

# Scottish Correspondence Chess Association

**Magazine No.155**

**Autumn 2021**

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*Painted Stained Glass by Brigitte Wolf*  
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Welcome to the third edition of the 2021 magazine set. It's been a bit of a challenge to edit this time round as we're in the midst of a house move, and my usual files and equipment have sometimes been hard to find. Our regular contributors have all been busy again however and I trust you'll enjoy their excellent articles!

Our Notices section contains the results of the votes on Proposals at the recent ICCF Online Congress.

The fourth ICCF rating list of 2021 is analysed by our grader Alistair Maxwell.

John Hawkes provides a fascinating selection of King's Indian games where Black holds sway. Coincidentally, John is also involved in a house move in SW France at this time – we've agreed that wood is easier to shift than residences!

Peter Bennett offers a critique on the vagaries of chess jurisdictions, and their effects on players and organisers. Your views, pro or contra, would be interesting to hear.

Our Chess Art spot features the London-based artist Tom Hackney whose unique interpretations of the games of Marcel Duchamp have won him wide recognition. Tom has been a joy to work with, sending texts, web references and hi-res images – so sit back and enjoy his work!

Awani Kumar chanced on the fact that July 2021 is the 225<sup>th</sup> anniversary of the death of the poet Robert Burns. We tend to celebrate Burns' birthday more than his death, but a good mathematician knows a square when he sees one...

John Hawkes has also pulled together some images and an example of the play of Marcel Duchamp as a companion piece to the Tom Hackney article.

Alastair Dawson's Games Column recalls the classical 1914 encounter between Bernstein and Capablanca, but this time compared to current engine analysis. The results are fascinating and you'll enjoy this well-written piece!

Just as we were going to press, news came in of David Cumming's success in the 2020-21 SCCA Championship. Congratulations to David, and you'll find the closing x-table within.

## SCCA Membership

**Annual: £10/year** buys you entry to all SCCA domestic events and friendly international matches, plus 4 quarterly e-magazines.

**Life: £100** gets you annual membership for the rest of your days (plus a year's worth of printed magazines to try out).

**Patron: £125** (+ any further donation you care to make) gets you life membership and your name on something commemorative.

## SCCA 100 Club

The 100 Club has been and continues to be an important revenue-earner for our Association, with many long-standing subscribers.

However, in recent years we have lost a number of subscribers through death and replacing them has been a challenge that, as yet, we have been unable to fully meet.

Could you help us address our challenge by agreeing to take one, two, three or more units each month?

Responsibility for the 100 Club rests with our Treasurer, Gordon Anderson. Units cost £1 with some members taking one unit while others take as many as 10 units per month. From the Association's perspective paying by Bankers Order is most convenient.

If you don't already subscribe to the 100 club please consider if you can help the SCCA by making contact with Gordon to sign up for some units (contact details below).

## Recent 100 Club Winners

2021	1st	2nd
September	S G Mackenzie	G M Anderson
August	J M Armstrong	P J Moir
July	P J Moir	K B McAlpine

## SCCA Officials

President	Iain Mackintosh	11 West Grange Farm, St Andrews KY16 8LJ	+44 (0) 1334 470287	<a href="mailto:president@scottishcca.co.uk">president@scottishcca.co.uk</a>
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NB Secretarial duties will be undertaken by Iain Mackintosh pro tem.



## ICCF Match Europa Zone v Italy



ICCF Zone 1 and ASIGC (Associazione Scacchistica Italiana Giocatori per Corrispondenza) are delighted to announce that a friendly match Italy versus Rest of Europe will be organised in December, 2021.

1. The match will be played on the ICCF webserver and ICCF Playing Rules will apply. Time control is 10 moves in 50 days with duplication after 20 days.
2. Number of boards is expected to be 130 to 150.
3. Any Zone 1 (Europa) National Federation (except for Italy) may nominate 5 players plus 5 reserve players for the Rest of Europe Team (usually some NFs are not represented in friendly matches, however it would be good if all countries could nominate some players). Deadline is 30th October 2021.
4. Each player will play two games (one with White, one with Black) against her/his opponent on her/his board.
5. Start date is 20th December 2021.
6. Team Captains are IA Gianni Mastrojeni (Italy) and GM Artis Gaujens (Rest of Europe).
7. Tournament Director is Karsten Kjeldsen (Denmark).
8. Order of boards will be set in accordance with ICCF ratings being taken from up-to-date rating list (i.e. 2021/3).

Any Scottish player who wishes to be considered for the Europa Zone team should contact Gordon Anderson as soon as possible, but no later than 23rd October 2021.

## ICCF Congress 2021 Online Voting Results



As in 2020, online voting allowed Congress to proceed with this year's Proposals programme.

You can view each Proposal in full by logging in to the ICCF website, then selecting ICCF Congresses/Proposals from the main menu. The full text of each Proposal, plus commentary by delegates prior to voting is visible.

Here are the results of voting on the Proposals received. Maximum votes per proposal were 57, and votes cast are shown as for-against-abstain.

001	ICCF Congress 2022 (Glasgow)	49-0-8	Pass
002	Service Committee Budget 2022	45-0-12	Pass
003	Approve the 2020 Congress Minutes	43-0-14	Pass
004	New MF (Philippines)	46-0-9	Pass
005	(Withdrawn)	0-0-0	N/A
006	Accumulative GM Norm	16-24-17	Fail
007	Show Best of all Titles	6-36-15	Fail
008	Extend Title Norm Possibilities	15-25-17	Fail
009	Stop MF Champs 1-3 places entering MN/B events	43-2-12	Pass
010	Same Initial Reflection Time for all	27-16-14	Pass
011	Plus-Score needed for Promotion	33-10-14	Pass
012	One Team Board/Player (except Friendlies)	42-3-12	Pass
013	Already Registered Player cannot be Sub/Replacement	41-4-12	Pass
014	Eliminated Player cannot re-enter Event for another Team	42-3-12	Pass
015	Players cannot be Sub/Replacement for Themselves	41-2-14	Pass
016	Players already served on a Team cannot serve as Player again.	39-5-13	Pass
017	Only one Team Captain at any time	40-3-14	Pass
018	Player-friendly Withdrawal Procedures	39-5-13	Pass
019	DMD Claim Notification to Opponent	36-8-13	Pass
020	GDPR Update to Privacy Policy	38-3-16	Pass
021	Postal Events Results Clarification	31-5-21	Pass
022	Logging/Auditing Insights to Games in Progress	23-15-19	Pass
023	Expanded Team Definition for Friendlies	35-8-14	Pass
024	Minimum Number of different Players to form a Team	40-5-12	Pass
025	Tournament Fee Reductions for 2022	46-0-11	Pass
026	New Structure for Postal Promotion Events	28-7-22	Pass
028	Dismiss Venezuela from ICCF	37-1-19	Pass
029	(Withdrawn)	0-0-0	N/A
030	New MF (Aruba)	43-0-14	Pass
031	Alter App 1 Rating System Rules	13-23-31	Fail
032	Alter World Cup Rules	34-5-18	Pass
033	Bespoke ICCF Rating System	37-5-15	Pass
034	Risk Management for Webserver Open Events	39-5-13	Pass

035	Tie-Breaking Update	41-2-14	Pass
036	Zero-Move Players made Inactive	14-30-13	Fail
037	Friendlys to include Regional Teams and Isolated Players	30-9-18	Pass
038	Friendly Matches Viewing Rules	27-14-16	Pass
039	Unbalanced Openings Trial Events	34-7-16	Pass
040	Optional Preferential Voting (OPV) for Election of Officials	29-5-23	Pass

## SCCA Website Archives and Downloads



Alistair Maxwell writes:

I have had further games supplied to me by Ian Marks, who asked me if I was some kind of masochist (!), and ICCF GM Douglas Bryson. Many thanks to them both for finally relenting and sending me their games after years of badgering.

These games all come from the period 1978 to 1981 and I know many of the names that played in these tournaments are still about – don't be shy (if you didn't keep them see if you can remember any...!). Mr Bryson's are a particularly good bunch of games. He only played in 3 Championships finishing 1st twice and 2nd equal once and was undefeated with a total score of 24½ out of 30 games!

Feel free to send me any archive material or games, either by post (home address 34 Loganswell Gardens, Glasgow G46 8HU), or by email to [grader@scottishcca.co.uk](mailto:grader@scottishcca.co.uk)

I will accept any format as long as I can read it and make sense of it! Please send stuff whether you played in or controlled events (someone must have games/crosstables/files somewhere). Tell your family that you are having a clear out and the material is going to a good cause!

## SCCA Membership 2022



Membership Secretary Mickey Blake has now initiated next year's cycle. You can download membership forms from [www.scottishcca.co.uk/membership](http://www.scottishcca.co.uk/membership) and return them to him at: [membership@scottishcca.co.uk](mailto:membership@scottishcca.co.uk)

There's no mad rush, but the earlier you can renew, the earlier we can schedule the events calendar for 2022.

## Fernschach 2021 CC Database



Herbert Bellmann writes to advise that Fernschach 2021 offers a CC games database in addition to ICCF and commercial products. In summary:

- Database available annually since 2000
- Nearly 1,600,000 games (from 1991)
- Over 110,000 new games since 2020
- Approximately 10,000 annotated (400 new)
- German letters ä, ö, ü and ß are not counted in names
- Games from all main chess servers + post + email All tournaments marked correspondence so that CC games can be recognised in a larger database

The price is €13.50 (shipping within Germany) and €15 (shipping elsewhere).

For further details, contact Herbert at:

Herbert Bellmann  
Auf dem Brink 11  
46399 Bocholt  
Germany

Bank details: Transfer the purchase amount to:  
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Email: [hebel57@gmx.de](mailto:hebel57@gmx.de)

Website: <http://www.fernschach.org/fs-cd/index.html>

## ICCF Updates



September updates to the Games Archive have now been added, and may be downloaded by logging into: <https://www.iccf.com/> then selecting Games Archive from the menu.





## 2021/4 Grading List

By Alistair Maxwell

The fourth ICCF grading list of 2021 is published and new grades are based on 3 months' results reported between 1 Jun 2021 and 31 Aug 2021. The grades will apply to internationally graded games starting between 1 Oct and 31 Dec 2021.

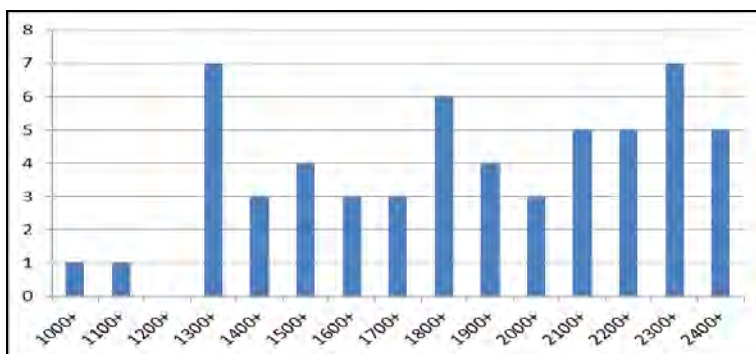
There were no additions or deletions in this list. Prof. Kevin Paine achieved the CCE title by getting his second norm in the 22<sup>nd</sup> Olympiad Preliminaries. Congratulations to Kevin!

The most significant rating moves were Ian Marshall (+61), Rob Taylor and Ian Whittaker (both +25) and Robert Gilbert (+21).

New games centurions were Carlos Almarza Mato (2100+), Raymond Burrige (1700+) and Allan Buchan (200+). Highest recorded games this quarter were Carlos Almarza Mato (54), Colin Beveridge (34), Raymond Burrige (33), Iain Sneddon (32), with David Cumming and Allan Buchan (both 30).

You need to complete 12 ICCF-eligible games to obtain a rating. Fixed ratings are based on at least 30 games and only these are shown below (for information there are 12 players with unfixed ratings in the latest list and I expect some of these will obtain fixed ratings soon). Rating changes are denoted by arrows. Email [grader@scottishcca.co.uk](mailto:grader@scottishcca.co.uk) if you have any queries.

No.	Name	Results	Grade	No.	Name	Results	Grade
317	Almarza Mato, C (CCE)	2119	2160 ↑	584	MacGregor, C A	465	1817 ↔
518	Anderson, G M (CCM, SM)	352	2361 ↑	532	Mackintosh, I (SIM)	798	2417 ↓
121	Anderson, J	302	1941 ↔	216	MacMillen, A N	1428	1637 ↓
313	Armstrong, J McK	480	1533 ↑	485	Major, B	67	1194 ↓
511	Beecham, C R (SIM)	495	2472 ↔	566	Marshall, I H	850	1922 ↑
599	Bell, A D (CCM, SM)	261	2426 ↔	434	Matheis, T (IM)	271	2454 ↑
501	Bennett, P G (CCM, SM)	493	2370 ↔	083	Maxwell, A	49	2191 ↑
481	Beveridge, C (CCE)	659	2247 ↓		Miles, A	76	1435 ↓
472	Blake, M J (CCM)	894	2381 ↓	401	Moir, P J	205	1507 ↔
509	Borwell, A P (IM)	1096	2207 ↔	598	Montgomery, R S (CCE)	342	2286 ↑
486	Buchan, A W (CCM)	217	2327 ↑	474	Murden, C (IM)	628	2457 ↑
602	Burrige, R J	1707	1950 ↓	564	Murray, J S	93	2016 ↑
	Clark, S L	306	1830 ↔	440	Neil, C	342	1338 ↔
247	Cormack, W H	117	1898 ↔	453	Newton, A	30	1774 ↔
166	Cumming, D R (CCM, SM)	1947	2284 ↑	603	O'Neill-McAleenan, C	184	1874 ↔
422	Dawson, Prof A G (CCE)	170	2192 ↔	604	Paine, Prof K A (CCE, SM)	234	2351 ↑
478	Dunn, J	441	1535 ↑		Pettigrew, S	174	1375 ↔
371	Edney, D	320	1930 ↓	432	Price, D	473	1847 ↓
462	Gilbert, R	275	1747 ↑	609	Rafferty, K	68	1396 ↔
124	Goodwin, B J	389	1719 ↔	477	Sedstrem, A	115	1370 ↓
445	Graham, S W	86	1656 ↔	439	Smith, M J	113	2166 ↑
399	Grant, J	79	1629 ↓	057	Sneddon, I (CCM, SM)	447	2360 ↔
596	Hardwick, M E	1716	1076 ↓		Taylor, R	50	1413 ↑
475	Kearns, A	115	1380 ↔	605	Taylor, W	151	2062 ↓
548	Kilgour, D A (GM)	351	2238 ↔	484	van Stratum, T	34	1355 ↔
260	Knox, A	398	1404 ↔		Warren, J	36	2067 ↔
264	Lloyd, G (CCM, SM)	1038	2307 ↔	480	Whittaker, I P	195	2180 ↑
	MacDonald, M	56	1389 ↔	487	Wicht, D	39	1861 ↔



## Statistical Analysis

Total listed	56
New entrants	0
Deletions (inactive, lapsed or non-members)	0
Grading increases (↑)	17
Grading decreases (↓)	13
Grading static (↔)	26

## Top 30 Grades

Beecham, C R (SIM)	2472	Kilgour, D A (GM)	2238
Murden, C (IM)	2457	Borwell, A P (IM)	2207
Matheis, T (IM)	2454	Dawson, Prof A G (CCE)	2192
Bell, A D (CCM, SM)	2426	Maxwell, A	2191
Mackintosh, I (SIM)	2417	Whittaker, I P	2180
Blake, M J (CCM)	2381	Smith, M J	2166
Bennett, P G (CCM, SM)	2370	Almarza Mato, C	2160
Anderson, G M (CCM, SM)	2361	Warren, J	2067
Sneddon, I (CCM, SM)	2360	Taylor, W	2062
Paine, Prof K A (CCE, SM)	2351	Murray, J S	2016
Buchan, A W (CCE)	2327	Burridge, R J	1950
Lloyd, G (CCM, SM)	2307	Anderson, J	1941
Montgomery, R S (CCE)	2286	Edney, D	1930
Cumming, D R (CCM, SM)	2284	Marshall, I H	1922
Beveridge, C (CCE)	2247	Cormack, W H	1898

## Top 10 Rated Games

Almarza-Mato, C	2119	Borwell, A P (IM)	1096
Cumming, D R (CCM, SM)	1947	Lloyd, G (CCM, SM)	1038
Hardwick, M E	1716	Blake, M J (CCE)	894
Burridge, R J	1707	Marshall, I H	850
MacMillen, A N	1428	Mackintosh, I (SIM)	798

## Selected Personal Best Grades 2021/4

	New	Previous		Gain
Murden, C (IM)	2457	2454	2021/2	3
Anderson, G M (CCM, SM)	2361	2357	2021/2	4
Buchan, A W (CCM)	2327	2321	2021/3	6
Maxwell, A	2191	2183	2021/2	8
Whittaker, I P	2180	2155	2021/3	25
Smith, M J	2166	2155	2021/3	11
Taylor, R	1413	1402	2021/2	11

## Other Notes

**Senior International Master (SIM)** title norms are held by:

Matheis, T (1), Murden, C (1)

**International Master (IM)** title norms are held by:

Anderson, G M (1), Bennett, P G (1), Bell, A D (2),

Cumming, D R (1), Sneddon, I (1)

**Scottish Master (SM)** title norms are held by:

Montgomery, R S (2), Buchan, A (1)

**Correspondence Chess Master (CCM)** title norms:

Beveridge, C (2), Montgomery, R S (2), Paine, K A (1)

**Correspondence Chess Expert (CCE)** title norms:

Burridge, R J (1), Smith, M J (1), Whittaker, I P (1)

This list includes a number of our members who are registered with other countries. Members who have played <30 games are not shown.

To check your rating online at any time, go to the ICCF webserver site ([www.iccf.com](http://www.iccf.com)), click on the ICCF Ratings link then complete the search boxes.

A number of useful online rating enquiry facilities are available, including a personal forecasted rating as your results come in.



## The Hawkes Files

By John E. Hawkes

### I KID You Not

A Quartet of King's Indian Defences this time - all wins for Black!

Norway's Roald Berthelsen, tournament director and magazine editor, gets top-billing with a postal game from his youth (discovered on the ChessTempo site, an excellent source of CC game scores).

The win by his fellow Norwegian Edvard Sterud was published by Roald some 50 years ago, while Koshnitsky v Albareda and Paroulek v Dubinin lurked in my so-called 'Files' for a similar expanse of time.



Roald Berthelsen

**White:** Pettersen, Erling  
**Black:** Berthelsen, Roald  
Norwegian Correspondence 1960  
KID - Sämisch [E87]  
[Notes by John E Hawkes]

1.c4	Nf6
2.d4	g6
3.Nc3	Bg7
4.e4	d6
5.f3	e5
6.d5	Nh5
7.Be3	0-0
8.Qd2	Qh4+
9.g3	Nxg3
10.Qf2	Nxf1
11.Qxh4	Nxe3



The Bronstein variation.

12.Qf2	Bh6?!
13.Nd1	Nxc4
13...Nxd1 14.Rxd1 and one must prefer White's chances.	
14.b3?	
14.Qc2 b5 15.a4 Ba6 16.b3±	
14...	Na3!
15.Nc3	
15.Qb2 Nb5 16.Qe2 Nd4 17.Qc4 c6±	
15...	Na6
16.Qb2	Nb4!
17.Kf1	Nac2
18.a3	Ne3+
19.Ke2□	Nbc2
20.Nd1	Nd4+
21.Kf2	Nec2



Black's 12<sup>th</sup> move Bh6 has been a success.

22.Ra2	f5
23.Qc3	
The cavalry has done a fantastic job - and it's not finished yet.	
23...	Nxa3!
24.Rxa3	Nb5
25.Qb4	Nxa3

26.Qxa3	fxe4
27.Kg3	exf3
28.Nxf3	e4
29.Nd4	Bf4+
30.Kg2	Bg4
31.Rf1	e3
32.Qa2	Rae8



33.h3?

After the cavalry, the clerics take over: White is in a very bad way e.g. 33.Re1 and Black may have planned 33...Re5 34.Ne6 Rxd5! when 35.Nxf8 (35.Nxe3 Bxe6 36.Nxd5 Bxd5+ 37.Kg1 a6-+) 35...Rd2+ etc.; Relatively best seems 33.Ne2 Bh6 34.Rxf8+ Rxf8 with faint hopes for White survival.

33...	e2
34.hxg4	exf1Q+
35.Kxf1	Be3+
36.Nf5	gxf5
37.Nxe3	Rxe3
38.Qxa7	fxg4+
39.Kg2	Rxb3
40.Qa4	Rb2+
41.Kg3	h5
42.Qe4	Rf3+
43.Kh4	Rh2+
44.Kg5	Rhf2
45.Qe8+	Kg7
46.Kxh5	
46.Qg6+ Kf8 47.Kxh5 Rh2+ 48.Kg5 Rh8 49.Kxg4 Rg8! simplifies.	
46...	g3
47.Qe7+	Rf7

0-1







**Miguel Albareda**  
(Photo: Joaquim Travesset)

**White: Koshnitsky, Garry**  
**Black: Albareda, Miguel**  
Australia v Spain CC Match, 1955  
KID - Sämisch [E81]  
[Notes by John E Hawkes]

A great battle and a particularly tenacious display by the Catalan champion Miguel Albareda Creus.

1.d4	Nf6
2.c4	g6
3.Nc3	Bg7
4.e4	0-0
5.f3	d6

Geller's 1980 King's Indian expose gives 5...c5 with two game quotes; 6.dxc5 b6 7.cxb6 (7.Be3 bxc5 8.Bxc5 Nc6 9.Qd2 Rb8 10.Rc1 Re8 11.b3 Bb7 Rabar - Gufeld, Baku 1964) 7...Qxb6 8.e5 Ne8 9.f4 d6 10.Nf3 Nc6 11.Be2 Be6 Shianovsky - Vasiukov, Kiev 1957.

6.Bd3	e5
7.d5	Nfd7
8.Be3	Na6
9.Nge2	Nac5
10.Bc2	a5
11.Qd2	f5
12.Bg5	Nf6
13.exf5	Bxf5
13...gxf5	14.Ng3 f4 15.Nf5±
14.Bxf5	gxf5
15.Ng3	Qd7
16.0-0-0	
16.0-0 f4	17.Bxf6 fxc3=
16...	a4
17.Qc2	Ne8
18.Nh5	Bh8
19.Rhg1	a3
20.b3	Qf7



21.g4	fxg4
22.fxg4	Qg6
23.Be3	Na6
24.Ng3	
24.Qd2	keeping the queens on maintained maximum pressure on Black.
24...	Qxc2+
25.Kxc2	Nb4+
26.Kd2	



With 26.Kb1 White can be confident of lasting domination thanks to a secure Ne4 blockade.

26...	e4
27.Ngxe4	Nf6
28.g5	
28.Ng5!	Nd7 29.Nb5±
28...	Nxe4+
29.Nxe4	Bb2!

White had probably assumed the game would continue; 29...Nxa2 30.Nf6+ Kg7 31.Bd4± But the a-pawn can wait to be captured.

30.Nf6+	
Another variation was;	30.g6 Nxa2
31.gxh7+ Kh8	32.Ng5 Nb4 33.Ne6
Rf7	34.Rb1 Be5±
30...	Kg7
31.Nh5+	Kg6!

Aware he has to sacrifice the exchange next move.

32.Nf4+	Rxf4
33.Bxf4	Rf8
34.Be3	Nxa2
35.Rb1	
35.h4	was better.
35...	Rf3



36.c5?  
36.h4 was now essential to stay in the game. 36...Rh3  
36... Nb4!  
36...Rf5 37.Rxb2 axb2 38.cxd6 cxd6 39.Kc2 and the b-pawn falls.  
37.cxd6 cxd6  
38.Rxb2 axb2  
39.Rb1 Rh3!  
40.Bf4  
40.Rxb2 Rxh2+ 41.Kc3 Nxd5+ wins a piece.  
40... Rd3+  
41.Ke2 Rxb3  
42.Bg3  
42.Bxd6 Nxd5—  
42... Nxd5  
42...Nxd5 43.Be1 Ne3! 44.Kd2 Nc4+ 45.Kc2 Rh3 shows the marvellous cooperation of Black's rook-and-knight team.

0-1



**White: Paroulek, Vit**  
**Dubinín, Peter**  
Czechoslovakia v USSR Match 1956–58  
King's Indian Fianchetto [E72]  
[Notes by John E Hawkes based on Dubinín in *Courrier des Echecs*]

1.d4	Nf6
2.c4	g6
3.g3	Bg7
4.Bg2	0-0
5.e4	d6



## 6.Nc3 Nc6

Paroulek - Koshnitsky in the First ICCF World Championship Prelims had continued; 6...e5 7.d5 a5 8.Nge2 Na6 9.h3 Nc5 10.Be3 Nfd7 11.0-0 f5 12.exf5 gxf5 13.f4 Qe7 14.Nb5 Nb6 15.Qc2 e4 16.Ned4 Bd7 17.Rad1 with equality, but right to the end of the game precision was lacking from both sides... 17...c6? 18.dxc6 bxc6 19.Nxd6! Bxd4 20.Rxd4 Nd3 21.a3 (21.Nxe4) 21...Rab8 22.Rxd3? (Still ignoring 22.Nxe4) 22...exd3 23.Qxd3 Na4 24.c5± Qe6 25.Bd4 Rb3 26.Qd2 (26.Qc2!+-) 26...Rg3 27.Kh2 Qb3 28.Qf2 Rg6 29.Bf3 Be8? 30.Bd1 1-0

**7.d5 Na5**  
**8.Qe2 c5**  
**9.Nh3**



**9... a6**  
 9...Qb6 intending Qb4 is worth considering.

**10.0-0 b5!**  
 Black gets long-term pressure on the q-flank.

**11.cxb5 axb5**  
**12.Nxb5 Ba6**  
**13.Be3 Qd7**  
**14.a4 Ne8**  
 Preferring to increase the q-side pressure, rather than merely regaining the pawn by 14...Nxe4 15.Bxe4 Qxh3

**15.Rfb1 Nc7**  
**16.Qe1 Nc4**  
**17.Nc3 Rfb8**  
**18.Bc1 Rb4**  
**19.Ra2 Rab8**  
**20.Nf4**



Peter Dubinin



**20... Bxc3!**  
 A minor-exchange sacrifice is a major decision: Dubinin assessing the resulting complications to be in Black's favour.

**21.Qxc3 Rb3**  
**22.Qc2 g5**  
**23.Ne2**  
 Black's double-edged pawn advance gets an imprecision from White. Better was 23.Nd3 and if 23...Ne3 24.Nxc5!

**23... Ne5**  
**24.Rba1 Bd3**  
**25.Qd2 Qg4!**  
**26.Nc3**  
 26.Kf1? Nf3! 27.Qe3 (27.Bxf3 Qxf3 28.Qxg5+ Kh8 and White cannot avoid being mated.) 27... Nd4+- Dubinin.

**26... Rxc3!**  
 Going from minor to major.

**27.bxc3 Nf3+**  
**28.Bxf3 Qxf3**



**29.Qxg5+**  
 Dubinin considered the best defence to be 29.Rb2; while 29.c4 Bxe4 30.Kf1 Qh1+ 31.Ke2 Bf3+ 32.Kd3 (32.Ke3 Rb3+ and mate.) 32...Qf1+ 33.Kc3 Rb4+- 34.Qxg5+ Kh8 (34...Kf8? 35.Qxe7+! Kxe7 36.Bg5+ f6 37.Rxf1± fxg5 38.Re1+) 35.Qh4

(35.Qf4 Nxd5+) 35...Bd1! is time White resigns.]

**29... Kf8**  
 29...Kh8 30.Bb2 Bxe4 31.Kf1 Nxd5 32.c4+ f6+-

**30.Bd2**  
 30.Qh6+ Ke8 31.Bb2 Bxe4 32.Kf1 Qg2+ 33.Ke1 Bd3 34.Qe3 Bc4+- And now it's totally lost for White.

**30... Bxe4**  
**31.Kf1 Rb1+**  
 A rapid mate was there by 31...Qg2+ 32.Ke2 Bf3+ 33.Kd3 c4+! 34.Kxc4 Bxd5+ 35.Kd4 Qe4#

**32.Rxb1 Qd3+**  
**33.Ke1 Qxb1+**  
**34.Ke2 Qxa2**  
**35.f3 Bxd5**  
**36.Qh6+ Ke8**  
**37.h4 Bc4+**  
**38.Kf2 Qb1**  
**39.g4 Qf1+**  
 39...Qf1+ 40.Kg3 Qg1+ 41.Kf4 Qh2+ 42.Ke3 Qe2+ 43.Kf4 Qe5#



0-1

**White: de Lange, Daan**

**Black: Sterud, Edvard [E62]**

Nordiske Masterskapet, 1971

KID - Kavalek Variation [E62]

[Notes by John E Hawkes based on notes by Thor Støre]

**1.Nf3 Nf6**  
**2.g3 g6**  
**3.Bg2 Bg7**  
**4.0-0 0-0**  
**5.c4 d6**  
**6.Nc3 c6**  
**7.d4 Qa5**



**8.Qc2**

8.e4 Qh5 9.Re1 e5 10.b3 Bg4 11.d5 Na6= Geller in his 1980 opus on the KID.; 8.d5 prevents the q-cross-over,

when Black's plan is queen-side action; 8...Qb4 9.Nd2 Bd7 10.e4 a5 11.Re1 Na6=; Worth noting is another queen move 8.Qd2!? then if 8...Qh5 9.Qg5 and Black cannot play his intended Bh3.

8... Qh5  
9.Rd1 Na6  
10.b3 Nb4  
11.Qd2 c5  
12.a3 Nc6  
13.d5 Nd4!  
14.Nxd4 cxd4  
15.Nb5 Ng4  
16.h3



16... Ne3!  
17.g4 Qh4

18.fxe3  
18.Re1 h5!  
18... dxe3  
19.Qa2 f5  
Black has a draw already e.g.  
19...Qf2+ 20.Kh1 Bxg4 21.Bb2 Bxh3 22.Bxh3 Qh4 23.Kh2 Qf4+ etc., but he is after a whole point.  
20.Bxe3 fxg4  
21.Rf1 Rxf1+?!  
⊔21...Bd7 and if 22.Rxf8+ Rxf8 23.Rf1 then 23...Rxf1+ 24.Kxf1 gxh3 25.Bh1 h2+—  
22.Rxf1 gxh3  
23.Bf3 Be5  
23...Qg3+ 24.Kh1 Bg4 25.Bd4!  
(25.Nd4 Be5 26.Rf2 Rf8 27.Qd2=) and if 25...a6 then 26.Bxg7 axb5 27.Bh6 Rxa3 28.Qb2 Bxf3+ 29.exf3 Kf7 30.Qe2±  
24.Kh1



24... g5!  
25.Rg1  
25.Nc7 is irrelevant; 25...g4 26.Nxa8 g3 27.Rg1 Bg4 mating!  
25... g4  
26.Nd4  
Again 26.Nc7 g3! 27.Nxa8 Bg4 28.Bf4 Bxf4 and it's again mate.  
26... g3  
26...g3 27.Ne6 Bxe6 28.dxe6 g2+ 29.Bxg2 hxg2+ 30.Kxg2 Rf8! quietly forcing mate.

0-1



## Miniature Correspondence Masterpieces No. 22

**White:** Bird, R.J.G.  
**Black:** Walker, P.E.  
County & Districts Championship  
1970–71, GB  
French – Winawer [C18]  
[Notes by John E Hawkes]

(Boyd Prize winning game 1970–71)

1.e4 e6  
2.d4 d5  
3.Nc3 Bb4  
4.e5 c5  
5.a3 Bxc3+  
6.bxc3 Qc7  
7.Qg4 Kf8



7...f5 8.Qg3 Ne7 9.Qxg7 Rg8  
10.Qxh7 cxd4 11.Kd1 and it's White who doesn't castle.  
8.Ne2 Ne7  
9.Bd2 Nbc6  
10.h4 h5  
11.Qg5 Nf5  
12.g4 hxg4  
13.Qxg4 Bd7  
14.h5 cxd4

15.f4?  
⊔15.cxd4  
15... dxc3  
16.Nxc3



16... Ne3?  
Admittedly a seductive combination, but a sounder continuation was;  
16...Ncd4 and if 17.0–0–0 Rc8—  
17.Bxe3



17.Nb5 Qxe5! 18.fxe5 Nxe4--

17... Nxe5

18.fxe5 Qxc3+

19.Kf2 Qxa1?

Black must play something else e.g.

19...Qxc2+ 20.Be2 Qf5+ 21.Qxf5

exf5 .

20.Bc5+ Kg8



The other king move loses thus;

20...Ke8 21.Qg5 f6 22.Qxg7 (22.exf6

Qxf6+) 22...Kd8 23.Bb5! then if

23...Bxb5 24.Qxh8+ Kc7 25.Qg7+

Kc6 26.Rxa1 Kxc5 27.exf6

White now has an "only move" ...

21.Qxg7+!! Kxg7

22.Rg1+

22.Rg1+ Kh7 23.Bd3+ f5 24.exf6+

Kh6 25.Be3+ Kxh5 26.Be2+ Kh4

27.Bg5+ Kh3 28.Bg4+ Kh2 29.Bf4#

That's a diagram-worthy mating

situation!



1-0



## SCCA Championship 2020-21

### SCO/C2020, Scottish Championship 2020/21

										TD Anderson, Gordon M. (IA)										
Rated						1	1	2	2	3	3	4	4	5	5	Score	Wins	SB	RG	Place
1		620426	CCM	Cumming, David R.	2369			½	0	½	1	½	½	1	1	5	3	16.25	0	1
2		210717	CCE	Blake, Michael J.	2369	1	½			½	½	½	½	1	½	5	2	18.25	0	2
3		620345	SIM	Mackintosh, Iain	2414	0	½	½	½			½	½	1	1	4.5	2	14.5	0	3
4		620409	CCE	Sneddon, Iain	2281	½	½	½	½	½	½			½	½	4	0	16	0	4
5		211024		Whittaker, Ian P.	2083	0	0	½	0	0	0	½	½			1.5	0	6.5	0	5

David Cumming has won the SCCA Championship for a 6th time (3 outright, 3 shared). The outstanding match between Mickey Blake and Iain Mackintosh was agreed drawn, which left David and Mickey equal on 5 points. However, David had notched up 3 wins to Mickey's 2, and so the Baumbach tie breaking rule worked out in his favour. Congratulations to the Invernessian!

### Multiple SCCA Championship Winners

- 10 Mackintosh, I
- 6 Cumming, D R
- 4 Beecham, C R
- 3 Brown, Dr A C; Giulian, P M; McAlpine, K B; Norris, A J
- 2 Bryson, D M; Dawson, Prof A G; Gillam, S R; Hunter, D B A; Lennox, C J; Watson, J



## Chess, Covid and the Future of Jurisdictions?

By Peter Bennett

Having had a foot in 'both' camps – if, indeed, there are only two – for most of my chess career, I am reasonably familiar with the regulations, and their history of change, on both sides of the fence. Nevertheless, if there is anyone within the SCCA who knows more than I do about any of the issues I am about to address in this article, then please write to the editor and point out where my thinking may have gone astray or my facts are inaccurate.

The two camps I refer to are FIDE and the ICCF.

FIDE is responsible for ALL over-the-board (OTB) chess, from the world championship down to local leagues, allegro tournaments and even lightning/blitz chess.

So, even the ICCF's own lightning chess tournament which used to be conducted at the live ICCF congress (before it went virtual) was, quite properly, conducted according to FIDE rules. Crucially, the relevant jurisdiction is determined NOT by who is organising the tournament, but by the format in which it is being played: the ICCF Congress event was OTB, therefore it is played according to FIDE rules, no question. The same goes in reverse!! (See below)

The ICCF, by contrast, is responsible for ALL chess played by distance communications (CC). Most of this is now online; but, historically, the method of communicating moves has varied considerably. Even so, it matters not whether CC is played by website, post, telegram, telephone, carrier pigeon, ship-to-shore radio or semaphore: it all comes under the jurisdiction of the ICCF.

Furthermore, any historical differences that may have existed between FIDE and the ICCF have long since been resolved. According to what each says about the other on their respective websites, we can only infer that there is full mutual recognition of their respective zones

of responsibility and that this has been the case for at least the last 15 years, probably a great deal longer.

In this context, incidentally, the zones of responsibility are not just about playing rules: they also encompass, for example, grading systems and titles, at least within the relevant jurisdiction.

Finally, I need to conclude this introductory discussion with a simple review of my own credentials in writing this article.

I started playing OTB in 1952, last played in 2017, and belonged at various times to nine different OTB clubs, holding office in three of them. So my OTB career spanned 65 years; and I haven't yet ruled out the possibility of a return to action in 2022; but that will depend on my heart, my doctor, and my winter consumption of single malt whisky.

My CC career began in 1962 and, although still continuing, extends to a more modest 59 years. I have played CC under the auspices of at least 15 different organisations and held office in two of them (not including the SCCA), in multiple roles in both cases.

### The Unwelcome Intrusion of Covid

Then along comes Covid 19. What happens next? Much confusion, it seems.

Since most OTB stopped abruptly, and for the duration of lockdown, many OTB players turned to distance communication systems for their chess 'fix'. So did they start joining their national CC federations, such as the SCCA, in their droves? Did they flip!

Did they even respond to the ICCF's very timely and generous offer of a 'Lockdown Open' in which OTB players could participate free of charge? Did they flip!

Of course those who take the trouble to engage in chess administration

quickly learn the rules of chess diplomacy. Attitudes have to be put to one side, when the ICCF communicates with FIDE, the SCCA with the EFCC, the SCCA with Chess Scotland, and so on.

At grass roots level, prejudice based on ignorance still rules, sorry to have to point this out. A striking analogy with the recent annual conference of the Labour Party is difficult to avoid – but fortunately not the subject of this article...

When, 18 months ago, I received an email notification of the ICCF 'Lockdown Open' I forwarded it with a suitably positive covering letter to the 60 names on the email contact list of my OTB club.

Three troubled to reply, none actually participated (as far as I am aware) and one of the replies came from the club secretary who explained that he preferred to play his chess in 'real time'; and so, on those grounds, he had to decline the invitation. Really?

I checked the meaning of 'real time' in Chambers Dictionary, the OED and the online urban dictionary: essentially it means 'now, at this moment'.

So I debated with myself whether to open a debate with him. This could have begun:

'Dear Archie,  
I understand that you like to play your chess in real time? Strange as it may seem, so do I. At this time, I am playing 37 games on the ICCF webserver; and my clock is ticking in 19 of them at this very moment. That, sunshine, is 'real time', according to three different dictionaries....'

....but there was no point in sending such a letter. My correspondent had never played a game on the ICCF webserver in his life, his attitudes were steeped in prejudice and, metaphorically speaking, tattooed on his right arm.



There was no way that anything I might say would have changed his mind about any of these things.

And, by the way, the only time I – the oldest player in the club – played ‘our Archie’ in an OTB club competition, I won the game. That didn’t please him at all....

So that was at club level. What about ‘world’ level?

The organisers of the FIDE World Student Chess Championship decided, apparently unilaterally, to conduct it online during lockdown. They then decided, with astonishing arrogance, not only that they could ban the use of chess engines (ignoring 20 years of discussion and debate within the ICCF and its affiliated national federations) but that they could enforce this with the aid of an uber-clever algorithm designed to detect infringements.

The result was that a solitary female FIDE-IM from Eastern Europe was ‘found to have used’ an engine, evicted from the tournament, shamed and banned from similar future competitions. Whatever the rights and wrongs of the ‘detection work’, this young lady’s chess career was put to ruin, after years of dedication to her hobby – because no-one gets an IM title without years of dedication.....

I have to say that I feel extremely uncomfortable about both that outcome and the events leading up to it.

The problem with any systems designed to detect so-called ‘cheating’ is that, however clever the people are who consider themselves to be policing the system, there are equally clever people both cheating and trying to avoid detection.

So, for example, it is entirely possible that in the FIDE World Student Chess Championships, there were 30 or 40 participants who were ‘cheating’ but going to considerable trouble to cover their tracks, to avoid detection. The one student whose infringement of the rules was detected was, quite possibly, merely naive and guileless.

I don’t doubt that she broke the competition rules, as ‘laid down’ by the organisers; but, if she had been Scottish, well-heeled and litigious, and the matter had been taken to court, her lawyers might have fairly asked:

1. Were the organisers of the FIDE World Student Chess Championships aware that they were operating under the jurisdiction of the ICCF (this being determined by the method of transmission of moves, not by the body that set up the event)? Probably not.

2. Did these organisers consult the ICCF before adopting these ambitious rules? No.

3. Could the organisers be sure that they hadn’t failed to detect widespread cheating; and that the ‘conviction’ of single ‘cheat’ was, quite possibly, arbitrary? Probably not.

4. Were the Tournament Organisers reminding themselves that even the uber-clever designers of algorithms to detect cheating, are also human and, being human, can make mistakes. Just look at the faulty algorithm design used to detect fraud in local post offices in the UK, and the multi-billion pound compensation payments which are now quite rightly having to be paid out by the British government, as an exemplar....

5. Were the Tournament Organisers aware that the norm within the world of CC is that any departure from ICCF Playing Rules in affiliated organisations is that a democratic mandate is required of the stakeholders in question; and that imposed rules, in a top-down management system, could be held to be invalid on those grounds?

6. Might the banned IM have fairly claimed that, in an online competition, she was playing according to ICCF rules and that, in the absence of the consultations and procedures outlined above, ICCF playing rules hold precedence, whether or not the local tournament organisers have tried to vary from that arrangement?

And so on....

I believe the young lady would have won her case in a Scottish court.

But let us now turn away from the organisational attempts to bypass the jurisdiction of the ICCF during ‘lockdown’ and to the behaviour of individuals.

For just over a year now, I have been playing a lot of games (so far, more than 300 completed, against more than 150 different opponents) on ‘another’ chess website, to which I have applied the nickname ‘Frozen Rooks’. Some readers may have noticed several previous articles I have written about these experiences.

To be fair to the Frozen Rooks management team, they state very clearly on their website that:

‘this is first and foremost a correspondence chess site’

....a statement that could hardly be clearer. Nevertheless, they stop short of admitting that this places them under the jurisdiction of the ICCF; or that the ‘default setting’ for their own playing rules is the ICCF rulebook (which I believe it is) unless and until they set up a rules committee, construct their own set of playing rules, and seek the democratic mandate of their various groups of stakeholders to construct an idiosyncratic rulebook which is at variance with that of the ICCF.

But no such initiatives have been taken.

Why not?

The answer is that the Frozen Rooks website is commercial. Its commercial success depends on recruiting and retaining a vast number of players; and these players are drawn from many, in some respects mutually incompatible, backgrounds: they include OTB players who hate the ICCF, CC players who are loyal to the ICCF, and many more.

*(Editor – Peter’s article concludes on p24)*



## Chess Art

By Iain Mackintosh

### Tom Hackney



Tom was born in Taunton, Somerset. He gained B.A.(Hons) Fine Art degree at Manchester School of Art (1997-00), then a Masters Degree in Fine Art at Goldsmiths College, University of London (2006-08).

Since 2009, a crucial material for Tom Hackney's art has been readymade chess data derived from games played by Marcel Duchamp. In 1923, Duchamp famously claimed to have given up art for chess, preferring the latter's abstract beauty to the more concrete exercises of the former. Hackney's choice of this specific material, enlisted in order to further the project of an 'abstract' art, therefore plugs him into a powerful network of historical dynamics.

The Chess Paintings are made by translating the constituent moves of a selected game into a single, multilayered painting. A linen or canvas support is first divided into the eight-by-eight square grid of a chess board. The path of each move is then masked and painted, in sequence, in a layer of white or black gesso. As the game progresses, the layers begin to overlap and overlay resulting in a painted palimpsest of variable density, composed of layers of orthogonal and diagonal sections delineated by ridges of paint. At the end of the game, squares of the board that were left uncrossed remain unpainted, leaving visible areas of the linen support.

Tom's recent exhibitions include: Depicting Duchamp, Francis Naumann Fine Art, New York (2019); A Game in a Game (solo), Benjamin Sebban Gallery, Brussels (2018); Open Ground, 57W57ARTS, New York (2017); Cross Section 04, dalla Rosa Gallery London (2017); Fountain - An Homage, Francis Naumann Fine Art, New York (2017); Formwork, dalla Rosa Gallery, London (2016); The Thought Game (solo), Kunsthau Marcel Duchamp, Cully, Switzerland (2016); Corresponding Squares: Painting the Chess Games of Marcel Duchamp (solo), Francis Naumann Fine Art, New York and World Chess Hall of Fame, St. Louis (2016); Reduction, ZS Art, Vienna (2015); Compression, Ormston House, Limerick (2015); John Moores Painting Prize, Walker Gallery, Liverpool (2014); Tremors (solo), Breese Little, London (2013).

Tom now lives and works in London. I'm very grateful for his co-operation in compiling this article, and special thanks also go to Justin Horton, a great fan of Tom, who runs a chess blog and posts as ejh.. You can see lots more at: [www.tomhackney.com](http://www.tomhackney.com) and [www.lostontime.blogspot.com](http://www.lostontime.blogspot.com)



Notation Drawing 2  
Duchamp v Barratz, Paris 1925



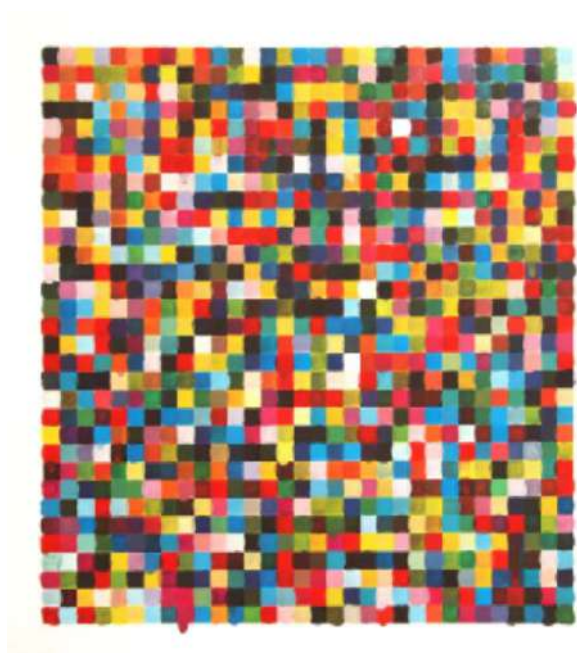
Notation Drawing 3  
Addicks v Duchamp, Prague 1931



Notation Drawing 6  
Duchamp v Lilienthal, Folkestone 1933



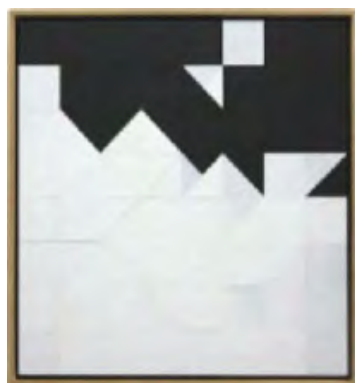
Notation Drawing 11  
Kleczynski v Duchamp, Paris 1924



Colour Chart 5  
Based on Gerhard Richter's 1024 Farben



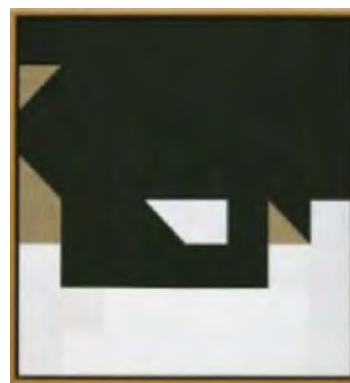
Projection 3  
Koltanowski v Duchamp, Paris 1929



Chess Painting 26  
Duchamp v Znosko-Borovsky, Nice 1931



Chess Painting 30  
Duchamp v Folkmann (Correspondence), 1933



Chess Painting 28  
Duchamp v Frydman, Prague 1931





Chess Painting 14  
Maas v Duchamp, Nice 1934 (Note 1 d4 Nf6 top left)



Chess Painting 31  
Michel v Duchamp, Strasbourg, 1924



Chess Painting No. 2  
Duchamp v Crépeaux, Nice 1925



Chess Painting 79  
Duchamp v Rozic, Paris 1924







The Chess Game II (detail)  
Berthold Brecht v Walter Benjamin, Denmark 1934



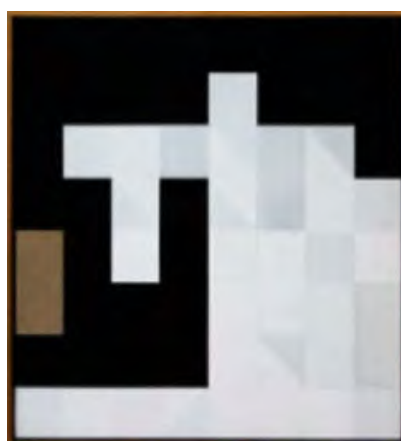
Compression II  
Koltanowski v Duchamp, Paris, 1929



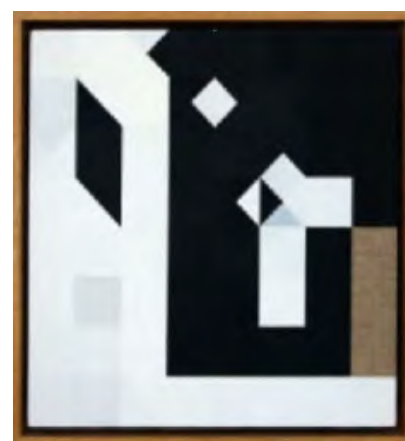
Chess Painting No. 124  
Zimmermann v Duchamp, correspondence game, 1935



Chess Painting No 21  
Duchamp v Kostic, Nice, 1930



Chess Painting 16  
Duchamp v Menchik, Paris, 1929



Chess Painting 2  
Duchamp v Crépeaux, Nice, 1925



## Commemorating the 225<sup>th</sup> Anniversary of the Death of Robert Burns

By Awani Kumar

*[Editor's Note: in Scotland, we celebrate the birth of Robert Burns each year in January, but commemorate his death much less frequently. However, the 225<sup>th</sup> anniversary has some interesting mathematical properties...]*

Robert Burns was a Scottish poet and lyricist. He is widely regarded as the national poet of Scotland. He is loved, adored and admired worldwide and Soviet Union, Romania and Great Britain have issued postal stamps in his honour.



He passed away on 21 July 1796, that is, 225 years ago and the author plans to commemorate his 225<sup>th</sup> death anniversary with interesting tours of knight on 15x15 (=225) and 7x21 board (which relates to July 21).

Readers are well aware of the Knight's Tour puzzle – view SCCA Magazine No.154. Figure 1a has the successive square numbers 1<sup>2</sup>, 2<sup>2</sup>, 3<sup>2</sup> ... 15<sup>2</sup>, that is, 1, 4, 9 ... 225 arranged along the row.

Eagle-eyed readers may have noted that the number segments are alternately above and below this row up to 169. Figure 1b has the numbers arranged in arithmetical progression along a row.

Here the number segments are alternately above and below this row up to 180. Readers may like to improve them.

Figure.1 shows figured tours of a knight on a 15x15 board.

29	32	53	58	85	94	55	126	135	92	137	128	133	174	139
12	59	28	31	54	57	84	93	90	127	134	173	138	129	132
33	30	13	52	27	86	95	56	125	136	91	184	131	140	175
14	11	60	87	96	83	62	89	98	123	172	177	142	183	130
3	34	51	26	61	88	97	124	171	178	143	182	185	176	141
10	15	2	35	50	63	82	99	122	181	170	179	188	211	186
1	4	9	16	25	36	49	64	81	100	121	144	169	196	225
8	17	70	37	48	65	80	101	120	145	180	189	210	187	212
5	38	7	24	69	78	119	146	199	190	201	168	197	224	195
18	71	68	77	66	47	102	79	148	167	198	209	192	213	206
39	6	23	46	103	118	147	166	161	200	191	202	207	194	223
72	19	76	67	112	107	160	149	116	165	208	193	222	205	214
43	40	45	22	75	104	117	110	159	162	217	156	203	154	221
20	73	42	113	108	111	106	115	150	157	164	219	152	215	204
41	44	21	74	105	114	109	158	163	218	151	216	155	220	153

Figure 1a

21	18	49	24	79	86	113	82	111	146	115	140	173	144	171
48	25	22	19	50	81	110	85	114	83	168	145	170	141	174
17	20	53	80	23	78	87	112	109	116	147	176	139	172	143
26	47	28	57	54	51	108	77	84	167	138	169	142	175	178
29	16	55	52	59	88	119	106	137	148	117	166	177	224	211
46	27	58	89	56	107	76	149	118	181	136	223	212	179	194
15	30	45	60	75	90	105	120	135	150	165	180	195	210	225
44	61	74	91	104	101	134	151	164	197	182	213	222	193	218
31	14	71	102	73	92	121	130	133	162	221	196	217	214	209
62	43	32	93	100	103	132	163	152	183	198	215	208	219	192
13	70	63	72	95	68	129	122	131	154	161	220	199	216	207
42	33	94	69	64	99	96	153	128	123	184	203	160	191	188
9	12	7	34	39	36	67	124	97	126	155	200	189	206	159
6	41	10	37	4	65	98	127	2	185	202	157	204	187	190
11	8	5	40	35	38	3	66	125	156	1	186	201	158	205

Figure 1b

Figure 2 shows monogram tours (knight moves delineating letters). Here square numbers are delineating letters R, O, B, U, E and T -- letters in the name of Robert Burns. Readers are urged to compose other letters of his name.

13	42	29	44	5	10	1	126	129	98	79	122	137	96	77	94	75	108	117	92	73
30	45	14	11	2	27	4	147	100	127	130	97	78	121	136	109	106	93	74	89	116
41	12	43	28	15	6	9	128	125	80	99	138	123	110	95	76	135	118	107	72	91
46	31	20	7	26	3	16	81	146	101	124	131	66	103	120	133	112	105	90	115	88
21	40	47	34	37	8	25	50	143	82	65	102	139	132	111	104	119	134	113	58	71
32	19	38	23	48	17	36	145	64	141	52	83	62	67	54	85	60	69	56	87	114
39	22	33	18	35	24	49	142	51	144	63	140	53	84	61	68	55	86	59	70	57

Figure 2a



41	30	43	2	39	28	99	146	63	66	97	114	61	68	95	108	59	70	93	128	135
44	23	40	29	14	25	64	27	98	147	62	67	96	113	60	69	94	127	136	71	92
31	42	3	24	1	38	145	100	65	120	123	140	115	118	107	138	109	58	91	134	129
22	45	32	13	4	15	26	121	82	101	84	119	124	139	112	117	126	137	110	57	72
33	12	19	46	9	48	37	144	7	122	79	102	141	116	125	106	111	90	73	130	133
18	21	10	35	16	5	8	81	50	83	142	85	52	77	104	87	54	75	132	89	56
11	34	17	20	47	36	49	6	143	80	51	78	103	86	53	76	105	88	55	74	131

Figure 2b

43	12	41	22	5	10	1	82	119	140	63	66	85	138	61	68	87	126	89	70	73
40	21	44	11	2	23	4	141	64	83	116	139	62	67	86	125	60	69	72	127	90
13	42	39	34	15	6	9	118	81	120	65	84	115	124	137	112	95	88	59	74	71
20	45	14	7	24	3	16	121	142	117	80	123	136	113	96	77	130	75	108	91	128
31	28	33	38	35	8	25	50	145	122	99	114	97	78	133	104	111	94	129	58	107
46	19	30	27	48	17	36	147	100	143	52	79	102	135	54	131	76	105	56	109	92
29	32	47	18	37	26	49	144	51	146	101	98	53	132	103	134	55	110	93	106	57

Figure 2c

13	30	11	42	7	28	3	120	83	124	147	118	85	140	71	114	87	138	73	136	89
40	43	14	29	10	1	6	123	144	119	84	125	70	117	86	139	72	113	88	133	74
31	12	41	8	15	4	27	2	121	82	143	146	129	126	141	112	115	132	137	90	135
22	39	44	17	26	9	122	5	100	145	128	69	142	105	116	131	94	107	134	75	56
45	32	21	38	35	16	101	66	81	68	99	104	127	130	95	106	111	76	57	108	91
20	23	34	47	18	25	36	49	64	103	80	51	62	97	78	53	60	93	110	55	58
33	46	19	24	37	48	65	102	67	50	63	98	79	52	61	96	77	54	59	92	109

Figure 2d

31	12	45	18	5	10	1	64	81	62	53	66	79	60	55	68	77	58	133	70	75
44	19	32	11	46	7	4	145	52	65	80	61	54	67	78	59	56	69	76	135	132
33	30	13	6	17	146	9	2	63	82	123	104	97	118	125	112	115	134	57	74	71
20	43	34	47	8	3	16	147	144	51	98	119	124	105	108	117	126	113	72	131	136
29	40	23	14	35	48	25	50	99	122	83	106	103	96	111	114	109	116	129	90	73
42	21	38	27	24	15	36	143	84	101	120	141	86	107	94	139	88	127	92	137	130
39	28	41	22	37	26	49	100	121	142	85	102	95	140	87	110	93	138	89	128	91

Figure 2e

39	44	11	28	7	46	3	26	5	80	99	104	83	78	97	126	85	76	95	74	87
12	29	38	45	10	27	6	101	2	103	82	79	98	119	84	77	96	127	86	139	94
43	40	23	8	47	36	25	4	81	100	123	120	105	142	125	116	111	140	75	88	73
30	13	42	37	24	9	48	1	102	121	62	143	124	147	118	141	128	115	110	93	138
41	22	53	14	33	50	35	64	17	144	59	122	133	106	129	108	117	112	91	72	89
54	31	20	51	56	15	18	49	58	63	66	61	146	131	68	135	114	109	70	137	92
21	52	55	32	19	34	57	16	65	60	145	132	67	134	107	130	69	136	113	90	71

Figure 2f

Robert Burns is no more with us but will always remain in our heart and memories.



## Marcel Duchamp

By John E. Hawkes

*[Editor's Note: this edition features Tom Hackney's Chess Art, much of which is based on the games of Marcel Duchamp. We thought a brief complementary article on the art and chess of Duchamp would be a nice companion piece, so thanks to John Hawkes who did much of the research.]*



Cast Alive by Marcel Duchamp, 1967

'From my close contacts with artists and chess players, I have come to the conclusion that while all artists are not chess players, all chess players are artists.'

Marcel Duchamp was born in Blainville-Crevon (France), July 28, 1887, and died in Neuilly-sur-Seine (France), October 2, 1968. He was a French painter, plastic artist, and man of letters. He became a naturalised American in 1955.

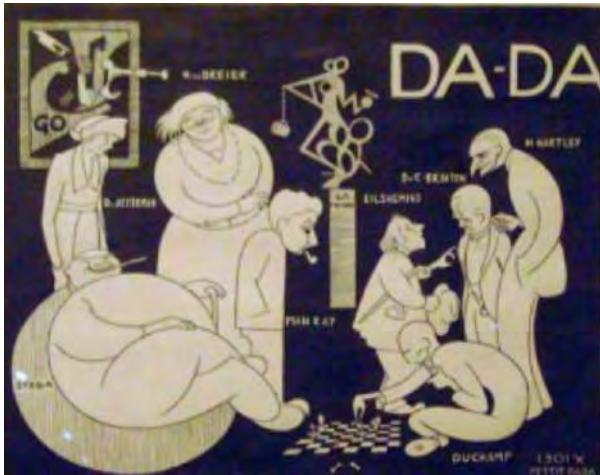
Since the 1960s, he has been considered by many art historians and critics as a major artist of the 20th century. André Breton called him "the most intelligent man of the century". Particularly thanks to his invention of "ready-mades" (manufactured objects that an artist diverts from their original uses to turn them into works of art), his work and his artistic attitude continue to exert a major influence on contemporary art.

Duchamp had a unique style. Breaking the artistic and aesthetic codes of his day, he is seen as the precursor of some of the most radical aspects of art evolution since 1945. Minimal Art, Conceptual Art and Body Art, in their inspiration, their artistic and ideological approach, all testify to Duchamp's influence. Duchamp would also have been, according to the many essays devoted to him, the inspiration for other artistic movements including Pop Art, Optical Art, Neodadaism and Kineticism.



Third French Chess Championship poster designed by Duchamp, 1925





The New York Dada Group by Richard Boix, 1921 (Marcel Duchamp & Man Ray at chessboard)



The Chance Meeting on an Operating Table of a Sewing Machine and an Umbrella: Andy Warhol and Marcel Duchamp by Philip Core (1951-89)



Marcel Duchamp playing chess by unknown photographer, c.1959



Chess game played between Marcel Duchamp and John Cage. The moves were converted to electronic music by the specially designed board.



Marcel Duchamp Rubber Stamp Chess Set



Fountain by Marcel Duchamp, 1917  
A quintessential example, along with his Bottle Rack (1914), of what he called a 'readymade'. (see above)

**White: Boada Llobart, Jorge**  
**Black: Duchamp, Marcel**  
 IFSB European Olympiad SF, 1935  
 Sicilian Dragon [B74]  
*[Notes by John E Hawkes]*

1.e4	c5
2.Nf3	Nc6
3.d4	cx d4
4.Nxd4	Nf6
5.Nc3	d6
6.Be2	g6
7.Be3	Bg7
8.0-0	0-0
9.Nb3	Be6
10.f4	Na5
11.Nxa5	Qxa5
12.Bf3	Bc4
13.Rf2	Rfd8
14.Rd2	Ne8
15.Ne2	e5
16.c3	Bh6
17.g3	d5?!
17...Ng7 18.Rxd6 Ne6 19.Rxd8+ Rxd8 20.Qc1 Qa6	
18.exd5	Nd6
19.b3	e4
20.Bg2	Bd3
21.Nc1	Ba6

22.c4	Bg7?
22...Nf5 was a better continuation.	
23.Rb1	Qc3
24.Bd4	
24.Bc5 and White is winning.	
24...	Bxd4+
25.Rxd4	b5
26.c5	Qxc5
27.b4	Qb6
28.Nb3	h5
29.Bh3	Bc8
30.Bxc8	Rdxc8
31.Kh1	e3
32.g4?	
32.Qe2=	
32...	hgx4
33.Qxg4	Nf5
34.Re4	Re8
35.Re5?	
35.Qg2	
35...	Qf6
Or maybe even better was 35...Qd6 then if 36.Rxf5? comes 36...Qxb4! then if 37.Nd2 Qxb1+ 38.Nxb1 e2—+	
36.Qg5	Qxg5
37.Rxe8+	Rxe8
38.fxg5	



The finish is beautiful.

38...	Re5
39.Rd1	Nh4!
40.Nc1	e2
41.Re1	
41.Nxe2 Rxe2 42.d6 Nf3 and an Arabian mate coming up	
41...	Rxd5!
42.Nxe2	Re5
43.a3	Kf8
44.h3	Ke7
0-1	



Portrait of Chess Players by Marcel Duchamp, 1911





Most CC players use analysis engines. Some are led entirely by what the engines say. Others pay only limited attention. Yet other chess players use the engines to check that their own analysis does not contain any obvious blunders.

In today's game, we use a very famous game played by none other than one of the very best players of all time - some would argue the best - Jose Capablanca.

It is a game played in 1914 in Moscow against Ossip Bernstein - but the game still resonates today as a classic. For CC players it highlights some issues, the most important of which is when to use engines and when not to. Moreover, what do you do when a chess engine offers you a choice of 19 moves all of approximate equal strength? Enjoy!

**White: Bernstein, Ossip Samuel**  
**Black: Capablanca, Jose Raul**  
 Queen's Gambit Declined [D63]  
 Moscow, 1914  
*[Notes by Alastair Dawson]*

**1.d4                    d5**  
**2.c4                    e6**  
**3.Nc3                  Nf6**  
**4.Nf3                  Be7**  
**5.Bg5**

The opening begins with a classic position in the Queens Gambit Declined - these and the following several moves have been played thousands of times.

**5...                    0-0**  
**6.e3                    Nbd7**  
**7.Re1                  b6**



It is here that things start to become interesting. Black plays ...b6 in this position but there are other more popular moves, the most common of which are 7 ...c6 and 7 ...a6, closely followed by 7 ...h6. So, when playing a CC game which one do you choose? It is largely a matter of taste. The move ...h6 and ...b6 takes one into the Tartakower variation, the details of which are superbly described by Matthew Sadler in his 2000 book on the Queens Gambit Declined published in the 'Everyman Chess' series. According to Chess Tempo, in lines where ...h6 has not been played, by far the most popular move is 7...c6 (1767 games) with a 36% win rate for White and a 50.5% draw rate. This move is followed by 7...a6 (644 games) with a 31.1% win rate for White and a 48.1% draw rate. The move 7...dc4 comes in 3rd (191 games) with a 25.7% White win rate and a 56% draw rate. Finally, coming in 4th choice (and Capablanca's move) is 7...b6 with only 138 games played, a 54.3% win rate for White and a 26.8% draw rate. We come now to what Golombek thinks of this move in his annotations to this game published in his 'Capablanca's 100 Best Games of Chess' (1947) (Bell publishers). Golombek states that 7...b6 is long since obsolete and has been replaced by 7 ...c6, largely due to later innovations made by Capablanca.

**8.cxd5                  exd5**



White always exchanges here in order to maximise pressure down the c-file -and targeting specifically the squares c6 and the backward pawn

on c7. So is this variation that Capablanca was playing back in 1914 really as poorly-rated as it actually is? Let's see what happens next.

### 9.Qa4

Bernstein tries this move targeting the light squares on the Black q-side. Golombek doesn't rate it highly preferring instead either the line starting with 9.Bd3 or 9.Bb5, the line later used by Capablanca. In the lines below we give the two possible variations given by Golombek.

A. 9.Bd3 So what does Stockfish think about these two lines ((9.Bd3 and 9.Bb5)? 9...Bb7 10.0-0 c5 11.Qe2 (although the 2nd most popular move played with 11.a3 being the most frequently played; Stockfish prefers neither of these going instead with 11.Bf5) 11...c4 12.Bb1 (12.Bf5) 12...a6 13.Ne5 b5 14.f4 Ne4 15.Bxe4 dxe4 16.Nxd7 Qxd7 17.Bxe7 Qxe7 18.f5 f6 19.Rf4 with advantage to White in the game Vidmar-Yates 1922.;

B. 9.Bb5 Bb7 10.0-0 (10.Qa4 Stockfish likes this line where everything is exchanged as follows: 10...a6 11.Bxd7 Nxd7 12.Bxe7 Qxe7 13.0-0 and the game is absolutely equal) 10...c5 11.Qa4 a6 12.Bxd7 Nxd7 13.Bxe7 Qxe7 14.dxc5 bxc5 15.Qf4 Rac8 16.Rfd1 and according to Golombek White has strong pressure on the pair of hanging pawns (more on these hanging pawns later!).

**9...                    Bb7**  
**10.Ba6                Bxa6**  
**11.Qxa6                c5**



So here we get to the point where the Bernstein-Capablanca game comes into its own. Of the games played, 12.0-0 is the most common move. But here Bernstein played 12 ...Bf6. We don't know his reasoning but presumably he was planning to give Black a pair of hanging pawns after exchanging off a pair of minor pieces.

**12.Bxf6 Nxf6**  
**13.dxc5 bxc5**  
**14.0-0**

So now we get to the crunch position. This position is so well known that there are even several You Tube videos about it. What should Black play here? There are no other games published that have reached this position although there are plenty where White has not exchanged on f6. Stockfish says that Black ought to play either 14 ...Rb8 or 14 ...Qc7 here. Capablanca plays a move that is a lowly 10th or 11th on the list - it depends how long you let the engines run!

**14... Qb6**

So what should the Black plan be now? After all White has succeeded in creating the Black hanging pawns, now all he needs to do is attack them and put Black on the defensive. According to Stockfish Black has equalised. Of the possible moves here there are 19 (!) that offer equality - one can choose between 15 ...Qe6, 15 ...Rfd8, 15 ...Rac8, 15 ...Rfe8, 15 ...Rab8, 15 ...g6, 15 ...Rfc8, 15 ...h6, 15 ...Rfb8, 15 ...Rad8, 15 ...Qc6 - the list goes on!

**15.Qe2**

Capablanca first offers an exchange of queens in order to strengthen his pawn structure. If the queens are exchanged, he gets rid of the hanging pawns and exerts pressure down the a-file - Bernstein does not comply.

**15... c4**



And this is the move that raises eyebrows. Let's hear what Golombek has to say about it: 'This is a most intriguing move from the positional point of view. Normally, one would condemn it unhesitatingly, since it gives White's knight an excellent post on d4 and weakens d5 by making it irrevocably backward. But the move is really based on a profound appreciation of the position; primarily it fixes the b-pawn for attack; next it opens up a diagonal for the Be7 and finally, if a knight does settle on d4 it will temporarily impede White's attack by major pieces on Black's backward pawn (on d5). As far as our CC player is concerned, here is a classic demonstration why the choice of a move on positional grounds is vastly preferable to choosing the best move that the chess engine can offer. In fairness to the engine in this case it had thrown up 19 possible moves for Black of approximate equal strength - and 15 ...c4 was one of the 19 moves.

**16.Rfd1**

So what is this all about? Bernstein plays an obvious move. He sees that Black has voluntarily compromised his hanging pawns making the d-pawn backward. So the White plan is to 'punish' Black for his mistake and pile on the pressure onto d4 and the d5 pawn. It must have been strange for Bernstein because on the one hand he would see this as a crazy pawn advance to c4 by Black.

Equally, he knew what a powerful player Capablanca was - surely there must be some sort of trap that has been set? For Capablanca, it was a different line of reasoning. He observed that the Be7 is very passively placed. He noted in his post-match comments that ordinarily Black would not advance the pawn to c4 but leave it on c5. He would put one rook on c8 and the other on d8. Then the bishop would simply defend the c5 pawn. But here things were not quite the same. Capablanca observed that if he advanced the pawn to c4 he would activate the bishop. At the same time the pawn on c4 would pin down White's pawn on b2 as a target along the b-file. So why not build up pressure on b2. What is wrong with the move c4? Capablanca said that, yes, there is a massive hole created on d4. But he noted that if White occupied that square with a knight then this

centralised piece would blunt the pressure along the d-file by the rook on d1. So the pressure down the d-file is an illusion when White places a knight on d4. So this is the issue: according to all the chess engines, there are at least a dozen moves to make for Black on move 15. They all give an assessment as close to equal. So which one would you have chosen as a CC player? Capablanca selects over-the-board probably on the face of it the most anti-positional one. But Capablanca's understanding of an 'anti-positional' move is quite different from most club players - I dare say even different from the choices of most Grandmasters? Let's see what happened next.

**16... Rfd8**

**17.Nd4 Bb4**

Black now uses the bishop to exchange off the knight that is putting pressure on d5. At the same time he has exchanged off what was his poorest minor piece.

**18.b3 Rac8**

**19.bxc4 dxc4**

**20.Rc2 Bxc3**

**21.Rxc3**



So now White has solved his problem of the b2 pawn that was having to defend. By exchanging the hanging pawns have now gone - only to be replaced by a passed pawn on c4. The Black bishop has now been exchanged off and the knight on c3 has gone also. Black has inherited an isolated c-pawn - is it strong or weak?

**21... Nd5**

**22.Rc2 c3**

**23.Rdc1**

On the face of it, it is going to be extremely difficult for Black to hold on to the c3 pawn. But Capablanca has spotted that, by allowing White to win the c-pawn it is Black who obtains a winning position.



23... **Rc5**  
 Now there is some to-and-froing  
 between the knight and Black rook.  
 24.Nb3 **Rc6**  
 25.Nd4 **Rc7**  
 26.Nb5 **Rc5**  
 27.Nxc3



We now reach one of the best known positions in chess. Capablanca has seen the winning combination - Bernstein is simply unaware of what is to follow.

27... **Nxc3**  
 28.Rxc3 **Rxc3**  
 29.Rxc3

So what did Black play next? What would you play next? There are back rank issues for both sides that each have to be careful about. Take a moment and choose your next move.



## Chess, Covid and the Future of Jurisdictions? (continued)

By Peter Bennett

Indeed, the vast majority of players have never heard of either FIDE or the ICCF, have no concept of 'playing rules' at all, and simply want quick and easy chess games.

Often, such players are making moves on their mobile phones, have never even heard of the Ruy Lopez or the QGD, play opening moves at

29... **Qb2!!**



White resigns. Bang - end of game!! White is powerless to prevent loss of a rook or a queen to stop checkmate. Such a truly amazing and beautiful move. So what can we conclude from all this? First, with the 7 ...b6 move, Capablanca enters a variation that, according to modern theory, is not advantageous to Black. But the plan that followed with 15 ...c4 enabled Capablanca to open up the b-file and liberate his Black bishop. The move 14 ...Qb6 secured the b-file for Black and was part of a plan to build up pressure along the b-file onto the b2 pawn. How many correspondence players would have chosen 15 ...c4 out of the huge list of reasonable moves that were

available. The message therefore is that chess engines are of little help in positions such as the one that emerged on the board after White's 15th move. Capablanca's advice would be, 'be sure that you always have a good plan for the position in front of you'!

0-1



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The law is an ass, an idiot.



Charles Dickens