

8th WCCT - Entries Section F: Selfmates

Theme

A S#3 is required, where two pieces — a white piece „A“ and a white or black piece „B“ („B“ being a line piece) — occupy (either in the initial position or at a later stage, not necessarily at the same time) squares on the same line „x“. Black's 1st and 2nd moves are made by the same piece „C“ which first captures „A“ and then withdraws, freeing line „x“ for „B“ for any purpose: movement, control, pin, check, mate, dual avoidance, etc. There is one restriction: unacceptable as a thematic variation is the creation of a direct black battery with „B“ as the rear piece and another piece „D“ as the front piece, to fire and mate on the 3rd move.

Judges

Bulgaria, Israel, Macedonia, Poland, Ukraine

Reserve judge

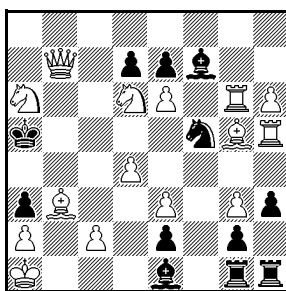
Sweden

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.

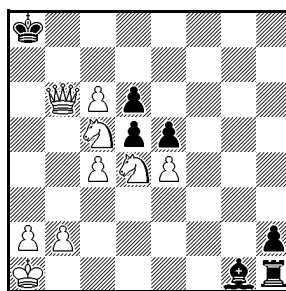
F/1



S#3

15+12 C+

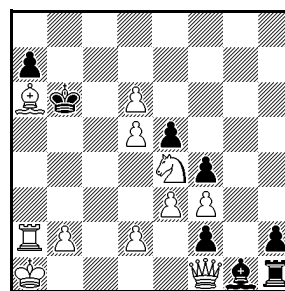
F/2



S#3

9+7 C+

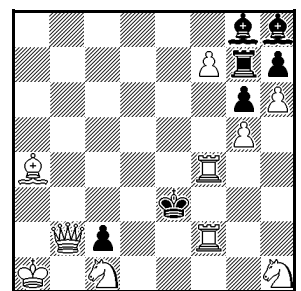
F/3



S#3

11+8 C+

F/4



S#3

10+7 C+

F/1

1.Kb1! [2.Lc4 Ka4 3.Db4+ L×b4#]

1.– S×d6 2.L×e7+ Sb5,Sf5 3.Lb4+ L×b4#

1.– S×d4 2.Lf6+ Sb5,Sf5 3.Lc3+ L×c3#

1.– S×e3 2.Lf4+ Sd5,Sf5 3.Ld2+ L×d2#

1.– S×g3 2.Lh4+ S×h5,Sf5 3.L×e1+ T×e1#

1.– L×e6 2.Sc4+ L×c4 3.Db4+ L×b4#

Five thematic lines.

F/2

1.Sd7/Sb5? d×e4/d4!

1.c×d5! Zz.

1.– e×d4 2.Sd7 d3 3.Da6+ La7#

1.– d×c5 2.Sb5 c4 3.Da7+ L×a7#

F/3

1.d4! Zz.

1.– f×e3 2.d×e5 e2 3.D×f2+ L×f2#

1.– e×d4 2.e×f4 d3 3.D×f2+ L×f2#

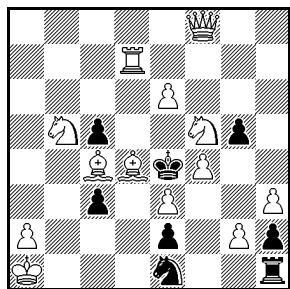
F/4

1.Lc6 Zz.

1.– L×f7 2.Da3+ Lb3 3.Da7+ T×a7#

1.– T×f7 2.Tf3+ T×f3 3.De5+ L×e5#

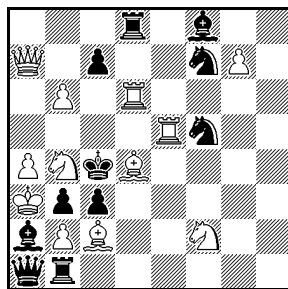
F/5



S#3

13+8 C+

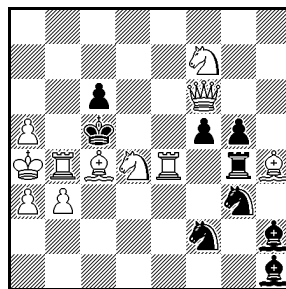
F/6



S#3

12+11 C+

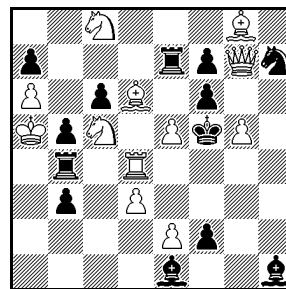
F/7



S#3

11+9 C+

F/8



S#3

12+13 C+

F/5

1.Te7? (1.Sc7?) c×d4!

1.D×c5? [2.Dc6+ K×f5 3.Ld3+ S×d3#] g×f4!

1.Td6! [2.Da8+ K×f5 3.Ld3+ S×d3#]

1.- c×d4 2.S×c3+ d×c3 3.Ld3+ S×d3#

1.- g×f4 2.Sg3+ f×g3 3.Df3+ S×f3#

F/6

1.Te4! [2.Tc6+ Lc5 3.L×b3 L×b3#]

1.- T×d6 2.D×c7+ Tc6 3.L×b3+ L×b3#

1.- c×d6 2.D×f7+ d5 3.L×b3+ L×b3#

1.- S7×d6 2.g8=D+ Sf7 3.L×b3+ L×b3#

1.- S5×d6 2.Le3+ S×e4 3.L×b3+ L×b3#

1.- c5/L×g7 2.Sa6 b×c2 3.b3+ L/T×b3#

F/7

1.Sc2 [2.Te5+ Ld5 3.Tb5+ c×b5#]

1.- Sf×e4 2.De7+ Sd6 3.Tb5+ c×b5#

1.- Sg×e4 2.L×f2+ S×f2 3.Tb5+ c×b5#

1.- L×e4 2.De5+ Ld5 3.Tb5+ c×b5#

1.- f×e4 2.D×f2+ e3 3.Tb5+ c×b5#

1.- f4 2.Le6 3.Tb5+ c×b5#

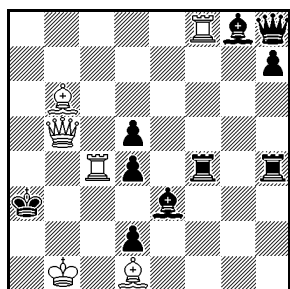
F/8

1.Th4! [2.e4+ L×e4 3.d×e4+ T×e4#]

1.- T×e5 2.Se7+ T×e7 3.Tf4+ T×f4#

1.- S×g5 2.Lh7+ S×h7 3.Dg4+ T×g4#

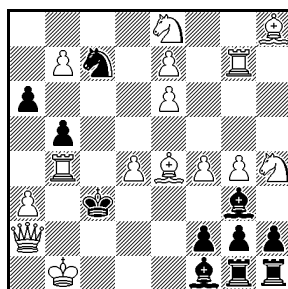
F/9



S#3v

6+10 C+

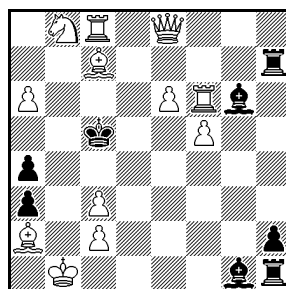
F/10



S#3vv

15+11 C+

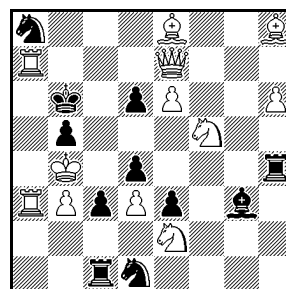
F/11



S#3

12+8 C+

F/12



S#3

12+11 C+

F/9

1.T×d4? [2.Ta4+ (A) T×a4 3.Db2+ D×b2#]

1.- L×d4 (a) 2.Lc5+ (B) L×c5 3.Db2+ D×b2#

1.- T×d4 (b) 2.Ta8+ (C) Ta4 3.Db2+ D×b2#

but 1.- Tf6!

1.L×d4! [2.Lc5+ (B) L×c5 3.Db2+ D×b2#]

1.- L×d4 (a) 2.Ta8+ (C) La7 3.Db2+ D×b2#

1.- T×d4 (b) 2.Ta4+ (A) T×a4 3.Db2+ D×b2#

1.- Tf6 2.Da6+! T×a6 3.Lb2+ D×b2#

White captures then withdraws in the threats. Black captures then withdraws in the variations. Shedey cycle in complete diagonal-orthogonal analogy.

F/10

1.b8=D? S×e6,Sd5 2.Dc8+ Sc7 3.D×c7+ Lc4#, but 1.– L×f4!

1.Tg5? Sd5 2.T×d5 L×h4 3.Tc5+ Lc4#,, but 1.– S×e6!

1.d5! Zz.

1.– L×h4 2.Th7+ Lf6 3.Th3+ Ld3#

1.– L×f4 2.Tf7+ Le5 3.Tf3+ Ld3#

1.– S×e8 2.Tg8+ Sg7,Sf6 3.Tc8+ Lc4#

1.– S×e6 2.Tg6+ Sg7,Sd4 3.Tc6+ Lc4#

1.– S×d5 2.Tg5+ Sf6 3.Tc5+ Lc4#

1.– a5 2.S×c7 3.S×b5+ L×b5#

1.– Sa8 2.b×a8=D L×f4 3.Dc6+ Lc4#

A proof-game was delivered by the country, showing that the position is legal.

F/11

1.e7! [2.Sd7+ Kb5 3.Tb8+ Lb6#]

1.– T×e7 2.Lf4+ Tc7 3.Le3+ L×e3#

1.– L×f5 2.Lg3+ L×c8 3.Lf2+ L×f2#

1.– L×e8 2.Lb6+ Kb5 3.Tc5+ L×c5#

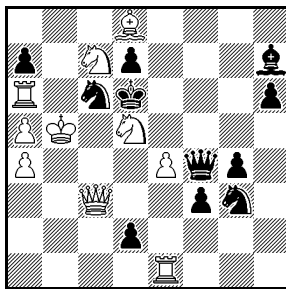
F/12

1.Sf4! [2.Dc7+ S×c7 3.Sd5+ S×d5#]

1.– L×f4 2.Sg3! [3.D×d6+ L×d6#] Lg5,Lh6 3.L×d4+ T×d4#

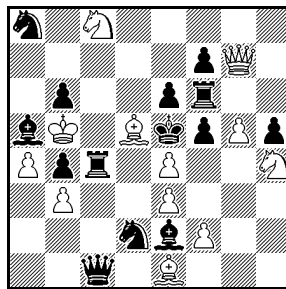
1.– T×f4 2.Sh4! [3.L×d4+ T×d4#] Tf1. . . f8 3.D×d6+ L×d6#

Pseudo le Grand, Umnov.

F/13

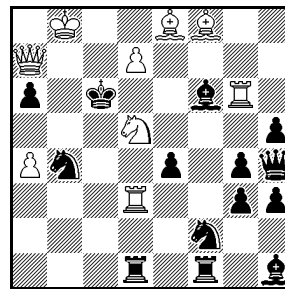
S#3

10+11 C+

F/14

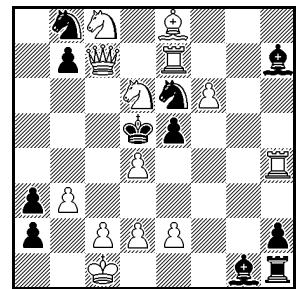
S#3(*)

12+14 C+

F/15

S#3

9+14 C+

F/16

S#3(*)

13+11 C+

F/13

1.Sf6! [2.e5+ D×e5+ 3.Dc5+ D×c5#]

1.– D×e4 2.Se8+ D×e8 3.Dd3+ L×d3#

1.– L×e4 2.Dd4+ Ld5 3.Db4+ D×b4#

1.– S×e4 2.Dc5+ S×c5 3.T×c6+ d×c6#

Black opens black and white lines in each variant.

F/14

(*) 1.– f×e4 2.D×f6+ (A) K×d5 3.Dd4+ T×d4#

1.– S×e4 2.f4+ (B) K×d5 3.b×c4+ D/L×c4#

1.– e×d5 2.D×f6 K×e4 3.Dd4+ T×d4#

1.Lc6! [2.Sg6+ f×g6 3.Dc7+ S×c7#]

1.– f×e4 2.f4+ (B) e×f3 e. p. 3.Lg3+ Tf4#

1.– S×e4 2.D×f6+ (A) S×f6 3.f4+ T×f4#

Reciprocal exchange of continuations.

F/15

1.Lf7 [2.T×f6+ D×f6 3.d8=S+ D×d8#]

1.– S×d5 2.Tc3+ S×c3 3.d8=S+ T×d8#

1.– S×d3 2.S×b4+ S×b4 3.d8=S+ T×d8#

F/16

(*) 1.– e×d4 2.Dc4+ Ke5 3.D×d4+ L×d4#

1.– S×d4 2.Lf7+ Se6 3.Sb6+ L×b6#

1.– Sf4 2.Sb6+ K×d4 3.e3+ L×e3#

1.Se4! [2.Sb6+ K×d4 3.e3+ L×e3#]

1.– e×d4 2.Sc3+ d×c3 3.Sb6+ L×b6#

1.– S×d4 2.Lf7+ Se6 3.Dc5+ L×c5#

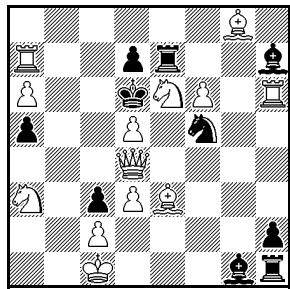
1.– K×d4 2.Dc3+ Kd5 3.Sb6+ L×b6#

1.– Sf4 2.T×e5+ K×d4 3.e3+ L×e3#

1.– Sd7 2.D×b7+ K×d4 3.e3+ L×e3#

Three times changed play; four thematic variations (of these, three are post-key ones).

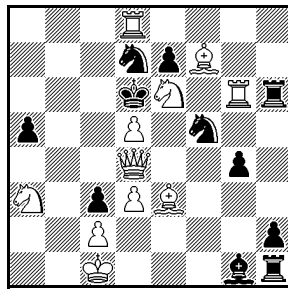
F/17



S#3

13+10 C+

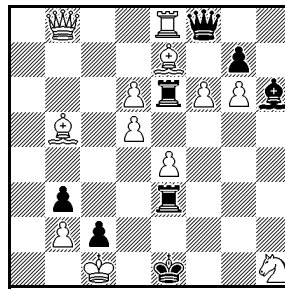
F/18



S#3

11+11 C+

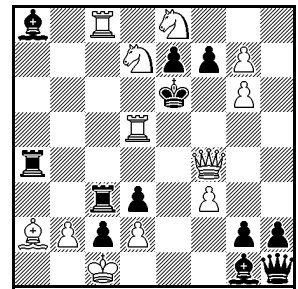
F/19



S#3

12+8 C+

F/20



S#3

12+12 C+

F/17

1.Th5! [2.Dc5+ Ke5 3.Ld4+ L×d4#]

1.– S~ 2.Db4+ a×b4 3.Lc5+ L×c5#

1.– S×d4 2.Sb5+ S×b5 3.Lc5+ L×c5#

1.– S×e3 2.Sc4+ S×c4 3.Dc5+ L×c5#

Black correction.

1.– d×e6 2.Lf4+ e5 3.Db6+ L×b6#

1.– T×e6 2.Lf4+ Te5 3.Db6+ L×b6#

F/18

1.Tg5! [2.Dc5+ Ke5 3.Ld4+ L×d4#]

1.– S~ 2.Db4+ a×b4 3.Lc5+ L×c5#

1.– S×d4 2.Sb5+ S×b5 3.Lc5+ L×c5#

1.– S×e3 2.Sc4+ S×c4 3.Dc5+ L×c5#

Black correction.

1.– T×e6 2.Lf4+ Te5 3.Db6+ L×b6#

F/19

1.Ld8 [2.La5+ Tc3#]

1.– T×e4 2.La5+ Tb4 3.T×e3+ L×e3#

1.– D×d6 2.La5+ Db4 3.Dg3+ T×g3#

1.– D×f6 2.La5+ Dc3 3.L×c3+ T×c3#

F/20

1.Sc5+/De3+? T×c5/Te4!

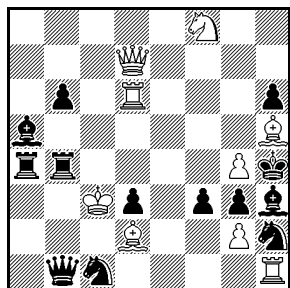
1.Tc4! [2.Sf8+ K×d5 3.Dd4+ L×d4#]

1.– Tc×c4 2.De4+ T×e4 3.Sc5+ L×c5#

1.– Ta×c4 2.Sc7+ T×c7 3.De3+ L×e3#

1.– K×d5 2.Df5+ e5 3.Sb6+ L×b6#

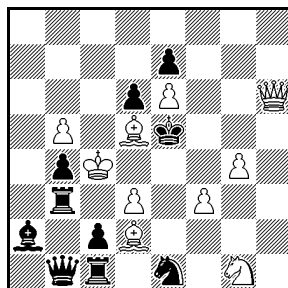
F/21



S#3v(*)

9+13 C+

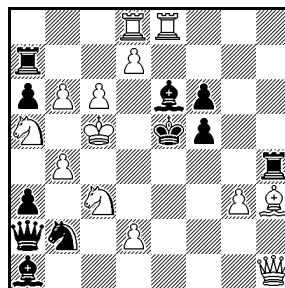
F/22



S#3

10+10 C+

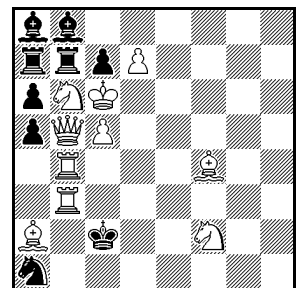
F/23



S#3

13+11 C+

F/24



S#3

10+9 C+

F/21

(*) 1.– S×g4,L×g4 2.D×g4+ T×g4#

1.Lg6? L×g2!

1.Le8! [2.De7+ K×g4 3.De4+ T×e4#]

1.– S×g4 2.Dd8+ Sf6 3.Td4+ T×d4#

1.– L×g4 2.T×h6+ Lh5 3.Dd4+ T×d4#

1.– L×g2 2.Sg6+ Kh3 3.g5+ Tg4#

Halfpin, double pin, interchange of function of white queen and white rook.

F/22

1.Lg5! Sg2 2.Lf6+ e×f6 3.De3+ S×e3#

1.– Sd3 2.f4+ S×f4 3.Sf3+ T×f3#

1.– Sf3 2.d4+ S×d4 3.Dh2+ Tg3#

F/23

1.Se4! [2.Sc4+ S×c4+ 3.d4+ L×d4#]

1.– T×e4 2.d4+ T×d4 3.Dd5+ D,T×d5#

1.– T×d7 2.d4+ T×d4 3.Td5+ T,D×d5#

1.– f×e4 2.d4+ e×d3 e. p. 3.Dd5+ D×d5#

F/24

1.Sa4! [2.D×a5 S×b3 3.T×b3 T~#]

and now every black move defends:

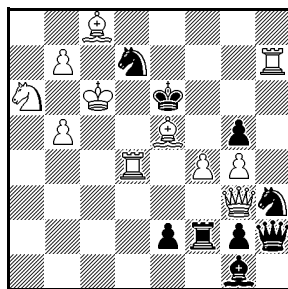
1.– a×b5 2.Tc4+ b×c4 3.Tb2+ T×b2# (evacuation of a black line)

1.– a×b4 2.Tc3+ b×c3 3.Db1+ T×b1# (evacuation of black and white lines)

1.– S×b3 2.De2+ Sd2 3.Tb1 T~# (evacuation of a white line)

Cyclic shift of queen/rook/rook function.

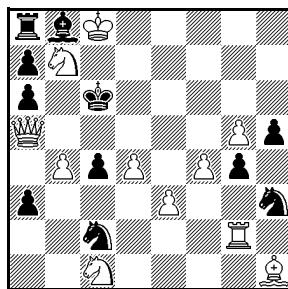
F/25



S#3

11+9 C+

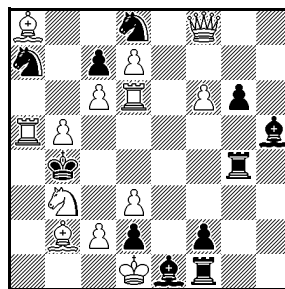
F/26



S#3

11+11 C+

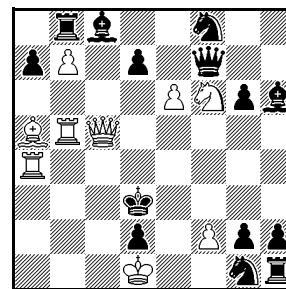
F/27



S#3

13+11 C+

F/28



S#3

9+14 C+

F/25

1.Lh8! [2.f5+ T×f5 3.Sc5+ T×c5#]

1.– T×f4 2.Te4+ T×e4 3.Dd6+ D×d6#

1.– S×f4 2.Db3+ Sd5 3.Sc7+ D×c7#

1.– g×f4 2.De3+ f×e3 3.Td6+ D×d6#

Threefold setting of the theme. Thematic black line is additionally masked. Change of function between white rook and white queen after 1.– T×f4 and 1.– g×f4.

F/26

1.Sa2! [2.Sc3 3.Dc7+ L×c7#]

1.– S×g5 2.T×g4+ Se4,Sf3 3.Tg6+ Ld6#

1.– S×f4 2.Tf2+ Sd5,Sg2 3.Tf6+ Ld6#

1.– S×e3 2.Te2+ Sd5,Sg2 3.Te6+ Ld6#

1.– S×d4 2.Td2+ Sf3 3.Td6+ L×d6#

1.– S×b4 2.Tb2+ Sd5 3.Dc7+ L×c7#

F/27

1.f7! [2.La3+ Kc3 3.Dg7+ (3.Dh8?) Td4#]

1.– Sb5 2.T×g6+ (2.Te6/Tf6/Td5?) Sd6 3.T×g4+ L×g4#

1.– S~×c6 2.Te6+ (2.Tf6/Td5/T×g6?) Se7 3.Te4+ T×e4#

1.– S×f7 2.Tf6+ (2.Td5/T×g6/Te6?) Sd6 3.Tf4+ T×f4#

1.– Se6 2.Td5+ (2.T×g6/Te6/Tf6?) S×f8/Sc5 3.Td4+ T×d4#

Secondary Fleck, dual avoidance 4×4.

F/28

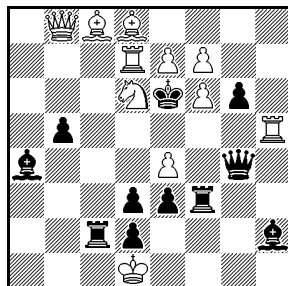
1.Db4! [2.Dg4 3.De2+ S×e2#]

1.– L×b7 2.Td5+ L×d5 3.Db1+ T×b1# (2.Dg4? Lf3+!)

1.– S×e6 2.Dd6+ Sd4 3.Tb3+ D×b3# (2.Dg4? Sd4!)

1.- D×f6 2.Db3+ Dc3 3.Dc2+ D×c2#
 1.- D×e6 2.Td5+ D×d5 3.Db3+ D×b3#
 1.- De7 2.Da3+ D×a3 3.Tb3+ D×b3# (2.Dg4? Db4!)
 1.- Lf4 2.D×f4 [3.Df3+] D×e6 3.Tb3+ D×b3#

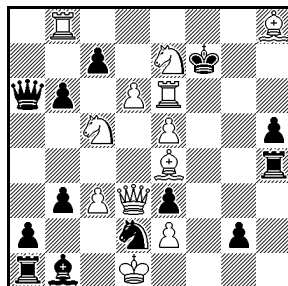
F/29



S#3(v)

11+11 C+

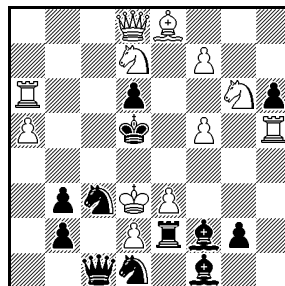
F/30



S#3

12+13 C+

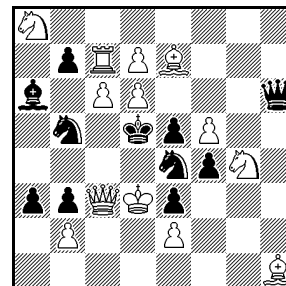
F/31



S#3vv

12+12 C+

F/32



S#3(*)

13+11 C+

F/29

1.La6! [2.e8=T+! K×d7 3.Dc7+ T×c7#]
 1.- K×d7 2.e8=L+! Ke6 3.Lc8+ (switchback) T×c8#
 1.- K×f6 2.e8=S+! Ke6 3.f8=S+ T×f8#
 1.- L×d6 2.e8=D+! Le7 3.Db6+ Tc6#
 1.Lb7? L×d6!

White AUW, destruction of white battery.

F/30

1.Th6! [2.Dc4+ S×c4/D×c4 3.Lg6+ L×g6#]
 Three thematic variations with dual avoidance:
 1.- T×e4 2.e6+ T×e6 3.Dh7+! (3.Df5+,Dg6+?) L×h7#
 1.- S×e4 2.Tf6+ S×f6 3.Dg6+! (3.Dh7+?) L×g6#
 1.- D×d3 2.Ld5+ D×d5 3.Th7+ L×h7#

Four more variations:

1.- b×c5 2.Lg6+ Ke6 3.Df5+ L×f5#
 1.- c×d6 2.Ld5+ K×e7 3.Dh7+ L×h7#
 1.- Tg4 2.Lg6+ T×g6 3.D×g6+ L×g6#
 1.- Dd8 2.Lg6+ Kf8 3.Df5+ L×f5# (3.- D×f5?) self-pinned queen!

Contrasting threat with variations: Queen sacrifice in threat, bishop sacrifice in variations. Three thematic variations. Two sets of six mates with dual avoidance after six different defences with an additional mate on h7 after 3.Th7+. Anticipatory black queen self-pin after 1.- Dd8.

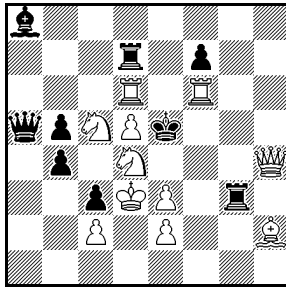
F/31

1.Db6? [2.Db5+ S×b5 3.e4+ T×e4#]
 1.- L×e3 2.Dd4+ L×d4 3.Se7+ T×e7#
 1.- S×e3 2.D×b3+ Sc4 3.Se7+ T×e7#
 but 1.- Se4!
 1.Dc8? [2.e4+ S×e4 3.Dc4+ D×c4#]
 1.- L×e3 2.Sb6+ L×b6 3.f6+ Te5#
 1.- S×e3 2.Dc4+ S×c4 3.Se7+ T×e7#
 but 1.- Da1!
 1.De7! [2.e4+ S×e4 3.D×e4+ T×e4#]
 1.- L×e3 2.Sf4+ L×f4 3.De6+ T×e6#
 1.- S×e3 2.f6+ Sf5 3.T×f5+ Te5#
 1.- Se4 2.f6+ Sg5 3.e4+ T×e4#
 Zagoruiko.

F/32

(*) 1.- De6 2.D×b3+ Kc5 3.Dc4+ D×c4#
 1.- Dh4 2.S×e3+ f×e3 3.L×e4+ D×e4#
 1.Tc8! [2.Sc7+ S×c7+ 3.Dc4+ L×c4#]
 1.- S×d6+ 2.Dc4+ S×c4 3.Sb6+ S×b6#
 1.- D×d6 2.D×e5+ D×e5 3.L×e4+ D×e4#

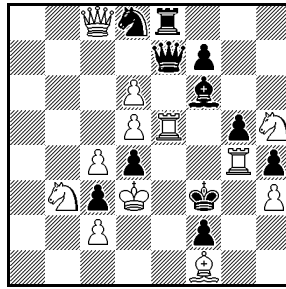
F/33



S#3

11+9 C+

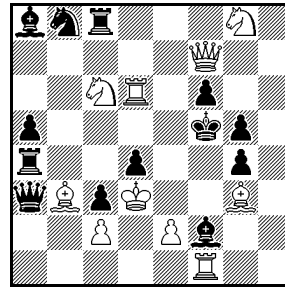
F/34



S#3vvvv

12+11 C+

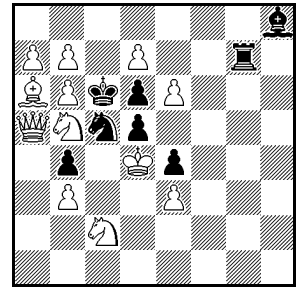
F/35



S#3

10+13 C+

F/36



S#3

12+8 C+

F/33

1.Ta6? K×d5!

1.Tb6! [2.Sf3+ K×d5 3.Dc4+ b×c4#]

1.- T×d5 2.Sd7+ T×d7 3.De4+ L×e4#

1.- L×d5 2.Sc6+ L×c6+ 3.Dd4+ T×d4#

1.- K×d5 2.De4+ K×c5 3.T×b5+ D×b5#

F/34

1.Te3+? d×e3!

1.T×d4? [2.Te3+ D×e3#] Se6!/L×e5!/D×e5!

1.Tge4!? [2.Te3+ d×e3 3.T×e3+ D×e3#] Se6!/L×e5!

1.Dc5!?! [2.Te3+ d×e3 3.D×e3+ T×e3#] L×e5!

1.De6! [2.Te3+ d×e3 3.D×e3+ D×e3#]

1.- S×e6 2.S×d4+ S×d4 3.Te3+ D×e3#

1.- f×e6 2.Tf5+ e×f5 3.Le2+ D×e2#

1.- L×e5 2.Df5+ Lf4 3.De4+ D×e4#

1.- D×e6 2.Tg3+ h×g3 3.Tf5+ D×f5#

F/35

1.Ld5! [2.S×d4 T×d4#]

1.- S×c6 2.Sge7+ S×e7 3.Le4 L×e4#

1.- T×c6 2.T×f6+ T×f6 3.Le4 L×e4#

F/36

1.a8=S! Zz.

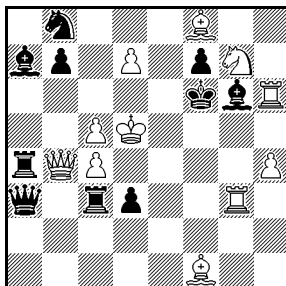
1.- S×b7 2.d8=S+ S×d8 3.Sa7+ T×a7#

1.- S×d7 2.b8=S+ S×b8 3.Sa7+ T×a7#

1.- Sd3 2.S×b4+ S×b4 3.D×b4 Tg7~#

(1.- Sa4/S×a6 2.D×a4/D×a6 Tg7~#; 1.- S×b3/S×e6#)

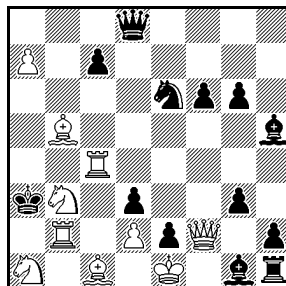
F/37



S#3v(*)

11+10 C+

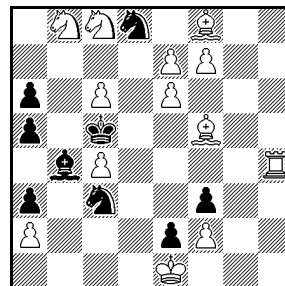
F/38



S#3

10+13 C+

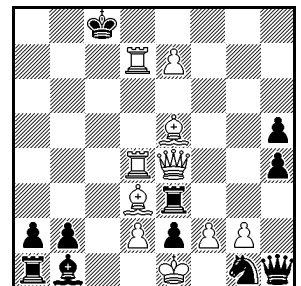
F/39



S#3

13+9 C+

F/40



S#3

10+11 C+

F/37

(*) 1.- T×c4 2.Tf3+ Tf4 3.Dd4+ T×d4#

1.Tg1? [2.Sh5+ Kf5 3.L×d3+ T×d3#] T×c4!

1.Tg2! [2.Sh5+ Kf5 3.L×d3+ T×d3#]

1.- T×c4 2.Tf2+ Tf4 3.Dd4+ T×d4#

1.- L×c5 2.d8=L+ Le7 3.Dd6+ D×d6#

F/38

1.Sd4! [2.Sac2+ d×c2 3.De3+ L×e3#]

1.- S×d4 2.Tc3+ Sb3 3.Dc5+ L×c5#
 1.- D×d4 2.a8=T+! Da7 3.D×a7+ L×a7#

F/39

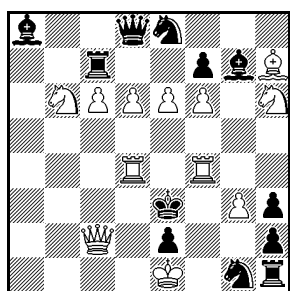
1.Ld3! [2.Th5+ Kd4 3.Td5+ S×d5#]
 1.- S×f7 2.e8=D+ Sd6 3.Dh5+ Sd5#
 1.- S×e6 2.e8=T+ S×f8 3.Te5+ Sd5#
 1.- S×c6 2.e8=L+ Se7 3.La4 S~#

F/40

1.Ta7! [2.Dg4+ 2.h×g4 3.Lf5+ L×f5#]
 1.- T×e4 2.Tc4+ T×c4 3.Lf5+ L×f5#
 1.- T×d3 2.Td8+ T×d8 3.Dc2+ L×c2#
 1.- D×g2 2.Da8+ D×a8 3.Lf5+ L×f5#
 1.- Dh3/Tf3 2.Df5+ D/T×f5 3.L×f5+ L×f5#

Two direction reciprocal evacuation of bishop/queen lines.

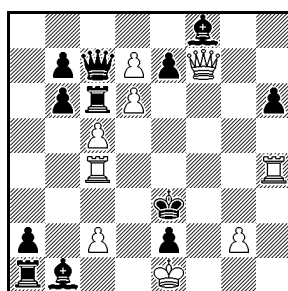
F/41



S#3(v)

12+12 C+

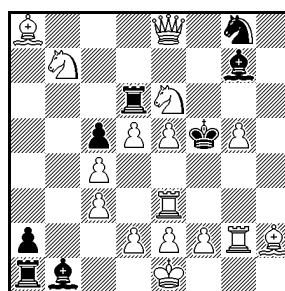
F/42



S#3

9+12 C+

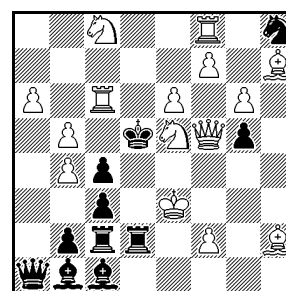
F/43



S#3

16+8 C+

F/44



S#3

15+11 C+

F/41

1.Ta4? Ta7!
 1.Tb4! [2.Le4! (2.Df5? Lc6!) [3.Tf3+ S×f3#] D×f6 3.Dc3+ D×c3#]
 1.- S×d6 2.Sf5+ (2.Sc4,Te4?) S×f5 3.Dd2+ D×d2#
 1.- S×f6 2.Sg4+ (2.Sd5,Te4?) S×g4 3.Dc3+ L×c3#
 1.- L×c6 2.Sd5+ (2.Te4?) L×d5 3.Dc1+ T×c1#
 1.- L×h6 2.Tg4! (2.T~? Kf3!) ~/Kf3 3. D×e2+ S×e2#
 Opening of four black masked lines, four queen sacrifices. Dual avoidance.

F/42

1.Dg6! [2.c3 3.De4+ L×e4#]
 1.- e×d6 2.c3 d5 3.Dg3+
 1.- T×c5 2.De6+ Te5 3.Tc3+ D×c3#
 1.- T×d6 2.Tc3+ Td3 3.Dg3+ D×g3#
 1.- D×d7 2.Th3+ D×h3 3.Dg3+ D×g3#

F/43

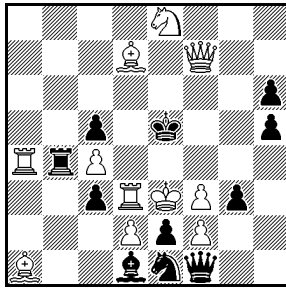
1.Kf1! [2.Tf3+ Ke4 3.d3+ L×d3#]
 1.- T×d5 2.Sd6+ T×d6 3.Le4+ L×e4#
 1.- L×e5 2.Sg7+ L×g7 3.De4+ L×e4#

White opens the thematic line also direct. Umnov theme I. Switchback.

F/44

1.f3 [2.Dg4 3.Dd4+ T×d4#]
 1.- S×f7 2.Td6+ S×d6 3.Sf7+ S×f5#
 1.- S×g6 2.Se7+ S×e7 3.S×g6+ S×f5#
 1.- D×a6 2.Td6+ D×d6 3.Sb6+ D×b6#

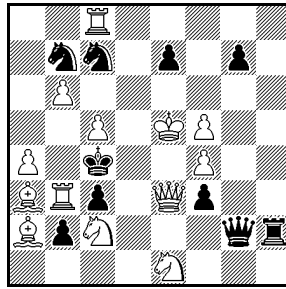
F/45



S#3v(*)

11+11 C+

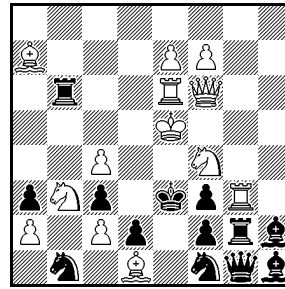
F/46



S#3

13+10 C+

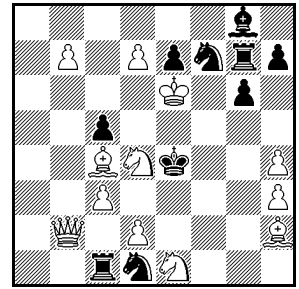
F/47



S#3

13+13 C+

F/48



S#3(*)

12+10 C+

F/45

(*) 1.- S×f3 2.D×h5+ Sg5 3.f4+ D×f4#

1.- S×d3 2.Df4+ S×f4 3.d4+ c×d4#

1.Dg8! [2.Dg5+ h×g5 3.f4+ g×f4#]

1.- S×d3 2.D×g3+ Sf4 3.d4+ c×d4#

1.- S×f3 2.L×c3+ Sd4 3.f4+ D×f4#

1.- T×c4 2.f4+ T×f4 3.Te4+ T×e4#

1.Dg6? Tc4!

Masked white lines, all direct mates.

F/46

1.D×f3! [2.De2+ D×e2 3.Se3+ D×e3#]

1.- S×c5 2.T×b2+! Sb3 3.Dd5+ D×d5# (2.Tb5+? Sb3! 3.Dd5+ D×d5+ 4.T×d5!)

1.- D×c2 2.Tb5+! Db3 3.De2+ T×e2# (2.T×b2+? Db3! 3.De2+ T×e2+ 4.T×e2!)

1.- D,Th3 2.Dd3+ D,T×d3 3.Se3+ D,T×e3#

White avoids damaging opening of „virtual lines“. Dual avoidance.

F/47

1.Sg6/Sh3/Se2? T×g3/L×g3+/S×g3!

1.Sh5! Zz.

1.- T×g3 2.Dh6+ Tg5+ 3.Kf6+ Le5#

1.- L×g3+ 2.Kf5+ Le5 3.Dg5+ T×g5#

1.- S×g3 2.Kd5+ Se4 3.D×c3+ Sb×c3#

F/48

(*) 1.- S×c3 (x) 2.Ld3+ (A) K×d4 3.Le5+ S×e5#

1.- T×c3 (y) 2.Ld5+ (B) K×d4 3.Le5+ S×e5#

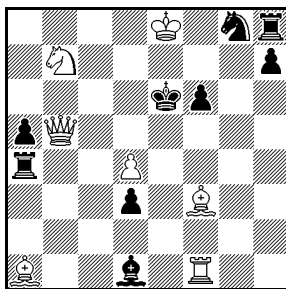
1.- c×d4 2.Db5 3.De5+ S×e5#

1.Se2! [2.Sg3+ Kf4 3.b8=L+ Sd6,Se5#]

1.- S×c3 (x) 2.Ld5+ (B) S×d5 3.De5+ S×e5#

1.- T×c3 (y) 2.Ld3+ (A) T×d3 3.De5+ S×e5#

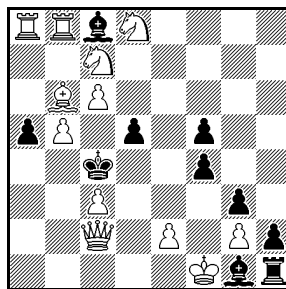
F/49



S#3

7+9 C+

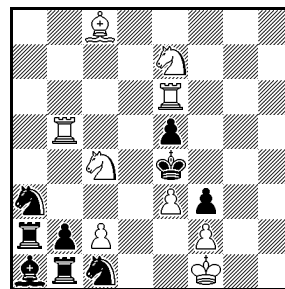
F/50



S#3

12+10 C+

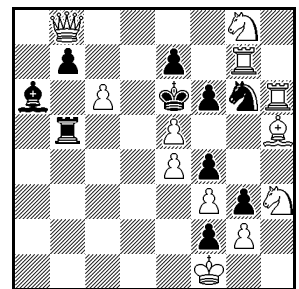
F/51



S#3

9+9 C+

F/52



S#3

12+10 C+

F/49

1.Dh5! [2.Dh3+ f5 3.Dh6+ Sf6,S×h6#]

1.- T×d4 2.Ld5+ T×d5 3.T×f6+ S×f6#

1.- L×f3 2.d5+ L×d5 3.T×f6+ S×f6#

1.- h6 2.Dg4+ f5 3.Dg6+ Sf6#

F/50

1.S×d5! [2.Da4+ K×d5 3.Dd4+ L×d4#]

1.– K×d5 2.Dd3+ Ke5 3.Dd4+ L×d4#

1.– K×b5 2.T×a5+ Kc4 3.Tc5+ L×c5#

F/51

1.La6 Zz.

1.– S×b5 2.Sd6+ S×d6 3.Ld3+ S×d3#

1.– S×c4 2.Tb×e5+ S×e5 3.Ld3+ S×d3#

1.– S×c2 2.Te×e5+ Kd3 3.Tb3+ S×b3#

F/52

1.Dc7! [2.Dd7+ K×e5 3.Dd5+ T×d5#]

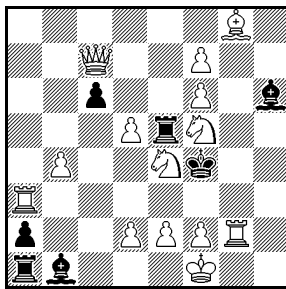
1.– f×e5 2.S×f4+ e×f4 3.Lg4+ Tf5#

1.– S×e5 2.Lg4+ S×g4 3.Sg5+ T×g5#

1.– Sf8 2.e×f6 [3.Sg5/Lg4+]

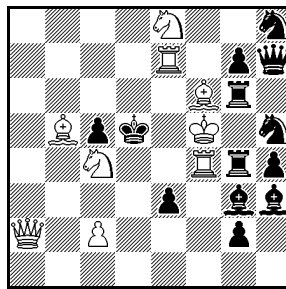
1.– b×c6 2.D×c6+ K×e5 3.Dd5+ T×d5#

Half-pin.

F/53

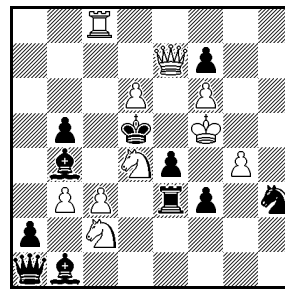
S#3

14+7 C+

F/54

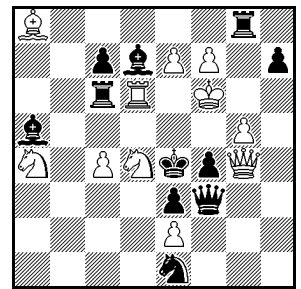
S#3(v)

9+13 C+

F/55

S#3(*)

10+11 C+

F/56

S#3

11+11 C+

F/53

1.f8=S! [2.Tf3+ K×e4 3.d3+ L×d3#]

1.– K×e4 2.Sd6+ Kf4 3.Sg6+ L×g6#

2.– Kd4 3.Td3+ L×d3#

1.– K×f5 2.Sd6+ Kf4 3.Sg6+ L×g6#

2.– K×f6 3.Sh7+ L×h7#

1.– c×d5 2.Tf3+ K×e4 3.Dc2+ L×c2#

F/54

1.Da1! [2.Td4+! (2.Dd4+?) c×d4 3.D×d4 T×d4#]

1.– S×f6 2.Td7+ S×d7 3.Da8+! Tc6# (3.Sb6+? S×b6!)

1.– g×f6 2.Te5+! f×e5 3.Sb6+! T×b6# (3.Da8+? Db7!) (2.De5+? f×e5 3.Sb6+ T×b6+ 4.T×h7)

1.– L×f4 2.S×e3+! L×e3 3.c4+! T×c4# (3.Da2+? c4!) (2.Td7+? Ld6 3.Dd1+ Td4+ 4.Dg4)

1.– S×f4 2.Dd1+ Sd3 3.D×d3+! Td4# (3.Df3+? Te4+ 4.Dg4)

1.Tf1? g×f1=L!

Dual avoidance, destruction of white battery.

F/55

(*) 1.– T×c3 (a) 2.S×b4+ (A) K×d4 3.D×e4+ L×e4#

1.– L×c3 (b) 2.S×e3+ (B) K×d4 3.D×e4+ L×e4#

1.Se2! [2.c4+ b×c4 3.De5+ D×e5#]

1.– T×c3 (a) 2.Se3+ (B) T×e3 3.De5+ D×e5#

1.– L×c3 (b) 2.Sb4+ (A) L×b4 3.De5+ D×e5#

1.– L×d6 2.D×e4+ T×e4 3.Se3+ T×e3#

Reciprocal change of play. Besides, Umnov in both thematic post-key variations.

F/56

1.Se6! [2.Sc3+ L×c3 3.Td4+ L×d4#]

1.– c×d6 2.Sac5+ d×c5 3.D×f4+ D×f4#

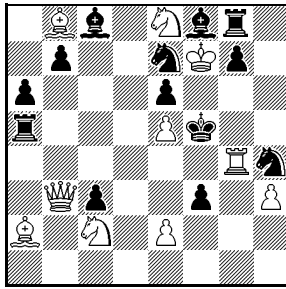
1.– L×e6 2.Df5+ L×f5 3.Sc3+ L×c3#

1.– Sc2 2.Td4+ S×d4 3.D×f4+ D×f4#

1.– T×g5 2.Sec5+ T×c5 3.Sc3+ L×c3#

Two thematic variations featuring elimination by black of a white half-pin line, forming a complex with two variations in which the same line is self-eliminated by White.

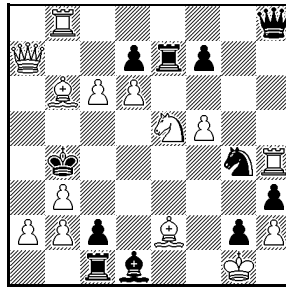
F/57



S#3

10+13 C+

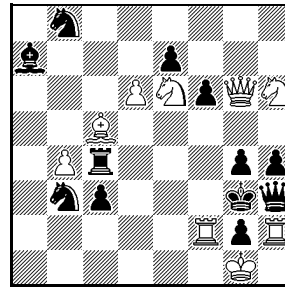
F/58



S#3

14+11 C+

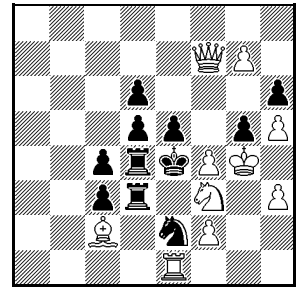
F/59



S#3(*)

9+12 C+

F/60



S#3

10+11 C+

F/57

1.Dd5! [2.D×f3+ S×f3 3.L×e6+ L×e6#]

1.– T×d5 2.Sd4+ T×d4 3.L×e6+ L×e6#

1.– S×d5 2.Se3+ S×e3 3.L×e6+ L×e6#

1.– e×d5 2.e4+ d×e4 3.Le6+ L×e6#

F/58

1.Lf3! [2.Da3+ Kb5 3.Le2+ L×e2#]

1.– T×e5 2.Ld8+ Tb5 3.Dd4+ D×d4#

1.– D×e5 2.Lf2+ Db5 3.Le1+ T×e1#

1.– Kb5 2.Lc5+ D×b8 3.Le2+ L×e2#

F/59

(*) 1.– T×c5 2.Sf5+ T×f5 3.Th×g2+ D×g2#

1.– S×c5 2.Dd3+ S×d3 3.Th×g2+ D×g2#

1.Ld4! [2.Le5+ 3.Th×g2+ D×g2#]

1.– S×d4 2.Sf5+ S×f5 3.Th×g2+ D×g2#

1.– T×d4 2.Dd3+ T×d3 3.Th×g2+ D×g2#

1.– Tc5 2.Tf4 3.Th×g2+ D×g2#

1.– Sc5 2.Tf5 3.Th×g2+ D×g2#

F/60

1.Sg1! Zz.

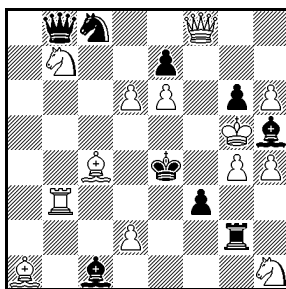
1.– g×f4 2.Kh4! f3 3.Df5+ K×f5#

1.– e×f4 2.Df6! f3 3.Dd8 Ke5#

1.Sh2? g×f4!

Black zugzwang forcing pawn captures. White makes quiet second moves as well as the third move in the second variation.

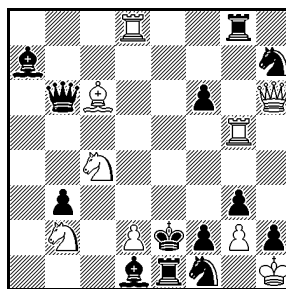
F/61



S#3

13+9 C+

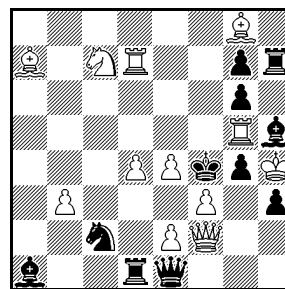
F/62



S#3

9+13 C+

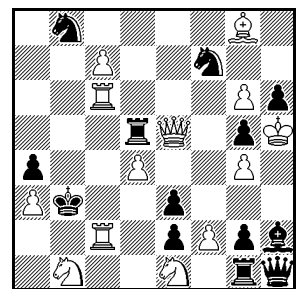
F/63



S#3

12+11 C+

F/64



S#3(*)

13+13 C+

F/61

1.Td3! [2.Td4+ Ke5 3.Df6+ e×f6#]

1.– L×g4 2.D×f3+ L×f3+ 3.Sg3+ T×g3#

1.– T×d2 2.Sf2+ T×f2+ 3.Df4+ L×f4#

1.– e×d6 2.Sc5+ d×c5 3.Df4+ D×f4#

1.– Lb2 2.Sc5+ Ke5 3.Df6+ e×f6#

1.– Da7 2.Te3+ D×e3+ 3.Df4+ D×f4#

F/62

1.d4! [2.Te5+ f×e5 3.Dd2+/De3+ S×d2/S×e3#]
 1.– T×g5 2.Te8+ Te5 3.Dd2+ (3.De3+?) S×d2#
 1.– S×g5 2.Lf3+ S×f3 3.De3+ (3.Dd2+?) S×e3#
 1.– D×d4 2.Dh5+ Dg4 3.Td2+ S×d2#

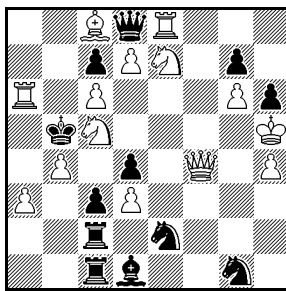
F/63

1.Lf7/Le6/Ld5? L×d4/S×d4/T×d4!
 1.Lc4! [2.T×g4+]
 1.– L×d4 2.Tf7+ Lf6 3.Dg3+
 1.– S×d4 2.Se6+ S×e6 3.Dg3+
 1.– T×d4 2.Sd5+ T×d5 3.Dg3+
 1.– Dg1 2.e3+ S×e3 3.Dg3+

F/64

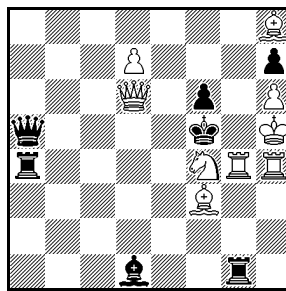
(*) 1.– Td6 (a) 2.De6+! (A) Td5,T×e6 3.c×b8=D+ L×b8#
 1.– Sd6 (b) 2.D×d5+ (B) Sc4 3.c×b8=D+ L×b8#
 1.– S×e5 (c) 2.L×d5+ (C) Sc4 3.c×b8=D+ L×b8#
 1.– T×e5 (d) 2.L×f7+ (D) Td5,Te6 3.c×b8=D+ L×b8#
 1.Dd6! [2.Sd2+ e×d2 3.Dg3+ L×g3#]
 1.– T×d6 (a) 2.L×f7+ (D) Td5,Te6 3.c×b8=D+ L×b8#
 1.– S×d6 (b) 2.L×d5+ (C) Sc4 3.c×b8=D+ L×b8#
 1.– Se5 (c) 2.D×d5+ (B) Sc4 3.c×b8=D+ L×b8#
 1.– Te5 (d) 2.De6+! (A) Td5,T×e6 3.c×b8=D+ L×b8#

Double reciprocal change. Thematic defences are changed to „half-thematic“ ones (Black plays to the line, then away without capture), and vice versa. Pin of black thematic units in all variations.

F/65

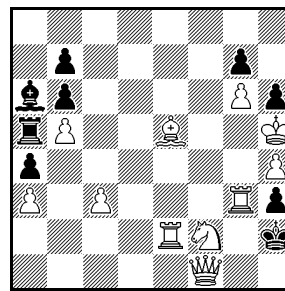
S#3v

14+12 C+

F/66

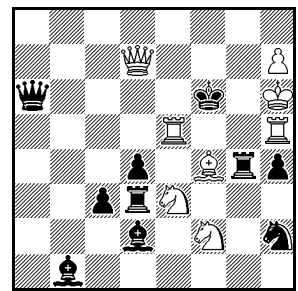
S#3

9+7 C+

F/67

S#3

11+9 C+

F/68

S#3

8+10 C+

F/65

1.Sb3? [2.Ta5+ Kb6 3.D×d4+ S×d4#]
 1.– Sf3 2.De5+ S×e5 3.S×d4+ S×d4#
 but:
 a) 1.– D×d7! 2.De5+ Dd5 3.S×d4+ S×d4+ 4.Lg4
 b) 1.– D×e7! 2.Df5+ Dc5 3.S×d4+ S×d4+ 4.Te2
 1.Se6! [2.Ta5+ Kb6 3.D×d4+ S×d4#]
 1.– D×d7 2.Df5+! (Dd5+?) Dd5 3.S×d4+ S×d4#
 1.– D×e7 2.De5+! (Df5+?) Dc5 3.S×d4+ S×d4#
 1.– Sf3 2.De5+ S×e5 3.S×d4+ S×d4#

Anticipatory white Holzhausen interference of masked lines; dual avoidance; mutual black/white pinning; introductory try; masked self-Novotny key.

F/66

1.Se2! [2.Tg5+ f×g5 3.Dg6+ h×g6#]
 1.– Ta×g4 2.Sd4+ T×d4 3.De6+ K×e6#
 1.– Tg×g4 2.Sg3+ T×g3 3.De6+ K×e6#

F/67

1.De1,Dd1/Db1,Dc1? T×b5/L×b5!
 1.Da1! Zz.
 1.– T×b5 2.Tg5+ T×e5 3.Se4+ L×e2#
 1.– L×b5 2.Sh1+ L×e2+ 3.Tg4+ T×e5#

Change of functions between black rook and bishop (pinning — mate). Thematic tries. White battery play. Pin mates.

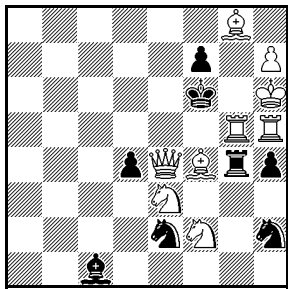
F/68

1.Teg5! [2.Tg6+ T×g6#]

1.- T×f4 2.Tf5+ T×f5 3.Sfg4+ S×g4#

1.- T×g5 2.Sd5+ T×d5 3.Df7+ K×f7#

1.- T×e3 2.Le5+ T×e5 3.Df7+ K×f7#

F/69

S#3

9+8 C+

F/69

1.De8! [2.Dd8+ Ke6 3.Tg6+ T×g6#]

1.- T×f4 2.Tf5+ T×f5 3.Sfg4+ S×g4#

1.- T×g5 2.Le5+ T×e5 3.Sfg4+ S×g4#

1.- S×f4 2.Sd5+ S×d5 3.Sg4+ S×g4#

1.- La3 2.Tg6+ f×g6 3.Df8+ L×f8#