

In this issue

Today's selection is monothematic, focusing on the reciprocal changes. Even if this theme is not complicated and well known, there are many ways to show it.

Also, you can enjoy rare example of quaternary threat correction from the most recent issue of Pat a Mat.

Juraj Lörinc

Reciprocal change

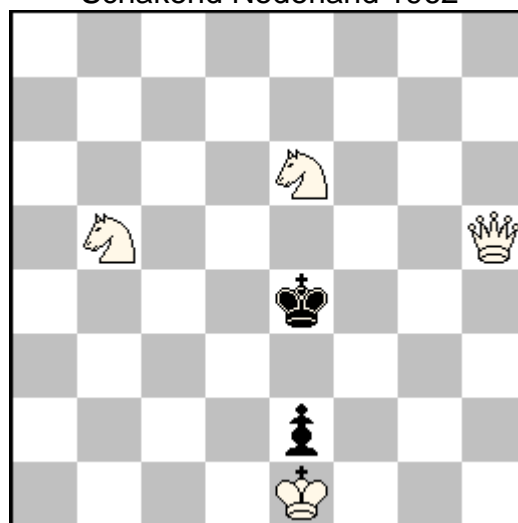
(Inspired by readers 1)

It is very appreciated that already the first issue of Conflictio has provoked some readers to provide inspiration for future issues. Namely, Eugene Rosner has turned my attention to diagram **35** showing a well-known theme, reciprocal change of mates, in a fairly specific mechanism. Then there was just a small step to creation of this selection.

Of course, reciprocal change of mates (exchange of mates) is so worked theme that I could have chosen completely different set. What is your favourite reciprocal change?

25 is one of the lightest twinless twomovers without any serious breach of usual conventions.

25 - Luis Cornelius Willemsens Schakend Nederland 1962



#2

(4+2) C+

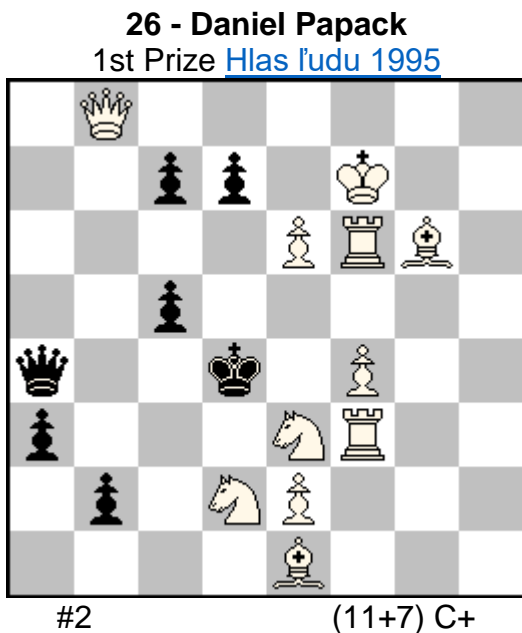
1.Sed4? zz
1...Kd3 **a** 2.Qxe2# **A**
1...Ke3 **b** 2.Qf3# **B**
1...Kf4!

1.Sa3! zz
1...Kd3 **a** 2.Qf3# **B**
1...Ke3 **b** 2.Qxe2# **A**

Any move of bK leads to 2.Qxe2# in the diagram position. But this cannot be kept by any waiting move. Flight-giving try is

refuted by bK move to a new flight, the solution feature wS moving from the bK, but crucially guarding c2. One of set mates is always switched to 2.Qf3#, forming expected reciprocal change.

Obviously, nowadays reciprocal change should be supplemented by some additional content to get awarded, especially in orthodox twomovers. **26** is a very good example.



1.Rf5? [2.Qh8#]
1...Qa8 **a** 2.Sc2# **A**
1...Kc3 **b** 2.Sb3# **B**
1...dxe6!

1.Qh8! [2.Rf5#]
1...Qa8 **a** 2.Sb3# **B**
1...Kc3 **b** 2.Sc2# **A**
1...dxe6 2.Rxe6#

Besides reciprocal change of mates there is also key-threat reversal shown in the two main phases. It is very instructive how two reciprocal themes are blended:

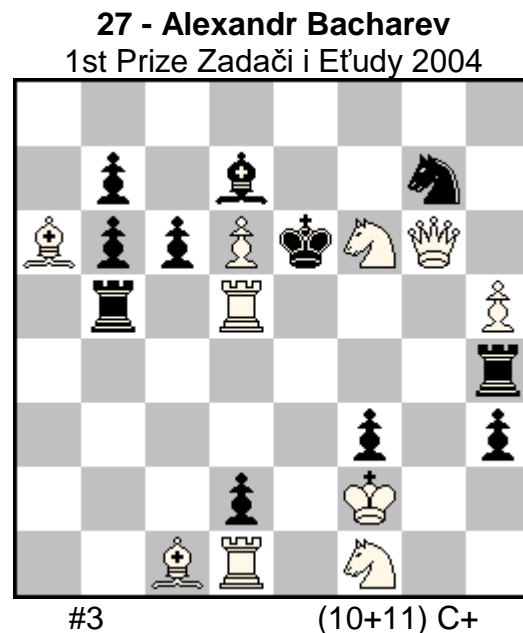
- The try closes line g6-c2, unguarding e4 and c2 in the

process. Thus, in variations White has to choose the knight check that does not unguard these squares the second time.

- The solution unguards b3 directly and leaves d5 guarded only by Se3. This again leads to a choice of knight move coping with the necessary guards.

I like a lot both thematic moves by queens (Qb8-h8 as well as Qa4-a8).

Reciprocal change need not be limited to twomovers. It is actually very popular in the threemover genre. **27** is chosen as an example due to two reasons.



1.Bxd2? [2.Re1+ Re4 3.Rxe4#]
1...Rb3 **a** 2.Se4+ **A** Kxd5 3.Bc3#
1...Rbb4 **b** 2.Sg4+ **B** Kxd5 3.Bxb4#
1...Rb1!

1.Sxd2! [2.Re1+ Re4 3.Rxe4#]
1...Rb3 **a** 2.Sg4+ **B** Kxd5 3.Sxb3#
1...Rbb4 **b** 2.Sfe4+ **A** Kxd5 3.Sc4#
1...Re4 2.Qxe4+ Kf7 3.Qe7#
1...Sf5 2.Qg8+ Kxf6 3.Qg6#

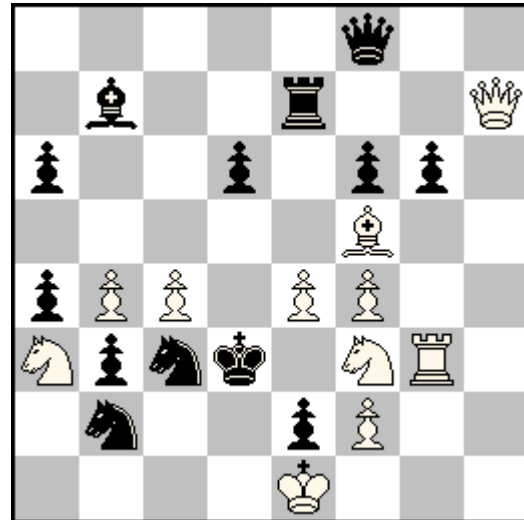
The first reason is the very interesting motivation. Both keys create indirect battery aimed at d5, turning into direct battery after the 2nd moves. Moreover, the second White moves close guard of Rh4 on d4. The question is: what is the motivation of choice of the 2nd white move?

Well, 4 potential checkmates in variations neutralizing the rook making defences guard potential flights of bK, namely c5 and e5. They could be guarded also by moves closing line of Rh4, so that everything must work together, with dual avoidance effect (all variations have the common error – guarding by line opening a6-c4).

One may ask a question about the role of Bc1 in solution (the second reason above). It serves only as mass avoiding refutation 1...Rb1, but then other people could argue that if piece is needed in one phase of new-strategical direct mate, then it is economical enough. In any case **27** entered the respective FIDE Album, so at least three judges (one from original journal and at least two during the Album selection) thought the drawback is not too serious to make **27** other than excellent.

28 is a moreover example.

28 - Evgeny Fomichov
1st Prize Wola Gulowska 1998



#4 (11+13) C+

1...Bxe4 **a** 2.Sg5+ **A** Kd4 3.Se6+ Rxe6
4.Qa7#

1...Rxe4 **b** 2.Se5+ **B** Kd4 3.Sc6+ Bxc6
4.Qa7#

1.Qh1! [2.Sg1+ Kd4 3.Qf3 [4.Qe3#, Qxc3#] Sd3+ 4.Qxd3#, 3...Sd5 4.Sxe2#]
1...Bxe4 **a** 2.Se5+ **B** Kd4 3.Qxe4+ Sxe4
4.Sc6#

1...Rxe4 **b** 2.Sg5+ **A** Kd4 3.Qxe4+ ~xe4
4.Se6#

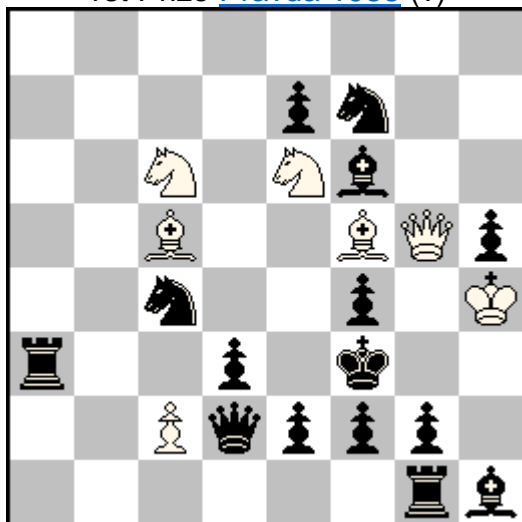
In the set play, two self-pin defences are exploited as openings of line h7-a7. Siers battery play forces the other opening in the B3 move, allowing mate Qa7#.

The solution obviously abandons these possibilities as wQ makes long key to the corner h1. From there wQ gets access to e4 after opening the Siers battery, so that the queen can destroy the black piece and then knight gives delayed Siers mate. Good use of the whole board.

29 is another moreover with reciprocal change motivation well known from threemovers: check – non-check.

29 - Štefan Sovík

1st Prize [Pravda 1988](#) (v)



#5

(7+15) C+

1...B×g5+ **a** 2.S×g5+ **A** S×g5 3.Sd4+ Ke3 4.Se6+ Kf3 5.S×g5#

1...S×g5 **b** 2.Se5+ **B** S×e5 3.Sd4+ Ke3 4.Sb3+ Kf3 5.S×d2#

1.Kh3! [2.Q×h5#]

1...B×g5 **a** 2.Se5+ **B** Sc×e5 3.Sd4+ Ke3 4.Sb3+ Kf3 5.S×d2#

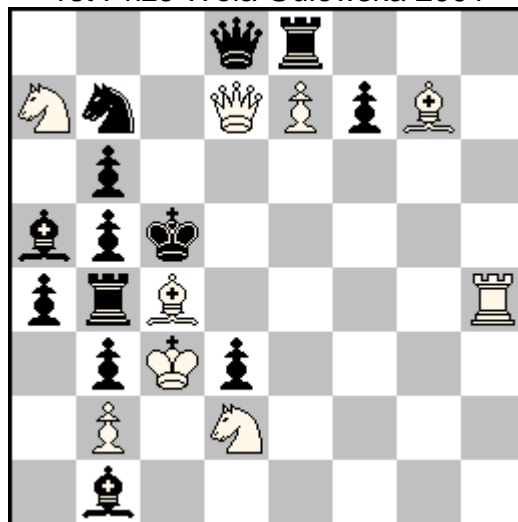
1...S×g5+ **b** 2.S×g5+ **A** B×g5 3.Sd4+ Ke3 4.Se6+ Kf3 5.S×g5#

The position of wK determines which of two captures of wQ gives checkmate and which does not. The check has to be followed by immediate capture on the same square, the non-check results in the sacrifice on the other square guarded by the pair of defenders Bf6, Sf7. Both sacrifices are followed in the 3rd white moves played to d4 by two knights and then are finished by Siers battery play to unguarded squares d2 and g5.

We move into heterodox territory with non-standard selfmate **30**.

30 - Waldemar Tura

1st Prize Wola Gulowska 2001



s#2

(9+13) C+

1.Be6? [2.Bd4+,Se4+]

1...Q×d7 **a** 2.Se4+ **A** R×e4#

1...Sd6 **b** 2.Bd4+ **B** R×d4#

1...a3!

1.Rh6! [2.Q×b5+ R×b5#]

1...Q×d7 **a** 2.Bd4+ **B** Q×d4#

1...Sd6 **b** 2.Se4+ **A** S×e4#

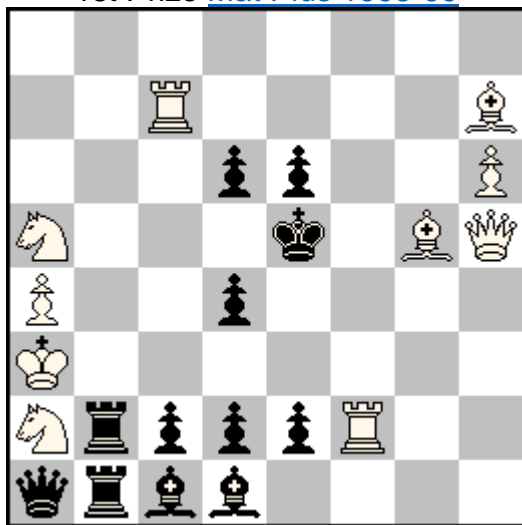
1...f6 2.Qd4+ Q×d4#

In the try, Bc4 opens line of Rb4 and thus White has two threats. They are separated by defences guarding one checking square each. The defences work thanks to the fact that Rh4 guards the 4th rank. This guarding is removed by the key with the threat opening rook battery along different line. Defences then provide single attack on squares d4, e4, resulting in the return of the second white moves exchanged.

I like also the refutation of the try and the way this defence is avoided in the solution, this is a remarkable piece of s#2 technique.

Rook battery plays prominent role also in **31**.

31 - Milivoj S. Nešić
1st Prize [Mat Plus 1998-99](#)



s#3 (10+12) C+

1...d3 **a** 2.B×d2+ **A** Kd4 3.Sb3+ R×b3#
1...d5 **b** 2.Bd8+ **B** Kd6 3.Sb7+ R×b7#

1.Rb7! [2.Qh2+ Kd5 3.Rb5+ R×b5#]
1...d3 **a** 2.Bd8+ **B** Kd4 3.Bb6+ R×b6#
1...d5 **b** 2.B×d2+ **A** Kd6 3.Bb4+ R×b4#

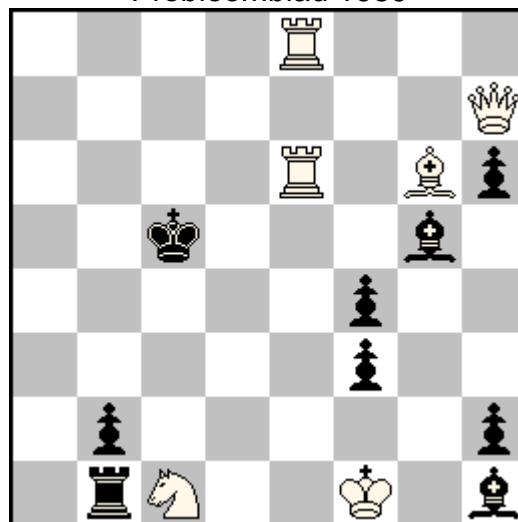
I like the comment of Marjan Kovačević given in the award of the tourney:

„Reciprocally changed second white moves with all four different mating moves. The two long shots by front piece of white battery fulfil different aims: control of distant flights (Set) and Siers-effects (Solution). Finally, the threat is much more than a technical introduction for the main theme. The second move of the threat completes reconstruction of the white battery in the solution, since Qh5, as well as Bg5, performs individual checking action. The third move of threat completes reciprocal change of active and passive functions of Rc7 and Sa5 between set and actual play. The fact that

mating moves are executed on five adjacent squares, from b3 to b7, makes only a part of highly artistic presentation. Construction is skilful and picturesque, the key is both thematically reach and elegant, and there is a pretty little detail in how Sa5 spreads (and changes) his influence to all four available squares. A great selfmate that could have won many other tourneys!“

Reflex mates are cousins of selfmates often allowing much lighter construction, as in **32**, thanks to the fact that checkmate need not be forced.

32 - Narayan Shankar Ram
3rd Honourable Mention
Probleemblad 1989



r#2 (6+9) C+

1...b×c1=S **a** 2.Be4 **A** Sd3#
1...b×c1=B **b** 2.Re4 **B** Be3#

1.Kf2! [2.Sa2 Bh4#]
1...b×c1=S **a** 2.Re4 **B** Sd3#
1...b×c1=B **b** 2.Be4 **A** Be3#
1...Bh4+ 2.Kf1 Bg2#
1...Kb4 2.Sb3 Bh4#

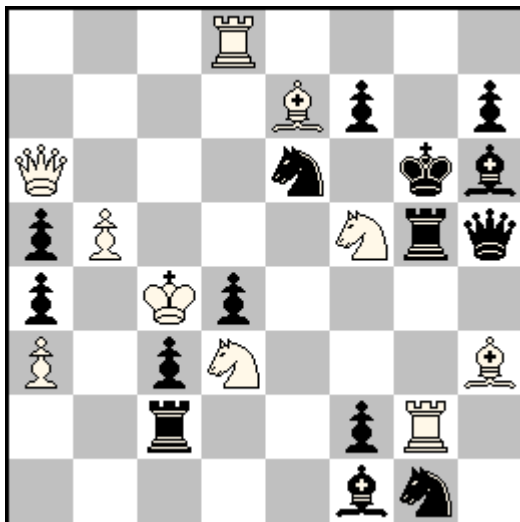
Similar creation of batteries by promotion is well known from selfmates. In the set

play, white Grimshaw on e4 is played in a way to unguard the 1st rank, while in the solution the aim is to unguard mating square on the 3rd rank. This change is executed by turning the direct battery to indirect batteries.

Note that White does not care about bK, a big difference from the selfmates. Well, almost does not care, as in the threat and in the 1...Kb4 variation wS has to avoid checking bK.

33 is a different, let's experimental form of reciprocal change in the reflex mate.

33 - Juraj Lörinc
Commendation
The Problemist 1999-2000



r#2 (10+15) C+

1...Se2 2.Se5#
1...Re2 2.Sf4#

1.Bc5! [2.Sg3 Rxc5#]
1...Se2 2.Sf4+ S2xf4#
1...Re2 2.Se5+ Rxe5#
1...Bxd3+ 2.Kxd3 Qe2#
1...Bxg2 2.Sd6 Bd5#

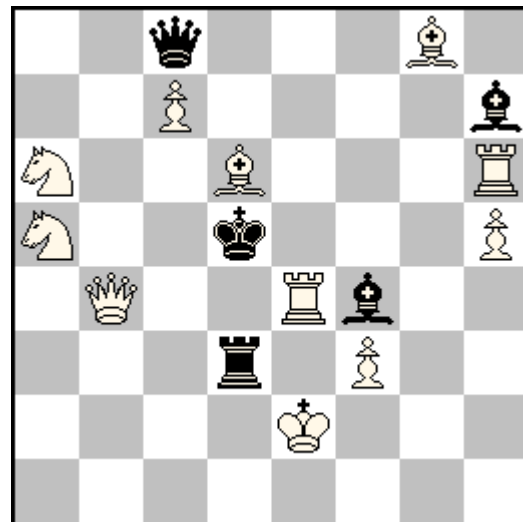
Set play shows that Black has some threats available, two unpins of wS can

result in checkmate by White. The key disables this by unguarding flight f6 and threats something due to unguard of c5 for the bR unpinned in the threat. Obviously, unpins of Sd3 defend, but also allow wS to sacrifice itself in a way allowing black pieces to checkmate with guarding d5.

As a result, we get White moves reciprocally changes between set play and solution – but also with different result of the play!

Remaining six problems are fairies, we start with **34** using Madrasi condition.

34 - Michel Caillaud
1st Prize W. Tura 45 JT 1987



#2 (11+5) C+

Madrasi

1...Qxg8 **a** 2.Qc4# **A**
1...Qf5 **b** 2.Qc5# **B**
1...Rd2+ 2.Qxd2#

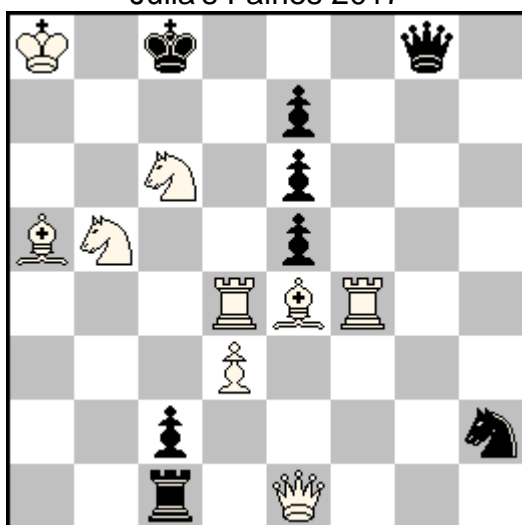
1.Rd4! [2.Kxd3#]
1...Qxg8 **a** 2.Qc5# **B**
1...Qf5 **b** 2.Qc4# **A**
(1...Qxa6 2.Rxh7#)

Black queen is in the strong position to defend any reasonable check by wQ. Then two moves of bQ give up possibilities to observe c4 and c5 by bQ, respectively.

The key is typical Madrasi, threatening capture by wK on d3 activating rook. Two black defences guard d3, but again give up potential observations on c4 and c5. They are however setting up black royal batteries, potential allowing 2...Kxd4!, if wQ checked on the wrong square.

35 is the problem pointed by Eugene, motivating the whole selection.

35 - Eugene Rosner Julia's Fairies 2017



#2 (9+8) C+

AMU

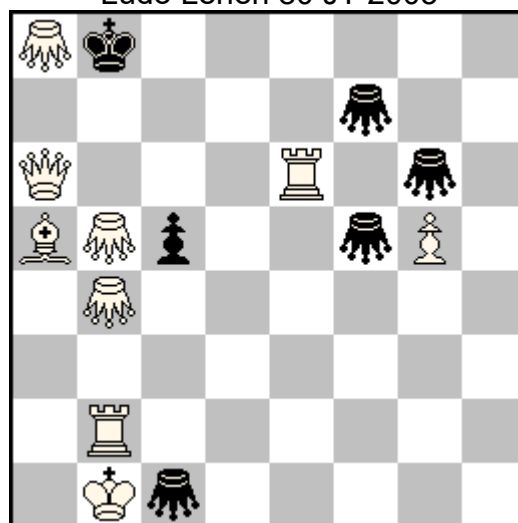
1...Qg1 **a** 2.Rf8# **A**
1...Qg3 **b** 2.Rd8# **B**
1...Qe8 2.S(c)a7#

1.Sxe5! [2.Qc3#]
1...Qg1 **a** 2.Rd8# **B**
1...Qg3 **b** 2.Rf8# **A**
1...Qe8 2.S(b)a7#
1...Sf3 2.Rc4#
1...Rxe1 2.Bb7#

The author writes about it: „Reciprocal change, pure AMU defenses for the thematic mates, additional change. In the set play black's queen twice puts a 2nd observation on a rook, allowing the other to mate while abandoning the 8th rank. After the key, black stops the threat by observing the white queen twice, but puts a single observation on each rook, reversing the mates.”

Cooperation of Circe and grasshoppers in 36 yields the theme similar to that of 26.

36 - Juraj Lörinc Honourable Mention L'udo Lehen 80 JT 2005



#2 (9+6) C+

Circe

  = grasshopper

1.Gd5? **A** [2.Gd6# **B**]
1...Gd6 **a** 2.Re8# **C**
1...Gxd5(Gd8) **b** 2.Gc8# **D**
1...c4 **x** 2.Gd4# **E**
1...cxb4!

1.Gd6! **B** [2.Gd5# **A**]
1...Gxd6(Gd8) **a** 2.Gc8# **D**
1...Gd5 **b** 2.Re8# **C**
1...c4 **x** 2.Gd3# **F**
1...Gxb5+ 2.Rxb5#

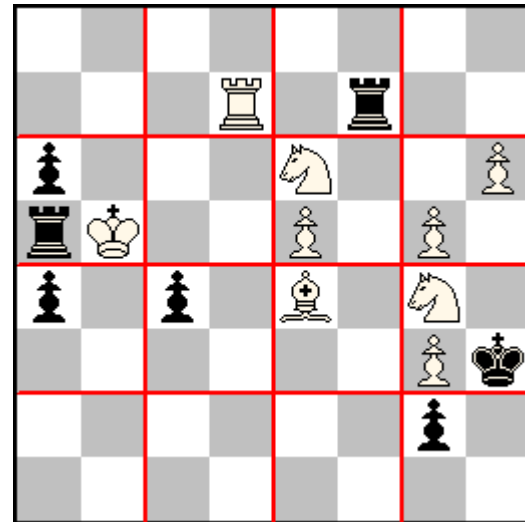
Half-battery on the b-file ensures key-threat reversal and arrivals of grasshoppers on the d-file motivate mechanism of the reciprocal change. Moves of black duo Gg6-Gf7 unguard e8, so that after non-capturing move 2.Re8# can follow. Capturing move causes rebirth of wG on d8 and disables rook checkmate but allows antibattery mate.

It is important to realize that Circe is used not only after 1...G×G(Gd8), but also in the non-capturing defence 1...G~6 as potential rebirth on d1 prevents threat. Moreover, the refutation of the try, in comparison to checking capturing defence on b-file works as 1.Gd5 c×b4 2. R×b4 would place pawn on b7.

By the way, Ga8 could be placed also on h8. Would it be better?

Obviously, reciprocal change is popular in fairy threemovers, although by numbers one could safely say that many interesting mechanisms were not found yet. Let's have a look at two of them. **37** employs successfully Grid chess.

37 - Kjell Widlert
1st Honourable Mention
Probleemblad 1993



#3 (9+7) C+

Grid chess

1...Rf1 **a** 2.Rd1 **A** R~ 3.Sf4;Rh1#

1...Rf2 **b** 2.Rd2 **B** R~ 3.Sf4;Bg2#

1...Rf6 2.Bf5 [3.Sf4#]

1.Kc6! [2.R×f7 [3.Sf4#]]

1...Rf1 **a** 2.Rd2 **B** [3.B×g2#] Rf3 3.Sf4#

1...Rf2 **b** 2.Rd1 **A** [3.Rh1#]

1...Rf5 2.B×f5 [3.Sf4#]

1...Rf6 2.g×f6 [3.Sf4,Sg5#]

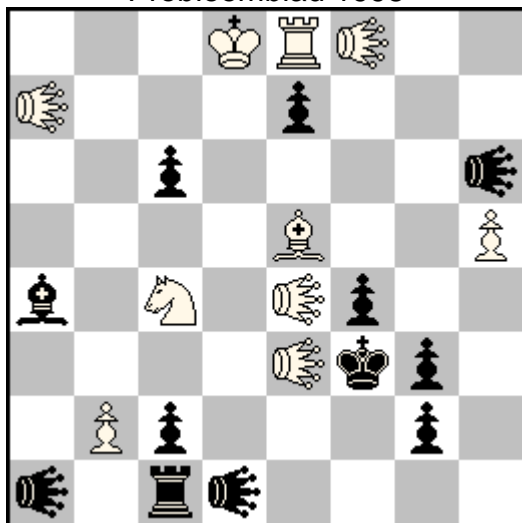
Rf7 is from the beginning tied to f4. White cannot attack immediately by rook as there is potential check to wK on the file.

In the set play, moves of bR to f1 and f2 can be exploited by taking advantage of focal position of bR, with wR still blocking bR access to b-file.

The key changes a lot. On one hand it allows more moves to Black, so that focal approach can no longer work. But on the other hand, it allows White to grab bR (if possible) to threat Sf4#, and after thematical defences to make other moves by rook as wK is shielded by Pc4.

Grid chess is used intensively in this mechanism. Then **38** uses well interplay of locusts and Transmuting kings.

38 - Juraj Lörinc
5th Honourable Mention
Probleemblad 1998



#3 (10+12) C+
Transmuting kings
☞☞ = locust

1...Bb3 **a** 2.Lxf4-g5+ **A** Kxe4-d5 3.Lxe7-d6# (2...Lxg5-f4 3. Lxf4-g4#)

1...Bb5 **b** 2.Lxf4-g4+ **B** Kxe3-d3 3.Lxe7-d6#

1.Rxe7! [2.Rf7 [3.Rxf4#] Kg4 3.Lxg3-h3#]

1...Bb3 **a** 2.Lxf4-g4+ **B** Kxe3-d3 3.Rd7#

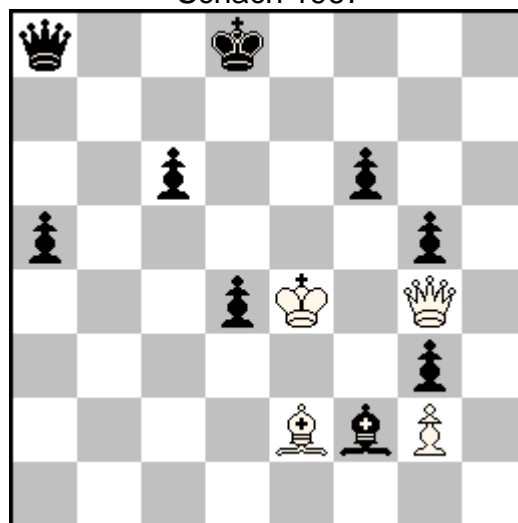
1...Bb5 **b** 2.Lxf4-g5+ **A** Kxe4-d5 3.Rd7# (2...Lxg5-f4 3. Lxf4-g4#, 1...Lxb2-c3 2.Lxf4-g4+ Kxe3-d3 3.Rd7#)

In the set play, two possible moves of Ba4 are exploited as (very) distant selfblocks in the checkmate by wL from d6. In the key wR disables this mating move by capturing the pawn necessary for locust jump. The quiet threat can be defended by bishop moves as they prepare black locust check by line opening. They can still be exploited as

distant selfblocks, but in reciprocally changed fashion as now the rook can checkmate on the d-file.

The last selected problem is rather simple selfmate **39**. Maximummer is usually not associated with change of play, but it is possible.

39 - Vilmos Schneider
Schach 1967



s#2 (4+9) C+
Maximummer

1...Qa6 **a** 2.Qf5 **A** Qxe2#

1...Qc8 **b** 2.Bd3 **B** Qxg4#

1.Kf3!

1...Qa6 **a** 2.Bd3 **B** Qxd3#

1...Qc8 **b** 2.Qf5 **A** Qxf5#

In the set play White blocks to achieve queen mates from e2 and g4. It is also important that wB and wQ stand on squares where bQ arrives, avoiding longer moves to f1 and h3. That is why there is no waiting move for White and the key completely switched the play: squares e2 and g4 are already blocked and 2nd white moves determine length of the bQ move. Simple, but effective.

This selection was prepared with conscious omission of more complex change combinations, where reciprocal changes are often just a small part of the content. Maybe next time.

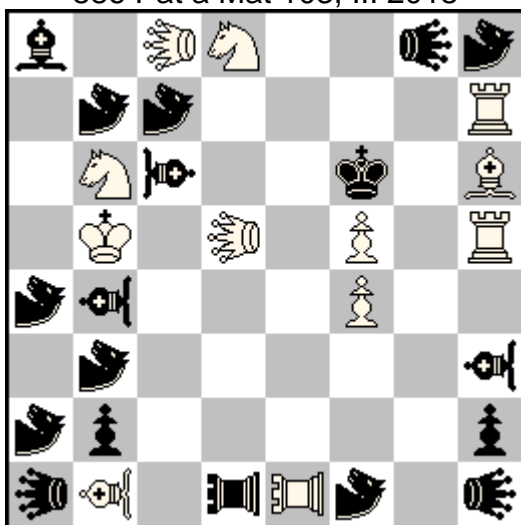
Do you like some of the presented problems – or some other reciprocals?

Juraj Lörinc

Published recently

It was a pleasure for me as Pat a Mat (PaM) fairy section editor to receive **40** as original for PaM 2018. Unfortunately, the standard form of published problems in PaM leaves some important details behind curtain. Let's see more.

40 – Jean-Marc Loustau 886 Pat a Mat 103, III 2018



#2 (12+18) C+

♞ = nightrider-lion, ♞ = bishop lion
♞ = lion, ♞♞ = vao
♞♞ = leo, ♞♞ = pao

1.LEc4? [2.Sd5# **A** – leo unblocked d5]
1...VAg2 **d** 2.Sd7# **D**
1...VAd2! **a** (activates line d1-d5)

1.LEd3? [2.Bg5# **B** – additionally, White controls f5, not 2.Sd5+? **A** PA×d5! – line d1-d5 is activated: Caprice effect]
1...VAd2 **a** 2.Sd5# **A** – threat paradox

1...VAe7 2.Bg7# **C** – Somov B2
1...VAc3! **b** (activates line a2-g5)

1.LEe4? [2.Bg7# **C** – additionally, White controls e7, not 2.Sd5+? **A** Llh×d5!, 2.Bg5+? **B** NLa×g5! – line a2-g5 is activated: Caprice effect]

1...VAc3 **b** 2.Bg5# **B** – threat paradox

1...Ll×e1 2.Sd5# **A**

1...VAc5! **c** (activates line a4-g7)

1.LEde6! [2.Sd7# **D** – additionally, the black line h3-d7 is closed, not 2.Sd5+? **A** Ll×d5!, 2.Bg5+? **B** NLc×g5!, 2.Bg7+? **C** NL×g7! – line a4-g7 is activated: Caprice effect]

1...VAc5 **c** 2.Bg7# **C** – threat paradox, transferred mate

1...Lld5 2.S×d5# **A**

1...NLg5 2.B×g5# **B** – Barulin defence
A1: 2 Sd7+? Kxf5!

1...VAd2 **a** 2.LE×c6# – changed mate

1...PAd6+ 2.Rf7#

1...VAd6+ 2.Rf7#

The thematical elements shown include the following:

- **Complete Quaternary Threat-Correction by a single white unit** (only 1 other achievement)
- **Chain of 3 threat paradoxes** (defences **a**, **b**, **c**) harmoniously linked to the correction.
- This is linked to a **chain of 3 Caprice themes** (the useful effect of the refutation of the phase N becomes a harmful effect of the key of the phase N+1).

- **Duel White/Black** between LEd5 and VAb4 (keys/refutations)
- Several additional features: **reappearance of the mate D** (Sd7#) as variation mate in the 1st try (1 LE~?), **cycle of black defences** by the black vao (**a, b!/b, c!/c, a**) with 1 extra-changed mate (LExc6#), 1 extra-transferred mate (Bg7#), some Pseudo Le Grand patterns, including **4x2 cyclic Pseudo Le Grand** (ex: AD-DC-CB-BA) (variations involved: **d, c, b, a**)

Why we are talking about “quaternary threat correction” here? What does this mean exactly?

The term is related to “threat correction” and “tertiary threat correction”. Obviously, with more elements, the complexity increases:

- (ordinary or secondary) threat correction requires two phases.
 - One key (possibly random move of specific unit) threatens checkmate **A** thanks to specific attacking motif **a**.
 - In the other phase, the key bears the same motif **a**, but does not threaten **A**, as there is neutralizing motif. However, thanks to additional attacking motif **b**, now (corrected) threat is **B**. Moreover, the

checkmate **A** should appear in some variation in this second phase.

- Tertiary threat correction is an extension of an ordinary threat correction.
 - Both phases of the ordinary threat correction should be there.
 - Furthermore, there is the third phase, where the key bears motifs **a, b, c**, but motifs **a** and **b** are neutralized, so that only a new threat **C** works. However, checkmates **A** and **B** again appear only after some other defences in the third phase.
- Quaternary threat correction is again the similar extension of a tertiary threat correction.

As you can imagine, complexity can become overwhelming at some stage, but I think **40** is quite understandable with appropriate comments. Also, tertiary threat correction seems to be just the right level where sufficiently interesting motivation can be used and still the problem might be interesting just because of this theme. Many good tertiary threat corrections exist. Maybe we can have dedicated exposé in the future.

Juraj Lörinc

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