

IGM Živko Janevski & FM Nikola Stolev

NIKOLA STOLEV

SELECTED COMPOSITIONS



COMMENTS:

ZJ - Живко Јаневски
NS - Никола Столев
МК - Марјан Ковачевиќ

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BIOGRAPHY

I was born in Skopje (on December 6th, 1947). That is the city where I finished primary, secondary and my higher education as an economist, and where I live today. After the death of my father Vase (1961, cancer), my mother Nata was responsible for bringing up her two children. I was married (1973) to Vera, father of Vasko (1975) and Natalija (1977) and grandfather of Aleksandro (1999), Nikolina (2008), Luka (2008) and Kalina (2014).

Like any beginner in problem chess, I began by solving chess compositions. The start was in the Belgrade Chess magazine *Mat*, and then I went on to other chess problem magazines and problem columns in chess magazines. Soon ambitions grew: why I should not compose too?!

So, late in 1970, my first attempts at composing started. My ambitions were unrealistic: I did try composing in various orthodox types. Few of those problems were published but over time my aspirations drew gradually closer to reality. I focused on those genres which were most interesting for me, namely the orthodox #2 and helpmates.

I consider chess composition not only as part of the chess game, but also as containing something artistic. Composing was a challenge I loved but also a lifetime hobby.

Basically the biggest challenge for me in composing is thematic tourneys. For these tournaments, the composer is set a required theme or condition. It remains for his inspiration and imagination to come up with something within a specific time period. Here, the limiting factors are the motives and possibilities for composing on the required theme or condition. My decades of Chess Problem activity have meant participation in important Chess Problem events in the former Yugoslavia and in several world chess problem meetings: Malinska (1977), Pokljuka (1980), Igman (1984), Tel Aviv (1996) Kalithea (2004) and Crete (2010), as well as taking part in national chess problem composing matches of Netherland, Sweden, Croatia, Serbia, Israel, USA, Russia and Ukraine, and competing in WCCT's and several WCCI's. I have acted as Editor in most of the Meeting of Solidarity tournaments and as co-editor in the Macedonian problem chess magazines *Novi Temi*, *Falanga*, *The Macedonian Problemist* and *Orbit*, and was co-author of the book *Sovremeniot pomošen mat vo 2 potega* (*The modern helpmate in 2 moves*, 1989).

Numerous activities and achievements contributed to my attaining the titles of Yugoslav Master of Problem Chess (1989), FIDE Master for Composing (2007), and International Judge for helpmates (1990). I have gained 19,50 points in the 1914-2021 Albums.

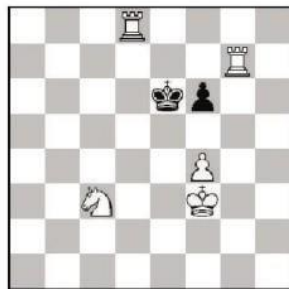
After many years of effort, there naturally arises the need to summarise this creative work and present it the chess problem world. The initiative for this selection of my works came from IGM Živko Janevski. Thanks to his enthusiasm and great efforts, along with my own contribution, you have before you a selection of my creative work in chess composition. Accordingly my sincere gratitude goes to my greatest friend in problem chess IGM Živko Janevski. Thanks to him, in this work you will also find a number of improved versions (or new variations) in the solutions sections, of which the author was not aware; neither, I believe, were the judges of those tournaments. In any case the purpose of this book is to present to the wider public a selection of my creative work, which includes 432 published problems in the following types: #2, s#, h#2, h#3, h#>3, series problems and fairies. 241 compositions from this creative work have gained awards and 44 of them won Prizes.

March, 2024

Nikola Stolev

Part one: Mates in two moves

1. Nikola Stolev
Makedonski Šah 1971



#2^{vvv}

5+2

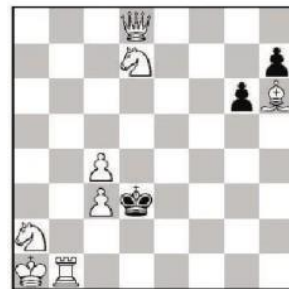
2. Nikola Stolev
Problemblad 1975



#2

11+9

3. Nikola Stolev
Mat 1982



#2^v

8+3

1. First published problem. 1.Se2? (2.Sd4#) 1...f5!; 1.Sd5? zz 1...Kf5!, 1.- f5 2.Te7#; 1.Se4? zz 1...Kf5!, 1.- f5 2.Td6#; 1.Sb5! (2.Sd4#), 1.- f5 2.Td6#. A minimal miniature with changed mates after black self-blocks and nice thematic tries by the key piece, in which the thematic defences appear as refutations. A pity about the set unprovided flight. [ŽJ]

2. 1.- D~ 2.Td4#(A), 1.- De5:!(a); 1.- Sd~ 2.Tf1#(B), 1.- Sde5:!(b); 1.- Tc~ 2.Le3#(C), 1.- Tce5:!(c); 1.- Sg~ 2.Th4#(D), 1.- Sge5:!(d); 1.Dc7! (2.Df7#), 1.- De5:(a) 2.Td4#(A), 1.- Sde5:(b) 2.Tf1#(B), 1.- Te5:(c) 2.Le3#(C), 1.- Sge5:(d) 2.Th4#(D), (1.- Tc4:,Tc7: 2.Le3#). A fourfold task setting of a corrective Dombrovskis with Black Correction by 4 different black pieces, Nietvelt defences and pin-mates. [ŽJ]

3. 1.Df6? 1...g5!; 1.- Kc2 2.Sb4#, 1.- Ke2 2.Df1#, 1.- Kc4: 2.Dd4#, 1.- Ke4 2.Sc5#; 1.Dg5! zz, 1.- Kc2 2.Dd2#, 1.- Ke2 2.De3#, 1.- Kc4: 2.Db5#, 1.- Ke4 2.Dd5#. Four changed mates after BK star flights in a well constructed Meredith position. A white battery destruction key is some compensation for 4 unguarded flights. Duel WD-BK=6 in set and solution. [ŽJ]

4. Nikola Stolev
Die Schwalbe 1982
version



#2^v

15+7

5. Nikola Stolev
Mat 1983 version



#2^v

6+6

6. Nikola Stolev
7.PI Macedonia-Serbia
1983 version



#2^{*}

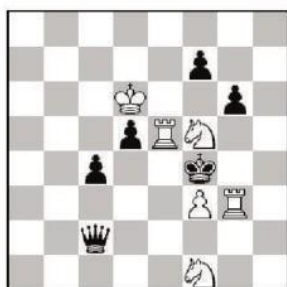
11+7

4. Version, *first publication*. Set play : 1.- Ke6: 2.g8D#; 1.g8D? [2.Sf4#(A), 2.Sc7#(B)] 1...Lb4!:, 1.- De5:(a) 2.Se3:#, 1.- Le5:(b) 2.Td7#, 1.- Te6: 2.Da8#; 1.dc3! (2.Lf5#), 1.- De5:(a) 2.Sf4#(A), 1.- Le5:(b) 2.Sc7#(B), [1.Df5? (2.Le4#) 1...Df3!, 1.Td7? (2.Sc7#, 2.Td6:#) 1...Te6:!). A setting of the Rudenko and Dombrovskis themes in defence with double threat, Schiffmann defences in the solution and two changed pin-mates after black self-pins on e5. [ŽJ] [Original position: White: Kb5,Dh5,Ta7,Td1,Ld3,Le5,Sc4,Se6,Pb6,Pd2,Pe2,Pg7(12) – Black: Kd5,Dg3,Th6, Ld6,Sh8,Pc3, Pe3,Pg4(8); 1.g8D?(2.Sf4#, 2.Sc7#) 1...Sf7!, 1.- De5: 2.Se3:#, 1.- Le5: 2.Td7#, 1.- Te6: 2.Da8#; 1.dc3! (2.Lf5#), 1.- De5: 2.Sf4#, 1.- Le5: 2.Sc7#.]

5. Version, *first publication*. Set Play: 1.- S~ 2.Lf3:#, 1.- Se4!(x) 2.Le6#, 1.- Ke4 2.Lf3:#; 1.Sf3:? (2.Dd4#) 1...S~!:; 1.Sb3! (2.Dd4#) 1...Se4!(x), 1.- S~ 2.Df3:#; 1.Sc2? (2.Dd4#) 1...dc2!, 1.- S~ 2.Df3:#, 1.- Se4!(x) 2.Sb4#; 1.Se6! (2.Dd4#), 1.- S~ 2.Df3:#, 1.- Se4!(x) 2.Da2#, [1.De3?(2.Le6#, 2.De6#?) Te8!]. A combination of White and Black Correction, with 3x1 changed mates after corrective defences, and 2x1 changes of removal move and White Combination in an economical and well constructed Meredith position without white pawns. The thematic defences appear as refutations in thematic tries. [ŽJ] [Original position: White: Kg2,Df2,Tc8, Lb8,Lg4,Sd4,Pf4(7) – Black: Kd5,La1,Le8,Sc3,Pd3(5); The solution is same as in the version.]

6. Version *Mat Plus Review*, 2008; Set play: 1.- Tc3 2.Dd4#, 1.- ef5 2.Dd6#; 1.Dg3! (2.Se6:#), 1.- Kd4 2.Dc3#, 1.- Kd6 2.Sd5#, 1.- Tc3 2.Sd3#, 1.- ef5 2.Dg7#. An excellent presentation of mates after two BK flights with two thematic mate changes and thematic self-pins by the BK moves, using a diagonal/orthogonal pin-mechanism and white battery play. Both the battery pieces, the Dg3 & Sf4, mate in turn, once in each pair of thematic variations. [ŽJ] [-BSd8, Kg8→h8 and +BLg8 in original position.]

7. Nikola Stolev
1.Pr Balkaniada, Skopje
1984



#2^v

6+6

8. Nikola Stolev &
Živko Janevski
1.HM Igman 1984



#2^{*v}

9+7

9. Nikola Stolev
1.Pr Kotelec 2TT 1985
version



#2^v

5+8

7. 1.Sd4? (2.Tg4#) 1...Dg2!; 1.- Df5 2.Se2#, 1.- f5 2.Se6#; 1.Sh4! (2.Tg4#), 1.- Df5 2.Sg2#, 1.- f5 2.Sg6:#, 1.- Dg2 2.Sg2:#, [1.S5e3? (2.Sc5:#) 1...Dd2!]. A setting of White Correction with changed mates and Umnov effects in a Meredith position. [ŽJ]

8. Set play: 1.- L~ 2.Te5#, 1.- Ld6 2.Sb6#, 1.- Ke4 2.Sd6#; 1.Df2? (2.Df5#) 1...Lf6!, 1.- Ld6 2.Df7#, 1.- Ke4 2.Df3#, 1.- Ke6 2.Df7#; 1.Dh2! (2.De5#), 1.- Ld6 2.Dd6:#, 1.- Ke4 2.Dh1#, 1.- Ke6 2.Dd6#. A 3x2 Zagoruyko with a white battery destruction key and an extra changed mate after 1.- Ke6. [ŽJ]

9. Version, first publication. 1.Dh8? (2.De5#) 1...c3!, 1.- Ke6 2.Dg8#, 1.- Sf7 2.Dh1#; 1.Dc3! (2.De5#), 1.- Ke6 2.Dc4:#, 1.- Sf7 2.Df3#. A setting of the Poltava theme with two changed mates and changed pin-model mates after the defence 1.- Ke7 with black self-pin. A flight-giving key in an excellently constructed position without white pawns. [ŽJ] [- BPg5 in original position, (5+9).]

10. Nikola Stolev
3.HM Kotelec 1985 version



11. Nikola Stolev
3.Pr Kotelec 1985 version



12. Nikola Stolev
Mat 1985 version



10. Version, *first publication*. 1.- Sf6 2.Df6:#, 1.- T7c5 2.Dd4#; 1.d4? [2.De5#(A)] 1...T7c5!, 1.- T3c5 2.Dg3:#(B), 1.- Te3 2.Dg4#, 1.- Sf6 2.Dh6:#, 1.- Ke3 2.Lc1#, 1.- Ld4: 2.Dd4:#; 1.d3! [2.Dg3:#(B)], 1.- Td3: 2.De5#(A), 1.- Ke3 2.Lc1#; [1.Ld3? (2.Dg3:#) 1...f1S!]. A presentation of a Pseudo Le Grand with mixed interference and white Pawn one-two play. An unexpected flight-giving key. [ŽJ] [Original position: White: Kh4,Dg7,Lf1,Lb2,Sd6,Pd2,Pg2(7) – Black: Kf4,Db3,Tc3,La7,Sc1,Sg8,Pc2, Pd5,Pf2,Pg3,Ph6(11); b)Sc1→b4; a) 1.d3? [2.Dg3:#(A)] 1...Se2!, 1.- Td3: 2.De5#(B), 1.- Ke3 2.Lc1#; 1.d4! [2.De5#(B)], 1.- Sd3 2.Dg3:#(A), 1.- Te3 2.Dg4#, 1.- Ke3 2.Lc1#; [1.- Ld4: 2.Dd4:#; 1.- Sf6 2.Dh6:#]; b) 1.d4? [2.De5#(B)] 1...Sc6!, 1.- Sd3 2.Dg3:#(A), 1.- Te3 2.Dg4#, 1.- Ke3 2.Lc1#; [1.- Ld4: 2.Dd4:#; 1.- Sf6 2.Dh6:#]; 1.d3! [2.Dg3:#(A)], 1.- Td3: 2.De5#(B), 1.- Ke3 2.Lc1#.]

11. Version, *first publication*. 1.De7? [2.Lc5:#] 1...Se~!(a), 1.- Sd3:(b) 2.Se2#; 1.Kc2? [2.Se2#(B)] 1...Sd3:!(b), 1.- Th2 2.Sf5#, 1.- Sg3 2.Sf2#; 1.Df5! (2.Le5:#), 1.- Se~(a) 2.Lc5:#(A), 1.- Sd3:!(b) 2.Se2#(B), 1.- Tf5: 2.Sf5:#; [1.Df4?(2.De3#) Sc4:!, 1.- Sg4 2.e5#; 1.Df6? zz 1...Tg5!; 1.Dd7:?(2.Se6#) 1...Sd3:!.]. A combination of the Dombrovskis theme with Black Correction, changed mates and transferred mates. [ŽJ] [Original position: White: Kg3,Da7,Lb5,Le3,Sa8,Sg4,Pb4,Pd6,Pe5(9) – Black:Kd5,Tc8,La5, Sc6,Pb6,Pc3,Pc4,Pe4,Pe6,Pf7(10); Set play: 1.- Lb4: 2.Sb6:#, 1.- T~ 2.Sc7#, 1.Da6? [2.Lc4:#(A)] 1...S~!(a); 1.Kf4?[2.Sf6#(B)] 1...Se5:!(b); 1.Db6:? (2.Dc5#) 1...Lb4:!, 1.- S~ 2.Dd4#, 1.- Lb6: 2.Sb6:#; 1.Dc7! (2.Lc6:#), 1.- S~(a) 2.Lc4:#(A), 1.- Se5:!(b) 2.Sf6#(B), 1.- Tc7: 2.Sc7#.]

12. Version, *first publication*. Set play : 1.- Te2:+ 2.Sce2:#; 1.Sc~? [2.De3#(A)] 1...Td1!, 1.- T~ 2.Td3#, 1.- Te2:+! 2.Sge2:#; 1.Sce4! [2.Dc5:#, 2.De3?(A)], 1.- Sb~ 2.Dd5#, 1.- Sc4:!(2.Tc4:#), 1.- Se5 2.De3#(A), 1.- Te2:+ 2.Sge2:#. A combination of Threat Correction with Black Correction, changed mates and the white form of the Lewman theme. [ŽJ] [Kh2→g7 and –BPg7 in original position, (10+10)].

13. Nikola Stolev
Kotelec 1986



#2*

6+7

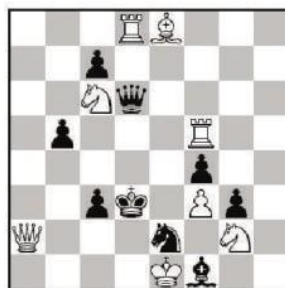
**14. Nikola Stolev &
Miodrag Mladenović**
1-2 Pl e.a. Liga
Problemista 1987



#2^{vv}

12+7

15. Nikola Stolev
1.Com Kotelec 1988



#2^{vv}

8+9

13. Set play: 1.- S~(x) 2.Dd6#; 1.Dc8? (2.De6:#) 1...Sg7!, 1.- S~(x) 2.Df5#; 1.- Sd4! 2.Dc5#; 1.De8! (2.De6:#), 1.- S~(x) 2.De4:#, 1.- Sd4! 2.Lc4#, 1.- Sc5! 2.Sc7#. A setting of Black Correction with 3x1 changed mates after removal moves and 2x1 changed mates after corrective defences. A flight-giving key granting two flights in both thematic phases in an economical and well constructed position without white pawns. [ŽJ]

14. FIDE Album 1986-1988. Set Play: 1.- gh5+(x) 2.Kh5:#, 1.- g5 2.De4#; 1.Sf2? (2.De4#) 1...Sc4!, 1.- gh5+(x) 2.Kf5#; 1.Te2? (2.De4#) 1...Kc4!, 1.- gh5+(x) 2.Kh5:#; 1.Sc3! (2.De4#), 1.- gh5+(x) 2.Kf3, 1.- Kc4 2.Dd5#. A setting of 3x1 changed mates by the White Royal battery after black double check defences. A give and take key (two flights given and one taken) is quite good compensation for the set unprovided flight. The try 1.Td2? Kf4! accepts the set play. [ŽJ]. For this tourney the authors independently sent different but very similar positions, from which was evolved this joint effort. [NS]

15. 1.Lg6?(A) [2.Tc5#(B), 2.Te5#(C), 2.Td5#(D), 2.Tb5:#, 2.Tf4:#, 2.Tf6#, 2.Tf7#, 2.Tf8#, 2.Tg5#, 2.Th5#] 1...Sd4!; 1.Te5?(C) [2.Lg6#(A)] 1...c2!, 1.- Sd4 2.Sf4:#; 1.Tc5!(B) [2.Lg6#(A)], 1.- Sd4 2.Sb4#, 1.- Lg2: 2.De2:#. A non-standard setting of the Reversal II theme with mixed anticipatory interference and changed mates after defences with black indirect self-unpin. [ŽJ]

16. Nikola Stolev
3.Pr Kotelec 1991



#2^v

8+9

17. Nikola Stolev
2.Pr Falanga 1996 version



#2^{*}

9+9

18. Nikola Stolev
3.HM Mat Plus 1996



#2^{*}

11+12

16. Set play: 1.- Kd4 2.Dd3:#; 1.Ld2? [2.Sd6#(A)] 1...Ld4!, 1.- Kd4 2.De3#, 1.- Kf5 2.Df4#, 1.- Tf4 2.Df4:#; 1.Ld6!? (2.Dd3:#) 1...d2!, 1.- Kd4 2.Dd3:#, 1.- Kf5 2.Df4#, 1.- ed6 2.Sd6:#(A), 1.- Le3 2.Se3:#; 1.Le7:! (2.Sd6#), 1.- Kd4 2.Dd3:#, 1.- Kf5 2.Dg4:#, 1.- Tf4 2.Dd3:#, 1.- Tf3 2.De5#. A combination of White Correction with Threat Correction, white half-battery play and changed mates after BK flights. A pity about the set unprovided flight, 1.- Kf5! [ŽJ]

17. Version, first publication. Set play: 1.- Sc~(x) 2.Dc3:#, 1.- Se4!(y) 2.Sdf5#, 1.- Tc~ 2.Dc5:#, 1.- Tc4! 2.Sb5#, 1.- D~ 2.bc3#, 1.- L~ 2.Sgf5#(A), 1.- Te3: 2.Lc3:#(B); 1.Sc4! (2.Dc5:#), 1.- Sc~(x) 2.Lc3:#(B), 1.- Se4!(y) 2.Sgf5#(A), 1.- Tc4: 2.De5:#. A presentation of Black Correction with three changed mates and two transferred mates. Three mates on the same square (c3) in the set. An unexpected sacrificial flight-giving key. [ŽJ] [Original position: White: Kf7,Dd7,Tf3,Le2,Se6, Sh3,Pc2,Pc4,Pf6(9) – Black: Ke4,Db1,Td3,Tf2,Le3,Sd5,Pb4,Pc3,Pc5,Pe5,Pg3 (11); #2; * 1.- S~ 2.Dd3:#, 1.- Sf4! 2.Seg5#, 1.- Td~ 2.Dd5:#, 1.- Td4! 2.Sc5:#, 1.- D~ 2.cd3#, 1.- Tf3: 2.Ld3:#, 1.- L~ 2.Shg5#; 1.Sd4!(2.Dd5:#), 1.- S~ 2.Ld3:#, 1.- Sf4! 2.Shg5#, 1.- Td4:! 2.Df5#.]

18. Set play: 1.- gf4 2.Sd4#(A), 1.- g4 2.De4#(B); 1.Sd3! (2.Tf6:#), 1.- Ke6: 2.Sd4#(A), 1.- Kg6: 2.De4#(B), 1.- T6~ 2.Sd4#(A), 1.- Te6:! 2.De4#(B), 1.- Dg6: 2.Sd4#(A), 1.- de6 2.De4#(B), 1.- fg6 2.Sd4#(A), 1.- fe6 2.De4#(B), 1.- S7~ 2.Sd4#(A), 1.- Se6:! 2.De4#(B). An extraordinary setting of two forms of two transferred mates, a Polish Rukhlis in five pairs of thematic mates in the solution and one pair in the set. A flight-giving key granting two flights, and double Black Correction. [ŽJ]

19. Nikola Stolev
6.Pl 5th WCCT 1994-1997



#2^{vv}

9+9

20. Nikola Stolev
Gambit 1998



#2^{vv}

12+7

21. Nikola Stolev
3.HM Gambit 1998
version



#2^{vv}

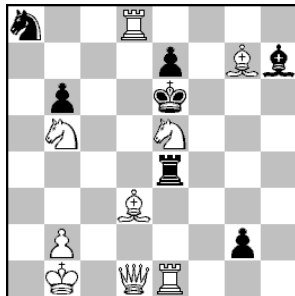
12+10

19. FIDE Album 1995-1997. Set Play: 1.- Lh~ 2.Sd6:#(A), 1.- d5 2.De2#(B); 1.Lg8? (2.Dd5#, 2.Ld5#) 1...Sd4!; 1.- Sf~ 2.De2#(B), 1.- Sfe3! 2.f3#(C), 1.-Sfg3! 2.Sd6:#(A); 1.Tb5! (2.Dd5#), 1.- Sc~ 2.De2#(B), 1.- Sce3! 2.f3#(C), 1.- Se5! 2.Sd6:#(A). Three-phase transferred mates in combination with Black Correction by the unpinned black Knights. A diagonal/orthogonal setting of Black Correction with three mates transferred between try and solution. [ŽJ]

20. Set play: 1.- Le7 2.Se6#(A), 1.- Te7 2.Dd6#(B); 1.Sb4? (2.Tc4:#) 1...Tc~!(x), 1.- Td4:(y) 2.Sa6#(D), 1.Sa7:?(2.Tc4:#) 1...Td4:!(y), 1.- Tc~(x) 2.Db6#(C), 1.- Kd4: 2.De3#; 1.Se7! (2.Tc4:#), 1.- Tc~(x) 2.Se6#(A), 1.- Td4:!(y) 2.Dd6#(B), 1.- Kd4: 2.De3#. A setting of Black Correction with changed and transferred mates in split Stocchi form. The thematic defences appear as refutations in the thematic tries. A delayed Novotny with a flight-giving key granting two flights. [ŽJ]

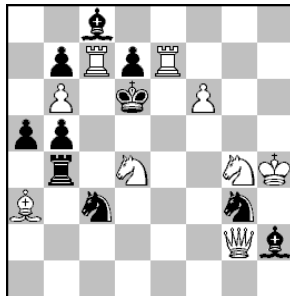
21. Version, first publication. Set play: 1.- ef5(a) 2.Te1#(A), 1.- Ld5:(b) 2.Da1#(B); 1.Se3? [2.Da1#(B)] 1...La5!, 1.- ef5(a) 2.Tf5:#, 1.- Kf6 2.De6:#; 1.Ld3:? [2.Te3#(A)] 1...ed5!, 1.- Ld5:(b) 2.Da1#(B); 1.Le6:! [2.Te1#(B)], 1.- Ld5:(a) 2.Dd5:#, 1.- Ke6: 2.e8D#, 1.- Te6: 2.Th5#. A setting of the Hannelius theme in defence form with changed mates, pin-mates after BK flight defences and a flight-giving key. [ŽJ] [Original position: White: Ka1,Da2,Tf3,Th6,Lc5,Lf5,Sd2,Sd5, Pe7,Pg3,Pg7(11) – Black: Ke5,La8,Sg6,Sh8,Pb5,Pe6,Pf7,Pg5,Ph5(9); Set play: 1.- ef5 2.Te3#, 1.- Ld5: 2.Db2#; 1.Se3! (2.Db2#), 1.- Kf6 2.gh8D#, 1.- ef5 2.Tf5:#; 1.Lf~? (2.Te3#) 1...ed5!, 1.- Ld5: 2.Db2#, 1.Le6:? (2.Te3#) 1...fe6!, 1.- Ke6: 2.e8D#, 1.- Ld5: 2.Dd5:#.]

22. Nikola Stolev
6.Pl Liga na Makedonski
Problemisti 1999 version



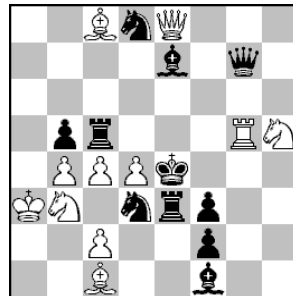
#2^{*v}

23. Nikola Stolev
1.Pr 12th Sredba na
Solidarnosta 1998-2000



9+7 #2^{*v}

24. Nikola Stolev
2.Com *The Problemist*
2002



#2^v

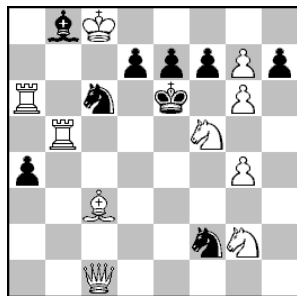
11+11

22. Version, first publication. Set play: 1.- Te5:(x) 2.Db3#, 1.- Kf5 2.Dg4#; 1.Dc1?(2.Dc8#) 1...Sc7!, 1.- Te5:(x) 2.Dc4#, 1.- Kf5 2.Sd4#; 1.Lc2! (2.Dd7#), 1.-Te5:(x) 2.Dd5#, 1.- Kf5 2.Dg4#, 1.- Te1: 2.Sd4#. 3x1 changed pin-mates after BTself-pins on the white masked battery line and 2x1 changed pin-mates after BK flights. [ŽJ] Pin-mates. [NS] [Original position: White: Kb1,Dd1,Te1,Td8,Lb8,Ld3, Sb5,Se5,Pg5(9) – Black: Ke6,Dh7,Te4,Pb3,Pe7(5); Set play: 1.- Te5: 2.Db3:#; 1.-Kf5 2.Dg4#, 1.Dc1! (2.Dc8#), 1.- Te5: 2.Dc4#, 1.- Kf5 2.Sd4#]

23. FIDE Album 1998-2000. Set play: 1.- Sc~(a) 2.Sb5(A):#, 1.- Sg~(c) 2.Sdf5(B)#, 1.- Sce4!(a), 1.- Sge4!(b), 1.- a4 2.Lb4:#; 1.Dd2? [2.Sb5:#(A), 2.Sdf5#(B)] 1 Kd5!, 1.- Sd5 2.Sb5:#(A), 1.- Sf5+ 2.Sdf5:#(B); 1.Se3! zz, 1.- Sc~(a) 2.Dd5# (C), 1.- Sce4!(b) 2.Sb5:#(A), 1.- Sg~(c) 2.Sef5#(D), 1.- Sge4!(d) 2.Sdf5#(B), 1.- a4 2.Lb4:#. A difficult combination of a complete Rukhlis with a corrective Dombrovskis, Rudenko theme, white half-pin and corrective thematic defences on the same square. [ŽJ]

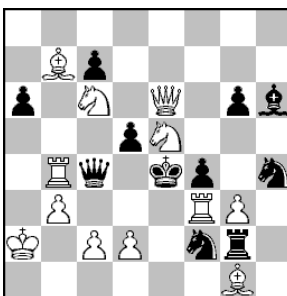
24. 1.Dd7? (2.Sd2#) 1 Ld6!, 1.- S3~ 2.Dg4#, 1.- Se5! 2.Df5#, 1.- Sf4! 2.Sg3#; 1.c3! (2.Sd2#), 1.- S3~ 2.Sc5:#, 1.- Se5! 2.Lf5#. Changed mates after Black Correction and changed useful effects in the defences. [ŽJ]. The theme of the 7th WCCT. [NS]

28. Nikola Stolev
9.Pl Belgrade Internet TT
2004 version



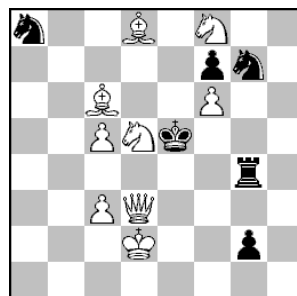
#2^{*v}

29. Nikola Stolev
2.Pl 7th WCCT 2001-2004



10+9 #2*

30. Nikola Stolev
3.HM Belgrade Internet TT
2005 version



12+11 #2^{*v}

9+6

28. Version, first publication. Set play: 1.- La7 2.Sf4#; 1.Df4? (2.Sd4#) 1...d6!, 1.- Ld6 2.Dc4#, 1.- La7 2.De5#, 1.- Lf4: 2.Sf4:#, [1.- Le5 2.De5:#]; 1.Dg5? (2.De7:#) 1...Ld6!, 1.- d6 2.Sf4#, 1.- f6 2.g8D,L#; 1.Da3! (2.De7:#), 1.- d6 2.Sf4#, 1.- Ld6 2.Da2#. A combination of a Pickabish with indirect unpin of the BSc6 and changed mates. Two nice thematic tries with defences as refutations. [ŽJ] [Original position: White: Kg7, Dc2, Ta6, Tb5, Lb2, Le8, Sf5, Sg2, Pg4(9) – Black: Ke6, Th3, Lb8, Lg8, Sc6, Pc4, Pd3, Pd7, Pe7, Ph7(10); Set play: 1.Df4? (2.Sd4#) 1...d6!, 1.- Ld6 2.Dc4:#, 1.- Lf4: 2.Sf4:#; 1.Dg5? (2.De7:#) 1...Ld6!, 1.- d6 2.Sf4#, 1.Db4! (2.De7:#, 2.Sd4#), 1.- d6 2.Sf4#, 1.- Ld6 2.Dc4:#, 1.- Le5+ 2.Te5:#].

29. FIDE Album 2001-2003. Set play: 1.- Dd4 2.Td4:#, 1.- Sd3 2.cd3#, 1.- Sg4 2.d3#, 1.- Sf3: 2.Dg6:#; 1.Sd4! (2.Sec6#), 1.- Db3:+ 2.Sb3:#, 1.- Dc2:+ 2.Sc2:#, 1.- Kd4: 2.Dd5:#, 1.- Dd4: 2.Ld5:#, 1.- Sd3 2.Sd3:#, 1.- Sg4 2.Sg4:#, 1.- Sf3: 2.Sef3:#, 1.- Lg7 2.Tf4:#. An excellent setting of four pairs of thematically connected variations with four changed mates and an unexpected check-provocation flight-giving key. A masterpiece. [ŽJ]

30. Version, first publication. Set play: 1.- Td4 2.cd4#, 1.- Se6 2.Sd7#; 1.Se3? (2.Dd6#) 1...Kf4! (2.De3?); 1.Se7! (2.Dd6#), 1.- Td4 2.Dd4:#, 1.- Se6 2.Df5#, 1.- Kf4 2.De3#, 1.- Kf6: 2.Seg6#. A cumulative flight-giving key and two changed mates in an economical and well constructed position. [ŽJ] [Original position: White: Kd2, Dd3, Lc6, Ld8, Sd5, Sf8, Pc3, Pc5(8) – Black: Ke5, Tg4, Sa8, Sg7, Pe7, Pf7, Pg2(7); #2; Set play: 1.- Td4 2.cd4#, 1.- Se6 2.Sd7#; 1.Se7:#! (2.Dd6#), 1.- Td4 2.Dd4:#, 1.- Se6 2.Df5#, 1.- Kf4 2.De3#, 1.- Kf6 2.Seg6#].

31. Nikola Stolev
Vratnica-64 2005



#2^{vv}

12+7

32. Nikola Stolev
9.PI Liga Problemista 2005



#2^v

12+10

33. Nikola Stolev
StrateGems 2006 version



#2^{vv}

9+12

31. 1.Tc4? [2.Sc3#(A)] 1...Le5:!(a); 1.g7? [2.Le6:#(B)] 1...Te5:!(b); 1.S~? (2.Td6#) 1...Le5!(a) & 1...Te5!(b); 1.Sf3!? (2.Td6#) 1...Le5!(a), 1.- Te5 2.Td4#; 1.Sd7! (2.Td6#), 1.- Le5(a) 2.Le6:#(A), 1.- Te5(b) 2.Sc3#(B), [1.- Dc6 2.Dc6:#]. A complex combination of themes: White Correction, Kharkhov theme, Hannelius theme, black Grimshaw, anti-Nowotny, Umnov effects and white indirect self-unpin. [ŽJ]

32. Set play: 1.- Sc5 2.Sab4#(A); 1.Sd7? (2.Le6#) 1...Dg4!, 1.- Se5,Sc5 2.Sb6#, 1.- Le5 2.Sab4#(A); 1.Sc6! (2.Le6#), 1.- Se5,Sc5 2.Dc5(:)#, 1.- Le5 2.Scb4#, [1.- Dg5 2.Td4:#]. A black half-pin setting with 3x1 changes after the defence 1.- Sc5, 2x1 changes after the defence 1.- Le5 and a flight-giving key. [ŽJ] Pin-mates [NS]

33. Version, first publication. Set play: 1.- Sg4:(a) 2.Dh7:#; 1.- Sd5(b) 2.Dh7:#, 1.Tf3? [2.Sf2#(A)] 1...Sg4:!(a); 1.Lb6? [2.Sc3#(B)] 1...Sd5!(b); 1.Le5:!(2.Te1#), 1.- Sg4:(a) 2.Sc3#(B) (2.Sf2?), 1.- Sd5(b) 2.Sf2#(A) (2.Sc3?), 1.- Ke5: 2.Te6:#. A presentation of the Hannelius theme with changed mates, reciprocal dual avoidance and a sacrificial flight-giving key. [ŽJ] [Kd2→b2 and + WPd2 in the original position, 10+12].

34. Nikola Stolev
Mat Plus 2007 version



#2^{VVV}

9+13

35. Nikola Stolev
Com. Byron Zappas MT
The Problemist 2008 ver.



#2^V

11+6

36. Nikola Stolev
StrateGems 2008



#2^{*}

8+12

34. Version, first publication. 1.Le3:? [2.Sc5#(A), 2.Sf6(B)#] 1...Sd2!:; 1.Tf7:? (2.Lf5:#) 1...Tg5:!, 1.- Sd4: 2.Sc5#(A), 1.- Tf4 2.Sf6#(B); 1.Lb7? (2.Ld5:#) 1...f4!, 1.- Td4: 2.Sc5#(A), 1.- Sf4 2.Sf6#(B); 1.Tc3! (2.Te3:#), 1.- ed4 2.Sc5#(A), 1.- f4 2.Sf6#(B), [1.- Ld3 2.ed3#]. A combination of the Rudenko theme with three-phase transferred mates after triple black self-blocks by different pieces on two squares (d4 & f4). [ŽJ] [- BPe3, +BDh1 in the original position, 9+13.]

35. Version by Christopher Reeves, *The Problemist*, 2008; 1.Ld~? (2.cd3#) 1...Ld5!, 1.- Sd3~ 2.Te5#, 1.- Sc5! 2.De5#, [1.- Ld6:+ 2.Sd6:#]; 1.Lc5! (2.Dd3:#), 1.- Sd3~ 2.De5#, 1.- Sf4:!, 2.Df4:#, 1.- Kf5: 2.Dg6#, [1.- Ld5 2.Dd5:#, 1.- Ld6: 2.Sd6:#]. A combination of Threat Correction with threats on the same square and Black Correction. A flight-giving key and changed mates on the same square. Unfortunately, the WTb5 does not play in the solution.[ŽJ] [Original position: White: Ka3,Dd6,Tb5,Ld4,Lh5,Sf5,Pc2,Pc3,Pc4,Pf4,Pg3(11) – Black: Ke4,Dd8,Lb7,Le7,Sd3,Pa5,Pd7,Pe3(8) #2; The solution is the same as in the version.]

36. Set Play: 1.- Sb~ 2.Sc4:#(A), 1.- Sbd3!(a); 1.- Tf~ 2.Tf5#(B), 1.- Td3!(b); 1.- Sc~ 2.Te4:#(C), 1.- Scd3!(c); 1.- d7~ 2.Sc6:#(D), 1.- d5!(d); 1.Sb5! (2.Dd6#), 1.- Sbd3!(a) 2.Sc4#(A), 1.- Td3!(b) 2.Tf5#(B), 1.- Scd3!(c) 2.Te4:#(C), 1.- d5!(d) 2.Sc6:#(D), [1.- cb5 2.Dd5#, 1.- Ld4 2.dd4:#]. A setting of a corrective Dombrovskis with three secondary defences on the same square, d3. The WPg3 is needed only for thematic purposes (Set: 1.- Tf4: 2.gf4#). [ŽJ] Fourfold secondary Dombrovskis. [NS]

37. Nikola Stolev
21.PI 8 WCCT 2005-2008



#2^{VV}

10+10

38. Nikola Stolev
Com. *StrateGems* 2009



#2^V

8+10

39. Nikola Stolev
Sp.HM XVIth Sredba na
Solidarnosta 2009



#2^{VVV}

12+9

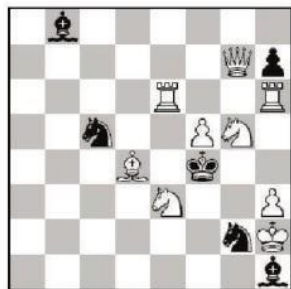
37. 1.Lc3? [2.Te5#(A)] 1...Sd5:!(b), 1.- Sf~(a) 2.Ld3:#; 1.Df7? [2.Sd6#(B)] Sf~!(a), 1.- Sd5:(b) 2.Dd5:#; 1.Lg3! (2.Df4:#), 1.- Sf~(a) 2.Te5#(A), 1.- Sd5:!(b) 2.Sd6#(B), [1.- g5 2.Df5#, 1.- Lg3 2.Sg3:#]. A combination of the ideal form of the Hannelius theme with Black Correction, split changed mates between set and solution and the Dombrovskis theme in defence. Masked mixed interference by the key. [ŽJ]

38. 1.Dg5? [2.Td5#(A), 2.Se4#(B)] 1...f5!, 1.- Sc~(a) 2.De7:#, 1.- Se5:!(b) 2.De5:#; 1.Lb7! (2.Dc6:#), 1.- Sc~(a) 2.Td5#(A), 1.- Se5:! 2.Se4#(B), [1.- Lb7: 2.Sb7:#]. A setting of the Rudenko theme with changed mates after Black Correction and a Dombrovskis with the two threats answering the actual defences. [ŽJ] Rudenko and Black Correction. [NS].

39. 1.Lc7:? [2.Db4:#(A)] 1...Te5:!, 1.- Lb3:(a) 2.Sb5#(B), 1.- Ld3: 2.Sf3:#(C); 1.Tc2:? [2.Sb5#(B)] 1...Te5:!, 1.- c6 2.Db4:#(A); 1.Td1?[2.Sf3:#(C)] 1...Ld1:!, 1.- Te5: 2.Db4#(A); 1.Lg6! zz, 1.- c7~ 2.Db4:#(A), 1.- c5 2.Sb5#(B), 1.- L~ 2.Sb5#(B), 1.- Ld3:! 2.Sf3:#(C), 1.- T~ 2.Sf3:#(C), 1.- Te5:! 2.Db4:#(A). A strong Cyclic Black Correction task setting with changed functions of the all white thematic moves. Double pseudo Le Grand between 1st and 2nd/3rd tries. [ŽJ]

40. Nikola Stolev

StrateGems 2010 version



#2^{vv}

9+6

41. Nikola Stolev

5. HM A.Hirschenson
65. JT StrateGems 2010
version



#2^{vv}

11+7

42. Nikola Stolev

3.HM A.Hirschenson
65. JT StrateGems 2010
version



#2*^{vv}

9+10

40. Version, first publication. 1.Thf6? (2.Sd5#) 1...Sg~!, 1.- Se3: 2.Le3:#; 1.Tef6? (2.Sd5#) 1...Se3:!, 1.- Sg~ 2.Th4#: 1.Df6! (2.Sd5#), 1.- Sg~ 2.Th4#, 1.- Se3: 2.Le3:#. An economical setting of White Combination with Black Correction and white keys to the same square (f6) in all thematic phases. [ŽJ] [Original position: White: Kg6,Db5, Tc3,Tc6,Sf3,Sg2,Pd4,Pd5,Pe2(9) – Black:Ke4,Tf7,Lc2,Lh6,Sd1,Sg5,Pb6, Pf6,Pg7(9); #2; 1.T6c4? (2.Sd2#) 1...Sg~!, 1.- Sf3: 2.ef3#: 1.T3c4? (2.Sd2#) 1...Sf3:!, 1.- Sg5~ 2.Te6#: 1.Dc4! (2.Sd2#), 1.- Sg~ 2.Te6#, 1.- Sf3! 2.ef3#.]

41. Version, first publication. Set play: 1.- Tf4,Th4 2.Db8#: 1.Df3? (2.Sf7#) 1...Th4!, 1.- Sf6~(a) 2.Sd7# (B), 1.- Se4!(a) 2.Sg4# (A), 1.- Tf4 2.Df4:#; 1.Lf5~? (2.Sf7#) 1...Lg3:!, 1.Le4! (2.Sf7#), 1.- Sf6~(a) 2.Sg4#(A), 1.- Se4:!(b) 2.Sd7# (B), 1.- Te4: 2.Db8#, [1.- Lg3: 2.Dg3:#]. A strong combination of White Correction with Black Correction and Reciprocally changed mates, changed mates and the white form of the Levman theme. [ŽJ] [Original position: White: Kh8,Db3,Ta6,Td8, Lf2,Sc5,Sh6,Pd5,Pe2,Pe6,Pf5,Pg3(12) – Black: Ke5,Tb4,Td1,Lh2,Sf6,Ph7(6); Set play: 1.- Tf4 2.Db8#: 1.e4? (2.Sf7#) 1...Tb7!: 1.- Sf~(x) 2.Sg4#(A), 1.- Se4:(y) 2.Sd7# (B); 1.Df3!(2.Sf7#), 1.- Sf~(x) 2.Sd7# (B), 1.- Se4(y) 2.Sg4# (A), 1.- Tf4 2.Df4:#.]

42. Version, first publication. Set play: 1.- Sd5: 2.Sc2:#; 1.Sc7? (2.Se6#) 1...Lg8!, 1.- S3~ 2.Sec2:#, 1.- Sc4: 2.Df2#: 1.Sf6? [2.Te4:#(A)] 1...g6!, 1.- Sg4 2.Sc2:#; 1.Se7? (2.Sc6:#) 1...S3~!, 1.- Kc5: 2.Sf5#, 1.- Sc4: 2.Df2#: 1.Sb4! (2.Sc6:#), 1.- S3~ 2.Sbc2:#, 1.- Sc4: 2.Sec2:#, 1.- Kc4: 2.Te4:#(A). An attractive setting of Black Correction with changed and transferred mates. An interesting key choice by the WSd5 and a flight-giving key. [ŽJ] [Original position: White: Ka6,Df8,Ta4,Th4,Lc4, Sd5,Se1,Pa2(8) – Black: Kd4,Lh5,Se3,Se4,Pc2,Pc3,Pc6,Pe5,Pg6(9); #2; Set play: 1.- Sd5: 2.Se2:#; 1.Sc7? (2.Se6#) `...Lg4!, 1.- S3~ 2.Sec2:#, 1.- Sc4: (2.Df2#), 1.Sf6? (2.Te4:#) 1...Lg4!, 1.- Sg4 2.Sc2:#; 1.Sb4! (2.Sc6:#), 1.- S3~ 2.Sbc2:#, 1.- Sc4: 2.Sec2:#, 1.- Kc4: 2.Te4:#.]

43. Nikola Stolev

3.HM Olympic Ty 2010
version



#2^{*vvv}

12+9

44. Nikola Stolev &
Živko Janevski

3.HM The Ural
Problemist 2010



#2*v

11+12

45. Nikola Stolev &
Živko Janevski

The Macedonian Problemist
2011



#2^{*vvv}

6+6

43. Version, *first publication*. Set play: 1.- Se4: 2.h8D#, 1.- Te1: 2.Dd4:#; 1.Sf5~? [2.Sg6#(A)] 1...Sg4!, 1.- Sf~! 2.Sd7#(B), 1.- Se4: 2.h8D#(C); 1.Sg7? [2.Sg6#(A)] 1...Se4:!, 1.Sd4:? [2.Sg6#(A)] 1...Te1:!, 1.Se3! [2.Sc4#(B); 2.Sg6:#(A)], 1.- Sf~ 2.Sg4#, 1.- Se4:!, 2.Sd7#(B), 1.- de3 2.Sg6#(A), 1.- Ke4: 2.Sd1:#, 1.h8D?(C) [2.Td5#] 1...Td8! An original combination of White Correction with Threat Correction, Black Correction, changed mates and transferred mates. An unexpected sacrificial flight-giving key. [ŽJ] [Original position: White: Kb5,Db4,Td8,Te1, Lh3,Lh6,Sf5,Sf8,Pe4,Ph7(10) – Black: Ke5,La3,Lh1,Sc2, Sf6,Pb7,Pd3,Pd4, Pe7, Pf3(10); 1.Sf~? (2.Sg6#) 1...Sg4!, 1.- Sf~! 2.Sd7#, 1.- Se4: 2.h8D,L#, 1.Sg7? (2.Sg6#), 1.- Se4:!, 1.Se3!(2.Sc4#), 1.- Sf~ 2.Sg4#, 1.- Se4:!, 2.Sd7#, 1.- de3 2.Sg6#, 1.- Ke4: 2.Sc2:#.]

44. Set play: 1.- Sd5: 2.Le5:#, 1.- Tf3 2.De5:#; 1.Se5:? (2.e3#) 1...Te4!, 1.- Sd5: 2.Tc4#, 1.- Tf3 2.Sf3:#, [1.- Se2: 2.Dd3#]; 1.Te5:!(2.De3#), 1.- Sd5: 2.Ted5:#, 1.- Tf3 2.Te4:#, [1.- Ta7+ 2.La7:#]. A difficult combination of double white masked pseudo obstruction on e5 with a 3x2 Zagoruyko. [ŽJ]

45. Set play: 1.- Lc5:(x) 2.De6#(A), 1.- e5(y) 2.Td3#; 1.S~? (2.Td4#) e5!(y), 1...Le5!(z) 1.Sa6? (2.Td4#) 1...e5!(y), 1.- Lc5(x) 2.De6#(A) & 2.Dc5:#(B), 1.- Le5(z) 2.Sb4#, 1.- Lf4: 2.Dc5#; 1.Se6!?(2.Td4#) 1...Le5(z)!, 1.- Lc5(x) 2.Dc5:#(B), 1.- Lf4: 2.Dc5:#; 1.Te2? (2.Td4#) 1...Le2:!, 1.- Lc5(x) 2.De6#(A) & 2.Dc5:#(B), 1.- e5(y) 2.Td2#, 1.- Le5(z) 2.De6#, 1.- Lf4: 2.De6#; 1.Te6! (2.Td4#), 1.- Lc5(x), Le5, Lf4: 2.Db3#(C). A combination of double white masked pseudo obstruction on e6 with the Kharkov theme, Ellerman-Makihovi theme and 3x1 changed mates after the defence 1.- Lc5 in an economical and well constructed Meredith position without white pawns. [ŽJ]

46. Nikola Stolev
StrateGems 2011



#2

6+8

47. Nikola Stolev
The Macedonian Problemist
2011



#2^{vv}

9+7

48. Nikola Stolev
StrateGems 2011



#2*v

9+9

46. Set play: 1.- Ke3 2.Se6#, 1.- Sc~ 2.Se2:#, 1.- f7~ 2.Se6#; 1.De7! (2.Dg5#), 1.- Sd3 2.Sd3:#, 1.- f6 2.Sg6#, 1.- Ke3 2.Sd3#. Changed indirect white batteries by the key and 2,5 changed mates in an economical and well constructed position without white pawns. [ŽJ]

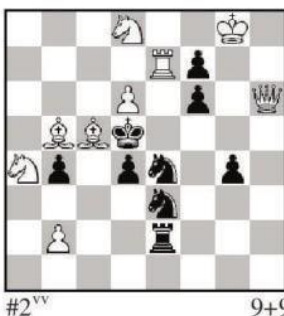
47. 1.b4? (2.Sb6#) 1...Sc4!, 1.- Sd7 2.c4#, 1.- Tb8 2.De6:#; 1.Dh1? (2.De4:#), 1.- Sf3 2.c4#, 1... Sc5:;!; 1.Df6! (2.De5:#), 1.- S5~ 2.c4#, 1.- Sc4! 2.bc4#, 1.- S6~ 2.Dd6#, 1.- Sc5:;! 2.Sb6#, 1.- Th8: 2.De6:#. An economical setting of double Black Correction where both secondary defences appear as refutations to a thematic try. Transferred mates and an ambush key. [ŽJ]

48. Set play: 1.- cd4(x) 2.Sb4#(A), 2.Lb3#(B), 1.- ed4(y) 2.Df5#(C), 2.De4:#(D); 1.Te4:? (2.Se3#) 1...Lb5!, 1.- cd4(x) 2.Sb4#(A), 1.- ed4(y) 2.Df5#(C); 1.Sf5! (2.Sfe3#), 1.- cd4(x) 2.Lb3#(B), 1.- ed4(y) 2.De4:#(D), 1.- Ke6: 2.Sfe3#. A setting of the Ellerman-Makihovi theme with two thematic variations and 2x2 changed mates. A flight-giving key. [ŽJ]

49. Nikola Stolev
& Živko Janevski
The Problemist 2011



50. Nikola Stolev
StrateGems 2011



51. Nikola Stolev
& Živko Janevski
8.Pr PZR – Zagreb TT 2011



49. Set play: 1.- Sc5 2.Sd6#, 1.Lf~? (2.De4#) 1...[Lb7!(x), Sd3:!(y), f5!(z)]; 1.La8!? [2.Sf3#(A), 2.De4#(B), 2.Dd5#(C)] 1...Lb7!(x); 1.Le4!? [2.Sf3#(A)] 1...Sd3:!(y), 1.- cd3 2.Lc3#; 1.Ld5!? [2.De4#(B), 2.Sf3?(A)] 1...f5!(z); 1.Lc6!! [2.Dd5#(C), 2.Sf3?(A), 2.De4?(B)], 1.- S~ 2.Lb6#, 1.- Sd5! 2.Sf3#(A), 1.- e2 2.Dg1#. An original combination of the Barnes theme with White Correction, the Sushkov theme, the Kharkov theme, Black Correction, 2x1 changed mates after the corrective defences and white Bristol line-clearance. An unexpected flight-giving key. [ŽJ]

50. 1.Sb7? [2.Sb6#(A)] 1...Sc4!(a); 1.b3? [2.Lc6#(B)] 1...Sc5:!(b); 1.Df4! [2.De4:#], 1.- S3~ 2.Df5#, 1.- Sc4!(a) 2.Lc6#(B), 1.- S4~ 2.Dd4:#, 1.- Sc5:!(b) 2.Sb6#(A). A combination of double Black Correction with the Hannelius theme. The corrective moves appear as refutations in the thematic tries. [ŽJ]

51. Set play: 1.- gf2(x) 2.Te3:#(A); 2.Dd3#(B); 2.Dd4#(C), 1.- e2 2.Dd3#; 1.Tc5? (2.Dg4:#) 1...Td1:!, 1.- gf2(x) 2.Te3:#(A), 1.- e2 2.De2#, 1.- Tg7 2.Dd5#; 1.Se1? [2.Dd4#(C)] 1...Tc4:!, 1.- Td5; 2.Dg4:#(D); 1.Sce3:? (2.Dg4:#A) 1...Tg7!, 1.- gf2(x) 2.Dd3#(B), 1.- Td5; 2.Dd5:#; 1.Sge3: [2.Dg4:#(D)], 1.- gf2(x) 2.Dd4#(C), 1.- Tg7 2.Td4#. A complex Ellerman-Makihovi theme setting in three thematic variations with Pseudo Le Grand, 3x1 changed mates after 1.- gf2, Dombrovskis effects and masked white pseudo obstructions on e3. [ŽJ]

52. Nikola Stolev
e4-e5 Magazine 2011



#2^{vvvv}

12+8

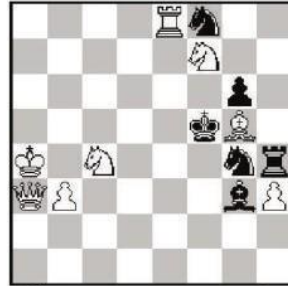
53. Nikola Stolev
1.P1 118 TT Super Problem 2014



#2^v

4+2

54. Nikola Stolev
Kobulchess 2016



#2^v

8+6

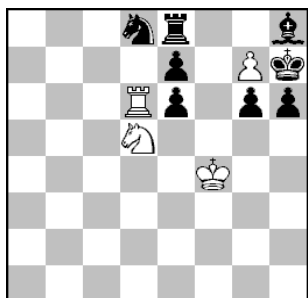
52. 1.Ld5:? [2.Td1#(A); 2.Sb3#(B)] 1...Th8:!, 1.- Td5: 2.Dd5:#; 1.Lh7?
[2.Td1#(A)] 1...de4!(a), 1.- Th8: 2.Dd5:#; 1.Da6?[2.Sb3#(B)] 1...dc4!(b); 1.Td6?
(2.Dd5:#; 2.e6#) 1...e6!; 1.Th3! (2.Td3#), 1.- de4(a) 2.Sb3#(B), 1.- dc4(b)
2.Td1#(A). A combination of the Barnes and Hannelius themes. [ŽJ]

53. 1.Sh4? (2.Df5#) 1...d4!; 1.Sd4! zz; 1.- Ke3 2.Df3#, 1.- Ke5 2.Df5#. *In the refutation of try black complete line-closing of white bishop from square e3. In the solution white do the same and the threat of try become a mate in variation. It is a combination of theme tourney and caprice theme. Unforgettable six-piece problem with story (judge: Valery Kirillov). I've always admired Nikola's style, reflecting his personality: harmonious concepts and positions, nice geometry and pleasant overall impressions. Plus, we both share affinity for the shortest genres, #2 and h#2. Nikola has never been over ambitious in his approach to the content. He doesn't belong to record-hunters in composing; he rather looks for a balance between pointed content and appealing form. With such an approach, he could create a super light thematic #2 as No. 53, in spite of not being a typical composer of Miniatures. Thematic try and an excellent key-move complete Caprice content with 6 pieces only. [MK]*

54. 1.De7? (2.De4#); 1.- Sg~ 2.Df6#, 1.- Se5 2.Sfd6#, 1.- Se6 2.De6:#, 1... Le5!
1.b4! (2.Dd3#); 1.- Sg~ 2.Se3#, 1.- Se5 2.Sc6#. *Elegant two-movers showing nice changed mates after black correction. Also 10 WCCT theme of anticipatory unpin by white.* (editor: D. Kostadinov). No. 54 presents again a condensed two-phase content, but this time filled with an intensive thematic blend of indirect pin, indirect unpin and thematic changes after Black corrections. All of that was executed with 14 pieces only, and a pleasing geometry. The orthogonal-diagonal transformation of wD moves is a signature of a passionate helpmate composer. [MK]

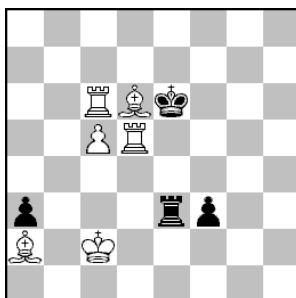
Part two: Helpmates in two moves

55. Nikola Stolev
3.Pr *Novi Temi* 5 TT 1974



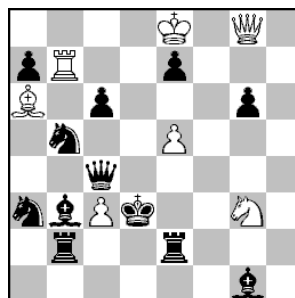
h#2 2.1.1.1. 4+

56. Živko Janevski &
Nikola Stolev
6.Pr *Mat* 1978



h#2 2.1.1.1. 6+4

57. Nikola Stolev
3.Pr *Mat* 1979 version

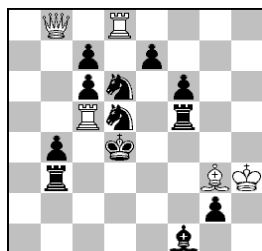


h#2 b) Sg3→f3 7+12

55. I. 1.ed5 Tg6: 2.Tf8+ gf8S#; II. 1.ed6 g8T 2.Lf6 Sf6:#. An economical Meredith setting of the double Phoenix theme with model mates. [ŽJ] This is the first significant success. [NS]

56. I. 1.Kf7 Lf8 2.Te8! (2.T~? Td8#) Tf5#; II. 1.Kf6 Th5 2.Te7! (2.T~? Lf8#) Le5#. An economical Meredith setting of Black Correction using two white battery mechanisms. Reciprocally changed functions of the white batteries. Complete diagonal/orthogonal harmony. [ŽJ]

57. Version, 2001, a) 1.Dc3: Db3: 2.Te3 Td7#; b) 1.Sc3: Tb3: 2.Le3 Dg6:#. A rich strategic combination of themes: black half-pin, black complex pin, gate-opening, Grimshaw self-blocks and model double pin-mates. Play to the same square at B1, W1 & B2. A similar combination with black complex pin on different squares and not quite harmonious play between solutions is shown in no.57a. [ŽJ]



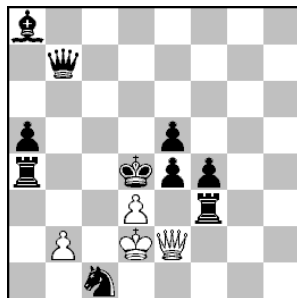
57a. Peter Kniest

1.HM *Die Schwalbe* 1969
h#2 b) Pc7→b7 (5+12)

a) 1.Se3 Lf2 2.Td3 Db4:#
b) 1.Se4 Df4 2.Ld3 Lf2#

58. Nikola Stolev

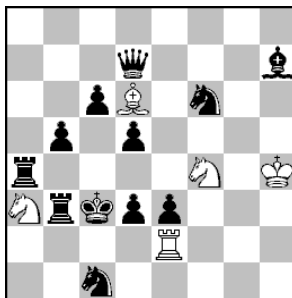
Rokada 1980 version



h#2 2.1.1.1. 4+10

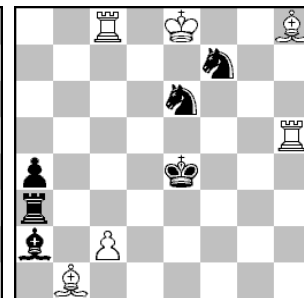
59. Nikola Stolev

*Problemas 1980 version
Mat 1980*



h#2 2.1.1.1. 5+12

**60. Nikola Stolev,
Živko Janevski &
Fadil Abdurahmanović**
version



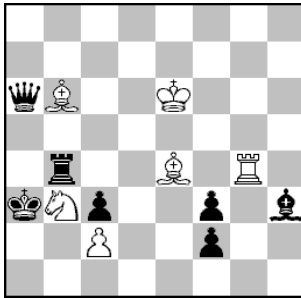
h#2 2.1.1.1. 6+6

58. Version, first publication. I. 1.Sd3: b3 2.Sb4 Dc4#; II. 1.Tc4 b4 2.Tc6 De4:#. A diagonal/orthogonal setting of interference on black lines, with two move play by the interfering black piece and one-two play by the WPb2. [ŽJ] [Original position: White: Kb3,Df2,Pc2,Pd5,Pe2,Pe3(6) – Black: Ke4,Dd6,Ta4,Tg3,Lb8,Le6,Sd1,Pa7, Pb5,Pf5,Pf4,Pg4(12); b) Ta4→d1; a) 1.Se3: c3 2.Sc4 Dd4#; b) 1.Td5: c4 2.Te5 Df4:#].

59. Version Orbit, no.52, 2011; I. 1.b4 Sd5:+ 2.Sd5: Le5#; II. 1.d4 Sd3: 2.Sd3: Tc2#. Double sacrifice of the unpinned WSf5 in an economical and well constructed position without white pawns. [ŽJ]

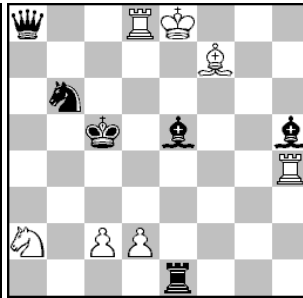
60. Version Orbit, no.41, 2009; I. 1.Lb3 Te5+ 2.Kd4 c3#; II. 1.Tb3 Le5 2.Kd5 c4#. A combination of black and white Grimshaw with white Pawn one-two play in indirect battery form. An economical and open Meredith position. [ŽJ]

61. Nikola Stolev
4.HM Mat 1981



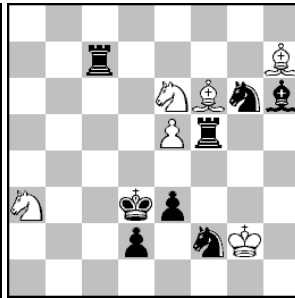
h#2 b) Ka3→e2 6+7

62. Nikola Stolev
Probleemblad 1981



h#2 b) Sa2→f8 7+6

63. Nikola Stolev
4.Com 5th Sredba na
Solidarnosta 1980 version

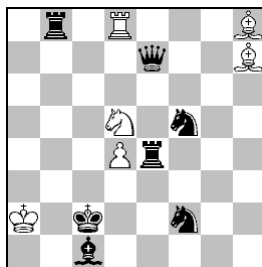


h#2 2.1.1.1. 6+8

61. a) 1.Tc4 Lc6 2.Kb4 Lc5#; b) 1.Td4 Lf5 2.Ke3 Te4#. A combination of double anticipatory self-pin of the BTb4 on the masked white line with indirect self-unpin of white pieces by the WLe4 and pin-mates. [ŽJ]

62. a) 1.De4 Td5+ 2.Kc4 d3#; b) 1.Lg4 Ld5 2.Kd4 Se6#. A double setting of anticipatory self-pin by a black pinner with direct unpin of a white line piece and a Grimshaw by the unpinned white pieces. Complete diagonal/orthogonal harmony between solutions and pin-model mates in an economical and open position. A pity that the mating piece is moved in the twinning. [ŽJ]

63. Version Orbit, no.52, 2011; I. 1.Te5: Kf3 2.Tg5 Sf4#; II. 1.Se5: Kf1 2.Sc6 Sc5#. Double annihilation capture of the WPe5 by black half-pinned pieces with pin-mates by the WSe6 and black interference. A similar complex combined with white indirect battery creation and mixed interference is shown in the later **no.63a**, using the same matrix. [ŽJ]



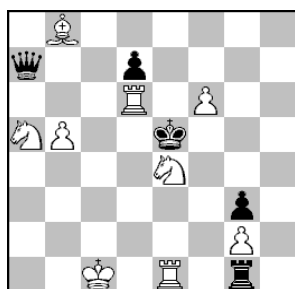
63a. Nikolay Dolginovich

1.Pr Rochade-Europa 1989
h#2 2.1.1.1. (6+7)

I. 1.Td4: Le5 2.Td2 Se3#
II. 1.Sd4: Td6 2.Sb5 Sb4#

64. Nikola Stolev

1.Com *The Problemist* 1981

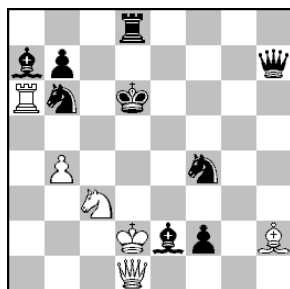


h#2

b) Sa5→h1

65. Nikola Stolev

6.Pl *Skopje – Rjazan* 1981

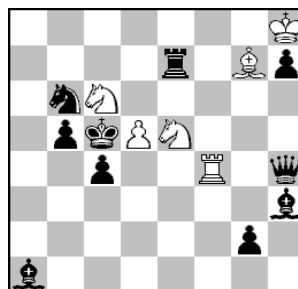


9+5 h#2

2.1.1.1.

66. Nikola Stolev

problem 1981



h#2

b) Sb6→d5

6+10

64. a) 1.De7+ Sc3+ 2.Kd6: Sb7#; b) 1.De3+ Td2+ 2.Ke4: Sg3#. An attractive combination of double BQ anticipatory self-pin with cross-check and white battery destruction. Complete diagonal/orthogonal harmony between solutions with pin-mates and reciprocally changed functions of the white batteries. A pity that the mating piece is moved in the twinning. [ŽJ]

65. FIDE Album 1980-82; I. 1.Ke5+ Kc1 (1.- Ke3? 2.Sd7+?) 2.Sd7 Dd5#; II. 1.Kc6+ Ke3 (1.- Kc1? 2.Sd3+?) 2.Sd3 Da4#. An original setting of black Royal battery checks with alternate direct self-unpin of black pinned Knights by the BK and reciprocal dual avoidance at W1 move where the avoided moves fail because of negative check to the WK. Black interference by the unpinned piece and pin-mates in well matched diagonal/orthogonal solutions. An economical and open position. [ŽJ].

66. a) 1.Te5: Td4 (1.- Sb4?) 2.Tg5 Lf8#; b) 1.Tg7: Tf6 2.Tg4 Sd7#. An unusual setting of a white pseudo half-pin combined with the passive form of the Zilahi theme. The BTe7 alternately captures one of the white half-pinned pieces and interferes on the line of his own piece. The wTf4 anticipatorily self-unpins a passively pinned white piece. [ŽJ]

67. Nikola Stolev
Sinfonie Scacchistiche 1981
version



h#2 2.1.1.1. 8+9

68. Nikola Stolev
4.P1 Skopje – Rjazan 1981



h#2 b) Pc3→g4 10+10

69. Nikola Stolev
Problemblad 1982



h#2 2.1.1.1. 6+12

67. Version *Orbit*, no.52, 2011; **I. 1.Sg5** (*1.Sf4?*) **Td4+** **2.Ke5 f4#**; **II. 1.Sc7** (*1.Sc5?*) **Ld4 2.Kd5 Lc6#**. A presentation of a white Grimshaw with unpinned white pieces. The B1 move affects both the 1st and 2nd white moved and there is a nice choice of this B1 move onto the pin-line. Complete diagonal/orthogonal harmony between solutions. A similar combination with a double effect at B1 (unpin + black interference) is shown in **no.67a**. [ŽJ]



67a. Aurel Karpati

Com. *Thema Danicum* 1995

h#2 b) Sa7→h1 (7+9)

a) **1.Tc4 Te5+** **2.Kd4 Sb5#**

b) **1.Lf3 Le5 2.Kf5 Sg3#**

68. a) 1.Sg5: Se3 (*1.- Se7?*) **2.Sh3 Shg4#**; **b) 1.Sf6: Sb6** (*1.- Sd~?*) **2.Sh5 Sf3#**. A setting of white annihilation capture and anticipatory check avoidance combined with closing of newly created black battery lines by the Wsd5, double unpin of the WSh2 and model mates. [ŽJ]

69. I. 1.Le4 (*1.Ld5?*) **Td4**; **2.Ld5 f4#**; **II. 1.Dg5** (*1.Dg7?*) **Lh6 2.Dg7 cd4#**. Black on the 1st move can play to his final square but would close the line of the unpinned white piece, so he plays to another square and anticipatorily closes a white line (anti-element). After the 1st white anti-critical move Black opens the white thematic line and plays to the final square. An original interpretation of the 3rd WCCT theme with complete diagonal/orthogonal analogy between solutions. [ŽJ]

70. Nikola Stolev
2.HM 10.TT *Sinfonie*
Scacchistiche 1982



h#2 b) Ka4→b4 4+13

71. Nikola Stolev
6.Com Olympic T 1982



h#2 2.1.1.1. 7+11

72. Nikola Stolev
2.Com *Mat* 1983 version



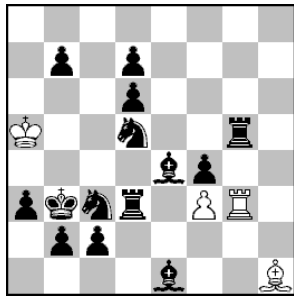
h#2 2.1.1.1. 6+8

70. a) 1.Sf3 Ld6(A) 2.Sb6 Lc6#(B); b) 1.Se3 Lc6(B) 2.Sg6 Ld6#(A). A rich strategic combination of themes: mixed Island theme, mixed bi-Valve theme, consecutive interferences, consecutive gate-opening, double indirect pin of the BD by a masked white half-battery and white reciprocal moves. Chameleon echo pin-model mates and a well constructed position without white pawns. [ŽJ]

71. I. 1.Sg3 Lc4+ 2.Sd5 Sg2#; II. 1.Sf5 Sc4+ 2.S1e3 Le6#. A diagonal/orthogonal setting of black complex pin with black interference and Umnov effects. Battery pin-mates with interference on a black line, play to the same square (c4) at W1 and reciprocally changed functions of the white batteries. [ŽJ]

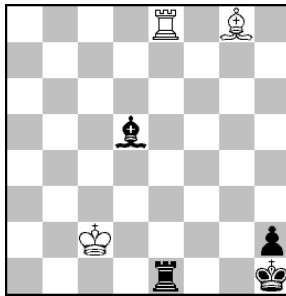
72. Version 2001, I. 1.Le5(A) Sg5 2.b5(A) Se3#; II. 1.b5(B) Scd6 2.Le5(B) Sf2#. An economical setting of consecutive reciprocal indirect unpinning of white pieces with reciprocal black moves and active pin-mates with indirect pin of the BD by white masked half-battery pieces. [ŽJ]

73. Nikola Stolev
Sinfonie Scacchistiche
1983



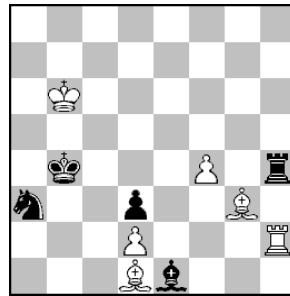
h#2 b) Kb3→c6 4+14

74. Nikola Stolev
Com. Mat 1984



h#2 2.1.1.1 3+4

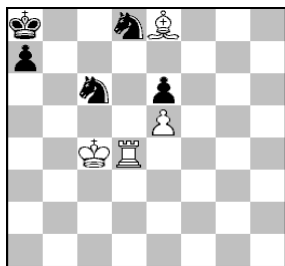
75. Nikola Stolev
Probleemblad 1984



h#2 b) Ld1→b5 6+5

73. a) 1.Tf3: Lf3: 2.Lf5 Ld5:#; b) 1.Lf3: Tf3: 2.Td2 Tc3:#. A setting of reciprocal white masked battery creation with a white Finnish Nowotny, gate-opening, black interference, black complex pin and pin-model mates. Reciprocally changed functions of the black pieces (Td3/Ld3 & the Ss) and of the white T & L; complete diagonal/orthogonal harmony between solutions. [ŽJ]

74. I. 1.Tf1 Te1(A) 2.Tg1 Ld5:#(B); II. 1.Lf3 Ld5(B) 2.Lg2 Te1:#(A). An excellent diagonal/orthogonal setting of black complex pin with reciprocal white moves, Umnov effects and black tempo play along the pin-line. Pin-model mates, reciprocal changed function of the white and black T/L and well matched black and white play in an elegant miniature without white pawns. A similar complex with alternate complex pin of BSs is shown in **no.74a** in a Meredith position. [ŽJ]



74a. Nikolay Nagybida

Stella Polaris 1971

h#2* 2.1.1.1. (4+5)

Set play: 1.- Lc6:+ 2.Sb7Td8#

1.- Td8:+ 2.Sb8 Lc6#

1.Sb4 Lc6+ 2.Sb7 Td8#

1.Sf7 Td8+ 2.Sb8 Lc6#

75. a) 1.Tf4: Th4 2.Tc4 Ld6#; b) 1.Ld2: Le1 2.Lc3 Tb2#. An economical Meredith setting of black complex pins with white annihilation captures, Umnov effects and pin-mates. Reciprocally changed functions of the white line pieces Lg3/Th2 and well matched diagonal/orthogonal play by Black and White. [ŽJ]

76. Nikola Stolev
7.HM Mat 1986

77. Nikola Stolev
Kotelec 1986

78. Nikola Stolev
1.HM Kotelec 1987



h#2 b) Td1→d8 7+5



h#2* b) Pd7→c3 7+9



h#2 2.1.1.1. 6+10

76. a) 1.Dd4 Te4+ 2.Kd5 Sb4#; b) 1.Dd5 Le4 2.Kd4 Lg7#. A combination of double anticipatory self-pin of the BD with Umnov effects, white Grimshaw and reciprocally changed BD & BK arrivals in an economical Meredith position. The BD and the white pieces which interfere on e4 move in the same direction. Reciprocally changed functions of white pieces Lf8/Sa6 and Lg2/Tf4. The author has here successfully upgraded the matrix of the own miniature **no.76a**. [ŽJ]



76a. Nikola Stolev
Mat 1985

h#2 2.1.1.1. (5+2)

I. 1.Dd4 Tf6+ 2.Ke5 Te8#
II. 1.Dg6 Lf6 2.Kf7 Ld5#

77. a) Set play: 1.- c3(A) 2.Td6: Td6:#(B); 1.Td6: Td6:+(B) 2.Df6 c3#(A); b) Set play: 1.- d7(A) 2.Dc2: Lc2:#(B); 1.Dc2: Lc2:+(B) 2.Tf5 d7#(A). An interesting pin-story in TF-helpmate form using of two white masked batteries. Two pairs of reciprocal moves and complete diagonal/orthogonal harmony in both pairs of thematically connected sequences. Four pin-mates, one by each piece from the white batteries. [ŽJ]

78. I. 1.Dd6 Sf6 2.Sa6 Db2#; II. 1.De4 Le6 2.La7 Dd5#. Black self-unpin/selfpin combination with double unpin of WD by unpinned black pieces. Complete diagonal/orthogonal analogy between solutions and double pin-mates in an excellent construction without white Pawns. [ŽJ]

79. Nikola Stolev
1.Com Kotelec1987



h#2 2.1.1.1. 5+10

80. Nikola Stolev
1.HM feenschach1987



h#2 b)Sd3→f2 5+10

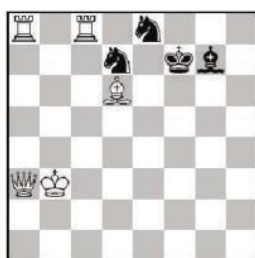
81. Nikola Stolev
Mat1988



h#2 2.1.1.1. 4+8

79. I. 1.Sf3 Dc5+ 2.Kf4 Tg4#; II. 1.Sg6 De3+ 2.Kf5 Lg4#. An economical setting of theme B-2 with double combined distant self-block by the BSh4, black self-pin and white Grimshaw pin-mates on the same square (g4) in an elegantly constructed position without white pawns. [Ž.J]. Distant self-blocks by the BSh4 [NS]

80. a) 1.Sf4: Lh7 2.Kf6 Dg6#; b) 1.Sfe4: Tf7+ 2.Kg6 Tf6#. Double anticipatory self-pin of a BS by capture of a white line-piece and reciprocally changed effects in the play on the lines b1-h7 & f1-f8, featuring anticipatory gate-opening and white Bristol line-clearance in astylish position without white Pawns. Reciprocally changed functions of two pairs of doubled white line pieces (Db1/Tf1 & Le4/Tf4) and complete diagonal/orthogonal analogy between the solutions. No.80a is a similar thematic complex in which the black thematic piece stands in front of doubled white line pieces. [Ž.J]



80a. Jorge Kapros

1. Com Jean Bertin MT *diagrammes* 1991
h#2 b) Se8→e7 (5+4)

a) 1.Sd6: Tf8 2.Ke7Tae8#
b) 1.Sc8: Lf8 2.Ke8 Dc7#

81. I.1.Td3Lf8 2.Sc6 Dc5#; II. 1.Tc5 Tf3 2.Sd2 Dd3#. Asetting of direct unpin of BSs with black interference, self-block and pin-mate. Reciprocally changed functions of the WTs, BS and WL/WT, reciprocal change of self-blocking and mating squares and complete diagonal/orthogonal harmony between solutions in an excellently constructed Meredith position without white or black pawns. [Ž.J]

82. Nikola Stolev
Boletim da UBP 1988



h#2 2.1.1.1. 4+11

83. Nikola Stolev
Kotelec 1988



h#2 b) Pe2→d3 5+12
c-e) Pe2→e3, e4, f3

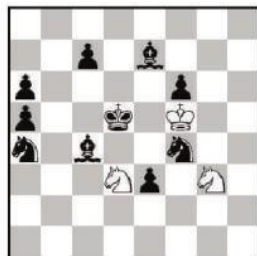
84. Nikola Stolev
3.HM The Problemist 1988



h#2 4.1.1.1. 10+8

82. I. 1.Kc4 Kf1 2.b1L (2.b1S?) Dc3#; II. 1.Kd4 Kg1 2.b1S (2.b1L?) De4#. Attractively doubled corresponding interference/battery play by the black and white Kings, with indirect unpin of a white pinned piece and anti-dual minor promotions by the BPb2. An economical and elegant position without white pawns. [ŽJ]

83. a) 1.Kf5 Dh7: 2.Kg4 Dg6:#; b) 1.Tf5 Dg6: 2.Kf4 Dg3#; c) 1.f5 ef4+ 2.Kf6 Lh4#; d) 1.Kd6 Dc8 2.Se5 Lb4#; e) 1.Td5 Dc8 2.Kd4 Dc3#. An original setting of paradoxical Albino twins. Another paradoxical idea – Pickaninny twins – is shown in no.83a. [ŽJ] A rare setting of Albino twins. [NS]



83a. Jorge Kapros
5.HM Olympic T 1985

h#2 b) Pc7→b6 c) Pc7→c6 d) Pc7→c5 e) Pc7→d6 (3+10)

- a) 1.Kd6 Se5 2.Sd5 Se4#
- b) 1.Kc6 Se2 2.Kb5 Sd4#
- c) 1.Lc5 Se4 2.Ld4 Sf4:#
- d) 1.Kd4 Sb4 2.Sd3 Se2#
- e) 1.Sc5 Se2 2.a4 Sb4#

84. FIDE Album 1986-1988; I. 1.Sb6: Sc3+ 2.Kc5: Se4#; II. 1.Sd6: Sa6+ 2.Kd5: Sb4#; III. 1.Sde5 Sc3+ 2.Ke3 Se6:#; IV. 1.Sfe5 Se4+ 2.Kd3: Sdc3#. A TF-helpmate with two excellently connected pairs of solutions. The 1st pair sets the Zilahi theme, with the white batteries being destroyed alternately by consecutive captures of both battery pieces, and another white battery playing as a Siers battery. In the second pair, Black anticipatorily unpins the white half-pinned front battery pieces which then play consecutively in reciprocal order, thus reciprocally changing the functions of these white batteries. [ŽJ]

85. Nikola Stolev
3.HM Toma Garai 50 JT
1989



h#2 b) Pa4→b6 6+9

86. Nikola Stolev
3.HM Šahovski glasnik
1989



h#2 2.1.1.1. 7+8

87. Nikola Stolev
1.Pr Kotelec 1989
version



h#2 b) Sb2→c3 6+10

85. a) 1.Td3: Te7: 2.Tf3 De6#; b) 1.Se3: La6: 2.Sg4 Db5#. A setting of double indirect unpin of the WD with alternate captures of one of the two white line pieces and white Bristol line-clearance. Complete diagonal/orthogonal analogy between solutions. [ŽJ]

86. I. 1.Db7 Tc4+ 2.Kd5 Dd7#; II. 1.Dc7 Le4 2.Kc3 Dg7#. An original combination of the themes known as Ianovcic and Feather-mechanism, with anticipatory self-pin. The self-pinning BD alternately opens and closes a white line and closes the line of a black piece. The pinned WD mates along the pin-line. Complete diagonal/orthogonal harmony in the solutions and an economical and open position. All the squares around the BK are vacant! [ŽJ]

87. Version, 2001, a) 1. Sef3 Kg3 (1- Kg4?) 2.Sh4+ Ld3:#; b) 1. Sgf3 Kg4 (1- Kg3?) 2.Sh4+ Te2:#. A complex combination of black battery creation on f3 with tempo checks and reciprocal dual avoidance with a choice of WK moves. Pin-mates with alternate captures of black rear battery pieces. Total diagonal/orthogonal harmony between solutions in an excellently constructed position without white pawns. [ŽJ]

88. Nikola Stolev
Problemblad 1990



h#2 b) -Pf5 6+8

89. Nikola Stolev
3.HM Kotelec 1990



h#2 2.1.1.1. 7+9

90. Nikola Stolev
4.PI Jugoslavia Quick
Champ. Dugo Selo 1990



h#2 2.1.1.1. 6+12

88. a) 1.Ke4 Seg6 2.Tc6 Ld5#; b) 1.Ke3 Lg4 2.Sc6 Sed5#. A setting of anticipatory unpin of white half-pinned pieces and alternate self-unpin by the BK of the two initially pinned black pieces, with double black interference on c6 and well matched diagonal/orthogonal solutions. Pin-mates on the same square in an excellently constructed position without white pawns. [ŽJ]

89. I. 1.c6 Sd7+ 2.Sf5 Sc5#; II. 1.c5 Sf3+ 2.Sg5 Sd4#. A diagonal/orthogonal setting of black transferred pin with alternate change of pin-line of the BSs by indirect unpin and complex re-pin, BPc7 one-two play and double pin-mates with mixed interference. A similar complex is shown by the author in set play form in 86a. [ŽJ]

89a



89a. Nikola Stolev

3.Com Wola Gulowska 1989

h#2* (7+7)

Set Play: 1.- Sd7+ 2.Sc5 Sf6#

1.g4 Sf3+ 2.Sd5 Sg5#

90a. Arno Tüngler

5.Pr Die Schwalbe 1984

h#2 b) Sf8→d7 (8+4)

a) 1.Tc8: Ld7+ 2.Ke7 bc8S#

b) 1.Sb8: Lf7:+ 2.Kd7 cb8S#

90a

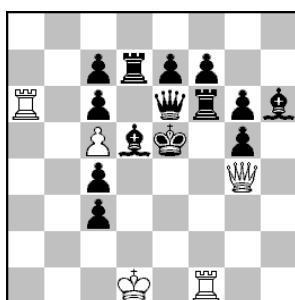
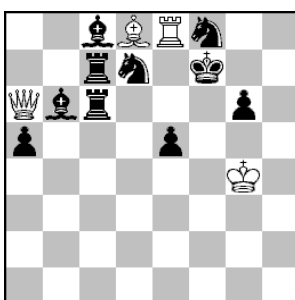
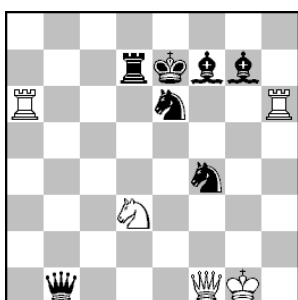


90. After Arno Tüngler (see no.90a). I. 1.Sb8: De5:+ 2.Kc6 cb8S#; II. 1.Tc8: Df7+ 2.Kd6 dc8S#. A double setting of the Phoenix theme with unguard of a BK flight by alternate captures of the WSs; chameleon echo mates by the promoted WSs in multisolution form and completely analogous black and white play between the solutions. [ŽJ]

91. Nikola Stolev
2.Pr Kotelec 5 TT 1991

**92. Nikola Stolev &
Zlatko Mihajlovski**
3.Pr NBvSV 60 JT 1991

93. Nikola Stolev
Kotelec 1991



h#2 b) Sd3→f3 5+7 h#2 2.1.1.1. 4+10 h#2 b) WLa6 5+14

91. a) 1.Db6+ Df2 2.Kd6 Dc5#; b) 1.Dg6+ Dg2 2.Kf6 Dg5#. A strategic setting of double transferred pin of the WD with direct unpin and complex pin of the WD, direct checks to the WK, double anticipatory self-pin of the BD and double pin-mates by the pinned WD. Phenomenal construction and an aristocratic Meredith position. [ŽJ]

92. FIDE Album 1989-1991; I. 1.Lc5 Le7 2.Ke6 Dc4#; II. 1.Tc5 Te7+ 2.Kf6 Df1#. An attractive combination of white and black Grimshaw with a black indirect half-pin and the Gamage theme. Pin-mates and an economical and elegant position without white pawns. [ŽJ] This problem, a joint idea, was composed in a very short time on one of Ohrid's beaches on 17.08.1990. [NS]

93. Version, 2001, a) 1.Tf5 Tc6: 2.Kf6 Dd4#; b) 1.Df5 Lc4: 2.Ke6 Te1#. A diagonal/orthogonal setting of double pin-mates with double black anticipatory self-pin on f5, black complex pin and black square vacation. [ŽJ] Forzberg twins. [NS]

94. Nikola Stolev
Com. Zagrebački susreti
1991



h#2 b) Pe3→c4 6+16

95. Nikola Stolev
3-6 Com Phénix 1992



h#2 2.1.1.1. 7+9

96. Nikola Stolev &
Boško Milošeski
2.HM Kotelec 1993



h#2 b) Lb5→d8 6+8
c)=b Tb8→b5 d)=c Sf8→e5

94. a) 1.Tb4 Dd4+ 2.Kd4: Lb2#; b) 1.Tg3 Dd6+ 2.Kd6: Lf4#. An unusual combination of black indirect half-pin with double sacrifice of the pinned WD along the pin-line, black interference and pin-mate. [ŽJ]

95. I. 1.Dc3: Te5+ 2.Kd4 Td2#; II. 1.De3: Le5 2.Ke4 Dh1#. Double anticipatory self-pin of the BD, unguard of a flight for the BK by capture of the white doubled line pieces and Umnov theme. Reciprocally changed functions of the white pieces Lc3/Te3 - active guard and captured, & Da1/Te2 - mate and pin. Diagonal/orthogonal reciprocally changed directions of the anti-critical play of the BQ and white line pieces. [ŽJ].

96. a) 1.Ke5 e8L 2.Kf4 Ld6#; b) 1.Kc7 e8S+ 2.Kc8 Sd6#; c) 1.Kc6: e8D 2.Kb6 Dd6#; d) 1.Ke6 e8T 2.Kf6 Td6#. A strong task of 4 mates on the BK's initial square by the same Pe7 promoted to different white pieces (AUW). The BK plays to 8 different squares. The same thematic complex with regular twinning was shown later in no.96a. [ŽJ] The difficult idea required twin creation with rather heavy changes. Composed on 25.10.1992 for the P. ten Cate JT. [NS]



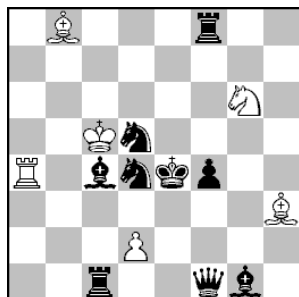
96a. Alexander Pankratiev & Dieter Müller

1.HM ASIGC Telescacco 2000 1994

h#2 b) Le8→d3 c) Sg8→d5 d) Tb7→h3 (6+10)

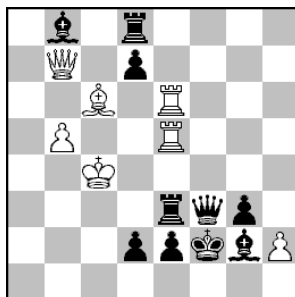
- a) 1.Ke7 d8S+ 2.Kf8 Se6#
b) 1.Kd5 d8L 2.Kc4 Le6#
c) 1.Kd6 d8T 2.Kc6 Te6#
d) 1.Kf5 d8D 2.Kg4 De6#

97. Nikola Stolev
diagrammes 1993
version



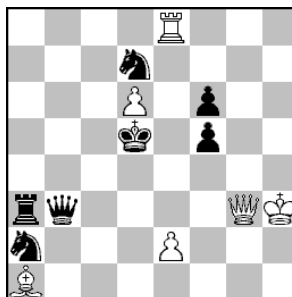
h#2 2.1.1.1. 6+9

98. Nikola Stolev
US Problem Bulletin 1993
version



h#2 b) Pd2→c5 7+1

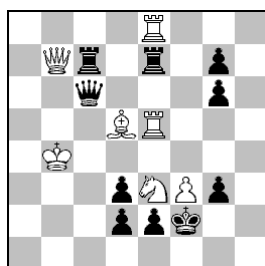
99. Nikola Stolev
1.Com Mat Plus 1994



h#2 2.1.1.1. 6+7

97. Version, 2001, Nikola Stolev - Selected Problems. I. 1.Sc3 Sh4 2.Lf7 Lf5#; II. 1.Se3 Se5 2.Se2 d3#. A diagonal/orthogonal combination of a black half-pin with anticipatory check avoidance by neutralisation of a black battery with anticipatory interferences by the BSd5. Black interference by the front battery piece and pin-mates in an economical and open position. [ŽJ]

98. Version, 2001, Nikola Stolev - Selected Problems. a) 1.Te5: hg3 2.Ke3 Db6#; b) 1.Dc6: h3 2.Kf3 Tf6#. Anticipatory self-pin is performed after captures of white line pieces by moves along the pin line in a perfectly matched diagonal/orthogonal mechanism. Reciprocally changed functions of two pairs of doubled white pieces, Te5/Lc6 - capture and guard, and Te6/Db7 - pin and mate. A similar thematic complex with mutual captures of two pairs of black and white pieces is shown in **no.98a**. Here the black thematic piece stands between the doubled white pieces. [ŽJ]



98a. Živko Janevski

Die Schwalbe 2000

h#2 b) Pg7→f4 (7+10)

a) 1.Dd5: T5e7: 2.Kf3: Tf8#

b) 1.Te5: Lc6: 2.Ke3: Db6#

99. I. 1.Sc3 Te5+ 2.Kd4 Df4#; II. 1.Se5 Lc3 2.Ke4 Df3#. An economical diagonal/orthogonal setting of black anticipatory self-pin with reciprocally changed B1 and W1 arrival squares and pin-mates by the initially pinned WD. [ŽJ]

100. Nikola Stolev
1.Com *Mat Plus* 1995



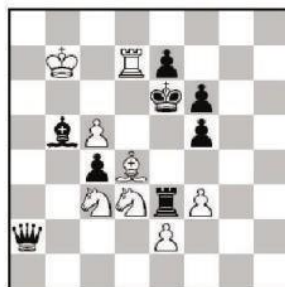
h#2 b) Ke4→b5 6+6

101. Nikola Stolev
2.HM *Probleemblad* 1995



h#2 b) Wl b3 7+13

102. Nikola Stolev
Com. Tel-Aviv TT 1996



h#2 2.1.1.1. 8+8

100. a) 1.Kf3 Sf6 2.Lc4 Le4#; b) 1.Ka5 Sc7 2.Tc4 Tb5#. An unusual setting of black transferred pin. The BK directly unpins his own piece and creates a black half-pin mechanism at B1. The unpinned black piece pins the other piece from the half-pin mechanism and opens a line for the white piece which mates on the BK's initial square. Black Grimshaw on c4, delayed Umnov effects and pin-model mates in an economical Meredith position. Complete diagonal/orthogonal harmony between solutions. [ŽJ]

101. a) 1.Se5: Ta4 2.Kg4 Sf2#; b) 1.de4 Db2: 2.Kf6 Sd7#. A combination of the Zilahi theme with unguard of a flight for the BK by alternate captures of WSs and reciprocal white masked battery transformation. Active pin-mate with complex pin of the black masking piece, and complete diagonal/orthogonal harmony between solutions. [ŽJ]

102. I. 1.Td3: (1.cd3?) Le3 2.Ke5 Te7#; II. 1.Ld7: Sb5 2.Kd5 Sf4#. A combination of a passive Zilahi with anticipatory unguard of a flight for the BK by capture of a white piece and Umnov effects. [ŽJ]

103. Nikola Stolev

Com. Toma Garai 60 JT
1996



h#2 b) Ke8→h8 5+8

104. Nikola Stolev

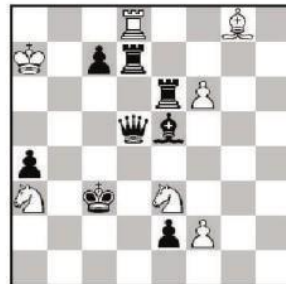
1-2.Pl Liga na Makedonski
Problemisti 1996



h#2 b) Sc4→d4 6+10
c) Pe4→e7

105. Nikola Stolev

4.HM Mat Plus 1996



h#2 2.1.1.1. 7+8

103. a) 1.De3 Td7+ 2.Ke4 Seg5#; b) 1.Db2 Sf4:+ 2.Kc3 Tc7#. An economical setting of indirect unpin of a white piece with critical interference by the BK. Reciprocally changed functions of the white pieces Se6/Tg7 and complete diagonal/orthogonal harmony between solutions. [ŽJ]

104. a) 1.ed3 Td3:+ 2.Kc5 Se4#; b) 1.cd2 Sf4:+ 2.Kc4 Tc3#; c) 1.fe3 Sc4: 2.Ke6 Sf4#. A strong combination of a cyclic Zilahi (passive form) with unguard of a flight for the BK by capture of a white piece and delayed Umnov. White gives mate on the square vacated at B1. Cyclically changed functions of the white pieces Sd3/Te3/Sd2 - capture, active guard and mate. [ŽJ]

105. I. 1.Da2 Sb1+ 2.Kb3 Tb8# II. 1.Dd2 Sb5+ 2.Kd3 Lh7#. A setting of two BD anti-critical self-blocks and black self-pin, using two incomplete indirect black half-pin mechanisms with the BD as focal piece. Complete diagonal/orthogonal analogy in the solutions and pin-mates in an economical and open position. All the squares around the BK are vacant! [ŽJ] A clean and clear position. [NS]

106. Nikola Stolev
7.PI 5 WCCT 1994-1997



h#2 2.1.1.1. 7+8

107. Nikola Stolev
7.PI Macedonia - Croatia
1997 version



h#2 b) Ke6→g5 6+10

108. Nikola Stolev
6.PI Macedonia - Croatia
1997



h#2 b) Kb5→f2 4+16
c) Kb5→g8

106. I. 1.Se4: Tf3 2.Kc3 Sd5#; II. 1.Ke5: Lh2 2.Td4 Tf5#. Reciprocal transformation of a white direct battery into an indirect masked battery with ambush play and active pin-mates indirectly pinning a black piece. Reciprocally changed functions of white batteries and well matched diagonal/orthogonal solutions. [ŽJ]

107. Version, 2001, a) 1.Sf3+ Le4 2.Ke4: Th4#; b) 1.Tf3+ Te3 2.Ke3: Dg1#. Double anticipatory self-pin of the black front battery pieces on the same square f3 and check avoidance with sacrifice of a white piece on the battery lines; complete diagonal/orthogonal harmony in the solutions. Reciprocally changed functions of the white Dh1/Th3 - pin and mate, and Ta3/Lg6 - guard and sacrifice. [ŽJ]

108. a) 1.Kc5 Te4 2.de4 Tf5:#; b) 1.Ke1 Thh3 2.gh3 Lh4#; c) 1.Kh8 Lg5 2.hg5 Te8#. A combination of a cyclic Zilahi with sacrifice of white thematic pieces on empty squares and black direct self-pin. Pin-model mates and cyclically changed functions of the white pieces Le7/Te3/Th5: pin, sacrifice and mate. A similar combination with triple anticipatory self-pin of the BD is shown in **no.108a**. [ŽJ] Difficult idea – heavy position. [NS]



108a. Viktor Chepizhny
1.Pr *Shakhmatnaya kompozitsya* 2006
h#2 3.1.1.1. (7+10)

I. 1.De6+ De5+ 2.Ke5: Lb8#
II. 1.De5+ Se4 2.Ke4 Dc4#
III. 1.De4+ Le3+ 2.Ke3: Sd5#

**109. Nikola Stolev &
Živko Janevski**
1.HM Zlatko Mihajloski
50 JT 1997 version



h#2 b) Td7→g7 10+9
c) Td7→f4

110. Nikola Stolev
9.PI Liga na Makedonski
Problemisti 1998 version



h#2 2.1.1.1. 6+9

111. Nikola Stolev
1.PI Liga na Makedonski
Problemisti 1998



h#2 b) Kc3→b4 4+13
c) Kc3→g2

109. Version, Živko Janevski - *Selected Helpmates*, 2009. a) **1.Lf5: Sd3+ 2.Kd6: Lf4#**; b) **1.hg5 Sh6 2.Kf6: Sfg4:#**; c) **1.Tf2: Lf4+ 2.Ke4 Sg3#**. Cyclic Zilahi with unguard of a BK flight by capture of the white thematic pieces, Umnov effects and cyclically changed play and functions of the white pieces: Sf5/Lg5/Sf2 (captured, mate, and active guard by playing at B1). [ŽJ].

110. Version, *Orbit*, no.52, 2011. I. **1.Df4 Ld4 2.Kf3 Lc6#**; II. **1.Dd4 Tf4+ 2.Ke3 Te7#**. A combination of the Island theme with double anticipatory self-pin of the BD and reciprocally changed black self-pin and white/black interference squares. Pin-mates and reciprocally changed functions of the white line pieces Lb6/Tf7 (interference and pin) & Lb5/Tg7 (mate and guard). [ŽJ]

111. a) **1.De4(A) Dc5+(B) 2.Kd3 Td6#**; b) **1.Dc5(B) Tf4+(C) 2.Kb5 Ld3#**; c) **1.Df4(C) Le4+(A) 2.Kf2 Dh4#**. An attractive and difficult combination of triple gate-opening with the following themes: anticipatory self-pin of the BD on different lines, cyclic arrival squares (e4/c5/f4) of the black self-pinned pieces and white pinning pieces, and cyclically changed functions of the white pieces Dh5/Lg6/Tf6: active guard, pin and mate. An open and well constructed position without white pawns. A masterpiece! [ŽJ]

112. Nikola Stolev
2.Pl Liga na Makedonski
Problemisti 1998



h#2 b) Te1→d5 4+13
c) Kc5→e2

113. Nikola Stolev
4.Pl Liga na Makedonski
Problemisti 1999 version



h#2 b) Sf2→e2 4+12

114. Nikola Stolev
Orbit 1999



h#2 6+11
b) WLe2 & WLf6

112. a) 1.De6(A) De3+ 2.Kd6 Le5#(B); b) 1.De5(B) Tc6:+ 2.Kd4 Df4# (C); c) 1.Df4(C) Lc3 2.Ke3 Te6#(A). A combination of triple anticipatory self-pin of the BD with cyclically changed arrival squares (e6/e5/f4) of the BD and the white mating pieces, and cyclically changed functions of the white pieces Dh6/Lh8/Tg6: active guard, mate and pin. [ŽJ] A difficult idea. [NS]

113. Version, 2001, a) 1.De5 Dc7 2.Kf4 Tf6#; b) 1.Te5 Te6 2.Ke4 Db7:#. Inversion of pinning of black and white pieces of the same kind with mixed unpinning of white pieces and black complex anticipatory self-pin. Black Leibovici anti-Bristol on e5 and pin-model mates in an economical and elegant position without white pawns. Reciprocally changed functions of the two initial white pin-mechanisms. [ŽJ]

114. a) 1.Df4 d4 2.Kf3 Te3:;; b) 1.De5 Lf3+ 2.Kd4 de3#. Anticipatory self-pin with reciprocally changed black and white arrival squares and reciprocally changed mixed and black interferences on the squares d4/f3. Indirect unpin of white pieces by the BK and pin-mates on the same square in completely analogous diagonal/orthogonal solutions. [ŽJ] Unusual creation of Forsberg twins, with black self-pins. [NS]

115. Nikola Stolev
2.HM J. Figueiredo MT
1999



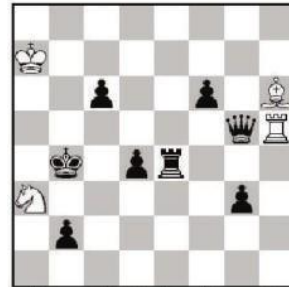
h#2 3.1.1.1. 8+9

116. Nikola Stolev
1.HM *Orbit* 1999



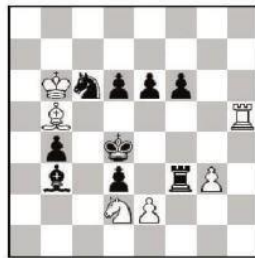
h#2 b) Sd4↔Pd5 8+14

117. Nikola Stolev
2.Com A. Popovski 65. JT
2000 version



h#2 b) Kb4→d1 4+8

115. *Boletim da UBP*, 1997-2000; *FIDE Album 1998-2000*; **I.** 1.Dc6 Te3:+ 2.Kd5 c4#; **II.** 1.De6 Tc7 2.Kd6: Sc4#; **III.** 1.Dc5 Te6+ 2.Kd4 Tc4#. A combination of triple anticipatory self-pin of the BD on different white lines with a delayed Umnov and mates on the same square. A similar complex with anticipatory self-pin of three different black pieces on the same line is shown in **no.115a**. [ŽJ]



115a. Živko Janevski
Orbit 2000 version
h#2 3.1.1.1. (6+9)

1.Ld5 Ka6 2.Kc5 Sb3#
1.Se5 e3+ 2.Kd5 Lc6#
1.Tf5 Lc6: 2.Ke5 Sf3#

116. a) 1.Td3 Da7 2.Ke3 Sc2#; b) 1.Tf6 Tb5 2.Kf5 Se7:#. A diagonal/orthogonal setting of transformation of a white direct battery into a white masked indirect battery with black complex pin, black self-block, black anti-critical play and active battery pin-mate. [ŽJ]

117. Version, *Orbit*, no.52, 2011; a) 1.Dd5 Te5 2.Kc5 Lf8#; b) 1.Dd2 Le3 2.Kc1 Th1#. A setting of double anticipatory self-pin of the BD with mixed Bristol line-clearance and mixed interference. Pin-mates and reciprocally changed functions of the white line-pieces. Complete diagonal/orthogonal harmony between solutions in an economical and well constructed Meredith position without white pawns. [ŽJ]

118. Nikola Stolev
Com. 12th Sredba na
Solidarnosta 1998-2000



h#2 b) Pd5→c5 5+8
c) Lb7→a7

119. Nikola Stolev
2.Com A. HERNITZ MT
Šahovski Glasnik 2000



h#2 b) Db2→b8 6+9

120. Nikola Stolev
2.Pr The Macedonian
Problemist 2000 version



h#2 2.1.1.1. 6+11

118. a) 1.Ta6 Sg3 (1.- Sd6?) **2.Tf6 Sc4#**; **b) 1.Dh8 Sd4**: (1.- Sg7?) **2.Df6 S2f3#**; **c) 1.Ld8 Se3** (1.- Se7?) **2.Lf6 Lb8#**. An economical setting of triple self-block on f6 with dual avoidance at B1 where the avoided moves fails because of black/white interference. Model mates. [ŽJ] The problem was composed with the theme required for the 6th WCCT. [NS]

119. a) 1.Lg2 cb3 2.Tf3 Td7#; **b) 1.Tg3 Tc6: 2.Lf3 c3#**. An economical setting of white indirect unpin and black critical Grimshaw on f3. Reciprocally changed functions of the white Pc2 & Tc7 – unpinned and active guard & mate. [ŽJ] The basic idea of this problem is the setting of a distant black Grimshaw. [NS]

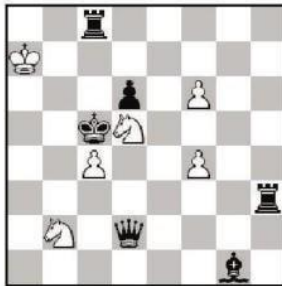
120. Version, 2001, Nikola Stolev Selected Problems. I. 1.Lb3 Sf3 2.Se1 Sfe1#; II. 1.Tc7 Sf4 2.Sg6 Sfg6#. A complex strategic combination of black battery destruction with anti-ambush play by a black rear battery piece and interference on Black's own line, and white masked battery creation with indirect unpin of the sacrificing black front battery piece. Complete diagonal/orthogonal harmony between solutions in a well constructed position without white pawns. [ŽJ] The first version of this problem was published in the daily paper *Nova Makedonija* on 07.12.1985. [NS]

**121. Nikola Stolev &
Živko Janevski**
1.Pr A. Popovski JT 2000 v.



h#2 2.1.1.1. 6+13

122. Nikola Stolev
3.HM Orbit 2001 version



h#2 b) Pd6→c6 6+6
c) -Dd2

123. Nikola Stolev
6.PI Macedonia- Russia-
Ukraine 2001



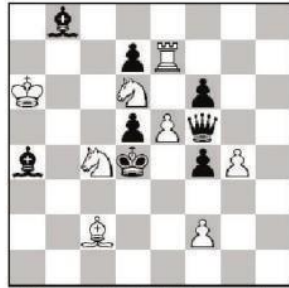
h#2 b) Kb3→g5 6+10

121. Version Živko Janevski - *Selected Helpmates*, 2009, FIDE Album 1998-2000; **I. 1.Lc6 fg3+ 2.Kg4 Tg8#; II. 1.De5 fe3+ 2.Ke4 Lc6#.** An attractive combination of anticipatory self-pin and postponed self-pin of black half-pinned pieces using King moves along the half-pin line. Double pin-mates and reciprocally changed functions of the white line pieces Ld7/Te8 (pin and mate) and of the black pieces Lc4/Dd4 (anticipatory self-pin and half-pin). [ŽJ]

122. Version *Orbit*, no.52, 2011; **a) 1.Tc6(a) (1.Db4?) Sc7 2.Db4(b) Se6#; b) 1.Db4(b) (1.Ld4?) Sc3 2.Ld4(c) Se4#; c) 1.Ld4(c) (1.Tc6?) Se3 2.Tc6(a) Sd3#.** An economical Meredith setting of black cyclic moves with cyclic self-blocks on the flights c6, b4 & d4 and cyclic dual avoidance where the avoided moves fail because of white/black interference. [ŽJ] The theme which was set for the 6th WCCT. [NS]

123. a) 1.Td5: Se6 (1.- S~?) 2.Tdc5 Dd4#; b) 1.Ld5: Sb5 (1.- S~?) 2.Lf7 Dg3:#. A diagonal/orthogonal setting of black reciprocal battery creation with double annihilation capture of the WPd5 and anticipatory check-avoidance with anticipatory closing of black lines by the WSd4. [ŽJ]

124. Nikola Stolev
1.Pl Macedonia-USA
2001



h#2 b) WTd6 8+8

125. Nikola Stolev
Orbit 2001 version



h#2 b) Dd1→h8 7+13

126. Nikola Stolev
13.Pl Macedonia-Russia-
Ukraine 2001



h#2 b) Th5→d2 9+14

124. FIDE Album 2001-2003; a) 1.Dd3 Sb5+ (1.- Sf5+?) 2.Ke4 Sd2#; b) 1.De6 Sb6 (1.- Se3?) 2.Ke5: Td5:#. An original combination of double anticipatory self-pin of the BQ with direct pin of white pieces and reciprocal indirect self-unpin of white pieces. [ŽJ] Double function of the B1 moves and mutual unpins by the WSs. [NS]

125. Version *Orbit*, no.52, 2011; a) 1.Td3: Sf5 (1.- Sc6?) 2.Te3 Dd4#; b) 1.gf6 Sc6 (1.- a3?; 1.- Sf5?) 2.f5 De5#. A diagonal/orthogonal setting of black battery creation with white annihilation capture, anticipatory check avoidance with white/black interference, consecutive white line-opening by Black and black interference. In each twin there exists dual avoidance at W1 where the avoided moves fail because of check to the WK, thus justifying the white anticipatory interference on the black line. [ŽJ]. The problem was composed for the Macedonia-Russia-Ukraine match, 2001. [NS]

126. a) 1.fe4 (1.Te4:?) Lf4 (1.- Lg1?) 2.Lg3 de3# (2.- Le3:?)#; b) 1.Te4: (1.fe4?) Tc3 (1.- Td1?) 2.Tc2 Tdd3:# (2.- Tcd3:?). An original presentation of anticipatory check-avoidance and interference by a white piece with anti-critical play along the pin-line, and dual avoidance at B1 & B2. The black piece pins the white piece which avoids check to the white King and prevents it from mating. An original and attractive choice of the white mating move. [ŽJ]

127. Nikola Stolev
1.HM M. Prcic 60 JT 2002



h#2 3.1.1.1. 5+10

128. Nikola Stolev
Orbit 2002



h#2 b) Td1→e1 8+9

129. Nikola Stolev
Com. *Orbit* 2002



h#2 2.1.1.1. 7+11

127. After Fadil Abdurahmanović (no.127a). **I. 1.Tcc3 Tc1 2.Kc4 Db3#; II. 1.De3 Df2 2.Kd4 Td1#; III. 1.Lf4 Dh2 2.Ke5 Tg5#.** A triple setting of black complex pin with black square vacation, black Leibovici interference and pin-mate. An economical and elegant position without white pawns. [ŽJ]

1.



127a. Fadil Abdurahmanović
Pr. *Springaren* 1992

h#2 3.1.1.1. (7+12)

I. 1.Dc3: Te8 2.Ke4: Dh7#

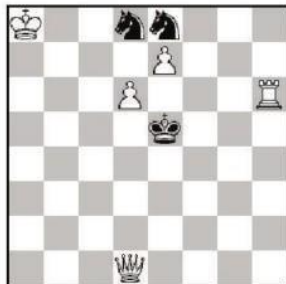
II. 1.Te4: Tc8 2.Kc3: Tb3#

III. 1.Sc6 Td8 2.Kd4 Td5:#

128. a) **1.Lc5: d4+ 2.Ld4: ed4#;** b) **1.Sc5: e4 2.Se4: Te4:#.** An original combination of the Umnov theme with annihilation capture of the WPe5, square vacation for the mate, sacrifice of a white piece, black switchback and pin-mate. [ŽJ] This problem was inspired by the article 'The delayed follow-my-leader in the h#2' by Mario Parrinello, *Orbit* no.15, 2002. [NS]

129. **I. 1.Dc6:+ Kc6:+ 2.Tf5 Sf3#; II. 1.Td6: Kd6:+ 2.Lf5 Se6#.** A nice delayed Umnov theme setting with square vacation for the WK by capture of a white piece, white Royal battery play, black line vacation, black complex pin and pin-mate. [ŽJ] Mate on the square on which a guarded black piece stands in the initial position. [NS]

130. Nikola Stolev
10.PI Belgrade Internet TT
2004



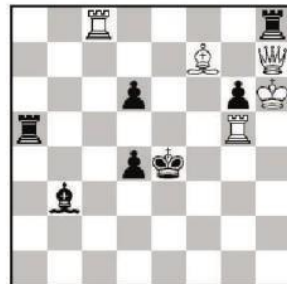
h#2 b) BDe8 5+3

131. Nikola Stolev
4.PI Liga Problemista
II/2004



h#2 2.1.1.1. 6+5

132. Nikola Stolev
1.Pr Shakhmatna Misl
2004



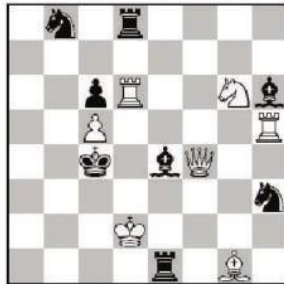
h#2 2.1.1.1. 5+7

130. a) 1.Sf6 Dd3 2.Ke6 e8D#; b) 1.Dg6 Dd5+ 2.Kf6 e8S#. An economical setting of black anticipatory self-pin with white square vacation by Black, delayed Umnov effects and pin-mate by white promotion. Corresponding white promotions on e8 and Forsberg twins. [ŽJ] Also possible are two Forsberg twins c) BLd8 & d) BTe8 which do not fit into the basic thematic complex of this problem. c) **1.Sf6 Dg4 2.Sd5 Te6#; d) 1.Kf5 ed8D 2.Te4 Df6#.** [NS]

131. I. 1.Sbd4: Le8 2.Sb5 Te4#; II. 1.Sfd4: Tf7 2.Sf5 Lb3#. An economical setting of gate-opening with double annihilation of the WPd4 and switchback of the BSs in a well constructed Meredith position. [ŽJ] This easy composition was composed in a very short time during my official residence in Japan. [NS]

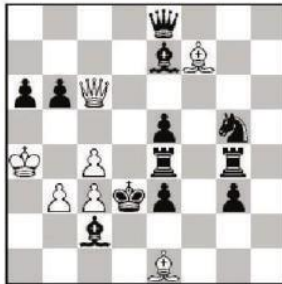
132. I. 1.Le6 Tg6: 2.Kd5 Tg5#; II. 1.Te5 Lg6:+ 2.Kd5 Lf7#. A diagonal/orthogonal setting of black anticipatory self-pin with anti-Bristol play by black thematic line-pieces along the pin-lines and double white line-opening with annihilation capture of the same BPg6. Switchback pin-mates and an excellently constructed Meredith position without white pawns. [ŽJ] A Meredith. [NS]

133. Nikola Stolev
3.Pr Orbit 2004



h#2 b) Sg6→f6 7+8

134. Nikola Stolev
StrateGems 2004



h#2 2.1.1.1. 7+12

135. Nikola Stolev
4.HM Orbit 2004



h#2 b) Kf3→e2 8+13

133. FIDE Album 2004-2006; a) 1.Sg5 (1.Lg5?, 1.L~?) Td5 2.Kd5: Df7#; b) 1.Te3 (1.Sf2?) Td4+ 2.Kd4: De4:#. A combination of black anticipatory self-pin with double indirect unpin of the WD and dual avoidance at B1 which justifies both B1 effects. [ŽJ] Sacrifice of WT. [NS]

134. I. 1.Dc8 Dg6 2.Dc4:+ Lc4:#; II. 1.Dg8 Lg6 2.Dc4:+ Dc4:#. A combination of the many ways theme with black ambush play, square clearance for the mate by capture of the WPe4, black pins and pin-mates on the same square. [ŽJ]

135. a) 1.De5:(A) Tde7: 2.Dd5:(B) Tf6:#; b) 1.Dd5:(B) Db7: 2.De5:(A) Lb5:#. A diagonal/orthogonal setting of reciprocal consecutive captures of the white Pawns with exchange of effects of the black moves: annihilation and self-pin. A pity that the mating square f6 is unguarded by the capture of the BPe7 at B1 in the a) position. [ŽJ]

136. Nikola Stolev
1.HM *Shakhmatnaya*
Kompozitsya 2004



h#2 b) Sf5→e5 10+11

137. Nikola Stolev
9.HM *The Ural Problemist*
2005 version



h#2 b) Kd3→g4 6+12

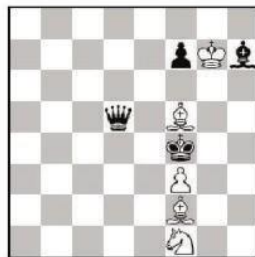
138. Nikola Stolev
3.Pr 14th *Sredba na*
Solidarnosta 2005



h#2 b) WSd3 6+12

136. a) 1.Sh6: Le4 2.Ke3: Dh6:#; b) 1.Sd7: Sf5 2.Kd3: Td7:#. A diagonal/orthogonal setting of white interference with sacrificial square vacation for the mate and consecutive capture of white pieces. Reciprocally changed functions of the white Lc3 & Se3 (interference & captured) and of the Te7 & Dh7 (interfered and mating). [ŽJ]

137. Version, *Orbit* 2011. a) 1.Le5! Sc4! (1.- Sf5?) 2.Te4: Sb4#; b) 1.Tf6! Sf5! (1.- Sc4?) 2.Dg5 Se5#. A difficult and rare setting of consecutive black anticipatory interference and white/black anticipatory interference with reciprocal dual avoidance at W1. **No.134a** shows the same combination in an economical and symmetrical Meredith position. [ŽJ]. Anticipatory check avoidance. [NS]



137a. Živko Janevski
9.PI Macedonia-Israel 2005
h#2 2.1.1.1. (5+4)

I. 1.f6 Le4 (1.- Lg4?) 2.De5 Le3#
II. 1.Lg6 Lg4 (1.- Le4?) 2.Dg5 Lg3#

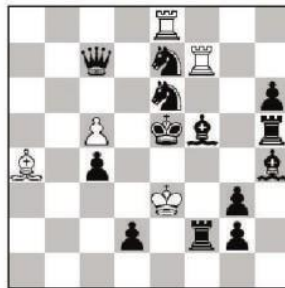
138. FIDE Album 2004-2906; a) 1.Te2 Td6+ 2.Kd6: Td4:#; b) 1.c4 Tc6 2.Kc6: Se5:#. A rich strategic combination of themes: double sacrifice of the pinned WTb6 along the pin-line, black self-pin, white unpin, white line-opening by Black and pin-mate. Reciprocally changed functions of the two initial indirect black pin-mechanisms. [ŽJ] Reciprocally changed functions of the white Ls and of the black pieces Pc5 & Te4. [NS]

139. Nikola Stolev
3.Pl Liga Problemista
III/2005



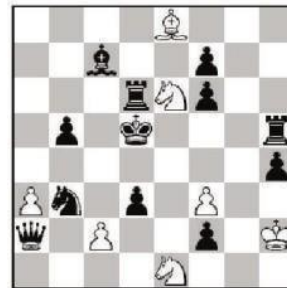
h#2 b) Sb4→c3 8+13
c)=b Ta4→h8

140. Nikola Stolev
4.HM *StrateGems* 2006



h#2 b) La4→f8 5+13

141. Nikola Stolev
1.Com *Orbit* 2006



h#2 b) Le8→b6 7+12
c)=b Sb3→g5 d)=c Lb6→d7

139. a) 1.Sd3: Tb4 2.cb4 Ld4:#; b) 1.Td3: Ld4+ 2.Kd4: Sf5:#; c) 1.ed3+ Se4 2.Ke4: Te8#. A complex cyclic Zilahi setting with alternate sacrifices of the white thematic pieces with Umnov effects and triple self-block on d3 in a heavy position. [ŽJ]. A heavy composition, composed on 21.06.2005. [NS]

140. a) 1.Sf4 Ld7 2.Lg5 Tf5:#; b) 1.Sg6 Td7 2.Tg5 Lg7#. A rich strategic setting of black half-pin with black anticipatory interferences, black Grimshaw on g5 and pin-mates. Moving the thematic WLa4 in the twinning detracts from the general impression of this well conceived problem. [ŽJ] This problem was composed for the Macedonia-Israel match. [NS]

141. a) 1.Sd4 Sd3: 2.Dc4 Sef4#; b) 1.Kc4 Ld4 (1.- La5?) 2.Thd5 cd3#; c) 1.Ke5 Sd4 (1.- Sg6?) 2.Dd5 Sd3:#; d) 1.Se4 Sg2 2.Te5 Se3#. A fourfold setting of anticipatory interference on black lines, two by a black and two by a white piece. [ŽJ] Another problem composed for the Macedonia-Israel match. [NS]

**142. Nikola Stolev,
Menachem Witztum &
Emanuel Navon**
Orbit 2007 version



h#2 b) Pe4→a2 9+10

143. Nikola Stolev
3-4.Pr *StrateGems* 2008
version



h#2 b) Pa3→b2 6+8

144. Nikola Stolev
18.Pl Macedonia-Russia-
Ukraine 2009



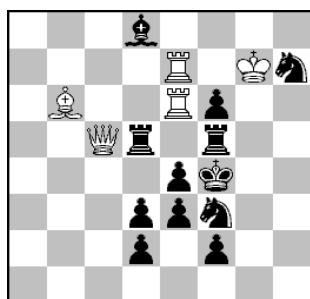
h#2 b) WSe1 5+8

142. Version, a) **1.Lb4: Tf8 2.Lf8: Df8:#**; b) **1.Ta4: La6 2.Ta6: Da6:#**. An unusual diagonal/orthogonal setting of white sacrificial Bristol line-clearance with square vacation for the mate by switchback sacrifice of the black piece. Umnov theme and consecutive clearance of the mating lines in two opposite directions. [ŽJ] A successful improvement on the original published in *Orbit* no.31 2006. [NS]

143. Version, *StrateGems* 2009. a) **1.Lc3 Tc1 2.Sa5 Tb4#**; b) **1.Td4 Te4 2.Sd8 Ld5**. An interesting setting of black square vacation, with black complex pin and two white line-openings by the focal BSb7. Reciprocally changed functions of white La8 & Tb8 (guard & mate) and pin-mates in an economical position with well matched solutions. [ŽJ]

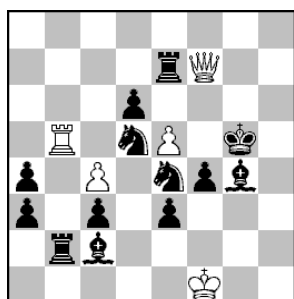
144. a) **1.Dc5 Ld3 2.Sc5d5 (2.Sbd5+?) Te4#**; b) **1.De4 S5d3 2.Sbd5 (2.Sc5d5+?) Sc2 #**. The front black masked battery pieces alternate self-blocks on the square (d5) just vacated by the BD. Reciprocal dual avoidance at B2 because of negative check by the unmasked black battery. Well matched diagonal/orthogonal solutions and play to the same square at W1 in an excellently constructed position. As an original presentation of the required theme, this deserved a high ranking, in my personal opinion. [ŽJ]

145. Nikola Stolev
3.HM Zlatko Mihajloski
60 JT 2009



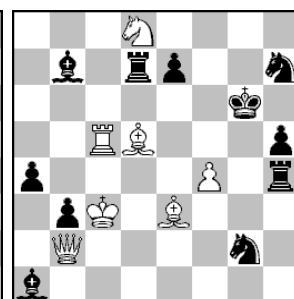
h#2 2.1.1.1. 5+12

146. Nikola Stolev
3.HM Sabra TT – Rio de
Janeiro 2009



h#2 b) Kg5→a2 5+13

147. Nikola Stolev
8.Pl Macedonia-Russia-
Ukraine 2009



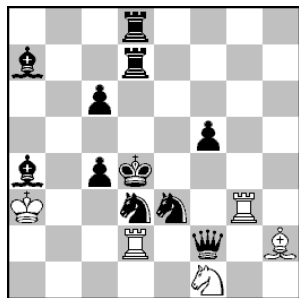
h#2 2.1.1.1. 7+11

145. 1.Lb6: De3:+(A) 2.Ke3: Te4: #(B); 1.Le7: Te4: +(B) 2.Ke4: De3: #(C). A diagonal/orthogonal Zilahi theme setting with masked unguard of a flight for the WK by capture of the rear doubled piece. Reciprocal white moves in an elegant position without white pawns. [ŽJ]

146. a) 1.Sdf6 Td5 2.Kf5 e6#; b) 1.Sb4 Dd5 2.Kb3 c5#. A diagonal/orthogonal setting of black anticipatory self-pin with Umnov effects and white battery pin-mate. [ŽJ]

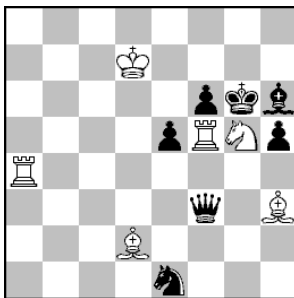
147. I. 1.Sf4: (1.Se1?) Kd2 [1...Kb4,Kc4? 2.Sd3 (S~)+?] 2.Sd3 (2.Sf4~?) Lf7#; II. 1.Ld5: (1.La6?) Kb4 [1...Kd2,Kd3? 2.Lc4 (L~)+?] 2.Lc4 (2.Ld5~?) f5#. A complex Zilahi theme setting with alternate annihilation captures of one white front indirect battery piece and self-pin/unpin of the other white front indirect battery piece. An unusual dual avoidance at W1 where the avoided moves fail because of check by the newly-created black battery. A masterpiece. [ŽJ]. One of my favourite problems, composed on 22.08.2008. [NS]

148. Nikola Stolev
2.Pr Marek Kolčák 50 JT
2010



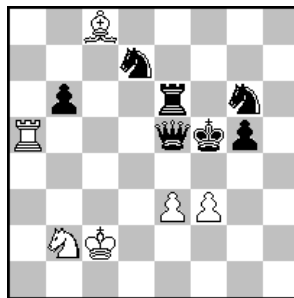
h#2 b) Kd4→c3 5+11

**149. Nikola Stolev &
Živko Janevski**
Orbit 2011



h#2 2.1.1.1.

150. Nikola Stolev
1.Pr Ljubomir Anastasov
70 JT 2011

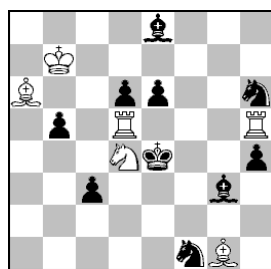


h#2*

6+7

148. a) 1.Sd5 Te3 2.c5 Le5#; b) 1.Sd5 Te3 2.c5 Le5#. An unusual twinning theme with different strategy in the black and white moves but identical solutions. Pin-mate and Umnov effects in a well constructed position without white pawns. [ŽJ]

149. I. 1.Dg4 Sf3 2.Kf5: Sh4#; II. 1.De3 Tf3 2.Kg5: Tg3#. An attractive combination of a passive Zilahi with double anticipatory self-pin of the BD and white play to the same square (f3) with Umnov effects. Completely harmonious solutions with pin-mates in an economical and well constructed position without white pawns. A similar complex with white indirect battery creation by annihilation capture of the BPb5 is shown in no.149a. [ŽJ]



149a. Nikola Stolev

2.Com Mongolia 90 TT 2002

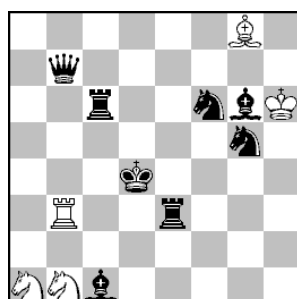
h#2 2.1.1.1. (6+10)

I. 1.Se3 Tb5: 2.Kd4: Tb4#

II. 1.Le5 Sb5: 2.Kd5: Sc3:#

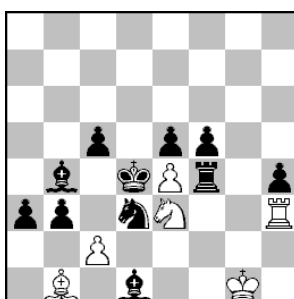
150. Set play: 1.- Sc4 2.Sf6 Sd6#; 1.Sc5 Sd3 2.Df6 e4#. An economical setting of an incomplete black half-pin with black transferred pin, double self-block on f6 and double-pin mate, in set-play form. [ŽJ]

151. Nikola Stolev
Orbit 2011
version



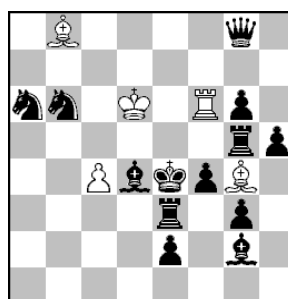
h#2 2.1.1.1. 5+8

152. Nikola Stolev
Com. Sabra TT Jesi 2011
version



h#2 b) Pe5→c4 6+11

153. Nikola Stolev
Francesco Simoni 50 JT
2011



h#2 2.1.1.1. 5+13

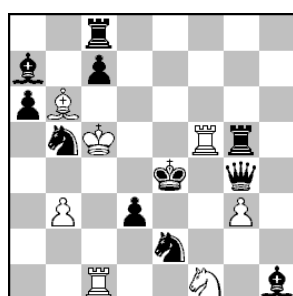
151. Version, *Orbit* 2011; **I. 1.Te5 Tc3 2.Sfe4 (2.Sge4?) Sc2#; II. 1.Ld3 Tb5 2.Sge4 (2.Sfe4?) Sb3#.** A diagonal/orthogonal setting of reciprocal dual avoidance with negative check by the newly created black batteries and double self-blocks on d5. [ŽJ] This is a version of problem which was composed for the Macedonia-Russia Ukraine match in 2009. [NS]

152. Version, *Orbit* 2011; **a) 1.T4f2 cb3 2.Sf4 Sf5:#; b) 1.La5 Sg4 2.Sb4 c3#.** A diagonal/orthogonal setting of two white indirect masked batteries (masking piece: BSd3) with black square vacation and black interference. Reciprocally changed functions of the white indirect masked batteries; well matched white/black play. [ŽJ]

153. I. 1.hg4 Kc6 (1.- Ke7? 2.Kf3+) 2.Kf3 Tf4:#; (1.Sb8:? Ke7 2.Ke5 Te6?); 1.Db8:+ Ke7 (1.- Kc6? 2.Ke5+) 2.Ke5 Te6#; (1.Tg4:? Kc6 2.Kf3 Tf4:?). A diagonal/orthogonal setting of unguard of a flight for the BK with alternate captures of the WLs and reciprocal dual avoidance at W1, where the avoided moves fail because of negative check by the newly-transformed direct black Royal battery. A nice choice at B1. [ŽJ] The same idea as in no.154 but with a different scheme. [NS].

154. Nikola Stolev

e4-e5 Magazine 2011

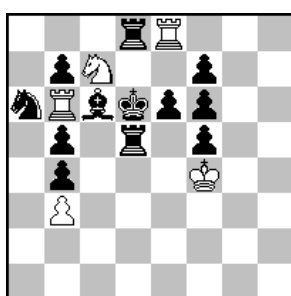


h#2

b) Tc1→g1 7+11

155. Nikola Stolev

4.Pr BiT TT 2013



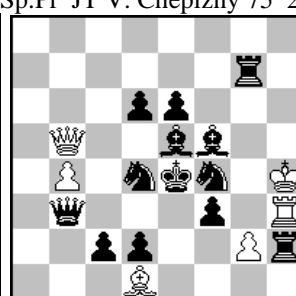
h#2

2.1.1.1.

5+12

156 N. Stolev & F.
Abdurahmanović
Macedonia & BiH

Sp.Pr JT V. Chepizny 75 2014



h#2

3.1.1.1.

6+13

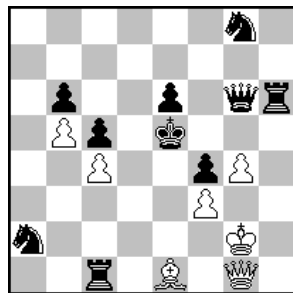
154. a) **1.Lb6+ (1.cb6+?) Kb4 (1.- Kc6? 2.Kd4+)** **2.Kd4 Tc4#**; b) **1.Tf5:+ (1.Df5:+?) Kc6 (1.- Kb4? 2.Kf3+?)** **2.Kf3 Sd2#**. A diagonal/orthogonal setting of unguard of a flight for the BK with alternate captures of the white pieces Lb6 & Tf5 and reciprocal dual avoidance at W1, where the avoided moves fail because of negative check by the newly-transformed direct black Royal battery. A nice choice at B1 move. [ŽJ]

155. I. **1. Tc5 Sd5 2.Sc7 Td8#**; II. **1.Sc5 Ta6 2.Td7 Sb5#**. *Elegant position with very nice play. Three "Umnov" moves and two pinned mates. Tempo moves without capturing of pieces.* (judge: Miodrag Mladenović). Presents Umnov moves and pin-mates. [NS]

156. I. **1.cd1S Dc4 2.Se3 gf3#**; II. **1.Thg2: Dd5+ 2.Kd3 Tf3#**; III. **1.Lh3: Dd3+ 2.Kd5 Lf3#**. In no. 156 we see Cyclic Zilahi with pin-mates on the same square. [NS]

157. Nikola Stolev

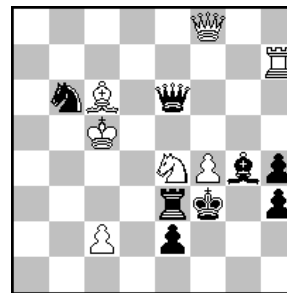
Sp.Pr Zilahi paradoks 2015



h#2 b)Sa2→d4 7+10
c)Sa2→d7
d)-Bd6

158. Nikola Stolev

1.Pr Polish Chess Federation 2018



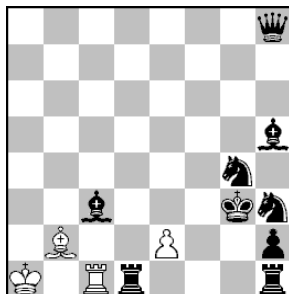
h#2 4.1.1.1. 7+8

157. a)1.Df6 La5 2.ba5 Dc5:#; b)1.Sf6 De3+ 2.fe3 Lg3#;
c)1.Td1 Dc5:+ 2.Td5 Lc3#; d)1.Dd6 Lg3 2.Tf6 De3#.
Reciprocal function of WD/L – sacrifice/mate. Two pin-mates. [NS]

158. I. 1.Td3 Td7 2.Ke3 Td3:#; II. 1.Lh5 Le8 2.Kg4 Lh5:#;
III. 1.Sd5 Te7 2.Ke4: Ld5:#; IV. 1.Df6 Th4: 2.Kf4: Df6:#. Umnov moves, two pin-mates. [NS]

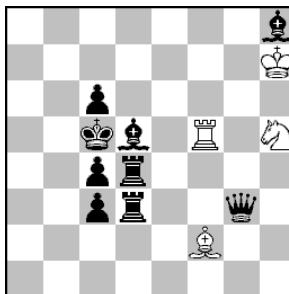
Part three: Helpmates in three moves

159. Nikola Stolev
Pr. Kotelec 1992



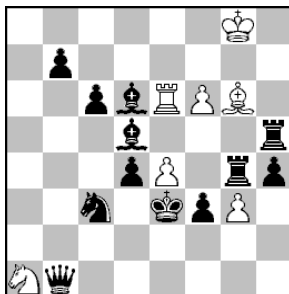
h#3 b) Kg3→h4 4+9

160. Nikola Stolev
U.S. Problem Bulletin 1993



h#3 b) Sh5→g1 4+9

161. Nikola Stolev
Probleemblad 1993



h#3 b) Sa1→a2 7+12

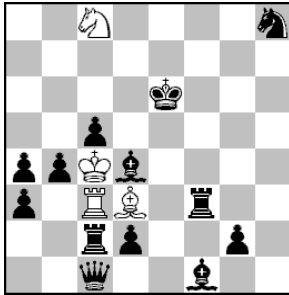
159. FIDE Album 1992-1994; a) 1.Tdg1 Tf1 2.Le1 Lf6 3.Tg2 Tf3#; b) 1.Lf6 Le5 2.Td4 Tg1 3.Lg5 Lg3#. Perfectly matched diagonal/orthogonal solutions with reciprocally changed line-clearance and line vacation by the BLc3 and BTd1, unpin of white pieces and self-blocks. [ŽJ] According to the results the h#3 is (relatively speaking) my most successful type of composition. [NS]

160. a) 1.De5 Lh4 2.Le4 Le7+ 3.Kd5 Sf4# ; b) 1.De3 Tf6 2.Te4 Tc6:+ 3.Kd4 Kf3#. A successful three move setting of a well known twomover theme: a black self- unpin/self-pin combination with square vacation for the BK on the pin-line, a peri- critical manoeuvre by a white line-piece, a black Grimshaw and chameleon echo pin- model mates. Phenomenal construction and completely analogous diagonal/ orthogonal solutions. [ŽJ]

161. FIDE Album 1992-1094; a) 1.Te4: Lh5: 2.Te5 Sc2+ 3.Ke4 Lg6#; b) 1.Le4: Td6: 2.Lf5 Sb4 3.Ke4 Te6#. Reciprocal inversion of pinning of black and white pieces with direct unpin of White and self-pin of Black by capture of a white piece. Anti-element on e4: Black self-blocks this square on the 1st move and vacates the same square for the BK on the 2nd move. Black Leibovici interference, white switchback and pin-mate. Complete diagonal/orthogonal harmony between solutions and reciprocally changed functions of the black line pieces Ld6/Th5 and of the white line pieces Te6/Lg6. [ŽJ]

162. Nikola Stolev

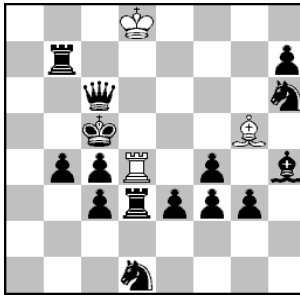
1.Pr G. Neukomm 100 MT
1994



h#3 b) Sc8→d6 4+13

163. Nikola Stolev

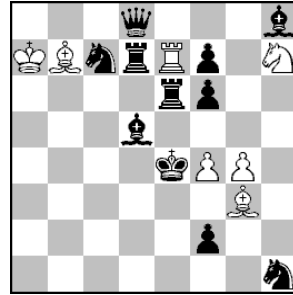
1.Pr B. Milošeski JT 1997
version



h#3 b) Kc5→g6 3+15

164. Nikola Stolev

3.Pr *The Problemist* 1997



h#3 2.1.1.1. 7+11

162. a) 1.Tf7 Kb5 2.Lf6 Tc5: 3.Tc4 Lf5#; b) 1.Lg7 Kc5: 2.Tf6 Lb5 3.Lc4 Te3#.

A successful threemove setting of the Visserman idea with critical black Grimshaw, white indirect unpin with black masked Grimshaw on c4, delayed Umnov effect, white line-vacation and mixed Bristol line-clearance. Total diagonal/orthogonal analogy between solutions. [ŽJ]. Because I was never informed of the award in the tourney, a version of this problem was later published in another magazine, *Mat Plus* 1997.[NS] This problem was preliminarily selected for the 1995-1997 FIDE-ALBUM but because it was not first published in that period, I was unfortunately obliged, as Director of the helpmate section, to exclude it from selection! [ŽJ]

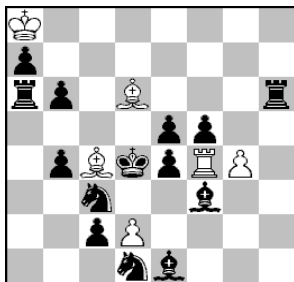
163. Version, *Orbit* 2002; a) 1.Tb5 Td7 2.Td5 Lf6 3.Tg5 Ld4#; b) 1.Tf7 Le7 2.Lf6 Td5 3.Ld4 Tg5#.

A rich strategic combination of themes: white reciprocal square vacation with white/black Bristol line-clearance and white indirect unpin with Umnov effects. Play of white and black pieces along the pin-line and reciprocally changed functions of the white pieces Td4/Lg5 & Td3/Lh4 in well matched diagonal/ orthogonal white and black play. A masterpiece. [ŽJ]

164. FIDE Album 1995-1997; I. 1.Lb7: Lh4 2.Kf4: Sg5 3.Tc6 Te4#; II.

1.Tee7: g5 2.Kf5 Sf6: 3.Le6 Le4. A diagonal/orthogonal Zilahi theme setting with alternate captures of the white pinner by the pinned piece and reciprocal interferences of the BLd5/BTe6 on different squares, black/white gate-opening and model mates on the BK's initial square. Reciprocally changed functions of the initial black pin- mechanisms. [ŽJ] My first h#3, composed over many years and finished in 1991, its correctness depending on computer checking. [NS]

55. Nikola Stolev
4.HM P. Kniest MT
feenschach 1999

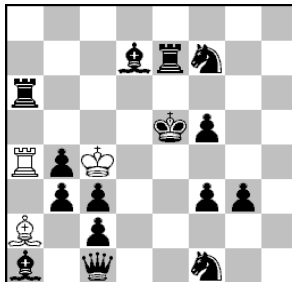


h#2,5

3.1.1.1.

6+14

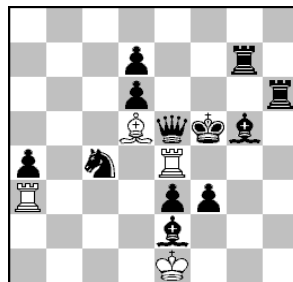
166. Nikola Stolev
6.Pl Macedonia-Russia-
Ukraine 2001



h#3

b) La2→b2 3+15

167. Nikola Stolev
Com. J. Gruengard MT
2001-2002



h#2,5

b) WLa3

4+12

165. I. 1.- dc3+ 2.Kc3: Te4: 3.Ld2 Le5:# ; II. 1.- Te4:+ 2.Ke4: Lc5 3.f4 d3#; III. 1.- Le5:+ 2.Ke5: dc3 3.Td6 Tf5:#. A cyclic Zilahi with sacrificial square vacation for the BK and black self-blocks with delayed Umnov effects. Cyclically changed play and cyclically changed functions of the white thematic pieces. Well matched white and black play; the BK is mated on three different squares! [ŽJ]

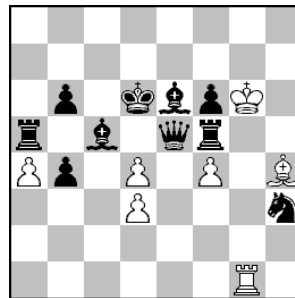
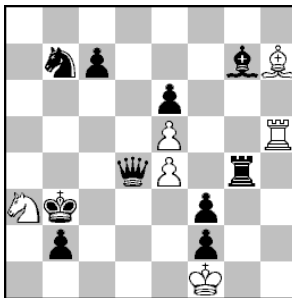
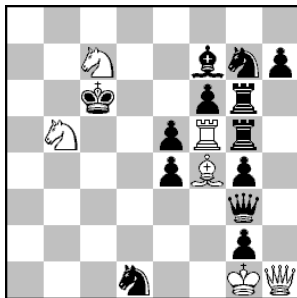
166. a) 1.Tf6 Lb3: 2.Ke6 Ta6+ 3.Sd6+ Kd4#; b) 1.Dg5 Tb4: 2.Kf4 Lc1+ 3.Te3 Kd5#. A diagonal/orthogonal setting of white Royal battery creation with black anti-critical distant self-blocks, delayed Umnov effects, black complex pin and battery pin-mates. Reciprocally changed functions of the white line pieces and completely harmonious solutions. [ŽJ]

167. a) 1.- Lc4: 2.Dd5 Tf4+ 3.Ke6 Te3:#; b) 1.- Tc4: 2.De4 Le6+ 3.Kf4 Ld6:#. An interesting setting of black anticipatory self-pin with Umnov effects, mixed interference, Forsberg twinning and pin-model mates. Complete diagonal/orthogonal analogy between solutions; reciprocally changed functions of the white pieces Ld5/Te4 – pin and interference, and of the black pawns Pd6/Pe3 – passive self-block and captured. [ŽJ] Preventively self-pin, black. [NS]

168. Nikola Stolev
Com. J. Gruengard MT
2001-2002

169. Nikola Stolev
Com. Moscow JT 2000

170. Nikola Stolev
Orbit 2003



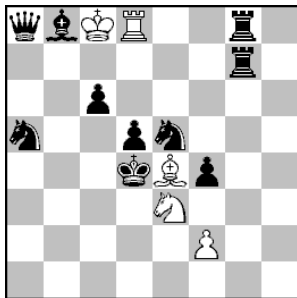
h#2,5 2.1.1.1. 6+13 h#3 b) Pb2→b4 6+10 h#3 b) WSg1 7+10

168. I. 1.- Le5: 2.De5: Dh2 3.Dc7: Dc7:#; II. 1.- Te5: 2.Te5: Dh5 3.Tb5: Db5:#. A complex strategic set-up showing the following themes: consecutive sacrificial black and white square vacation with consecutive active and passive capture of two white pieces, double WD ambush play and sacrificial black/white Bristol line-clearance. Reciprocally changed functions of the white line pieces Tf5/Lf4 (guard and square-vacation + sacrifice) and of the Ss (captured and guard), and total diagonal/ orthogonal harmony between solutions. [ŽJ]

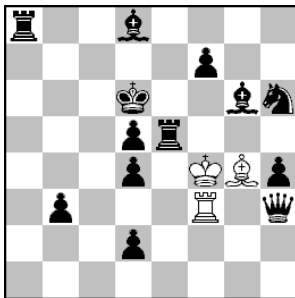
169. FIDE Album 2001-2003; a) 1.De4: Th3 2.Da4 Lb1 3.Tb4 Tf3:#; b) 1.De5: Lg8 2.Db2 Ta5 3.Lc3 Le6:#. A diagonal/orthogonal setting of annihilation capture of white pieces with black Bristol line-clearance, black consecutive self-blocks and gate-opening. Well unified white and black play and reciprocally changed functions of the white line-pieces Lh7/Th5. [ŽJ].

170. a) 1.Ld4: Lf2 2.Td5 fe5+ 3.Kc5 Tc1#; b) 1.Df4: Lg3 2.Td5 dc5+ 3.Ke5 Sf3#. A combination of complex black anticipatory self-pin with unguard of a flight for the BK and two pairs of reciprocal captures of both White and Black. Reciprocally changed functions of the black pieces Lc5/De5 (capture + self-pin and captured) and of the white pieces Pd4/Pf4 (captured and capturing), and pin-mates. [ŽJ] This problem was composed on the theme of the 7th WCCT. Forsberg twins[NS]

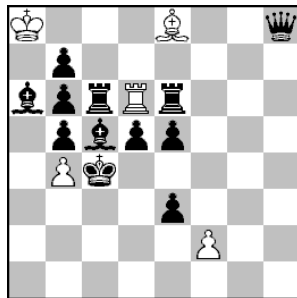
171. Nikola Stolev
Shakhmatna Misl 2004



172. Nikola Stolev
5.Com Orbit 5th JT 2004



173. Nikola Stolev
6.HM Orbit 5th JT 2004



h#3 b) Pf2→f3 5+10 h#3 b) Kd6→c4 3+13 h#3 b) Td6↔Le8 5+12

171. a) 1.Tg3 Ld5: 2.Tf3 Le6+ 3.Ke4 Lf5#; b) 1.Tg2 Sd5: 2.Te2 Sc3+ 3.Ke3 Sd1#. An original combination of double distant self-block by the BTg7 and double white Siers battery creation by annihilation capture of the Bpd5, delayed Umnov effects (mate with the BK on the square where the mating piece stands in the initial position) and nice white pericritical manoeuvres with alternate consecutive three-move play by the white Le4 & Se3. An excellent problem. [ŽJ]

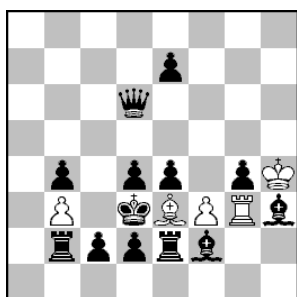
172. a) 1.Te7 Lc8 2.Dd7 Tc3 3.Ke6 Tc6#; b) 1.Lc2 Tb3: 2.Dc3 Ld7 3.Kd3 Lb5#. A setting of double critical anticipatory self-pin of the black Queen with mixed Bristol line clearance and anti-critical self-block. Pin-model mates, complete diagonal/orthogonal harmony between solutions and reciprocally changed functions of the white line pieces Lg4/Te2 (pin and mate) in a well constructed position without white pawns. [ŽJ]

173. a) 1.d4 Td8 2.Ted6 f3 3.Kd5 Lf7#; b) 1.Lb4: Lf8 2.Tcd6 fe3 3.Kc5 Tc8#. A diagonal/orthogonal setting of black anticipatory self-pin on d6 with Umnov effects, black square vacation, opening of the mating line, white indirect self-unpin and pin-mates, in well matched white and black play. [ŽJ]

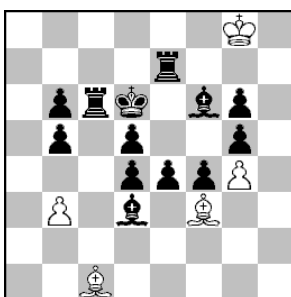
174. Nikola Stolev & Živko Janevski
9.HM V. Chepizhny 70 JT
2004 version

175. Nikola Stolev
1.HM Orbit 2005

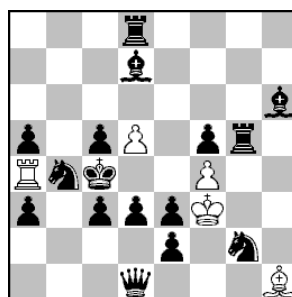
176. Nikola Stolev
1.Pr StrateGems 2006



h#3 b) Pd4→f4 5+13



h#3 2.1.1.1. 5+13



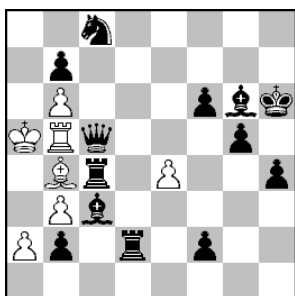
h#3 b) Kc4↔Kf3 5+16

174. Version Živko Janevski - Selected Helpmates, 2009. a) 1.Le1 Lg1 2.Lf2 Kg5 3.Ke3 f4#; b) 1.Kc3 Lf4: 2.Ld4 Le5 3.Th2 fe4#. A combination of the theme of the 7th WCCT with reciprocal black/white and white/black gate-opening, black complex anticipatory self-pin with critical play in a) and peri-critical play in b) by the pinner and battery pin-mates. [ŽJ]

175. I. 1.Lf1 Le2 2.Kc5 Lb5: 3.Lb5: La3#; II. 1.Ke6 Ld1 2.Le2 Lf4: 3.Lg4: g4:#. A setting of mutual mixed Loyd line voidance and mixed critical Wurzburg- Plachutta interference on e2. Reciprocal sacrificial square vacation and mutual captures by the wLf3 & BLd3. [ŽJ] The idea based on the 7th WCCT theme. [NS].

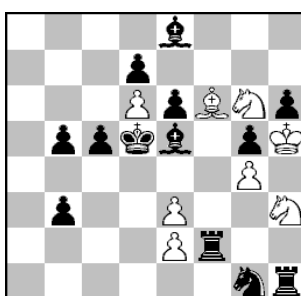
176. FIDE 2004-2006; a) 1.Sf4: Kf4: 2.Lb5 Ke5 3.Td5:+ Ld5:#; b) 1.Sd5: Kd5: 2.Tg3 Ke5 3.Lf4:+ Tf4:# Consecutive square vacation for White with reciprocal consecutive captures of the white Pd5 and Pf4, consecutive white line-opening by White and Black, black line vacation and black self-block. Pin-model mates and total analogy in the solutions, employing an unusual twin mechanism; reciprocal change of the nature of the two initial mechanisms, the black pin-mechanism and the white masked indirect Royal battery. A masterpiece. [ŽJ]

177. Nikola Stolev
4.HM *Orbit* 2008



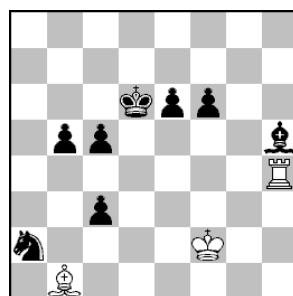
h#3 b) Kh6→c2 7+13

178. Nikola Stolev
1.Pr *StrateGems* 2008



h#3 b) Lf6→g3 8+13

179. Nikola Stolev
5.Pr *Orbit* 2009



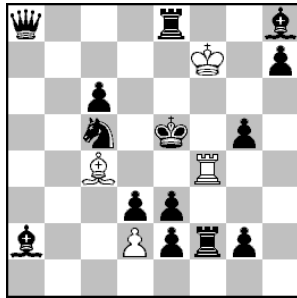
h#3 2.1.1.1. 3+8

177. a) 1.g4 Lc3: 2.Dh5 Tg5 3.Kg5: Ld2:#; b) 1.Td3 Tc5: 2.Ld2 Lc3 3.Kc3: Tc4:#. A diagonal/orthogonal active Zilahi setting with alternate sacrifices of the white pinned pieces along the pin-lines, delayed Umnov, black square vacation and mixed Bristol line clearance. [ŽJ]

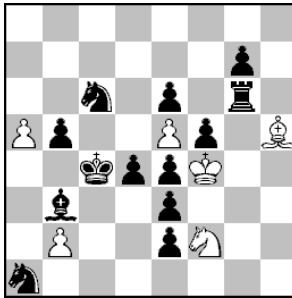
178. FIDE Album 2007-2009; a) 1.Lh2 Ld4 2.Tf7 Sgf4+ 3.Ke4 Sf2#; b) 1.Tf7 Le1 2.Lh2 Shf4+ 3.Kc4 Se5#. An attractive combination of indirect reciprocal consecutive unpins of the white Knights with a mixed critical interference on f4, consecutive black/white and white/black gate-opening and delayed Umnov effects. Complete diagonal/orthogonal harmony in the play. [ŽJ] The problem was composed on the 7th WCCT theme. [NS]

179. I. 1.Kd5 Ta4 2.Sb4 Ke3 3.Kc4 La2#; II. 1.Ke5 Lh7 2.Lg6 Kf3 3.Kf5 Th5#. An economical diagonal/orthogonal setting of black anticipatory self-pin on critical white lines, delayed Umnov and pin-model mates in a well-constructed Meredith position without white pawns. [ŽJ]

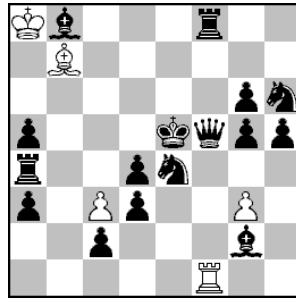
180. Nikola Stolev
2.HM Boško Milošeski
60 JT 2009



181. Nikola Stolev
4.Pr *StrateGems* 2009



182. Nikola Stolev
1.Pr Orbit 10 JT 2009



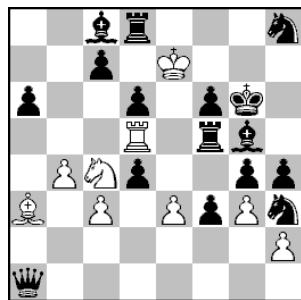
h#3 b) Sc5→g4 4+14 h#3 2.1.1.1. 6+13 h#3 2.1.1.1. 5+16

180. a) 1.Lf6 Ld5 2.Kd5: de3 3.Te5 Td4#; b) 1.Te6 Tf5+ 2.Kf5: de3 3.Le5 Ld3:#. A complex diagonal/orthogonal active Zilahi setting with alternate sacrifices of the white initially pinned line-pieces along the pin-line, white unpin and Grimshaw self-blocks on the BK's initial square. A pity that the W2 moves are the same. [ŽJ] A nice idea but with repetition at W2. [NS]

181. I. 1.Kc5 Lf3(A) 2.Ld5 b3 3.ef3 Sd3#(B); II. 1.Kd5 Sd3(B) 2.Lc4 b4 3.ed3 Lf3#(A). An active Zilahi theme setting with delayed sacrifice of the white thematic pieces, one-two play by the WPb2 and reciprocal white 1st and 3rd moves. [ŽJ]

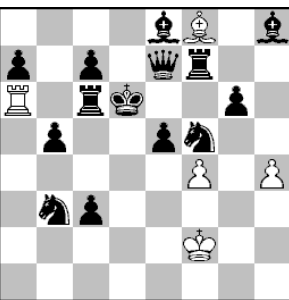
182. FIDE Album 2007-2009; I. 1.Sd2 Lg2: 2.Sf3 c4 3.Ke4 Te1#; II. 1.De6 Tf8: 2.Df6 cd4+ 3.Kf5 Lc8#. An excellent setting of black critical anticipatory self-pin and gate-opening by the black thematic pieces. Complete diagonal/orthogonal harmony between solutions, pin-mates and exchange of functions of the white line pieces Tf1/Lb7 and of the black pieces Se4/Df5. A masterpiece. [ŽJ]

183. Nikola Stolev
4.Pr *Orbit* 2009



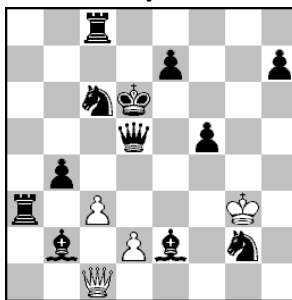
h#3 b) WTa3 9+16

184. Nikola Stolev
2.HM Vito Rallo 70 JT
2010



h#3 b) Pf4→b2 5+14

185. Nikola Stolev
1.Com Malgorzaty
Grudzinsky MT 2011



h#2,5 b) Kg3→g7 4+12

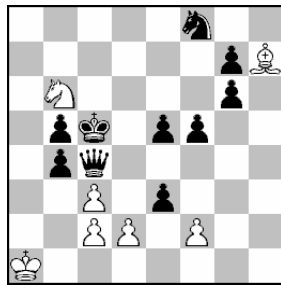
183. FIDE Album 2007-2009; a) 1.Le3: Lc1 2.Kg5 gh4+ 3.Kf4 Td4:#; b) 1.Td5: Ta5 2.Kf5 Sd6:+ 3.Ke5 ed4#. A complex combination of distant unguard of a flight for the BK by capture of a white piece with black complex anticipatory-self pin, pin-mates and the Zilahi theme in well matched white and black play. A masterpiece! [ŽJ]. Forsberg twins and pin - mates. [NS]

184. a) 1.Ke6 Kf3 2.Kf6 Ke4 3.Te6 (3.De6?) fe5#; b) 1.Kc5 Ke2 2.Kb4 Kd3 3.Dc5 (3.Tc5?) bc3#. An original and unusual diagonal/orthogonal setting of black Bristol line-clearance by the BK along the pin-lines with black reciprocal interferences on different squares and pin-mates. [ŽJ]

185. a) 1.- d3 2.De6 cb4 3.Kd5 Dc5#; b) 1.- d4 2.Ke6 c4 3.Dd7 Dh6#. A diagonal/orthogonal presentation of double indirect unpin of the Wpc3 with one-two play by the WPd2 and white line vacation. [ŽJ]

186 Nikola Stolev

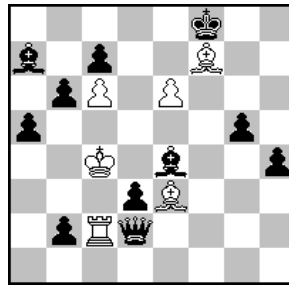
Orbit 2011



h#2,5 b) WTh7 7+10

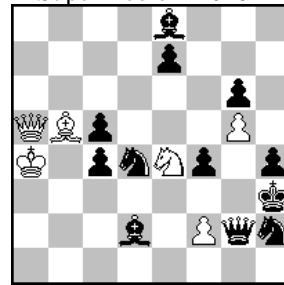
187 Nikola Stolev

Orbit 2014 version



h#2,5 2.1.1.1 6+11

**188 Nikola Stolev & F.
Abdurahmanović**
Macedonia & BiH
SuperProblem 2018



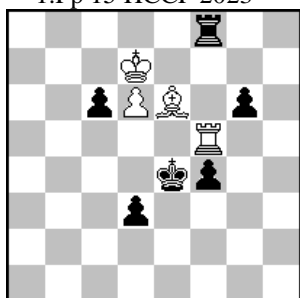
h#2,5 2.1.1.1. 6+12

186. a) 1.- Lg8 2.Dd5 Sa4+ 3.Kc4 d3#; b) 1.- Th4 2.De4 cb4+ 3.Kd4 fe3#. Double complex anticipatory self-pin of the BD with pin-mate and Forsberg twins. [ŽJ]

187. Version by Viktor Syzonenko **I. 1... Tb2: 2.Db2: Lc1 3.Dg7 La3#; II. 1... Lg5: 2.Dg5: Tg2 3.De7 Tg8#.** In the harmonic game present sacrifices of the white Tc2 & Ke3 and gate-openings of black lines. Reciprocally changed functions of Tc2/Le3. [NS]

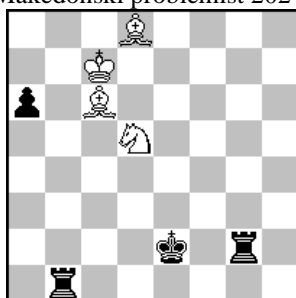
188. I) 1... Da8 2.Dg5: Ld7+ 3.Dg4 Sg5#; II) 1... Lc6 2.Df2: Dc3+ 3.Dg3 Sf2#. Opening of a white line by WD/L for Se4 and pin-mates. [NS]

189. Nikola Stolev
1.Pp 15 HCCF 2023



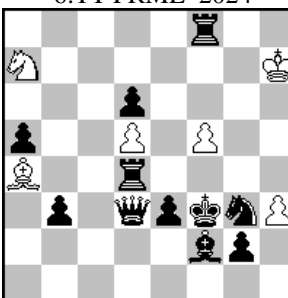
h#2,5 b)Tf8→b4 4+6
c)Tf8→f3

190. Nikola Stolev
Makedonski problemist 2024



h#3 2.1.1.1. 4+4

191. Nikola Stolev
6.TT FRME 2024



h#3 b)WTa7 6+11

189. a) 1... Tc5 2.Tf6 Ld5+ 3.Kf5 Lf3#; b)1... Tg5 2.Td4 Lf5+ 3.Kd5 Ld3:#; c) 1... Ld5+ 2.cd5 Ke6 3.d4 Te5# Battery type B – R, two critical moves of white and an active sacrifice of the white bishop in an economical position. The rating was reduced due to the existence of twins. (judge:Ladislav Packa)

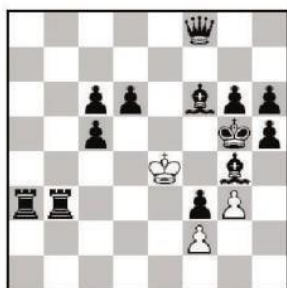
190. D). 1.Te1 Lg5 2.Kd1 La4+ 3.Tc2+ Sc3#; II) 1.Tbg1 Lh4 2.Kf1 Lb5+ 3.Te2 Se3#. Pin-mates in Meredith position, with 8 pieces only. [NS]

191. a) 1.Tf4 Lc6 2.Dd5: Sb5 3.De4 Sd4#; b) 1.Tf5: Tf7 2.Te4 Ld7 3.Tff4 Lg4#.

Leibovici interference where the pinning of the black piece appear during the solution. White anticritical moves. Forsberg twins. [NS]

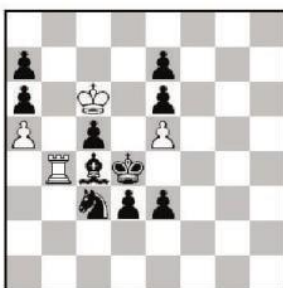
Part four: Helpmates in n moves

192. Nikola Stolev
1.HM Mat 1974



h#4 3+13

193. Nikola Stolev
Mat 1979



h#4 2.1.1.1. 4+10

194. Nikola Stolev
2.HM P.Kniest MT 1999
feenschach 1999



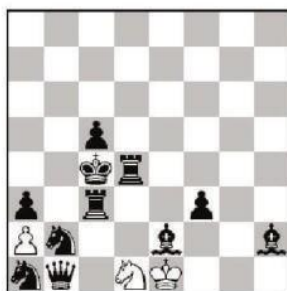
h#3,5 2.1.1.1. 4+9

192. 1.Lc3 Ke3 2.Lf5 Kf3: 3.Lg4+ Ke4 4.Lf6 f4#. A combination of a WK Rundlauf with consecutive black interferences and switchbacks by BLs. [ŽJ]

193. I. 1.Ke4 Tc4:+ 2.Ke5: Tc5:+ 3.Kd4 Tb5 4.e5 Tb4#; **II.** 1.Ke5: Tb5 2.Kd4 Tc5: 3.Lb5 Tb5: 4.e5 Tb4#. A setting showing a Rundlauf of the WTb4 and of the BK in the 1st solution and double WT switchbacks in the 2nd solution. [ŽJ]

194. FIDE Album 1998-2000; **I.** 1.- Le4: 2.Sc4 Lb1 3.Ke5 Tc2 4.Ke4 Te2#; **II.** 1.- Td5: 2.Sb4 Ta5 3.Ke6 Lb5 4.Kd5 Lc4#. A diagonal/orthogonal setting of a complex combination of strategic themes: Kniest, white Indian with reciprocal white battery creation by white reciprocal interferences on different squares, gate-opening, consecutive delayed Umnov effects, black distant anti-dual self-blocks on the same square (d4) and model double-check battery mates in an economical position. A masterpiece. [ŽJ]

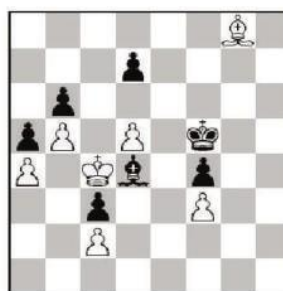
195. Nikola Stolev
6.Pl Macedonia- Russia-
Ukraine 2001



h#4,5

3+11

196. Nikola Stolev
StrateGems 2009



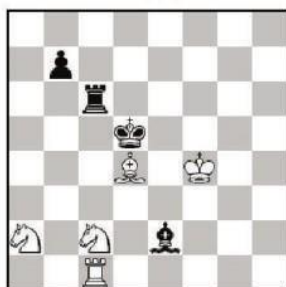
h#4 b) Kc4↔Kf5 7+7

195. 1.- Kf2 2.Sd3+ Ke3 3.Db5 Kd2 4.Sb4+ Ke1 5.Ld3 Se3#. An economical setting of a white tempo Rundlauf manoeuvre by the King without capture of white or black pieces and ending in a model mate. [ŽJ]

196. a) 1.Lc5 Kc3: 2.Ke5 Kd2 3.Kd4 c3+ 4.Kc4 d6#; b) 1.Lf6 Kf4: 2.Kd4 Kg3 3.Ke5 f4+ 4.Kf5 Lh7#. An unusual and original presentation of a paradoxical twinning theme. The BK moves to the square where the WK stands in the initial position. In the twin b) which is created by an interchange of places between the WK and BK, the WK moves to the square where the BK stands in the initial position! A memorable problem! [ŽJ] A paradoxical idea: The BK is mated on the square where he stands in the initially position of the twin. [NS]

Part five: Other types

**197. Nikola Stolev &
Zdravko Maslar**
2.Pr B. Cvejic MT
1993



h=3 2 sols 5+4

198. Nikola Stolev
Mat 1979



ser-h#9* 10+7

199. Nikola Stolev
phénix 1999



#2 Rois transmutés 12+12

197. I. 1.Ld3 Lb6 2.Tc5 Se3+ 3.Kd4 Td1=; II. 1.Lc4 La7 2.Tb6 Sd4 3.Kc5 Ke5=.
A combination of complex black anticipatory self-pin after white critical move and black complex pin, with double echo pin-model stalemate in an excellent Meredith position without white pawns. [ŽJ]

198. Set play: 1.- d3#; 1.fg2 2.g1S 4.Sf4: 5.Se6 6.Sd7 7.Sf6: 8.Ke5 9.Sf4 d4#. A mixed Phoenix theme setting with black transferred pin and changed pin-mate. [ŽJ]

199. 1.g3+? Kb2!, 1.- Kg7 2.Df6#, 1.- Kc3 2.Dd4#; 1.Sf7+? Sf7!, 1.- Kf7: 2.Df6#, 1.- Kd3: 2.Dd4#; 1.Ld5:!(2.e4#), 1.- Kf4 2.Df6#; 1.- Kd5: 2.Dd4#. Three phase transferred mates of the BK on different squares! [ŽJ]

200. Nikola Stolev
16.Pl 5th WCCT
1994-1997



h#2 Andernach 4+12

200. I. 1.Sg4:+(w.S) Df5 2.Df6 Se3#; II. 1.Sf3:+(w.S) De3 2.Dd2 Se2#. An original setting of white battery creation with black interferences, characteristic of this genre. [ŽJ]

Part six: The Orbit articles

Beginning in *Novi Temi* around 1978, I have written dozens of articles, mostly on orthodox helpmates, for a wide variety of magazines. I do not have accurate records of the number of published articles in different languages. However my most important set of articles in English has appeared in *ORBIT*, so this section of the book contains two full articles which are slightly modified.

We start with some writing about the power of the pieces.

THE POWER OF THE PIECES

[*Orbit* issue no.11, July 2001 & *Orbit* issue no.13, January 2002]

PART I: HELPMATES IN 3 MOVES

A1. Sam Loyd
Chess Monthly 1860



In 1860 the famous S. Loyd (1843-1911) published problem **no.A1** [1.Kf6 Ta8 2.Kg7 Lb8 3.Kh8 Le5#] – it is the beginning of helpmate history. In this problem the white material is: K/T/L. This material has challenged many problemists, such as: F. Abdurahmanović, Ž. Janevski, B. Milošeski, E. Albert, H. Ebert, D. Müller, F. Pachl, W. Pauly, E. Sorokin, S. Tolstoy & others. For me and, I think, for other problemists, it is very interesting to follow what has been done with this material in the **h#3**, in reference to how it is used in relation to the realisation of the author's idea.

With this type of position there are 27 h#3s in the FIDE ALBUMS covering the period 1914-1991.

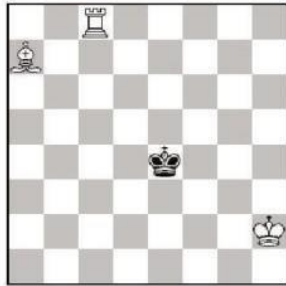
I.1 MINIATURES

In the available sources I found nearly 800 problems of this type. The selection begins with a black Rex-Solus (**no.A2**), continues with black minimal problems (**nos. A3-A7**) and ends with various combinations of black material. (**nos.A8-A16**).

No.A2 is a most impressive Rex Solus setting with reciprocal white battery creation, white Grimshaw on c5 and ideal mates. [a) 1.Kf3 Tc5 2.Kf2 Kh3 3.Kg1 Tc1#; b) 1.Kd3 Lc5 2.Kc2 Le3+ 3.Kb1 Tc1#]. In **no.A3** the author presents three different black promotions (T/L/S) with self-blocks by the promoted pieces on different squares and echo model mates. [I. 1.c1S Tb2+ 2. Ka1 Ld3 3.Sa2 Tb1#; II. 1.c1L Td2 2.Lb2 La4 3.Kc1 Td1#; III. 1.c1T+ Tc2 2.Ka1 Lc4 3.Tb1 Ta2#], but in **no.A4** we see a blend of crosses by the BK & WT and star by the WL on the mating move, with echo ideal mates. [a) 1.Sc5 Lc1 2.Sd3 Tc5+ 3.Kd4 Le3#; b) 1.Sa3 Tb6

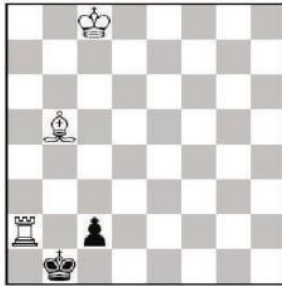
2.Kc5 Ke4 3.Sc4 Ld4#; c) 1.Sf5 Lc1 2.Kd4 Td6+ 3.Ke5 Lf4#; d) 1.Sf8 Tc7 2. Kd6 Ke4 3.Se6 Le5#; e) 1.Sc5 Lc1 2.Se4 Tc5+ 3.Kd4 Le3# f) 1.Sc3 Tb6 2.Kc5 Kd3 3.Sd5 Ld4#; g) 1.Sc5 Lf6 2.Se6 Tc5+ 3.Kd6 Le7#].

A2. Viktor Chepizhny
Thema Danicum 1987



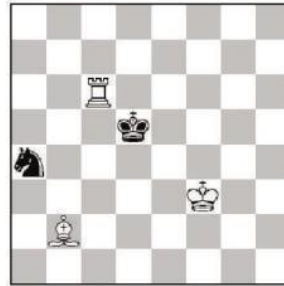
h#3 b) WKa3 3+1

A3. Israel Tzur
Shahmat 1975



h#3 3 Sol. 3+2

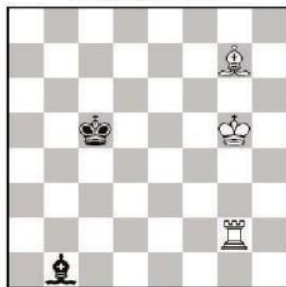
A4. Edgar Holladay
Ideal Mate Review 1990



h#3 b) Sa4→b1 3+2
c) Sa4→d6 d) Sa4→h7
e) WKe2 f) WKe3 g) WKe8

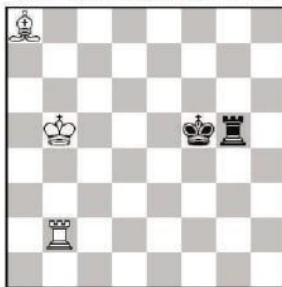
No.A5 shows white L/K battery creation. [a] 1.Le4 Lh6 2. Kd4 Td2+ 3.Ke3 Kg4#; b) 1.La2 Kf6 2.Ld5 Tc3+ 3.Kd4 Kf5#], while in no.A6 there are 3 echo model mates with black minimal K/T in set-play form. [Set play: I.- Le4+ 2.Kg4+ Lf5+ 3.Kh5 Th2#; I. 1.Tg7 Ld5 2.Kg6 Lf7 3.Kh7 Th2#; II. 1.Tg3 Tb1 2.Kg4 Lf3+ 3.Kh3 Th1#].

A5. Ray Lee
5.HM *British Chess Magazine* 1967



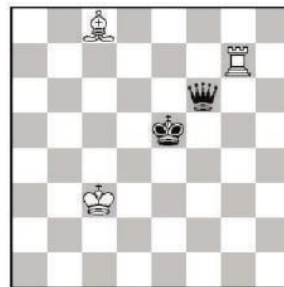
h#3 b) Tg2→d3 3+2

A6. Aleksey Ivunin &
Anatol Kisljak
1.Pr *Koni Gipanisa* 1991



h#3* 2 sols 3+2

A7. Carlos Lago
2.Pr *Olympic 100 JT* 1997

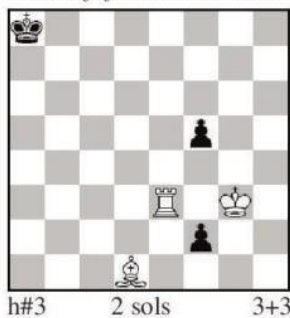


h#3 4 sols 3+2

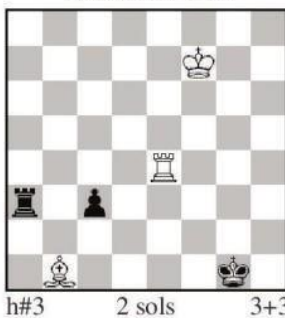
Four echo mates by the WT and four BD self-blocks at B1 are seen in no.A7. [I. 1.Df4 Tg2 2.Ke4 Lg4 3.Ke3 Te2#; II. 1.Db6 Lb7 2.Kd6 Td7+ 3.Kc5 Td5#; III. 1.Dd6 Tb7 2.Kd5 Ld7 3.Kc5 Tb5#; IV. 1.Dd8 Te7+ 2.Kd6 Kd4 3.Dc7 Te5#].

The miniature with a larger number of black pieces presents rich play. Thus, **no.A8** presents black promotions and white reciprocal battery creation with anticipatory check avoidance. [I. 1.f1D Te4 2.Da6 Lf3 3.Da7 Te8#; II. 1.f1T La4 2.Tb1 Ta3 3.Tb8 Lc6#], while **no.A9** in addition to familiar elements also presents the ambush theme and model battery double-check mates. [I. 1.Ta2 Ta4 2.Th2 Ta1 3.Kh1 Le4#; II. 1.Ta1 La2 2.Kh1 Ld5 3.Tg1 Th4#].

A8. Simo Ylikarjula
Tidskrift för Schack 1983



A9. Branimir Djurašević
Novi Temi 1981

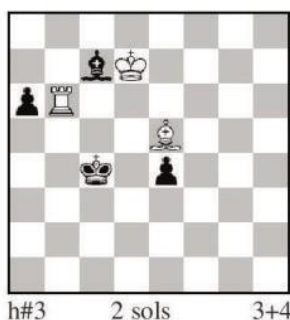


A10. Josif Kricheli
Stella Polaris 1974

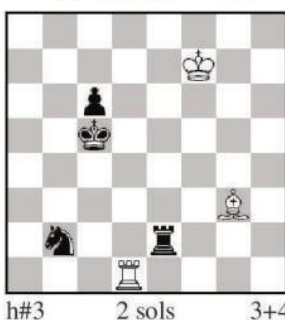


The famous Georgian grandmaster in **no.A10** cultivates a well known white Indian theme on the same square with model battery double-check mates, in the set play and the solution. [Set play: 1.- La4 2.Sf7 Tb5 3.Ke8 Tb8#; 1.Kf7 Ta5 2.Kg6 Lb5 3.Kh5 Le8#].

A11. Zoltán Császár
Magyar Sakkélet 1979



A12. Evgeny Sorokin &
Viktor Syzonenko
Schach-Echo 1985



A13. Markus Ott
Com.feenschach 1979



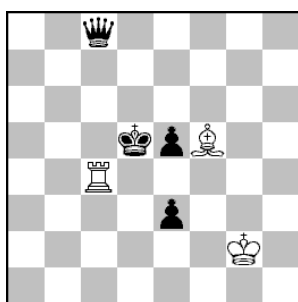
In the excellent miniature **no.A11**, the author presents a combination of gate-opening, the white Indian theme with Grimshaw on b2 and white reciprocal battery creation, distant self-block and arrival of the BK to be mated on the square which was occupied by a white piece in the initial position. [I. 1.Kc5 Tb1 2.La5 Lb2 3.Kb6

Ld4#; II. 1.Kd5 La1 2.Lf4 Tb2 3.Ke5 Tb5#]. In **no.A12** we see transient anticipatory self-pin, black indirect unpin white reciprocal masked battery creation, self-blocks on the BK's initial square and ideal double-check battery mates. [**I. 1.Sd3 Le1 2.Kd6 Ld2 3.Sc5 Lf4#; II. 1.Te5 Tf1 2.Kd6 Tf4 3.Tc5 Td4#**]. **No.A13** shows distant self-blocks again, this time in combination with the white Grimshaw on b3, consecutive Umnov effects, white switchback and model mates. [**I. 1.Da3 Lb3 2.Kb5 Lc4+ 3.Ka4 Lb5#; II. 1.Db4 Tb3 2.Ka2 Tb2+ 3.Ka3 Ta2#**].

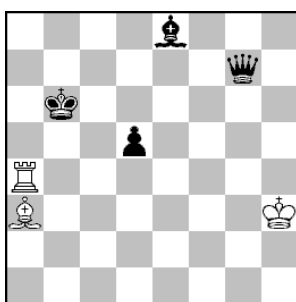
A14. Srečko Radović &
Nebojša Joksimović

A15. Rolf Wiehagen
idee & form 1991

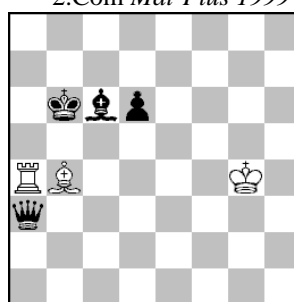
A15a. Rolf Wiehagen
HM N. Nagnibida 60. JT
2.Com Mat-Plus 1999



h#3 2 sols



h#3 2 sols



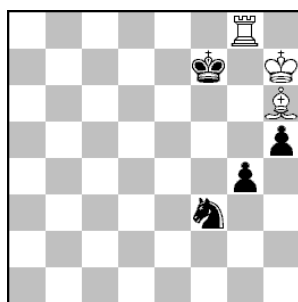
h#3 2 sols 3+4

The Indian theme with white reciprocal interferences on different squares in **no.A14** is shown in combination with black ambush play, gate-opening for the black queen and black distant self-block. [**I. 1.Da6 Th4 2.Dd3 Lg4 3.Ke4 Le6#; II. 1.Df8 Lb1 2.Df4 Tc2 3.Ke4 Td2#**]. In **no.A15** the author shows the Maslar theme with black transient anticipatory self-pin, self blocks by BLs and model mates. [**I. 1.Lc6 Lf8 2.De7 Tb4+ 3.Kc5 Le7:#; II. 1.Lb5 Ta8 2.Da7 Lc5+ 3.Ka5 Ta7:#**]. In **no.A15a** the author enriches similar play with the mixed Bristol line-clearance theme. [**I. 1.Lb5 Ta8 2.Da7 Lc5+ 3.Ka6 Ta7:#; II. 1.d5 Lf8 2.De7 Tb4+ 3.Kc5 Le7:#**].

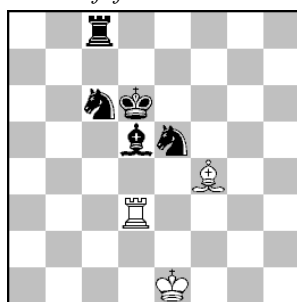
A16. Fadil Abdurahmanović
1.Pr Dane Levčić MT 1998

A17. Jan Knöppel
Tidskrift för Schack 1939

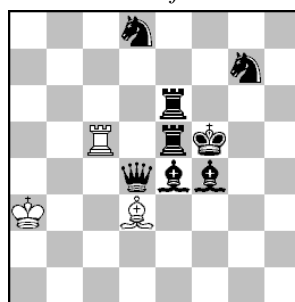
A18. Gerald Schaffner
Com. idee & form 1995



h#3 2 sols 3+4



h#3* 3+5



h#3 2 sols 3+8

Finally in this small selection of miniatures I show a problem by the famous grandmaster, **no.A16** which presents white reciprocal battery creation with Grimshaw interference on g7, destruction of the new white battery on the next move and switchback mate. The mate is on the initial square of the white piece. [I. 1.Se5 Tg7+ 2. Kf8 Lg5 3.Sf7 Tg8#; 1.Kf6 Lg7+ 2.Kg5 Tf8 3.Sh4 Lh6#].

I.2 MEREDITH

In this and in the next part of this article the selection of problems is based on the location of the BK→ WT/L, expressed absolutely, horizontally then vertically. The classification begins with examples with a black pin mechanism in the initial position. **No.A17 (0.3-2.2)** presents white reciprocal masked battery creations after critical move, black indirect unpin, consecutive black self-blocks and model double-check battery mates. [Set play: 1.- Td1 2.Tc7 Ld2 3.Le6 Lb4#; 1.Se7 Lh2 2.Tc5 Tg3 3.Sd7 Tg6#]. In the next example, **no.A18, (3.0-2.2)** we see the critical moves often used in this context in combination with the mixed Bristol line-clearance, sacrifice of black pinned pieces, white reciprocal battery creation and black line-opening for BD self-blocks and model mates. [*Dedicated to Martin Hoffmann.* I. 1.Tg6 Ta5 2.Tb5 Lb5: 3.Df6 Ld7#; II. 1.Lg5 Lb1 2.Lc2 Tc2: 3.Dg4 Tf2#].

A19. Franz Pachl
3.Com *Die Schwalbe* 1992



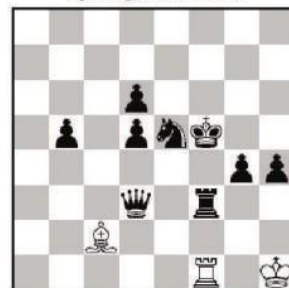
h#3 2 sols 3+7

A20. Boris Gadjanski
2.Pl *Liga Problemista* 1993



h#3 2 sols 3+9

A21. Chris Feather
Springaren 1994



h#3 4 sols 3+9

In **no.A19 (0.3-3.3)** there is unpin of black pieces, so that Black can build the mate with two distant self-blocks, square vacation for the BK, line opening for the BD and model mates. [I. 1.Lg6 Lg8 2.Dg5 Te3:+ 3.Kf5 Le6#; II. 1.Te2 Td1 2.Df2 Lf5:+ 3.Ke3 Td3#]. In **no.A20 (4.0-3.3)** black unpinning is used for the black knights' reciprocal play, reciprocal self-unpin/self-pin combination and self-blocks. Pin-mates and complete diagonal/orthogonal harmony between solutions. [I. 1.De5 La6 2.Sd4 Lf1 3.Sd3 Lg2#; II. 1.Dd3 Ta2 2.Sd5 Tf2 3.Se5 Tf4#]. **No.A21 (0.4-3.3)** is a *TF problem* with two pairs of harmonious solutions, always with model mate on the BK's initial square. Alternate self-unpins of one of the two initially pinned black pieces by the BK's play to four different squares on the 1st move. [I. 1.Ke4 Ld1 2.Te3

Lg4: 3.Dd4 Lf5#; II. 1.Kf4 Te1 2.Tg3 Te5: 3.De3 Tf5#; III. 1.Kg5 Ld3: 2.Tf6 Lh7 3.Th6 Tf5#; IV. 1.Ke6 Tf3: 2.Dh7 Tf8 3.De7 Lf5#].

A22. Dieter Müller
4.HM Suomen
Tehtävänäikat 70 JT 1987



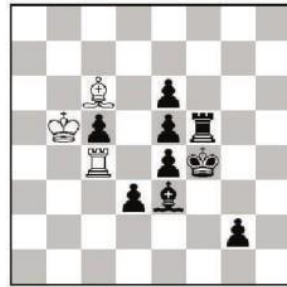
h#3 b) Dd4↔Sf4 3+6

A23. Tode Ilievski
Mat-Plus 1997



h#3 b) Pb2→b3 3+9

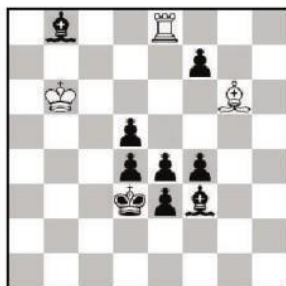
A24. Evgeny Bogdanov &
Vyacheslav Vladimirov
Schw. Schachzeitung 1990



h#3 2 sols 3+9

The author presents black consecutive reciprocal unpin, white reciprocal masked battery creation, black play along the pin-line, double self-blocks and model double-check battery mates with delayed Umnov effects in **no.A22 (0.5-3.3)** [a] 1.De5 Td1 2.Sg6 Td4 3.De6 Tf4#; b) 1.Df5 Le1 2.Se6 Lf2 3.Dg6 Ld4#]. In **no.A23 (0.5-3.3)** the pinned white pieces in the initial position alternately self-unpin. The model mates are on the BK's initial square after black self-unpin. [a] 1.Tc2 Kf7 2.Kc3 Td5: 3.Tc4 Td3#; b) 1.Tc5 Kf8 2.Kc4 Le4: 3.Sc3 Ld3#]. The black pinned piece on e4 in **no.A24 (3.0-3.2)** is used for annihilation capture, combined with black square vacation, white reciprocal square vacation, double self-blocks, white reciprocal 2nd and 3rd moves and model mates. [I. 1.Ld2 Le4:(A) 2.Ke3 Lg2: 3.Tf2 Te4#(B); II. 1.Tf6 Te4:+(B) 2.Kf5 Th4 3.Lg5 Le4#(A)].

A25. Chris Feather
Mat 1976



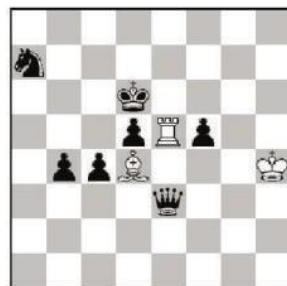
h#3 b) Kd3↔Pe3 3+9

A26. Martin Hoffmann
Die Schwalbe 1986



h#3 b) Kh2→f1 3+8

A27. George Jelliss
1.Pr *Problem Observer*
1984



h#3 b) Sa7→e8 3+7

No. A25 (1.5-3.3) is one of the rare examples with white anti-dual tempo play, this time in combination with the Zilahi theme and white switchbacks. [a] 1.Ld6! (1.f6?) Te4: 2.Le5 Lf7: 3.Ke4: Lg6#; b) 1.f6! (1.Ld6?) Le4: 2.f5 Tb8: 3.Ke4: Te8#]. In no.A26 (1.1-4.4) the author presents double white battery transformation along the same line, consecutive cross-checks and consecutive black self-pin/unpin. [a] 1.Lc5+ Te2+ 2.Te4 Tg2 3.Te5 Td2#; b) 1.Ld4+ Tf4+ 2.Se4 Tf3 3.Sd6 Tf5#]. There are many strategical elements: Umnov effects, distant self-block and the Maslar theme with mixed Bristol line clearance and double delayed sacrifice of the BD in no.A27 (1.1-0.2). [a] 1.Sb5 La7 2.Db6 Te6+ 3.Kc5 Lb6:#; b) 1.Sf6 Te8 2.De7 Lc5+ 3.Ke6 Te7:#]. The main idea of no.A28 (1.1-0.2) is the same as the previous problem but with black promotions on the 1st move. [I. 1.d1T Td6: 2.Td5 Lf3+ 3.Kd4 Td5:#; II. 1.d1L Lh5 2.Lg4 Td4+ 3.Kf3 Lg4:#]. In no.A29 (1.1-2.0) the author presents reciprocal mixed Bristols by the Rooks, opening of the 3rd rank, the ambush theme and model mates. [I. 1.Ta3 Tb3 2.Lg5 Tb4 3.Tf3 Lf2#; II. 1.c5 Th3 2.Tg3 Kd5 3.Tg4 Le3#].

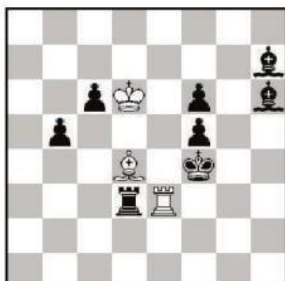
A28. Viktor Syzonenko
2.Pr Boletim da UBP 1984

A29. Slobodan Mladenović
2.Pr Israel RT 1986

A30. Nenad Petrović
2.Pr Probleemblad 1958



h#3 2 sols 3+9



h#3 2 sols 3+8



h#3 b) Kh1→h2 3+6

No.A30 (1.1-3.1) is one of the examples where Black begins with check to the white King and white complex pin. White finishes the play with model double-check battery mate after ambush reciprocal battery creation. [a] 1.Da8+ Tf3 2.Da2 Tf1 3.Ka1 Le3#; b) 1.Dh7+ Lh4 2.Db1 Lf6 3.Ka1 Ta3#].

No.A31 (1.2-1.2) shows a combination of the active Zilahi theme with sacrificial mixed Bristol line-clearance and distant self-block, where in the final position the black King is located on the initial square of a white piece (delayed Umnov effect). [a] 1.Kd3 Lc1 2.Dc1:+ Kf2: 3.Kd2 Td6#; b) 1.Kc5 Ta6 2.Da6: Kd7 3.Kb6 Le3#]. Black anti-critical and white critical moves are the main content of no.A32 (2.1-2.1), in combination with white reciprocal battery creation with Grimshaw on g7 and model double-check battery mates with the final location of the black King on the initial square of a white rear battery piece (delayed Umnov effect). [I. 1.Df1 Tg8 2.Kf2 Lg7 3.Kg1 Ld4#; II. 1.Dc2 Lh8 2.Kd3 Tg7 3.Kc3 Tg3#].

A31. Alexandar Bakharev
Com. *Die Schwalbe* 1997



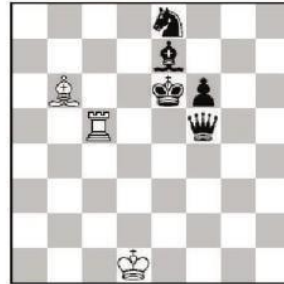
h#3 b) Kf1→c8 3+8

A32. Nikolay Nahnybida
Revista de Sah 1970



h#3 2 sols 3+7

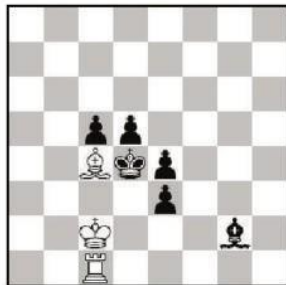
A33. Robert Sharp
Die Schwalbe 1992



h#3 b) Se8→f7 3+5

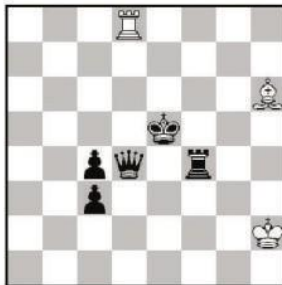
In an economical position, the author of **no.A33** (2.1-3.0) shows reciprocal white battery creation with white ambush play in combination with black square vacation, distant self-blocks and model double-check battery mates. [a] 1.Ld8 La5 2.Ke7 Lb4 3.De6 Tc7#; b) 1.Dg5 Ta5 2.f5 Ta6 3.Kf6 Ld4#]. After the critical move in **no.A34**, (1.3-1.0) a black anticipatory self-pin with pin-model mate is created. [I. 1.Lf3 Lf1 2.Le2 Kb3 3.Kd3 Td1#; II. 1.Lf1 La6 2.Lb5 Ta1 3.Kc4 Ta4#].

A34. Slavko Maslar
Mat 1989



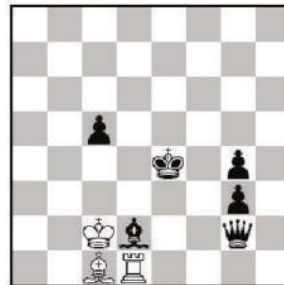
h#3 2 sols 3+6

A35. Claude Goumondy
1.HM *Die Schwalbe* 1979



h#3 b) Pc4→f3 3+5

A36. Toma Garai
Courrier des Échecs 1984



h#3 2 sols 3+6

In **no.A35** (1.3-3.1) the white reciprocal battery creation with critical Grimshaw, square vacation for the black King and distant self-block by BD are created after the gate-opening [a] 1.Dc5 Td1 2.Te4 Ld2 3.Kd4 Lf4#; b) 1.Tf5 Lc1 2.Dg4 Td2 3.Kf4 Te2#]. After check to the WK in **no.36** (1.3-2.3) follows a Grimshaw on d2 with white reciprocal battery creation, white self-pin and unpin and Umnov effects. [I. 1.Le3+ (1.Kd4?) Ld2 2.Kd4 Kb3 3.De4 Lc3#; II. 1.Lc3+ (1.Kf4?) Td2 2.Kf4 Kd3 3.Le5 Tf2#].

In **no.37** (1.4-1.0) the authors show a double Platzwechsel (K/P & K/S) with model mates on the same square. [a] 1.Ke6 Lf8 2.d5 Tc6+ 3.Kd7 Td6#; b) 1.Kc6 Ta1 2.Sd5 Ta6+ 3.Kc7 Ld6#].

A37. Andreas Lündstrom
& Christer Jonsson
1.Pr *Springaren* 1985



h#3 b) Te8→d8 3+9

A38. Udo Degener
2.Pr *Schach-Echo* 1985



h#3 b) Kg4→b3 3+9

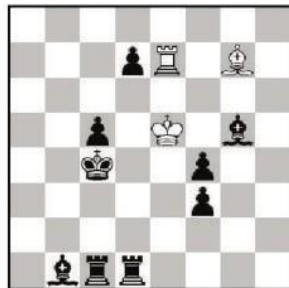
A39. Fadil Abdurahmanović
Die Schwalbe 1974



h#3 b) Ta1→a7 3+6
c) Ta1→h7 d) Ta1→h1

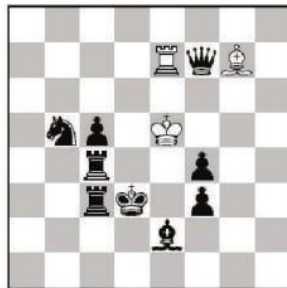
No.A38 (4.1-1.0) shows reciproca lwhite consecutive unpin and self-unpin and white reciprocal battery creation with critical Grimshaw on e5 and model double-check battery mates. [a] 1.Tg1 Ld6 2.Kh3 Te5 3.Kh2 Th5#; b) 1.Da4 Tf5 2.Kb4 Le5 3.Ka5 Lc3#]. A blend of an extended star by the BK and a star by the WL with four echo model mates by the WT is achieved in **no.A39 (1.4-3.0)**. [a] 1.Kc4 Lf6 2.Kb3 Tb1+ 3.Ka2 Tb2#; b) 1.Kc6 Lf4 2.Kb7 Tb1+ 3.Ka8 Tb8#; c) 1.Ke6 Lh6 2.Kf7 Tf1+ 3.Kg8 Tf8#; d) 1.Ke4 Lh4 2.Kf3 Tf1+ 3.Kg2 Tf2#].

A40. Toma Garai
Boletim da UBP 1984



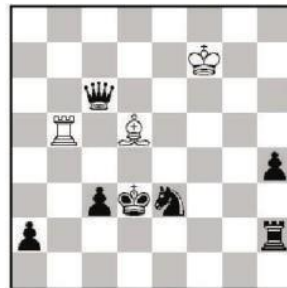
h#3 b) Kc4→f2 3+9

A41. Jorge Lois &
Jorge Kapros
Harmonie 1997



h#3 b) Pc5→d5 3+9

A42. Fadil Abdurahmanović
1.Pr *Mat* 1979

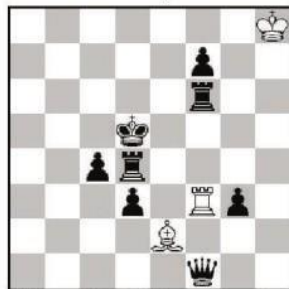


h#3 2 sols 3+7

The combination of black and white Grimshaw with white square vacation and white battery transformation (indirect into direct) is presented in **no.A40 (2.3-4.3)** [a] 1.Td3 Kf5 2.d5 Te5 3.Kd4 Te4#; b) 1.Ld3 Kd5 2.Td2 Le5 3.Ke3 Ld4#]. In **no.A41 (1.4-3.4)** we see white Royal indirect-direct battery transformation and double BD sacrifice along the battery lines with check to the white King, white line-vacation and

K-battery mate. [a) 1.Df6+ Kf6: 2.Kd4 Te2: 3.Td3 Ke6#; b) 1.De6+ Ke6: 2.Ke4 Lc3: 3.Ld3 Kf6#]. A mixed reciprocal Bristol in combination with gate-opening and self-block is shown in no.A42 (2.2-0.2). [I. 1.Da8 Lb7 2.Tc2 La6 3.De4 Td5#; II. 1.Td2 Lh1 2.Dg2 Tb4 3.De2 Le4#].

A43. Martin Hoffmann
2.Com *idee & form* 1994



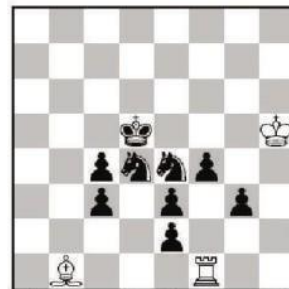
h#3 b) Kd5→e6 3+8

A43a. Martin Hoffmann
1.HM Schweiz.JT 2000



h#3 2 sols 3+8

A44. Toma Garai
HM. *Scacco* 1999



h#3 2 sols 3+9

In no.A43 (2.2-1.3) we can see a combination of white reciprocal battery creation with white and black Queen ambush play, Umnov effects, gate-opening, self-blocks and battery model double-check mates. [a) 1.De1 Lf1 2.Td6 Lg2 3.De6 Tf5#; b) 1.Dg2 Tf1 2.Td6 Te1 3.Dd5 Lg4#]. A similar strategic combination with black Platzwechsel and anticipatory check avoidance with black interference and battery model double-check mates is seen in no.A43a: [I. 1.Kc2 Tb8 2.Td3 Tc8 3.Kc3 La5#; II. 1.Ke4 Lb8 2.d3 La7 3.Kd4 Tb4#].

No.A44 (2.4-2.4) is another example with pin model-mates on the WK's initial square, in combination with anticipatory self-pin, delayed Umnov effect and black square vacation. [I. 1.Sc2 Tf4: 2.Kd4 Tf5 3.Kd3 Td5#; II. 1.Sf2 La2 2.Ke4 Lc4: 3.Kf3 Ld5#].

A45. Franz Pachl
1.Pr *diagrammes* 1989



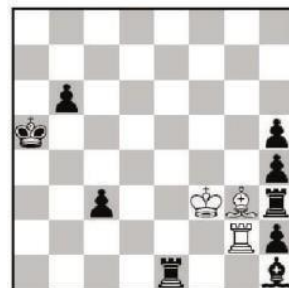
h#3 2 sols 3+9

A46. Markus Manhart &
Franz Pachl
3.Pr *Phénix* 1995



h#3 b) Kg3→d1 3+9

A47. Wnelin Alaikow
1.Pr *Shakhmatna misal*
1981



h#3 b) Pb6→a6 3+9

A combination of many themes: distant self-block, white masked Grimshaw, black castling, black self-pin/unpin and battery model double-check mates can be seen in **no.A45 (2.7-4.6)**. [I. 1.Dh7 Kb5 2.0-0 Tc4! 3.Sh8 Tg4#; II. 1.Db7 Kd3 2.0-0-0 Lc4! 3.Sb8 Le6#]. **No.A46 (3.4-4.4)** is a rare example of white consecutive reciprocal unpin with double reciprocal dual avoidance, anticipatory gate-opening and model mates. [a) 1.Lc3! (1.Lc5?) Lb6 2.Te6! (2.Tf5?) Tf7 3.Sh2 Lf2#; b) 1.Tf5! (1.Te6?) Te7 2.Lc5! (2.Lc3?) La5 3.Tc2 Te1#]. In **no.A47 (6.3-6.2)** the author presents reciprocal consecutive unpin of white pieces with white masked Grimshaw interference on f3 (Visserman idea). [a) 1.Tb1 Ke4 2.Tb5 Ld6 3.Tf3 Ta2#; b) 1.Ta1Ke3 2.Ta4 Tb2 3.Lf3 Lc7#].

I.3 PROBLEMS WITH MORE PIECES

In this group we consider problems with more than 12 pieces. A large number of black pieces is required for the presentation of more complex ideas as well as being necessary to force a unique order of moves and exclude cooks. Sometimes keeping to our thematic white material means using more black pieces. The selection begins with a work by the famous Macedonian grandmaster. In **no.A48 (0.2-3.3)** he shows consecutive black and white unpin, gate-opening, anti-critical moves, delayed Umnov effects and model mates on the BK's initial square with passive dual avoidance. [I. 1.Kb4 Kg1 (1.- Kg2?) 2.Se1 La6 3.Sb3 Tc4#; II. 1.Kb3 Kg2 (1.- Kg1?) 2.Se4 Tc1 3.Sb4 Lc4#].

A48. Živko Janevski
Shakhmatna misl 1990

A49. Franz Pachl
2-3.Pr *Problem-Echo* TT
1992

A50. Michal Dragoun
1.Pr Csák-Majoros 2000



h#3 2 sols 3+11



h#3 b) BSe7 3+11



h#3 b) -BPe7 3+13

No.A49 (0.3-3.3) shows black unpin and nice anticipatory check-avoidance with black interference and model mates. [a) 1.Kd4 Lc1 2.Lb4 Ld2: 3.Dc4 Le3#; b) 1.Ke6 Tf8 2.Tc6 Tf7: 3.Dd7 Tf6#]. In dynamic play **no.A50 (4.0-3.3)** shows a complex self-pin/unpin combination with model mates on the BK's initial square and unusual dual avoidance at B2 where the avoided moves fails because of mutual self-obstruction by the black line-pieces on the square d6. [a) 1.Ke6 Lb7: 2.Tdd8 (2.Td6?) Le4: 3.Ld6 Lf5#; b) 1.Ke5 Tb6: 2.Le7 (2.Ld6?) Tf6: 3.Td6 Tf5#].

No.A51 (4.0-4.1) presents anti-dual tempo moves and a Grimshaw on c4 with the pieces of the white half-pin mechanism and unpin of the BD. Reciprocal white masked battery creation with delayed Umnov effects and model double-check battery mates. [a] **1.Kg4 La2 (1.- Ta4?) 2.Df4 Lc4 3.Dg3 Le2#**; b) **1.Ke6 Ta4 (1.- La2?) 2.Dd5 Tc4 3.Dd6 Te4#**]. **No.A52 (0.5-3.2)** is a combination of consecutive gate-opening & mixed interference with black indirect unpin, reciprocal white masked battery creation with masked Grimshaw on d5 and consecutive self-blocks. [a] **1.Tc7 Ld5 2.Lg5 Td3 3.Le7 Lc4#**; b) **1.Lb4 Td5 2.Tf3 Le6 3.Tc3 Td7#**].

A51. Petko Petkov
4.Pr *The Problemist* 1993

A52. Franz Pachl
1.Pr *Die Schwalbe* 1990

A53. Michael Dragoun &
Juraj Lörinc 1.Com
CC Microweb TT 1999



h#3 b) Kf4→d5 3+13



h#3 b) Kd6→c4 3+15



h#3 b) Kh6→a3 3+16

No.A53 (6.0-3.1) is a rich strategic problem with a combination of themes: reciprocal white masked battery transformation with reciprocal white masked battery creation and masked Grimshaw on d6, complex pin/unpin of a black piece, white square vacation, white unpin with Umnov effect, black interference, anticipatory mate line opening and model double-check battery mates, all in completely harmonious play. [a] **1.f5 Kc5: 2.Th5 Ld6 3.Se7 Lf4#**; b) **1.c4 Ke6 2.La2 Td6 3.Sc6 Td3#**].

A54. Genady Chumakov
Shakhmatnaya kompozitsiya
1999

A55. Wenzel Alaikow
2.Pr *feenschach* 1981

A56. Nikola Stolev
1.Pr Milošeski 50 JT 1997
version *Orbit* 2002



h#3 b) Kb6→c3 3+10



h#3 4 sols 3+16



h#3 b) Kc5→g6 3+15

In no.A54 (6.0-6.2) we see consecutive black self-blocks combined with gate-opening, reciprocal white masked battery creation with black indirect unpin and model double-check battery mates, masked Grimshaw on f6 and white tempo moves with Umnov effects. [a] 1.Tc7 Lf6 2.Le4 Tg6 3.Lb7 Ld4#; b) 1.Ld3 Tf6 2.Tg4 Lg7 3.Tb4 Tc6#].

In no.A55 (2.4-2.2) the author presents an extended BK cross. [I. 1.Kd5 Ta1 2.Kc5 Ta3: 3. Kb5 Ta5#; II. 1.Ke4 Ld8 2.Ke3 Lh4 3.Ke2 Te1#; III. 1.Ke6 Tg4: 2.Ke7 Tg6 3.Ke8Te6#; IV. 1.Kf5 Tg3 2.Kg5 Ld8+ 3.Kh5 Th3#]. No.A56 (1.1-4.0) shows a combination of white reciprocal square vacation with white/black Bristol line-clearance and white indirect unpin with Umnov effect, two pairs of black/white reciprocal moves and model mates. [a] 1.Tb5 Td7 2.Td5(a) Lf6(B) 3.Tg5(c) Ld4#(D); b) 1.Tf7 Le7 2.Lf6(b) Td5(A) 3.Ld4(d) Tg5#(C)].

No.A57 (1.2-3.1) is a combination of consecutive black and white critical Grimshaws, and white reciprocal battery creation. [a] 1.La1 Lg3 2.Tb2 Tf4 3.Kd6 Tf7#; b) 1.Ta2 Tf1 2.Lb2 Lf4 3.Kf6 Ld6#]. No.A58 (1.2-1.3) presents a passive Zilahi theme with sacrificial square vacation for the WK by alternate captures of the white thematic pieces and attacks on the white King. White direct self-unpin and model mates on the same square (d8). [a] 1.Tf4:+ Kf4: 2.Kf8 Td7: 3.Se7 Td8#; b) 1.Ld5:+ Kd5: 2.f5 Lc7 3.Kf6 Ld8#].

A57. Josif Kricheli
1.Pr *Thèmes-64* 1965

A58. Vlaicu Crisan
2.HM *Shakhmatna misl*
1997

A59. Anatoly Stepochnik
1.Pr A. Feoktistov JT 1998



h#3 b) BPe6 3+14



h#3 b) -BSg8 3+14



h#3 b) WLg6 3+14
c) WSg6 d) WPg6

No.A59 (3.1-0.1) shows a blend of an extended BK star and a star by the WL, but with Forsberg twins and model mates this time. [a] 1.Kc4 Lc3: 2.Kb3 Tb6+ 3.Ka2 Tb2#; b) 1.Ke6 Le5 2.Kb7 Lc7: 3.Ka8 Le4#; c) 1.Ke4 Le3: 2.Kf3 Lf2 3.Kg2 Sh4#; d) 1.Ke6 g7 2.Kf7 Lc5: 3.Kg8 gf8D#].

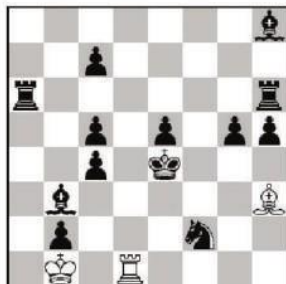
No.A60 (1.3-3.1) is a combination of black reciprocal anti-Bristol on different squares with black interferences and white reciprocal battery creation with a white critical Grimshaw on d7. [I. 1.Thb6 Td8 2.c6 Ld7 3.Kd5 Lf5#; II. 1.Tag6 Lc8 2.Lf6 Td7 3.Kf5 Td4#]. The attractive combination of black battery creation with black critical interference, and white reciprocal battery creation with white Grimshaw on

g7, white tempo move, black self-block on the BK's initial square and cross-checks is seen in **no.A61** (1.3-2.3) [I. 1.Lc2 Tg7 (1.- Lg7?) 2.Kf6 Kh2! 3.Lf5+ Tg2#; II. 1.Tf2 Lg7 (1.- Tg7?) 2.Kg6 Kg1 3.Tf5+ Ld4#].

A60. Boško Milošeski
Pr. *Kotelec* 1988

A61. Milan Vukcevič
1.Pr Fadil Abdurahmanović
60 JT 2000

A62. Udo Degener
2.Pr *Thema Danicum* 1992



h#3 2 sols 3+13



h#3 2 sols 3+14



h#3 b) Kd2→d3 3+13

In **no.A62** (3.1-3.5) the author shows the Maslar theme with mixed Bristol line-clearance, white unpin and model mates. [a] 1. Tge5 Tb1 2.Dc1 Lh6+ 3. Kd1 Tc1:#; b) 1. Lf1 Lb2 2.Lc3 Tg3+ 3.Kd4 Lc3:#].

A63. Andreas Schönholzer
Heureka 1993

A64. Viktor Chepizhny
1-2.Pr Moscow tourney
1998

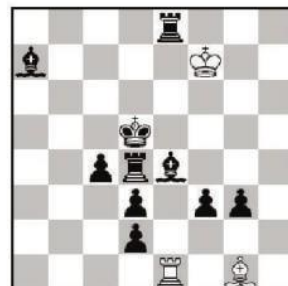
A65. Reto List
1.Pr *The Problemist* 1980



h#3 2 sols 3+15



h#3 2 sols 3+13



h#3 b) -BPd3 3+10

In **no.A63** (3.1-5.3) after unpin of a white piece we have white self-unpin with play along the pin-line and black complex pin with pin-model mates on the same square. [I. 1.Lb6 Le4 2.Kh3 Lf5+ 3.Dg4 Tf3:#; II. 1.Tc2 Tb3 2.Kh5 Tb5+ 3.Dg5 Lf3:#]. **No.A64** (4.1-4.2) is a complex combination of white consecutive reciprocal unpin, black square vacation, black critical Grimshaw on b6, black complex pin, white reciprocal 2nd and 3rd moves and pin-model mate. An excellent problem. [I.

1.Db7 Kg5 (I.- Kg6?) **2.La5 Ld5:(A)** **3.Tb6 Te8#(B)**; **II. 1.Db8 Kg6** (I.- Kg5?) **2.Ta6 Te8(B)** **3.Lb6 Ld5:#(A)**]. In no.A65 (1.4-3.4) we see reciprocal white masked battery creation with unpin of the just self-pinned black pieces in combination with black K-T & K-L Platzwechsel. [a] **1.Ke5 Le3 2.Ld5+ Kg6 3.Ke4 Ld2:#**; b) **1.Kc5 Te3 2.Td5 Kf6 3.Kd4 Tf3:#**].

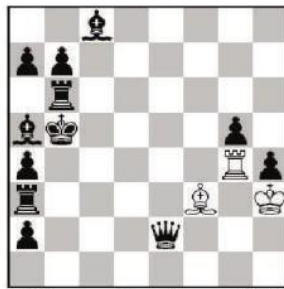
A66. S.K. Balasubramanian
4.HM *The Problemist* 1997

A67. Jorge Kapros &
Jorge Lois
1.Pr. *Problem-Echo* 1996

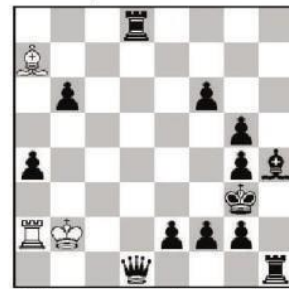
A68. Michal Dragoun
2.Pr *Springaren* 1995
vers. by Mikael Gronroos



h#3 2 sols 3+13



h#3 2 sols 3+12



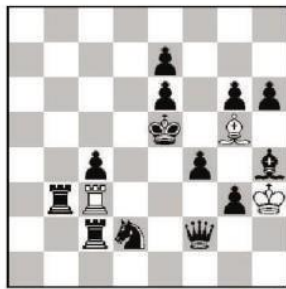
h#3 2 sols 3+13

In no.A66 (4.1-4.3) after gate-opening and distant self-blocks on the same square the play develops with white and black critical moves and finishes with Royal battery mate by the newly created battery. [I. **1.Lc5 Th4 2.Td3 Kg4 3.Kd4 Kf5#**; II. **1.Tc5 Lh1 2.Le6 Kf3 3.Kd5 Kf4#**]. In no.A67 (5.1-4.2) the familiar white reciprocal consecutive unpin is combined with elimination of control of the mating square and model mates. [I. **1.Te6 Tb4+ 2.Ka6 Tb3 3.Ld7 Lb7:#**; II. **1.Lc3 Lc6+ 2.Ka5 Ld7 3.Tb3 Ta4:#**]. In no.A68 (6.1-6.4) the black anticipatory self-pin appears on the square where the white pinning piece arrives and there is a final pin-model mate. [I. **1.Dd6 Lb8(A) 2.Df4 Ld6 3.Th2 Ta3#(B)**; II. **1.Td3 Ta3(B) 2.Tf3 Td3 3.Th3 Lb8#(A)**].

A69. Gorgi Ivanov
Orbit 1999

A70. Anders Lündstrom
1.Com *Schach-Echo* 1981

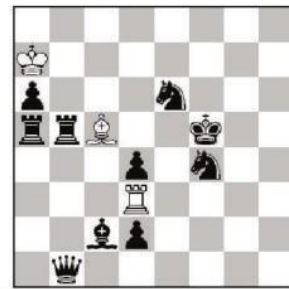
A71. Živko Janevski
Com. *Schach-Aktiv* 2000



h#3 b) Kh3→a4 3+13



h#3 4 sols (2.2.1.1) 3+16



h#3 b) Sf4→f6 3+10

The Macedonian author of **no.A69 (2.2-2.0)** shows an attractive combination of mixed Bristol line-clearance with black anticipatory self-pin, mixed Platzwechsel and pin-model mate. [a] **1.Kf5 Le7: 2.Lf6 Te3+ 3.Kg5 Te5#**; b) **1.Kd4 Te3 2.Td3 Lf4: 3.Kc3 Le5#**]. A task of fourfold K-D/T/T/L Platzwechsel with harmonious white play and two pairs of echo model mates is shown in **no.A70 (2.2-0.3)**. [I. **1.Kd3 Lb5: 2.Dd4 La4: 3.Kc3 Tb3#**; II. **1.Kd3 Tb5: 2.Tcd4 Tb2 3.Kc4 Lb5#**; III. **1.Ke4 Te6: 2.Td4 Tf6: 3.Kd5 Lc6#**; IV. **1.Ke4 Le6: 2.Ld4 Lg4: 3.Ke5 Te6#**].

No.A71 (2.2-0.3) shows annihilation capture in combination with black Bristol line-clearance, black consecutive self-blocks, dual avoidance exploiting interference by White on a black line and model mates. [a] **1.Ke4 Ld4: 2.Tf5 Lb6 (2.- Lc5?) 3.Tad5 Te3#**; b) **1.Ke5 Td4: 2.Lf5 Td2: (2.- Td3?) 3.De4 Ld6#**].

A72. Toma Garai
1.Pr *Problem-Echo* TT
1996



h#3 2 sols 3+15

A73. Živko Janevski
The Problemist 2000



h#3 2 sols 3+12

A74. Harry Fougiaxis &
Pantelis Martoudis
5th Pr. *feenschach* 1991



h#3 b) Pe7→f7 3+14

In **no.A72 (2.2-0.4)** we can see pin of Black by White, pin-model mate, black annihilation capture, gate-opening and consecutive self-blocks. [I. **1.Dc6 Lg4: 2.Sc4 Lf3 3.Le6 Td3#**; II. **1.Dd6 Tb2: 2.Sc6 Tb5 3.Ld4 Lb3#**]. After critical moves in **no.A73 (3.2-0.3)** there follows black anticipatory self-pin with pin-model mate. [I. **1.Kc4 Le4 2.Ld5 Kd6 3.Kb5 Ld3#**; II. **1.Kd4 Tc5 2.Dd5 Kf6 3.Ke4 Tc4#**]. In **no.A74 (2.3-1.3)** we see a lot of strategic elements: black line-opening by White, black masked interference, gate-opening, self-block with black anti-critical play, black complex pin and pin-model mates. [a] **1.Sd4 Tg2 2.Ld6 Te2+ 3.De5 Lc4#**; b) **1.Sf4 Lc2 2.Td6 Lb3+ 3.Dd5 Te3#**].

In **no.A75 (3.3-3.1)** there is a combination of themes: passive Zilahi with white reciprocal sacrificial square vacation by alternate capture of the white pieces and model mates. [I. **1.Db5: Td3: 2.Ke5 Tb3 3.Tee6 Tb5#**; II. **1.Dh3: Ld3: 2.Kf5 Lf1 3.Te5 Lh3#**].

No.A76 (4.3-5.1) is a complex strategical combination of themes: consecutive reciprocal unpin of the white line pieces, black direct pin, black Bristol line-clearance, critical mixed interference, pin-model mates and well matched white and black diagonal-orthogonal play. [a] **1.Dg1 Kf6: 2.Lf2 Te3 3.Tb3 Ld6#**; b) **1.Dd8 Kg4 2.Td7 Ld6 3.Lb4 Te3#**].

A75. Harald Grubert
The Problemist 1994



h#3 2 sols 3+15

A76. Harry Fougiaxis
1.Pr Probleemblad 1987



h#3 b) Pd6→e3 3+14

A77. Zdravko Maslar
Com. feenschach 1990



h#3 2 sols 3+12

No.A77 (4.3-5.3) is a difficult combination of a double black Grimshaw with the Visserman idea, black T/L promotions and reciprocal consecutive unpins of the white line pieces in an economical and elegant position without white pawns. [I. 1.Tg3+ Kf2 2.b1L Te2 3.Lf3 Le5#; II. 1.Lg3 Kg2: 2.b1T Lc1: 3.Tf3 Ta4#].

A78. Ivan Ignatiev
2.Pr Shakhmatna misl
1984



h#3 2 sols 3+15

A79. Achim Schöneberg
StrateGems 1998



h#3 2 sols 3+15

A80. Nikolay Chikanov &
Petar Moldoveanu
Probleemblad 1999



h#3 b) Sh4↔Tg6 3+12

In **no.A78 (3.6-2.6)** the author shows a great many strategic elements: consecutive reciprocal unpin of white line pieces with anticipatory unpin, anticipatory interference, white reciprocal battery creation with anticipatory check avoidance and reciprocal interferences on different squares, gate-opening and line-vacation. [I. 1.Lf5 Lc4 2.Td4 Tc2 3.Td3 Le6#; II. 1.Tc4 Tf5 2.Le4 Lg4 3.Lf3 Tc5#]. In **no.A79 (4.4-0.5)** a pin-model mate is realised with dynamic play in which we see: gate-opening, white anti-critical moves, delayed Umnov effects, stage moves and black complex anticipatory self-pin. [I. Tf5 Lh4 2.Ke3 Tf6 3.Kf4 Lg5#; II. 1.Lb2 Ta2 2.Kd1 La3 3.Kc1 Ta1#]. An attractive setting of black complex pin with anticipatory mixed line-clearance, sacrifice of a black piece along the pin-line and pin-model mates is shown

in no.A80 (6.4-7.1). [a] 1.Lg4 (1.Tg5?) Ld1: 2.Sf3 Lf3: 3.Tg5 Th1#; b) 1.Tg5 (1.Lg4?) Tb5: 2.Se5 Te5: 3.Lg4 Le8#].

This part of the article finishes with no.A81 (5.7-6.4) where once again we are presented with an active Zilahi theme, this time in combination with gate-opening, line-opening, black anti-dual promotions, black Grimshaw and model mates. [I. 1.Tf4 Ld1 2.c1T (2.c1L?) Lc2:+ 3.bc2Tb8#; II. 1.Lf4 Tg2: 2.c1L (2.c1T?) Tb2+ 3.cb2 Lg6#].



When I planned this article, I hardly supposed that such a large number of problems with this white material had been published. The databases in my possession (Živko Janevski's *Master-Base* and Milan Velimirovic's *Mat Plus Library*) contain over 1600 problems of this type! In this selection I have picked what seemed to me to be the most characteristic examples. I am sure that further interesting problems with this white material will be published in future.

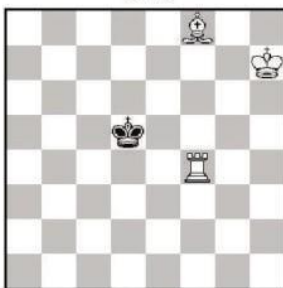
A81. Ivan Ignatiev
The Problemist 1994

A82. Peter Orlik
Deutsche Schachzeitung
1978

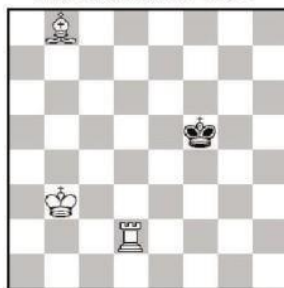
A83. Pal Benkő &
Andrew Kalotay
The Problemist 1989



h#3 2 sols 3+14



h#3,5 b) Kd5→e3 3+1



h#4 3+1

PART II: HELPMATES IN 3,5 AND MORE MOVES

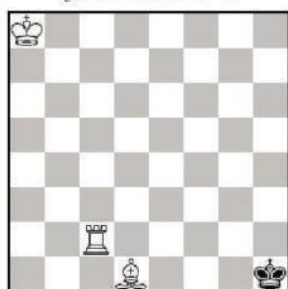
When I worked on the article about the white material K/T/L in the helpmate in 3 it seemed logical to make an adaptation for that white force in the helpmate moreover, too. The number of published problems in the available databases (Živko Janevski's database and Milan Velimirovic's *Mat Plus Library*), which is about 300 problems, makes that possible. With the enlargement of the number of moves the number of the published problems falls proportionately. So we have the impression that in this group the power of the white pieces is used insufficiently. The next period will confirm that for sure.

The problems are divided into 3 groups according to the total number of pieces on the board, and within groups according to the number of the moves. Problems nos A83, A92, A95, A97, A99, A110 & A114 were included in the FIDE Albums (1914-1991)

II.1 MINIATURES

The 2nd part of article begins with a black *rex solus* in which we can see the well-known critical moves, played to allow the black king to reach the mating position. [no.A82: a) 1.- La3 2. Ke6 Tb4 3. Ke7 Kg6 4. Kf8 Tb8#; b) 1.- Ta4 2. Kf3 Lb4 3. Kg4 Le7+ 4. Kh5 Th4#]. No.A83 shows white battery creation. [1.Ke4 Te2+ 2.Kd3 Te3+ 3.Kd2 Lf4 4.Kc1 Te1#].

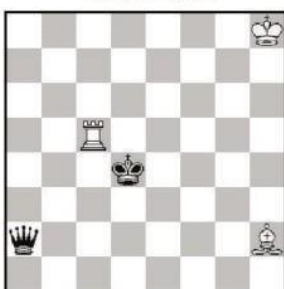
A84. Zdravko Maslar
feenschach 1978



h#6

3+1

A85. Miroslav Bily
Phénix 1992

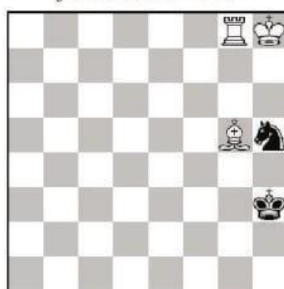


h#3,5

2 sols

3+2

A86. Josif Kricheli
feenschach 1978

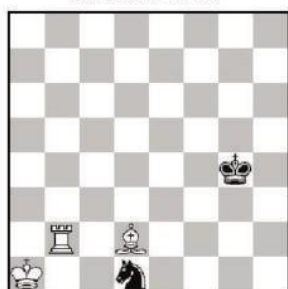


h#3,5

3+2

In no.A84 the solution involves annihilation capture of the WL and finishes with ideal mate. [1. Kg1 Kb7 2.Kf1 Kc6 3.Ke1 Kd5 4.Kd1: Ke4 5.Ke1 Kf3 6.Kf1 Tc1#]. The next problems (A85-A88) are black minimal problems. No.A85, a short h#4, presents the same model double-check battery mate, but with the creation of different white batteries. [I. 1.- Td5+ 2.Kc3 Td4 3.Kb2 Le5 4.Ka1 Td1#; II. 1.- Th5! 2.Kc3 Lg1 3.Kb2 Th1 4.Ka1 Ld4#]. The famous grandmaster from Georgia shows a WL Rundlauf with consecutive Umnov effects in no.A86, [1. - Lh6 2.Kh4 Lg7 3.Kg5 Lf6+ 4.Kh6 Lg5#].

A87. F. Abdurahmanović
& Zvonimir Hernitz
1.Pr Mat 1974



h#4

b) Tb2→a2

3+2

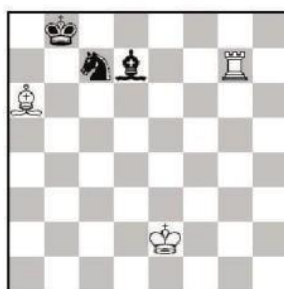
A88. Viktor Zheglov
Suomen Tehtävänkiet
1998



h#6

3+2

A89. Satoshi Hashimoto
Problem Paradise 1998



h#3,5

2 sols

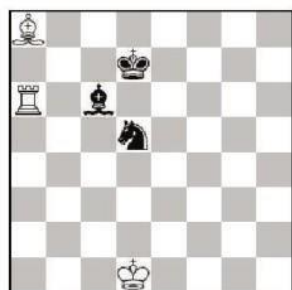
3+3

The play in **no.A87** is based on white reciprocal battery creation and double white switchback. [a) 1.Kf3 La5 2.Ke3 Tb4 3.Kd2 Tb2+ 4.Kc1 Ld2#; b) 1.Kf3 Lc3 2.Ke3 Lb2 3. Kd2 Lc3+ 4.Kc1 Ld2#]. **No.A88** is a length record for a black minimal problem with this white material, and shows precise play with white battery creation and transformation, Indian and double white interference. [1.Kg3 Lg4 2.Kh4 Kb8 3.Kg5 Te1 4.Kf6 Le2 5.Ke7 Lb5+ 6.Kd8 Te8#]. A double presentation of a white Indian with critical moves on different diagonals and echo model double-check battery mates is presented by the author in **no.A89**. [I. 1.-Lb7 2.Sb5 Lh1 3.Sa7 Tg2 4.Ka8 Tg8#; II. 1.- Lc8 2.Lc6 Lh3 3.Lb7 Tg4 4.Kc8 Tg8#].

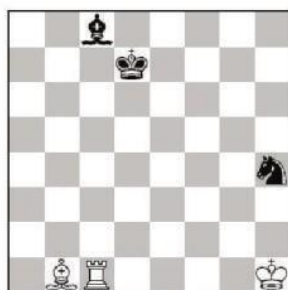
A90. Ilkka Saren
Suomen Tehtäväniekat
1993

A91. Stanislav Kirilichenko
Die Schwalbe 1999

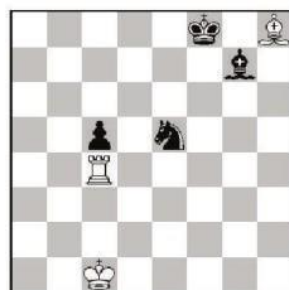
A92. Aurél Karpati
1.Pr *Raketa* 1942



h#4 b) Ta6→a4 3+3



h#3,5 b) Sh4→b5 3+3



h#4 3+4

In **no.A90**, note the white pericritical Indian after gate-opening by Black, and black/white Bristol line-clearance, consecutive black self-blocks and echo model double-check battery mates. [a) 1.Lb5 Tg6 2.Se7 Lf3 3.Ke8 Lh5 4.Ld7 Tg8#; b) 1.Sc7 Tg4 2.Lh1 Lg2 3.Kc8 Lh3 4.Lb7 Tg8#]. A complex setting of white reciprocal battery creation with a Grimshaw on c2 and white reciprocal battery transformation is presented in **no.A91**. [a) 1.Ke6 Tc2 2.Kf5 Tc3+ 3.Kg4 Ld3 4.Kh3 Lf5#; b) 1.Sa7 Lc2 2.Kc7 Le4+ 3.Kb8 Tc6 4.Ka8 Tc8#]. **No.A92** presents an unexpected mate after gate-opening and a Bristol line clearance of the diagonal a1-h8 by Black, with white battery creation. [1.Sf7 Tb4 2. La1 Lb2 3. c4 La3 4. Lg7 Tb8#].

No.A93 is probably the 1st example of a white Rundlauf in miniature in this type of problem. [1. Kb7 Ta8: 2. Sc8 Ta6 3. Sa7 Tc6: 4. Ka8 Tc8#]. A white Indian with white reciprocal battery creation on the same square and switchback of the white mating piece to its starting square is presented by the authors in **no.A94** with model mates. [a) 1.a1L Td8 2.Lb2 Ld7 3.Kd2 La4+ 4.Kc1 Td1#; b) 1.h6 Lc8 2.Kf3 Td7 3.Kg4 Tg7+ 4.Kh5 Lg4#]. **No.A95** presents the mate from **no.A91**, but here the solution is in 5 moves, extended to show a white critical move and pericritical move (Indian and pericritical Indian). White critical battery creation and reciprocal transformation of the newly created white battery. [1.Kd7 Lb1 2.Ke6 Tc2 3.Kf5 Tc3+ 4.Kg4 Ld3 5.Kh3 Lf5#].

A93. Anders Lundstrøm
Springaren 1977



h#4

3+4

A94. Aleksandr Shvichenko
& Dieter Müller
1.Pr *Problem-Echo* TT1997

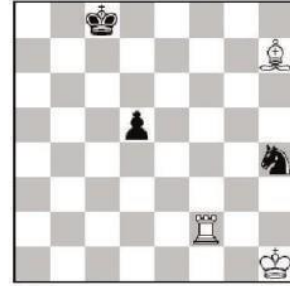


h#3,5

b) Pa2→h7

3+4

A95. Kornel Ebersz &
Peter Takacs
Magyar Sakkvilag 1934



h#5

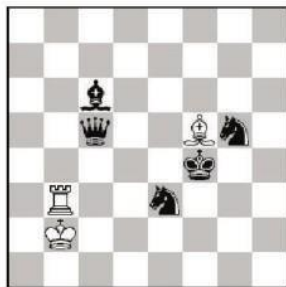
3+3

II.2 MEREDITHS

In this group we have a selection of 11 problems (A96-A106) arranged according to length. The selection begins with **no.A96** in which the white pericritical Indian with white reciprocal battery creation is combined with gate-opening for the mate and model double-check battery mates. [a) 1.- Ld7 2.Ke4 Tb8 3.Kd3 Td8 4.Le4 Lb5#, 1.- Lc8 2.Ke4 Tb5 3.Kd3 La6 4.Le4 Td5?; b) 1.- Tb5 (1.- Tb8?) 2.Ke3 Lc8 3.Kd3 La6 4.De3 Td5#, 1.- Tb8? 2.Ke3 Ld7 3.Kd3 Td8 4.De3 Lb5?].

In **no.A97** the famous Swedish problemist, who has made many problems of this kind, shows double white Rundläufe with model mates in an excellently constructed Meredith position. [I. 1. - Lb1: 2. a1L La2 3. Ke4 Lb3 4. Ld4 Lc2#; II. 1. - Tf6 2. Ke5 Te6:+ 3. Kf4 Te5 4. Dg3 Tf5#]. The first time the author showed the same idea was in **no.97a**. [I. 1. - Th5 2. Kg4 Tg5:+ 3. Kh3 Tg4 4. Th4 Th4:#; II. 1.- Lf2 2.d1L Lb6 3. Kg3 La5 4.Ldf3 Le1#].

A96. Dan Meinking
Probleemblad 1999

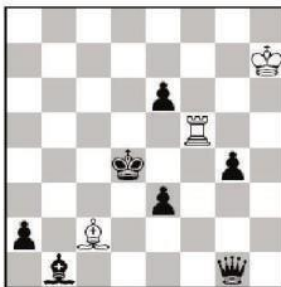


h#3,5

b) Se3→e4

3+5

A97. Christer Jonsson
Com. *Die Schwalbe* 1990

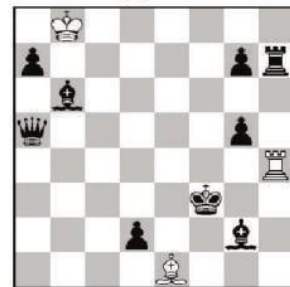


h#3,5

2 sols

3+7

A97a. Christer Jonsson
1.Pr *Tidskrift för Schack* 1983

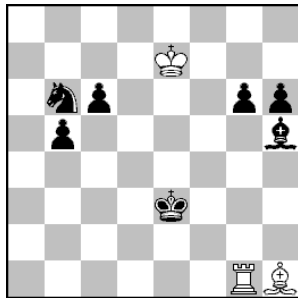


h#3,5

2 sols

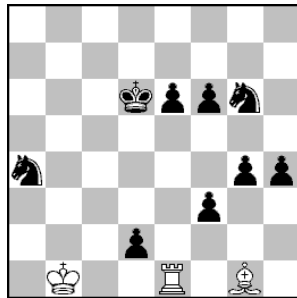
3+9

A98. Jorge Kapros &
Horacio Meylan
1.HM P. Kniest MT 1999



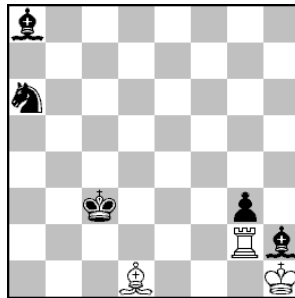
h#3,5 2 sols

A99. Boško Milošeski
Kotelec 1991



h#3,5 2 sols

A100. Andris Boitmanis
Sakkélet 1987

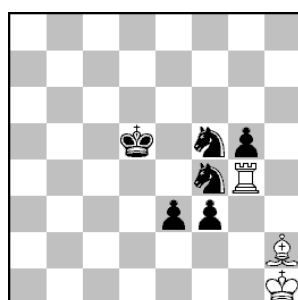


h#3,5 2 sols 3+5

No.A98 is a recent work showing several strategic motifs: square vacation for the BK by capture of a black piece (Kniest theme), delayed Umnov effects, white Indian with anti-critical moves, switchbacks and white reciprocal battery creation with Grimshaw on g2 and model double-check battery mates. [I. 1.- Tg6; 2.Kf4 Tg1 3.Kf5 Lg2 4.Kg6 Le4#; II. 1.- Lc6; 2.Kd4 Lh1 3.Kc5 Tg2 4.Kc6 Kc2#].

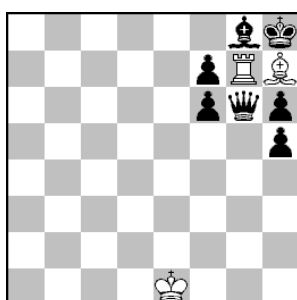
The author of **no.A99** presents white reciprocal battery creation with reciprocal battery transformation and consecutive white Grimshaw on the same square (e3) in an excellently constructed Meredith position with model double-check battery mates. [I. 1.- Te3 2.Kc5 Tf3:+ 3.Kb4 Le3 4.Ka3 Lc5#; II. 1.- Le3 2.Ke5 Ld2:+ 3.Kf5 Te3 4.Kg5 Te5#]. In **no.A100** we see double white battery creation, self-unpin of the WT and echo model mates. [I. 1. Sb4 Lc2 2. Kb2 Le4+ 3. Ka1 Tb2 4. Sa2 Tb1#; II. 1.Lg1 Le2 2. Kd2 Lf3+ 3. Ke1 Td2 4. Lf2 Td1#].

A101. Daniel Meinking
U.S. Problem Bulletin 1994



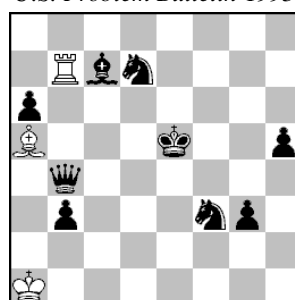
h#4 2 sols 3+6

A102. Markus Ott
2.Pr Die Schwalbe 1993



h#4 2 sols 3+8

A103. Harald Grubert &
Dieter Müller Pr.
U.S. Problem Bulletin 1993



h#4 2 sols 3+9

An attractive setting of a white Indian theme with black transient anticipatory self-pin, delayed sacrifice of the black piece and model double-check battery mate by

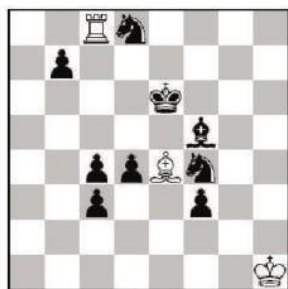
switchback of the front battery piece is shown in **no.A101** with a nice correspondence between the white and black play. [I. 1.Sd3 Ta4 2.Sb4! Ld6 3.Ke4 Lb4: 4.Kf4 Ld6#; II. 1.Se6 Lb8 2.Sc7! Tc4 3.Ke5 Tc7: 4.Kf4 Tc4#]. A similar strategic complex with nice BD pericritical manoeuvres and consecutive delayed Umnov effects is shown by the author of **no.A102**. [I. 1.Dc2 Tg1 2. Dg2 Le4 3.Kg7 Lg2: 4.Kg6 Le4#; II. 1.Dg2 Lb1 2.Dc2 Tg2 3.Kh7 Tc2: 4.Kg6 Tg2#].

In **no.A103** we can see a combination of white reciprocal masked battery creation with a Grimshaw on b4, Umnov effects, white reciprocal square vacation and double transient complex anticipatory self-pin and unpin of the BD. Consecutive self-blocks with anti-dual self-blocks on the BK's initial square and model double-check battery mate [I. 1.De4 Tb4 2.Kf4 Ta4 3.Sde5 Lb4 4.Df5 Ld2#; II. 1.Dc5 Lb4 2.Kd6 La3 3.Sfe5 Tb4 4.Dd5 Tb6#].

A104. Dieter Müller
1.Pr Match Bavaria-Saxony
1997

A105. Viktor Syzonenko
diagrammes 1999

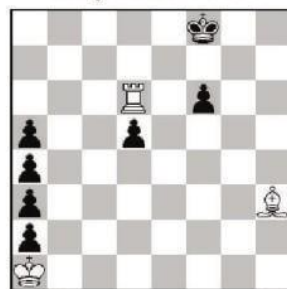
A106. Branko Koludrović
& Hans Gruber
1.Pr *feenschach* 1997



h#4 2 sols 3+9



h#4 2 sols 3+9



h#5,5 3+7

The white Indian theme with white reciprocal battery creation in **no.A104** is performed after consecutive gate-opening, consecutive delayed Umnov and black square vacation. Model double-check battery mates on the BK's initial square. [I. 1.Kd7 Ld5 2.Sde6 Th8 3.Sc7 Lg8 4.Kc8 Le6#; II. 1.Ke5 Tc6 2.Le6 Lh7 3.Ld5 Tg6 4.Ke4 Te6#]. A Zilahi with square vacation for BK by capture of BPe4 is demonstrated **no.A105**. [I. 1.g3 Te4: 2.Ke4: Kh6 3.Sd3 Kg5 4.e5 Lb7:#; II. 1.Sf3 Kf7 2.Sa5 Le4: 3.Ke4: Ke6 4.d3 Tg4#]. In **no.A106** square vacation for BK by capture of a black piece determines the precise play, in which White creates reciprocal batteries on the same square with a critical move. [I. 1.- Td8+ 2.Ke7 Ld7 3.Kd6 La4:+ 4.Kc5 Le8 5.Kb4 Td7 6.Ka4 Tb7#].

II.3 PROBLEMS WITH MORE PIECES

The classic theme of WT Rundläufe in large and small rectangles is presented in **no.A107** [I. 1.- Ta1 2.Kb8 Th1 3.Ka7 Th8 4.Ka6 Ta8#; II. 1.- Ta7 2.Kb8 Tb7:+ 3.Ka8 Tb8+ 4.Ka7 Ta8#]. In **no.A108** there is an interesting

combination of white consecutive reciprocal unpin and self-unpin with reciprocal battery creation and self-block on the square f6 by the black pinning pieces and model double-check battery mates on the same square. [I. 1.- Kd2 2.Lb6 Tb1 3.Ld4 Te1 4.Lf6 Lc5#; II. 1.- Kb3 2.Th5 Lc1 3.Tf5 La3 4.Tf6 Te4#]. No.A109 is another example of a Zilahi theme created with white/black sacrificial line-clearance and white Royal-battery creation. [a) 1.- Td4: 2.Td4: Kf6 3.Tc4 Lh8: 4.Kd4 Kf5#; b) 1.- Ld4: 2.Ld4: Kf4 3.Lc3: Th4: 4.Kd4 Kf5#].

A107. Tichomir Hernadi
3.Pr F. Abdurahmanović
60JT 2000



h#3,5 2 sols 3+10

A108. Wenelin Alaikow
3.HM *diagrammes* 1998



h#3,5 2 sols 3+11

A109. Valery Gurov
StrateGems 1999



h#3,5 b) BKc4 3+10

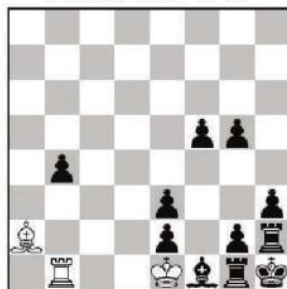
A change of places (black K-D & K-L) can be seen combined with a white Indian by reciprocal white battery creation on the same square (f4), black annihilation capture and white half-pin with consecutive white self-unpin/self-pin and white switchback in no.A110. [I. 1.- Td4: 2.Dc4 Th4 3.Kb4 Lf4 4.Dc5 Ld2#; II. 1. - Le5: 2.Kc6 Lh2 3.Lc5 Tf4 4.Kd6 Tf6#]. No.A111 is one of the rare examples with set play, and presents the active Zilahi theme with model mates. [Set play: 1.- Tb2 2.g4 Te2: 3.g3 Tg2: 4.Kg2: Ld5#; 1.g4 Ld5 2.g3 Lg2:+ 3.hg2 Tb4 4.Th4 Th4:#].

A110. Torsten Linß &
Udo Degener
2.Pr *The Problemist* 1988



h#3,5 2 sols 3+10

A111. Boško Milošeski
& Zlatko Mihajloski
Schach-Echo 1979



h#4* 3+11

A112. Friedrich von
Wardener
1.Pr *Die Schwalbe* 1962



h#4 3+12

No.A112, is a remarkable example although it has only one solution; it shows the black knights changing places and consecutive Brede cross-checks with pin/unpin of the WT and model mate. [*Version by K.Wenda. 1.Sb2+ Tc1 2.Sfd1 Tc7 3.Sd3+ Tg7 4.Sf2 Lg2:#*].

No.A113 is another classic problem setting a Brede cross-check; it is a unique example with black complex pin and pin-model mate. [*1.c1T Tg1 2.Kc2 Tg4: 3.Kd1+ Tg6 4.Tc2 Tg1#*]. **No.A114** shows white reciprocal battery creation with reciprocal battery transformation and consecutive white Grimshaw on the same square (e3) (compare with no.A99). [*I. 1.Sh4 Le3 2.Ke6 Ld2 3.Kf5 Te3 4.Kg5 Te5#; II. 1.Kd6 Te3 2.Kc5 Tf3: 3.Kb4 Le3 4.Ka3 Lc5#*]. A combination of bicoloured reciprocal unpinning of the white pieces with white reciprocal battery creation, reciprocal battery transformation and consecutive white Grimshaw on the same square (e6), distant self-blocks and model double-check battery mates is presented in **no.A115**. [*I. 1.Ta7 Te6 2.Kc4 Tf6+ 3.Kb5 Le6 4.Ka6 Lc4#; II. 1.Dg5 Le6 2.Ke4 Lc8+ 3.Kf4 Te6 4.Kg4 Te4#*].

A113. Palmer G. Keeney
4.Pr *Chess Correspondent*
1947

A114. Aleksey Ivunin,
Valery Kirilov &
& Valentin Udarcev
1.Pr L. Kajev T 1991

A115. Fadil Abdurahmanović
3.HM *Problemblad* 1998



h#4

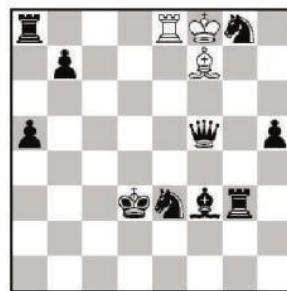
3+15



h#4

2 sols

3+11



h#4

2 sols

3+10

A complex of white reciprocal battery creation and reciprocal transformation of the newly created batteries with white pericritical play and model double-check battery mates, is seen in **no.A116**. [*a) 1.e5 Tf5 2.Ke6 Th5+ 3.Kd5 Th4 4.Kc4 Le6#; b) 1.c4 Lf5 2.Kf6 Lh3+ 3.Ke5 Lg2 4.Kd5 Tf5#*]. In the economical **no.A117** the author shows white Royal battery creation and transformation of a newly created battery with a masked Grimshaw on the square g3 and Umnov effects. [*I. 1.Kb4 Kf3: 2.Kc3 Lg3 3.Th2 Ke4 4.Tc2 Le1#; II. 1.Kc6 Kf4 2.Kd6 Tg3 3.Lh3 Ke4 4.Ld7 Tg6#*]. A combination of white Indian and pericritical Indian with white reciprocal battery creation, white half-pin and unpin by the promoted BS with Umnov effects and model double-check battery mates is shown in **no.A118**. The repetition of the first move is a pity. [*a) 1.c1S Le4:+ 2.Td5 Lh1 3.Sd3 Tg2 4.Tc5 Tg6:#; b) 1.c1S Te1 2.Se2 Lc2 3.Sb6 Tc1 4.Td6 Le4#*].

A116. Viktor Syzonenko
2.Pr *The Problemist* 1998



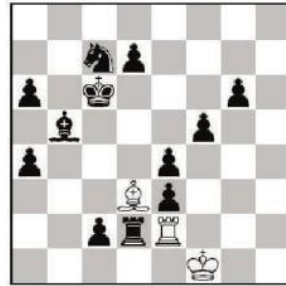
h#4 b) Pb5→d4 3+10

A117. Aleksandr Shvichenko
5-6.Pr *Problemist Yuga*
1997



h#4 2 sols 3+10

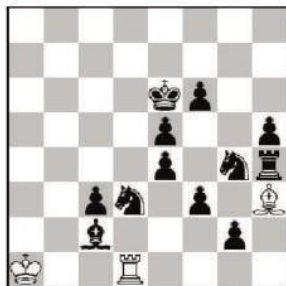
A118. Unto Heinonen
3.Pl Nordische Meisterschaft
Stella Polaris 1968



h#4 b) Sc7→d5 3+10

A combination of white reciprocal battery creation with white critical Grimshaw, black self-unpin, square vacation for the BK by alternate capture of the pinned BSs and delayed Umnov effects is shown in no.A119. [I. 1.Kd5 Td3+ 2.Kc4 Td8 3.Se3 Ld7 4.Kd3 Lb5#; II. 1.Kf5 Lg4+ 2.Kg5 Lc8 3.Sf4 Td7 4.Kg4 Tg7#]. The same idea as in no.114 is seen in no.A120 with white half-pin and reciprocally changed play on a1-h1 and a8-h1. [I. 1.Lc1 Te2 2.Kc4+ Tg2 3.Kb3 Le2 4.Ka2 Lc4#; II. 1.Tb7 Le2 2.Ke4 Ld1+ 3.Kf4 Te2 4.Kg4 Te4#].

A119. Jorge Kapros &
Jorge Lois
Suomen Tehtäväniekat 1996



h#4 2 sols 3+12

A120. Boško Milošeski
Pr. Branko Atanacković
MT 1995



h#4 2 sols 3+12

A121. Jorge Kapros &
Jorge Lois 2.Pr
idee und form 1996-97



h#4 b) BKb3↔BPc5 3+10

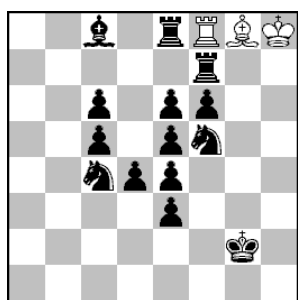
No.A121 is similar to no.110, but here the white pieces are pinned in the initial position. This setting shows white reciprocal battery creation with critical Grimshaw on e2, cross-check, reciprocal consecutive unpins of white pieces, white switchback and the Kniest theme. [a] 1.Sd5 Ta2: 2.Sc3+ Tg2 3.Scb1 Le2 4.Ka2 Lc4:#; b) 1.Sb1 Lc4: 2.Sc3+ Lf1 3.Scd5 Te2 4.Kc4 Te2#. A combination of white reciprocal masked battery creation with a critical Grimshaw on f7, complex pin/unpin of a black piece, white half-pin, gate-opening, annihilation capture of a black piece and white

switchback is shown in **no.A122** in harmonious diagonal-orthogonal play **[a) 1.Tg7 Tf6: 2.Kf3 Tf8 3.Tg2 Lf7 4.Sg3 Lh5#; b) 1.Tb7 Le6: 2.Ka2 Lg8 3.Tb1 Tf7 4.Sb2 Ta7#]**.

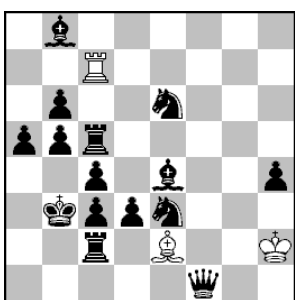
A122. Dieter Müller
1.Pr *Kudesnik* 2000

A123. Mark Erenburg
1.Pr *Mat-Plus* 1994

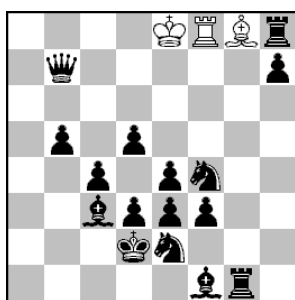
A124. Harald Grubert &
Dieter Müller
2. Pr P.Kniest MT 1999



h#4 b) Kg2→b2 3+14



h#4 b) Kb3→b4 3+15



h#4 2 sols 3+16

Reciprocal white batteries created after consecutive reciprocal unpinning of the white pieces with vacation of the square c4 for the BK, consecutive gate-opening and reciprocal white critical interferences on different squares are presented in **no.A123**. **[a) 1.Te5 Tc4: 2.Lg2 Th4: 3.Sc5 Lg4 4.Kc4 Le6#; b) 1.d2 Lc4: 2.Sf4 Lg8 3.Ld3 Tf7 4. Kc4 Tf4:#]**.

A combination of familiar white play with consecutive black self-blocks, gate-opening and black square vacation is presented in **no.A124**. **[I. 1.d4 Lc4: 2.Lb4 Lg8 3.Kc3 Tf7 4.Kc4 Tc7#; II. 1.Sg2 Tf3: 2.Sg3 Tf8 3.Ke2 Lf7 4.Kf3 Lh5#]**.

LINE VOIDANCE

[Orbit issue no.16, October 2002 & Orbit issue no.17, January 2003]

A125. Sam Loyd

Chess Monthly 1860



The combination known as line voidance, a complex problem theme first defined in the orthodox chess problem, is composed of the following elements:

- T1 \Rightarrow critical move (1.La8) played by the critical piece (L) along the line of influence (h1-a8) to enable interference;
- T2 \Rightarrow interference move (2.Db7) played by another piece, arriving on the critical square (b7) on the now opened line;
- T3 \Rightarrow play by the 2nd piece (3.Dh1) along the influence line of the 1st piece.

Depending on the role of the first thematic piece (La8), and according to Nenad Petrovic, *The Chess Problem* (Zagreb 1949), the following interpretations

of the theme are possible:

- Doubling (Turton, Brunner-Turton and Loyd-Turton) – if the first piece has a role in the subsequent play.
- Loyd's line-voidance – if the first piece has no role in the subsequent play.

In this selection I should like to present composers' achievements in adapting this complex theme to the helpmate genre.

In this line theme the interference can be made by a black or a white piece, by a piece of the same or a different colour, orthogonally or diagonally. Depending on the side which begins the thematic play, the order of the thematic moves (T1,T2,T3) or non-thematic moves is different, in other words, there is a possibility of combination with other motifs.

The first helpmate example was published in 1923 (**no.A125a**) and many authors have composed with this theme right up to the present day. Among them the most contributions have come from N.Siotis, B. Lyris and R. Ruppin.

Having analysed what has so far been achieved in the helpmate I decided on the following classification of the theme examples:

PART I: HELPMATES IN 3 MOVES

I.a Black presentation

In this type, single settings typically take a form in which the stronger piece plays the critical move, enabling play by a weaker black piece. **No.A125a** shows the D/T form in an economical minimal Meredith with model mate. [**1.Dh5 Kb2: 2.Tg5 Kc3 3.Tb5 Sc4#**], and the D/L form is presented in **no.A126** in an aristocratic

Miniature with BD corner to corner play and model mate. [1.Da1 Sb6 2.Le5 Sd8 3.Lh8 Sf8#].

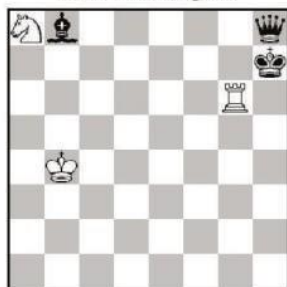
A125a. Walter Chmellarz
Teplitz-Schönauer Anzeiger
1923 after J. Carnial



h#3

2+8

A126. Bror Larsson
Eskilstuna-Kuriren 1940
after F. Lindgren



h#3

3+3

A127. Toma Garai
Pr. Thema Danicum 1976



h#3

b) BLf8

3+4

Authors have shown the **double** presentation in two forms. First let us see a few examples with the D/T-D/L form. **No.A127** is a miniature in which one thematic piece is obtained by Forsberg twinning [a) 1.Dg1 Sg3 2.Tf1 Se4 3.Ta1 Sc3#; b) 1.Dh8 Sf2 2.Lg7 Sd3 3.La1 Sc1#]. In the next example (**no.A128**) the b) position is created by changing the type of the non-thematic piece, in aristocratic miniature form with model mates. [a) 1.Df5+ Kd6 2.Le4 Kc7: 3.Lb1 Lc3#; b) 1.Db8 Kd4 2.Tb7 Kc3 3.Tb1 Sc2#].

A128. Udo Degener
4.HM Biuletyn 1984



h#3

b) WSe1

3+4

A129. Josif Kricheli
2.Com feenschach 1976



h#3

2 sols

2+7

A130. Raffi Ruppin
2.Pr problem 1957



h#3

2 sols

3+8

Now two examples in Meredith position; the famous grandmaster shows the theme with WS's anti-dual play in a white minimal form in **no.A129** [I. 1.Db8 Sd6 (1.- Sc7?) 2.Tc8 Se4 3.Th8 Sf6#; II. 1.Dc3 Sc7 (1.- Sd4?) 2.Ld4 Se6 3.Lh8 Sf8#], and in **no.A130** we have the unique example with white promotion. [I. 1.Db2 Ke8 2.Tc2 f8D 3.Th2 Df3#; II. 1.Db8 Kg7 2.Lc7 f8D 3.Lh2 Df1#].

A131. Zvi Roth &
Jean Haymann
2.Pr Israel Ring T. 1973 v.



h#3 2 sols 9+12

A132. Alexandr Pankratiev
& Donald Smedley
The Problemist 1989



h#3 2 sols 6+10

A133. Boško Milošeski
Pr. *Thema Danicum* 1976



h#3 b) BLe1→h2 3+15

The next three examples use the same form, but in combination with different strategic motifs. **no.A131** shows reciprocal dual avoidance with annihilation capture of black pawns and the Mari theme. [I. 1.Dh2 Sg5: (1.- Sc5:? 2.Tg2 Se4 3.Tb2 Sc3? 4.Kc1!) 2.Tg2 Se4 3.Tb2 Sc3#; II. 1.Dg7: Sc5:!(1.- Sc5:? 2.Lf6 Se4 3.Lb2 Sd2? 4.Kb2!) 2.Lf6 Se4 3.Lb2 Sd2#]. The Zilahi theme was the authors' rationale for using this manoeuvre in **no.A132**. Double gate-opening by the WPg4 and model mates. [I. 1.Dh2: gh5 2.Tg2 Sd6 3.Ta2 Sc4#; I. 1.Df7: g5 2.Le6 Lf4: 3.La2 Lc1#]. The famous Macedonian problem master sets this theme with pin-mate in **no.A133**, one of the rare examples. [a) 1.De8 Ld2 2.Ld7 Th5 3.La4 Kc4#; b) 1.Dh4 Te1 2.Tg4 Lc7 3.Ta4 Te5#].

A134. Thomas Maeder
3.Pr *Phénix* 1989



h#3 b) WLa4 3+11

A135. György Bakcsi &
László Zoltán
4.HM *The Problemist* 1995



h#2,5 2 sols 10+8

A136. Fadil Abdurahmanović
The Problemist 1996



h#2,5 2 sols 6+9

In **no.A134** we can see the unique example of the T/D-D/T form, where two black pieces reciprocally accomplish the thematic play. [a) 1.Tg3 Lb2 2.Dg4 Lf6: 3.Dg6 Th4#; b) 1.Dh4 Ke2 2.Tg4 Kf3 3.Tc4 Le8:#].

I.b White presentation

In this group there are 5 forms and we present here one example from each group. (In some cases these are the only examples).

In no.A135 (D/T-T/D) the white D and T reciprocally accomplish the theme [I. 1.- Th5 2.Kf3 Dg5 3.Ke4 Dd5:#; II. 1.- De6 2.Kg4: Tf6+ 3.Kh5 Th6#]. No.A136 is also a shortened three-mover in which the grandmaster presents the D/L-L/D form in excellent construction. [I. 1.- Dg1 2.Ke5: Lf2 3.Lf4 Ld4#; II. 1.- Ld8 2.Kg3 De7 3.Tf3 Dh4#]. No.A137 (T/D-L/D) is an excellent example where the author supplements the theme with indirect self-unpin of the WD, double gate-opening by the BD and alternate capture of the white thematic pieces T and L. [version, A. Gschwend *Pluckings*, 1996. I. 1.Dd5: Lb8 2.Ld3 Dc7 3.Ke4 Df4#; II. 1.Df4: Td8 2.Ke3 Dd7 3.Df3 Dd2#].

A137. Chris Feather
Hatchings 1995



h#3 2 sols 8+12

A138. Shlomo Seider
The Problemist 1974



h#3 b) Ld4→d5 6+12

A139. Javor Cvetkov
feenschach 1984



h#3 b) BKg4 4+16

In no.A138 (L/D-L/D) we see several strategic effects: consecutive gate-opening in two different directions, mixed Bristol line-clearance, white ambush play and indirect unpin of White by Black. [a) 1.f5 Lh8: 2.Lf6 Dg7 3.Le7 Db2:#; b) 1.e5 Lg8 2.Le6 Df7 3.Ld7 Da2:#]. The T/T-T/T form is shown in no.A139 where the author achieves the determination of the thematic play by means of battery checks and at the same time presents anticipatory check avoidance and white reciprocal square vacation too. [a) 1.La6+ Tb8 2.Kc1 Thb6 3.Ld2 Tb1#; b) 1.Ld8+ Ta6 2.Kh5: Tbb6 3.Lg4 Th6#].

I.c Black and white presentation

In this group the thematic play is carried out by both sides separately. Let us see some famous, single-phase examples. No.A140 accomplishes the D/T-T/D form with attractive black and white play to opposite corners. [1.Dh8 Ta1 2.Th7 Db1 3.Th3 De1#]. In no.A141 we see the D/L-L/D form with parallel movement by White and Black. [1.Dh5 Lh6 2.Lg4 Dg5 3.Le2 Dc1:#].

A140. Fernand Guilbod
Com. Loewenton MT 1965



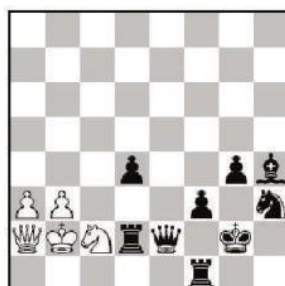
h#3 9+9

A141. Romeo Bedoni &
Jean Oudot
Com. Loewenton M.T. 1965



h#3 8+13

A142. Salvador B. Perez
Mat-Plus 1997



h#3 5+9

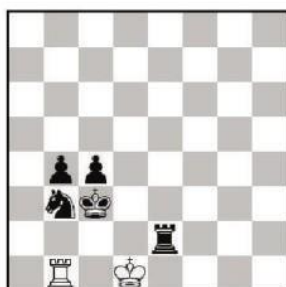
I.d. Bi-colour presentation

This group contains a large number of achievements and, according to who plays the critical move, the presentation can be: Black-White or White-Black.

I.d.1 Black-White

In **single-phase** presentation the following forms are known: T/D, T/T and L/L. Let us see what has been achieved. **no.A142** (T/D) uses the well known motif of switchback of a black thematic piece and attractive black and white play in opposite corners. [1.Ta1 Db1 2.Kf2 Dh1 3.Tf1 Dh2#]. **N.A143** presents the (T/T) form in a minimal miniature with Umnov effect and ideal mate [1.Ta2 Tb2 2.Sd4 Te2 3.Tb2 Te3#], and **no.A144** the L/L form with an ideal mate.[1.La1 Lb2+ 2.Kd6 Lg7 3.Le5 Lf8#].

A143. Bror Larsson
Tidskrift för Schack 1945



h#3 2+5

A144. Bernt Ahlgren &
Elof Wikström
FEENSCHACH 1962



h#3 2+5

A145. Norbert Geissler
Com. *Rochade-Europa* 1984



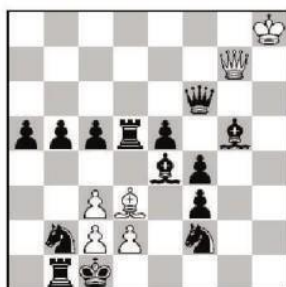
h#3 3+11

The **two-phase** presentation includes more forms. **No.A145** (T/D-L/D) presents the WD as thematic piece, using the motif of reciprocal black self-blocks with the same mate (many ways theme), delayed Umnov effects and model mates. [I. 1.Tc1 Dc2 2.Le5(A) Dc8 3.Tc5(B) Dd8:#; II. 1.La1 Db2 2.Tc5(B) Dh8 3.Le5(A) Dd8:#]. **No.A146** (L/L/D/D/-T/T/D/D) is a unique example with a doubling of the theme and consecutive mixed sacrificial line-clearance in opposite directions. [a) 1.Lh7 Lh7: 2.Df5 Dg6 3.Dc2: Dc2:#; b) 1.Td8 Td8: 2.Dd6 Dd7 3.Dd2: Dd2:#].

A146. Rolf Wiehagen &
Torsten Linß
2.Pr J.Niemann MT 1996

A147. Nikolay Dolginovich
Rochade-Europa 1984

A148. Christopher Jones
3.Pr *idee & form* 2002



h#3 b) WTd3 6+14



h#3 2 sols 2+7



h#3 b) BKe6 6+15

No.A147 is the most economical example of the D/L-L/L form [I. 1.Df1 Le2 2.Ld7(A) La6 3.Db5(B) Lb7#; I. 1.Lh3 Lg4 2.Db5(B) Lc8 3.Ld7(A) Lb7#], with reciprocal black self-blocks, delayed Umnov effects and model mates. Also in this form is the recent **no.A148**, by the well known English specialist in this theme, with a new feature in the mating motif (black sacrificial switchback), and with model mates. [a) 1.De1 Lc3 2.Td4 La5: 3.Db4 ab4#; b) 1.Lc2 Le4 2.Td5 Lg6: 3.Lf5 gf5#].

A149. Nikos Siotis
HM. *Problem Bulletin* 1993

A150. Garen Yacoubian
2nd Pr *The Problemist*
1974

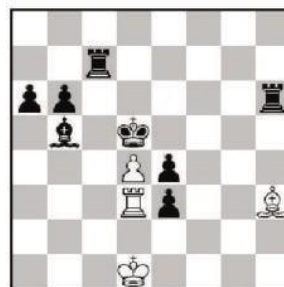
A151. Unto Heinonen
1.Pr *Die Schwalbe* 1998



h#3 2 sols 9+11



h#3 2 sols 6+7



h#3 2 sols 4+8

With Rooks as thematic pieces a well known example is **no.A149** with double WT sacrifices for square vacation for the BT. [I. 1.Td8 Td7 2.f4 Td3:+ 3.Td3: Te2#; II. 1.Ta4 Tb4 2.g3 Te4:+ 3.Te4: Tf3#]. The T/T-L/L type has been shown with a variety of different strategic motifs. **No.A150** is one of the first and best known problems, with black reciprocal self-blocks and delayed Umnov effects [I. 1.Lb3 Lc4 2.Te3(A) Lf7 3.Ld5(B) Lg6:#; II. 1.Ta3 Tb3 2.Ld5(B) Tf3 3.Te3(A) Tf4#]. **No.A151** shows a Grimshaw on c6 and model mates in an excellent Meredith position. [I. 1.Le8 Ld7 2.Td6 La4 3.Lc6 Lb3#; II. 1.Tc2 Tc3 2.Kd6 Tc7 3.Tc6 Td7#].

A152. Jan Hartong, Henk le Grand & Jorge Yamanishi
Pr. FEENSCHACH 1966



h#3 b) WLg7 7+13

A153. Basil Lyriss & Nikos Siotis
The Problemist 1987



h#3 2 sols 5+14

A154. Basil Lyriss & Nikos Siotis
2.Pr *Die Schwalbe* 1987



h#3 2 sols 7+13

No.A152 is an excellent example with black anti-dual tempo promotions and black switchback. [a) 1.Td8 Td7 2.g1L Tdd2 3.Td3 Te2#; b) 1.Ld6 Le5 2.g1S Lg3 3.Lf4 Lf2#]. **No.A153** uses the motif of line-vacation to exclude of the force of the BD. [I. 1.Th2, Tg2 2.Dd1 Tb2: 3.Tc2 Tb3#; II. 1.Lf2 Le3 2.De4 Lb6 3.Ld4 La5:#]. **No.A154** is a nice combination of Zilahi and black Grimshaw. [I. 1.Td7: Td6 2.Tb4 Td3 3.Td5 Tc3#; II.1.Lg6: Lf5 2.Lb4 Lb1 3.Ld3 La2#].

A155. Nikos Siotis
The Problemist 1983 ver.



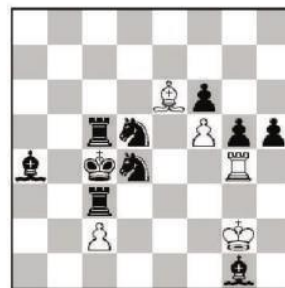
h#3 2 sols 8+16

A156. Basil Lyriss & Nikos Siotis
Problemblad 1987



h#3 2 sols 7+14

A157. Alexander Zidek
2.HM *Schach-Aktiv* 1998



h#3 b) BPc3 5+10

No.A155 features a Zilahi and black interferences. [I.1.La7: Lb6 2.Tf3 Lf2 3.Le3 Lc4:#; II. 1.Td8: Td7 2.Le3 Td1: 3.Td3 Lg4:#]. Another Zilahi, with BK play and model mates is shown in **no.A156**. [I. 1.Td1: Td2 2.Ke4 Td5 3.Td3 Te5:#; II. 1.La2: Lb3 2.Kg6 Lg8 3.Lf7 Lh7#].

Nearing the end of this part we present two examples with the same scheme, but different motifs. **No.A157** presents alternate unpins of the initially pinned black Knights and pin-model mates. [a) 1.Th3 Tg3 2.Sb5 Ta3 3.Tc3 Ta4:#; b) 1.Le8 Ld7 2.Sb4 La4 3.Lb5 Lb3#], while **no.A158** shows white battery destruction, consecutive self-blocks and model mates. [a) 1.Th3 Tg3 2.Sb5 Ta3 3.Tc3 Ta4:#; b) 1.Le8 Ld7 2.Sc3 La4 3.Lb5 Lb3:#].

A158. Yury Gorbatenko
& Rashid Usmanov 1.Pr
Shakhmatnaya Poeziya 1999

A159. Petr Golovkov &
Andrey Frolkin
Themes-64 1984

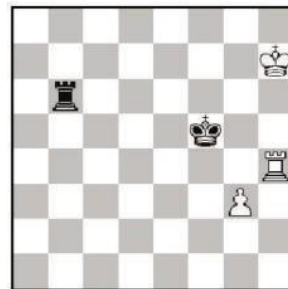
A160. Beni Snaider
Arbejder Skak 1949



h#3 b) Sc7→b4 6+9



h#3 2 sols 6+6



h#3 3+2

The black-white thematic presentation ends with **no.A159** showing the L/L-L/L form in Meredith position with consecutive black self-blocks and echo model mates. [I. 1.La2 Lb3 2.Sf3 Lg8 3.Ld5 Lh7:#; I. 1.Lh3 Lg4 2.Sd3 Lc8 3.Lf5 Lb7:#].

Id.1 White - Black

Both one- and two-phase presentation of this theme is possible in this type. In the one-phase presentation the T/T and L/L types have been shown. In **no.A160** we see the T/T form with an ideal mate in a minimal Miniature, [1.Kg5 Ta4 2.Tb4 Kg7 3.Tg4 Ta5#], and in **no.A161** the L/L form with black sacrifice and model mate in a minimal Miniature. [1.Lf8 Le5 2.Ld6 a7 3.Lb8 ab8D#].

The **two-phase** presentation begins with the T/D-L/D form where in **no.A162** white batteries are transformed to produce black complex pins and pin-model mates. [I. 1.Lc1 Tb8 2.Db7 bc5(A) 3.Db2 d4#(B); II. 1.Tc1 Lh7 2.Dg6 d4(B) 3.Dc2 bc5#(A)], and in **no.A163** the author returns to this theme after a long time processing this form with sacrificial square vacation for the mate. [a) 1.Tc3 Th4 2.Dg4 Ld7: 3.Dd4:+ Td4:#; b) 1.b5 Lg8 2.Df7 Te3: 3.Dd5:+ Ld5:#].

A161. Aleksandr Kalinin
Na boevom prostu 1993



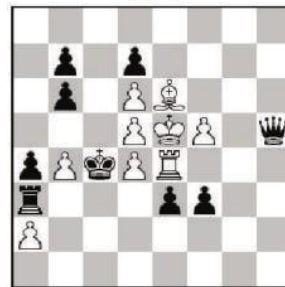
h#3 3+2

A162. Pantelis Martoudis
1.Pr Problemas 1988



h#3 2 sols 7+9

A163. Raffi Ruppin
Com. Problem Paradise
1997



h#3 b) Pb4→c3 7+9

No.A164 shows the L/D-L/D form with chameleon echo model mates. [a] **1.Kh1 La8: 2.Db7 f4 3.Dg2:+ Lg2:#**; b) **1.Sf1 La7: 2.Db6 g3 3.Df2:+ Lf2:#**. **No.A165** presents the T/T-T/T form on different lines, [a] **1.Th2 Tg1 2.Tg2 Le2 3.Tg6: Tg6:#**; b) **1.Tb1 Ta5 2.Tb5 Kf7 3.Th5: Th5:#**, and **no.A166** on the same line, with white tempi. It is a pity that the mate is the same in both solutions. [I. **1.Lb2 Th4! 2.Tg4 Kh6 3.Ta4: Ta4:#**; II. **1.Db2 Tg4! 2.Tf4 Kh4 3.Ta4: Ta4:#**].

A164. Christer Jonsson
StrateGems 2000



h#3 b) Se1→g4 8+8

A165. Raffi Ruppin
1st HM Chess Life 1986



h#3 b) Lb5→g4 5+9

A166. Chris Feather
Schach-Aktiv 2000



h#3 2 sols 6+12

In **no.A167** [I. **1.Lh5 La7 2.Lb6 Tg6 3.Lf2: Lf2:#**; II. **1.Kh5 Ta6 2.Tb6 Le3 3.Th6: Th6:#**] the author presents the T/T-L/L form with sacrificial square vacation for the mate, and in **no.A168** the black thematic play is by promoted pieces and model mates. It is a pity that a thematic white piece is moved in the twinning. [a] **1.g1L Le5 2.Ld4 Tc7 3.Lb2 Lf4:#**; b) **1.g1T Th2 2.Tg2 Lc3 3.Tc2: Th1#**. Our discussion of this form ends with **no.A169** where the authors transform the critical white piece into a rear battery piece. Reciprocal white battery creation with battery mates on the same square and Umnov effects. [I. **1.Tf3 Td8 2.Td7 Te8 3.Td4: Ld7#**; II. **1.Te3 Lc8 2.Ld7 Lb7 3.Lf5: Td7#**].

A167. Chris Feather
Buletin problemistic 1999

A168. Viktor Chepizhny
Harmonie 1998

A169. Byron Zappas &
Pantelis Martoudis
3.Pr Probleemblad 1993



h#3 2 sols 7+11



h#3 b) Ta7→d2 8+10



h#3 2 sols 6+8

We end the selection of h#3 achievements in this theme with **no.A170** (L/L-L/L) where different pieces perform the thematic play and there are chameleon echo model mates. [a) 1.De6 Lh2 2.Lg3 Lg2 3.Le5 Lg1:#!; b) 1.Td1 La6 2.Lb5 c3 3.Ld3 Lb7#].

PART II: HELPMATES IN MORE MOVES

In longer problems, the increased number of moves extends the possibilities of combining this theme with other strategic effects. In addition to the usual line-pieces, the King can also be a thematic piece.

Let us see what has been achieved with this theme in this type of problem.

II.a Black presentation

The selection begins with **no.A171** and the T/D form [1.Ta6 Sa3 2.Db6+ Sb5 3.Dh6 Sc3 4.Tg6 Se4#] and continues with 4 examples of the L/D form.

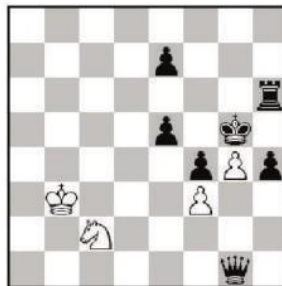
A170. Ulrich Ring
6.HM Die Schwalbe 1990

A171. Erich Bartel
2.HM Šahovski Glasnik
1963

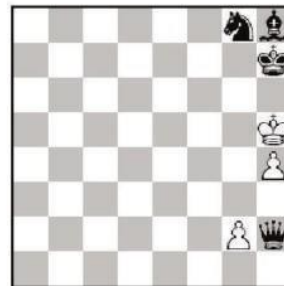
A172. Anton Trilling
1.Com Die Schwalbe 1924



h#3 b) BKe4 5+12



h#4 6+7



h#4 3+4

No.A172 is an excellent miniature specimen in which we see a white tempo and model mate [1.La1 g3! 2.Db2 g4 3.Dh8 g5 4.Lg7 g6#], and in no.A173 the author introduces white Royal battery creation and a switchback of the WK. [1.Lh7 Kf6 2.Dg6+ Ke5: 3.Db1 Kf6 4.Lc2 Kf7#].

A173. John Niemann
1.Pr FEENSCHACH 1950



h#4

4+15

A174. Raffi Ruppin
4.HM Die Schwalbe 1987



h#5

2+14

A175. Marko Ylijoki
3.HM idee & form 2001



h#5,5

2+11

In no.A174 the well known Israeli problemist combines the theme with consecutive Bristol line clearances, black play in opposite corners, in a white Minimal problem [1.Lh1 Kh4 2.Th2+ Kg5 3.Dg2+ Kh6 4.Da8 Lg5 5.Lb7 Le3#], while in no.A175 the thematic play is combined with a white Indian manoeuvre and black play to opposite corners. [1.- Lg3 2.Lh1 Kc3 3.Dg2 Kc4 4.Da8 Kc5 5.Lb7 Kd6 6.Kb8 Kd7#].

A176. Norbert Kovács
HM. Magyar Sakkvilág 1934



h#4

4+10

A177. Josif Kricheli
4.Pr Schach-Echo 1979

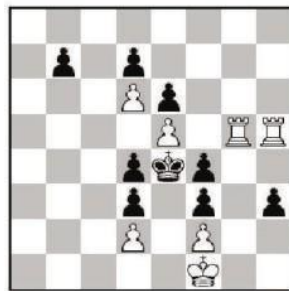


h#4

2 sols

2+8

A178. György Bakcsi
1.Pr Die Schwalbe 1967



h#4

7+9

In no.A176 we have the T/T form and black Rooks play to opposite corners. [1.Ta1 Lc3: 2.Tbb1 Le4 3.Th1 Sd6 4.Th5 Sf7#]. Our discussion of this form ends with no.A177 where the author shows an excellent example of T/D-L/D doubling with echo model mates. [I. 1.Te1 Ld4 2.De2 La7 3.De7 Kc4 4.Te6 Lb8#; II. 1.Lh3 Lf6: 2.Dg4 Kc3 3.Dd7 Kd4 4.Le6 Le5#].

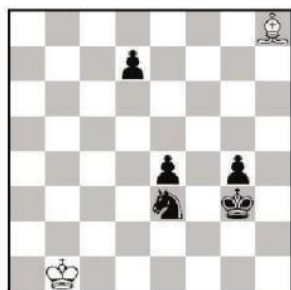
II.b White presentation

In this part we show two forms. In **no.A178** the well known Hungarian Grandmaster demonstrates the T/T form with Brede cross-checks and switchback by the white critical piece. [1.h2 Tg1 2.h1D Tf5 3.Dh8 Tgg5 4.De5: Te5:#]. **No.A179** is an excellent Miniature in which the Macedonian master shows the L/K form with black Excelsior and ideal mate. [1.d5 La1 2.d4 Kb2 3.d3 Kc3 4.d2 Kd4 5.d1L Ke5 6.Lf3 Kf6 7.Kf4 Le5#].

A179. Tode Ilievski
1.Pr *Orbit* 2001

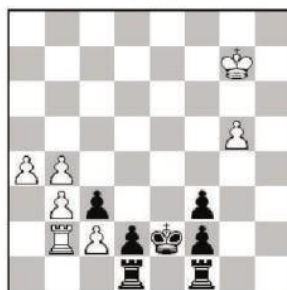
A180. Imre Telkes
Com. *Magyar Sakkvilag*
1937

A181. Markus Ott
1.Com *Springaren* 1998



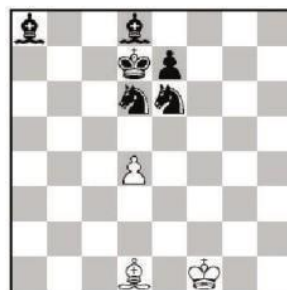
h#7

2+5



h#4

7+7



h#4

3+6

II.c Mixed presentation

II.c.1 Black-white

In this type many forms are possible but only a few have been shown. **No.180** shows the T/T form in which the author works the theme with black Rooks playing to opposite corners and making switchbacks, combined with mixed Bristol line-clearance and model mate [1.Ta1 Tb1 2.Th1 Tg1 3.Td1 Tg4 4.Thf1 Te4#]. In **no.A181** we see the L/L form in combination with a tempo try and an attractive black corner-to-corner tempo move. [1.Lh1! Lf3 2.Sc7 La8 3.Lb7 d5 4.Lc8 Lc6#; 1.Lb7? Lf3 2.Lc8 La8 3.Sc7 d5 4.?? Lc6#]. Double switchbacks by black Rooks feature again in **no.A182** but in T/T//T form with double avoidance of the thematic line (the c-file). [1.Tc8 Tf6 2.Tc7 Tc6 3.Sa2 Tc2 4.Tc3+ Tc1 5.Tc4 Tb1:#].

No.A183 presents the D/L form combined with the Maslar theme and attractive play by both thematic pieces to opposite corners. [1.Da8 Lb7 2.Ke5 Lh1 3.Dg2+ Sg4+ 4.Ke4 Lg2:#]. **No.A184** is one of the rare examples with a double presentation. Here we see the T/T-L/L form. [a) 1.- Tf1 2.Tg4 Tf4 3.Sc6 Tb4 4.Tc4 Tb5#; b) 1.- Lf2 2.Lh2 Lg3 3.Lc6 Lb8 4.Ld6La7#].

A182. Markus Ott &
Norbert Geissler
Sp. HM *Die Schwalbe* 1992



h#5

2+13

A183. Eduards Valcins
Shakhmaty 1967



h#4

4+12

A184. Rolf Wiehagen &
Torsten Linß
1.Pr *Thema Danicum* 1999



h#3,5

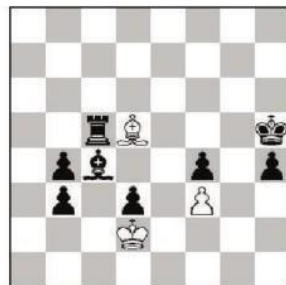
b) WLg1

5+13

II.d.1 White - Black

We end this article with 2 problems showing a White-Black presentation of the theme. **No.A185** shows the L/L form with a black peri-critical Indian in an excellent position. [1.La6 La8 2.Lb7 Kd3: 3.Tc6 Ke4 4.Th6+ Kf5 5.Lf3 Lf3:#], and in **no.A186** we see the L/D form, where the author shows an attractive combination of black and white critical anticipatory self-pin and pin-model mate in a miniature. [1.-Ld1! 2.De2 Se4! 3.Kg4 Ke7 4.Kh5 Kf6 5.Dg4 Sg3#].

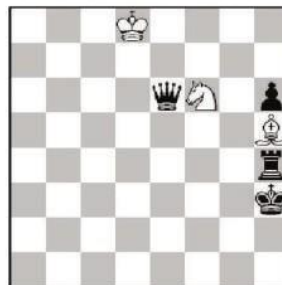
A185. Hans Peter Rehm
5.Pr *StrateGems* 1999



h#5

3+8

A186. Živko Janevski
2.HM Mike Prcic 60 2001



h#4,5

3+4

The aim of this presentation of Loyd's line theme in the helpmate has been to illustrate the creative possibilities of this idea. As a basis for the selection I used Zivko Janevski's personal data base, 'Master-Base'. The reader can see that many forms are not sufficiently worked, indeed in several cases I could not find an appropriate example. That means that for lovers of the helpmate there are extensive possibilities for future exploitation of this old but attractive theme.

INDEX OF THEMES AND TERMS used in selected compositions

ACTIVE PIN-MATE (*The pin arrangement is produced by direct or indirect pinning on the mating move.*) – 70, 72, 73, 101, 106, 116

ACTIVE PIN-MODEL MATES (*The pin arrangement is produced by direct or indirect pinning on the mating move in pin-model mates.*) – 73

ALBINO (Four possible moves of a single white Pawn from the starting position.) – 83

ALBINO TWINS (*Four possible moves of a single white Pawn from the starting position.*) – 83

AMBUSH (*A white piece plays to a square behind another unit of either colour so as to exploit the line-opening resulting from the move of this unit, or its self-pin in the case of a black unit.*) – 11, 13, 46, 47, 106, 134, 133, 164, A8, A9, A14, A28, A30, A33, A43, A43a, A83, A85, A90, A96, A108, A116, A138

AMBUSH KEY (*A key plays to a square behind another unit of either colour so as to exploit the line-opening resulting from the move of this unit, or its self-pin in the case of a black unit.*) – 11, 13, 46, 47, 50

ANNIHILATION CAPTURE, BLACK (*White captures a black piece which is already on the capture square before the capturing move; he subsequently moves away, and in so doing opens the line.*) – 75, 132, 135, 171, A71, A72, A80, A110, A113, A122, A131

ANNIHILATION CAPTURE, WHITE (*Black captures a white piece which is already on the capture square before the capturing move; he subsequently moves away, and in so doing opens the line.*) – 63, 63a, 66, 68, 123, 125, 131, 142, 147, 149a, 169, A84

ANTI-AMBUSH (*A black piece leaves a square behind another unit of either colour so as to not exploit the line-opening resulting from the move of this unit, or its self-pin in the case of a white unit.*) – 120

ANTI-BRISTOL PLAY, BLACK (*A black piece moves along a line toward another black piece.*) – A60

ANTICIPATORY BRISTOL LINE-CLEARANCE (*A certain piece, by moving, clears a line which does not yet exist, for the development of an opposing piece.*) – A80

ANTICIPATORY CHECK AVOIDANCE (*Avoidance of a check which does not yet exist.*) – 68, 97, 123, 125, 126, 137, 137a, A8, A43a, A49, A78, A85, A90, A92, A96, A139

ANTICIPATORY GATE-OPENING (*A certain piece, by moving, vacates a line which does not yet exist, for the development of an opposing piece.*) – A46

ANTICIPATORY INTERFERENCE (A unit moves to close a line which is not yet open or which does not yet exist.) – 15, 68, 92, 97, 123, 125, 126, 137, 137a, 140, 141, A8, A43a, A49, A78, A83, A85, A90, A92, A96, A120, A139

ANTICIPATORY LINE-OPENING (A certain piece, by moving, opens a line which does not yet exist, for the development of another piece of its own side.) – A53

ANTICIPATORY SELF-PIN, BLACK (A black piece closes a line of a white piece to free a square for the black King. In the final position the pin of this same black piece is exploited.) – 64, 76, 80, 80a, 86, 91, 93, 98, 98a, 99, 107, 108a, 110, 111, 112, 113, 114, 115, 115a, 117, 121, 123, 127, 130, 132, 133, 146, 149, 149a, 167, 170, 172, 173, 174, 179, 182, 183, 186, 192, A34, A44, A69, A73, A79, A186

ANTICIPATORY SELF-PIN, WHITE (A white piece closes a line of a black piece to free a square for the white King.) – A186

ANTICIPATORY SELF-PINS ON THE SAME SQUARE – 107, 113, 173, A73

ANTICIPATORY SELF-UNPIN (A self-unpin where the piece which is unpinned is not yet in a pinned position.) – 54, 64

ANTICIPATORY UNPIN (An unpin where the piece which is unpinned is not yet in a pinned position.) – 84, 88, A78, A120

ANTICRITICAL MOVES, WHITE (A move of a certain white piece, crossing a critical square, generally to avoid interference with another white piece.) – 126, 191, A41, A79, A98, A110, A121, A124

ANTICRITICAL MOVES, BLACK (A move of a certain black piece, crossing a critical square, generally to avoid interference with another black piece.) – 95, 105, 116, 122, 132, 162, 168, A19, A32, A74, A122

ANTI-NOVOTNY (White threatens a Novotny and Black defends by anti-critical moves of each piece.) – 31

ARISTOCRATIC POSITION, WHITE (A problem without white pawns.) – 6, 9, 13, 45, 46, 57a, 59, 70, 74, 78, 79, 80, 82, 83a, 87, 88, 92, 108, 111, 112, 113, 117, 120, 132, 138, 145, 148, 149, 149a, 156, 162, 163, 166, 167, 168, 172, 175, 191, A1-A124, A125, A125a, A126, A129, A133, A134, A143, A144, A147

ARISTOCRATIC POSITION, BLACK (A problem without black pawns.) – 62, 63a, 90a, 130, 135, A127, A160, A161, A174, A175, A176, A177, A179, A182, A186

ARISTOCRATIC POSITION, WHITE AND BLACK (A problem without pawns.) – 76a, 80a, 81, 91, 155, A1, A2, A4, A5, A6, A7, A10, A17, A18, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A96, A128

AUW, MIXED (The four promotions, some black & some white, in a single problem.) – 23

AUW, WHITE (The four white promotions in a single problem.) – 96, 96a

B-2 THEME (Black self-blocks a square, with the effect that White can now mate by cutting a corresponding open line.) – 79

BARNES THEME (*Two threats arise in one try which are then posited individually in another try and the key. 1.M?(2.A,B#), 1.N?(2.A#), 1.O!(2.B#). A double threat being split into two single threats.*) – 49, 52

BATTERY, WHITE (*An arrangement of two white pieces on a line, where a front piece temporarily obstructs the action of a rear long-range piece*):

QP – 116, 146

QN – 3, 6, 8, 20, 46, 48, 116, 200

QB – 4

RK – 14, 129, 172, A41, A66, A109, A117

RN – 16, 29, 64, 85, 89, 89a, 106, 116, 171

RB – 4, 56, 71, 171, 174, 189, A1, A2, A8, A9, A10, A11, A12, A13, A14, A16, A17, A18, A22, A30, A32, A33, A35, A36, A38, A40, A43, A43a, A51, A52, A53, A54, A57, A60, A61, A65, A78, A82, A85, A86, A87, A88, A91, A94, A95, A96, A98, A99, A100, A101, A102, A103, A104, A106, A108, A110, A114, A115, A116, A117, A118, A119, A120, A121, A122, A123, A124, A158, A162, A163, A169

RP – 116, 146, 174

BK – 82, 166, A5, A41, A66, A109, A117, A173, A175

BN – 30, 71, 84, 89, 89a, 109

BR – 56, 64, 189, A2, A8, A9, A10, A11, A12, A13, A14, A16, A17, A18, A22, A26, A30, A32, A33, A35, A36, A38, A40, A43, A43a, A51, A52, A53, A54, A57, A60, A61, A65, A78, A82, A83, A85, A87, A89, A90, A91, A92, A93, A94, A95, A96, A98, A99, A103, A104, A106, A108, A110, A114, A115, A116, A117, A118, A119, A120, A121, A122, A123, A124, A158, A162, A163, A169

BP – A164

BATTERY, BLACK (*An arrangement of two white pieces on a line, where a front piece temporarily obstructs the action of a rear long-range piece*):

qp – 125

qr – 107

qb – A26, A36

qn – 68

qk – 154

rk – 65, 154

rp – 14

rb – 97, 123, 147, A26, A61, A139

rn – 87, 107, 144, 147, 151, A121

bk – 153, 154, A113

bn – 87, 97, 144, 151, A121

br – 123, 125, A61, A185

BATTERY CHECK TO THE WK (*Indirect attack on the white King by a black battery.*) – 65, 87, 107, A36, A112, A113, A121, A139

BATTERY CREATION, BLACK (*A new black battery is formed in play.*) – 68, 87, 123, 125, 147, 153, A152, A61, A185

BATTERY CREATION, WHITE (*A new white battery is formed in play.*) – 6, 30, 46, 48, 84, 146, 162, 167, 185, 200, A1, A2, A5, A8, A9, A10, A11, A13, A14, A16, A18, A26, A30, A32, A33, A35, A36, A38, A40, A43, A43a, A57, A60, A61, A66, A78, A82, A83, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A98, A99, A100, A101, A102, A104, A106, A108, A109, A110, A114, A115, A116, A117, A118, A120, A121, A122, A123, A124, A169, A173, A175

BATTERY DESTRUCTION, BLACK (*In the play a certain black battery is destroyed.*) – 97, 120

BATTERY DESTRUCTION, WHITE (*In the play a certain white battery is destroyed.*) – 3, 8, 64, A16, A26, A158, A162, A163

BATTERY DESTRUCTION KEY (*A certain white battery is destroyed by the key.*) – 3, 8

BATTERY TRANSFORMATION, BLACK (*An initial black direct battery mechanism transforms into a newly-created direct battery mechanism, during the play.*) – 153, 154

BATTERY TRANSFORMATION, WHITE (*An initial white direct battery mechanism transforms into a newly-created direct battery mechanism, during the play.*) – 89, 89a, A26, A88, A91, A95, A99, A114, A115, A116, A117, A120

BI-VALVE, MIXED (*A black/white move which opens a line of one white/black piece but closes a line of another.*) – 70

BLACK CORRECTION (*Requires at least two defences. The first defence carries a primary error. The second defence corrects this error but commits a secondary error.*) – 2, 5, 11, 12, 13, 17, 18, 19, 20, 24, 25, 26, 27, 35, 36, 37, 38, 39, 40, 41, 42, 43, 47, 49, 50, 54

BLEND (*A coupling of two or more distinct problem themes.*) – A4, A39, A59

BREDE CROSS-CHECK (*White parries a check by playing onto the check-line a piece which Black then unpins, allowing it to mate.*) – A30, A36, A112, A113, A171, A178

BRISTOL LINE-CLEARANCE, BLACK (*Black clears a line or square for the benefit of Black. The moving piece remains on the thematic line.*) – 169, 184, A71, A76, A171, A172, A173, A174, A175, A177, A182

BRISTOL LINE-CLEARANCE, WHITE (*White clears a line or square for the benefit of White. The moving piece remains on the thematic line.*) – 49, 80, 80a, 85, A179

BRISTOL LINE-CLEARANCE, MIXED (*White/Black clears a line or square for the benefit of Black/White. The moving piece remains on the thematic line.*) – 117, 155, 162, 163, 172, 177, A15a, A18, A27, A28, A29, A42, A56, A62, A69, A73, A80, A90, A92, A138, A147, A148, A149, A150, A151, A152, A153, A154, A156, A157, A158, A159, A180, A181, A182, A183, A184

CAPRICE (White does what Black has shown to be successful in the refundations. Black does what White tried unsuccessfully in the tries. The try play treats recur as post-key variation mates.) - 53

CAPTURE OF A BLACK PIECE – 55, 59, 73, 74, 74a, 77, 87, 90, 90a, 98a, 120, 128, 129, 132, 134, 136, 142, 145, 149a, 161, 165, 166, 167, 168, 169, 170, 176, 189, A19, A23, A27, A28, A41, A50, A58, A62, A71, A72, A75, A80, A93, A98, A101, A102, A105, A106, A109, A110, A113, A119, A121, A122, A123, A124, A131, A146, 147a, A148, A149, A161, A163, A164, A165, A166, A167, A178, A183, A185

CAPTURE OF A WHITE PIECE – 5, 17, 22, 55, 59, 63, 63a, 64, 66, 68, 73, 75, 77, 80, 80a, 84, 85, 90, 90a, 94, 95, 97, 98a, 101, 102, 104, 107, 108, 108a, 109, 123, 125, 127, 129, 131, 134, 135, 136, 139, 142, 145, 147, 149, 149a, 153, 161, 164, 165, 166, 168, 169, 170, 171, 175, 176, 177, 180, 181, 183, A25, A31, A58, A81, A84, A109, A111, A132, A137, A146, A149, A154, A155, A156, A163, A164, A165, A166, A167, A173, A185

CAPTURE OF A WHITE CHECKING PIECE – 176

CAPTURE OF A WHITE PINNING PIECE – 164

CASTLING – A45

CHAMELEON ECHO MATES (*Echoes in which the black King is mated on squares of different colours.*) – 70, 156, A164, A170

CHAMELEON ECHO MODEL MATES (*Model echoes in which the black King is mated on squares of different colours.*) – 70, A164, A170

CHAMELEON ECHO PIN-MATES (*Pin echoes in which the black King is mated on squares of different colours.*) – 70

CHAMELEON ECHO PIN-MODEL MATES (*Pin-model echoes in which the black King is mated on squares of different colours.*) – 70, 154

CHANGED MATES (*White's mates are different after one or more black defences, in different phases.*) – 1, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 33, 35, 37, 38, 41, 42, 43, 44, 45, 46, 48, 49, 51, 54

CHANGE OF FUNCTION OF THE WHITE MOVES (*The same white moves change functions between two or more phases.*) – 39

CHANGED USEFUL EFFECT OF THE BLACK DEFENCE (*Useful effects of one or more black defences are different in different phases.*) – 24

CHECK PROVOCATION KEY (*A white key-move which enables check to the white King.*) – 29

COMPLEX ANTICIPATORY SELF-PIN (*An anticipatory self-pin arrangement in which one white move is included.*) – 113, 127, 170, 172, 173, 174, 182, 183, 186, A79

COMPLEX PIN, BLACK (*A black self-pin arrangement with the arrival of a whiteline-piece on the pin line.*) – 57, 57a, 70, 71, 72, 73, 74, 74a, 75, 76, 89, 89a, 93, 101, 106, 116, 127a, 129, 143, 166, 167, 192, A26, A53, A63, A64, A68, A74, A80, A112, A113, A162

- COMPLEX PIN, WHITE** (*A white self-pin arrangement with the arrival of a black line-piece on the pin line.*) – 89, 124 A26, A30, A36, A113, A171, A178
- CONSECUTIVE BATTERY CHECK TO THE WK** (*There are two or more successive indirect attacks on the white King by a black battery.*) – A112
- CONSECUTIVE BATTERY CREATION** (*There are two successive battery creations.*) – A99, A114, A115, A116, A120
- CONSECUTIVE BREDE CROSS-CHECKS** (*There are two or more successive Brede cross-checks.*) – A112
- CONSECUTIVE BRISTOL LINE-CLEARANCE, BLACK** (*There are two or more successive mixed Bristol line-clearances.*) – A174, A182
- CONSECUTIVE BRISTOL LINE-CLEARANCE, MIXED** (*There are two or more successive mixed Bristol line-clearances.*) – A180
- CONSECUTIVE CAPTURES OF BLACK PIECES** (*There are two successive captures of black pieces.*) – 168, 176, A80, A146, A164
- CONSECUTIVE CAPTURE OF WHITE PIECES** (*There are two successive captures of white pieces.*) – 84, 135, 136, 142, 145, 168, 176
- CONSECUTIVE CROSS-CHECKS** (*There are two or more successive cross-checks.*) – A26
- CONSECUTIVE DELAYED UMNNOV** (*There are two or more successive delayedUmnov effects.*) – 189, A69, A102, A104
- CONSECUTIVE GATE-OPENING** (*There are two or more successive gate-openings.*) – 70, 178, A52, A123, A138
- CONSECUTIVE GRIMSHAW** (*There are two or more successive Grimshaw interferences.*) – 162, A99, A114, A115
- CONSECUTIVE INDIAN** (*There are two or more successive Indians.*) – A106
- CONSECUTIVE INTERFERENCE** (*There are two or more successive interferences.*) – 70, 97, 137, 137a, 140, 187, A88, A106
- CONSECUTIVE LINE-CLEARANCE** (*There are two or more successive line-clearances.*) – A146
- CONSECUTIVE LOYD LINE VOIDANCE** (*There are two successive or more Loyd line voidances.*) – A140, A141, A146
- CONSECUTIVE RECIPROCAL UNPIN OF BLACK PIECES** (*There are two or more successive unpins of black pieces in reciprocal order.*) – A22
- CONSECUTIVE RECIPROCAL UNPIN OF WHITE PIECES** (*There are two or more successive unpins of white pieces in reciprocal order.*) – 72
- CONSECUTIVE RUNDLÄUFE** (*There are two or more successive Rundläufe.*) – A97, A97a
- CONSECUTIVE SACRIFICES OF BLACK PIECES** (*There are two or more successive sacrifices of black pieces.*) – A146
- CONSECUTIVE SELF-BLOCKS** (*There are two or more successive self-blocks.*) – 142, 151, 169, A17, A19, A22, A35, A52, A54, A66, A71, A72, A90, A122 , A124,

A143, A145, A147, A150, A151, A154, A157, A158, A159, A171, A172, A173,
A174, A175, A177, A180, A181, A182

CONSECUTIVE SQUARE-VACATION (*There are two or more successive square-vacations.*) – 168

CONSECUTIVE SWITCHBACKS (*There are two or more successive switchbacks.*) – 188, A87, A180, A182

CONSECUTIVE UMNNOV (*There are two or more successive Umnov effects.*) – 74a, A69 A86, A87

CONSECUTIVE UNPIN OF WHITE PIECES (*There are two or more successive unpins of white pieces.*) – A48

CONSECUTIVE UNPIN OF BLACK PIECES (*There are two or more successive unpins of black pieces.*) – A20, A22, A58

CORRECTIVE (SECONDARY) DOMBROVSKIS (Paradoxical theme. Relationship between black corrective defences, white mates and secondary threatened white mates in a mechanism of Black Correction show this pattern: (1.X!), 1.- N-2.A#, 1.- N!(a) (corrective defence) 2.?? 1.Y!, 1.-N!(a) 2.A #) – 2, 23, 36

CORNER TO CORNER PLAY (*A certain piece moves from one corner to another corner.*) – A126, A172, A179, A181, A183

CRITICAL ANTICIPATORY SELF-PIN, BLACK (*A black piece closes a white piece's critical line to free a square for the black King. The pin of this black piece is exploited in the final position.*) – 172, 179, 182, 192, A34, A69, A186

CRITICAL ANTICIPATORY SELF-PIN, WHITE (*A white piece closes a black piece's critical line to free a square for the white King. The pin of this white piece is exploited in the final position.*) – A34, A69, A186

CRITICAL GRIMSHAW (*A Grimshaw with critical moves by the thematic pieces.*) – 119, 162, A57, A60, A64, A82, A94, A110, A119, A121

CRITICAL INTERFERENCE, BLACK (*Occurs when the influence of a black line-piece which has previously crossed the interference square is obstructed by the move of another black piece.*) – 103, 155, A60, A153, A170

CRITICAL INTERFERENCE, MIXED (*Occurs when the influence of a line-piece which has previously crossed the interference square is obstructed by the move of another different-coloured piece.*) – 178, A76

CRITICAL MOVE, WHITE (*Occurs when the influence of a black line-piece which has previously crossed the interference square is obstructed by the move of another black piece.*) – A17, A18, A32, A38, A66, A88, A89, A123, A175

CROSS (Movement of a certain piece to squares in four different orthogonal directions from its initial position.):

k–A4, A55

R–A4

CROS -CHECK (*White replies to a check by playing a piece onto the line of check, giving check at the same time.*) – 14, 29, 64, 87, A26, A61, A121, A183

CUMULATIVE FLIGHT-GIVING KEY (A key by a certain white piece, giving a flight to the black King.) – 30

CYCLIC ARRIVAL OF BLACK AND WHITE PIECES (The squares on which black and white pieces arrive on the 1st or 2nd moves are changed in cyclic order.) – 111, 112

CYCLICALLY CHANGED FUNCTIONS, WHITE (A cyclic shift of function between the white pieces.) – 104, 108, 108a, 109, 111, 112, 139, 165

CYCLICALLY CHANGED PLAY, WHITE (Cyclic shift of play of the white pieces.) – 109, 111, 112, 165

CYCLIC DUAL AVOIDANCE (In each of three solutions (phases), only one white move is possible, while a second must be avoided. The possibility of playing the third does not arise at all.) – 122

CYCLIC MOVES, BLACK (Cyclic pattern of black 1st and 2nd moves.) – 120

CYCLIC ZILAHİ (Cyclic shift of white capturing and mating pieces.) – 104, 108, 108a, 109, 139, 156, 165

CYCLIC SELF-BLOCKS (Cyclic shift of self-blocking pieces.) – 122

DEFENCE ON A SAME SQUARE (Defences on the same square, by different pieces.) – 2, 7, 23, 36

DELAYED NOVOTNY (A mutual interference of a Rook and a Bishop on the same square, but with a white piece sacrificed on the cutting point.) – 20

DELAYED UMNOV (A white/black piece moves to the square previously vacated by a black/white piece - black/white or white/black type.) – 100, 104, 109, 115, 115a, 129, 130, 162, 163, 164, 165, 166, 171, 177, 178, 179, 189, A11, A13, A21, A22, A23, A31, A32, A44, A47, A48, A50, A51, A69, A77, A79, A93, A98, A99, A101, A102, A104, A106, A114, A115, A119, A120, A121, A123, A124, A145, A147, A150, A169, A175, A176

DELAYED SACRIFICE, BLACK (A black piece moves to a square where it will be captured after at least one move.) – A15, A15a, A27, A28, A62, A75, A101, A102, A183

DIAGONAL/ORTHOGONAL HARMONY BETWEEN SOLUTIONS

(Completely matched black and white play along diagonal and orthogonal between two phases.) – 54, 62, 64, 65, 67, 67a, 68, 69, 71, 72, 73, 74, 74a, 75, 76, 76a, 77, 79, 80, 80a, 81, 84, 85, 87, 88, 89, 89a, 91, 93, 95, 97, 98, 98a, 100, 101, 103, 105, 106, 107, 113, 114, 116, 117, 119, 120, 121, 123, 124, 124, 126, 129, 131, 132, 133, 135, 136, 140, 142, 143, 144, 145, 146, 147, 149, 149a, 151, 152, 153, 154, 155, 155, 161, 162, 163, 164, 166, 167, 168, 169, 172, 173, 176, 177, 178, 179, 180, 182, 183, 184, 185, 186, 189, A2, A10, A11, A12, A13, A14, A15, A15a, A16, A17, A18, A19, A20, A21, A22, A23, A24, A25, A27, A28, A30, A31, A32, A33, A35, A36, A38, A40, A41, A43, A43a, A45, A46, A47, A49, A51, A52, A53, A54, A56, A57, A58, A60, A62, A63, A64, A65,

A66, A67, A68, A69, A71, A72, A73, A74, A75, A76, A77, A78, A79, A81, A85, A87, 90, A91, A94, A96, A98, A99, A101, A102, A103, A104, A105, A106, A108, A109, A114, A115, A116, A117, A119, A121, A122, A123, A127, A128, A129, A130, A131, A132, A137, A150, A151, A152, A153, A154, A155, A156, A157, A158, A162, A167, A169, A184

DIRECT CHECK TO WHITE KING (*Direct attack on the white King.*) – 64, 91, 134, 176, A30, A41, A58, A163, A183

DISTANT SELF-BLOCK (*Self-block on a square which is not yet adjacent to the King.*) – 76a, 79, 166, 171, 186, A11, A13, A14, A24, A27, A31, A33, A35, A45, A66, A94, A115, A116, A124

DISTANT UNGUARD A FLIGHT for the BK (*Unguard of a square which is not yet adjacent to the King.*) – 183

DOMBROVSKIS EFFECT (Paradoxical theme. Relationship between black defences, white mates and threatened white mates with this pattern: 1.X!(2.A#) a 2.B#; 1.M! a 2.A #) – 51

DOMBROVSKIS THEME (Paradoxical theme. Relationship between black defences, white mates and threatened white mates with this pattern: 1.X!(2.A#) a!; 1.Y!(2.B#) b!; 1.M a,b 2.A,B#) – 4, 11

DOMBROVSKIS THEME IN DEFENCE (Paradoxical theme. Relationship between black defences, white mates and threatened white mates with this pattern: 1.X!(2.A#) a 2.C#; 1.Y!(2.B#) b 2.D#; 1.M! a, b 2.A, B#) – 37, 38

DOUBLE CHECK TO WK – 14

DOUBLE PIN-MATE (*Occurs when two black pieces are essentially pinned in the mating position.*) – 57, 57a, 78, 89, 89a, 92, 93, 121, 150

DOUBLE PIN-STALEMATE (*Occurs when two black pieces are essentially pinned in the stalemating position.*) – 192

DUAL AVOIDANCE (*In one phase one side has a choice between two or more moves causing the same useful effect, but only one of these moves is playable because a compensating factor eliminates any others.*) – 67, 69, 118, 126, 133, 147, A71, A129

DUEL THEME (*Duel between two or more pieces.*) – 3

ECHO IDEAL MATES (*Ideal echoes*) – A4

ECHO MATE (*The mating positions have a symmetrical relation to each other.*) – A4, A6, A7, A34, A39, A70, A89, A90, A100, A159, A177

ECHO STALEMATE (*The stalemating positions have a symmetrical relation to each other.*) – 192

ECHO MODEL MATES (*Model echoes.*) – A6, A39, A70, A89, A90, A100, A159, A177

ECHO PIN-MODEL MATES (*Pin-model echoes.*) – A34

ECHO PIN-MODEL STALEMATES (*Pin-model echoes.*) – 192

ELLERMAN-MAKHOVI THEME (A black defence is met by two or more mates in one phase (set play or try). The mates are separated individually after this same defence in other phases.) – 45, 48, 51

EXTENDED STAR (A piece moves more than one square in the four diagonal directions from its initial position.) – A39, A59

EXTENDED CROSS (A piece moves more than one square in the four orthogonal directions from its initial position.) – A55

EXCELSIOR (The advance of a white/black Pawn from its starting square to promote to a piece on reaching the eighth/first rank.) – A179

FEATHER MECHANISM (The BD stands at the junction of the lines of a WL and a WT while the BK stands poised to move onto the continuation of the lines of the WL and WT, one of which in each solution needs to move through the BD's square. In moving aside to allow this the BD creates a guard from the other white piece on the square to which the BK must move. Consequently the BD must clear the line for the WL by capturing (or interfering with) the WT and vice versa.) – 86

FELDMAN II (Reciprocally changed mates after random and correction moves of a same black piece between two phases.) – 41

FINNISH NOVOTNY, WHITE (In the initial position a white piece stands at the intersection of the lines of a white Rook's and Bishop's lines. The key is a capture of this piece, and the play thereafter is exactly as in a normal Novotny.) – 73

FLIGHT-GIVING KEY (A key by a certain white piece, giving a flight to the black King.) – 6, 9, 10, 13, 17, 18, 20, 21, 29, 30, 32, 33, 35, 42, 43, 48, 49

FORSBERG TWINS (Twin by change of the type of a single piece.) – 93, 101, 112, 130, 167, 183, 186, 191, A59, A127, A128, A152, A184

GAMAGE THEME (A white long-range piece directly unpins a black piece which would have been able to interpose on the check-line if the black piece had not intercepted its route.) – 92

GATE-OPENING (A certain piece, by moving, vacates a line for development of an opposing piece.) – 47, 50, 57, 69, 70, 73, 75, 80, 80a, 81, 86, 111, 125, 131, 143, 164, 163, 168, 172, 183, 187, A11, A14, A35, A42, A43, A46, A47, A48, A54, A66, A72, A74, A77, A78, A81, A90, A92, A96, 98, A101, A102, A104, A105, A108, A119, A122, A123, A132, A137, A138, A181

GIVE-AND-TAKE KEY (A key by a certain white piece, giving and taking a flight to the black King.) – 14

GRIMSHAW, BLACK (Mutual interference of a black Rook and a black Bishop on the same square.) – 31, 57, 57a, 60, 92, 100, 140, 156, 180, A40, A47, A57, A64, A77, A81, A151, A154

GRIMSHAW, WHITE (Mutual interference of a white Rook and a white Bishop on the same square.) – 60, 62, 67, 67a, 76, 76a, 79, 92, 119, A2, A10, A11, A13, A16, A32, A35, A36, A38, A40, A45, A51, A52, A53, A54, A57, A60, A61, A65, A91, A94, A98, A99, A103, A106, A110, A114, A115, A116, A117, A119, A120, A121, A124

HALF-BATTERY, BLACK (Two black pieces, standing on a line between the white King and a black line-piece, such that if one of these pieces moves a normal battery is formed.) – 151

HALF-BATTERY, WHITE (Two white pieces, standing on a line between the black King and a white line-piece, such that if one of these pieces moves a normal battery is formed.) – 4, 16, 84, 174

HALF-PIN, BLACK (Two black pieces are on a line between the black King and a long-range white piece. If either of the black pieces moves off the line the piece which remains is pinned.) – 32, 57, 57a, 63, 63a, 97, 100, 121, 140, 150

HALF-PIN, WHITE (Two white pieces are on a line between the white King and a long-range black piece. If either of the white pieces moves off the line the piece which remains is pinned.) – 23, 66, 88, A51, A110, A118, A120, A122, A124

HALF-PIN CREATION, BLACK (In the play a new black half-pin mechanism is formed.) – 100

HANNELIUS THEME (Relationship between black defences, white mates and threatened white mates with the following pattern: $1.X?(2.B\#) a!$; $1.Y?(2.A\#) b!$; $1.M! 1.a,b 2.B,A\#$) – 31, 37, 50, 52

HANNELIUS THEME IN DEFENCE (Relationship between black defences, white mates and threatened white mates with the following pattern: $1.X?(2.B\#) a 2.C\#$; $1.Y?(2.A\#) b 2.D\#$; $1.M! 1.a,b 2.B,A\#$) – 21

IANOVČIĆ THEME (After the key, Black pins a white piece and simultaneously pins a black piece and closes off another black one. The pinned white piece mates by moving along the pin-line.) – 86

IDEAL MATE (A model mate in which all the force on the board, both black and white, is necessarily used, white King and Pawns included.) – A2, A4, A12, A83, A84, A143, A144, A160, A179

INDIAN, BLACK (An Indian manoeuvre consists of a black critical move, followed by a self-interference on the critical square for the purpose of enabling a white King move and finally a move by the newly created black battery.) – A185

INDIAN, WHITE (An Indian manoeuvre consists of a white critical move, followed by a self-interference on the critical square for the purpose of relieving stalemate, and finally a discovered mate.) – 189, A1, A10, A14, A32, A35, A38, A60, A82, A88, A89, A90, A94, A96, A98, A104, A106, A110, A118, A119, A123, A124, A175

INDIAN, MIXED (A black critical move, followed by white interference on the critical square for the purpose of white self-pin. White self-unpins the pinned piece which finally mates.) – A186

INDIRECT BATTERY, WHITE (An arrangement of two white pieces on a line, where a front piece temporarily obstructs the action of a rear long-range piece which aims at a square adjacent to the black King.) – 46, 48, 60, 63a, 101, 106, 149a, 154, A40, A104

INDIRECT BATTERY CREATION (*In the play a new indirect battery is formed.*) – 46, 47, 63a, 149a

INDIRECT MASKED BATTERY (*There is an opposing piece standing on the indirect battery line.*) – 119, 152, 176

INDIRECT HALF-PIN, BLACK (*The black King moves onto a half-pin line subsequently.*) – 92, 105

INTERFERENCE, BLACK (*Occurs when the influence of a black line-piece is obstructed by the move of another black piece.*) – 62, 63a, 65, 66, 68, 70, 71, 73, 81, 82, 86, 88, 92, 114, 120, 123, 126, 127, 131, 137, 137a, 140, 141, 161, 164, 184, 187, 190, 200, A37, A49, A53, A60, A61, A120, A134, A139, A153, A155, A170

INTERFERENCE, WHITE (*Occurs when the influence of a white line-piece is obstructed by the move of another white piece.*) – 22, 47, 49, 136, 147, A1, A5, A8, A14, 56, A78, A79, A83, A85, A86, A87, A88, A89, A90, A91, A92, A95, A96, A99, A100, A106, A109, A114, A120, A123

INTERFERENCE, MIXED (*Occurs when the influence of a black/white line-piece is obstructed by the move of an opposing piece.*) – 10, 15, 17, 68, 69, 70, 71, 89, 89a, 107, 110, 114, 117, 118, 122, 123, 125, 137, 137a, 141, 167, 178, A52, A68, A71, A76, A169

INVERSION OF PINNING OF BLACK AND WHITE PIECES (*A black piece A pins a certain white piece B in the initial position. In the solution the thematic pieces interchange their roles so that the white piece B pins the black pinner A.*) – 113

ISLAND THEME (*The idea is the existence of two black pieces with the same action lines, overlapping each other, coming from opposite directions. Mates will occur on these thematic lines after double interferences.*) – 70, 110

KEYS ON THE SAME SQUARE (*Requiring keys in the try or tries and solution on the same square, by different pieces.*) – 40

KHARKHOV THEME (*There are several refutations which refute a try. These refutations are variations in the solution. Pattern: 1.T? a/b!, 1.S! a/b 2.A/B#*) – 31, 45, 49

KLASINC THEME (*A certain black/white piece vacates a line for a black/white piece and then switches back to its initial square.*) – A153

KNIEST THEME (*White captures a black piece on the square where the BK will be mated.*) – 165, 189, A98, A106, A121, A123, A124

LEIBOVICI INTERFERENCE, BLACK (*Interference by a black pinned piece in the mating position.*) – 84, 125, 155, 178, 191

LEVMANN THEME, WHITE FORM (*Preventive interference on a white line of guard by the key.*) – 12, 41

LENGTH RECORD – A84, A88

LINE-CLOSING (*A piece moves on the line and permits the influence of another piece to be exerted.*) – 53

LINE-OPENING (*A piece moves off the line and permits the influence of another piece to be exerted.*) – 65, 60, 82, 88, 119, 136, 138, 147, 188, A18, A21, A23, A49, A74, A164

LINE-VACATION (*A certain piece, by moving, vacates a line for the deployment of a piece of the same colour.*) – 22, 65, 146, 155, 172, 176, 185, A19, A41, A66, A80, A92, A153

LOYD LINE VOIDANCE (*A piece (A), moving beyond a critical square, opens the line for another piece of the same colour, which the piece (A) does not then need to support.*) – A125a, A126, A127, A128, A129, A130, A131, A132, A133, A134, A135, A136, A137, A138, A139, A140, A141, A142, A143, A144, A145, A146, A147, A148, A149, A150, A151, A152, A153, A154, A155, A156, A157, A158, A159, A160, A161, A162, A163, A164, A165, A166, A167, A168, A169, A170, A171, A172, A173, A174, A175, A176, A177, A178, A179, A180, A181, A182, A183, A184, A185, A186

MANY WAYS THEME (*A piece travels from square a to square b using different routes in different phases. Squares a and b are not the same.*) – 134, A145

MARI THEME (*Black opens a white line, thereby allowing White an apparent choice between two mates. However one of these mates fails because of the re-closing of the line which Black has just opened, thus only the other one can be played.*) – A131

MASKED ANTICIPATORY SELF-PIN (*A black piece closes a masked line of a white piece to free anticipatorily a square for the black King. In the final position the pin of this same black piece is exploited.*) – 61

MASKED BATTERY, BLACK (*There is an opposing piece standing on the battery line*) – 144, A121

MASKED BATTERY, WHITE (*There is an opposing piece standing on the battery line*) – 22, 29, 73, 77, 101, 106, 116, 120, 146, A12, A17, A22, A45, A53, A103, A113

MASKED BATTERY CREATION, BLACK (*In the play a new black masked battery is formed.*) – A121

MASKED BATTERY CREATION, WHITE (*In the play a new white masked battery is formed.*) – 29, 73, 116, 120, A12, A17, A22, A45, A51, A52, A53, A103, A113, A117, A122

MASKED BATTERY TRANSFORMATION, WHITE (*An initial white masked battery mechanism transforms into a newly-created masked battery mechanism, during the play.*) – 101, A53

MASKED GATE-OPENING (*There is an opposing piece standing on the line which is opened.*) – 80, 80a, 176

MASKED GRIMSHAW (*A Grimshaw, where there is an opposing piece standing on the interference-line.*) – 162, A45, A47, A52, A53, A54, A65, A77, A117, A122

MASKED HALF-BATTERY (*There is an opposing piece standing on the half-pinline.*) – 70, 72

MASKED INTERFERENCE, BLACK (A special case of black anticipatory interference, when there is an opposing piece standing on the interference-line.) – A74

MASKED INTERFERENCE, WHITE (A special case of white anticipatory interference, when there is an opposing piece standing on the interference-line.) – A92

MASKED INTERFERENCE MIXED (Special case of mixed anticipatory interference, when there is a piece standing on the interference-line.) – 39

MASKED UNGUARD OF A FLIGHT BY CAPTURE OF A WHITE PIECE (Unguard of a square in the King's field which is masked by an opposing piece, by capture of a white piece.) – 145

MASKED PSEUDO OBSTRUCTION (In the try White makes false obstruction of a square on a masked white line, which avoids the set-play mate, but now leads to a new mate.) – 44, 45, 51

MASLAR THEME (A white line piece plays a critical move across a square on the thematic line, to be interfered with by a black piece, then the black King moves onto the thematic line and the white piece captures the black interfering piece to mate.) – A15, A15a, A27, A28, A62, A183

MATE BY PINNED PIECE (A White pinned piece mates on its pin-line.) – 86, 91, A26,

MATE-LINE OPENING, BY BLACK (A move of a black piece away from any square of a mate-line controlled by a white line-moving piece.) – 142, 173, A80, A92, A103, A108

MATES ON A BK FLIGHT (In set or try play (the first phase) after the black defence (a – thematic defence) White arrives on a non-flight square (M - thematic square) with mate (A). In the solution (the second phase) the Black King moves in defence (k) to the same square (M) which became available after the flight-giving key. The set-mate (A) after the defence (a) changes to a new mate (A1)) – 6

MATES ON SAME SQUARE (Requiring mates on the same square by different pieces.) – 17, 27, 35, 79, 88, 96, 96a, 113, 115, 160, A21, A23, A24, A37, A44, A50, A63, A104, A108

MATES ON BK'S INITIAL SQUARE (Requiring mates on the BK's initial square, by different pieces.) – 96, 96a, 160, A21, A23, A44, A48, A50, A104

MEREDITH (A problem with a least eight but no more than twelve pieces.) – 3, 5, 7, 45, 55, 56, 60, 74a, 75, 76, 80a, 81, 91, 100, 117, 122, 130, 131, 132, 137a, 175, 190, A17, A18, A19, A20, A21, A22, A23, A24, A25, A26, A27, A28, A29, A30, A31, A32, A33, A34, A35, A36, A37, A38, A39, A40, A41, A42, A43, A44, A45, A46, A47, A81, A82, A83, A84, A85, A86, A87, A88, A89, A90, A91, A92, A93, A94, A95, A96, A97, A98, A99, A100, A101, A102, A103, A104, A105, A106, A125a, A147, A151, A159, A177, A181, A185

MINIATURE (*A problem with seven pieces or fewer.*) – 1, 53, 74, 76a, A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12, A13, A14, A15, A16, A126, A127, A128, A129, A130, A143, A144, A160, A161, A172, A179, A186

MINIMAL PROBLEM (*A problem in which the white or black force consists purely of the King and one other unit.*) – 1, 190, A3, A4, A5, A6, A7, A85, A86, A87, A88, A125a, A129, A143, A147, A160, A161, A174, A175, A177, A179, A182

MODEL MATE (*Each square next to the black King is blocked or guarded just once, and all the white pieces except King and Pawns take part in the mate.*) – 55, 62, 70, 73, 74, 74a, 80a, 100, 113, 117, 118, 156, 164, 167, 172, 176, 181, A3, A6, A8, A9, A10, A11, A13, A15, A15a, A18, A19, A21, A22, A23, A24, A25, A27, A28, A29, A30, A31, A32, A33, A37, A38, A39, A43, A43a, A45, A46, A48, A49, A50, A51, A53, A54, A56, A58, A59, A62, A67, A70, A71, A75, A85, A89, A90, A91, A92, A93, A94, A95, A96, A97, A97a, A98, A99, A100, A101, A102, A103, A104, A105, A108, A110, A111, A112, A115, A116, A118, A119, A120, A121, A122, A123, A124, A125a, A126, A128, A132, A134, A145, A147, A148, A151, A156, A158, A159, A161, A162, A164, A168, A170, A171, A172, A173, A174, A174, A175, A176, A177, A180, A181, A182, A183, A186

MODEL DOUBLE-PIN MATES (*Model mates where two black pieces are pinned.*)

– 57

MULTIPLE SELF-BLOCKS ON THE SAME SQUARE (*Three or more self-blocks on the same square.*) – 119, 139, A66, A108

NEGATIVE GRIMSHAW (*Grimshaw interference with harmful effects.*) – 79

NEGATIVE CHECK TO WK (*Check to the WK with harmful effects.*) – 65, 87, 144, 147, 151, 153, 154

NIETVELT DEFENCE (*A black piece self-pins, by capture, so that a white piece is defeated because the black piece would be unpinned by the withdrawal of the pinning piece.*) – 2

PAIRS OF THEMATIC CONNECTED VARIATIONS (*Groups of black defences where the play is matched.*) – 29

PAROS THEME, BLACK (*Reciprocal black bi-valve play.*) – A139

PAWN ONE-TWO PLAY, BLACK (*A black Pawn plays both one- and two-step moves from the initial position.*) – 89

PAWN ONE-TWO PLAY, WHITE (*A white Pawn plays both one- and two-step moves from the initial position.*) – 10, 58, 60, 185, 198

PERICRITICAL INDIAN (*Indian play around a critical square instead of across it.*) – A90, A95, A96, A118

PERICRITICAL PLAY (*Play around a critical square instead of across it.*) – 156, 171, A116

PHOENIX THEME (*Promotion to the same piece as one which has previously been captured.*) – 55, 90, 90a, 198

PICKANINNY (*Four possible moves of a single black Pawn from the starting position.*) – 83a

- PICKANINNY TWINS** (*Four possible moves of a single black Pawn from the starting position.*) – 83a
- PICKABISH** (*Mutual interference of Pawn and Bishop on the same square.*) – 28
- PIN, BLACK** (*A certain black piece is pinned.*) – 77, 134, A72, A76, A122, A133
- PIN, WHITE** (*A certain white piece is pinned.*) – 54, 124
- PIN-MATE** (*A mate which is permitted because a black piece is pinned, and which would be invalid if that piece were not pinned.*) – 2, 4, 6, 9, 15, 21, 22, 32, 61, 62, 63, 64a, 64, 65, 70, 71, 72, 73, 74, 74a, 75, 76, 78, 79, 80, 80a, 81, 86, 87, 88, 89, 89a, 91, 93, 94, 95, 97, 98, 98a, 99, 100, 101, 105, 106, 107, 108, 108a, 110, 111, 112, 113, 114, 115, 115a, 116, 117, 119, 123, 127, 127a, 128, 129, 130, 132, 133, 134, 135, 138, 140, 143, 146, 148, 149, 149a, 150, 155, 156, 157, 158, 161, 166, 167, 170, 172, 173, 174, 176, 179, 182, 183, 184, 186, 188, 190, 193, A20, A34, A44, A63, A64, A68, A69, A72, A73, A74, A76, A79, A80, A113, A133, A157, A162, A186
- PIN-STALEMATE** (*A stalemate which is permitted because a black piece is pinned, and which would be invalid if that piece were not pinned.*) – 192
- PIN-MODEL MATE** (*A model mate where one black piece is pinned.*) – 9, 62, 70, 73, 74, 74a, 80a, 100, 113, 117, 156, 167, 173, 176, 179, A34, A44, A63, A64, A68, A69, A72, A73, A74, A76, A79, A80, A113, A157, A162, A186
- PIN-MODEL STALEMATE** (*A model stalemate where one black piece is pinned.*) – 192
- PLATZWECHSEL** (*Reciprocal change of places by two pieces.*) – 74, 75, 176, 191, A37, A43a, A65, A69, A70, A110, A112
- PLAY BY LINE-PINNED PIECE** (*A certain piece plays along its pin-line.*) – 79, 114, 155, 163, 164, 184, A22, A51, A56, A68, A76, A78, A138, A162
- PLAY TO CORNER** – A92, A93, A127, A129, A140, A142, A144, A145, 172, A174, A175, A176, A180, A183, A185
- PLAY TO THE SAME SQUARE** (*Requiring play to the same square by different pieces.*) – 57, 71, 87, 93, 123, 115a, 126, 131, 132, 144, 149, 150, 167, 168, 169, 170, 173, 178, 189
- POLTAVA THEME** (*A try with a threat on square A is refuted by a black piece which moves to square B. White's key move (or yet another try) is to square B, resulting in the threat from the same square A.*) – 9
- POLISH RUKHLIS** (*Transferred mates in the same phase.*) – 18
- POSTPONED SELF-PIN** (*Form of self-pin in which the piece which is to be pinned only changes its position on the pin line.*) – 88, 121, 156, 161, 184
- PROMOTION, BLACK** – 82, 198, A3, A8, A28, A77, A81, A113, A118, A152, A168, A178, A179
- PROMOTION, WHITE** – 4, 55, 90, 90a, 96, 96a, 130, A132, A167
- PSEUDO HALF-PIN** (*The pieces of the half-pin mechanism are captured on their initial squares.*) – 66
- PSEUDO PLATZWECHSEL** (*Reciprocal change of places by two pieces, split over two phases.*) – A69
-

PSEUDO LE GRAND (*Reciprocal changes between threat and mate with the following pattern: 1.M?(2.A#) 1.- x 2.A# ; 1.N!(2.B#), 1.- y 2.B#.*) – 10, 39, 51

PSEUDO OBSTRUCTION (*In the try White makes a false obstruction which avoids a set-play mate, but now leads to a new mate.*) – 44, 45, 51

RECIPROCAL ANTI-BRISTOL INTERFERENCES ON DIFFERENT SQUARES BLACK (*Black anti-Bristol interference between black pieces on different squares.*) – A60

RECIPROCAL ARRIVAL OF BLACK PIECES (*The arrival squares of black pieces on the 1st or 2nd moves are changed in reciprocal order.*) – 76

RECIPROCAL ARRIVAL OF BLACK AND WHITE PIECES (*The arrival squares of black and white pieces on the 1st or 2nd moves are changed in reciprocal order.*) – 99

RECIPROCAL BATTERY CREATION (*Battery creation, where two pieces of the same colour take turns acting as firing and rear units in batteries.*) – 123, 189, A2, A8, A9, A10, A11, A13, A14, A16, A18, A30, A32, A33, A35, A36, A38, A43, A43a, A57, A60, A61, A78, A85, A87, A91, A94, A96, A98, A99, A101, A102, A104, A106, A108, A110, A114, A115, A116, A118, A119, A120, A121, A124, A169

RECIPROCAL BATTERY TRANSFORMATION (*Battery-transformation, where pieces of the same colour take turns acting as firing and rear units in batteries.*) – A91, A95, A99, A114, A115, A116, A120

RECIPROCAL BATTERY TRANSFORMATION, DIRECT TO MASKED (*Direct battery-transformation to indirect masked, where pieces of the same colour take turns acting as firing and rear units in batteries.*) – 106, 116

RECIPROCAL BRISTOL LINE CLEARANCE (*Two line pieces clear each other's path.*) – A29, A42

RECIPROCAL CAPTURE OF WHITE AND BLACK (*In one phase a white piece A captures a black piece b, in another phase the black piece b captures the white piece A.*) – 98a, 170, 175

RECIPROCAL CONSECUTIVE CAPTURES OF WHITE AND BLACK (*In one phase a white piece A captures a black piece b and a black piece d captures a white piece C, in another phase the black piece b captures the white piece A and the white piece C captures the black piece A.*) – 170

RECIPROCALLY CHANGED FUNCTIONS OF BLACK PIECES (*Interchange of roles between two black pieces.*) – 60, 63, 81, 87, 88, 89, 89a, 63a, 65, 73, 74, 74a, 78, 92, 93, 97, 98, 113, 119, 120, 121, 123, 131, 138, 140, 155, 161, 162, 164, 167, 170, 176, 180, 182, 184, A19, A20, A23, A24, A25, A35, A40, A41, A46, A47, A54, A56, A57, A60, A64, A68, A76, A77, A80, A81, A103, A105, A119, A121, A134, A139, A145, A147, A150, A154, A157, A158, A169

RECIPROCALLY CHANGED FUNCTIONS OF WHITE PIECES (*Interchange of roles between two white pieces.*) – 56, 60, 62, 63, 63a, 64, 65, 66, 67, 67a, 71, 72,

73, 74, 74a, 75, 76, 76a, 78, 79, 80, 80a, 81, 84, 85, 86, 87, 88, 89, 89a, 90, 90a, 92, 93, 94, 98a, 101, 102, 103, 104, 105, 106, 110, 113, 114, 116, 117, 119, 120, 121,124, 131, 132, 133, 134, 134, 136, 138, 142, 143, 145, 146, 149, 149a, 152, 153, 154,155, 156, 161, 162, 163, 164, 166, 167, 168, 169, 170, 171, 172, 176, 177, 180, 181,182, 184, 189, A19, A20, A21, A22, A23, A24, A25, A27, A28, A30, A31, A32,A35, A38, A40, A41, A43, A43a, A44, A45, A46, A47, A48, A49, A50, A51, A52,A53, A54, A56, A57, A58, A60, A61, A62, A63, A64, A65, A66, A67, A68, A69,A71, A72, A73, A74, A74, A76, A77, A79, A80, A81, A82, A85, A87, A94, A96,A98, A99, A101, A102, A103, A104, A105, A108, A109, A110, A111, A114, A115,A116, A117, A119, A120, A121, A122, A123, A124, A134, A135, A135, A139,A150, A151, A153, A154, A156, A157, A158, A162, A163, A169, A170

RECIPROCALLY CHANGED BRISTOL LINE-CLEARANCE AND LINE VACATION (*The pieces which clears a line in one phase and vacate a line in another phase are changed in reciprocal order.*) – 155

RECIPROCALLY CHANGED MATES (*Interchange of mates or white continuations following a pair of black moves.*) – 41

RECIPROCAL CHANGE OF SELF-BLOCK AND MATE SQUARE (*The squares on which Black self-blocks and White mates are changed in reciprocal order.*) – 81

RECIPROCAL CHANGE OF SELF-PIN AND INTERFERENCE SQUARE (*The squares on which Black self-pins and White interferes are changed in reciprocal order.*) – 110

RECIPROCAL CONSECUTIVE PASSIVE CAPTURES OF WHITE PIECES (*There are two successive captures of white pieces in reciprocal order in two phases.*) – 135, 176

RECIPROCAL CONSECUTIVE UNPIN OF WHITE PIECES (*There are successive unpins of two white pieces in reciprocally changed order between two phases.*) – 113, 178, A46, A47, A48, A63, A64, A67, A76, A77, A78, A108, A115, A121, A123

RECIPROCAL CONSECUTIVE UNPIN OF BLACK PIECES (*There are successive unpins of two black pieces in reciprocally changed order between two phases.*) – A49

RECIPROCAL DUAL AVOIDANCE (*In each of two linked phases the same useful or harmful effect caused by one side would allow the other side two possible continuations if some compensating factor did not alternately eliminate one or the other.*) – 33, 65, 82, 87, 137, 137a, 144, 151, 153, 154, A25, A48, A50, A51, A64, A81, A103, A131, A162

RECIPROCAL INTERFERENCES ON DIFFERENT SQUARES, BLACK (*Mutual interference by two black pieces on different squares.*) – 164

RECIPROCAL INTERFERENCES ON DIFFERENT SQUARES, WHITE (*Mutual interference by two white pieces on different squares.*) – 189, A8, A14, A17, A22, A78, A85, A87, A96, A101, A102, A104, A106, A123

RECIPROCAL INVERSE PIN-UNPIN EFFECTS BY BOTH WHITE AND BLACK (*In the first phase a black piece a unpins a white piece A and a white piece B pins a black piece b. In the second phase in reciprocal order the white piece A pins the black piece and the black piece b unpins the white piece B.*) – 161

RECIPROCAL LEBOVICI ANTI-BRISTOL INTERFERENCES (*Mutual anti- Bristol interference by black pinned pieces in the mating position on the same square.*) – 113

RECIPROCAL LEBOVICI INTERFERENCES ON DIFFERENT SQUARES, BLACK (*Mutual interference by two black pieces on different squares on the pin-line.*) – 184

RECIPROCAL LINE VACATION (*Mutual line vacation between two same-coloured pieces in two phases.*) – A80

RECIPROCAL LOYD LINE VOIDANCE (*Mutual Loyd line voidance between two pieces of the same colour in two phases.*) – 175, A134, A135, A135, A139, A149

RECIPROCAL MASKED BATTERY CREATION (*Masked battery creation, where two pieces of the same colour take turns acting as firing and rear units in batteries.*) – 73, A12, A17, A22, A45, A51, A52, A53, A54, A65, A103, A117, A122

RECIPROCAL MASKED BATTERY TRANSFORMATION, WHITE (*Two initial white masked battery mechanisms reciprocally transform into a newly-created masked battery mechanism during the play.*) – 101

RECIPROCAL MOVES, BLACK (*AB/BA pattern of black moves.*) – 72, 135, A145, A147, A150

RECIPROCAL MOVES, WHITE (*AB/BA pattern of white moves.*) – 70, 74, 76, 145, 163, 175, 187, A24, A64, A68, A162

RECIPROCAL MOVES, MIXED (*AB/BA pattern of black and white moves.*) – A56

RECIPROCAL SELF-BLOCKS (*AB/BA pattern of black self-blocks.*) – A145, A147, A150

RECIPROCAL SELF-UNPIN, BLACK (*AB/BA pattern of black self-unpins.*) – A20

RECIPROCAL SELF-UNPIN, WHITE (*AB/BA pattern of white self-unpins.*) – A38, 122

RECIPROCAL SQUARE-OBSTRUCTION (*AB/BA pattern of obstructed squares.*) – A50

RECIPROCAL SQUARE-VACATION (*AB/BA pattern of vacated squares.*) – 157, 175, A24, A56, A75, A103, A139

REVERSAL II THEME (*A paradoxical white-move reciprocal change in the form: 1.A (2.B#); 1.B (2.A#)*) – 15

REX SOLUS, BLACK (*A problem in which the black force consists purely of the King.*) – A2, A82, A83, A84, A85, A86

RUKHLIS COMPLETE THEME (*At least two set or virtual-play mates are transferred to different defences after the key, while the original defences gain new*

mates. Pattern: 1.X, 1.- a/b 2.A/B#; 1.Y, 1.- a/b 2.C/D#; 1.- c/d 2.A/B#) – 23, 25, 26
RUDENKO THEME (*Natural double-threats (A, B) on the 3rd move somewhat paradoxically are separated and each half of the double threat (A, B) occurs on the 2nd move after black defences (x, y). Threat: 2.3.(A, B); defences: 1.... 2.- x 3.A & 1.... 2.- y 3.B.*) – 4, 23, 34, 38

RUNDLAUF (*A circular tour by a single piece. Plural: Rundläufe.*) – 187, 188, A86, A93, A97, A97a, A107

SACRIFICE OF A BLACK PIECE (*A black piece moves to a square where it will be captured.*) – 55, 77, 90, 90a, 120, 128, 129, 134, 136, 142, 168, 175, 181, A15, A15a, A18, A27, A28, A41, A58, A62, A75, A80, A101, A102, A146, A148, A161, A163, A164, A165, A166, A167, A178, A183, A185

SACRIFICE OF A BLACK PINNED PIECE (*A black pinned piece moves to a square where it will be captured.*) – A18

SACRIFICE OF A BLACK PROMOTED PIECE (CERIANI THEME) (*A black promoted piece moves to a square where it will be captured.*) – A178

SACRIFICE OF A BLACK UNPINNED PIECE (*A black just-unpinned piece moves to a square where it will be captured.*) – 119

SACRIFICE OF A WHITE PIECE (*A white piece moves to a square where it will be captured.*) – 17, 52, 73, 94, 107, 108, 108a, 128, 133, 138, 142, 145, 157, 165, 168, 175, 177, 181, 187, A25, A31, A81, A105, A109, A111, A149

SACRIFICIAL KEY (*A key by a certain white piece, moving to a square where it will be captured.*) – 17, 25, 26, 33, 43

SACRIFICE OF A WHITE PINNED PIECE (*A white pinned piece moves to a square where it will be captured.*) – 94, 134, 177, 180

SACRIFICE OF A WHITE UNPINNED PIECE (*A white just unpinned piece moves to a square where it will be captured.*) – 59

SACRIFICIAL LINE-CLEARANCE (*A certain piece by moving to a square where it will be captured, clears a line for the deployment of a piece of the opposite colour.*) – 142, 168, A31, A109, A146, A149, A163, A164, A165, A166, A167, A185

SACRIFICIAL LINE-OPENING (*A certain piece by moving to a square where it will be captured, opening a line for the deployment of a piece of the same colour.*) – A80

SCHIFFMAN DEFENCE (*A black piece self-pins by capture, so that a white move is defeated because the black piece would be unpinned by interference.*) – 4

SELF-BLOCK (*A black King-flight is blocked by a black piece.*) – 1, 17, 27, 34, 56, 57, 57a, 76a, 79, 105, 116, 118, 122, 126, 137, 137a, 139, 144, 150, 151, 155, 161, 165, 166, 169, 171, 172, 180, 181, 185, 189, A3, A4, A5, A7, A8, A9, A11, A12, A13, A14, A15, A15a, A16, A17, A18, A19, A20, A21, A22, A24, A26, A27, A29, A30, A31, A32, A33, A35, A36, A41, A42, A43, A45, A46, A47, A49, A50, A51, A52, A53, A54, A56, A61, A66, A71, A72, A74, A77, A81, 87, A89, A90, A91, A92, A94, A96, A100, A103, A104, A105, A108, A109, A115, A116, A122, A124,

A125a, A126, A127, A128, A129, A130, A131, A132, A133, A134, A135, A137, A139, A140, A141, A142, A143, A144, A145, A147, A149, A150, A151, A152, A153, A154, A156, A157, A158, A159, A160, A162, A163, A166, A168, A169, A170, A171, A172, A173, A174, A175, A176, A177, A179, A180, A181, A182, A184

SELF-BLOCKS ON THE BK'S INITIAL SQUARE – 180, A41, A61, A103, A139

SELF-PIN, BLACK (*A certain black piece is pinned by its own action, or by a move of the black King.*) – 2, 4, 6, 9, 21, 22, 78, 79, 91, 93, 94, 100, 108, 128, 135, 138, 150, 161, A20, A45, A65

SELF-PIN, WHITE (*A certain white piece is pinned by its own action, or by a move of the white King.*) – 82, 147, A50, A108

SELF-UNPIN, BLACK (*A certain black piece is unpinned by its own action, or by a move of the black King.*) – 15, 65, 88, 100, 150, 156, 198, A20, A21, A23, A48, A49, A50, A67, A77, A119

SELF-UNPIN, WHITE (*A certain white piece is unpinned by its own action, or by a move of the white King.*) – 31, 35, 61, 113, 124, 181, A23, A36, A38, A47, A48, A58, A63, A64, A76, A100, A110, A115, A122, A124, A125a, A137, A186

SELF-UNPIN & SELF-PIN COMBINATION, BLACK (*A certain black piece is indirectly unpinned by its own action and then is indirectly self-pinned by its own action.*) – 78, 156, 198, A20

SET-PLAY (*An attempted solution is thwarted by the lack of a black tempo on the first move.*) – 74, 77, 89a, 150, A6, A10, A17, A111

SIERS BATTERY (*White gives a discovered check, the black King moves to a flight, and the unit which has discovered the check comes round and mates from a new square.*) – 84, 171

STAR (*Moves of a certain piece to the four squares which are diagonally adjacent to its initial position.*):

B – A4, A39, A59

k – 3, A39, A59

SQUARE VACATION (*The removal of a piece from a square so that another piece, of the same colour, may occupy that square.*) – 93, 98, 127, 128, 130, 143, 144, 152, 156, 161, 163, 170, 173, 183, 184, A19, A24, A33, A35, A40, A44, A45, A51, A53, A56, A58, A64, A66, A103, A104, A109, A113, A117, A124, A139

SQUARE VACATION BY CAPTURE OF A BLACK PIECE (*Freeing a square for Black by capturing one of his pieces and permitting recapture.*) – 59, 145, 165, 168, 175, 176, 189, A25, A98, A105, A106, A109, A119, A121, A123, A124, A149

SQUARE VACATION BY CAPTURE OF A WHITE PIECE (*Freeing a square for White by capturing one of his pieces and permitting recapture.*) – 73, 77, 129, 134, 136, 142, A58, 162, 169, A163, A164, A165, A166, A167, A178, A185

SUSHKOV THEME (*Dual avoidance threats in the try and the solution.*) – 49, A75, A146

SWITCHBACK (*The return of a unit to its square in the original setting of the problem, made by reversing its departure route .*) – 128, 131, 132, 142, 161, 187, 188, A13, A16, A25, A87, A92, A94, A98, A110, A113, A121, A122, A124, A142, A148, A152, A153, A173, A178, A180, A182, A184

TASK (*A problem in which a certain theme, motif or element is shown to a maximum.*) – 2, 39, 83, 83a, 96, 96a, 141, A39, A55, A57, A59, A70, A107

TEMPO CHECK TO THE WK (*A white move which disturbs none of the possibilities in the initial position and attacks on the white King by a black piece.*) – 87

TEMPO MOVE, WHITE (*A white move which disturbs none of the possibilities in the initial position.*) – 155, A51, A54, A61, A166, A172

TEMPO MOVE, BLACK (*A black move which disturbs none of the possibilities in the initial position.*) – 87, A25, A152, A181

TEMPO MANOEUVRE (*A manoeuvre which allows loss or gain of tempo.*) – 184

TEMPO PROMOTION, BLACK (*A tempo move which is a black Pawn promotion.*) – A152

TEMPO TRY (*An attempted solution is thwarted by lack of tempo.*) – A181

TF-PROBLEM (*At least two different thematic groups of two or more thematically connected phases.*) – 77, 84, A21

THEMATIC TRY (*A try relating to the theme.*) – 28, 47, 56

THREAT CORRECTION (*A random move by a white piece carries a threat which can be parried by Black. The white piece corrects by playing to a specific square and at the same time replacing this threat by another.*) – 16, 35, 43

THREATS ON SAME SQUARE (*Requiring threats on the same square, by different pieces.*) – 35

TRANSFERRED MATES (*Transference of mates from one group of defences to another.*) – 11, 12, 17, 18, 19, 20, 23, 25, 26, 27, 28, 34, 42, 43, 47, 199

TRANSFERRED PIN, BLACK (*Change of the pin arrangement of an initially pinned black piece*) – 89, 89a, 100, 150, 156, 198

TRANSFORMATION OF A WHITE DIRECT BATTERY INTO AN INDIRECT BATTERY (*An initially direct white battery mechanism transforms into a newly-created indirect battery mechanism, during the play.*) – 106

TRANSFORMATION OF A WHITE DIRECT BATTERY INTO A MASKED BATTERY (*An initially direct white battery mechanism transforms into a newly- created masked battery mechanism, during the play.*) – 106, 116

TRANSFORMATION OF WHITE INDIRECT BATTERY INTO A DIRECT BATTERY (*An initially indirect white battery mechanism transforms into a newly-created direct battery mechanism, during the play.*) – 46, 48, A40

TRANSFORMATION OF WHITE MASKED BATTERY INTO AN INDIRECT BATTERY (*An initially direct white masked battery mechanism transforms into a newly-created indirect battery mechanism, during the play.*) – 101

TRANSIENT ANTICIPATORY SELF-PIN (*A temporary anticipatory pin arrangement which does not end in pin-mate.*) – A12, A15, A15a, A62, A101, A102
TWINNING THEME (*A special way of twin creation which may be treated as a theme in itself.*) – 83, 83a, 176, 191

UMNOV THEME (*A white/black piece moves to a square just vacated by a black/white piece.*) – 7, 31, 71, 74, 74a, 75, 76, 76a, 95, 96, 96a, 100, 102, 104, 109, 115, 115a, 128, 129, 130, 139, 142, 146, 148, 149, 155, 158, 162, 163, 164, 165, 166, 167, 171, 173, 177, 178, 179, 189, A13, A27, A36, A43, A53, A54, A56, A68, A69, A77, A79, A86, A87, A98, A99, A101, A102, A103, A104, A106, A115, A117, A118, A119, A120, A121, A123, A143, A145, A147, A150, A169, A175, A176

UNGUARD OF A FLIGHT BY CAPTURE OF A WHITE PIECE (*Unguard of a square in the black King's field by capture of a white piece.*) – 80, 80a, 84, 90, 90a, 95, 98, 98a, 101, 102, 104, 109, 145, 170, 184

UNPIN OF BLACK (*A certain black piece is unpinned.*) – 19, 27, 28, 29, 81, 89, 89a, 92, 120, A12, A17, A20, A22, A26, A45, A46, A48, A50, A51, A52, A53, A54, A65, A103, A122, A157

UNPIN OF WHITE (*A certain white piece is unpinned.*) – 23, 35, 59, 62, 66, 67, 67a, 68, 69, 72, 78, 82, 84, 85, 88, 103, 113, 114, 119, 133, 138, 147, 155, 161, 162, 163, 173, 178, 180, A30, A38, A46, A47, A53, A56, A63, A64, A67, A76, A77, A78, A108, A112, A113, A115, A118, A120, A121, A138, A171, A176, A178

VALVE KEY (*A white key-move which opens and closes the line of one white piece.*) – 22

VALVE, BLACK (*A black move which opens and closes the line of one black piece.*) – 115

VALVE, WHITE (*A white move which opens and closes the line of one white piece.*) – 22

VISSERMAN IDEA (*In the initial position of a two-phase helpmate in 2, two white pieces are pinned. Black's first move is to capture one of these pieces (thus giving check) where upon the white king moves in such a way that the other white piece remains pinned. Next, the same black piece which played the first move goes to the white king's initial square, thus unpinning the remaining white piece by interference. This unpinned white piece finally mates. Taken together with the second solution this scheme necessarily creates a Grimshaw on the white king's starting square, and a Zilahi.*) – 162, A47, A77

VISITING ALL 4 CORNERS – A107

WENIGSTEINER (*A problem with not more than four pieces. Plural: Wenigsteiner*) – A1, A82, A83, A84

WHITE COMBINATION (*Choice of key between several equivalent moves, caused by a weakening contained in the refutations. At least two tries should be show the same tactical effects.*) – 5, 40

WHITE CORRECTION (A random move by a white piece is refuted by a specific black move. The white piece must therefore select its arrival square so that the black move is either followed by mate or else is eliminated as a defence.) – 5, 7, 16, 31, 41, 43, 49

WURZBURG-PLACHUTTA, MIXED (*Mutual interferences between black like-moving pieces on the same square.*) – 175

ZAGORUYKO THEME (*Changed mates after at least two black moves in three phases.*) – 8, 44

ZILAHİ THEME (*In each phase Black captures a white piece which gives mate in another phase.*) – 66, 84, 101, 145, 149, 149a, 156, 164, 177, 180, 181, 183, A25, A31, A58, A75, A81, 88, 88a, 100, A105, A109, A111, A132, A154, A155

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