

The

CHESS COLLECTOR

VOL XV No 3. 2006



CONTENTS

Your Move	Members Page	3
Chess and Music	Hans Hollander	4
Alex Hammond	Gareth Williams	7
Auction Reviews	Jim Joannou	10
Advertisement / Auction Reviews		11
News in Brief		12
Auction Review continued		15
Website Review. Ken Whyld Association	Jim Joannou	16
A Chess Revelation	Gianfelice Ferlito	17
Book Review "The introduction of chess into Europe"	Jim Joannou	19
CCI Diary		19
Advertisement		20

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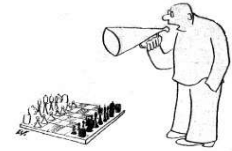
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YOUR MOVE !



MEMBERS PAGE

Editor's Comment

The last few months have seen a number of Chess auctions in the UK and we have our usual reviews in this issue. I have also included in this issue, one more talk from the Berlin congress. The majority of the communications I have received regarding the last issue, pointed out various errors / spelling mistakes. I can only apologise for these, especially to those of you who's name I got wrong.

Jim Joannou
Editor

~~~~~  
**Members Comments.**

Unfortunately there is a mistake in your review. You wrote: "A CCI member of Russia, Andrea Witticke..." Excuse me, Jim, but I am a man (Andreas) and from Germany. Your mistake is not so important, but maybe some other member will contact you. Finally I will say thank you for these editions. I enjoy every time this interesting journal.

Andreas Wittitschek.

*Not only did I get the name wrong, but also the gender AND the country. My apologies and I will try to do better in future.*

Editor

~~~~~  
Membership Reminder

The annual membership fees for the CCI will soon be due for the next year. Please help us by renewing your membership promptly.

Update on last issue. (Vol XV No 2 2006)

On page 12, *NEWS IN BRIEF*, article titled A chess set with Built in Speed, you mentioned that one can purchase the chess set from the Renault website but you didn't give a web page. You can find this on my site, in the Messages section.

(<http://groups.msn.com/baysholiss>)

Lawrence Totaro

Also on page 12, *NEWS IN BRIEF*, article entitled "unknown Chess Players". I am grateful to several CCI members who have provided further information. John Marshall Park is situated in Washington DC and not Richmond Virginia as stated. A full article on this statue is being prepared and will appear in a future issue.

Editor

~~~~~  
**Front Cover**

An East India (John Company) Ivory Sepoy Pawn from Berhempore. Circa 1850. Wearing a Shako, with pearls around his neck and a musket in his left arm. Recently sold at the Bloomsbury auction house, London.

~~~~~  
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CHESS AND MUSIC

(Presented at the Berlin Congress)

^Hans Hollander

The Exhibition *Chess and Music* reflects the relationship between two arts. Chess playing musicians and chess players who practice music never doubted this relationship, being themselves living proof of its existence. However, the course of history also shows contacts and overlapping of these activities of human imagination, which at first sight, seem to be far away from each other.

In Europe the relation begins in the time of the troubadours – the minstrels or comedy singers – and their adventures. A knight, on a par with a canon whose status was formulated in the 11th century, had not only to be perfect in the practice of weapons, but also to show a more refined education. Meaning that he has to be able to write poetry, to play music and chess. Music and literature thus were connected, not by theoretical ideas about arts, but because they were part of the education and the intellectual perfection. It is to be noted that only in these fields, that knights and their ladies could meet on the same standard, and that quite often the ladies were superior. To the game of chess belongs courtly love, and if we look at the medieval representations, we can see that chess was more often connected with the antagonism of the sexes than with war. However, to chess also belongs competition in the form of tournaments, but competition was typical of all arts, and in particular, music. One could even state that the history of music began with the mythical competition of Apollo and Marsyas. The fields on which chess and music meet are places of refined enjoyments. For instance, “The gardens of Love”. While partners meet at a chess board, music is played next to them. We can see that in the illuminations of the “Manesse Manuscript”. “Music” does not only mean instruments and song but also dance, which, since the renaissance, started a relation to chess in many variations. For what shows on the squares of the chess board can be seen, described and noted down as a sort of ballet.

Composed chess games can be danced! Since Francesco Colonna’s *Hypnerotomachia Polifili*, the great work of Italian literature of the 15th century, we now know the literary aspects of chess ballet. The three games danced on a chess board, like a marble floor, differ in their mode. There may well be connections between certain openings and musical modes as in the *Hypnerotomachia* – for instance: The Italian opening is named *gioco piano* (slow game). An interesting field of problems is - in chess as well as music – the form of notation. To find out a comprehensible form for works of music, seems to have been more difficult than for the course of a chess game, but evidently, there are parallel evolutions. Though chess notation is nothing more than a geometrical exercise in a system of coordinates, it is astonishing how long it took to install, in the 19th century, the current system, which had been known since the middle ages. This corresponds to the evolution of musical notation, though in this process, a convincing result was found earlier. Most surprising is the notation of the moves on a chess board in a chess instructor, of the early 18th century, for, in many details, it corresponds to the then starting dance notation, that is, the notation of the single steps. I suppose, that the author of this book was not only a teacher of chess, but also a dance instructor. Chess had, in this century of enlightenment, a particular significance as a symbol of reason. I want to remind you of Lessing, who was a passionate chess player. His contemporary was Andre Danican Philidor, a great and successful musician, composer of operas and chess player. He did not only figure as the strongest player of his time, but was also the founder of a “school” by his *Analyse des Echecs* (1749). This work started a new method of playing chess, but it was at the same time the poetics of chess following general postulations – poetics in the sense of the then valid significance as an instruction

Chess and Music

Continued

to work correctly in making a thing, be it a poem, a machine, a game of chess or a piece of music. Other than in music, this was quite a new approach to chess, for the older books on chess had above all been collections of games with advices for the players. Philidor took the other way round and went from general principles to the details. Philidor himself did not try to connect chess and music. On the contrary, it seems that it was important for him not to do it, because with his two activities he belonged to two quite different areas. His operas were commanded in a courtly context and played in representative opera houses, whilst he played his games of chess in the Café de la Regence and in English clubs. But this sort of “double talent” remained a topic, and the question was, whether it was not but one talent which showed in different but closely related, professions. From Philidor onwards, the chess playing musician is as frequent as the music making chess player. As an example, Robert Schumann did not only regularly play chess but also reported it in his diaries. There we find notations of chess problems, which he had taken from well-known compendia. They are problems of the old mansubas genre, which were invented, composed and published up to the mid 19th century. Schumann noted down some intelligent combinations with a series of bold sacrifices and unexpected mates. Those who know and appreciate his music will not be astonished, for the mansubas seem to “sound” like his music. Again we must ask what it is that really connects chess and music apart from the fact that a great musician was also a chess player?

Sergej Prokofieff is an important master of musical combinations, full of surprises for the listener. He was not only a very competent and enthusiastic chess player but knew nearly all the eminent chess masters of his time. He was a friend of Capablanca and Botwinnik, played a simul with Lasker and Tartakower and did not miss any tournament he could get to. He played regularly with his friend, the great violinist David Oistrach, and to this “dangerous opponent” he dedi-

wonderful second violin concert. Botwinnik, by the way, judged his faculty of playing.

The question about chess topics in music goes in another direction. As we have already seen, the analogy of chess and ballet has been discussed some 500 years ago in literature. In the 1930's, however, an admirer and pupil of Strawinsky, the British composer Sir Arthur Bliss, took it up again and wrote the ballet *checkmate*, pursuing the medieval idea of chess as the allegory of love and death.

Great tournaments with spectacular, often political circumstances did not only inspire chess films with their special music, but also the making of the musical *Chess* in the eighties. Hans Zender then, the renowned composer, treated structural artistic problems in his *Schachspiel fur zwei Orchestergruppen*. He opposed two orchestras comprising the same number of sixteen instruments, placing on each side – like in chess- 2 x 8 instruments. He was interested in the symmetrical disposition of sounds, but above all in the gradual change of sound constellations in a given space which, as he says, can be compared to the movement of the pieces on a board. The game of chess, indeed, seems to allow for experiments and intelligent projects in music, which, could only be discovered and realised in the music of the 20th century. One sees and hears in the works of Richard Rijnvos, a Dutch composer, how from the order of numbers in a certain 8 x 8 magic square, musical structures and new fascinating sound patterns are derived.

For the moves in a chess game Ugo Dossi chose a method, which is analogous to the long-term exposure of movements. It is constructed like the dance notation mentioned before. As the moves of the single pieces are differing in colour to show their interferences, the whole game seems to be a pattern of luminous traces, and one recognises how the dynamics of the game develops in space and time.

Chess pieces often represent significant implications of chess, be it by their materials, by their refined ornaments or by their figural qualities. A variant of great subtleness can be seen in the chess set of Man Ray. In some of his sets which he formed according to stereometric bodies,

Chess and Music

Continued



Part of the “Chess & Music” Exhibition, Lasker Society, Berlin.

he chose the scroll of a violin for the “knight”, and with this beautiful spiral gave the piece the role of the “first violin” in the concert of the game.

Arnold Schonberg, the famous Austrian composer, did not write a “chess music”. In his reflections, however, chess was present. It is well known that the inventor of the twelve tone-music was continually occupied to outline and build up curious and bizarre objects of a certain originality. In the 1920’s he invested a lot of time and considerations in the rules and in the pieces of a new “grand chess” with additional pieces played by four players. Enlargements of this kind are not unknown in the history of chess. I have mentioned some composers, which in different ways were engaged in the game of chess. The other way round – with the game as a centre – we find similar facts. Taimanow is a qualified concert pianist and Smyslow an opera singer. Both of them could have chosen music as the central business of their lives. Smyslow tried to connect both parts in saying that it was the search of harmony that is common to both arts and that this had been at the bottom of his own motives.

Chess problemists are, in their own opinion, composers. Chess problems are, indeed, free from the strains of competition and tournaments and therefore pure inspiration which plays with the materials of chess. It is of a high degree of complication and tries to generalise the game in neglecting conventional limits. The composition of chess problems is an art “sui generis”, and between this exclusive club the analogy

With music and mathematics is always at hand.

I indicated at the beginning of my essay that at the background of the relation of chess and music are problems, which demand careful researches and that these are not done up to now. I suppose that now it will be necessary to find out structural relations and to describe them in connection with both the histories of chess and of music. One condition would be to ask after the sort of music and of chess at a certain moment. One should, following a definition of Lessing, place the game of chess between the temporal arts like music, theatre and literature, and more exactly between those which are, due to their constellations, also connected with space that changes. Space and time are in constant interaction and under the influence of the changing intensity of the involved forces. This definition of chess is not far from that of music. There may be, in the human brain, a sort of machine, transferring one art into the other, so that the feeling to follow a game of chess in hearing a piece of music or in the impression to realise musical qualities in a chess combination, will not be quite out of place or of purely subjective fantasy.

This talk was given at the Lasker Society exhibition called “Chess and Music” as part of the 2006 CCI congress Berlin.



Chess set used by Emanuel Lasker

Alex Hammond

Chess set collector/dealer extraordinaire.

Gareth Williams

Alex Hammond, a leading collector and distinguished dealer of antique chess sets during the 1930's, until the 1960's.

The publication of Alex Hammond's book, *The Book of Chess Men* obtained many favourable reviews in chess and antique magazines. On the front cover of the December 1950 issue of *The British Chess Magazine*, there is a photo of Hammond with the caption; *An expert on chess sets*, it shows him earnestly studying an ivory chess-piece at his salon in Burlington Arcade. Inside, there is a complementary review that ends with a recommendation that it *'would prove a most engrossing Christmas present to any chess player.'*



An expert on chess sets

Originally, Hammond had a renowned bijou antique salon situated at prestigious 16 Burlington Arcade, on London's Piccadilly, where he sold chessmen, backgammon and mah-jong. In 1956 he moved and re-established his chess salon at fashionable Cheyne Walk, Chelsea. Hammond had a distinguished clientele, contributing rare historic and exotic chess sets to eminent collections, such as; Maunoury in Paris, Pfeiffer and Liddell in New York, and John Harbeson in Philadelphia. Hammond's book *"The Book of Chess Men"*, published in 1950, although now recognised for many incorrect assumptions, is still respected as an important contribution regarding antique and

decorative chess sets. In 1936, Hammond, published an article in *'Chess Pie, No.3'*, the official souvenir programme of the prestigious International Chess Tournament, held at Nottingham. Competing in this tournament were the best chess players of the day including four world champions. The reigning champion, Max Euwe, and his contemporaries, Alexander Alekhine, Jose R Capablanca and Emanuel Lasker.

Several of Hammond's sets illustrated in his book, were first shown in the *'Chess Pie'* article, titled *'Some Historic Chessmen.'* In it he generously complements H. J. R. Murray; *"from whose monumental book I have borrowed or stolen confirmations"*, and Donald M.Liddell; *"whose brains I have shamelessly picked"*. Prophetically, in what is meant to be humorous, Hammond writes; *'just look at the pictures, but if you should be tempted to read on, don't believe a word.'* However, he is right concerning the photographs of the chess sets. Eighteen rare sets are artistically displayed over five pages. One impressive full colour page illustrates seven major polychromatic ivory carved chessmen.

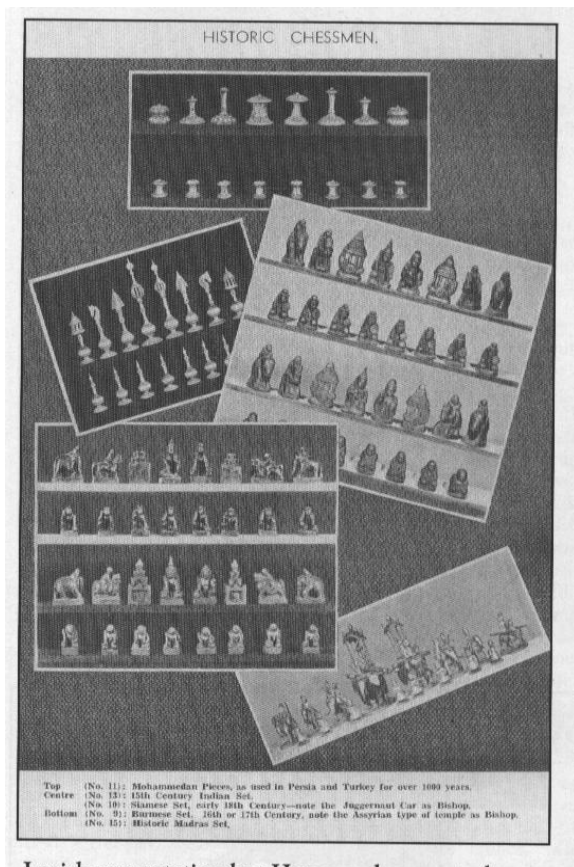


PIECES FROM A COMPLETE CHESS SET IN CARVED AND COLOURED IVORY
Made in Delhi about 1790 for the Begum Samru now in the possession of Alexander Hammond Esq.

Alex Hammond – Chess set collector/dealer extraordinaire.

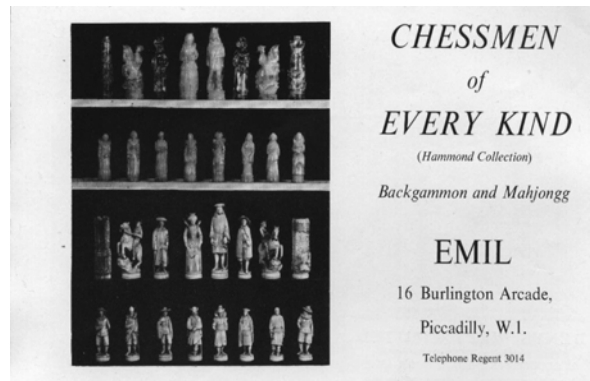
Continued

Three elephants representing King, Queen, and Bishop, a uniformed rider on horseback as the Knight, another similar on a camel as Rook and two soldiers as pawns. All from a high quality late 18th century Murshidabad chess set. As an example of the presentation of the other sets, one page, with their original captions, illustrating five chess sets are reproduced here.



Two of the original captions need to be corrected, set No.13, with present day knowledge is a 19th century ‘Pepys’ style set. Hammond mentions this in his article, but because of a slight design variation, wrongly speculates the set pictured as from the 15th century, or could this simply have been a printing error? Set No.15, it used to be thought that these sets came from Madras, but now they are recognised as originating in Rajasthan. Hammond regularly advertised in *The Antique Dealer and Collectors Guide*, particularly when it had an article on chessmen written with his expert advice as with the issue of March 1952.

Here his advert illustrates a very rare beautifully carved set with a medieval theme, one side in ivory against an opposition made in amber. The set appears to be a representation of, *The Pilgrim Fathers*, c.1620.



Inside the magazine is an article titled ‘’TIS ALL A CHEQUER-BOARD’ with a photo of an unusual carved ‘Central European Ivory Set’. Hammond is mentioned as ‘a collector of insight and perception’. In essence, the article is a complimentary review of Hammonds book.



In the April 1956 issue of the ‘*Collectors Guide*’, Hammond places an attractive advert showing a carved ivory group of two Chinese men sitting on stools around a low table enjoying a game of chess.



Alex Hammond – Chess set collector/dealer extraordinaire.

Continued

A contributory purpose for this advert is to inform his clientele of his new address at Cheyne Walk. There is no corresponding article on chess in this issue.

ALEX HAMMOND
LARGEST COLLECTION OF CHESSMEN IN
WORLD

33a Cheyne Walk,
Chelsea Embankment,
(adjoining Pier Hotel).
London, S.W.3.

Phone
FLAxman
0545

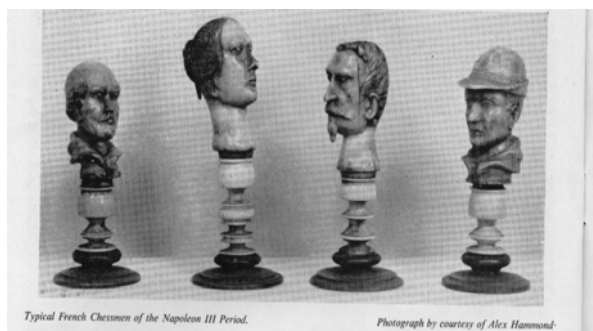
Phone
BATtersea
0537

CALL WHEN VISITING THE CHELSEA SPRING FAIR

By May 1961 Hammond is well established at Cheyne Walk.

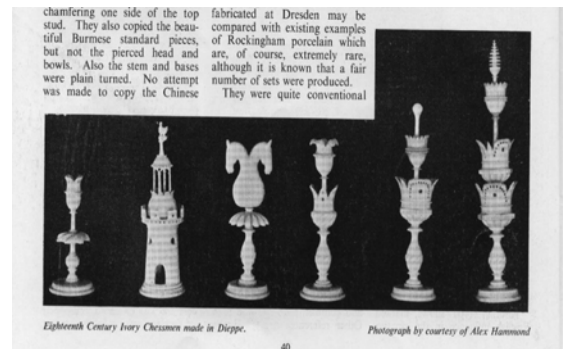
An advert in the *Collectors Guide* proudly portrays Hammond standing in the doorway of his bijou premises, providing a fascinating glimpse through the front window of a notable collection of ivory artefacts among the chessmen. Within the magazine there is a chess article titled 'ANTIQUÉ CHESSMEN'.

The content is very general and without illustrations it is difficult to understand which chess set it may be referring too. However there are three photos that are interesting.



The first is particularly engaging showing four chessmen from a bust set; a pawn, Queen, King and Bishop. Hammond provided the photo with the caption "Typical French Chessmen of the Napoleon III Period", the carvings are good enough to be portraits and probably represent real individuals.

On the top of the opposite page there is a photo provided by Wedgewood, with the caption 'Drawing of Chessmen by John Flaxman, R.A., 1785, displaying the original designs for the set with an option of three moulds for the king and queen which the actress Mrs Siddons and her brother, Charles Kemble were models. Hammond provides another photo at the end of the article with a caption 'Eighteenth Century Ivory Chessmen made in Dieppe'.



At the time this Selenus design of chess set was wrongly thought to be from Dieppe. Due to more knowledgeable research over the past twenty-five years this attractively designed set is known to be German, 19th century, probably made in Nuremberg. This article was the last contribution by Hammond as later in the year he sadly died.

Alexander Hammond had been immensely influential in the promotion of rare antique chess sets, publicising their standing as a niche aspect in society and emphasising their importance as 'objects of art' to be admired.

AUCTION REVIEWS

Jim Joannou

Bonhams, Knowle, UK (12th Sept 06)

This was the second sale of Chess items that this regional saleroom has put on and the intention is that this will be a six monthly event. The Chess items were only a part of the overall sale and were offered alongside paintings and objets d'art. There were less than 100 chess sets on offer and approx 10% were left unsold. There were certainly some bargains to be had as the prices seemed to be slightly lower than that of the London sales.

A Keats book, "Chessmen for Collectors" sold for just £25 and a Jaques boxwood and ebonised, Staunton weighted set, (Kings: 9cm & Stamped Jaques, London) sold for just £370, complete with mahogany box and Green label. The star of the day was an early 19th century, good Indian "Pepys" type set, which was sold for £3100.



of interest. As well as the usual books and antique chess sets, there were also quite a number of contemporary items.

The majority of the items in the "Books and Chess Correspondence" section sold within their estimate, but there were one or two bargains to be had, like Lot31, the first edition book "Chessmen" by Liddell that sold for £30.



A 1656, first edition of "The Royall Game Of Chess-Playe" by Gioachino Grecho sold for £1800 against and estimate of £2000-£3000. The first chess set in the sale, a 19th Century, ivory Jaques Staunton set sold just above estimate at £2200. In fact all of the Jaques items sold well. A collection of Indian ivory chessmen from Rajhasthan, Lot 140, was sold for £2800, and an East India

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## Bloomsbury, London. (23<sup>rd</sup> Oct 06)

Bloomsbury has put together a fine collection of Chess items for sale. With over 45 people, and at least 12 CCI members, mainly from the UK but also some from USA and Europe, the sale generated a lot



Lot 140

Advertisement

# GARRICK COLEMAN

ANTIQUe CHESS SETS



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E-mail: coleman\_antiques\_london@compuserve.com

Visit our web site and online showroom at [www.antiquechess.co.uk](http://www.antiquechess.co.uk)  
The site has a large selection of fine antique and collectors chess sets, which are regularly updated.

## Auction Reviews

Continued

(John Company) circ 1850, Ivory Sepoy pawn for £150. (See front cover). There were a number of surprises on the day, like a 20th century, Indian bone figural set

of large size, which sold well over it's estimate of £150-£250, and finally reached £1000. Another surprise was a collection of miscellaneous ivory chessmen which sold for £950 against an estimate of just £100-£150. A rare Wedgwood Jaspaware chess pawn after the Flaxman design sold for double it's estimate at £700.

The highlight of the sale was a Russian, Kholomogory, Walrus Ivory set from the late 18<sup>th</sup> Century, which sold for £10,000 against an estimate of £7000-£9000.

Wedgwood pawn



Russian Kholomogory set. £10,000

## NEWS IN BRIEF

### **New Website: Small but interesting**

The following site from Semyon Gelfer (Haifa Israel) is somewhat small but offers interesting items such as chess autographs:

<http://sgelfer.blogspot.com/>

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Journey to India - Further Investigations on the Origin of Caturanga

Manfred Eder from Germany is organising a trip to India "to investigate the meaning and importance of the terracotta-warriors found along the Ganges-Valley, actually the territory of the Maukhari-Dynasty, at the time of the birth of Chess. Mainly our objective is based upon the assumptions by Renate Syed in her book "Kanauj, the Maukharis and the Caturanga—The Origin of Chess and its Way from India to Persia" (still only available in German) and our Project (since November 1997) "We must find the Gaming-Pieces".

The Itinerary and Programme has been set-out on the basis of collected information from Dr. L.A. Feiler (especially his report about his initial investigations January 23-26th, 2006), itinerary and suggestions by ASRA-ORIENT-Reisen (TCI), Mrs. Chanda Wicknemeratne, Frankfurt/M. and discussions on 29-10-06 in Riemerling/Munich and 20/21-11-2006 by phone.

***Mission-Project: "We must find the Gaming-Pieces" (of Caturanga-Origin)
Area of Investigations: Ex-Maukhari-Territory / Ganges-Valley***

Departure: Monday, February 26th, 2007 (from Frankfurt/M) Return: Friday, March 9th, 2007 (Departure Delhi/Arrival at Frankfurt/M.)

Places of the Journey – Cities to visit

Frankfurt/M — Delhi

Delhi—Lucknow

Lucknow—Kannauj (Via Kanpur)

Kanpur—Allahabad

Allahabad—Varanasi

Varanasi—Lucknow

Lucknow—Delhi

Delhi—Frankfurt/M

Full itinerary and details are available from:

karin.eder@t-online.de

Advertisement

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NEWS IN BRIEF

CCI in France

CCI members in France are now enjoying more information about Chess Collecting!. They have organised a website, their own newsletter, e-mail address and had their own envelopes printed. They even have their own Stamp. All in French of course. Their newsletter dated June 2006 was mainly devoted to the Berlin congress, with a review and pictures. There is also a review from the London Bloomsbury auction in May. Their recent October issue has examples of chess sets from museums across France and a review of the Christie's auction.

The website, <http://www.ccifrance.com/>, has a news, exchange, collections and various other sections. There is also an e-mail address to contact the "CCI in France", ccfrance@wanadoo.fr

For more information contact Patrice Plain on the CCI e-mail address.

Provincial Theatres Stage Chess Plays.

Two Chess themed plays have been staged at provincial theatres in USA & UK.

The Musical "Chess", composed in 1980 by ABBA band members Benny Andersson and Bjorn Ulvaeus, was staged at the Kenneth More Theatre in Ilford, London recently. Set during the cold war, it is a musical love story between an American and a Russian, shown through the metaphor of Chess.

The second play, entitled "Paul Morphy",

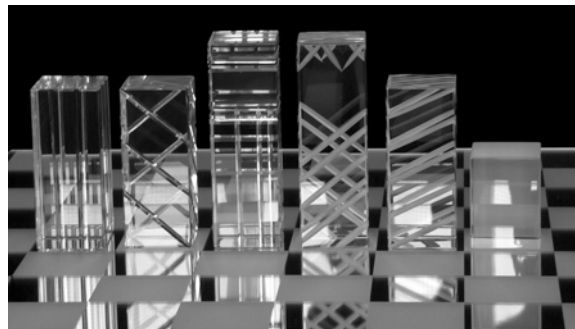
was written by playwright Noah Sheola and shown at The Players' Ring theatre, Portsmouth, NH. USA. It tells a tragic tale of a brilliant law student, art lover and chess player and traces his life from his early submissive days through the later years of paranoia and rage. It also deals with his relationship with Howard Staunton.

Refraction Crystal Chess Set As Featured in the Movie Lucky Number Slevin



Ben Kingsley playing with the Crystal Chess set from 2ES Dacice v.o.s., Czech Republic.

The hit film is a case of mistaken identity in the middle of a war being plotted by two of a city's most rival crime bosses



For further information regarding this chess set contact: Jan Starka at jstarka@2es.cz

NEWS IN BRIEF

Kramnik unites World Chess title

Vladimir Kramnik of Russia won a long anticipated unification match against Bulgaria's Veselin Topalov in a tiebreaker to become the first universally recognised world chess champion since 1993. Kramnik won the match in the southern Russian republic of Kalmykia by a score of 8.5-7.5 in a final day of quick, time-limited games.

The tiebreaker consisted of four rapid, 25-minute games. The first game was drawn by mutual agreement after 47 moves. The second rapid game ended in favour of the Russian. He got a small opening advantage in the Anti-Meran variation of the Slav. After the queens were exchanged, Topalov made an overambitious pawn push, which enhanced Kramnik's advantage. Kramnik showed brilliant technique to push home his advantage. The third game ended in Topalov's favour. He managed to obtain a complicated and unbalanced position and broke through the centre, sacrificing two pawns on the 33rd and 35th moves in process. Kramnik had to give up a queen in order to survive under his opponent's direct attack and resigned on move 50. Kramnik played the Slav defense in the fourth game. The Russian was flawless during the technical stage, while Topalov committed a huge mistake on move 44. He resigned almost immediately after seeing the opponent's reply, handing Kramnik a 2.5-1.5 victory for the rapid game series.



Tokyo Store displays Ringo's Hands Chess set

A gold and silver-plated chess set that was modelled on the hands of former 'Beatles' drummer Ringo Starr recently went on display in a Tokyo department store.

The piece, which was commissioned by fellow band member George Harrison in 1973, was displayed at Takashimaya department store to mark the opening of a new Asprey store. Replica sets were being sold for £15,000 each.



Ringo Starr apparently learnt to play chess during the making of the 'Sergeant Pepper' album, which was released in 1967. The "hands" designed by Robin Crookshank are set in certain gestures that represents each chess figure, and includes the rings worn by Ringo.

John Lennon also used to love the game, as does his widow Yoko Ono, who gave a cash-strapped American high school chess team \$2,500 this year so that they could take part in state and national championships.



Auction Reviews

Continued

Christie's, London. (20th Sept 06)

The Ettore Chiesa collection went under the hammer on 20th Sept 2006. Totalling 217 lots, the collection was an interesting and wide ranging one with items from Antique to Modern, Ivory to Plastic and both large and small sets.

There were approx 35 bidders present in the saleroom on the day. Over 15 CCI members attended from UK, USA, France and Italy. Approx. 80% of lots were listed with "No Reserve", which meant that there were a number of bargains to be had. Lot 7, for example, was a German Miniature "Selenius" set, made from ivory with a folding board. Listed with an estimate of £600-800 but sold for just £170.

There were a number of sets that were fought over by several bidders. Lot 38, a turned and carved ivory set in a Turkish style, attributed to Bertrum Jones, was eventually sold for £18,000 against an estimate of just £3000-£5000.



Lot 38

Lot 135 was a German Meissen, Gilt-heightened painted porcelain set. Dated to the second half of 20th Century, with each piece being numbered and with the crossed swords Meissen mark, sold within estimate at £2160.



Lot 135

Christie's, New York. (24th Oct 06)

There were only two Chess items in this sale of 19th Century Furniture, Sculpture, Works of Art and Ceramics. The first was a Meissen Chess set, titled "Turken Gegen Mohren" after the model by J.J Kandler. It was listed with an estimate of \$20,000-\$30,000 but went unsold on the day.

The second was listed as a Continental parcel-gilt silver chess set, probably Italian, apparently unmarked, 20th Century. It had an estimate of \$6000-\$8000, but sold for \$13,200.

Christies, London. (21st Nov 2006)

This sale "European Furniture, Works of Art, Tapestries and Carpets", contained 14 Chess items. These included Jaques "Staunton" Sets and several games tables. An Ivory Lund set in a fitted case had an estimate of £2000-£3000, whilst a Chinese-Export, turned Ivory Figural set from Canton Circa 1850 was listed as £3000-£5000. A good French carved bone bust set, attributed to Dieppe in the first half of the 19th century had a £4000-£6000 estimate.



KEN WHYLD ASSOCIATION

<http://www.kwabc.com>

Website Review

The Ken Whyld Association is a group of Chess historian enthusiasts who concern themselves with bringing together all information on Chess literature and history into one central, database format. The association, formed out of the "Amsterdam Group" in November 2003, has now grown to over 145 members. It was named after the English Chess historian Ken Whyld who sadly died on 11th July 2003.

The activities of the association, full details of which, can be found under the "Statues" section from the home page are:

- 1) Strengthening contacts and co-operation between collectors of chess literature and researchers and institutions dealing in chess literature.
- 2) Compiling a database of a universal bibliography of chess literature starting with the electronic recording of catalogued lists and data-stocks .
These data sets will be managed (and continuously improved) by the members of the KWA.
- 3) Supporting of publications dealing with chess history, and support for re-editions and reprints of relevant books or papers about chess history or chess bibliography.
- 4) Consulting / Supporting of public collections and libraries to maintain and increase their stocks of chess literature.

The web site has 9 main sections from the home page; Members, Members sites, Personalia, Events, Publications, Links, Database, Forum and finally Contact.

There are also some additional sections on Organisation, Statues, Imprint, Press Review, Archives and Announcements.

This appears to be an active association and there are regular updates posted on the site. Under the "Events" section, there are details and many pictures of their annual



KWA Members at the Bibliotheca Augusta in Wolfenbüttel, for their foundation meeting in November 2003. Dr. Bepler, Tony Gillam and Calle Erlandsson next to the game board of Duke August.

General Meeting held in the "Swiss Museum of Games". One of the talks would be of particular interest to CCI members. This was given by Bernd Ellinghoven and was entitled "KambodSchach" (Cambodian Chess), and gave reference to a Chess set in the Swiss Museum of Games.

One of the main aims of the association is the compiling of a database of Chess bibliography. This is already comprehensive and is growing all the time as members discover new or additional chess literature. It is an important tool for Chess historians doing research.

Website Review

Continued

The database operates on two levels:

- 1) Database – Catalogue. This is a free access to anyone. It has limited search criterion and provides a short description of each item.
- 2) Database – Bibliography. This is for members only and provides additional search functions along with full descriptions of the literature found.



Cambodian Chess set in the Swiss Museum of Games.

The KWA also commissions book projects where old Chess texts are re-printed and some even translated prior to printing.

For anyone interested in Chess history, Chess Literature, or if you are doing research for a book or article this could be a very useful site to know about. Some CCI members already belong to the KWA and although we have different aims and structure, there are areas of overlap. Application forms for the association can be found under the “Member” section and membership currently costs 40 Euros

A chess revelation as the result of the restoration of an incunabulum

Gianfelice Ferlito

Through archaeology many secrets and unknown treasures from the past are revealed. The restorations of incunabula, (books printed before 1500) can also bring to light unexpected information. Such is the case of five printed folios concerning the chess book ‘*Repetición de Amores et Arte de Axedrez*’ by Luis Ramirez de Lucena, found during the restoration of an Italian incunabulum, dated 1495 and ascribed to Bartolo from Sassoferrato, a local well known chess player. This Old Italian book is housed at the Town Library of Massa Marittima. The discovery was briefly reported by Marielisa Rossi in her ‘*Catalogue of the incunabula of the Town Library of Massa Marittima ‘Gaetano Badii’*’ which was published in 1995 by ‘*Culture del Testo. Rivista Italiana di Discipline del Libro*, 2’.

Some years after that fortuitous discovery, Diego D’Elia, chess scholar and Major of the Carabinieri on mission at N.A.T.O. Joint Force Command South–Security Operation Section, Naples, with his chess expertise re-examined the fascinating story of that discovery. With sound bibliographical erudition in a well-documented study illustrated with 14 coloured photographs, he relates the fascinating story of that discovery and its historical chess relevance.

Prof. Maurizio Copedè of the Gabinetto Vieusseux, Laboratorio di Restauro, Florence, carried out the restoration in 1993. During that operation there emerged from the original cover bindings of the incunabulum twenty fragments of various manuscripts and printed books, from different periods and in several languages, which had been utilized as material for the binding. The use of re-cycled manuscripts or printed pages to reinforce and strengthen the bindings of the cover of incunabula was very

A chess revelation as the result of the restoration of an incunabulum

Continued

popular due to the high cost of paper, at that time, which as D'Elia informs us, was equal to half the printing costs. The five folios, 44 x 31 cm, were printed on a quality paper, with clear characters, all showing either partial or total loss of the text. The folios under examination correspond to the folios 47-50, 97-104, 107-110, 115-118 of the original text of Lucena, printed in Salamanca (certainly before October 1497) by the typography of the German Hutz and the Spanish Sanz, with the title '*Repetición des amores y Arte de axedrez con CL juegos de partido*'

For comparison of the text D'Elia has taken the reproduction of the text housed at Biblioteca Nacional of Madrid, 1-150, and published in 1997 by Joaquin Pérez de Arriaga in a superb work in two volumes titled '*El incunable de Lucena primer arte de ajedrez moderno*', Polifemo Editions.

The folios found in the restoration recorded 30 out of total of 150 'partiti' and a portion of the text of the twelve and last 'regla' (folio 47r). Following the D'Elia's examination there are four disparities with the final text. One of these is in the folio n.5 where he noticed a 'partito' not included in the final version of the Lucena's book.

According to D'Elia there are two possible explanations for the fact: 1) It was a typographical error; 2) It was caused by the re-use of the wood prints already used in 1495 by Hunz in Valencia for the book of Francesch Vicent. This second explanation should not be discarded as improbable. In fact it is possible and probable that Hunz, when travelling from Valencia to Salamanca, took with him his expensive instruments, matrixes, and the typographical series which were very difficult to obtain and was as D'Elia informs us that this was the usual practice for the itinerant printers at that time. Major D'Elia on examination of the five

folios, concluded that '*these fragments belong to an early stage in the preparation of the book, possibly the first print out, which were used by the printers to check before the final printing took place: printer's proofs*'

Very likely these proofs were put aside to be re-used as paper in the production of cover bindings. According to D'Elia one must not be surprised by the fact that the printers proofs of Lucena, printed in Salamanca one or two years after the printing of Bartolo's book, were found in the binding. It is known that the books in XV century were sold by the printer without a binding, which was later ordered by the buyer according to his own taste. The owner of the Bartolo's book who bought it in 1497 most likely ordered a binding in that year or maybe some years later. So it is quite conceivable that the binding of Bartolo's book was made by taking advantage of reusing paper printed years before.

These fragments of the Lucena's book represent, according to Major D'Elia, '*probably the oldest presently known testimony, of a printed text on the game of chess*'

Unless, of course, the future presents us yet another surprising unpredicted discovery as with Bartolo's book and possibly bring to light even the lost book of Vicent buried in some old XV –XVI century binding

Diego D'Elia, '*Sulla più antica testimonianza di un testo scacchistico a stampa: le bozze di stampa dell'incunabolo 'Arte de Axedrez' di Luis Ramirez de Lucena*', appeared on pages 81-98 in '*Culture del testo e del Documento, le discipline del libro nelle biblioteche e negli archivi*, 19/2006, Vecchierelli Editore, €13

Book Review

Jim Joannou

“The Introduction of Chess into Europe”

Author: M.C Romeo

No of Pages: 40

Language: English

Published: Privately in Hardback

Cost: 20 Euros

(Sold at the Berlin Congress)

This historical book deals in some detail with the routes by which chess spread across Europe, looking in particular at **The Caucasus, Byzantium** and the **Western Mediterranean**. The author uses historical texts and standard publications such as “Murray”, to support the interesting ideas being put forward. Religious aspects, geographical detail and archaeological information are used to corroborate the theory. There are also over 30 notes, referenced in the text, at the back of the book.

As this book has been privately published it does not have the “finished” product look that we have come to expect. There are quite a number of grammatical and “typo” errors, which sometimes makes reading the text hard work. Some of the pictures do not have titles and some are so small that it is difficult to see in detail, which is a pity. A lot of the text mistakes are undoubtedly due to errors in translating to English. It would be easy to produce a list of errors, but that would detract from the real purpose of the book, which is a good piece of historical research. It does not exactly re-write the history of chess in Europe, but it certainly adds to and clarifies a number of points that were hitherto cloudy. A good reference text that should prove useful to researchers in the future.

CCI DIARY

Journey to India Further Investigations on the Origin of Caturanga

26th Feb—9th Mar 2007

India

Further details from: karin.eder@t-online.de

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### Bonhams Auctions

*Spring 2007*

**Knowle, Midlands, UK**

Details to be announced in due course

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Bloomsbury Auctions

April 2007

London UK

Details to be announced in due course

Luke@bloomsburyauctions.com

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### World Championships

**FIDE**

*11th Sept - 1st Oct 2007*

**Mexico City**

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*Do you know of a Chess related event
that should be listed ?*

Send it in via e-mail to the Editor:

jimjoannou@btconnect.com

~~~~~

### Future Issues:

Articles on:

Mongolian Chess, Travel chess,  
Chess City Kalmykia.

A website review.

News, Views & Pictures.

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