

## In this issue

A small explanatory article by Juraj Brabec opens this issue. It is followed by the announcement of the 2nd TT Conflictio that is dedicated themes explored in the MOV + PAD series. The selections from recent awards follow together with some related problems. The originals column continues with one my own original that is related to an older problem that is reproduced for comparison and discussion.

I would like to express my thanks for all forms of reactions by readers. Not only those sent to me directly, but also for citing Conflictio in other magazines. Multiple such references were made recently and I am very grateful for them.

Juraj Lörinc

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## Understanding each other

Readers of my series probably noticed that there were the terms used in the text that were new for them or that were used in the unusual form. This is caused by the fact that I understand the terminology in the chess composition as a scientific field and I tried to apply its principles to the nomenclature of the new-strategical school.

In every scientific discipline, in addition to the official names, a number of trivial names are used, i. e. commonly used, which have no relation to the structure of the described phenomenon but derive from its other characteristic properties. As an example, the trivial names of some chemical compounds such as "table salt" or "alcohol", whose systematic names are "sodium chloride", "ethyl alcohol" or

"ethanol", may serve as examples. Chemistry goes even further when it concentrates systematic names into chemical formulas.

The themes of the new-strategic school are built from elementary thematic elements, similarly to chemical compounds, and it is therefore logical that even the systematic naming of new-strategic themes could be based on their structure. In some instances this is the case, and names such as "change of two mates" or "transference of mate" can be considered systematic. However, in addition to these terms, the trivial terms are used, especially in the case of themes named after composers. It would be fine if these names corresponded to reality and bore the name of the composer who really published the **first composition** with given theme or who **contributed significantly to the development** of the theme.

In many instances this is not the case. Some nominal names do not reflect historical truth. Such improper names include, in particular, the names of mates change in three phases, transference of mates, key paradox and antiparadox, three-phase cyclic change of three mats in two variations, etc. That is actually the reason why I use the nominal names only in the case when this name of the theme in question is justified.

In a new-strategical school, the basic conceptual element is the specific modification between phases, which we call **change**. Therefore, the systematic naming of each new-strategic theme should be derived from this basic name and further characterized according to whether it relates to thematic elements (change of mates, change of defences<sup>1</sup>, threat paradoxes, etc.) or their structure (cyclic, two-phase change, etc.). Any change described in this way is then a **new-strategic theme**. Therefore, I consider the names **change** and **theme** to be systematic and replace using them other names, such as. combination, cycle, mechanism, effect, etc. The term (new-strategic) **mechanism** has its place in Slovak terminology in a different meaning, namely when defining the mutual inter-phase relationship between positive and negative motives.

The series basically uses Slovak terminology, whose foundations were laid in the book „Šachová terminológia“ ("Chess Terminology"), chapters 3 and 4 (SAV, 1968), which was gradually supplemented, refined and developed mainly on the pages of „Šachové

umenie“. This process resulted in a series of articles „K systematike tém so zámenou hier“ ("On the systematic of the themes of change of play") (Šachové umenie 1975 to 1977), which outlines the basics of the MOV system and ten articles „O zámenách funkcie ťahu“ ("On Change of Move Function") (Šachové umenie 1986 to 1990) outlining basics of PAD system. This process continued on the pages of PAT A MAT (PAM 99, March 2017; PAM 106, December 2018) and continues to this day.

Similarly to chemistry, the MOV and PAD systematics denote new-strategic thematic elements by letters, and by combining them, it is possible to described any theme with change of play or move functions. The letters MOVPAD thus could be called (with a smile) a new-strategic alphabet – **Brabeceda**<sup>2</sup>.

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<sup>1</sup> Transference of mate in the usual English term for the Slovak term change of defence.

<sup>2</sup> A joking portmanteau word in Slovak, difficult to translate; Brabec needs no explanation and „abeceda“ translates as „alphabet“.

## Small dictionary of used terms

Non-defence = thematical move of Black that does not defend and also does not allow white move.

Paradox = the fact that a black move defends a white move in one phase, while in the other phase it allows the same white move (changes the function of white move from key/threat to checkmate)

Antiparadox = the fact that a black move does not defend a white move in one phase, while in the other phase it allows the same white move (change of function from non-defence to defence)

Reverse = the fact that a white move is a first move (key) in one phase and the same move is a threat in the other phase (change of move function from key to threat)

Ruchlis = change of defences, usually named transference of mates

Zagorujko = change in three phases

Vladimirov = key paradox

Vladimirov theme = three-phase change of two key paradoxes with the common third phase, Azerbaijan theme

Rice cycle = cyclic change of three mates in two variations

Juraj Brabec

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

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## 2nd TT Conflictio C 10.10.2020 announcement

Conflictio announces formal thematical tourney for fairy twomovers showing themes of changes of play and move functions. They were analysed and described in the series **Explaining MOV & PAD symbols** (for its eight parts, see issues 13-17, 19-21).

Judge: Juraj Brabec (Slovakia)

Any way of creation of phases is allowed (set play, tries, multiple solutions, twins), as well as any fairy elements. The tourney might be divided to multiple sections if enough problems are received, depending on the opinion of the judge.

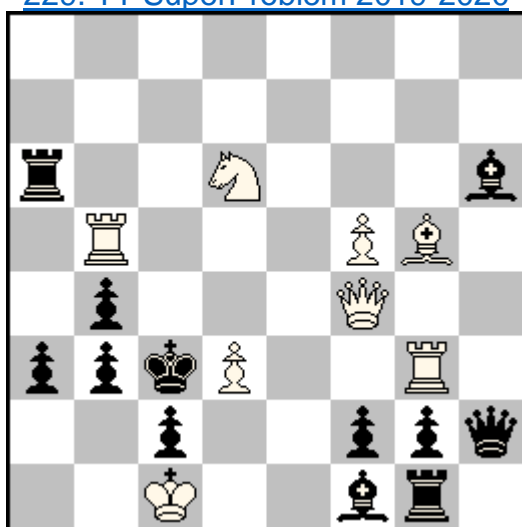
Entries should be sent by email to [juraj.lorinc+conflictio@gmail.com](mailto:juraj.lorinc+conflictio@gmail.com) before October 10th, 2020. The award will be published in Conflictio.

Please, let know your friends about our competition!

## From recent awards

**439** has won in the theme tourney with the following theme proposed: orthodox s#, in set play, tries and/or actual solution, at least two different pieces (White and/or Black) execute one or several Pelle moves - pinned piece moves along the pin line without capturing the pinning unit.

**439 - Miodrag Mladenović**  
1st Prize  
[229. TT SuperProblem 2019-2020](#)



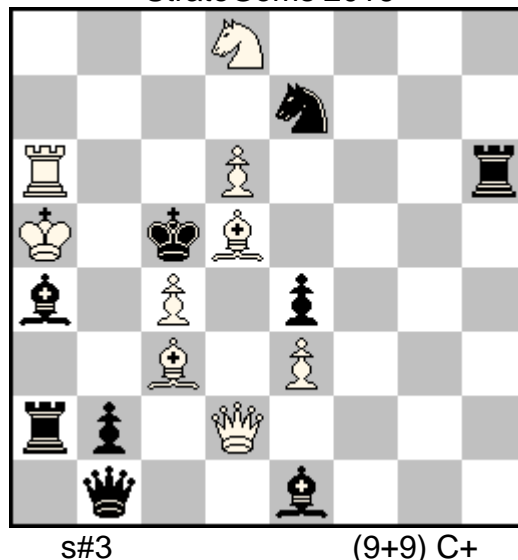
1...R×d6 2.Qe5+ Rd4 3.Bd2+ B×d2#  
1...Q×g3 2.Bf6+ K×d3 3.Qd2+ B×d2#

**1.Rd5!** [2.d4+ Q×g3 3.Q×g3+ Bd3#]  
1...R×d6 2.Bf6+ R×f6 3.Qd2+ B×d2#  
1...Q×g3 2.Qe5+ Q×e5 3.Bd2+ B×d2#  
(1...Qh5 2.d4+ Qf3 3.R×f3+ Bd3#)

The judge Michal Caillaud had commented: "The mechanism using white half-pin is known (see pdb/P1323107) but extending it in 2 phases with reciprocal change is an excellent technical achievement!"

Let's have a look at the referenced problem – **440**.

**440 - Waldemar Tura**  
StrateGems 2016

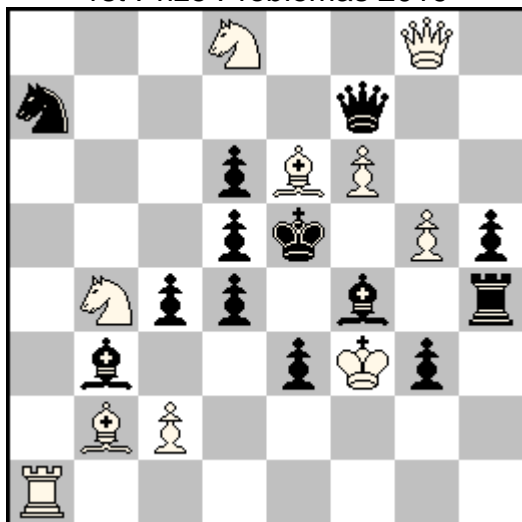


**1.Be6!** [2.Qd5+ S×d5 3.Rc6+ B×c6#]  
1...Qd1 2.Qd4+ Q×d4 3.Bb4+ B×b4#  
1...Qd3 2.Bd4+ Q×d4 3.Qb4+ B×b4#  
1...Rh5 2.d×e7 [3.Rc6+ B×c6#]

The second moves after defences by bQ are determined by physical impossibility to make play through the variation due to interferences. As **439** wanted to show the reciprocal change, it was necessary to find different motivation for the choice of the second moves, the author has done it masterfully by creating fight for d3.

441 and 443 are chosen from the Spanish magazine appearing in the electronic form and [available on the web](#).

**441 - Miroslav Svítek & Miguel Uris**  
1st Prize Problemas 2019



#2 (10+13) C+

1.Ra5? [2.R×d5#]  
1...c3 **A** 2.Sd3#  
1...Sb5 **B** 2.Sbc6#  
1...Q×e6 **C** 2.Q×e6#  
1...B×g5 **D** 2.Q×g5#  
1...Qb7!

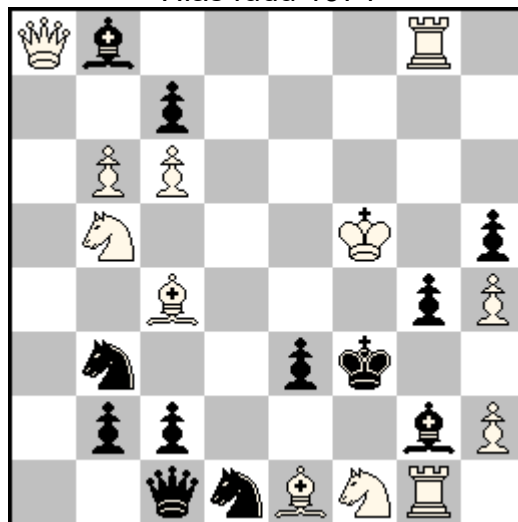
**1.Rd1!** [2.B×d4#]  
1...c3 **B** 2.Sd3#  
1...Sb5 **C** 2.Sbc6#  
1...Q×e6 **D** 2.Q×e6#  
1...B×g5 **A** 2.Q×g5#  
1...Sc6 2.Sb×c6#

Since my composing beginning I have a sweet spot for the Mlynka theme. It is defined as a cyclic change of defence motifs of three or more defences in comparison of two phases. Here the defence motifs in four thematic variations are the following:

- A** – guarding by line opening,
- B** – gate closing (for mating move),
- C** – direct guarding,
- D** – unguarding (of flight) by capture.

The first 4-fold Mlynka theme was probably shown in **442**.

**442 - Karol Mlynka**  
Hlas ľudu 1974



#2 (12+12) C+

1.h3? [2.Sh2#]  
1...g3 **A** 2.R×g3#  
1...e2 **B** 2.Bd5#  
1...c×b6 **C** 2.c7#  
1...Sd4+ **D** 2.S×d4#  
1...Sf2!

**1.Ke5!** [2.Rf8#]  
1...g3 **B** 2.R×g3#  
1...e2 **C** 2.Bd5#  
1...c×b6+ **D** 2.c7#  
1...Sd4 **A** 2.S×d4#

Here the motifs are:

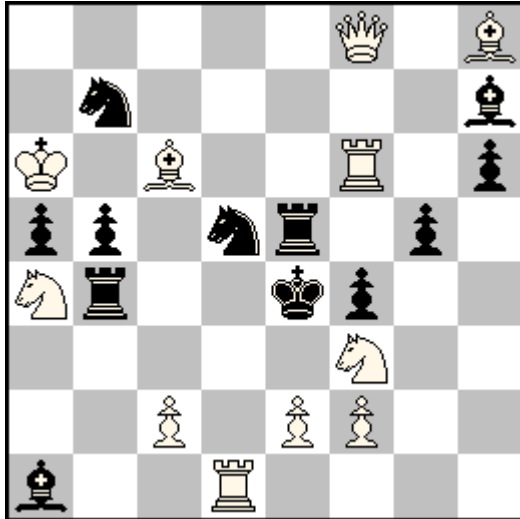
- A** – direct guarding,
- B** – unblocking,
- C** – guarding by line opening,
- D** – checking.

While (normal) 3-fold Mlynka is relatively easy to construct, 4-fold one is more difficult, especially without the motif of direct guarding. Then 5-fold is a difficult theme, simply because of the space needed on the board.

Note also that there is no change of mates. Combination of the Mlynka theme

with change of mates is extremely difficult to realize.

**443 - Pavel Murashev**  
3rd Prize Problemas 2019



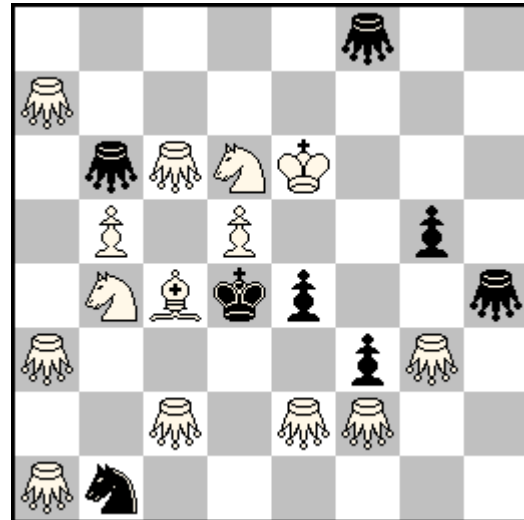
1.Qe7? [2.B×d5#]  
1...Re6 2.Q×h7#  
1...Rd4 2.Q×e5#  
1...Bg8!

1.c3? [2.Sd2# **A**]  
1...Re6 **a** 2.R×e6# **B**  
1...Rd4 2.R×d4#  
1...Rf5!

**1.Re6! B** [2.B×d5#]  
1...R×e6 **a** 2.Sd2# **A**  
1...Rd4 2.R×e5#  
1...Sc5+ 2.S×c5#, 1...Bd4 2.Sd2#

Change of three mates after two defences Z-32-26, with Jerochin theme woven in: the mate **A** from the solution is in the function of threat in the second try, whereas the mate **B** following the same defence in the try becomes the key of the solution. The mechanism uses the long diagonal in both directions. This content reminded me of **444** that I have seen long time ago in the respective FIDE Album.

**444 - Alexandr Postnikov**  
4th Prize The Problemist 1993



#2 (14+8) C+  
♟♞ = grasshopper

1.Sd3? **C** [2.Sf5#]  
1...Gc5 2.Gge3#  
1...G×d6 **b** 2.Gaa4# **D**  
1...Gf6!

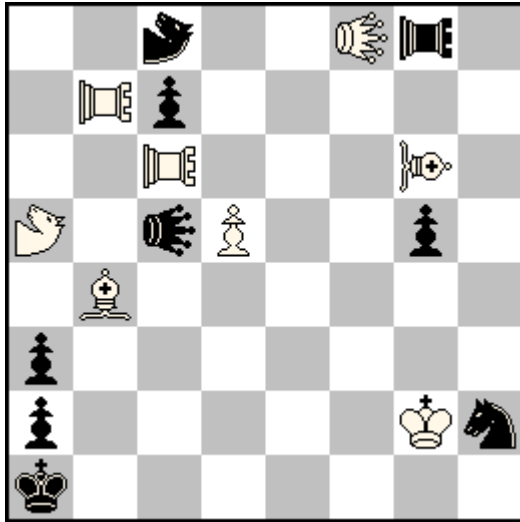
1.Sa2? **A** [2.Sc3#]  
1...Gc5 **a** 2.Sf5# **B**  
1...G×d6 2.Gc3#  
1...f×e2!

**1.Gaa4! D** [2.Sf5# **B**]  
1...Gc5 **a** 2.Sa2# **A**  
1...G×d6 **b** 2.Sd3# **C**  
1...Gf6 2.Gg4#

Besides the Jerochin theme it shows also the key-mate exchange between the first try and solution and obviously the motivation is very different.

While we are looking at the themes with move functions changes, we can enjoy also **445** from the recently published award in The Problemist.

**445 - James Quah**  
2nd Honourable Mention  
The Problemist 2015

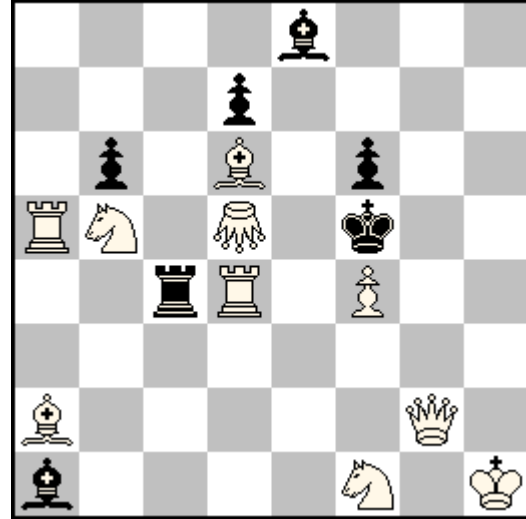


#2 (8+9) C+  
 ♖♗ = rose lion, ♘♙ = bishop lion  
 ♚♛ = lion, ♜♝ = rook lion

- 1.RLc2? **A** [2.Bc3# **B**]  
 1...Llf5 **a** 2.Ll×a3# **C**  
 1...Lle5 **b** 2.ROLe1# **D**  
 1...Llc1!
- 1.ROLe1! D** [2.RLc2# **A**]  
 1...Llf5 **a** 2.Bc3# **B**  
 1...Lle5 **b** 2.Ll×a3# **C**  
 1...Sf3 2.Llf1#

Cycle of the key, threat and two mates after the same defences is known as the 4-fold Djurašević cycle. Here move **A** is in the function of the key in the try and two defences by Llc5 have different defence motifs. In the solution **A** is threatened and hurdle moving anywhere defends. The play smells like lion, as it should be. On the other hand, **446** uses single fairy piece for the same Cyclone theme.

**446 - Ľudovít Lačný**  
Phénix 1992



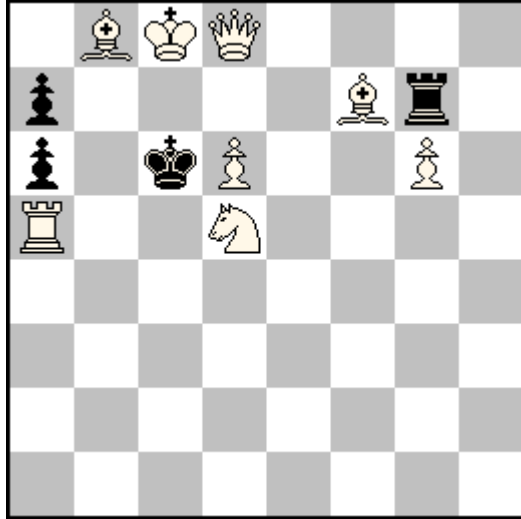
#2 (10+7) C+  
 ♚ = grasshopper

- 1.Re4? **A** [2.Se3# **B**]  
 1...Rc3 **a** 2.Sd4# **C**  
 1...Bd4 **b** 2.Gd3# **D**  
 1...Rc1!
- 1.Gd3! D** [2.Re4# **A**]  
 1...Rc3 **a** 2.Se3# **B**  
 1...B×d4 **b** 2.S×d4# **C**  
 (1...Ke6 2.Qd5#  
 1...R×d4 2.Se3,S×d4#)

The familiar antibattery setting Gd5-Rd4-e3-e4-Kf5 makes the key-threat paradox. (In **445** it is disguised as ROLa5-RLc6-e1-c2-Ka1.) The flight e6 plays important role – it is taken by the try, but remains available in the solution. Also, the half-battery on the 5th rank is employed in the 1...B×d4 variation.

**447** was included in the recent Die Schwalbe award. I was trying to find some similar selfmate with the cross of the black rook without fairy pieces, but the closest earlier example I could find was **448**.

**447 - Karol Mlynka**  
4th Prize Die Schwalbe 2015

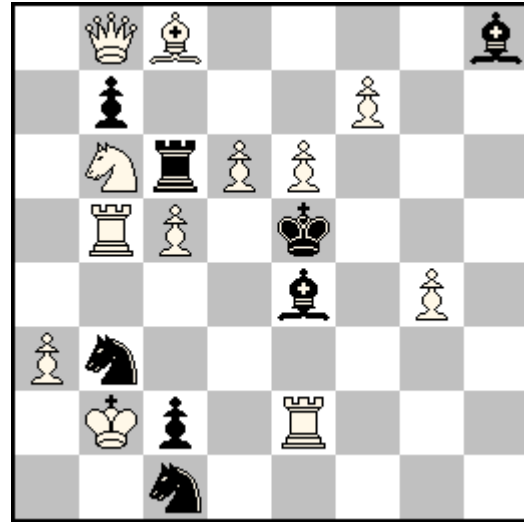


s#2 (8+4) C+  
Circe  
b) - ♔d8

- a) **1.Qg8!** zz  
1...Rxf7(Bf1) 2.Qxf7(Ra8) Rxb8(Bc1)#  
1...Rh7 2.Qxh7(Ra8) Rxb8(Bc1)#  
1...R×g6(g2) 2.Q×g6(Ra8) Rxb8(Bc1)#  
1...R×g8(Qd1)+ 2.Be8+ R×e8(Bf1)#
- b) **1.d7!** zz  
1...Rxf7(Bf1) 2.gxf7(Ra8) Rxb8(Bc1)#  
1...Rh7 2.gxh7(Ra8) Rxb8(Bc1)#  
1...R×g6(g2) 2.B×g6(Ra8) Rxb8(Bc1)#  
1...Rg8+ 2.d8=S+ Rxd8(Sg1)#

The strategy of White's attack is seemingly simple – capture black rook on the light square and then it is forced to checkmate after rebirth on a8. However, in a) wQ has to leave the 8th rank, to make Rb8 invulnerable. Defence by capture of the queen leads to mate without rebirth. In b), White is rather surprisingly in zugzwang and the key 1.d7! changes even the prepared variation 1...Rg8+. Altogether there is change of 4 continuations after the bR's cross. Great!

**448 - René Jean Millour**  
2nd Honourable Mention  
Thema Danicum 1984



s#2 (12+8) C+  
Minimum

- 1.Ra5? zz, 1...R×b6!  
1.g5? zz, 1...R×c5!  
1.f8=S? zz, 1...Rc7!  
1.e7? zz, 1...R×d6!

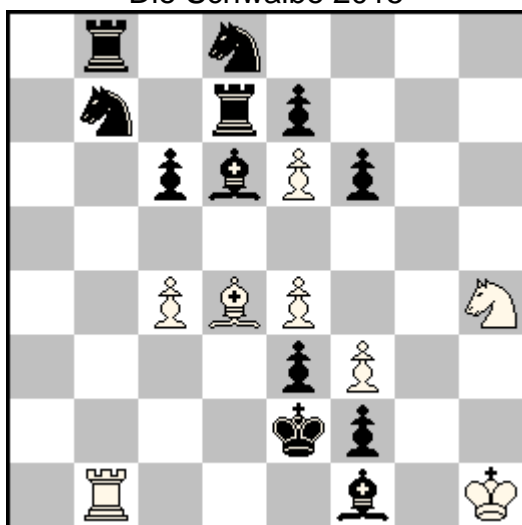
- 1.Re1!** zz  
1...R×b6 2.R×b6 Kd5#  
1...R×d6 2.g5 Kf5#  
1...R×c5 2.R×e4+ K×e4#  
1...Rc7 2.d7 K×e6#

Also here we have the cross of the bR in the solution, but instead of the changes, there are thematic tries refuted by specific rook moves. Actually, similarly to the b) position of **447** continuations to all rook defences are prepared, but there is (understandably) only one correct key.

**449** and **451** are chosen from the same award and by chance they would be thematic for Conflictio TTs.



**449 - Hubert Gockel  
& Thomas Maeder**  
3rd Honourable Mention  
Die Schwalbe 2015



#2 (8+12) C+

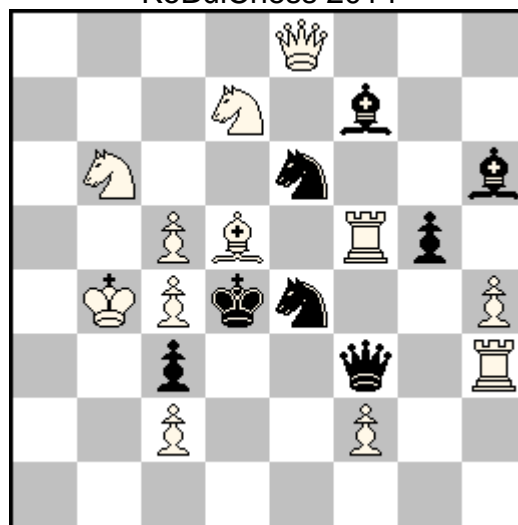
b) ♞b7→b5  
Annan

- a) **1.f4!** [2.Sf3#]  
1...Rd7~ **a** 2.Bc3# **A**  
1...Rb6! **b** 2.Bb2# **B**
- b) **1.Sf5!** [2.Sg3#]  
1...Rd7~ **a** 2.Bb2# **B**  
1...Rdb6! **b** 2.Bc3# **A**

Reciprocal change of continuations was the theme of the 1st TT Conflictio and **449** shows it in a convincing fashion. Moves of the Bd4 give fairy checks in cooperation with Pc4 and Rb1. Then in both phases moves of Rd7 deprive Bd6 of rook mobility. The difference between phases is clear – in position a) Sb7 guards b-file, in b) it guards c3. Black correction Rb6! switches this: in a) rook guards c4, while in b) it allows bS to guard the b-file again. The question is – can this be motivated without twinning?

**450** is another twinning example.

**450 - Hubert Gockel**  
2nd Honourable Mention  
KoBulChess 2014



#2 (12+8) C+

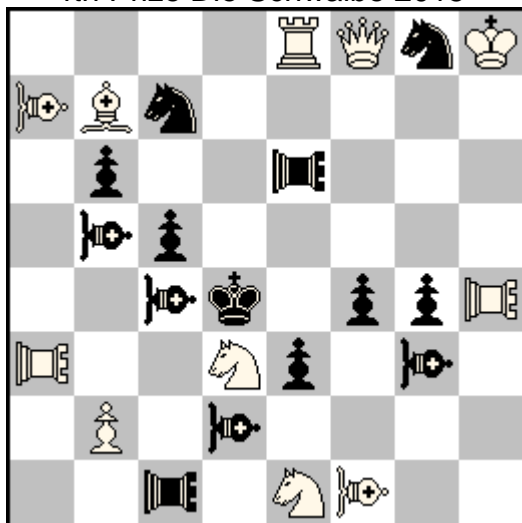
b) ♞f3→g3  
Annan

- a) **1.Ba8!** [2.Rd5#]  
1...S6~ **a** 2.Qe5# **A**  
1...Sf4 **b** 2.Q×e4# **B**  
1...Q×f5 2.Rd3#  
1...Qe3 2.f×e3#
- b) **1.Bc6!** [2.Rd5#]  
1...S6~ **a** 2.Q×e4# **B**  
1...Sf4 **b** 2.Qe5# **A**  
1...S6×c5 2.S×c5#  
1...Qd6 2.Rd3#  
1...Qe5 2.R×c3#  
1...Qe3 2.f×e3#

Here the mates are given directly by wQ. a) position shows black correction with bQ activated to e5, while in b) the correction closes two lines at once: h4-e4 supporting e4 and g3-e5 guarding e5. The keys more important role in the change (e.g. 1.Bc6! unguards e4), and in both **449** and **450** the keys are different – a property usually considered a small plus.

**451 - Ladislav Salai jr.  
& Michal Dragoun**

4th Prize Die Schwalbe 2015<sup>3</sup>



#2

(11+14) C+

♖♗ = bishop lion

♖♖ = rook lion

1.Sxf4? [2.Sf3#]

1...e2 2.Sfd3#

1...RLxe1 2.Se2#

1...BLa6,BLf7 2.Qxc5#

1...Ke5 2.Sg6#

1...BLxf4 2.Qxf4#

1...Sd5!

**1.Sxc5!** [2.Sf3#]

1...e2 2.Qxf4#

1...RLxe1 2.Sb3#

1...BLa6,BLf7 2.Scd3#

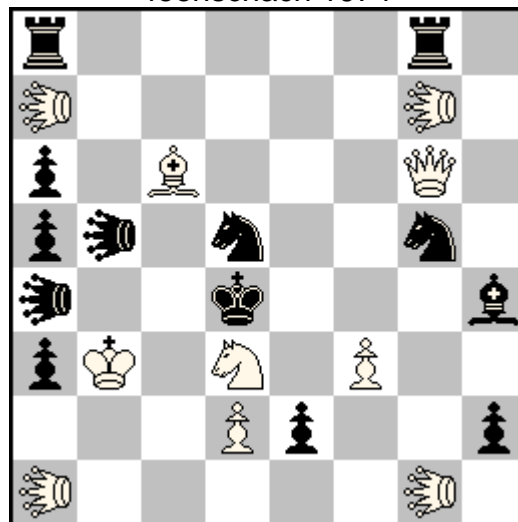
1...Ke5 2.Sd7#

1...RLxc5 2.Qxc5#

Change of four mates with added transference of two mates – something that the 2nd TT Conflictio would welcome. More so with flight-giving key and analogy of strategy in two phases. For the comparison I have chosen **452**, with another strong geometry.

<sup>3</sup> You might be surprised by the fact that both **447** and **451** are reproduced as 4th Prize Die Schwalbe 2015. The explanation is easy: there

**452 - Matti Myllyniemi**  
feenschach 1974



#2

(10+13) C+

♖♖ = lion

1...Rad8 2.Llb6#

1...Lla2,Llxc6 2.Llb2#

1...Rgd8 2.Llf6#

1...h1=LI 2.Llf2#

**1.Qd6!** [2.Qxd5#]

1...Rad8 2.Sc5#

1...Lla2,Llxc6 2.Sb2#

1...Rgd8 2.Se5#

1...h1=LI 2.Sf2#

The mechanism of the change is crystal-clear. The key unguards d3 (i.e. gives a flight), but pins Sd5. Thus four defences unguarding white lions allow mates with reciprocal antibatteries immune to the guarding by Sd5, while in the solution Sd3 must make all four mating moves, re-guarding d3 and disregarding powerless Sd5.

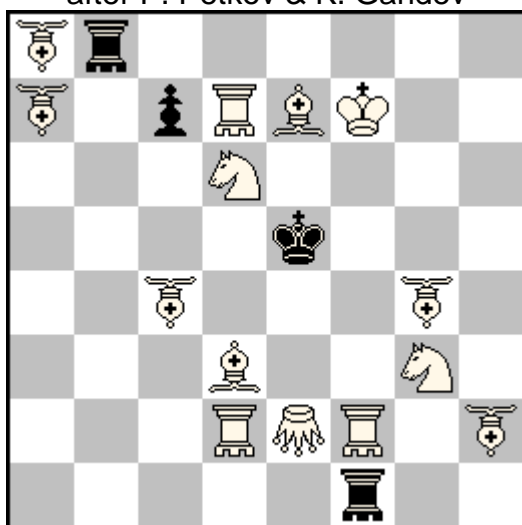
Juraj Lörinc

were two sub-sections in the fairy section: one without and one with fairy pieces.

## Fresh clash 2

This time only one new original **N005**, but as a bonus there is a comparison problem **453**.

**N005 - Juraj Lörinc**  
after P. Petkov & K. Gandev



#2 (14+4) C+

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

1...RHf3 2.Sge4#

1...c5 2.Be4#

1...c6 2.Sde4#

1...c×d6 2.Bf6#

1.BHg8? zz, 1...RHh8!

1.Bf8? zz, 1...RHg8!

1.BHc8? zz, 1...RHd8!

1.BHd1? zz, 1...RHc1!

1.Sh5? zz, 1...c6!

**1.Gh5!** zz

1...RHf3 2.Sgf5#

1...c5 2.Bf5#

1...c6 2.Sdf5#

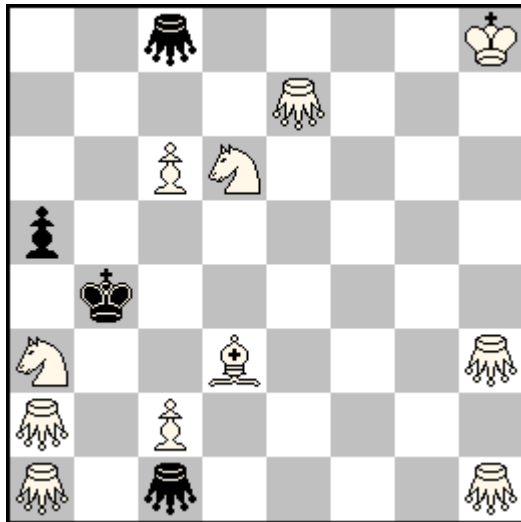
1...c×d6 2.Bf6#

The core idea is in the hopper form of the Somov B1 theme used in all 3x2 variations of mutate. Thematical squares f4, d4 and d5 are initially guarded by white hoppers over three hurdles Sg3, Bd3 and Sd6. In the set play three black defences provide hurdles for other trio of white hoppers taking over guarding duties of thematical squares, allowing original hurdles to jump to e4 with antibattery mates. The tries show there is no way of keeping the variations intact and the solution changes the line of white grasshopper aimed at the bK. Black errors are the same, but the mates are changed with different square used for new hurdle (f5).

From the constructional point of view, it was necessary to put white units on c4, f7 and g4. White king is useful in the main content, but bishoppers are otherwise not active in checkmating. Therefore, I tried to incorporate tempo tries with unique refutations.

The originality of the position is another question. I have built it long time ago during my explorations of the hopper forms of line combinations, but then I have by chance stumbled upon and old **453** by two Bulgarian masters. Many elements are similar and it is a question whether **N005** deserves individual existence. I think it does due to the different line combination shown, but it would be shame to conceal the existence of **453**.

**453 - Petko A. Petkov  
& Krasimir Gandev**  
Schach-Echo 1975



#2 (11+4) C+

  = grasshopper

- 1.Gb7? zz
- 1...Gc3 2.Bb5#
- 1...Gc5 2.Sdb5#
- 1...a4 2.Sab5#
- 1...Ga6!

- 1.Gh4!** zz
- 1...Gc3 2.Bc4#
- 1...Gc5 2.Sdc4#
- 1...a4 2.Sac4#

Many elements of the scheme are the same – especially trio of white pieces giving antibattery mates on the same squares. But crucially, the strategical theme underlying the change is Somov B2, naturally requiring less white material than Somov B1. Then **453** is not mutate.

Another interesting point that could be discussed are the used fairy pieces. I think nowadays the authors would use rookhoppers and bishoppers in place of many grasshoppers, but this was surely not a standard practice 45 years ago.

All in all, I was afraid to send **N005** anywhere due to obvious similarities with **453**. Then having the luxury of possibility to explain this case in length, I could publish it here. What is your opinion about issues opened in comments to two similar problems?

Juraj Lörinc

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## Announcement of tourney Conflictio 2020

All kinds of antagonistic problems will be accepted for Originals column (orthodox and fairy direct, self-, reflex mates and other aims of any length, any fairy elements), the main criteria for publication being antagonistic stipulation and sufficient quality. Possible originals from other articles will be included in the competition as well. The tourney will be judged by Kjell Widlert (Sweden), multiple sections might be created based on the quality and quantity of entries. Please, send the originals to Juraj Lörinc (address below).

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