

## In this issue

There is just one article included in this issue, but longer than usual. It was a great pleasure for me to select the problems for it, but it took me much longer than expected. I went through many Conflictio-related genres and found a lot of ideas.

In the meantime, I have received an article from James Quah and researched fairy twomovers with grasshoppers and nightriders in preparation for Dawson Triathlon Memorial Tourney. Also, the regular PAT A MAT issue was published in March, so that the pipeline is really long.

No originals this time, but I hope next time I would be able to continue with them. Your originals for the tourney are the most welcome.

Stay safe and enjoy Conflictio!

Juraj Lörinc

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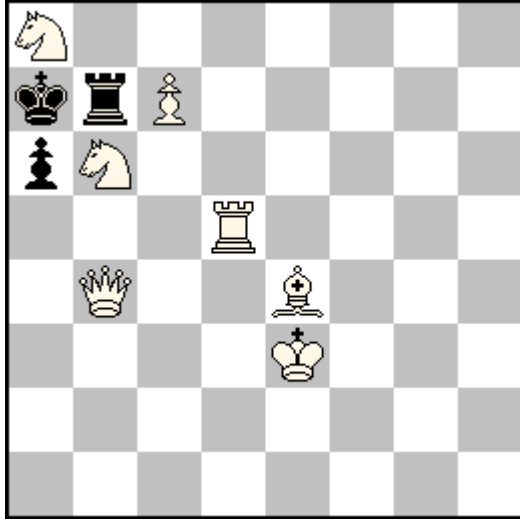
### **Single Black Rook (To Say Nothing of the King and Pawns)**

Browsing through the recent magazines, I have been delighted to find a problem that is more than 40 years old and still having a very modern feeling. I could show it as a solitaire, just like **655** in Conflictio 29, but I prefer to introduce problems within the wider collection having at least some aspects in common. This is the way I make selections for Pat a Mat and also for majority of my other articles. The thinking about such interesting element did not take long: what about looking at problems where Black has only single black rook besides king and pawns?

So, the main theme of the selection was clear. Not surprisingly, there are hundreds of problems meeting this criterium, if not thousands, and so I was considering also additional or different selection criteria. But then I have come to conclusion that my idea is fine, I just have to look for something funny, something interesting, something worthwhile, without need to have further common elements. I will be much interested in your opinion of the selected problems as well as suggestion of some others.

We begin with orthodox examples: from twomovers **680-682** through threemovers **683-685** to moremovers **686-689** and then also some selfmates **690-695**.

**680 - Pavel Murashov**  
5th Prize Gravyura 2019



#2 (7+3) C+

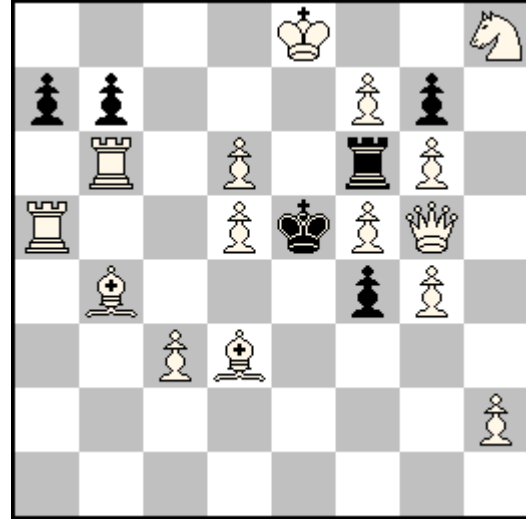
1.Qd6? [2.c8=S#]  
1...Rxc7 2.Qxc7#  
1...Rb8 2.cxb8=Q#  
1...a5 2.Rxa5#  
1...Rxb6!

**1.Rd7!** zz

1...Rxc7 2.Sc8#  
1...Rb8 2.c8=S#  
1...a5 2.Qxa5#  
1...Rxb6 2.Qxb6#

Rb7 plays thrice in both phases. With wQ placed on d6, knight promotion is threatened and wQ aims at b8 and c7, while wR provides checkmate after pawn defence. When wR moves to d7, the roles of wR (and wB) and wQ are mutually exchanged – wR plays along the seventh rank and wB aims at a8, while wQ provides mate at a5 (and additional mate at b6). Note that besides that change of three mates there is also the threat paradox provided by defence 1...Rb8 and the mate c8=S#.

**681 - Waldemar Tura**  
Special Prize Wola Gulowska 2016



#2 (15+6) C+

1...Rxf5 2.Qxf5,Qe7#  
1...Rxd6 2.Bxd6,f6#  
1...Re6+ 2.dxe6,fxe6#  
1...Rxc6 2.Sxc6,fxc6#  
1...Rxf7 2.Sxf7,f6#  
1...f3 2.Qe3#

1.Rxa7? zz  
1...Rxf5 2.Qxf5#  
1...Rxd6 2.f6#  
1...Re6+ 2.fxe6#  
1...Rxc6 2.fxc6#  
1...Rxf7 2.f6#  
1...Kxd5 2.Ra5#  
1...f3!

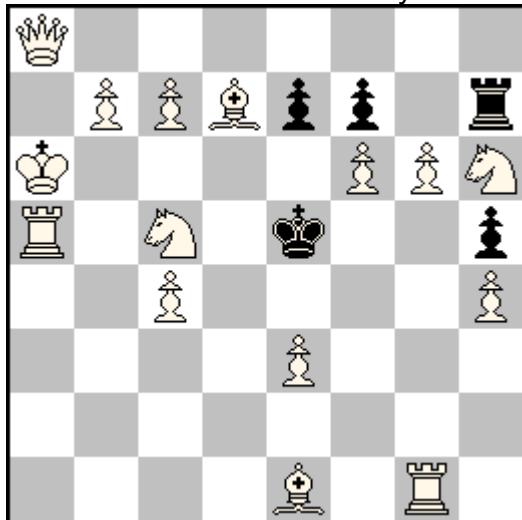
**1.Qh4!** [2.Qe1#]  
1...Rxf5 2.Qe7#  
1...Rxd6 2.Bxd6#  
1...Re6+ 2.dxe6#  
1...Rxc6 2.Sxc6#  
1...Rxf7 2.Sxf7#  
1...f3 2.Qg3#

Ellerman-Mäkihovi in five variations: dualistic set mates prepared after bR moves are separated by the try and key. The only problematic piece for white is Pa7 and White resolves it in two different ways – while the try captures the pawn,

in the solution there is a new threat that makes Pa7 defences useless.

**682 - Peter Gvozdják & Cornelis Groeneveld & Henk Prins**

2nd-3rd Prize e.a. Goumondy JT 1986



#2 (15+5) C+

1.Sf5? [2.Bc3# **A**], 1...e6! **c**  
 1.b8=Q? [2.Se4# **B**], 1...Kxf6! **a**  
 1.Rf1? [2.Bg3# **C**], 1...Kd6! **b**

1.Qd8? [2.Qxe7#]  
 1...Kxf6 **a** 2.Bc3# **A**  
 1...Kd6 **b** 2.Se4# **B**  
 1...e6 **c** 2.Bg3# **C**  
 1...fxg6!

**1.Qf8!** [2.Qxe7#]  
 1...Kxf6 **a** 2.Se4# **B**  
 1...Kd6 **b** 2.Bg3# **C**  
 1...e6 **c** 2.Bc3# **A**  
 1...fxg6 2.Bg3#

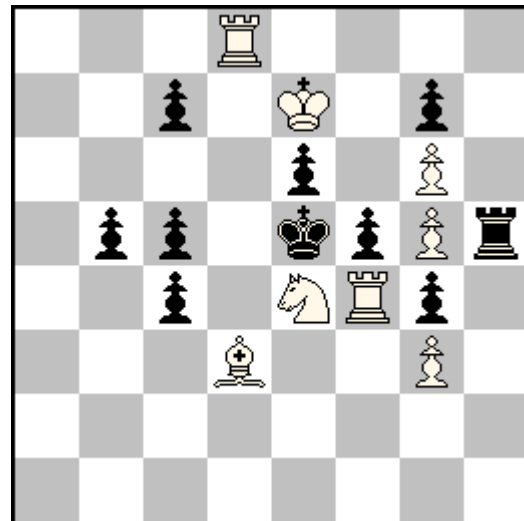
I could not resist including **682** in the selection in spite of the limited role of the bR in this excellent twomover. The rook is not needed in the main mechanism of the Lačný cycle with three additional threat paradoxes, but it helps crucially to keep the soundness and provides refutation to the try. The combination of

Lačný cycle with threefold Dombrovskis with respect to solution is unique, with the cyclic Hannelius with respect to the try 1.Qd8? for free.

**683 - Stefano Mariani**

3rd Prize

Sinfonie Scacchistiche 50 2016



#3 (8+10) C+

1...R×g5 2.S×g5 [3.Sf7#]  
 1...c6 2.Sd6 [3.Sf7#]  
 1...c×d3 2.S×c5 [3.S×d3#]

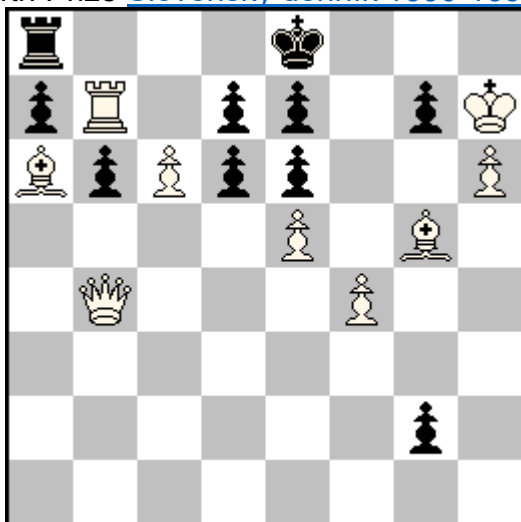
**1.Sc3!** [2.R×f5+ e×f5 3.Rd5#]  
 1...R×g5 2.Rf1 [3.Re1#]  
 1...c6 2.Rd6 [3.R×e6#]  
 1...c×d3 2.R×d3 [3.Re3#]

In the set play, wS exploits in a quiet way the space provided for attacks: 1...R×g5 unblocks g5 for W2, 1...c6 unguards d6 for W2 and 1...c×d3 unblocks d3 for W3.

Then the key moves wS away from the bK in both visual way and in the move-distance meaning – Sc3 can no more attack bK in two moves. But Sc3 guards d5 and e4, white rooks share guarding of d4 and Bd3 is aimed at f5 and so the quiet are changed. The role of bR in the mechanism is like a co-starring defender.

### 684 - Karol Mlynka

4th Prize [Slovenský denník 1990-1991](#)



#3

(9+10) C+

1...0-0-0 2.Rxa7+ Kb8 3.Qxb6#

1...dxc6 2.Rxe7+ Kd8 3.Qxd6

2...Kf8 3.hxg7#

**1.Qe4!** [2.Qg6+ Kd8 3.Rxd7

2...Kf8 3.hxg7#]

1...0-0-0 2.Rxd7+ Kb8 3.c7#

1...dxc6 2.hxg7 [3.g8=Q#] 0-0-0 3.Qxc6#

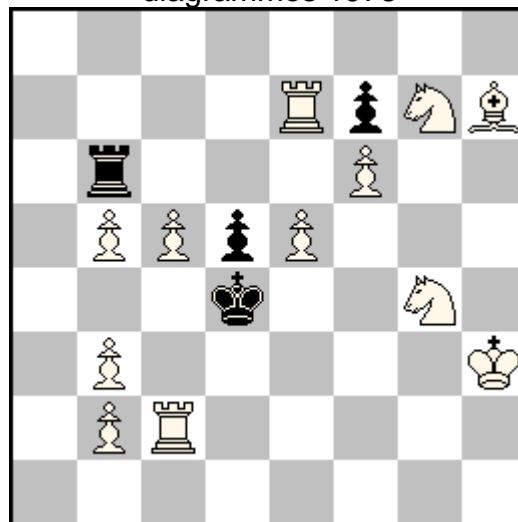
2...Kf7 3.Qg6,Rxe7#

The role of the bR is much more important in **684**. Black castling requires a rook and the change of attack following the castling is a very strong theme, obviously, when coupled with the other change following 1...dxc6. I also appreciate the almost game-like position with no pieces en prise, Black threatening pawn promotion and the wR operating on the seventh rank.

**685** shows even more changes and is in a sense similar to **682**: although the change between two main phases is not cyclic, it is very plastic as a theme (from grab to focal play) and the trio of other tries creates three-fold paradoxical theme with respect to the solution – Vladimirov.

### 685 - Gérard Doukhan

diagrammes 1978



#3

(12+4) C+

1.Ra7? **A** [2.Ra4#], 1...Ra6! **a**

1.Rc7? **B** [2.Rd2#], 1...Rc6! **b**

1.Rd7? **C** [2.Rc4#], 1...Rd6! **c**

1.e6? [2.cxb6 fxe6 3.Sxe6#]

1...Ra6 2.bxa6 fxe6 3.Sxe6#

1...Rd6 2.cxd6 fxe6 3.Sxe6#

1...Rc6 2.bxc6 fxe6 3.Sxe6#

1...Rxb5!

**1.Rxf7!** zz

1...Ra6 **a** 2.Ra7 **A** R~ 3.Ra4# or Se6#

1...Rc6 **b** 2.Rc7 **B** R~ 3.Rd2# or Se6#

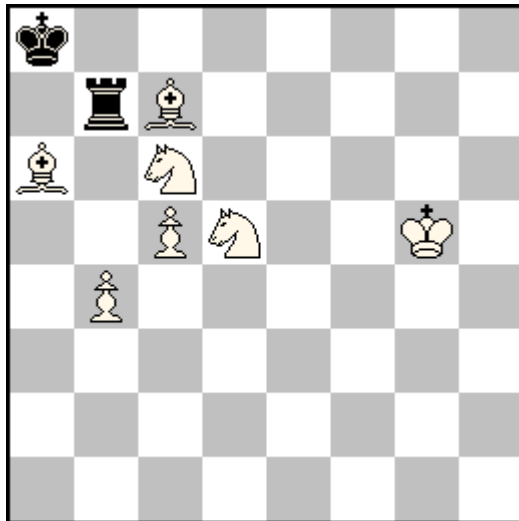
1...Rd6 **c** 2.Rd7 **C** R~ 3.Rc4# or Se6#

1...Rxf6 2.Se6+ Rxe6 3.Rf4#

The mechanism achieving the content is ingenious. The trio of tries has unified strategy in attack on a4/c5/d4 by White and line interference by Black, taking advantage of the Siegfried rook (2...R×R?? stalemate!). 1.e6? provides a new move to Black, allowing White to attack the rook and using 3.Sxe6# as the single final blow. Then the key is not simple neutral move (as is often the case in threemovers showing Vladimirov theme without changes), rather it binds

bR to the 6th rank and prepares situation after the 2nd White moves with bR in the precarious position when it has to move, but should not leave both 6th rank and its current file. Extremely rich content for a limited black resources used!

**686 - Andreas Munck**  
Illustreret Tidende 1918



#4 (7+2) C+

**1.Kh5!** zz

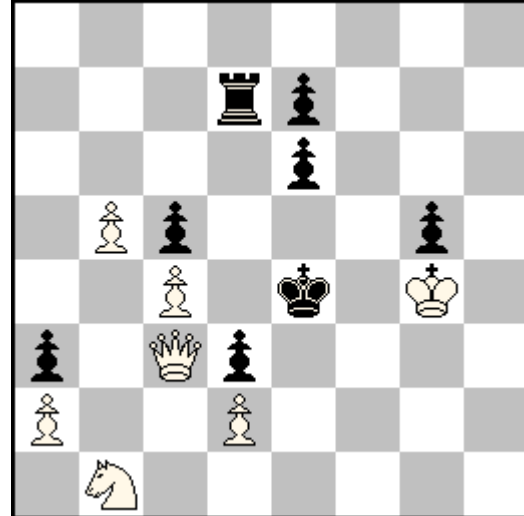
1...Rxb4 2.Bf4 [3.Sc7#] Rb7 3.Bh6 R~  
4.Sb6 or Sc7#

1...Rb5 2.Be5 [3.Sc7#] Rb7 3.Bg7 R~  
4.Sb6 or Sc7#

1...Rb8 2.Bd8 [3.Sc7#] Rb7 3.Be7 R~  
4.Sb6 or Sc7#

The first moreover **686** is based on the focal position of Rb7 as well. If Bc7 and Kg5 were not on the board, then Rb7 would guard both potential mates by Sd5. On one hand, White has to move Bc7 away and protect his king, all while bR is taboo, on the other hand, the mass of wB can be usefully exploited to close potential bR lines in both the 2nd and 3rd white moves. Beautiful construction.

**687 - Karol Sypniewski**  
The British Chess Magazine 1925



#4 (7+8) C+

1.Qh8? [2.Sc3#], 1...e5!

**1.Qa1!** [2.Sxa3 [3.Qe1+ Kd4 4.Qe3#]]

1...Ra7 2.Qh8 [3.Sc3#] e5 3.Qh1+ Kd4  
4.Qd5#

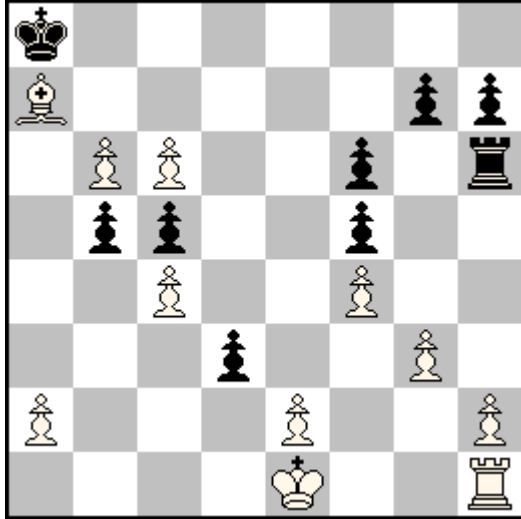
1...Rd4 2.Sc3+ Ke5+ 3.Se4 Kxe4  
4.Qe1#

**687** has been chosen based on its strong initial moves. The queen try to the far corner is countered, then the solution surprisingly moves the queen to the opposite corner, seemingly to the seclusion. But there is a threat and the bR has two defences. 1...Ra7 allows long range attack of the wQ (by unguard of d5), while 1...Rd4 brings into action complicated strategy with pin and cross-check.

By the way, the logical content is much more accented in the moreover **404** in Conflictio 21 - 11.1.2020 by Stefan Felber. Then **687** is now almost 100 years old...

### 688 - Marcel Tribowski

4th Place Berlin – München 1988 (v)



#8

(11+9) C+

1.0-0? g5! 2.Rd1 Rg6 3.R×d3 Rg8 4.Ra3 [5.b7#] Rg7!

**1.h4!** [2.e×d3 g5 3.h5 b×c4 4.0-0 R×h5 5.Re1 Rh1+ 6.6.K×h1 ~ 7.Re8#, 3...g×f4 4.Kd1 R×h5 5.R×h5 h6 6.R×h6 [7.Rh8#]] 1...Rg6 2.Kf2 (2.0-0?) h5 3.Rd1 Rh6 4.R×d3 Rh8 5.Ra3 [6.b7#] Rb8 6.B×b8+ K×b8 7.Re3 Kc8 8.Re8#

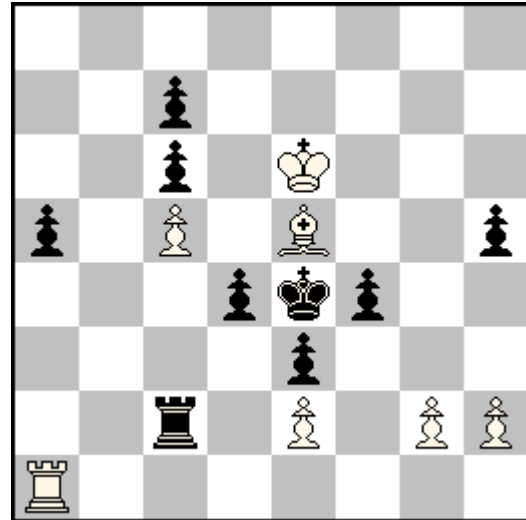
In the try Black manages to defend against threats not only by getting his rook from the trap just in time by means of the Loyd's clearance along g-file, but also by the ability to defend b7 along the seventh rank.

In the solution the Loyd's clearance is moved to the h-file and thus Black is unable to guard b7 along the seventh rank, with wR switching repeatedly the line of attack between the 8th rank and the a-file.

This is what can be called strategical moreover in the original sense of word "strategical".

### 689 - Zoltán Labai

dedicated to L. Salai sr. 70  
Prize Martin-Žilina 2004-05



#10

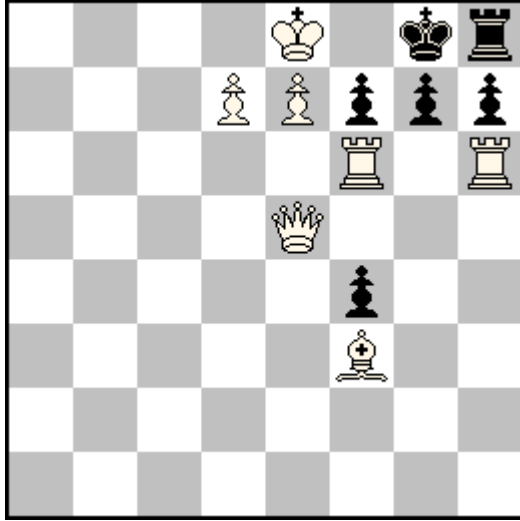
(7+9) C+

**1.Ra4!** [2.R×d4#] Rd2 2.h4 Rd1 3.R×a5 Rd2 4.Ra4 Rd1 5.Ra8 Rd2 6.Rd8 Rd1 7.Rf8 Rf1 8.Rf7 Rf2 9.Rd7 [10.R×d4#] 8...d3 9.Rd7 [10.Rd4#, e×d3#]

White rook is even more active in **689**, tirelessly pushing forward the threats on d4 and later on f4. Black rook is able to counter only up to the moment when it is unable to pass f2-d2 due to Pe2. On the other hand, White has to be cautious as it is important to preserve the Pe2 when white rook passes its attack to the f-file.

Now we can move to some selfmates and one reflexmate.

**690 - Živko Janevski**  
Prize Mlad Borec 1968-1970



s#2

(7+6) C+

- 1.Q~? zz, 1...g5!  
 1.Qh5? zz, 1...g×h6!  
 1.Qg5? [2.Q×g7+ K×g7#], 1...g6!  
 1.Qf5? zz, 1...g×f6!

**1.Q×f4!** zz

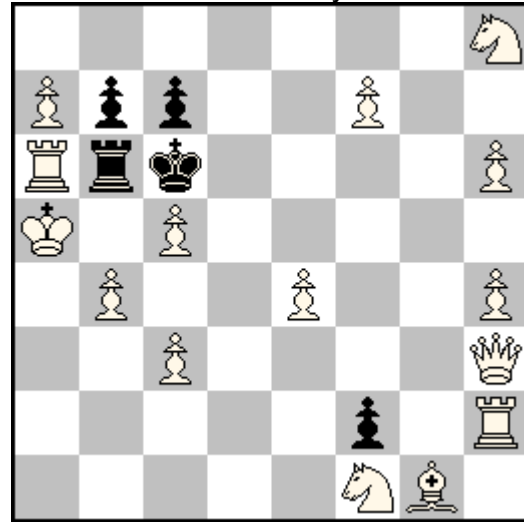
- 1...g×f6 2.Qf5 Kg7#  
 1...g×h6 2.Bh5 Kg7#  
 1...g5 2.Qg4 Kg7#  
 1...g6 2.Qg5 Kg7#

There are not many selfmates in two with single black rook present, due to the limited possibilities of checkmating the wK with such limited material AND time. **690** is the most interesting I was able to find. Three pawn defences can be met by queen moves, only 1...g5 is not covered. Three better tries by wQ are refuted by three other pawn moves, forming... [how should we name this theme now?](#) In any case, in the solution two totally new White continuations appear (2.Qg4, 2.Bh5).

As we increase the number of moves, there are more possibilities to motivate attractive play. And indeed, **691** is really famous selfmate.

**691 - Henry Wald Bettmann**  
1st Prize

Babson Task Tourney 1925-1926



s#3

(15+5) C+

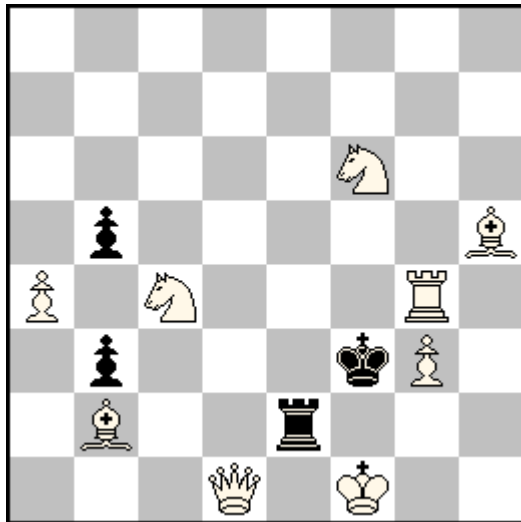
**1.a8=B!** [2.R×f2,B×f2]

- 1...f×g1=Q 2.f8=Q Q~ 3.~×Q R×a6#  
 2...Q×c5+! 3.b5+ Q×b5#  
 2...Q×f1! 3.b5+ Q×b5#  
 1...f×g1=R 2.f8=R R~ 3.~×R R×a6#  
 1...f×g1=B 2.f8=B B~ 3.~×B R×a6#  
 1...f×g1=S 2.f8=S S~ 3.~×S R×a6#

Although the black rook is not main thematical piece, the chosen almost universal checkmate R×a6# is important device in the mechanism for the Babson task – black AUW in defences countered immediately by the matching white AUW in the second moves. How are the White promotions motivated?

- 2.f8=Q attacks c5, d6 and g8, allowing both attracting sacrifice 3.b5+ and capture of the bQ 3.Q×g8=,
- 2.f8=R attacks both f1 and g8 for a capture of the promoted bR,
- 2.f8=B attacks c5 for a capture of the promoted bB, and
- 2.f8=S attacks d7 pre-empting capture of wQ by the promoted bS.

**692 - Andrej Selivanov**  
1st Prize The Problemist 2004



s#6 (9+4) C+

**1.Sd7!** [2.Qxb3+ Re3 3.Rg5+ Ke4 4.Qc2+ Rd3 5.Bg6+ Kf3 6.Qd1+ **Rxd1# MM**]

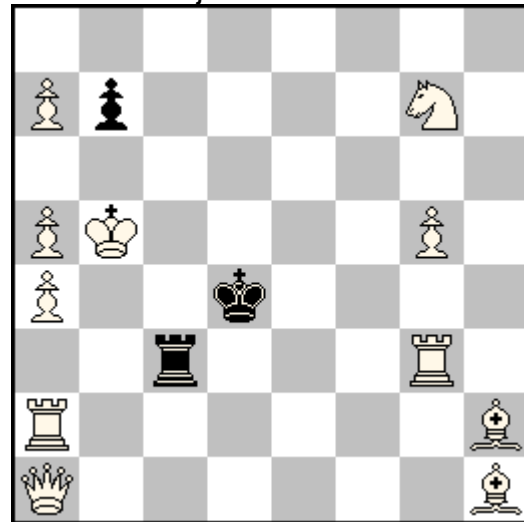
1...bxa4 2.Kg1 a3 3.Bc3 [4.Qd5+ Re4 5.Rh4+ Kxg3 6.Be1+ **Rxe1# MM**]

1...bxc4 2.Se5+ Ke3 3.Qc1+ Rd2 4.Qc3+ Rd3 5.Ke1 Rxc3 6.Bc1+ **Rxc1# MM**

As soon as even more moves are provided, it is possible to think about varied checkmating of White. Well, not so varied, as all three checkmates have the same mating picture, with wK + bK + bR taking part in the well-known edge checkmate. But chameleon echo is chameleon echo... **692** is simply a beautiful selfmate.

There are only two echo mates in **693**, but there is more shuffling going on as there are more pieces participating in checkmates.

**693 - Gennadij Kozjura**  
1st-3rd Prize ex aequo  
Uralskij Problemist 2012



s#6 (11+3) C+

**1.Qb2!** zz

1...Ke5 2.Rh3+ Kd4 3.Kb6 Kc4 4.Qb5+ Kd4 5.Qb4+ Rc4 6.Bc7 **Rxb4# MM**

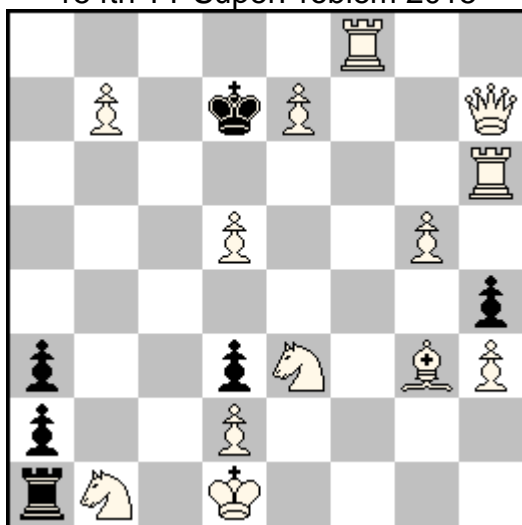
1...b6 2.a6 Ke5 3.Re3+ Kd4 4.Bc6 Kxe3 5.Sf5+ Kd3 6.Qb3 **Rxb3# MM**

The mating nets are composed of three white blocking units (BPP) and three black active units (KRP) in addition to the obvious wK. It means that seven pieces are visually moved one row down (even if actually two different bishops are used to block relevant c-file square).

But the model mates or echos are by far not the only available themes in longer selfmates with bR and no other black piece (besides the king), as documented by **694** and **695**.



**694 - Ivan Soroka**  
1st-2nd Prize ex aequo  
154th TT SuperProblem 2015



s#7 (13+6) C+

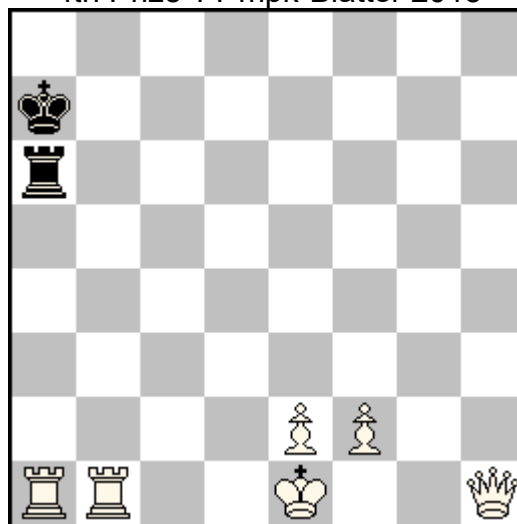
- 1.Sc4? zz  
1...a×b1=S 2.Qf5+ K×e7 3.Qf6+ Kd7  
4.Qc6+ Ke7 5.Re8+ Kf7 6.Sd6+ Kg7  
7.Qc3+ S×c3#  
1...a×b1=B 2.Rd6+ Kc7 3.b8=B+ Kb7  
4.Sa5+ Ka8 5.Bc7+ Ka7 6.Bb6+ Ka6  
7.Q×d3+ B×d3#  
1...h×g3!

- 1.Bd6!** zz  
1...a×b1=S 2.e8=B+ Kd8 3.Bf7+ Kd7  
4.Bg6+ K×d6 5.b8=Q+ Kc5 6.Qhc7+ Kd4  
7.Qc3+ S×c3#  
1...a×b1=B 2.e8=S+ Kd8 3.Be7+ Kd7  
4.Sf6+ Kc7 5.Bb4+ Kb6 6.b8=Q+ Ka6  
7.Q×d3+ B×d3#

Promotions on b1 set up familiar batteries on the 1st rank. In the solution the S/B promotions are reciprocally answered by White on e8, in the try White uses different approaches to pull black promoted pieces to the same squares c3 and d3. Note the analogy between solution variations, with all three ranks 6-8 closed in moves 2-4. Great change of two attacks and understandable inclusion

the FIDE Album 2013-2015 (there are even more single-black-rooks long selfmates there).

**695 - Daniel Novomeský**  
4th Prize TT mpk-Blätter 2015



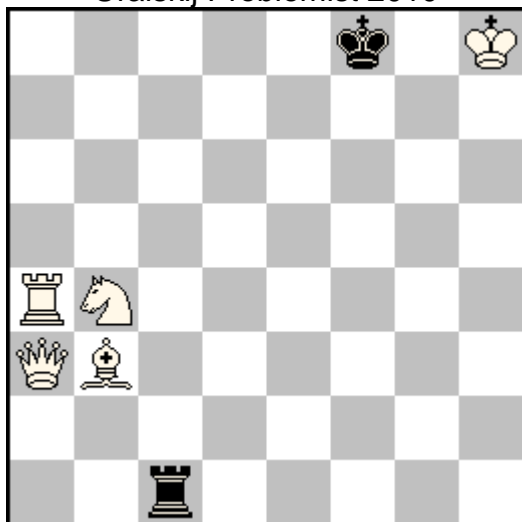
s#12 (6+2) C+

- 1.Qh8!** Ra5 2.Qb8+ Ka6 3.Qc7 Ra4  
4.Qb7+ Ka5 5.Qc6 Ra3 6.Qb6+ Ka4  
7.Qc5 Ra2 8.Qb5+ Ka3 9.Qc4 R×a1  
10.Qb4+ Ka2 11.Qa4+ K×b1 12.Qc2+  
K×c2#

White wants to force Black to mate by already demonstrated royal battery on the first rank, but this battery still has to be set up. Good corner-to-corner key prepares the systematic movement of trio wQ + bK + bR. Note that Black has to save the rook moves as much as possible, that is why only single-step moves are mentioned, longer moves shorten the solution.

**696** is the only reflexmate in the article and starts the unorthodox part of the selection – even if reflexmates are not exactly fairies, they are just a stipulation (in my understanding, I know some people see it differently).

**696 - Torsten Linss**  
Uralskij Problemist 2010



r#15 (5+2)

1...Rh1#

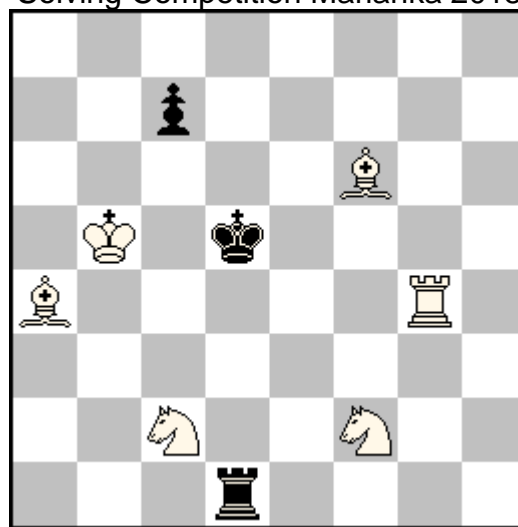
**1.Sc2+!** Ke8 2.Qf8+ Kd7 3.Ra7+ Kc6  
4.Sd4+ Kb6 5.Qb8+ Kc5 6.Se6+ Kc6  
7.Rc7+ Kd6 8.Qd8+ Ke5 9.Qd4+ Kf5  
10.Rf7+ Kg6 11.Rf6+ Kh5 12.Bd1+ Rxd1  
13.Rh6+ Kxh6 14.Qh4+ Kg6 15.Sg5  
Rd8#

With given Black material, the number of possible mating pictures is limited. Still, there are many possibilities for White and it seems miraculous that the set mate cannot be kept in spite of 4 "free" pieces present on the a- and b-files and even no tempo manoeuvre cannot be executed.

White has to regroup his pieces significantly, forcing the bK as far as the b-file (in the 4th move) and even further to h-file, placing it at g6. I especially like the precise play of the wS acting not only actively, but also as a mass closing the crucial lines (a1-h4 in the set play, c1-c7 at the start of the solution and h4-d8 in the finale.

**697** is an easy start to a set of twomovers with fairy conditions. Antiköko requires all moves (including virtual capture of the king for check) to end on the square with no neighbouring square occupied (there are 8 of them). Antiköko is (as the opposite to original Köko) very understandable – pieces are only repelling one another and there are no crazy interactions.

**697 - Juraj Lörinc**  
Solving Competition Marianka 2018



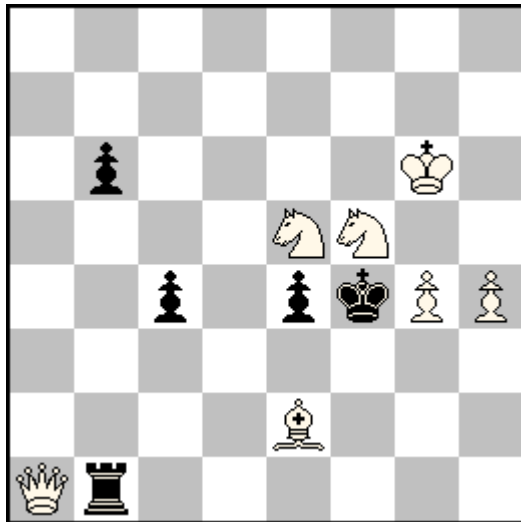
#2 (6+3) C+

Antiköko

1.Rh4? [2.Rh5#], 1...Rh1!  
1.Sh1? [2.Se3#]. 1...Re1!  
1.Sa1? [2.Bb3#], 1...Rd3!  
**1.Be7!** [2.Rg5#]

**697** was originally composed for the theme tourney asking for knight moves to corners. It was never intended as the heavy composition, rather as a nut for solvers and when it failed to place in the tourney, I have used it for the fairy solving competition at Slovak annual meeting. Fortunately, solvers were not put off by the unusual fairy condition and liked the way how the bR fights with white pieces, making the way for possible moves.

**698 - Colin Sydenham**  
2nd Honourable Mention  
Phénix 1990



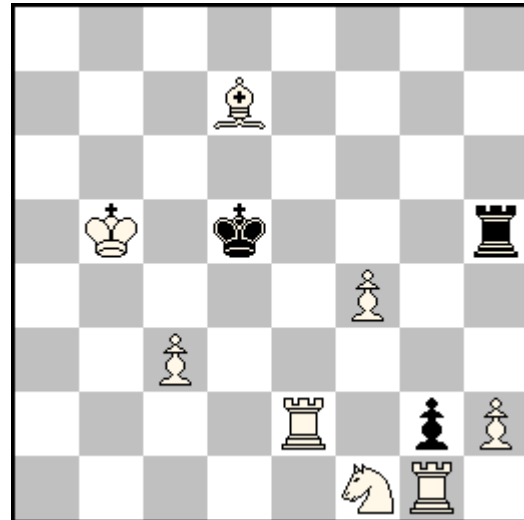
#2 (7+5) C+  
Superpins

- 1.Kh5? [2.Sg6#], 1...Rb5! (2.Sg6+ Ke,g3!)
- 1.Kh6? [2.Sg6#], 1...Rd1! (2.Sg6+ Rd6!)
- 1.Kh7? [2.Sg6#], 1...Rh1! (2.Sg6+ Kg5!)
- 1.Kg7? [2.Sg6#], 1...Rg1! (2.Sg6+ R×g4!)
- 1.Kf7? [2.Sg6#], 1...Rf1! (2.Sg6+ Ke,g3!)

- 1.Kf6!** [2.Sg6#]
- 1...Rf1 2.Q×f1#
- 1...e3 2.Qd4#

**698** is another example of bR keeping at bay much stronger white army almost successfully. Superpins condition gives more weight to pins that they have in the orthodox sense: pinned piece does not check. White want to checkmate by Sg6#, but wK moves give bR chances to defend using the fairy condition – see the tries. Only 1.Kf6! solves, correcting 1.Kf7? by additional guarding of e5.

**699 - Ayako Okaya**  
Problem Paradise 2015



#2 (8+3) C+  
Back-to-Back

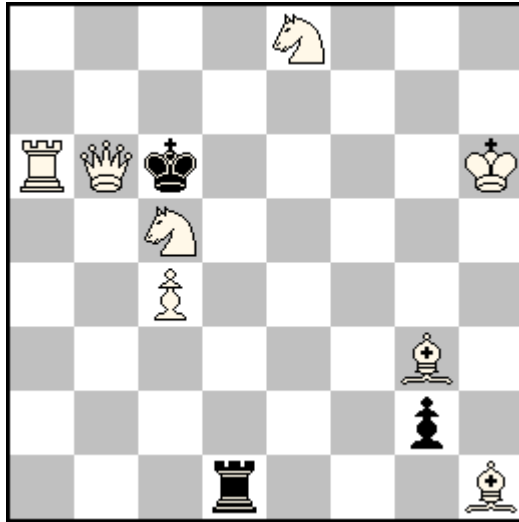
- 1.Sg3!** [2.Rd1#]
- 1...e1=R 2.Rd2#
- 1...e1=B 2.R×h5#
- 1...e1=Q 2.Rd3#
- 1...e1=S 2.c4#

In Back-to-Back, the pair of black and white pieces touching each other on the file exchange their movements.

That is why after the key Pg2 acquires the knight mobility and can defend by closing the first rank. This however provides Re2 with various movement possibilities. Rook promotion can be considered a random move as Rd2# is allowed by Sg3 guarding e4 anew, then queen promotion corrects by guarding d2. It corrects bishop promotion too, by guarding e5, but the positioning of the bishop promotion in the overall structure is more difficult to define. Knight promotion corrects rook promotion too, but guards d4.

And what about the role of bR? Well, it is only guarding e5, but I could not resist including this elegant AUW, sorry.

**700 - Michel Caillaud**  
5th Honourable Mention  
Problemaz 2007

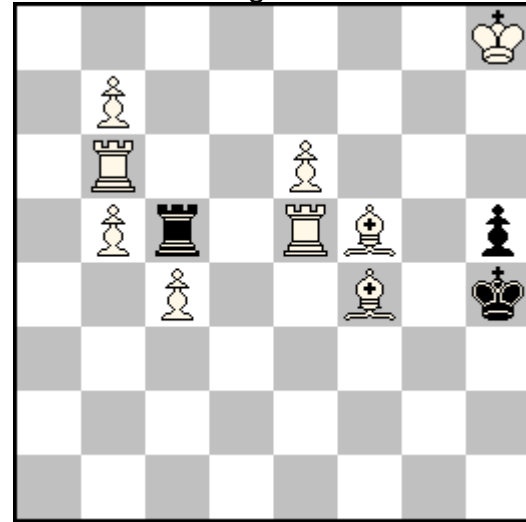


#2 (8+3) C+  
Antircirce

- 1.Be1!** zz  
 1...g×h1=Q(Qd8) 2.Qc7#  
 1...g×h1=R(Ra8) 2.Qa7#  
 1...g×h1=B(Bc8) 2.Qb7#  
 1...g×h1=S(Sg8)+ 2.Qb8#

The role of bR is much more important in another AUW twomover **700**. It is pinned in the initial position by wQ, but White must prepare for its unpin after some openings of the battery having wQ as the front piece, to avoid 2...Rh1 defence. The pinned bP can capture at h1 while promoting and thus it is reborn on the 8th rank. Three times it attacks the battery line, that is why the interference moves by wQ on the 7th rank, once wK is checked and that is why wQ must block b8. Occupation of d1 by bR also means that wQ cannot capture any of black pieces.

**701 - Juraj Lörinc**  
8th Commendation  
11th TT diagrammes 1993



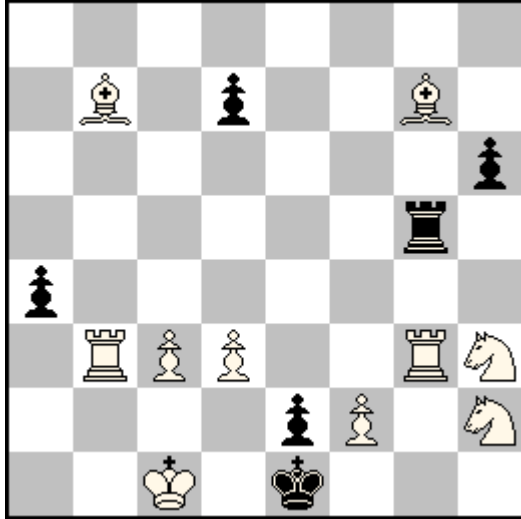
#2 (9+3) C+  
Antircirce type Cheylan

- 1.Rd5? **A** zz  
 1...R×d5 **a** 2.b×a8=R(Rh1)# **B**  
 1...Rc6 **b** 2.R×c6(Rh1)# **C**  
 1...Rc7!

- 1.Rc6!** **C** zz  
 1...Rd5 **a** 2.R×d5(Rh1)# **A**  
 1...R×c6 **b** 2.b×a8=R(Rh1)# **B**  
 (1...R×b5(Ra8),R×c4(Ra8)  
 2.b×a8=R(Rh1)#)

Back in 90s **701** was a modern twomover wit Kiss cycle of the key and two variation mates. It is similar in mechanism to other capture-non-capture renderings of the theme, making advantage of the same rebirth square for bR, no matter if it is captured on c6 or d5.

**702 - František Sabol**  
1st Prize [Pravda 1989](#)



#2 (10+6) C+

- a) Orthodox  
b) Circe

a) **1.Rb1!** A [2.Kc2# B]  
1...Rb5 a 2.Rg1# C

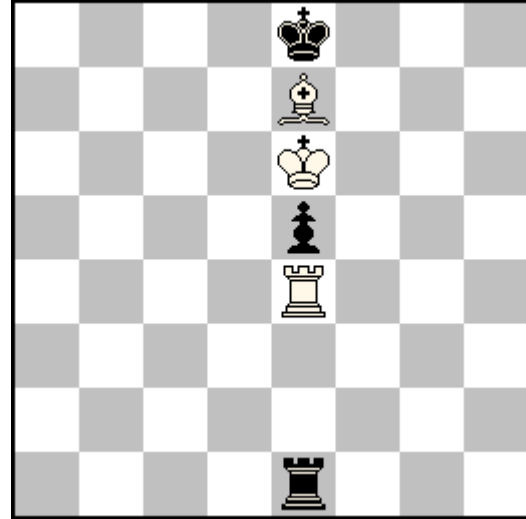
b) **1.Kc2!** B [2.Rg1# C]  
1...Rb5 a 2.Rb1# A  
1...R×g7(Bc1) 2.Bd2#

What is the difference between two phases of **702**? In the orthodox a) bR guards mates on g1 and b1 directly. In the Circe b) both rooks are self-protected along the 1st rank, but bR attacks bishops g7 and b7 and thus indirectly guards mates by rooks. Additionally, the order of white moves is determined by Pa4 threatening to capture Rb3. When all the elements are put together, the difficult Djurašević cycle emerges.

(Both wBs are useless in the a) position.)

If we move to the longer fairy direct mates, the scope of ideas to be shown with single black rook becomes much wider, as demonstrated by threemovers **703-705** and moremovers **706-710**.

**703 - S.N. Ravishankar**  
Probleemblad 1986



#3 (3+3) C+

Circe

- b) move position 1 column to the right

a) 1.Ra4? [2.Ra8#], 1...Rc1!  
1.Rh4? [2.Rh8#], 1...Rf1!

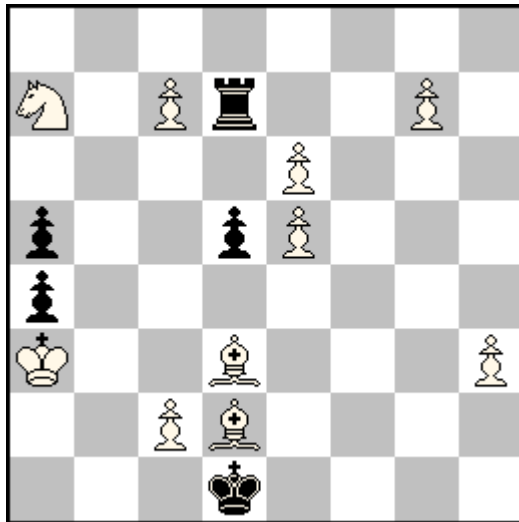
**1.Rc4!** [2.Rc8#]  
1...Rc1 2.Rc8+ R×c8(Rh1) 3.Rh8#  
1...Rd1 2.Rc8+ Rd8 3.R×d8(Rh8)#

b) 1.Rc4? [2.Rc8#], 1...Re1!

**1.Rh4!** [2.Rh8#]  
1...Rh1 2.Rh8+ R×h8(Ra1) 3.Ra8#  
1...Rg1 2.Rh8+ Rg8 3.R×g8(Ra8)#

Only six pieces and the idea of white attack is very simple – checkmate along the 8th rank. Black rook has no time to attack wK, it is busy defending against short threats. Still, rebirth considerations complicate the choice of the attack and so we get the rather unexpected asymmetry theme.

**704 - René J. Millour**  
2nd Honourable Mention  
Thèmes-64 1983

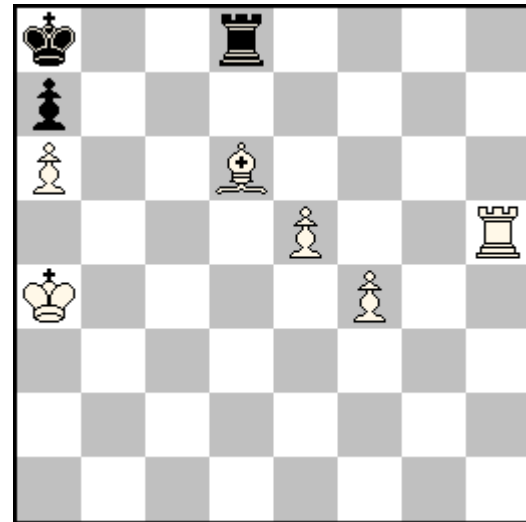


#3 (10+5) C+  
Circe

**1.exd7(Ra8)! [2.c8=R [3.Be2#]]**  
1...Rh8 2.gxh8=Q [3.Qh5#]  
1...Rf8 2.gxf8=R(Rh8) [3.Rf1#]  
1...Re8 2.dxe8=B(Ra8) [3.Bh5#]  
2...Rxe8(Bf1) 3.Bfe2#  
1...Rc8 2.dxc8=B(Ra8) [3.Bg4#]  
2...Rxc8(Bf1) 3.Bfe2#  
1...Rb8 2.cxb8=R(Rh8) [3.Rb1#]  
1...Rxa7(Sg1) 2.g8=Q [3.Qg4#]

While we talk about Circe – **704** shows 7 different promotions as white 2nd moves. The innocent position hides a lot of strategy, including guarding of c2, invulnerability of white rooks on the 8th rank, rebirths of promoted wBs on f1, anticipatory check to wK or pin along the 3rd rank and ability of wQ to combine vertical and diagonal mobility. The black rook fits in perfectly as the piece with sufficient mobility combining play on light and dark squares.

**705 - Kjell Widlert**  
4th Honourable Mention  
feenschach 1989



#3 (6+3) C+  
One-Way

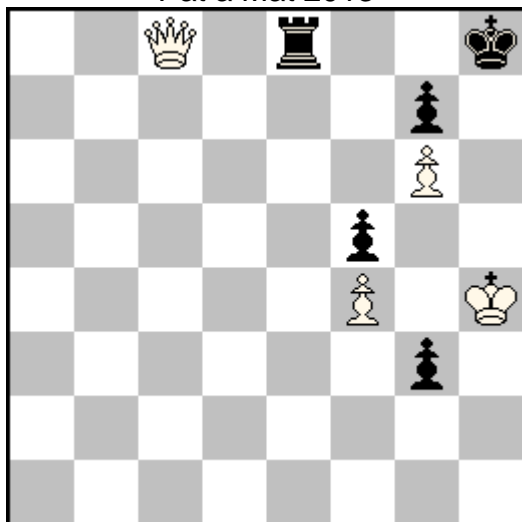
**1.Ka3! zz**  
1...Rb8 2.Bb4 R~ 3.Rh8#  
1...Rc8 2.Rh8 [3.Rxc8#] Rb8 3.Rxb8#  
1...Rg8 2.Kb4 R~ 3.Rh8#  
1...Rf8 2.Rg5 R~ 3.Rg8#  
1...Re8 2.Rf5 R~ 3.Rf8#

One-way chess is a very strange condition. It takes into account past movements of the pieces to determine their mobility. Again, it is possible to control the rook:

- 1...Rb8 means rook will have to leave the 8th rank, but wK must be protected and White cannot pin the rook from h8,
- 1...Rc8 leaves Black with single move along the 8th rank, so that White can count with when playing 2.Rh8,
- 1...Rg8 similarly leaves Black with single move along the 8th rank, but again wK has to be protected,
- 1...Rg8 and 1...Re8 give direction to the future moves of the black rook.

### 706 - Branislav Toth

Pat a Mat 2013



#5

(4+5) C+

Circe

#### 1.Qe6!

[2.Qf7 [3.Qf8+ Rxf8(Qd1) 4.Qh5+ Kg8 5.Qh7#], 2...Rg8 3.Qxg8(Ra8)+ Kxg8(Qd1) 4.Qd5+ Kf8 5.Qf7#, 4...Kh8 5.Qxa8#]  
 1...Rxe6(Qd1) 2.Qh5+ Kg8 3.Qh7+ Kf8 4.Qh8+ Ke7 5.Qd8#

The duel of wQ and bR is running in the whole length of the solution with stark difference between threat and variation. The precise moves of the wQ allow the attack.

Quite surprisingly the defence 1...Rxe6(Qd1) has multiple effects:

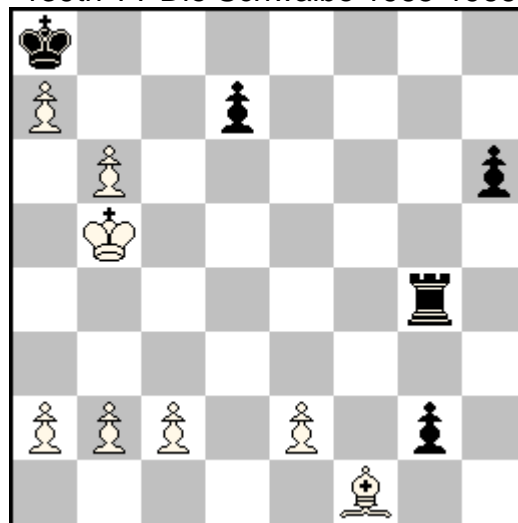
- it gives wQ access to h5 by rebirth,
- opens line h8-d8 for the mating move
- self-blocks e6.

This is not the only self-block by the rook, the same is valid for Rxf8(Qd1).

### 707 - Norbert Ringeltaube

1st Prize

139th TT Die Schwalbe 1965-1966



#9

(8+5) C+

Double Maximummer

1.c4? Rxc4 2.e4 Rc8 3.Bc4 Rh8 4.Bg8 d5 5.Bxd5#  
 1...Rg8!

1.b4! Rxb4+ 2.Ka6 Rh4 3.c4? Rxc4! 4.Bb5?

**1.b4!** Rxb4+ 2.Ka6 Rh4 3.a4 Rxa4+ 4.Kb5 Rh4 5.c4 Rxc4 6.e4 Rc8 7.Bc4 Rh8 8.Bg8 d5 9.Bxd5#

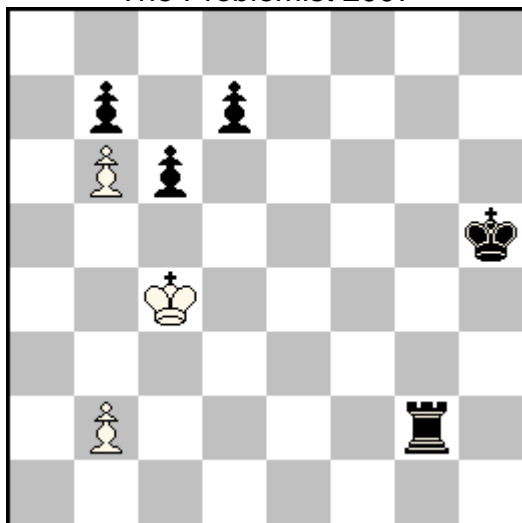
A rook is obviously quite popular piece in maximummers, as shown by selfmates **714-717** below. Now **707** is applying this condition also to White and in the direct mate.

What is going on here? White would like to checkmate by wB along the diagonal h1-a8. To this end, there must be something interfering with wB allowing its stop on d5. This can be Pd7, but obviously it cannot move there by two single-steps due to Pg2. Then what to do with the bR? Actually it is steered to the corner by sacrificed white pawns (first

sacrifice stripping the rook from vertical move and the second returning wK to b5) and the wB released from f1, who then cuts bR movement possibilities at g8.

### 708 - Guy Sobrecases

3rd Honourable Mention  
The Problemist 2007



#13 (3+5) C+

Follow-My-Leader

b) ♖b2→a2

a) **1.b4!** Rb2 2.b5 Rb4+ 3.Kc3 Rc4+ 4.Kb3 Rc3+ 5.Kb4 Rb3+ 6.Kc5 Rb4 7.bxc6 Rb5+ 8.Kd6 Rc5 9.Ke7 d6 10.c7 Rc6 11.c8=Q Rc7+ 12.Kf6 Re7 13.Qh3#

b) **1.a4!** Ra2 2.a5 Ra4+ 3.Kc3 Rc4+ 4.Kd3 Rc3+ 5.Kd4 Rd3+ 6.Ke4 Rd4+ 7.Ke5 Re4+ 8.Kf6 Re5 9.a6 Ra5 10.a7 Ra6 11.a8=Q Ra7 12.Qg8 Ra8 13.Qg5#

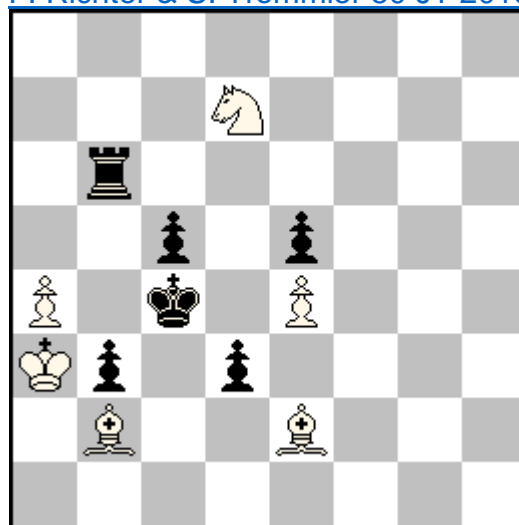
**708** is another example of bR used in the direct mate with black moves limited by the fairy condition. Under Follow-My-Leader condition White has to keep the rook busy while improving the position of his king and pawn, otherwise bK could leave the board edge.

<sup>1</sup> The very first definition taken verbatim from the Fairy Chess Classification project used in

### 709 - Hubert Gockel

1st Prize

F. Richter & S. Trommler 50 JT 2016



#8 (6+6) C+

Exclusive

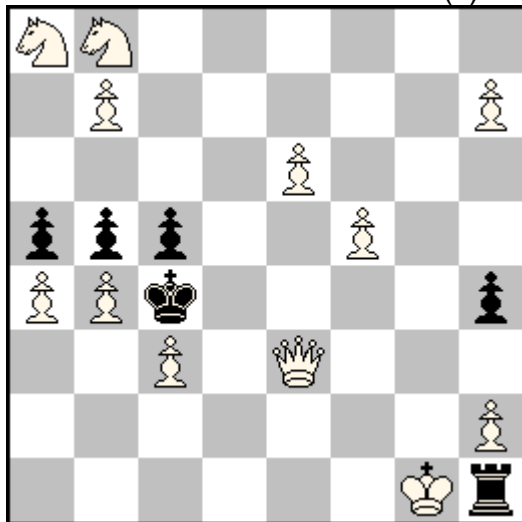
**1.Bf1!** Re6 2.Bg2 Rb6 3.Bh1 Re6 4.Bf3 Rb6 5.Be2 Re6 6.Sxe5+ Rxe5 7.Bd1 [8.Bxb3#] d2 8.Be2#

In the Exclusive chess a mating move may only be played if it is the only mating move available.<sup>1</sup> This means that bR can oscillate between b6 and e6 to keep the two possible mates by Sd7 checked, both guarded from e6 and both ruled out by fairy condition at b6. White wants to attack also with Be2 from d1 to b3, but this can only be done in the right moment. This motivates the first round trip of Be2 via h1 (!), losing the tempo and forcing the initial position with Rb6 switched to e6. Then there is sacrifice of wS and coda with Be2 active again.

Conflictio. See the current situation of the project at [Julia's Fairies website](http://Julia's Fairies website).



**710 - René J. Millour**  
3rd Prize feenschach 1987 (v)



#13 (12+6)

Mars Circe

1.e7? [2.e8=B#], 1...K×e7!

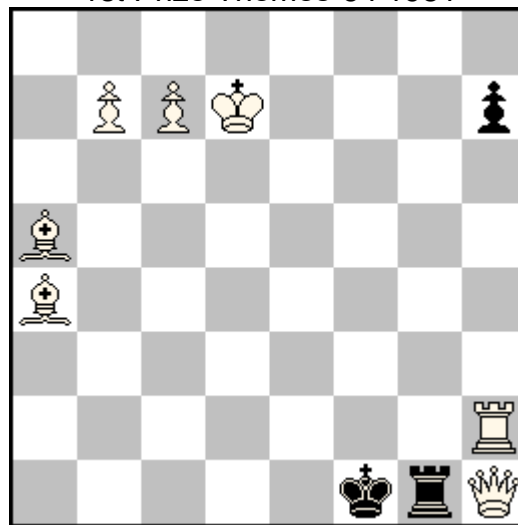
**1.h8=S!** h3 2.Sg6 h×g6 3.Sd7 g5 4.b8=Q g4 5.Qe8 g3 6.e7 g2 7.Qh6 g×h6 8.f6 h5 9.f7 h4 10.f8=Q h3 11.Sc7 R×e8 12.Sa8 R~ 13.e8=B#

White wants to mate by the bishop promoted at e8, but he must take care not to let bK out from the mating net. Not only the quick action of the try is not advisable, he also needs to have some queen present on the board at all times to ensure guarding of squares d4, d5 and d7. Lack of black moves motivates the first promotion to knight, then the first promoted queen is used for temporary block on e8, allowing Pe6 advance to e7. Then Qe3 is sacrificed to provide Black more moves and another queen promotion follows in view of the forced clearance of e8 by bR jumping out from h1. Finally wS closes gate at a8 and the mate by bishop promotion is allowed.

Excellent moreover in spite of limited Black defensive resources!

Fairy selfmates are represented in the selection by 711-717, but you can find very modern Circe s#2 by Karol Mlynka, 4th Prize Die Schwalbe 2015 as 447 in Conflictio 23.

**711 - Bertil Gedda**  
1st Prize Thèmes-64 1981



s#6 (7+3) C+

Circe

**1.b8=S!** zz

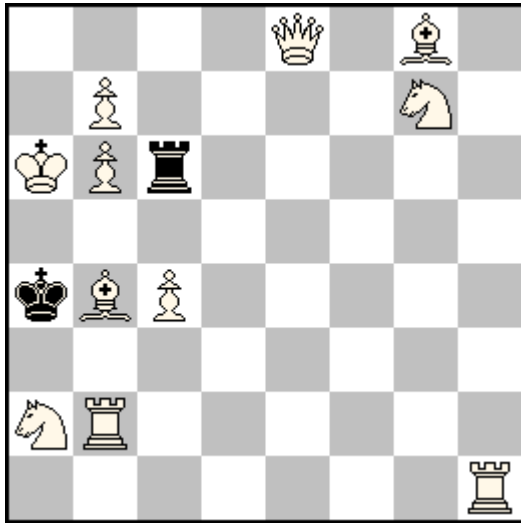
1...h6 2.Kd8 h5 3.Be8 h4 4.Sd7 h3 5.Bb6 Ke1 6.Q×g1(Rh8)+ R×e8(Bf1)#  
1...h5 2.Rg2 h4 3.Qh3 Rh1 4.Kc8 R~ 5.Bd7 Rh1 6.Q×h1(Ra8)+ R×b8(Sg1)#

If the black pawn is moving slowly, White can keep the situation on the the first two ranks unchanged and concentrate on the preparation of the mating net with the reborn rook mating from h8 to e8.

Hurrying pawn can be on the hand exploited for the rearrangement Rh2→g2, Qh1→h3 and Rg1→h1, with White pieces untouchable and later bR captured on h1, when another mating net is prepared above.

Altogether chameleon echo Circe mates with bR.

**712 - Klaus Wenda**  
StrateGems 2003



s#10 (11+2)

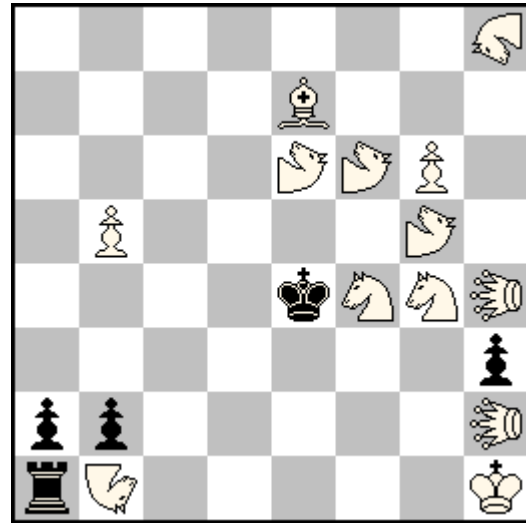
Antircirce

**1.Qd7!** Kb3 2.Rf1+ Ka4 3.Sc1 Ka3  
4.Sd3+ Ka4 5.Se1 Kb5+ 6.Se8 Ka4  
7.Bd5 Kb5 8.Bh1 Ka4 9.Qd1+ Kb5  
10.Rb1+ Rxc4(Ra8)#

The idea of **712** combines the mate from a8 by the reborn bR with the White's fight against possible captures of the mating rook by Pb7. As in Antircirce the capturing promotions result in the compulsory rebirths, the idea of White is to block four light squares on the first rank. This is executed with Black not having any counterplay, just bK moves around as allowed.

**713** is using also some fairy pieces, bringing the number of well-known promotions on the first rank (see e.g. **694** above) from two to six.

**713 - Espen Backe**  
1st Prize The Problemist 1997



s#3 (13+5) C+

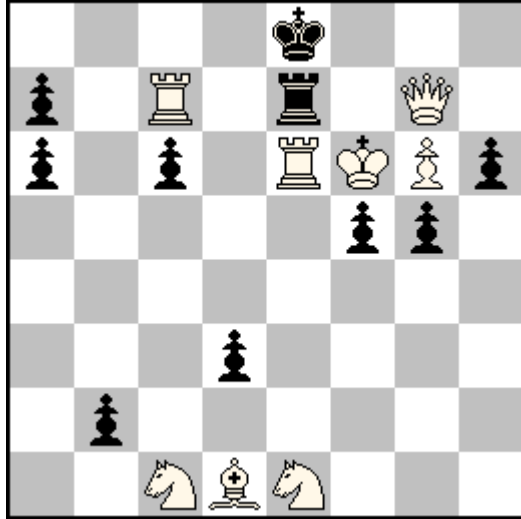
♘ = zebra, ♙ = camel  
♚ = nightrider, ♜ = lion

**1.CAc5!** zz  
1...a×b1=S 2.Se2+ Kd5 3.Sc3+ S×c3#  
1...a×b1=B 2.Sh6+ Ke3 3.Sf5+ B×f5#  
1...a×b1=N 2.Sf6+ Ke3 3.S6d5+ N×d5#  
1...a×b1=Z 2.Sg2+ Kd5 3.S2e3+ Z×e3#  
1...a×b1=LI 2.Sd3+ Kd5 3.Sb4+ LI×b4#  
1...a×b1=CA 2.Se5+ Ke3 3.Sc4+ CA×c4#

As soon as Black decides about the promotion, it is clear which squares can be used for forcing the battery mate. This is achieved by six times activations of the Siers battery on the 4th rank, with both knights moving three times.

Now we move on to maximummers.

**714 - Christian Poisson**  
U.S. Problem Bulletin 1992



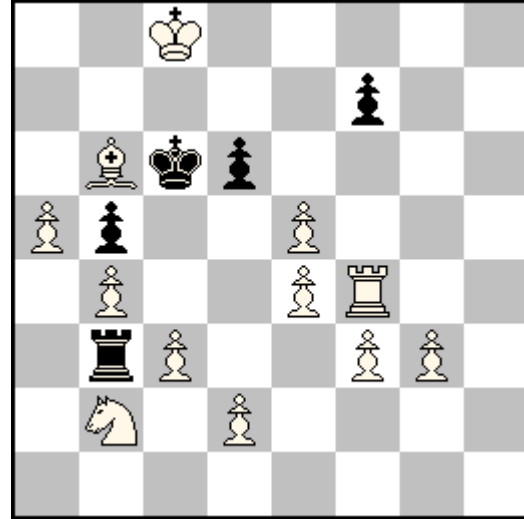
s#2 (8+10) C+  
Anticirce  
Maximummer

**1.Qh7!** zz

1...bxc1=S(Sb8) 2.Rxa7(Ra1) Sd7#  
1...bxc1=B(Bf8) 2.Rb7 Bg7#  
1...bxc1=R(Rh8) 2.Kg7 0-0#  
1...bxc1=Q(Qd8) 2.Ke5 Qd4#

The paths of Black pieces are more or less ready in **714** as the capturing promotions are followed by the defined moves from the rebirth squares. White always needs to do something small to make mates happen: Rc7 has to unguard d7 for knight mate, it also has to make single available waiting move for bishop mate, while wK walks into prepared mating nets for rook and queen mates. The checkmate following the rook promotion is particularly interesting as the promoted rook blocks the rebirth square also for Re7 and thus wK can enter g7 for quite unusual doublecheck mate by castling.

**715 - Roméo Bedoni**  
feenschach 1976 (v)



s#3 (12+5) C+  
Maximummer

**1.Rf6!**

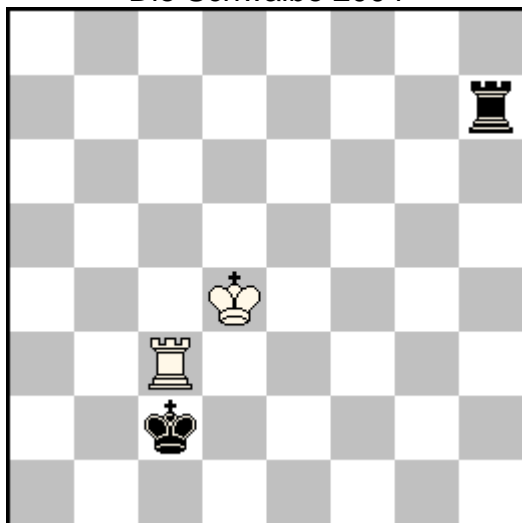
1...Rxc3 2.f4 Rxc3 3.Be3 Rg8#  
1...Ra3 2.a6 Rxa6 3.Ba5 Ra8#  
1...Rxb2 2.d3 Rh2 3.Bf2 Rh8#  
1...Rxb4 2.exd6 Rxe4 3.Bd4 Re8#

While the role of bR was limited in **714**, it is starring in **715**. Four variations are introduced by the cross of the rook that is afterwards steered to the 8th rank for checkmate. The unity between variations is further improved by play of four different white pawns in the second white moves and play of the Bb6 in the third white moves.

### 716 - Wilfried Seehofer

2nd-5th Prize ex aequo

Die Schwalbe 2004



s#9 (2+2) C+

Maximummer, Köko

3 solutions

1...Kb3 2.Re3 Kc4+ 3.Ke4 Kd5+ 4.Kf4 Kd4 5.Rf3 Ke5+ 6.Kf5 Kf6 7.Kg4 Rh3 8.Kh4 Kg5#

**1.Rc5!** Kd3+ 2.Ke4 Kc4 3.Rf5 Kd3+ 4.Ke3 Ke2 5.Rf1+ Kd3 6.Kf2 Ke3+ 7.Kf3 Kf4 8.Kg2 Rh1 9.Kh2 Kg3#

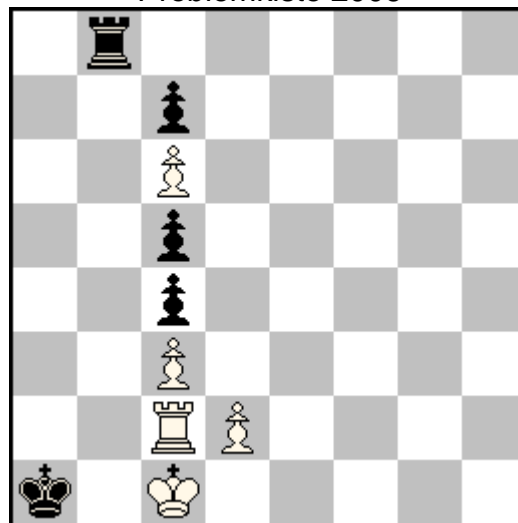
**1.Rb3!** Kb2 2.Rd3 Kc2 3.Rd2 Kd1 4.Ke3 Kc2 5.Rf2 Kd3+ 6.Kf3 Ke4+ 7.Kf4 Kf5 8.Kg3 Rh2 9.Kh3 Kg4#

**1.Re3!** Kd2 2.Re4 Kc3+ 3.Ke5 Kd3 4.Rd4 Kc4 5.Rf4 Kd5+ 6.Kf5 Ke6+ 7.Kf6 Kf7 8.Kg5 Rh4 9.Kh5 Kg6#

It is difficult to visualize what is happening here without moving the pieces on the board, but I hope the finales are understandable. The position just before mating move in the set play is Kh4, Rf3 – Kf6, Rh3, the maximal move being diagonal Kf5-g6 checkmating White. In three solutions this repeats exactly, with wK moved to h2, h3 and h5. If only the set play was one move longer...

### 717 - Pavlos Moutecidis

Problemkiste 2006



s#12 (5+5) C+

Maximummer

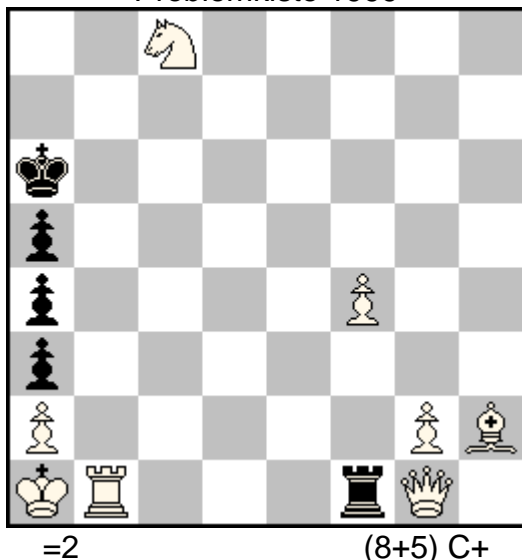
1...Rb1#

**1.d4!** Rb1+ 2.Kd2 Rb8 3.d5 Rb1 4.d6 Rb8 5.dxc7 Rb1 6.c8=Q Rb8 7.Qa6+ Kb1 8.Rc1+ Kb2 9.Kd1 Rh8 10.Rb1+ Kxc3 11.Qa1+ Kd3 12.Rb8 Rh1#

And one longer Maximummer, again with the set play, but very short one – the black mating move is ready. Obviously White can't keep the mating net intact and as soon as Pd2 unblocks, wK is forced out. White builds a new mating net, using the promoted queen, with wR cutting the wrong black line at the furthest suitable point (12...Rh8-a8?? impossible due to wRb8).

Finally, **718-720** represent direct stalemates with the rook starring for Black, with common grab theme.

**718 - Gerhard Maleika**  
Problemkiste 1999



1...Rxb1+ 2.Qxb1=  
1...Rc1 2.Qxc1=  
1...Rd1 2.Qxd1=  
1...Re1 2.Qxe1=

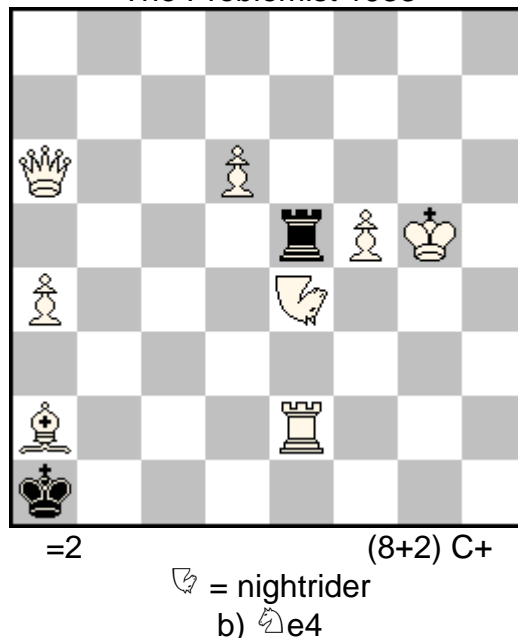
**1.Sd6!** [2.Rxf1=]  
1...Rxb1+ 2.Kxb1=  
1...Rc1 2.Rxc1=  
1...Rd1 2.Rxd1=  
1...Re1 2.Rxe1=  
1...Rxf1 2.Bxf1=  
1...Rxf4 2.Bxf4=  
1...Rf3 2.gxf3=  
1...Rf2 2.Qxf2=

Classical change of 4 stalemates in mutate form is achieved by switch of guards by the key. At c8, wS guards a7 and b6, allowing grabbing the wR on the first rank by wQ. The key relocates the knight to d6, guards b5 and b7 and frees Rb1 from guarding duties, while Qg1 is now tied to the diagonal g1-a7.

Now **719** has a fascinating twin. What is difference between knight and nightrider in the grab theme? Why can't the solution

with wS be used even when wN replaces it, if wN is strictly stronger?

**719 - Walter Jacobs**  
The Problemist 1933

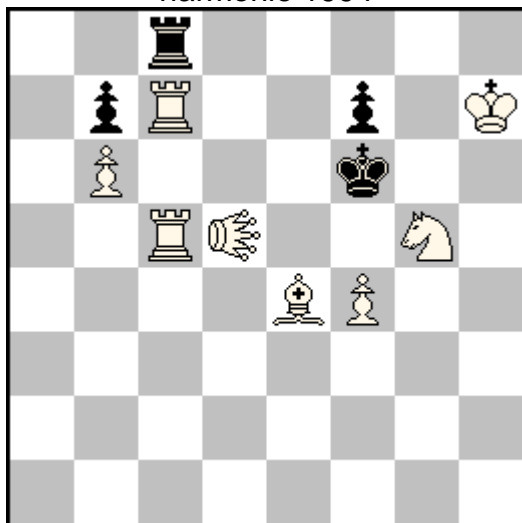


a) **1.Nf6!** zz  
1...Ra5 2.Qxa5=  
1...Rc5 **2.Nd7=**  
1...Rd5 **2.Nxd5=**  
1...Rxf5+ 2.Kxf5=  
1...Rxe2 2.Qxe2=  
1...Re3 2.Ng4=  
1...Re4 **2.Nxe4=**  
1...Re8 **2.Nxe8=**  
1...Re7 2.dxe7=  
1...Re6 2.fxe6=  
(1...Rb5 2.axb5=,Qxb5=)

b) **1.Qa8!** [2.Qh8=]  
1...Ra5 2.Qxa5=  
1...Rb5 2.axb5=  
1...Rc5 **2.Sxc5=**  
1...Rd5 **2.Qxd5=**  
1...Rxf5+ 2.Kxf5=  
1...Rxe4 **2.Qxe4=**  
1...Re8 **2.Qxe8=**  
1...Re7 2.dxe7=  
1...Re6 2.fxe6=

The answer to questions above the diagram is the square c5. In both position White attacks squares e4, e8 and d5 directly, but c5 is resolved differently. The knight can capture directly on c5, while the nightrider must pin Rc5 from d7. Good differentiation.

**720 - Peter Gvozdják**  
dedicated to Juraj Lörinc  
harmonie 1994



=2 (8+4) C+  
♞ = locust

1.LO×f7-g8? **A** [2.LO×c8-b8=]  
1...Rb8 **a** 2.LO×b8-a8= **B**  
1...Rd8 **b** 2.LO×d8-c8= **C**  
1...Rf8 **c** 2.LO×f8-e8= **D**  
1...Re8 **d** 2.LO×e8-d8= **E**  
1...Ra8!

**1.LO×b7-a8! B** [2.LO×c8-d8= **E**]  
1...Rb8 **a** 2.LO×b8-c8= **C**  
1...Rd8 **b** 2.LO×d8-e8= **D**  
1...Rf8 **c** 2.LO×f8-g8= **A**  
1...Re8 **d** 2.LO×e8-f8=  
1...R×a8 2.B×a8=  
1...Rh8+ 2.K×h8=  
1...Rg8 2.K×g8=  
1...R×c7 2.R×c7=

The last selected diagram is coming from the era already visited with diagram **701**. It builds on an [incorrect idea](#) with slightly different geometry and makes it work. With bR providing meat to be devoured by white locust, the arrival squares of locust captures after bR moving to dark squares are arranged to form a four-fold Kiss cycle. Well, not everyone agrees as the departure squares of the White moves marked **ABCDE** are different and they even make captures on different squares.

Juraj Lörinc

## Annual tourney Conflictio 2021

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 Paz Einat (Israel)**, multiple sections might be created based on the quality and quantity of entries. 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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