

In this issue

Two main materials in this issue: preliminary award of our annual tourney 2020 prepared by Kjell Widlert and the 3rd part of G. Maleika's series on twomovers with multiple threats.

We also open originals column Fresh Clash for 2023 with three diverse originals. I am happy to inform readers that Peter Gvozdják agreed to judge the tourney this year.

Stay safe and enjoy Conflictio!

Juraj Lörinc

Award of Conflictio 2020

by Kjell Widlert

I was happy to be asked to judge the first informal tourney of Conflictio. This e-magazine has turned out to be a very valuable part of our chess problem world – with the dominance of help-play compositions nowadays, somebody needs to give due recognition to the more demanding direct-play field. Conflictio with its varied content and interesting commentary fills this need admirably.

This is a specialized magazine, not a beginners' column, so it is no surprise that the level of the 12 entries this year was very good. In fact, every one of them might be awarded in almost any tourney. So, I have included 10 problems here. The two that had to be left out are:

N009 (Werner) I admire the composer's ability to meet the tough challenge by Juraj Lörinc in connection with no **591**, with an obvious set-play mate replaced by a non-obvious pawn mate. But the result does not

stand out over the multitudes of other Fata Morgana selfmates published over the years.

N010 (Lörinc) It is amusing to see how the white nightrider keeps the black king busy while approaching h2 or h1. If there had been two full-length variations ending in echomates, there would have been an award for this.

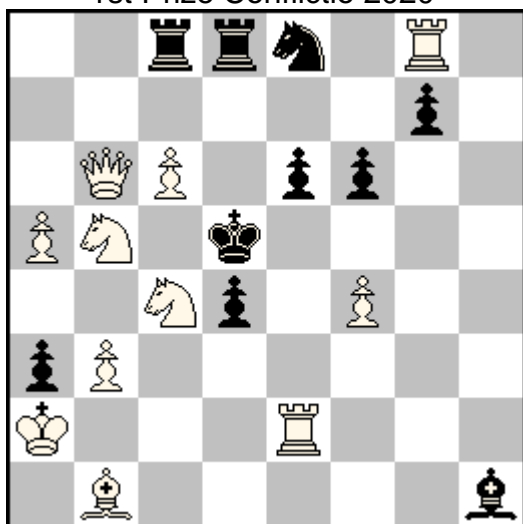
Choosing the top problem was not easy. I had to choose between a thematically ambitious problem in a heavy position, and a not-quite-as-large-scale problem in a wonderful position where everything fits together. This time, I went with the artistry:

1st Prize: N012 – Hubert Gockel

Despite my words above, the thematic content here is impressive. The play centers around the move Sd6 and its contradictory effects on three thematic mates **A**, **B**, **C**. In one phase (1.Rxg7?), it stops a double threat **A**, **B** and allows **C**; in two other phases (1.Sbxa3?, 1.Scxa3!) it stops the threat **C** and allows **A** and **B**, respectively – so we have a double Le Grand of the Burmistrov type. In a fourth phase (1.Kxa3?), it stops all three threatening **A**, **B**, **C** – and as it allows

each of those mates in the other three phases, we also have a triple-threat Dombrovskis. But these patterns are not the end of the story – the best part is how all the effects fit together so wonderfully, almost all of them Breton specific (except for the effects relating to White’s guard of d6). Note, for example, how Rc8 provides a Breton effect in the by-variation Rxd8#, but also parries one of the thematical tries with a combination of two Breton effects (removal of Pb3 and Sa3). Or how Pf6+g7, which constrain Se8 to prevent unwanted defences, are also active in the thematical play (Pg7) or in a specific by-variation (Pf6), which also refutes one of the thematical tries! And obviously, all key-moves are Breton specific. Note also that all 6 white officers mate at least once. All in all, an artistic masterpiece.

Hubert Gockel
1st Prize Conflictio 2020



#2 (11+10) C+
Adverse Breton

1.Kxa3(xd4)? [2.Sc3# **A**, Se3# **B**, Rd2# **C**]
1...Sd6! **x** (2.Sc3+? Sxc4(xc3)+!, 2.Se3+?
Sxb5(xe3)+!, 2.Rd2+? Rxc8(xd2)!)

1.Rxc6(xd4)? [2.Sc3# **A**, Se3# **B**] (2.Rd2+?
Sxc7(xd2)!)
1...Sd6 **x** 2.Rd2# **C**
1...e5! (2.Rxe5(xf6)+? Sxc7(xe5)!)

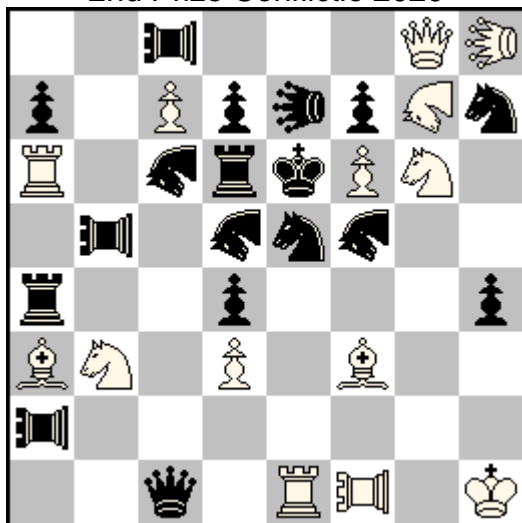
1.Sbxa3(xd4)? [2.Rd2# **C**] (2.Se3+? Kd6!)
1...Sd6 **x** 2.Se3# **B**
1...Rxc6(xb3)! (2.Rd2+? Kxc4(xa3)!)

1.Scxa3(xd4)! [2.Rd2# **C] (2.Se3+? Kd6!)**
1...Sd6 **x** 2.Sc3# **A**
1...Sc7 2.Rxd8(xc8)#
1...Rxc6(xf4) 2.Qd4#
1...e5 2.Rxe5(xf6)#
1...Be4 2.Bxe4#

2nd Prize: N008 – Jean-Marc Loustau

A sixfold closed cycle of black corrections: each thematical defence in the chain shares one harmful effect with the previous one (but stops that mate with a dual-avoidance effect), and shares another harmful effect with the next one (allowing another mate). There is great unity in the defence motives against the primary threat Qxe7 – each raos uses each of the other two raos as a hurdle to guard e7, a very attractive geometric pattern. As the composer mentions, the defences can be organized into two closed cycles of guarding piece and hurdle, if you so wish. There is understandably less unity in the dual-avoidance effects, which are a mixture of closing white lines, opening (or otherwise activating) black lines, and unblock. The position is crowded, but that is justified by the content: almost all officers are active in the play.

Jean-Marc Loustau
in memoriam Ľudovít Lačný
2nd Prize Conflictio 2020



#2 (14+18) C+
♞♞ = rao, ♞♞ = leo, ♞♞ = pao

- 1.Qe8!** [2.Q×e7#]
1...RAcb4 2.S×d4# **A**
2.R×d6+? **F** K×d6!
1...RAdb4 2.R×e5# **B**
2.S×d4+? **A** R×d4!
1...RAde3 2.Sf4# **C**
2.R×e5+?? **B** impossible!
1...RAfe3 2.RAe2# **D**
2.Sf4+? **C** Kf5!
1...RAfc2 2.Sc5# **E**
2.RAe2+? **D** PA×e2!
1...RAcc2 2.R×d6# **F**
2.Sc5+? **E** PA×c5!

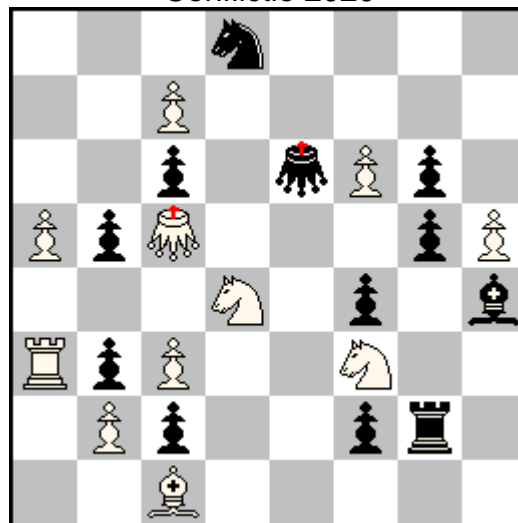
1st Honourable Mention: N003 – Neal Turner

There is some interesting thematic play here: a black Grimshaw on g3 creates holes (=orthodox flight-squares; not the same as flight-squares under SAT rules!) on f2 or g5. The hole on f2 pins Sd4, while the hole on g5 just prevents it from moving to f5 (“repelling” it, in the terminology from issue 025) – so both Grimshaw moves parry the threat. These total or partial restrictions on Sd4’s mobility are used to White’s advantage in two new continuations, so we have motive inversion here.

As usual with Neal’s work in this genre we have a complex web of flight-squares and holes spread all over the board. The position isn’t as light as in some of his best problems, but as compensation we have a fine by-variation 1...Sb7. There is also an additional point in the differentiation 1...Rg3 2.f7+? (a total pin of Sd4 of course restricts it from f5 too, so this “should” work) 2...Gxh5+ 3.rGxc2! as there is no longer a hole on g2.

White’s Sf3 is a technical weakness, as its only purpose is to stop an unprovided check in the diagram by 1...f3+ (no mate because of 2.Be3). In a mobile position like this, I do not find that check very serious, so I think I would have preferred to leave Sf3 out.

Neal Turner
1st Honourable Mention
Conflictio 2020



s#2 (11+12) C+
SAT

♞♞ = royal grasshopper

- 1.Sf5+?
1...g4 2.Be3+ rGb6#
1...rGb6+! 2.rGg1
1.Be3! [2.Sf5+ rGb6#]
1...Rg3 2.Ra2+ b×a2# (3.Sc2??)
1...Bg3 2.f7+ g×h5# (3.Sf5??)
1...Sb7 2.a6+ Sd6#

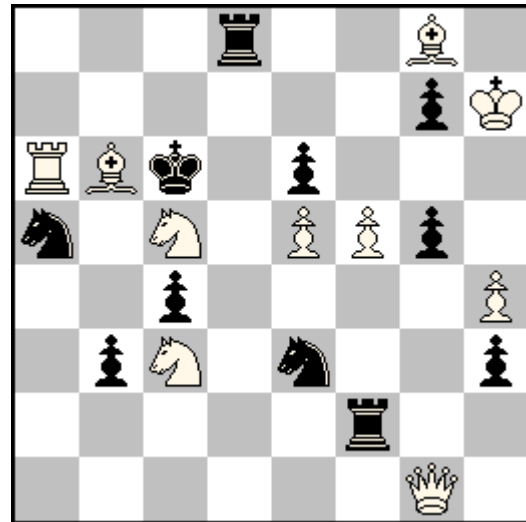
2nd Honourable Mention: N002 – Hubert Gockel

Reciprocal changes using a principle that is well-known from orthodox chess (and also from “normal” Breton): two black pieces are positioned on one line; in the defences one moves to a second line; in one phase, the wQ is on the first line and White uses a restriction on the piece that stayed; in the other phase, the wQ is on the other line and White uses a restriction on the piece that moved. Of course, the “restriction” is different here and quite specific – White can annihilate the restricted piece by an Adverse Breton effect, so that the wQ guards c5.

The two key-moves are motivated by Breton, as is the refutation of the try. It is unfortunate that Bg8 is out-of-play in the diagram.

Your editor raised the question of identity or non-identity of the thematical mates. For me, it is quite sufficient that the mating piece and its start and end squares are the same; the fact that a black piece is annihilated from a different square in try and solution does not bother me. After all, there must be *some* difference between the two instances when a particular mating move is played, otherwise, we would not have changed mates. There are much more questionable examples of “identical” moves.

Hubert Gockel
2nd Honourable Mention
Conflictio 2020



#2 (10+11) C+
Adverse Breton

1.h×g5(×e6)? [2.Bd5#]
1...R×f5(×e5) 2.B×a5(×e3)#
1...S×f5(×e5) 2.B×d8(×f2)#
1...Rb8!

1.Q×g5(×e6)! [2.Bd5#]
1...R×f5(×e5) 2.B×d8(×f5)#
1...S×f5(×e5) 2.B×a5(×f5)#
1...Rb8 2.Qg6#
1...Sd5 2.B×d5(×a5)#
1...Rd5 2.B×d5(×f2)#

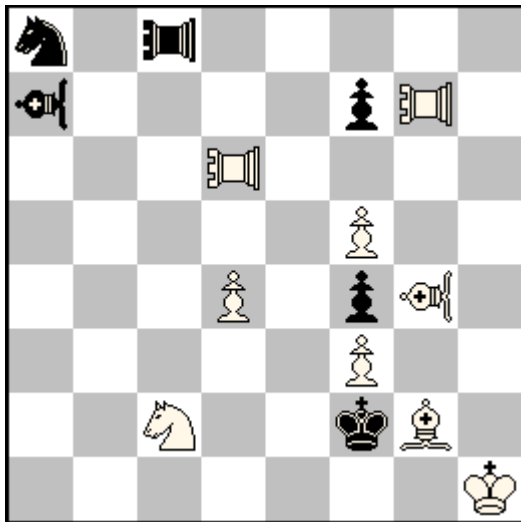
3rd Honourable Mention: N001 – Dieter Werner

The only logical more-mover this year, and quite a good one. PA6 can attack on three different files, and the possible attacks can be arranged in a logical structure like this: The main plan 1.PA6? is refuted by PAc4. White can decoy PAc8 away by the typically Chinese check-provoking foreplan 1.PAh6? PAh8+ 2.PAf6; Black does get a replacement defence 2...PAh4, but this is weaker as it loses control of the second rank allowing 3.PAa6. But Black has a better defence 1...VAb8! So we need to prepare the foreplan with another foreplan 1.PAa6 PAb8, after which 2.PAh6 3.PAf6 4.PAa6 works as

planned. The effect that a foreplan (PAa6) returns as a final attack isn't uncommon in pendulum-type problems.

The position is fairly economical. VAg4 and PAg7 aren't active in the play, but serve various useful purposes – mainly to stop 1.PAh6? VAb8 2.PAa6 PAe8 3.PAa2+ PAe2 4.VAxe2 etc.

Dieter Werner
3rd Honourable Mention
Conflictio 2020



#5 (9+6) C+
♞♞ = vao, ♖♖ = pao

1.PAf6? [2.PA×f4#]
1...PAc4!

1.PAh6? [2.PAh2#]
1...PAh8+ 2.PAf6 [3.PA×f4#] PAh4 3.PAa6
[4.PAa2#]
1...VAb8! 2.PAa6 PAe8 3.PAf6 Sc7,PAe5!

1.PAa6! [2.PAa2#]
1...PAb8 2.PAh6 [3.PAh2#] PAh8+ 3.PAf6
[4.PA×f4#] PAh4 4.PAa6 [5.PAa2#]
1...PAe8 2.PAf6 [3.PA×f4#]

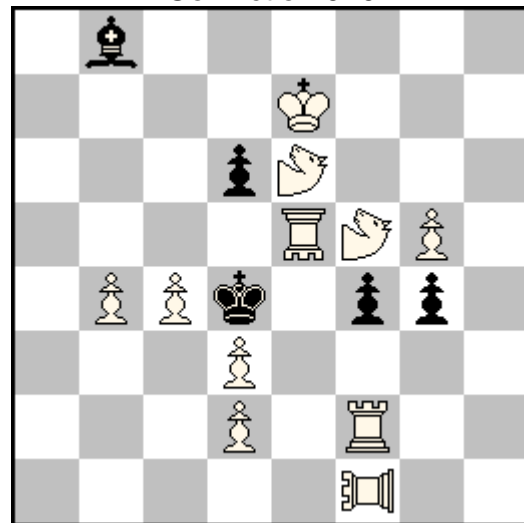
4th Honourable Mention: N004 – Juraj Brabec

A symmetrical set-up leads to reciprocal formation of eagle/rookhopper batteries using anti-battery effects of the key-moves.

The best things happen after captures on e5: 1...Kxe5 prevents a switchback by the bK by annihilation of the front piece of the battery; 1...dxe5 pins the bP by capture of the same front piece. The defences allow mates on the e file and on f4, respectively, with changed mates according to whether e4 is occupied (the pao must mate) or not (the rook must mate). This content is quite interesting but somewhat limited. All fairy piece types are justified by the play, but it is a bit unfortunate that Rf2 is only used as a hurdle for Paf1 in the try (luckily, the pao is used in the solution for guarding f5).

(Technical note: d3 is guarded by EAe6, and in the threat of the try also by EAe4.)

Juraj Brabec
4th Honourable Mention
Conflictio 2020



#2 (11+5) C+
♞ = eagle, ♖ = pao
♞ = rookhopper

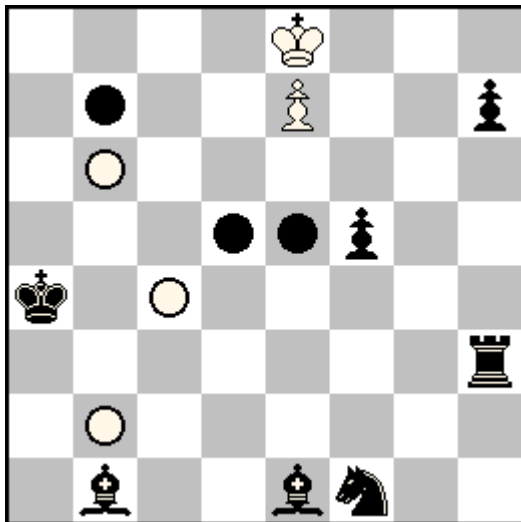
1.EAfe4? [2.RHe3#]
1...K×e5 **a** 2.PAe1# **A**
1...d×e5 **b** 2.PA×f4# **B**
1...d5!

1.EAed5! [2.RHc5#]
1...K×e5 **a** 2.Re2# **C**
1...d×e5 **b** 2.R×f4# **D**

1st Commendation: N007 – Alberto Armeni & Juraj Lörinc

Orphan play with mates on squares next to the bK (by far, the easiest way to mate with orphans). Two variations use pin of Pe7 as a defence motive, but it is a pity that one of them is impure: 1...Rb3 would defend even without the pin (1...Rh6 is pure as 2.e8B+ Rc6?? would be illegal due to Oc4). The other four variations defend by a check (provoked by the key) via an orphan chain, answered by a white move out of the chain using the power given by Black – an orphan-typical form of motive inversion! Most complex are 1...Sd2+/Se3+, where black interferences are also needed to allow the mates. Thankfully, the number of orphans used in these chains is low.

Alberto Armeni & Juraj Lörinc
1st Commendation Conflictio 2020



#2 (5+10) C+
○● = orphan

1.Kd8? [2.e8=B#] Bh4!
1.Kf8? [2.e8=B#] Bb4!

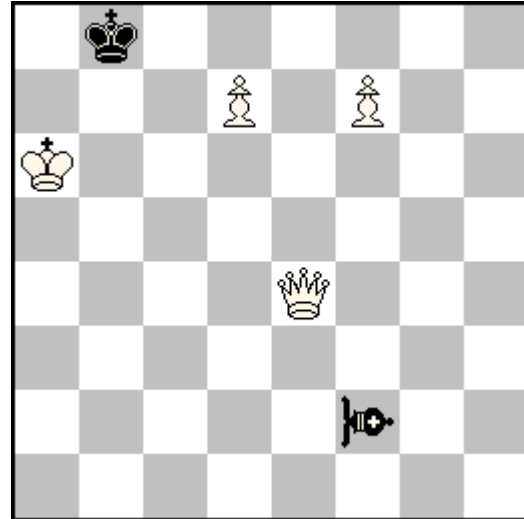
1.Kf7! [2.e8=B#]
1...Rb3 2.O2×b3#
1...Rh6 2.Ob5#
1...Ba2+ 2.Ob5#
1...Bd3+ 2.Ob3#
1...Se3+ 2.Oa3#
1...Sd2+ 2.Oa5#

2nd Commendation: N006 – Torsten Linss

Promotions R+Q and CA+CA in a 6-piece twin minimal. There is no notable strategy, but at least the mates are unusual due to the cardinals' movement. The CA promotions help justify the use of a black cardinal.

Torsten Linss

2nd Commendation Conflictio 2020



s#9 (4+2) C+
♠ = cardinal
b) ♖a6↔♜b8

a) 1.d8=R+ Kc7 2.Qb7+ K×d8 3.f8=Q+ CAe8
4.Qb8+ Kd7 5.Qbd6+ Kc8 6.Qf5+ CAd7
7.Qdf8+ Kc7 8.Qe5+ Kc6 9.Qc8+ CA×c8#

b) 1.d8=CA+ Kb5 2.f8=CA+ CAe8 3.Qb4+
Kc6 4.CAb7+ Kd7 5.CAc8+ Kc6 6.Qc4+ Kb6
7.CAc5+ Kc6 8.CAa3+ Kb6 9.Qc7+ CA×c7#

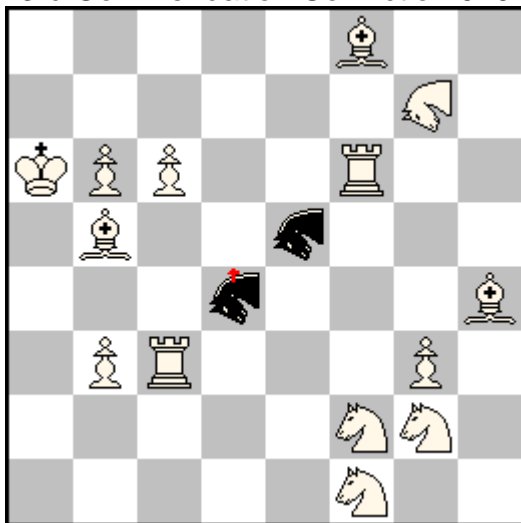
3rd Commendation: N011 – Georgij Jevsejev

A gnu wheel with 16 spokes has been shown in a direct #2 (Blondel & Caillaud, 2. Prize Rex Multiplex 1982, WinChloe #345), and double S wheels have been shown in the simpler stalemate form. So it is no great surprise that a double gnu wheel with 2x16=32 spokes can be shown in a stalemate, with the moving gnu always captured. It was a good idea by the composer to avoid the normal technique of having the

gnus half-pinned, but instead to have one of them royal in each twin. All 32 captures are different as they should be, even after the moves to the only two common squares c6 and f3, and in some cases more than one piece can capture but duals are avoided (by the need to keep a flight of the royal gnu guarded, or in order not to check it). It is nice to see all this done with a fairly limited white force. It is a pity that Sg2 is only used for guarding e1 and Sf1 only for guarding d2; clearly, they must be controlled by the same white piece as they are flights for different gnus.

Georgij Jevsejev

dedicated to Boris Shorochov
3rd Commendation Conflictio 2020



=2

(14+2) C+

♞♞ = gnu
royal gnu d4
b) ♞d4↔♞e5

a) **1.b4!** zz

1...GNd8 2.GNxd8=
1...GNxf2 2.Rxf2=
1...GNxb4+ 2.Bxb4=
1...GNh6 2.Rxh6=
1...GNxb6 2.Kxb6=
1...GNxh4 2.gxh4=
1...GNd2 2.Sxd2=
1...GNxf8 2.Rxf8=
1...GNd7+ 2.cxd7=
1...GNef3 2.Rxf3=

1...GNc4 2.Bxc4=
1...GNg6 2.Rxg6=
1...GNexc6 2.Rfxc6=
1...GNg4 2.Sxg4=
1...GNd3 2.Bxd3=
1...GNf7 2.Rxf7=

b) **1.g4!** zz

1...GNc7+ 2.bxc7=
1...GNe1 2.Sxe1=
1...GNa3 2.Bxa3=
1...GNg5 2.Bxg5=
1...GNa5 2.Kxa5=
1...GNg3 2.Rxg3=
1...GNc1 2.Rxc1=
1...GNe7 2.Bxe7=
1...GNdxc6 2.Bxc6=
1...GNe2 2.Bxe2=
1...GNxb3+ 2.Rxb3=
1...GNf5 2.gxf5=
1...GNxb5 2.Kxb5=
1...GNdf3 2.Rcxf3=
1...GNc2 2.Rxc2=
1...GNe6 2.GNxe6=

4th Commendation: N005 – Juraj Lörinc
(after Petkov & Gandev)

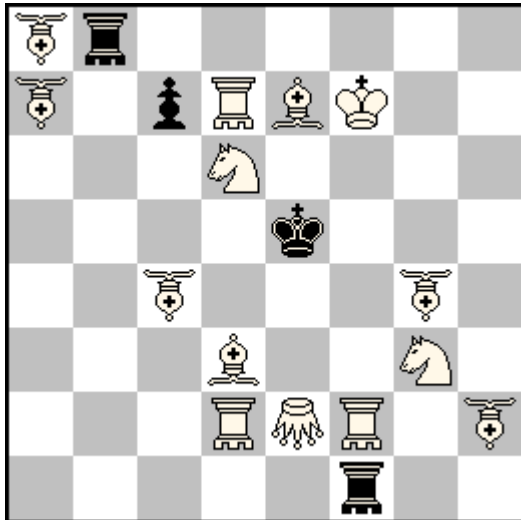
Three changed anti-battery mates by change of battery line, with defences providing new guards on flight-squares so that White can give up other guards (Somov B1). To be exact, this is a hopper-specific variation of the B1 theme: guards are provided or given up not by opening or closing of lines, but by provision of removal of hurdles on lines. The play would have had a higher place in the award but for the forerunner by Petkov & Gandev (453 in issue 23). This N005 has advantages and disadvantages in comparison with the earlier problem: the mutate form is a clear advantage, as are the hopper-specific black errors (and also the absence of the unnecessary double check after 1...Gc5 in 453). But the inactive pair BHc4+g4 is a disadvantage – they serve only as square blocks, a flaw to some extent compensated for by the tempo tries they provide.

All things considered, I find N005 better than the forerunner, certainly with the right to exist and be published, but the placing must be affected by the limited originality.

Many thanks to Kjell for his well-prepared award. It remains open for 3 months, send any claims, please to Juraj Lörinc.

Juraj Lörinc

after P. Petkov & K. Gandev
4th Commendation Conflictio 2020



#2

(14+4) C+

♗ ♘ = bishopper, ♖ ♜ = rookhopper
♞ = grasshopper

1...RHf3 2.Sge4#

1...c5 2.Be4#

1...c6 2.Sde4#

1...cxd6 2.Bf6#

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

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

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

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

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

1.Gh5! zz

1...RHf3 2.Sgf5#

1...c5 2.Bf5#

1...c6 2.Sdf5#

1...cxd6 2.Bf6#

Stockholm, January 2023

Kjell Widlert

Combinations of effects 3

by Gerhard Maleika

In twomovers **1050** to **1061** there is the same theme as in the problems from the article "Combinations of effects 2" in Conflictio 43. The following effects are used:

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*),

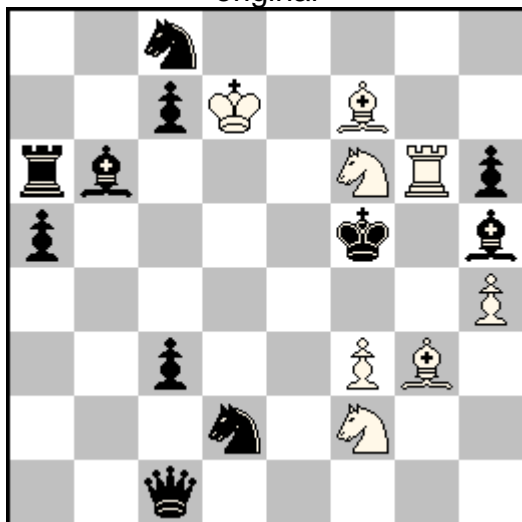
G: a black piece obstructs a white guard line (*unguarding by line closing*),

H: a black piece opens a black pin line (*pinning by line opening*),

I: a black piece pins a threat piece (*direct pinning*),

J: a black piece obstructs a white move line (*gate closing*).

1050 - Gerhard Maleika
original



#2

(8+11) C+

1.S6g4! [2.Rf6#, S×h6#]

1...B×g6 **A B** 2.Be6#

1...B×g4 **B A** 2.f×g4#

1...Be3 **C D** 2.S×e3#

1...Se4 **D C** 2.f×e4#

1...Sb3 2.Rf6#

1...Ba7 2.S×h6#

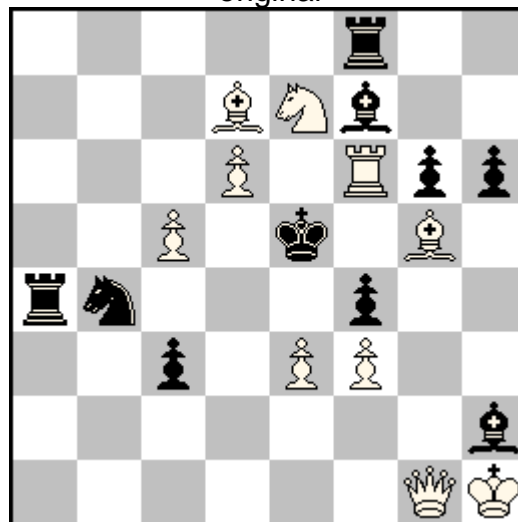
A: a black piece captures a threat piece
(*capture of threat piece*),

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*).

1051 - Gerhard Maleika
original



#2

(10+10) C+

1.R×f4! [2.Re4#, Bf6#]

1...B×f4 **A B** 2.e×f4#

1...h×g5 **B A** 2.Q×g5#

1...Sd5 **C D** 2.Sc6#

1...Bd5 **D C** 2.S×g6#

1...Ba2 2.Re4#

1...Sa2 2.Bf6#

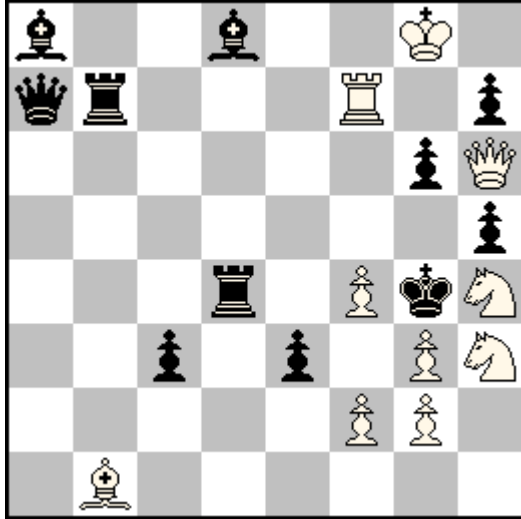
A: a black piece captures a threat piece
(*capture of threat piece*),

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*).

1052 - Gerhard Maleika
original



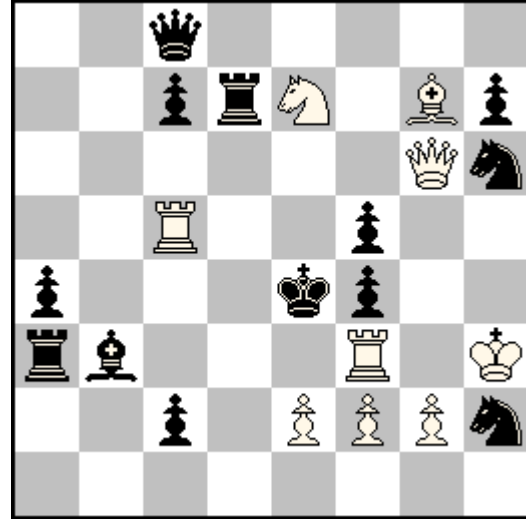
#2

(10+11) C+

1.Sf5! [2.S×e3#, f3#]
 1...g×f5 **A B** 2.B×f5#
 1...e×f2 **B A** 2.S×f2#
 1...R×f4 **C D** 2.Q×f4#
 1...Re7 **D C** 2.Qg5#
 1...Rb8 2.S×e3#
 1...Rd1 2.f3#

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*).

1053 - Gerhard Maleika
original



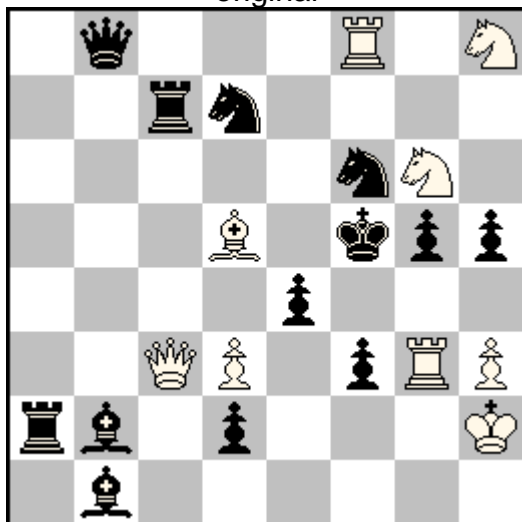
#2

(9+13) C+

1.R×f5! [2.R3×f4#, R5×f4#]
 1...S×f3 **A B** 2.g×f3#
 1...S×f5 **B A** 2.Q×f5#
 1...Be6 **H I** 2.Q×e6#
 1...Rd3 **I H** 2.e×d3#
 1...Rd8 2.R3×f4#
 1...Ba2 2.R5×f4#

A: a black piece captures a threat piece
(*capture of threat piece*),
B: a black piece captures a guarding
piece (*unguarding by capture*),
H: a black piece opens a black pin line
(*pinning by line opening*),
I: a black piece pins a threat piece (*direct
pinning*).

1054 - Gerhard Maleika
original



#2

(9+13) C+

1.Qxd2! [2.Qxg5#, Rxg5#]

1...e3 **J G** 2.Rxf3#

1...g4 **G J** 2.Qf4#

1...Be5 **H I** 2.Se7#

1...Rc2 **I H** 2.dxe4#

1...Rc8 2.Qxg5#

1...Ba1 2.Rxg5#

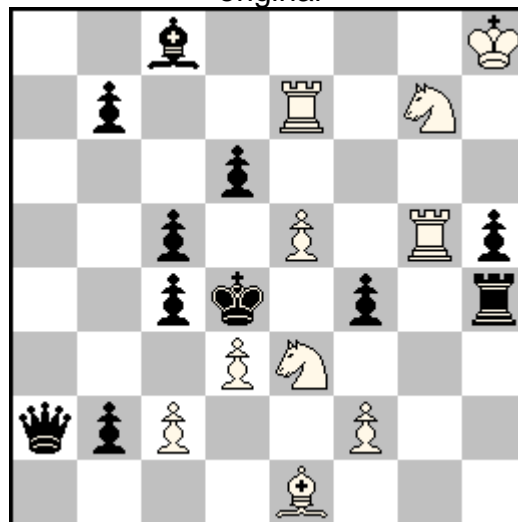
G: a black piece obstructs a white guard line (*unguarding by line closing*).

H: a black piece opens a black pin line (*pinning by line opening*),

I: a black piece pins a threat piece (*direct pinning*),

J: a black piece obstructs a white move line (*gate closing*).

1055 - Gerhard Maleika
original



#2

(10+11) C+

1.exd6! [2.Rd5#, Re4#]

1...fxe3 **B C** 2.fxe3#

1...cxd3 **C B** 2.c3#

1...Be6 **D J** 2.Sxe6#

1...Bf5 **J D** 2.Sgxf5#

1...f3 2.Rd5#

1...c3 2.Re4#

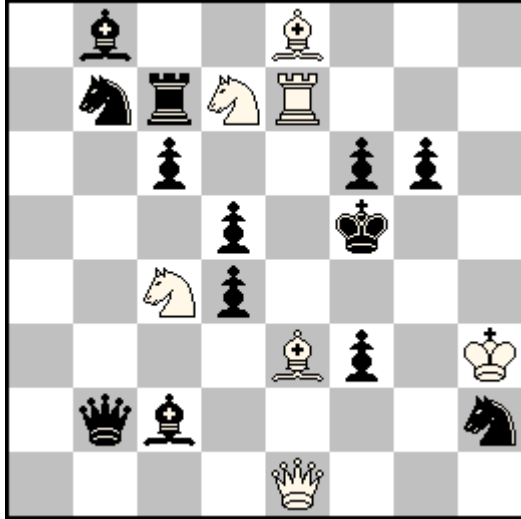
B: a black piece captures a guarding piece (*unguarding by capture*),

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*),

J: a black piece obstructs a white move line (*gate closing*).

1056 - Gerhard Maleika
original



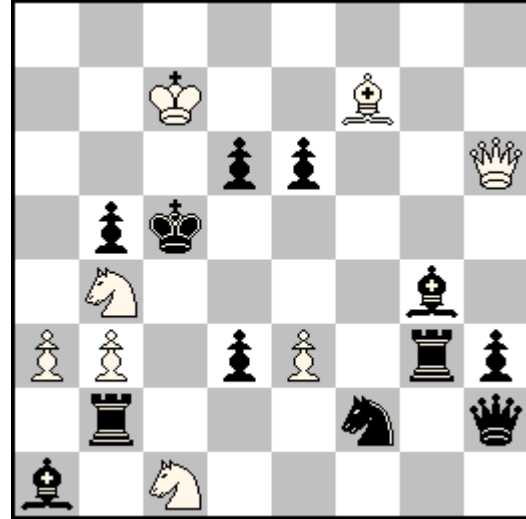
#2

(7+13) C+

1.Qh4! [2.Qf4#, Qxf6#]
 1...dxe3 **B C** 2.Sxe3#
 1...Rxd7 **C B** 2.Bxd7#
 1...g5 **D J** 2.Qh7#
 1...Sg4 **J D** 2.Qxg4#
 1...d3 2.Qf4#
 1...Rc8 2.Qxf6#

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*),
J: a black piece obstructs a white move line (*gate closing*).

1057 - Gerhard Maleika
original



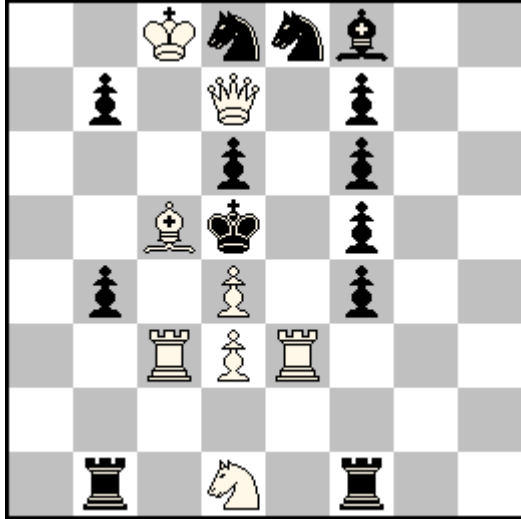
#2

(8+12) C+

1.Qf4! [2.Qd4#, Qxd6#]
 1...Rxe3 **B C** 2.Qxe3#
 1...Rxb3 **C B** 2.Sxb3#
 1...e5 **D J** 2.Sa6#
 1...Se4 **J D** 2.Scxd3#
 1...Rg1 2.Qd4#
 1...Rb1 2.Qxd6#

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*),
J: a black piece obstructs a white move line (*gate closing*).

1058 - Gerhard Maleika
original



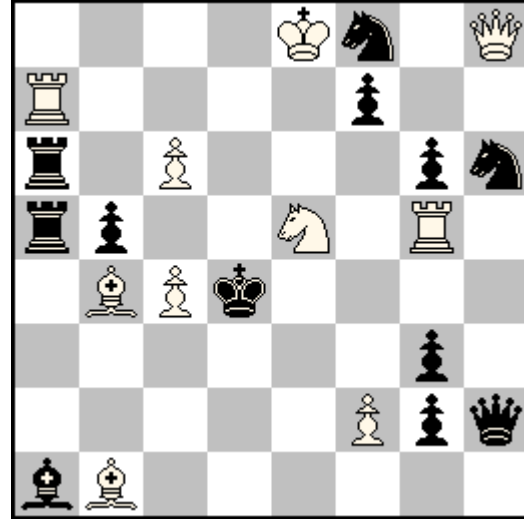
#2

(8+13) C+

1.Bb6! [2.Qb5#, Qxf5#]
 1...fxe3 **B C** 2.Sxe3#
 1...bxc3 **C B** 2.Sxc3#
 1...Se6 **D J** 2.Qxb7#
 1...Sc6 **J D** 2.Qxf7#
 1...Sg7 2.Qb5#
 1...Sc7 2.Qxf5#

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*),
J: a black piece obstructs a white move line (*gate closing*).

1059 - Gerhard Maleika
original



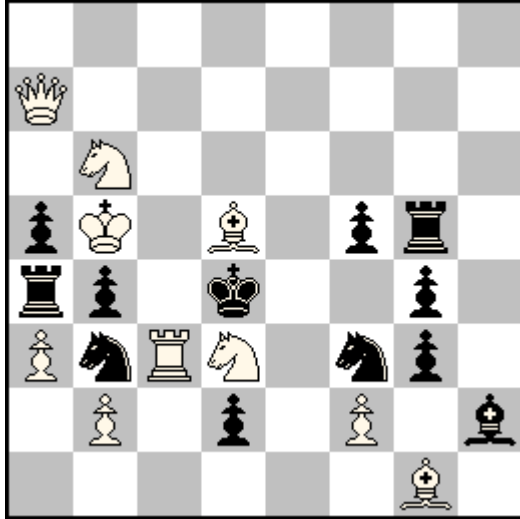
#2

(10+12) C+

1.Qf6! [2.Qd6#, Qf4#]
 1...gxf2 **B C** 2.Qxf2#
 1...bxc4 **C B** 2.Sf3#
 1...Sf5 **D J** 2.Rg4#
 1...Se6 **J D** 2.Rd7#
 1...Qh4 2.Qd6#
 1...Rxc6 2.Qf4#

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*),
J: a black piece obstructs a white move line (*gate closing*).

1060 - Gerhard Maleika
original



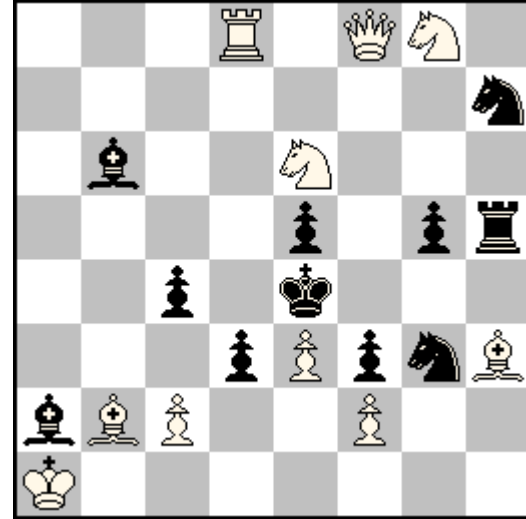
#2

(10+12) C+

1.Qc7! [2.Qc4#, Qf4#]
 1...gxf2 **B C** 2.Bxf2#
 1...bxc3 **C B** 2.Qxc3#
 1...Se5 **D J** 2.Qxe5#
 1...Sc5 **J D** 2.Qxc5#
 1...g2 2.Qc4#
 1...bxa3 2.Qf4#

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*),
J: a black piece obstructs a white move line (*gate closing*).

1061 - Gerhard Maleika
original



#2

(10+11) C+

1.Qg7! [2.Qb7#, Qxe5#]
 1...g4 **G C** 2.Qxg4#
 1...c3 **C G** 2.cxd3#
 1...Sf6 **D J** 2.Sxf6#
 1...Bc7 **J D** 2.Sc5#
 1...Bd4 2.Qb7#
 1...Rxh3 2.Qxe5#

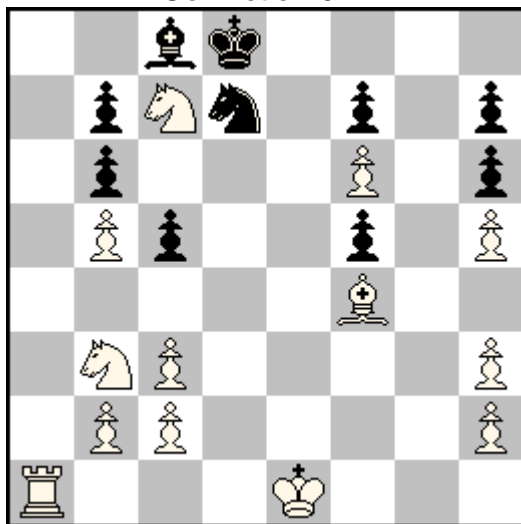
C: a black piece opens a black move line (*guarding by line opening*),
D: a black piece gains access to a square by its move (*direct guarding*),
G: a black piece obstructs a white guard line (*unguarding by line closing*),
J: a black piece obstructs a white move line (*gate closing*).

Gerhard Maleika
 Additional remarks by Juraj Lörinc

Fresh clash 19

The originals begin with repeated publication of the original from previous issue where I have made a mistake in the solution – my apologies to the authors. The composition **N034a** competes in the 2022 tourney. Then we have three diverse true originals **N038-N040**.

**N034a - Stanislav Vokál
& Ladislav Pácka**
Conflictio 2022



#3 (13+10)

1.Rd1! zz
1...c4 2.Sd4 S×f6 3.Sc6#
2...Se5 3.Sde6#

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

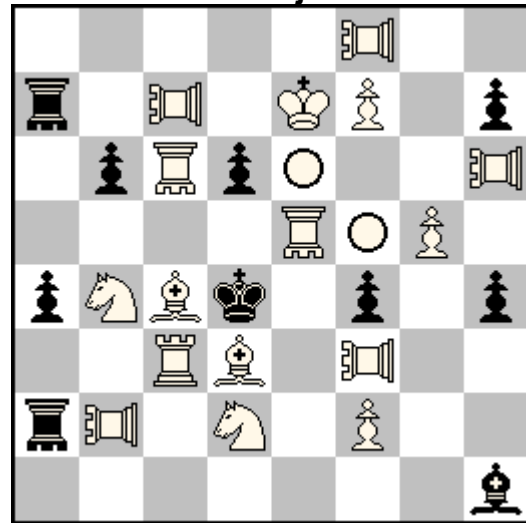
Because white castling is not possible now, white Ke1 moved before!

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.

N038 utilizes three types of fairy pieces. Pao and rookhopper are well known, while eagle less so. It is defined as grasshopper turning 90 degrees in either direction above the hurdle. Thus, e.g., EAe6 can jump to e8 and g6 via f7, to h7 and h5 via h6 etc.

N038 - Juraj Brabec



#2 (18+10) C+
○ = eagle, ♖ = pao, ♖♖ = rookhopper
6 solutions

1.Se4! [2.RHe3#]
1...d×e5 2.PAd2#
1...K×e5 2.PAe2#

1.Be4! [2.RHe3#]
1...d×e5 2.Rd3#
1...K×e5 2.Sd3#

1.EAfe4! [2.RHe3#]
1...d×e5 2.PA×f4#
1...K×e5 2.PAh5#

1.EAed5! [2.RHc5#]
1...d×e5 2.PAd6#
1...K×e5 2.PAe8#

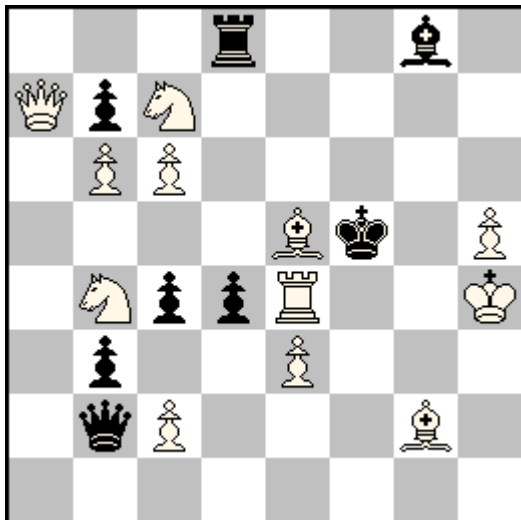
1.Bd5! [2.RHc5#]
 1...dxe5 2.Rc4#
 1...Kxe5 2.Sc4#
 1...Bxf3 2.Sxf3#

1.Sd5! [2.RHc5#]
 1...dxe5 2.PAb4#
 1...Kxe5 2.PAb5#

The author described **N038** as a try to exploit the scheme of **N004** (4th Honourable Mention Conflictio 2020 – see page 5) as much as possible. The change of two mates in six phases **Z-62-2(12)** is a considerable achievement. Each of six keys prepares both mates.

Fairy condition Breton used in **N039** was already used a few times among Conflictio originals. In Breton, when a unit is captured, one other unit of the capturing side and of the same type as the captured unit (if present on the board) 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 capturing side.

**N039 - Thomas Maeder
 & Ralf Krätschmer & Dieter Werner**



#3 (12+8) C+
 Breton

1.Qa5? [2.Rf4#], 1...Rd5!

1.Qxb7(xc6)? [2.Bh3#], 1...Bd5!

1.Sbd5! [2.Se7# and longer threats]
 1...Bxd5 2.Qa5 [3.Rf4#]
 2...Bxe4(xd8) 3.Bh3#
 1...Rxd5 2.Qxb7(xc6) [3.Bh3#]
 2...Rxe5(xg8) 3.Rf4#

The authors write: *The "x ray effect" typical for Breton is used for showing two Dresden decoys with reciprocal mates after the substituted blocking defenses. The key is strong, but we haven't managed to find a better one.*

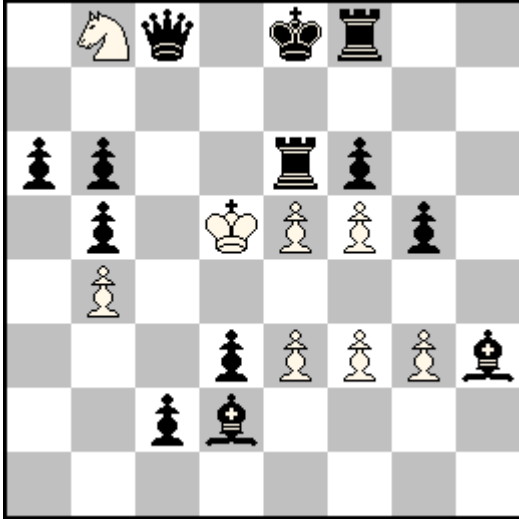
Note that in thematical tries, the other black moves to d5 are not defences:

1.Qa5 Bd5 2.Rf4# as Kxe5(xd5)??
 1.Qxb7(xc6) Rd5 2.Bh3# as Kxe4(xd5)??

The key attracts black thematical linemovers to d5, allowing white attacks with utilization of Breton x-ray guard. Two Brunner-Dresdens are fully analogous.

N040 is a Pacific retractor. It is a kind of defensive retractor, in which White and Black retract moves. White starts and aims to reach a position where in forward play #1 may be reached. Black tries to retract moves to avoid this to happen. White plays the forward mating move immediately after retracting his move, whenever possible. Also Black can defend by playing forward mate after retracting its own move (forward defence, also *Vorwärtsverteidigung* in German). All retractions of both sides must be to legal positions. In Pacific retractor uncaptures are illegal in the retro play.

**N040 – Stanislav Vokál
& Ladislav Páček**



Pacific retractor in 20 moves for #1
(8+13)

1.Kd6-d5! Re7-e6 2.Kc6-d6 Qd8-c8
3.Kc5-c6 b7-b6 4.Kc4-c5 b6-b5
5.Kc3-c4 Bc1-d2 6.Kb2-c3 Bd2-c1
7.Kb1-b2 c3-c2 8.Kc1-b1 Be1-d2
9.Kb2-c1 c4-c3 10.Kc2-b2 d4-d3
11.Kd2-c2 Bf2-e1 12.Ke1-d2 Bg1-f2
13.Kf2-e1 Bh2-g1 14.Kg2-f2 Bg4-h3
15.Kh3-g2 Bh5-g4 16.Kg4-h3 Bg6-h7!
17.Kh5-g4 Bh7-g6 18.Kg6-h5 Bg8-h7
19.Kh7-g6 Bf7-g8 20.Sd7-b8
& 1.Sd7xf6#

The idea of White is to force self-blocks on d8, e7 and finally also at f7, allowing the final attack by wS. The first two self-blocks are quickly done, but the last one requires long walk of the wK.

This position was originally published in StrateGems April 2020 as unsound problem No R0322, but the magazine has ceased publication since then. **N040** has added wPb4, without it there was a forward defence by Black: 1.Kd6-d5 Re7-e6 and forward 1...Qc8-c5#.

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 tourney will be judged by Peter Gvozdják**, 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
Editor: Juraj Lörinc, juraj.lorinc+conflictio@gmail.com