

## In this issue

Three composers feature prominently in three articles.

We commence with a short selection of compositions of Peter Gvozdják, our 2023 judge. While Peter is known for his Cyclone system and many excellent problems fitting into it, the set of 8 works shows mostly other themes.

Then, as a follow-up to one or two long lean problems with spiral knights, Torsten Linß has provided me a wider selection of selfmates utilizing this very specific fairy piece and its diagonal brother, including one original dedicated to Hans Gruber. All diagrams in the article contain 4 white and 2 black pieces.

Gerhard Maleika presents dozen twomovers with pure transference of mates utilizing similar mechanisms. Building on 4 problems by Knuppert and Hermanson he explores possibilities of the interference mechanisms.

A few originals follow in the originals column Fresh Clash.

Stay safe and enjoy Conflictio!

Juraj Lörinc

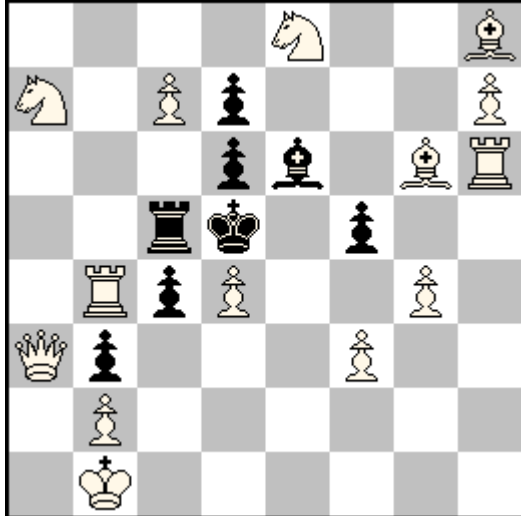
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### **A few compositions by our judge**

It is not possible to list exhaustively all activities and achievements of Peter Gvozdják. His books [Cyclone and Cyclone 2](#) have established the system into popular area of cyclic problems. Since untimely passing of Denis Blondel he also publishes FIDE Album and it is much more than just making some book from selections of judges, it is a management task of considerable size.

For 30 some years he edited twomovers in PAT A MAT. But he is mainly composer, very successful composer and his creations go far beyond Cyclone framework. It was a pleasure to select eight Peter's compositions, skewing the selection away from cyclones, even if not avoiding them completely.

**1105 - Peter Gvozdják**  
1st Prize The Problemist 1987/II



#2

(14+8) C+

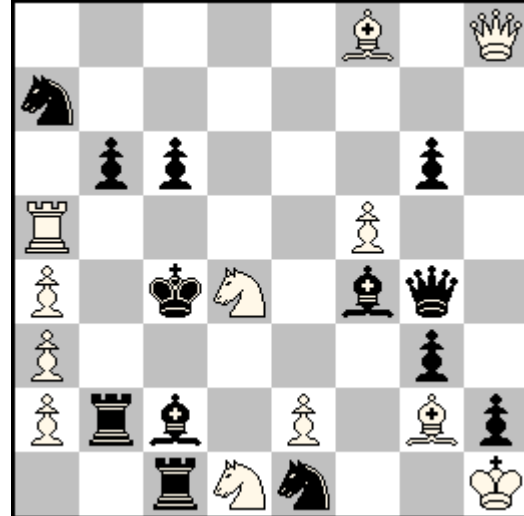
1.Bf7? zz  
1...Rb5 2.Rxb5#  
1...Bxf7 2.Rxd6#  
1...c3 2.Sf6#  
1...f~ 2.Rh5#  
1...Rc6!

**1.Rb5!** zz  
1...Rxb5 2.Qxd6#  
1...Bf7 2.Bxf7#  
1...c3 2.Qxb3#  
1...f~ 2.Be4#  
1...Bg8 2.hxg8=Q#

Digging in [the archive of The Problemist](#), I have found the following comment from the judge David Brown: "*The intriguing pattern of W mates, partly transferred and partly changed, all uniquely forced, sets a new and refreshing standard. Everything is linked together beautifully! Although try/key are pins, Black wasn't going far anyway.*"

Noteworthy is also the structure of lines with strong relationship of orthogonal vs. diagonal between west and east side of the board.

**1106 - Peter Gvozdják**  
1st Prize The Problemist 2015/I



#2

(12+13) C+

1.Sf3? [2.Qc3# **A**, Qg8# **B**, Sxb2# **C**, Qd4# **D**]  
1...Sxf3 **a** 2.Qc3# **A**  
1...Sb5 **b** 2.Qg8# **B**  
1...Qxf3 **c** 2.Sxb2# **C**  
1...Rb5 **d** 2.Qd4# **D**  
1...Rxd1!

**1.Sb5!** [2.Qc3# **A**, Qg8# **B**, Sxb2# **C**, Qd4# **D**]  
1...Sf3 **a** 2.Qg8# **B**  
1...Sxb5 **b** 2.Sxb2# **C**  
1...Qf3 **c** 2.Qd4# **D**  
1...Rxb5 **d** 2.Qc3# **A**

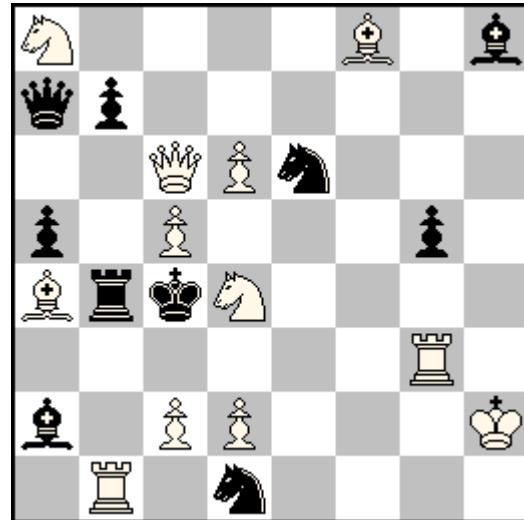
It is not really surprise that **1106** won the semi-annual tourney of The Problemist. The judge Barry Barnes wrote in the award: "*The very first ABCD/BCDA Lačný cyclic shift of threats, and a near-miraculous achievement of ordered avoidance of quadruple mates throughout! This was far from an easy problem to solve and comprehend: the solution had to be uncovered with all the care of an archaeological dig. For one wild moment I thought that the composer was aiming for a hitherto unattained*"

*combinative separation of the five threats created by 1.Sxc6? Then there were unavoidable and unwanted moves 1...Bxd1, Be4, Be5, Bd6 and Rxd1 which also give one or another of the thematic mates, and they served to confuse. I'm carping over small detail: this is a brilliant and well-deserved 1st Prize!"*

Besides the Prize in the primary tourney, **1106** fared well also in the secondary competitions. It managed to win the prestigious Norman Macleod Prize that is intended for the most striking and original problem of any genre published in The Problemist over a two-year period. Peter Wong of the OzProblems has [dedicated the column](#) to it, reporting that **1106** was the first orthodox #2 receiving Norman Macleod Prize. I recommend reading more about mechanism there.

Of course, you can find **1106** also as A187 in the FIDE Album 2013-2015.

**1107** - Zoltán Labai & Peter Gvozdják  
1st Prize Práca 1991-92



1...Bxd4 2.Rxb4+ axb4/Kxb4  
3.Bb5#/Qb5#

1...Sxd4 2.Rc3+ Sxc3 3.d3#

**1.Qe4!** [2.Sxe6+ Bd4 3.Qxd4#]

1...Bxd4 2.Qxe6+ Kxc5 3.d7#

1...Sxd4 2.d3+ Kc3/Kxc5 3.Qe1#/d7#

1...Sxc5 2.Rxb4+ axb4/Kxb4

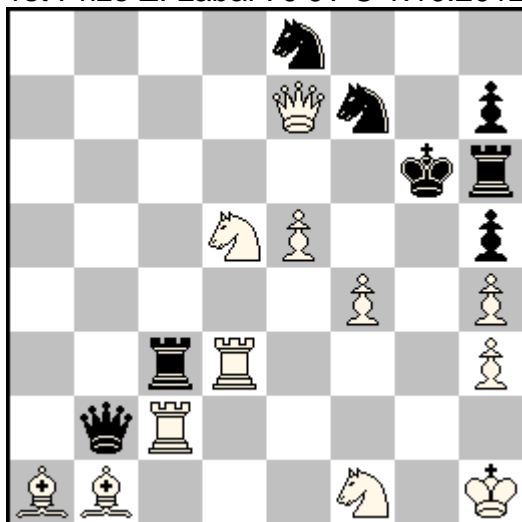
3.Bb5#/Sc6#

1...Qxc5 2.Rc3+ Sxc3 3.d3#

The judge Karol Mlynka [commented](#) besides the black self-blocks especially on the present new-strategical theme, consisting of change and transference of set play continuations **Z-(2,4)-44**, also known as (complete) Ruchlis. The role of the key is crucial, moving the flight from d4 to c5.

### 1108 - Peter Gvozdják

1st Prize Z. Labai 70 JT C 1.10.2012



#3

(12+8) C+

**1.e6!** [2.Q×f7#]

1...Qb7 2.Rd×c3 **A** [3.Rg2# **B**]

2...Kf5 **a** 3.Rb2# **C**

2...Kg7 **b** 3.Rg3# **D**

2...Q×b1 3.Q×f7#

2...Sg5 3.Q×g5#

1...Rc7 2.R×b2 **C** [3.Rg3# **D**]

2...Kf5 **a** 3.Rc3# **A**

2...Kg7 **b** 3.Rg2# **B**

2...Rc2 3.Q×f7#

2...Sg5 3.Q×g5#

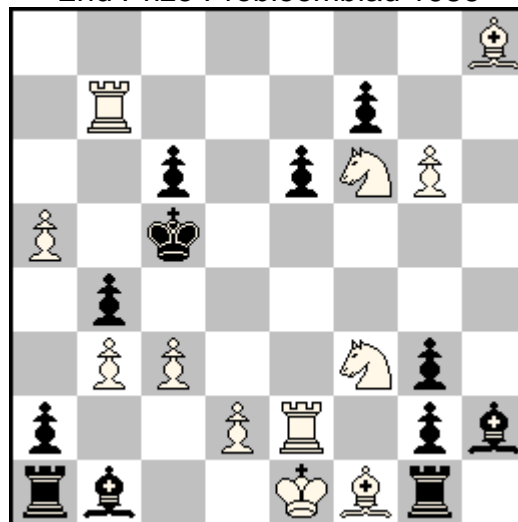
1...Kf5 2.Sg3+ Kg6 3.Q×f7#

1...Kg7 2.Q×f7+ Kh8 3.Qf8#

By chance, even the [award containing 1108 is available online](#). The alphabetic theme is interesting (Lender combination = key-mate reversal + le Grand, when comparing two main variations), but the strategical content resulting in the alphabetic theme is equally important and sometimes neglected by opponents of letters. Analogy between two variations is very strong and includes half-battery on the diagonal b1-g6 as well as virtual half-pin on the diagonal a1-g7. The short threat is perhaps the only blemish.

### 1109 - Peter Gvozdják

2nd Prize Probleemblad 1986



s#3

(12+12) C+

**1.c4!** [2.g7 [3.Se4+ B×e4#]]

1...g×f1=B 2.Re5+ Kd6 3.Se4+ B×e4#

1...g×f1=S 2.d4+ Kd6 3.Se4+ B×e4#

1...f×g6 2.Rg7 [3.Se4+ B×e4#]

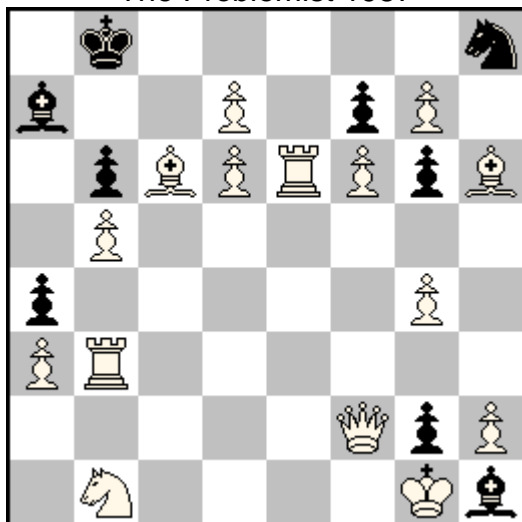
1...Kd6 2.Sd4 [3.Se4+ B×e4#]

White would like to force mate by Se4+ B×e4#. Thematical key guards d5 and almost allows this, but alas, it opens until then double masked line Bh8-a1. That is why the quiet threat 2.g7!.

As the threat is quiet, weak promotions on f1 allow counterplay 2.g7? B/Sf1~+!. But promotions guard e2 and d2, respectively, allowing White to close the long diagonal by checking moves. Also two other defences allow White interferences. Thus, counting the threat, we have here 5 variations with the same idea of White attack in the 2nd move.

By the way, **1109** shows the 11th WCCT s# theme of black defending battery creation. Additionally, it is an example of s# in which the created battery is not forced to fire by White (rather guarding by the front pieces is important).

**1110 - Peter Gvozdják**  
The Problemist 1987



s#3 (15+9) C+

1.Be4? **C** zz, 1...f×e6!  
1...g5 **a** 2.Sc3 **A** [3.Q×b6+ B×b6#]  
1...a×b3 **b** 2.g5 **B** [3.Q×b6+ B×b6#]

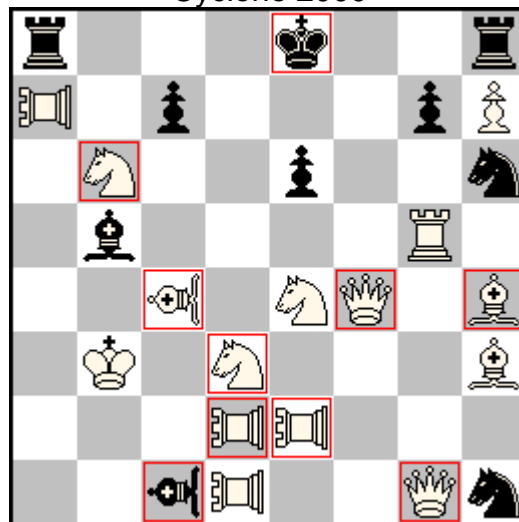
1.Sc3? **A** zz, 1...a×b3!  
1...f×e6 **c** 2.g5 **B** [3.Q×b6+ B×b6#]  
1...g5 **a** 2.Be4 **C** [3.Q×b6+ B×b6#]

**1.g5!** **B** zz  
1...a×b3 **b** 2.Be4 **C** [3.Q×b6+ B×b6#]  
1...f×e6 **c** 2.Sc3 **A** [3.Q×b6+ B×b6#]

Again, White fights for single forced checkmate Q×b6+ B×b6#. The difference is that line b6-g1 is attacked by three white linemovers directed to e3 and the lines of attacks are neutralized by both sides: one in the White's first move, one in the Black's first move and the last one in the White's second move. Not really complicated, but as a result we get popular carousel change (not part of Cyclone system!) with missing white elements used as first moves.

		<b>a</b>	<b>b</b>	<b>c</b>
<b>C</b>		<b>A</b>	<b>B</b>	
<b>A</b>		<b>B</b>		<b>C</b>
<b>B</b>			<b>C</b>	<b>A</b>

**1111 - Juraj Lörinc & Peter Gvozdják**  
Cyclone 2000



#2 (15+10) C+

□ = paralysing unit

♞♞ = vao, ♞♞ = pao

2 solutions

**1.Rc5!** [2.Sf6# **A**]  
1...0-0-0 **a** 2.Sd6# **B**  
1...0-0 **b** 2.B×e6# **C**  
1...pKd8 **c** 2.pPAb2# **D**  
1...pKf8 **d** 2.PAf1# **E**  
1...Rf8 2.h8=PA#

**1.pQc5!** [2.Sd6# **B**]  
1...0-0-0 **a** 2.B×e6# **C**  
1...0-0 **b** 2.Sf6# **A**  
1...pKd8 **c** 2.Rd5# **F**  
1...pKf8 **d** 2.Rf5# **G**

While vao and pao are well known, paralysing units less so. Here is the definition from Cyclone 2:

**Paralysing unit:** a non-capturing unit which paralyses an enemy unit that it attacks. Paralysed paralysing units do not lose the power to paralyse. When all units of one side are paralysed, this side is stalemated even if its king is attacked.

The last sentence is not obvious, it even

results different implementation in Popeye and in WinChloe (it is however possible to align two implementations):

- Popeye follows the given definition, including the stalemate in case of paralysis of all black units. That is why 1.Rb5 0-0 2.B×e6# is not checkmate, otherwise 1.Rb5 would be cook.
- WinChloe does not take into account the last sentence in the definition of paralyzing units, but shifts this additional condition for checkmate into new type of aim "absolute #".

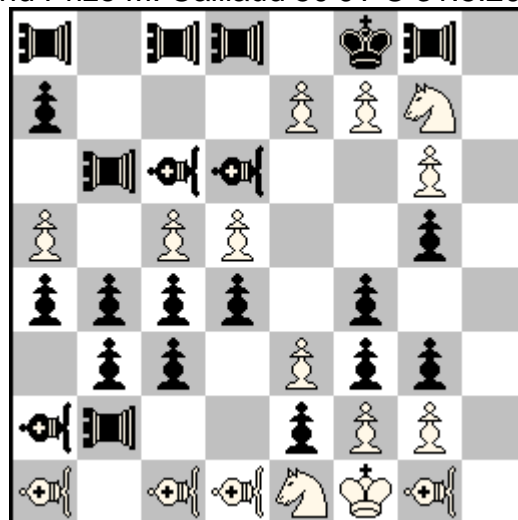
It is also interesting (especially in relation to 1111) that Encyclopedia of chess problems includes in the definition of paralyzing piece (sic) additional condition that castling is not permitted if one of involved squares is observed by a paralyzing piece. Popeye doesn't care about anything except castling king, WinChloe needs additional condition that paralysed rook can castle.

Onto the content. The Shedey cycle with two castlings as defences was the initial intention, when we sat down in Peter's kitchen and composed together. The basic scheme requires squares d8 and f8 to be available to bK and this motivated us to try to change the mates also on these two flights. We succeeded and we managed to slightly suppress the possible symmetrical impression too.

The final problem of the selection 1112 utilizes combination of Antircirce type Cheylan and fairy pieces. It is worth noting that capturing promoting pawn is reborn as promoted piece, but fairy promotions are ruled out. Therefore Pe7 will be checking Kf8 when there is at least one of the squares a1, c1, d1, g1 empty, while Pe2 checks Kf1 when there is at least of the squares a8, c8, d8, g8 empty,

## 1112 - Peter Gvozdják

2nd Prize M. Caillaud 50 JT C 31.5.2008



s#5 (16+22) C+  
Antircirce type Cheylan  
♖♗ = rook lion  
♘♙ = bishop lion

- 1.e4!** [2.BLe3+ RL×g6(RLg1)+  
3.BL×g1(BLg8)+ RL×g8(RLg1)#]  
1...RLge8+  
2.BL×g5(BLg8)+ **A** RL×c5(RLc1)+  
3.BL×c3(BLc8)+ **B** RL×a5(RLa1)+  
4.BL×a4(BLa8)+ **C** RL×d5(RLd1)+  
5.BL×d4(BLd8)+ **D** RL×g8(RLg1)#  
1...RLce8+  
2.BL×c3(BLc8)+ **B** RL×a5(RLa1)+  
3.BL×a4(BLa8)+ **C** RL×d5(RLd1)+  
4.BL×d4(BLd8)+ **D** RL×g6(RLg1)+  
5.BLc×g5(BLg8)+ **A** RL×c8(RLc1)#  
1...RLa6+  
2.BL×a4(BLa8)+ **C** RL×d5(RLd1)+  
3.BL×d4(BLd8)+ **D** RL×g6(RLg1)+  
4.BLc×g5(BLg8)+ **A** RL×c5(RLc1)+  
5.BL×c3(BLc8)+ **B** RL×a8(RLa1)#  
1...RLb8+  
2.BL×d4(BLd8)+ **D** RL×g6(RLg1)+  
3.BLc×g5(BLg8)+ **A** RL×c5(RLc1)+  
4.BL×c3(BLc8)+ **B** RL×a5(RLa1)+  
5.BL×a4(BLa8)+ **C** RL×d8(RLd1)#

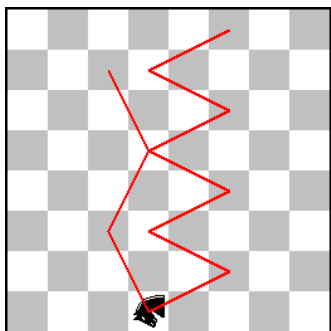
Complete rotation of four moves with a lot of rebirth clashes.

Juraj Lörinc

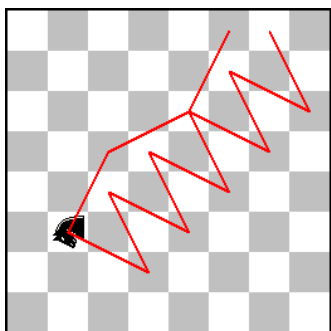
## Spiral knight and his diagonal brother

Two fairy pieces feature in this selection. Their definitions are as follows (adapted from [Fairy Chess Classification Project](#)), the diagrams show two possible paths for each.

**Spiral Knight (SK):** moves on zigzag paths in a series of (1,2) knight steps angled at  $53^\circ$  or  $127^\circ$ , e.g. b1-c3-d1-e3-f1... or b1-c3-b5-c7...



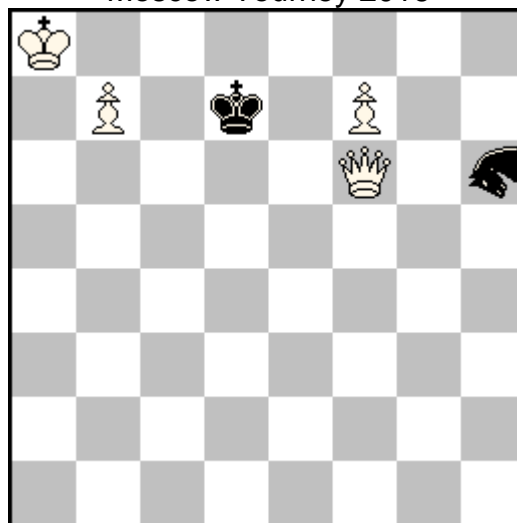
**Diagonal Spiral Knight (DSK):** moves on zigzag paths in a series of (1,2) knight steps angled at  $37^\circ$  or  $143^\circ$ , e.g. b1-a3-c2-b4-d3... or b1-c3-e4-f6-h7...



It is important to realize that these pieces can control multiple squares for distant post with sufficiently empty board – consider e.g. d6 for given SK and g7 for DSK.

Selfmates **1113-1115** show changed White promotions with 6 pieces on the board. They changes are in a twin form, in a) the play is spiral knights, in b) with diagonal spiral knights.

### 1113 - Torsten Linß 2nd Honourable Mention Moscow Tourney 2016



s#9 (4+2) C+

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

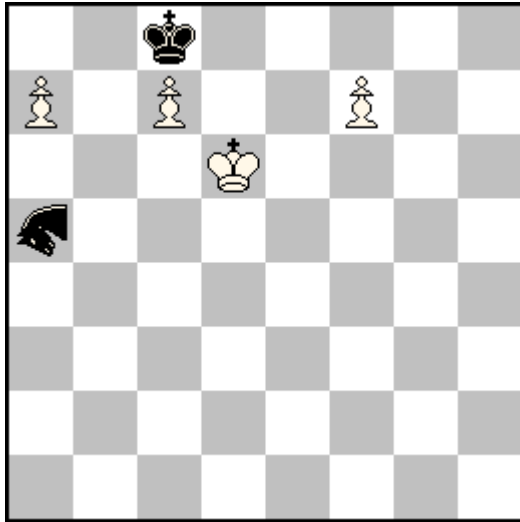
a) **1.f8=SK+!** Kc7 2.SKe2+ Kd7 3.b8=S+ Kc8 4.Qa6+ SKb7 5.SKg7 Kd8 6.Qb6+ Kc8 7.SKe8+ SKd6 8.SKg8+ SK×g8 9.Qc7+ K×c7#

b) **1.b8=DSK+!** Kc8 2.DSKa7+ Kc7 3.Qe7+ DSKd7 4.DSKd4 Kc8 5.f8=R+ Kc7 6.DSKe5+ Kb6 7.Qb4+ DSKb5 8.Rb8+ Ka6 9.DSKc7+ DSK×c7#

SK+S promotions in a), DSK+R promotions in b).

Note that wS is needed in a) only for forcing the mate, the royal battery mate would be mate even without him.

**1114 - Torsten Linß**  
Phénix 2015



s#15 (4+2) C+

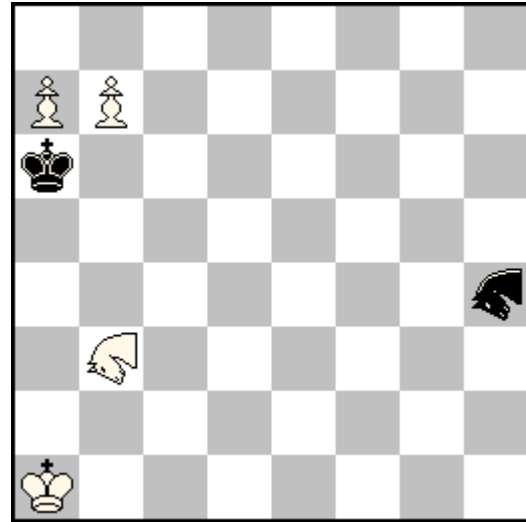
- a) = spiral knight  
b) = diagonal spiral knight

a) **1.f8=Q+!** Kb7 2.a8=Q+ Kb6 3.Qfb8+ SKb7+ 4.Kd5 Kb5 5.c8=SK Kb4 6.Qa5+ Kb3 7.Ke4 SKb5 8.Kd3 SKb7 9.Kd2 SKb5 10.Kc1 SKb7 11.Kb1 SKb5+ 12.Ka1 SKb7 13.SKe7 SKb5 14.Qb7 SKxb7 15.Qa3+ Kxa3#

b) **1.a8=R+!** Kb7 2.c8=Q+ Kb6 3.Qc7+ Kb5 4.Qc5+ Ka4 5.Qb6 Ka3 6.f8=DSK Ka2 7.DSKe6+ Ka3 8.Kd7 Ka4 9.DSKe3+ Ka3 10.Qf6 Kb4 11.Qb2+ DSKb3 12.Kc8 Kb5 13.Kb7 Kb4 14.Ka6 Ka4 15.DSKc5+ DSKxc5#

Q+Q+SK promotions in a), R+Q+DSK promotions in b). Although there are 3 queen promotions, every pawn promotes to two different pieces, i.e. no repetitions in this sense.

**1115 - Torsten Linß**  
6th Honourable Mention  
harmonie-aktiv 2015



s#9 (4+2) C+

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

a) **1.a8=R+!** Kb6 2.b8=SK+ Kc7 3.SKd1+ Kc6 4.SKd8+ Kc5 5.SKd7+ Kc4 6.SKd6+ Kc3 7.SKd5+ Kc2 8.Ra2+ Kc1 9.SKb3+ SKxb3#

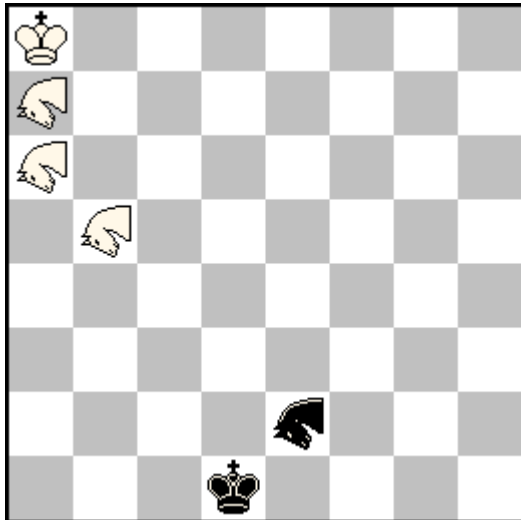
b) **1.a8=Q+!** Kb5 2.b8=DSK+ Kb4 3.DSKd2+ Kc5 4.Qa5+ Kd4 5.DSKg4+ Kd3 6.DSKb1+ Kc4 7.Qa2+ Kb5 8.DSKd7+ DSKc6 9.DSKd4+ DSKxd4#

R+SK promotions in a), Q+DSK promotions in b).

While in **1113** and **1114** the twinning involved changing nature of one fairy piece, **1115** changed one fairy piece for each side. **1116** goes much further as 4 spiral knights are turned to diagonal spiral knights.



**1116 - Torsten Linß**  
StrateGems 2015



s#14 (4+2) C+  
a) = spiral knight  
b) = diagonal spiral knight

a) **1.SKbe7+!** Kd2 2.SKb1+ Kd3 3.SKb3+ Ke4 4.SKa4+ Kf4 5.SKg2+ Kf5 6.SKh6+ Ke6 7.SKf8+ Ke7 8.SKg6+ Kd7 9.SKd3+ Kc7 10.SKa7+ Kd8 11.SKb7+ Ke8 12.SKb6+ Kf8 13.SKb8+ Ke8 14.SKc7+ SKxc7#

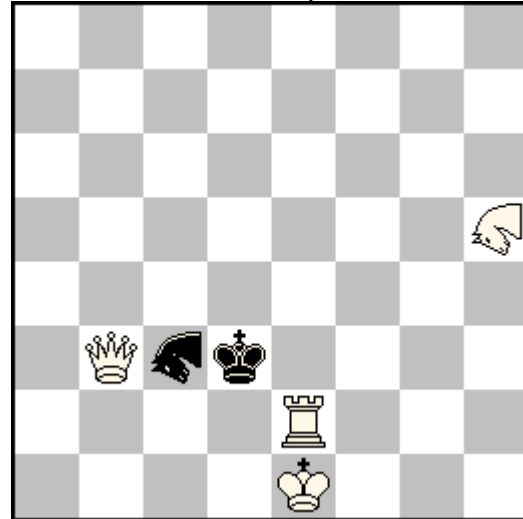
b) **1.DSK6f2+!** Kd2 2.DSKfe3+ Ke1 3.DSKg2+ Kd1 4.DSKc5+ DSKd4 5.DSKe5 Kc1 6.DSKgf4+ Kd1 7.Kb7 Ke1 8.DSKg2+ Kd1 9.Ka6 Kc1 10.DSKcd3+ Kd1 11.DSKdb2+ Kc2 12.DSKed3+ Kb3 13.DSKbc4+ Ka4 14.DSKc5+ DSKxc5#

Besides miracle of uniqueness of two related positions<sup>1</sup>, this is perhaps the best demonstration of ability of distant spiral knights to control opposite king. The white DKs are all three far already in the diagram and the key 1.SKBe7+! bring one even further.

<sup>1</sup> Composing such twin is obviously helped by computer. No criticism, I like Torsten's method and also his strong filtering approach, when he

1117 and 1118 utilize other popular form for multiplication of the content – set play.

**1117 - Torsten Linß**  
2nd Prize 121st TT SuperProblem 2014



s#8 (4+2) C+  
 = spiral knight

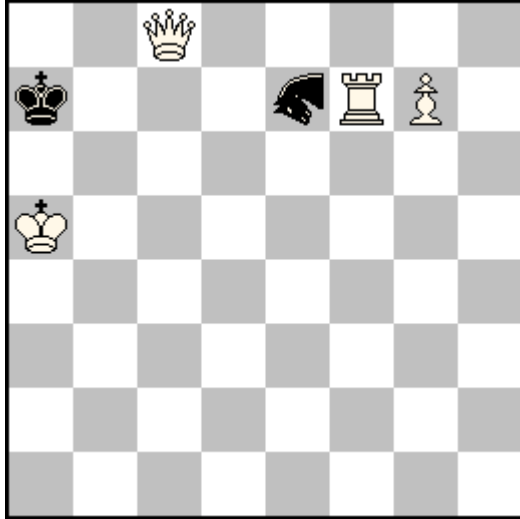
1...Kd4 2.Qb4+ Kd3 3.SKf8+ SKd5 4.Rd2+ Ke3 5.SKg6+ Kf3 6.Qg4+ Ke3 7.SKe7+ SKxe7 8.Qf3+ Kxf3#

**1.SKf6+!** Kd4 2.Qb6+ SKc5 3.Kd1 Kc3 4.Rc2+ Kd4 5.Qd6+ Ke3 6.Qf4+ Kd3 7.SKd7+ SKxd7 8.Qe3+ Kxe3#

Chameleon echo royal battery model mates! It is the black spiral knight's turn to demonstrate own ability to strike strongly from afar: SKe7 in the set and SKd7 in the solution attack all white royal squares on the first rank.

selects for publication only the very best and thematically interesting positions.

**1118 - Torsten Linß**  
Prize Pat a Mat 2014



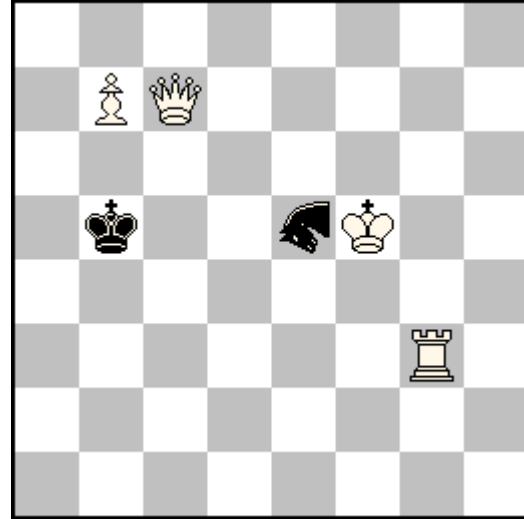
s#12\* (4+2) C+  
♞ = spiral knight

1...SKc7 2.Qa6+ Kb8 3.g8=Q+ SKe8  
4.Rb7+ Kc8 5.Qc6+ Kd8 6.Qb6+ Kc8  
7.Qg4+ SKe6 8.Rb8+ Kd7 9.Qd8+ Kc6  
10.Rb6+ Kc5 11.Qdg5+ SK×g5 12.Qc4+  
K×c4#

**1.g8=SK!** SKc7 2.SKf6 SKe7 3.Qa6+  
Kb8 4.Qa8+ Kc7 5.Rh7 SKg7 6.Ka6  
SKe7 7.Qe8 SKg7 8.Ka7 SKe7+ 9.Ka8  
SKg7 10.SKg4 SKe7 11.Rg7 SK×g7  
12.Qc8+ K×c8#

**1118** puts together two different finales. In the set play the royal battery mate known from **1117** appears, while in the solution a black royal battery mates wK in the corner as in a) of **1113**. The mate is not the same, however, as besides absence of wS (that was superfluous for checkmate in **1113**), also placement of the battery is different. Here bK from c7 captures wQ on c8, while in **1113** the mating move was played in the opposite direction. Miracle of SK geometry – bK opens SK attack on wKa8 in both cases.

**1119 - Torsten Linß**  
Julia's Fairies 2020



s#13 (4+2) C+  
♞ = spiral knight

**1.b8=Q+!**

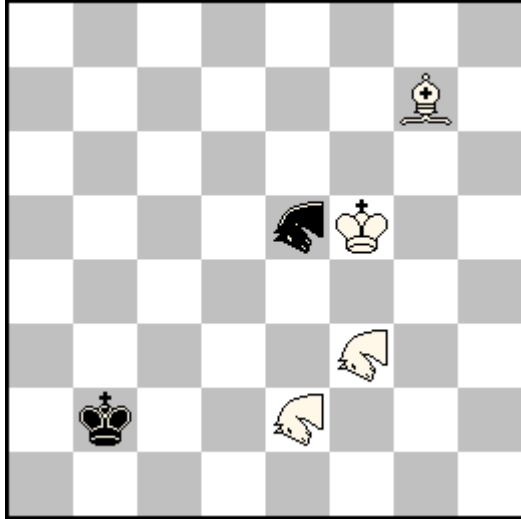
1...Ka6 2.Qba7+ Kb5 3.Qcb6+ Kc4  
4.Qa2+ SKb3 5.Kf4 Kd5 6.Rg5+ Kc4  
7.Qc5+ Kd3 8.Rg3+ SKf3 9.Kg4 Ke4  
10.Qb1+ SKd3 11.Kh4 Kf4 12.Qbb4+  
SK×b4 13.Qf5+ K×f5#

1...Ka4 2.Qca7+ SKa5 3.Qe8+ Kb4  
4.Qb6+ Kc4 5.Qg8+ SKf7+ 6.Kg6 Kd5  
7.Rg4 Ke5 8.Qe8+ Kd5 9.Qec6+ Ke5  
10.Qb2+ SKd4+ 11.Kh5 Kf5 12.Qbb5+  
SK×b5 13.Qf6+ K×f6#

1...SKb7 2.Rg4 Ka6 3.Qc6+ Ka5 4.Qa4+  
Kb6 5.Rg5 Kc5 6.Kg4+ Kb6 7.Rg6+ Kc5  
8.Qc8+ Kd5 9.Qac4+ Ke5 10.Qb8+  
SKd6+ 11.Kh5 Kf5 12.Qbb5+ SK×b5  
13.Qf4+ K×f4#

In spite of checking promoting key, **1119** is a strong achievement. Three variations introduced by such strong means are of equal length and long as such. Moreover, they end three-fold chameleon echo mates. Yes, already known royal battery mate from far standing bSK is tripled. Great.

**1120 - Torsten Linß**  
feenschach 2021



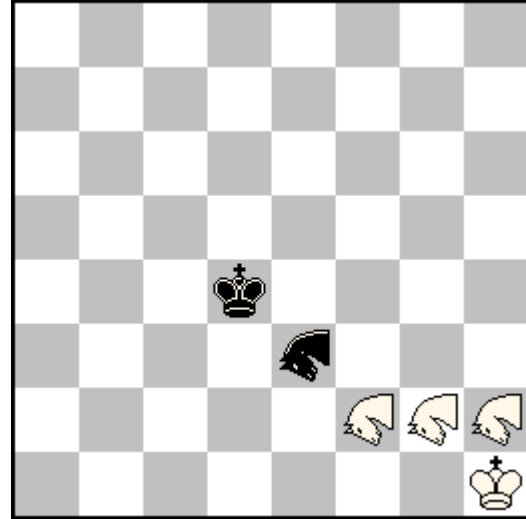
r#30 (4+2) C+  
↻♞ = spiral knight

**1.SKg3!** Kc2 2.SKa3+ Kb2 3.SKe3 Ka2  
4.SKg3+ Kb2 5.Ke6 Kc2 6.SKa3+ Kb2  
7.SKe3 Ka2 8.SKg3+ Kb2 9.Kd6 Kc2  
10.SKa3+ Kb2 11.SKe3 Ka2 12.SKg3+  
Kb2 13.Kc7 Kc2 14.SKa3+ Kb2 15.SKe3  
Ka2 16.SKg3+ Kb2 17.Kd8 Kc2  
18.SKa3+ Kb2 19.SKe3 Ka2 20.SKg3+  
Kb2 21.Ke8 Kc2 22.SKa3+ Kb2 23.SKe3  
Ka2 24.SKg3+ Kb2 25.Kf8 Kc2 26.SKa3+  
Kb2 27.SKe3 Ka2 28.SKc3+ Kb2  
29.SKe8 Kc2,Kb1,Ka2,Ka3 30.SKf7  
SKg2#,SKg6#

**1120** is a single reflex mate in the selection and it goes for length. A pair of white SKs keeps bK oscillating between a2 and b2 (while bSK is pinned after non-checking moves) with White gaining a tempo each 4 moves. This allows wK's walk to f8, after which wSKs block squares around wK and Black is forced to give reflex mate. Mating dual is not nice, but we are talking about position with 6 pieces only...

**1121 - Torsten Linß**

Prize Schachmatnaja Kompozicia 2014



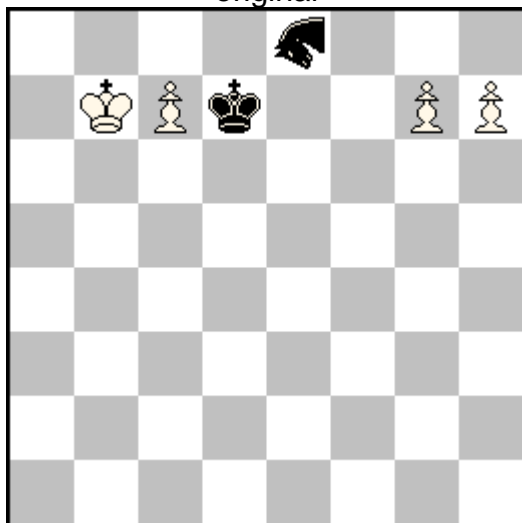
s#13 (4+2) C+  
↻♞ = diagonal spiral knight

1...DSKxf2#

**1.DSKhg4!** Kc4 2.DSKc7+ Kb4  
3.DSKfd3+ Ka4 4.DSKdb5+ Kb4  
5.DSKgc3+ Kc5 6.DSKa7+ DSKb6  
7.DSKg6+ Kc4 8.DSKa2+ DSKb3  
9.DSKb8+ Kd4 10.DSKf6+ Ke3  
11.DSKg2+ Kd4 12.DSKf2+ DSKe3  
13.DSKh2 DSKxf2#

**1121** on the other hand shows single tempo loss by White. The set mate cannot be kept easily. The diagram position with Black to play can only be reconstructed by rather long manoeuvre involving pushing bK to the other side of the board and triangle made by bDSK in form e3-b6-b3-e3.

**1122 - Torsten Linß**  
dedicated to Hans Gruber  
original



s#10 (4+2) C+  
♞ = diagonal spiral knight

**1.c8=DSK+!** Kd8 2.DSKe6+ Ke7  
3.g8=DSK+ Kd6 4.DSKc8+ Ke5  
5.h8=DSK+ Ke4 6.DSKh4+ Kd4  
7.DSKb2+ Kc5 8.DSKc8+ DSKd7 9.Ka6+  
DSKxc8 10.DSKb4+ Kxb4#

Welcome original **1122** shows something different again:

- 3 DSK promotions,
- in this article not yet shown royal battery model mate involving only single bDSK besides bK.

Once or twice long time I have toyed with SKs and DSKs, with [result not so bad](#). Is it a time to revisit this interesting pair of pieces in some new Conflictio relevant compositions?

Diagrams selection by Torsten Linß  
Text by Juraj Lörinc

**Mate Transference**  
by Gerhard Maleika

A mate transference of mate 2.A# occurs if:

- in **phase 1**
  - defence 1...a is followed by 2.A# and
  - defence 1...b is **not** followed by 2.A# or 1...b is **not** possible and
- in **phase 2**
  - defence 1...b is followed by 2.A# and
  - defence 1...a is **not** followed by 2.A# or 1...a is **not** possible.

*I am glad that Gerhard opened his article with this definition. It puts rather strict demands on variations present in two phases in order to classify some change as mate transference. But on the other hand, it is important in order to avoid cases when there is no change and the same defence allows the mate in question in both phases, it is just not considered, "not written".*

If there was a black pawn f2 in **1123**, then there would be no mate transference of 2.Qa1#. In the set phase 1...Qh2 is followed by 2.Qa1# and 1...Qb7 is not possible. In the solution phase 1...Qb7 is followed by 2.Qa1#, but 1...Qh2 would be followed by both 2.Qa1# and 2.Sxb5#. It is irrelevant that 1...Qh2 does not prevent the threat.

Without the black pawn f2, however, in the solution phase 1...Qh2 is not followed by 2.Qa1#, since the line h2-b2 has been opened.

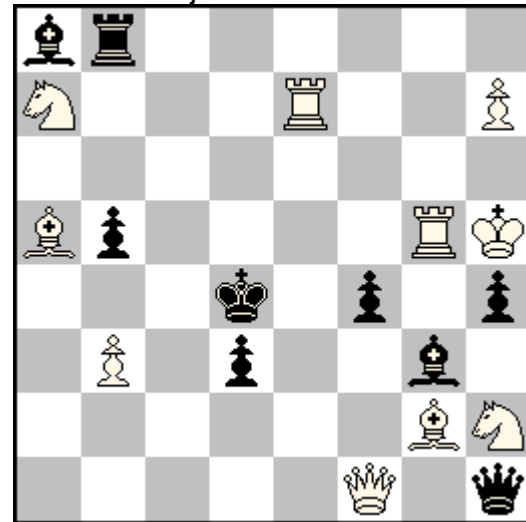
In **1123** to **1126** there is the set phase and the solution phase. In **1127** to **1134** there is the try phase and the solution phase.

Mate transferences are achieved in all phases by obstructing black lines. In **1123**, **1124** and **1127-1129** there are 2 thematic black lines. In **1125**, **1126** and **1130-1134** there are 4 thematic black lines.

In **1123**, **1124** and **1126** there are 5 mate transferences. In **1125** there are 4 mate transferences and additionally 2 mate changes. In **1127-1129** and **1133** there are 3 mate transferences. In **1130** there are 2 mate transferences. In **1131** and **1132** there are 2 mate transferences plus 1 mate change. In **1134** there are 3 mate transferences plus 1 mate change.

*Mate transference is one of cornerstones of change themes and as such is also a basic element in the **MOV** system of Juraj Brabec. "O" in the name **MOV** and stand for Slovak "obrana", defence, as well use to call mate transference "zámena obrany", i.e. change of defence. More about that in Conflictio 13 (and following issues), I would like to draw your attention also to diagram 166 therein ([János Kiss, 1st Prize Problemblad 1955](#)) showing transference of 3 mates with very different mechanism.*

**1123 - Halvar Hermanson**  
2nd Honourable Mention  
Arbejder-Skak 1952-I



#2

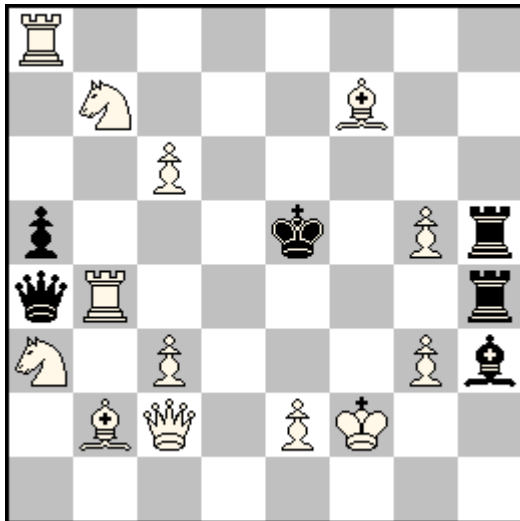
(10+9) C+

1...Bc6 2.S×c6#  
1...Bd5 2.R×d5#  
1...Be4 2.R×e4#  
1...Bf3+ 2.S×f3#  
1...Q×h2 2.Qa1#

**1.Bb7!** [2.S×b5#]  
1...Qc6 2.S×c6#  
1...Qd5 2.R×d5#  
1...Qe4 2.R×e4#  
1...Qf3+ 2.S×f3#  
1...Q×b7 2.Qa1#  
1...R×b7 2.h8=Q#

5 mate transferences.

**1124 - Hugo Knuppert**  
 2nd Honourable Mention  
 106th TT British Chess Federation  
 1963-1964



#2

(13+6) C+

1...Rxb4 2.cxb4#  
 1...Rc4 2.Sxc4#  
 1...Rd4 2.cxd4#  
 1...Re4 2.Qxe4#  
 1...Rf4+ 2.gxf4#

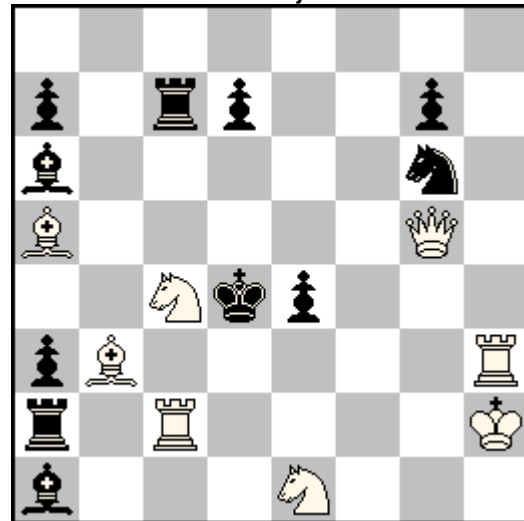
**1.Rg4!** [2.Re8#  
 2.c4#]

1...Qb4 2.cxb4#  
 1...Qc4 2.Sxc4#  
 1...Qd4+ 2.cxd4#  
 1...Qe4 2.Qxe4#  
 1...Qf4+ 2.gxf4#

1...Qxc2,Qxg4 2.Rxa5#  
 1...Qxa3,Qb3 2.Qe4#

5 mate transferences.

**1125 - Halvar Hermanson**  
 1st Prize Norsk Sjakkblad 1952



#2

(8+11) C+

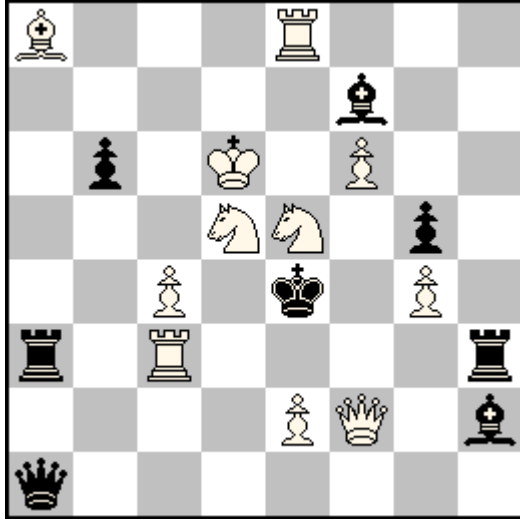
1...Rb2 2.Bc3#  
 1...Bb2 2.Rd2#  
 1...Rxc2+ 2.Sxc2#  
 1...d5 2.Qe3#  
 1...Rc5 2.Qd2#  
 1...Se7 2.Qe5#  
 1...Se5 2.Qxe5#

**1.Sb2!** [2.Qd5#]  
 1...Bc4 2.Bc3#  
 1...Rc4 2.Rd2#  
 1...Rxc2+ 2.Sxc2#  
 1...Se5 2.Qe3#  
 1...Rc5 2.Qxc5#  
 1...Se7 2.Qxg7#

1...Sf4 2.Qxg7#  
 1...Bb7 2.Rd2#

4 mate transferences and additionally 2  
 mate changes.

1126 - Halvar Hermanson  
Problem 1955



#2

(11+8) C+

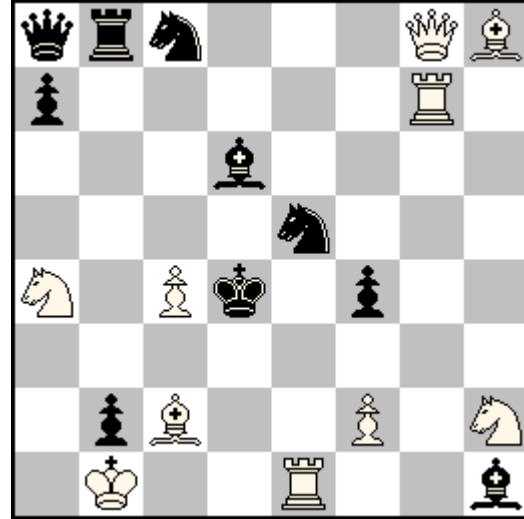
1...Rd3 2.exd3#  
1...Re3 2.Qxe3#  
1...Rf3 2.exf3#  
1...Bxe5+ 2.Rxe5#  
1...Bg1 2.Sxf7#

**1.Rg3!** [2.Sc3#]  
1...Rd3 2.exd3#  
1...Re3 2.Qxe3#  
1...Rf3 2.exf3#  
1...Qxe5+ 2.Rxe5#  
1...Qd1 2.Sxf7#

1...Bxd5 2.Bxd5#  
1...Rxa8 2.Qe3#  
1...Qd4 2.Qf5#

5 mate transferences.

1127 - Gerhard Maleika  
original



#2

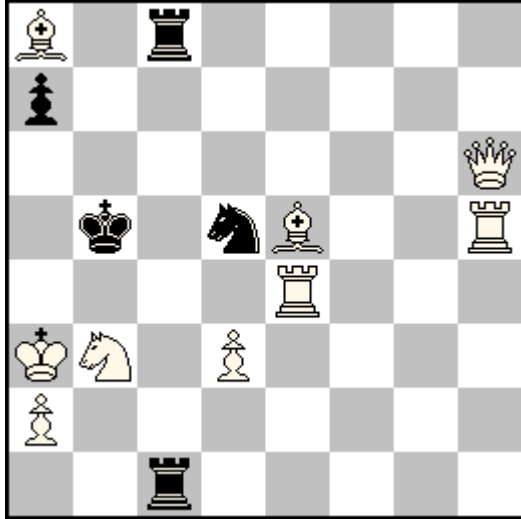
(10+10) C+

1.Rg2? [2.Rd1#]  
1...Qf3 2.Sxf3#  
1...Qe4 2.Rxe4#  
1...Qd5 2.Qxd5#  
1...Rb3!

**1.Rb7!** [2.Rd1#]  
1...Bf3 2.Sxf3#  
1...Be4 2.Rxe4#  
1...Bd5 2.Qxd5#  
1...Bb4 2.Bxe5#

3 mate transferences.

1128 - Gerhard Maleika  
original



#2

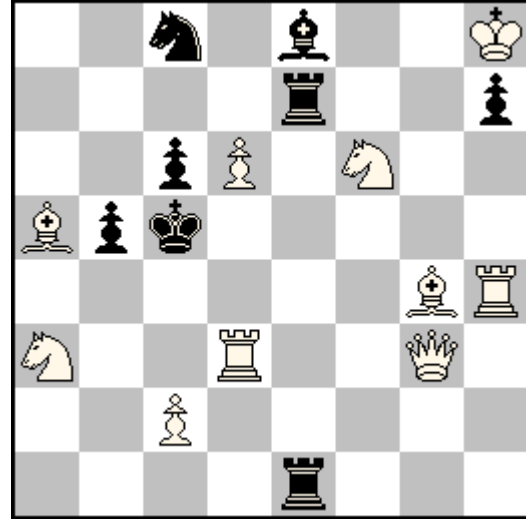
(9+5) C+

1.Bc3? [2.Rb4#]  
1...Rc4 2.dxc4#  
1...Rc5 2.Sd4#  
1...Rc6 2.Qxc6#  
1...a5!

**1.Bc7!** [2.Rb4#]  
1...Rc4 2.dxc4#  
1...Rc5 2.Sd4#  
1...Rc6 2.Qxc6#  
1...a5 2.Qb6#

3 mate transferences.

1129 - Gerhard Maleika  
original



#2

(10+8) C+

1.Be2? [2.Rc3#]  
1...Re3 2.Qxe3#  
1...Re4 2.Sxe4#  
1...Re5 2.Qxe5#  
1...Bf7!

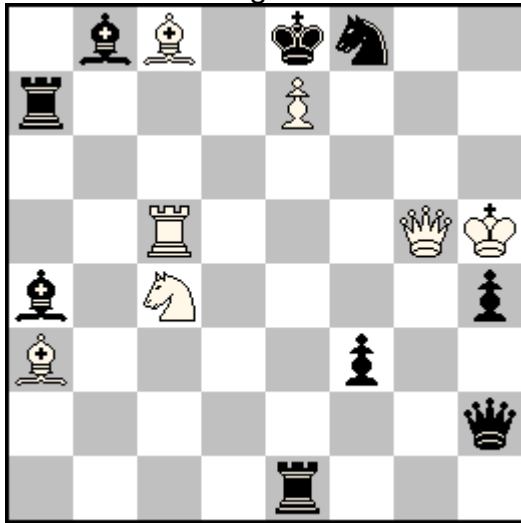
**1.Be6!** [2.Rc3#]  
1...Re3 2.Qxe3#  
1...Re4 2.Sxe4#  
1...Re5 2.Qxe5#

1...Sb6 2.Bb4#  
1...Sxd6 2.Qxd6#  
1...b4 2.Rc4#

3 mate transferences.



1130 - Gerhard Maleika  
original



#2

(7+9) C+

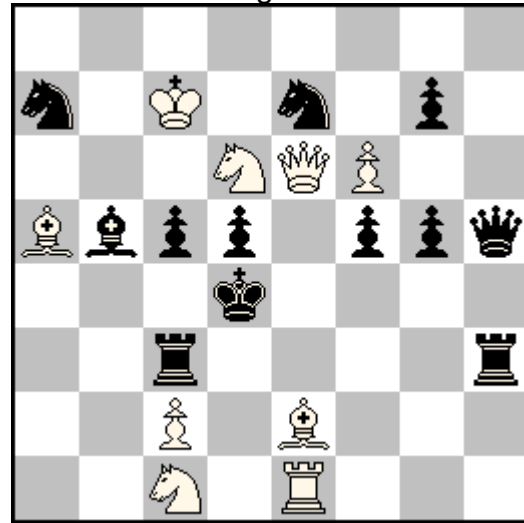
1.Rc7? [2.exf8=Q#]  
1...Rxe7 2.Qxe7#  
1...Qd6 2.Sxd6#  
1...Qf4!

**1.Re5!** [2.exf8=Q#]  
1...Bd6 2.Sxd6#  
1...Rxe7 2.Qxe7#

1...S~ 2.Qg6#

2 mate transferences.

1131 - Gerhard Maleika  
original



#2

(9+12) C+

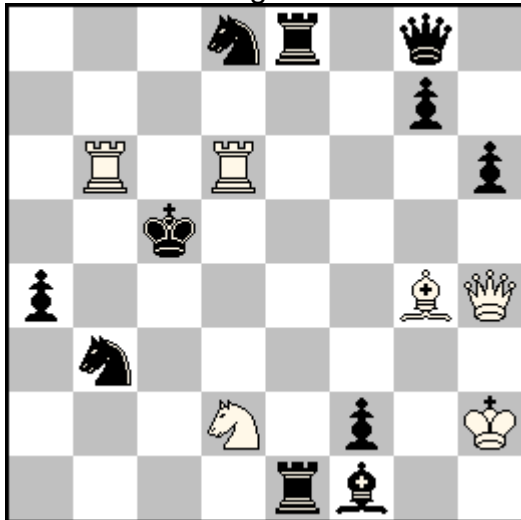
1.Bf3? [2.Qe5#]  
1...Re3 2.Qxe3#  
1...Be2 2.Sxe2#  
1...Sec6,Sg6 2.Qxd5#  
1...Sac6!

**1.Bd3!** [2.Qe5#]  
1...Re3 2.Qxe3#  
1...Qe2 2.Sxe2#  
1...Sec6,Sg6 2.Sxf5#

1...Sac6 2.Sxb5#  
1...c4 2.Bb6#  
1...gxf6 2.Qxf6#

2 mate transferences plus 1 mate change.

1132 - Gerhard Maleika  
original



#2

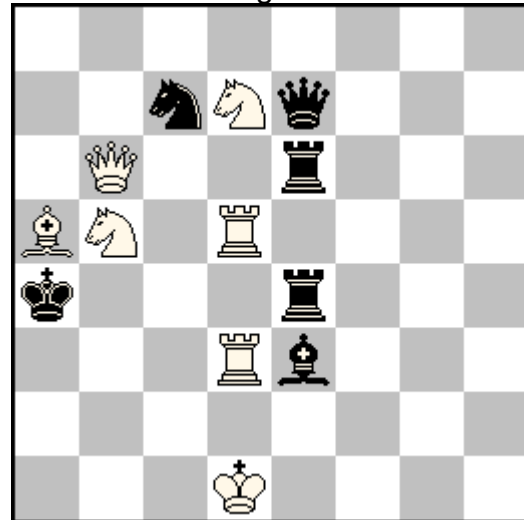
(6+11) C+

1.Be6? [2.Qb4#]  
1...Bc4 2.Qxc4#  
1...Re4 2.Sxe4#  
1...Sc6 2.Rdxc6#  
1...Bb5!

**1.Be2!** [2.Qb4#]  
1...Re4 2.Sxe4#  
1...Qc4 2.Qxc4#  
1...Sc6 2.Rbxc6#

2 mate transferences plus 1 mate change.

1133 - Gerhard Maleika  
original



#2

(7+6) C+

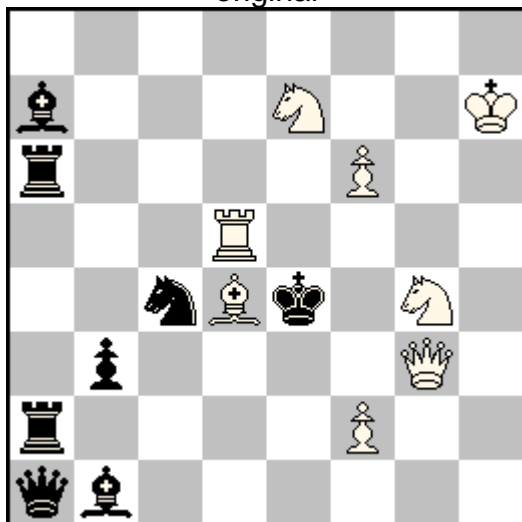
1.Sd4? [2.Qb3#]  
1...Qb4 2.Qxb4#  
1...Rxb6 2.Sxb6#  
1...Qc5 2.Sxc5#  
1...Qa3!

**1.Sd6!** [2.Qb3#]  
1...Rb4 2.Qxb4#  
1...Bxb6 2.Sxb6#  
1...Bc5 2.Sxc5#

1...Sxd5,Sb5 2.Qb5#

3 mate transferences.

1134 - Gerhard Maleika  
original



#2 (8+8) C+

- 1.Bb6? [2.f3#]  
 1...Rxf2 2.Sxf2#  
 1...Qxf6 2.Sxf6#  
 1...Qd4 2.Rxd4#  
 1...Sd2,Se5 2.Qe3#  
 1...Qc3!

- 1.Bb2!** [2.f3#]  
 1...Bxf2 2.Sxf2#  
 1...Rxf6 2.Sxf6#  
 1...Bd4 2.Rxd4#  
 1...Sd2,Se5 2.Re5#

3 mate transferences plus 1 mate change.

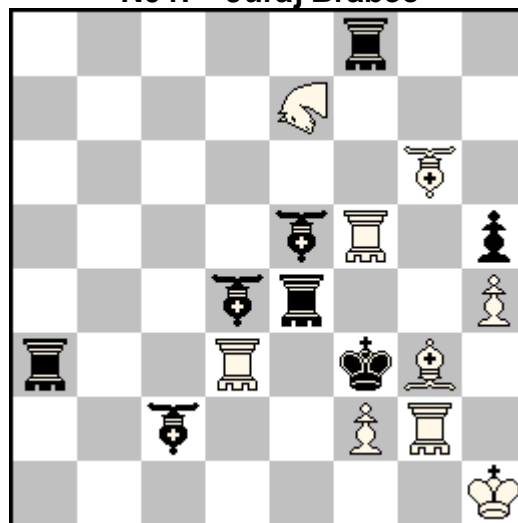
Gerhard Maleika  
 Additional remarks by Juraj Lörinc

Fresh clash 22

There are 2 originals in this issue. Eagle (moving like a grasshopper, just turning 90 degrees over the hurdle) stars in the twomover **N047** by Juraj Brabec.

Fivemover **N048** is mostly about Madradi Rex Inclusiv, with leapers (alfil (2,2), camel (1,3) and zebra (2,3)) supporting the geometry.

N047 - Juraj Brabec



#2 (9+8) C+

♁ = eagle  
 ♖♗ = bishopper, ♖♘ = rookhopper

- 1.EAg7? [2.EAf4# **A**]  
 1...BHe5~,BHh2 **a** 2.EAe3# **B**  
 1...BHf6 **d** 2.EAg5# **C**  
 1...BHc3! **c**

- 1.EAb2? [2.EAe3# **B**]  
 1...BHd4~,BHg1 **b** 2.EAf4# **A**  
 1...BHc3 **c** 2.EAd2# **D**  
 1...BHf6! **d**

- 1.EAd5!** zz  
 1...BHh2 **a** 2.EAf4# **A**  
 1...BHg1 **b** 2.EAe3# **B**  
 1...BHc3 **c** 2.EAf4# **A**  
 1...BHf6 **d** 2.EAe3# **B**  
 1...RHc4,RHe6 2.EAe2#

		a	b	c	d
	A	B		!	C
	B		A	D	!
		A	B	A	B

The author writes:

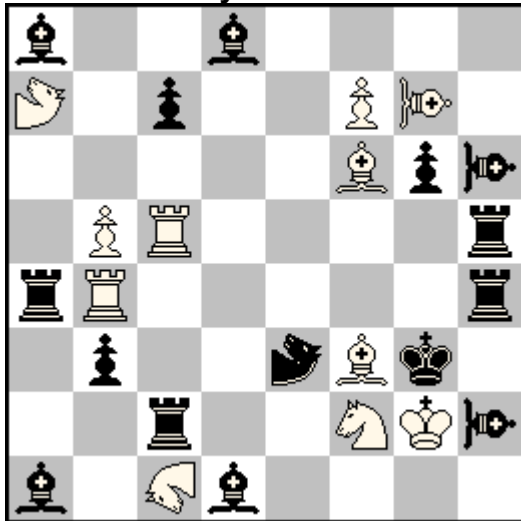
Complete new-strategical content can be described using **PAD** system<sup>2</sup> as follows:

**DHx+DDx+DxsHs-DHx+DDx+DxsHs-  
/HH/(vo)**

This can be read as follows:

One single Dombrovskis theme (after defenses **a, b**) – **DHx-DHx-**, another one combined with Hannelius theme (after defenses **c, d**) – **DDx-DDx-**, together with a secondary-threat Hannelius theme (after defenses against secondary threats **A, B**) – **DxsHs-DxsHs-**, a cross change of two threat non-paradoxes (in the jargon "pseudo-le Grand"- **/HH/** and a reciprocal functions change of the refutation and defence - (**vo**).

**N048 - Narayan Shankar Ram**



#5

(11+15) C+

Madrasi Rex Inclusiv

♘ = camel, ♘♙ = zebra, ♖♗ = alfil

1.CAd4+? **A** Rxd4 2.Se4+ **B** Bxe4  
3.Zd5+ **C** Rxd5 4.ALe5# **D**  
1...Bxd4!

1.Se4+? **B** Bxe4 2.Zd5+ **C** Rxd5  
3.ALe5+ **D** Bxe5 4.CAd4# **A**  
1...Rxe4!

1.Zd5+? **C** Rxd5 2.ALe5+ **D** Bxe5  
3.CAd4+ **A** Rxd4 4.Se4# **B**  
1...Bxd5!

1.ALe5+? **D** Bxe5 2.CAd4+ **A** Rxd4  
3.Se4+ **B** Bxe4 4.Zd5# **C**  
1...Rxe5!

1.f8=~?  
1...ALxf8!

**1.f8=AL!** zz

1...b2 2.CAd4+ **A** Rxd4 3.Se4+ **B** Bxe4  
4.Zd5+ **C** Rxd5 5.ALe5# **D**  
1...Alf4 2.Se4+ **B** Bxe4 3.Zd5+ **C** Rxd5  
4.ALe5+ **D** Bxe5 5.CAd4# **A**  
1...c6 2.Zd5+ **C** Rxd5 3.ALe5+ **D** Bxe5  
4.CAd4+ **A** Rxd4 5.Se4# **B**  
1...g5 2.ALe5+ **D** Bxe5 3.CAd4+ **A** Rxd4  
4.Se4+ **B** Bxe4 5.Zd5# **C**

The author remarks:

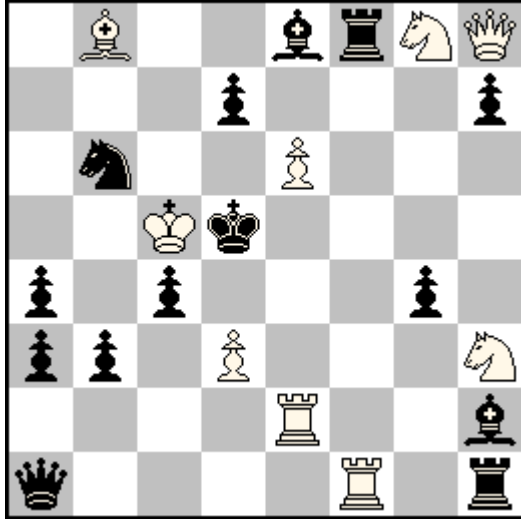
4x4 cycle of W2/W3/W4/W5 moves with thematic tries.

Extension of the theme of the 1st place winner in the 4th WCCT.

It is indeed worth to recall the WCCT-winning problem **1135**.

<sup>2</sup> The **PAD** system was explained in series of eight articles in Conflictio issues 13-21.

**1135 - Narayan Shankar Ram**  
1st Place 4th WCCT 1990-1992



#4 (9+14) C+  
Madrasi Rex Inclusiv

**1.Re1!**

[2.Rxa1 [3.Qd4#] b2 3.Rb1 [4.Qd4#]]  
1...b2 2.Re5+ Bxe5 3.Sf4+ Rxf4 4.Sf6#  
1...g3 2.Sf4+ Rxf4 3.Sf6+ Qxf6 4.Re5#  
1...Bf7 2.Sf6+ Qxf6 3.Re5+ Bxe5 4.Sf4#

Three paralysis lines spread across the whole board play prominent role in the content. As soon as Black moves some unit from outside to the line, White exploits Black weakening as one of his linemovers no longer guards two of squares e5, f4, f6. This leads to complete rotation of three checking White moves to these squares.

It is also important how the threat is included in the content (while **N048** utilizes zugzwang). 1...b2 defends by allowing Black to quickly replace Qa1, while 1...g3 and 1...Bf7 prepare checks to wK, disturbing quiet threat.

Juraj Lörinc

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## Annual tourney Conflictio 2023

All kinds of antagonistic problems will be accepted for originals column (Fresh clash – 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).

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**Conflictio** is an e-zine dedicated to chess problems with antagonistic stipulations  
Editor: Juraj Lörinc, [juraj.lorinc+conflictio@gmail.com](mailto:juraj.lorinc+conflictio@gmail.com)