

In this issue

After short interruption, the e-zine is back. I hope to continue regularly again, with the heap of suitable material growing. Thus, it might be seen as a paradox that there are only two diagrams in this issue, on just 8 pages. More next time.

Juraj Brabec has provided the article discussing the theme “repelling or what” opened in Conflictio 25. The article is difficult for multiple reasons – for me it was difficult to translate it both due to differences between the Slovak and English terminologies and due to the fact that the language I use only resembles English. But it is not English and my terminology is far from perfect too. Further, Juraj’s views are sometimes not easy to internalize even for his close collaborators thanks to his scientific approach – e.g. during the latest (online) Bratislava meeting on Friday 20.11. there was quite heated debate on some twomover terminology elements. So, I see this contribution as an important different view on the matter.

One original with a fresh idea in the old grab theme. If you have any Conflictio-suitable original you would like to have published still in 2020, next issue can be your choice (our judge for 2020 is Kjell Widlert).

Finally, I have one sad announcement to make. There were too few problems submitted to the 2nd TT, so that after brief consultation with the designated judge I have decided to cancel it. The 3rd TT is still open, see the last page of the magazine.

Stay safe and enjoy Conflictio!

Juraj Lörinc

Battery, antibattery, pin, antipin

Very interesting article of Juraj Lörinc „Repelling or what?“ published in Conflictio 25 has again raised the question: what is in fact a battery or a pin, and especially, how these terms should be well defined, so that they could encompass fairy chess as well.

The battery is a very old term used both in the over-the-board chess and chess composition, having virtually same definition in all dictionaries*¹. It is always an arrangement of two units of the same colour (rear and firing) on the same line with the opposite king or square next to the king, in which the unit more distant from the king is line piece.

But is such definition accurate and is it valid also for the fairy chess? The answer is unambiguous – such definition is very inaccurate, imperfect and not really suitable for fairy chess. Why? Because:

- a battery can be formed by more units than just two,*²
- units forming it can be of different colours,*³
- a battery can be aimed at other target than only an opposite king or a square next to it*⁴
- a more distant unit need not move along lines, but along other curves, generally on tracks*⁵
- and it need not be a line (track) unit, but also unit having mobility at least partially moving along some track*⁶
- the terms “rear“ and “firing“ unit are valid in the orthodox chess, in the

fairy chess rather terms “switching“ and “switched on“ are more appropriate

- switching unit need not be in front and the battery can be turned on not by the departure of the switching unit, but also by its arrival on the line of other unit conditioning the activity of the unit switched on*⁷
- a battery can be switched on by line opening as well as closing
- a battery can be not only switched on, but also off and that by the same form
- the track of the switching unit and that of the unit switched on need not be the same *⁸

Taking into account all these facts, then we can state the battery definition, usable in all kinds of chess (over-the-board, composition, orthodox as well as fairy) as follows:

A battery is an arrangement of two or more units, of which at least one unit has full or partial track mobility, allowing this unit to extend or reduce its activity to some square as a consequence of opening or closing of the track of this unit or some other unit determining the activity in question.

And as one should look for the motivation behind everything, also more briefly:

A battery is an arrangement in which the motifs are activated or deactivated in the form of opening or closing.

Or from the other side:

Motifs activated or deactivated by opening or closing are called battery motifs.

But – should we call as „battery motifs“ the motifs reducing the activity of the battery unit, that are deactivating the battery and thus are the opposites of battery motifs? Wouldn't be the name „antibattery motif“ be more appropriate? It would be logical, but do not look for logic here. The logic can be found in the chess game, but not in the terminology of the chess composition. And that is why motifs undoing the battery are battery motifs, not antibattery motifs. They differ only by the fact that positive motifs^{*9} are becoming negative and vice versa.

So how do we understand terms „antibattery“ and „antibattery motifs“? The name antibattery is assigned to the setup of a hopping piece, i.e. a piece requiring a hurdle^{*10} for its mobility, allowing some move of other piece onto the track of the hopping piece to create such hurdle and thus to enable the activity of the hopping piece to the specific square or track behind the hurdle, including opposite king or an adjacent square. While the activity of the track (line) pieces is extended by battery by *interference*, the activity of the hopping piece is extended by *hurdle provision*. The content of both battery and antibattery motifs is the same – extension of the activity of the unit – and if we admitted that interference is equal to the hurdle provision, then even the form would be the same. But there is a difference, and thus battery and

antibattery motifs differ only by their forms. Conclusion:

Antibattery is a setup of unit whose mobility is switched on or off by a hurdle (provision) onto its activity track or onto the track of other unit determining its mobility.

Now, let's have a look at the term „pin“. In the chess textbooks it is usually defined as follows:

Pin of a unit is an arrangement of the line unit (pinning unit) on the line with two units of the opposite side, of which the first unit (pinned unit) shields the second unit (more valuable) from attack and as a consequence the pinned unit is limited in its mobility.

In chess composition, the second unit is usually the king. But if the second unit is not the king, then the first unit can leave the line (track) in question and as a result we get just an extension the mobility of the original „pinning“ unit by line opening. And that's the same motif as in the battery of antibattery, it differs only by the fact that it is harmful^{*11} or defence^{*12} motifs, while in previous cases the motifs in question were attacking^{*13} or weakening^{*14}. That's why it is not a pin, but a battery.

As the only special case thus remains the position with the king standing behind the „pinned“ piece. Even this case affects the mobility of some unit as the motif content, but not the mobility of the pinning piece, rather the mobility of the pinned piece and the limitation or extension of the

mobility is achieved in the form of the pin! Moreover, this form is always combined with at least one other form – pin by arrival of pinning piece, (direct), arrival of the king or line opening (indirect) or unpin by other forms, including fairy ones. That is why:

Pin is an arrangement in which the unit cannot leave the square or track it is occupying, as this would open the check to own king.

Or using the motivation:

Pin is an arrangement in which the mobility of a unit is limited by self-check on the departure square.

This definition is valid for all line or similar pieces. But for the hopping pieces there is a similar analogy as for battery and antibattery. The motif is not activated by lifting the unit from the board, but by its putting on the arrival square. It is an arrangement in which the unit itself is not pinned, but it cannot enter the square or line of the hopping unit, as it would turn on check to own king in the role of hurdle. Such arrangement is called antipin or also the limitation of the unit mobility by selfcheck by arrival. This form of the unit mobility was called „repelling“ by Juraj Lörinc. Conclusion:

Antipin is an arrangement in which the unit cannot enter the arrival square or track as this would turn on the check to own king.

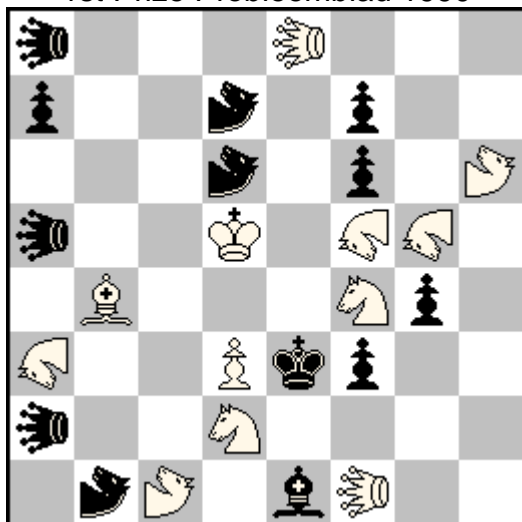
Or using the motivation:

Antipin is an arrangement in which the unit mobility is limited by the selfcheck or repelling on the arrival square of the move.

While the pin limits the mobility of a unit by selfcheck on the departure square, antipin does the same on the arrival square.

It would be useful to demonstrate all the terms on the specific example. The examples in the mentioned Juraj's article are fine, now I will try to explain everything in the single composition.

630 - Juraj Brabec & Ľudovít Lehen
1st Prize Probleemblad 1990



#2 (12+13) C+

♔♚ = leo, ♞ = zebra
♞♟ = nightrider-hopper

1...LEc7 a 2.Bc5# A

1...LEc8 b 2.Zc6# B

1...LEc2 c 2.Sc4# C

1.Kc5? [2.Zc6# B, Sc4# C]

1...LEc7 a 2.Sd5# D

1...LEc8 b 2.Se6# E

1...LEc2 c 2.Se4# F

1...g3!

1.Kc6? [2. Sc4# C, Bc5# A]

1...LEc7 a 2.Se6# E

1...LEc8 b 2.Sd5# D

1...LEc2 c 2.NHe5# G

1...Bf2!

1.Kc4! [2. Bc5# A, Zc6# B,]

1...LEc7 a 2.Se4# F

1...LEc8 b 2.NHe5# G

1...LEc2 c 2.Sd5# D

| | a | b | c |
|----|---|---|---|
| | A | B | C |
| BC | D | E | F |
| CA | E | D | G |
| AB | F | G | D |

There are three **antibatteries** aimed at the wK in **630** (a2-d5, a5-d5 and a8-d5) and that is why white moves (mates) to c4, c5 and c6 are impossible – they would turn on the checks to own king. On these squares we thus see **antipin**, **selfcheck** or **repelling**. If black moved to these lines, the antibatteries would be activated **by the hurdle entering**. White antipins are deactivated by black leos a2, a5 and a8 leaving the lines and these departures have two errors: **antibattery deactivation** and **antipin deactivation**, in both **cases by the departure**. In the following phases these errors are transferred to **attacking motifs** of the white king and the mates on the c-file become threats. Both tries and the key contain also other **attacking** and **selfweakening motifs**. This is because there is an **antibattery** aimed also at the black king on the e-file, initially ineffective due to NHb1 attacking e7. Of course he cannot move there due to selfcheck, i.e. **antipin**. The White's first moves remove this control of e7 (attacking motif: **unguarding by hurdle removal**), but they turn on two other guards of the antibattery line by **line opening** of alternating pairs of leos. If one of leos makes defence (error: **unguarding by departure**), White can activate the battery by **hurdle entering** the antibattery line and he chooses the hurdle that blocks the remaining black leo. The last attacking motif of the first moves is **unblocking** of d5, allowing White move there, but it is temporarily cancelled out by selfweakening motif of **antibattery activation by hurdle arrival**. The checkmate on d5 thus becomes possible only after the 3rd black leo departure, resulting in **unguarding by departure**. It is also worth to mention defence motivation of black leos on the c-file: it is either **direct**

guarding by arrival on the antibattery line over the hurdle (wK) or **move prevention by antipin**.

Very complicated motivation, however showing quite clearly the mentioned arrangements, motifs and their forms.

References and explanations:

*1 Шахматный словарь - Композиция (Евгений И. Умнов), Физкультура и спорт, Москва, 1964,

Šachová terminológia (Bedrich Formánek), SAV, Bratislava, 1968,

Словарь шахматной композиции (Николай П. Зелепукин), Здоровя, Киев, 1985, Slovník pojmu kompozičného šachu (Michal Dragoun), Peres, Praha, 1997,

Словарь терминов шахматной композиции (Марк Басистый а кол.), Киев, 2004

Encyclopedia of Chess Problems - Themes and Terms, (Milan Velimirović and Kari Valtonen) Chess Informant, Belgrade 2012,

*2 e.g. for hopping pieces – rear, front, hurdle

*3 the white rear piece can be opened to king's square also black piece

*4 also attacking the opposite piece, or allowing the move of the rear piece, etc.

*5 e.g. rose, spiralspringer, etc.

*6 units with a full track mobility, like orthodox queen, rook, bishop, or fairy nightrider, rose, alfilrider, spiralspringer etc.,

units with the partial line mobility – line-point, grasshopper, line-line lion, point-line contragrasshopper, Chinese pieces, etc.

*7, *8 when the form of switching by line closing is combined with other forms (e.g. paralyzing, replacement, change of colour)

*9 positive motifs – motifs helping the fulfilment of the aim (attacking and harmful, also known as errors) , negative motifs – motifs going against the fulfilment of the aim (selfweakening and defence)

*10 hurdle – property of the square determining the mobility of the hopping piece, requiring occupation of the square by any unit

*11 harmful motif (also known as error), positive motif in the move of Black

*12 defence motif, negative motif in the move of Black

*13 attacking motif, positive motif in the move of White

*14 selfweakening motif, negative motif in the move of White

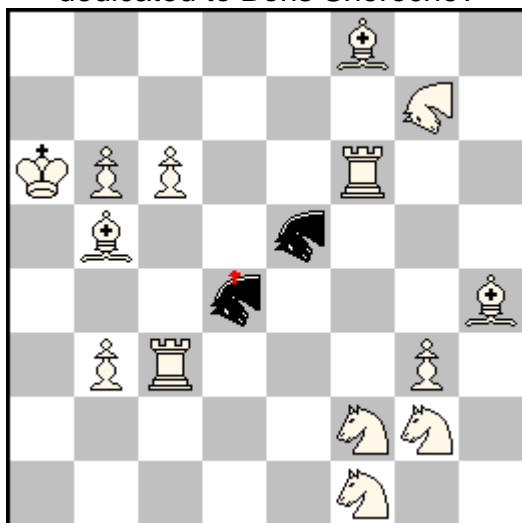
Juraj Brabec

(translation to English by Juraj Lörinc)

Fresh clash 6

This time there is one new original **N011**.

N011 - Georgij Jevsejev dedicated to Boris Shorochov



=2

(14+2) C+

= gnu
royal gnu d4
b) d4↔e5

a) **1.b4!** zz

1...GNd8 2.GN×d8=
1...GN×f2 2.R×f2=
1...GN×b4+ 2.B×b4=
1...GNh6 2.R×h6=
1...GN×b6 2.K×b6=
1...GN×h4 2.g×h4=
1...GNd2 2.S×d2=
1...GN×f8 2.R×f8=
1...GNd7+ 2.c×d7=
1...GNef3 2.Rf×f3=
1...GNc4 2.B×c4=
1...GNg6 2.R×g6=
1...GNexc6 2.Rf×c6=
1...GNg4 2.S×g4=
1...GNd3 2.B×d3=
1...GNf7 2.R×f7=

b) **1.g4!** zz

1...GNc7+ 2.b×c7=
1...GNe1 2.S×e1=
1...GNa3 2.B×a3=
1...GNg5 2.B×g5=
1...GNa5 2.K×a5=
1...GNg3 2.R×g3=
1...GNc1 2.R×c1=
1...GNe7 2.B×e7=
1...GNd×c6 2.B×c6=
1...GNe2 2.B×e2=
1...GN×b3+ 2.R×b3=
1...GNf5 2.g×f5=
1...GN×b5 2.K×b5=
1...GNdf3 2.Rc×f3=
1...GNc2 2.R×c2=
1...GNe6 2.GN×e6=

A gnu placed in the centre of the board can make 16 moves. Regardless of the move chosen by GNe5, White captures it. The same happens in the twin position. Thus, altogether there are 32 pure variations with captures of the gnu. It is moreover interesting to study the motivation for the choice of capturing pieces in some cases when the arrival square of gnu is attacked by multiple white units.

Juraj Lörinc

Annual 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).

3rd TT Conflictio C 12.12.2020

TT for fairy problems showing Jacobs theme and/or other closely related themes, as described in two articles in Conflictio 18 and 24. The tourney will be **judged by Narayan Shankar Ram (India)**. Please, send the originals to Juraj Lörinc (address below).

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