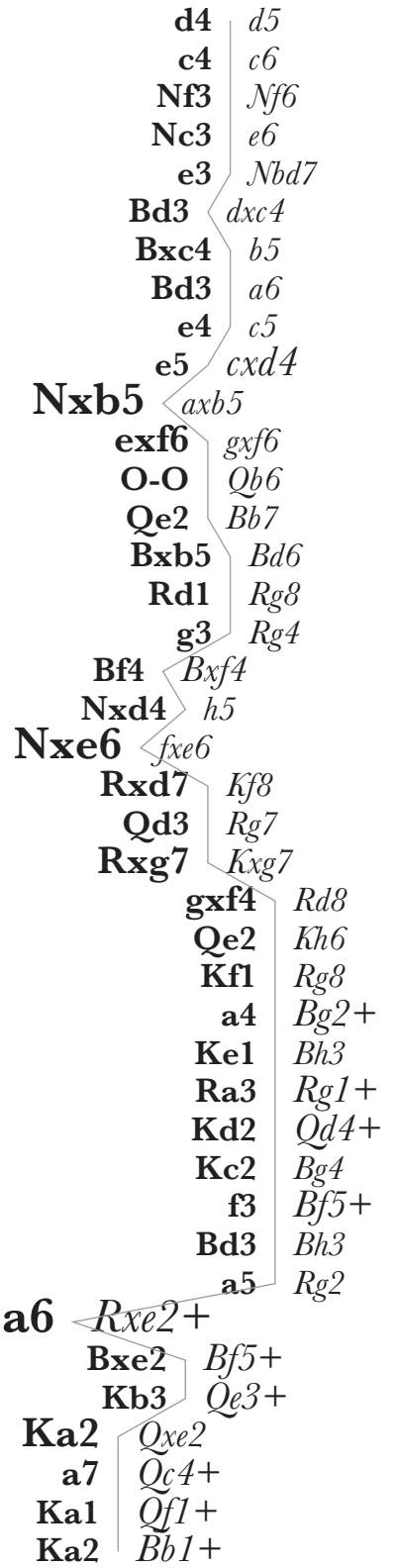
Veselin Topalov — Vladimir Kramnik

Corus tournament · Semi-Slav Defence · 1–0

in the manner of CORMAC MCCARTHY

They rode into the Semi-Slav at Wijk aan Zee in the winter of 2008 and on the twelfth move the knight took the pawn on f7 and nobody spoke. It was not in the books. Cheparinov had found it long before in a hotel room and they had carried it since like a thing wrapped in oilcloth. Kramnik took the knight. He had the piece and the bishops and the long theory of his people and none of it availed him. The white pawns came down the centre of that country like weather. He looked at the clock and the clock looked back. Forty-five moves. A knight on e6. Whatever in the opening exists without my knowledge exists without my consent.

45 MOVES · 16 CAPTURES · 4 CHECKS


d4 d5
c4 c6
Nf3 Nf6
Nc3 e6
e3 Nbd7
Bd3 dxc4
Bxc4 b5
Bd3 a6
e4 c5
e5 cxd4
Nxb5 axb5
exf6 gxf6
O-O Qb6
Qe2 Bb7
Bxb5 Bd6
Rd1 Rg8
g3 Rg4
Bf4 Bxf4
Nxd4 h5
Nxe6 fxe6
Rxd7 Kf8
Qd3 Rg7
Rxg7 Kxg7
gxf4 Rd8
Qe2 Kh6
Kf1 Rg8
a4 Bg2+
Ke1 Bh3
Ra3 Rg1+
Kd2 Qd4+
Kc2 Bg4
f3 Bf5+
Bd3 Bh3
a5 Rg2
a6 Rxe2+
Bxe2 Bf5+
Kb3 Qe3+
Ka2 Qxe2
a7 Qc4+
Ka1 Qf1+
Ka2 Bb1+

Bonn, Game Three

Vladimir Kramnik — Viswanathan Anand

World Championship, game 3 · Semi-Slav Defence · 0–1

in the manner of RABINDRANATH TAGORE

Where the knight is without fear and the bishop held high on b7;
Where the Meran has not been broken up into fragments by narrow home analysis;
Where the g-file is open, my Lord, and the rook stands upon it in the morning light at Bonn;
Where Kramnik, having the white pieces and the extra material, wanders in the dreary desert sand of his own extra material;
Where on the thirty-third move he errs, and the black queen and bishop descend like the first rain;
Where the last check is given from b1, at move forty-one, in the year 2008:
Into that heaven of the black pieces, my Father, let Anand awake.

41 MOVES · 19 CAPTURES · 10 CHECKS

	a	b	c	d	e	f	g	h
8	Ba8	Rb8		Rfd8 Rbd8	Qe8	**Rf8+**	O-O Kg8	
7		Bb7 Bb7	Rc7	Nd7 Rd7	Be7 **Bxe7** Q**x**e7 Re7	**Nf7**	Kg7 Kg7 **Qg7**	Kh7 Kh7
6	Ba6 Ba6	b6 **Rb6**	c6	**Rd6**	e6	Nf6 Nf6 **Rf6**	**fxg6** Q**x**g6	h6 **Nh6+**
5	**Na5** a5		c5 **dxc5** b**x**c5	d5	e5 Qe5	f5 **exf5** **Nf5+**	**Bg5** g5**+**	h5
4	**a4**		**c4** d**x**c4 **Bxc4** **Nc4** c4	**d4** Rd4	Ne4 e4 **Be4** **fxe4** N**x**e4 Q**x**e4**+** **Qxe4** Qe4 **e4**		**g4** R**x**g4**+** Qg4**+**	**Bh4** **Kh4**
3	**Ra3**	**Nb3**	**Nc3** N**x**c3 **Rxc3**	**Bd3** Bd3	**e3** **Ne3**	**Nf3** **f3**	**g3** **Rg3** R**x**g3**+** **hxg3**	**Kh3** **Kh3** **Kh3** **Kh3**
2		Q**x**b2**+**	**Qc2** **Qc2**	**Nd2**	**Be2** Re2**+** Qe2**+**	**Rf2**	**Kg2** Rg2**+** **Qxg2** B**x**g2 **Kxg2**	**Kh2** **Kh2**
1			**Rc1** **Qc1**			**Qf1**	**O-O** **Kg1**	

Sofia, the Last Game

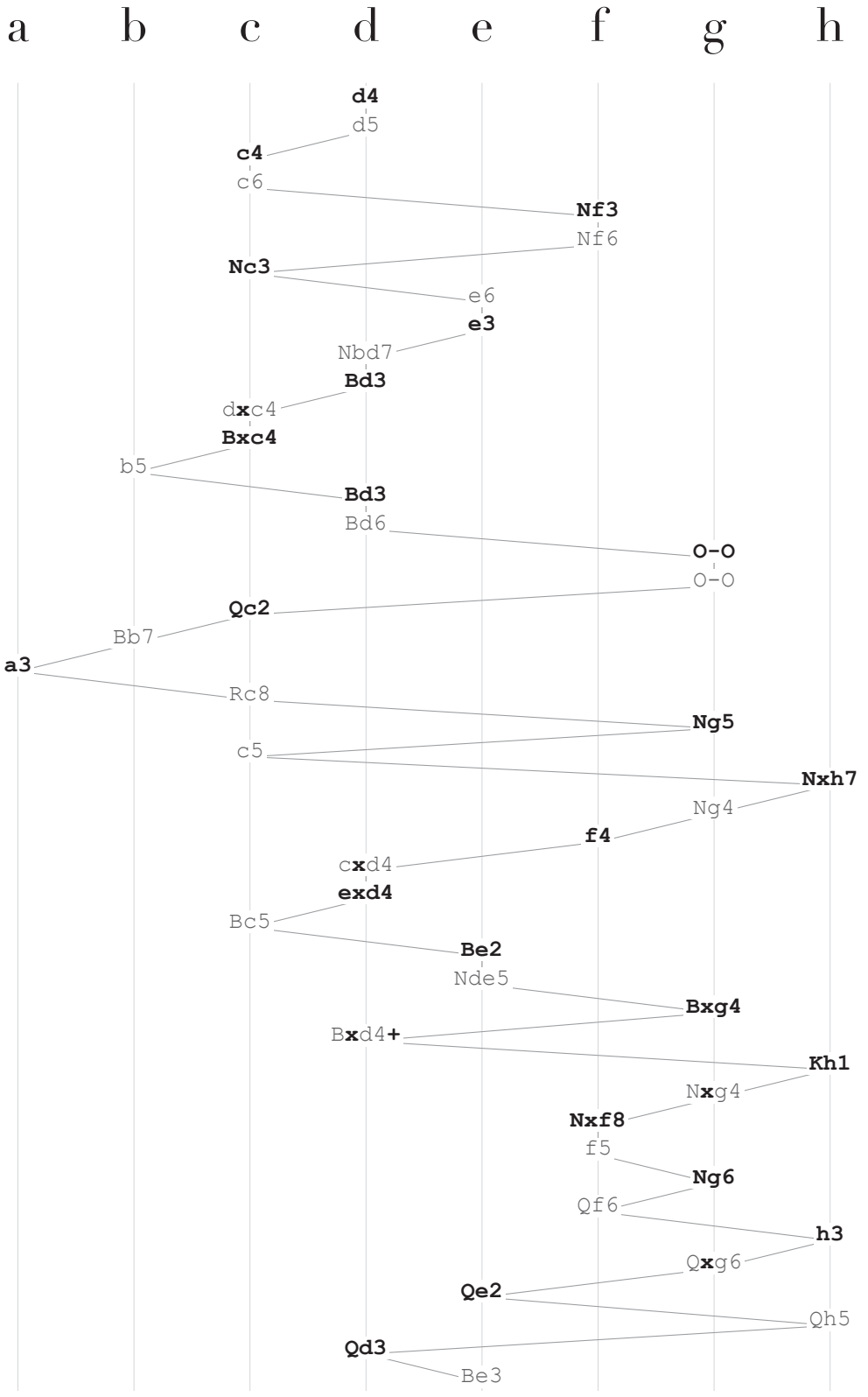
Veselin Topalov — Viswanathan Anand

World Championship, game 12 · Queen's Gambit Declined · 0–1

in the manner of SALMAN RUSHDIE

It was the twelfth game, the last game, the game-of-games, in Sofia, in 2010, and Topalov-the-home-hero needed only to sit still, which was the one thing in all the Balkans he had never learned to do. Anand, who had arrived after forty hours on the road because a volcano with an unpronounceable name had closed the sky (this is true; in my stories the unbelievable parts are always the true ones), played the Lasker Defence, old as grandmothers. On move thirty-one Topalov took a pawn he should have left. Whoosh: the long diagonal opened like a bazaar. Rook takes g4! Queen, queen, queen. Fifty-six moves; the queen sat on g7; the title stayed, chutnified but whole.

56 MOVES · 22 CAPTURES · 12 CHECKS


a b c d e f g h
d4
d5
c4
c6
Nf3
Nf6
Nc3
e6
e3
Nbd7
Bd3
dxc4
Bxc4
b5
Bd3
Bd6
O-O
O-O
Qc2
Bb7
a3
Rc8
Ng5
c5
Nxh7
Ng4
f4
cxd4
exd4
Bc5
Be2
Nde5
Bxg4
Bxd4+
Kh1
Nxg4
Nxf8
f5
Ng6
Qf6
h3
Qxg6
Qe2
Qh5
Qd3
Be3

Anand's Immortal

Levon Aronian — Viswanathan Anand

Tata Steel · Semi-Slav Defence · 0–1

in the manner of ARUNDHATI ROY

It was January in Wijk aan Zee and the wind came off the sea like a rumour. The game began the way these games do: with a Slav, with Small Things. A pawn. A bishop put away in its room.

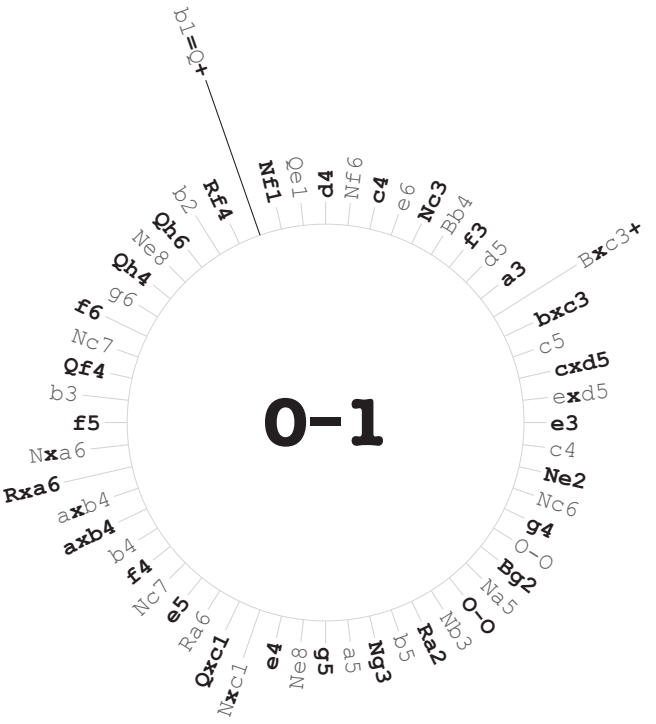
Then, on the fifteenth move, Anand placed a bishop on c5 where it could be taken. And on the sixteenth a knight on e5 where it could be taken too. Two Loved Things, left on the verandah in the rain.

Aronian could have either. Not both. Not neither.

The king's house had no walls by then. Only windows.

On the twenty-third move a bishop came to e3, and it was over the way a monsoon is over. Suddenly. All at once. In 2013.

23 MOVES · 10 CAPTURES · 1 CHECKS


0-1
b1=Q+
Nf1
Qe1
d4
Nf6
c4
e6
Nc3
Bb4
f3
d5
a3
Bxc3+
bxc3
c5
cxd5
exd5
e3
c4
Ne2
Nc6
g4
O-O
Bg2
Na5
O-O
Nb3
Ra2
b5
Ng3
a5
g5
Ne8
e4
Nxc1
Qxc1
Ra6
e5
Nc7
f4
b4
axb4
axb4
Rxa6
Nxa6
f5
b3
Qf4
Nc7
f6
g6
Qh4
Ne8
Qh6
b2
Rf4

Chennai, Game Nine

Viswanathan Anand — Magnus Carlsen

World Championship, game 9 · Nimzo-Indian Defence · 0–1

in the manner of KARL OVE KNAUSGÅRD

I woke at seven and made coffee. It was November 2013; in Chennai the ninth game had started. I stood by the window with the cup. Carlsen was twenty-two and had Black and was ahead in the match and Anand had to win, had pushed his pawns all the way up to the king, f4, f5, f6, like someone finally saying what they mean. I thought about my father. Carlsen just ran his own pawn down the b-file and made a second queen, on b1, with check, as though nothing else was happening. Then Anand moved the knight to f1. It was the wrong piece. It should have been the bishop. Twenty-eight moves. The queen came to e1. I rinsed the cup. That was all.

28 MOVES · 10 CAPTURES · 2 CHECKS


1.e4
c5 2.Nf3
d6 3 .d4 cxd4 4.Nxd
4 Nf6 5. f3 e5 6.N b3 Be7 7
.c4 a5 8. Be3 a 4 9.Nc1 O
-O 10.Nc3 Q a5 11.Qd2 N a6
12.Be2 Nc5 13 .O- O Bd7 14.Rb1
Rfc8 15. b4 axb3 16 .axb3 Qd8
17.Nd3 N e6 18.Nb 4 B c6 19.Rfd
1 h5 20 .Bf1 h4 2 1.Q f2 Nd7
22.g3 Ra3 23.B h3 R ca8
24. Nc2 R 3a6 25 .Nb4 Ra5
26.N c2 b6 27.Rd2 Qc7 28.R
bd1 Bf8 29 .gxh4 N f4 30. Bxf4
exf4 31.Bxd 7 Qxd7 32.Nb4 Ra3 3
3.Nxc 6 Qxc6 34.Nb5 R xb3 35. Nd4 Q
xc4 36 .Nxb3 Qxb3 37.Qe2 Be7 38. Kg2 Qe
6 39.h 5 Ra3 40.Rd3 Ra2 41.R3d2 Ra3 42
.Rd3 Ra7 43.Rd5 Rc7 44.Qd2 Qf6 45.Rf5
Qh4 46.Rc1 Ra7 47.Qxf4 Ra2+ 48.Kh1 Q
f2 49.Rc8+ Kh7 50.Qh6+1.e4 c5 2.Nf3
d6 3.d4 cxd4 4.Nxd4 Nf6 5.f3 e5 6.
Nb3 Be7 7.c4 a5 8.Be3 a4 9.Nc1 O-
O 10 .Nc3
Q a5 11.Q d2
Na6 12.Be2 Nc5 13.O-O Bd7 1
4.Rb 1 Rf
c8 15.b4 axb3 16.a xb
3 Qd8 17.Nd 3 Ne6 18.N
b4 Bc6
19 .Rfd1 h5 20.Bf1 h4
21.Qf2 Nd7 22.g3 Ra3 23.Bh3 Rca8
24.Nc2 R3a6 25.Nb4 Ra5 26.Nc2 b6
27.Rd2 Qc7 28.Rbd1 Bf8 29.gxh4 N
f4 30.Bxf4 exf4 31.Bxd7 Qxd7 3

EXERCISE 97 · NEW YORK, 2016

Queen to h6

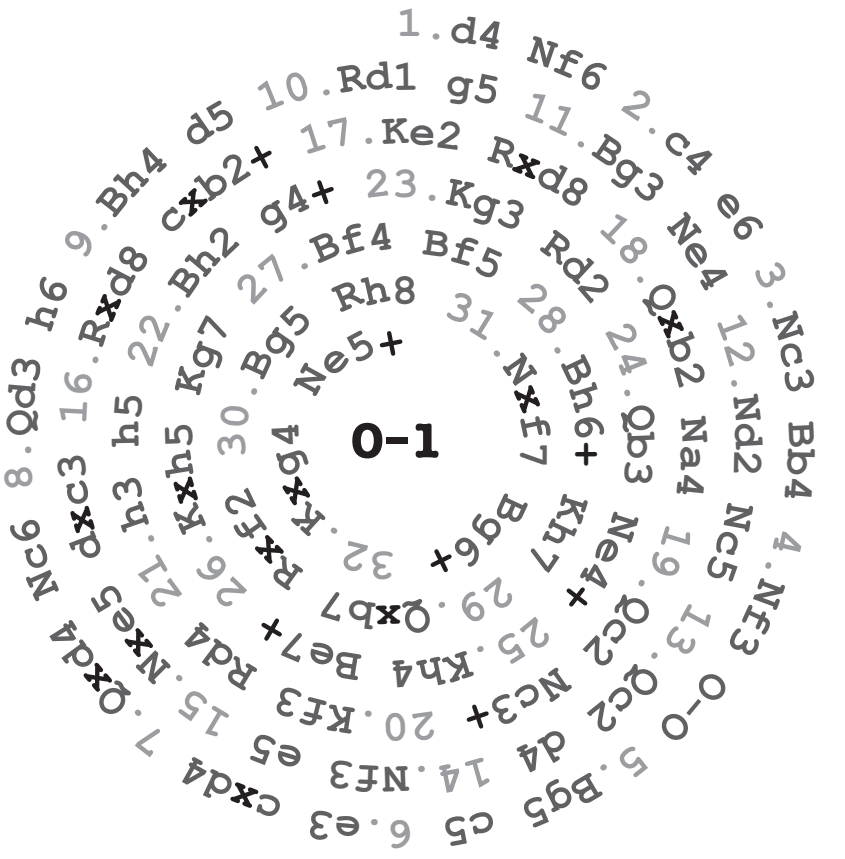
Magnus Carlsen — Sergey Karjakin

World Championship tiebreak · Sicilian Defence · 1–0

in the manner of F. SCOTT FITZGERALD

It was Carlsen's twenty-sixth birthday, and all of New York had been invited, or at any rate the part of it that could stand behind glass at the Seaport and whisper. The match had come down to tiebreaks, quick bright games like cocktails. In the fourth one he needed nothing; a draw would do. He was already champion in every sense but the minute hand. And then on the fiftieth move, because he was young and the lights were on him and it was there, he put the queen on h6 with check, to be taken by the king or by the pawn, and mate either way. So we beat on, rooks against the back rank, borne ceaselessly into the brilliancy prize.

50 MOVES · 16 CAPTURES · 3 CHECKS


1.d4 Nf6
2.c4 e6
3.Nc3 Bb4
4.Nf3 O-O
5.Bg5 c5
6.e3 Nc6
7.Qxd4 Nxe5
8.Qd3 h6
9.Bh4 d5
10.Rd1 g5
11.Bg3 Rxd8
12.Nd2 Nc5
13.Qc2 Nc3+
14.Nf3 e5
15.Rd4 Be7+
16.Rxd8 cxb2+
17.Ke2 g4+
18.Qxb2 Na4
19.Qa3+ Kh7
20.Kf3 Rad8
21.h3 h5
22.Bh2 Kg7
23.Kg3 Rd2
24.Qb3 Ne4+
25.Kh4 Qxb7
26.Kxh5 Rxf2
27.Bf4 Bf5
28.Bh6+ Kh7
29.Qxb7 Bg6+
30.Bg5 Rh8
31.Nxf7 Ne5+
32.Kg4 Rxg2
0-1

EXERCISE 98 · CHINA, 2017

The Chinese Immortal

Bai Jinshi — Ding Liren

Chinese League · Nimzo-Indian Defence · 0–1

in the manner of LU XUN

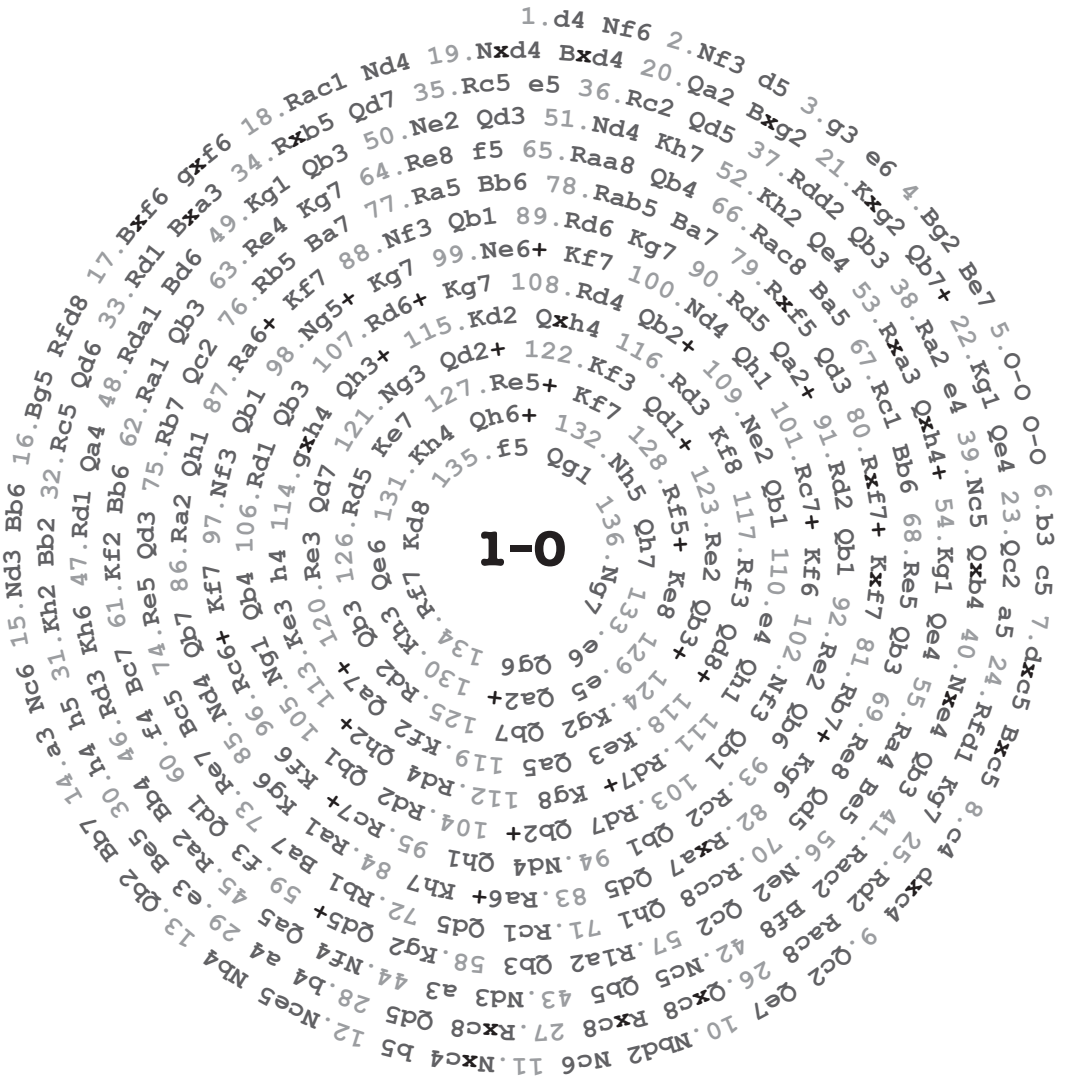
I looked up the old chess manuals. On every page was written: "protect the king, value the pieces." I could not sleep, and read carefully half the night, until I saw, between the lines, two other words: "give them."

In the Chinese League, in 2017, Bai Jinshi played white against Ding Liren. On move fifteen Ding left his queen to be taken and took a knight instead. On move twenty a rook went to d4, in the open. The white king was led out by the hand, e2, f3, g3, h4, h5, g4, the way a man is led to the square while the neighbours watch.

Thirty-two moves. A knight checked on e5.

Perhaps there are still children who have not learned to count material. Save the children.

32 MOVES · 13 CAPTURES · 8 CHECKS


1-0

The Dubai Marathon

Magnus Carlsen — Ian Nepomniachtchi

World Championship, game 6 · Queen's Pawn Game · 1–0

in the manner of GEORGES PEREC

Inventory of the sixth game, Dubai, 3 December 2021:
1 board; 32 pieces at the start, 7 at the end;
136 moves (a record for the championship), of which 136 by White and 135 by Black;
nearly 8 hours; 1 midnight, passed;
1 queen (White's) exchanged at move 26 for 2 rooks;
1 queen (Black's) which remained, and gave 15 checks, none of them sufficient;
2 white pawns, e and f, advancing 1 square at a time;
1 knight, arriving on g7 at move 136;
0 mates; 1 resignation; 1 handshake;
1 challenger who did not afterwards win a game;
several glasses of water, unremarked.

	a	b	c	d	e	f	g	h
8	**Qa8**	Rb8	**Qc8**	Bd8 Rd8	Qe8 Rde8 **Qe8**		O-O Kg8	
7			Bc7 **Qc7**	Bd7 **Qd7**	Be7	Rf7		Kh7 Kh7
6	a6		Nc6 Nc6 **Qc6** Rc6	d6 Qd6 Rd6 **Rxd6** Q**x**d6 Bd6	Be6	Nf6 Rf6 Rf6	Qg6 Rg6 Qg6 Qg6 Qg6	h6
5	Na5 a5	**Bb5** b5	c5	d5 **exd5** N**x**d5 **Qd5** **Qd5+** **Qd5**	e5 Ne5 Be5 Be5	f5 **exf5** R**x**f5 **Qf5** Qf5		h5 **h5**
4	**Ba4** **a4** b**x**a4 **Nxa4** a4	Bb4	**Nc4** c4 B**x**c4 **Qc4** **bxc4** **Qc4** Q**x**c4	**Bd4**	**e4** e4 **dxe4** **Qe4+** **Qe4+** **Qe4+**	**f4** **Bxf4**	**Qg4** **g4** h**x**g4	**h4**
3	a3	**Bb3** **b3**	**Nc3** **c3** **Nc3** B**x**c3 N**x**c3 c3 **Bxc3**	**d3** Nd3 **Bxd3** Q**x**d3 Qd3	**Be3** **Be3** **Be3**	**Nf3** **Qf3** **Qf3**	**g3** g3	**h3**
2	**Ba2** **Ra2** a2 **Qxa2**		c2	**Nd2** **Bd2** **Bd2** **Bd2**	**Qe2** Qe2		**Qg2** **Kg2**	**Kh2**
1	**Ra1**	**Bb1** Qb1**+**	**Rc1**	**Rd1**	**Re1** R**x**e1**+** **Bxe1** **Re1**	**Kf1**	**O-O**	

EXERCISE 100 · ASTANA, 2023

Astana Tiebreak

Ian Nepomniachtchi — Ding Liren

World Championship tiebreak · Ruy Lopez · 0–1

in the manner of RAYMOND QUENEAU

Notation. In the tiebreak, in Astana, towards the end of April 2023. A player of about thirty, Ding, glasses, with the black pieces, very little time on the clock. Opposite, a man with a topknot, Nepomniachtchi, who has been ahead three times. The position is a draw; people get on and off. Ding is offered a repetition of moves. He declines it in a tone which is meant to be aggressive: he puts his rook on g6, pinning it himself against his own king. He then throws himself onto a passed pawn.

Twenty-two moves later, on the sixty-eighth, a bishop takes on f4. A friend is telling him: "You ought to get a crown put on that." He shows him where (on the head) and why.

68 MOVES · 22 CAPTURES · 6 CHECKS

The Voices

Chinua Achebe 167
Douglas Adams 151
Anna Akhmatova 89
Dante Alighieri 79
Hans Christian Andersen 117
Maya Angelou 183
Isaac Asimov 173
Jane Austen 87
Li Bai 123
Matsuo Bashō 17
Simone de Beauvoir 165
Samuel Beckett 53
Thomas Bernhard 43
Roberto Bolaño 103
Jorge Luis Borges 9
Mikhail Bulgakov 75
Italo Calvino 59
Albert Camus 131
John le Carré 141
Lewis Carroll 39
Raymond Carver 113
Miguel de Cervantes 63
Raymond Chandler 45
Geoffrey Chaucer 161
Anton Chekhov 61
Agatha Christie 81
Julio Cortázar 67
Lydia Davis 129
Don DeLillo 169
Philip K. Dick 175
Charles Dickens 19
Emily Dickinson 11
Joan Didion 119
Fyodor Dostoevsky 23
Arthur Conan Doyle 21
F. Scott Fitzgerald 199
Ian Fleming 101
Ursula K. Le Guin 137
Ernest Hemingway 107
Hermann Hesse 187
Homer 7
Langston Hughes 145
Victor Hugo 153
Henrik Ibsen 185
The Icelandic Sagas 133
James Joyce 135
Franz Kafka 25
Jack Kerouac 115
Omar Khayyam 95
The King James Bible 149
Karl Ove Knausgård 197
Milan Kundera 77
Clarice Lispector 171
Federico García Lorca 155
H. P. Lovecraft 147
Niccolò Machiavelli 71
Thomas Mann 139
Gabriel García Márquez 55
Vladimir Mayakovsky 125
Cormac McCarthy 189
John Milton 179
Gabriela Mistral 105
Toni Morrison 29
Haruki Murakami 177
Vladimir Nabokov 49
Pablo Neruda 85
George Orwell 181
Georges Perec 203
Edgar Allan Poe 13
Marcel Proust 35
Alexander Pushkin 127
Raymond Queneau 205
Arundhati Roy 195
Juan Rulfo 47
Salman Rushdie 193
Antoine de Saint-Exupéry 157
J. D. Salinger 91
Sappho 83
Scheherazade 37
William Shakespeare 99
Mary Shelley 97
Murasaki Shikibu 121
Sei Shōnagon 109
Isaac Bashevis Singer 33
Gertrude Stein 57
Wisława Szymborska 69
Rabindranath Tagore 191
Hunter S. Thompson 159
J. R. R. Tolkien 93
Leo Tolstoy 41
Mark Twain 31
Sun Tzu 65
Voltaire 163
Kurt Vonnegut 111
Walt Whitman 27
Oscar Wilde 15
P. G. Wodehouse 143
Virginia Woolf 73
Lu Xun 201
Stefan Zweig 51

About the author

Sergio Santiago Rentería Aguilar has been deeply engaged in the realm of sound production and interactive art for over a decade. Multidisciplinary in spirit, his most recent work delves into ecological and media archaeological domains, unearthing the intersections of technology in the study and manipulation of animal sounds with computational systems. Within this emerging field, he employs sound art as a research methodology to investigate machine listening systems' regenerative and creative possibilities, advancing our comprehension of automated sound event detection systems and their applications in artistic expression. His fascination with songbirds motivates a personal commitment to the scrutiny of acoustic automation in biodiversity monitoring.

Santiago holds a PhD from the University of Western Australia, where his thesis was included on the Dean's List for Honourable Mention. His creative work has been showcased in Australia at the Now or Never Festival and in Mexico at Laboratorio Arte Alameda, Centro Cultural Universitario Tlatelolco, Carnaval de Bahidorá and Tecnológico de Monterrey.

Play by Play brings his work with computational systems to the printed page: the score-poems on its left-hand pages were generated by code from the moves of each game.

A hundred of the most famous chess games ever played, from London in 1834 to Astana in 2023.

On every left-hand page, the moves themselves, typeset as concrete poetry and generated by code from each game: spirals, rivers, rain, the silhouette of the piece that struck the last blow.

On every right-hand page, the game retold in the manner of a different writer, from Homer to Sei Shōnagon to Raymond Chandler. *Exercises in style* for sixty-four squares.

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Sergio Santiago Rentería Aguilar is a sound and interactive artist who has worked for more than a decade where art, technology and computation meet. He holds a PhD from the University of Western Australia.

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