

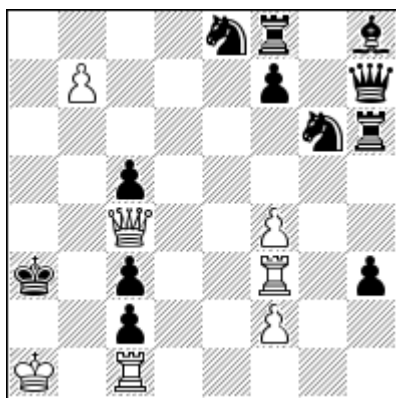
SECTION F: SELFMAATES

Judging countries: Germany, Israel, North Macedonia, Poland, Slovakia

Reserve:

Theme (proposed by Serbia): S#3-n. In at least 2 variations the 1st black move closes a line of a black piece and at the same time opens a line of another black piece, which later checkmates the white king.

F01



S#3

7+12

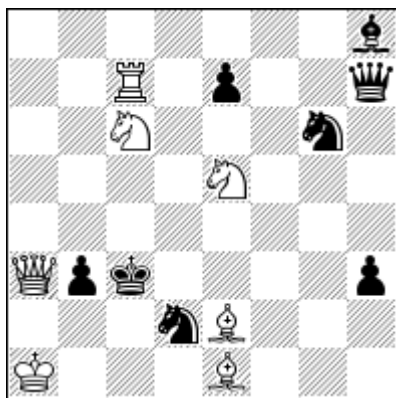
1.b8=Q! [2.Rxc3+ Bxc3+ 3.Qb2+ Bxb2#]

1...f6 2.Qa7+ Qxa7 3.Qb3+ Kxb3#

1...Sf6,Sg7 2.Qa8+ Rxa8 3.Qb3+ Kxb3#

1...Se5 2.Qa6+ Rxa6 3.Qb3+ Kxb3#

F02



S#3

7+8

1.Sf3! [2.Bxd2+ Kc2+ 3.Qb2+ Bxb2#]

1...e5 2.Sc4+ Qxc7 3.Qa5+ Qxa5#

1...Se5 2.Qc1+ Qc2 3.Qb2+ Qxb2#

F03



S#5

13+10

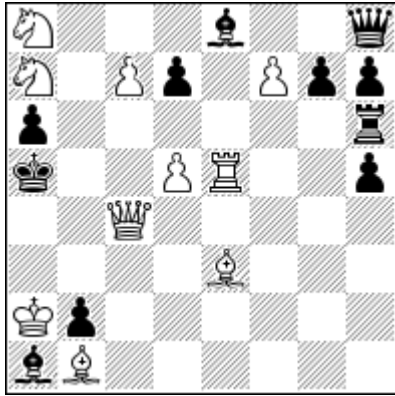
1.Be2! [2.Qb4+ Kc2+ 3.Qb2+ Bxb2#]

1...Re5 2.Sbxa4+ Rxa4 3.Sb3+ Rc4 4.Bd2+ Qxd2 5.Qb2+ Qxb2#

1...Sf6 2.Qe1+ Kc2 3.Bf1+ Qxh2 4.Qb1+ Kc3 5.Qb2+ Qxb2#

1...e5 2.Sa6+ Qxc6 3.Sxa4+ Qxa4 4.Qc1+ Qc2 5.Qb2+ Qxb2#

F04



S#5

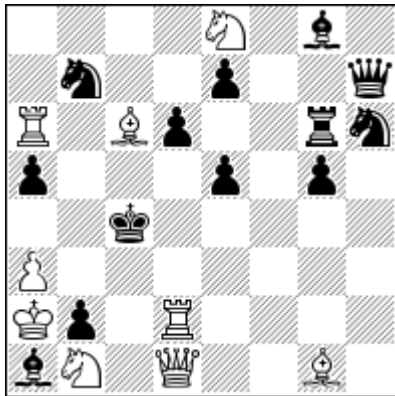
10+11

1.c8=Q! [2.Q8xa6+ Rxa6 3.Qb4+ Kxb4#]

1...d6 2.Q4xa6+ Kb4 3.Qb5+ Bxb5 4.Bd2+ Ka4 5.Qc4+ Bxc4#

1...g6 2.d6+ Qxe5 3.Bd2+ Qc3 4.Q4c5+ Ka4 5.Qa3+ Qxa3#

F05



S#5

9+13

1.Rh2! [2.Qd5+ Bxd5 3.Bb5+ Kxb5#]

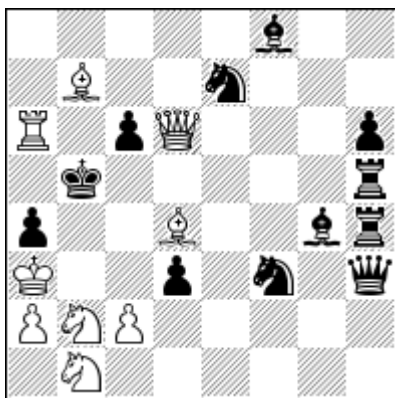
1...Re6 2.Bd5+ Kb5 3.Qb3+ Kxa6 4.Qd3+ Qxd3 5.Bc4+ Qxc4#

1...Sf7 2.Sd2+ Kc3,Kd3 3.Rh3+ Qxh3 4.Sb1+ Kc4 5.Qb3+ Qxb3#

1...e6 2.Bb5+ Kxb5 3.Qb3+ Kxa6 4.Sc7+ Qxc7 5.Qc4+ Qxc4#

(1...Bd5 2.Qa4+ Kd3+ 3.Qc4+ Kxc4 4.Bb5+ Kxb5#)

F06



S#3

9+12

1.Ba7! [2.Qc5+ Rxc5 3.Sc3+ Rxc3#]

1...Sg5 2.Qxd3+ Qxd3+ 3.Sc3+ Qxc3#

1...Se5 2.Rb6+ Ka5 3.Sc4+ Sxc4#

1...Bf5 2.c4+ Rxc4 3.Sc3+ Rxc3#

1...Sd5 2.Sc3+ Sxc3 3.Qb4+ Bxb4#

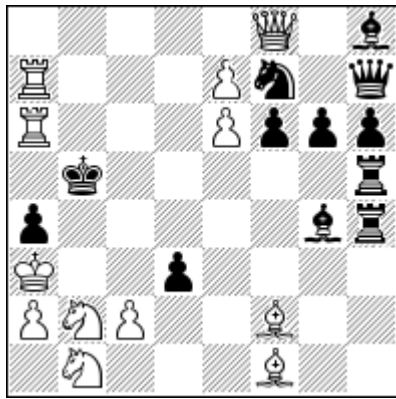
(1...Bg7 2.Sc3+ Bxc3 3.Qb4+ Bxb4#)

1.Bb6? all thematic mates work, but 1...Se5! 2.Rb6+??

1.Bf2? all thematic mates work, but 1...Sd4! 2.Qc5+?

1.Be3? 1...Sg5! 2.Qxd3+ Qxd3+?? and also 1...Sd4!

F07



S#3

12+12

1.e8=S! [2.Qc5+ Rxc5 3.Sc3+ Rxc3#]

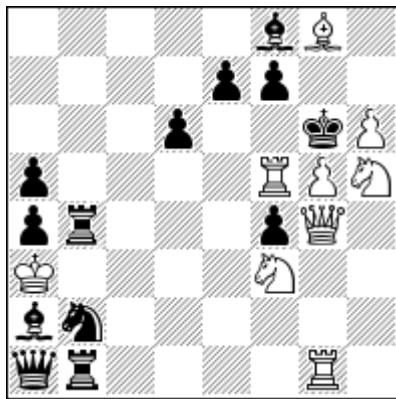
1...f5 2.Sc3+ Bxc3 3.Qb4+ Bxb4#

1...g5 2.Bxd3+ Qxd3+ 3.Sc3+ Qxc3#

1...Bf5 2.c4+ Rxc4 3.Sc3+ Rxc3#

1...Se5,Sg5,Sd6 2.Sc7+ Qxc7 3.Sc3+ Qxc3#

F08



S#3

9+13

1.Se5+? dxe5 2.Rf6+ exf6 3.Sxf4+ exf4! (3...Rxf4#?)

1.Rf6+? exf6 2.Sxf4+ Rxf4 3.Se5+ fxe5! (3...dxe5#?)

1.Sxf4+? Rxf4 2.Se5+ dxe5 3.Rf6+ Rxf6! (3...exf6#?)

1.Qh3! [2.Sh4+ Kxh5 3.Bxf7+ Bxf7#]

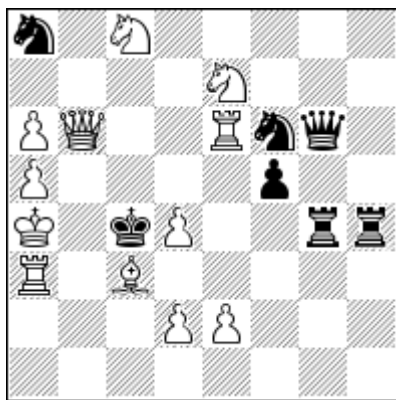
1...Rc4 2.Se5+ dxe5 3.Rf6+ exf6# (2.Rf6+? exf6 3.Se5+ fxe5!)

1...d5 2.Rf6+ exf6 3.Sxf4+ Rxf4# (2.Sxf4+? Rxf4 3.Rf6+ Rxf6!)

1...e6 2.Sxf4+ Rxf4 3.Se5+ dxe5# (2.Se5+? dxe5 3.Sxf4+ exf4!)

Cycle of W2 & W3. Cyclic refutations of foreplans and duals on the mating squares f4, e5 & f6.

F09



S#4

12+7

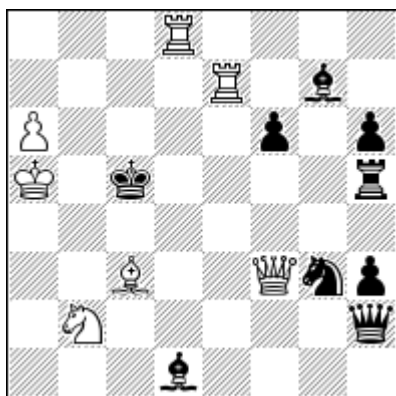
1.d5! [2.Qd4+ Rxd4 3.Sd6+ Kc5+ 4.Bb4+ Rxb4#]

1...f4 2.d3+ Qxd3 3.Qb3+ Kc5 4.Qb5+ Qxb5#

1...Se4 2.Qb3+ Kc5 3.Rc6+ Qxc6+ 4.Qb5+ Qxb5#

(1...Sxb6+ 2.Sxb6+ Kc5+ 3.d4+ Rxd4 4.Bb4+ Rxb4#)

F10



S#3

7+9

1...f5 2.Bd4+ Bxd4 3.Qc3+ Bxc3#

1.Qb7! [2.Qb4+ Kc6+ 3.Qb5+ Rxb5#]

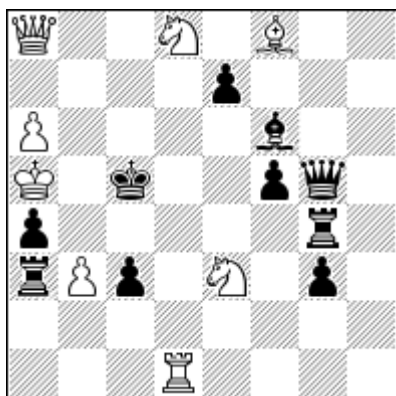
1...f5 2.Re5+ Bxe5 3.Qc7+ Bxc7# changed thematic variation

1...Sf5 2.Rc7+ Qxc7+ 3.Qb6+ Qxb6#

(1...Rh4 2.Bb4+ Rxb4 3.Qb5+ Rxb5#

1...Ba4,Be2,Bf3,Bg4 2.S(x)a4+ Kc4+ 3.Qb5+ Rxb5#)

F11



S#3

8+10

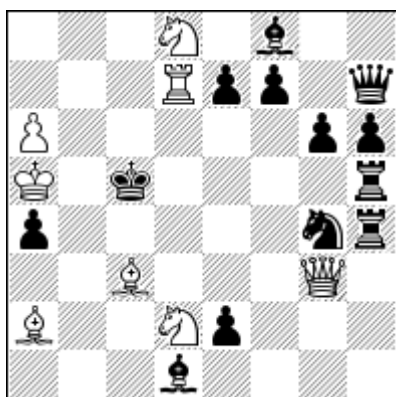
1.Qb8! [2.b4+ Rxb4 3.Qb5+ Rxb5#]

1...Bd4 2.Bxe7+ Qxe7 3.Qc7+ Qxc7#

1...f4 2.Se6+ Kc6+ 3.Qb5+ Qxb5#

(1...Qxe3 2.Se6+ Kc6,Qxe6 3.Qb6+ Qxb6#)

F12



S#3

8+13

1.Qd3! [2.Sb7+ Kc6+ 3.Qb5+ Rxb5#]

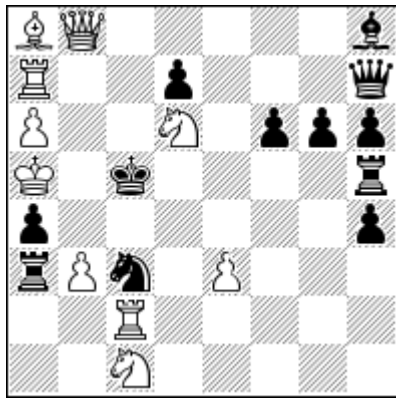
1...Se5 2.Bb4+ Rxb4 3.Qb5+ Rxb5#

1...g5 2.Se4+ Qxe4 3.Bb4+ Qxb4#

1...e5 2.Qd6+ Bxd6 3.Rc7+ Bxc7#

1...f5 2.Qd6+ exd6 3.Rc7+ Qxc7#

F13



S#3

10+12

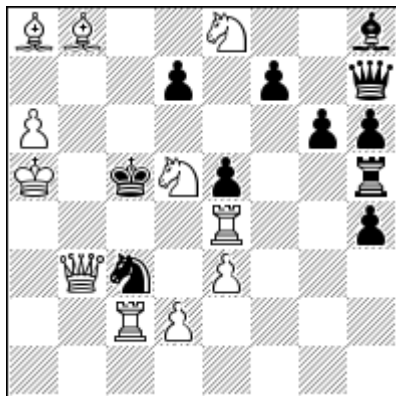
1...g5, Qe7 2.Se4+ Qxe4 3.Qb4+ Qxb4#

1.Sc8, Sf7? [2.b4+ Kc4 3.Qb5+ Rxb5#]
but 1...d5!

1.Se8! [2.b4+ Kc4 3.Qb5+ Rxb5#]
1...f5 2.Rxc3+ Bxc3+ 3.Qb4+ Bxb4#
1...g5 2.Sd3+ Qxd3 3.Qb5+ Qxb5#
1...d5 2.Rc7+ Qxc7+ 3.Qb6+ Qxb6#

Precise choice of square for wSd6.

F14



S#4

11+11

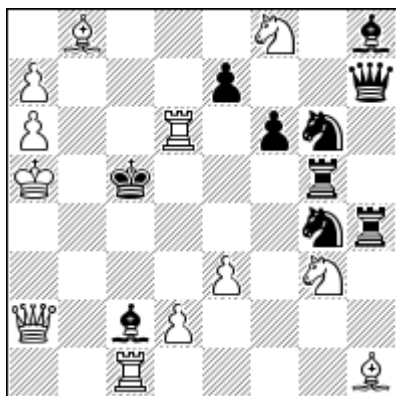
1.Se7? [2.d4+ exd4 3.Qb6+ Kc4+ 4.Qb5+ Rxb5#]
but 1...g5! **a**, 1...d5! **b**, 1...f5! **c**

1.Sdf6? [2.d4+ exd4 3.Qb6+ Kc4+ 4.Qb5+ Rxb5#]
1...g5 **a** 2.Rxe5+ d5 3.Se4+ Qxe4 4.Qb4+ Qxb4#
but 1...d5! **b**

1.Sf4! [2.d4+ exd4 3.Qb6+ Kc4+ 4.Qb5+ Rxb5#]
1...g5 **a** 2.Rxe5+ d5 3.Sd3+ Qxd3 4.Qb5+ Qxb5#
2...Bxe5 3.Sd3+ Qxd3 4.Qb5+ Qxb5#
1...d5 **b** 2.Se6+ fxe6 3.Ba7+ Qxa7 4.Qb6+ Qxb6#
1...f5 **c** 2.Se6+ dxe6 3.Ba7+ Qxa7 4.Qb6+ Qxb6#
(1...exf4 2.d4+ Bxd4 3.Qb6+ Kc4+ 4.Qb5+ Rxb5#)

Changed variations after defence (a), Kharkov theme.

F15



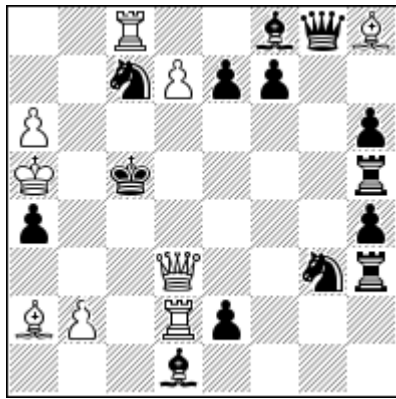
S#3

12+10

1.Qb3! [2.Qb6+ Kc4+ 3.Qb5+ Rxb5#]
1...S4e5 2.Rd5+ Kc6 3.Qa4+ Rxa4#
1...f5 2.d4+ Bxd4 3.Qc3+ Bxc3#
1...S6e5 2.Se4+ Qxe4 3.Qb4+ Qxb4#
1...e5 2.Sd7+ Qxd7 3.Qb5+ Qxb5#

Fourfold presentation of the theme: five black lines open to deliver direct mates, five wQ sacrifices on W3. Flight-giving key. Three defences on the same square.

F16



S#3

9+14

1...a3 2.b4 + Kc6+ 3.Qb5+ Rb5#

1.b4+? a×b3 e.p.!

1.d8=S! [2.Sb7+ Kc6 + 3.Qb5+ R×b5#]

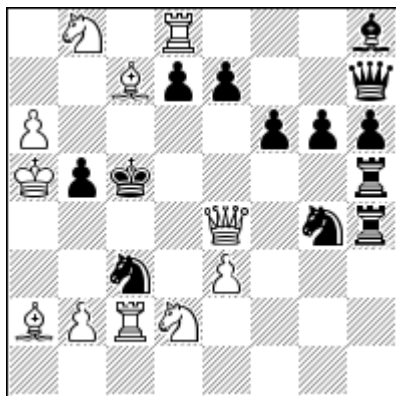
1...Sf5 2.Qa3+ R×a3 3.b4+ a×b3 e.p.#

1...e5 2.Qd6+ B×d6 3.R×c7+ B×c7#

1...f5 2.Qc3+ Qc4 3.Qb4+ Q×b4#

Paradoxical underpromotional flight-taking key and two e.p. effects: in a variation and in the refutation of the try.

F17



S#3

11+13

1...f5 a 2.R×c3+ B×c3+ 3.Qb4+ A B×b4#

1.Q×e7+?

1...Q×e7 f 2.Se4+ B Q×e4 3.b4+ C Q×b4#

but 1...d6!

1.Qb7! [2.Sb3+ Kc4 3.Q×b5+ R5×b5#]

1...f5 a 2.R×c3+ B×c3+ 3.b4+ C B×b4#

1...g5 b 2.Se4+ B Q×e4 3.b4+ C Q×b4#

1...Se5 c 2.b4+ C R×b4 3.Q×b5+ R4×b5#

1...d5 d 2.Bd6+ e×d6 3.Qc7+ Q×c7#

1...e5 e 2.S×d7+ Q×d7 3.Q×b5+ Q×b5#

Partial anticipation, see F50, Album FIDE 2001-2003 (A.Azhusin, N.Pletenyov, A.Selivanov, Orbit 2003).

Arguments for originality of this problem:

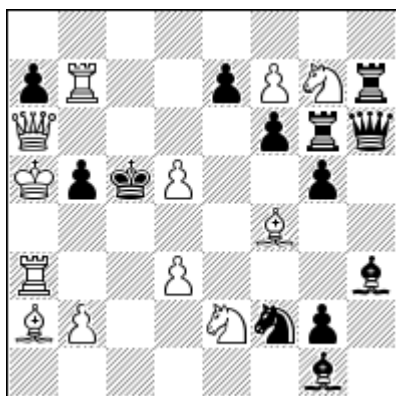
1) different key, different threat;

2) five thematic variations;

3) different W2 and W3 after same defences (F50/this selfmate).

No thematic variation is set in the diagram position, whereas in F50 three variations (out of 4) are set.

F18



S#4

12+13

1.f8=S! [2.Sd7+ B×d7 3.R×b5+ B×b5 4.Qb6+ a×b6#]

1...Sg4 2.d4+ A B×d4 3.Rc3+ B×c3+ 4.b4+ B×b4#

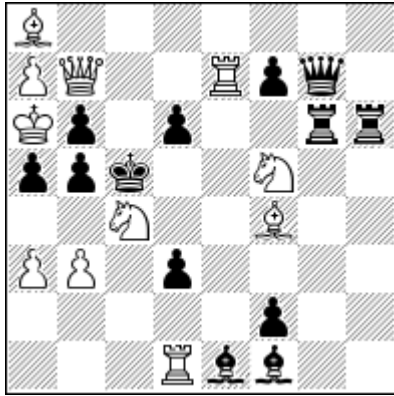
1...g4 2.Be3+ Q×e3 3.d4+ A Q×d4 4.b4+ Q×b4#

1...f5 2.Rc7+ B Rc6 3.R×c6+ Q×c6 4.Q×b5+ Q×b5#

1...e6 2.Sg×e6+ B×e6 3.Rc7+ B R×c7 4.Q×a7+ R×a7#

Four thematic variations; none of the five mates occurs twice.

F19



S#3

11+13

1...bxc4 2.Bxd6+ Rxd6 3.Qxb6+ Rxb6#

1.Sb2! [2.Bxd6+ Rxd6 3.Qxb6+ Rxb6#]

1...b4 2.Rc1+ Qc3, Bc3 3.Sxd3+ Bxd3#

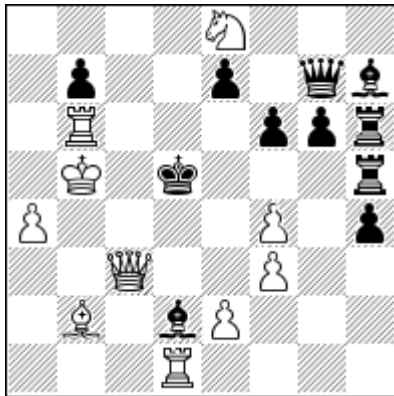
1...d2 2.Be3+ (2.Re5+? d5!) Qd4 3.Sa4+ bxa4#

1...f6 2.Rc7+ Qxc7 3.Qxb6+ Qxb6#

(1...Qe5 2.Rxe5+ dxe5, d5 3.Qxb6+ Rxb6#)

Three thematic variations. Line-closing for unguard of a5 by bBe1 in the first two variations, line-closing for bRg6 in the third variation. Line-opening for bBf1 and bQg7.

F20



S#3

10+11

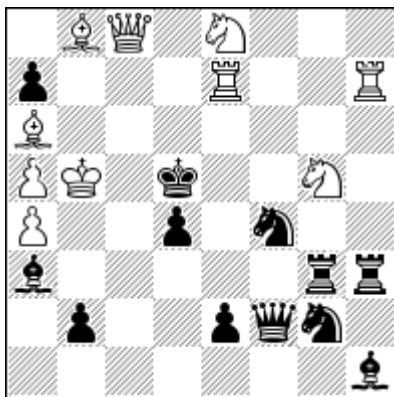
1.Ba3! [2.Qb3+ Kd4+ 3.Bc5+ Rxc5#]

1...e5 2.Sc7+ Qxc7+ 3.Qc4+ Qxc4#

1...f5 2.Qd3+ Qd4 3.Qc4+ Qxc4#

1...g5 2.e4+ Bxe4 3.Qd3+ Bxd3#

F21



S#3

10+12

1.Qc2! [2.Qb3+ Rxb3#]

1...Se3 2.Sc7+ Kd6 3.Qc6+ Bxc6#

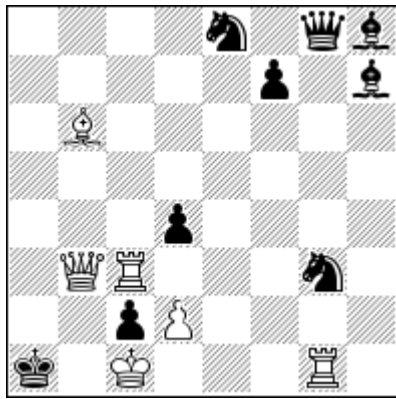
1...d3 2.Rd7+ Bd6 3.Qc5+ Qxc5#

1...Sd3 2.Sf6+ Qxf6 3.Qc6+ Qxc6#

(1...Bb4 2.Qb3+ Rxb3 3.Rd7+ Bd6#

1...Rc3 2.Bb7+ Rc6 3.Qb3+ Rxb3#)

F22



S#3

6+9

1...dxc3 2.Qb2+ cxb2#

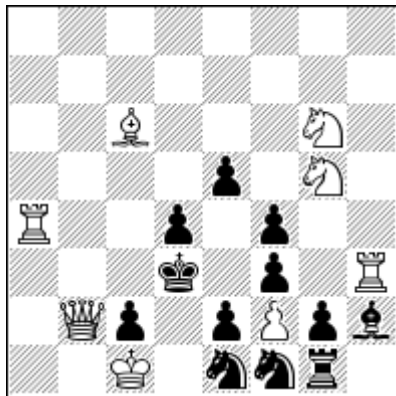
1.Rc8! [2.Bxd4+ Bxd4 3.Qb2+ Bxb2#]

1...Sg7, Sf6 2.Ra8+ Qxa8 3.Qa3+ Qxa3#

1...Se4, Sf5 2.Kxc2+ Qxg1 3.Qb1+ Qxb1#

1...f6, f5 2.Qa3+ Qa2 3.Qb2+ Qxb2#

F23



S#3

8+12

1.Bd5! [2.Rxd4+ exd4 3.Sxf4+ Bxf4#]

1...Sg3 2.Be4+ (Qxc2+?) Sxe4 3.Rxf3+ Sxf3#

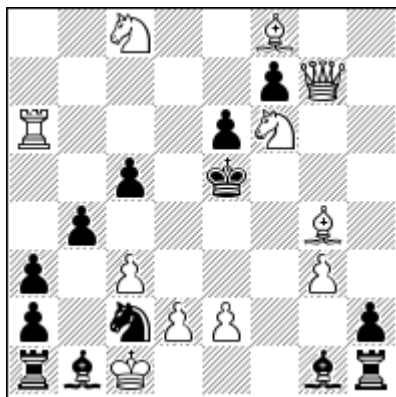
1...Se3 2.Bc4+ Sxc4 (Rxf3?) 3.Qxc2+ Sxc2#

(1...Sd2 2.Bc4+, Be4+)

Two thematic variations.

The dual after 1...Sd2 is uniquely separated in the two thematic variations.

F24



S#3

11+13

1.Rd6? [2.Sd7+ Ke4 3.Sxc5+ Bxc5#]

1...Sd4 **a** 2.cxd4+ cxd4 3.Qg5+ Bf5#

1...Se3 **b** (2.Rd5+ Sxd5 3.Qg5+ Bf5#, 2...exd5!)

1.Sb6? [2.Sfd7+ Ke4 3.Sxc5+ Bxc5#]

1...Se3 **b** 2.Sc4+ Sxc4 3.Qg5+ Bf5#

1...Sd4 **a** (2.cxd4+ cxd4 3.Qg5+ Bf5#, 2...Kxd4!)

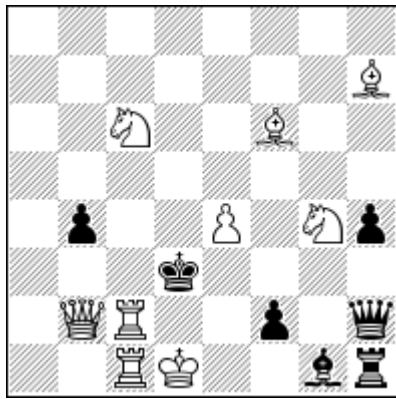
1.Se7! [2.Sd7+ Ke4 3.Sxc5+ Bxc5#]

1...Sd4 **a** 2.Sc6+ Sxc6 3.Qg5+ Bf5#

1...Se3 **b** 2.Rxe6+ fxe6 3.Sg6+ Bxg6#

Tries with function exchange of thematic variation and refutation. In the solution, the white continuations are changed. Altogether, four thematic variations.

F25



S#3

9+7

1.Bg5? [2.Sce5+ Qxe5 3.Sxf2+ Bxf2#]
but 1...f1=B!

1.Bd4! [2.Sce5+ Qxe5 3.Sxf2+ Bxf2#]

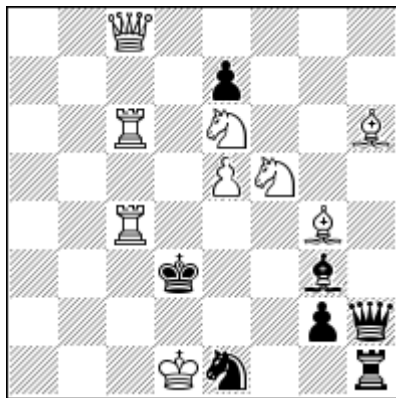
1...f1=B 2.Qa3+ bxa3,b3 3.Rd2+ Qxd2# (2.Rc3+? bxc3 3.Qe2+ Qxe2#
but 3...Bxe2+!)

1...f1=S 2.Rc3+ bxc3 3.Qe2+ Qxe2# (2.Qa3+? bxa3,b3 3.Rd2+ Qxd2#
but 3...Sxd2!)

(1...Qg2 2.e5+ Qe4 3.Sxf2+ Bxf2#)

Reciprocal dual avoidance after underpromotions in two variations.
Reciprocal elimination of white double guard by wQb2 & wRc2.

F26



S#3

9+7

1.Rb4! [2.Rd6+ exd6 3.Qc2+ Sxc2#]

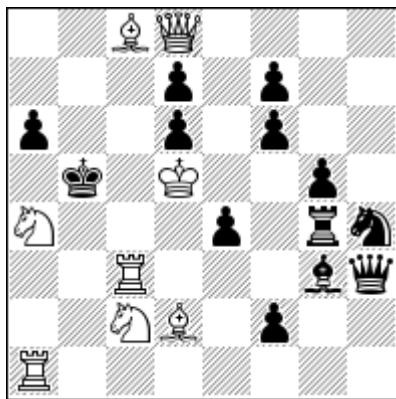
1...g1=S 2.Sc5+ Kc3 3.Bd2+ Qxd2#

1...g1=B 2.Sf4+ Bxf4 3.Be2+ Qxe2#

Both thematic variations involve underpromotions.

The line-opening for the bQ after the promotions on g1 does not
eliminate the threat by itself because 2.Rd6+ exd6 3.Qc2+ Qxc2# would
still deliver mate (hence 3...Sxc2!).

F27



S#3

8+13

1.Qc7! [2.Rc5+ dxc5 3.Qc6+ dxc6#]

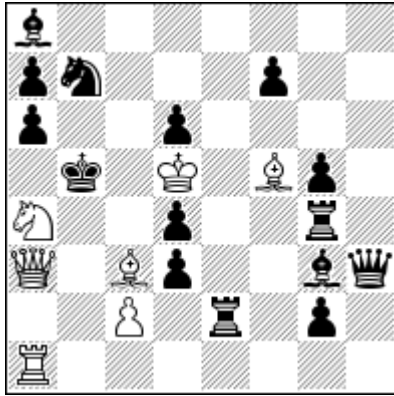
1...Rf4 2.Bxd7+ Qxd7 3.Qc5+ dxc5#

1...Bf4 2.Rb3+ Qxb3+ 3.Qc4+ Qxc4#

Two black bi-valves on f4.

Grimshaw on f4.

F28



S#3

7+15

1.Bb4? Rf4!

1.Bd2! [2.Sc3+ Kb6,dxc3 3.Qa5+ Sxa5#]

1...Bf4 2.Bxd3+ (2.c4+? dxc3 e.p. 3.Bxd3+ Ka5!)

2...Qxd3 3.c4+ Qxc4,dxc3 e.p.#

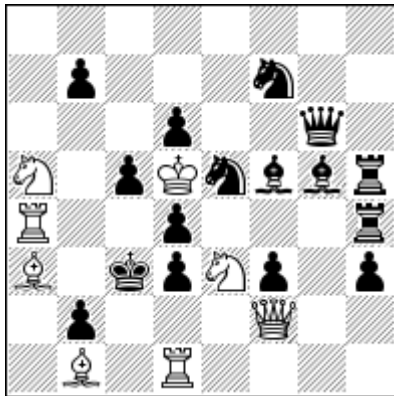
1...Rf4 2.Bd7+ (2.Qc5+? Sxc5+! 3.Kxd6)

2...Qxd7 3.Qc5+ dxc5#,Sxc5#

1...Be1,Bf2,Bh4 2.Bxd3+ Qxd3 3.c4+ Qxc4,dxc3 e.p.#

Dual avoidance.

F29



S#3

8+16

1.Sf1! [2.Bb4+ cxb4 3.Qxd4+ Rxd4#]

1...Sg4 2.Rxd3+ **A** (2.Qd2+? **B**) Bxd3 3.Qd2+ **B** Bxd2#

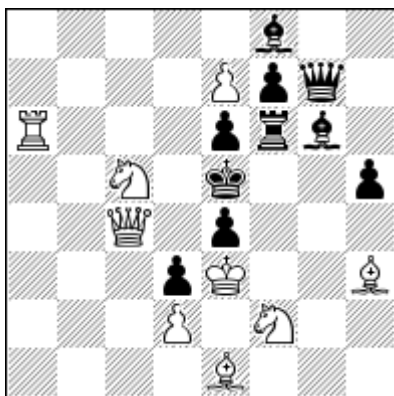
1...Bg4 2.Qd2+ **B** (2.Rc4+? **C**) Bxd2 3.Rc4+ **C** Sxc4#

1...Bf4 2.Rc4+ **C** (2.Rxd3+? **A**) Sxc4 3.Rxd3+ **A** Bxd3#

(1...Sc6 2.Rxd3+ Bxd3 3.Qd2+ Bxd2#

1...Be3 2.Rc4+ Sxc4 3.Rxd3+ Bxd3#)

F30



S#3

9+10

1.e8=Q(?) [2.Scxd3+ exd3 3.Qc5+ Bxc5#]

1...Rf5,Rxf2 2.Qc3+ Kd5 3.Qd4+ Qxd4#

1...Bf5 2.Sfxd3+ exd3 3.Bg3+ Qxg3#

but 1...Rf4!

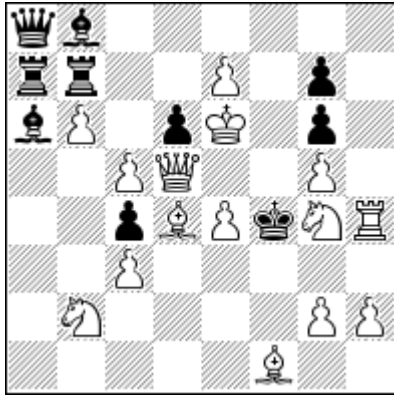
1.e8=S! [2.Scxd3+ exd3 3.Qc5+ Bxc5#]

1...Rf5 2.Qc3+ Kd5 3.Qd4+ Qxd4#

1...Bf5 2.Sfxd3+ exd3 3.Bg3+ Qxg3#

Black Grimshaw in the thematic defences. Line-opening for the same black piece.

F31



S#4

15+10

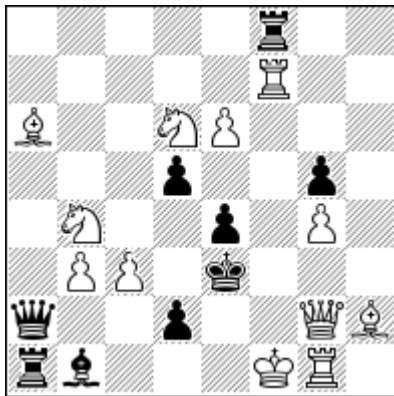
1.Bg1! [2.Sf2+ Ke3 3.Qd3+ cxd3 4.Sxc4+ Bxc4#]

1...Rc7 2.g3+ Kf3 3.Qd1+ Kxe4 4.Qd5+ Qxd5#

1...Bc7 2.Se5+ Kxg5 3.Sxg6+ Kxg6 4.e8=Q(B)+ Qxe8#

Black Grimshaw in the thematic defences. Line-opening for the same black piece.

F32



S#3

12+9

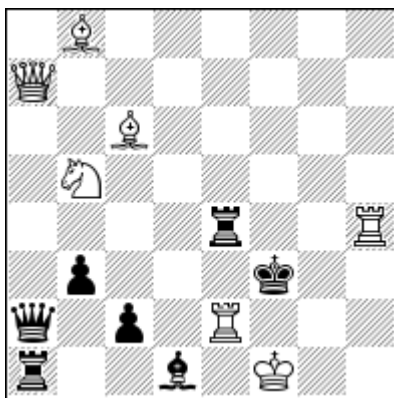
1.Rf5! [2.Qf3+! exf3 3.Re5+ Be4#]

1...d1=S 2.Sc4+! dxc4 3.Qe2+ Qxe2#

1...d1=B 2.Bf4+! gxf4 3.Qf2+ Qxf2#

In the threat and in both variations, White sacrifices a piece on his 2nd move to provoke line-closing by Black.

F33



S#3

7+7

1...Qxa7 2.Rf2+ Ke3 3.Rh3+ Bf3#

1...c1=Q 2.Qe3+ Qxe3 3.Rf2+ Qxf2#

1.Qh7? [2.Rf2+ Ke3 3.Rh3+ Bf3#]

(3.Qh3??)

1...c1=S 2.Rf4+ Kg3 3.Rg2+ Qxg2#

but 1...c1=B!

1.Qg7? [2.Rf2+ Ke3 3.Qg3+ Bf3#]

(change of W3 – 3.Rh3+? Bf3+ 4.Qxa1!)

1...c1=B 2.Qc3+ Be3 3.Rf2+ Qxf2#

but 1...c1=S!

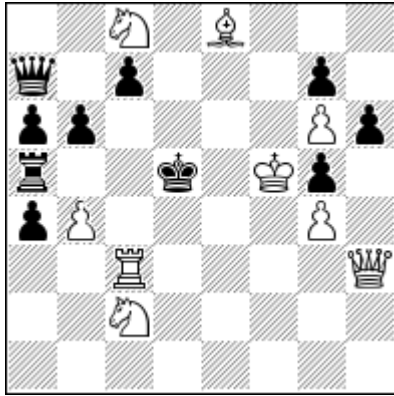
1.Qd7! [2.Rf2+ Ke3 3.Qh3+ Bf3#]

(change of W3 – 3.Rh3+? Bf3+ 4.Qd1!)

1...c1=B 2.Qd3+ (2.Rf4+? Bxf4!) Be3 3.Rf2+ Qxf2#

1...c1=S 2.Rf4+ (2.Qd3+? Sxd3!) Kg3 3.Rg2+ Qxg2#

F34



S#3

9+10

1.Qh2? [2.Se3+] b5!

1.Qe3? [2.Se7+] c5!

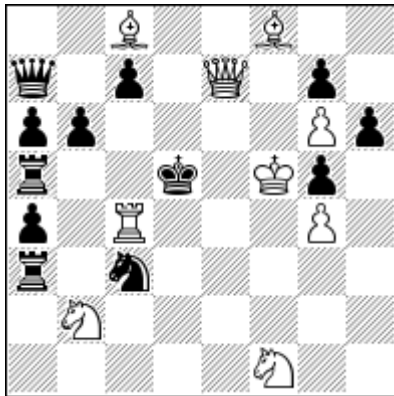
1.Qg3! [2.Se3+ Kd4+ 3.Qe5+ Rxe5#]

1...b5 2.Qd3+ Qd4 3.Qe4+ Qxe4#

1...c5 2.Se7+ Qxe7 3.Qe5+ Qxe5#

Two variations with thematic tries.

F35



S#3

9+12

1.Bd7? c5!

1.Rxc7? [2.Se3+,Qe6+] b5!

1.Qe8! [2.Rd4+ Kxd4+ 3.Qe5+ Rxe5#]

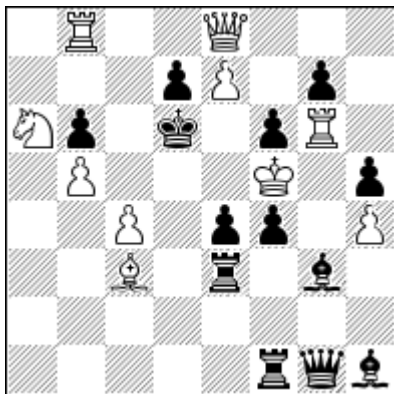
1...b5 2.Se3+ Qxe3 3.Qe5+ Qxe5#

1...c5 2.Bb7+ Qxb7 3.Qd7+ Qxd7#

1...Sb5 2.Se3+ Rxe3 3.Qe5+ Rxe5#

Three thematic variations.

F36



S#4

10+13

1.Ra8? [2.Qb8+ Kxe7 3.Qe8+ Kd6 4.Qe6+ dxe6#]

but 1...Ref3!, 1...Bf2!

1.Qg8? [2.Qe6+ dxe6#] Bf2 2.Qd5+ Kxe7 3.Rxg7+ Qxg7 4.Bxf6+ Qxf6#

but 1...Ref3!

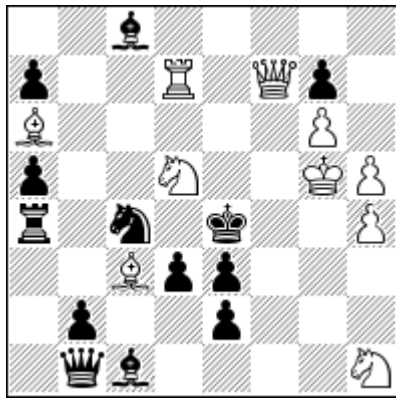
1.Qf7! [2.Qe6+ dxe6#]

1...Ref3 2.Rxb6+ Qxb6 3.c5+ Qxc5+ 4.Be5+ Qxe5#

1...Bf2 2.Qd5+ Kxe7 3.Rxg7+ Qxg7 4.Bxf6+ Qxf6#

Black activates his Q while giving up double guards of wK's flights.

F37



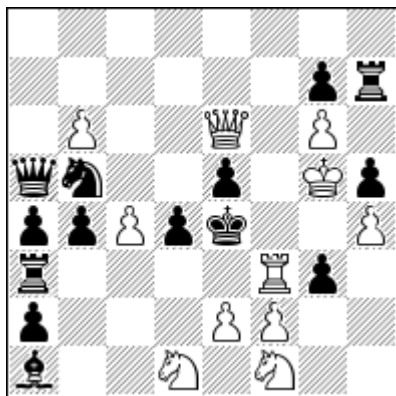
S#4

10+13

1.Sc7! [2.Re7+ Be6,Se5 3.Sf2+ exf2+ 4.Qf4+ Bxf4#]
 1...d2 2.Bb7+ Bxb7 3.Rd4+ Ke5 4.Qf5+ Qxf5#
 1...Sd2 2.Bxd3+ Qxd3 3.Qe6+ Kf3 4.Qg4+ Rxd4#
 (1...e1=B 2.Re7+ Be6,Se5 3.Sg3+ Bxg3 4.Qf4+ Bxf4#)

Two variations: the bK is still at the intersection of the two black thematic lines and must be moved out of the way before the line openings can be exploited. Complex and specific strategy regarding the target squares g4 and f5.

F38

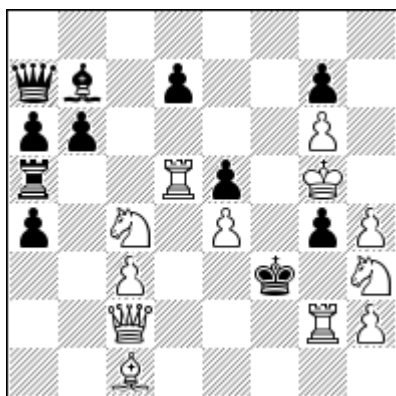


S#3

11+14

1.Rf5! [2.f3+ Rxf3 3.Sxg3+ Rxd3#]
 1...d3 2.Qxe5+ Bxe5 3.Rf4+ Bxf4#
 1...Sc3 2.Rxe5+ Qxe5+ 3.Qf5+ Qxf5#
 1...b3 2.Sd2+ Qxd2+ 3.Rf4+ Qxf4#
 (1...Bc3 2.Sd2+ Bxd2+ 3.Rf4+ Bxf4#
 1...Rf3 2.Rf4+ Rxf4 3.Qf5+ Rxf5#)

F39

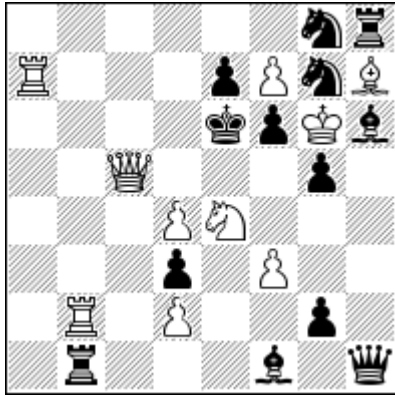


S#4

12+11

1.Rxd7! [2.Sxe5+ Rxe5#]
 1...b5 2.Sg1+ Qxg1 3.Rg3+ Qxg3 4.Sxe5+ Qxe5#
 1...Bd5 2.Rf7+ Qxf7 3.Qf2+ Kxe4 4.Qf5+ Qxf5#

F40



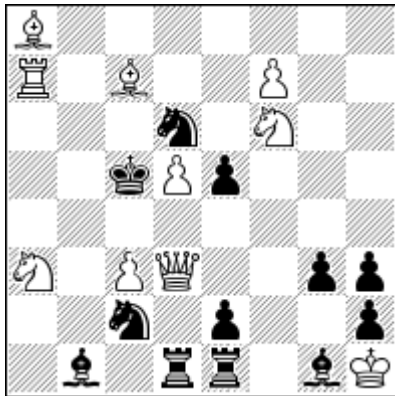
S#3

10+13

1.Sf2! [2.d5+ Ke5 3.Sxd3+ Bxd3#]
 1...f5 2.Rb6+ Rxb6 3.Qd5+ Kxd5#
 1...Sf5 2.f8=S+ Bxf8 3.Bxg8+ Rxg8#

Two variations with "invisible" lines, all line closings (d3-g6 on f5) and openings (b6-g6 by bP and g8-g6 by bS) are made in advance.

F41



S#3

10+12

1...Se3 **a** 2.Qb5+ **A** Sxb5 3.Se4+ Bxe4# (2.Qc4+? Sxc4!)
 1...Sd4 **b** 2.Qc4+ **B** Sxc4 3.Se4+ Bxe4# (2.Qb5+? S4xb5!)

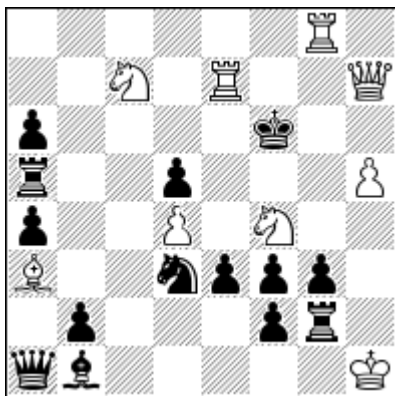
1.f8=Q? [2.Bxd6+ Kb6 3.Bc5+ Bxc5#]
 but 1...Se3! **a**, 1...Sd4! **b**

1.f8=B! [2.Bcxd6+ Kb6 3.Bc5+ Bxc5#]
 1...Se3 **a** 2.Qc4+ **B** Sxc4 3.Se4+ Bxe4# (2.Qb5#?)
 1...Sd4 **b** 2.Qb5+ **A** S4xb5 3.Se4+ Bxe4# (2.Qc4#?)

Fourfold presentation of the theme with reciprocal changes based on dual avoidance in all variations.

Underpromotional key.

F42

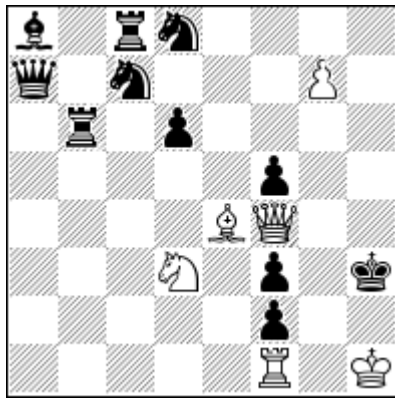


S#3

9+14

1.h6! [Scxd5+ Rxd5 3.Sh5+ Rxh5#]
 1...Sc5 2.Re6+ (Qg6+? Kxe7!) Sxe6 3.Qg6+ Bxg6#
 1...Se5 2.Rf7+ (Qg6+? Sxg6!) Sxf7 3.Qg6+ Bxg6#
 (1...Sxf4 2.Re6+)

F43



S#3

6+11

1...fxe4 2.g8=Q [3.Qg2+ fxg2#]
1...Bxe4 2.g8=Q [3.Qg2+ fxg2#]

1.g8=Q! [2.Qg2+ fxg2+ 3.Bxg2+ Bxg2#]

1...d5 2.Qh6+ Rxh6 3.Qgg3+ Kxg3#

1...Sd5 2.Qh7+ Qxh7 3.Qfg3+ Kxg3#

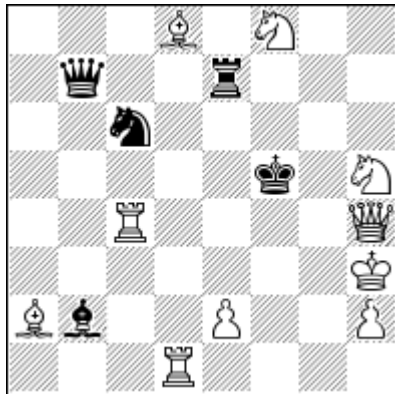
1...Sb7,Sc6 2.Qh8+ Rxh8 3.Qfg3+ Kxg3#

1...Rb7,Rc6 2.Sxf2+ Qxf2 3.Qh2+ Qxh2#

(1...Qb7 2.Qg2+ fxg2+ 3.Bxg2+ Qxg2#)

Four different variations, 2x2 defences on the same squares, three different mates on g2, moves of wQs to g3 on W3.

F44



S#3

10+5

1.Rc5+!

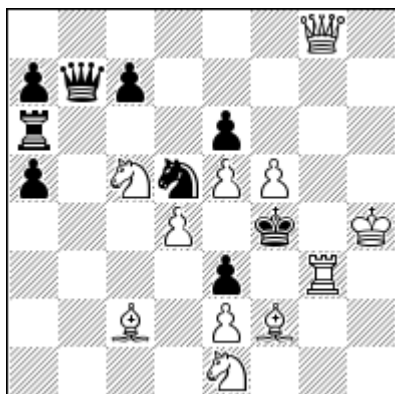
1...Se5 2.e4+ Qxe4 (Rxe4??) 3.Qg4+ Qxg4#

1...Re5 2.Sg7+ Qxg7 (Bxg7??) 3.Qg4+ Qxg4#

1...Be5 2.Bb1+ Qxb1 (Re4??) 3.Rf1+ Qxf1#

Three thematic variations.

F45



S#3

11+9

1.Qh7?,Qf8? [2.Sxe6+ Rxe6 3.Qh6+ Rxh6#]

1...Sb6 **a** 2.Sg2+ Qxg2 3.Rg4+ Qxg4#

1...Sf6 **b** 2.Rf3+ Qxf3 3.Bg3+ Qxg3#

but 1...c6! **c**

1.Qg7? [2.Sxe6+ Rxe6 3.Qh6+ Rxh6#]

1...Sb6 **a** 2.Rf3+ Qxf3 3.Qg4+ Qxg4#

1...c6 **c** 2.Sed3+ Kxf5 3.Qh7+ Qxh7#

but 1...Sf6! **b**

1.Qh8! [2.Sxe6+ Rxe6 3.Qh6+ Rxh6#]

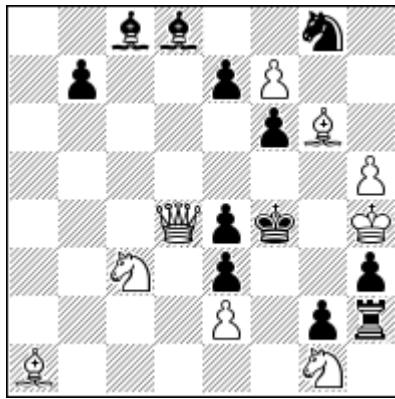
1...Sb6 **a** 2.Sg2+ Qxg2 3.Rg4+ Qxg4#

1...Sf6 **b** 2.Rf3+ Qxf3 3.Bg3+ Qxg3#

1...c6 **c** 2.Sed3+ Kxf5 3.Qh7+ Qxh7#

Three thematic variations. Three thematic tries with two thematic refutations. Opening a line for the same black piece.

F46



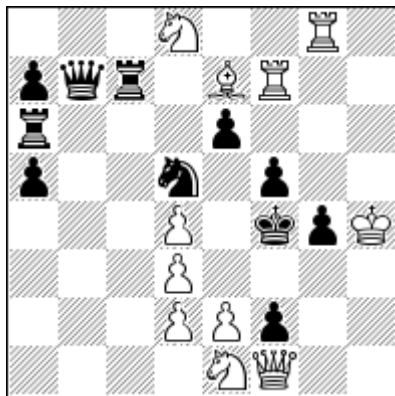
S#3

9+12

1.f8=S! [2.Sxh3+ Bxh3 3.Se6+ Bxe6#]
 1...f5 2.Se6+ Bxe6 3.Qd6+ exd6#
 1...e6 2.Sd5+ exd5 3.Qe5+ fxe5#

Closure of the c8-h3 line and opening of the black half-battery line allows bBd8 to mate as a rear battery piece.

F47

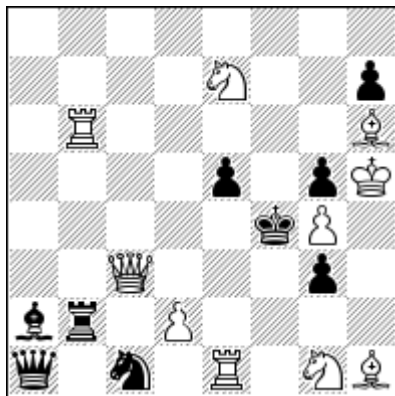


S#3

11+11

1.Bf8! [2.Sxe6+ Rxe6 3.Bh6+ Rxh6#]
 1...Sb6 2.Sg2+! Qxg2 3.Rxg4+ Qxg4#
 1...Sf6 2.Qxf2+! Qf3 3.Qg3+ Qxg3#

F48



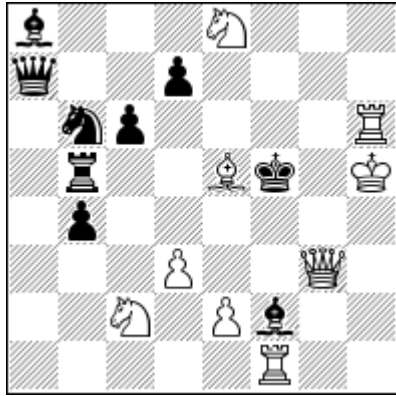
S#3

10+9

1.Rb7? [2.Sd5+ Bxd5 3.Rf7+ Bxf7#]
 but 1...Rb5! 2.Sd5+ Rxd5!; 2.Bxe5+ Rxe5!

1.Rb8! [2.Rf8+ Bf7+ 3.Sg6+ hxg6#]
 1...Rb3 2.Qxe5+ Qxe5 3.Bxg5+ Qxg5#
 1...Sb3 2.Rf1+ Qxf1 3.Sh3+ Qxh3#

F49



S#3

9+9

1...Sa4,Sc8 2.Se3+ Qxe3 3.Qg5+ Qxg5#

1.Ba1,Bb2? Sd5!

1.Bg7? d5! 2.Sg7??

1.Bh8! [2.Qg6+ Kf4+ 3.Qg5+ R×g5#]

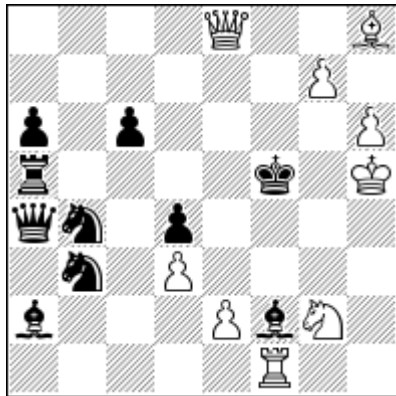
1...Sd5 2.Sd4+ Qxd4 3.Qg4+ Qxg4#

1...c5 2.e4+ Bxe4 3.Qf3+ Bxf3#

1...d5 2.Sg7+ Qxg7 3.Qg5+ Qxg5#

An interesting first move – the B goes to the corner of the board.

F50



S#3

9+10

1.**g8=Q!** [2.Sh4+ Kf4+ 3.Qg5+ R×g5#]

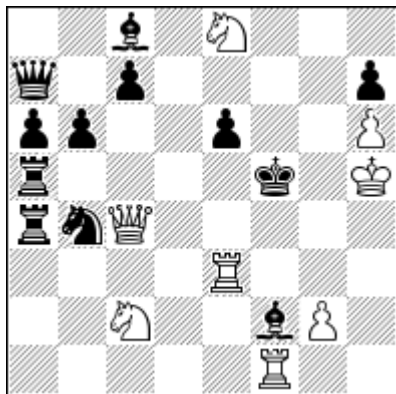
1...Sc5 2.Qf7+ Bxf7+ 3.Qg6+ B×g6#

1...Sd5 2.e4+ dxe3 e.p. 3.Qg4+ Qxg4#

1...c5 2.Qd7+ Qxd7 3.Qf7+ Qxf7#

With promotion and e.p. effect.

F51



S#3

8+12

1...Rd5 2.Re5+ Rxe5 3.Qf4+ Kxf4#

2...Kxe5 3.Qf4+ Kxf4#

1.Qh4! [2.g4+ Kf4+ 3.Qg5+ R×g5#]

1...c5 2.Sg7+ Qxg7 3.Qg5+ Qxg5#

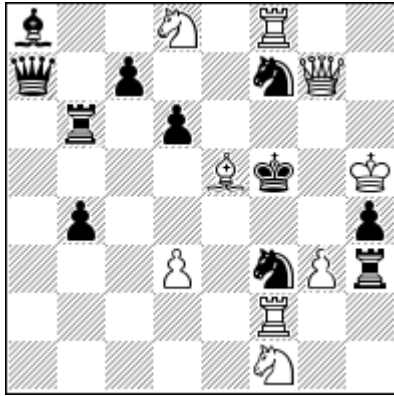
1...b5 2.Sd4+ Qxd4 3.Qg4+ Qxg4#

1...e5 2.Qh3+ Kf4 3.Qg4+ Bxg4#

1...Sd5 2.g4+ Kf4 3.Qf6+ Sxf6#

2...R×g4 3.Qg5+ R×g5#

F52



S#3

9+11

1...dxe5 2.g4+ Kf4 3. Qh6+ R×h6#

1.Bb2! [2.R×f3+ B×f3+ 3.Qg4+ B×g4#

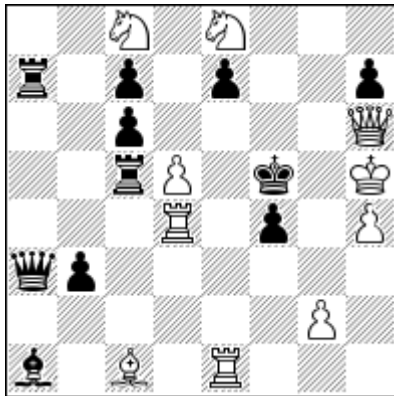
1...Rb7,Rc6 2.Se3+ Q×e3 3.Qg5+ Q×g5#

1...d5 2.g4+ Kf4 3.Qh6+ R×h6#

1...c6 2.R×f7+ Q×f7+3.Qg6+ Q×g6#

Threefold presentation of the theme, one transferred variation.

F53



S#3

10+11

1.Rd3! [2.Sg7+ B×g7 3.Qg6+ h×g6#]

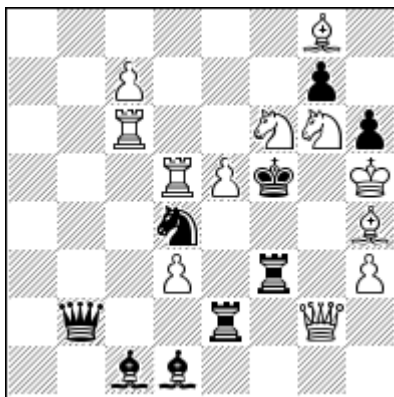
1...b2 2.g4+ f×g3 e.p. 3.Rf3+ Q×f3#

1...Rc3 2.S×e7+ Q×e7 3.Q×h7+ Q×h7#

1...e5 2.Sd6+ c×d6 3.Q×h7+ R×h7#

With play on indirect line and e.p. effect.

F54



S#3

12+9

1.Se8! [2.Be6+ S×e6 3.S×g7+ S×g7#]

1...Rf4 2.Qg5+ h×g5 3.e6+ Re5#

1...Rfe3 2.e6+ Re5 3.Qe4+ R×e4#

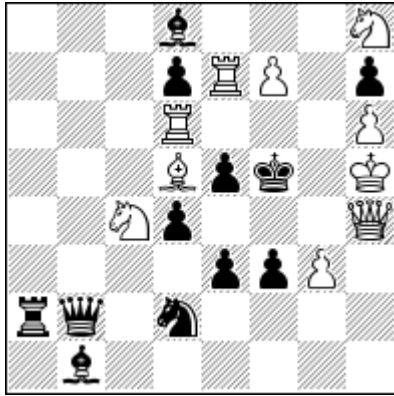
1...Ree3 2.Se7+ Kf4 3.Qg3+ R×g3#

1...Rd2 2.c8=Q+ Se6 3.Q×f3+ B×f3#

(1...S~ 2.Q×f3+ Bf4 3.Qe4+ R×e4#)

Four thematic variations using the black half-battery.

F55

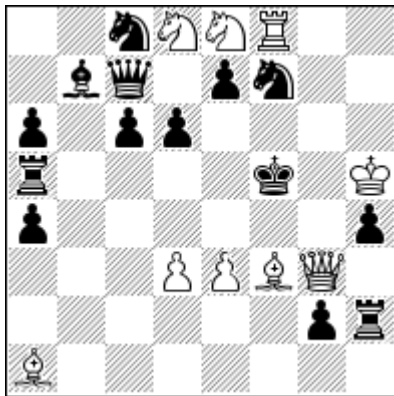


S#4

10+12

1.f8=S! [2.g4+ Kf4 3.Se6+ dxe6 4.Sg6+ Bxg6#,h×g6#]
 1...d3 2.Rxe5+ Qxe5 3.Qf4+ Qxf4 4.g4+ Qxg4#
 1...e4 2.Sxe3+ dxe3 3.Rf6+ Qxf6 4.Qg5+ Qxg5#
 1...Se4 2.Bxe4+ Bxe4 3.g4+ Kf4 4.Qh2+ Qxh2#

F56



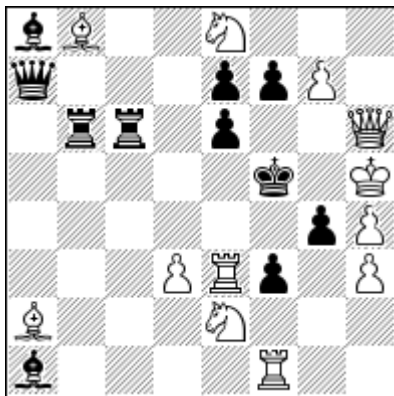
S#3

9+14

1.Bh8! [2.Sg7+ Kf6+ 3.Qg5+ Rxg5#]
 1...e5 2.Rxf7+ Qxf7+ 3.Qg6+ Qxg6#
 1...d5 2.Qf4+ Qxf4 3.Bg4+ Qxg4#
 1...c5 2.Be4+ Bxe4 3.Qf3+ Bxf3#

Three thematic variations with closure of the 5th rank and opening of three black pieces' lines by bPs. Exchanged roles of wQ & wB after 1...d5/c5 (sacrifice on W2/W3 & vice versa). A mirrored bK.

F57



S#3

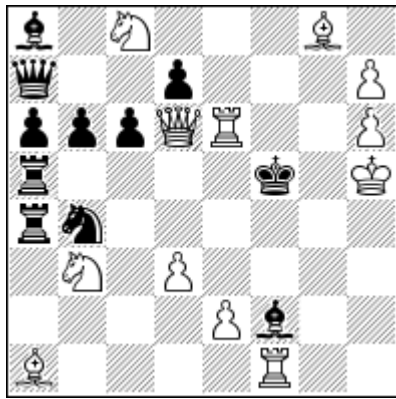
12+11

1...Qxb8,Qc7 2.Sg3+ Qxg3 3.hxg4+ Qxg4#

1.g8=S! [2.Sg7+ Bxg7 3.Qg6+ fxg6#]
 1...f6 2.Sxe7+ Qxe7 3.Qh7+ Qxh7#
 1...e5 2.Qf4+ exf4 3.Sh6+ Rxh6#
 1...Rb2 2.Sd4+ Qxd4 3.hxg4+ Qxg4#
 1...Rc3 2.Rxf3+ gxf3 3.Rxf3+ Bxf3#
 2...Bxf3 3.hxg4+ Bxg4#

Four thematic variations; no repetition of mates.

F58



S#3

12+11

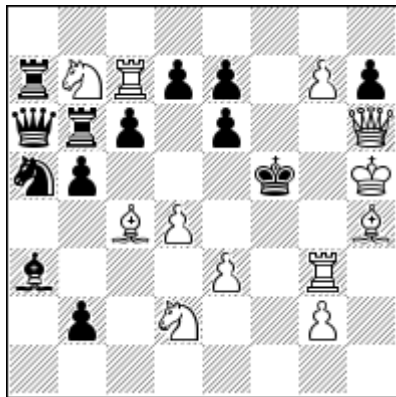
1.Re5+? Rxe5 2.Qg6+ Kf4+ 3.Qg5+ R×g5#
but 1...Kf4!

1.Re7? [2.Qg6+ Kf4+ 3.Qg5+ R×g5#]
and [2.Be6+ dxe6 3.Rf7+ Q×f7#]
but 1...Sd5!

1.Qg3! [2.Qg6+ Kf4+ 3.Qg5+ R×g5#]
1...b5 2.Sd4+ Qxd4 3.Qg4+ Q×g4#
1...c5 2.e4+ Bxe4 3.Qf3+ B×f3#
1...d5 2.Se7+ Qxe7 3.Qg5+ Q×g5#
1...Sd5 2.Re5+ Kf6 3.Qh4+ R×h4#

After A.Azhusin, N.Pletenyov, A.Selivanov.
Fourfold realisation of the theme.

F59



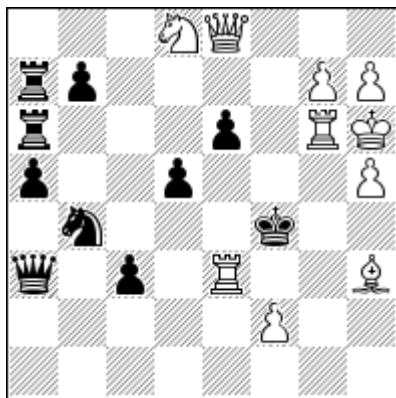
S#5

12+13

1.g8=S! [2.Sxe7+ Bxe7 3.Rg5+ B×g5 4.Qg6+ h×g6#]
1...b4 2.Bd3+ Qxd3 3.e4+ Qxe4 4.Rf3+ Qxf3+ 5.g4+ Q×g4#
4...Qf4 5.Qg6+ h×g6#
1...c5 2.Rxc5+ e5 3.Qf6+ exf6 4.Rxe5+ fxe5 5.Sh6+ R×h6#
2...d5 3.Sd6+ Rxd6, exd6 4.S(×)e7+ Rxe7 5.Q×h7+ R×h7#
2...Bxc5 3.Sxe7+ Bxe7 4.Rg5+ B×g5 5.Qg6+ h×g6#
1...d6 2.Sxd6+ exd6 3.Rf7+ R×f7 4.Se7+ Rxe7 5.Q×h7+ R×h7#

Three thematic variations.

F60



S#3

10+10

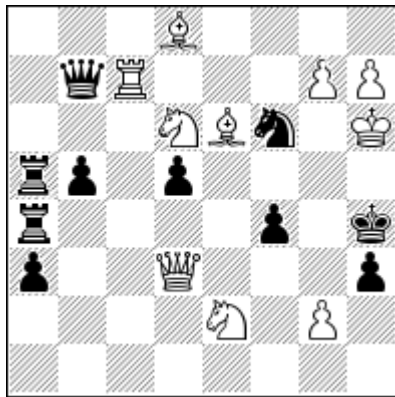
1.Qa4, Qh8? [2.S×e6+]
but 1...b6!

1.Qd7? [2.S×e6+]
but 1...Sc6!

1.Q×e6? [2.Qd6+], 2...R×d6 3.Rf6+ R×f6#
1...Sc6, Sd3 2.Qe5+ S×e5 3.Rf6+ R×f6#
but 1...Rd6!

1.Qg8! [2.S×e6+ R×e6 3.Rf6+ R×f6#]
1...Sc6 2.Qf8+ Q×f8 3.Rf6+ Q×f6#
1...b6 2.Qf7+ R×f7 3.Rf6+ R×f6#

F61



S#6

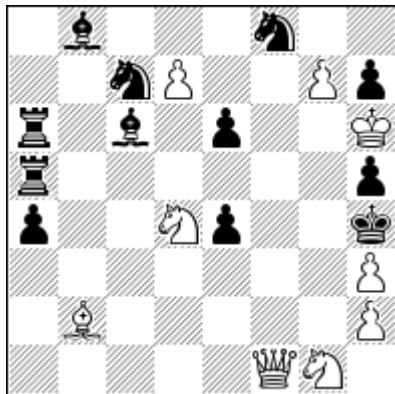
10+10

1.Qf3! [2.Qxf4+ Rxf4 3.Bxf6+ Rxf6#]

1...d4 2.Qg3+ fxg3 3.Sf5+ Kg4 4.Sxd4+ Kh4 5.Sf3+ Qxf3 6.Bxf6+ Qxf6#

1...b4 2.g3+ fxg3 3.Rc4+ dxc4 4.Sf5+ Rxf5 5.Qf4+ Rxf4 6.Bxf6+ Rxf6#

F62



S#3

9+12

1.Qe2! [1...Sd5 2.d8=Q+ (Qf2+?) Se7,Sf6 3.Qxh5+ Rxh5#] dual avoidance

1...Sb5 2.Qf2+ (d8=Q+?) Bg3 3.Qf4+ Bxf4# correction and dual avoidance

1...Bb5,Bd5 2.Sf5+ exf5+ 3.Bf6+ Rxf6#

1...e5 2.Sdf3+ exf3 3.Qe4+ Bxe4#