

Opening Words from the Editor

It is no secret among chess composers that already for some time I am trying to advocate compositions where White and Black are really fighting one another, just like in the most common direct mates. Obviously, fight of two sides is not limited to direct mates, it can be found in selfmates, reflex mates, their cousins with different aims (stalemate, check, etc.), then in fairy problems introducing fairy pieces or fairy conditions with the same stipulations, various kinds of retractors, and obviously in endgame studies too.

All this is in opposition to helpmates, helpselfmates and similar genres, where both sides cooperate for the large part of the solution. Cooperative genres are currently much more popular among composers. Why? Reasons can vary, but in general, it is much easier to motivate help play than antagonistic play with the similar intensity of effects.

Yet, there are many ideas that are unfit (if not impossible to show) for help-genres. With the shift of popularity, such ideas are in my view under-represented in the current chess composition press, both paper and electronic publications.

The present e-zine – named Conflictio for obvious reason – hopes to become a small counterweight to the described shift. It will be dedicated to problems with antagonistic stipulations (rare exceptions possible).

While I have a good idea about its future content (commented reproductions of problems, focused articles, possibly TTs and maybe also originals column, if the e-zine catches up), I do not dare to predict anything about frequency of publication. Most probably it will be irregular, depending on the available time and material for publication. The same goes for the size – It might be just one-pager in some cases or quite long – depending on the circumstances.

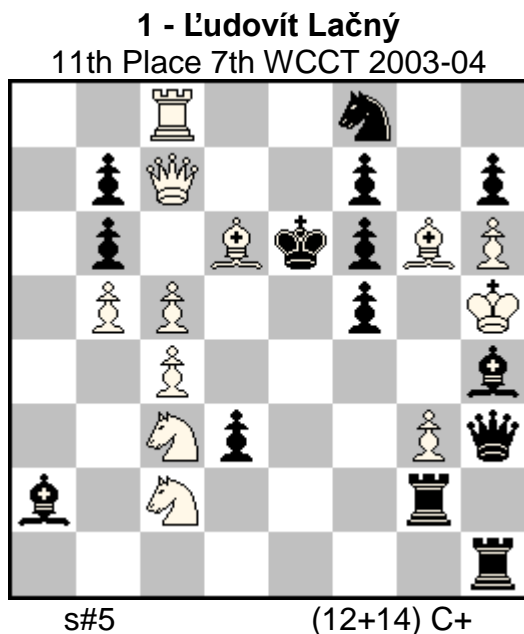
The key content for me are comments to published problems. Nowadays you can find more problems in databases than you can study in your lifetime. But comments are an uncommon asset, while good and deep comments are a very rare asset. I hope to provide valuable ones.

Your comments, e-mails and even contributions are welcome – however the final decision about content published in Conflictio is mine. I hope you will like the new e-zine.

Juraj Lörinc

Selections 1

I like doing selections of problems, no matter which genre. Well, I usually omit endgame studies. Most often I talk about fairy chess problems. As composer with already some experience I usually skip definitions of fairy elements, working with many of them frequently. I understand other fairy chess fans need time to time some explanations, if this is so, let me know (by e-mail) and I will explain whatever necessary. This time I give brief (and not entirely correct) definitions of fairy elements used in this selection. But generally, I would like to refer interested readers elsewhere – good fairy definitions are given in FIDE Albums, in Cyclone books, in Phénix (in French), at websites like Julia's Fairies – there are many and sufficient sources nowadays. What is your opinion on this?



The very first selected problem of Conflictio pays tribute to the great Slovak composer, perhaps the best known abroad of all Slovak chess composers.

Reason is clear, Lačný theme was a brilliant invention in its time (almost 70 years ago) and still retains the interest. But I have decided to show something completely different, long selfmate 1 proving abilities of the master.

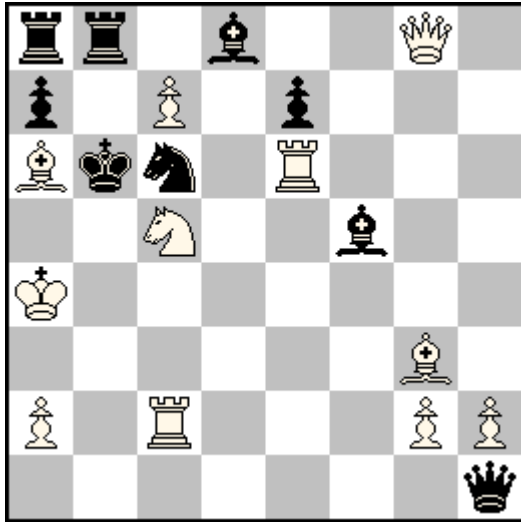
1.Qd8! [2.Qxf6+ Kxf6 3.Sd5+ Ke6 4.Re8+ Kd7 5.Sf6+ Bxf6#]
1...bxc5 2.Bxf5+ Kxf5 3.Se3+ Ke6 4.Qe8+ Kxd6 5.Sf5+ Qxf5#
1...Bxc4 2.Bxf7+ Kxf7 3.Qxf8+ Ke6 4.Re8+ Kd7 5.Qf7+ Bxf7#

Selfmate section of 7th WCCT asked for selfmates with active sacrifice of white pieces to black king. This requirement is fulfilled in threat and in 2 variations in a unified way: white pieces sacrifice themselves on three adjacent squares of f-file, then bK is pushed back to e6 and even d-file and the checkmate is forced on squares where the sacrifice took place.

The next four problems are by four masters of antagonistic problems, with very different styles.

2 uses Immun Rex Inclusiv, where the capture (including theoretical capture of king in the check) is impossible, if the Circe square of captured piece is occupied.

2 - Michel Caillaud
2nd Prize Christmas Tourney
France-Echecs 2009-10



#2 (11+9) C+
Immun Rex Inclusiv

1.Q~? [2.Rxc6#], 1...Bg6!

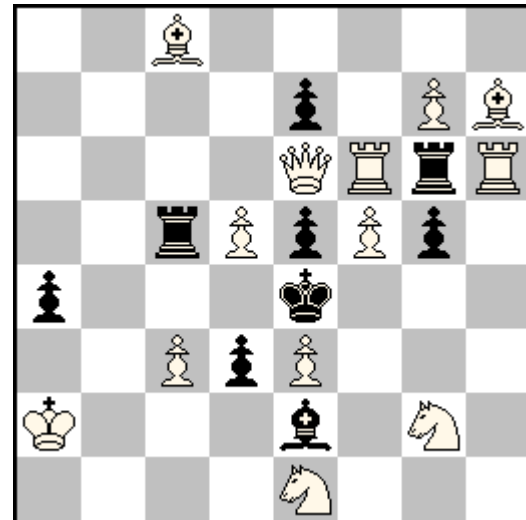
- 1.Qf7!** [2.Rxc6#]
1...Qa1 2.cxb8=R#
1...Qb1 2.c8=S#
1...Qc1 2.cxd8=B#
1...Qd1 2.cxb8=Q#
1...Qe1 2.Kb5#
1...Qf1 2.Sd7#
1...Qg1 2.Rb2#

Choice of the key is motivated by the need to close g6-e8 line. Then any move by bQ defends as emptying h1 makes wR vulnerable. Pg2 and Ph3 are taboo, so that only moves along the first rank are possible. Three promotions (to R, S, B) are „easy“, but it is necessary to make correct choice of square for queen promotion – it is done thanks to empty d-file. The other three variations exploit invulnerability of other white pieces.

3 was chosen to demonstrate possibilities of single-phase fairy twomover other than AUW in **2**. In

Take&Make capturing piece compulsorily makes after capture additional step in the was how captured piece moved.

3 - Hubert Gockel
1st Prize The Problemist 2010



#2 (13+9) C+
Take & Make

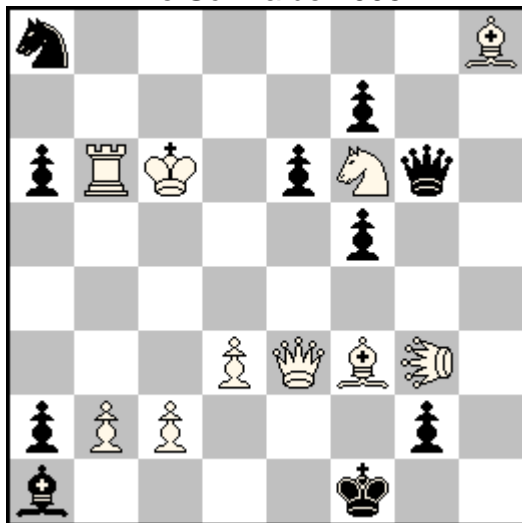
- 1.Qa6!** [2.Sxd3(Sd2)#]
1...exf6(b6) 2.fxg6(c6)#
1...exf6(c6) 2.fxg6(d6)#
1...exf6(d6) 2.fxg6(e6)#
1...exf6(e6) 2.fxg6(f6)#
1...d2 2.Qxe2(Qg4)#
1...Rb5 2.Qxb5(Qb4)#
1...Rxd5(Rd6) 2.Qxd6(Qc6)#
1...Rxc3(Rc4),Rc4 2.Qxc4(Qb4)#

The key guards d3 and thus threatens move unblocking d3 by knight capture. A capture of Rg6 is impossible in the diagram position and after key due to missing possibility to do make part of the capture. Then captures of Rf6 with makes along the 6th rank defend as bK gains at least potential flight f5-f6. However White can answer by capture of Rg6. The choice of White checkmate is done thanks to additional potential flight d5-d6, possibility of Rxc8(Rf5) as well as position of bP on the 6th rank. As a result

we see a four-fold Bristol along the line cleared earlier by wQ.

Two fairy elements of **4** are nowadays well known. In Antircirce the capturing piece (including king) must immediately after capture be transferred to its Circe square, captured piece is removed. Captures on the rebirth square are allowed in type Calvet. Leo is a Chinese piece, moving without capture as queen and capturing and checking on the line behind the other piece (hurdle) on queen lines.

4 - Hans Peter Rehm
Die Schwalbe 2005



s#14 (10+10)
Antircirce type Calvet
♙ = leo

1.LEf4+? Bxb2(Bf8) 2.Be2+ Ke1 3.Bf1+ Kd1 4.Qe2+ Kc1 5.LEc4+ gxf1=B(Bc8) 6.Qe3+ Kd1 7.LEa4+ Qxf6(Qd8) 8.Qe2+ Kc1 9.Bb2+ Kb1 10.LEb3+ Kxb2(Ke8),Kxc2(Ke8)!

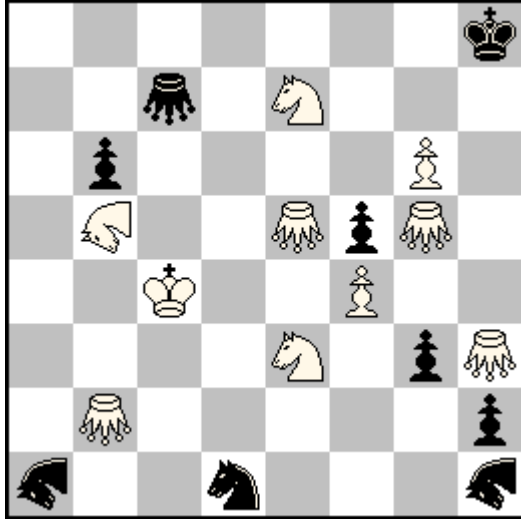
1.Qxe6(Qd1)+! Kf2 2.Qd2+ Kf1 3.Qc1+ Kf2 4.Qe3+ Kf1 5.LEf4+ Bxb2(Bf8) 6.Be2+ Ke1 7.Bf1+ Kd1 8.Qe2+ Kc1 9.LEc4+ gxf1=B(Bc8) 10.Qe3+ Kd1

11.LEa4+ Qxf6(Qd8) 12.Qe2+ Kc1 13.Bb2+ Kb1 14.LEb3+ Sxb6(Sb8)#

4 is a textbook example of rebirth clash potentially occurring when Antircirce is combined with fairy pieces. It is based on the fact that White fairy pieces are reborn on rebirth squares of Black orthodox pieces. In the long foreplan three clashes are used to motivate black rebirths, but the fourth is avoided by the fact that black king can enter e8. The prevention of the defence is done beforehand by annihilation of Pe6 and return of wQ to e3.

5 is another noteworthy single-phase twomover using 4 different fairy elements. In Circe, captured piece is reborn on its initial game square (for pawn, the square is determined by file, for RBS by colour of capture square), while fairy pieces are reborn on promotion squares on the same file. In Madrasi, a piece observed by enemy piece of the same type loses all its movement and checking powers (is paralyzed), it retains only power to paralyze. Grasshopper is the best known fairy piece, moving on queen lines to the first square beyond nearest piece standing in its way. Nightrider-hopper is the same along nightrider lines, i.e. lines with unit vector (1,2).

5 - Václav Kotešovec
 Problemaz 2008



#2 (10+9) C+

Circe Madrasi

= nightrider-hopper
 = grasshopper

1.Gb8! zz

1...g2 2.G×h2(h7)#

1...NHg4 2.G×f5(f7)#

1...Gc3 2.NH×d1(Sg8)#

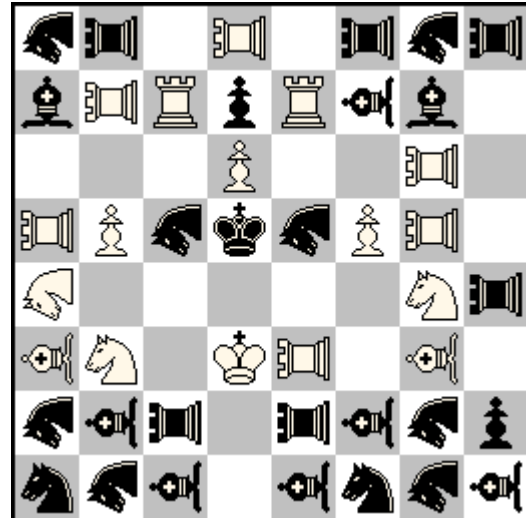
1...Ga5 2.G×g3(g7)#

After the key, there are four lines directed at bK: h3-h8, b5-h8, b8-h8, b2-h8. White cannot play directly to key squares f7, g7, h7 and g8 (without losing guards around bK) activating hoppers. But Black is in zugzwang and each of 4 possible defences allows White to make crucial capture. Black pieces are reborn exactly on relevant squares and cannot move away (3× due to paralysis, 1× due to block). Also white pieces act cyclically as rear piece of antibatteries and capturing piece.

Diagram 6 is one of the most full boards of history, more precisely one of the heaviest prizewinners: 44 pieces on the board. All fairy pieces used are lions – moving along whole relevant lines

(nightrider, bishop, rook) behind the nearest piece standing on them.

6 - Peter Gvozdják
 dedicated to Hans Gruber
 2nd Prize Die Schwalbe 2011



#3 (17+27) C+

= nightrider lion

= bishop lion

= rook lion

1...BLc4 **a** 2.f6+ **A** ~×g5 3.R×e5# **C**

1...Sd2 **b** 2.R×c5+ **B** ~×c5 3.f6# **A**

1...BLc4 **c** 2.R×e5+ **C** ~×e5 3.b6# **D**

1...RLd4 **d** 2.b6+ **D** ~×a5 3.R×c5# **B**

1.RLc3! [2.RLf3 [3.RL×d7#]]

1...BLc4 **a** 2.R×c5+ **B** ~×c5 3.f6# **A**

1...Sd2 **b** (RLb4) 2.R×e5+ **C** ~×e5 3.b6# **D**

1...BLc4 **c** 2.b6+ **D** ~×a5 3.R×c5# **B**

1...RLd4 **d** 2.f6+ **A** ~×g5 3.R×e5# **C**

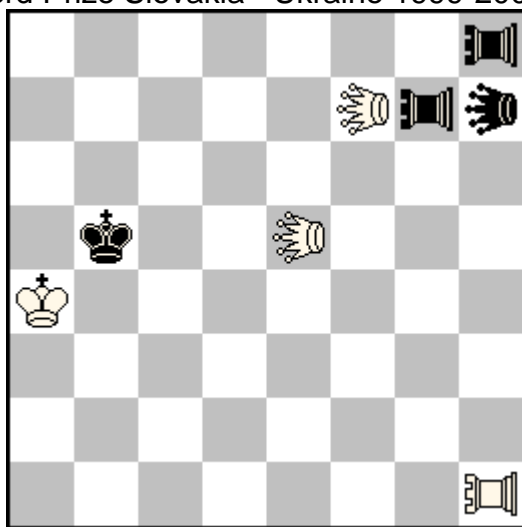
White can check Black along the 5th rank in four different ways, either by capturing by rooks on c5 and e5, or by opening lion batteries by pawns b5 and f5. These checks are cyclically helping one another, as pawn moves cut lines of bishops to e5 and c5, while rooks checks deactivate lions a8 and g8 aimed at g5 and a5. Then errors of defences are about cutting lines from lions in the

bottom part of the board aimed at the very same squares, that intersect at c3 and e3 as well as d2, c4, d4 and e4. So the set play is played and then the solution with quiet (!) threat. It all mixes up, but when whole dust settles down, we see the threemover shows cyclic change of 4 attacks (fourfold Lačný cycle), with rotation of the 2nd and 3rd white moves in both phases. Is it worth the wood?

Fairy elements of **7** were more or less already described. Madrasi Rex Inclusiv is Madrasi with kings also subject to the rule (its use usually means kings are mutually paralyzed in the diagram position), pao is Chinese piece on rook lines (moving like rook, checking and capturing like rook lion).

7 - Ladislav Salai jr.

3rd Prize Slovakia - Ukraine 1999-2002



#2 (4+4) C+

Madrasi Rex Inclusiv

♔♚ = leo

♖♜ = pao

1.LEb8? PA7~ 2.LEfb7#
1...PAg3!

1.LEb2? PA7~ 2.LEfb3#
1...PAg2!

1.LEc5? PA7~ 2.LEfd5#
1...PAg5!

1.LEe2? PA7~ 2.LEff1#
1...PAg2!

1.LEe8? PA7~ 2.LEfd7#
1...PAg6!

1.LEg5! PA7~ 2.LEff5#

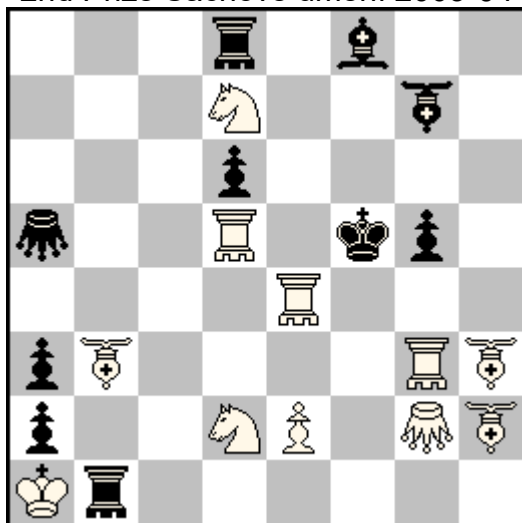
Nonstandard way of changing checkmate after the same defence six (!) times is based on Madrasi paralyses in the diagram position. Only LEE5 and PAg7 can initially move, so wLE sets itself into position to wait for LEf7 to be unparalyzed by PAg7 move. Black corrections defend successfully five times (although refutation 1...PAg2 is repeated), the correct attack includes constraining PAg7 movement.

As you might have guessed, **6** and **7** are by two of three the most successful current Slovak composers, the third being Vasil Ďačuk, who will be probably among one of the most frequent guests of future Conflictio issues.

Another usual thing will be use of my own works – depending on the subject. For introductory selection I have chosen **8** employing hoppers along standard lines – grasshopper works on queen lines as described earlier, with bishopper- and rookhopper- being its bishop and rook lines analogues.

8 - Juraj Lörinc

2nd Prize Šachové umění 2003-04



#3 (11+10) C+

♗♘ = bishopper
 ♖♗ = rookhopper
 ♙♘ = grasshopper

1...Ge1+ 2.RH×e1 [3.e4#]

1.Sf3! [2.RHe1 [3.e4#]]

1...Be7 2.RHe8 [3.e4#] Bf6+ 3.Sfe5#

1...RHb4 2.RHa4 [3.e4#] RHb2+ 3.Sd4#

In the diagram position, 2.RH×e1 is prepared against check. When Sd2

moves away in the key, 2.RHe1 becomes threat. It can be defended against by two black moves preparing checks, 1...Be7 for 2...Bf6+ and 1...RHb4 for 2...RHb2+. But White takes advantage of defences by moving RH elsewhere (just over newly offered hurdles) with the same threat in the 3rd move as in quiet threat. But then after check, it is suddenly possible to checkmate by the key knight, as guard on e4 is switched from G to RH. Non-standard line combination is underlined by unified play.

Yet, I feel the construction is not perfect and also it might be possible to add another variation with 2.RHh4. Maybe.

And that's the beginning. Next time supposedly the selection will be more focused.

Your comments about Selections or Conflictio in general are welcomed at my e-mail.

Juraj Lörinc

Conflictio is an e-zine dedicated to chess problems with antagonistic stipulations

Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com