

PROBLEM PARADISE

Issue 111

vol. 28

July-September 2025

Online Journal of Japanese Chess Problem Society

<https://problem-paradise.com/>

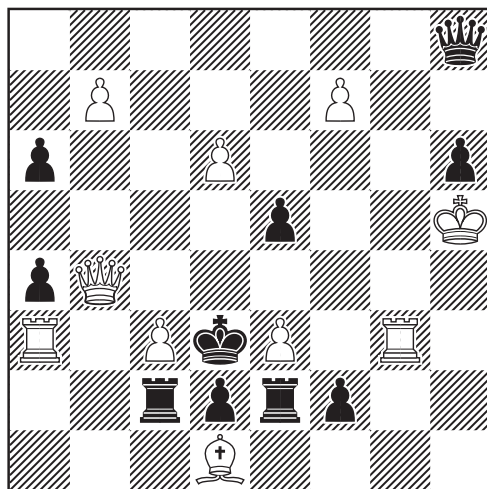
General Editor: Tadashi Wakashima
([wakashimatadashi\[at\]gmail.com](mailto:wakashimatadashi[at]gmail.com))

D773

Gérard Doukhan

C+

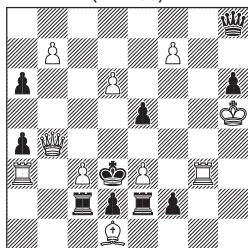
(France)



#2vvv

(10+10)

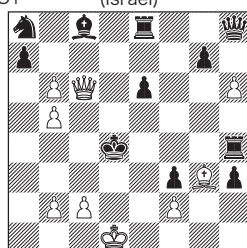
D773 Gérard Doukhan
C+ (France)



#2vvv

(10+10)

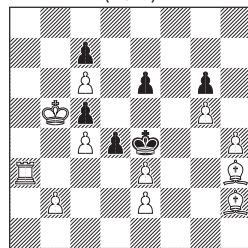
D774 Leonid Lyubashevsky
C+ Leonid Makaronez
(Israel)



#3

(9+11)

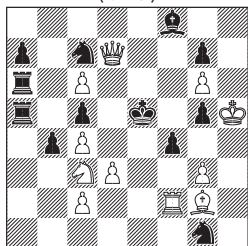
D775 Antonio Tarnawiecki
C+ (Peru)



#4

(11+6)

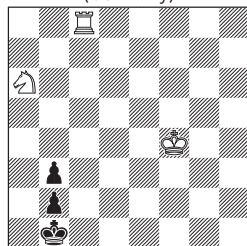
D776 Leonid Lyubashevsky
C+ (Israel)



#4

(11+12)

D777 Mirko Degenkolbe
C+ (Germany)



#10

(3+3)

Directmates

Directmate Editor

Tadashi Wakashima (Japan)

Judge 2024-2025

Paz Einat (Israel)

Only five problems are set in this issue. If entries remain sparse, the column itself may be in jeopardy. We therefore count on the active support of composers — please do your part to help sustain it!

Notes on This Month's Problems :

D773 — Focus your attention on the two key squares c4 and e4.

D774 — In each of the three main lines, an interference occurs on a distant square.

D775 — Consider how to deal with an impending stalemate that looms close at hand.

D776 — A distant-square self-block forms the crux of the idea.

D777 — Regardless of its length, this should be the easiest problem in the set.

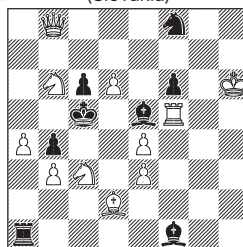
Send your originals, solutions or comments by using the following Google Form:

<https://forms.gle/Cc5J6THbZxfq3ADx7>

Issue 109

When we returned to the "solutions invited" format, just four solvers responded. Understandable, perhaps, as people are slowly getting used to the system again. Still, we hope more readers will take up the challenge. Those already contributing to the *Problem of the Month* column are especially encouraged to test their skill here as well.

D757 Zoltan Labai
C+ (Slovakia)



#2v

(11+8)

1.Sbd5? (2.Qxb4#)
1...Rxa4 2.Sxa4#
1...Bxc3 2.Sxc3# but 1...Bb5!
1.Scd5! (2.Bxb4#)
1...Rxa4 2.Sxa4#
1...Bc3 2.Sxc3#

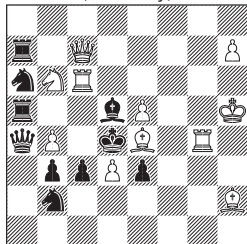
Everybody gave the correct answer.

At first sight, the try and solution appear identical, but the mating knight is different. That is the subtle point of interest.

Sugawa: The unified knight play is pleasing.

Nakajima: Perhaps the real point is the white knight' s switchback?

D758 Gerhard Maleika
C+ (Germany)



#2*v (11+10)

Set:

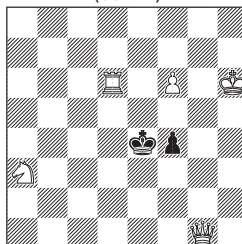
- 1...Be6 2.Bf5#
- 1...Bf7+ 2.Bg6#
- 1.Rd6? (2.Bf5,Bg6#)
- 1...Qd7 2.Bf5#
- 1...Qe8+ 2.Bg6# but 1...e2!
- 1.Qd6! (2.Bf5,Bg6#)
- 1...Rf7 2.Bf5#
- 1...Rg7 2.Bg6#
- 1...Rxh7+ 2.Bxh7#
- 1...e2 2.Bg1#
- 1...Sc5 2.Qxd5#

A neat case of mate transference: the same mating moves recur against different defences, and the effect spans set, try, and solution.

The try is particularly well handled: after 1.Rd6? e2!, White cannot play 2.Bg1+?, since the rook on d6 obstructs the queen on c7, allowing 2...Kxe5! to escape.

Sugawa: A problem with perfectly matched replies to every defence.

D759 Petrasin Petrasinovic
C+ (Serbia)



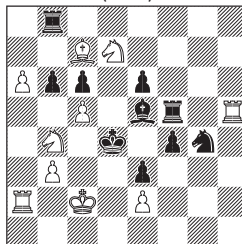
#3 (5+2)

- 1.Sc2! Zz
- 1...Kf3 2.Rd4 Ke2 3.Qg2#
- 1...Ke5 2.Qc5+ Ke4 3.Qd5#
- 1...Kf5 2.Qg5+ Ke4 3.Qd5#
- 1...f3 2.Qd4+ Kf5 3.Se3#

The natural 1.Sc4? fails to 1...Kf3! Instead, 1.Sc2! is the key; if solvers then find 2.Rd4 against 1...Kf3, the puzzle falls into place.

Sugawa: Bringing the knight closer was the obvious first move.

D760 Antonio Tarnawiecki
C+ (Peru)



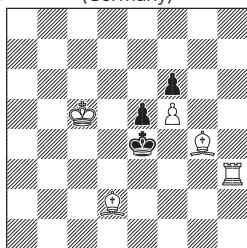
#3 (10+10)

- 1.Ra4! (2.Sxc6+ Kd5 3.Se7#)

1...Rf7 2.Sa2+ Kd5 3.Sc3#
 1...Bd6 2.Sa2+ Kd5 3.Sc3#
 1...Bf6 2.Se3+ Kd5 3.Sxf4#
 1...Re8 2.Se3+ Kd5 3.Sxb6#

A classic Siers battery: the knight, once released, continues to drive the play with successive moves. The additional half-pin on the fifth rank adds a touch of originality.

D761 Thomas Woschnik
 C+ (Germany)



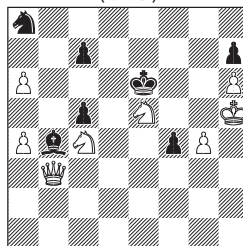
#4 2 sols (5+3)

1.Be3 Kd3 2.Bd1 e4 3.Bc1+ e3
 4.Rxe3#
 1.Bh5 Kxf5 2.Kd5 e4 3.Bh6 e3
 4.Rf3#

The play has the flavour of a helpmate, with the bishop taking a starring role.

Sugawa: A pleasing problem showcasing the bishop's activity.

D762 Leonid Lyubashevsky
 C+ Leonid Makaronez (Israel)



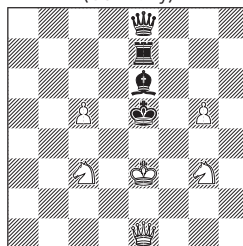
#4 (8+7)

1.Sc6! (2.Sb6+ c4 3.Qxc4+ Kf6/
 Kd6 4.Sd7/Qd5#)
 1...Kf6 2.Sce5 c4 3.Qxc4 ---
 4.Qf7#
 1...Kd7,Kd5 2.Qd3+ Ke8 3.Sce5
 4.Qd8#
 2...Kxc6 3.Qf5 --- 4.Qe6#

Nobody could solve this.

An elusive position. The key move 1.Sc6! actually gives Black two flight squares. The highlight comes in the final variation, where White allows the knight to be captured and then plays the quiet move 3.Qf5! — unexpectedly leaving Black helpless.

D763 Stefan Felber
 C+ (Germany)



#6 (6+4)

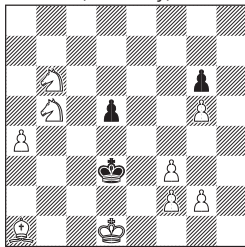
1.Qh1! (2.Qe4#)
 1...Qg6 2.Qh8+ Qg7 3.Qh4 Bg4
 4.Qxg4 Qg6 5.Qd4+ Ke6 6.Qd5#
 4...Qxg5
 5.Qxg5+ Ke6 6.Qf5#

The natural 1.Qb1? fails to
 1...Qa8!

Composer: Asymmetry, Queen duel,
 Schwalbe.

(Schwalbe here refers to the German
 problem magazine Die Schwalbe,
 symbolised by a swallow.)

D764 Mirko Degenkolbe
 C+ (Germany)

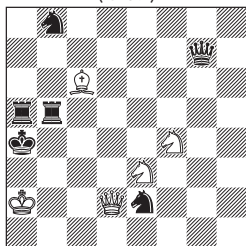


#7 (9+3)

1.Be5! d5 2.f4 Ke4 3.Sxd4 Kd3 4.Sc2
 Ke4 5.Se3 Kd3 6.Sd7 Ke4 7.Sc5#

A straight line with no variations:
 once the net is drawn by 1.Be5
 followed by 2.f4, the mate is forced.

E278 Michael Pasman
(Israel)



Win (5+6)

Endgame Studies

Endgame Editor

Ryo Shiomi (Japan)

Judge 2025

Arpad Rusz (Romania)

This issue features just one study. If you can solve it, a beautiful finish awaits. Give it a try!

Next issue, we hope to see the number of studies increase to aim for the 2025 Award!

Send your originals, solutions or comments by using the following Google Form:

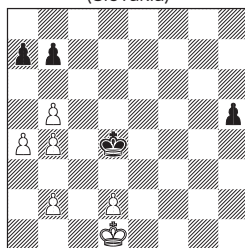
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Issue 109

As in solving competitions, partial points are awarded. You may earn

points without a complete solution, so please try solving endgame problems!

E273 Michal Hlinka
L'ubos Kekely
(Slovakia)



Draw (6+4)

1.b6! (1 point)
1...axb6 2.b5 (3 points)
2...Kc4 3.Ke2 Kb4 4.d4 (4 points)
4...Kc4 5.Ke3 h4 6.b3+ Kd5 7.b4
Kc4 8.d5! (4.5 points)
8...Kxd5 9.a5 bxa5 10.bxa5 Kc5
11.a6 (5 points)
11...bxa6 12.bxa6 Draw
[2...h4 3.Ke2 Kc4 4.Kf3 Kb4 5.Kg4
Kxa4 6.Kxh4=]

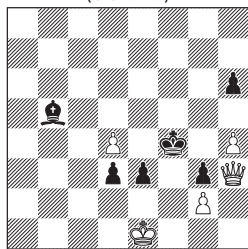
[3.Ke1? Kb4 4.d4 Kc4--+]
 [7...h3 8.Kf3 Kc4 (8...Kxd4 9.a5
 bxa5 10.bxa5 Kc5 11.a6=) 9.d5
 Kxd5 10.a5 bxa5 11.bxa5 Kc5
 12.a6=]

Pawn endgame. Since Black has a powerful passed pawn, White must create a passed pawn himself on the Q side. Moves like 1.b3? invite 1...b6, which solidifies Black's position, so 1.b6! ~ 2.b5 is absolutely essential. The intended line goes with the sacrifice 8.d5! and the breakthrough into a-file.

Wakashima: (After 3. Ke2) Both sides take pawns and Black will remain with double pawns on b-file, so wouldn't it be a draw?

● If the double pawns remain, White loses. But if the pawns are eliminated as in the solution, it's a draw.

E274 Michal Hlinka
 L'ubos Kekely
 (Slovakia)



Draw

(5+6)

1.Qh1 (1)
 1...Ke4 2.d5! (2)
 2...Kxd5 3.h5! (3)

3...Ba4 4.Kf1! (4)
 4...Bb5 5.Ke1 Bc4 6.Kd1 Kc5 7.Qg1
 Bb3+ 8.Ke1 Kd4 9.Qh1 Kc3 10.Qg1
 Kd4 11.Qh1 Kd5 12.Qg1 Ke4 13.Qh1
 d2+14.Ke2 d1Q+ 15.Qxd1 Bxd1+
 16.Kxd1 Kd3 17.Ke1 e2 Draw (5)
 [1.Qc8? d2+ 2.Kd1 Ba4+--+]
 [2.h5? d2+ 3.Kd1 Kd5 4.Qg1 Kxd4
 5.Qh1 Kc3 6.Qg1 e2#]
 [2...Bd7 3.Kd1 Kxd5 4.h5 Bg4+
 5.Kc1 Ke4 6.Kb2 d2 7.Kc2 Kf5 8.Qa1
 d1Q+ 9.Qxd1 Bxd1+ 10.Kxd1 Kg5
 11.Ke2 Kxh5 12.Kxe3=]
 [4.Qg1? Ke4! 5.Qh1 d2+ 6.Ke2
 Bb5+ 7.Kd1 Bd7!--+]
 [5.Qg1? d2#]
 [6.Qg1? Kd4! 7.Kd1 Bb3+ 8.Ke1
 Be6 9.Kd1 Bg4+ 10.Kc1 Bxh5--+]
 [7.Ke1? Be6! 8.Kd1 Kc6 9.Kc1 Bb3-
 +]
 [12.Kf1? Bc4! 13.Ke1 Kc5! 14.Kd1
 Bf7! 15.Ke1 Be6! 16.Kd1 Kc6
 17.Qg1 Bg4+ 18.Kc1 d2+ 19.Kc2
 Bxh5]
 [13...Ke5 14.Kf1 Bc4 15.Ke1 Kd5
 16.Kd1=]

White is material up but in a difficult situation. 1...d2 ~ 2...Ba4+ is a threat, so 1.Qh1 is the only move. White is very passive but hoping a timely counterattack with Qh4+. However, playing 2.h5? immediately leads to 2...d2+ 3.Kd1 Kd5!, leading to losing zugzwang. The key was sacrificing 2.d5! and only then opening the Q's path

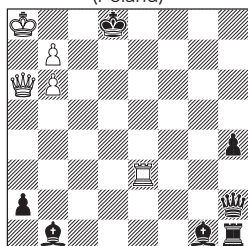
with 3.h5. After a series of delicate moves from both sides, the game neatly concludes in ideal stalemate.

Nakajima: It's interesting how the WQ moves in the corner.

Wakashima: After the WQ and BB + dP cancel each other out with d1=Q+, the final position with WKf4, BKh4/Ph5 should be a draw. That prediction holds, but I don't know the exact sequence to get there.

● I agree. If BK goes for the hP instead of immediately playing 17...e2, that position with another stalemate does arise.

E275 Andrzej Jasik
(Poland)



Win

(5+7)

1.Re2! (1)
 1...Be4! (1.5)
 2.Rxe4 (2)
 2...a1Q! 3.Qxa1 Qb8+!! (3)
 4.Kxb8 Bh2+ 5.Qe5! (4)
 5...Bxe5+ 6.Rxe5 Ra1 7.Rd5+!
 (4.5)
 7...Ke7 8.Rh5! Ra4 9.Rh6! Kd7
 10.Rd6+! (5)
 10...Kxd6 11.Kc8 Rc4+ 12.Kd8 Win
 [1.b8Q+? Qxb8+ 2.Kxb8 Bxe3=]

[2.Qxa2? Qe5 3.Qg8+ Ke7 4.Qh7+ Kf8 5.Qxe4 Qa1+ 6.Kb8 Bh2+ 7.Rxh2 Rxh2 8.Qf4+ Ke7 9.Qxh2 Qh8+ 10.Kc7 Qc3+=]

[2...Qb8+ 3.Kxb8 Bh2+ 4.Ka8 a1Q 5.Qa7+-]

[5.Re5? Rxa1 stalemate]

[7.Rh5? Ra4 8.Rh6 Rd4 9.Rd6+ Rxd6 10.Ka7 Rd7 11.Ka6 Rxb7=]

[9...Rc4 10.Rc6! Rxc6 11.Ka7 ± ; 9...Rd4 10.Kc7 Rc4+ 11.Rc6+-]

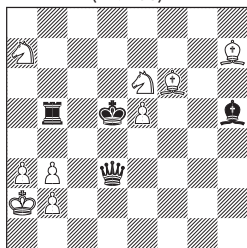
The position looks like it could lead to a spectacular fireworks display. Black's grand plan was to first eliminate the unnecessary B with 1...Be4! against 1.Re2, then lure the white queen to a1 with 2...a1Q, and finally open the h1R's line with 3...Qb8+!! ~ 4...Bh2+. However, White is left with the counterplay 5.Qe5!, suddenly shifting the game into a practical R endgame. 7.Rd5+ is the obvious technique, but 10.Rd6+ turns out the brilliant decisive move, finally securing the promotion of the b-pawn.

Nakajima: Was the sacrifice of BQ the intended aim?

Wakashima: The moves that followed seemed very characteristic, so I suspect it was the intended line. However, it already felt like White had won, and I couldn't see Black's best defense.

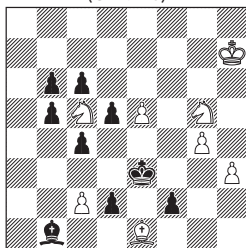
● Both of solvers chose the variation 2...Qb8+.

H1534 Abdelaziz Onkoud
C+ (France)



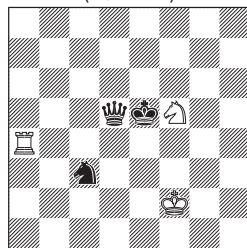
H#2 4sols (9+4)

H1535 Mykola Vasyuchko
C+ (Ukraine)



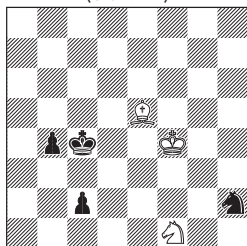
H#2 4sols (8+9)

H1536 Niels Danstrup
C+ (Denmark)



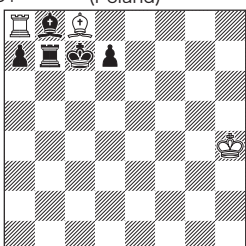
H#3
b/c)Sc3→c2/e3 (3+3)

H1537 Stanislav Hudak
C+ (Slovakia)



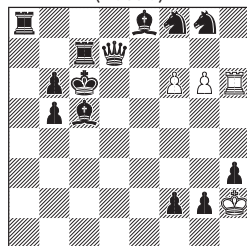
H#3 2sols (3+4)

H1538 Eligiusz Zimmer
C+ (Poland)



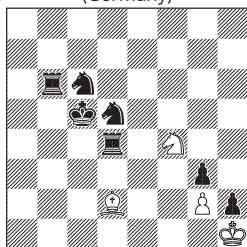
H#3
b)Rb7→a7 (3+5)

H1539 Yuri Arefiev
C+ (Russia)



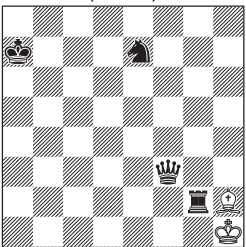
H#3 2sols (4+13)

H1540 Thomas Woschnik
C+ (Germany)



H#4.5 (4+7)

H1541 Aleksandr Pankratiev
C+ (Russia)



H#7.5 (2+4)

Helpmates

Helpmate Editor

Toshimasa Fujiwara (Japan)

Judge 2025

To be announced

This issue has 8 compositions.
I welcome your solutions and comments!

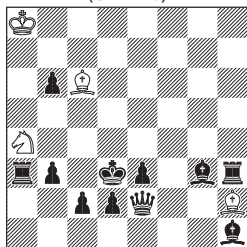
TF means the comment of Toshimasa Fujiwara.

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<https://forms.gle/rzKJFJ8hSamjRDv79>

Issue 109

H1516 Evgeny Gavryliv
C+ (Ukraine)



H#2 (4+11)
b)wBh2→wR

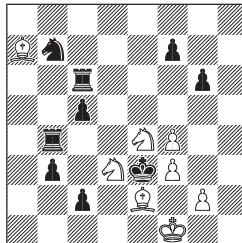
- a) 1.Bb8 Be5 2.Ba7 Sb2#
b) 1.Rh7 Rh4 2.Rb7 Bb5#

TF : A basic example of Bristol theme.

Sunouchi : Suppressed or pinned white men come around.

Wakashima : RB Bristol.

H1517 Mihaiu Cioflâncă
C+ (România)



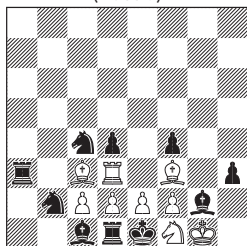
H#2 4sols (8+9)

- 1.f5 Sdxc5 2.Kxf4 Sd3#
1.Rb5 Sexc5 2.Kd2 Se4#
1.Rd4 Sb4 2.c4 Sd5#
1.Kd4 Bxc5+ 2.Kc4 Sxb4#

TF : The first and second solutions show the usual contrast. In the third and fourth solutions, moves to the same square can be enjoyed.

Sunouchi : I took time to verify all mates by living knights. 則内 : I took time to verify all mates by living knights.

Aleksandr Pankratiev
H1518 Yuri Gorbatenko
 C+ (Russia)

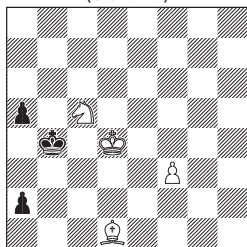


H#2 3sols (9+10)

- 1.Rxc3 Se3 2.Rxc2 Sxc2#
 1.Sxd3 Bxd4 2.Sxf2 Bxf2#
 1.Bxf1 Re3 2.Bxe2 Rxe2#

TF : Cyclic Zilahi. Nicely done.
 Sunouchi : House-wreckers wildly
 complete cycle Zilahi.
 Wakashima : Cyclic Zilahi.

H1519 Stanislav Hudak
 C+ (Slovakia)



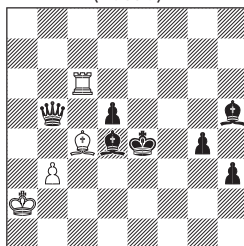
H#3 2sols (4+3)

- 1.a4 Be2 2.a3 Sd3+ 3.Kb3 Bc1#
 1.a1=R Sb3 2.Ka4 Kc4 3.Ra3 Sc5#

TF : Two patterns of Switchback.
 Sunouchi : Lovely switch-backs
 make us happy to solve.
 Wakashima : The presence of wPf3

betrays everything.

Aleksey Ivunin
H1520 Aleksandr Pankratiev
 C+ (Russia)

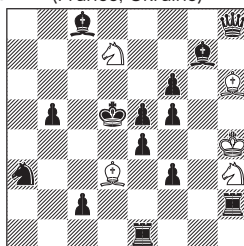


H#3 4sols (4+7)

- 1.Be3 Bxd5+ 2.Kd4 Be4 3.Qe5 Rc4#
 1.Bc5 Bxb5 2.d4 Re6+ 3.Kd5 Bc4#
 1.Be5 Bf1 2.d4 Bxh3 3.Kd5 Bg2#
 1.Qb8 Be2 2.Qf4 Bxg4 3.Ke5 Re6#

TF : There' s little sense of unity.
 It' s simply a challenge to find the
 solution.
 Sunouchi : I expect thematic
 harmony in various mates.

Abdelaziz Onkoud
H1521 Evgeny Gavriliv
 C+ (France, Ukraine)



H#3 2sols (5+14)

- 1.Rd2 Bxe4+ 2.Kxe4 Sb6 3.Rd4
 Sf2#

1.Qd8 Sxe5 2.Kxe5 Bc4 3.Qd4 Bf4#

TF : Contrast between the solutions is good, but it's a pity that the board feels divided into two parts, with little interaction between the pieces.

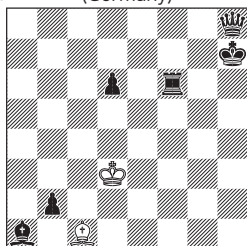
Sunouchi : Sober starts in the crowd for unpin and brock.

Wakashima : Kniest with unpin.

H1522 (Jones)

TF : As already announced, this composition is identical to H1504, which was published in Issue 107. It was mistakenly republished due to my oversight. I sincerely apologize to the composer and solvers.

H1523 Gunter Jordan
C+ (Germany)



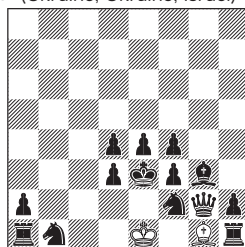
H#5.5 (2+6)

1...Ke4 2.Rf5 Kxf5 3.Qf6+ Kxf6
4.b1=B+ Bb2 5.Kh8 Bxa1 6.Bh7
Kf7#

TF : A solver-friendly long helpmate.
Sunouchi : I am impressed by the splendid story of moves.

Wakashima : Not much strategy.

Sergey Tkachenko
Andrey Frolkin
H1524 Leonid Lyubashevsky
C+(Ukraine, Ukraine, Israel)



H#7 (2+14)

1.Qf1+ Kxf1 2.Bh4 Ke1 3.Be7 Kf1
4.Ba3 Ke1 5.Bc1 Kf1 6.Sd2+ Ke1
7.Sf1 Bxf2#

Author : Screening (5.Bc1!);
unpinning (7.Sf1!) on the same 1st
rank; wK' s oscillations.

TF : This kind of procedure is often
seen in series helpmates, but it's
rare in standard helpmates, and I
think it differs from typical long-
helpmate. The interaction for
unpinning is very interesting.

Sunouchi : Cheers to the superior
idea of relocating a knight.

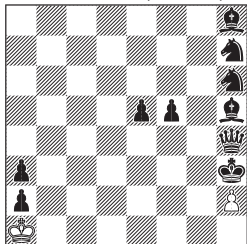
Wakashima : Easy but great fun.
rank; wK' s oscillations.

● I have received two improvement versions of H1515 (composed by Bruno Stucker, published on Issue 108) from Viktoras Paliulionis.

4.Bh3 Kd5 5.Sf6+ Kxe5 6.Se4+ Kf4 7.Sg3 hxc3#

c) 1.Kg2 h4 2.Bg6 h5 3.Kh1 hxc6 4.h5 g7 5.h4 g8=Q 6.h3 Qxc4 7.h2 Qf1#

Cf1 Viktoras Paliulionis
after H1515 (Stucker)

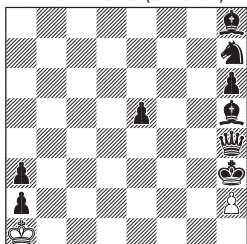


H#7 2sols (2+10)

1.Qg3 hxg3 2.Bf6 g4 3.Bh4 g5 4.Kg4 g6 5.Sg5 g7 6.Bg6 g8=S 7.Kh5 Sf6#

1.Bg4 Kxa2 2.Qh5 Kb3 3.Kh4 Kc4 4.Bh3 Kd5 5.Sf6+ Kxe5 6.Se4+ Kf4 7.Sg3 hxg3#

Cf2 Viktoras Paliulionis
after H1515 (Stucker)

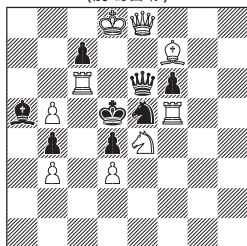


H#7 (2+9)
b)Ph6→f5 c)Qh4→c4

a) 1.Qg3 hxg3 2.Bf6 g4 3.Bh4 g5 4.Kg4 g6 5.Sg5 g7 6.Bg6 g8=S 7.Kh5 Sf6#

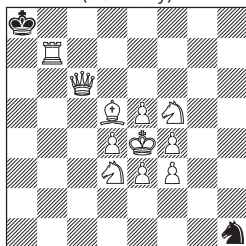
b) 1.Bg4 Kxa2 2.Qh5 Kb3 3.Kh4 Kc4

S343 Hiroaki Maeshima
C+ (前嶋啓彰)



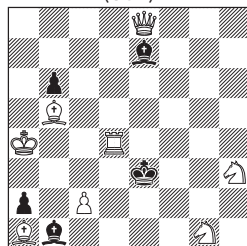
S#2 (9+8)

S344 Mirko Degenkolbe
C+ (Germany)



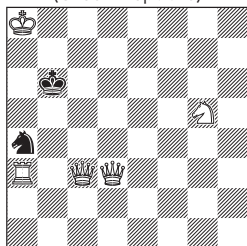
S#8 (11+2)
b) Ka8→d8

S345 Steven Dowd
C+ (USA)



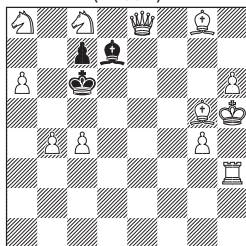
S#9* (8+5)

S346 Jozef Holubec
C+ (Czech Republic)



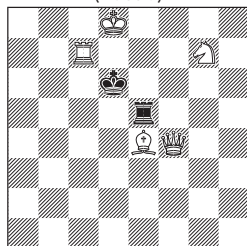
S#10 (5+2)
b) Sa4→g4

S347 Anatoly Stepochnik
C+ (Russia)



S#10v (12+3)

S348 Aleksandr Pankratiev
C+ (Russia)



S#10 2 sols (5+2)

Selfmates

Selfmate Editor

Hiroaki Maeshima (Japan)

Judge 2024-2026

Sven Trommler (Germany)

☆ We publish five originals in this issue.

☆ We give no hints for S343 for this is easy one.

☆ S344 and S346 have twins. The mating position of S344 is foreseeable, so the solver's task is to chase bK correctly.

☆ There is only one mating position in S345; How can it be reconstructed?

☆ In S347, an unnecessary piece for mating wK should be removed.

☆ S348 is a long selfmate, but the black king is not chased around the entire board. White must instead assemble their forces around the white king.

Send your originals, solutions or comments by using the following Google Form:

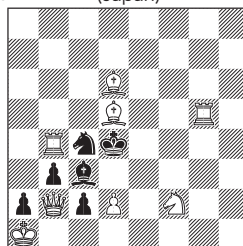
<https://forms.gle/LuPr6hd65SYZvCfR7>

Issue 109

☆ Starting with the issue 109, we resumed the call for solving. We received solutions and comments from five solvers. Many thanks to them!

☆ Here we present the solutions and remarks. For originals with set play, we give one point if the solver correctly identifies the set play.

S329 Hiroaki Maeshima
C+ (Japan)



S#3

(8+6)

1.Bg2!

1...c1=S 2.Bf1 Se2/d3 3.Bxe2/Bxd3 Bxb2#

1...c1=B 2.Bf4 Bxd2 3.Bxd2 Bxb2#

Yuri Arefiev: A good form for the embodiment of such a plan.

Sunouchi: that differentiates the replies by promotion.

Nakajima: Nice control of the promoted piece by White's bishop.

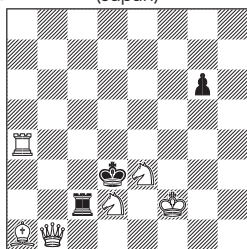
☆ My original. All solvers managed to find the solution.

☆ Differentiating the solutions by

different promotions is a well-known mechanism. Nowadays, the theme even extends to distinguishing four variations by Black AUW.

☆ Regarding the second move by Black in the variation 1...c1=B, both B1xd2 and Bxd2 are permitted. (I believe there is no standardized notation for cases where two identical pieces, one pinned and the other not, can both reach the same square.)

S330 Masakazu Nakajima
C+ (Japan)



S#5 (6+3)

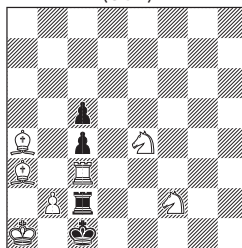
1.Sf1! g5 2.Ke1 g4 3.Se4 g3 4.Qd1+ Rd2 5.Sf2+ gxf2#

Yuri Arefiev: Unusual design of the game. Nice to solve.

Sunouchi: The subtle change of pinning is skillfully executed.

☆ Nakajima-san's original. Note that the sequence of White moves is uniquely determined.

S331 Steven Dowd
C+ (USA)



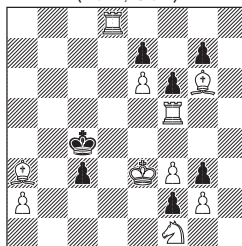
S#8 (Set play) (7+4)

1... Rxc3 2.b4+ Rxa3#
1.Sg4! Kd1 2.Rxc2 Ke1 3.Se3 c3
4.b3 c4 5.Bb5 cxb5 6.Sg2+ Kd1
7.Be2+ Kxc2 8.Bb2 cxb2#

Author: Fata Morgana with capture of mating piece, changed mate.

☆ There are two types of Fata Morgana. In one, the mate from the set play is reconstructed; in the other, the mate is different. This problem belongs to the latter type.

S332 Antonio Tarnawiecki
C+ (Peru, USA)



S#9 (Set play) (10+7)

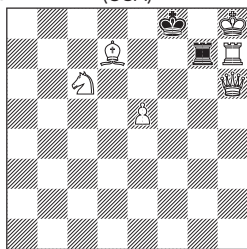
1.Ke2 c2 2.Bc1 Kb4 3.Rd4 Kc3
4.Rfd5 f5 5.Ra4 f4 6.Rd6 exd6 7.e7

d5 8.e8R d4 9.Re4 d3#

☆ The indication of the set play is incorrect. I sincerely apologize to the solvers.

☆ In selfmates, underpromotions are often feasible for various reasons (an extreme example is Henry Bettmann's Babson S#3). In this original, the promotion to a rook serves to restrict the black king's movement and to prevent checkmate.

S333 Steven Dowd
C+ (USA)



S#10 (Set play) (6+2)

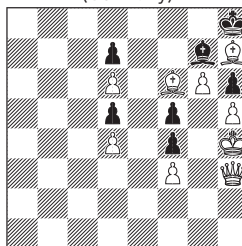
1... Kf7 2.Qe6+ Kf8 3.Qg8+ Rxc8#
1.Sb8! Ke7! (1...Kf7 2.Qe6+ Kf8
3.Qf6+ Rf7 4.Qd6+ Re7 5.Qh6+
Rg7 6.Sc6, s#8)
2.Qg5+ Kf7! 3.e6+ Kf8 4.e7+ Kf7!
(4...Rxe7? 5.Qh6+ Rg7 6.Sc6! s#8)
5.e8B+ Kf8 6.Qh6 Ke7 7.Sc6+ Kf8
8.Bf7 Kxf7 9.Qe6+ Kf8 10.Qg8+
Rxc8#

Author: Fata Morgana with antiphönix and mate recovery.

☆ Short variations don't need to be written in the solving.

☆ White follows the sequence in which the pawn on e6 is promoted and then sacrificed in order to achieve the mate from the set play.

S334 Gunter Jordan
C+ (Germany)



S#11 (Set play) (9+7)

* 1. ... Bxf6#
1.Bxg7+! Kxg7 2.Qxf5 Kh8 3.Qxf4
Kg7 4.Qe5+ Kf8 5.g7+ Kf7 6.Bf5!
Kg8 7.Qg3 Kf7 8.g8Q+ Kf6 9.Q8g7+
Kf5 10.Qh3+ Kf4 11.Qg5+ hxc5#

Author: Abbau des Satzmattnetzes mittels 3 x Kniest-Thema. Rundlauf (D-5), wobei die wD eigentlich schon an der richtigen Stelle blockt, aber sie wird für die Lösung zwischenzeitlich anderweitig benötigt (Anti-Zielelement), stilles Vorausopfer (L), Dreiecksmarsch (k), Umwandlung (D), Antiphönix (D), Mustermatt, Fata Morgana Typ Weber (=Schlag der Satzmattfigur).

(Translated by the sub-editor:

Breaking the set mate' s mating net, 3 x Kniest. Rundlauf(Queen), where the white queen is actually already blocking in the correct place, but is temporarily needed elsewhere for the solution (AntiZielElement), passive sacrifice of Bishop, triangulation, promotion(Q), antiPhoenix(Q), model mate, Fata Morgana type Weber (capture of the set mate piece).)

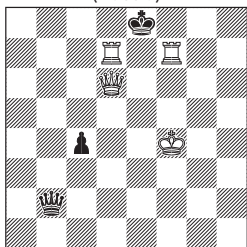
Yuri Arefiev: Destroying the existing net work of mate and creating a new mate.

☆ A famous example of Fata Morgana is Caillaud' s S#7 (Metaxa, 1987), where the mating piece from the set play is captured on the very first move. This original develops that theme further by incorporating additional motifs.

9.Qa5+ Kb8 10.Rg8+ Kb7 11.Rd7+ Kc6 12.Rc7+ Kd6 13.Rd8+ Ke6 14.Qa6+ Qb6 15.Qxc4+ Kf6 16.Rf8+ Kg6 17.Qf7+ Kg6 18.Qg7+ Kh5 19.Rf5+ Kh4 20.Qg5 Kh3 21.Qg4+ Kh2 22.Qg3+ Kh1 23.Qh3+ Kg1 24.Rc1+ Kf2 25.Ke4+ Ke2 26.Qf3+ Kd2 27.Qc3+ Ke2 28.Rc2+ Kd1 29.Rd2+ Ke1 30.Rd5+ Ke2 31.Qe3+ Qxe3#

☆ A long selfmate, typical to the author. Miniature.

S335 Aleksandr Pankratiev
(Russia)

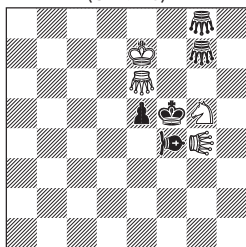


S#31

(4+3)

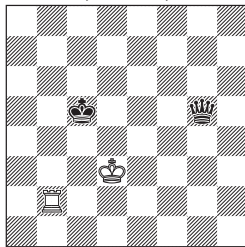
1.Rfe7+ Kf8 2.Rg7+ Ke8 3.Qg6+ Kf8 4.Rdf7+ Ke8 5.Rf5+ Kd8 6.Rd5+ Kc8 7.Qc6+ Kb8 8.Qc7+ Ka8

F1647 Mykola Vasyuchko
Mykhailo Galma
(Ukraine)
C+



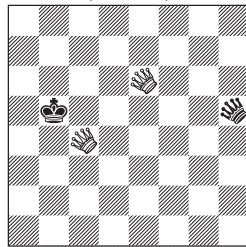
H#2 b) g8G→R (4+5)
Grasshopper e6, g7, g8
Vao f4, Leo g4

F1648 Eric Huber
(Romania)
C+



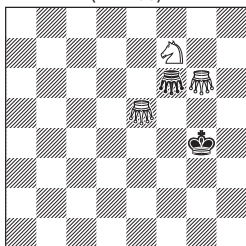
H#3 4 Solutions (2+2)
2 Total Invisibles

F1649 Ján Golha
(Slovakia)
C+



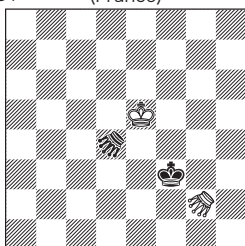
H#3 4 Sols (2+2)
Take&Make AntiTake&Make
Sparrow c4 e6 h5

F1650 Sébastien Luce
(France)
C+



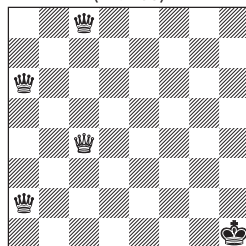
H#4.5 2 Sols (3+2)
Circe
Grasshopper e5 g6 f6

F1651 Sébastien Luce
(France)
C+



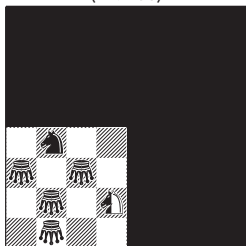
H#5.5 2 Sols (2+2)
White AntiDisparate
Contra Grasshopper g2 d4

F1652 Sébastien Luce
(France)
C+



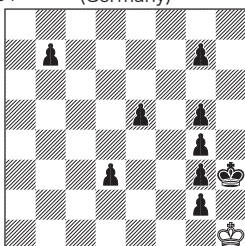
H#10.5 (1+4)
Attractor Queen c4 a2 a6 c8

F1653 Sébastien Luce
(France)
C+



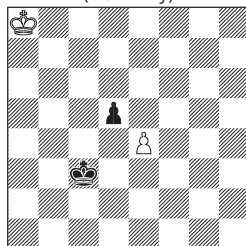
H=6.5 2 Sols (0+5+1)
Board 4x4
PWC
Grasshopper a3 b1 b2 c2
Neutral Sd2

F1654 Udo Marks
(Germany)
C+



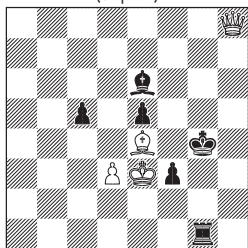
H=10.5 (1+9)

F1655 Andreas Thoma
(Germany)
C+



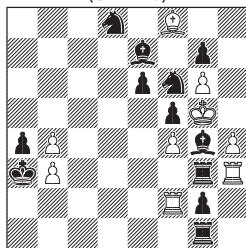
(*) H==3 (2+2)
SuperCirce
MonochromeChess

F1656 Hiroaki Maeshima
(Japan)



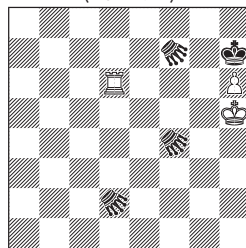
HS#3 (4+6)
b) wBe4→f2
PAD Chess Rex Inclusiv

F1657 Mykola Vasyuchko
(Ukraine)



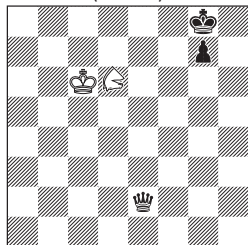
HS#3.5 2 Sols (9+12)

F1658 Niels Danstrup
(Denmark)



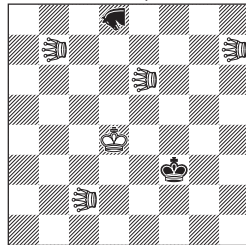
HS#5.5 (3+4)
Moose d2, f4, f7

F1659 Sébastien Luce
(France)



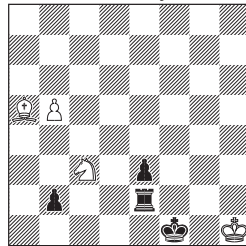
HS#8.5 (2+3)
Giraffe d6
Attractor Queen e2

F1660 Václav Kotešovec
(Czech Republic)



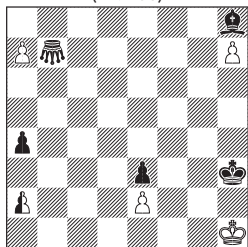
HS#8.5 3 sols (5+2)
Lion b7 c2 e6 h7
Nao d8

F1661 Dr. Rolf Kohring
(Germany)



SH#10 (4+4)
Danger Circe

F1662 Sébastien Luce
(France)



SS#19 (4+5+1)
Grasshopper b7
Neutral P a2

Fairies

Fairy Editor

Vlaicu Crisan (Romania)

Judge 2025

To be appointed

Thanks to the strong support of composers, I am able to present 16 originals in this issue. Sadly, there is no antagonistic play this time. May I kindly ask you to submit some direct play fairies for the last issue of this year? Thank you.

Help play. The Ukrainian duo offers a gentle introduction **F1647**, which needs no hints to be appreciated. Both **F1648** and **F1649** are Wenigsteiner featuring 4 chameleon echo mates. Which do you prefer and why? Sébastien's Wenigsteiner **F1651** features a new fairy condition White Anti Disparate: White must play a piece of same nature than Black played. In **F1652** we meet again the Attractor Queen: Queen which can only play in the direction of a piece. Please don't let the length of **F1654** put you off – just think how the final position should look. Once you see the set play in the 4th Wenigsteiner **F1655** you should think how to waste a tempo to reach the double stalemate.

HelpSelf play. **F1656** shows

another new fairy condition extensively presented in an article – PAD Chess: any piece that makes a second capture is immediately removed from the board after completing that second capture. With Rex Inclusiv it means the condition is applied to the Kings as well. I found Mykola's **F1657** enjoyable – do you share my opinion? I think Niels's **F1658** cries for a second phase – are you able to find a sound setting to double his idea? Our last two entries are miniatures in 8.5 moves and require creativity to discover how the final position(s) will look like.

Serial play. In **F1661** we see again Danger Circe: A threatened piece (Kings included) can also move to its rebirth square if it is empty or occupied by a piece which is then captured. Some out-of-the-box thinking is also required to find out how can the black Grasshopper be forced to deliver mate in **F1662**.

Solvers, I am aware this set of fairy originals is rather tough. I apologize for not being able to present more solver-friendly compositions in this issue. However, I hope you will be able to enjoy at least some of these originals. Please provide your comments even when you were not able to solve them – they are always very interesting to read, as we all learn a lot from your

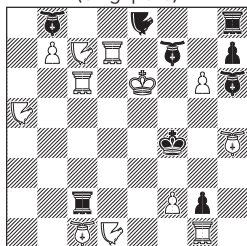
opinions.

Send your originals, solutions or comments by using the following Google Form:

<https://forms.gle/r6jwvA5ALCBkxG6n6>

Issue 109

F1612 James Quah
C+ (Singapore)



#2v (12+9)
Rook-Lion c6 d7 g1 h8
Bishop-Lion c1 b8 f7
Quintessence-Lion a5 c7 c2 e8

1.QLf5! **A** [2.RLf6# **B**]
1... BLd5 2.Bg3# **C**
1... BLd6 2.RLd2# **D**
1... Bg7/Bg5 2.B(x)g5#

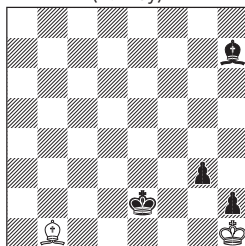
1.RLf6 **B?** [2.Bg3# **C**]
1... BLd5 2.RLd2# **D**
1... BLd6 2.QLf5# **A**
1... BLE5!
1... QLd5 2.RLd2#

Author: QLa5 has two routes to f5:
QLa5-c6-d4-f5 or QLa5-c4-d6-f5.
1... BLd6 simultaneously closes the
line for RLc6 while opening the line

for QLa5. For 2.Bg3# **C**, we need
the line QLa5-c6-d4-f5 to be open.
QLe8 has two routes to e3: QLe8-
d6-f5-e3 or QLe8-f6-d5-e3. 2.RLd2#
D depends both on an arrival on the
d-file as well as both its routes to e3
being closed.

Crisan: Nobody solved this problem.
The author is an expert in Djurasevic
cycle. This excellent rendering uses
only Lion-family pieces and effects.

F1613 Ali Okan Pandar
C+ (Turkey)



S#6 (2+4)
Koeko Maximummer

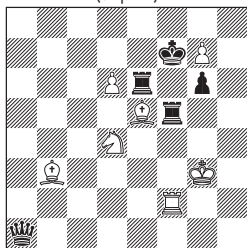
1.Bg6! Kf3 2.Kg1 Kg4 3.Bh5+ Kh3
4.Kh1 Bg6 5.Bf3 Be4 6.Bg2+ Bxg2#

Sunouchi: The black bishop is
magnetically drawn to the white
bishop.

Sugawa: One can enjoy the way the
pieces gradually close in.

Crisan: This combination of fairy
conditions has a known difficulty
reputation.

F1614 Mei Komai
C+ (Japan)



H#1.5 (7+5)
b) wPg7→h7
White Must Capture

Author: Capture prevention by pinning.

Oikawa: The Battery and pin to wK changes.

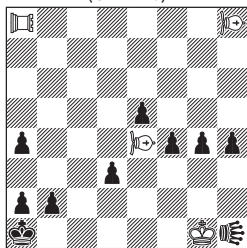
Izumi: A pin that makes a capturing move illegal. This composition is accessible to beginners.

Sunouchi: The black queen behaves like a doctor for dietary restriction.

Sugawa: The black pin is a clever way to circumvent the White-must-capture condition.

Crisan: This charming short helpmate has didactic value and may inspire the solvers to create their own compositions.

F1615 Mykola Vasyuchko
C+ Mykhailo Galma
(Ukraine)



H#2 2 Sols (4+10)
Leo h1
Pao a8
Vao e4 h8

1.LExa8 VAXb2 2.LEh8 VAXh8#
1.LExh8 PAXa2 2.LEa8 PAXa8#

Authors: Zilahi, Chumakov theme, alternating the first and second moves of the black pieces. Return of the white pieces.

Oikawa: Corner-to-corner, switchback, and Zilahi. It's easy and interesting.

Izumi: I like the clear contrast.

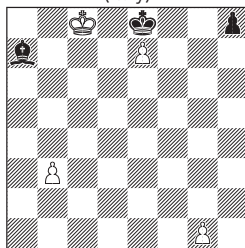
Sunouchi: Perfectly entertaining with maximum and unified strokes.

Sugawa: The Leo's long march is most impressive.

Wakashima: Zilahi with switchbacks.

Crisan: Another successful entry attracting 5 correct answers and comments! All moves are played either from or to corners – who can show this theme?

F1616 Alberto Armeni
C+ (Italy)



H#2 (4+3)
b) bBa7→d1
Einstein Take&Make

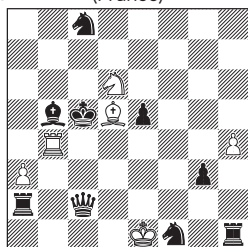
a) 1.Bf2(S) gxf2-g4(S) 2.h6 Sxh6-h5(B)#
b) 1.Bxb3-b4(R) g3 2.Rf4(B) gxf4-d6(S)#

Author: Miniature.

Sunouchi: Pawns are miracle and useful in the complex conditions.

Crisan: Hironori missed twin b). The didactic presentation of a difficult mix of two fairy conditions ends with a specific mate in both twins.

F1617 Pierre Tritten
C+ (France)



H#2 3 Sols (6+9)
Take&Make

1.Qf2+ Kxf2-f7 2.Kxd6-f5 Bxh1-h3#
1.Qd2+ Kxd2-h6 2.Kxd5-g8
Rxb5-e8#
1.Be2 Kxe2-a6 2.Kxb4-a4 Sxc8-b6#

Author: Sacrifice of black piece for white King, allowing it anticipatory guard on first white move. Interchange of function between white officers (captured by black King / anticipatory guard / mate by capture). Diagonal-orthogonal correspondence.

Oikawa: Cyclic Zilahi. Interesting!

Sunouchi: Look over the whole board to complete those adventures.

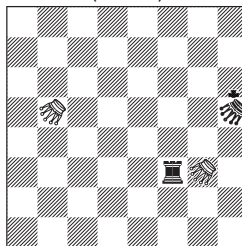
Sugawa: One imagines the composer wished to keep all the

keys as queen moves.

Wakashima: Cyclic Zilahi with wK/bK hopping.

Crisan: Pierre' s pet theme in a solver appealing setting!

F1618 Roméo Bedoni
Sébastien Luce
C+ (France)



H#2.5 4 Sols (2+2)
Royal Contra-Grasshopper h5
Contra-Grasshopper b5 g3

1...CGa3 2.Rb3 CGc3 3.Rb4 CGa5#
1...Cgb3 2.Rc3 CGf3 3.Rc4 CGe2#
1...CGc3 2.Rd3 CGe3 3.Rd4 CGc5#
1...CGe3 2.Rf4 CGg5 3.rCGc5 CGf5#

Authors: Multiple echoes. Black Rook is used to create the mating anti-battery but cannot break the check at the end.

Oikawa: The procedure for Royal Contra-Grasshopper' s move was a blind spot.

Izumi: It' s unexpected that the royal CG moves.

Sunouchi: Slightly different solutions make me confused to find out.

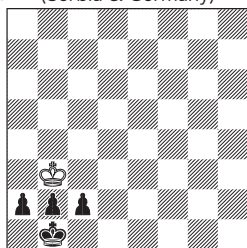
Sugawa: I couldn't find one of the four solutions.

Wakashima: Unusual magnetic

effect.

Crisan: The last solution is totally unexpected. White has only 5 possible keys and 4 of them lead to solutions. A very attractive Wenigsteiner!

F1619 Slobodan Šaletić
C+ (Serbia & Germany) Udo Marks



H=3 (1+4)
Zero Position
a) wKa3 b) bKc1

- a) 1.Ka1 Kb3 2.b1=R+ K:c2 3.Rc1+ K:c1=
b) 1.Kb1 Kc3 2.Ka1 Kd2 3.b1=B Kc1=

Authors: Kindergarten-Problem, Rex Solus, Under-Promoted, Ideal-Stalemate.

Oikawa: Different types of pieces to be promoted.

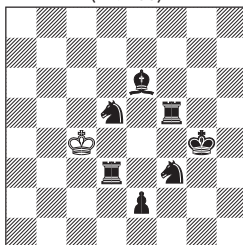
Izumi: R or B – enjoyable even with just a few pieces.

Sunouchi: Such a elementary work is useful to experience tempo moves.

Sugawa: Not as easy as it looks, yet a splendid solution in such an economical form.

Crisan: The only composition solved by all solvers.

F1620 Sébastien Luce
C+ (France)



H=3.5 (1+7)
b) bSf3→e4
Masand

- a) 1... Kb5 2.e1=Q Ka4 3.Qe4[d3=w][d5=w][e6=w][f3=w][f5=w]+ Rf4[e4=w][f3=b]+ 4.Kg3 Qe2=
b) 1...Kxd3 2.Sf4[e2=w][e6=w]+ Kd4 3.Sh3 Bxf5[e4=w]+ 4.Kf4 Bxh3=

Author: Stalemates in Masand are relatively rare. This beginning position in square

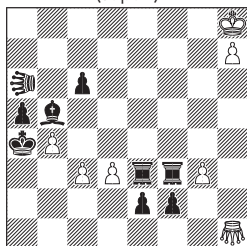
reveals two, in the same problem. In a) white King moves away from the square to be exposed in a4 to the check of black Queen of promotion which provokes five changes of colour of pieces. Pinned stalemate with five officers participating in the final picture. In b) white King is getting closer. Pawn e2 is not promoted but changes its colour, and we see at the end an economical stalemate with four actors including

white King.

Oikawa: Qe4 that changes the color of the 5 pieces is very good.

Crisan: Only Hironori could solve this – congratulations! The main challenge when solving Masand is the visualisation of the final position.

F1621 Hiroaki Maeshima
C+ (Japan)

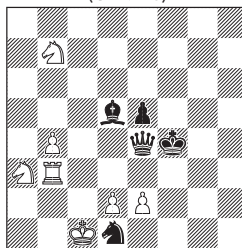


HS#3 2 Sols (7+9)
Mars Circe
Grasshopper h1
Senora a1
Rook-Lion e3 f3

1.K(e1)xf2 RLf1 2.Ge1 SEf6
3.h8=Q+ RLd1#
1.K(e1)xe2 RLe1 2.Gd1 SEe6
3.h8=R+ RLa1#

Crisan: Nobody could solve this problem. Two superb crosschecks in which Black mates by occupying the rebirth square of the promoted white piece.

F1622 Mykola Vasyuchko
C+ (Ukraine)

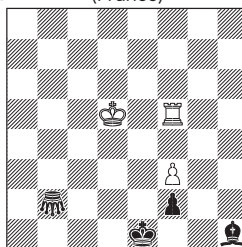


HS#3.5 (7+5)
b) wSa3→e7

a) 1...Qh1 2.Rb2 Ke4 3.Sc5+ A Kd4
4.e3+ B Sxe3#
b) 1...Qxb4 2.Rb1 Bf3 3.e3+ B Ke4
4.Sc5+ A Qxc5#

Crisan: Only Tadashi could solve this – congratulations! The idea of exchanging W3 and W4 is far from being obvious. The HS# in which at least one of the Kings moves are difficult to solve.

F1623 Sébastien Luce
C+ (France)



HS#5 (3+4)
Grasshopper b2

1.Ke4 Gg2+ 2.f4 f1=R 3.Re5 Rg1
4.Kf3+ Kf1 5.Re3 Ge4#

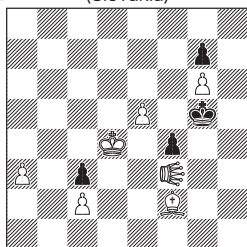
Author: Creation of a white battery King/Rook on the e-file and black battery Grasshopper/Bishop on diagonal a8-h1 with black Anderssen theme.

Sunouchi: Both rooks are compactly located to confine kings on the file.

Wakashima: Creating B+G battery. Simple and elegant.

Crisan: A surprising zugzwang!

F1624 Ľuboš Kekely
C+ (Slovakia)



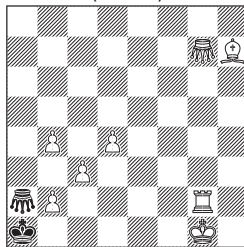
SH=12 (7+4)
b) wKe5
Checkless Chess
Fers f3

- a) 1-10.Kf5-e6-d7-c6-b5-a4-xa3-b2-xc2-d1 13.c1=FE Kc3=
b) 1.Kxg6 2.Kh5 7.g1=FE 8-12.FEh2-g3-h4-g5-h6 Kf6=

Author: Meredith. Excelsior. Promotions to Fers. Model stalemates.

Crisan: Echo stalemates based on the fairy incarceration of the promoted bFE.

F1625 Sébastien Luce
C+ (France)



SH#16 (8+2)
Grasshopper g7 a2

- 1.Gc2 2.Kb1 3.Kc1 4.Gh2 5.Gf2
6.Kd2 7.Ke3 8.Gxd4 9.Gf2 10.Kd2
11.Kc1 12.Ga2 13.Gc2 14.Kb1
15.Ka1 16.Ga2 c4#

Author: Rundlauf a1-a1 by black King and a2-a2 by Grasshopper to eliminate white annoying pawn d4, allowing the mate by white Grasshopper on the long black diagonal.

Izumi: G and K' s cheerful journey together. Although G can capture the pawn on c3 without help from the K, doing so prevents G from returning smoothly to a2.

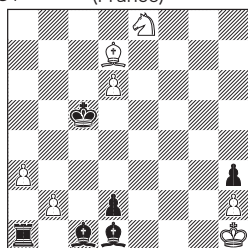
Sunouchi: Black men take a long trip to eliminate d4P from the original.

Sugawa: A well-hidden route, amid numerous tries.

Wakashima: Removal of wPc3 fails. Fine use of G as a shield.

Crisan: A wonderful composition fully respecting the prerequisites of new German logic school.

F1626 Pascale Piet
C+ (France)



PSS#9 (7+6)

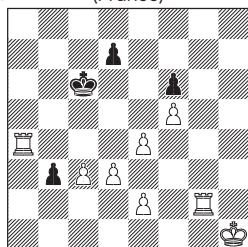
1.Sf6 2.Be8 3.d7 4.d8=Q 5.Se4+ Kc4 6.Qxd2 7.Qxd1 8.Qd6 9.Sd2+ Bxd2#

Author: Clearing of the line. Battery mate.

Sunouchi: Vertical moves of pawn and queen, and triple jump of knight.

Crisan: Two consecutive FML moves, but only one parry effect in the solution.

F1627 Jean Carf
C+ (France)



PSS#10 (8+4)

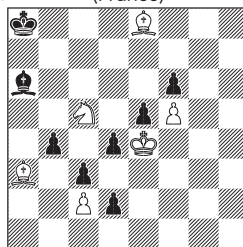
1-4.Kg1-f2-e3-d4 5.e3 6.Rb2 7.Rxb3 8.Rc4+ Kd6 9.Rb5 10.Re5 fxe5#

Sunouchi: Relaxing to solve easily

and enjoyable moves of rooks.

Crisan: This kind of compositions can be solved by asking first where will the wK get mate.

F1628 Jean-François Carf
C+ (France)



PSS#11 (6+8)

1.Bb2 2.Bxc3 3.Bxd2 4.c3 5.cxb4 6.b5 7.Ba5 8.Bc7 9.b6 10.Bc6+ Bb7 11.Sd3 Bxc6#

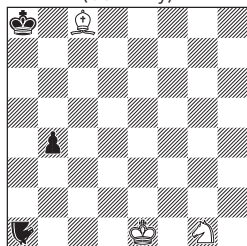
Sunouchi: Geometric diagrams and smart moves are quite impressive.

Wakashima: Bringing Pc2 to c7 takes one move longer.

Crisan: A nice zugzwang mate after intricate play by wB and wP.

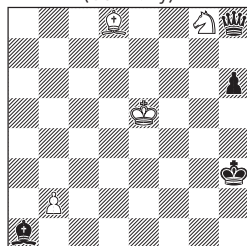
Congratulations to Tadashi for a convincing solving performance and brilliant win. Very good performance – and excellent comments! – from Seiichiro. Many thanks for the commendable solving efforts to Takuji, Hironori and Masataka. Last but not least, warm encouragements to Ryo. Thank you all very much for making our beloved fairy column great again.

R395 Andreas Thoma
(Germany)



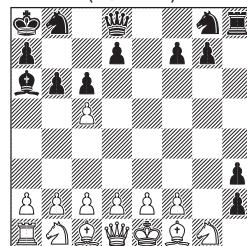
-3 & #1 (3+3)
Klan Retractor
AntiCirce Calvet
Nightrider a1

R396 Andreas Thoma
(Germany)



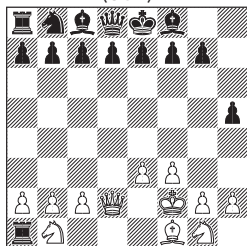
-3 & #1 (4+4)
Høeg Retractor
AntiCirce Cheylan

R397 Paul Răican
(Romania)



Proof Game 15.0 (14+14)
Sentinel

R398 Kevin Begley
C+ (USA)



Proof Game 10.5 (12+15)
Bolero

Retros

Retro Editor

Naoki Matsuzaki (Japan)

Judge 2025-2026

Jorge Lois (Argentina)

☆ There are four original problems in this issue: two retractors and two fairy PGs.

R395: Since the rebirth square of a black fairy piece may coincide with that of a white piece, when White gives check, it may be possible for Black to parry it by capturing a piece on the same file as the rebirth square of the checking piece. Conversely, if White places a piece on the first rank of the same file as a piece he wishes to protect, that piece cannot be captured.

R396: In order to uncapture a White piece, one would like to return to a position where Black has made a capture; however, this requires a black piece on its original square. At first sight this seems impossible under the condition that the capturing side determines the rebirth square before the captured side chooses the type of piece. Yet by exploiting the legality of the position, and by ensuring that this is possible only in the case of certain specific Black pieces, the situation can be restricted accordingly.

R397: When pieces move on ranks 2 to 7, it is necessary to generate only the required Pawns without producing any extra ones. Note that the number of Pawns on the board can decrease not only by captures but also through promotions. How was bRa8 captured?

R398: Under Bolero condition, for pieces other than the K and P, their moves change — only when they are not capturing — into the move corresponding to the file on which they stand (from left to right: RSBQKBSR). When making a capture, they must move in the usual way. How was the wRh1 captured? And by what route did the bR arrive at a1?

Your solutions and feedback are most welcome.

☆ The following article provides the rules and examples of Bolero.

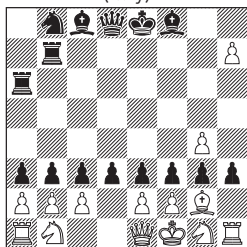
Petko A. Petkov (2019), Four new fairy conditions called “Bolero” , StrateGems 88. Available at: <https://strategems.free.nf/archive/SG88.pdf>

Send your originals, solutions or comments by using the following Google Form:

<https://forms.gle/MxGZRuQade6icz5W7>

Issue 109

R388 Mario Parrinello
(Italy)

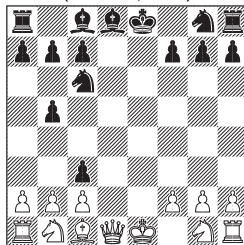


Proof Game 17.0 (14+15)
FaceToFace

1. d3 Sh6 2. Bxh6 hxd3 3. h4 Rh7
4. Bg6 gc3 5. h5 Rg7 6. Bf6 fb3 7.
h6 Rf7 8. Be6 ea3 9. h7 Re7 10.
Bd6 dh3 11. g4 Rd7 12. Bc6 cg3 13.
Bfg2 Rc7 14. Bb6 bf3 15. Kf1 Rb7
16. Ba6 ae3 17. Qe1 Rxa6

To arrange the eight bPs in a row on the third rank, the wB is first placed face to face with a bP, which is then moved diagonally; afterwards the bR is placed face to face with the wB, and the wB is likewise moved horizontally, again and again.

R389 Andrey Frolkin
Kostas Prentos
(Ukraine, USA)



Proof Game 11.0 (13+15)
Circe
Multicapture

1. d4 e5 2. d5 Be7 3. Qd4 c5 4.
dxc6 e.p.[+bPc7] dxc6 5. e4 Qd5
6. Bb5 Bd8 7. Kf1 cxb5 8. exd5
c5 9. dxc6 e.p.[+bPc7] Sxc6 10.
Ke1 exd4[+wQd1] 11. c4 dxc3
e.p.[+wPc2]

The wP makes three captures and the bP four, three of which are by en passant: White performs it twice on the same square, followed by Black on the same file. Since the Multicapture condition cannot be met with single steps, double steps are required. The wK moves to f1 and then back to e1 in order to prevent the rebirth of the wB.

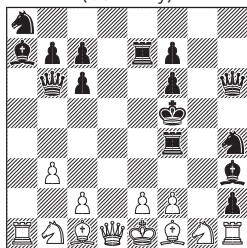
Authors: Three en passant captures; the first two are exact copies (Pd5xPc5 → c7), the third has reversed colors (Pd4xPc4 → c2). White homebase.

R390

Silvio Baier

C+

(Germany)



Proof Game 30.5

(12+15)

1. h4 a5 2. h5 a4 3. h6 a3 4. hxg7
h5 5. b3 h4 6. Bb2 axb2 7. a4 h3 8.
a5 Rh4 9. a6 Sh6 10. g8=S h2 11.
Sf6+ exf6 12. a7 Bc5 13. Ra6 Ke7
14. Rc6 dxc6 15. g4 Qd4 16. g5 Bh3
17. g6 Sd7 18. g7 Re8 19. a8=R
Sb6 20. Ra1 Sa8 21. g8=Q Ba7 22.
Qg5 Qb6 23. d4 Sf5 24. Qc1 bxc1=Q
25. d5 Qh6 26. d6+ Ke6 27. d7 Rf4
28. d8=B Sh4 29. Be7 Kf5 30. Ba3
Re7 31. Bc1

Since there are two bQs, one of them must be a promoted piece. From the move count, it follows that the bP from a7 captured the pieces on b2 and c1, then promoted to a bQ and arrived on h6. In total, four White pieces have been captured by Black Pawns. Four wPs have promoted: two were captured and two remain on the board. For a piece to be captured on c1, it must have promoted to a Q on g8 and then moved to c1 in two moves. Altogether there are two Ceriani-Frolkin and two Pronkin, which

together yield an AUW.

Author: Two years ago I published a three-part article in Schwalbe (issues 318-320) on orthodox proof games, which show the Pronkin theme twice and the Ceriani-Frolkin theme twice. At that time there were still many gaps in terms of possible combinations. In the meantime, I have managed to close some of them.

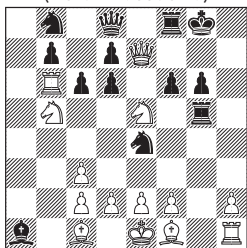
CF(Q,S) & PR(R,B)

☆ The following are some reference articles. The first one, as noted in the author's comments, discusses PGs that combine two CFs and two PRs. The second one provides detailed explanations of other themes and notations.

Silvio Baier (2022–2023), *Orthodoxe Beweispartien mit je zwei Ceriani-Frolkin und Pronkins*, *Die Schwalbe* (Heft 318-2, 319, 320).

Silvio Baier, Nicolas Dupont and Roberto Osorio (2011), *Future Proof Games – A challenging new concept Part one: Classical FPGs*, *Die Schwalbe* (Heft 250A). Available at: https://dieschwalbe.de/hefte/schwalbe_250A_August_2011.pdf

R391 Ivan Denkovski
C+ (North Macedonia)



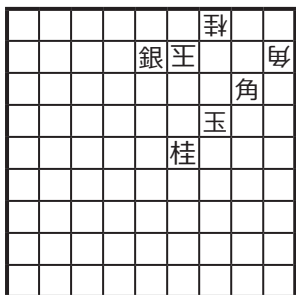
Proof Game 22.0 (14+13)

1. g4 c6 2. g5 Qa5 3. g6 Qxa2 4. gxh7 g6 5. Sa3 Bg7 6. Rb1 Bc3 7. bxc3 Sf6 8. Rb6 Se4 9. Bb2 f6 10. Qb1 Qg8 11. Bc1 Kf7 12. Qb5 Qd8 13. Qe5 Rf8 14. h8=S+ Kg8 15. Sf7 a5 16. Sd6 a4 17. Sxc8 Ra5 18. Sd6 exd6 19. Qe7 Rg5 20. Sb5 a3 21. Sf3 a2 22. Se5 a1=B

Black must capture the wP on a2, and the bQ makes a trapezoid-shaped Rundlauf d8–a5–a2–g8–d8. The bK and bR are on their castled squares, but since the wP from g2 must promote on h8, they have in fact not castled. The wQ needs to get out, so the wB goes c1–b2–c1. White must capture the bB from c8: after a wP promotes to an S on h8 it goes to d6, makes a to-and-fro wS d6–c8–d6, and is then captured on d6. The bB from f8 has been captured on c3, and the piece on a1 is a promoted piece. Thus the original piece was captured, and the promotion resulted in a piece of the same kind.

Author: Circuit, pseudo-castling, switchbacks, Ceriani–Frolkin theme, Phoenix theme.

U380 KOMAI Mei

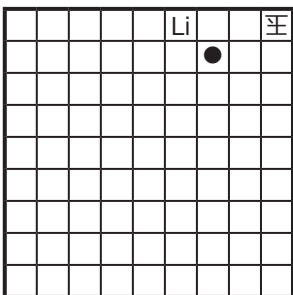


▲なし

T#3

Kings may be promoted to
Mans.

U381 SHIMADA Haru



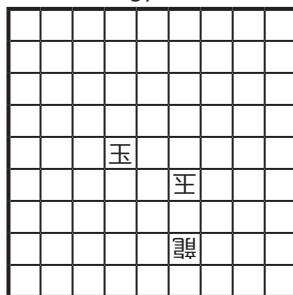
▲金 △銀

H#11

Li = Lion

● = Boulder

U382 Sengyotei

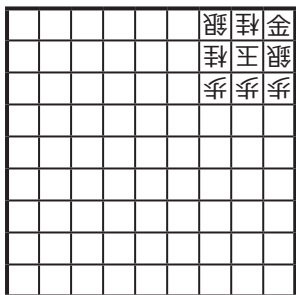


▲飛 △角 2

HS#12

Patrol

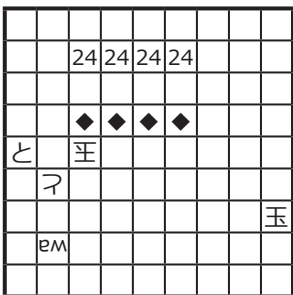
U383 DEGUCHI Nobuo



▲歩 2

H#19

U384 UEDA Yoshikazu



▲香 △香

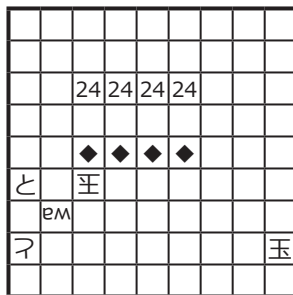
HS#56

Wa = Non-reusable Wazir

24 = (2,4)-Leaper

◆ = Pyramid

U385 UEDA Yoshikazu



▲香 △桂香

HS#62

Wa = Wazir

24 = (2,4)-Leaper

◆ = Pyramid

Shogi

Editor

IZUMI Masataka (泉正隆)

Judge 2024-2026

TACHIOKA Hajime (太刀岡 甫)

★ We are pleased to present six original Fairy Tsume Shogi problems in this issue.

★ U380 is a problem by KOMAI Mei. It is a Tsume Shogi with the special setting of a promoted King. Both Kings can promote, and once promoted they lose the royal attribute (being subject to check and mate).

★ U381 is a Helpmate by SHIMADA Haru, featuring the Lion. Please note that the Lion cannot jump over a Boulder. Although from another magazine, the 29th “Fairy Introduction” column in Web Fairy Paradise features the Lion, so please have a look if you are interested.

https://tsume-springs.com/?page_id=104

★ U382 is a Helpselfmate by Sengyotei, using the fairy condition Patrol. Under Patrol, a piece can capture only when it is observed (patrolled) by another friendly piece. For reference, an example of Patrol is provided below, so please check it if necessary.

★ U383 is a Helpmate by DEGUCHI Nobuo. Since no fairy condition

or fairy piece is used, it should be relatively approachable.

★ U384 and U385 are Helpselfmates by UEDA Yoshikazu. They are similar in material and placement, but with subtle differences. For example, the Wazir in U384 is non-reusable, while in U385 it is not.

★ Solutions will be graded according to the following criteria:

- Each problem is worth 5 points.
- In case of an incorrect solution, points between 0 and 3 will be given. Points will be awarded based on matching moves, with 1 point for every 4 moves starting from the first move, up to a maximum of 3 points. For problems with 3 moves or fewer, no partial points will be given.
- We will try to be as lenient as possible in cases of typographical errors, and the points will be determined on a case-by-case basis.

★ We are accepting submissions on an ongoing basis. We welcome Fairy Tsume Shogi, standard Tsume Shogi with multiple solutions or twins, and other Shogi puzzles. Please submit them via the Submission Form on the Problem Paradise website.

★ You can check the status of submissions and solutions below. Please refer to it as needed.

https://tsume-springs.com/?page_id=77

★ Even a single solution would be fine, so we look forward to receiving

solutions from many participants!

Assumptions

Unless otherwise specified, the following assumptions apply:

1) Sente and Gote make their moves according to the rules of shogi. For the rules of shogi, please refer to the following, for example.

<https://en.wikipedia.org/wiki/Shogi>

2) Sente moves first.

3) All of Sente's moves must be checks.

4) Gote has in hand all pieces from standard shogi pieces that are not on the board or in Sente's hand, except for Sente's king.

Supplement

1) The ▲ symbol below the position diagram represents the pieces in Sente's hand. Additionally, if the △ symbol is shown, it indicates the pieces in Gote's hand.

2) In chess, a 'move' consists of one turn for White and one for Black. In shogi, however, each player's move is counted separately. For example, when checkmating in three moves, Sente delivers a check, Gote removes the check, and on the next move, Sente checkmates Gote's king.

3) Fairy Tsume Shogi refers to a variation of standard Tsume Shogi with some rule modifications. Regarding the rules of standard

Tsume Shogi, please refer to the following, for example:

https://note.com/tsume_springs/n/nb271ba70da2d

Notation

In this section, the shogi pieces will be denoted as follows. Please note that Knight and Pawn do not refer to chess pieces.

- 玉 / 王 : King(K)
- 飛 : Rook(R)
- 角 : Bishop(B)
- 金 : Gold(G)
- 銀 : Silver(S)
- 桂 : Knight(N)
- 香 : Lance(L)
- 歩 : Pawn(P)
- 龍 : Dragon(+R)
- 馬 : Horse(+B)
- 全 : Promoted Silver(+S)
- 圭 : Promoted Knight(+N)
- 杏 : Promoted Lance(+L)
- と : Promoted Pawn(+P)

In this section, piece movements will be written as shown in the following example. Please note that if multiple pieces of the same type can move to a square, they are identified by notating which square a piece is moving from.

- P-14: The Pawn moves to 14 and does not capture.
- R*21: The Rook is dropped on 21.
- +Bx34: The Horse captures a piece on 34.

- N-33=: The Knight moves to 33 and does not promote.
- L-13+: The Lance moves to 13 and promotes.
- G-37(48): The Gold at 48 (not another Gold) moves to 37.

Furthermore, when referring to pieces on the board in explanations, I would like to write them as '14P' (The Pawn on square 14).

Fairy Terms

Helpmates (H#n): Sente and Gote cooperate to checkmate Gote's King in the shortest possible number of moves, as specified.

Helpselfmates (HS#n): Sente and Gote cooperate to checkmate Sente's King in the shortest possible number of moves, as specified. Unlike in chess Helpselfmates, Gote also cooperates with Sente for the final move.

Helpselfstalemates (HS=n): Sente and Gote cooperate to stalemate Sente in the shortest possible number of moves, as specified. If there is no Sente's King, stalemate simply refers to a situation where there are no legal moves. Unlike in chess Helpselfstalemates, Gote also cooperates with Sente for the final move.

Tsume Shogi (T#n): Standard Tsume Shogi. It differs from Directmates in the following points:

- Sente is not obligated to checkmate in the shortest number of moves (a longer checkmate than the intended solution is also considered a cook).
- If Gote has two viable defenses that result in checkmate within the same number of moves—one where Sente has leftover pieces in hand and one where they do not—Gote must choose the latter.

n sols: A problem format where there are multiple solutions, and the goal is to find n solutions.

Gote Moves First: Gote moves first. Gote's first move is not necessarily a check evasion.

Minishogi: Minishogi pieces and board are used. That is, the board is 5 × 5, and the pieces in play are one or two Kings, two Rooks, two Bishops, two Golds, two Silvers, and two Pawns. The promotion zone is only the first rank of the opponent's territory. For more details on Minishogi, please see below.

<https://en.wikipedia.org/wiki/Minishogi>

Multiple Princes: Sente or Gote can use multiple Kings. As long as one side has multiple Kings on the board, they can ignore the threat of capture on the opponent's next turn against any of their own Kings. A situation is considered "checkmate" when one side has only one King on the board, and they cannot get the King out of

check or make a new King appear on the board.

Super Nanna: When friendly pieces are adjacent and aligned vertically, all of them change to the mobility of the topmost piece. The Knight, Lance, and Pawn on the opponent's first rank are illegal, but the Knight on the opponent's second rank is legal.

Patrol: A piece may capture only if it is observed by another friendly piece. The definitions of check and mate are based on this rule.

Two Pawns Overrule Check: A King cannot be captured if doing so would result in two Pawns on the same file.

Wazir (Wa, 臣): (1,0)-Leaper. that may move a single square vertically or horizontally.

Chess Knight (S, 騎): The Knight used in chess. (1,2)-Leaper.

Man (Mn, 夫): Moves to any adjoining square. It is similar to the King, but it is not a royal piece

(2,4)-Leaper (24, 西): (2,4)-Leaper

Grasshopper (G): The Grasshopper in fairy chess. Moves on queen lines any distance to reach a hurdle and then a single step beyond it.

Lion (Li, 鬘): The Lion in fairy chess. Moves on queen lines any distance to reach a hurdle and then any further distance beyond it.

Imitator (■ , I): A piece that

moves the same vector as the move just made. A move is illegal if the Imitator would jump over a piece, land on an occupied square, or go off the board. This restriction also applies to check detection.

[Notes]

- The Imitator does not move when a piece is dropped.
- The Imitator moves simultaneously with the piece being moved.
- The Imitator does not belong to either Sente or Gote.
- It does not have a concept of control and is not affected by any rule that changes piece abilities.

Pyramid (◆): A piece that represents an area where no piece can arrive or pass through. It can be jumped over. It serves as a hurdle for hoppers.

Boulder (●): A piece that represents an area where no piece can arrive or pass through. It can be jumped over. It does not act as a hurdle for hoppers.

Royal unit: A piece that is subject to check or checkmate.

Neutral unit: A piece that may be regarded as belonging to either side at any turn, and may be moved or captured by either side.

[Note]

- Neutral units are represented either horizontally or with an "n" prefix, such as "n 飛" .
- A neutral unit on the board moves

as the piece of the current turn (caution is needed if the piece's moves are asymmetrical).

- One side can drop their own neutral unit, but they cannot drop a neutral unit in the other side's hand.

- A neutral unit can promote only if it is able to do so as the current turn's piece.

- Neutral units cannot capture the current turn's piece but can capture enemy pieces or other neutral units.

- A neutral unit retains its neutrality even if captured.

- A neutral unit is not subject to the immobile piece rule. That is, a Knight, Lance, or Pawn on the opponent's first rank and a Knight on the opponent's second rank are all legal.

- Dropping a neutral pawn to deliver checkmate is illegal (Drop Pawn Mate).

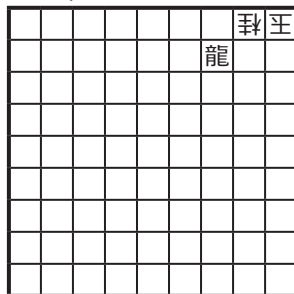
- Dropping a neutral pawn or a regular pawn on a file that already has a neutral pawn or regular pawn is illegal (Two Pawns).

- Even a neutral unit cannot give check to one's own king. The check determination is made after the current turn ends and before the opponent makes their move.

Non-reusable unit: A piece that, when captured, disappears without being retained in hand.

Examples of Patrol

Example 1 IZUMI Masataka

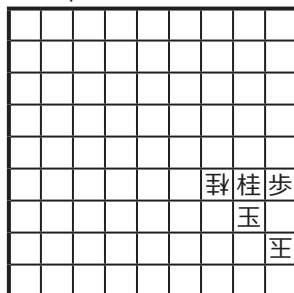


▲歩

H#3

Patrol

Example 2 IZUMI Masataka



▲香

HS#2

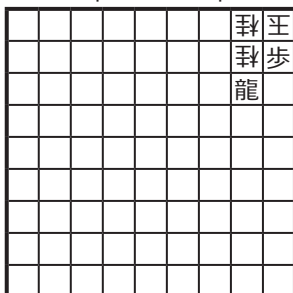
Patrol

Solutions to Examples

Example 1

1.P*12, 2.N*22, 3.+R-23.

< Example 1 final position >

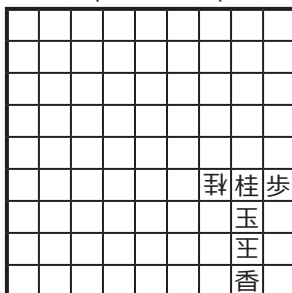


The only possible check on the first move is 1.P*12. Since 32+R observes 12P, it is indeed a check. Normally this would be a Pawn Drop Mate, but under Patrol, Gote can interpose on 22 to parry the check. Because the Dragon's observation is blocked, 12P can no longer capture (nor capture the King). The correct defense on the second move is to interpose with a Knight that does not observe forward. Then, after 3.+R-23, the pawn is observed again and it is mate. However, if Gote interposes with 2.B*22, the King becomes observed, so against 3.+R-23 Gote can play 4.Kx12.

Example 2

1.L*29, 2.K-28.

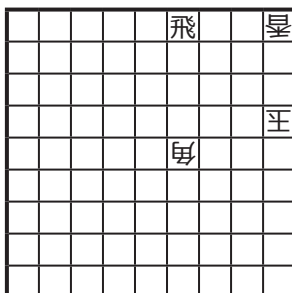
< Example 2 final position >



Although the two Kings are adjacent, neither can capture, so this is a legal position. The first move 1.L*29 attaches an observation to Sente's King and delivers a check. In response, 2.K-28 interposes in the Lance's line and mates Sente's King. Since neither Sente's King nor Lance can capture, 2.K-28 is a legal move. Furthermore, 28K is observed by 36N, delivering a check to Sente's King. There is no way to escape from the check, so it is mate.

Issue 109 (U365-371)

U365 SHIMADA Haru

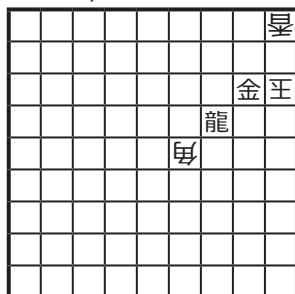


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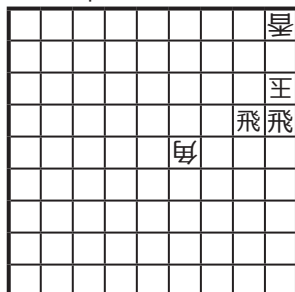
H#5 2 sols

1.R-44+, 2.G*34, 3.+Rx34, 4.K-13,
5.G*23.
1.R-44=, 2.R*24, 3.Rx24, 4.K-13,
5.R*14.

< final position (the 1st solution) >



< final position (the 2nd solution) >



Shiomi: A simple two-solution contrast.

Nakajima: The contrasts within each sequence are well done.

Sunouchi: The difference between promotion and non-promotion is interesting.

Sugawa: The contrast between promotion/non-promotion in the first move, between Rook and Gold in the second move, and even the identical final King position are all

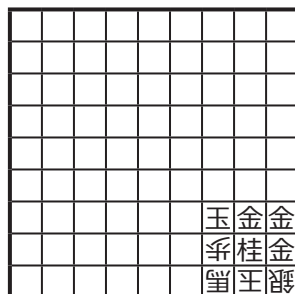
strong points.

Oikawa: The branching between promotion and non-promotion of the Rook on the same square makes it an ideal two-solution problem for learning the basics.

★ A basic two-solution problem. With everyone solving it correctly, I think it was a fitting opener.

★ It makes me want to see a four-solution version, adding lines where the Rook gives check from behind the King, either promoted or unpromoted.

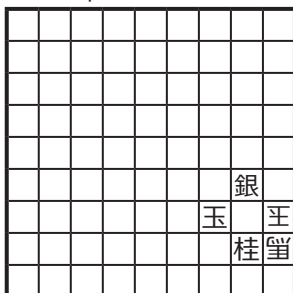
U366 DEGUCHI Nobuo



▲桂
H#19

1.Gx19, 2.Kx19, 3.G-18, 4.Kx18,
5.G-17, 6.K-19, 7.G-18, 8.Kx18,
9.S*27, 10.K-29, 11.Sx38, 12.K-18,
13.S-27, 14.K-17,
15.N*29, 16.+Bx29,
17.P*18, 18.+Bx18, 19.S-26.

< final position (U366) >



Sugawa: It is quite difficult to compose in a densely packed position, but the clean sequence makes a good impression.

Shiomi: The last five moves are like an ordinary tsume shogi.

Oikawa: Perhaps the concept of the composition is "an initial stone-wall setting with Drop Pawn Mate avoidance (breakthrough)."

Sunouchi: A fine work with a compact form and a smooth sequence.

Nakajima: The pieces are cleared away beautifully from the initial stone-wall, which feels pleasant.

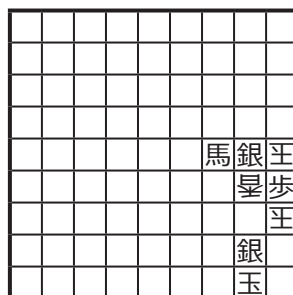
Yoshida: Bringing a Horse to act as a lid.

★ First, the pieces are smoothly cleared, and with 11.Sx38 a Pawn is obtained. In the position after 14.K-17, 15.P*18 cannot be played because it would be a Drop Pawn Mate, but the well-known sequence of sacrificing a Knight to bring a Horse and break through the Drop

Pawn Mate leads to mate.

★ This problem was also solved correctly by everyone.

U367 KOMAI Mei



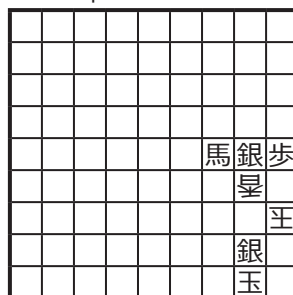
▲なし

T# 1

Multiple Princes

1.Px15.

< final position (U367) >



Author: A work that makes one think about "What is a check?" 1.Sx17 cannot be played because it would expose the King to check. However, it is indeed a check. The aim is to show that actually capturing the King and hypothetically capturing it

for the purpose of determining check are not the same.

Yoshida: The ultimate binary choice.

Oikawa: Maintains the pin. An ideal work for getting used to Multiple Princes.

Sugawa: Slightly uneasy, considering what this author usually makes.

Sunouchi: Unable to understand the rules.

Nakajima: I wonder if this is really okay.

★ Multiple Princes is one of the more complicated rules. Check may be ignored only when there are multiple Kings for the same side. After capturing Kings until only one remains, checkmating the last King constitutes mate. Furthermore, a “check” under Multiple Princes can be defined as a move that would allow capturing at least one enemy King if the opponent passes. For example, 1.+B-44 is a check.

★ In the initial position, there are two of Gote’s Kings on the board. This problem is a one-move mate. To mate in one move, it is necessary to play a move that captures one of the Kings while leaving the remaining King in a position that is mated in the usual sense.

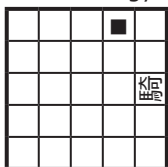
★ There are two candidate moves for capturing the King: 1.Sx17 and 1.Px15. Both are checks, but 1.Sx17 is illegal because it would expose

Sente’s King to check. Since Sente has only one King on the board, any move that would expose 29K to check is illegal.

★ The correct move is 1.Px15. 17K is now in check from 28S. 2.Lx28+ is illegal.

★ Let us consider the author’s intention. 1.Px15 is a check. Why is it considered a check? Because if the opponent were to pass after 1.Px15, Sente could play 3.Sx17 to capture the King. However, the first move 1.Sx17 cannot actually be played because it would expose Sente’s King to check. This shows that when determining check, a hypothetical move that would capture the King is considered, even if it exposes one’s own King to check. This rule presumably exists implicitly in ordinary tsume shogi and shogi, although I have never seen it explicitly described. It arises from a strict interpretation of the principle “the player who captures the King first wins.” The author expressed this contrastively by using Multiple Princes, where capturing the King can appear in the solution.

U368 Sengyotei



▲金

△飛 2 角 2 金銀 2 歩 2

HS#7

Gote Moves First

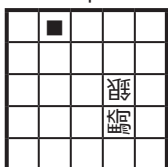
Minishogi

■ =Imitator

n 騎 =Neutral Royal Chess Knight
(nKn)

1.S*14, 2.G*23,
3.nKn-25[I33], 4. nKn-33[I41],
5.nKn-45[I53], 6.nKn-24[I32],
7.Sx23[I41].

< final position (U368) >



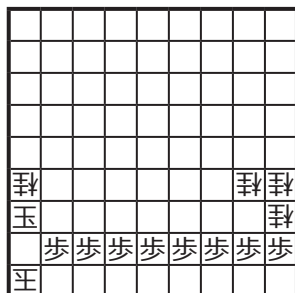
Author: Completed in October 2024.
The sequence of dropping a Silver on the first move and capturing a Gold on the final move would not be a unique solution in ordinary shogi, so I used Minishogi. I hope you enjoy the Neutral Royal Chess Knight maneuvers, though it is quite difficult, so perhaps no one will solve it...

Sugawa: It' s surprising that the first move is a Silver rather than a major piece. So it' s the Silver to the head of the (chess) Knight, after all.
Wakashima: At first I misunderstood it like an HS# problem, and kept wondering why there seemed to be no possible mating position...

★ The final move by Gote mates the Neutral Royal Chess Knight, but there are no Gote pieces on the board in the initial position. One could imagine using an Imitator to cancel a check and thereby bring a Gote piece onto the board, but in this problem the piece used for the finishing move is placed on the board from the first move.

★ The first move is 1.S*14. Afterward, 2.G*23, both sides repeatedly move the Neutral Royal Chess Knight to cancel and deliver checks. In the end, the Silver captures the Gold to deliver mate. Because of the Imitator, 24nKn cannot move anywhere. The first move 1.S*14 was the only way to give a check to 24nKn while simultaneously moving the Imitator to the opposite corner from the nKn.

U369 DEGUCHI Nobuo



▲歩

H#35

Super Nanna

Two Pawns Overrule Check

1.P*98, 2.K-89, 3.K-87, 4.K-79,
5.K-77, 6.K-69, 7.K-67, 8.K-59,
9.K-57, 10.K-49, 11.K-47, 12.K-39,
13.K-37, 14.K-29, 15.K-27, 16.K-19,
17.Kx17, 18.K-29, 19.K-27, 20.K-39,
21.K-37, 22.K-49, 23.K-47, 24.K-59,
25.K-57, 26.K-69, 27.K-67, 28.K-79,
29.K-77, 30.K-89, 31.K-87, 32.K-99,
33.N*89, 34.N-88=, 35.K-97.

< final position (U369) >



Sugawa: I think this is a clever idea that really makes good use of the

rules' characteristics.

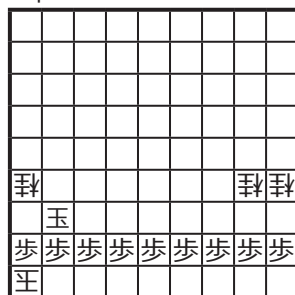
Oikawa: Both sides' Kings return to their starting squares. An enjoyable, light-hearted problem.

Yoshida: Obtains a Knight in order to make 88P captured by the unpromoted Knight.

★ Super Nanna is an extended rule of Nanna. When two or more friendly pieces are aligned vertically, all their moves are determined by the topmost piece.

★ The first move, 1.P*98, is a check because the dropped pawn moves like the King. Under the Two Pawns Overrule Check rule, 2.K-89 is possible. The King then slides along the file with 3.K-87, 4.K-79, ..., moving toward the first file. Sente captures 17N and reverses direction. After 32.K-99, the position is as shown below.

< position after 32.K-99 >



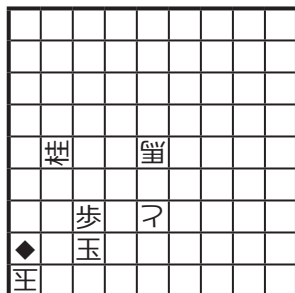
▲桂

★ By playing 1.P*98, 2.K-89, 3.K-

87, 4.K-99 from the first move, we could reach almost the same position as shown above, but after one round trip, Sente has a Knight in hand. 33.N*89 delivers a check, and Gote can respond with 34.N-88=. With the pawn on the eighth file removed, 35.K-97 delivers mate. In the mating position, 36.K-89 allows 37.Px89 because it does not violate the Two Pawns restriction.

★ I think this is a rational conclusion that fits well with the round-trip sequence exploiting the Two Pawns Overrule Check.

U370 UEDA Yoshikazu



▲飛 G △なし

HS#38

G =Grasshopper

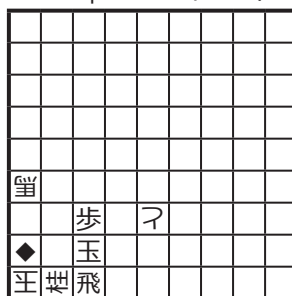
n 桂 =Neutral Knight (nN)

◆ =Pyramid

1.G*97, 2.nNx97=, 3.R*19, 4.G*29,
5.Rx29, 6.nN-89=,
7.G*91, 8.+Bx91,
9.nN-97, 10.G*39,
11.Rx39, 12.nN-89=,

13.G*92, 14.+Bx92,
15.nN-97, 16.G*49,
17.Rx49, 18.nN-89=,
19.G*93, 20.+Bx93,
21.nN-97, 22.G*59,
23.Rx59, 24.nN-89=,
25.G*94, 26.+Bx94,
27.nN-97, 28.G*69,
29.Rx69, 30.nN-89=,
31.G*95, 32.+Bx95,
33.nN-97, 34.G*79,
35.Rx79, 36.nN-89=,
37.G*96, 38.+Bx96.

< final position (U370) >



▲なし △ G

Sugawa: At first I thought the Horse would be brought from 19, but looking at the placement it was actually from the ninth file. A neat sequence making efficient use of the neutral Knight.

Oikawa: The Grasshopper is traded, while the attacking Rook and defending Horse are advanced one square at a time. Very enjoyable.

Wakashima: I spent quite some time

considering 1.G*91.

Yoshida: A neutral piece can shuttle back and forth during either player's turn.

★ Calling the Gote Horse with the help of the Grasshopper. The sacrificed G is retrieved as an interposing piece against a Rook check, and it is efficient that both sides can open and close the line using the neutral Knight. The approaching Sente Rook blocks the King's escape route, resulting in a perfect mate.

★ For example, if the play goes 1.G*91, 2.+Bx91, 3.R19, 4.G29, 5.Rx29, Gote's King is mated. The correct first move was 1.G*97, in order to bring in the neutral Knight for a later interposition.

U371 UEDA Yoshikazu

と	と	銀	と	銀	と	銀	と	角
と	歩	歩	歩	歩	歩	歩	歩	馬
金	金	金	金	と	と	と	と	と
飛	桂	桂	桂	香	香	香	香	銀
龍	桂	王						

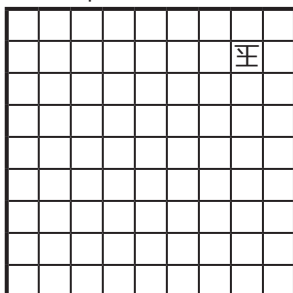
▲なし

HS=76

All Sente's pieces are non-reusable.

1.+R-86, 2.Kx86, 3.R-96, 4.Kx85,
5.R-95, 6.Kx95, 7.G-94, 8.Kx94,
9.G-93, 10.Kx84,
11.G-83(73), 12.Kx74,
13.G-73(63), 14.Kx64,
15.+P-63, 16.Kx54,
17.+P-53(43), 18.Kx44,
19.+P-43(33), 20.Kx34,
21.+P-33(23), 22.Kx24,
23.+P-23(13), 24.Kx14,
25.+P-24, 26.Kx24,
27.+B-13, 28.Kx13,
29.+P-23, 30.Kx23,
31.+P-33, 32.Kx33,
33.+P-43, 34.Kx43,
35.+P-53, 36.Kx53,
37.G-63, 38.Kx63,
39.G-73, 40.Kx73,
41.G-83, 42.Kx83,
43.+P-93, 44.Kx93,
45.+P-92, 46.Kx92,
47.+P-91, 48.Kx91,
49.P-81+, 50.Kx81,
51.S-82=, 52.Kx72,
53.S-81=, 54.Kx81,
55.+P-71, 56.Kx71,
57.P-61+, 58.Kx61,
59.S-62=, 60.Kx52,
61.S-61=, 62.Kx61,
63.+P-51, 64.Kx51,
65.P-41+, 66.Kx41,
67.S-42=, 68.Kx32,
69.S-41=, 70.Kx41,
71.+P-31, 72.Kx31,
73.P-21+, 74.Kx21,
75.B-22+, 76.Kx22.

< final positon (U371) >



▲なし

Sugawa: It gives the impression of "Unprotected Smoke Mate: Solar Eclipse", even beyond "Lunar Eclipse". I thought the use of the Silver on the first rank was very skillful. It's impressive how the pieces are made to vanish in a dense formation.

Oikawa: The pieces disappear beautifully. I especially like the flow from move 49.

Wakashima: The most comic-like in this series.

Nakajima: The pieces vanish neatly from the dense formation, which is very satisfying.

Yoshida: Continuously leading pieces to be captured without any wasted moves.

★ "Lunar Eclipse" is the title of a tsume shogi composed by Tadashi Ito. It was published in the magazine Kindai Shogi in September 1981. The work features a dense

initial formation where all minor pieces vanish like smoke, one after another, culminating in a mate with two remaining minor pieces. For more details, see:

<https://www.ne.jp/asahi/tetsu/toybox/art/a062.htm>

★ A work in which all 38 of Sente's pieces on the board are sacrificed in the shortest sequence. On the 4th and 3rd ranks, the Golds take the leading role, while on the 2nd and 1st ranks, the Silvers take the lead.

★ The position after 50.Kx81 is shown below. From here, 51.S-82=, 52.Kx72, 53.S-81=, 54.Kx81, 55.+P-71, 56.Kx71 uses the Silver unpromoted to remove four pieces. This cycle of piece maneuvers is repeated three times, making it an impressive feature of the work.

< position after 50.Kx81 >



▲なし

★ The solution results for Issue 109 (U365–U371) are as follows (ranked by score and order of receipt).
Thank you for your submissions!

109U	U365 sol1	U365 sol2	U366	U367	U368	U369	U370	U371	計
Oikawa	5	5	5	5	5	5	5	5	40
Wakashima	5	5	5	5	5	5	5	5	40
Suagawa	5	5	5	5	5	5	5	5	40
Yoshida	5	5	5	5		5	5	5	35
Nakajima	5	5	5	5				5	25
Sunouchi	5	5	5	5					20
Shiomi	5	5	5						15

(Paradise is)
The absence of detectives

Hiroaki Maeshima

Introduction and Definition

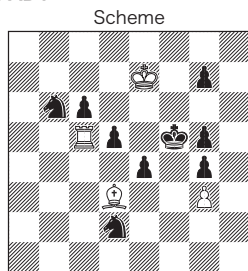
In the Japanese detective novel *Paradise Is the Absence of Detectives* (楽園とは探偵の不在なり ; there is no official English translation of the title, so this rendering is my own) by Yuki Shasendo, angels drag to hell anyone who has killed two or more people. The title and the existence of angels are inspired by Ted Chiang's *Hell Is the Absence of God*, but Shasendo assigns a specific role to the angels and raises a distinctive ethical question. The angels' verdict leads to a radical shift in the ethical landscape of the story — a transformation closely tied to its central theme. How are people expected to behave under such a condition, and how does this shift affect the kind of logical deduction found in traditional detective fiction?

Interestingly, this parallels the way fairy chess problem composers think when creating their works: If the rules of chess are radically altered, what new behaviors and patterns become possible - and what become impossible?

While reading the novel, I conceived a new fairy chess condition: **any piece that makes a second capture (i.e., captures two pieces during the game) is immediately removed from the board after completing that second capture.** This new condition I suggest, named PAD Chess (abbreviation of "Paradise is the Absence of Detectives"), opens the door to a wide range of new themes and mechanisms — including, I expect, retro-analytical ones. I'd like to introduce the condition and hope that some readers will find it thought-provoking and inspiring.

Here is a simple example to illustrate how it works.

PAD1



H#2 (4+9)
PAD Chess
b) bBg7

- a) 1.Sbc4 Bxc4 2.g6 Bxd5[-Bd5]#
b) 1.Sdc4 Rxc4 2.Be5 Rxe4[-Re4]#

Details

Regarding the promotion, I propose that when a pawn that has

already made a capture is promoted, its capture count does not reset to zero.

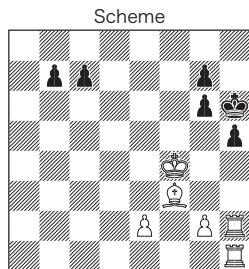
PAD Chess can be naturally combined with retro-analytical ideas. I propose the standard assumption is optimistic, that is, the assumption that a piece is presumed not to have captured unless it is proved otherwise. This mirrors the familiar principle of the presumption of innocence, and I believe it provides a natural and reasonable foundation for retro-analysis under this condition.

Codex of Chess Compositions says that *Retroanalysis does not apply to illegal positions, except for the purpose of determining that they are illegal. It also does not apply to fairy compositions unless it is essential to the content of the composition* (See Footnote 18 <https://www.wfcc.ch/rules/codex/#18>). However, I propose that PAD Chess should by default include retro-analysis. That is, positions that cannot be reached from the game array under PAD Chess condition are prohibited and retro-analytic reasoning is valid. If composers wish to exclude retro-analytic reasoning from a PAD Chess problem, I suggest that the stipulation explicitly state "*without retro-analysis*." In PAD Chess without retro-analysis, it is assumed that no piece has made a capture

even when the past capture is obvious (e.g., a position containing both wPg2 and wPg3), and any illegality of the initial position is not considered relevant. Comments and discussion are welcome!

Here is another scheme including a simple retro-analysis. The logical deduction leads to the inference of a past capture — truly in the spirit of a mystery novel. With retro-analysis, the presence of detectives becomes necessary!

PAD2



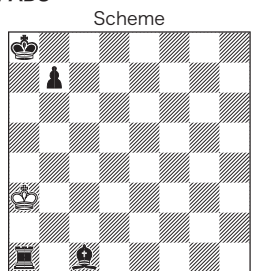
#1 2 sols (6+6)
PAD Chess

There are two solutions. First one is 1.Rxh5#, because 1...gxh5[-Ph5] would be illegal: the black pawn on g6 must have captured a piece on that square. Therefore, if it captures on h5, it would be making its second capture and would disappear.

The second one is a little more subtle: 1.Bxh5[-Bh5]#, because the white bishop on f3 is a promoted piece, and the promotion required one capture. The promotion square

must have been c8, e8, or g8. If the promotion occurred on c8 or g8, the pawn necessarily captured a piece. Furthermore, since the original e-file pawn is still on e2, promotion on e8 also implies a capture. The seemingly innocent Bishop has committed a capture!

PAD3



Last move? (1+4)

- a) Orthodox Chess
- b) PAD Chess

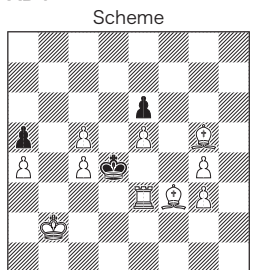
In a), the last move must be $0...b2xa1=R$. However, b) that move cannot be made (because $bPb2$ must have made a capture because of $bPb7$), so the last move is $0...Rb2xa2[-Ra2]$.

This condition allows certain familiar features of chess problems to be viewed from a new perspective. For example, doubled pawns become particularly intriguing in PAD Chess: if one of the two pawns makes a capture during the solution and yet remains on the board, then the other must necessarily have already made a capture. In this way, retro-

analysis can indirectly reveal prior captures. Other ideas and thematic possibilities may also emerge under this condition. If readers have further thoughts or examples, I warmly encourage them to share!

Like other fairy conditions such as Madrasi or Circe, PAD Chess also can be implemented in two variants: Rex Inclusiv (the condition applies to Kings as well) and Rex Exclusiv (the condition does not apply to Kings). I suggest that Rex Exclusiv be treated as the default. If composers wish to use Rex Inclusiv, they should indicate this explicitly. In Rex Inclusiv, a King behaves normally until it makes a capture. After making a capture, it can no longer capture again, and check and checkmate are treated in the usual way.

PAD4



#2 (10+4)
PAD Chess Rex Inclusiv

1.Rb3! zz.
1...Kxc5/Kxe5/Kxc4 2.Be3/Bf6/Kc3#

If the Black King captures, it can

no longer capture again, due to its removal after the second capture. Therefore, 1.Rb3 Kxc4 2.Kc3# is legal, because White King is not attacked as 2...Kxc3 is illegal.

When PAD Chess is combined with other fairy conditions, I believe that interesting interactions and compound effects will emerge, though the specifics remain to be explored. As for rebirth mechanisms like Circe: my intuition is that reborn pieces have their capture count reset to zero. This feels most natural, though composers may explore alternatives. I'd like PAD Chess to remain consistent with established fairy conditions, so its details may be revised as further exploration and analysis continue (for example, when the condition is used in combination with the AntiCirce condition, the capture limit is nullified under the setting above, because the rebirth effectively creates a new piece).

Final Thoughts

I hope PAD Chess will stir the imagination, inspire composers, and help broaden the horizons of fairy chess. If you have any comments or thoughts, I'd be delighted to hear them.

Acknowledgement

My thanks to **Andrew Buchanan**,

who suggested the condition's name, improved the schematic diagram and provided insightful comments on retro-analysis and details.

Editorial

Submit your solutions and comments via the Google Forms linked on the *Problem Paradise* homepage and in each section of this issue. Submissions can be edited even after being sent, so please refer to the instructions provided in each Google Form for details. The deadline for submitting solutions is **December 31**. The results will be published in Issue 113, two issues from now.

Along with solutions, comments, and originals, we welcome feedback on the magazine. Please send your general comments to the editor-in-chief, Tadashi Wakashima (wakashimatadashi [at] gmail.com).

Solving Results

In issue 109 we received solutions from 11 participants. Since this was the first time in the new format, perhaps that number is to be expected, but as the continuation of this online magazine depends on readers' responses, we sincerely hope for the participation of many more of you in the future.

Score Sheet for PP 109								
	D	E	H	S	F	R	U	Total
Yuri AREFIEV				15				15
Dmitrij BAIBIKOV						15		15
Masataka IZUMI					25			25
Masakazu NAKAJIMA	35	4	33.75	5			25	102.75
Tutomu OBATA	5		10					15
Hironori OIKAWA			40		32.5		40	112.5
Ryo SHIOMI	10		21.75		5		15	51.75
Takuji SUGAWA	20		35	5	33.75		40	133.75
Seiichiro SUNOUCHI			40	10	60		20	130
Naotsugu YOSHIDA							35	35
Tadashi WAKASHIMA		6	40	17	70		40	173