

In this issue

The first part of the issue is dedicated to readers' reactions to the Conflictio 12. I am very glad that especially the article by Juraj Brabec has motivated many readers to share their thoughts. Then we follow with another article by Juraj Brabec. It is intended to be the first in series explaining his MOV and PAD symbolism for new-strategical twomovers (three other parts in production too). This is also due to a demand from readers, positively reacting to my question in the previous issues. Lastly, I have selected one interesting fairy selfmate for your enjoyment.

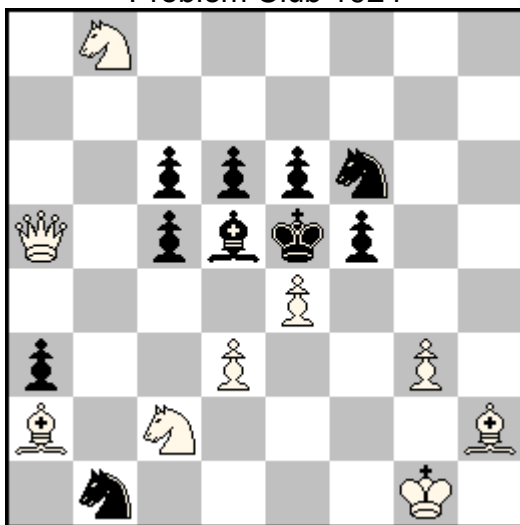
Juraj Lörinc

Some comments to Conflictio 12

The article of Juraj Brabec about reciprocal new-strategical themes in the previous issue has provoked the most comments. Let's start with twomover **155** sent by Paz Einat.

155 - William J. Faulkner

4th Prize The Good Companion Chess
Problem Club 1924



#2

(9+10) C+

1...Bxe4 **a** 2.d4# **A**

1...c4 **b** 2.Sxc6# **B**

1.Qe1! zz

1...Bxe4 **a** (B~) 2.Sxc6# **B**

1...c4 **b** 2.d4# **A**

1...fxe4 2.g4#

1...f4 2.gxf4#

1...Sf~ 2.S(x)d7#

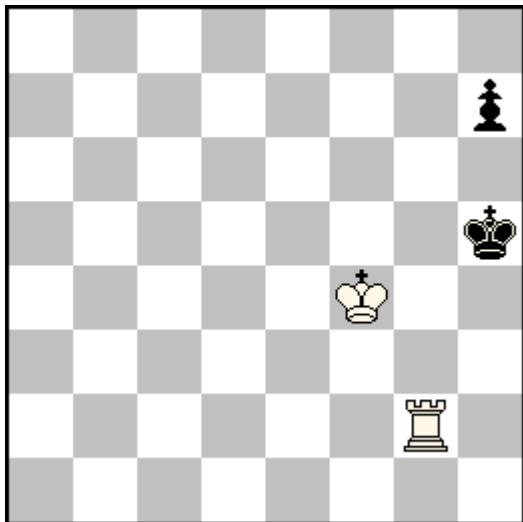
1...Sd2 2.Qa1#

1...Sc3 2.Qxc3#

The article claimed that **137** by Guido Cristoffanini was the first known reciprocal change. Actually **155** seems to be the first known twomover with consciously composed reciprocal change, where this very theme was the main aim. The half-pin from set play is transformed to self-pin in the solution. This mechanism was a subject of Paz's article in Variantim 75.

Next came the contribution from Narayan Shankar Ram. He has pointed to me in a sense funny **156**.

156 - William A. Shinkman
Tiffin Tribune 1898



#3 (2+2) C+

1...Kh6 **a** 2.Kf5 Kh5 3.Rh2# **A**
1...h6 **b** 2.Rg1 Kh4 3.Rh1# **B**

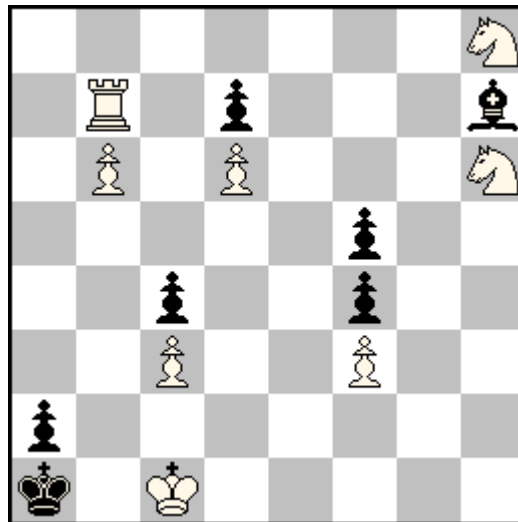
1.Rg1! zz

1...Kh6 **a** 2.Kf5 Kh5 3.Rh1# **B**
1...h6 **b** 2.Rg2 Kh4 3.Rh2# **A**

Only four pieces and a kind of reciprocal change. Of course, not a usual change of the second moves, in one of variations even the second move is unchanged. But the tempo play of White includes moves of the key rook between g2 and g1, leading to different places of mating moves when comparing set play and solution.

It has however reminded me of **157** that [can be found among my juvenilia](#).

157 - Juraj Lörinc
Šachová skladba 1994



#3 (8+7) C+

Circe
2 solutions

1.Sg6! **A** zz

1...Bg8 **a** 2.Sxg8(Bc8) **B** Bxb7(Rh1)
3.Kc2# **D**
1...Bxg6(Sb1) **b** 2.Sa3 **C** [3.Sc2# **E**]

1.Sg8! **B** zz

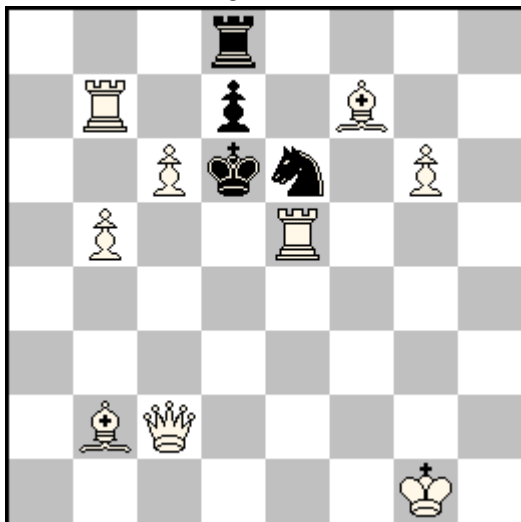
1...Bxg8(Sb1) **a** 2.Sa3 **C** [3.Sc2# **E**]
1...Bg6 **b** 2.Sxg6(Bc8) **A** Bxb7(Rh1)
3.Kc2# **D**

The main aim of **157** was obviously Kiss cycle of the keys and the 2nd white moves after the same defences. Capture-nocapture mechanism in Circe allows unification of continuations, even culminating in mates on the same square c2. Curiously these mates are reciprocally change with respect to the 1st moves of Black. Still the form of two solutions is probably too much.

The article mentioned in comments to **155** stated that there is even earlier twomover with unintended try producing reciprocal change. I have asked Paz

about it and he provided me the following trio of diagrams. Let's start with **158**.

158 - Bruno Sommer
1st Prize Teplitz-Schönauer Anzeiger
1921-22



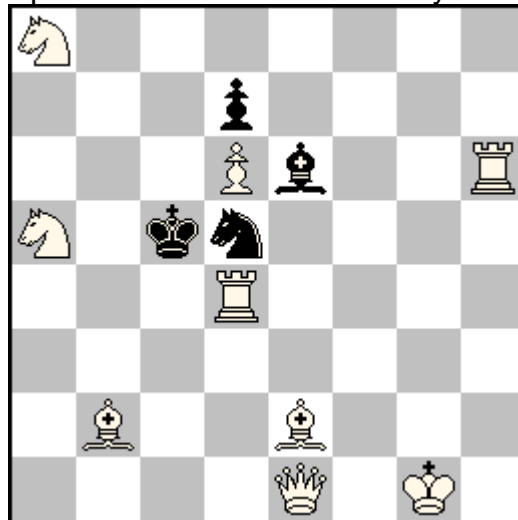
#2 (9+4) C+

1.Qf2? zz
1...Ke7 **a** 2.Ba3# **A**
1...Sf4,Sc7 **b** 2.Qc5# **B**
1...Sd4 2.Qxd4#
1...dxc6!

1.Re1! zz
1...Ke7 **a** 2.Qc5# **B**
1...S~ **b** 2.Ba3# **A**
1...Sc5! 2.Qh2#
1...dxc6 2.Qxc6#
1...R~ 2.Rxd7#
1...Kd5 2.Rd1#

Paz writes about his search of big WinChloe database: "The last time I did the search a problem by Bruno Sommer 1921-22 (not 1920) came out. I am quite sure the try play was not intended by the composer. The problem was nicely refined by Slesarenko, as mentioned by David Shire in the July 2018 Selected Problems in The Problemist". Here we are with **159**.

159 - Anatolij Slesarenko
after Bruno Sommer
Special Prize Moscow Tourney 2010



#2 (9+4) C+

1.Ba6? zz
1...Kxd6 **a** 2.Ba3# **A**
1...S~ **b** 2.Qb4# **B**
1...B~ **c** 2.Rc4# **C**
1...Sc3!

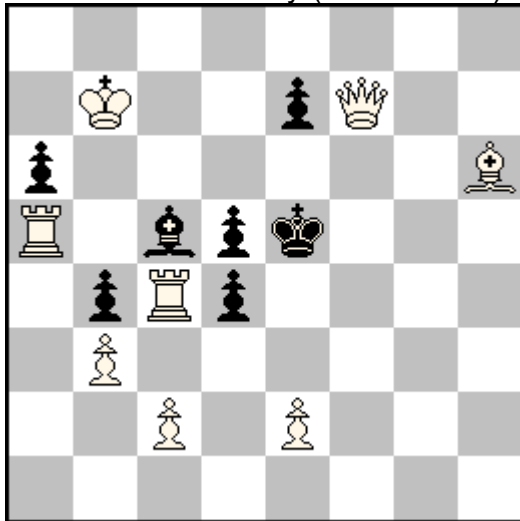
1.Rd1! zz
1...Kxd6 **a** 2.Qb4# **B**
1...S~ **b** 2.Ba3# **A**
1...B~ **c** 2.Bd4# **D**
1...Sb4 2.Qf2#

It is very interesting to compare old and new. Piece count is the same, **159** even gave up flight-giving key, double-pin maters after king's move. On the other hand, the balance of phases is much better: both keys open lines to e5 (to provide for 1...Kxd6), there is black correction in both phases and there is even additional change of mate. Do you share the view that **159** is better than **158**?

Anyway, surprisingly this was not all. Paz continues: "I repeated the search now and an additional problem, stated as

before 1896(!) appeared. Judging by its number in WinChloe it is a recent addition. So, there's another "lucky position" with the discovery attributed to WinChloe...". See **160**.

160 - Émile Pradignat
The Leeds Mercury (before 1896)



#2 (8+7) C+

1.Bg5? zz
1...Ba7,Bb6 **a** 2.Qxd5# **A**
1...Kd6 **b** 2.Qxe7# **B**
1...dxc4!

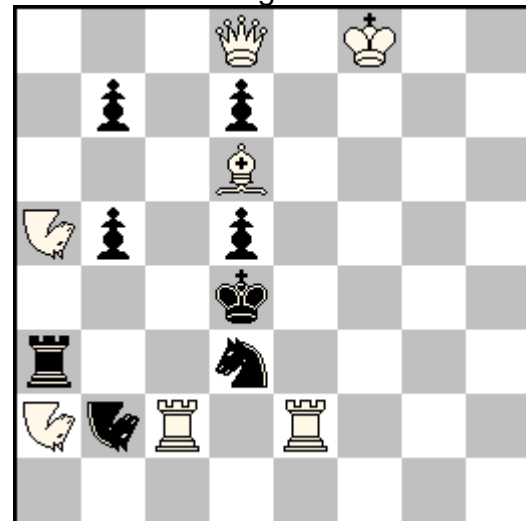
1.e4! zz
1...Ba7,Bb6 **a**,dxc4 2.Qxe7# **B**
1...Kd6 **b** 2.Qxd5# **A**
1...Bd6 2.Qf5#
1...Kxe4,e6 2.Qf4#
1...d3,dxe4,dxe3 e.p. 2.Bf4#

Of course, the refutation is horrible, but the try was not the intention of author anyway. It is just interesting to realize that some composers in their works have included so much depth that even standard new-strategical themes might be found for free in such works. This is quite amazing, isn't it?

Not all new-strategical themes appeared in older works by chance. Even Lačný cycle as „a slight extension“ of reciprocal change is next to impossible to be created by chance. Or do you know about such occurrence?

Stephen Emmerson had closer look at the 1st Prize from Marianka fairy tourney **153**. He has sent me three possible positions **161-163**.

161 - Stephen Emmerson
after Gvozdjak & Lörinc
(after Velimirović)
original



#2 (7+8) C+

♞♞ = nightrider

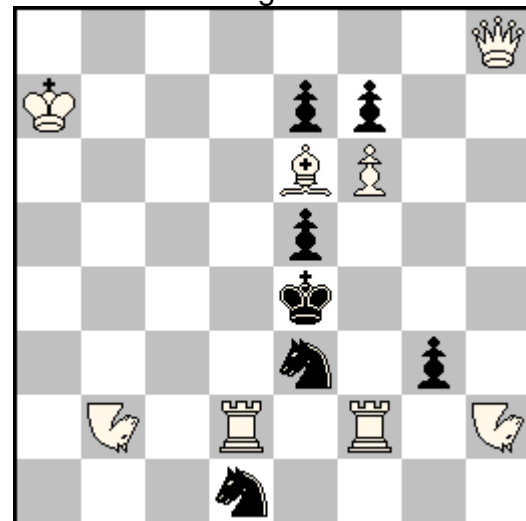
1.Red2? [2.Qh4# **A**
2.Qf6# **B**
2.Qb6# **C**]
1...Rxa2 **a** 2.Qh4# **A**
1...Nxd6 **b** 2.Qf6# **B**
1...Rxa5 **c** 2.Qb6# **C**
1...Nc4!

1.Rcd2! [2.Qh4# **A**
2.Qf6# **B**
2.Qb6# **C**]
1...Rxa2 **a** 2.Qf6# **B**
1...Nxd6 **b** 2.Qb6# **C**
1...Rxa5 **c** 2.Qh4# **A**

161 saves 2 pieces and employs wQ as single mating piece instead of two (wQ, wB) in **153**. Whether it is an improvement depends on one's goals and preferences. Stephen noted as slight minus side variations with the same unique mates, but these did not bother Peter Gvozdják too much. Rather we have pointed the original aim to have all six thematical squares motivating cyclic change guarded by nightriders. In **153** Nb8 could have been knight, obviously. Nb8 even brought into picture the need to take care of possible Nd4+. For me, another nice property was placement of pieces close to borders of the board – only Pe5 in the middle 4×4 square.

A few days later Stephen provided two further versions, **162** replacing one of key guarding pieces by bishop and **163** only slightly altering our **153**.

162 - Stephen Emmerson
after Gvozdják & Lörinc
(after Velimirović)
original



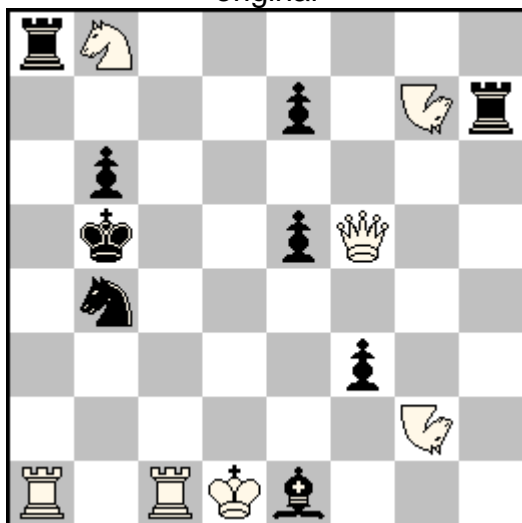
♞ = nightrider
2 solutions

1.Rfe2! [2.Qa8# **A**
2.Qh4# **B**
2.Qh7# **C**]
1...g×h2 **a** 2.Qa8# **A**
1...S×b2 **b** 2.Qh4# **B**
1...f×e6 **c** 2.Qh7# **C**

1.Rde2! [2.Qa8# **A**
2.Qh4# **B**
2.Qh7# **C**]
1...g×h2 **a** 2.Qh4# **B**
1...S×b2 **b** 2.Qh7# **C**
1...f×e6 **c** 2.Qa8# **A**

162 uses less usual form of 2 solutions and shows more symmetry than previous positions – but removes all unwanted black defences.

163 - Stephen Emmerson
 after Gvozdjak & Lörinc
 (after Velimirović)
 original



#2 (7+9) C+

♞ = nightrider

- 1.Rab1? [2.Qd3# **A**
 2.Qd7# **B**
 2.Qxe5# **C**]
 1...Rxb8 **a** 2.Qd3# **A**
 1...Rxg7 **b** 2.Qd7# **B**
 1...fxg2 **c** 2.Qxe5# **C**
 1...e6!

- 1.Rcb1!** [2.Qd3# **A**
 2.Qd7# **B**
 2.Qxe5# **C**]
 1...Rxb8 **a** 2.Qd7# **B**
 1...Rxg7 **b** 2.Qxe5# **C**
 1...fxg2 **c** 2.Qd3# **A**

Finally, **163** alters our position from Marianka only slightly, saving white bishop at “cost” of having Sb8 instead of Nb8. It might be ok after all.

I am very grateful for all reactions – they make me feel Conflictio is read and studied by interested people – and that is why I produce it. So please, do not hesitate to provide me any your thoughts

– even those freely associated (like my **157** to the received **156**).

Juraj Lörinc

Explaining MOV & PAD symbols (part 1)

As in all arts, chess composition too has its own school and artistic directions, defined by their characteristic elements. These form the main artistic point for authors composing within their set of principles. In the Bohemian school the key element is model mate, in the new-German school it is logical combination and in the strategical school it is the motivational content of variations. Similarly, in the new-strategical school the main idea lies in the specific difference between phases that is called **change** or the new strategy.

New-strategical composition can be characterized by the fact that their thematical content consists of **phases differing** from each other in the specific way. A **phase** is a collection of thematical elements, like variations, moves and their functions and so on, present in the diagram position (**set play – pre-key phase**) or in the position after the try (**try phase**) or after the key (**real phase**). The **new-strategical change** appears when some thematical element from one phase appears in different relationship. Any such difference is a separate basic **new-strategical element**, that precisely defines new-strategical themes and enables their correct naming and systematically classify.

Differences of phases are a base of classification of multiple areas of new-strategical school. **Change of play** are

characterized by difference of variation in two phases, the area of **change of function** is based on difference of function of the same move in two phases, area of **change of motivation** is based on the differences of defence or harmful motifs of the same black move in two phases, while **area of try themes** is based on differences of attack and weakening motifs of white moves.

Change of play is the area of new-strategical school in which two phases differ by variation play. A pair of variations in different phases can differ by mate, defence or by both. In the first case we talk about **change of mate** and such elementary thematical unit is denoted by **M**. In the second case we talk about **mate transference** (Slovak equivalent is „change of defence“) and denote it by **O**. In the third case when variations differ by both defence and mate, it is called **free change of variation** with symbol **V**.

Combination of elements **M** and **O** yields other possible thematical element called **change with variation repetition** denoted by **R** (repetitio). It appears when the changed element in the second phase is not new, but it is present in the first phase in the other variation. The symbol **R** is given in the parenthesis together with all other symbols of elements following the repetition. The repetition can be realized either in some variations of some phase (changes with partial repetition) or in all variations (changes with complete repetition). The parenthesis is closed after the last non-repeating element, and the parenthesis symbolizes one new-strategical unit consisting all elements included in it.

Basic thematical elements are shown in the table 1.

<p>M</p> <table border="1" style="margin: auto;"> <tr><td></td><td></td><td>a</td></tr> <tr><td></td><td>A</td><td></td></tr> <tr><td></td><td>B</td><td></td></tr> </table>			a		A			B		<p>O</p> <table border="1" style="margin: auto;"> <tr><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td></td></tr> <tr><td></td><td></td><td>A</td></tr> </table>		a	b		A				A
		a																	
	A																		
	B																		
	a	b																	
	A																		
		A																	
<p>V</p> <table border="1" style="margin: auto;"> <tr><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td></td></tr> <tr><td></td><td></td><td>B</td></tr> </table>		a	b		A				B	<p>(R</p> <table border="1" style="margin: auto;"> <tr><td></td><td>a</td><td>b</td></tr> <tr><td></td><td>A</td><td>B</td></tr> <tr><td></td><td>B</td><td></td></tr> </table>		a	b		A	B		B	
	a	b																	
	A																		
		B																	
	a	b																	
	A	B																	
	B																		

Table 1. Basic thematical elements of change of play

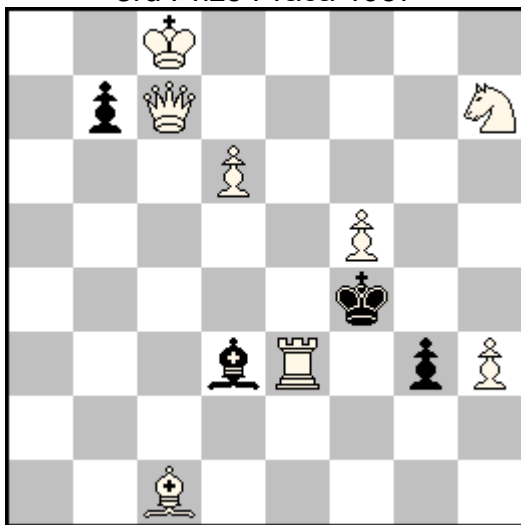
The systematics MOV was build on this basis. It characterizes every composition with change of play as the collection of basic thematical elements, that can be further used for classification and systematization. Systematics MOV thus develops the well-known systematics Z-kl-mn, in which **k** denotes a number of phases, **l** denotes number of variations in each phase, **m** total number of different defences and **n** total number of different mates.

New-strategical content according to MOV systematics is determined by symbols **M**, **O**, **V**, **R** indicating each difference between two corresponding variations of two phases. Set play of **164** has two thematical variations: 1...Bxf5+ a 2.d7# **A**, 1...Kxf5 b 2.Qf7# **B**. In the solution **1.Qc3!** threatens 2.Qe5#, after defence **a** we have mate 2.Re6# **C** and after defence **b** 2.Qf6# **D**. We see that in both phases the defences are the same, while mates are changed. This is denoted by symbols **MM** – change of two mates, that would be denoted by Z-symbol **Z-22-24**. Both systematics MOV and Z-kl-mn were however developed only for the change of play, so that the most universal

tool is new-strategical table. Its rows stand for phases and columns for thematical moves. The first column gives keys of phases, second column threats of phases and other columns (possibly divided more markedly from first two columns) variation mates. The columns are headed by black moves allowing white checkmates. Usually white moves are denoted by uppercase letters A, B, C, ... and black moves by lowercase letters a, b, c, ... Corresponding MOV symbols can be determined from the new-strategical table.

Symbols according to both systematics (MOV and Z-) as well as new-strategical tables will be provided to solutions of all composition in this series of articles.

164 - Alexander Pituk
3rd Prize Práca 1957



#2

(8+4) C+

1...Bxf5+ a 2.d7# **A**
1...Kxf5 b 2.Qf7# **B**

1.Qc3! [2.Qe5#]
1...Bxf5+ a 2.Re6# **C**
1...Kxf5 b 2.Qf6# **D**
1...Be4 2.Rf3#

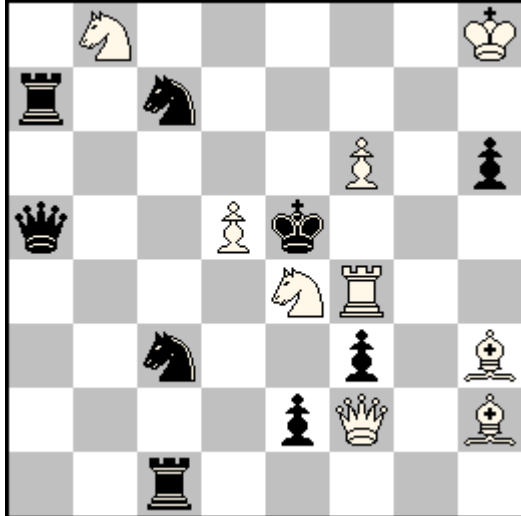
MM

Z-22-24

		a	b
		A	B
		C	D

Almost every chess composition, regardless of school it is attributed to, has to include some strategical content. It is therefore important for new-strategical changes to have adequate strategical content. In **164** both phases contain the same two harmful motifs: a bK move to flight and a self-block followed by battery mates. The similar balance of new-strategical and strategical content can be seen also in other examples showing change of three mates, transference of three mates and change of three variations (**165**, **166** and **167**).

165 - János Buglos
1st Prize Rakéta 1942 (v)



#2 (9+9) C+

- 1...Qxd5 a 2.Rh4# A (B? C?)
 1...S7xd5 b 2.Sc6# B (C? A?)
 1...S3xd5 c 2.Sd7# C (A? B?)

1.Sd6! [2.Rf5#]

- 1...Qxd5 a 2.Rxf3# D (E? F?)
 1...S7xd5 b 2.Sc4# E (F? D?)
 1...S3xd5 c 2.Sf7# F (D? E?)
 1...Kxd5 2.Qd4#

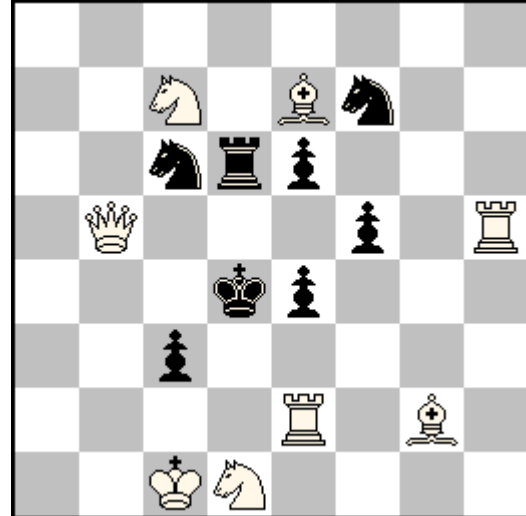
MMM

Z-23-36

	A	b	c
	A	B	C
	D	E	F

165 shows triple avoidance in both phases after self-block of flight d5, with another flight d6 added in solution. Dual mates are eliminated by guarding, either direct or indirect by line opening.

166 - János Kiss
1st Prize Probleemblad 1955



#2 (8+8) C+

- 1...f4 a 2.Rxe4# A
 1...Rd8 b 2.Sxe6# B
 1...c2 c 2.Rd2# C

1.Qb3! [2.Qxc3#]

- 1...Ke5 d 2.Rxe4# A
 1...Kc5 e 2.Sxe6# B
 1...Kd3 f 2.Rd2# C

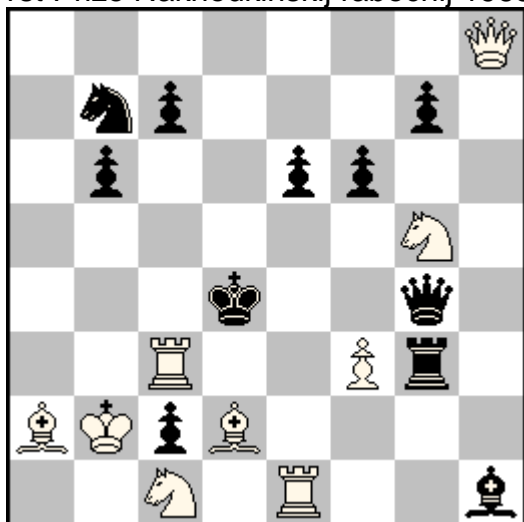
OOO

Z-23-63

	a	b		c	d	e	f
	A	B		C			
					A	B	C

The strategic content of **166** is rich as well. Set play harmful motifs of unguarding in direct form are replaced by unguarding by self-pin after bK moves, i.e. the form of the motif is changed. The key gives three flights.

167 – Valentin Udarccev
1st Prize Nakhodkinskij rabochij 1968



#2 (9+11) C+

- 1.Qa8? [2.Qa4#]
 1...Sa5 **a** 2.Qd8# **A**
 1...Sc5 **b** 2.Rc4# **B**
 1...Sd6 **c** 2.Sb3# **C**
 1...c5 2.Rd3#
 1...b5!

- 1.Qh2!** [2.Qf2#]
 1...Bg2 **d** 2.Qg1# **D**
 1...Rg2 **e** 2.Be3# **E**
 1...Rxf3 **f** 2.Se2# **F**
 1...Qe4 2.Rxe4#

VVV
Z-23-66

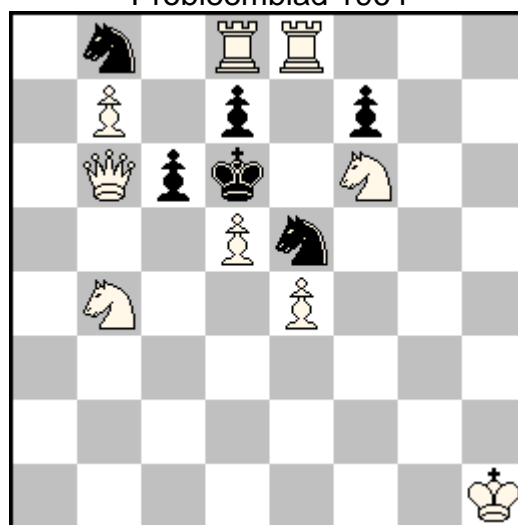
	a	B	c	d	e	f
	A	B	C			
				D	E	F

In spite of difference of defences and mates in **167** both phases are unified by having the same motivation. It is the additional guarding of potential flights allowing Somov B1 mates as well as allowing checkmate by wQ. It is important to note that there are also other black moves defending threat(s). But such variations are the same in two phases

and as such they do not belong into new-strategical content.

Thematical elements of the change of play can be blended in any number and in any combination, logically. **168** shows blend of change of two mates and transference of two mates in try form, with choice of correct battery and zugzwang play.

168 - Juraj Brabec
Probleemblad 1964



#2 (9+6) C+

- 1.Sxc6? zz
 1...Sb8~ **a** 2.Scxe5# **A**
 1...Se5~ **b** 2.Scxb8# **B**
 1...Sbxc6! **c** 2.b8=Q# **C**
 1...Sexc6! **d** 2.e5# **D**
 1...Sc4!

- 1.Sxd7!** zz
 1...Sb8~ **a** 2.Sdxe5# **E**
 1...Se5~ **b** 2.Sdxb8# **F**
 1...Sbxd7! **e** 2.b8=Q# **C**
 1...Sexc6! **d** 2.e5# **D**
 1...f~ 2.Re6#

MMOO
Z-24-66

		a	b	c	d	e	f
	A	B	C	D			
	E	F			C	D	

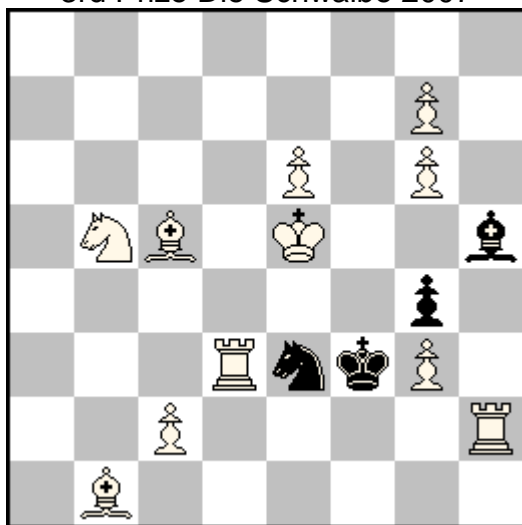
Two mates are changed after random moves of black knights – **MM**, two mates are transferred between corrections – **OO**.

(to be continued)

Juraj Brabec
(translation from SK to EN: Juraj Lörinc)

And now for something completely different...

169 - Hans Peter Rehm
3rd Prize Die Schwalbe 2007



s#6 (11+4)
Take & Make

1.Ra3! S×c2(Sc3) 2.Sd4+ Ke3 3.Sf5+ Kf3 4.Ba2 S×a2(Sb3) 5.Sd6 S×c5(Se3) 6.g8=B B×g6(Bg7)#

As I have started publishing Conflictio about a year ago, I have dedicated it to all kinds of compositions with antagonistic stipulations. But the fact is that twomovers form a majority of so far published problems: 95 out of 169 (including fairies). It is caused by combination of factors and prognosis for upcoming issues is not different. The series of articles on MOV & PAD symbolism is based on twomovers.

Thus, to balance the content, I will try to select problems with other stipulations (again, including fairies) just for pure enjoyment.

169 is a selfmate with beautiful use of Take & Make condition. White wants to self-block d6 and then to move Pg7 away so that Black would be allowed and forced to checkmate by B×g6(Bg7)#.

The problem is that Black is short of moves. So White must provide some moves to Black and in the meantime push his pieces cautiously into correct positions.

Moves of bS are all made along the 3rd rank thanks to Take&Make condition, forming the unusual linear roundtrip: Se3→c3→b3→e3. Empty e3 allows manoeuvre of Sb5 that must leave diagram square to prevent 2...S×b5(Sc3). White gets free move allowing self-block of d6 when bS is on b3, with Sc5 in position.

Excellent fairy selfmate.

Juraj Lörinc

Conflictio is an e-zine dedicated to chess problems with antagonistic stipulations
Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com