



# WORLD FEDERATION FOR CHESS COMPOSITION

## 9<sup>th</sup> WORLD CHESS COMPOSITION TOURNAMENT 2012-13

### ENTRIES SECTION E: HELPMATES

**Judging countries:** Czech Republic, Israel, Italy, Macedonia, Ukraine

**Reserves:** Switzerland

**Theme:** In each line of play of a helpmate in 3 moves, a black unit (pawns included) could hypothetically have been removed from the board instead of being moved to a certain square (the thematic move) and the specific solution or set line would still be successful. The thematic move must not be the only legal move available to the piece making it. The thematic move must not be a tempo move.

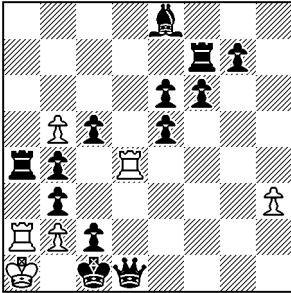
If thematic moves by more than one unit are included in the same phase, each such move must meet the above conditions independently. It is not allowable to include more than one thematic move by the same piece in the same phase.

The thematic piece is not allowed to play a non-thematic move after the thematic move in the same phase, unless the non-thematic move is a tempo move. Obviously it may play a non-thematic move before the thematic move.

At least two lines of play are required. Set play, multi-solutions and twins are allowed, but not duplex, Polish-type twins or zero-positions.

**July 2012**

### E01



h#3 (6+13) C+

b) ♖f7↔♗e6

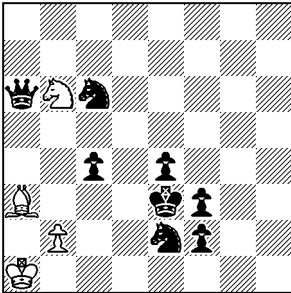
c) ♗b5→g3

d) ♗h3→g3

- a) **1.Raa7** Rxa7 **2.Rf8** Rxc7 **3.Qg1** Rxc1#
- b) **1.Raa6** Rxa6 **2.Re7** Rxf6 **3.Qf1** Rxf1#
- c) **1.Ra5** Rxa5 **2.c4** Rxe5 **3.Qe1** Rxe1#
- d) **1.Ra8** Rxa8 **2.Bd7** Rh8 **3.Qh1** Rxh1#

Vierfachsetzung des Themas, alle 12 schwarzen Züge sind thematisch, im 1. und 3. Zug von Schwarz jeweils Opferbahnungen.

### E02



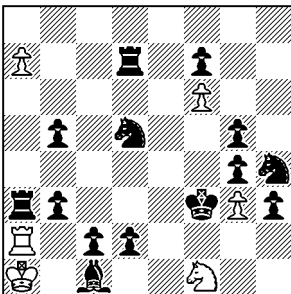
h#3 (4+8) C+

2.1.1...

- 1.Qb7** Bd6 (Bb4?) 2.Sb4 (Se5?) Be5 3.Sd3 Sxc4#
- 1.Qc8** Bb4 (Bd6?) 2.Se5 (Sxb4?) Bc3 3.Sd3 Sd5#

Direct white unpins in B1 (the thematic move) with dual avoidance for the further line openings in B2. Two ways of the ♗c6 to block d3, again with dual avoidance. Meredith and model mates.

### E03

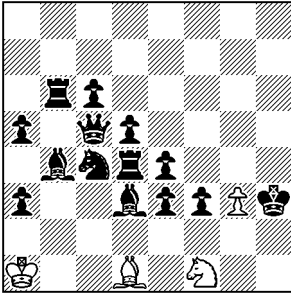


h#3 (6+14) C+

b) - ♗d5

- a) **1.d1=S** a8=Q **2.Bf4** Qe8 **3.c1=B** Qe2#
- b) **1.d1=B** a8=R **2.Be3** Re8 **3.c1=S** Rxe3#

**E04**

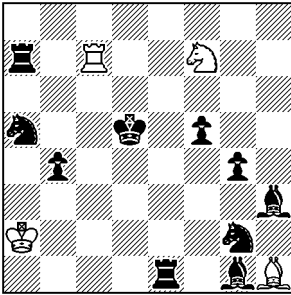


h#3 (4+14) C+  
3.1.1...

- 1.**Be1** (Bd2?) Ba4 2.Rb2 Bxc6 3.Rg2 Bd7+
- 1.**Sb2** (Sd2?) Bb3 2.Qc2 Bxd5 3.Qg2 Be6+
- 1.**Bc2** (Be2?) Bxc2 2.Rd2 Bxe4 3.Rg2 Bf5+

Opening of three lines by the black and white moves.  
Dual avoidance in all solutions.

**E05**

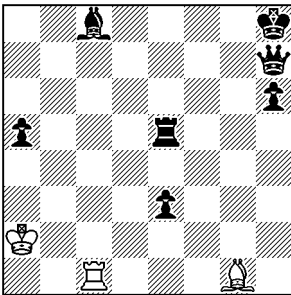


h#3 (4+10) C+  
3.1.1...

- 1.Bd4 Sh8 2.Ke5 Rc6 3.**Se3** (Sf4?,Sh4?) Sg6+
- 1.Bc5 Sh6 2.Kd6 Re7 3.**Sf4** (Sh4?,Se3?) Sxf5+
- 1.Bb6 Rd7+ 2.Kc5 Se5 3.**Sh4** (Se3?,Sf4?) Rd5+

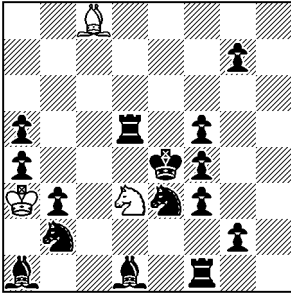
Cyclic dual avoidance in the thematic moves by a black piece  
pinned in the initial position. Model mates.

**E06**



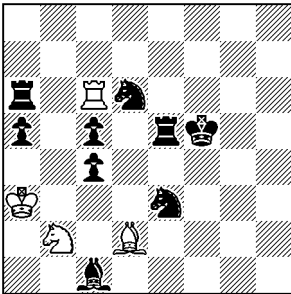
h#3 (3+7) C+  
2.1.1...

- 1.**Qd3** Bh2 2.Bf5 Rg1 3.Bh7 Bxe5+
- 1.**Qa7** Bxe3 2.Re7 Bxh6 3.Rh7 Rxc8+

**E07**

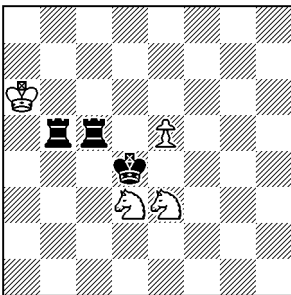
h#3 (3+15) C+  
3.1.1...

**1.Sbc4+** Kxa4 **2.Be5** Be6 **3.Rd4** Sc5#  
**1.Sg4** Sxb2 **2.Rd3** Sc4 **3.Bd4** Bb7#  
**1.Re5** Sb4 **2.Sd3** Ba6 **3.Bd4** Bxd3#

**E08**

h#3 (4+9) C+  
b) ♖b2↔♜a5

a) **1.Sd1** Bh6 **2.Be3** Sxd1 **3.Se4** Sxe3#  
b) **1.Sb7** Rh6 **2.Rd6** Sxb7 **3.Sg4** Sxd6#

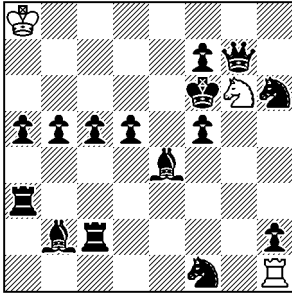
**E09**

h#3 (4+3) C+  
b) ♖e3→f6

a) **1.Rb3** Sc1 **2.Rc6+** Ka5 **3.Kc5** Sxb3#  
b) **1.Rb4** Se8 **2.Kd5** e6 **3.Kc6** Sxb4#



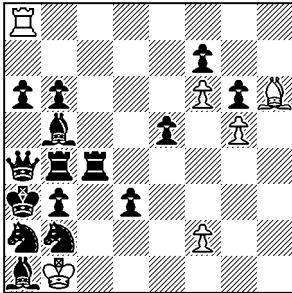
### E13



h#3 (3+15) C+  
3.1.1...

- 1.Sd2** Ra1 2.Rg3 Rxa5 3.Rg5 Ra6#  
**1.Se3** Rc1 2.Rg2 Rxc5 3.Rg5 Rc6#  
**1.Sg3** Rb1 2.Bc1 Rxb5 3.Bg5 Rb6#

### E14

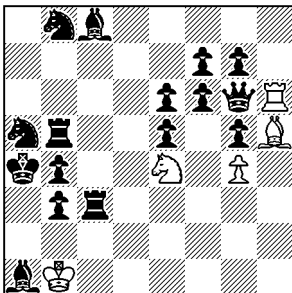


h#3 (6+15) C+  
b) ♖f2→c5

- a) **1.Rh4** Rxa6 **2.Rbg4** f4 **3.Sc1** Bf8#  
b) **1.Be8** Bf8 **2.Qd7** c6 **3.Sd1** Rxa6#

All the black moves are thematic  
Bristol clearances by Black and shut-offs by White  
Matching motifs in both solutions  
Orthogonal-diagonal echo play and mates  
Interchange of functions between pairs of pieces  
(♖/♙, ♗/♝b4 and ♜c4/♞b5)

### E15

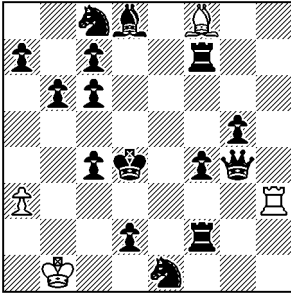


h#3 (5+16) C+  
2.1.1...

- 1.Qxh5** Rxf6 2.Bb2 Rf4 3.Ba3 Sxc3#  
**1.Qxh6** Bxf7 2.b2 Be8 3.Ra3 Sc5#

Feather mechanism with passive elimination  
of white line pieces and pin-mates

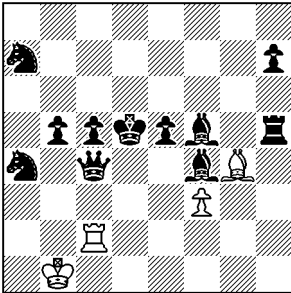
**E16**



h#3 (4+15) C+  
 b) ♖a3→a4

- a) 1.Sf3 (Qf3?) Bc5+ 2.Kc3 Bxf2 **3.Qh4 Rxf3#**  
 b) 1.Se7 (Re7?) Rd3+ 2.Kc5 Rxd8 **3.Rf5 Bxe7#**

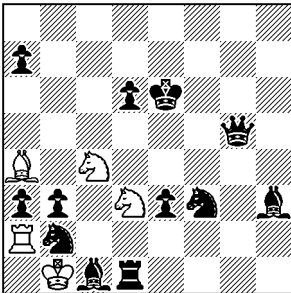
**E17**



h#3 (4+11) C+  
 2.1.1...

- 1.Be6 Ra2 2.Sb2 Ra6 3.Qd4 Bxe6#**  
**1.Bd7 Rh2 2.Rg5 Rxd7#**

**E18**

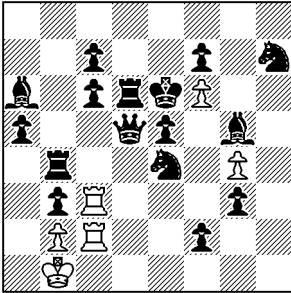


h#3 (5+12) C+  
 3.1.1...

- 1.Sxa4 Rh2 2.Bg4 Rh6+ 3.Kf5 Sxd6#**  
**1.Sxc4 Rf2 2.Sfe5 Rf8 3.Qe7 Sf4#**  
**1.Sxd3 Rg2 2.Qf6 Rg7 3.d5 Bd7#**

Cyclic Zilahi  
 Cyclic interchange of functions between ♘a4, ♘c4, ♘d3  
 Ambush by the ♖  
 No white pawns

**E19**

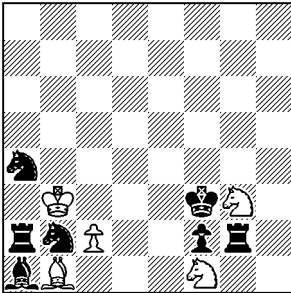


h#3 (6+16) C+  
 b) ♠a5→f3

- a) **1.Qd2** R×g3 **2.Rd3** R×d3 **3.Sg3** R×c6†
- b) **1.Qa5** R×f2 **2.Rd2** R×d2 **3.Sf2** R×c6†

All the black moves are thematic

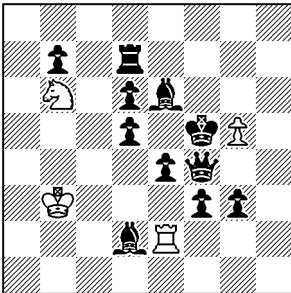
**E20**



h#3 (5+7) C+  
 2.1.1...

- 1.Sd1** c4 (c3?) **2.Be5** Bg6 **3.Bf4** Bh5†
- 1.Sb6** c3 (c4?) **2.Ra4** Bd3 **3.Rf4** Be2†

**E21**



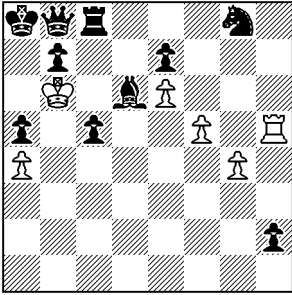
h#3 (4+11) C+  
 b) - ♗g5

- a) **1.Bg8** (Bf7?) S×d5 **2.Ke6** Se7 **3.Qf7** R×e4†
- b) **1.Qh6** (Qg4?) Rh2 **2.Kf4** Rh5 **3.Bg4** S×d5†

B1 thematic moves, reciprocal obstructions  
 B1/B2 FML moves, B2 gate openings, model mates



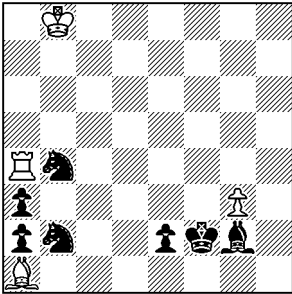
**E22**



h#3 (6+10) C+  
 b) ♖h5

- a) **1.Bg3** f6 **2.Qf4** Rxc5 3.Rb8 Rxa5#
- b) **1.Rf8** g5 **2.Qe8** Bf3 3.Bb8 Bxb7#

**E23**

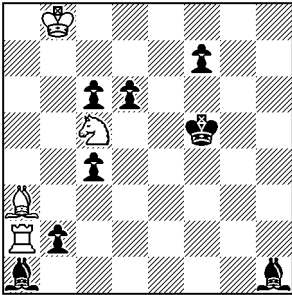


h#3 (4+7) C+  
 b) - ♗g3

- a) **1.Sd1** Bd4+ 2.Kf3 Bf2 **3.Sc2** Rf4#
- b) **1.S4d3** Rg4 2.Bf3 Rg1 **3.Sa4** Bd4#

2 x 2 gate openings with dual avoidance, model mates

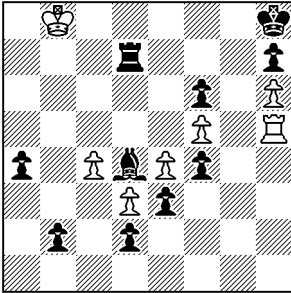
**E24**



h#3 (4+8) C+  
 2.1.1...

- 1.b1=S** Rf2+ 2.Ke5 Bb2+ 3.Kd5 Rf5#
- 1.b1=B** Rg2 2.Kf4 Rg5 3.Bf3 Bc1#

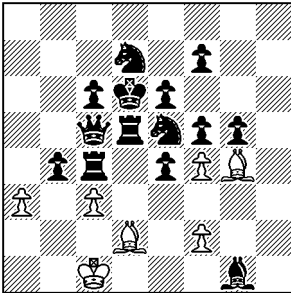
### E25



h#3 (7+10) C+  
3.1.1...

1. **Bc3** Rh2 2. Rxd3 Rxd2 3. **Rd8+** Rxd8#  
1. Rc7 Rh1 2. Rxc4 Rc1 3. **Rc8+** Rxc8#  
1. Re7 Rh3 2. Rxe4 Rxe3 3. **Re8+** Rxe8#

### E26

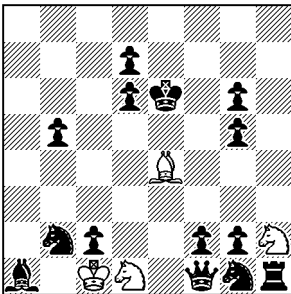


h#3 (7+14) C+  
b) ♗f5→b6  
c) - ♗e4

a) 1. **Sxg4** fxg5 2. Ke5 f3 3. Qd6 f4#  
b) 1. **Qxf2** Be2 2. Rcd4 c4 3. Kc5 Bxb4#  
c) 1. **Rxd2** fxe5+ 2. Kd5 f4 3. Bd4 Bf3#

Cyclic Zilahi

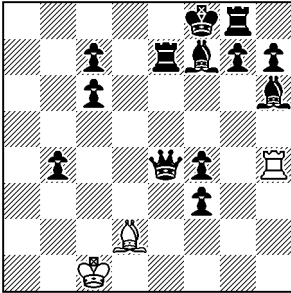
### E27



h#3 (4+14) C+  
b) ♗b2→e7  
c) ♖h1→d4

a) 1. **Qe2** (Qd3?, Qc4?) Sg4 2. Rh7 Sde3 3. Re7 Bd5#  
b) 1. **Qd3** (Qc4?, Qe2?) Se3 2. Bg7 Bd5+ 3. Kf6 Shg4#  
c) 1. **Qc4** (Qe2?, Qd3?) Bd5+ 2. Kf5 Sg4 3. Rf4 Sde3#

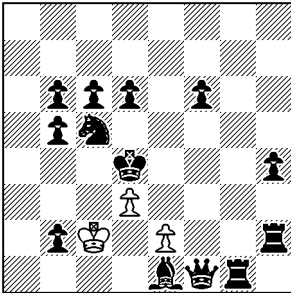
Complete cycle of white moves  
Cyclic choice of thematic moves by the ♔

**E28**

h#3 (3+13) C+  
2.1.1...

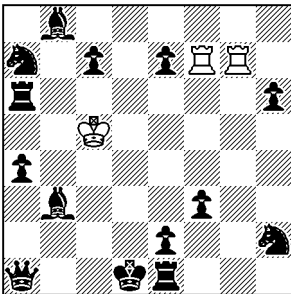
**1.Bh5** Rxh5 2.Re8 Bxb4+ 3.Qe7 Rf5#  
**1.Qe3** Bxe3 2.Be8 Rxf4+ 3.Rf7 Bc5#

No twins and economic setting with model pin-mates

**E29**

h#3 (3+13) C+  
b) ♖e2→d2  
c) ♜c6→d5

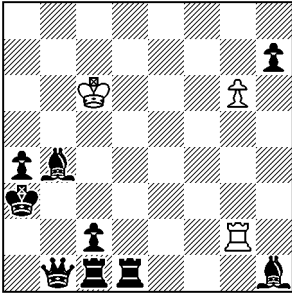
a) 1.Kd5 d4 2.Se6 Kd3 **3.Qf2** e4#  
b) 1.Se4 dxe4 2.Kc5 Kc3 **3.Bg3** d4#  
c) **1.Rhh1** Kd1 2.Bg3+ Kd2 3.Be5 e3#

**E30**

h#3 (3+14) C+  
b) ♜c7→c6

a) **1.Rg6** Rxf3 **2.Bg8** Rc3 3.e6 Rd7#  
b) **1.Bg3** Rg4 **2.Qh8** Rc4 3.e5 Rd7#

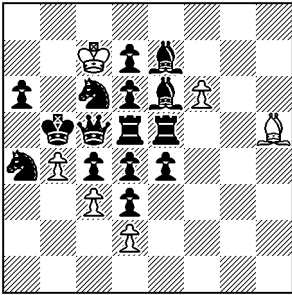
**E31**



h#3 (3+9) C+  
2.1.1...

- 1.Qa2 g7 2.Rb1 g8=Q 3.c1=B Qxa2#  
1.Qb2 g×h7 2.Ra1 h8=Q 3.c1=S Qxb2#

**E32**

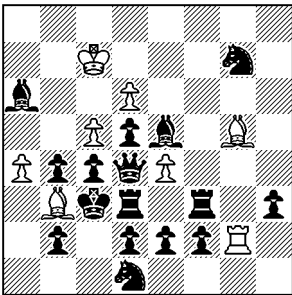


h#3 (6+15) C+  
2.1.1...

- 1.Rg5 Be8 2.Rdf5 Bxd7 3.Qe5 Bxc6#  
1.R×h5 fxe7 2.Rdg5 e8=S 3.Qf5 Sxd6#

All the black moves are thematic

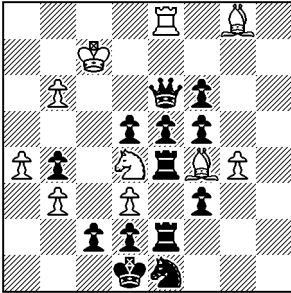
**E33**



h#3 (8+16) C+  
b) ♖c4→c2

- a) 1.Rf8 (Rf6?,Rg3?) Bxd1 (Bf6?) 2.Bf6 (Bg3?) Bxf6 3.Rg3 R×g3#  
b) 1.Bh2 (Bg3?,Bf6?) Bxd5 (Rg3?) 2.Rg3 (Rf6?) R×g3 3.Qf6 Bxf6#

### E34

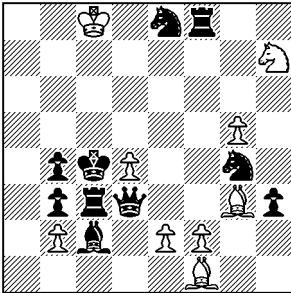


h#3 (10+13) C+  
2.1.1...

**1.Qxe8 Bxd5 2.Rxf4 (Rxd4?) Bxf3 3.c1=B (c1=S?) Bxe2#**  
**1.Qxg8 Rxe5 2.Rxd4 (Rxf4?) Rxe2 3.c1=S (c1=B?) Rxd2#**

Zilahi, promotions, the thematic moves capture white pieces, dual avoidance

### E35

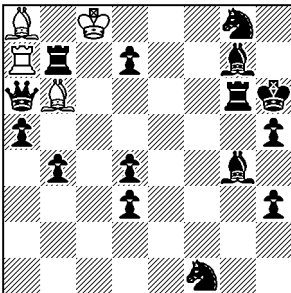


h#3 (9+10) C+  
2.1.1...

**1.Qxg3 Sf6 2.Bh7 g6 3.Rf3 e3#**  
**1.Qxh7 Be5 2.Rg3 f3 3.Bg6 e4#**

Three thematic moves per solution, dual avoidance, Bristol, interferences, change of functions of white pieces, black-white FML play, model mates.

### E36

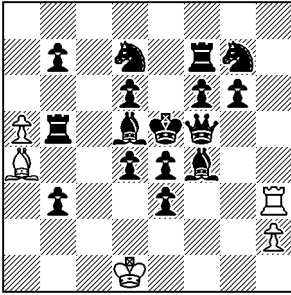


h#3 (4+15) C+  
2.1.1...

**1.Qxb6 Rxa5 2.Ra7 Bf3 3.Be6 (Bf5?) Rxd5#**  
**1.Qxa7 Bc7 2.Rbb6 Be4 3.Rge6 (Rgd6?) Bf4#**

Three thematic moves per solution, Zilahi, destruction of black battery, black-white FML play, black dual avoidance motivated by interferences, model mates

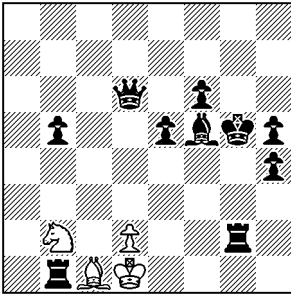
**E37**



h#3 (5+16) C+  
2.1.1...

- 1.**Be6** Rh8 2.Kd5 Bxb3+ 3.Kc6 Rc8#  
1.**Qe6** Bxb5 2.Kf5 Rh5+ 3.Kg4 Be2#

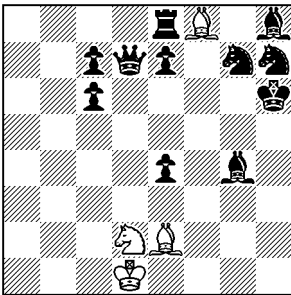
**E38**



h#3 (4+10) C+  
2.1.1...

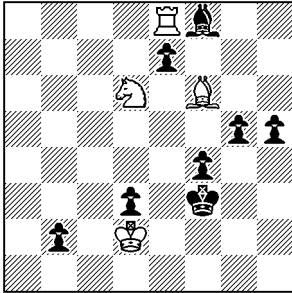
- 1.Rg3 Sc4 (Sd3?) 2.**Ra3** Sxe5 3.**Rbb3** (Rbb4?) d3#  
1.Rg4 Sd3 (Sc4?) 2.**Ra4** Sxe5 3.**Rbb4** (Rbb3?) d4#

**E39**



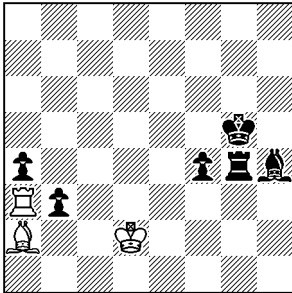
h#3 (4+11) C+  
b) ♘h7→h5

- a) 1.**Qc8** (Qe6,Qf5?) Sf3 2.Kh5 Bc4 3.**Sf5** (Se6?) Bf7#  
b) 1.**Bh3** (Bf5?,Be6?) Bd3 2.Kh7 Sxe4 3.**Se6** (Sf5?) Sf6#

**E40**

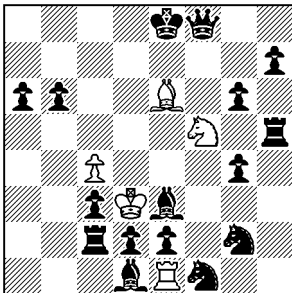
h#3 (4+8) C+  
2.1.1...

**1.exd6** Re1 2.Kf2 Rg1 3.f3 Bd4#  
**1.exf6** Re3+ 2.Kg4 Rg3+ 3.Kh4 Sf5#

**E41**

h#3 (3+6) C+  
2.1.1...

**1.Bf2** Bxb3 2.Kh4 Be6 3.Rg5 Rh3#  
**1.Rg1** Rxb3 2.Kg4 Rh3 3.Bg5 Be6#

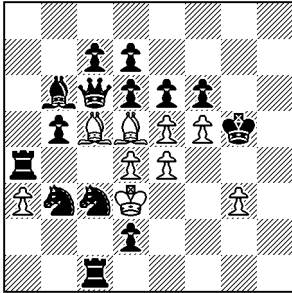
**E42**

h#3 (5+16) C+  
2.1.1...  
b) ♠g6→b5

a)  
**1.Sg3** Rh1 **2.Rg5** Rxh7 **3.Qh8** Rxh8#  
**1.Ra2** c5 **2.Ba4** Rb1 **3.bxc5** Rb8#  
b)  
**1.Sh2** Rg1 **2.Sh4** Rxg4 **3.Qg8** Rxg8#  
**1.Rb2** cxb5 **2.Bb3** Ra1 **3.axb5** Ra8#

All the black moves are thematic involving different pieces on each move and on the two sides of the board

**E43**

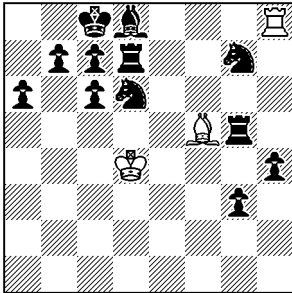


h#3 (9+14) C+  
 b) ♖g5→h5

- a) 1.Sxd4 Bb3 **2.Ba5** Bd1 **3.Sb3** Be3#
- b) 1.Sxe4 Bb4 **2.Qc5** Bxd2 **3.Sc3** Bf3#

Thematic switchbacks and thematic withdrawals of rear pieces

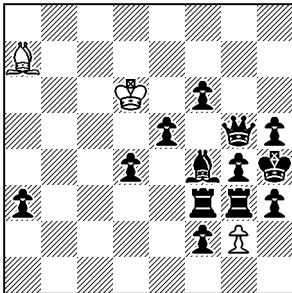
**E44**



h#3 (3+12) C+  
 2.1.1...

- 1.Sh5** Bh7 **2.Rdg7** Bg8 **3.Be7** Be6+
- 1.Rh5** Rh6 **2.Bg5** Re6 **3.Rf7** Re8#

**E45**

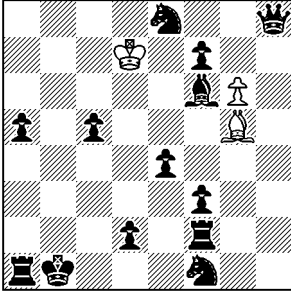


h#3 (3+13) C+  
 2.1.1...

- 1.Rb3** (Rc3?) Bxd4 **2.Rgc3** (Rgd3?) Bxe5 3.Be3 g3#
- 1.Bc1** Bb6 (Bxd4?) **2.Qd2** Bd8 (Bxe5?) 3.Re3 Bxf6#



### E46



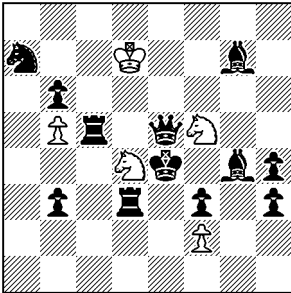
- h#3 (3+13) C+  
 b) ♖g6  
 c) ♗f7→d6

- a) **1.d1=S** gx f7 2.Rfa2 fx e8=Q 3.Bb2 Qxe4+  
 b) **1.d1=B** Bxf6 2.Rc2 Rg2 3.Rc1 Rb2+  
 c) **1.d1=R** g7 2.Rfd2 g8=Q 3.Rd4 Qb3+

Ohne den Themastein ♗d2 wäre das Problem ein h#2,5 mit den analogen Lösungen.

Zusatzthema gemischte AUW ♗ ♖ ♗/♖

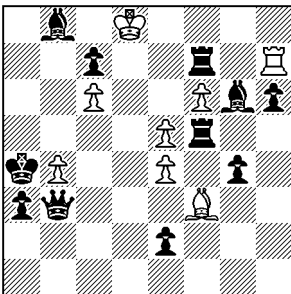
### E47



- h#3 (5+12) C+  
 b) ♗e4→f4

- a) **1.Qe6+** Kxe6 **2.Bh5** Se2 3.Bd4 Sd6+  
 b) **1.Qd6+** Kxd6 **2.Rdc3** Sg3 3.Rf5 Se6+

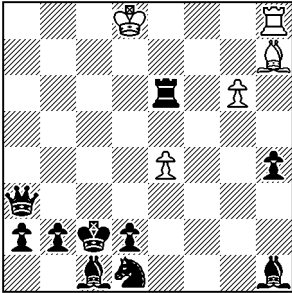
### E48



- h#3 (8+11) C+  
 2.1.1...

- 1.Rh5** Rg7 2.Bxe4 Rxg4 3.Bxc6 Bxc6+  
**1.R7xf6** Rxc7 **2.e1=B** Rb7 **3.Qd1+** Bxd1+

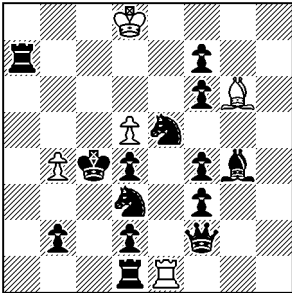
**E49**



h#3 (5+10) C+  
 b) ♙h1→f1

- a) 1.R×g6 Rg8 2.Rg2 Rg3 3.Qc5 e5+
- b) 1.Rxe4 Re8 2.Re2 Re3 3.Qa7 g7+

**E50**

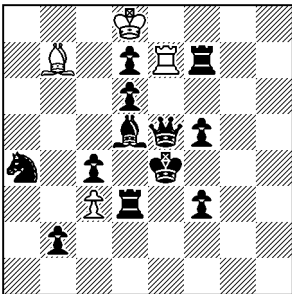


h#3 (5+14) C+  
 b) ♖b4→a3

- a) 1.Sd7 Re6 2.Se1 Bc2 3.K×d5 Bb3+
- b) 1.Sc1 Bc2 2.Sg6 Re6 3.Kc3 Rc6+

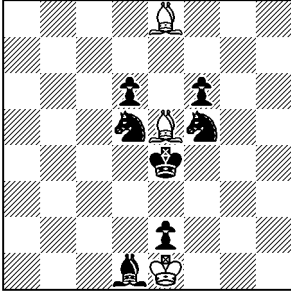
Both the B1 and B2 moves are thematic and of identical type (hideaway); in the two parts they involve the same two pieces moving in reverse order.

**E51**



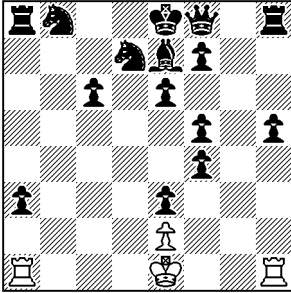
h#3 (4+12) C+  
 b) ♜d8→b8

- a) 1.Rf6 Re8 2.Qe7+ K×e7 3.f4 K×f6+
- b) 1.Sb6 Ba8 2.Bb7 K×b7 3.Kd5 K×b6+

**E52**

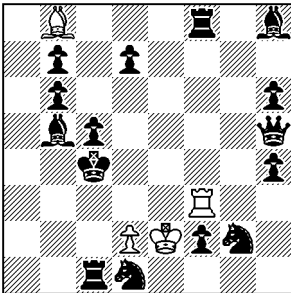
h#3 (3+7) C+  
2.1.1...

**1.Sc7** Kd2 2.d5 Bxc7 3.d4 Bc6#  
**1.Sg7** Kf2 2.f5 Bxg7 3.f4 Bg6#

**E53**

h#3 (4+15) C+  
b) ♖a1→b1

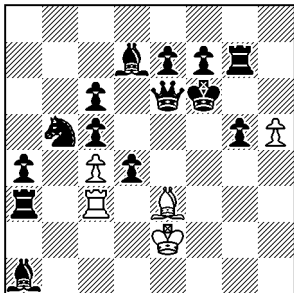
a) **1.Bc5** 0-0-0 **2.Qd6** Rxh5 3.0-0 Rg1#  
b) **1.Sf6** 0-0 2.Sbd7 Rfc1 3.0-0-0 Rxc6#

**E54**

h#3 (4+15) C+  
2.1.1...

**1.Qg6** d4 2.Kd5+ Rd3 3.Kc6 d5#  
**1.Qf7** Ra3 2.Kb4+ d3 3.c4 Bd6#

**E55**

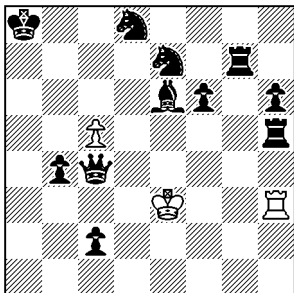


h#3 (5+14) C+  
2.1.1...

1.Qh3 cxb5 2.Be6 Rxc5 3.Rc3 Bxd4+  
1.Qd6 Bf4 2.e6 Rf3 3.Bc3 Bxd6+

Pickabish on e6, Grimshaw on c3

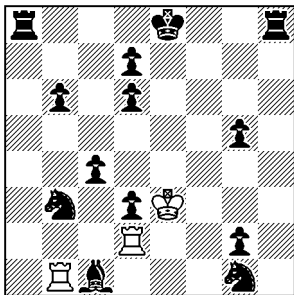
**E56**



h#3 (3+11) C+  
b) ♖a8→a5

a) 1.Qg4 c6 2.Rb5 Rh5 3.Rb8 Ra5+  
b) 1.Sg8 Rg3 2.Rb7 Rg7 3.Rb5 Ra7+

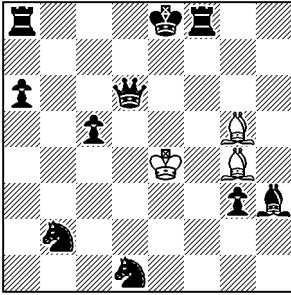
**E57**



h#3 (3+13) C+  
b) ♜d7→f7

a) 1.Sa1 Rxb6 2.Bb2 Rc2 3.0-0-0 Rxc4+  
b) 1.Ba3 Rxc2 2.Se2 Rh1 3.0-0 Rxc5+

**E58**

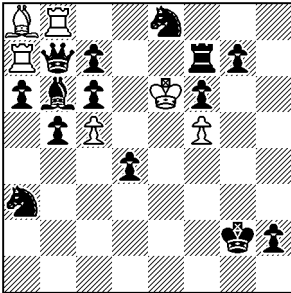


h#3 (3+10) C+  
2.1.1...

**1.Qd2** Be2 2.Bd7 Bf4 3.0-0-0 Bxa6+  
**1.Qb8** Bc8 2.Be6 Bb7 3.Bf7 Bc6+

Echo model mates

**E59**



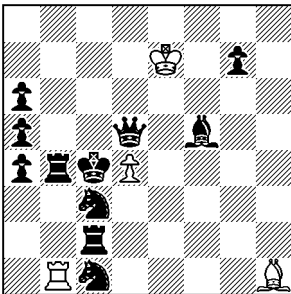
h#3 (6+14) C+  
b) ♖h2  
c) ♜g2→b1

a) **1.Qxb8** (Qxa7?,Qxa8?) Rxc7 **2.Rf8** Rxc7+ 3.Kh1 Bxc6+  
b) **1.Qxa7** (Qxa8?,Qxb8?) Bxc6+ 2.Kh3 Bf3 3.Sd6 Rh8+  
c) **1.Qxa8** (Qxb8?,Qxa7?) Rxa6 **2.Ba7** Rxb5+ 3.Ka1 Rxa3+

Triple avoidance, cycle of functions of ♖b8, ♜a7 and ♙a8 (I. captured at B1; II. passing through b7 and guarding a square in the mate; III. giving mate) involving cyclic Feather mechanism and cyclic Zilahi with passive elimination of white line pieces.

Note: If the ♙ could hypothetically have been removed from the board instead of being moved to a certain square, the specific solution would be still uniquely determined in each twin.

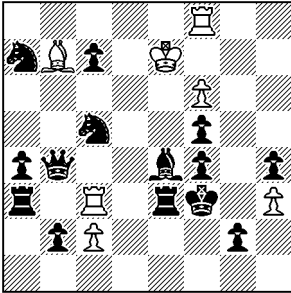
**E60**



h#3 (4+11) C+  
2.1.1...

**1.Qa8** Bxa8 **2.Rb7+** Rxb7 3.Kd5 Rb4+  
**1.Rb8** Rxb8 **2.Qb7+** Bxb7 3.Kb5 Bd5+

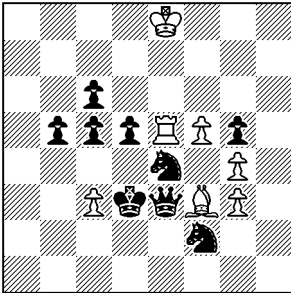
### E61



h#3 (7+14) C+  
2.1.1...

- 1.Qa5** Rd8 2.Sb3 Rd2 3.Rd3 Rcxd3#  
**1.Qb6** Rg8 2.Se6 Rxcg2 3.Bd5 Bxd5#

### E62

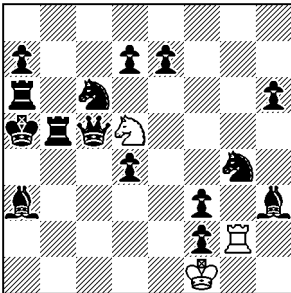


h#3 (7+9) C+  
b) ♔e3↔♙d5

- a) **1.Sd2** Re7 2.Qe6 Be2+ 3.Ke4 Rxe6#  
b) **1.Sxc3** Bh1 2.Qg2 Rd5+ 3.Ke4 Bxcg2#

Themastein ♞e4, ♖ and ♗ wirken auf ♔ wie ein Magnet.

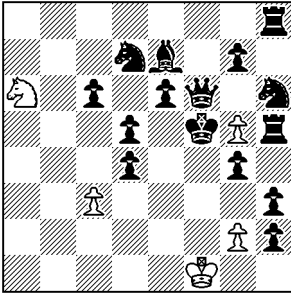
### E63



h#3 (3+15) C+  
b) ♞b5→b4

- a) **1.Sf6** (Sge5?) Sc3 **2.Be6** (Bf5?) Rg5 **3.Qd6** Rxb5#  
b) **1.Sge5** (Sf6?) Sc7 **2.Bf5** (Be6?) Rg6 **3.Sd8** Rxa6#

### E64



h#3 (5+15) C+

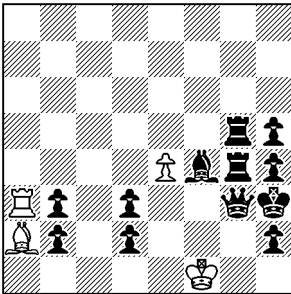
b) ♖h8→e3

c) ♜a6→a5

- a) **1.Qg6** (Qxg5?,Qe5?) Sc5 2.Kxg5 Se4+ 3.Kh4 g3#  
 b) **1.Qxg5** (Qe5?,Qg6?) Sc7 2.Ke5 cxd4+ 3.Kd6 Se8#  
 c) **1.Qe5** (Qg6?,Qxg5?) Sxc6 2.Kg6 Sxe7+ 3.Kh7 g6#

Triple avoidance, cycle of arrival squares for ♔ and ♑ (g6/g5, g5/e5, e5/g6), dismantling of the black royal battery and model mates

### E65



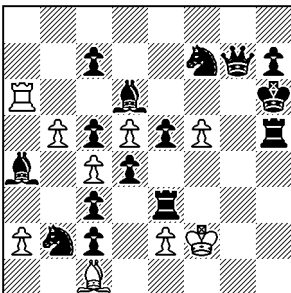
h#3 (4+12) C+

2.1.1...

- 1.Bb8** Bxb3 **2.Qc7** Be6 3.Re5 Rxd3#  
**1.Rg8** Rxb3 **2.R4g7** Rxd3 3.Bg5 Be6#

Two thematic black moves in each solution  
 Bristol clearances and shut-offs by the black thematic piece of the other solution  
 Orthogonal-diagonal echo play  
 Interchange of functions between three pairs of pieces (♖/♙, ♘/♗g5, ♚/♛g4)  
 Pin-model mates

### E66



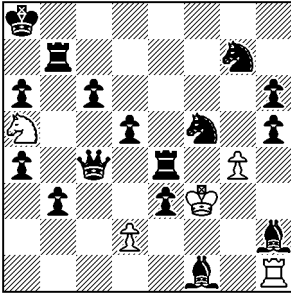
h#3 (9+15) C+

b) ♗f5→h4

- a) **1.Bxb5** Ra3 2.Rg5 Rxc3 **3.Rh3** Rxh3#  
 b) **1.Sxc4** Ba3 2.Qg6 Bxc5 **3.Bf8** Bxf8#

Identical play, change of functions of the white pieces, pin-mates.

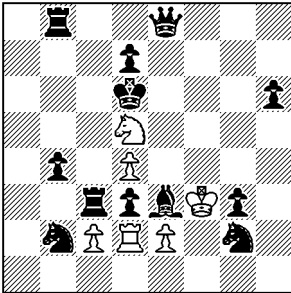
E67



h#3 (5+16) C+  
2.1.1...

1.Bh3 Rc1 2.Qb4 Rxc6 3.Rb8 Rxa6#  
1.Bg1 Rxh5 2.Sg3 Rxd5 3.Ra7 Rd8#

E68

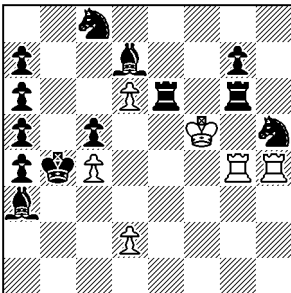


h#3 (6+12) C+  
2.1.1...

1.Rb3 c4 2.Sd1 Ra2 3.Rd8 Ra6#  
1.Bg1 e4 2.Se3 Rh2 3.Qc8 Rxh6#

All the black moves are thematic  
Matching motifs for the black moves in both solutions  
Model mates

E69



h#3 (6+13) C+  
2.1.1...

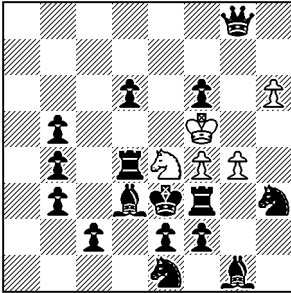
1.Sf6 Rh8 2.Bb5 Rxc8 3.Bxc4 Rb8#  
1.Rh6 Rxg7 2.Sb6 Rxd7 3.Sxc4 Rb7#

The B1 and B3 moves are thematic, each involving a different pair of black pieces.

The B2 moves are with the B3 pieces, so perhaps could be considered as preparing the B3 thematic moves.



**E70**

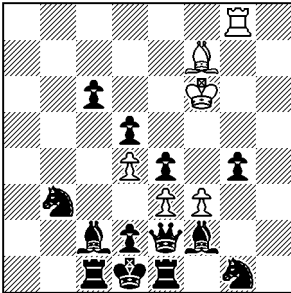


h#3 (5+16) C+  
2.1.1...

1.c1=B h7 2.Bb1 h×g8=Q 3.Kd3 Q×b3#  
1.f1=R h7 2.R3f2 h8=Q 3.Kf3 Q×h3#

Promotion to two „superfluous“ black pieces  
Four thematic moves

**E71**

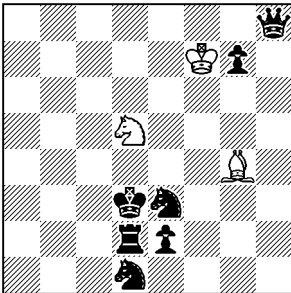


h#3 (6+13) C+  
b) ♔e2↔♠d2

a) 1.S×f3 R×g4 2.Sg1 R×g1 3.Qh5 B×h5#  
b) 1.S×d4 B×d5 2.Sb3 B×b3 3.Qd8+ R×d8#

Orthogonal and diagonal line opening by Black and White  
Model mates

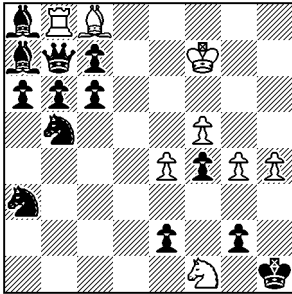
**E72**



h#3 (3+7) C+  
b) ♠e2→e4

a) 1.Sc4 Se3 2.g5 (g6?) Sc2 3.Qc3 Bf5#  
b) 1.Sc3 Bd1 2.g6 (g5?) Bb3 3.Qd4 Sf4#

### E73

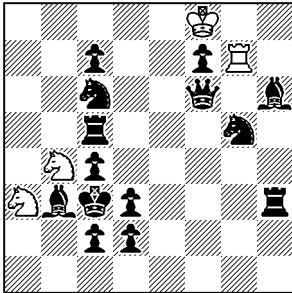


h#3 (8+13) C+

b) ♖f1→e1

- a) **1.Qxb8** (Qxc8?) Bxa6 **2.Sc3** (Sd4?) Bxe2 3.g1=B Bf3#  
 b) **1.Qxc8** (Qxb8?) Rxb6 **2.Sd4** (Sc3?) Rb3 3.g1=R Rh3#

### E74

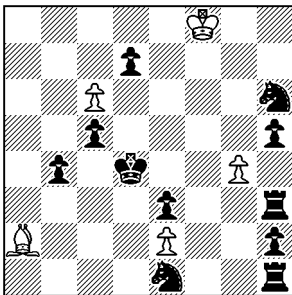


h#3 (4+14) C+

2.1.1...

- 1.Sf3** Sxc4 (Sxd3?) **2.Be3** (Bf4?) Rg4 **3.Rd5** Sxd5#  
**1.Se4** Sxd3 (Sxc4?) **2.Bf4** (Be3?) Rg3 **3.Rb5** Sxb5#

### E75



h#3 (5+11) C+

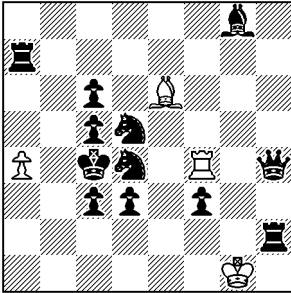
b) ♗c5→a5

c) ♗h2→b7

- a) **1.Rg1** cxd7 2.h1=B d8=B 3.Be4 Bf6#  
 b) **1.hxg4** c7 2.Rh5 c8=Q 3.Re5 Qc4#  
 c) **1.Sf3** cxb7 2.Rc1 b8=Q 3.Rc3 Qf4#

Triple promotion of a white pawn and triple self-blocks

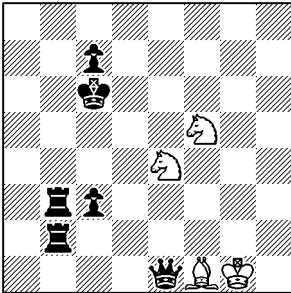
**E76**



h#3 (4+12) C+  
2.1.1...

1.Rb2 Rxh4 2.Rb3 Bg4 **3.Se6** Bxe6#  
1.Rb7 Bxg8 2.Rb4 Rf7 **3.Sf4** Rxf4#

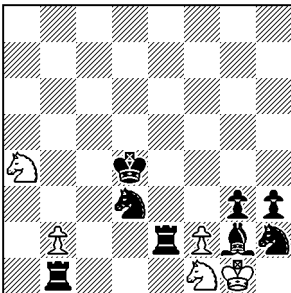
**E77**



h#3 (4+6) C+  
2.1.1...

**1.Qd2** Ba6 2.Rb6 Bc8 3.R2b5 Se7#  
**1.Qh4** Bc4 2.Rb7 Be6 3.R2b6 Sd4#

**E78**

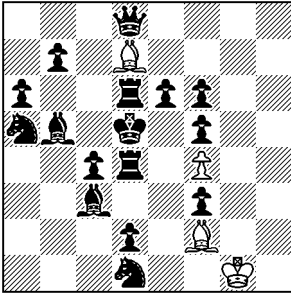


h#3 (5+8) C+  
b) ♖a4→b6

a) 1.Bd5 b3 **2.Rbb2** Sxh2 3.Re4 Sf3#  
b) 1.Re5 b4 **2.Rb3** Sxg3 3.Be4 Se2#

Withdrawal unpins by the thematic black piece  
Critical Grimshaw  
Model mates

### E79

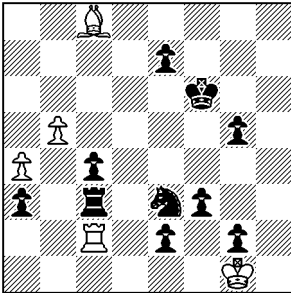


h#3 (4+16) C+  
 b) ♗f2→f8

- a) **1.Sb2** Be8 **2.d1=S** Bh5 **3.Rd2** Bxf3#  
 b) **1.Sb3** Bxb5 **2.Qa5** Bxa6 **3.Rd8** Bxb7#

All the black moves are thematic  
 FML play, model mates

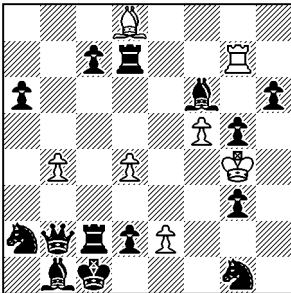
### E80



h#3 (5+10) C+  
 2.1.1...

- 1.Rb3** Rxc4 **2.Kf7** Be6+ **3.Ke8** Rc8#  
**1.e1=S** Rxc2 **2.Kg6** Bf5+ **3.Kh5** Rh2#

### E81

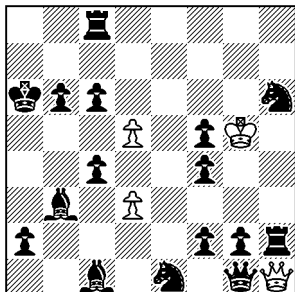


h#3 (7+14) C+  
 b) ♖b2→d1

- a) **1.Bxd4** Bxg5 (Re7?) **2.Sxe2** Re7 **3.Sg1** (Sec3? guard, Sf4? unpin, Sd4?? blocked by B1) Re1#  
 1.Be7, Bxd8? prevent W1, 1.Bxg7? prevents W2, 1.Be5? prevents W3  
 b) **1.Rd5** Rxc7 (Be7?) **2.Sxb4** Be7 **3.Sa2** (Sd3? guard, Sc6? unpin, Sd5?? blocked by B1) Ba3#  
 1.Re7, Rf7, Rxc7? prevent W1, 1.Rxd8? prevents W2, 1.Rd6? prevents W3

Progressive black corrections, white Grimshaw on e7 (in tries), switchback of the last black move is forced by the obstruction of first black move

**E82**



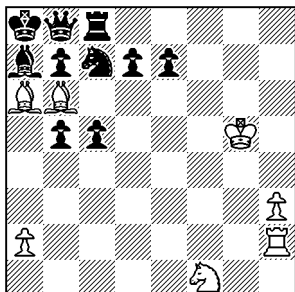
h#3 (4+16) C+

2.1.1...

**1.Sxd3 dxc6 2.Qd1 Qxd1 3.Ba4 Qxa4#**

**1.Sg4 dxc4 2.Rhh8 Qxh8 3.Ra8 Qxa8#**

**E83**



h#3 (7+10) C+

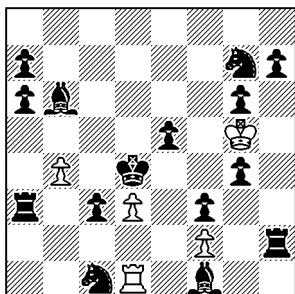
3.1.1...

**1.Sd5 Se3 2.Qc7 Sxd5 3.Rb8 Sxc7#**

**1.Se8 Rd2 2.Qh2 Rxd7 3.Bb8 Bxb7#**

**1.Rf8 Rf2 2.Qd8 Rxf8 3.Kb8 Rxd8#**

**E84**



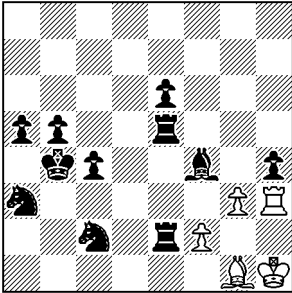
h#3 (5+15) C+

2.1.1...

**1.Se2 Ra1 2.Rb3 Rxa6 3.Ba5 Rd6#**

**1.Be2 Rh1 2.Rg2 Rxh7 3.Sh5 Rd7#**

**E85**

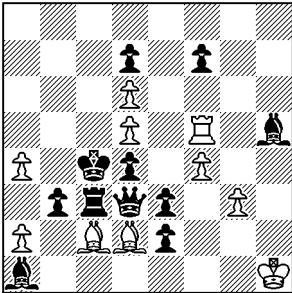


h#3 (5+11) C+  
 b) ♠b5→a4

- a) 1.Bxg3 Bh2 **2.Bxf2** Rxa3 3.R5e3 Bd6#
- b) 1.Rxf2 Rh2 **2.Rf3** Bd4 3.Se3 Rb2#

Diagonal-orthogonal echo play with cross-interferences on the same square e3.  
 In the thematic move B2, Black is forced to play on a square from which it guards the mating line. To eliminate this guard, B3 has to interfere with the thematic black piece.

**E86**

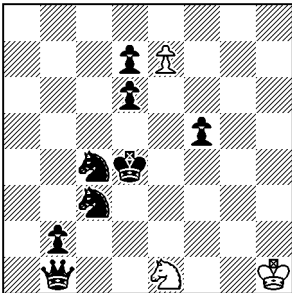


h#3 (10+11) C+  
 3.1.1...

- 1.Qxc2** Re5 2.d3 axb3+ 3.Kd4 Bxe3#
- 1.Qxd2** Bd1 2.Kd3 Bxe2+ 3.Ke4 Re5#
- 1.Qxf5** Bc1 2.Rd3 Ba3 3.Bc3 Bxb3#

Cyclic Zilahi, thematic play of ♔, black-black FML

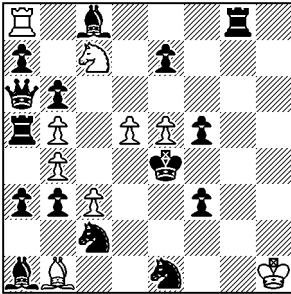
**E87**



h#3 (3+8) C+  
 b) ♠c3→f8

- a) **1.Qa2** e8=R 2.b1=B Re5 3.Bd3 Sf3#
- b) **1.Qc2** exf8=Q 2.b1=S Qxf5 3.Sc3 Sxc2#

**E88**



h#3 (9+15) C+

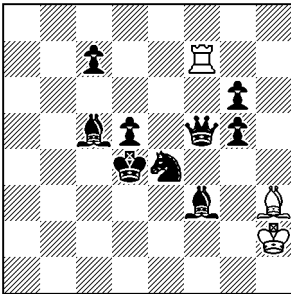
b) ♖d5→h5

c) ♔e4→d3

- a) **1.Bb7** (Bd7?,Be6?) Rf8 2.Kxe5 Se8 **3.Sxb4** (Sd4?,Se3?) Rxf5#
- b) **1.Bd7** (Be6?,Bb7?) Rxg8 2.Ke3 Rg2 **3.Sd4** (Sxb4?) Sd5#
- c) **1.Be6** (Bb7?,Bd7?) Rd8 2.Kc4 Rd6 **3.Se3** (Sxb4?,Sd4?) Rc6#

Two thematic moves in each twin

**E89**

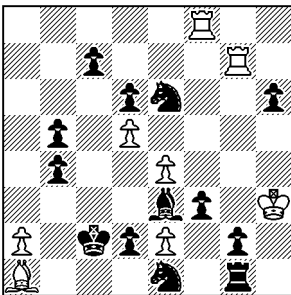


h#3 (3+9) C+

2.1.1...

- 1.Qe6** Rxf3 2.Kc4 Rb3 3.d4 Bxe6#
- 1.Qc8** Bxc8 2.Ke5 Re7+ 3.Kd6 Re6#

**E90**



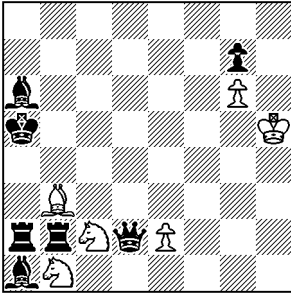
h#3 (8+13) C+

b) ♜c7→d7

- a) **1.Bg5** Rxf3 **2.Sf8** Rf1 **3.Sf3** Rxc7#
- b) **1.Bf4** Rxg2 **2.Sg7** Rxg1 **3.Sg2** Rc8#

All the black moves are thematic  
FML on B2 and B3  
Dual avoidance

### E91



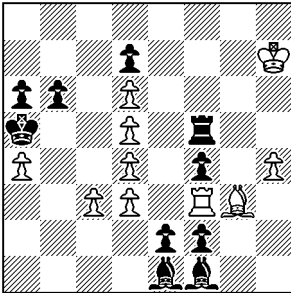
h#3 (6+7) C+

b) ♖a5→h1

c) ♖a5→f8

- a) **1.Rxb3** Sb4 2.Bd4 Sc3 3.Bb6 Sc6#  
 b) **1.Rxc2** Sxd2 2.Bd4 Sf1 3.Bg1 Bd5#  
 c) **1.Rxb1** Bf7 2.Bf6 Sd4 3.Be7 Se6#

### E92



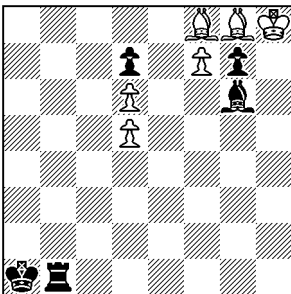
h#3 (10+10) C+

b) ♜b6→a4

- a)  
 1.Bxc3 Rxf2 2.Bxd4 Rxf4 **3.Bg1** Be1#  
 1...Bxf2? 2.Bxd4 Rxf4 3.Bd~?? Be1  
 b)  
 1.Rxd5 Bxf4 2.Rxd4 Be3 **3.Rg4** Rf5#  
 1...Rxf4? 2.Rxd4 Bxf2 3.R~?? Rf5

Thematic interaction of White and Black: White aims at freeing the way of the black thematic unit to its hideaway square. The thematic move is made from the same square d4.

### E93



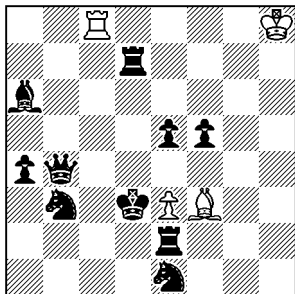
h#3 (6+5) C+

6.1.1...

- 1.Rc1** Bh7 2.Bb1 Bc2 3.Ba2 Bxg7#  
**1.Rd1** Bh7 2.Bb1 Bd3 3.Ba2 Bxg7#  
**1.Re1** Bh7 2.Bb1 Be4 3.Ba2 Bxg7#  
**1.Rf1** Bh7 2.Bb1 Bf5 3.Ba2 Bxg7#  
**1.Rg1** Bh7 2.Bb1 Bg6 3.Ba2 Bxg7#  
**1.Rh1+** Bh7 2.Bb1 Kg8 3.Ba2 Bxg7#



**E94**



**1.Sc2** Bh1 2.Rg2 Rc3+ 3.Ke4 Bxg2#  
**1.Sg2** Rc1 2.Rc2 Be4+ 3.Kc3 Rxc2#

Maslar, reciprocal functions

h#3 (4+10) C+  
2.1.1...