

8th WCCT - Entries Section E: Helpmates

Theme

Helpmate in three moves. The white mating piece must arrive on a square that has been vacated by a black piece (not pawn) during the play. A mate by a direct battery is not allowed.

Judges

Czech Republic, France, Greece, Italy, Macedonia

Reserve judge

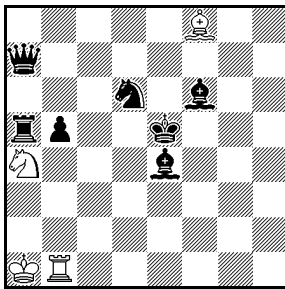
Bulgaria

Notes by the Tourney Director

Sorted by (a) the position of white king, (b) the position of black king (if same position of white king), (c) random choice (if same position of both kings).

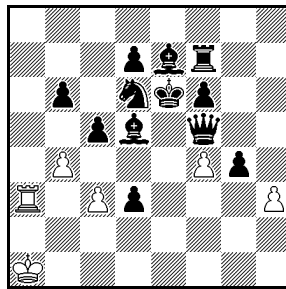
Computer test results are given as indicated by the country.

E/1



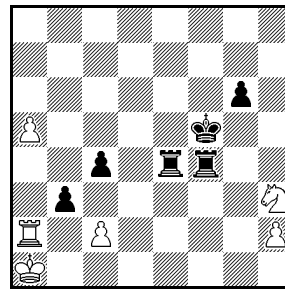
H#3 2.1;1.1;1.1 4+7 C+

E/2



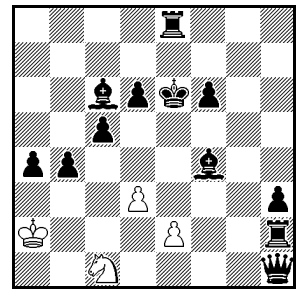
H#3 6+12 C+
b) ♖a3→b2
c) ♖a3→h1

E/3



H#3 6+6 C+
b) ♜e4→a4

E/4



H#3 4+12 C+
b) ♘c1→c4

E/1

1.Ld5 Tb4 2.La2 Sc3 3.Sf5 Te4#

1.Sc4 Td1 2.Sa3 Sc5 3.Lf5 Ld6#

E/2

a) 1.Le4 c4 2.Dd5! T×d3 3.Lf5 c×d5#

b) 1.Sc8 b×c5 2.Ld6! T×b6 3.Se7 T×d6#

c) 1.De5 h×g4 2.Sf5! Th5 3.Dd6 g×f5#

Three times reciprocal exchange of place. Line openings by the pawns on second move.

E/3

a) 1.Te6 Ta4 2.Tfe4 T×c4 3.T4e5 Tf4#

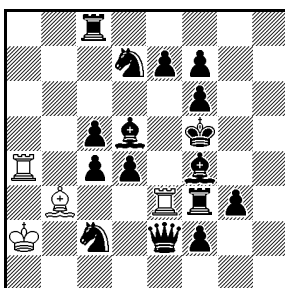
b) 1.T×a5 Sg5 2.Ta6 h3 3.Tf6 Ta5#

E/4

a) 1.Ld2 (1.Lg2?) e3 2.Kd5 Se2 3.Te5 Sf4#

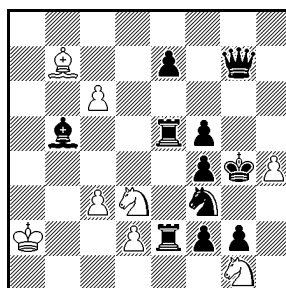
b) 1.Lg2 (1.Ld2?) Sa5 2.Ke5 e4 3.Te6 Sc6#

E/5



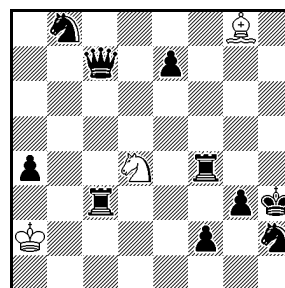
H#3 3.1;1.1;1.1 4+16 C+

E/6



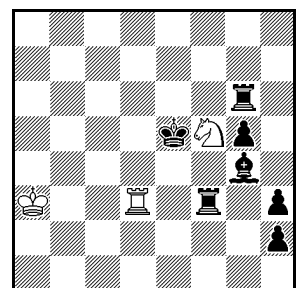
H#3 8+11 C+
b) ♙b7→c1

E/7



H#3 3+10 C+
b) ♚h3→a8

E/8



H#3 2.1;1.1;1.1 3+7 C+

E/5

1.Ld6 Ta7 2.Se5 La4 3.Ke6 Ld7#

1.c3 T×d4 2.**Le4** L×f7 3.Ke5 **Td5#**

1.e5 T×e2 2.**Se3** T×c4 3.Ke4 **Lc2#**

Three model mates, in which the black thematic units are pinned on the same file.

E/6

a) 1.**T5e4** S×f3 2.K×f3 c7 3.Dg3 **Se5#**

b) 1.**T2e3** S×f4 2.K×f4 d3 3.Dg4 **Se2#**

Zilahi (white knights), change of function of black rooks, anticipatory self-pins and model mates.

E/7

a) 1.**Th4** Se2 (1.– Se6?) 2.Df4! (2.Dd7?) Le6+ 3.**Dg4** Sf4#

b) 1.**Da7** Sb5 (1.– Se6?) 2.Tc7! (2.Tb3?) Ld5+ 3.**Tb7** Sc7#

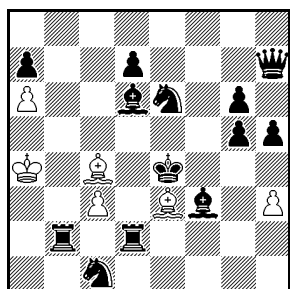
Because of the dual avoidance the second black piece also come to the thematic square and causes doubling of the theme.

E/8

1.Kf6 Se3 2.**Le6** Td7 3.Tf5 **Sg4#**

1.Te6 Sh4 2.**Tff6** Td4 3.Lf5 **Sf3#**

E/9

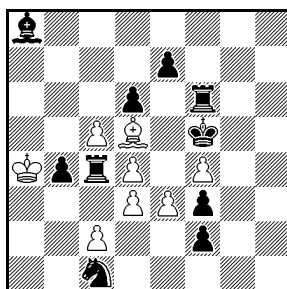


H#3

6+13 C+

b) ♖e4→e5

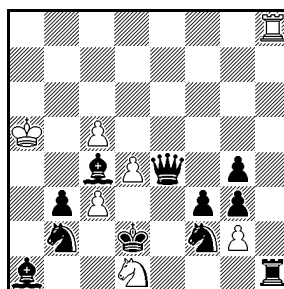
E/10



H#3

3.1;1.1;1.1 8+10 C+

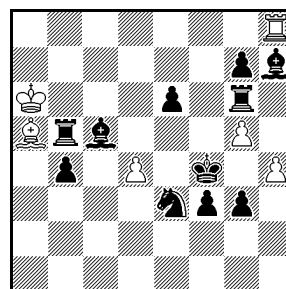
E/11



H#3

3.1;1.1;1.1 7+11 C+

E/12



H#3

6+11 C+

b) ♜e3→g4

E/9

a) 1.**Lf4** Lc5 2.Le3! Ld3+ 3.Kf4 **Ld6#**

b) 1.**Ld5** Le2 2.Lc4! Ld4+ 3.Kd5 **Lf3#**

Black moves are analogous to the theme.

E/10

1.L×d5 c6 2.**Lf7** e4+ 3.Ke6 **d5#**

1.T×d4 c3 2.**T×f4** e4+ 3.Ke5 **d4#**

1.S×d3 L×c4 2.**Se5** d5 3.Sg4 **Ld3#**

E/11

1.**Te1** S×f2 2.Te2 S×e4+ 3.Ke1 **Th1#**

1.**Le2** Tf8 2.Sbd3 Sb2 3.Ke3 **Sc4#**

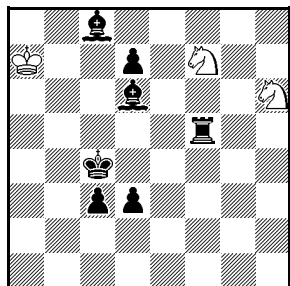
1.**Dc2** Td8 2.Sfd3 Sf2 3.K×c3 **Se4#**

E/12

a) 1.L×d4 Td8 2.Tf5 Lc7+ 3.**Le5** Td4#

b) 1.T×g5 Ld8 2.Le4 Tf8+ 3.**Tf5** Lg5#

E/13

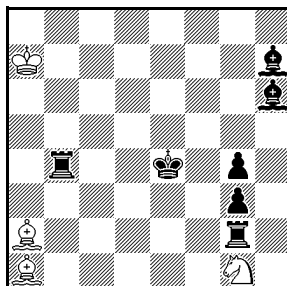


H#3

3+7 C+

b) ♔a7→a1

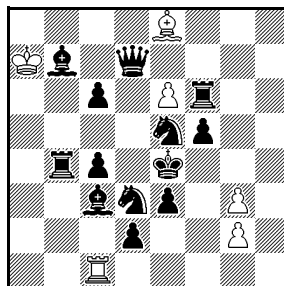
E/14



H#3

2.1;1.1;1.1 4+7 C+

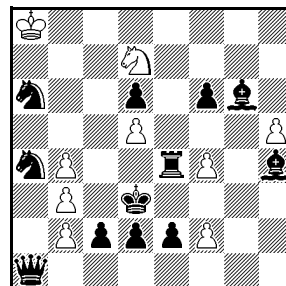
E/15



H#3

2.1;1.1;1.1 6+13 C+

E/16



H#3

4.1;1.1;1.1 9+12 C+

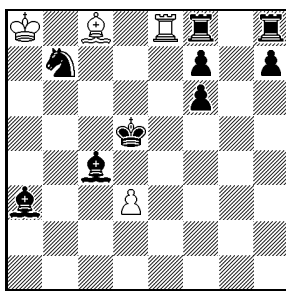
E/13a) **1.Td5** Kb6 2.Le5 Sd6+! 3.Kd4 **Shf5#**b) **1.Lb4** Ka2 2.Tc5 Sf5! 3.d5 **S7d6#**

Also on the second move, White enters the square Black has vacated.

E/14**1.Lf5** Lg8 2.Le6 Sh3 3.Kf5 **Lh7#****1.Lf4** Lg7 2.Le5 Lb1 3.Kf4 **Lh6#****E/15**1.Sf4 Tf1 2.Dd3 L×c6+ **3.Sd5 Tf4#**1.Sf3 Lh5 2.Le5 T×c4+ **3.Sd4 Lf3#****E/16**1.D×b2 Sb6 **2.Dd4** Sc4 (2.– S×a4??) 3.Sc3 **Sb2#**1.T×f4 Sf8 **2.Td4** Se6 (2.– S×g6??) 3.Le4 **Sf4#**1.L×f2 S×f6 **2.Ld4** Sg4 (2.– S×e4??) 3.Te3 **Sf2#**1.S×b4 Sb8 **2.Sc6** Sa6 (2.– S×c6??) 3.Sd4 **Sb4#**

4×4:

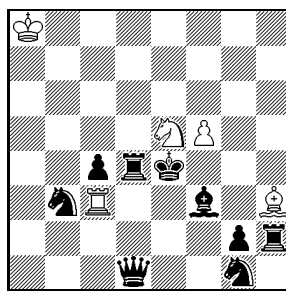
- Four-fold blocking on d4 by pieces of different types
- Four mates with intersected black line
- Four captures on the mating squares
- Four anti-symmetric paths of white knight (where the capture of black piece has to be avoided)

E/17

H#3

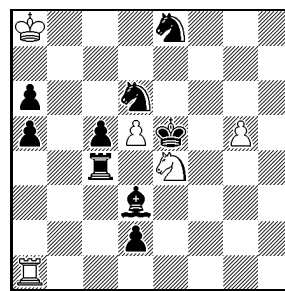
4+9 C+

b) ♖b7→d4

E/18

H#3 2.1;1.1;1.1

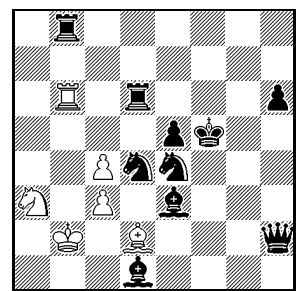
5+9 C+

E/19

H#3

5+9 C+

b) ♖g5→c3

E/20

H#3

6+10 C+

b) ♖e4→g4

E/17a) **1.Sd6** Te4 2.Se8 d4 3.Ld6 **Lb7#**b) **1.Lb5** Te6 2.Le8 La6 3.Lc5 **Lc4#**

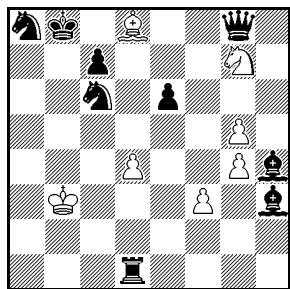
White-black and black-white Umnov, white half-pin.

E/18**1.Td3** Sc6 2.Te3 Td3! 3.Sd2 **Td4#****1.Lg4** Sg6 2.L×f5 Lg4! 3.Se2 **Lf3#****E/19**a) 1.Sf5 S×d2 **2.Tf4** Td1 3.Le4 **Sc4#**b) 1.Sf6 S×c5 **2.Lf5** T×a5 3.Te4 **Sd3#**

Grimshaw combined with masked line opening for the white rook in both variations.

E/20a) 1.Se2! (1.Sc2?) Sc2 **2.Lc5** L×h6 3.Td4 **Se3#**b) 1.Sb3! (1.Sb5?) Sb5 **2.Td3** T×h6 3.Ld4 **Sd6#**

E/21

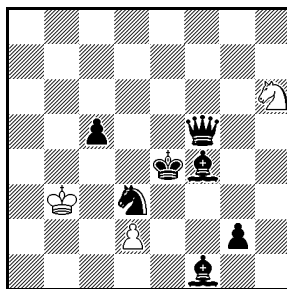


H#3 7+9 C+

b) ♖b8→f8

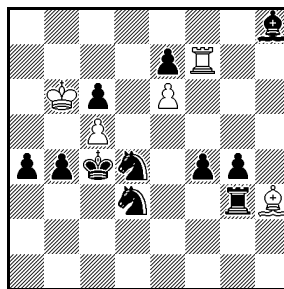
c) ♖b8→e1

E/22



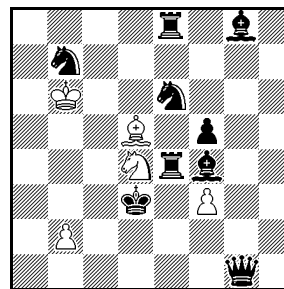
H#3 2.1;1.1;1.1 3+7 C+

E/23



H#3 2.1;1.1;1.1 5+11 C+

E/24



H#3 2.1;1.1;1.1 5+9 C+

E/21

a) 1.S×d8 Sf5 2.Sb7 Se7 3.Dc8 Sc6#

b) 1.D×g7 g6 2.Dd7 g7+ 3.Ke8 g8=D#

c) 1.L×g5 Sh5 2.Ld2 Sf4 3.Lf1 Lh4#

E/22

1.Dd5+ Kc2 2.Se5 d3 3.Kd4 Sf5#

1.Se1 Sg4 2.Lc4+ K×c4 3.Sf3 d3#

E/23

1.S×c5 Tf5 2.Tb3 Lf1+ 3.Sd3 Tc5#

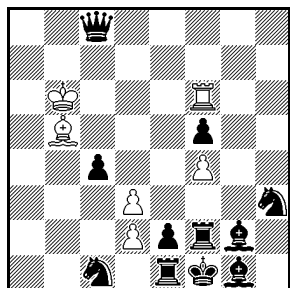
1.S×e6 L×g4 2.Lc3 T×f4+ 3.Sd4 Le6#

E/24

1.Te2 Kb5 2.Le3 Sb3 3.f4 Le4#

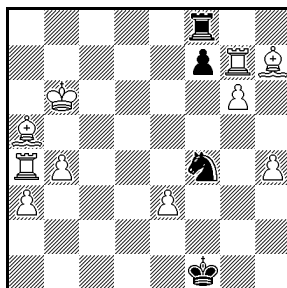
1.Ld2 Lb3 2.Te3 Se2 3.Sd4 Sf4#

E/25



H#3 2.1;1.1;1.1 6+11 C+

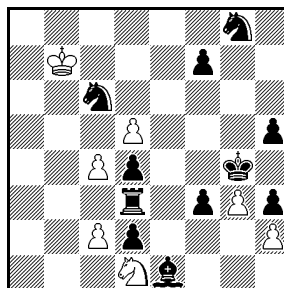
E/26



H#3 10+4 C+

b) ♗f4→d3

E/27



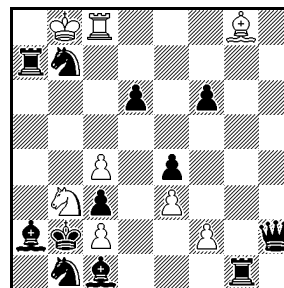
H#3 7+11 C+

b) ♗h3→e4

c) ♗f3→f5

d) ♗h5→f5

E/28



H#3 8+12 C+

b) ♗g8→h6

E/25

1.S×f4 Ld7 2.Lh3 L×f5 3.Se6 L×h3#

1.S×d3 Tc6 2.Tc1 T×c4 3.Sc5 T×c1#

ODT.

E/26

a) 1.S×g6 b5 2.Sf4 Ld3+ 3.Se2 Tf4#

b) 1.S×b4 g×f7 2.Sd3 Tf4+ 3.Sf2 Ld3#

E/27

a) 1.Te3 c3 2.Te5 c×d4 3.Tg5 Se3#

b) 1.Lf2 c×d3 2.Le3 d×e4 3.Lg5 Sf2#

c) 1.Se5 Sb2 2.Sf3 S×d3 3.Sg5 Se5#

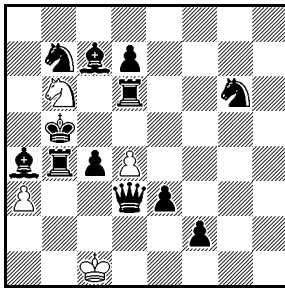
d) 1.Sf6 Sc3 2.Sh7 Se4 3.Sg5 Sf6#

On the first move, the black theme piece arrives to the theme square. Four selfblocks on g5 and four model mates.

E/28

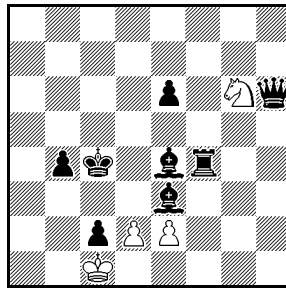
- a) 1.L×b3 Tc5 2.L×c4 Ta5 3.La6 Ta2#
b) 1.L×e3 Tg8 2.L×f2 Tg2 3.Le1 Lc1#

E/29



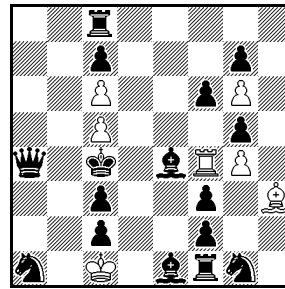
- H#3 4+12 C+
b) ♖b4→c5
c) ♗d4→♙e3
d) ♗d4→♙f2

E/30



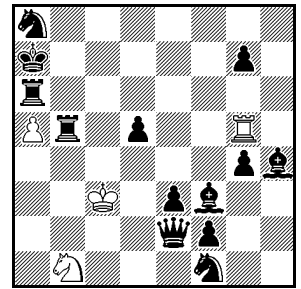
- H#3 4+8 C+
b) ♖f4→e5
c) ♖f4→d6

E/31



- H#3 2.1;1.1;1.1 7+16 C+
b) ♗h3→h7

E/32



- H#3 4+13 C+
b) ♔a7→g1

E/29

- a) 1.Sc5 Sa8 2.La5 d5 3.Tb6 Sc7#
b) 1.Sa5 Sc8 2.Ta6 d5 3.Lb6 Sd6#
c) 1.Kc6 Sd5 2.Tb6 e×d4 3.Lb5 Sb4#
d) 1.Kc5 f×e3 2.Lc6 e4 3.Tb5 Sa4#

E/30

- a) 1.Lc5 d3+ 2.Kd4 Kd2 3.Ld5 e3#
b) 1.Tb5 Kb2 2.Lc5 e3 3.Ld5 Se5#
c) 1.Lc6 K×c2 2.Kd5 Kd3 3.Lc5 e4#

E/31

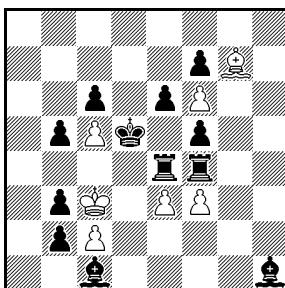
- a) 1.Kb5 T×e4 2.Ka6 L×f1 3.Db5 Ta4#
1.Kd5 L×f1 2.Ke6 Lc4 3.Ld5 Te4#
b) 1.Kd3 Lg8 2.Ke2 Lc4 3.Ld3 Te4#
1.Kb3 T×e4 2.Ka2 Lg8 3.Db3 Ta4#

E/32

- a) 1.Tb8 Sa3 2.Db5 T×g7+ 3.Db7 Sb5#
b) 1.Lh1 Sd2 2.Df3 T×g4+ 3.Dg2 Sf3#

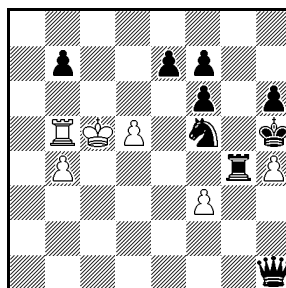
Combination of orthogonal/diagonal thematic black play with the queen as the following piece. Doubling the theme.

E/33



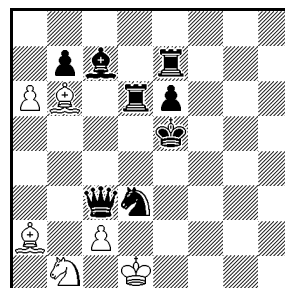
- H#3 2.1;1.1;1.1 7+12 C+

E/34



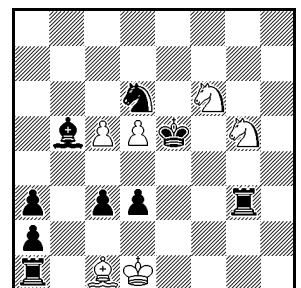
- H#3 6+9 C+
b) ♔c5→b6
c) ♗f3→f2

E/35



- H#3 2.1;1.1;1.1 6+8 C+

E/36



- H#3 6+9 C+
b) ♗g5→g7
c) ♗d6→h2

E/33

- 1.Th4 Lf8 2.Teg4 Ld6 3.f4 e4#
1.Ta4 Kd3 2.Tfb4 c4+ 3.Ke5 f4#

Two rook bristols on the fourth rank. Contrasting line closings by white and black pawns.

E/34

- a) 1.Sh4 Tb6 2.Sg6 T×f6 3.Th4 Tf5#

- b) **1.Th4** Tc5 2.Kg5 Tc4 3.Th5 **Tg4#**
 c) **1.D×h4** Ta5 2.Dg5 Ta1 3.Kh4 **Th1#**

E/35

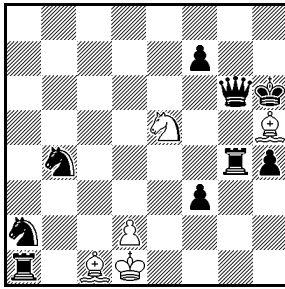
- 1.Dc5** Ke2 2.Kd4 Kf3 3.e5 **c3#**
1.Dc4 a×b7 2.Kd5 b8=S 3.Se5 **Sc3#**

Anticipated black queen self-pins on two bishop lines with mates on the same square by pawn and knight. Contrasting white play in two variations.

E/36

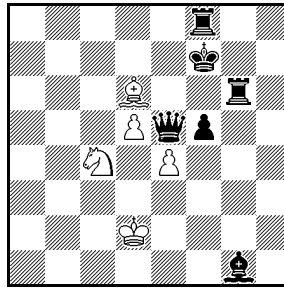
- a) 1.Tf3 Sfe4 **2.Tf6** S×c3 3.Sf5 **Sf3#**
 b) 1.Tg4 Sf5 **2.Td4** Se7 3.Se4 **Sg4#**
 c) 1.Kf5 Sge4 **2.Tg6** Sd7 3.Sg4 **Sg3#**

E/37



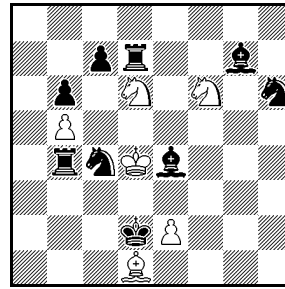
H#3 2.1;1.1;1.1 5+9 C+

E/38



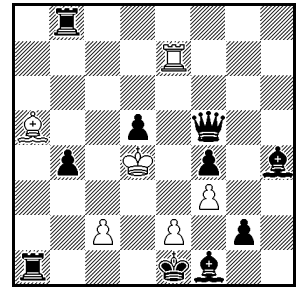
H#3
 b) ♖f8→h5
 c) ♖g6→g8

E/39



H#3
 b) ♖b4→g4

E/40



H#3
 b) ♖a5→a6

E/37

- 1.Db1!** (1.D~?) L×f7 2.Tg6! d3+ (2.– d4+?) 3.Kh5 L×g6#
1.Tc4! (1.Tg~?) L×f3 2.Dg4! d4+ (2.– d3+?) 3.Kh5 L×g4#

Critical moves by Black and White, black/black and white/black Umnov, Maslar.

E/38

- a) **1.Dg7** Se5 (A)+! 2.Kf6 Sf3 3.Tf7 **e5 (B)#**
 b) **1.De7** e5 (B)! 2.Thg5 e6+ 3.Kf6 **Le5 (C)#**
 c) **1.De8** Le5 (C)! 2.Lc5 Lh8 3.Le7 **Se5 (A)#**
 Black/white/white Umnov, cycle of white moves.

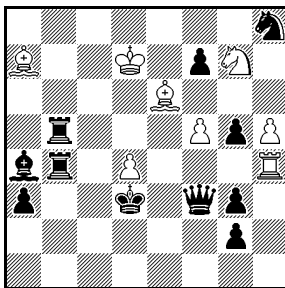
E/39

- a) **1.Ld5** K×d5 2.Tf7 S×c4+ 3.Kc3 **Se4#**
 b) **1.Se5** K×e5 2.Le8 Sf×e4+ 3.Ke3 **Sc4#**

E/40

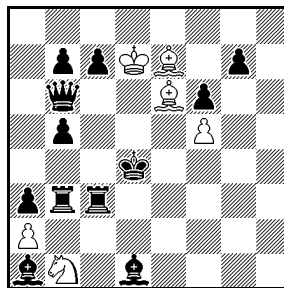
- a) **1.Lf2+** Te3 2.Lg1 Ld8 3.Kf2 **Lh4#**
 b) **1.Td1+** Ld3 2.Td2 Ta7 3.Kd1 **Ta1#**

E/41



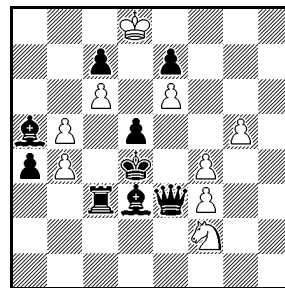
H#3 2.1;1.1;1.1 8+11 C+

E/42



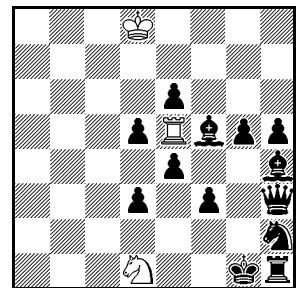
H#3
 b) ♜b5→c5

E/43



H#3
 b) ♜f4→c2
 c) ♜f4→b3

E/44



H#3
 b) ♜g1→h6

E/41

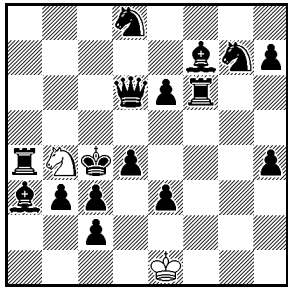
- 1.T×f5+ Kd6 **2.Tf4** d5 3.Ke4 **Lf5#**
 1.D×f5 Te4 **2.Dc5** Te3+ 3.K×d4 **Sf5#**

E/42a) 1.Tc2 L×a3 2.**Tb4** Sd2 3.Kc5 **Sb3#**b) 1.Tb2 Lb3 2.**Tc4** L×f6 3.Kd5 **Sc3#**

Anticipatory self-pin. Umnov theme. Pin mate. Indirect self-pin.

E/43a) 1.L×b5 Se4 2.**Ld3** Sd6 3.Tc4 **Sb5#**b) 1.T×c6 Sg4 2.**Tc3** Se5 3.Lc4 **Sc6#**c) 1.D×e6 Sh3 2.**De3** Sf4 3.e5 **Se6#****E/44**a) 1.**Df1** Sf2 2.Lh3 T×g5+ 3.**Lg2** Sh3#b) 1.**Lh7** Se3 2.Df5 T×e6+ 3.**Dg6** Sf5#

Reciprocal functions of black queen/bishop in duplicated form.

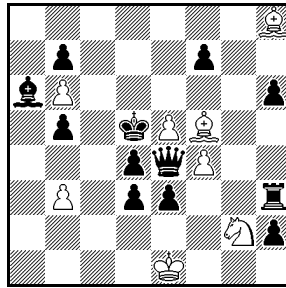
E/45

H#3 2+16 C+

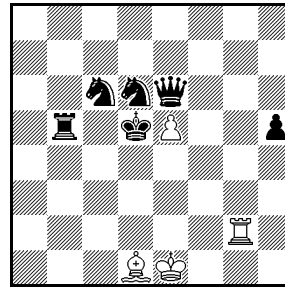
b) ♗c3→d3

c) =b) & ♕c4→g6

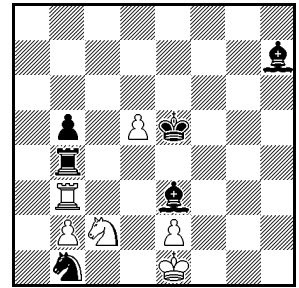
d) =c) & ♜g7→g5

E/46

H#3 3.1;1.1;1.1 8+12 C+

E/47

H#3 2.1;1.1;1.1 4+6 C+

E/48

H#3 2.1;1.1;1.1 6+6 C+

E/45a) 1.Dd5 S×c2 2.**Lc5** Ke2 3.Tb4 **Sa3#**b) 1.Kc3 Sa6 2.**Tc4** Sc5 3.Lb4 **Sa4#**c) 1.Kh6 Sc6 2.**Lh5** S×d8 3.Tg6 **Sf7#**d) 1.Kh5 Sd5 2.**Th6** Kf1 3.Lg6 **Sf6#**

Double Grimshaw with critical moves, white minimal, model mates.

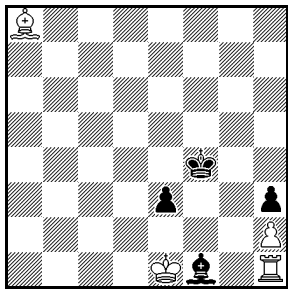
E/461.D×f5 Lf6 2.**Dd7** S×e3 3.Ke6 **f5#**1.D×f4 L×d3 2.**Df6** b4 3.Dc6 **Sf4#**1.D×g2 L×h3 2.**Dc2** f5 3.Dc5 **Lg2#**

Three thematic solutions featuring cyclic Zilahi plus same black queen play pattern: move to thematic square; vacation of that square; black king's flight blocking.

E/471.Tc5 Lg4 2.**D×e5+** Te2 3.Dd4 **Le6#**1.**Tb4** Tb2 2.Td4 Lc2 3.Sc4 **Tb5#****E/48**1.**Td4** Sb4! 2.T×d5 Sd3+ 3.Kd4 **Tb4#**1.**Lg5** Te3+! 2.Kf5 Te6 3.Tf4 **Se3#**

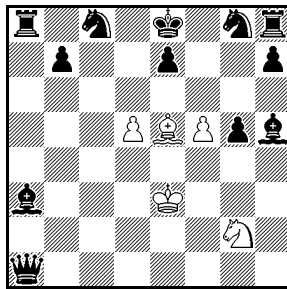
Before mating, the other thematic white piece moves to the theme square with reciprocal change of roles. Model mates.

E/49



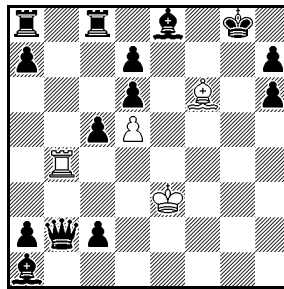
H#3 2.1;1.1;1.1 4+4 C+

E/50

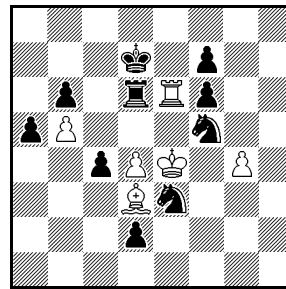


H#3 2.1;1.1;1.1 5+12 C+

E/51

H#3 4+14
Cook
b) - ♖a1 & ♜g8→c7

E/52

H#3 6+10 C+
b) ♜d7→c3

E/49

1.Le2 Le4 2.Lg4 Ld3 3.Kf3 0-0#

1.Ld3 Lg2 2.Le4 L×h3 3.Kf3 Tf1#

Most economical version ending in castling.

E/50

1.Sb6 Sf4 2.S×d5+ S×d5 3.0-0 Sb6#

1.Sh6 Sh4 2.S×f5+ S×f5 3.0-0 Sh6#

E/51

a) 1.Db1 L×a1 2.Db2! Tg4+ 3.Kh8 L×b2#

b) 1.Da1 Tb1 2.Db2! Ld8+ 3.Kb8 T×b2#

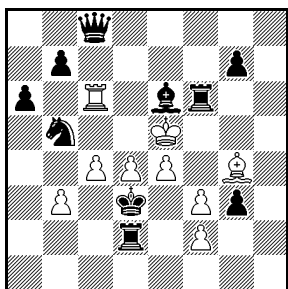
Cook a) 1.Kf8 Tf4 2.Td8 Lg7+ 3.Ke7 Lf8#, b) 1.Tab8 Ta4 2.Kb7 Ld4 3.c4 T×a7# (Tourney Director)

E/52

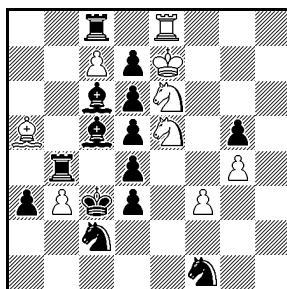
a) 1.Sd5 Te8 2.Sfe7 Kf3 3.Ke6 Lf5#

b) 1.S×d4 Lb1 2.Sec2 Kf4 3.Kd3 Te3#

E/53

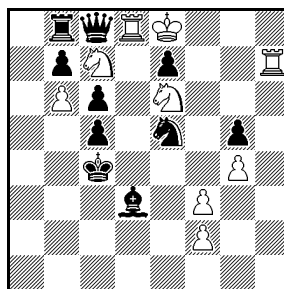
H#3 9+10 C+
b) ♖e6→h5

E/54



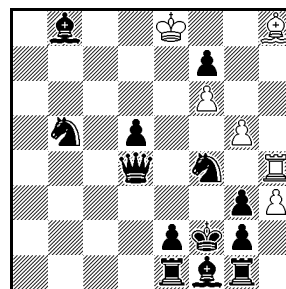
H#3 2.1;1.1;1.1 9+14 C+

E/55



H#3 2.1;1.1;1.1 9+10 C+

E/56

H#3 6+13 C+
b) ♜f6→g4

E/53

a) 1.L×c4 Le6 2.Ld5 Tc1 3.Lc6 Lc4#

b) 1.T×f3 Tf6 2.Tf4 Ld1 3.Tg4 Tf3#

Diagonal/orthogonal transformation; opening and closing of white and black lines; mutual change of function between white rook and white bishop.

E/54

1.La7 (1.Lc5~?) S×d3 2.K×d3 K×d6 3.Tb6 Sc5#

1.La8 (1.Lc6~?) S×d4 2.K×d4 K×d7 3.Tb7 Sc6#

Zilahi by active white sacrifices, critical moves and black line closings by the unpinned black rook.

E/55

1.D×c7 Tf7 2.Dd6 Tf4+ 3.Kd5 Sc7#

1.D×e6 Th1 2.Dd5 Tc1+ 3.Kd4 Se6#

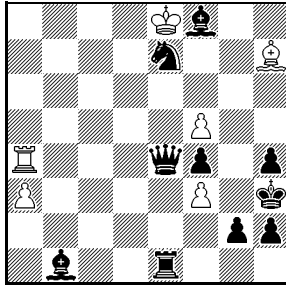
Zilahi, anticipatory self-pin.

E/56

a) 1.D×f6 L×f6 2.Sd4 T×f4+ 3.Sf3 Ld4#

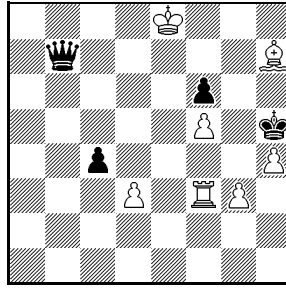
b) **1.Sh5** g×h5 **2.Lf4** L×d4+ **3.Le3** Tf4#
Double setting of the theme in each twin.

E/57



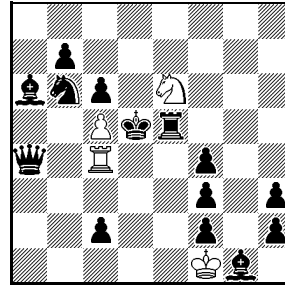
H#3 2.1;1.1;1.1 6+10 C+

E/58



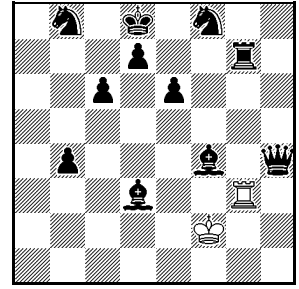
H#3 2.1;1.1;1.1 7+4 C+

E/59



H#3 4+14 C+
b) ♖e6→f3 (- ♜f3)

E/60



H#3 2.1;1.1;1.1 2+11 C+

E/57

1.S×f5+ f×e4 **2.L×a3** T×a3+ **3.Sg3** Lf5#
1.D×f3 T×f4 **2.L×f5** L×f5+ **3.Dg4** Tf3#

E/58

1.D×f3! Lg8 **2.Df4!** Ld5 **3.Dh6** Lf3#
1.D×h7! Te3 **2.Dg7!** Te7 **3.Dg4** Th7#
Logical Zilahi.

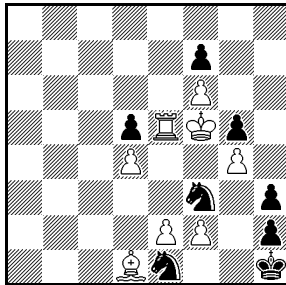
E/59

a) **1.Sa8** Sf8 **2.Sc7** Sd7 **3.Se6** Sb6#
b) **1.Te2** T×c2 **2.Te4+** Te2 **3.Tc4** Te5#

E/60

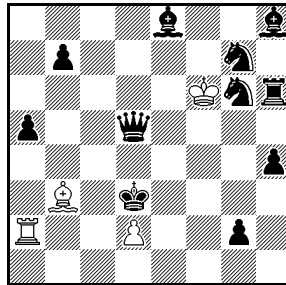
1.De7 Tg5 **2.Sa6** Tb5 **3.Sc7** Tb8#
1.Lc7 Ke3 **2.Sg6** Tf3 **3.Se7** Tf8#

E/61



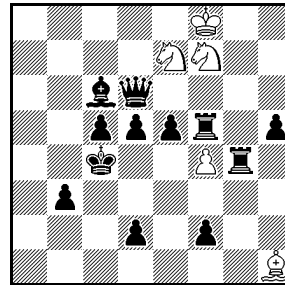
H#3 8+8 C+
b) ♖e2→e3

E/62



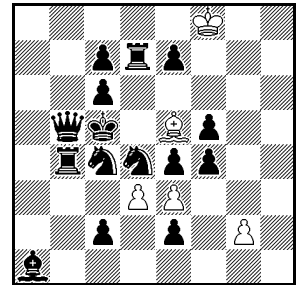
H#3 4+11 C+
b) ♖d2→e3

E/63



H#3 5+12 C+
b) ♜c4→e3

E/64



H#3 5+15 C+
b) ♜f8→a7

E/61

a) **1.Sd3** e×d3 **2.Se1** Lf3+ **3.Sg2** Te1# (2.Sg1? Te1 3.?? Lf3#)
b) **1.S×d4+** e×d4 **2.Sf3** Te1+ **3.Sg1** Lf3# (2.Sg2? Lf3 3.?? Te1#)
Doubling the theme: Two black pieces evacuate the mating square; tries with a missed tempo.

E/62

a) **1.Dg8!** (1.D~?) T×a5 **2.Se6+!** (2.Sg~?) Kf5 **3.Kd4** Td5#
b) **1.Dh5!** (1.D~?) Ta3 **2.Sf5+!** (2.Sg~?) Ke6 **3.Ke4** Ld5#
Critical moves and Black corrections.

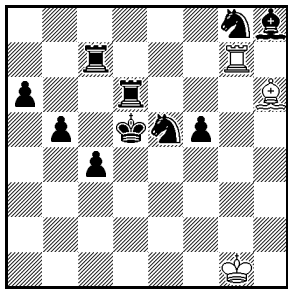
E/63

a) 1.d4 Le4 **2.Dd5** S×d5 **3.Tfg5** Sd6#
b) 1.e×f4 Lf3 **2.Te5** S×e5 **3.Dc7** Sf5#

E/64

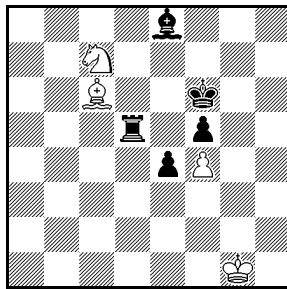
a) **1.Se6+** Kf7 **2.T×d3** K×e6 **3.Tc3** Ld4#
b) **1.Sf3** g×f3 **2.L×e5** f×e4 **3.Ld6** d4#
Zilahi, ODT.

E/65

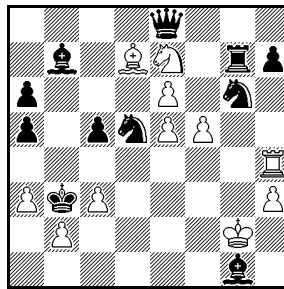


H#3 3.1;1.1;1.1 3+10 C+

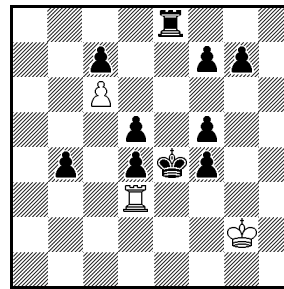
E/66

H#3 4+5 C+
b) ♖d5⇒♜d5

E/67

H#3 11+11 C+
b) ♙d7→f7

E/68



H#3 2.1;1.1;1.1 3+10 C+

E/65

1.Sc6 Te7 2.Sd4 Lg7 3.Tcc6 Te5#

1.Tf6 Td7+ 2.Ke6 Lf8 3.Tf7 Td6#

1.Tc5 Ld2 2.Kc6 La5 3.Tcd5 Tc7#

E/66

a) 1.Td7 Ld5! 2.Lg6 Lg8 3.Tg7 Sd5#

b) 1.Lf7 Le8! 2.Le6 Lh5 3.Se7 Se8#

White plays to the thematic square also on his first move. Model mates. Echo in final positions.

E/67

a) 1.S×e5+ Sg6 2.Sg4 La4+ 3.Kc4 Se5#

b) 1.S×c3+ Sd5 2.Se4 e7 3.Ka4 Sc3#

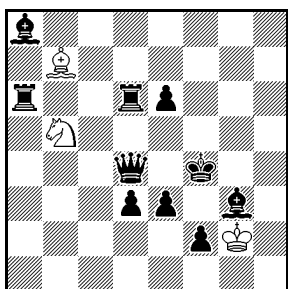
Pinning and unpinning of a white piece; self pinning of the unpinning black piece.

E/68

1.Ta8 Th3 2.Ta3 Th8 3.Td3 Te8#

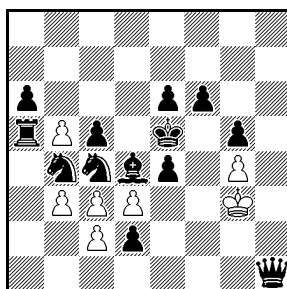
1.Th8 Ta3 2.Th3 Ta8 3.Td3 Te8#

E/69

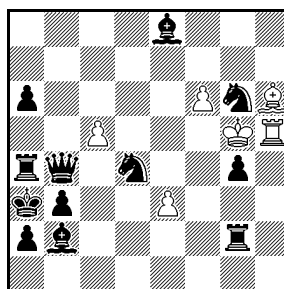


H#3 2.1;1.1;1.1 3+10 C+

E/70

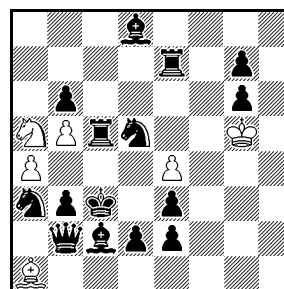
H#3 7+13 C+
b) ♙e5→c5 (- ♜c5)
c) further ♙c5→b5
(- ♞b5)

E/71



H#3 2.1;1.1;1.1 6+12 C+

E/72

H#3 6+15 C+
b) ♞a5→e1

E/69

1.De4+ Kh3 2.Kf3 Ld5 3.Lf4 Sd4#

1.Td5 Lc6 2.Ke4 K×g3 3.e5 Sd6#

E/70

a) 1.Sd5 b4 (A) 2.Lg1 b×c5 3.Sce3 d4 (B)#

b) 1.Sd6 c4 (C) 2.Sd5 c3 3.Sb6 b4 (A)#

c) 1.Lb6 d4 (B) 2.Se5 Kf2 3.Sec6 c4 (C)#

Threefold setting, cycle of first and third white moves.

E/71

1.Ta5 Lf8 2.T×c5+ Kh6 3.Tc6 Ta5#

1.Lc1 Th3 2.L×e3+ Kh5 3.Lf2 Lc1#

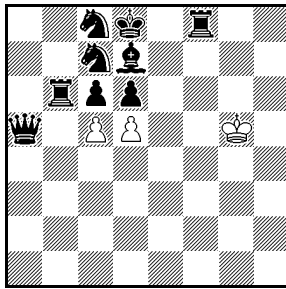
ODT. The theme is deepened, because the thematical black pieces occupy the eventual mating squares during the play.

E/72

a) 1.Kd3 Sc4 2.Df6+ L×f6 3.T×e4 Sb2#

b) 1.Kc4 Sd3 2.De5+ L×e5 3.Sb4 Sb2#

E/73

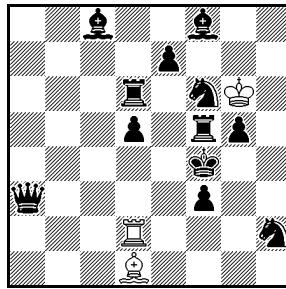


H#3

3+9 C+

b) ♔d8↔♚c8

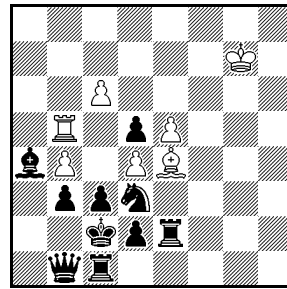
E/74



H#3

2.1;1.1;1.1 3+12 C+

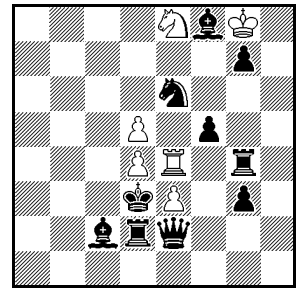
E/75



H#3

2.1;1.1;1.1 7+10 C+

E/76



H#3

3.1;1.1;1.1 6+10 C+

E/73

a) 1.Sa6 c×d6 2.Sc5 (Umnov theme) d×c6 3.Te8 c7#

b) 1.Le6 d×c6 2.Ld5 (Umnov theme) c×d6 3.Tb8 d7#

Reciprocal change of white moves.

E/74

1.Kg4 Kf7 2.Kh5 L×f3+ 3.Sg4 Th2#

1.Ke5 Lc2 2.Ke6 Te2+ 3.Te5 Lf5#

E/75

1.T×e4! T×d5 2.T×e5 T×e5 3.d1=S Te2#

1.L×b5! L×d5 2.L×c6 L×c6 3.b2 La4#

Twice Zilahi and reciprocal capture of white and black pieces. Diagonal/orthogonal corresponding line opening by black pieces in third move. Model mates.

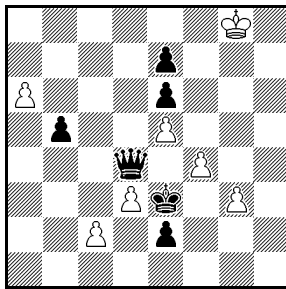
E/76

1.D×e3 Sd6 2.D×d4 S×f5 3.Dc4 Te3#

1.S×d4 Sf6 2.Sb5 S×g4 3.Sc3 Td4#

1.Lc5 Sc7 2.L×d4 S×e6 3.Lc3 Sc5#

E/77



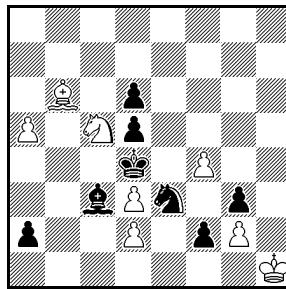
H#3

7+6 C+

b) ♖a6→c6

c) ♖a6→g6

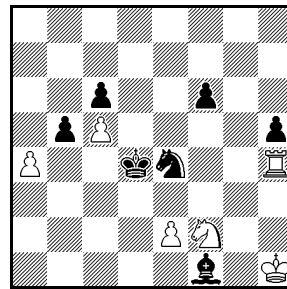
E/78



H#3

2.1;1.1;1.1 8+8 C+

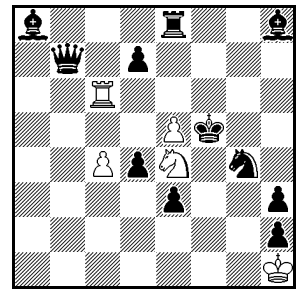
E/79



H#3

3.1;1.1;1.1 6+7 C+

E/80



H#3

2.1;1.1;1.1 5+11 C+

E/77

a) 1.D×e5 a7 2.Db8+ a×b8=D 3.Kd4 De5#

b) 1.D×d3 c7 2.Dd8+ c×d8=D 3.Ke4 Dd3#

c) 1.D×f4 g7 2.Df8+ g×f8=D 3.b4 Df4#

Three queen promotions.

E/78

1.L×a5 L×a5 2.a1=L Lb4 3.Lc3! d×c3#

1.S×g2 K×g2 2.f1=S Kf3 3.Se3! d×e3#

Phenix.

E/79

1.K×c5 a5 2.Sc3 Ta4 3.Sd5 Se4#

1.Kd5 Sd3 2.Sg5 Tb4 3.Se6 e4#

1.Ke5 Sd1 2.Sd6 Sc3 3.Sf5 Te4#

Mates from the square occupied in diagram position by a pinned black piece. Homogeneous tactics: black king unpins black knight; unpinned black knight vacates thematic square; same black knight blocks black king's flight square.

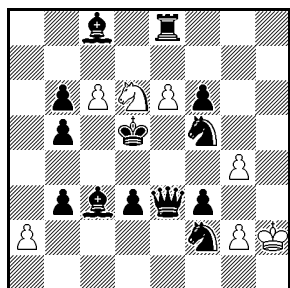
E/80

1.Sf6 Sf2 2.Se4 Tf6 3.K×e5 Sg4#

1.Te6 Tc8 2.Tc6 Sd6+ 3.Ke6 Te8#

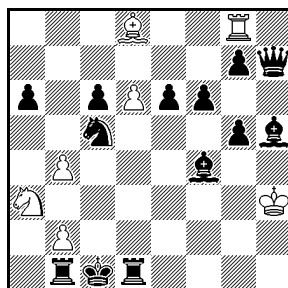
Platzwechsel of white and black pieces. White half-pin. Umnov theme. Model mates. Indirect unpin.

E/81



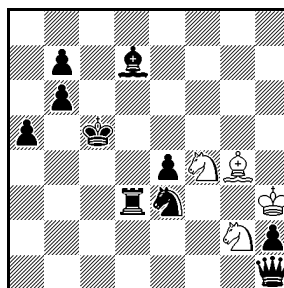
H#3 4.1;1.1;1.1 7+13 C+

E/82



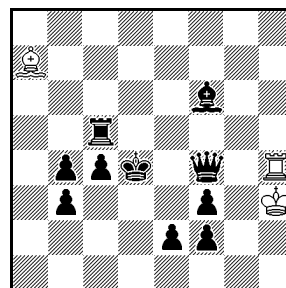
H#3 7+13 C+
b) ♖a3→e3

E/83



H#3 4+10 C+
b) + ♗d4
c) ♗e4→c2

E/84



H#3 3+10 C+
b) ♗c4→e3

E/81

1.Le5+ g3 2.Sd4 S×b5 3.Ke4 Sc3#

1.Dc5 a3 2.Sd4 Sf5 3.Kc4 Se3#

1.L×e6 c7 2.Kc6 S×e8 3.Ld5 c8=D#

1.Td8 e7 2.Ke6 S×f5 3.Td5 e8=D#

King's star.

E/82

a) 1.T×b2 La5 2.T×b4 Tb8 3.Te4 Tb1#

b) 1.T×d6 L×f6 2.Td2 Td8 3.Te2 Td1#

E/83

a) 1.Lb5 S×e3 (A) 2.La6 S×d3+ (B) 3.Kb5 Ld7 (C)#

b) 1.Sc4+ S×d3+ (B) 2.Kd5 L×d7 (C) 3.Sd6 Se3 (A)#

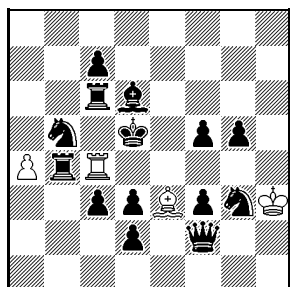
c) 1.Td6 L×d7 (C) 2.Sf5 Se3 (A) 3.Sd4 Sd3 (B)#

E/84

a) 1.Ke3 Lb8 2.Dd6 T×c4 3.Dd3 Lf4#

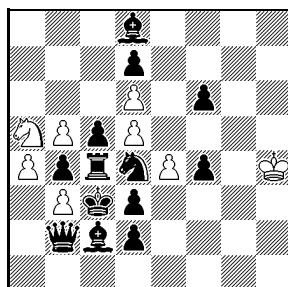
b) 1.Kc4 Th5 2.Td5 L×e3 3.Td3 Tc5#

E/85



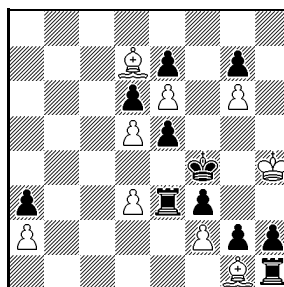
H#3 4+14 C+
b) ♗d5→e5

E/86



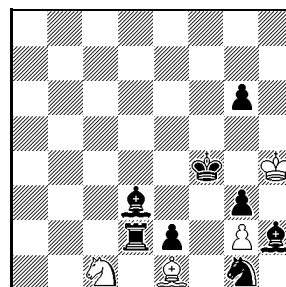
H#3 8+13 C+
b) ♗b3↔♗d3
c) further ♗d2↔♗d4
d) further ♗b2↔♗d2
e) further ♗b2↔♗b4
f) further ♗b3↔♗d3
g) in d): ♗a5→e1

E/87



H#3 9+11 C+
b) ♗e3→g3

E/88



H#3 2.1;1.1;1.1 4+8 C+

E/85

a) 1.Sd4 T×c3 2.Tbc4 Tb3 3.Kc5 Tb5#

b) **1.Se4** L×d2 2.De3 Le1 3.Kf4 **Lg3#**

E/86

a) 1.S×b5 Sc6 **2.Sd4** (sw) Sa7 3.S×b3 **Sb5#**

b) 1.Se2 Sc6 **2.Sc1** Sd4 (mv) 3.S×d3 **Se2#**

c) 1.S×e4 Sb7 **2.Sf2** S×c5 3.S×d3 **Se4#**

d) 1.S×a4 Sb7 **2.Sb2** (sw) S×c5 3.S×d3 **Sa4#**

e) 1.S×d5 Sc6 **2.Sb4** (sw) Se7 3.S×d3 **Sd5#**

f) 1.Sa2 Sc6 **2.Sc1** Sb4 (mv) 3.S×b3 **Sa2#**

g) 1.Sd1 d×c4 2.K×c4 Sd3 (mv) **3.Sc3** (mv) **Sb2#**

Additional themes: **sw** = switchback; **mv** = non-thematic move to a vacated square.

E/87

a) **1.T×d3** La4! (1.– Lb5? 2.Te3 Ld3 3.??) 2.Tc3 tempo (2.Te3? Lc2 3.??) Lc2 3.Te3 switchback **f×e3#**

b) **1.T×g6** Le8 2.Tg5 tempo (2.Tg3? Lg6 3.??) Lg6 3.Tg3 switchback **f×g3#**

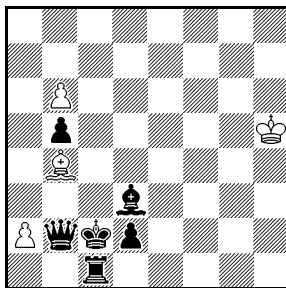
E/88

1.Lf5 Lf2 2.Td4 L×g1 3.Te4 **Sd3#**

1.Le4 Sb3 **2.Td5** Sd4 3.Te5 **Ld2#**

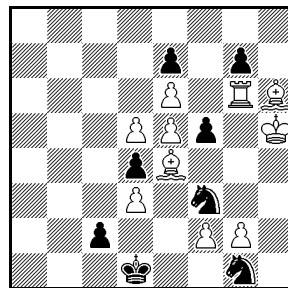
Reciprocal blocking by black bishop and black rook.

E/89



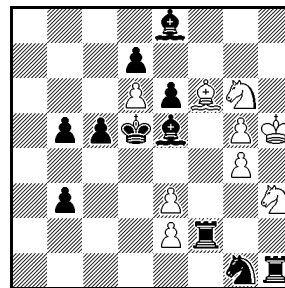
H#3 2.1;1.1;1.1 4+6 C+

E/90



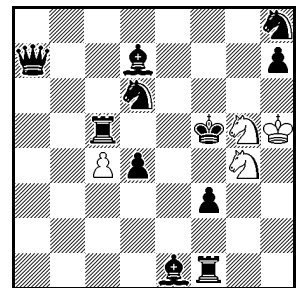
H#3 10+8 C+
b) **g2→g3**

E/91



H#3 9+11 C+
b) **f6→g3**

E/92



H#3 2.1;1.1;1.1 4+11 C+

E/89

1.D×a2 b7 **2.Da8** b×a8=D 3.d1=T **Da2#**

1.Lf5 b7 **2.Lc8** b×c8=L 3.d1=S **Lf5#**

Mixed AUW.

E/90

a) **1.Sh3!** g×h3 2.–??- Tg1+ **3.Se1** Lf3#

2.Sg1! (Tempo) Lf3+ **3.Se2** Tg1#

b) **1.Sh4!** g×h4 2.–??- Lf3+ **3.Se2** Tg1#

2.Sf3! (Tempo) Tg1+ **3.Se1** Lf3#

Black pieces vacated thematic squares six times.

E/91

a) 1.Lh2 (a) Ld4 **2.Tf7** (b) Sgf4+ (2.– Shf4+?) 3.Ke4 **Sf2#**

b) 1.Tf7 (b) Le1 **2.Lh2** (a) Shf4+ (2.– Sgf4+?) 3.Kc4 **Se5#**

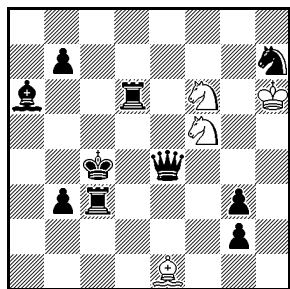
E/92

1.Lc6! (1.Lc8?) Sf6 2.Ke5 Kg4 3.Lb7! **Sd7#**

1.Tc6! (1.Tb5?) Se6 2.Ke4 Kg5 3.Tb6! **Sc5#**

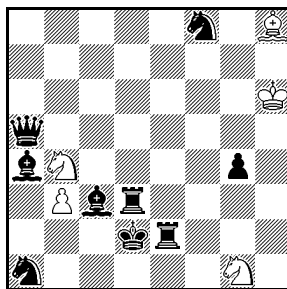
Masked thematic lines, Model mates.

E/93



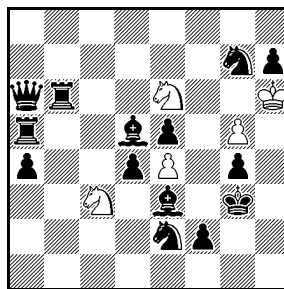
H#3 4+10 C+
 b) ♖c3→b6
 c) ♜e4→d5

E/94



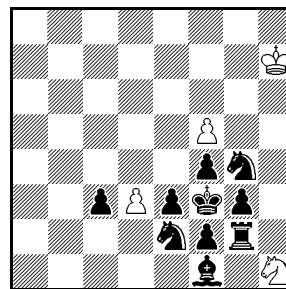
H#3 5+9 C+
 b) ♘g1→h1
 c) ♙h8→a2

E/95



H#3 5+14 C+
 b) ♔g3→e7

E/96



H#3 4+10 C+
 b) a1⇒a8

E/93

- a) 1.Tdd3 S×e4 2.Sf6 L×c3 3.Sd5 Sfd6#
 b) 1.Dc6 Lc3 2.Td5 Sd6+ 3.Kc5 Sfe4#
 c) 1.Te3 S×d6+ 2.Kd4 Sfe4 3.Ld3 Lc3#
 Cyclic white moves.

E/94

- a) 1.Kd1 S×e2 2.Le1 (A) Lb2 3.Tdd2 (B) Sc3#
 b) 1.Ke1 Sg3 2.Tdd1 (B) L×c3 3.Ted2 (C) Sd3#
 c) 1.Kc1 Sd5 2.Teb2 (C) Se3 3.Ld2 (A) Se2#

Two blocks in each solution. Blocking black pieces are cyclically changed. Three model mates on initial squares of the thematic pieces. The black king opens three black lines, the initial square of the black king is blocked by three different thematic black pieces. Pieces which move critically and close lines are cyclically changed.

E/95

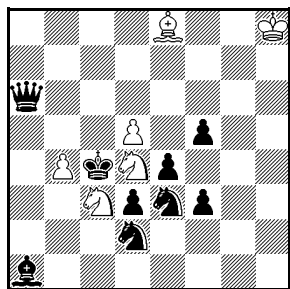
- a) 1.Sf4 g6 2.Sd3+ Sg5 3.Kf4 Se2#
 b) 1.Lc6 Sf4 2.Lb5+ g6 3.Kf6 Sd5#

Indirect unpins by black and white in the first move, black checks with line-closing and white self-pins with check in the second move, moves by the black king and thematic mates in the third move.

E/96

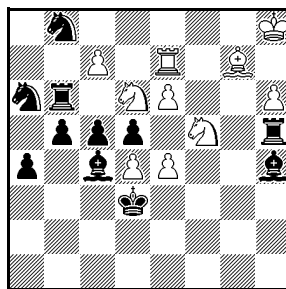
- a) Try: 1.Se5 S×f2 2.S×d3 Sg4! 3.Sf2 Se5??
 Play: 1.Sd4 S×g3 2.S×f5 Se2! 3.Sg3 Sd4#
 b) Try: 1.Sd5 S×c2 2.S×e3 Sb4! 3.Sc2 Sd5??
 Play: 1.Se4 S×b3 2.S×c5 Sd2! 3.Sb3 Se4#

E/97



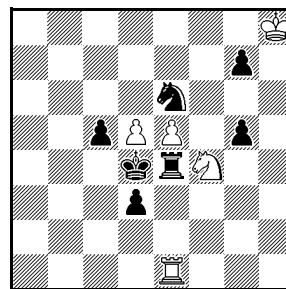
H#3 4.1;1.1;1.1 6+9 C+

E/98



H#3 10+11 C+
 b) ♙e6→f6

E/99



H#3 2.1;1.1;1.1 5+7 C+

E/97

- 1.S×d5 Sd1 (1.– Sc2?) 2.Sc3 (2.Sb3?) Sc2 3.Sb3 Sde3#
 1.Sb1 S×e4 (1.– Sc2?) 2.Sc3 (2.S×d5?) Sc2 3.Se×d5 Sd2#
 1.Sb3 S×f3 (1.– Sa2?) 2.Sd4 (2.S×d5?) Sa2 3.S×d5 Sd2#
 1.Sc2 S×f5 (1.– Sa2?) 2.Sd4 (2.Sb3?) Sa2 3.S2b3 Se3#

Reciprocal white-black (immediate) and black-white (delayed) Umnov theme with dual avoidance. Cycle of the interchange of squares of white and black pieces: (e3/c3 → c3/d2 → d2/d4 → d4/e3). Cycle of self-block fields by black knights (b3/c3 → c3/d5 → d5/d4 → d4/b3). Cycle of finally occupied fields by white knights (e3/c2 → c2/d2 → d2/a2 → a2/e3). Four different model mates.

E/98

a) 1.T×d6 c×b8=D 2.T×e6 (2.Td6~?) Dg3 3.K×e4 Sd6#

b) 1.T×f5 c8=D 2.T×f6 (2.Tf5~?) Dh3 3.K×d4 Sf5#

Zilahi, line openings, anticipatory selfpins, pin mates.

E/99

1.Te2 Sh5 2.Tc2 Sf6 3.Tc3 Te4#

1.Sc7 Tc1 2.S×d5 T×c5 3.Se3 Se6#