

In this issue

As I have promised, I have consciously avoided twomovers in this issue. It just collects various other direct mates and selfmates that interested me during the Christmas holidays, in hope some of them might interest you as well. I wish happy new year 2019 to all readers!

Juraj Lörinc

Enjoyed during Christmas

I love browsing through the older magazines and books and studying works of other authors. You could find paper issues anywhere I stay for longer time. I make remarks by pencil in them and look for anything interesting that might be useful for many purposes – for pure enjoyment of problem beauty, as inspiration for my own creations, for PAT A MAT, for website of our Slovak organization or now for Conflictio.

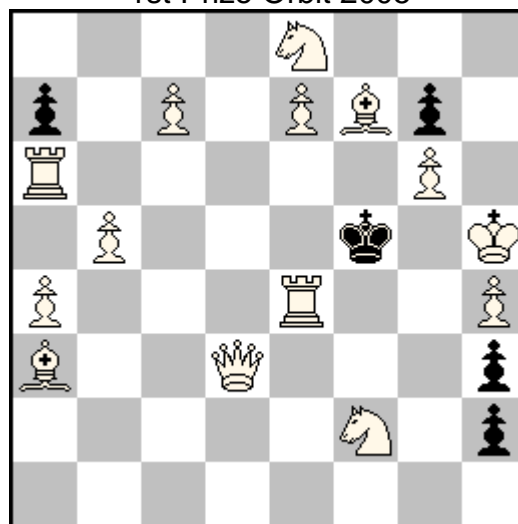
During Christmas I was browsing older magazines with two aims:

- To find suitable composition for my column [Diagram of the week](#) published regularly at the website of the Slovak Organisation for Chess Composition.
- To form a diverse set of interesting problems for this issue.

Good news: both aims fulfilled. Can you find something of interest for you among my choices?

The selection is opened by **122** presenting AUW of Ph2 that provides piece that can checkmate wK.

122 – Andrej Selivanov 1st Prize Orbit 2005



s#7

(14+5) C+

1.c8=R! zz

1...h1=Q 2.Re2+ Qe4 3.Rc5+ Kf4 4.Bc1+ Qe3 5.Qf5+ Kg3 6.Se4+ Qxe4 7.Qg4+ Qxg4#

1...h1=R 2.Ree6+ Kf4 3.Bc1+ Rxc1 4.Qe3+ Kf5 5.Rc5+ Rxc5 6.Re5+ Rxe5 7.Qf4+ Kxf4#

1...h1=B 2.Sd6+ Kf6 3.Sc4+ Kf5 4.Rg4+ Be4 5.Rf4+ Kxf4 6.Sxh3+ Kf5 7.Qf3+ Bxf3#

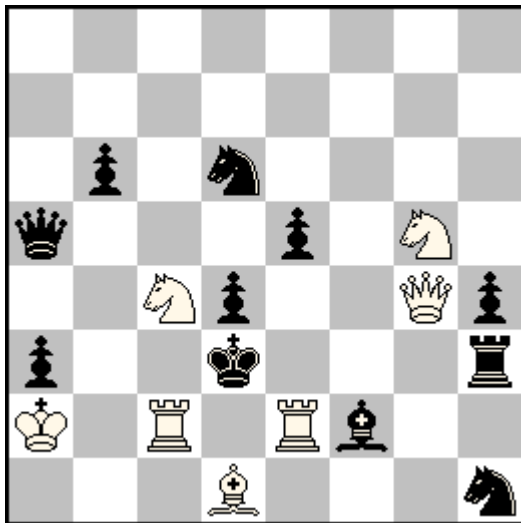
1...h1=S 2.Rec4+ Ke5 3.Qe2+ Kf5 4.Sd6+ Kf6 5.Sde4+ Ke5 6.Sd3+ Kf5 7.Sg3+ Sxg3#

Not only author managed to show black A UW in the nice position, the white play contains also the cross of wR that is played mostly in the 2nd moves of White. After the bishop promotion, however, the rook move is done after preliminary guarding of e5 by wS transferred from e8 to c4. Does someone know about the same thematic combination (black A UW + wR cross) without this flaw?

Threemover **123** is based on overloading of Qa5.

123 - Juri Marker

3rd Honourable Mention Schach 2005



#3

(7+11) C+

- 1.Se6!** [2.Sc5+ Qxc5 3.Red2#,
2...bxc5 3.Sxe5#]
1...Re3 2.Sxe5+ Qxe5 3.Red2#,
2...Rxe5 3.Sf4#
1...Be3 2.Red2+ Qxd2 3.Sxe5#,
2...Bxd2 3.Qe2#
1...Be1 2.Qxd4+ exd4 3.Sf4#

The focal position of bQ is underlined by two checking tries on squares d2 and e5:

- 1.Red2+ Qxd2! 2.Sxe5+ Ke3!
1.Sxe5+ Qxe5! 2.Red2 + Ke3!

Both white thematic pieces guard e3 and so if both leave, bK is in control of its own destiny.

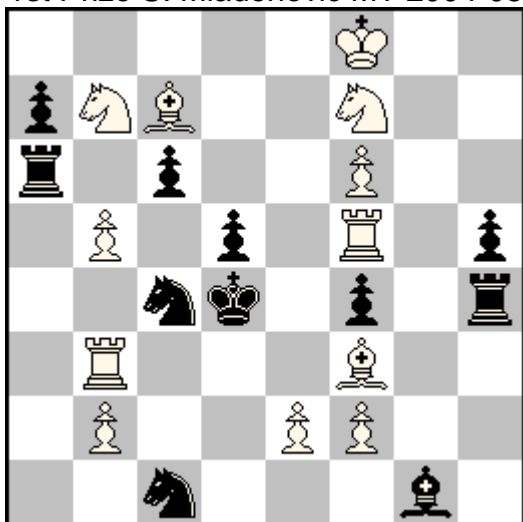
Therefore, the key attracts two black linemovers to e3, with the threat cutting one of relevant bQ lines, thereby decoying bQ or using the closed line.

The idea of defences is to reinforce guarding of focal points d2 and e5, but their error is now clear when we consider tries: Black self-blocks. That is why White can attack by checking on the additionally guarded square (Keller paradox). If bQ captures, the checkmate to the other focal point works, if the 1st mover defender captures, then a new mate appears.

Another threemover **124** has two new-strategical phases.

124 - Marjan Kovačević

1st Prize S. Mladenovic MT 2004-05



#3

(12+11) C+

1...S4~ 2.Rb4+ Sc4 3.Be5#

1.Sfd6? [2.Rxd5+ cxd5 3.Sf5#]

1...S4~ **a** 2.Sd8 **A** [3.Se6#]

1...Se5! **b** 2.Rxf4+ **B** Rxf4 3.e3#

1...Sxd6! **c** 2.Rb4+ **C** Sc4 3.Be5#

1...Sb6 2.Bxb6+ Rxb6 3.Rb4#

1...Se3 2.fxe3+ Bxe3 3.Rb4#

1...Sxb2!

1.Se5! [2.Sxc6+ Rxc6 3.Rxd5#]

1...S4~ **a** 2.Rxf4+ **B** Rxf4 3.e3#

1...Sxe5! **b** 2.Rb4+ **C** Sc4 3.Be5#

1...Sd6! **c** 2.Sd8 **A** [3.Se6#]

1...Se3 2.fxe3+ Bxe3 3.Rb4#

After the first look onto the diagram **124** it was difficult to believe the first sentence of the associated comment: it shows Lačný cycle with 2 black corrections included in each phase. Unbelievable, but true.

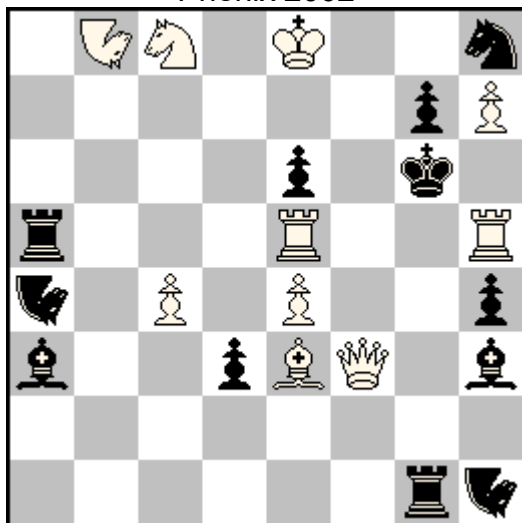
Imagine that c4 is guarded by white. Two white thematic continuations do not work due to single reason: 2.Sd8 ~ 3.Se6# fails to 2...c6~! opening the Ra6 line, while 2.Rxf4+ Rxf4 3.e3+ is prevented by

3...Sxe3! The last one appears if Sc4 leaves this square, with immediate checkmate by Bc7, if the knight closes the line, it can be forced to go back by tempo check 2.Rb4+ Sc4 3.Bc7#.

White can guard c4 by Sf7 (less useful until now in considerations), by two moves 1.Sfd6 and 1.Se5. None of presented attack works after the key, but the keys bring into life two different threats. Both can be parried by Sc4 leaving his post, as the key wS moves in threats. But then attacks by 2.Sd8! and 2.Rxf4+ work, respectively. Moves of Sc4 to d6 and e5 then provide the announced corrections - and the White continuations not only reappear, but cyclically shifted in the Lačný cycle style.

Nightrider is nowadays almost orthodox piece, surely classic one. In **125** it is used to present multiple Nowotnys, also almost classic theme.

125 - Jean-Marc Loustau
1st-2nd Honourable Mention e.a.
Phénix 2002



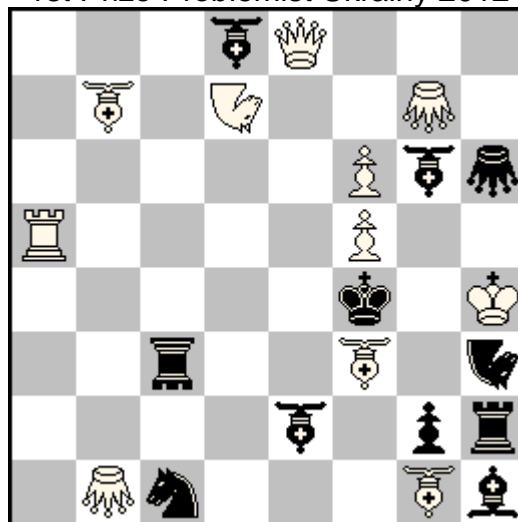
#3 (10+12) C+
♞♟ = nightrider

1.Bc5! [2.Qg3+,Qf5+,Qg4+]
1...Bxc5 2.Qg4+ Bxg4, Rxg4 3.Reg5#, Rxe6#
1...Nxc5 2.Qg3+ Nxg3, Rxg3 3.Reg5#, Se7#
1...Rxc5 2.Qf5+ Nxf5, Bxf5 3.Rxe6, Se7#

Subsequent Nowotnys in the clear-cut setting. The key is played to the intersection of three black lines, those of Ba3, Na4 and Ra5. Three threats are separated by captures on c5, resetting one of guards, but leaving the other two lines closed. Thus, only one following Nowotny works, with final mates on the principal squares e7, e6 and g5. It is worth noting that there is inter-variation change of play in Visserman style of type IZ-32-63. But perhaps the most noteworthy is the effortlessly looking position.

124 uses much more different fairy pieces, but the mechanism is understandable.

126 - Semion Shifrin
1st Prize Problemist Ukrayny 2012



s#4 (11+11) C+

♖♗ = rookhopper, ♘♙ = bishopper
♞♟ = nightrider, ♚♛ = grasshopper

1.Gc7? [2.Re5+ Kxf3 3.Rxe2+ Kf4 4.Rf2+ Nxf2#]
1...BHe4!

1.Gb8! [2.Re5+ Kxf3 3.Rxe2+ Kf4 4.Rf2+ Nxf2#]
1...Sd3 2.Qe5+ Kxf3 3.Qd4+ Se5 4.Qf4+ Nxf4#
1...Ge3 2.Ne5+ Kxf5 3.Nd3+ Kxf6 4.Qf7+ Nxf7#
2...Ke4 3.Qc6+ Kxf5 4.Nd3+ Nd5#
1...BHe4 2.Ge5+ Kxf5 3.Gb2+ Kf4 4.Gf2+ Nxf2#

The key (chosen to ensure that there is continuation if bBH closes line of Qe8 to e3) prepares antibattery on the line b8-f4. The antibattery checks on e5 inevitably lead to provision of some flight to bK, either f3 or f5. This sets up a hopper-specific Siers battery with front piece of battery jumping away and providing flight by disappearance of hurdle - indirectly.

As a result, we get 2nd moves on e5 by four different pieces and a rather (but not

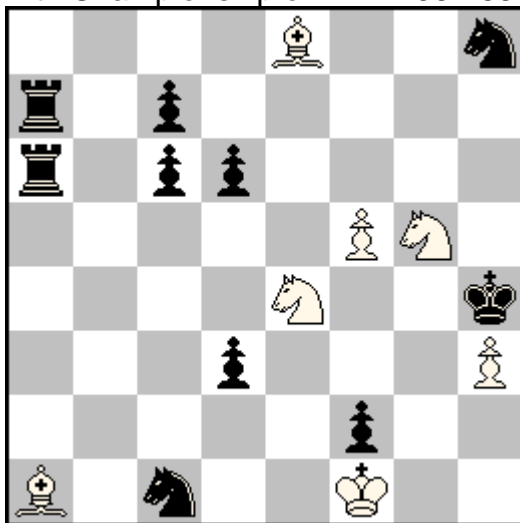
totally) unified strategy of variations. It is also nice that mates are given by black nightrider opening battery to four different squares, i.e. checkmating moves are not tediously repeated.

Moreover **127** shows understandable logic.

127 - Udo Degener

Prize

4th Championship of DDR 1987-88



#6

(7+10) C+

1.f6? [2.Sf3+ K×h3 3.Bd7#], 1...Sg6!

1.Be5? [2.Bg3#], 1...d×e5!

1.Bd4! [2.B×f2#]

1...Ra2 2.Be5 [3.Bg3#] d×e5 3.f6 [4.Sf3+ K×h3 5.Bd7#] Sg6 4.B×g6 [5.Sf3+ K×h3 6.Bf5#]

3...Sf7 4.B×f7 [5.Sf3+ K×h3 6.Be6#]

White pawn f5 seems to be the only piece in way of the threat 2.Sf3+ K×h3 3.Bd7#, that is why White can try 1.f6? But Black can provide flight h5 to the king by 1...Sg6! and White is not in position to overpower black rooks by 2.B×g6 Ra5! Thus, White tries to use own Ba1 for anticipatory closing of line a5-f5. 1.Be5?

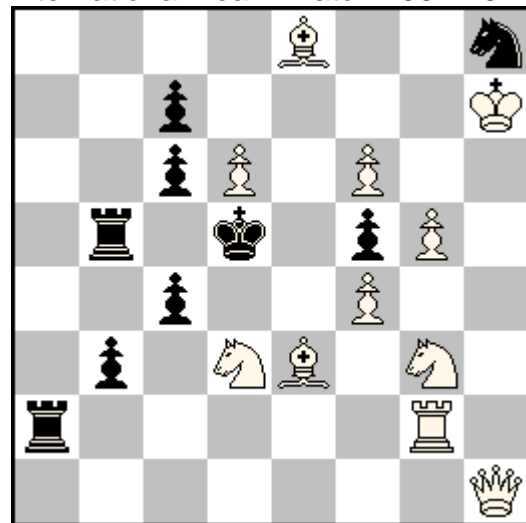
would be premature due to 1...d×e5! 2.f6 Sf7! 3.B×f7 c5! with sudden opening of the other rook line. Therefore this attack has to be prepared as well by going to d4 first, forcing decoy of Ra6, with subsequent bishop play to e5 and finally 3.f6!

The main theme of threemover **128** is reciprocal change with very good underlying strategy.

128 - Robin C.O. Matthews

1st Place

International Team-match 1967-1971



#3

(11+9) C+

1...Rb8 **a** 2.Rd2+ **A** Ke6, K×d6 3.Sc5#, Q×c6#

1...Ra8 **b** 2.Re2+ **B** Ke6, K×d6 3.Bc5#, Q×c6#

1.d7! [2.d8=Q+ Ke6 3.Qd7#]

1...Rb8 **a** 2.Re2+ **B** Ke6, Kd6 3.Q×c6#, Bc5#

1...Ra8 **b** 2.Rd2+ **A** Ke6, Kd6 3.Q×c6#, Sc5#

1...Sf7 2.B×f7+ Kd6 3.d8=Q#

Theme of the tourney required orthodox #3 with white battery fired in the 2nd move in a way so that the firing piece

becomes the rear piece of a new battery fired in the 3rd move.

128 has extremely open position of bK (two flights!) with two thematic variations already prepared. In the set play White can rely on Be8 guarding c6, so that after Rg2 fires battery, 2...K×d6 leads to 3.Q×c6#. The precise square to be visited in W2 depends on the Black's choice of rook moving to the 8th rank - 1...Ra8 unguards 2nd rank and thus direct battery can be aimed to e6, while 1...Rb8 unguards 5th rank and the piece arriving on c5 can mate from indirect battery guarding d6.

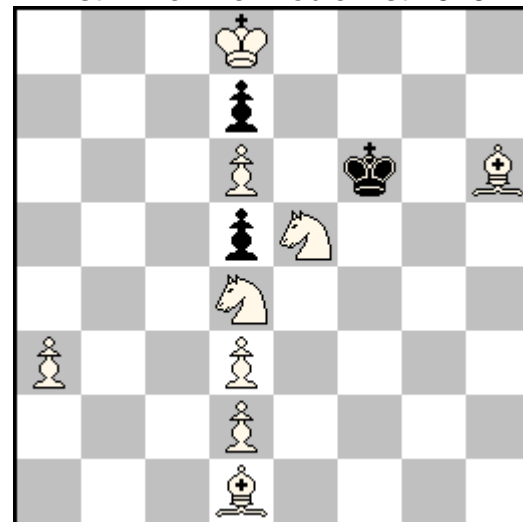
The key 1.d7! is nothing short of miraculous. Not only it provides a threat effortlessly coping with two flights by queening, but most importantly for thematic content it closes line e8-c6 and opens line c6-e6. This bi-valve effect leads to exchange of squares that can be dealt with by wQ and white battery formed in the 2nd white move. Now wQ takes care of e6 and battery has to work if bK moves to d6 after opening of rook battery.

As a result we get reciprocal change of 2nd White moves in a beautiful threemover mechanism. Hats off!

The author himself remarks in his book *Mostly Threemovers*: "A weakness that this problem shares with many others of the free-change type is that Black has little reason to want to make the thematic moves 1...Ra8 and 1...Rb8 until the key has been played." It is true from viewpoint of chess fight, but less so from the viewpoint of new-strategical school that sometimes prefers change of the form set play + solution to the form try + solution, because the former requires less moves to make the change work.

The next problem **129** is much simpler, yet it managed to win annual competition of *The Problemist*.

129 - Armin Geister
1st Prize *The Problemist* 1975



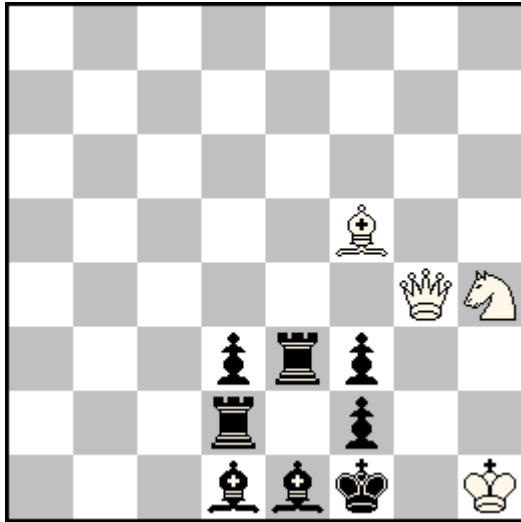
#4 (9+3) C+
b) ♔d8→c7

- a) **1.Bc2!** K×e5 2.Ke7 K×d4 3.Be3+ Ke5 4.d4#
b) **1.Be2!** K×e5 2.Bg5 K×d4 3.Bf6+ Kc5 4.d4#

A chosen form of twins looks rather minimalistic and it is not immediately clear that two white knights are there to be passively sacrificed. Pa3 might be giving away a part of the story – no way to promote it, it blocks nothing either for White or Black, so bK might be welcomed at the c-file, especially with wKc7. But this is only a half of action, and the other phase doubles the content, with emphasis put on indirect batteries set up by the keys. Model mates probably should be expected.

130 is already very well-known classic.

130 - Herbert Grasmann
 dedicated to K. Richter - 50
 2nd Prize Deutsche Schachblätter 1950



#6 (4+8) C+

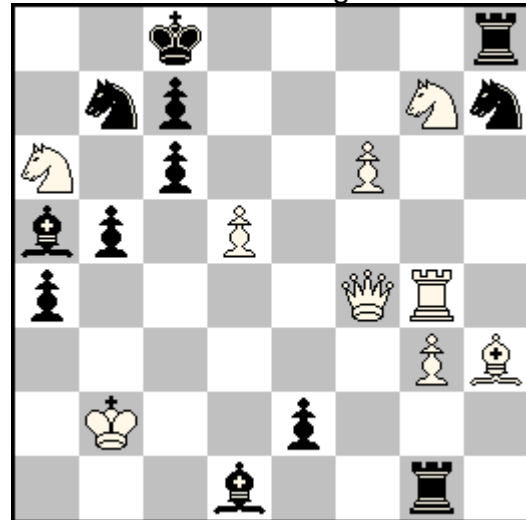
1.Qh3+! Ke2 2.Qf1+ Kxf1 3.Bh3+ Ke2
 4.Bf1+ Kxf1 5.Sf5 [6.Sg3#] Ke2 6.Sg3#

White wants to checkmate by manoeuvre Sh4-f5-g3#, but there is Bf5 in the way. In order not to lose tempo and avoid destruction of cage of (potential Ke2), Bf5 wants to execute sacrifice manoeuvre Bf5-h3-f1. But here is Qg4 in the way and White must sacrifice her majesty first.

This is so memorable as very few other moremovers.

I was more surprised to find similar mass-sacrificing combination opening white line almost one century earlier. Of course, it hasn't the elegance of **130**, but **131** still looks to be an achievement for the 19th century, doesn't it?

131 - Konrad Bayer
 Illustrierte Zeitung 1866



#5 (9+12) C+

1.Qf5+! Kd8 2.Qc8+ Kxc8 3.Rxa4+ Kd8
 4.Sb4 [5.Sxc6#] Bxb4 5.Ra8#

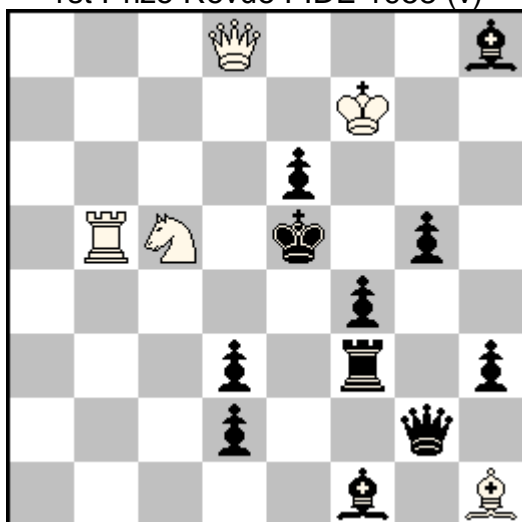
White's idea of checkmating looks like 1.R~+ Kd8 2.Sb4 threatening 3.Sxc6#. But Black has available 2...Bxb4!

Therefore, it is necessary to move rook precisely to a4, so that the capture of wS is provided for by an unexpected checkmate on a8.

Then the sacrifice of wQ looks very similarly to **130**.

The following threemover **132** is an excellent example of Siers battery combining various strategical elements with model mates.

132 - Axel Åkerblom
1st Prize Revue FIDE 1958 (v)



#3

(5+11) C+

1.Qb6! [2.Sb7+ Ke4 3.Sd6#]
1...Qf2 2.Sxd3+ Ke4 3.Sxf2#
1...Rf2 2.Sxe6+ Ke4 3.Sxg5#
1...Rg3 2.Sb3+ Ke4 3.Sxd2#

The key provides two flights in addition to unprovided f5 and sets up indirect battery Qb6-Sc5-d4, allowing the threat play.

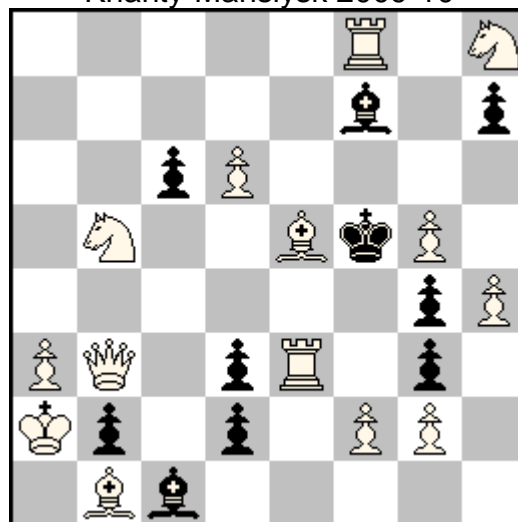
There are three thematical defences with uneven defence motifs. Two defences by rook provide distant flight f3, while Qf2 attack line of Siers battery. The errors of defences are tied together by halfpin configuration Bh1-Qg2-Rf3 that is activated in the Siers battery play when bK enters e4. All three thematical checkmates actively use pin.

Of them, rook defences show dual avoidance as bQ guards two potential mating squares d2 and g5, so pinning bQ allows potentially two mates – but specific arrivals to f2 and g3 replace one guard each.

Showing model mates in such scheme is very attractive (at least for me).

Now we turn to a few selfmates, starting with **133**.

133 - Viktor Kapusta
7th Prize Olympic tourney
Khanty-Mansiysk 2009-10



s#5

(14+10) C+

1.Bg7! [2.Qe6+ Kf4 3.Rf3+ gxf3 4.Be5+ Ke4 5.Bxg3+ Bxe6#]
1...cxb5 2.Qd5+ Kf4 3.Be5+ Kf5 4.fxg3 [5.Bf6+ Bxd5#]
1...Kf4 2.Qc4+ Kf5 3.Sd4+ Kf4 4.Re5 [5.Sf5+ Bxc4#]

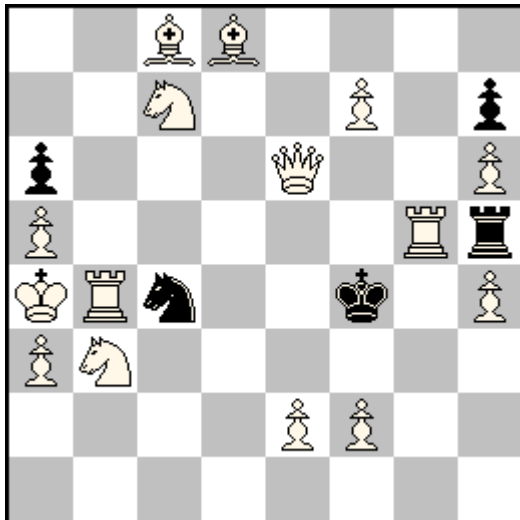
Very interesting key provides flight f4 and allows threat that includes switchback of the key bishop. Checkmating Bf7 is unpinned by bK leaving the f-file.

Unpinnings of Bf7 in two variations are executed differently. White sets up horizontal batteries with pinned wQ as rear piece and in the 5th move the battery fires onto the f-file, unpinning Bf7 by line closure.

In all three cases, the mate is given by black bishop capturing wQ and model, but in fact all three mates are the same.

134 is a very rare example of selfmate in 5 moves with change of play between set play and solution.

134 - Gennadij Kozjura
4th Prize A. Feoktistov 70 JT 2018



s#5 (15+5) C+

1.f8=S? zz
1...R×h4 2.Qf7+ Ke4 3.Re5+ K×e5
4.Qf5+ Kd6 5.Rb6+ S×b6#
1...R×g5 2.Sd5+ R×d5 3.R×c4+ Rd4
4.Qf6+ Ke4 5.Qg5 R×c4#
1...R×h6!

1.Qd5! zz
1...R×h4 2.Rg4+ R×g4 3.Qf3+ Ke5
4.Qf5+ Kd6 5.Rb6+ S×b6#
1...R×g5 2.Q×g5+ Ke4 3.Sc5+ Kd4
4.R×c4+ K×c4 5.Sb5 a×b5#
1...R×h6 2.Qd2+ Ke4 3.Bb7+ Rc6
4.Qf4+ K×f4 5.R×c4+ R×c4#

Obviously, with very strong white material aimed at freely standing bK, there are many possible ways to regroup white pieces and take advantage of errors of black rook moves. So it is important to analyse differences between two phases, why particular continuations are possible and why not. The working white

continuations are given above – why they are not possible in the other phase?

1.f8=S?
1...R×h4 2.Rg4+? does not work as wQ has no access to f3,
1...R×g5 2.Q×g5+? does not work as wQ has no access to g5,
1...R×h6 2.Qd2+? does not work as wQ has no access to d2.

1.Qd5!
1...R×h4 2.Qf7+? does not work as f7 is blocked,
1...R×g5 2.Sd5+? does not work as d5 is blocked.

In some cases there are other possible reasons for failure of specific line, I have listed only the first one. In all cases in the try, wQ lost access to the important squares. In the solution, some key squares are blocked. In my view this is quite convincing presentation of changes play.

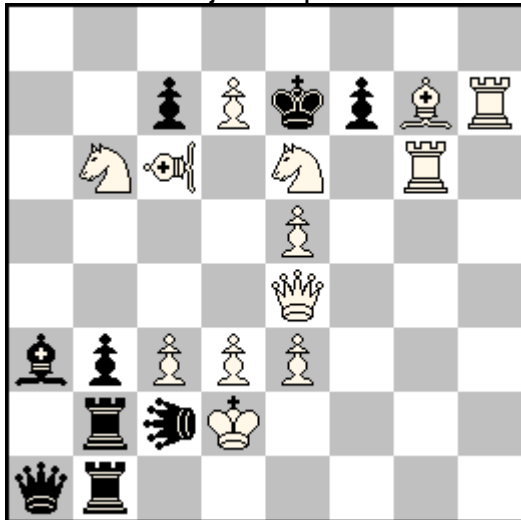
Two other thematical elements stand out.

Firstly, the try promotion of Pf7 is determined in a nonstandard way. There are two white knights already present on the board and in such cases, knight promotion key is often a way to sneak in some additional force. It is not a case here. The try play just needs f7 empty, therefore pawns leaves it and arrives on the 8th rank, so it has to promote. However bishop, rook and queen promotions are ruled out and knight is the only harmless promoted pieces.

Finally, all mates are model. Excellent.

It was a surprise to find name “Selivanov” above diagram with fairy pieces. Let’s have a look at **135**, what does it offer?

135 - Andrej Selivanov & Igor Agapov
 Šachmatnaja kompozicia 2018



s#3

(13+9) C+

♞ = alibaba-rider

♞ = alfil

1.Ae8! [2.d8=B+ K×e8 3.Qc6+ AB×c6#]
 1...f×e6 2.Bh6+ Kd8 3.Qa8+ ABc8#
 1...f×g6 2.Bh8+ K×e6 3.Q×g6+ AB×g6#
 1...f5 2.Bf6+ K×e6 3.Qc4+ AB×c4#
 1...f6 2.Bf8+ K×e6 3.e×f6+ AB×e4#

Alibaba-rider is probably unknown to most people, so it makes sense to discuss briefly its mobility. Let's start with alfil – (2,2)-hopper. Ac6 can jump to a8, a4, e4, e8. Well, it could jump to e4, if this square was not occupied by wQ.

There is a piece similar to alfil named dababba – (0,2)-hopper. Then piece alibaba is the combination of alfil a dabbaba. Finally, alibaba-rider is something like queen, but with unit moves of alfil or dabbaba.

So in this case we have alibaba-rider at c2 and it can move to: a2, a4, c4, c6, e4, e2, g2. White would like to take advantage of this mobility.

The key vacates c6 and there is a choice of the arrival square. Ae8 is not needed

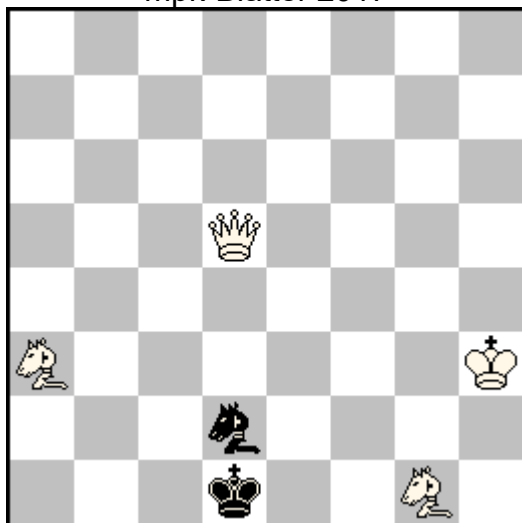
at all in the variations, but two other possible keys are wrong: Aa4 would attack c2, disabling black mates, while Aa8 is preventing just variation play after 1... f×e6!

Black defends by unblocking of f7, with classical Pickaninny quartet of pawn defences. This means bishop battery on the 7th rank is set up and it duly fires in the White's second moves to form bishop's star.

It was probably the intention of authors to show combination of bishop's star with Pickaninny in this manner, but they failed in constructing the necessary set of checkmates using orthodox force only. So they resorted to the use of rare fairy piece alibaba-rider. Although this approach is bound to be frowned upon by many, I like it – the choice of the fairy piece is well pointed. Rather the use of alfil is more questionable as its role is rather limited.

The last selected selfmate **136** shows another combined fairy piece – princess. It is a combination of knight and bishop, in fact something almost orthodox.

136 - Torsten Linss
 dedicated to K. Ewald
 mpk-Blätter 2017



s#8 (4+2) C+

= princess

1...Ke1 2.PRc2+ Kf1 3.PRge3+ Ke2
 4.PRed1+ Kf1 5.PRd3+ Kg1 6.PRe3+
 PRxe3 7.Qh1+ Kxh1 8.PRf2+ PRxf2#

1.Kg2! Ke1 2.PRf2+ Ke2 3.PRb5+ PRc4
 4.PRg4+ Ke1 5.PRc3+ PRd2 6.Kg1
 PRxc3 7.Qd1+ PRxd1 8.PRf3+ PRxf3#

Selfmates of this kind are nowadays almost Torsten's trademark: long play with ideal material use, no technical pieces, usually either with very visible

theme in one line of play or with at least two lines of play with some uniting idea. The echo model mates are often in this role and the final positions of **136** are exactly of this kind: echo (1,2) in the White to play form.

Do you have any additional comments to any of the discussed compositions? They are welcome.

Juraj Lörinc

Errata

Conflictio 2 – diagram **21**: the refutation of the first try was mistyped, as reported by Gani Ganapathi (thanks!). The correct solution table should look as follows:

	th.	1...Sg7	!
1.h8=M?	2.Ma6# A	2.Bg6# B	1...SPd3!
1.h8=SP?	2.Bg6# B	2.Sxh4# C	1...EAh3!
1.h8=EA!	2.Sxh4# C	2.Ma6# A	

Juraj Lörinc

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

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