



WORLD FEDERATION FOR CHESS COMPOSITION

9th WORLD CHESS COMPOSITION TOURNAMENT 2012-13

ENTRIES SECTION G: FAIRIES

Judging countries: Bulgaria, Czech Republic, Japan, Slovenia, Sweden

Reserves: Croatia

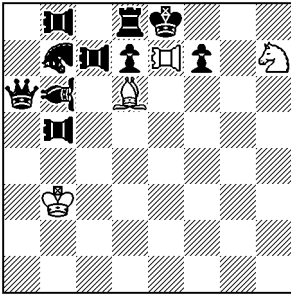
Theme: In a helpselfmate in 2 to 4 moves, anti-battery critical moves by Chinese pieces (LEO, PAO, VAO, NAO) have to be shown. Set play, multi-solutions and twins are allowed, but not duplex, Polish-type twins or zero-positions. By General Rules, point 5, no other fairy pieces or conditions are allowed.

Definitions

1. In a helpselfmate in n moves (denoted $hs\neq n$), White starts and Black collaborates with White for $n-1$ moves, in order to reach a position where White forces a $s\neq 1$ (selfmate in one move) at move n . In $hs\neq n.5$ problems ($hs\neq 2.5$ and $hs\neq 3.5$ are allowed), Black starts.
2. Anti-battery critical move of a Chinese piece: A Chinese piece **A** moves without capture along a critical line crossing (but not starting from) a critical square **x**. After it, another piece **B** of the same colour as **A** plays to square **x** with a positive line effect along the critical line (allowing piece **A** to check, guard, capture, pin and so on).

July 2012

G01



hs‡2 (4+10) C+

b) ♖d6→d5

c) ♗h7→d5

a) 1.PAe3 PAbc5 (NAc5?) 2.Be5+ VAxe3‡

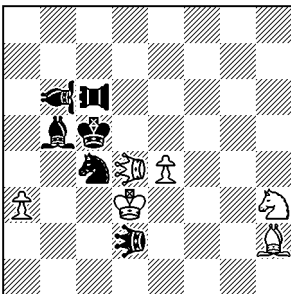
b) 1.PAe5 NAc5 (VAc5?) 2.Be6+ PAxe5‡

c) 1.PAe1 VAc5 (PAbc5?) 2.Se3+ NAXe1‡

Cyclic exchange of functions of ♖b5, ♗b6 and ♗b7

Dual avoidance

G02



hs‡2 (6+6) C+

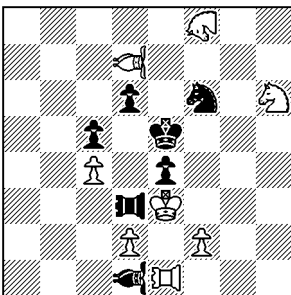
b) ♖d4→d5

a) 1.LEg1 LEg2 2.Sf2+ Se3‡

b) 1.LEh5 LEh6 2.Sg5+ Se5‡

Anti-battery critical moves by the ♖ and critical moves by the ♖ with the same critical square in both twins and imitating play by pieces of the same kind (a reminiscent of the "Monkey" theme).

G03



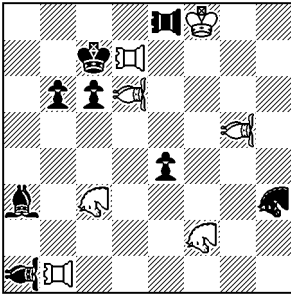
hs‡2 (8+7) C+

b) ♗d6→f3

a) 1.VAh3 VAh5 2.Sg4+ Sxg4‡

b) 1.NAc2 PAd6 2.d4+ cxd4‡

G04



hs#2 (7+8) C+

- b) ♖b1→d1
- c) ♖b1→c1

- a) 1.PAf7 (PAg7?,PAh7?) PAc8 (PAb8?,PAa8?) 2.VAge7+ (NAe7+?,VAde7+?) Kd8#
- b) 1.PAg7 (PAh7?,PAf7?) PAb8 (PAa8?,PAc8?) 2.NAe7+ (VAde7+?,VAge7+?) Kc8#
- c) 1.PAh7 (PAf7?,PAg7?) PAa8 (PAc8?,PAb8?) 2.VAde7+ (VAge7+?,NAe7+?) Kb8#

Two critical anti-battery moves in each solution (by White and Black)

Anti-magnetic moves by ♜e8 matching the moves by ♜d7

Cyclic avoidance play by White and Black

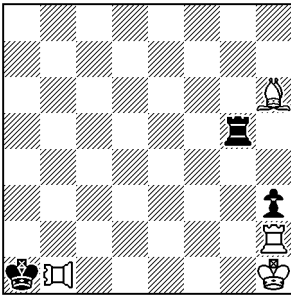
Three different anti-battery checks by White on the same square

Three different anti-battery mates by ♔ on the eighth rank

W1/B1 critical moves, W2/B2 anti-battery moves

Critical moves by ♜♜ on the same rank to three different squares

G05

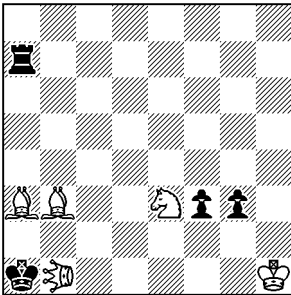


hs#2 (4+3) C+

3.1.1.1

- 1.PAf1 Rf5 2.Bc1+ Rxf1#
- 1.PAe1 Re5 2.Bc1+ Rxe1#
- 1.PAd1 Rd5 2.Bc1+ Rxd1#

G06

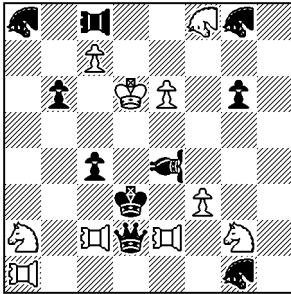


hs#2 (5+4) C+

- b) ♜g3→f2

- a) 1.LEe1 Re7 2.Sd1+ Rxe1#
- b) 1.LEh7 Kb1 2.Sc2+ R×h7#

G07



hs±2,5 (10+10) C+

b) ♖c7→d5

c) ♖c7→e7

a)

1...VAb7 2.PAac1 NAc6 3.Sb4+ Qxb4#
1...NAa5? 2.Sc3 VAc6 3.PAa3+ NAb3!

b)

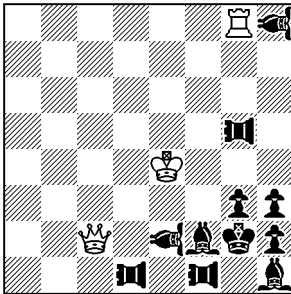
1...NAa5 2.PAae1 PAc6 3.Sf4+ Qxf4#
1...PAc5? 2.PAac1 NAc6 3.Sb4+ Qxb4!

c)

1...PAc5 2.Sc3 VAc6 3.PAa3+ Kxc3#
1...VAb7? 2.PAae1 PAc6 3.Sf4+ Qxf4+!

Cyclic black line closings

G08

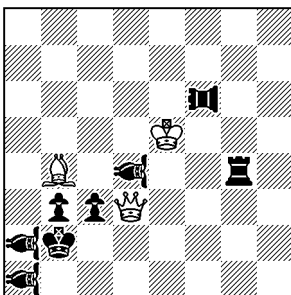


hs±2,5 (3+11) C+

2.1.1...

1...PAa5 2.Qd2 VAb5 3.Rxg3+ Kxg3#
1...VAa6 2.Rg7 PAb5 3.Qxf2+ Kxf2#

G09

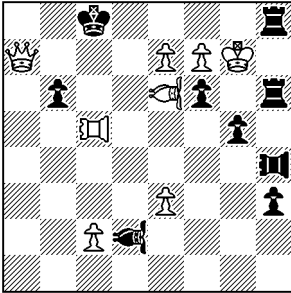


hs±2,5 (3+8) C+

2.1.1...

1...PAa6 2.Qf5 VAb6 3.Ba3+ Kxa3#
1...PAf1 2.Bd6 VAf2 3.Qb1+ Kxb1#

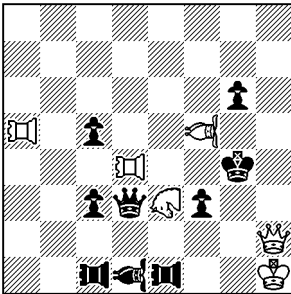
G10



hs≠2,5 (8+9) C+
2.1.1...

1...PAa4 2.VAg4 VAb4 3.PAf5+ PA×g4≠
1...VAa5 2.PAc3 PAb4 3.VAc4+ VAxc3≠

G11

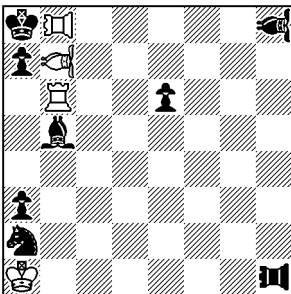


hs≠2,5 (6+9) C+
3.1.1...

1...Qxe3 2.VAc8 (PAa4?) Qh6 3.PAd7+ PAe6≠
1...Qxf5 2.PAda4 (NAa1?) Qh5 3.NAc4+ PAe4≠
1...Qxd4 2.NAa1 (VAc8?) Qh8 3.VAc2+ PAe3≠

Cyclic anti-batteries
Cycle of anti-battery forming pieces
Cyclic dual avoidance
Cyclic interchange of functions at B1/W2/W3
B1: captures by the ♔
W2: formation of anti-battery, active piece
W3: formation of anti-battery, passive piece

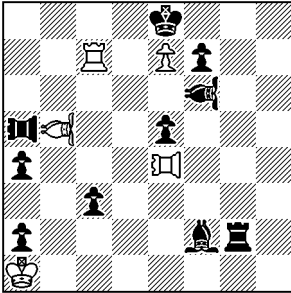
G12



hs≠3 (4+8) C+
2.1.1...

1.VAc6 VAb2 2.PAh8 Sc3 3.VAe8+ VA×h8≠
1.PAc8 PAb1 2.VAh1 Sc1 3.PAc6+ PA×h1≠

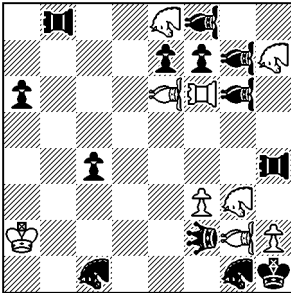
G13



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

1.PAe1 VAh8 2.VAe2 Rg7 3.PAxe5+ VAxe5#
1.VAd7 PAa8 2.Rc6 Ba7 3.VAxa4+ PAxa4#

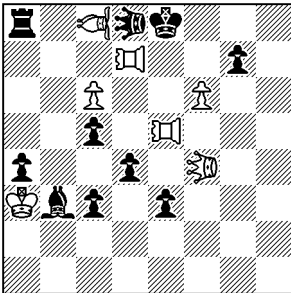
G14



hs#3 (9+13) C+
b) ♞c1→g2

a) 1.f4 NAa5 2.VAb7 LEa7 3.VAed5+ NAc6#
b) 1.VAh3 e5 2.NAe7 PAxh2 3.PAf5+ LEg3#

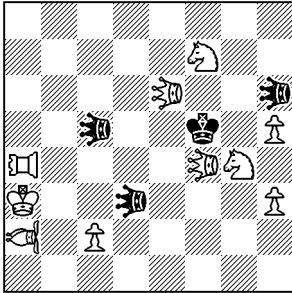
G15



hs#3 (7+10) C+
b) ♞c8→f8

a) 1.fxg7 LEf6 2.VAa6 0-0-0 3.PAb7+ LExa6#
b) 1.VAd6 Bg8 2.LEe4+ Kf8 3.PAee7+ LExd6#

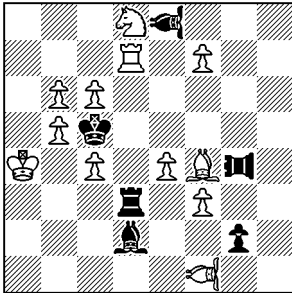
G16



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

1.LEc1 LEd1 2.LEb3 LEhd2 3.Sd6+ LExd6#
1.LEa6 LEa7 2.LEb4 LEhb6 3.Se3+ LExe3#

G17

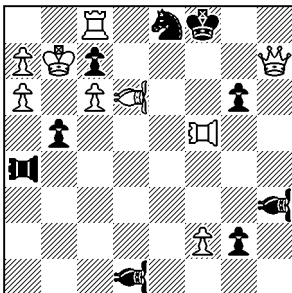


hs#3 (12+6) C+
b) ♖b6→d5

a) 1.Rb7 VAxb5 2.c7 VAd7 3.Se6+ Kc6#
b) 1.Bc7 PAxc4 2.e5 PAF4 3.Sb7+ Kd4#

The thematic black units are on the right lines but one square too far from the ♔ (they are under attack from pawns). Furthermore, the lines are full of other units, which must be cleared away. White's first task is to guard b6, and then to move one unit off the thematic line and shut off the unit moving first. Black meanwhile makes a capture on the line and then moves his thematic unit back along the line.

G18

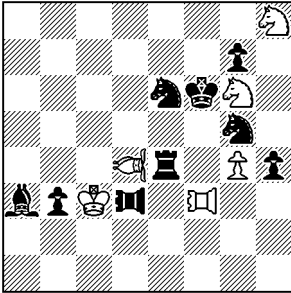


hs#3 (9+9) C+
2.1.1...

1.Ra8 (VAb4?) PAh4 2.VAb4 VAdg4 3.PAc5+ PAxb4#
1.Rb8 (PAf3?) VAh5 2.PAf3 PAg4 3.VAf4+ VAxf3#

Creation of reciprocal white anti-batteries
Creation and play of reciprocal black anti-batteries

G19

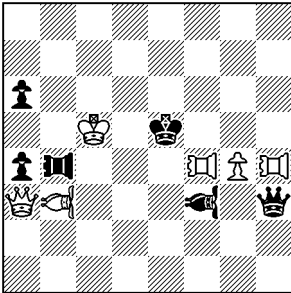


hs±3 (6+9) C+
 b) ♔c3→d2

- a) 1.PAf1 PAg3 (PAh3?) 2.VAf2+ Rf4 3.VA×h4+ Sf3±
- b) 1.VAa1 PAd5 (PAd6?) 2.PAc3+ Bb2 3.PAc6+ Sd4±

Delayed FML play
 Mates by specific anti-battery cross-checks

G20

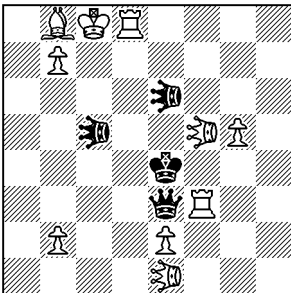


hs±3 (6+6) C+
 b) ♖h4

- a) 1.VAg8 PAb8 2.PAf7 VAb7 3.Qc3+ Q×c3±
- b) 1.PAf8 VAa8 2.VAf7 PAb7 3.Qe3+ Q×e3±

The theme is doubled

G21

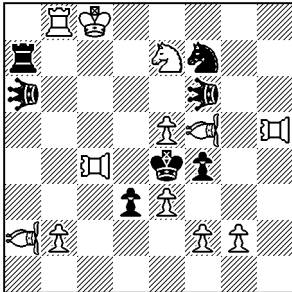


hs±3 (10+4) C+
 b) ♗f5→c4

- a) 1.LEh7 LEg4 2.LEeh4+ Qf4 3.g6+ LEcf5±
- b) 1.LEa4 LEc2 2.LEb1+ Qd3 3.b4+ LEec4±

Change of functions between the two ♗
 Pinning of two black men at the last move
 Orthogonal-diagonal echo play
 FML on the mating moves

G22

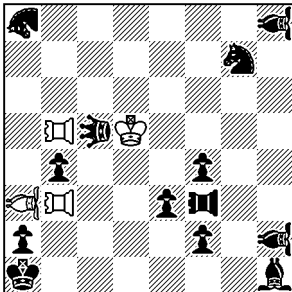


hs#3 (12+7) C+
2.1.1...

1.VAh7 LEae6 2.PAh4+ LEg4 3.Sg6+ LEff5#
1.PAa4 LEfc6 2.VAb1+ LEc2 3.b4+ LEac4#

White thematic pieces ♖f5 and ♜c4
Black thematic pieces ♗a6 and ♗f6 exchanging functions
2+2 thematic moves

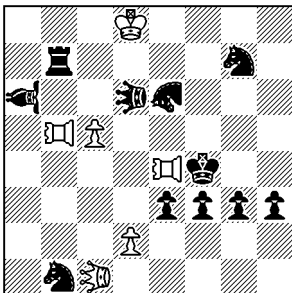
G23



hs#3 (4+13) C+
b) ♖h8→a6

a) 1.PAb1 LEc8 2.PAf1 NAc7 3.VAc1+ PAxf1#
b) 1.VAb2 LEa7 2.VAf6 NAb6 3.PAc3+ PAxf6#

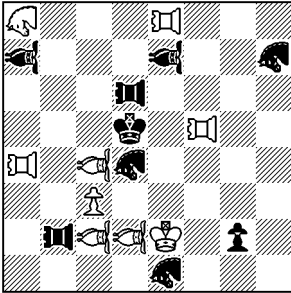
G24



hs#3 (6+11) C+
2.1.1...

1.PAa4 Kg4 2.LEg1+ NAg2 3.d4+ LEf4#
1.PAeb4 Sc3 2.dxc3+ LEd2 3.c4+ NAd4#
(1.PAa4 Sc3? 2.dxc3+ LEd2 3.c4+ NAXa4!
1.PAeb4 Kg4? 2.LEg1+ NAg2 3.d4+ LEXb4!)

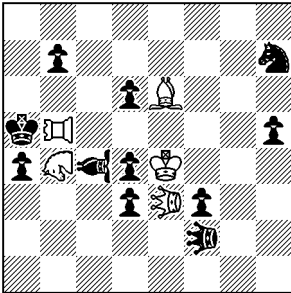
G25



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

1.PAh5 PAbb6 2.VA2d3 NAb8 3.VAg5+ Kc6#
1.VAa2 NAb7 2.Ke1 NAc6 3.VAcb3+ Kc5#

G26

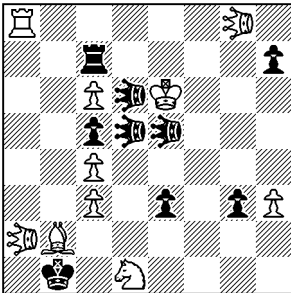


hs#3 (5+11) C+
b) ♖c4→c5

a) 1.PAg5 VAa6 2.NAf6 Kb5 3.Bd5+ Sxg5#
b) 1.NAf6 VAa3 2.PAf5 Kb4 3.Kd5+ Sxf6#

Theme three times in each solution

G27

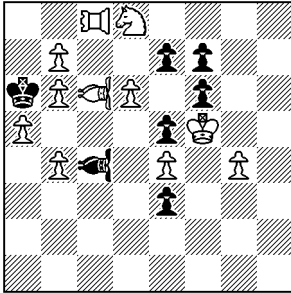


hs#3 (10+9) C+
b) ♖c7→f7
c) ♖c7→f2

a) 1.LEc8 LEh5 2.LEca6 LEg5 3.LEb6+ LExb6#
b) 1.LEg6 LEb8 2.LEc2 LEec7 3.LEcb3+ LExb3#
c) 1.LEg4 LEd3 2.LEe2 LE6d4 3.LEe1+ LEe1#

Cycle of functions of ♖ (rear piece of indirect anti-battery, hurdle, mating piece). Solo play of ♖.

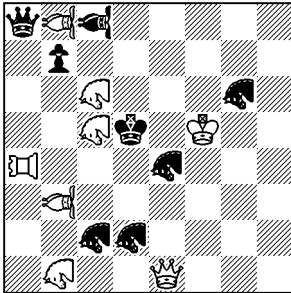
G28



hs#3 (11+7) C+
 b) ♖a6↔♘d8

- a) 1.VAb5 VAF1 2.VAd3 e2 3.PAc4+ VAxd3#
- b) 1.PAa8 VAe6 2.b8=B+ VAc8 3.Bc7+ Kd7#

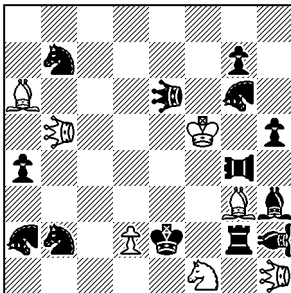
G29



hs#3 (8+8) C+
 b) ♞e4→e5

- a) 1.VAh2 NAa2 2.NAg3 Qxa4 3.Qe4+ Qxe4#
- b) 1.PAh4 NAea3 2.NAg4 Qxb8 3.Qe5+ Qxe5#

G30

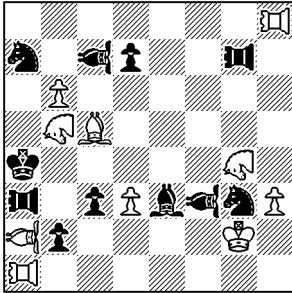


hs#3 (7+13) C+
 b) ♜g2→h4
 c) ♞b5

- a) 1.Bh4 PAb4+ 2.Kf4 NAa3 3.LEe8+ LEc4#
- b) 1.Be1 NAa3 2.Ke5 LEb3 3.LExh5+ PAc4#
- c) 1.Ke4 LEb3 2.Kd5 PAb4 3.NAh8+ NAc4#

Cyclic change of functions of black pieces
 Cyclic change of B1 and B2 moves

G31

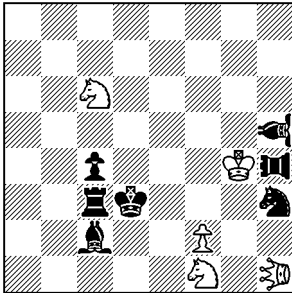


hs#3 (10+11) C+
 b) ♖g2→b8

- a) 1.PAb8 VAb7 2.VAg8+ Kb3 3.NAf7+ d5#
- b) 1.PAh5 VAe5 2.NAh8 Kb5 3.VAf7+ d6#

Four critical moves - anti-batteries
 Fairy self-pinning by Black without potential capture by White
 Interchange of white functions
 Anti-Grimshaw
 Anti-batteries by the same pawn
 Thematic anti-battery mates

G32

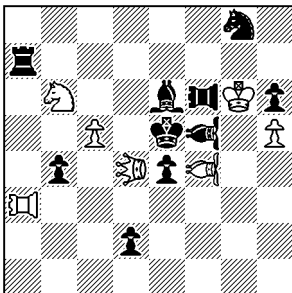


hs#3 (5+7) C+
 2.1.1...

- 1.f3 VAxf3 2.LExh4 VAd1 3.Sb4+ Ke2#
- 1.f4 PAxf4 2.LExh5 PAd4 3.Se5+ Ke4#

The thematic black units are initially on the wrong side of the ♔. White must therefore give them something to capture.

G33

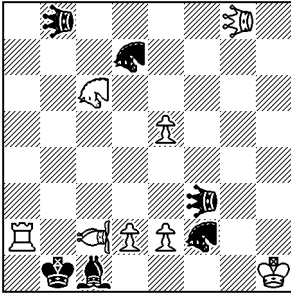


hs#3 (7+10) C+
 2.1.1...

- 1.LEb2 e3 2.VAxd2 VAd3 3.PAc3+ Ke4#
- 1.VAh2 Bc4 2.LExb4 PAc6 3.PAg3+ Ke6#

Four thematic critical anti-battery moves (two at W1 and two at B2) with two anti-battery checks (at W3) and two anti-battery mates. B1 allows a white Chinese piece to capture at W2, and also serves as line opening to a black Chinese piece at B2 and vacates a square for arrival of the ♔ at B3. Orthogonal-diagonal echo in the black play.

G34

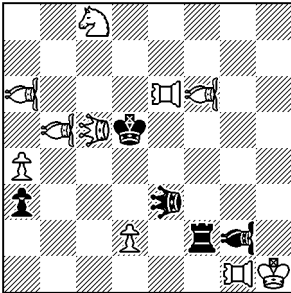


hs#3 (8+6) C+
 b) ♞d7→e7

- a) 1.VAf5 LEB2 2.LEB8+ NAb4 3.e4+ LED3#
- b) 1.VAg6 NAc3 2.NAe7+ LED5 3.d3+ NAFE4#

3 x the desired theme (2 x by Black and 1 x by White)
 FML in B1/W2

G35

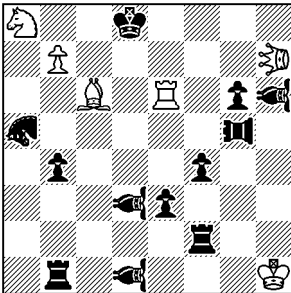


hs#3 (10+5) C+
 3.1.1...

- 1.VAa1 Kd4 2.PAc1 VAd5 3.LEc3+ Ke4#
- 1.PAe8 Ke6 2.PAf1 VAc6 3.VAe7+ Kd5#
- 1.LEa7 Kc5 2.PAd1 VAb7 3.PAb6+ Kc6#

Cyclic anti-battery building
 Triple full shift of black anti-battery along the thematic line

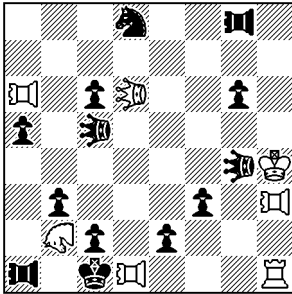
G36



hs#3 (6+12) C+
 3.1.1...

- 1.LEc7 NAc1 2.LEa5 VAb3 3.Sb6+ (Sc7+?) NAXa5#
- 1.LEd7 VAf1 2.LEd3 VAde2 3.Bd5+ (Bd7+?) VAXd3#
- 1.LEe7 PAg1 2.LEg5 VAg4 3.Rf6+ (Re7+?) PAXg5#

G37

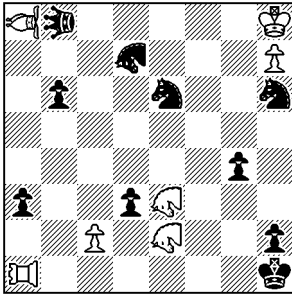


hs#3 (7+13) C+
 b) ♖h4→a7

- a) 1.LEb8 LEg4 2.NAe8 Kb2 3.PAd6+ LEcc4#
- b) 1.LEh2 LEf2 2.PAd7+ Kd2 3.NAd6+ LEg4#

Four critical moves - anti-batteries
 Fairy self-pinning by Black without potential capture by White
 Interchange of white and black functions
 Anti-Grimshaw
 Thematic anti-battery mates

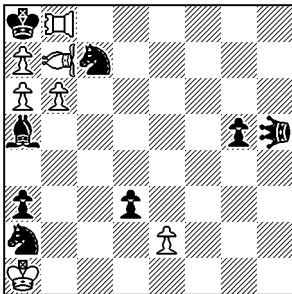
G38



hs#3 (7+10) C+
 b) ♞b8→e5

- a) 1.NAa4 LEg8 2.c3 Nf8 3.NAd5+ LExa8#
- b) 1.NAa5 LEg7 2.c4 Naf6 3.NAec1+ LExa1#

G39

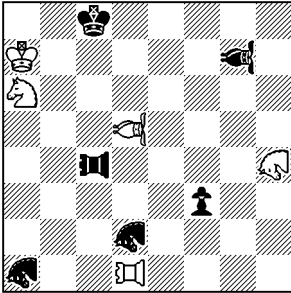


hs#3,5 (7+8) C+
 2.1.1...

- 1...LEh1 2.PAd8 LEb1 3.VAh1 Sc1 4.PAd5+ LE×h1#
- 1...LEh8 2.VAc6 LEb2 3.PAh8 Sc3 4.VAe8+ LE×h8#

Orthogonal-diagonal echo play

G40

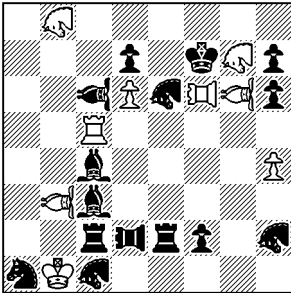


hs#3,5 (5+6) C+
2.1.1...

1...VAd4 2.NAd6 VAb6 3.NAf2 NAc5 4.VAe4+ VAxf2#
1...NAg4 2.VAe6 NAc6 3.VAg4 VAe5 4.NAf5+ NAXg4#

Reciprocal black and white play

G41

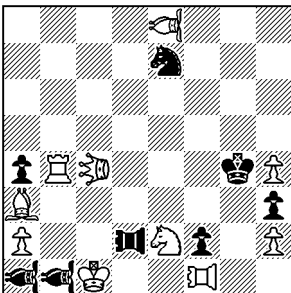


hs#3,5 (9+15) C+
b) ♖b8↔♜e2
c) ♖b8→a4

a) 1...VAh1 2.VAe4 Kg6 3.NAe3 (NAd1?) NAg2 4.PAf5+ VAxe4#
b) 1...PAD4 2.NAd1 Kg7 3.PAf4 (PAf3?) Bd3 4.VAf5+ PAXd1#
c) 1...NAb5 2.PAf3 Kf6 3.VAd3 (VAe4?) NAed4 4.NAf5+ NAXf3#

Cyclic change of functions of white pieces

G42



hs#3,5 (10+8) C+
b) ♜a4

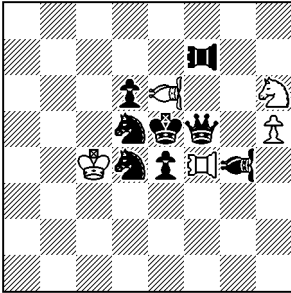
a) 1...VAg7 2.Kb2 VAh7 3.Sc1 Sg6 4.LEg8+ PAD4#
b) 1...PAD7 2.Kd2 VAg6 3.Bc1 Sf5 4.LEc8+ VAd4#

Direct and indirect black anti-batteries

Indirect white blocks (by ♔ moves) and direct white blocks on ♔ departure square

Black mating check by pinned anti-battery rear piece, which is pinned together with the black indirect battery front piece by the white battery front piece forcing mate

G43

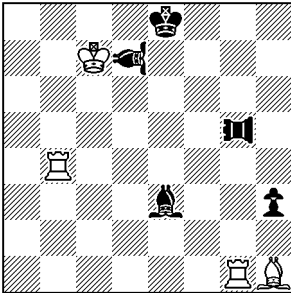


hs#3,5 (5+8) C+
2.1.1...

1...VAe2 2.PAh4 Qf1 3.VAh3 PAf3 4.Sg4+ VAxg4#
1...PAc7 2.VAg8 Qc8 3.PAf8 VAd7 4.Sf7+ PAxf7#

Orthogonal-diagonal echo play, battery building, multiple uses of the same critical square, Bristol, multiple line openings, switchback, black anti-battery does not point at the ♔.

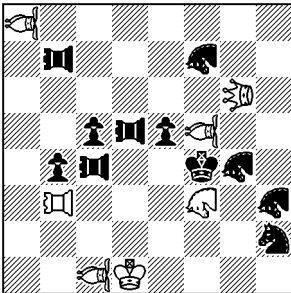
G44



hs#3,5 (4+5) C+
b) ♖e8→e7

a) 1...PAa5 2.Kd6 VAb5 3.Bc6+ Kf7 4.Rf4+ Bxf4#
b) 1...VAg4 2.Rf1 Ke6 3.Kd8 PAe5 4.Rb6+ Bxb6#

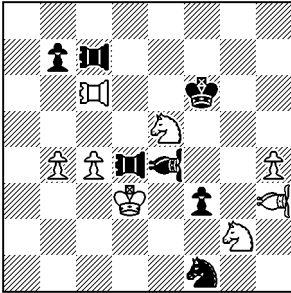
G45



hs#3,5 (7+11) C+
b) ♖g6→f8

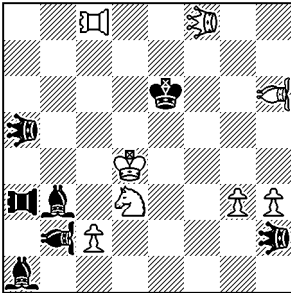
a) 1...PAc2 2.NAb1 PAg2 3.PAg3 Kf3 4.Kd2+ Kf2#
b) 1...NAc2 2.PA×h3 NAe6 3.VAb1+ Ke4 4.Kc2+ Kd4#

♔ anti-batteries from b1
4-moves remote creation of ♖ anti-batteries over c2

G46

hs±3,5 (8+7) C+
 b) ♖f6→e7

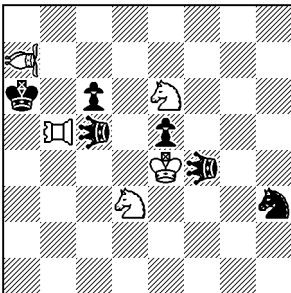
- a) 1...VAh7 2.VAc8 Kf5+ 3.PAg6 PAxb4 4.Sd7+ Kxg6±
 b) 1...PAd8 2.PAh6 Kd6+ 3.VAd7 VAxg2 4.Sg6+ Kxd7±

G47

hs±3,5 (8+7) C+
 b) -♘c2

- a) 1...LEe1 2.LEb4 Kd6 3.PAc4 LEhd2+ 4.Sc5+ LExb4±
 b) 1...LEc2 2.LEf2 Kf5 3.VAe3 LEad2+ 4.Sf4+ LExf2±

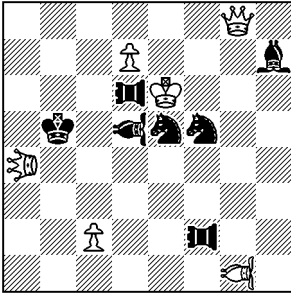
Incarceration of ♖ on c4 and of ♗ on e3
 Mutual critical and anti-battery moves of the ♖
 Three thematic critical moves (two by White and one by Black) in each phase
 B1/W2/W3 critical moves, B3/W4 anti-battery moves
 Orthogonal-diagonal echo play
 Mirrored ♖
 Other critical squares (though not thematic): d6, f5, f2 and b4

G48

hs±3,5 (5+6) C+
 b) ♗e5→d4

- a) 1...LEf1 2.PAxe5 LEc1 3.VAf2 Kb6 4.Sdc5+ Sxf2±
 b) 1...LEh6 2.VAxd4 LEch5 3.PAg5 Ka5 4.Sec5+ Sxg5±

G49

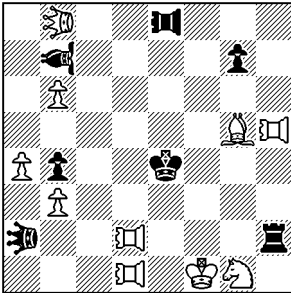


hs#3,5 (6+7) C+
2.1.1...

1...VAa2 2.LEa8 PAa6 3.Qg3 Sc4+ 4.Qb3+ Kc6#
(3.Qd8? Sc6+ 4.Qb6+ LEXa2!)
1...PAa6 2.LEa1 VAa2 3.Qd8 Sc6+ 4.Qb6+ Kc4#
(3.Qg3? Sc4+ 4.Qb3+ LEXa6!)

In addition to a double rendition of the theme, each solution presents dual avoidance with anti-battery play by ♖.

G50

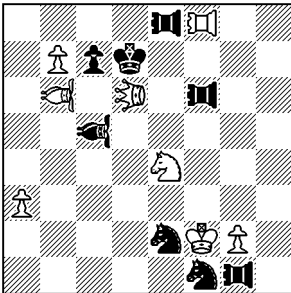


hs#3,5 (10+7) C+
b) ♜h2→e3

a) 1...VAc6 2.PAd8 LEe2 3.PA1d7 LEa6 4.LEb7+ VAb5#
b) 1...PAe7 2.PAd7 LEf2 3.PA1d6 LEf8 4.LEe8+ PAF7#

Thematic Bristol. Changed functions of ♜ and ♞.

G51

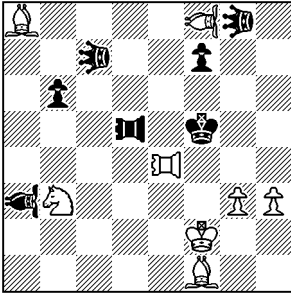


hs#3,5 (8+8) C+
2.1.1...

1...PAf3 2.LEh6 VAe7 3.VA×g1 Sf4 4.Sf6+ PA×f6#
1...VAe3 2.LEb4 PAc6 3.PA×f1 Sd4 4.Sc5+ VA×c5#

Two pairs of thematic black/white anti-batteries
Gate-openings in the first two moves, reciprocal switchback-mates to the initial squares
Reciprocal functions of the ♞/♜ and ♞/♜
Orthogonal-diagonal echo play

G52



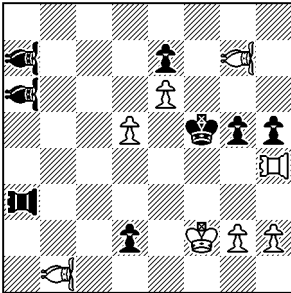
hs#3,5 (8+7) C+

- b) ♖f7→e5
- c) =b) ♜c7→b7
- d) =c) ♖b6→e2

- a) 1...f6 2.PAe8 LEcf7 3.VAe7 PAe5 4.Be4+ Kxe4#
- b) 1...LExa8 2.PAh4 Ke4 3.Kg2 VAc5 4.g4+ Ke3#
- c) 1...LEe6 2.PAe1 Ke4 3.Sd4 VAc5+ 4.Ke2+ Kxd4#
- d) 1...VAc5 2.PAb4 Ke4 3.Kxe2 LEe6 4.Sd4+ Kxd4#

Thematic battery building in all four directions

G53

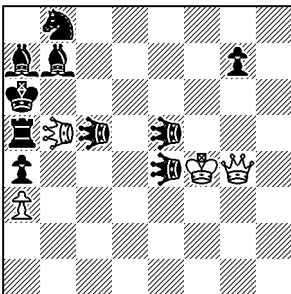


hs#3,5 (8+8) C+

2.1.1...

- 1...PAf3 2.VAc3 Kf6 3.Kg3 VAd3 4.PAd4+ PAxc3#
- 1...VAe2 2.PAc4 Kg4 3.Kf1 PAd3 4.VAd4+ VAxc4#

G54



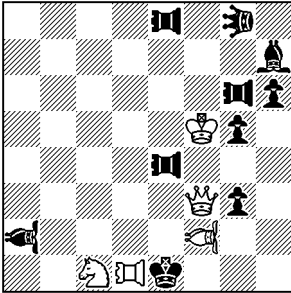
hs#3,5 (4+10) C+

- b) ♜b5→b6

- a) 1...LEc8 2.LEf1 LEec7 3.Qe2+ LEd3 4.Qe6+ LEdd6#
- b) 1...LEeb4 2.LEh6 LExa3 3.Qg6+ LEe6 4.Qd3+ LEec4#

Adequate connection between the two solutions. Both solutions are not completely identical and there is only one thematic move, but the pseudo-thematic moves in each solution provide enough compensation.

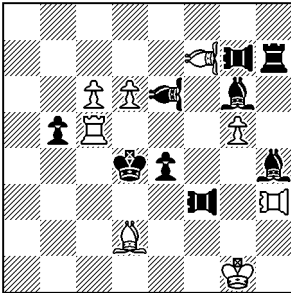
G55



hs#3,5 (5+10) C+
2.1.1...

1...V Af7 2.P Ad6 PA4e6 3.Qc3+ Kd1 4.V Ad4+ PAxd6#
1...PA4e7 2.V Ab6 VAe6 3.Qh1+ Kf2 4.P Ad4+ PAxb6#

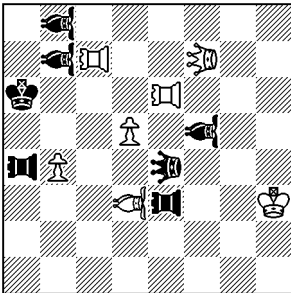
G56



hs#3,5 (8+9) C+
b) ♖g1→d8

a) 1...PAf6 2.PAa3 V Af5 3.V Ab3 Bxg5 4.Be3+ Bxe3#
b) 1...V Ag4 2.VAa2 P Af5 3.P Ab3 PAxg5 4.Rd5+ PAxd5#

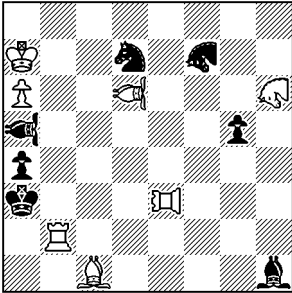
G57



hs#3,5 (7+7) C+
b) ♜f7→d2

a) 1...PAe1 2.PAh6 V Ad7 3.LEf1+ LEe2 4.V Ag6+ LEe6#
b) 1...VAh7 2.V Af1 P Ac3 3.LEh6+ LEg6 4.P Ae2+ LEd3#

G58

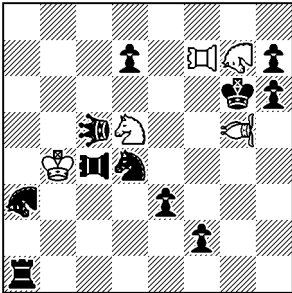


hs±4 (7+7) C+
 b) ♖h6→h7

- a) 1.VAf8 NAb5 2.PAe7+ VAb4 3.NAb3 NAd1 4.PAe3+ VAc3±
- b) 1.PAh3 VAb6 2.VAg3+ NAd3 3.NAb4 VAd4 4.VAd6+ NAc5±

Reciprocal black and white play

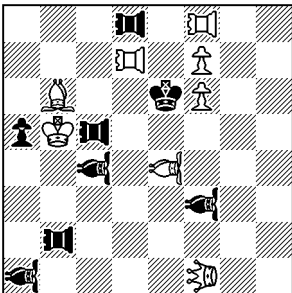
G59



hs±4 (5+11) C+
 b) ♖g7→h5

- a) 1.PAf3 e2 2.NAd1 LEc8 3.VAe3 NAc7 4.Sf4+ PAxf4±
- b) 1.VAd8 d6 2.NAb8 PAc1 3.PAd7 NAc2 4.Se7+ LExe7±

G60

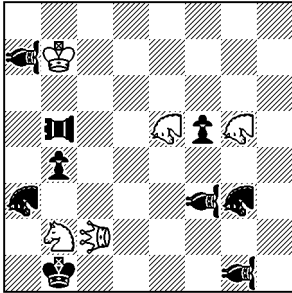


hs±4 (8+8) C+
 b) ♜e6→e5

- a) 1.PAd2 Paf5 2.Kc5 Kd7 3.LEh3+ VAe6 4.VAd3+ Vafd5±
- b) 1.VAa8 VAe6 2.Kc4 Ke4 3.PAe8+ PAe5 4.PAb7+ PAdd5±

Exchange of functions between four pairs of pieces (c4/c5, e4/d7, f3/d8, f1/f8). Theme is tripled. Mate by a pinned piece.

G61

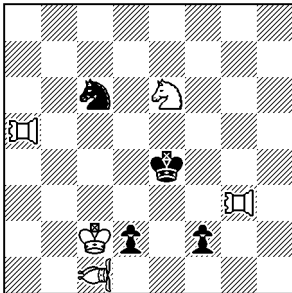


hs#4 (5+9) C+
 b) ♖g5→g7

- a) 1.NAd7 PAe5 2.Ka6 VAac5+ 3.LEe4 f4 4.Sd3+ NAc2#
 b) 1.LEc5 VAb6+ 2.Ka7 Kc1 3.NAc6 NAb1 4.Sc4+ NAc3#

Critical moves over c5, d3, c4
 Self-pins and FML play
 Orthogonal-diagonal echo play
 Mate by pinned ♜ in response to check by pinned anti-battery ♜

G62

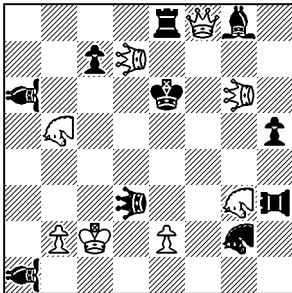


hs#4 (5+4) C+
 b) ♖g3

- a) 1.PAe3 d1=PA 2.PAe2 PAd5 3.Kd2 Sb4 4.Sg5+ Kd4#
 b) 1.VAf4 d1=VA 2.VAfd2 VAg4 3.Kd1 Sd4 4.Sc5+ Kf3#

The thematic black units are not yet on the board. White's first task is to use the unit on g3 to block a flight, while Black promotes the d-pawn and moves it along the line. Its precise destination is determined by the ♜a5. On move 3 the ♜ vacates c2, which must then be guarded by the ♞.

G63



hs#4 (8+10) C+
 b) ♜c2→d2

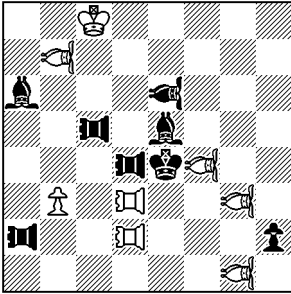
- a) 1.LExa6 LEh7 (LEg6?) 2.LEd2 NAc3 3.Kd3 Rd8+ 4.Qd6+ Kf5#
 b) 1.LExh3 LEd8 (LEd7?) 2.LEc2 NAc4 3.Kd3 Bh7+ 4.Qf5+ Kd6#

Two anti-batteries plus one anti-battery with capture.
 In a): ♜g6 (A) moves over d6 (x) to control e6
 ♜d3 (B) moves over f5 (y) to control d3 (z)
 ♜d7 (C) moves over d3 (z) to control d6 (x)
 In b): ♜g6 (A) moves over d3 (z) to control f5 (y)
 ♜d3 (B) moves over d6 (x) to control d3 (z)
 ♜d7 (C) moves over f5 (y) to control e6

Cyclic shift of anti-battery piece (A, B, C) and its critical square (x, y, z)
 Exchange of critical square and controlled square (f5, d3) and (d3, d6)

Four focal points with four lines intersecting on d6 (d8-d2, g6-a6, b5-f7, f8-d6), on f5 (h7-c2, d7-h3, g3-e7, f8-f5), on d3 (d8-d2, h7-c2, a6-d3, h3-d3) and on e6 (d7-h3, g6-a6, g8-c4, e8-e3)
 Four pairs exchange functions: d7/g6, a6/h3, b5/g3, e8/g8
 Double pin-mates

G64

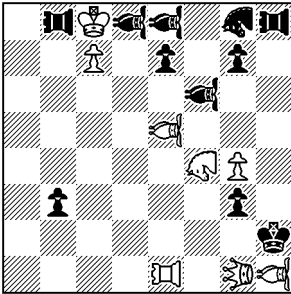


hs±4 (8+8) C+

b) ♠h2→g2

- a) 1.PAg2 PAcc2 2.PAd1 Kd3 3.VA3f2 VAd5 4.VAd2+ Kc3±
- b) 1.VAe1 VAg4 2.VAfh2 Kf4 3.PAf2 PAc5 4.PAg3+ Kf5±

G65



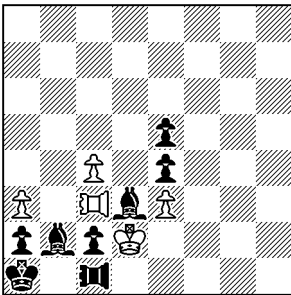
hs±4 (8+11) C+

2.1.1...

- 1.VAa8 VAa4 2.PAe4 PAb5 3.NAb6+ Kh3 4.VAd5+ VAxb6±
- 1.LEd4 PAb4 2.PAe3 VAb5 3.VAc6 Kg2 4.NAd5+ NAXc6±

8-fold rendering of the theme
 Reciprocal thematic focus twice on b5 (black Anti-Grimshaw)
 and twice on d5 (white Anti-Grimshaw)
 ♖e1 - 2 x thematic hurdle on parallel diagonals
 All white officers participate in a model final attack
 ♜d8/♜g8 - reciprocal hurdles: 1+1 x thematic on b6/c6 and
 non-thematic for ♜h8

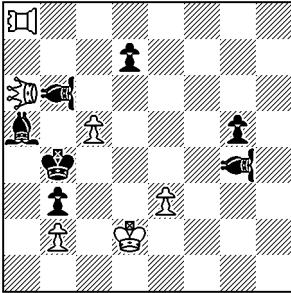
G66



hs±4 (5+8) C+

- 1.PAb3 Bd4 2.PAb1 PAXc4 3.PAe1 Bc3+ 4.Kc1+ Bxe1±

G67

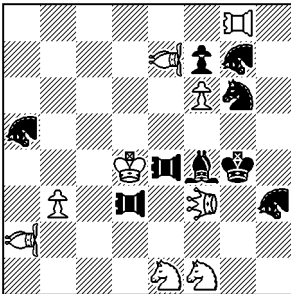


hs±4 (6+7) C+

1.LEc4 VAe2 2.LEg4 VAa6 3.Kd3 Ka4 4.e4+ Kb5±

The white piece (♖a6) and the black piece (♜g4) showing the thematic batteries (White with the rear piece on g4 along the critical square e4 and Black with the rear piece on a6 along the critical square b5) change squares

G68



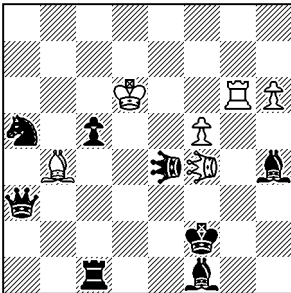
hs±4 (9+9) C+

b) ♜a5↔♞d3

a) 1.VAb1 PAe2 2.LEd5 PAg3 3.VAf5 NAg2 4.Se3+ B×e3±
b) 1.VAxf7 PAh5 2.VAc4 NAdf7 3.Sd3 PAe6 4.Se5+ B×e5±

Triple presentation of the theme on e3 and e5 with the same four thematic pieces.

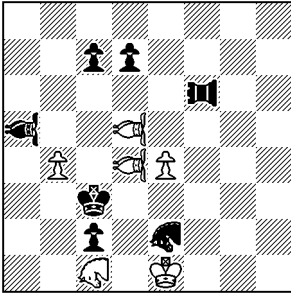
G69



hs±4 (6+8) C+

2.1.1...

1.LEe3 LEe8 2.LEe6 Be7+ 3.Ke5 Qf3 4.Be1+ Rxe1±
1.LEf3 LEa8 2.LEc6 Sb7+ 3.Kd5 Qe3 4.Rg2+ B×g2±

G70

hs±4

(6+7) C+

1.VAg8 PAf8 2.VAg7 NAb8 3.NAf7 c6 4.e5+ Kxb4±

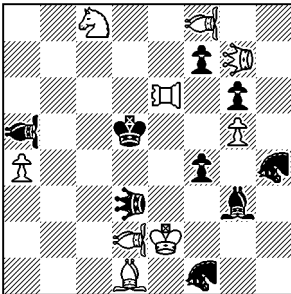
Model mate

Five thematic critical anti-battery moves:

♖g8, ♜f8: thematic square f7

♖g7, ♞f7: thematic square e5

♞b8: thematic square c6

G71

hs±4

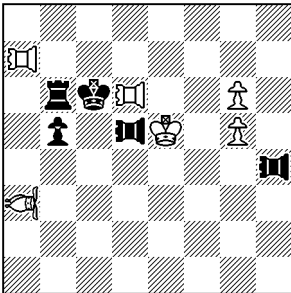
(9+9) C+

b) ♞d3→e3

a) 1.LEa1 LEa6 2.VAc3 NAb1 3.PAe8 Nafd2 4.Se7+ Kc4±

b) 1.VAa3 LEe5 2.VAdb4 NAb3 3.PAa6 NAhd2 4.Sb6+ Ke4±

8-fold presentation of the theme

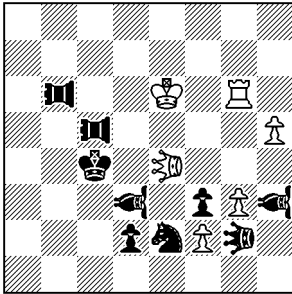
G72

hs±4

(6+5) C+

1.PAh7 PAa4 2.g7 b4 3.PAdh6 PAda5 4.g6+ Kb5±

G73

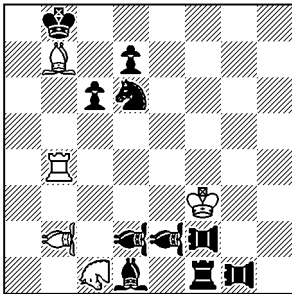


hs±4 (6+9) C+
 b) ♖e4→d5

- a) 1.Ke5 VAb1 2.Rc6 Kd3 3.LEh7 PAc2 4.Kf5+ Kd4±
 b) 1.Kf6 PAa5 2.Rg4+ Kc5 3.LEg5 VAb5 4.Ke5+ Kc6±

♔ begins with a "sidestep" to allow ♖ to move next. ♖ move is followed by the thematic critical move of white ♜. Black plays first the critical move for the anti-battery. Black forms initially a royal one, but on B3 Black plays an additional anti-battery front piece so that the battery is now a half-battery. This allows the ♜ to step to the unguarded square forming a checking white anti-battery. Black has to defend the check by moving his king again. ♜ prevents ♔ from returning and now the black half anti-battery becomes a thematic anti-battery, which delivers mate as the ♔ move prevented ♜ from returning.

G74

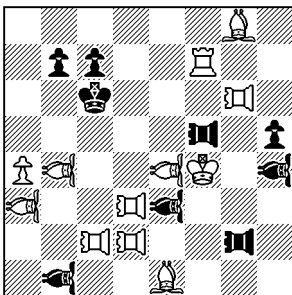


hs±4 (5+10) C+
 2.1.1...

- 1.VAa3 PAg8 2.VA×d6 VAg5 3.VA4 d5 4.NAe5+ PA×f4±
 1.NAa2 VAh6 2.NA×c6 PAg5 3.NAg4 Ka7 4.VAe5+ VA×g4±

6-fold rendering of the theme
 Reciprocal thematic focus twice on g5 (black Anti-Grimshaw) and twice on e5 (white Anti-Grimshaw)
 ♜e2/♞f2 - 1+1 thematic hurdle on g4/f4, opening orthodox battery mates

G75

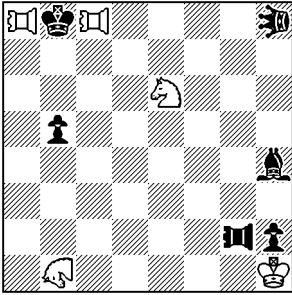


hs±4 (12+9) C+
 2.1.1...

- 1.PAd8 VAa7 2.Ke3 Paf1 3.PA2d7 VAf2 4.VAd6+ Kc5±
 1.VAf8 PAa5 2.Kf5 VAh6 3.VAae7 PAg5 4.PAdd6+ Kd5±

Orthogonal-diagonal echo play; Bristol; chained white critical moves (the hurdle placement for one anti-battery is simultaneously a critical move for another one); paradox: critical play allows guarding squares already guarded by same pieces in the diagram position.

G76

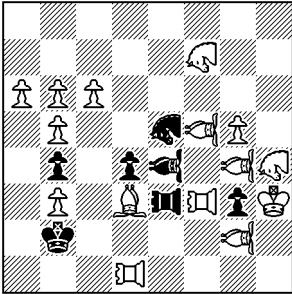


hs±4

(5+6) C+

1.PAa2 LEa1+ 2.NAa3 PAb2 3.PAh8 Bf2 4.Sd8+ LExh8±

G77



hs±4

(15+7) C+

b) ♗d4→f4

c) ♖d1→g6

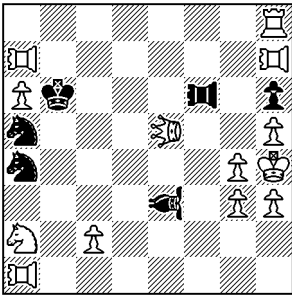
a) 1.Bb1 VAc2 2.b7 PAd3 3.b8=NA Kc1 4.NAh5 VAxf5±

b) 1.Bc4 PAc3 2.c7 NAd3 3.c8=NA Kc2 4.NAc6 PAxf3±

c) 1.Be2 NAc1 2.a7 VAd3 3.a8=Q Kc3 4.Qa2 NAx7f7±

Cyclic change of functions of black pieces, Zugzwang mates

G78



hs±4

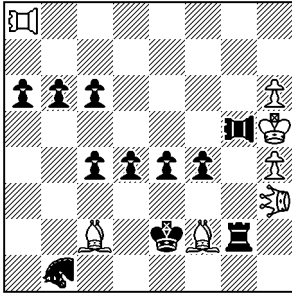
(13+6) C+

b) ♖h8→g5

a) 1.LEb2 Kxa7 2.Sc3 VAb6 3.LExf6 Sc5 4.LEf2 VAxf2±

b) 1.LEe8 Kxa6 2.PAae7 PAb6 3.LExe3 Sc6 4.LExh6 PAxh6±

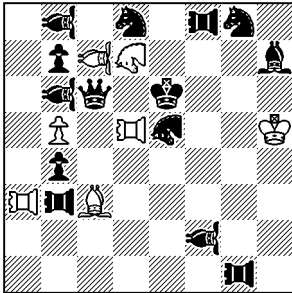
Double creation and play of both white and black anti-batteries, Zilahi, masked Chinese half-pin, Zugzwang, orthogonal-diagonal echo play

G79

hs#4 (7+11) C+
3.1.1...

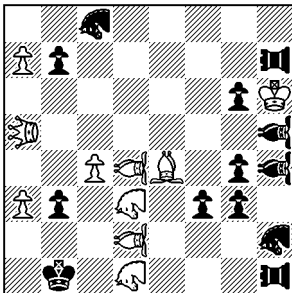
- 1.LEd3 NAc3 2.LExa6+ PAb5 3.Bd1+ Kd3 4.PAd8+ NAd5#
1.LEe3 NAf3 2.LExb6 PAc5 3.Be1 Ke3 4.PAe8+ NAE5#
1.LEf3 NAE7 2.LExc6 PAd5 3.Bd3+ Kf3 4.PAf8+ NAF5#

Echo play in three solutions with specific geometry

G80

hs#4 (7+14) C+
4.1.1...

- 1.PAa8 NAd3 2.NAf3 Kd7 3.VAg3 Se6 4.PAe5+ Qxf3#
1.PAa7 NAf3 2.VAg3 Kd6 3.PAf5 Se6 4.NAe5+ Sf4#
1.PAa5 NAf7 2.VAg3 Kd6 3.NAf3 Se6 4.PAe5+ Sf4#
1.PAa4 NAg6 2.PAf5 Kd5 3.VAg3 Qe6 4.NAe5+ Qxf5#

G81

hs#4 (10+13) C+
2.1.1...

- 1.VAf4 PAc7 2.NAe3 VAe7 3.VAf6 Kb2 4.NAe5+ NAxf6#
1.NAb5 VAd8 2.VA2c3 PAe7 3.NAdf7+ Kc1 4.VAe5+ VAxf7#

8-fold rendering of the theme

Reciprocal thematic focus twice on e7 (black Anti-Grimshaw) and twice on e5 (white Anti-Grimshaw)

2 x reciprocal thematic functions of ♖d1/♙d2

♙h5/♞h2 - reciprocal hurdles: 1+1 x thematic on f7/f6 and non-thematic for ♜h1

