

In this issue

Once again there are multiple contributions to series from previous issues:

- the second article of the series prepared by Gerhard Maleika, presenting twomovers with double threats defended with motivation in reciprocal patterns,
- the third instalment of Enjoyed on the beach series, reviewing some awarded problems from the 4th FIDE World Cup in various genres,
- the fifth addendum to the Jacobs theme overview,

Then there is a small challenge for the Double Maximummer with tempo play proposed by Kivanç Cefle and finally two last Conflictio originals for this year, with correction of original from issue 42.

Year 2022 has brought us some terrible events. Not a single day goes by without me thinking about the fate of the Ukrainian people, suffering immensely under horrible attacks from Russian aggressors. I sincerely wish the war to end as soon as possible, so that the Ukrainians could start rebuilding the country.

Year 2022 has brought us also some pleasant events. In the area of chess composition, the Slovak victory in the 11th WCCT stands out for me. This is a result of long-term collective effort, with our 24 successfully competing problems being only the proverbial tip of the iceberg of the work. I will surely return to some points from WCCT soon.

I wish successful and peaceful year 2023 to all readers.

Juraj Lörinc

Combinations of effects 2

by Gerhard Maleika

In twomovers **1018** to **1029** there are two threats. They are fully defended by four black defences with the following structure:

- Motifs E1 and E2:
 - One black move prevents the first threat with motif E1 and the second threat with motif E2.
 - One black move prevents conversely the threats with motif E2 and motif E1, respectively.

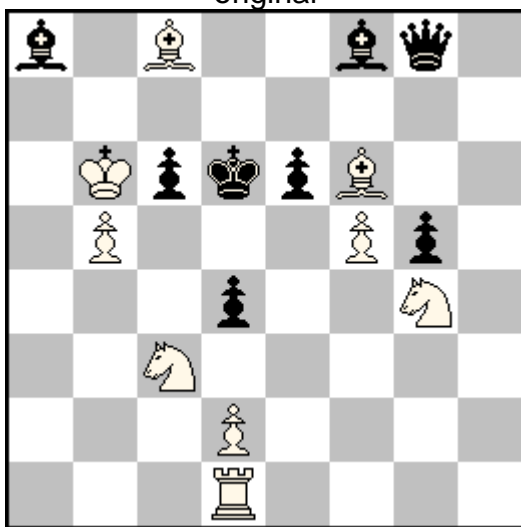
- Motifs E3 and E4:
 - One black move prevents the first threat with motif E3 and the second threat with motif E4
 - One black move prevents conversely the threats with motif E4 and motif E3, respectively.

The threats can be separated and there are no side variations.

The following motifs are used as E1-E4:
A: a black piece captures a threat piece (*capture of threat piece*),
B: a black piece captures a guarding piece (*unguarding by capture*),

- C:** a black piece opens a black move line (*guarding by line opening*),
- D:** a black piece gains access to a square by its move (*direct guarding*),
- E:** a black piece obstructs a white pin line (*unpinning by line closing*),
- F:** a black piece captures a pinning piece (*unpinning by capture*),
- G:** a black piece obstructs a white guard line (*unguarding by line closing*).

1018 - Gerhard Maleika
original

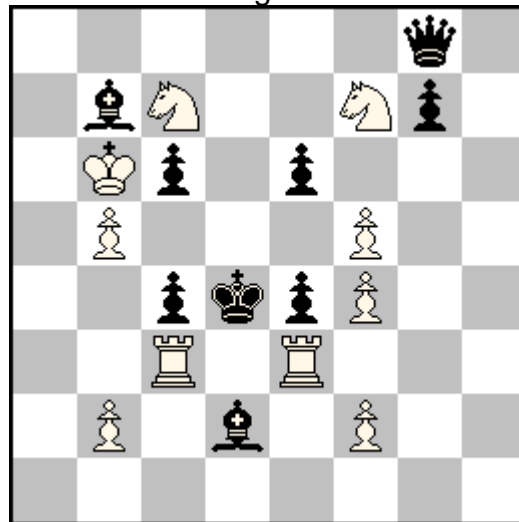


#2 (9+8) C+

- 1.Se3!** [2.Sc4#, Se4#]
 1...dxe3 **A B** 2.dxe3#
 1...dxc3 **B A** 2.dxc3#
 1...exf5 **C D** 2.Sxf5#
 1...cxb5 **D C** 2.Sxb5#
 1...c5 2.Sc4#
 1...e5 2.Se4#

- A:** a black piece captures a threat piece (*capture of threat piece*),
- B:** a black piece captures a guarding piece (*unguarding by capture*),
- C:** a black piece opens a black move line (*guarding by line opening*),
- D:** a black piece gains access to a square by its move (*direct guarding*).

1019 - Gerhard Maleika
original

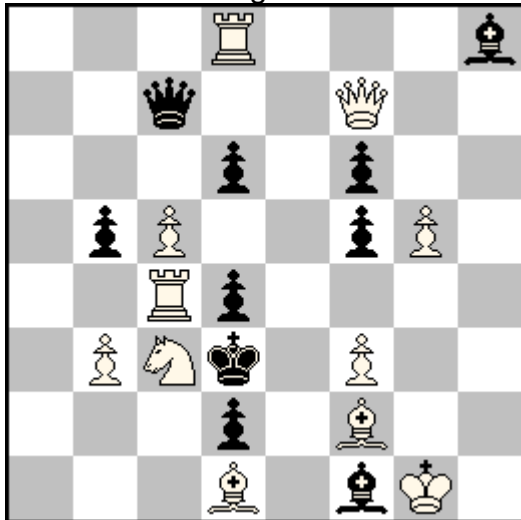


#2 (10+9) C+

- 1.Sd6!** [2.Rxc4#, Rxe4#]
 1...Bxc3 **A B** 2.bxc3#
 1...Bxe3 **B A** 2.fxe3#
 1...exf5 **C D** 2.Sxf5#
 1...cxb5 **D C** 2.Sdxb5#
 1...c5 2.Rxc4#
 1...e5 2.Rxe4#

- A:** a black piece captures a threat piece (*capture of threat piece*),
- B:** a black piece captures a guarding piece (*unguarding by capture*),
- C:** a black piece opens a black move line (*guarding by line opening*),
- D:** a black piece gains access to a square by its move (*direct guarding*).

1020 - Gerhard Maleika
original



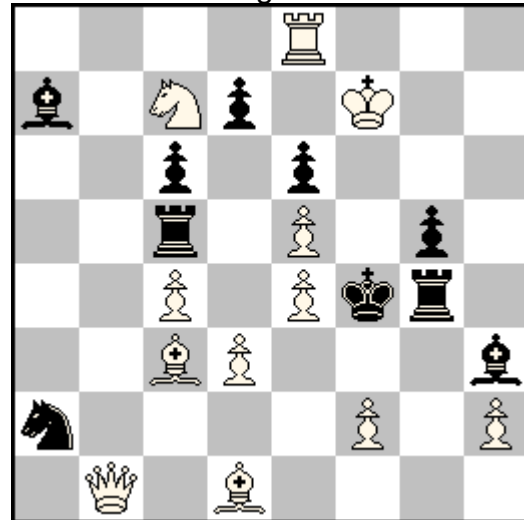
#2

(11+10) C+

1.Se2! [2.Rxd4#, Sf4#]
 1...bxc4 **A B** 2.Qxc4#
 1...Bxe2 **B A** 2.Bc2#
 1...fxg5 **C D** 2.Qxf5#
 1...dxc5 **D C** 2.Rc3#
 1...d5 2.Rxd4#
 1...Qxc5 2.Sf4#

A: a black piece captures a threat piece
(*capture of threat piece*),
B: a black piece captures a guarding
piece (*unguarding by capture*),
C: a black piece opens a black move line
(*guarding by line opening*),
D: a black piece gains access to a square
by its move (*direct guarding*).

1021 - Gerhard Maleika
original



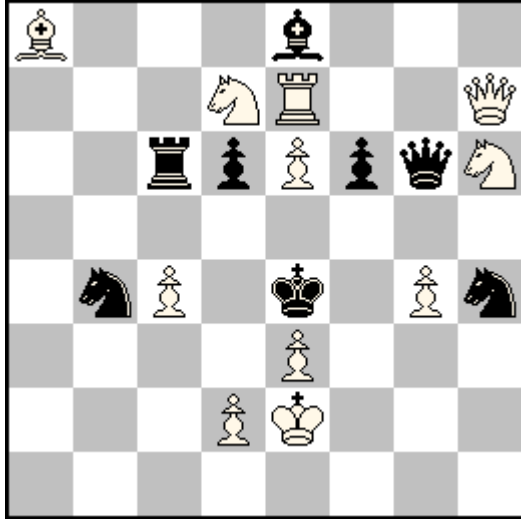
#2

(12+10) C+

1.Rxe6! [2.Rf6#, Bd2#]
 1...dxe6 **A B** 2.Sxe6#
 1...Sxc3 **B A** 2.Qc1#
 1...Rg3 **C D** 2.hxg3#
 1...Rxe5 **D C** 2.Bxe5#
 1...Ra5 2.Rf6#
 1...Rh4 2.Bd2#

A: a black piece captures a threat piece
(*capture of threat piece*),
B: a black piece captures a guarding
piece (*unguarding by capture*),
C: a black piece opens a black move line
(*guarding by line opening*),
D: a black piece gains access to a square
by its move (*direct guarding*).

1022 - Gerhard Maleika
original



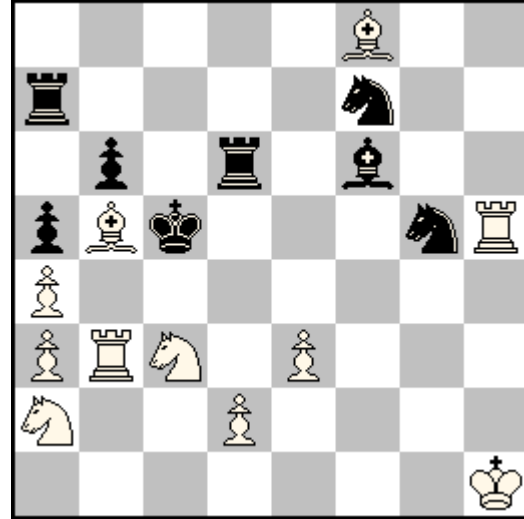
#2

(11+8) C+

1.Sf7! [2.S×d6#, S×f6#]
 1...B×f7 **A B** 2.e×f7#
 1...B×d7 **B A** 2.e×d7#
 1...Sd5 **E D** 2.d3#
 1...Sf5 **D E** 2.Qh1#
 1...f5 2.S×d6#
 1...d5 2.S×f6#

A: a black piece captures a threat piece
 (*capture of threat piece*),
B: a black piece captures a guarding
 piece (*unguarding by capture*),
D: a black piece gains access to a square
 by its move (*direct guarding*),
E: a black piece obstructs a white pin line
 (*unpinning by line closing*).

1023 - Gerhard Maleika
original



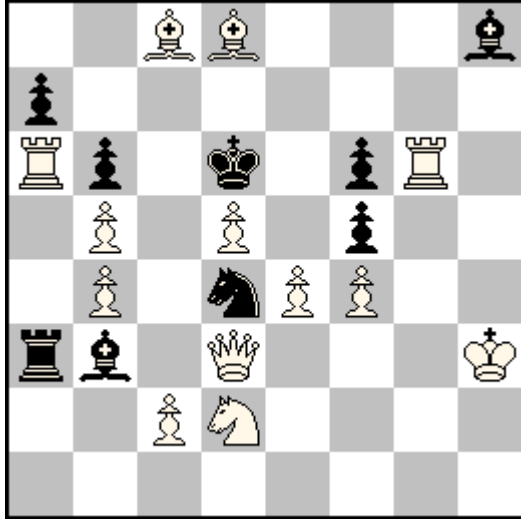
#2

(11+8) C+

1.Sb4! [2.Sd3#, Se4#]
 1...a×b4 **A B** 2.a×b4#
 1...B×c3 **B A** 2.R×c3#
 1...Re7 **E D** 2.Sa6#
 1...Se5 **D E** 2.d4#
 1...Be5 2.Sd3#
 1...Be7 2.Se4#

A: a black piece captures a threat piece
 (*capture of threat piece*),
B: a black piece captures a guarding
 piece (*unguarding by capture*),
D: a black piece gains access to a square
 by its move (*direct guarding*),
E: a black piece obstructs a white pin line
 (*unpinning by line closing*).

1024 - Gerhard Maleika
original



#2

(13+9) C+

1.c4! [2.c5#, e5#]

1...Bxc4 **A B** 2.Sxc4#

1...fxe4 **B A** 2.Sxe4#

1...Sc6 **E D** 2.dxc6#

1...Se6 **D E** 2.dxe6#

1...Sf3 2.c5#

1...Rxa6 2.e5#

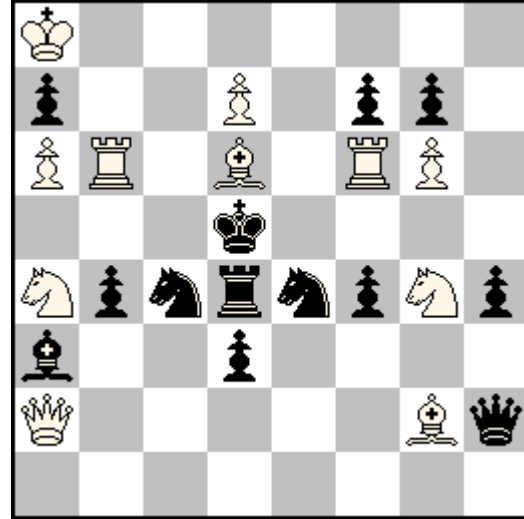
A: a black piece captures a threat piece
(capture of threat piece),

B: a black piece captures a guarding
piece (unguarding by capture),

D: a black piece gains access to a square
by its move (direct guarding),

E: a black piece obstructs a white pin line
(unpinning by line closing).

1025 - Gerhard Maleika
original



#2

(11+13) C+

1.d8=S! [2.Rb5#, Rf5#]

1...axb6 **A B** 2.Sxb6#

1...gxf6 **B A** 2.Sxf6#

1...f3 **E C** 2.Se3#

1...b3 **C E** 2.Sc3#

1...fxg6 2.Rb5#

1...Qxg2 2.Rf5#

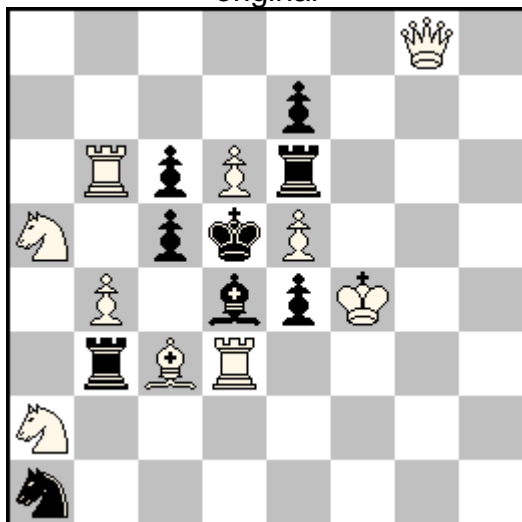
A: a black piece captures a threat piece
(capture of threat piece),

B: a black piece captures a guarding
piece (unguarding by capture),

C: a black piece opens a black move line
(guarding by line opening),

E: a black piece obstructs a white pin line
(unpinning by line closing).

1026 - Gerhard Maleika
original



#2

(10+9) C+

1.Rb5! [2.Rxc5#, Rxd4#]

1...cxb5 **A F** 2.Qa8#

1...exd3 **F A** 2.Qg2#

1...Rxb4 **B D** 2.Sxb4#

1...Rxc3 **D B** 2.Sxc3#

1...Sc2 2.Rxc5#

1...exd6 2.Rxd4#

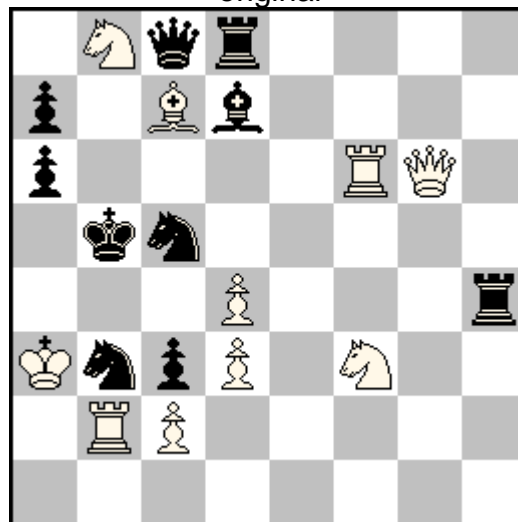
A: a black piece captures a threat piece
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B: a black piece captures a guarding
piece (*unguarding by capture*),

D: a black piece gains access to a square
by its move (*direct guarding*),

F: a black piece captures a pinning piece
(*unpinning by capture*).

1027 - Gerhard Maleika
original



#2

(10+10) C+

1.Rf5! [2.Rxb3#, Rxc5#]

1...cxb2 **A F** 2.c4#

1...Bxf5 **F A** 2.Qc6#

1...Qxc7 **B D** 2.Qxa6#

1...Rxd4 **D B** 2.Sxd4#

1...Rh5 2.Rxb3#

1...Be6 2.Rxc5#

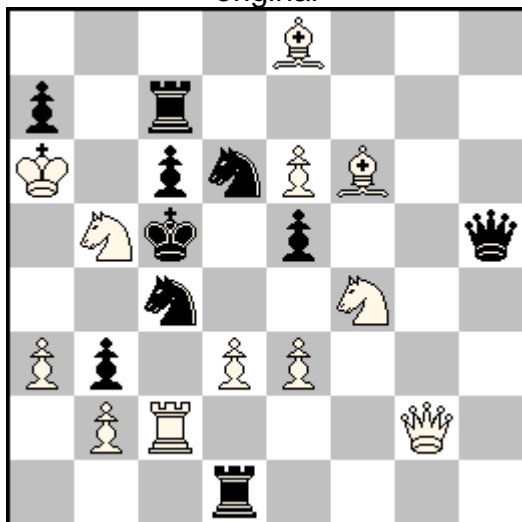
A: a black piece captures a threat piece
(*capture of threat piece*),

B: a black piece captures a guarding
piece (*unguarding by capture*),

D: a black piece gains access to a square
by its move (*direct guarding*),

F: a black piece captures a pinning piece
(*unpinning by capture*).

1028 - Gerhard Maleika
original



#2

(12+10) C+

1.Be7! [2.Rxc4#, Bxd6#]

1...bxc2 **A F** 2.b4#

1...Rxe7 **F A** 2.Qxc6#

1...Rxd3 **B D** 2.Sxd3#

1...cxb5 **D B** 2.Qd5#

1...Rd7 2.Rxc4#

1...Rc1 2.Bxd6#

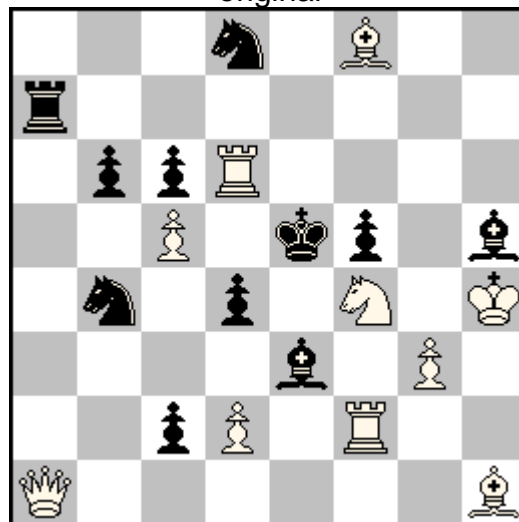
A: a black piece captures a threat piece
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B: a black piece captures a guarding
piece (*unguarding by capture*),

D: a black piece gains access to a square
by its move (*direct guarding*),

F: a black piece captures a pinning piece
(*unpinning by capture*).

1029 - Gerhard Maleika
original



#2

(10+11) C+

1.Re2! [2.Qxd4#, Rxe3#]

1...Rxa1 **A F** 2.Bg7#

1...Bxe2 **F A** 2.Sg6#

1...Sd5 **G D** 2.Sd3#

1...Se6 **D G** 2.Rxe6#

1...Bf3 2.Qxd4#

1...bxc5 2.Rxe3#

A: a black piece captures a threat piece
(*capture of threat piece*),

D: a black piece gains access to a square
by its move (*direct guarding*),

F: a black piece captures a pinning piece
(*unpinning by capture*),

G: a black piece obstructs a white guard
line (*unguarding by line closing*).

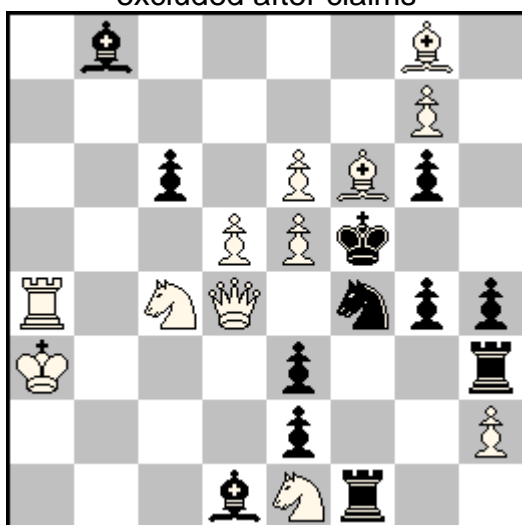
Gerhard Maleika

Additional remarks by Juraj Lörinc

Enjoyed on the beach 3

FIDE World Cup has become a prestigious composing tourney over years. I managed to browse through all the sections of the [4th edition](#) on the beach, selecting a few of them to show here. Later I have researched some comparison problems and here we are.

1030 - Ladislav Salai jr. 4th FIDE World Cup 2015 excluded after claims

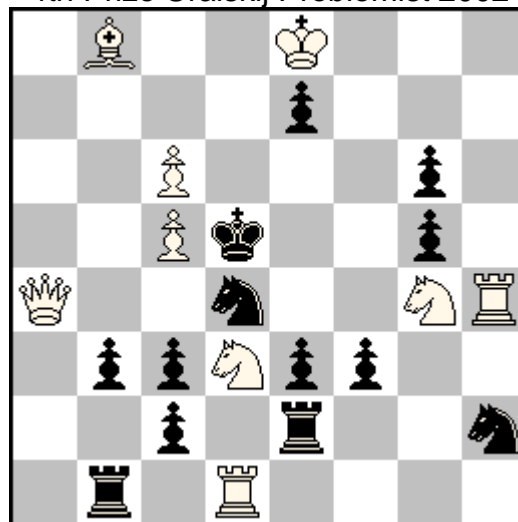


#3 (12+12) C+

1.Bf7! [2.g8=S [3.Sh6#, Se7#]
2...Bxe5/Bd6+ 3.Qxe5#/Sxd6#]
1...Sxd5 2.Qe4+ Kxe4 3.Sd6#
1...Sh5 2.Qxg4+ Kxg4 3.Sxe3#
1...c5 2.Sd6+ Bxd6 3.Qe4#
1...Sd3 2.Sxe3+ Rxe3 3.Qxg4#

In the threemover section, **1030** was a major casualty of the claims process. Original awarded the 3rd Prize, it excluded from final award in view of **1031**. It is true that the main scheme of wQ+wS+bS, with queen sacrifices, doublecheck mates and inversions of white moves is almost identical, but the specific construction is quite different.

1031 - Fiodor Davidenko 4th Prize Uralskij Problemist 2002



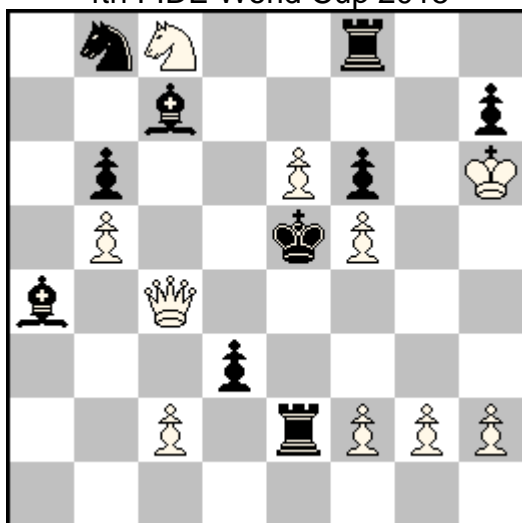
#3 (9+13) C+

1.Be5! [2.Qxd4+ Kxc6,Ke6 3.Qd7#]
1...Sb5 2.Qc4+
2... Kxc4/Kxc6 3. Sxe3#/Qe4#
1...Sf5 2.Qe4+ Kxe4 3.Sf6#
1...Sxc6 2.Sxe3+ Rxe3 3.Qc4#
1...Se6 2.Sf6+ exf6 3.Qe4#
1...Ke6 2.Qc4+ Kf5 3.Sh6#
1...Ke4 2.Sxe3+ Sg4,gxh4,g4 3.Qxd4#

It is instructive to compare the differences in constructional approach. While **1031** works with two flights, **1030** utilizes none. The checking threat in **1031** is defended uniformly by 4 available bS jumps attacking d4, the threat in **1030** is quiet and with directly indefensible mate Sh6# all four defences (3× by knight, 1× by pawn) focus on possible flight provision on the 2nd move by attacking Bf6, Pe5 or Qd4.

Thus, while the main scheme is the same, the underlying motivation is very different. I like this contrast of approaches by two masters a lot. Do you know any similar examples of same basic schemes developed totally differently?

1032 - Zoltán Labai
1st Commendation
4th FIDE World Cup 2015



#3 (10+10) C+

1...Kxf5 2.g4+ Ke5 3.f4# (MM)

1.Se7!

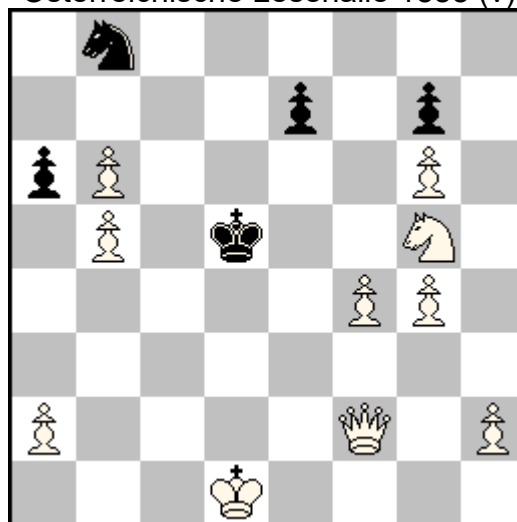
- 1...Bxb5 (threat) 2.f4+ Kd6 3.Qb4# (MM)
- 1...Kd6 2.Qb4+ Ke5 3.f4# (MM)
- 1...Re4 2.Qxc7+ Kd4 3.c3# (MM)
- 1...Rxf2, Rxc2 2.Qd5+ Kf4 3.Qd4# (MM)
- 1...Sb8~ 2.Sc6+ Kxf5 3.g4# (MM)

The diagram flight f5 is provided for by model mate continuation. The key takes the flight, but provides another (d6). The threat mate is made model by bishop capture, then there are 4 other model mates, 3× by pawn, 1× by queen. Altogether there are 4 model mates by pawn and 2 by queen.

The judge of the competition pointed the large number of white pawns, against some of the stricter Bohemian canons. While majority of pawns have some use in model mates, Pb5 is specific case rather troubling purity of threat mate, but necessary in the last variation.

1033 is a comparison problem with the same White material, 5 model mates and the knight key giving two flights.

1033 - Rudolf Weinheimer
Österreichische Lesehalle 1888 (v)



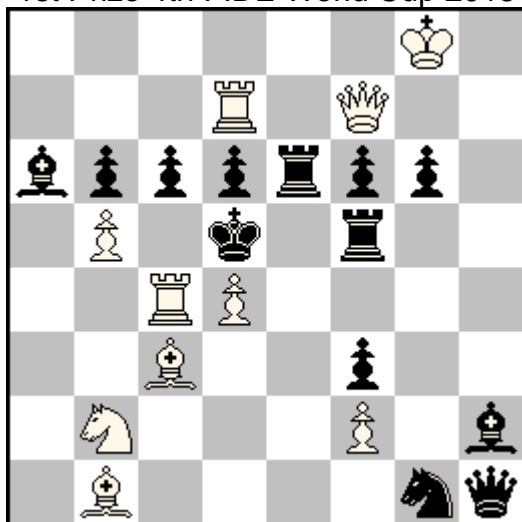
#3 (10+5) C+

- 1.Se6!** [2.Qd4+ Kxe6 3.f5# (MM)]
- 1...Sc6 2.Qf3+ Kc4 3.Qb3# (MM)
- 2...Kd6 3.Qxc6#
- 2...Kxe6 3.Qxc6# (MM)
- 1...Ke4 2.Qd2 [3.Sg5# (MM)]
- 2...Kf3 3.Qe2# (MM)
- 1...Kc4 2.Qc5+ Kd3 3.Qd4#

The set of model mates is clearly different and the position is more open, but at the same time Black is mostly defenceless with Sb8 making single non-royal Black move.

The moreover section was won by **1034**.

1034 - Michailo Marandjuk
1st Prize 4th FIDE World Cup 2015



#4 (10+13) C+

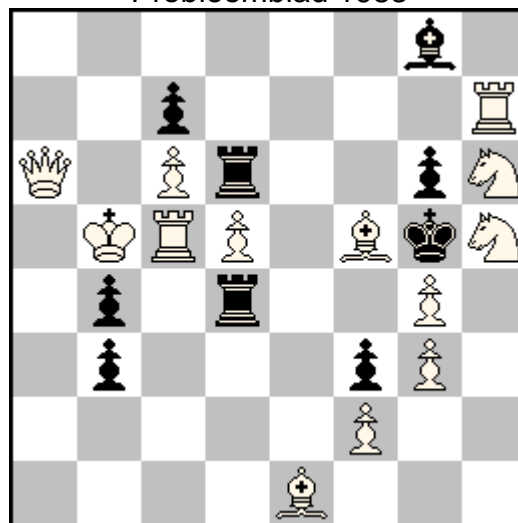
1.Kf8! [2.Qxe6+ **A** Kxe6 3.Re7+ Kd5 4.Be4# **B**]
1...Be5 2.Be4+ **B** Kxe4 3.dxe5+ Kd5 4.Rxd6# **C**
1...Rf4 2.Rxd6+ **C** Kxd6 3.Rxc6+ Kd5 4.Qxe6# **A**

After the key, three White mates on e4, d6 and e6 fail due to missing additional white guards on these squares (d6 is also guarded by Bh2, but that is secondary for the moment). White thus must sacrifice in the 2nd move one of pieces Qf7, Bb1, Rd7, so that in the 3rd move he could force bK back to d5 while guarding some other thematical square in the process as well. This allows then thematical mates. As a result, we get cycle of the 2nd and 4th moves with different 3rd moves.

The guard of Bh2 on d6 allows differentiation of variations. The threat is unique utilizing other two squares e6 and e4. 1...Be5 allows 3.dxe5+ annihilating bishop and guarding d6, while 1...Rf4 unguards d6, but guards e4, determining d6 and e6 for White action. Nicely orchestrated variations.

1035 is single other fourmover with the repeating 2nd and 4th moves forming cyclic Zilahi, but non-cyclic 3rd moves, that I managed to find.

1035 - Valentin Rudenko
Probleemblad 1983

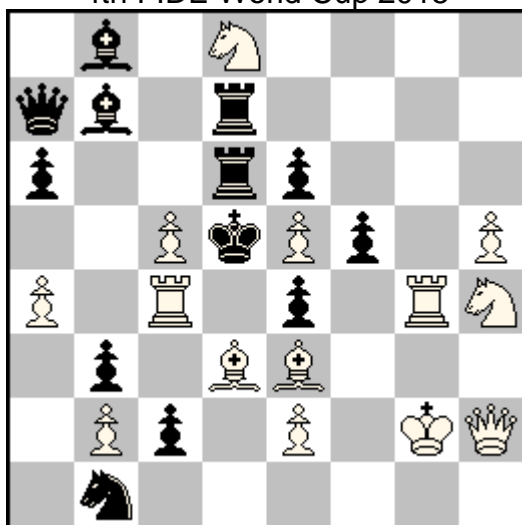


#4 (13+9) C+

1.Qc8! [2.Qf8 [3.Sf7+,Qe7+] R×g4 3.B×g4 [4.Bd2#,Qf4#] g×h5/Rf6 4.Qf5#/Q×f6#]
1...B×d5 2.Sf7+ **A** B×f7 3.Be6+ 3...R4d5/R6d5 4.Bd2# **B**/Qd8# **C**
1...R4×d5 2.Bd2+ **B** R×d2 3.Bd3+ 3...Bd5/Rd5 4.Sf7# **A**/Qd8# **C**
1...R6×d5 2.Qd8+ **C** R×d8 3.Bd7+ 3...Bd5/Rd5 4.Sf7# **A**/Bd2# **B** (1...Rf6 2.Qd8 etc.)

Two pieces are out of play in the diagram – Rc5 slightly and Qa6 totally. An almost obvious key carries the threat that is rather complicated matter. But the point is in three defences capturing Pd5. This allows white sacrifices on the second moves opening rook line, followed by battery checks cutting the defending piece from the action. Therefore, Black must enter d5 by other piece and finally White mates utilizing the pin.

1036 - Štefan Sovík
Honourable Mention
4th FIDE World Cup 2015



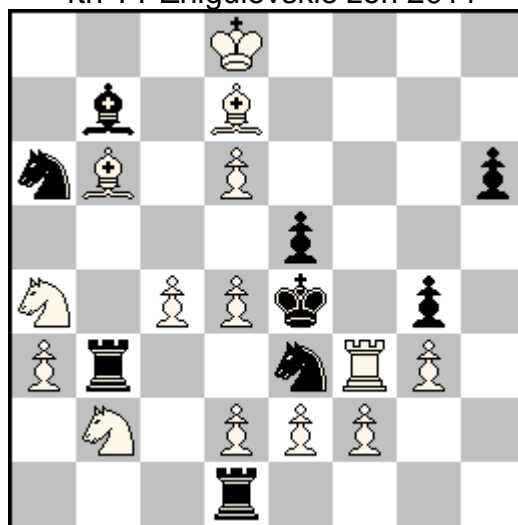
#4 (14+13) C+

1.Sg6! [2.Sf4+ K×e5 3.Sg6+ Kd5,Kf6
4.Qe5#]
1...Rb6 2.Rd4+ K×c5 3.Rc4+ Kd5
4.Rc5#
1...Rc6 2.B×e4+ K×c4 3.Bd3+ Kd5
4.Bc4#
2...f×e4 3.Rg×e4 [4.Sf4,Red4#]
B×e5 4.Q×e5#

There is a clear analogy between the threat and two variations: the 2nd white move checks and forces bK to capture on the provided flight, switchback forces bK back and then White mates on the square cleared by bK. Moreover, the threat and variations are glued together by bi-valve play of the bR that switches on/off diagonal lines.

1037 is another fourmover with switchbacks of the white trio SRB, not immediate, but delayed by 1 move.

1037 - Evgeni Bourd & Arieh Grinblat
1st Honourable Mention
4th TT Zhigulovskie zori 2011



#4 (14+9) C+

1.Rf6! [2.f3+ g×f3 3.e×f3#]
1...S×c4 2.Bf5+ Kd5
3.e4+ Kc6 4.Bd7#
1...e×d4 2.Rf4+ Ke5
3.B×d4+ K×d6 4.Rf6#
1...R×b6 2.Sc3+ K×d4
3.f×e3+ Kc5 4.Sca4#
1...Sc5 2.f3+ g×f3 3.e×f3+ K×d4 4.B×c5#

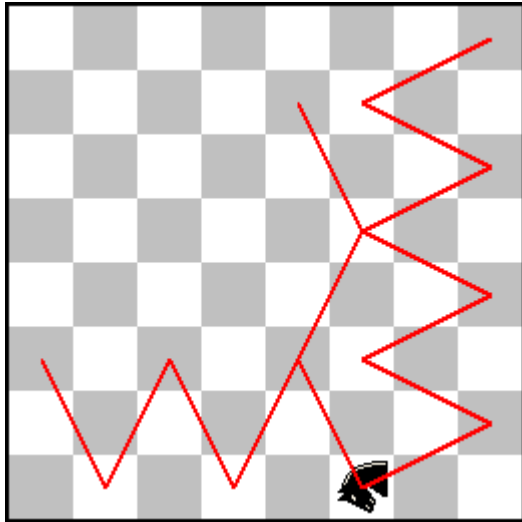
The difference in the mechanism is quite big, just like the result. The inserted 3rd white move serves to push bK away from e4, so that the checkmating piece can return harmlessly to the initial square.

Two of three fairy pieces used in **1038** are slightly complicated. Let's see how [Fairy Chess Classification Project](#) (FCCP) defines them.

Spiral springer (SS):

Combined (0,2)+(0,4) Zigzag Nightrider; moves on zigzag paths in a series of (1,2) knight steps angled at 53° or 127°, e.g. b1-c3-d1-e3-f1... or b1-c3-b5-c7...

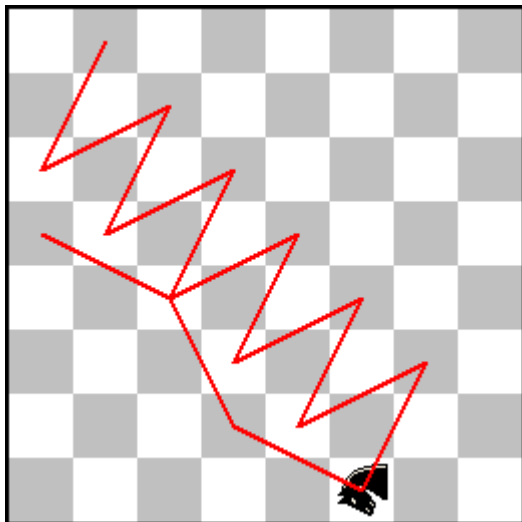
The diagram visualizes some spiral springer paths from f1:



Diagonal Spiral Springer (DS):

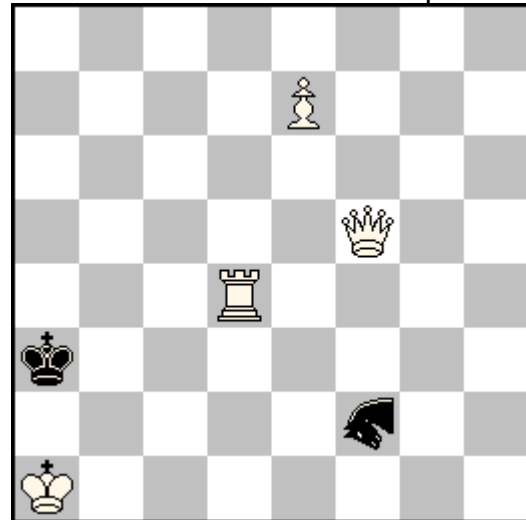
Combined (1,1)+(3,3) Zigzag Nightrider; moves on zigzag paths in a series of (1,2) knight steps angled at 37° or 143°, e.g. b1-a3-c2-b4-d3... or b1-c3-e4-f6-h7...

The diagram visualizes some Diagonal spiral springer paths from f1:



1038 - Torsten Linss

3rd Prize 4th FIDE World Cup 2015



s#11

(4+2) C+

- a) = spiral knight
- b) = diagonal spiral knight
- c) = nightrider

a) **1.Qc5+!** Kb3 2.Rb4+ Ka3 3.Rb7+ Ka4 4.Qb5+ Ka3 5.Ra7+ SSa4 6.e8=SS SSa6 7.SSg8 SSa4 8.Ra6 SS×a6 9.SSa7+ SSc6 10.Qc4+ SS×a7 11.Qb3+ K×b3#

b) **1.e8=DS+!** Kb3 2.Qb1+ Kc3 3.Qb4+ Kc2 4.Rd2+ Kc1 5.DSb2+ DSd3 6.Rd1+ Kc2 7.DSa4+ DSc5 8.Qe4+ Kb3 9.Rb1+ Ka3 10.Qb4+ DS×b4 11.DSc2+ DS×c2#

c) **1.Qf3+!** Nd3 2.e8=Q Kb3 3.Qa4+ Kc3 4.Qg3 Kd2 5.Qe5 K~ 6.Rc4+ Kd2 7.Rc2+ Kd1 8.Ra2+ Kc1 9.Qc4+ Kd1 10.Qg4+ Kc1 11.Qc5+ N×c5#

Twins of the Forsberg type place on f2 three riders with unit movement of knight: spiral springer, diagonal spiral springer and nightrider. Moreover, in all positions White pawn promotes, twice to pieces matching occupant of f2, in c) to queen.

While there are some people questioning similar products of cooperation of two brains, one human and one silicon, for me such positions are excellent

1...B~ 2.Rg6#
 1...Bxe7 2.Sxc6#
 1...g×h4 2.f4#

Complex change of three mates including black correction is heavily relying on the fairy condition.

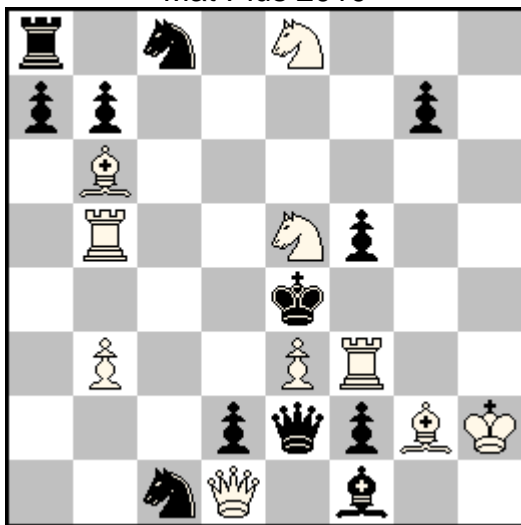
1.Qf1? gives queen mobility to Pf2, thus 1...Q~ (only diagonal moves possible) opens Pf2 to f6. The correction 1...Q×e4 defends by providing flight d5, but allows rook mate, while f5 is guarded from f2.

1.Qh4! gives queen mobility to Ph5, thus creates half-pin on the 5th rank. Then 1...Q~ allows pin utilization 2.f4#, while the same correcting move now gives flight f5, but wQ now can move along the 4th rank.

There are multiple Annan elements in the whole construction.

For comparison I have selected **1041** with black correction by bQ in two phases, followed by reciprocal change of mates.

1041 - Hubert Gockel
 Mat Plus 2010



#2 (10+12) C+
 Annan

1.Kh1? zz
 1...Q~ a 2.Rh3# A
 1...Q×b5! b 2.Rg3# B
 1...Q×e3!

1.Bh1! zz
 1...Q~ a 2.Rg3# B
 1...Q×b5! b 2.Rh3# A
 1...Q×e3 2.Rf4#
 1...Q×f3+ 2.Q×f3#
 1...S1~ 2.Q×e2#
 1...S8~ 2.Sd6#
 1...g~ 2.Sf6#
 1...f4 2.Bg6#
 1...a~ 2.B×b7#
 1...Rb8 2.Bc6#

The random move of bQ removes guard from f3 and Rf3 can checkmate horizontally, keeping an eye on e3. The arrival square must be chosen so that the square below is empty and the rook does not lose guard of e3.

The main correction is 1...Q×b5 as it unguards e5 by capture and White must rethink its attack in order to have e5. However now Bb6 guards e3 anew and White need not care about e3 anymore. In the try, 2.Rg3# solves the riddle as wR can acquire bishop mobility. In the solution, wK guards e5 and Rh3# is a single working battery opening not allowing bK to move.

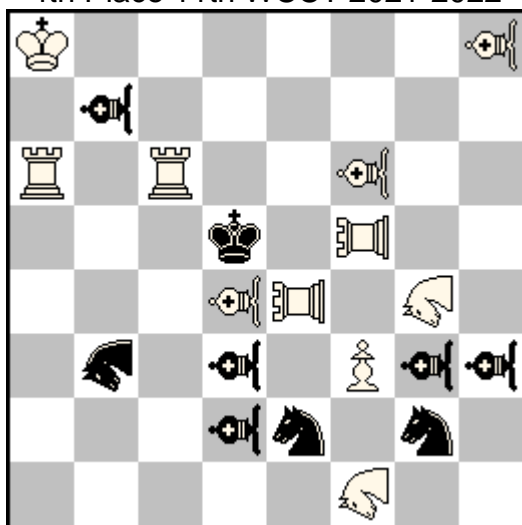
Not surprisingly, there are multiple additional Annan elements in the construction. Enjoy!

Juraj Lörinc

The 5th addendum to the Jacobs Theme series

Previous articles dedicated to Jacobs themes were published in Conflictio issues 18, 24, 30, 34 and 39. This addendum is concentrating on fairy threemovers that appeared in the WCCT award (i.e. excluding removed works of countries with imposed sanctions). The comments to **1042-1046** are those of India as judging country.

1042 - Michel Caillaud 4th Place 11th WCCT 2021-2022



#3 (11+9) C+
 = nao, = vao, = pao

1.Rab6! [2.Rd6+ Kc5 3.VAe7#]
 1...Sgf4 2.NAge3+ NAxf1/VAxf1
 3.PAe5#/VAde5#
 1...Sef4 2.PAe3+ VAxf1/NAxf1
 3.VAde5#/NAe5#
 1...VAdf4 2.Ve3+ VAdxf1/VAhxf1
 3.NAe5#/PAe5#

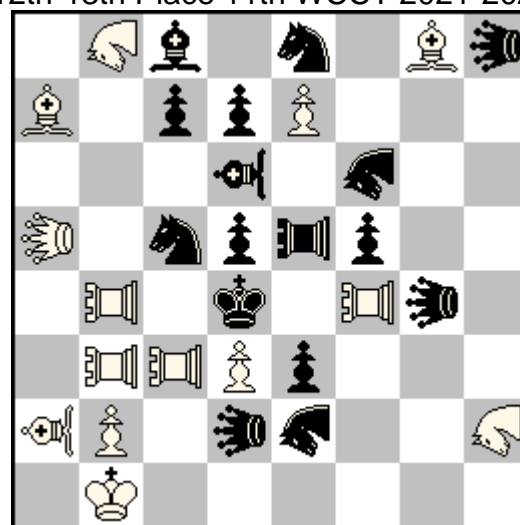
An original twist on the standard Jacobs mechanism with anti-battery checks and mates throughout. 3 Chinese pieces on b3/d3/h3 each guard both the anti-battery lines f1-d5 (with a black hurdle) and f5-d5 (with a white hurdle). The key threatens a

check on d6. The 3 black moves to f4 prevent this by activating the line g3-d6. But they also remove a hurdle to the f1-d5 line. White on his 2nd move gives an anti-battery check on e3, while simultaneously removing a hurdle to f5 from the piece which had lost a hurdle on black's first move. The mates are all on e5 and in the typical Jacobs cycle form.

Jacobs theme where the thematic Black pieces nao/vao/vao do not move on B1 but have their guards removed by other hurdles on B1 and W2. The moves on B2 and W3 revert to the typical Jacobs format.

Piece configuration: Vao/Vao/Nao

1043 - Anatolij Karamanic & Valerij Kopil & Alexandr Semenenko & Valerij Semenenko 12th-13th Place 11th WCCT 2021-2022

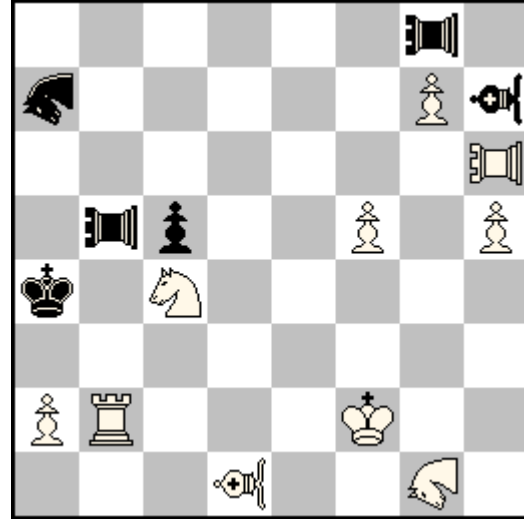


#3 (14+16) C+

= nao
 = vao
 = leo
 = pao

1044 - Thomas Maeder

18th Place 11th WCCT 2021-2022



#3 (10+6) C+

= nightrider lion
 = bishop lion
 = rook lion

1.Bxd5? [2.Bc4+ LExb4,VAxb4
 3.Bxc5#]

1...LExb4 2.Bc6+ VAxb8/NAxb8
 3.Be4#/Bf3#

1...NAxb4 2.Be4+ LExf4/VAxf4
 3.Bf3#/Bc6#

1...VAxb4 2.Bf3+ NAxh2/LExh2
 3.Bc6#/Be4#

1...LEf8!

1.LExd5? [2.LEc4+ LExb4,VAxb4
 3.Bxc5#]

1...LExb4 2.LEc6+ VAxb8/NAxb8
 3.LEe4#/LEf3#

1...NAxb4 2.LEe4+ LExf4/VAxf4
 3.LEf3#/LEc6#

1...VAxb4 2.LEf3+ NAxh2/LExh2
 3.LEc6#/LEe4#

1...PAe6!

1.VAxd5! [2.VAc4+ LExb4,VAxb4
 3.Bxc5#]

1...LExb4 2.VAc6+ VAxb8/NAxb8
 3.VAe4#/VAf3#

1...NAxb4 2.VAe4+ LExf4/VAxf4
 3.VAf3#/VAe4#

1...VAxb4 2.VAf3+ NAxh2/LExh2
 3.VAc6#/VAe4#

The Jacobs theme is shown in 3 phases with changed continuations.

The wB/wVA/wLE capture on d5, threatening check on c4. After the Black thematic defences on b4, they check on e4, c6 and f3. Task but obvious mechanism.

Piece configuration: B/Leo/Vao.

1.f6! [2.Ke2+ NLc3/RLxg1
 3.Rb3#/RLh4#]

1...RLg6 2.Rb3+ BLc2/NLxd1
 3.RLh4#/Ke2#

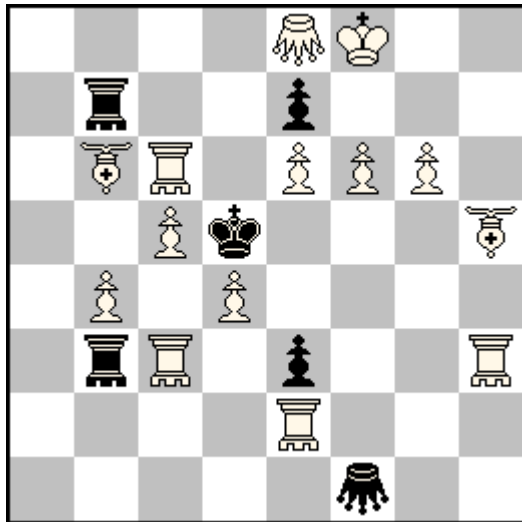
1...RLf5 2.RLh4+ RLg4/BLc4
 3.Ke2#/Rb3#

The only entry showing Jacobs theme in rotating form! The RLb5 helps NLc3 to guard c3/d1, preventing the mates Rb3/Ke2. The RLg8 guards g4/g1, preventing the mates RLh4/Ke2. The threat is Ke2+ followed by RLh4/Rb3. After 1...RLf5, the BLh7 now guards e4/c2 preventing RLh4/Rb3, but now the NL has lost control of c3 and d1, allowing RLh4+ followed by Rb3/Ke2. Similarly, after 1...RLg6, the BLh7 guards e4/c2, but the RLg8 has lost control of g4/g1, allowing Rb3+, followed by RLh4/Ke2.

Piece configuration: RL/BL/NL.

**1045 - Valerio Agostini
& Gabriele Brunori**

22nd-24th Place 11th WCCT 2021-2022



#3 (14+6) C+

♗ = bishopper
♖♘ = rookhopper
♙♚ = grasshopper

1...Gf7 2.Gg8 RH3b5/RHd3/RH7b5/e×f6
3.RHd3#/RH×d3#/BH×f7#/BH×f7#

1.K×e7! zz

1...Gd3,Gf7 2.Gb5+ RH3×b5/RH7×b5
3.RH(×)d3#/BH(×)f7#

1...RHd3,RH3b5 2.BHf7+ G×f7/RH×f7
3.RH(×)d3#/G(×)b5#

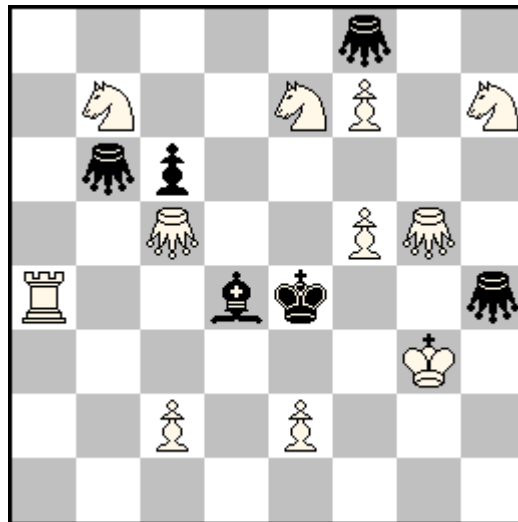
1...RHf7,RH7b5 2.RHd3+ G×d3/RH×d3
3.BH(×)f7#/G(×)b5#

Jacobs theme with waiting key and a set play variation. The (complete 3x3) "Pseudo-Kiss Theme" is inherent in the Jacobs theme, which no one has bothered to highlight before, but which has been done here!

Piece configuration: G/RH/RH

1046 - Narayan Shankar Ram

25h-26th Place 11th WCCT 2021-2022



#3 (11+6) C+

♗♘ = grasshopper

1.e3! zz

1...Gb8,Gbd6 2.Sf6+ Gh×f6/Gf×f6
3.R×d4#/S(×)d6#

1...Gfd6,Gff6 2.R×d4+ Gb×d4/Gh×d4
3.S(×)d6#/S(×)f6#

1...Gh8,Ghf6 2.Sd6+ Gf×d6/Gb×d6
3.S(×)f6#/R×d4#

1...Gf2 2.K×f2 Gfd6,Gf6/Gbd6,Gb8
3.S(×)f6#/R×d4#

Simple 3x2 Jacobs with waiting key and a 4th thematic variation after correction move by one of the thematic pieces.

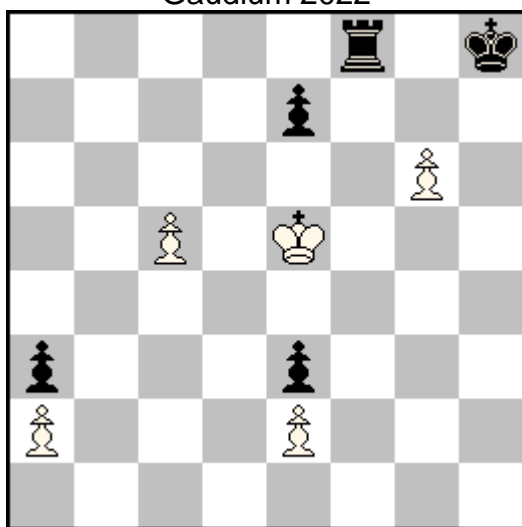
Piece configuration: G/G/G.

1047 and **1048** are two newer creations of Viktor Sizonenko, both with Chinese pieces and in the thematical scope of WCCT, but published elsewhere. Both involve piece configuration Nao/Leo/Leo.

A small Double Maximummer challenge

Double Maximummer condition severely limits choice of moves by both sides. Sometimes many moves by both sides are forced, sometimes there is some choice available. In direct problems like **1049** it is often White who has more moves available. Let us have a look at the solution first.

1049 - Kıvanç Çefle Gaudium 2022



=21 (5+5)

Double Maximummer

The idea of White is to capture bR at f8. White squares seem to be out of reach for wK on almost empty board. However, considering the forced black moves Rf8-f1-f8 and so on, parity argument shows that without some trick, wKc7 cannot move to d8 as bR is always on f8 in such position. Fortunately, White can lose tempo by capturing black pawn and having possibility to make double-step:

1.Kd4! Rf1 2.Kc3 Rf8 3.Kb4 Rf1 4.K×a3 Rf8 5.Kb4 Rf1 6.a4!

Now wK can make it to e7, but after...

6...Rf8 7.Ka5 Rf1 8.Kb6 Rf8 9.Kc7 Rf1 10.Kd8 Rf8+ 11.K×e7!

... rook runs away:

11...Rf1

Thus White must lose tempo one more time:

12.Kd6 Rf8 13.Ke5 Rf1 14.Kd4 Rf8 15.K×e3 Rf1 16.Kd4 Rf8 17.e4!

... and the rest is easy:

17...Rf1 18.Ke5 Rf8 19.Kd6 Rf1 20.Ke7 Rf8 21.K×f8=

Altogether there are two tempo moves needed for capture of one black piece going back and forth.

Is this possible to go further and arrange captures of two or more black swinging pieces with similar tempo loss mechanism?

The position in the help genre exists. But what about direct mate/stalemate? Perhaps it exists too – if yes, I would welcome information. And if not, then this might be interesting composing challenge. You can try it.

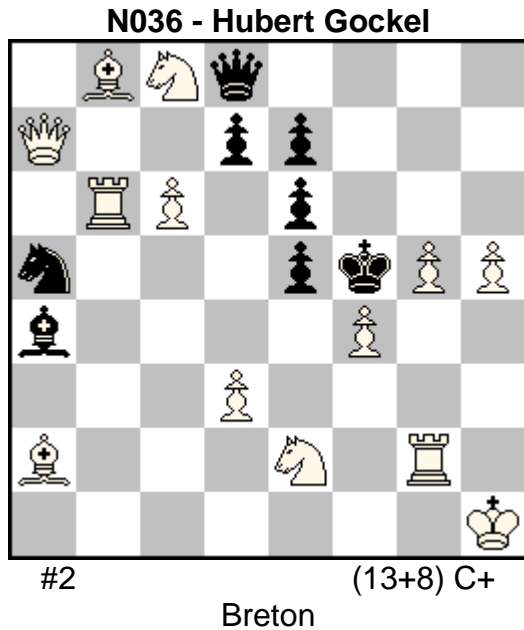
Thanks to Kıvanç for providing the idea!

Juraj Lörinc

Fresh clash 18

Two fairy twomovers conclude originals for 2022. There is also an improvement of unsound original from previous issue.

N036 utilizes Breton defined by FCCP as follows: When a unit is captured, one other unit of the same type as the capturing unit (if any are present) is removed at the same time. If more than one such unit is present, the choice of which is to be removed is made by the capturer.



1...Bxc6(xd7) 2.Bxe6(xf4)#

1.Bxe5(xg5)! [2.Rg5#, Sd4#]

1...Sxc6(xe7) 2.Sd6#

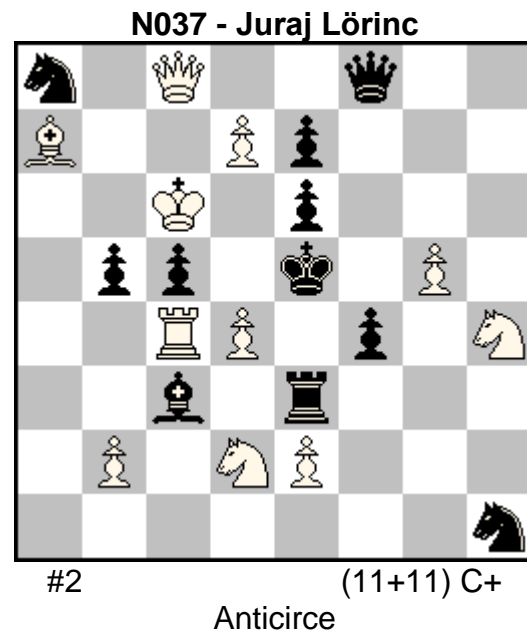
1...Bxc6(xd7) 2.Bxe6(xh5)#

1...dxc6(xe7) 2.Qh7#

Author: *Three black defences on c6 parry a double threat: On c6 they either actively control one of the threats (S guards d4, B pins Rg2) and let bQ control the other (the appropriate defence line was opened by passive captures of Pd7 or Pe7, respectively). Or, both defence lines of the bQ are opened (1...dxc6(xe7) does the job).*

(Admittedly, luxuriant use is made of the white material (wQ, Rb6, Sc8, Ba2).)

N037 utilizes Antircirce and is slightly related to Gerhard's article.



1.dxc5(c2)! [2.Bd4#, Re4#]

1...Qf5 **A B** 2.Shf3#

1...Re4 **B C** 2.Sdf3#

1...Bd4 **C D** 2.Rc5#

1...Sb6 **D A** 2.Qc7#

Defence motifs are the following:

A – guarding of the mating square by unblocking of the Circe square of Black piece (Antircirce),

B – direct guarding of the mating square (orthodox),

C – altering the mating move by occupation of the arrival square (Antircirce),

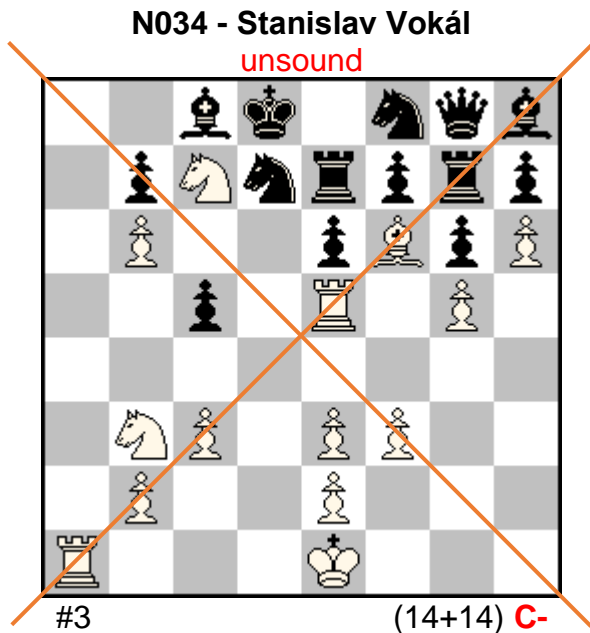
D – gate closing (orthodox).

The motifs are not double reciprocal, but cyclical. Two of them are orthodox, two are Antircirce-specific.

Constructional remark: it is theoretically possible to save some force by removing Pb5 and replacing Qc8 by Rc8, but paradoxically this position would be in

breach of usual economy rules – Rc8 would act only as mass and variation mate would be 1...Sb6 2.Bb8#. In the presented position everything seems to be formally ok. Strange, isn't it?

Now let's return to the original **N034** from the last issue.

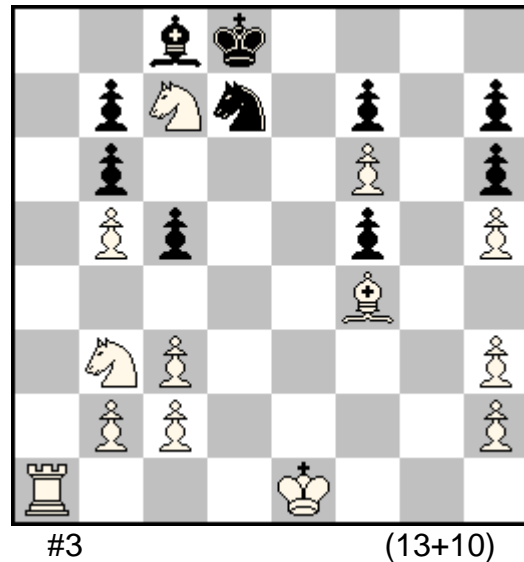


Of two possible keys 1.Rd1 and 1.0-0-0 only the former works, while the latter was supposedly refuted by retroanalysis establishing illegality of the casting. However, M. Dragoun has reported the following sequence of events after which 0-0-0 would be legal:

bS goes to e3 - d2×e3 - Bc1-d2-c3-f6 - c2-c3 – black pd7-d3×Qc2-c1S and away via b3 or a2 (and anytime Pa2-a5×Sb6 and then Black Pa7-a2×Bb1S and away via a3).

S. Vokál confirmed the validity of the claim and proposed a correction **N034a**, joint problem with L. Packa.

**N034a - Stanislav Vokál
& Ladislav Packa**



1.Rd1! zz
1...c4 2.Sd4 S×f6 3.Sde6#
2...Se5 3.Sc5#

Easy and so on... but why not **1.0-0-0?**

Because white castling is not possible now, white Ke1 moved before!

All missing black units were captured by pawns (a×b, d×c, e×f, f×g×h, g×h), also all missing white units were captured by pawns (a×b, e×f, g×h). White must have captured also original Pd7, but it must have been promoted. Where? As d-pawn could not capture, he must have marched from d7 to d1 via d2 and thus wK moved earlier.

I hope this correction will stand the test of readers.

Juraj Lörinc

Annual tourney Conflictio 2023

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 **judge of the tourney will be announced later**, 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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