

In this issue

This issue starts, after the timeout made possible by the previous mono-thematic issue, with the sixth part of series explaining MOV and PAD symbolism for new-strategical twomovers written by Juraj Brabec. It is dedicated to changes of functions in multiple phases, with very limited number of various black thematical moves.

The following pair of short articles return to unfinished business from PAT A MAT 108, where two originals deserve more explanation than space offered by the printed magazine. Both deal with fairy twomovers. As this issue comes out slightly later than expected, PAT A MAT 109 was already published as well, so I have made a usual selection from it as well.

Finally, I would like to thank for all positive feedback received on the quite long issue 18. The praise should be directed mostly to the author of the article on the Jacobs theme, Narayan Shankar Ram. He is already working on the sequel and we plan to publish in the first quarter of 2020, probably with announcement of the related theme tourney.

Juraj Lörinc

Explaining MOV & PAD symbols (part 6)

In the case of **move function changes in three or more phases**, the black moves need not be thematically related to the move A in the second phase, but also with another move B in the third phase. The function of the black move is the same, it just doesn't relate to the same white move, but rather two different white moves. The paradoxical or anti-paradoxical impression of these elements remains, but its division into more phases make it less impressive. Antiparadoxes B and H become

antiparadoxes Bx and Hx, paradoxes A and D become **paradoxes Ax and Dx** and reverse P becomes **reverse Px** (see Table 13). At the same time, moves A and B must be thematical, so they have to be present in the third or other phase in a different function.

Changes in three phases allow also other change of combination of two thematical elements. There is a possibility to combine elements one below the other, appearing when two moves in different phases change their functions in the common third phase. In three-phase changes also the changes of black moves functions become more prominent.

key antiparadox Bx	Black move a is in one phase non-defence with respect to A in the function of key, in the other phase it allows move B from the third phase in the function of checkmate – relationship Bx																
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A																	
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B		A															
key paradox Ax	Black move a in one phase defends against the move A in the function of key, in the other phase it allows move B from the third phase in the function of checkmate – relationship Ax																
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		a	b														
A		!															
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B		A															
threat antiparadox Hx	Black move a is in one phase non-defence with respect to A in the function of threat, in the other phase it allows move B from the third phase in the function of checkmate – relationship Hx																
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		a	b														
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B		A															
threat paradox Dx	Black move a in one phase defends against the move A in the function of threat, in the other phase it allows move B from the third phase in the function of checkmate – relationship Dx																
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		a	b														
	A	!															
		B															
B		A															
reverse Px	In one phase move A is in the function of key, in the other phase move B is in the function of threat, and both moves A and B are thematic in the third phase, defence a is irrelevant - relationship Px																
<table border="1" style="margin: auto;"> <tr><td></td><td></td><td>a</td><td>b</td></tr> <tr><td>A</td><td></td><td></td><td></td></tr> <tr><td></td><td>B</td><td></td><td></td></tr> <tr><td>B,A</td><td></td><td></td><td></td></tr> </table>			a	b	A					B			B,A				
		a	b														
A																	
	B																
B,A																	

Table 13. Three-phase thematical elements of the move function changes

Move function changes with zero or one defence

Three-phase change of move functions with minimal number of black defences become interesting only when combined with three or four white moves. Table 14 lists classes **ZF-36-03** and **ZF-36-13** showing three cyclical combinations of six functions (diagrams **348** to **350**) and three combinations of two changes (diagram **351**). Fairy twomover **348** uses analogously battery threats prepared by the first moves made by the same grasshopper. And if you want, you can find also the change of variation in three phases.

How you can determine the new-strategical symbol of move function change in three phases? Actually, very similarly to the change of play, just the basic thematical elements should be replaced by the elements of the move function changes. For instance, in the composition **350** the move **a** is a defence against the threat **A**, but allows it in the second phase, yielding threat paradox **D**. At the same time, it defends threat **C** in the second phase and allows in the first phase the mate **B**, that is a threat in the third phase, what is the paradox **Dx**. So, the first two phases are in the **DDx** relationship. And as the move **B** is a threat in the third phase, the symbol is not closed yet and continues between the second and third phases. The relationship between them is **DDx** as well, and the same relationship can be identified between the third and the second phases. In this moment the repetition is closed and so the symbols of all three inter-phase changes would be separated by „-“ and inserted into {} parentheses for {**DDx-DDx-DDx**}.

Table 15 includes the only theme from this group with nine elements of change – diagram **352**, complete Djurašević cycle¹. The mechanism of **352** was discovered by Aschwanden a Gvozdják (1st-2nd Prize Martin-Žilina 2000-2001), here it is shown using electron lion (i.e. lion based on the alfil-dabbaba rose). It moves along the line formed by arrival squares of alfil and dabbaba alternating on the circle trajectory. On the line of electron lion d8 (d8-b6-b4-d2-f2-h4-h6-f8) there are three other lions, each having exactly one reasonable move - ROLb6-g8 **A**, ROLh6-f1 **B**, NLd2-a8 **C**. As soon as one of them departs, the other threat to mate by battery and the third serves as a hurdle. Black is able to defend the threat by closing the line, but at the same time allows the third mate.

Table 16 shows some themes with four white moves – **ZF-36-14**. The combination of three reciprocal changes **{{(PP)-(AA)-(DD)}** was published as **145** in Conflictio 12.

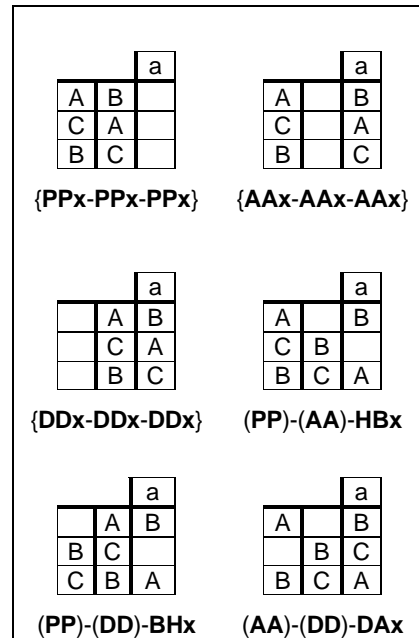
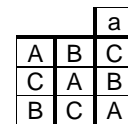


Table 14. Combinations of three white and one or zero black moves in three phases **ZF-36-0(1)-13**



{{(PAD)-(PAD)-(PAD)}

Table 15. Cyclical change of three white moves in three functions **ZF-39-13**

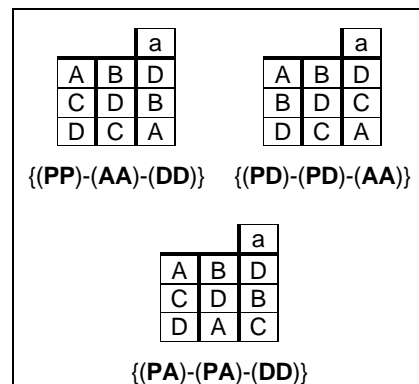
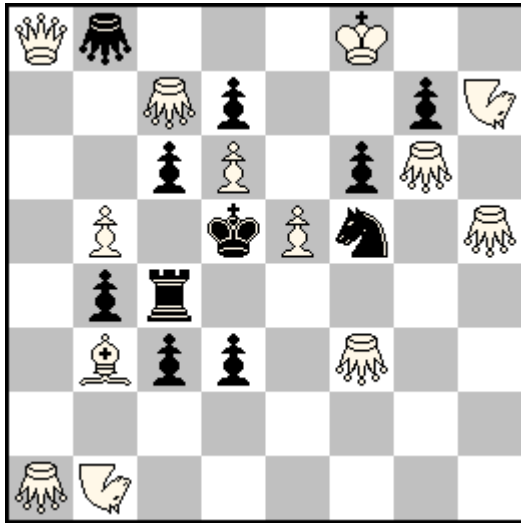


Table 16. Themes **ZF-35-14**

¹ Also called Djurašević cycle in three phases or similarly. As there are various approaches to naming themes and their translation, the author of

the series Juraj Brabec plans also an article on this topic following the publication of the series (translator's note).

348 - Václav Kotěšovec
2nd Prize Šachová skladba 1987



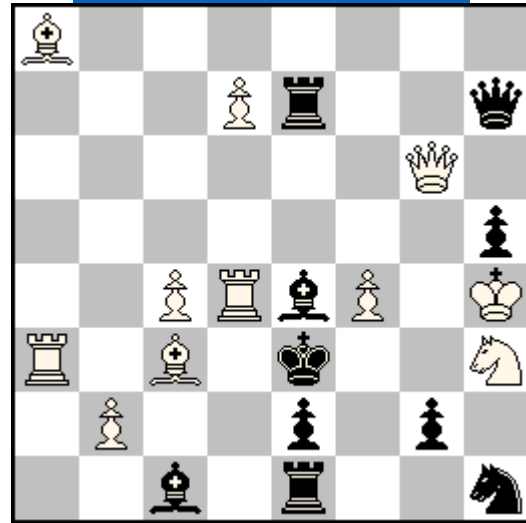
#2 (13+11) C+
♟♟ = grasshopper, ♞ = nightrider
3 solutions

- 1.Gxc3! A** [2.Gxf6# **B**] bxc3 2.Nxc3#
1.Gxf6! B [2.Gxc6# **C**] gxf6 2.Nxf6#
1.Gxc6! C [2.Gxc3# **A**] dxc6 2.Qxc6#

ZF-36-03
{PPx-PPx-PPx}

		a	b	c
A	B	K		
B	C		L	
C	A			M

349 - Ľudovít Lačný
1st Prize Pravda 1981-1982



#2 (11+10) C+

1.Rd6? **A** [2.Bd2#] Bd3 a 2.Rxd3# **B**
1...Bd5!

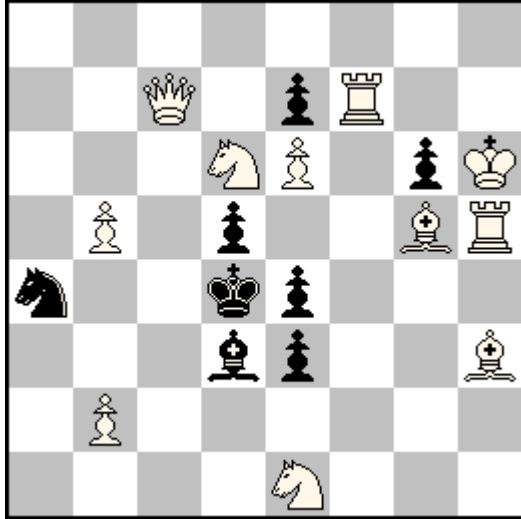
1.Rd3+? **B** Bxd3 a 2.Qb6# **C**
1...Kxd3!

1.Qb6! C [2.Bd2#] Bd3 a 2.Rd6# **A**

ZF-36-13
{AAx-AAx-AAx}

		a
A		B
B		C
C		A

350 - Viktor Melnichenko
3rd Honourable Mention 64 1968



#2 (11+8) C+

1.Rxe7? [2.Bf6# **A**]
1...Ke5 **a** 2.Sf5# **B**
1...e2!

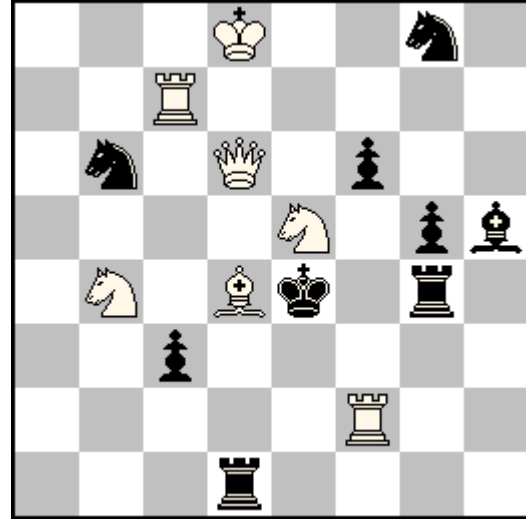
1.Kxg6? [2.Sf5# **B**]
1...Ke5 **a** 2.Bxe3# **C**
1...Sc5!

1.Rf3! [2.Bxe3# **C**]
1...Ke5 **a** 2.Bf6# **A**
1...exf3 2.Sxf3#
1...gxh5 2.Sf5#

{DDx-DDx-DDx}
ZF-36-13

		a
A	B	
B	C	
C	A	

351 – Jurij Sushkov
2nd Prize Urania 1980



#2 (7+9) C+

1.Sd7? **A** [2.Sc5#]
1...Rxd4 **a** 2.Qe6# **B**
1...Rf4!

1.Sec6? **C** [2.Qe6# **B**]
1...Rxd4 **a** 2.Qxd4# **K**
1...Bf7!

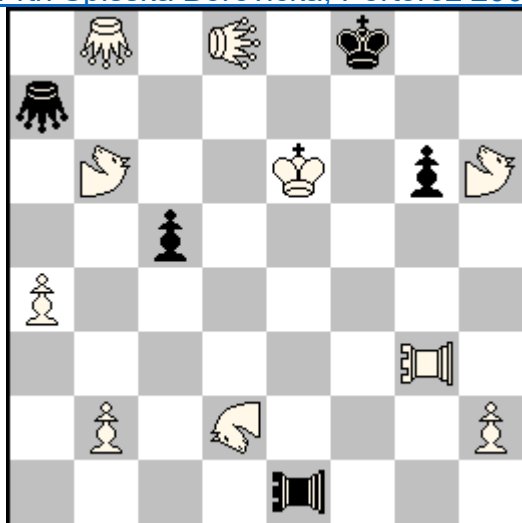
1.Qe6! **B** [2.Sec6# **C**]
1...Rxd4+ **a** 2.Sd7# **A**
1...Kxd4 2.Sf3#
1...Bf7 2.Qxg4#
1...Sd7,Sc4 2.Qd5#
1...fxe5 2.Qxe5#

(PP)-(AA)-BxH
ZF-36-13

		a
A	B	
C	B	
B	C	A

352 - Juraj Brabec
Honourable Mention

14th Spišská Borovička, Portorož 2002



#2 (10+5) C+

♁ = electron lion
♖♗ = rook lion, ♘ = nightrider lion
♙ = rose lion, ♚♛ = grasshopper

1.ROLg8? **A** [2.ROLf1# **B**]
1...c4 **a** 2.NLa8# **C**
1...Gd4!

1.ROLf1? **B** [2.NLa8# **C**]
1...c4 **a** 2.ROLg8# **A**
1...RLh1!

1.NLa8! C [2.ROLg8# **A**]
1...c4 **a** 2.ROLf1# **B**

{(PAD)-(PAD)-(PAD)}
ZF-39-13

		a
A	B	C
B	C	A
C	A	B

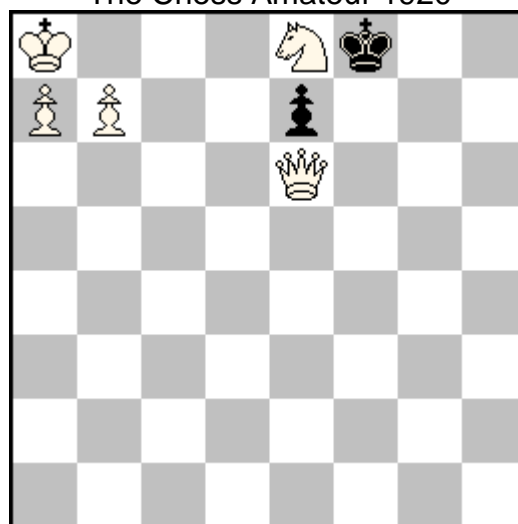
(to be continued)

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

Adding fairy pieces to Dawson

The Dawson's miniature mutate **353** was often reprinted, so I guess it is quite known.

353 - Thomas R. Dawson
The Chess Amateur 1920



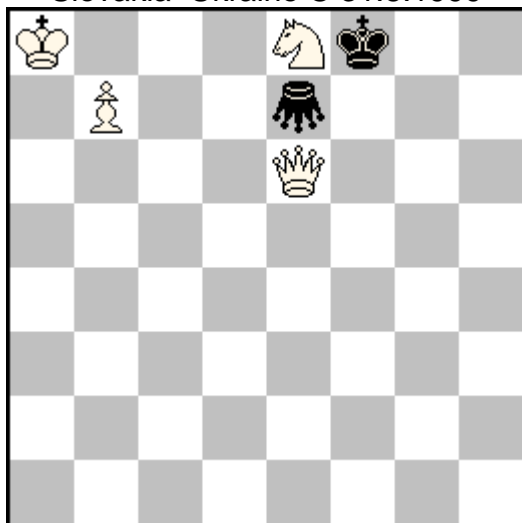
#2 (5+2) C+

1...K×e8 2.b8=Q#

1.b8=S! zz
1...K×e8 2.Qg8# **MM**

Then in 90s, Bedrich Formánek discovered a possibility that would perfectly fit into the T.R.Dawson's output, if he thought in that direction. He replaced Pe7 by grasshopper (Dawson's own invention) and suddenly the play was much richer – see **354**.

354 - Bedrich Formánek
2nd Commendation
Slovakia–Ukraine C 31.8.1999



#2 (4+2) C+
♙ = grasshopper

1...Ge7~ 2.b8=G# MM
1...Kxe8 2.b8=Q#

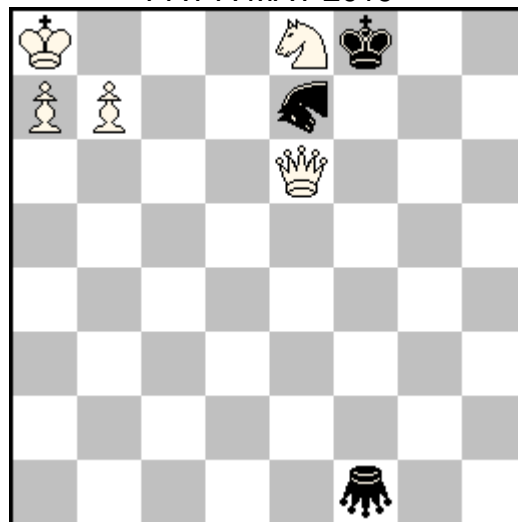
1.Qg6? [2.b8=G#]
1...Ga7!

1.b8=S! zz
1...Ge7~ 2.Sd7# MM
1...Kxe8 2.Qg8# MM

Instead of one changed mate in **353**, there are two changed mates in **354**, with small Dombrovskis paradox also present. There is also a welcome bonus from the economy viewpoint – Ge7 guards a7, so that original wPa7 can be saved. Bedrich liked the final position so much that he even had the problem printed on the tea mug.

Nevertheless, Bedrich still regretted the fact that queen promotion mate in set play is not model due to useless pin of the grasshopper. One day, looking at the mug in the morning he suddenly got the idea, how to make it... see **355**.

355 - Bedrich Formánek
PAT A MAT 2019



#2* (5+3) C+
♘ = camel, ♙ = grasshopper

1...CAe7~ 2.b8=G# MM
1...CAb8! 2.axb8=G# MM
1...Kxe8 2.b8=Q# MM

1.b8=S! zz
1...CAe7~ 2.Sd7# MM
1...CAxb8! 2.axb8=G# MM
1...Kxe8 2.Qg8# MM

Using another fairy piece – camel – does the trick. CAe7 guards b8 and thus pin on the e-file is active, purifying the set mate. Random move of CAe7 would allow promotion mate, if grasshopper promotion would be possible. Another issue is the cook 1.b8=Q CAe7~ 2.Qf4#. That is why Gf1 is used with double impact, preventing the cook and allowing the grasshopper promotion again.

Of course, besides adding Gf1, also Pa7 is needed again, that makes the position too heavy for miniature. But having all mates model in mutate form (and black camel correction thrown in) clearly outbalances in Bedrich's view the concessions made. Some people at

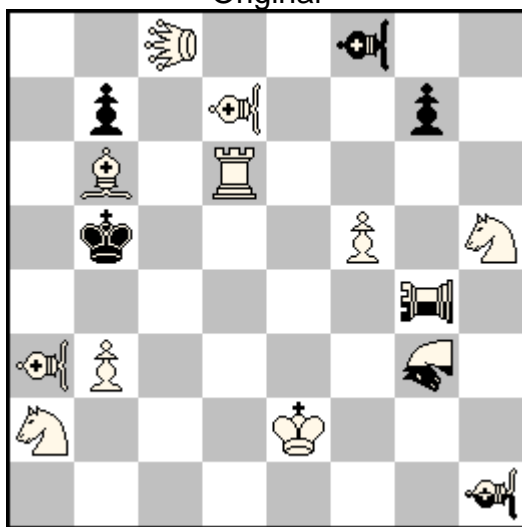
regular Bratislava meeting agreed and some did not. What is your view?

Juraj Lörinc

About one scheme for carousel change

A few months ago I have received the position **356** as an original for PAT A MAT.

356 - James Quah
Original



#2 (10+4+3) C+

♞ = nao, ♞♞♞ = vao

♚ = leo, ♖ = pao

1.VAc5? [2.LEe8# **A**]
1...nVAe4 **a** 2.Sc3# **B**
1...nPAe4 **b** 2.Rc6# **C**
1...nNAf1!

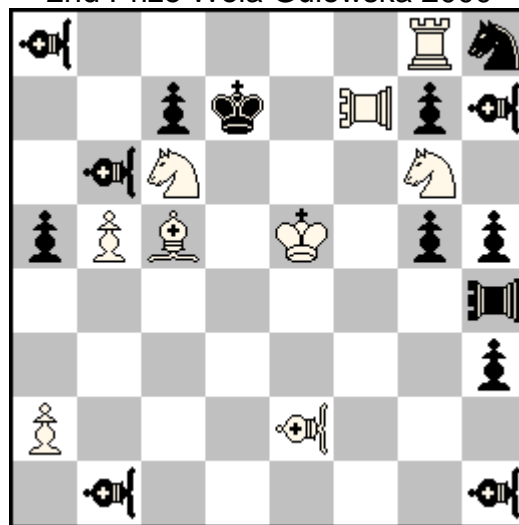
1.Sf4? [2.Sc3# **B**]
1...nNAe4 **c** 2.Rc6# **C**
1...nVAe4 **a** 2.LEe8# **A**
1...nPAg6!

1.Kf3! [2.Rc6# **C**]
1...nPAe4 **b** 2.LEe8# **A**
1...nNAe4 **c** 2.Sc3# **B**

The mechanism of changes is based on the guarding of squares a6 (allowing LEe8#), b4 (allowing Sc3#) and c6 (allowing Rc6#) that is being switched by alternative activation and deactivation of lines of nNAg3, nPAg4 and nVAh1.

Defences on the intersection of three Chinese lines e4 are an important part of the mechanism. In the past I have done something very similar in the s#2 genre, see diagrams **357** and **358**.

357 - Juraj Lörinc
2nd Prize Wola Gulowska 2000



s#2 (9+14) C+

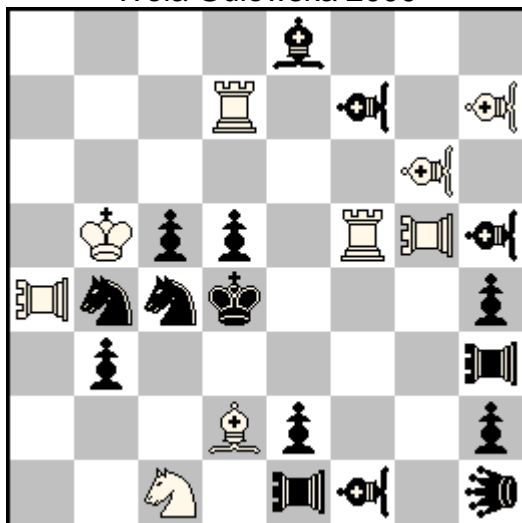
♞♞ = vao, ♖♖ = pao

1.VAf3? [2.Sce7+ **C** Sxf7#]
1...PAe4 **b** 2.Sge7+ **A** Sxf7#
1...VAe4 **c** 2.Be7+ **B** Sxf7#
1...Vxc6!

1.VAd3? [2.Sge7+ **A** Sxf7#]
1...VAe4 **a** 2.Be7+ **B** Sxf7#
1...PAe4 **b** 2.Sce7+ **C** Sxf7#
1...Vxg6!

1.VAg4! [2.Be7+ **B** Sxf7#]
1...VAhe4 **a** 2.Sge7+ **A** Sxf7#
1...Vabe4 **c** 2.Sce7+ **C** Sxf7#

358 - Juraj Lörinc & Ladislav Salai jr.
2nd Honourable Mention
Wola Gulowska 2000



#2 (9+16) C+
♖♗ = vao, ♘♙ = leo, ♚♛ = pao

1.PAg2? [2.Rf×d5+ **A** LE×d5#]
1...PAf3 **a** 2.S×e2+ **B** VA×e2#
1...VAF3 **b** 2.S×b3+ **C** PA×b3#
1...LEg1!

1.PAg3? [2.S×b3+ **C** PA×b3#]
1...LEf3 **c** 2.S×e2+ **B** VA×e2#
1...VAF3 **b** 2.Rf×d5+ **A** LE×d5#
1...LEe4!

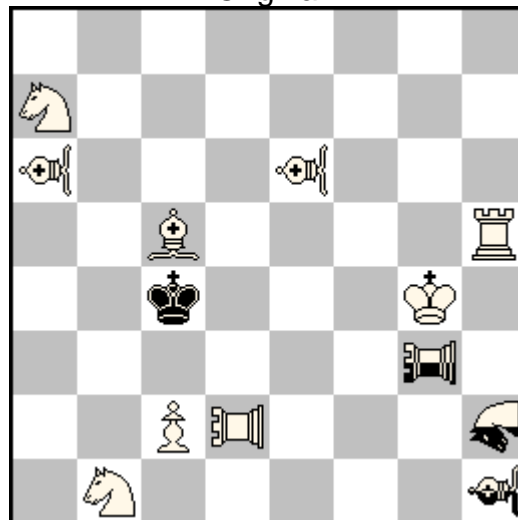
1.PAg4! [2.S×e2+ **B** VA×e2#]
1...LEf3 **c** 2.S×b3+ **C** PA×b3#
1...PAf3 **a** 2.Rf×d5+ **A** LE×d5#
1...PAD3 2.Rf×d5+ PA×d5#

By the way, at the time I was surprised by the ordering of **357** and **358** in the award. **358** is varied, while in **359** the mate is always the same. Also, the refutations in **359** are surely better than in **358**. Probably it was a depth of motivation in **358** (line combinations aimed at squares d4, d5 and f5) that weighed the most.

Of course, **356** seemed to me quite original as the use of neutral pieces allowed transfer to the #2 genre. Still, I

had a feeling the economy of **356** was not ideal. After some experiments I managed to shape the feeling into the form of **359**.

359 - James Quah & Juraj Lörinc
Original



#2 (9+1+3) C+
♘♙ = nao, ♖♗ = vao, ♚♛ = pao

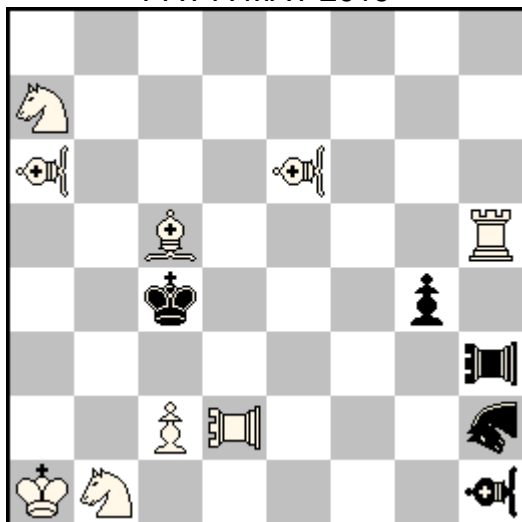
1.PAd4? [2.Sb5# **A**]
1...nVAF3 **a** 2.Sd2# **B**
1...nPAf3 **b** 2.Rd5# **C**
1...NSnf1!

1.PAdd3? [2.Sd2# **B**]
1...nNAf3 **c** 2.Rd5# **C**
1...nVAF3 2.**a** Sb5# **A**
1...nPAG2 2.Rd5#
1...PAng1!

1.PAdg2! [2.Rd5# **C**]
1...nPAf3 **b** 2.Sb5# **A**
1...nNAf3 **c** 2.Sd2# **B**

Still, I was not happy with the position, particularly because of the parasitic defence nPAG2 in the try 1.PAdd3? Fortunately, James has then found the trick removing the parasitic defence – changing the employed fairy element again. Instead of neutrals – Bicolores. See **360** published in the June issue of PAT A MAT.

360 - James Quah & Juraj Lörinc
PAT A MAT 2019



#2

(9+5) C+

Bicolores

♞ = nao, ♞♞ = vao, ♞♞♞ = pao

1.PAd4? [2.Sb5# **A**]
1...VAf3 **a** 2.Sd2# **B**
1...PAf3 **b** 2.Rd5# **C**
1...NSf1!

1.PAd3? [2.Sd2# **B**]
1...NAf3 **c** 2.Rd5# **C**
1...VAf3 **a** 2.Sb5# **A**
1...g3!

1.PAg2! [2.Rd5# **C**]
1...PAf3 **b** 2.Sb5# **A**
1...NAf3 **c** 2.Sd2# **B**

Juraj Lörinc

Published recently:
PAT A MAT 109

Issue No 109 of Slovak magazine appeared in September. You can download selection from it on the [dedicated webpage](#). The selection includes 33 pages out of 40 and contains:

- photos,
- originals,
- 3 preliminary awards,
- errata,
- announcements.

Other content is exclusive for PaM subscribers in the printed magazine only:

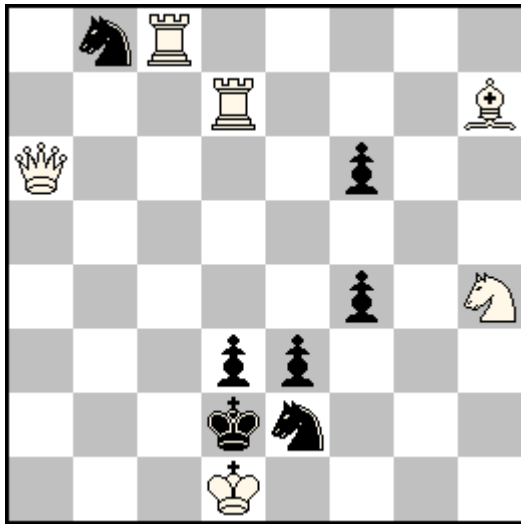
- article by Juraj Brabec dedicated to remembering Ladislav Salai sr.,
- selections of Slovak successes.

361 is selected from the article dedicated to L. Salai. The fairy twomover uses the SAT condition invented and popularized by him. It is defined as follows:

SAT: a side is checked if its King can move according to other (orthodox or other given fairy) rules.

Clearly, the thinking under the SAT condition is very different from orthodox thinking, but once you manage to overcome the initial uncertainties, doubts and mistakes, it can become your true friend for creating extremely original compositions.

361 - Ladislav Salai jr. & Ladislav Salai sr.
PAT A MAT 2005



#2 (6+7) C+
SAT

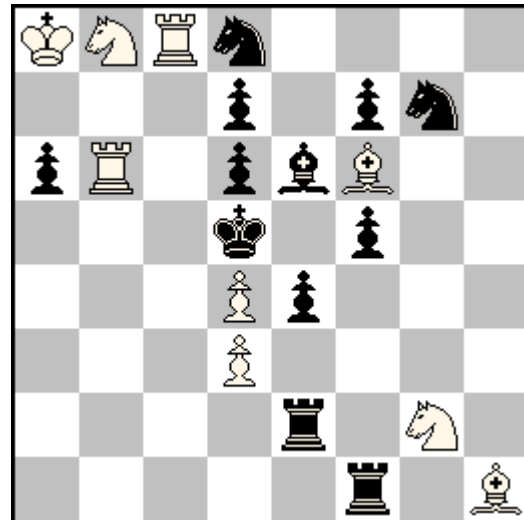
- 1.Re7? zz
 1...f5 **a** 2.Qxd3# **A**
 1...Sxa6 **b** 2.Bxd3# **B**
 1...f3 **d** 2.Rxe3# **D**
 1...Sd7!
- 1.Qa7? zz
 1...Sxd7 **c** 2.Bxd3# **B**
 1...f5 **a** 2.Rxd3# **C**
 1...f3 **d** 2.Qxe3# **E**
 1...Sa6!

- 1.Sf5!** zz
 1...Sxa6 **b** 2.Rxd3# **C**
 1...Sxd7 **c** 2.Qxd3# **A**
 1...f3 **d** 2.Sxe3# **F**
 1...Sc3 2.Rxc3#

Three white lines aimed at d3 are neutralized by withdrawal in keys, line closing in defences **abc** and by capture on d3 checkmating Black in the 2nd white moves. Arrival squares of keys are determined by the need to prepare mate for the defence **d** yielding mate change in three phases, altogether **Z-33-46**.

362 can be found among originals. Single-phase twomover original is not an everyday guest.

362 - Gerhard Maleika
PAT A MAT 2019



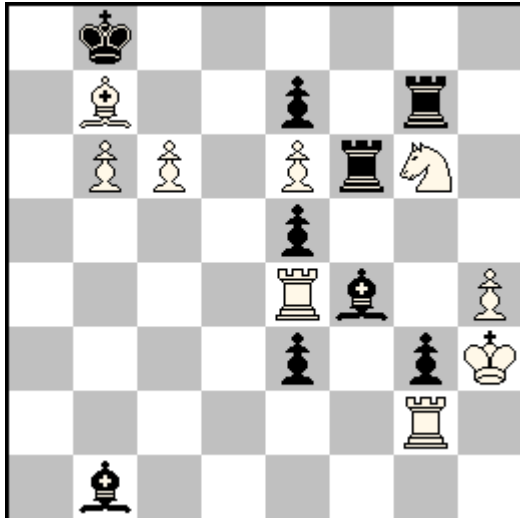
#2 (9+12) C+

- 1.Sxa6!** [2.Sb4# **A**, 2.Sc7# **B**, 2.Rb5# **C**]
 1...Sb7 2.Sb4# **A**, 2.Sc7# **B**
 1...Se8 2.Sb4# **A**, 2.Rb5# **C**
 1...Rc1 2.Sb4# **A**, 2.Sf4# **D**
 1...Rc2 2.Sb4# **A**, 2.Se3# **E**
 1...Sc6 2.Sc7# **B**, 2.Rb5# **C**
 1...Rb1 2.Sc7# **B**, 2.Sf4# **D**
 1...Rb2 2.Sc7# **B**, 2.Se3# **E**
 1...Ra1 2.Rb5# **C**, 2.Sf4# **D**
 1...Ra2 2.Rb5# **C**, 2.Se3# **E**
 1...exd3 2.Sf4# **D**, 2.Se3# **E**

The theme is clear – among all black moves, there are 10 semi-defences allowing just two mates (and none allowing just one mate), all other allow at least three mates, what is also a number of threats. In the other words, three threats and two other mates **ABCDE** are separated in 10 variations in each possible combination of two. The result might seem trivial, but if you analyse the position, you can possibly find many nuances.

Also **363** is reprinted from the originals column and might be a novelty in the area of Berlin theme.

363 - Dieter Werner
PAT A MAT 2019



#7 (9+9) C+

Set play: 1...Bxe4 2.Ra2 [3.Ra8#] Bf5+ 3.Kg2 [4.Ra8#] Be4+ 4.Kg1 [5.Ra8#] Bxc6 5.Bxc6 [6.Ra8#] – it shows some strong points of the white position.

Main plan 1.Ra4? [2.Ra8#] obviously fails to Bf5#! (checkmate).

A try: 1.Rd2? [2.Rd8#] exd2!
not 1...Rf8 2.Sxf8! and so on
and not 1...Rg8 2.Ra4 Bf5+ 3.Kg2 Be4+ 4.Kg1 Bxc6 5.Bxc6 [6.Ra8#]

Safeguarding plan:

1.Ra2? [2.Ra8#]
1...Bxa2! 2.Ra4 Bxe6+ (Black uses the negative effect associated with the move Ba2 as a „Führung“) 3.Kg2 Bd5+ (opens the line f6-c6) 4.Kg1 Bxc6!, Rxc6!

So the solution runs as follows:

1.Sf8! [2.Sd7#] Rxf8 (the 1st safeguarding plan)

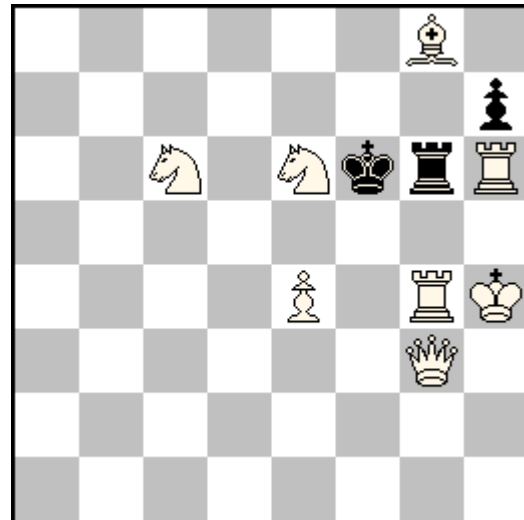
2.Ra2 [3.Ra8#] Bxa2 (the 2nd safeguarding plan – and now the main plan can be executed)

3.Ra4 [4.Ra8#] Bxe6+ 4.Kg2 [5.Ra8#] Bd5+ 5.Kg1 [6.Ra8#] Bxc6 6.Bxc6 [7.Ra8#]

The author remarked: „Extended Berlin theme“: After the white king has an escape field, Black gives check instead of mate (normal Berlin theme). In this case, however, Black then has another defence with the help of the piece giving the Berlin check. This must be eliminated in a preliminary plan.

364 is an original from other genre, selfmates. I note that it is the shortest from the original selfmates of the issue.

364 - Udo Degener
PAT A MAT 2019



s#10 (8+3) C+

Set play: 1...R×h6#

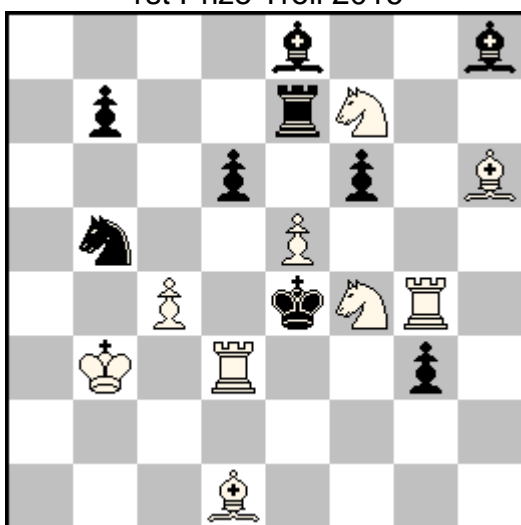
Solution: **1.e5+!** Kf5 2.Sg7+ R×g7 3.R×g7 Ke4 4.Qh3 Kf4 5.e6 Ke4 6.e7 Kf4 7.e8=B Ke4 8.Bh5 Kf4 9.Re6 h6 10.Rg5 h×g5#

Nowadays well-known type of Fata Morgana combination – instead of set capture checkmate between pieces pinned×pinning, something very different appears in the solution.

365 was included among moreover selections. All of them were chosen among high quality [works from WCCI 2016-2018](#) that were submitted by other people than medals winners.

365 - Valerij Shavyrin

1st Prize Troll 2016



#4

(9+9) C+

1.Rd5! [2.S×d6+ S×d6 3.Se6+ Kf5 4.Sd4#]

1...R×f7 2.Sd3+ Kf5 3.e×d6+ Ke6 4.Sc5#

1...B×f7 2.Sg6+ Kf5 3.e6+ K×e6 4.Sf8#

1...Rd7 2.Sh5+ Kf5 3.e×f6+ Ke6 4.Sg5#

1...f5 2.Sg2+ f×g4 3.Sg5+ Kf5 4.Bc2#

1...f×e5 2.Se6+ Kf5 3.Rf4+ K×e6/Kg6 4.Bg4/Sf8#

1...Sd4+ 2.R×d4+ K×d4 3.Se6+ Kd3 4.Rd4#

2...Kf5 3.S×d6+ K×e5 4.Rd5#

The 4th placed V. Shavyrin has noted on his sheet: **Дальние блокирования (x3): (4...Kf7?, 4...Kf7?, 4...Kd7?)** с тройной последовательной игрой

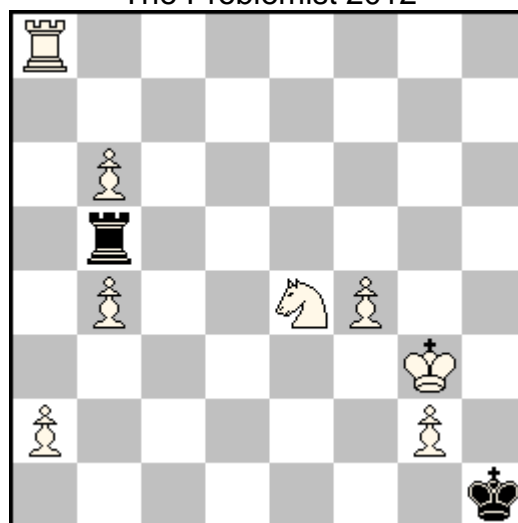
коневой (x3): (2.Sd3!, 2.Sg6!, 2.Sh5!) и пешечной батареей (x3): (3.e×d6!, 3.e6!, 3.e×f6!) объединены с игрой пешки f6 (x2), с игрой батареей.

This can be translated as: **Distant selfblocks (x3): (4...Kf7?, 4...Kf7?, 4...Kd7?)** with triple successive play of **knight (x3): (2.Sd3!, 2.Sg6!, 2.Sh5!)** and **pawn batteries (x3) (3.e×d6, 3.e6!, 3.e×f6!)** unified with play of **pawn f6 (2x)**, with battery play.

366 was included among fairy selections dedicated to play with rebirths of pieces.

366 - Gerard Smits

The Problemist 2012



s#30

(8+2)

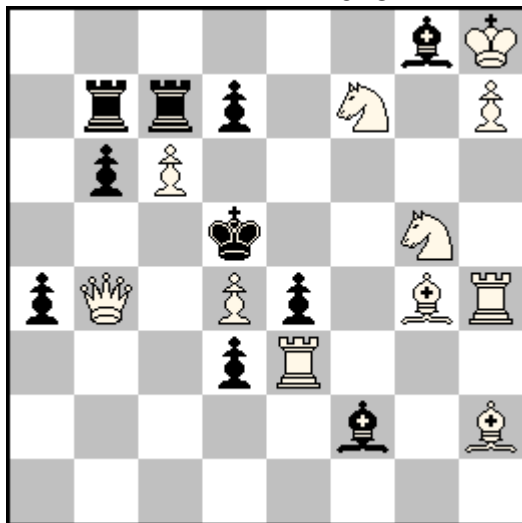
Mars Circe

1.Sc5! Ra5 2.Ra7+ Kh2 3.Ra6+ Kh1 4.a4 Rb5 5.Ra8 Ra5 6.Ra7+ Kh2 7.Ra6+ Kh1 8.Kf3 Rb5 9.Ra8 Ra5 10.Ra7+ Kh2 11.Ra6+ Kh1 12.Ke4 Rb5 13.Ra8 Ra5 14.Ra7+ Kh2 15.Ra6+ Kh1 16.Kd5 Rb5 17.Ra8 Ra5 18.Ra7+ Kh2 19.Ra6+ Kh1 20.Kc6 Rb5 21.Ra8 Ra5 22.Ra7+ Kh2 23.Kb7 Ra6 24.Ra8+ Kh1 25.Ka7 Ra5 26.Rh8+ Kh2 27.b5 Ra6+ 28.Ra8+ Kh1 29.Sb7 Ra5 30.Ka6 R×a8#

Of course, Mars Circe is quite specific as regards rebirths, and of all 60 half-moves of the solution of **366** only one contains actual rebirth, namely the checkmating move. Yet, the play is very specific and the economy is extremely good. No wonder this selfmate moreover entered FIDE Album for the relevant period.

367 was so far awarded only by Honourable Mention in the PAT A MAT informal tourney.

**367 - Vasil Ďaĉuk & Pavel Murashev
& Anatolij Slesarenko**
1st Honourable Mention
PAT A MAT 2018



#2 (11+10) C+

- 1.Bf3? **A** [2.B×e4#]
 1...e×f3 **a** 2.Qb5# **C**
 1...K×c6 **b** 2.Qc4# **B**
 1...B×h7!
- 1.Sd6? [2.Qc4# **B**]
 1...K×c6 **b** 2.Qb5# **C**
 1...R×c6 **c** 2.h×g8=Q#
 1...Bg3!

- 1.Be5? [2.Qb5# **C**]
 1...K×c6 **b** 2.Qc4# **B**
 1...d×c6 **d** 2.Be6#
 1...R×c6!

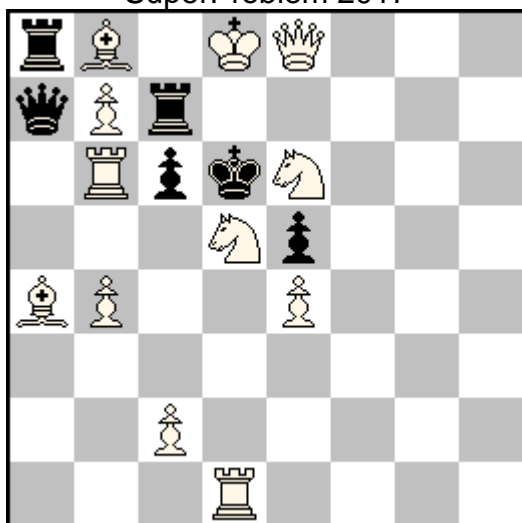
- 1.Sf3!** [2.Qb5# **C**]
 1...e×f3 **a** 2.B×f3# **A**
 1...K×c6 **b** 2.Qc4# **B**
 1...R×c6 **c** 2.Rh5#
 1...d×c6 **d** 2.Rh5#
 1...b5 2.Qc5#

The judge of the annual tourney of the magazine for 2018 Marco Guida has provided the following comment:

„The thematic core of the problem revolves around a combination of the Erokhin and Le Grand themes, merged together with great homogeneity and convincingly. Besides the 2 strictly thematic defences (namely 1...e:f3 and 1...K:c6) that lead to 2 changed mates in the Solution, other 2 non-thematic defences introduce 2 further changes of mate highlighted by the authors. A pity that the same mate 2.Rh5# is following both the 2 nonthematic defences in the Solution.“

Also **368** was [awarded in the annual tourney](#) of respective magazine, in its case it was the Russian website SuperProblem.

368 - Jozef Havran
2nd Honourable Mention
SuperProblem 2017



s#3 (12+6) C+

1...Qxa4 **a** 2.Rxc6+ **A** Qxc6 3.Qd7+ Qxd7#
1...Qa6 **b** 2.Sdxc7+ **B** Qd3 3.Sd5+ Rxb8#

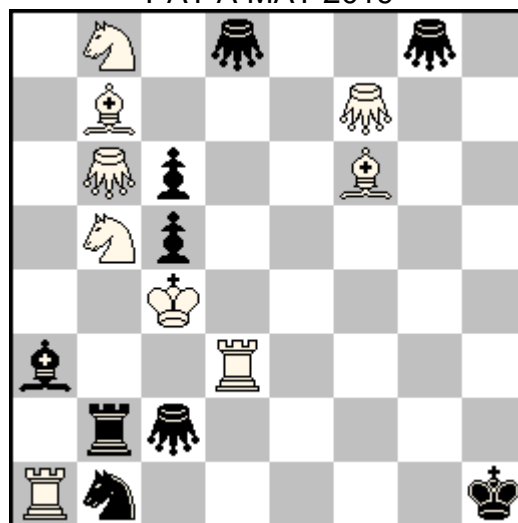
1.b5! zz

1...Qxa4 **a** 2.Sdxc7+ **B** Qd4 3.Sd5+ Rxb8#
(also follows 1...Qa5, 1...Qxb6)
1...Qa6 **b** 2.Rxc6+ **A** Qxc6 3.Qd7+ Qxd7#
(also follows 1... Qxb7)

The reciprocal change is made possible by a humble move of a white pawn in the key. Multiple lines are switched and the access of the bQ to varying squares decides the correct white continuation.

Finally, **369** has appeared as a direct consequence of publishing reflexmate **233** in the Conflictio 17. Stephen Emmerson managed to improve it, proving me both right (as I expected possibility of improvement) and wrong (as I failed to find it).

369 - Linden Lyons & Stephen Emmerson
PAT A MAT 2019



r#2 (9+9) C+

  = grasshopper

1...Ga5 2.Gb4 Rxb4#
1...Ga2 2.Ga7 Gd5#
1...Ge4 2.Gd6 cxb5#

1.Gb3! [2.Gd6 Gd5#]
1...Ga5 2.Sa7 Gd5#
1...Ga2+ 2.Ge3 Gd5#
1...Gxb3 2.Ra2 Gxa2#
1...Gc8 2.Gd5 cxb5#
1...Gg5 2.Be5 Gd5#
1...Ga8 2.Ba6 Gd5#
1...Gh8 2.Bd4 Gc3#
1...Gd2 2.Rd4 Gd5#

Better play both in the diagram position and after the key, with two changes. I am glad that this was possible, thanks Stephen!

Juraj Lörinc

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