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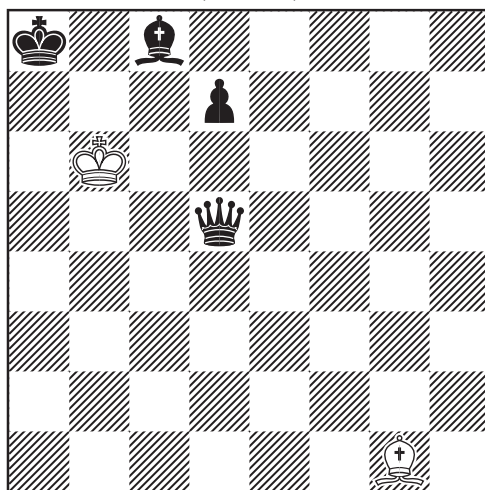
General Editor: Tadashi Wakashima
([wakashimatadashi\[at\]gmail.com](mailto:wakashimatadashi[at]gmail.com))

F1668

N. Shankar Ram

C+

(India)

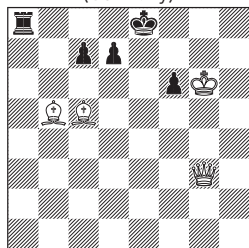


H#2 3 Sols

(2+4)

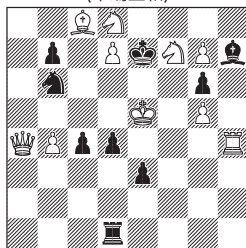
All In Chess

D778 Thomas Woschnik
C+ (Germany)



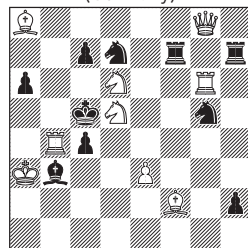
#2 (4+5)

D779 Masakazu Nakajima
C+ (中嶋正和)



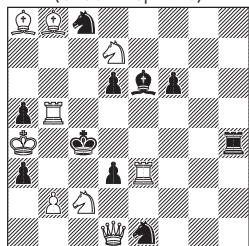
#2 (10+9)

D780 Rainer Paslack
C+ (Germany)



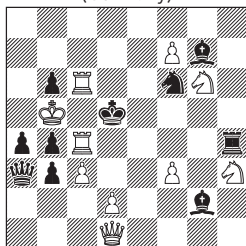
#2v (9+10)

D781 Miroslav Svitek
C+ (Czech Republic)



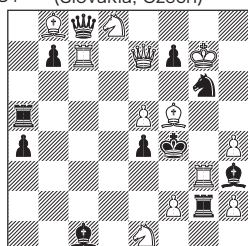
#2v (9+10)

D782 Gerhard Maleika
C+ (Germany)



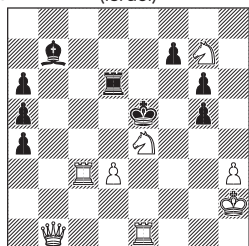
#2 (10+10)

D783 Zoltán Labai
Miroslav Svitek
C+ (Slovakia, Czech)



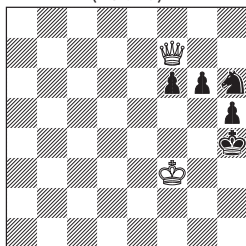
#2* (12+11)

D784 Leonid Lyubashevsky
Leonid Makaronez
C+ (Israel)



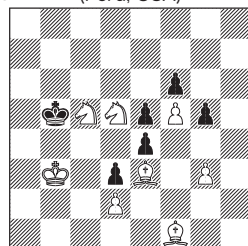
#3 (8+9)

D785 Jan Lipka
C+ (Poland)



#4 (2+5)

D786 Antonio Tarnawiecki
Steven Dowd
C+ (Peru, USA)



#5 (8+6)

Directmates

Directmate Editor

Tadashi Wakashima (Japan)

Judge 2024-2025

Paz Einat (Israel)

This issue presents nine problems. I am pleased to see a recent increase in high-quality #2s, and I very much hope that fine works will also be submitted in the #3 and more-movers sections.

Mr. Masakazu Nakajima, who appears in this column for the first time with **D779**, will take charge of this section starting with Issue 113. Readers are warmly encouraged to send in solutions and messages of support.

D780 — A model example of the so-called Levman Defence.

D781 — The focus is on three defensive motifs in the tries and in the actual play; these motifs change cyclically.

D782 — Please note not only the three defensive motifs against the key, but also their “side effects” (that is, moves which inadvertently allow White to mate).

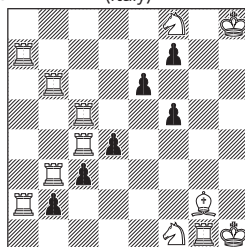
D783 — Look for the changed mates between the set play and the actual play.

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

<https://forms.gle/Cc5J6THbZxfq3ADx7>

Issue 110

D765 Daniele Guglielmo Gatti
C+ (Italy)



#2vvvvv

(12+6)

Tries: 1.Bb7/Bc6/Bd5/Be4/Bf3?

1...f6/e5/f4/d3/c2!

Key: 1.Ba8!

1...b1=any/c2/d3/f4/e5//f6

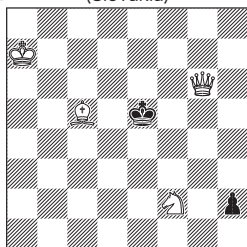
2.Rh2/Rh3/Rh4/Rh5#/Rh6//Rh7#

Five rooks that are obviously promoted pieces — a humorous composition.

Sugawa: Simply move the bishop to a square where it does not interfere.

Oikawa: The bishop makes the longest possible move so as not to block the rook lines.

D766 Zoltan Labai
C+ (Slovakia)



#3 (4+2)

Set: 1...Kf4 (a) 2.Bd4 — 3.Qg4#

Try: 1.Sg4+?

1...Kd5 (b) 2.Se3+ Kxc5/Ke5 3.Qb6
(model mate) / Qf5#

but 1...Kf4!

Key: 1.Be7! (2.Qe4#)

1...Kf4 (a) 2.Qe4+ Kg3 3.Bh4#

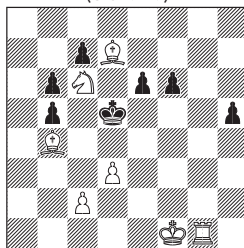
1...Kd4 (c) 2.Qd3+ Ke5 3.Qe4#
(model mate)

1...h1=Q/B 2.Qd6+ Kf5 3.Qf6#
(model mate)

Composer: After 1...Kf4, White's second move is changed; echo mates 3.Qf5# and Qg4#, with three model mates.

Sugawa: 1.Be7! is a splendid key that prevents 1...h1=Q from coming in time.

D767 Zoltan Labai
C+ (Slovakia)



#3 (7+7)

Tries: 1.Kf2? e5!; 1.Ke2? f5!

Key: 1.Rg3! zz

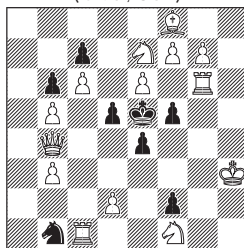
1...e5 2.Se7+ Kd4 3.c3#

1...f5 2.Re3 — 3.Re5#

1...h4 2.Rg4 —/e5 3.Rd4/Se7#

To meet 1...e5, the pawn on d3 must be defended by a piece other than Pc2. The most natural try is 1.Ke2?, but then after 1...f5, when White tries 2.Re1? to swing over to the e-file, the white king obstructs the rook and the attempt fails.

D768 Leonid Makaronez
C+ Rauf Aliovsadzade
(Israel, USA)



#3 (14+8)

Set: 1...e3 2.dxe3 —/d4 3.Qf4/
Qxd4#

Key: 1.Sxd5! zz

1...e3 2.Qf4+ Kxd5 3.Se3#

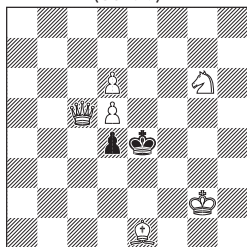
1...Kxd5 2.Rc5+ bxc5 3.Qxc5#

1...f4 2.Rg5+ Kxe6 3.Qe7#

1...S~ 2.Qc3+ Kxd5 3.Se3#

The core theme is the changed mate after the key compared with the set play against 1...e3. However, since in the set Black can escape with 1...Kf4 and no mate exists at all, 1.Sxd5! is virtually forced.

D769 Petrasin Petrasinovic
C+ (Serbia)



#4 (6+2)

Key: 1.Bh4!

1...d3 2.Qc4+ Ke3 3.Qc3 Ke2/Ke4
4.Qe1#/Qe5#

2...Kf5 3.Qxd3+ Kg4 4.Qf3#

1...Kd3 2.Kf3 Kd2 3.Bg5+ Kd1/Kd3/
Ke1 4.Qc1#/Se5#/Qc1#

1...Ke3 2.Qc2 d3 3.Qc3 Ke2/Ke4
4.Qe1#/Qe5#

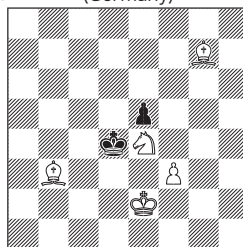
1...Kf5 2.Qc2+ d3 3.Qxd3 Kg4
4.Qf3#

2...Kg4 3.Qe2+ Kf5 4.Qe6#

A composition very much in this author's characteristic style. There

are no particularly difficult moves, but the richness of the variations is impressive.

D770 Thomas Woschnik
C+ (Germany)

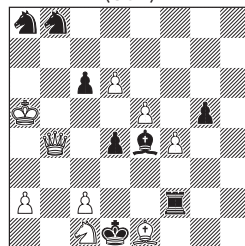


#7 (5+2)

1.Kf2! Kd3 2.Bf6 Kd4 3.Bh4 Kd3
4.Bg3 Kd4 5.Bh2 Kd3 6.Bg1 Kd4
7.Kf2#

In positions of this type, the use of a battery is the conventional approach.

D771 Yuri Arefiev
C+ (USA)



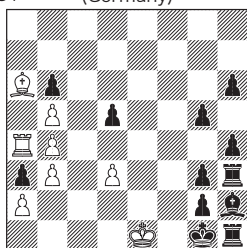
#11 (9+8)

1.Se2! Kxe2 2.Qd2+ Kf3 3.Qxf2+
Kg4 4.Qg3+ Kf5 5.Qxg5+ Ke6
6.Qe7+ Kf5 7.Qf6+ Kg4 8.Qg5+ Kf3
9.Qg3+ Ke2 10.Qf2+ Kd1 11.Qd2#

Composer: "Pursuit race" (the fugitive is caught and brought back).

With checks almost every move, this is closer to a tsume-shogi than a conventional problem. The long journey and eventual switchback of the black king is particularly entertaining.

D772 Udo Marks
C+ (Germany)



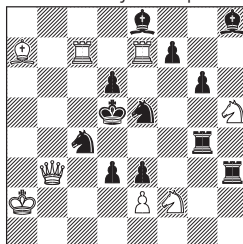
#20 (8+12)
Black begins

1...d4 2.Bc8 g4 3.Ra7 h5 4.Kd2 Kf2
5.Rf7+ Kg1 6.Bf5 Kf2 7.Bxg4+ Kg1
8.Bf3 Kf2 9.Bxh5+ Kg1 10.Bf3 Kf2
11.Bg4+ Kg1 12.Re7 Kf1 13.Re1+
Kf2 14.Re2+ Kf1 15.Bxh3 Kg1
16.Kd1 Kf1 17.Bxg2+ Kg1 18.Ke1
h3 19.Bxh3 g2 20.Rxg2#

From move one to move three, Black's pawn moves can occur in any order. In positions like this one often sees promotion by a white pawn, but here, surprisingly, the position is crushed using only king, rook, and bishop.

Jan Lipka sent us versions of two unsound problems by Polish authors.

Adolf Brill
v1 Przegląd Szachowy 1937
Version by Jan Lipka

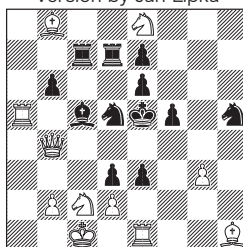


#2 (8+12)

1. Sd1! [2. Sc3#]
1... Re4/Sd7/Sc6/Sf3
2. Qxd3/Qb7/Qb5/Sxe3#;

Version – Jan Lipka, moving the black rook from h4 to g4 liquidates the dual 1... Sg4 2. Sf4# / Qxc4#

Tadeusz Czarnecki
v2 Szachista Polski 1946
Version by Jan Lipka

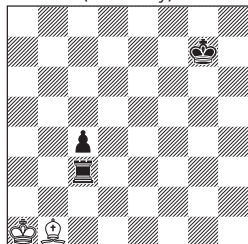


#2 (11+12)

Set: 1... Bd4 [a]/Bxb4 [b]
2. Qxd4 [A]/Rxe3 [B]#
1. Sxe3! [2. Sg4#]
1... Bd4+ [a]/Bxb4 [b]
2. Sc4# [C]/Sc2 [D]#

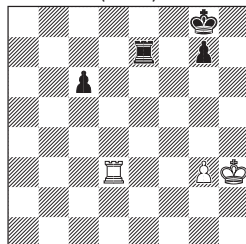
1... Bd6+/Bxe3+ 2.Sc2/Qc3#
Version – Jan Lipka, adding the white pawn b2 liquidates the cook 1.Qb2!+.

E279 Rainer Staudte
Michael Schlosser
(Germany)



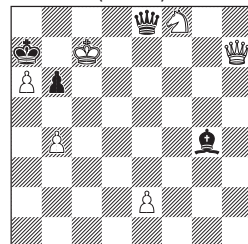
Draw (2+3)

E280 Michael Pasman
(Israel)



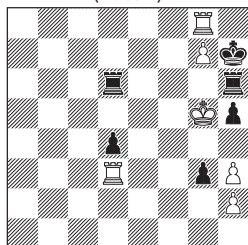
Draw (3+4)

E281 David Gurgendze
(Russia)



Win (6+4)

E282 David Gurgendze
(Russia)



Draw (6+6)

Endgame Studies

Endgame Editor

Ryo Shiomi (Japan)

Judge 2025

Arpad Rusz (Romania)

We present you four problems. For practical players, the first two are recommended; for problem-solvers, the latter two! Even if you

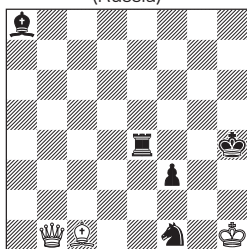
solve just one problem, or provide a partial solution, please send us your solutions and brief comments!

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

<https://forms.gle/wp73DTii6b4EAdNR7>

Issue 110

E276 Pavel Arestov
(Russia)



Draw

(3+5)

1.Bg5+! (1 point)
 1...Kxg5 2.Qb5+!! (2 points)
 2...Kh4! 3.Qxf1 Re1! 4.Kh2! (3 points)
 4...Re2+! 5.Kg1 Rg2+ 6.Kh1 f2
 7.Qc4+ Rg4+ 8.Kh2 (4 points)
 8...Be4 9.Qf1! (5 points)
 9...Rg2+!? 10.Qxg2! Bxg2 11.Kxg2
 Draw

[1.Kg1? Sg3 2.Qb8 (2.Be3 Rxe3-+; 2.Bg5+ Kxg5--+) 2...Re1+ 3.Kf2 Re2+ 4.Kg1 Rg2#]

[2.Qxf1? try 2...Re1!! 3.Qxe1 f2+-+]

[2...Kg4 3.Qxf1=; 2...Kf4 3.Qb8+!=]

[4.Qxe1+? f2+ 5.Kh2 fxe1B!-+]

[4...Rxf1 stalemate]

[5.Kh1? Bd5 (Be4) 6.Kg1 Rg2+ 7.Kh1 f2 8.Qxg2 f1Q+--]

[6...Rc2 7.Kg1 Rg2+ 8.Kh1=]

[7...Kh3 8.Qh4+! Kxh4 stalemate]

[8...Rxc4 stalemate]

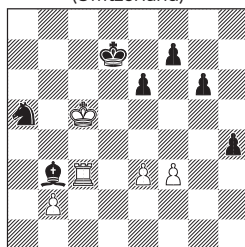
[10.Kh1? Rg1+ 11.Kh2 Rh1+!]

12.Qxh1 Bxh1--+]

Nakajima: I want to sacrifice White's B and Q to aim for stalemate, but...

● Exactly. The tricky part is how to do it. Sacrificing 1.Bg5+! and taking 2.Qxf1 is the simplest, but it falls into the trap of 2.Re1!! and 3...f2+. The twisted sequence for stalemate is: first play 2. Qb5+! to lure the black king to the fourth rank, then capture with 3.Qxf1, followed by 4.Kh2!. The best resistance is to retreat with 2... Kh4! preparing 7... Rg4, but 8. Kh2! still maintains stalemate.

E277 Beat Neuenschwander
(Switzerland)



Draw

(5+7)

1.Kb4! (1)

1...Bd5 (2)

2.e4 Sc6+ 3.Kc5 (3)

3...Ba2 4.Ra3! (4)

4...Bb1 5.Ra1 Bc2 6.Rc1 Bb3 7.Rc3 Ba2 8.Ra3 Bb1 9.Ra1 Bc2 10.Rc1 Ba4 11.Ra1! (5)

11...Bb3 12.Ra3 Bc2 13.Rc3 Bb1 14.Rc1 Ba2 15.Ra1 Bb3 16.Ra3
 Draw

[1.Kb5? Ke7! 2.Kxa5 (2.Rc7+ Kd6 3.Rc1 Sc4-+) 2...Bd1-+]

[1...Ke7 2.Rc7+! Kf8 (2...Kf6 3.Kxa5=) 3.Rc1!= ; 1...Bc4 2.Kxa5 Bf1 (2...Be2 3.Rc2 Bxf3 4.Rf2 Bd5 5.Rxf7+ Kc6 6.Rh7=) 3.Rb3! h3 (3...Kc7 4.Rc3+ Kd7 5.Rb3=) 4.Rb8 e5 5.Rh8 g5 6.b4 e4 7.fxe4 g4 8.b5=]

[7...Ba4 8.Ra3 leads to the main line]

[11.Rc4? Bd1]

- White has the dual task of stopping Black's h-pawn while pressuring both B and S. The correct first move is 1.Kb4, which targets both B and S. Black has several options.

First, 1...Ke7 to evade, aiming for 2...Bd1. Against it, 2. Rc7+ followed by 3. Rc1! is correct, because it disrupts the winning structure for Black (f5 and Kf6). However, this is difficult to grasp without considerable study.

Also, if Black plays 1...Bc4 and 2...Bf1 to support the passed pawn, White can still play 3.Rb3!-Rb8-Rh8 to get R behind the P in time.

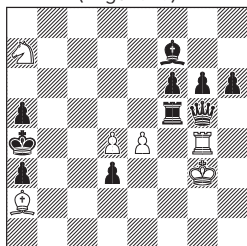
Furthermore, against 1...Bd5, the game proceeds as shown in the main line. While 3...Ba2 appears to let B and S escape, 4.Ra3 allows R to chase the B around and around. If the B escapes to Ba4, Ra1(or Ra3) can chase it in the other direction.

This humorous chase between R and B was the core theme of this problem.

Nakajima: (After moves like 1.e4) In practical play, it seems like a kind of draw...

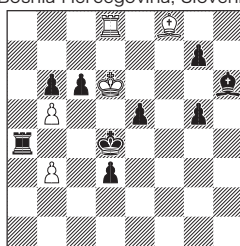
- Well, the variations leading up to the intended carrousel of R and B were simply too intricate.

H1542 Jorge Lois
C+ (Argentina)



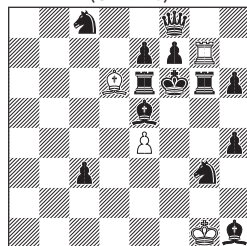
H#2 2sols (6+10)
b)Ba2→d5

Fadil Abdurahmanović
H1543 C+ Marko Klasinc
(Bosnia Hercegovina, Slovenia)



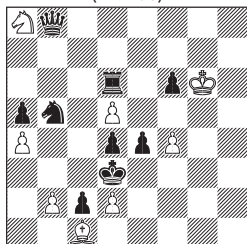
H#2.5 2sols (5+9)

H1544 Mykola Vasyuchko
C+ (Ukraine)



H#3 2sols (4+13)

H1545 Abdelaziz Onkoud
C+ (France)



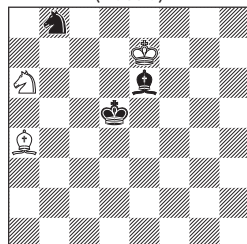
H#3 2sols (8+9)

H1546 Yuri Arefiev
C+ (Russia)



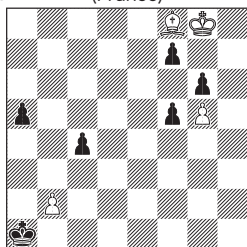
H#3.5 2sols (3+12)

H1547 Aleksandr Pankratiev
C+ (Russia)



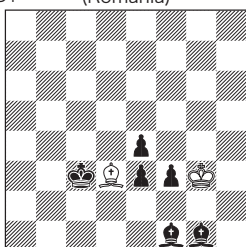
H#4 4sols (3+3)

H1548 Sébastien Luce
C+ (France)



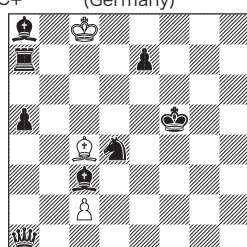
H#4.5 2sols (4+6)

H1549 Ovidiu Crăciun
C+ (România)



H#5 (2+6)

H1550 Thomas Woschnik
C+ (Germany)



H#5 (3+8)

Helpmates

Helpmate Editor

Toshimasa Fujiwara (Japan)

Judge 2025

**Hans Gruber & Ulrich Ring
(Germany)**

This issue has 9 compositions.
I welcome your solutions and
comments!

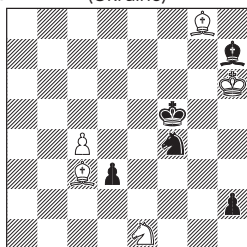
TF means the comment of
Toshimasa Fujiwara.

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

[https://forms.gle/
rzKJFJ8hSamjRDv79](https://forms.gle/rzKJFJ8hSamjRDv79)

Issue 110

H1525 Mykola Vasyuchko
C+ (Ukraine)



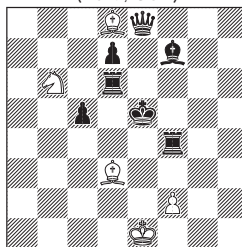
H#2 (5+5)
b)-Sf4 c)-Se1

- a)1.h1=B Sc2 2.Be4 Se3#
b)1.Ke4 Sg2 2.Bf5 Bd5#
c)1.Kg4 Be6+ 2.Kh4 Be1#

Sunouchi : Mate patterns absolutely
change without either knight.

TF : Each solution is elegant; I found
(c) especially interesting.

H1526 Antonio Tarnawiecki
C+ Steven Dowd
(Peru, USA)



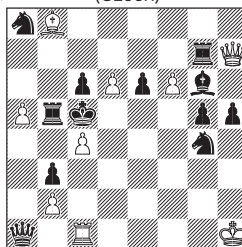
H#2 2sols (5+7)

- 1.Re6 Be42.Kd6 Sc4#
1.Be6 Bf5 2.Kd4 Bf6#

Sunouchi : They arrange for white K
and black Q not to face each other.

TF : Grimshaw interference. The
first move that arrives on the same
square is effective.

H1527 Michal Dragoun
C+ (Czech)



H#2 4sols (9+12)

- 1.Rd7 Qe7 2.Rxd6 Qxd6#
1.Bd3 Qe4 2.Bxc4 Qxc4#

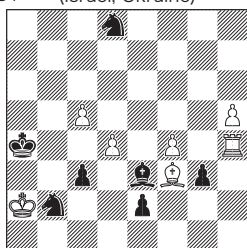
1.Rc7 Re1 2.Kxd6 Qe7#
 1.Bc2 Ba7+ 2.Kxc4 Qe4#

Sunouchi : White Q follows after black men who are pinned or captured.

TF : The theme is exactly as stated in the composer' s own comments. As expected from a prominent composer, the work shows genuine originality despite being only a two-move helpmate. It is always gratifying to see compositions of this quality submitted.

Author : 2+2 solutions. In the first pair bicolour Bristol with sacrifices of black pieces, in the second pair delayed bicolour Bristol with self-pin of black pieces. Reappearance of two white moves as first and mating ones, diagonal/orthogonal correspondence.

Leonid Lyubashevsky
 Sergey I.Tkachenko
H1528 Andrey Frolkin
 C+ (Israel, Ukraine)



H#3 (7+7)
 b)Ka2→a6

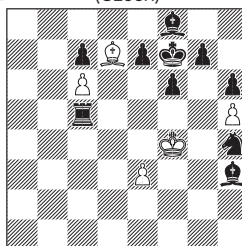
a) 1.Bxf4 Bg4 2.Bc7 d5 3.Ba5 Bd7#
 b) 1.Bxd4 Be4 2.Bxc5 f5 3.Ba3 Bc2#

Sunouchi : Polite attitudes of bishops before ritual double checkmates.

TF : First move of wB is determined with the later move of wP.

Author : Screening (also known as shielding: avoidance of undesirable check or, in this case, of pinning); battery construction; pawn annihilation; dual avoidance.

H1529 Miroslav Svitek
 C+ (Czech)



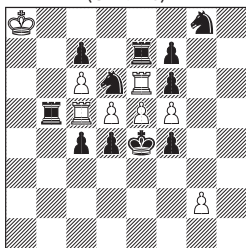
H#3 2sols (5+10)

1.Bf5 e4 2.Bh7 e5 3.Bg8 e6#
 1.Rd5 Bf5 2.Rd6 Bh7 3.Ke6 Bg8#

Sunouchi : The determined way for bishops to pursue in each thought.

TF : This composer has created several problems featuring the theme in which the white and black pieces make the same moves in two solutions. It would have been nice to have some contrasts beyond the moves of Bishop.

H1530 Evgeny Gavryliv
C+ (Ukraine)



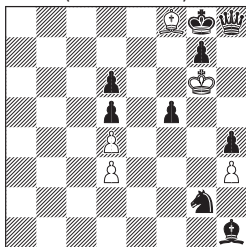
H#3 2sols (8+11)

1.Ra5+ Rxa5 2.Sb5 exf6+ 3.Kxd5
Rxb5#
1.Re8+ Rxe8 2.Se7 g4 3.Kxe5
Rxe7#

Sunouchi : Break through close-packed pieces to make the royal way.

TF : Maslar theme. The initial moves of both sides are nice.

H1531 Christopher J.A. Jones
C+ (Great Britain)



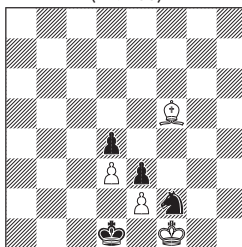
H#4.5 (5+9)
b)wBf8→b & bSg2→w

a) 1...Bxg7 2.Se3 Kf6 3.Sg4 hxg4
4.Kh7 g5 5.Qg8 g6#
b) 1...Sxh4 2.Be4 dxe4 3.Qxh4 exf5
4.Qxh3 f6 5.Qh8 f7#

Sunouchi : Devotion by knight has a valuable role in each solution.

TF : (a) is rather ordinary, but (b) can enjoy White sacrifice the Knight, and tempo moves while Black' s Queen waits for the march of White' s Pawn.

H1532 Sebastien Luce
C+ (France)



H#6 2sols (4+4)

1.Sh3 Kg2 2.Kxe2 Kg3 3.Kf1 Bg4
4.Kg1 Be2 5.Kh1 Bf1 6.Sg1 Bg2#
1.Sxd3 Kg2 2.Sc1 Kf3 3.d3 Ke4
4.dxe2 Kd4 5.e1=R Kc3 6.e2 Bc2#

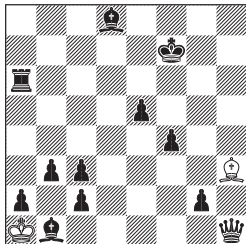
Sunouchi : They move cautiously to confine in the center or the edge.

TF : A long helpmate achieved with a small number of pieces. In the first solution, if 2.Ke1 is played, 4...Be2 cannot be played. In the second solution, the repeated moves of the White King are highlight.

Author : In both variations, white King moves away from pawn e2 with two different goals : in the first variation to allow black King to reach the h1 corner where it will be mated. In the second, to be able to

make "a turning movement" f3-e4-d4-c3 to mate black King on d1 after three self-blocks: one on c1 by the Knight, one in e1 by a black Rook of promotion, the last one by a pawn in e2. Kozhakin in the first variation and model mates.

H1533 Zlatko Mihajloski
C+ (North Macedonia)



H#6.5

(2+12)

1...Bf5 2.Bg5 Bxc2 3.Rf6 Be4 4.Ke6
Bxg2 5.Bg6+ Bf1 6.Qe4 Bg2 7.Kf5
Bh3#

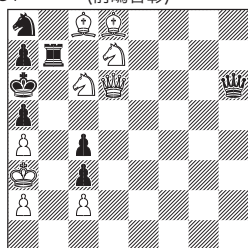
Sunouchi : Blacks gather orderly from far away until white B returns.

TF : The spectacular maneuvers of Bishop are truly impressive. It endures with 6...Bg2 as a tempo move and returns to its original square on the final move - a brilliant finale. This is the latest fine composition by the master of long helpmates!

Author : Chernous theme .Closed walk wB capt. 7,Klasinc theme (wB-bQ). Tempo wB, Model mate.

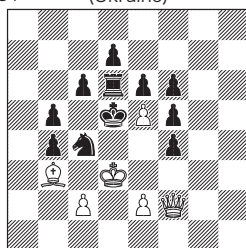


S349 Hiroaki Maeshima
C+ (前嶋啓彰)



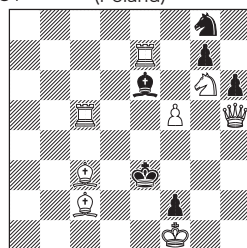
S#2 (9+8)

S350 Sergiy I. Tkachenko
C+ (Ukraine)



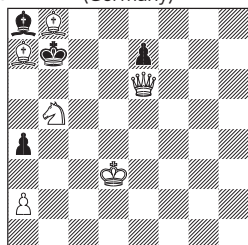
S#2 (6+11)

S351 Jan Lipka
C+ (Poland)



S#3 (8+6)

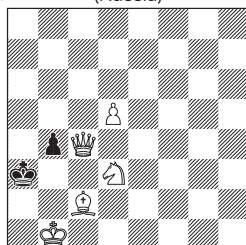
S352 Mirko Degenkolbe
C+ (Germany)



S#9 Zeroposition (6+4)

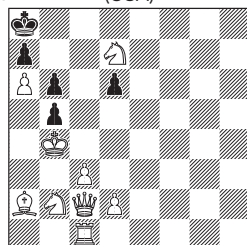
- a) Kd3→e4
- b) Bb8→h2

S353 Anatoly Stepochnik
C+ (Russia)



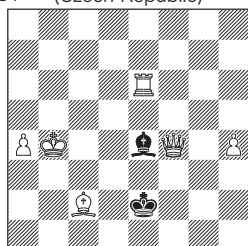
S#10 (5+2)

S354 Steven Dowd
C+ (USA)



S#10 (9+5)

S355 Jozef Holubec
C+ (Czech Republic)



S#12 Zeroposition (6+2)

- a) Ph4→b2
- b) Pa4→h2

Selfmates

Selfmate Editor

Hiroaki Maeshima (Japan)

Judge 2024-2026

Sven Trommler (Germany)

☆ We publish seven originals in this issue.

☆ Our stock is almost empty; Please submit your originals!

☆ S349 uses a well-known mechanism of selfmates. White pieces are too strong, so please find how White should weaken the position.

☆ In S350, the main play relates to the set play.

☆ To solve S351, you have to find what Black piece gives mate.

☆ S352 - S355 are long selfmates. S352 and S355 are problems with Zeroposition: Please don't solve the diagram positions, but solve the position indicated by a) and b).

☆ To solve S352, you must find where wK get mated.

☆ S353 is a logical miniature. Move wS so that it will not interfere the mate.

☆ S354 has a Zugzwang mate. Choose the sequence so as not to run out the moves!

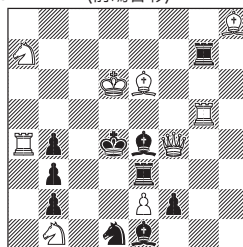
☆ S355 is difficult to solve. Hint: the mating position of wK is symmetrical.

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

<https://forms.gle/LuPr6hd65SYZvCfR7>

Issue 110

S336 Hiroaki Maeshima
C+ (前嶋啓彰)



S#2

(9+10)

1.Rg3 (2.Rxb4+ Bxb4#)

1...Sc3 2.Sb5+ Sxb5#

1...Rc3 2.Sc6+ Rxc6#

☆ 1.Rxb4? fails because of 1...Bxb4+ 2.Rc5. Hence wR must move and because of 1...Rxe2, the arrival square must be g3.

Arefiev: Good motivation for the first move to neutralize Black's hidden defense 1...Rxe2.

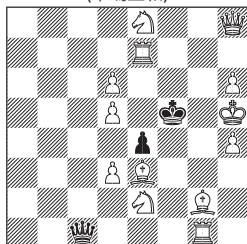
Oikawa: Two pieces (bR,bS) move to c3.

Sugawa: It makes sense that the arrival square of wR is g3 because of the defense 1...Rxe2.

Sunouchi: Though this is a "primer", careful scrutiny of 1...Rxe2 is necessary.

Nakajima: Mates are given by the interference pieces on c3.

S337 Masakazu Nakajima
C+ (中嶋正和)



S#6 (13+3)

1.Rf1+ Qxf1 2.Bh3+ Qxh3 3.Sg3+ Qxg3 4.Qe5+ Qxe5 5.Rf7+ Qf6 6.d4 Qxf7#

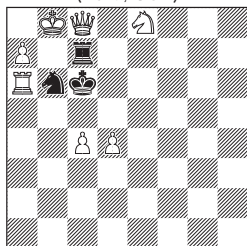
☆ Guiding bQ to f7 leads to mate.

Arefiev: Brilliantly! hierarchical sacrifices of w.figures lead to unexpected Zugzwang.

Sugawa: There are lots of tries, and though it looks easy, it is tough to solve.

Sunouchi: Highly praised problem in the viewpoint of Tsumeshogi, which has a sequence of driving bQ about.

S338 Antonio Tarnawiecki
Steven Dowd
C+ (Peru, USA)



S#9 (7+3)

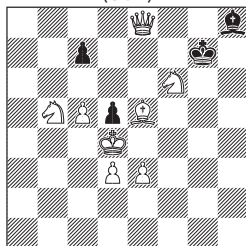
1.Sg7 Kd6 2.Sf5+ Kc6 3.Qe8+ Rd7 4.Qe4+ Rd5 5.a8=R Kd7 6.Qe7+ Kc6 7.Qe8+ Rd7 8.Qc8+ Rc7 9.R8a7 Rxc8#

☆ A very interesting sequence with 5.a8=R and 9.R8a7, where White wants to skip the moves.

Arefiev: The promotion of w.pawn in the rook is an outstanding moment in the game.

Sunouchi: Well comebacks by wQ & bR, and nice promotion for a tempo.

S339 Steven Dowd
C+ (USA)



S#9 (8+4)

1. Sa7! c6! (1. .. Kh6? 2. Bf4+ Kg7 3. Bg5! c6 4. Qe7+ Kg6 5. Qh7+ Kxg5 6.Sc8 Bg7 7. Qh5+ Kxf6 8. Qf5+ Kxf5#)
2. Sc8 Kh6 3. Bf4+ Kg7 4. Se7 Kxf6 5. Be5+ Kg5! (5. ... Ke6? 6. Bg7 Bxg7#)
6. Qg6+ Kh4 7. Qg3+ Kh5 8. Qh3+ Kg5 9. Bg7 Bxg7#

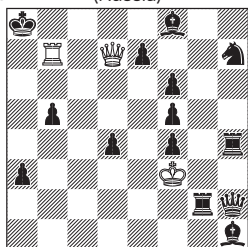
☆ No solvers could solve the problem.

☆ Generally, a short variation would

be seen as a defect, however in this problem the different opening of the masked battery is seen in that variation and that is definitely an asset.

Author: WS takes a long journey over a7 and c8 to e7. Bishop switchback. Black can't bring out his king too early. WQ waits patiently to spring into action. Model mate.

S340 Yuri Arefiev
C+ (Russia)



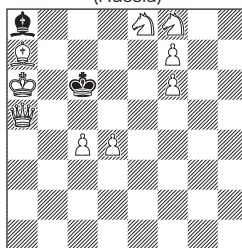
S#10 (3+14)

1.Qc6!
(2.Rxb5+ Ka7 3.Rb7+ Ka8 3.Rb7+ Ka8 4.Rb3+! Ka7 5. Rxa3+ Kb8 6.Rb3+ Ka7 7.Rb7+ Ka8 8.Rb2+(Rb1?) Ka7 9.Qb6+ Ka8 10.Ra2+ Rxa2#)
1...e6 (e5)! 2.Rxh7+! Kb8 3.Rb7+ Ka8 4.Rf7+! Kb8 5.Rxf8+ Ka7 6.Rf7+ Kb8 7.Rb7+ Ka8 8.Rg7+!(Rh7?) Kb8 9.Qc7+ Ka8 10.Rg8+ Rxg8#

- ☆ No solvers could solve the problem.
- ☆ It is very favourable that a long selfmate has the threat that has

the same length of a variation. The difference of the sequences is well controlled.

S341 Anatoly Stepochkin
(Russia)

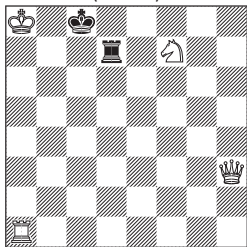


S#12 (9+2)

1...Bb7#
1.Sg7! Kd6 2.Sf5+ Kc6 3.Qd5+ Kc7 4.Bb6+ Kc8 5.Qe6+ Kb8 6.Qe5+ Kc8 7.Sd6+ Kb8 8.Ba7+ (Switchback) Kc7 9.Sb7+ Kc8 10.Qe8+ Kc7 11.Qd8+ Kc6 12.Qa5 (Switchback) B:b7 #
(4...Kb8 5.Qe5+ Kc8 6.Sd6+)

- ☆ No solvers could solve the problem.
- ☆ Difficult to solve. The set mate of the diagram position is restored with the position of wS changed.

S342 Aleksandr Pankratiev
(Russia)



S#18

(4+2)

1.Qe6 Kc7 2.Ra7+ Kc8 3.Ra6 Kc7
4.Qb6+ Kc8 5.Qc6+ Rc7 6.Qe6+
Rd7 7.Rb6 Kc7 8.Rb7+ Kc8 9.Se5
Kd8 10.Sc6+ Kc8 11.Sb4 Kd8
12.Rb8+ Kc7 13.Qe5+ Rd6 14.Qg7+
Rd7 15.Qg3+ Rd6 16.Qe5 Kd7
17.Qe8+ Kc7 18.Sa6+ Rxa6#

☆ No solvers could solve the problem.

☆ This type of selfmate, chasing bK, is difficult to solve even when the final position is foreseen.

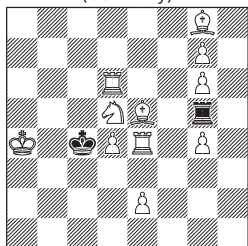
Dr. Hans Gruber found a dual in S335 (published in PP109):

S335 (Pankratiev)

There is a dual: 26.Rc2+ Kd1
(26...Ke1? is one move Shorter)
27.Qd3+ Ke1 28.Qc3+ Kd1 29.Rd2+
Ke1 30.Rd5+ Ke2 31.Qe3+ Qxe3#

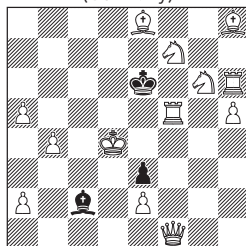


F1663 Gerhard Maleika
C+ (Germany)



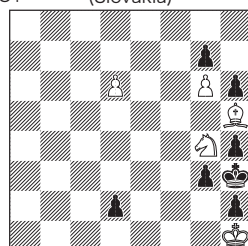
=2 (11+2)

F1664 Gerhard Maleika
C+ (Germany)



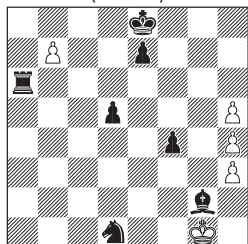
=2 (13+3)

F1665 Milan Šumný
C+ (Slovakia)



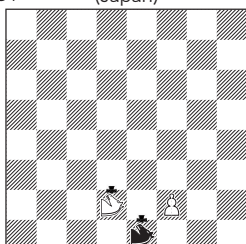
S#2 (5+7)
Madrasi

F1666 Klaus Wenda
C+ (Austria)



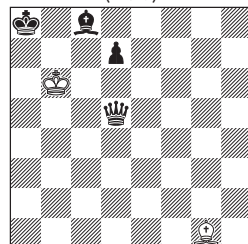
S#8 (5+7)
AntiCirce Maximummer

F1667 Mei Komai
C+ (Japan)



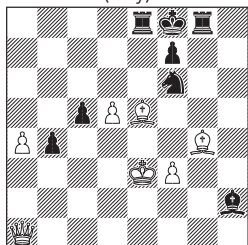
H#2 b) wPf2→e2 (2+1)
K Madrasi
Royal Mao d2 e1

F1668 N. Shankar Ram
C+ (India)



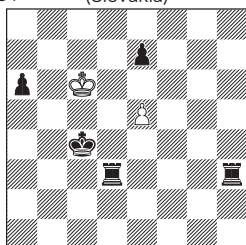
H#2 3 Sols (2+4)
All In Chess

F1669 Uberto Delprato
(Italy)



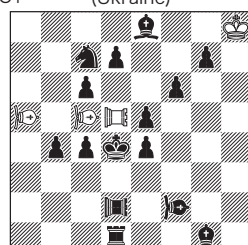
H#2 2 Sols (7+8)
Chess 960

F1670 Luboš Kekely
C+ (Slovakia)



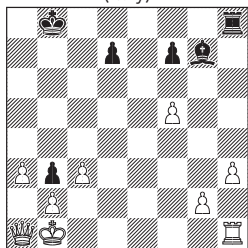
H#3 2 Sols (2+5)
White Sting

F1671 Mykola Vasyuchko
C+ (Ukraine)



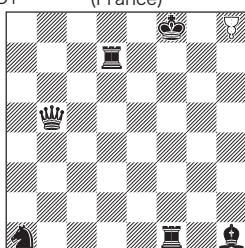
H#3 3 Sols (4+15)
Pao 1+1
Vao 2+1

F1672 Uberto Delprato
(Italy)



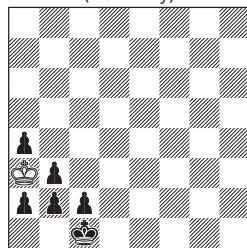
H#3 2 Sols
Chess 960 (9+6)

F1673 Roméo Bedoni
Sébastien Luce
C+ (France)



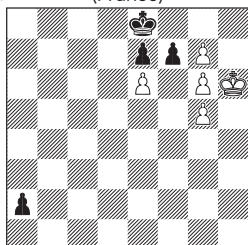
H#4
Joker h8 (1+6)

F1674 Udo Marks
C+ (Germany)



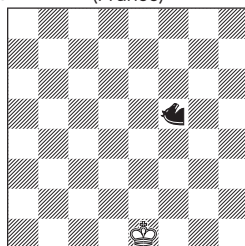
H=4 Zeroposition (1+6)
a)+bPc3 b)bKb1 c)wKc4

F1675 Sébastien Luce
Ded. to V. Kotěšovec
C+ (France)



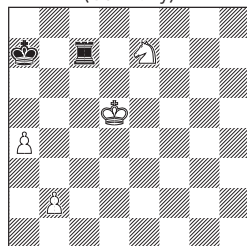
H==6
PWC (5+4)

F1676 Sébastien Luce
C+ (France)



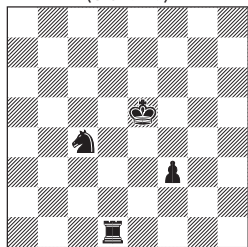
HS#4 b)bBf5 c)bRf5 (1+1)
Zebra f5
Haaner

F1677 Torsten Linß
C+ (Germany)



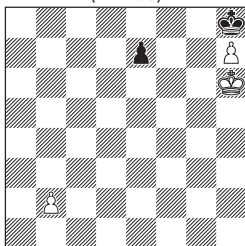
HS#10 (4+2)

F1678 Ľuboš Kekely
C+ (Slovakia)



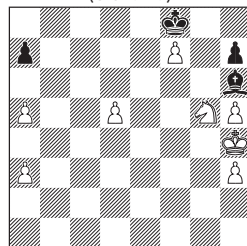
SH#6 b) bSc4→f4 (0+4)
White Sting

F1679 Sébastien Luce
C+ (France)



SS#14
PWC (3+2)

F1680 Ľuboš Kekely
C+ (Slovakia)



14→S#1 (8+4)
White Sting

Fairies

Fairy Editor

Vlaicu Crisan (Romania)

Judge 2025

To be appointed

Welcome in our column to Gerhard Maleika, Milan Šumný and Uberto Delprato! I am able to present 18 originals in this last issue of 2025 thanks to composers' generous support.

Antagonistic play. Gerhard kindly offers two examples of White correction. Can you spot which are the duellists in **F1663** and **F1664**? Milan's **F1665** is an attractively constructed Meredith, which needs no hints to be fully appreciated. In **F1666** the black Rook must eventually give mate on h1 while the promoted piece on b8 will block wK's rebirth square.

Help play. The Wenigsteiner **F1667** shows a nice and subtle effect neatly exploiting Mao movement properties. Our esteemed Indian expert continues the research of All In Chess: Each side can move pieces of either side. A move is illegal if it repeats the diagram from 2 plies ago. This composition served also as an example to point out a bug introduced in Popeye

release 4.95 and fixed in release 4.97. Uberto explores Chess 960 special castling rules. Some basic retroanalysis is required to prove castling legality in **F1672**. Luboš introduces us the fascinating fairy condition White sting: If they have not already done so, White can drop onto an empty square a white piece of the same type as the last black piece to move except the king. A pawn cannot be dropped onto the first and last ranks. In **F1673**, the French duo explores the Joker movement, which imitates the move of the previously moved piece. We end with two Kindergarten compositions ending in stalemate (**F1674**) and double stalemate (**F1675**). Beware the zero position in Udo's miniature!

We continue with two helpselfmates. Sébastien's Wenigsteiner **F1676** features Forsberg twins, while Torsten's miniature **F1677** features two Rundlaufs performed by black pieces.

Serial play. Our third Wenigsteiner (**F1678**) is signed by Luboš and ends up with mate by dropping a white piece. Yes, that's a chess problem not tsume shogi. There are three different promotions in **F1679**. The strange stipulation in **F1680** reads: Black makes 14 introductory moves, after which S#1 follows.

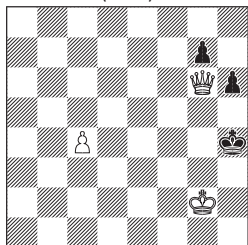
I would kindly ask all readers to contribute with comments of the published originals. These comments will help the judge when writing the award of the informal tournament and the composers to improve their skills. Chess composition is primarily meant to bring enjoyment to solvers. Without solvers, there is no chess composition and the main reason for publishing Problem Paradise will disappear. Seasonal greetings to all friends of our column and hope to see your contributions next year!

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

<https://forms.gle/r6jwvA5ALCBkxG6n6>

Issue 110

F1629 Narayan Shankar Ram
C+ (India)



DS#9

(3+3)

1.Kh1? Kh3!

1.Kh2? h5!

1.c5! h5 2.Kh1 Kh3 3.Qg5 g6/h4
4.c6 h4/g6 5.Qg1 g5 6.c7 g4 7.c8=R

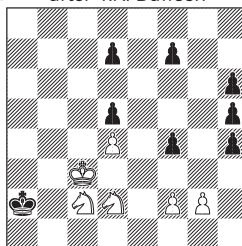
g3 8.Rc4 g2+ 9.Qxg2#

Author: WP underpromotion and switchback.

Sunouchi: Only adjust timing for the mate, not to end in the draw.

Crisan: Quite a paradoxical stipulation, worth further exploration!

F1630 Udo Marks
(Germany)
C+ after T.R. Dawson



=12

(6+8)

1.f3! h3! (1... ~ 2.Sb3 see the main-line!)

2.gxh3 h4 (2... ~ 3.h4 ... see the main-line!)

3.Sb3 Kb1 (3... ~ 4.Sd2 ... see the main-line!)

4.Sb4 d6 (4... ~ 5.Sc2 ... see the main-line!)

5.Sc2 Ka2 (5... ~ 6.Sb4 ... see the main-line!)

6.Sd2 h5 (6... f~ 7.Sb3 ... see the main-line!)

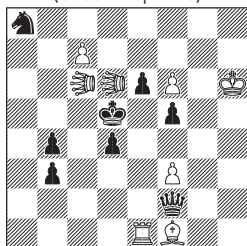
7.Sb3 Kb1 (7... f~ 8.Sb3-d2 ... see the main-line!)

8.Sb4 f6 (8... f5 9.Sc2 ... see the main-line!)

9.Sc2 Ka2 (9. ... f5 10.Sb4=) 10.Sd2
f5 11.Sb3 Kb1 12.Sb4=

Crisan: Nobody could solve this.
Interesting wSs dance around the
bK to waste black tempi.

F1631 Michal Dragoun
C+ (Czech Republic)



H#2 4 Sols (8+8)
Lion c6 d6

1.Qxf1 Re5+ A 2.Kc4 Llc8# B
1.Qxe1 Bc4+ C 2.Ke5 Lib8# D
1.Qc2 Lib8 D 2.Qxc6 Re5# A
1.Qg3 Lic8 B 2.Qxd6 Bc4# C

Author: 2+2 solutions with
fourfold cyclic Zilahi and cycle
of four white moves. In I and II
unguard of squares for black king
by capture of guarding pieces, in
III and IV two-move self-block
manoeuvre. Diagonal/orthogonal
correspondence, all captures by
black queen.

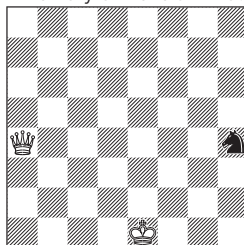
Oikawa: Cycle of white moves.

Sunouchi: Brilliant harmony with
cycle Zilahi and white cyclic moves.

Crisan: An amazing mechanism,
worth depth studying. Quite a

miracle the author managed to
find a sound setting to render this
ambitious idea.

F1632 C+ Thomas Maeder
(Switzerland)
In memory of René J. Millour



H#3.5 2 Sols (2+1)
3 Total Invisibles

1... [+wRa1] 0-0-0 (d1=wR)
2.Sf3 Rd3 3.Sg1 Tixg1
4.Tixd3(d3=bK,g1=wB) Qc2#
Extended notation: 1... 0-0-0
2.Sh4-f3 Rd1-d3 3.Sf3-g1 Bd4xg1+
4.Ke4xd3 Qa4-c2#

1...Qa3 2.Sg2+ Tixg2 3.TI~
Qa1 4.TIxa1[+wRa1] 0-0
(g2=wR,f1=wR,a1=bK)#
Extended notation: 1... Qa4-a3
2.Sh4-g2+ Rb2xg2+ 3.Kc1-b1
Qa3-a1+ 4.Kb1xa1 0-0#

Author: In both solutions, one of the
TIs is the castling rook, and one the
white piece capturing the knight.
The capturing black TI therefore has
to be the bK.

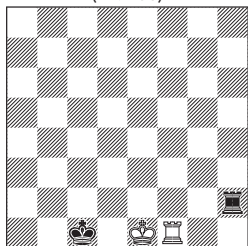
In the 1st solution, the bK has to
move diagonally in B4; otherwise,
Black would have left him in a check

in B3. This means that it has to have come from e4, where it was protected from the wQ by wBd4.

In the 2nd solution, the white queen's dominance of the south-west corner means that the bK has to come from c1 where it was protected by wRb2.

Crisan: Not surprisingly, nobody solved this problem. One of the best compositions featuring Total Invisibles I have ever seen. Can anyone manage to create a sound long helpmate ending with two castling mates?

F1633 Sébastien Luce
C+ (France)



H#3.5 2 Sols (2+2)
Einstein

1...Rf6=B 2.Rb2=B Ke2 3.Ba1=S Kd3 4.Kd1 Bxa1=R#

1...Rf5=B 2.Kb2 Kd1 3.Ka1 Kc1 4.Ra2=B Bc2=S#

Author: Two ideal mates by Rook and more surprisingly by Knight, thanks to the condition.

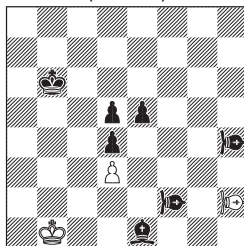
Oikawa: The difference between moving to the f5 square and moving

to the f6 square. Einstein Chess is one of my favorite conditions, so I enjoyed it.

Sunouchi: It's friendly to enjoy solving in the hard condition of Einstein.

Crisan: An excellent work suitable both for solving and attracting new composers to our beloved fairy world. Wish I receive more such originals!

F1634 Mykola Vasyuchko
C+ Mykhailo Galma
(Ukraine)



H#5.5 (3+7)
Vao h2 f2 h4

1...VAg1 2.Kc5 VAXd4 3.VAfg3 VAg1
4.Kd4 VAh2 5.VAf2 Kc2 6.VAhg3
VAg1#

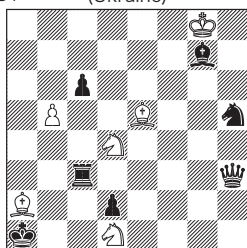
Authors: Kozhakin theme, Kniest theme, Klasinc theme, the return of white and black Vao.

Oikawa: White Vao's move is interesting.

Sunouchi: Black Vao should be fixed humorously on the diagonal line.

Crisan: Who will be the first to show a similar complex using Pao instead of Vao?

F1635 Mykola Vasyuchko
C+ (Ukraine)



HS#3.5 2 Sols (6+7)

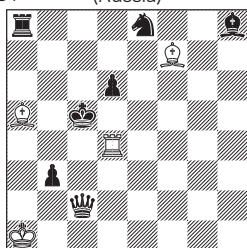
1...Qf1 2.Kh7 Qxb5 3.Bg8 Qb1+
4.Sc2+ Qxc2#
1...Qd7 2.Bb1 Qa7 3.Bh7 Qa2+
4.Sb3+ Qxb3#

Oikawa: The long trip of bQ and wB.
It's also good that the final positions
of wK and wB are swapped.

Sunouchi: Black queen has long trips
to take far shots beside his majesty.

Crisan: I expected to learn how
solvers think of the static pin of
bRc3: is that a nice embellishment
to the overall contents or fictitious
strategy?

Georgy Evseev, Valery Gurov
F1636 Dmitry Turevsky
C+ (Russia)



HS#4 (4+7)
b) bSe8→b8

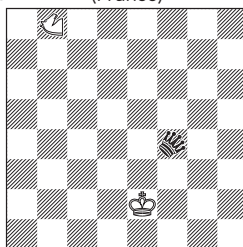
a) 1.Bd5 Sf6 2.Ra4 Sd7+ 3.Bc3 Sb6
4.Ra5+ Rxa5#
b) 1.Be8 Sa6 2.Bc3 Sc7+ 3.Ra4 Sd5
4.Bd4+ Bxd4#

Authors: Two white pinned pieces
are indirectly unpinned and then
pinned again exchanging their pin
lines.

Sunouchi: I cautiously reconfirmed
discovered checks and pin-mates.

Crisan: Love at first sight! The
authors found a superb setting for
showing this challenging theme on
which I also worked (G38 from FIDE
Album 2019-2021).

F1637 Sébastien Luce
C+ (France)



HS#6 2 Sols (2+1)

Circe
Zebra b8
Attractor Queen f4

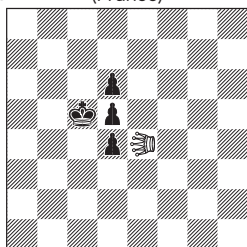
1.Kd3 AQe5 2.Kc4 AQd6 3.Zd5
AQxd5(Zd8)+ 4.Kb4 AQd7 5.Zb5
AQc6 6.Ka5 AQxb5(Zb8)#
1.Ke1 AQd6 2.Zd5 AQxd5(Zd8)
3.Zb5 AQxb5(Zb8) 4.Zd5 AQc5 5.Zf2
AQe3+ 6.Kf1 AQxf2(Zf8)#

Author: The Zebra leads Attractor

Queen to destination, the forced capture of Zebra in b5 (with white King in a5) or f2 (with white King in f1). Model mates in chameleon echo 90°. The Attractor Queen cannot be captured at the end because of the Circe rebirth on b1 or f1.

Crisan: Sunouchi reports the dual 5...AQd4. Waiting for the composer to confirm this dual.

F1638 Sébastien Luce
C+ (France)



H=6 (1+4)
b) Rotate 270°
Circe Plus
Locust e4

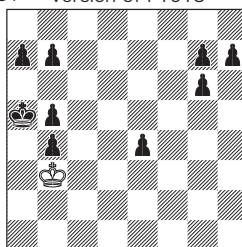
a) 1. Kb5 Le4-e5xc5[d7]+ 2.dxc5[Lc8] Lxc5-c4[c7]+ 3.Kb6 Lxc7-c8[c7] 4.Kc5 Lxd7-e6[d7] 5.d5 Lxd5-c4[d7]+ 6.Kd6 Lxd4-e4=
b) 1.Ke7 Le4xf5-g6[f7] 2.f5 Lxf5-e4[f7] 3.d4 Ld5xd4-d3[d7] 4.d6 Lxd6-d7 5.Kf6 Lxf7-g7[f7] 6.Ke6 Lxe5-d4[e7]=

Author: Locust Rundlauf in a) and chameleon vertical mirror echo with a surprising rotation twin. It seems the first example in Winchloe. In the final picture, white Locust

pins "by the back" c7 pawn and controls c5 in a), pins f7 pawn and controls f5 in b) with its indirect action on the central square.

Crisan: Nobody could solve this problem.

Slobodan Saletic, Udo Marks
F1639 (Serbia & Germany)
C+ Version of F1013



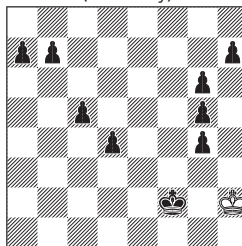
H=10.5 (1+9)

1...Kc2 2.h5 Kd2 3.h4 Ke3 4.h3 Kf4 5.g5+ Kxg5 6.g6 Kxg6 7.h2 Kf5 8.h1=R Kxe4 9.Rh6 Kd3 10.Ra6 Kc2 11.b6 Kb3=

Sunouchi: Promoting on the h-file makes it in time unbelievably.

Crisan: An intriguing wK Rundlauf c2-d2-e3-f4-g5-g6-f5-e4-d3-c2 in 9 moves!

F1640 Udo Marks
C+ (Germany)



H=11.5 (1+9)

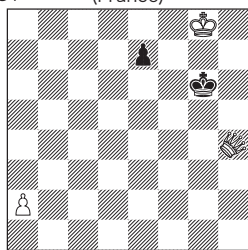
1...Kh1 2.Kg3 Kg1 3.a5 Kf1 4.a4
Ke2 5.a3 Kd3 6.a2 Kc4 7.b5+ Kxb5
8.a1=R K:c5
9.Rh1 Kxd4 10.Rh6 Ke3 11.Kh4 Kf2
12.Kh5 Kg3=

Author: Kindergarten-Problem, Rex
Solus Excelsior, Under-Promoted.

Sunouchi: Same as F1639,
promoting on the a-file leads to the
solution.

Crisan: Here the wK steps on 12
different squares, which might be a
task for Kindergarten problems.

F1641 Sébastien Luce
C+ (France)



H==7 (3+2)
Attractor Queen h4

1.e5 a4 2.e4 a5 3.e3 a6 4.e2 a7
5.e1=AQ a8=AQ 6.AQg3 AQb8
7.AQe5 AQf8==

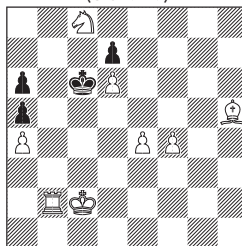
Author: "Excelsior rhymes with
... Attractor Queen!" Here we see
a double Excelsior to this piece
in tanagra to reach ...a double
stalemate. Also black pawn Rundlauf
e5 to e5. The three Queens
participate in the final picture: f6,

f5, g5 h5, h6 are prohibited to black
King by the two white AQ. h8 for
white King is controlled by AQe5.

Sunouchi: Finally immovable
attractor-queens complete
stalemates.

Crisan: Now that's a perfect
synthetic description of problem's
content, Seiichiro!

F1642 Ľuboš Kekely
C+ (Slovakia)



SH=26 (8+4)

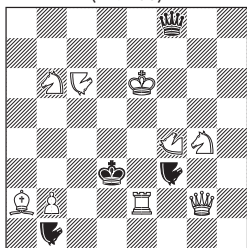
1.Kc5 2.Kd4 3.Ke3 4.Kxf4 5.Kg5
6.Kxh5 7.Kg6 8.Kf7 9.Ke8 10.Kd8
11.Kxc8 12.Kd8 13.Ke8 14.Kf7
15.Ke6 16.Kxd6 17.Kc5 18.d5
19.dxe4 20.e3 21.e2 22.e1=R
23.Re3 24.Rb3 25.Kb4 26.Kxa4
Rxb3=

Author: Meredith. Long walk of black
king. Excelsior. Minor promotion.

Sunouchi: The goal is near the start,
but his road has many histories.

Crisan: bPa6 prevents an immediate
stalemate 1...Rb5=. Is anyone able
to add a set play to this charming
setting?

F1643 Sébastien Luce
C+ (France)



SS#5 2 Sols (9+4)
Zebra f4
Nightrider c6 b1 f3

1.Zc2 2.Bxb1 3.Kd5 4.Re6 5.Ze5+
Nxb1#

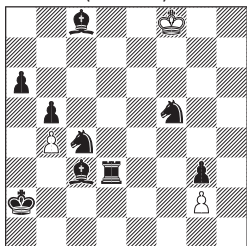
1.Se3 2.Qxf3 3.Ke5 4.Be6 5.Sed5+
Nxf3#

Author: Zilahi with the creation of white battery on the diagonal b1-h7 or the third rank. Selfblocks in d5-d6 or e5-d6.

Sunouchi: Fairy pieces brighten up thrilling moves including Zilahi.

Crisan: Each white move enables the next one. This effect significantly enhances the overall artistic impression.

F1644 Ľuboš Kekely
C+ (Slovakia)



SS#28 (3+9)
Bicolores

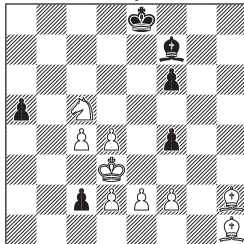
1.Kf7 2.Kg6 3.Kg5 4.Kf4 5.Ke4
6.Kxd3 and up 7.Ke4 8.Kd5 9.Kc6
10.Kc7 11.Kxc8 and down 12.Kb7
13.Kxa6 14.Kxb5 15.Ka4 16.b5
17.b6 18.b7 19.b8=Q 20.Qxg3
21.Qxc3 22.g4 23.gxf5 24.f6 25.f7
26.f8=Q 27.Qfc5 28.Qb2+ Sxb2#

Author: Meredith. Walk of white king with returns.

Sunouchi: I' m not sure what is illegal in the condition of Bicolores.

Crisan: The initial game starting position would be illegal under Bicolores.

F1645 Alberto Armeni
C+ (Italy)



PSH#5 (9+6)
Circe

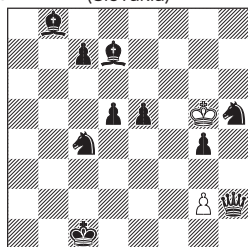
1.c1=R 2.Rxc4[+c2] 3.Bg6+ e4
4.fxe3 ep.[+e2]+ Kxc4[+Ra8] 5.0-0 Bb7#

Author: Valladao.

Sunouchi: It' s a wonderful composition to achieve Valladao smoothly.

Crisan: One can only admire the author' s creativity. Hats off!

F1646 Ľuboš Kekely
C+ (Slovakia)

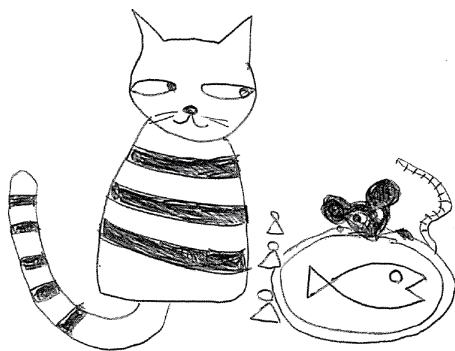


PSS=27 (2+10)
Bicolores

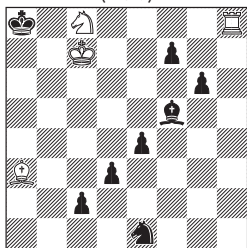
1.Kg6 2.Kf7 3.Ke7 4.Kxd7 and
back 5.Ke6 6.Kf5 7.Kxg4 and back
again 8.Kf5 9.Ke6 10.Kxd5 11.Kxc4
12.Kb3 13.Ka2 14.Ka1 15.g4
16.gxh5 17.h6 18.h7 19.h8=Q
20.Qh6+ Kd1 21.Kb1 22.Qh5+
Ke1 23.Kc1 24.Qxe5+ Kf1 25.Kd1
26.Qxc7 27.Qf4+ Bxf4=

Crisan: Nobody could solve this problem. After a (too?) long introduction, there is an interesting systematic movement of both Kings on the 1st line.

Only two solvers this time, but their enthusiastic comments compensate. Congratulations to Seiichiro who managed to comfortably win with 70 out of 90. Good solving skills displayed by Hironori (20 points) in a rather difficult set of originals.



R399 N.Shankar Ram
(India)



-2 & #1 (4+8)
Pacific Retractor

Retros

Retro Editor

Naoki Matsuzaki (Japan)

Judge 2025-2026

Jorge Lois (Argentina)

☆ This issue features one original problem: a Retractor. Since this problem uses orthodox rules, I encourage even those who usually avoid AntiCirce problems to give it a try.

R399: No captures have taken place in the last 3 plies (wbw) and the play is antagonistic. Please take care not to overlook Black' s replies.

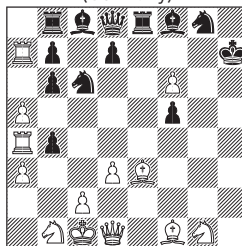
Your solutions and feedback are most welcome.

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

<https://forms.gle/MxGZRuQade6icz5W7>

Issue 110

R392 Silvio Baier
C+ (Germany)



Proof Game 27.5 (13+13)

1. e4 f5 2. e5 Sf6 3. exf6 e5 4. h4 e4 5. h5 e3 6. h6 e2 7. hxg7 h5 8. Rh3 h4 9. Ra3 h3 10. g8=Q h2 11. Qb3 h1=S 12. Qb6 axb6 13. Ra7 Sxf2 14. a4 Sg4 15. a5 Sh6 16. Ra4 Ba3 17. d3 0-0 18. Be3 Re8 19. Kd2 e1=B+ 20. Kc1 Beb4 21. g4 Bf8 22. g5 c5 23. g6 Sc6 24. g7 Kh7 25. g8=R Rb8 26. Rg4 Sg8 27. Rb4

cx b4 28. bxa3

White has captured Black pieces on a3 and f6, while Black has captured White pieces on b6 and b4; in addition, one White and one Black P have been captured without moving. The bR on e8 cannot have come via e1=R-e8?, as this would have interfered with the wB on e3 and the wK. Therefore, it must have come from f8 after castling. The original bB and bS have been captured, and after the bP promotes on h1 and e1, the promoted pieces return to their original squares. Since the bP from h7 advances straight ahead, the wPs from the g- and h-files must promote on g8, and the promoted pieces are then captured. With two White Ceriani-Frolkins and two Black Pronkins, the problem achieves a mixed AUW.

Author: CF(Q,R) & PR(b,s)

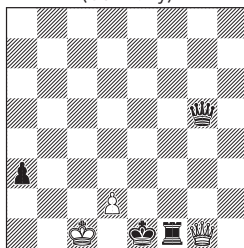
☆ As in the previous issue, this problem also features a combination of two CFs and two PRs, whereas the previous one used White pieces only, and this one employs both White and Black. For more on this theme, please refer to the articles below.

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). URL: https://dieschwalbe.de/hefte/schwalbe_250A_August_2011.pdf

R393 Andreas Thoma
(Germany)



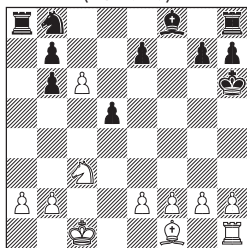
-2 & S#1 (3+4)
Proca Retractor
AntiCirce Cheylan

-1. e2xSd3(Pd2) Sf4-d3++ -2.
f3xBc4(Pe2) & 1. Qe3+ Se2#

First, retract the double check by the S and Q, then aim the bBe4 towards b1 and give check with the wQ. If the bS moves, the wQ cannot capture it because of the bQg5, and it is mate.

Sunouchi: Exciting battle in few moves for a counter-punch of pin-mate

R394 Paul Răican
(Romania)



PSH-dia 19 (11+11)
Take & Make

1. Sf3 2. Se5 3. Sxd7-d6+ Kd7 4. Sc4 5. Sb6+ Kc6 6. c4 7. Qb3 8. Qf3+ Qd5 9. cxd5-d8=R+ axb6-d5 10. Qf6+ Sxf6-c3 11. dxc3-b5+ Kb6 12. Be3+ c5 13. bxc6 e.p. -c5+ Kb5 14. Sc3+ Kc4 15. 0-0-0 16. Rd4+ Kxd4-h4 17. Bg5+ Kxg5-h6 18. Rxc8-e6+ fxe6-b6 19. c6

Author: Valladolid with promoted piece captured

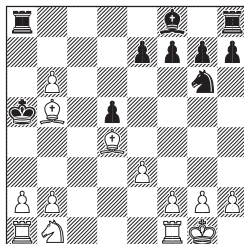
☆ The intended solution was a Valladolid, combining castling, en passant, and promotion, but unfortunately it was cooked. I apologise for the inadequate checking. The author has provided a corrected diagram.

Cook! (by Dmitrij Baibikov)

1. Sf3 2. Se5 3. Sxf7-f6+ Kf7 4. Sxg8-h6+ Ke6 5. c4 6. Qa4 7. Qxa7-a6+ Ke5 8. Qe6+ dxe6-b6 9. d4+ Qxd4-d5 10. Sc3 11. Sg4+ Bxg4-e3 12. Bxe3-f4+ Kxf4-h6 13.

Rd1 14. Rxd5-d6+ cxd6-d5 15. c5 16. c6 17. Kd1 18. Kc1

R394c Paul Răican



PSH-dia 20 (13+10)
Take & Make

1. Sf3 2. Se5 3. Sxd7-d6+ Kd7 4. Sc4 5. Sb6+ Kc6 6. c4 7. Qb3 8. Qf3+ Qd5 9. cxd5-d8=R+ axb6-d5 10. Qf6+ Sxf6-c3 11. dxc3-b5+ Kb6 12. Be3+ c5 13. bxc6 e.p. -c5+ Ka6 14. Bd4 15. e3+ b5 16. cxb6 e.p. -b5+ Ka5 17. Rxc8-a6+ Sxa6-g6 18. b6 19. Bb5 20. 0-0

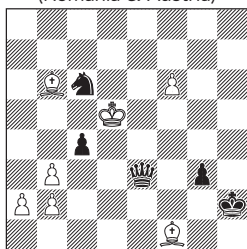
Scores

- Dmitrij Baibikov 5 + 5 + 5 = 15
- Seiichiro Sunouchi 0 + 5 + 0 = 5

Correction of R361

from PP104/2023

R361c
Vlaicu Crisan
Klaus Wenda
(Romania & Austria)



-22 & #1 (7+5)
Proca Retractor
AntiCirce

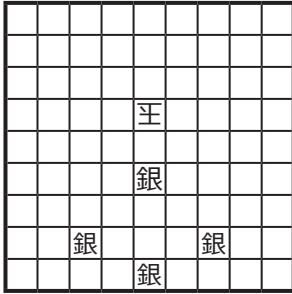
- 1.Kd4-d5 Sd8-c6+
- 2.Kd3-d4 c5-c4+
- 3.Bf3xBe2(>Bf1) Bd1-e2+
- 4.Ke2-d3 Bc2-d1+
- 5.Pb5xPa5(>Pa2) ep. a7-a5 (1st)
- 6.Kd3-e2 Bd1-c2+
- 7.Ke2-d3 Bc2-d1+ (2nd)
- 8.Kd3-e2 Bd1-c2+
- 9.Ke2-d3 Pd2-d1=B+ (forced,
- 9...Bc2-d1??)
- 10.Ke1-e2 Pd3-d2+
- 11.Ke8xRf8(>Ke1) Rf7-f8+
- 12.Kd7-e8 Rf8-f7+
- 13.Pa6xRb7(>Pb2) (1st) Rb8-b7+
- 14.Kc8-d7 Rb7-b8+
- 15.Kd7-c8 (2nd) Rb8-b7+
- 16.Kc8-d7 Rb7-b8+
- 17.Kd7-c8 (3rd) Pc7-c5+ (forced
- due to Pb5xPc5(>Pc2) ep.
- possibility; 1st)
- 18.Ke8-d7 Rf7-f8+
- 19.Kd7-e8 Rf8-f7+ (2nd)

- 20.Ke8-d7 Rf7-f8+
- 21.Kd7-e8 Qe7-e3+ (forced,
- 21...Rf8-f7??)
- 22.Bg2-f3 & 1.Bg1#

Three draw pendulums, two started by Black and one started by White, in a Meredith setting:

- The first draw pendulum serves for putting the wK on its rebirth square, but closes the wBb6 diagonal (AntiZielElement)
- The second draw pendulum, started by White, removes the obstacle (bPc5) and provides the necessary tempo for the third draw pendulum. This draw pendulum is based on a virtual en passant possibility
- The third draw pendulum decoys the bQe3 and opens the wBb6 diagonal for the mate

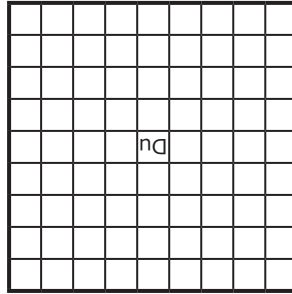
U386 DEGUCHI Nobuo



▲なし

H#11 2 sols

U387 KOMAI Mei



▲ Ze

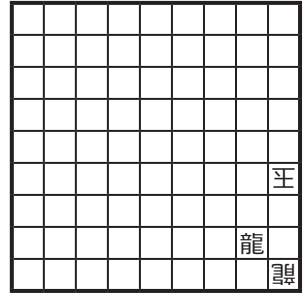
T#1

Superposition

Du=Royal Dummy

Ze=Zero

U388 KOMAI Mei

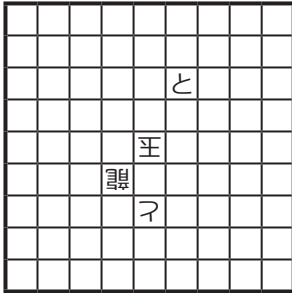


▲香香

T#3

Superposition

U389 Sengyotei



▲ Mo

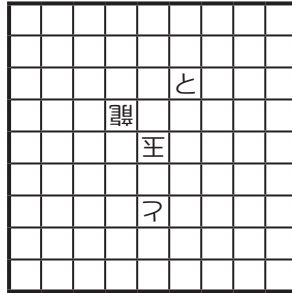
H#7

Koko

Super Andernach

Mo=Moose

U390 Sengyotei



▲ Ea

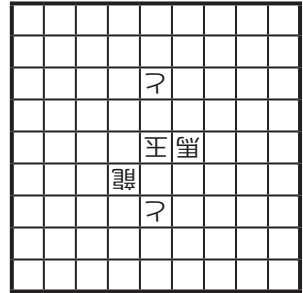
H#7

Koko

Super Andernach

Ea=Eagle

U391 Sengyotei



▲ Sp

H#7

Koko

Super Andernach

Sp=Sparrow

U392 HASHIMOTO Satoshi

皇		銀	金	王	金	銀	圭	皇
と	延	圭					角	
香	歩	歩		圭	歩	歩	歩	
	龍			歩				
	歩							
	歩	角	歩	歩	歩	歩	歩	歩
				玉				
		銀	金		金	銀	桂	香

▲歩歩 △歩

PG 33

U393 HASHIMOTO Satoshi

皇	桂	銀	金	王	金	銀	桂	皇
							角	
歩	歩	歩	歩	桂	歩	歩	歩	歩
				歩				
				歩				
		歩						
歩	歩				歩	歩	歩	歩
銀	角					飛		
香		銀	金	玉	金	銀	桂	香

▲歩歩歩 △なし

PG 23

U394 UEDA Yoshikazu

馬	銀		延					
龍	と		◆		玉			
		◆						
	◆	王	歩					
		◆	歩	母				
			桂					
	桂							

▲なし △なし

HS#146

91 馬 and 81 銀 are
uncapturable

◆ =Pyramid

Shogi

Editor

IZUMI Masataka (泉正隆)

Judge 2024-2026

TACHIOKA Hajime (太刀岡 甫)

★ This issue features nine problems.

★ U386 is a helpmate by DEGUCHI Nobuo. Since it has two solutions, please provide both 11-move mating sequences.

★ U387 and U388 are compositions by KOMAI Mei. “Superposition” is a fairy condition devised by Komai, in which multiple pieces may coexist on a single square. Once you understand the rule, both U387 and U388 should be easy. Komai’s explanation of Superposition and sample problems can be found in WFP No.202 (pp.87–88), so please refer to it as well:

<https://tsume-springs.com/web-fairy-paradise/WFP202.pdf>

Incidentally, I have also composed sample problems using Superposition. Please take a look if you are interested:

<https://tsume-springs.com/?p=1908>

★ U389–U391 form a series by Sengyotei. The stipulations and conditions are the same across the three problems, but the setup and the fairy pieces used differ. Koko and Super Andernach can be

relatively challenging to grasp, so I have prepared one example problem for each; please refer to them as needed.

★ U392 and U393 are proof games by HASHIMOTO Satoshi. Starting from the standard shogi opening position, determine the sequence that reaches the specified diagram in the specified number of moves. The solution to Hashimoto’s composition (U378) presented in Issue 110 is published in this issue, so please have a look at that as well.

★ U394 is a helpselfmate by UEDA Yoshikazu. Please note that only 91 馬 and 81 銀 are uncapturable units.

★ To reduce both the workload and the risk of errors in the English translation, I have changed the notation of moves starting with this issue. For details, please refer to “Notation” below.

★ 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.

- 24 金 (15): The Gold at 15 moves to 24. It is not specified whether it captures a piece or not.
- 24 金 打 : The Gold is dropped on 24.
- 13 香 成 (19): The Lance at 19 moves to 13 and promote.
- 13 香 生 (19): The Lance at 19 moves to 13 and does not promote.
- 同馬 : The horse captures the piece that the opponent moved in the previous move.

In the following example, moves are separated by “,”. The final phrase “迄 3 手” indicates that the total length of the solution is three moves.

23 桂打, 13 歩(12), 21 馬(31) 迄 3 手.

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.

Koko: A move is allowed only if the destination square is adjacent to at least one occupied square (isolation prohibition). This applies to checks: a King is not considered to be in check if capturing it would make the capturing piece isolated.

Super Andernach: Any piece other than the King changes side when a move other than a drop is completed.

[Notes]

- The side-change is considered part of the same move.

- The side-change takes place after the promotion choice, and promotion is chosen by the side to move.

- If a side-change would result in an illegal doubled Pawn, the move is treated as a normal move without any side-change.

- When a side-change occurs, the piece movement is written with “転” added, for example: “45 飛成転 (41)”.

Checkless: Neither side may give check unless the check is also mate.

Take&Make: After a capture, the capturing unit must immediately make a further non-capturing step in the manner of the captured unit, completing both actions as a single move. Captures are not allowed if no further step is possible. The definitions of check and mate follow the standard rules.

[Notes]

- If the definitions of check or mate are altered, the condition is referred to as K-Take&Make.

- A capture and a further step are considered a single move.

- The destination square is chosen after the capture.

- Promotion is allowed if any of the current square, the capture square, or the destination square lies within the promotion zone from the moving side's perspective.

Superposition: Multiple pieces,

regardless of side, may coexist on a single square.

[Notes]

- Riders (such as the Rook, Bishop, and Lance) cannot pass over a square that contains one or more pieces.

- It is permitted to drop a piece from the hand onto a square that already contains other pieces.

- Captures occur in the usual way: when a moving piece arrives on a square containing enemy pieces.

- When moving a piece onto a square that contains one or more enemy pieces, the player chooses for each enemy piece whether to coexist with it or to capture it.

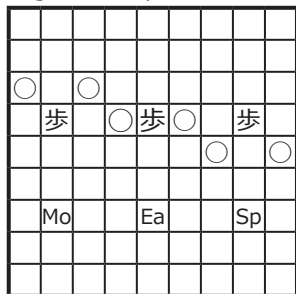
Zero (Ze): A piece that moves to its current square. (0,0)-Leaper.

Moose (Mo): A variant of the Grasshopper that moves on queen lines any distance to reach a hurdle and then a single step beyond it, changing direction by 45°.

Eagle (Ea): A variant of the Grasshopper that moves on queen lines any distance to reach a hurdle and then a single step beyond it, changing direction by 90°.

Sparrow (Sp): A variant of the Grasshopper that moves on queen lines any distance to reach a hurdle and then a single step beyond it, changing direction by 135°

< Squares controlled by Moose, Eagle, and Sparrow >



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

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.

Uncapturable unit: A piece that cannot be captured.

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.

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

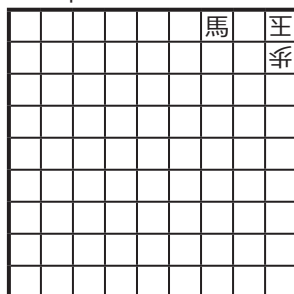
n sols: A problem format where there are multiple solutions, and the goal is to find n solutions.

Twins: A problem with more than one setting, each differing from the others in only a very small respect.

Proof Game: A type of problem that asks for a sequence of moves, from a shogi starting position, to reach a given position in a specified number of moves..

Examples

Example 1 IZUMI Masataka

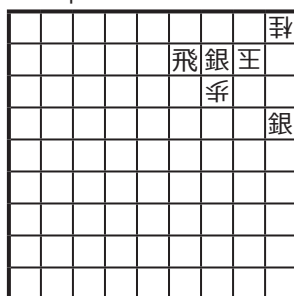


▲桂

T#3

Koko

Example 2 IZUMI Masataka



▲歩 △なし

H#3

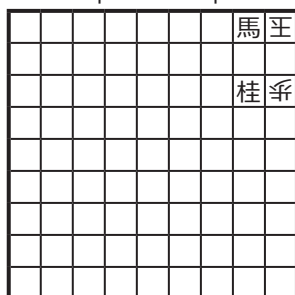
Super Andernach

Solutions to Examples

Example 1

23桂打, 13歩(12), 21馬(31) 迄3手.

< Example 1 final position >

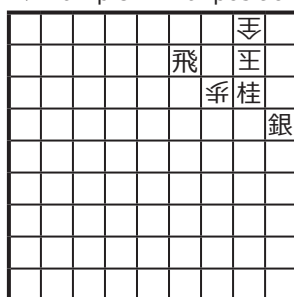


In an ordinary Tsume Shogi, 23 桂打 could mate, but under Koko there is a defensive move 13 歩 (12). The move 11 桂成 (23), which would capture the King, is illegal because it violates Koko's isolation prohibition. However, 21 馬 (31) mates. This move does not deliver check by the Horse itself; rather, it activates the Knight's check. Because of the isolation prohibition, the King cannot capture 21 馬. Moves such as 12 玉 (11) and 22 玉 (11) are impossible because the King would be captured by the Horse. Note that 31 馬 is isolated in the initial position, but unless otherwise specified, initial positions are not required to be legal in Tsume Shogi.

Example 2

23 歩打, 同桂転 (11), 21 銀成転 (32) 迄3手.

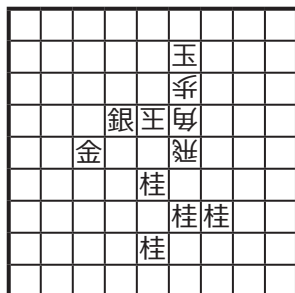
< Example 2 final position >



▲なし △歩

Gote has no pieces in hand. The first move 23 歩打 is a drop, so no change of allegiance occurs. When this Pawn is captured by the Knight, the piece 23 桂 becomes an attacking piece after the capture. Through this exchange, Gote's King can no longer move to 11 or 31. The final move is 21 銀成転 (32), which delivers a discovered check. Gote has only a Pawn in hand, but 32 歩打 is illegal because it would be two pawns on the same file. The move 32 全転 (21) as a moving interposition is illegal because it would expose Gote's own King to check. If the final move were 21 銀生転 (32) instead of 21 銀成転 (32), then a moving interposition 32 銀転 (21) would be possible, and the position would not be mate.

U372 SHIMADA Haru



H#3 3sols

迄3手，

迄3手,

汔3手.

				玉			
				糸			
		銀	王	母			
		並					
			桂	桂			
				桂	桂		

					玉		
				全	系		
				王			
		金			謎		
			毎	桂			
					桂	桂	

				玉			
				糸			
		金	王	母			
			延				
			桂				
				桂	桂		
			桂				

Sunouchi: Now even shogi enthusiasts can enjoy Cyclic Zilahi. The Twin Kings give it a chess-like flavor.

Nakajima: The pieces used on the first and third moves feel nicely cyclic.

Sugawa: Each solution contains a sacrifice just like those in orthodox tsume-shogi, which is very pleasant.
Yoshida: It's a pity that a non-help-play appears in the 1st solution.

Kosaka: Three solutions (AB/BC/CA). It would be even nicer if all second moves were 同飛, or 同角 / 同飛 / 同玉 — which the composer has probably considered.

★ A Zilahi is a theme in which a piece that is captured in one phase mates in the other, and vice versa. In this problem, the Gold is sacrificed and the Knight mates / the Knight is sacrificed and the Silver mates / the Silver is sacrificed and the Gold mates, forming a cycle.

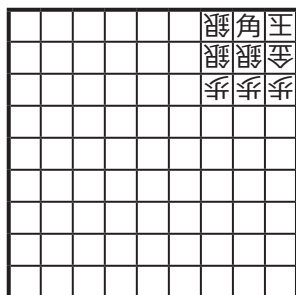
This type of Zilahi is called a Cyclic Zilahi.

★ I also felt that the lack of intention in the second moves stands out a little, but improving this would likely be quite difficult.

★ It may also be possible to construct the idea as an orthodox tsume-shogi rather than as a helpmate. For example, here is an instance (Problem 21 from the 9th "Three-Move Festival"):

<https://kazemidori.fool.jp/?p=24538>

U373 DEGUCHI Nobuo

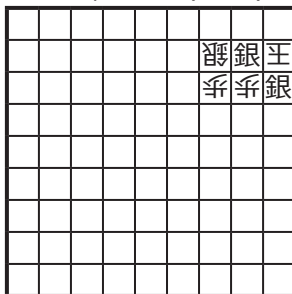


▲金

H#19

12 角成 (21), 同玉 (11),
11 金打, 同玉 (12),
21 金打, 12 玉 (11),
22 金 (21), 同玉 (12),
11 銀打, 21 玉 (22),
22 銀生 (11), 12 玉 (21),
13 銀生 (22), 21 玉 (12),
22 歩打, 同銀 (31),
同銀生 (13), 12 玉 (21),
13 銀打 迄 19 手.

< Final position (U373) >



Sunouchi: A dense setup, smooth progression, sacrifices, non-promotion of Silver — truly a treasure box of entertainment.

Oikawa: Is the idea that the initial 3 × 3 cluster turns into a 2 × 3 formation in the final position?

Nakajima: So you use 13 歩 to gain the Silver — I see.

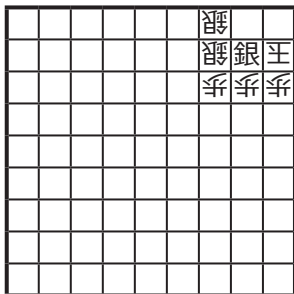
Yoshida: Fighting within a confined space. Obtaining the Pawn is the key.

Sugawa: So going after 32 銀 doesn't work. You got me there.

★ If Sente keeps giving checks while

ensuring that Sente does not run out of material, the play up to the 12th move 12 玉 (21) proceeds smoothly.

< Position after the 12th move (12 玉 (21)) >

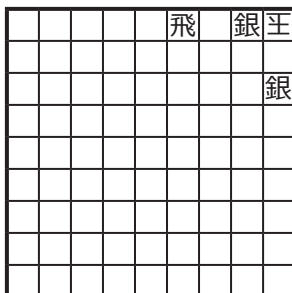


▲なし

★ From there, if one tries to capture the Silver with moves like 21 銀 生 (22), 22 玉 (12), 32 銀 成 (21), the position cannot be resolved within the stipulated number of moves. In the diagram above, the clever route is to play 13 銀生 (22) to capture the Pawn, then after 21 玉 (12), drop 22 歩 and go after 31 銀.

★ Both the initial position and the final position form dense clusters.

U374 KOMAI Mei



▲なし

T# 1

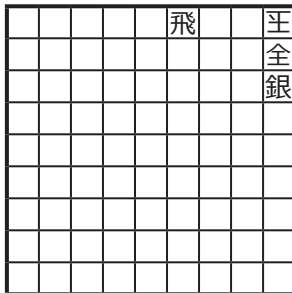
Take & Make

b) 13 銀→ 23

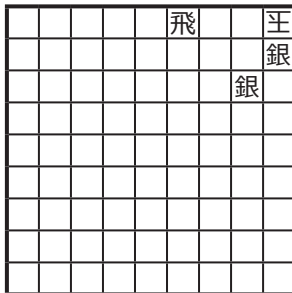
a) 12 銀成 (21) 迄 1 手 .

b) 12 銀生 (21) 迄 1 手 .

< Final position (U374 a)) >



< Final position (U374 b)) >



Composer: The promotion or non-promotion of the Silver changes depending on the arrangement.

Oikawa: The same Silver moves to the same square, yet the promotion choice differs — the idea is to prevent the King from escaping into the Silver's belly. A perfect introduction to Take & Make.

Sunouchi: Indeed, very few solvers would notice the difference in promotion choices without guidance.

Yoshida: Checking the controls and confirming mate seems likely to cause confusion.

Kosaka: I struggled a bit because I wasn't fully clear on the rule details. Specifically:

① that after capturing a piece, the capturing unit then moves "as the captured side's piece,"

② that in this diagram the move 12 同玉 is itself legal,

③ that even when a promoted Silver is captured, it then moves as a Silver.

Without these written somewhere, solving becomes difficult (and my apologies if you did explain them elsewhere). As for the composition itself, it is ideal as an illustrative example for explaining the rules.

★ In a), 12 銀生 (21) does not mate because 同玉 / 23 玉 is possible. By contrast, 12 銀成 (21) does mate. For the King to capture the promoted

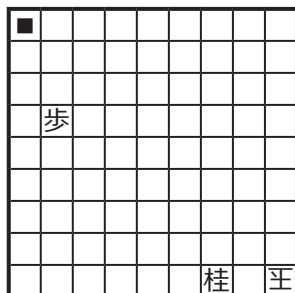
Silver, it must be able to make an additional non-capturing move after capturing it. After the King takes 12 全, the possible landing squares would be 11, 21, 22 and 13, but 11, 21 and 22 are covered by Sente's pieces, and 13 is occupied, so the King cannot make the required additional move. Therefore, the King cannot take 12 全, and the position is mate.

★ In b), 12 銀成 (21) does not mate because 同玉 / 13 玉 is possible. By contrast, 12 銀生 (21) does mate. After the King captures 12 銀, the possible landing squares would be 11, 21 and 23, but 11 and 21 are controlled by 41 飛, and 23 is occupied, so the King cannot make the additional move.

★ Silvers are truly fascinating pieces.

★ Although I prepared two example problems when presenting the composition so that solvers could understand the details of Take & Make, the wording of the rule explanation itself is still difficult to understand, so I would like to work on a revised version.

U375 HARA Atsuo



▲金 △桂

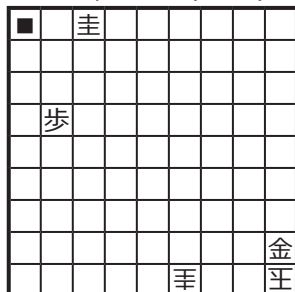
T#10

Gote Moves First

■ =Imitator

81 桂打 , 18 金打 ,
73 桂 (81)[I83], 47 桂 (39)[I91],
65 桂 (73)[I83], 55 桂 (47)[I91],
57 桂生 (65)[I83], 63 桂生 (55)[I91],
49 桂成 (57)[I83], 71 桂成 (63)[I91]
迄 10 手 .

< Final position (U375) >



▲なし △なし

Composer: A series of four consecutive leaps by both Knights.

Sugawa: I tend to think Imitator

problems are difficult, but I' m glad to see such an easy and enjoyable composition.

Yoshida: Mutual four-step Knight leaps by both sides.

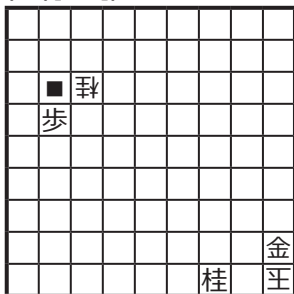
Oikawa: Both Knights make four leaps! A splendid work that achieves a clear sequence with a clean and simple setup.

Sunouchi: It' s interesting how the two sides keep shifting the Imitator as they trade responses.

★ In the initial position, the King occupies the lower-right corner and the Imitator the opposite upper-left, leaving the King with no legal moves. If it were Sente' s turn, a simple drop such as 29 金打 or 18 金打 would give mate. Gote must find a way to escape from this threat by using his Knight in hand. For instance, if Gote plays 92 桂打 , then 18 金打 is no longer check. However, Gote still cannot avoid mate by 29 金打 .

★ The first move is 81 桂 打 . Since 29 金打 is not check now, Sente has no choice but to play 18 金打 . Then, Gote can get his King out of check by 73 桂 (81)[I83] thanks to 74 歩 .

< Position after the 3rd move (73 桂 (81)[I83]) >



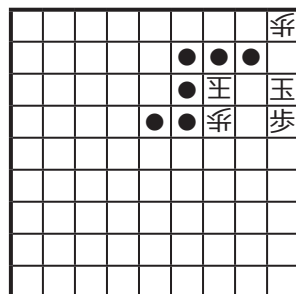
▲なし △なし

★ Sente plays 47 桂 (39)[I91], shifting the Imitator to the corner to restrict the King's mobility while reactivating the checking effect of 18 金. Gote counters with 65 桂 (73) [I83], bringing the Imitator back in front of 84 歩 to neutralize the check again. Sente replies with 55 桂 (47) [I91]. The sequence continues with 57 桂 生 (65)[I83] and 63 桂 生 (55) [I91], but this exchange cannot last forever. Because the board is finite, Gote eventually must promote with 49 桂 成 (57)[I83]. As a result, after 71 桂 成 (63)[I91], there is no remaining way to bring the Imitator back to 83, and the position is mate. A delightful composition making fine use of the Imitator.

★ Please note that the published diagram contained an error: the King on 19 was mistakenly shown as Sente's piece. I sincerely apologize to the composer, Hara-san, and to

all solvers.

U376 HARA Atsuo



▲歩 △なし

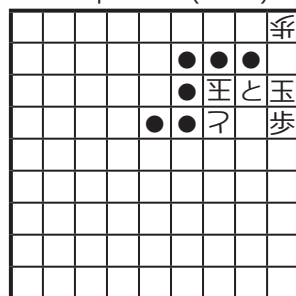
H#13

Checkless

● =Boulder

29 歩打, 35 歩 (34),
28 歩 (29), 36 歩 (35),
27 歩 (28), 37 歩成 (36),
26 歩 (27), 36 と (37),
25 歩 (26), 35 と (36),
24 歩 (25), 34 と (35),
23 歩成 (24) 迄 13 手.

< Final position (U376) >



▲なし △なし

Composer: The theme is a distant Pawn drop to gain tempo.

Sugawa: The first move makes me want to say, "a distant Pawn drop."

Oikawa: A fine adjustment to enable 23 歩成 with the King's head blocked. It's interesting how the blocking piece turns into a token.

Yoshida: The Pawn is dropped on the bottom rank to keep the timing aligned.

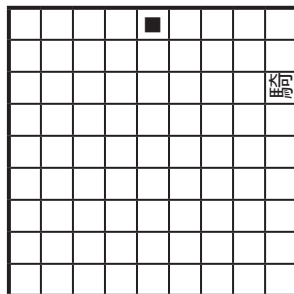
Sunouchi: A kind design that impresses beginners who tend to be puzzled by Checkless.

★ If Sente were allowed to play twice in a row, he could simply play 24 歩打 and promote it for mate. In reality, however, there is no good waiting move after 24 歩打, so Gote is forced to play 35 歩 (34), which opens up the square 34. Since Sente has very few movable pieces, he must still aim for mate by 23 歩成.

★ So how to fill the square 34? By pushing 34 歩 up to 37 and promoting it, then pulling the token back down to 34. Gote needs six moves to accomplish this. To ensure that 23 歩成 comes exactly on Sente's 13th move, the first move must be a distant drop 29 歩打.

★ A clear line of logic resulting in a striking first move.

U377 Sengyotei "Return of the Imitator"



▲金

HS#7

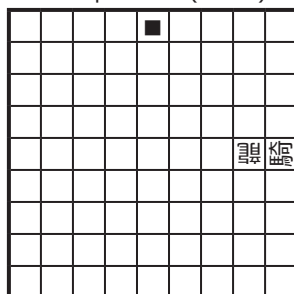
Gote Moves First

n 騎 = Neutral Royal Knight

■ = Imitator

29 飛打, 23 金打,
34n 騎 (13)[I72], 24 金 (23)[I73],
15n 騎 (34)[I54], 25 金 (24)[I55],
同飛成 (29)[I51] 迄 7 手.

< Final position (U377) >



Composer: Completed in February 2025. This is what U368 looks like when arranged on a standard board. I had a few alternative versions, but I chose this one, where the Imitator

performs a Rundlauf. I also gave it a title that doubles as a hint.

Sugawa: I couldn't solve it.

Yoshida: A perfectly timed shadow-return through the interplay of the neutral royal Knight's back-and-forth, the Gold retreat, and the Rook retreat. On first glance I expected dynamic maneuvers by the major pieces, but the solution beautifully defied that expectation.

Oikawa: My own composition. A straightforward line in which a major piece is deployed on the first move.

★ In response to the checking Gold retreat, the neutral royal Knight leaps away, and the Rook dropped on the first move retreats and promotes to deliver mate. To shift the Imitator to the edge of the board at the end, it is necessary for Gote to drop the Rook at 29 on the first move. The logic becomes clear once you play through the moves, but discovering it must have been quite difficult. The Imitator's Rundlauf and the Rook's sweeping movement make this an appealing composition.

★ Yoshida's solution was "34 飛打, 23 金打, 25n 騎 (13)[I63], 24 金 (23)[I64], 65 飛打, 13n 騎 (25)[I52], 33 飛 (34)[I51] 迄 7 手 " However, against the final move, 25n 騎 [I63] is still possible, so the position is not mate.

U378 HASHIMOTO Satoshi



▲なし △歩

PG 21

96 歩 (97), 52 飛 (82),
97 角 (88), 62 玉 (51),
64 角 (97), 同歩 (63),
78 金 (69), 63 玉 (62),
88 金 (78), 74 玉 (63),
98 金 (88), 85 玉 (74),
86 歩 (87), 96 玉 (85),
87 金 (98), 同玉 (96),
96 香 (99), 98 金打,
同飛 (28), 78 角打,
69 金打 迄 21 手 .

Composer: A trial composition experimenting with Shield. Restoring the Shield piece to its original square is considered part of the intended sequence. Even within the scope of this setting, there are various possible approaches, and more elaborate ideas could also be pursued; however, doing too much would make it fail to work cleanly and might reduce its purity, so I decided to stop at this level for now.

Sugawa: I thought long and hard, but I give up.

Oikawa: I give up. I couldn't come up with a good way to shorten the move count—totally stuck.

Yoshida: Gote's nine moves are visible. The remaining single move being a Gold drop was surprising.

Sunouchi: After luring the King in using the Gold, Sente takes it back and feigns ignorance.

Kosaka: I solved this when I visited Kobayashi's place during Golden Week. For some reason, the sacrifice 87 金 was a blind spot for me and caused me a lot of trouble. Once seen, the sequence is straightforward.

Matsuzaki: I began by wondering what the final move would be, and that led me to the sequence using 69 金. It turns out that this is the only way to capture 96 歩.

★ From the shogi starting position, the six moves 96 歩 (97), 52 飛 (82), 97 角 (88), 62 玉 (51), 64 角 (97) can be played smoothly. While giving the Bishop to Gote, the sequence also achieves the placement of 64 歩, making it seem quite efficient.

< Position after the 6th move (同歩 (63)) >

香	桂	銀	金	玉	金	銀	桂	香
				王	飛			角
歩	歩	歩	歩	歩	歩	歩	歩	歩
			歩					
歩								
	歩	歩	歩	歩	歩	歩	歩	歩
							飛	
香	桂	銀	金	玉	金	銀	桂	香

▲なし △角

★ The remaining sequence consists of 15 moves: 8 by Sente and 7 by Gote.

What Gote must accomplish is the following three tasks:

- ① Bring the King to 83
- ② Capture 96 歩
- ③ Place a Bishop on 78

At least five moves are needed for ① and one move for ③. Capturing 96 歩 along the way as the King heads toward 83 would be ideal. Since 96 歩 is defended by 99 香, the line of that lance must be blocked before the King captures 96 歩. Sente has spare moves available, so we should consider ways to use Sente's pieces to block 99 香.

★ If Sente jumps with 97 桂, the 99 香 line can be blocked in a single move. However, the Knight will then control 85, forcing Gote's King to take a detour such as 63 → 74 → 84 → 95 → 96. Moreover,

97 桂 must also be removed from the board, so Gote clearly does not have enough moves.

★ To use 79 銀 to remove the guard on 96 歩, it would have to move 88 → 87 → 98. But this requires Sente to push 86 歩 in advance. As a result, the Pawn will control 85, forcing the Gote King to detour again, which does not work.

★ Using 69 金 to block the 99 香 line is the correct approach. From the position after the 6th move 同歩 (63), the sequence continues: 78 金 (69), 63 玉 (62), 88 金 (78), 74 玉 (63), 98 金 (88), 85 玉 (74), 86 歩 (87), 96 玉 (85). Because the push 86 歩 can be delayed, the King is able to choose the shortest route. After that, 87 金 (98), 同玉 (96) successfully brings the Gote King to 83. Then 96 香 (99), 98 金打, 同飛 (28) recovers the Gold, and dropping 69 金 after 78 角打 completes the target position. A fitting conclusion that erases the traces of the hard-working 69 金.

U379 UEDA Yoshikazu

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

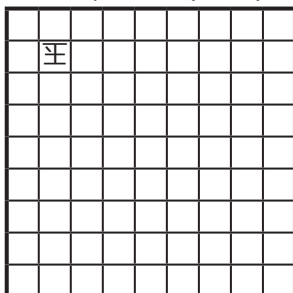
▲なし

HS=76

69 金 (79), 同玉 (59),
 58 馬 (57), 同玉 (69),
 48 金 (39), 同玉 (58),
 38 金 (37), 同玉 (48),
 27 銀 (16), 同玉 (38),
 26 と (25), 同玉 (27),
 25 と (24), 同玉 (26),
 24 と (23), 同玉 (25),
 23 銀成 (12), 同玉 (24),
 13 香成 (19), 同玉 (23),
 12 と (11), 同玉 (13),
 11 と (21), 同玉 (12),
 21 歩成 (22), 同玉 (11),
 12 飛成 (32), 同玉 (21),
 22 銀成 (31), 同玉 (12),
 34 桂 (46), 33 玉 (22),
 22 桂成 (34), 同玉 (33),
 32 香成 (36), 同玉 (22),
 31 と (41), 同玉 (32),
 41 歩成 (42), 同玉 (31),
 42 角成 (51), 同玉 (41),
 54 桂 (66), 53 玉 (42),
 42 桂成 (54), 同玉 (54),
 52 香成 (56), 同玉 (42),

51 と (61), 同玉 (52),
 61 歩成 (62), 同玉 (51),
 52 飛成 (72), 同玉 (61),
 62 銀成 (71), 同玉 (52),
 74 桂 (86), 73 玉 (62),
 62 桂成 (74), 同玉 (73),
 73 香成 (77), 同玉 (62),
 84 金 (95), 同玉 (73),
 83 と (93), 同玉 (84),
 93 と (92), 同玉 (83),
 92 と (91), 同玉 (93),
 91 と (81), 同玉 (92),
 81 歩成 (82), 同玉 (91),
 82 桂成 (94), 同玉 (81)迄 76 手 .

< Final position (U379) >



Sugawa: The repeated sequence of Knight jumps followed by Knight promotions feels quite fresh.

Oikawa: An initial position with a real sense of beauty (and of course the sequence as well!). The line that eliminates the Knight and Lance (21 歩成 - 73 香成) was very satisfying.

Nakajima: Since it's a single-path sequence, deciding where to begin is the main challenge.

Kosaka: There are no difficult

variations—just keep sacrificing pieces one after another. Midway, some thematic sequences appear, reminiscent of the Ueda-style Bare-King Smoke Mate. I truly enjoyed it. Yoshida: A Bare-King Smoke Mate where the board is neatly cleared down to a single piece.

★ Without touching the Knights and Lances on the 6th rank, the King is carried to 11, arriving at the diagram below.

<図面 : Position after the 24th move (同玉 (12)) >



two more times.

★ It was a delightful composition, but there was a dual: a line that leads to stalemate with pieces left on the board. This was pointed out by Naotsugu Yoshida. Thank you for the valuable correction.

Yoshida: Looking at the initial position and imagining the final mate, two possibilities seem plausible:

1. a Bare-King Smoke Mate where all pieces are cleared, or
2. a type that leaves the group of pieces on the upper ranks.

From the length of the solution, I chose the former. However, there is a cook of the latter type 2. There were many pieces that could remain on the upper ranks, and both the horse and the lance (obtained as interpositions) were conveniently positioned to deliver the discovered checks that immobilize the upper-side pieces (23 香生 and 83 香生).

(An example of a cook)

49 金 (39), 同玉 (59),
58 馬 (57), 39 玉 (49),
38 金 (37), 29 玉 (39),
28 金 (38), 19 玉 (29),
18 金 (28), 同玉 (19),
27 銀 (16), 同玉 (18),
26 と (25), 同玉 (27),
25 と (24), 同玉 (26),
24 と (23), 15 玉 (25),

48 馬 (58), 37 香打,
同馬 (48), 24 玉 (15),
26 香打, 15 玉 (24),
23 香生 (26), 25 玉 (15),
15 馬 (37), 36 玉 (25),
14 馬 (15), 25 香打,
同馬 (14), 46 玉 (36),
36 馬 (25), 56 玉 (46),
46 馬 (36), 66 玉 (56),
56 馬 (46), 77 玉 (66),
88 金 (79), 86 玉 (77),
87 金 (88), 95 玉 (86),
96 金 (87), 同玉 (95),
78 馬 (56), 85 玉 (96),
96 馬 (78), 84 玉 (85),
85 香打, 74 玉 (84),
83 香生 (85), 64 玉 (74),
74 馬 (96), 53 玉 (64),
52 馬 (74), 同玉 (53) 迄 56 手 .

< Reference position (U379) >

と	と	銀	と	角	と	銀	と	と
と	歩	飛	歩	王	歩	飛	歩	銀
と	香	歩				歩	香	
桂								

▲なし

★ I also examined the problem on my side, but at that time I restricted my check to solutions where Gote always captures. I sincerely apologize for the insufficient depth

of my review.

★ The solution results for Issue 110 (U372–U379) are as follows (ranked by score and order of receipt).
Thank you for your submissions!

110U	U372 sol1	U372 sol2	U372 sol 3	U373	U374	U375	U376	U377	U378	U379	計 /50
Yoshida	5	5	5	5	5	5	5	0	5	5	45
Oikawa	5	5	5	5	5	5	5	5		5	45
Sugawa	5	5	5	5	5	5	5			5	40
Sunouchi	5	5	5	5	5	5	5		5		40
Kosaka	5	5	5		5				5	5	30
Nakajima	5	5	5	5						5	25
Matsuzaki									5		5

I

Informal tourney Award 2024 Helpmates Judge: Harry Fougiaxis

My thanks to Toshimasa Fujiwara for inviting me to judge this tournament. In total, 53 helpmate originals participated, which were published as follows:

Issue 105 (I-III/2024): H1463-1483 [21]

Issue 106 (IV-VI/2024): H1484-H1498 [15]

Issue 107 (VII-IX/2024): H1499-H1506 [8]

Issue 108 (X-XII/2024): H1507-H1515 [9]

Both quantity and quality were satisfactory. A few remarks on some unsuccessful problems:

H1467 is inferior to WID 71743; compare also to the remarkable WID 642519 and the very elegant WID 835654 (the latter with 10 units only!) **H1472** is unbalanced. **H1473** (version) features an extended bK-star with 4 wQ promotions by different pawns yielding model mates. It is less spectacular than WID 23091, 209047 and 250254. **H1480** is anticipated by WID 108640; compare also to WID 86969. The composer of **H1483** has been recently investigating such locked cages featuring

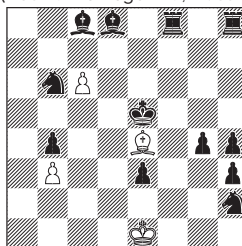
sliding maneuvers and black cyclic Platzwechsel play. The combination with two Excelsiors by a single white pawn has been shown in WID 933586. Here the composer added two introductory wR sacrifices that release the initially immobilized black pieces. The dualistic promotion mate in one of the solutions is rightly tolerated by the Codex but I consider it disturbing, nonetheless. **H1490** is thematically flawed, as there is no Indian in the solution starting with 1.Bc5 (the move B×g7 is not critical). **H1498** is anticipated by the amazing WID 487513 and 744406. **H1506** is substantially anticipated by WID 12018 and quite inferior to WID 652458 (with 2 solutions!)

Those interested in getting diagrams of any of the above quoted problems may contact me directly.

I propose the following ranking:

1st Prize

Fadil Abdurahmanovic
H1484 C+ Boris Shorokhov
(Bosnia Herzegovina, Russia)



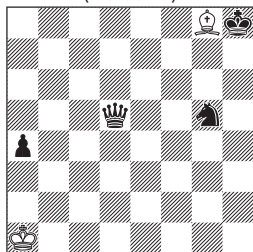
H#2 zero position (4+12)
a) +wRa1 b) +wSb1
c) +wBc1 d) +wQd1

- a) 1.Kd4 0-0-0+ 2.Kc3 Rd3#
- b) 1.Kf4 Sc3 2.Kg3 Se2#
- c) 1.Kd6 Bb2 2.Kc7 Be5#
- d) 1.Kf6 Qd6+ 2.Kg7 Qg6#

Apparently inspired by Boris Shorokhov, Special HM, SuperProblem 2024 (WID 918846), here the 'Forsberg-homebase twinning', as described by Hans Gruber, is limited to the queen-side pieces only but is combined with bK extended star and long castling as a bonus. The interested reader may wish to study a couple of other recent renderings, see Anton Nasyrov, 1st Prize V. Vinokurov-70 MT 2023-24 (WID 959613) and Vladislav Nefyodov, SuperProblem 2025 (WID 957964).

2nd Prize

H1497 Viktoras Paliulionis
C+ (Lithuania)



H#8 (2+4)

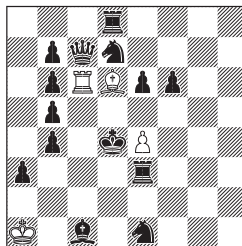
- 1.Qh1+ Kb2 2.a3+ Kc3 3.a2 Bb3
4.a1=B+ Kc4 5.Kg8 Ba2 6.Qh8 Kd5
7.Sh7 Ke6 8.Bg7 Ke7#

A lovely miniature: Indian play

and a necessary tempo move of the battery rear piece with bQ brilliant moves and very accurate interplay ensuring the correct order of moves.

Special Prize

Jakub Marciniszyn(Poland)
H1509 Bogusz Piliczewski
C+ after A. Pankratiev



H#3 4sols (4+14)

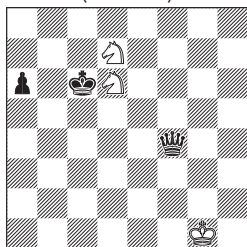
- 1.Sf3 Bh2 2.Qg3 Rc4+ 3.Ke5 Bxg3#
1.Sd3 Rxc1 2.Qc2 Be5+ 3.Kc5
Rxc2#
1.Qc8 Bb8 2.Qc7 Rc4+ 3.Ke5 Bxc7#
1.Qb8 Rc8 2.Qc7 Be5+ 3.Kc5 Rxc7#

2 × 2 TF-helpmate in which the three main actors (bQ and wR/ B) co-operate nicely to show Maslar/bicolour Bristol in the first pair and Klasinc in the second. It is interesting to compare it with Aleksandr Pankratiev, 5th Prize, N. Stolev-60 JT, Orbit 2007-08 (WinChloe ID 297818), which has probably inspired the composers: here the simple unguards by the black pawns are replaced with interferences by the knight and the hideaways by the black knights are

replaced with gate-openings by the bQ followed by switchback (Klasinc). Even if the composition gets low marks in terms of originality, I feel it deserves a (special) prize as the new elements blend neatly in the matrix and enhance unity.

Special Prize

H1513 Viktoras Paliulionis
C+ (Lithuania)



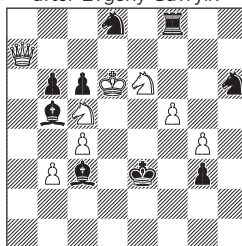
H#5 2sols (3+3)

1.Qxd6 Kf2 2.Kb5 Ke3 3.Qa3+ Kd4
4.Ka4 Kc4 5.a5 Sb6#
1.Qg4+ Kf2 2.Qxd7 Ke3 3.Kb6 Kd4
4.Ka5 Kc5 5.Qa4 Sb7#

Surprising Zilahi with chameleon echo ideal mates and impressive bQ play in miniature, slightly marred by the repeated wK-moves.

1st Hon. Mention

H1469 Michal Dragoun
C+ after Evgeny Gavryliv (Czech)



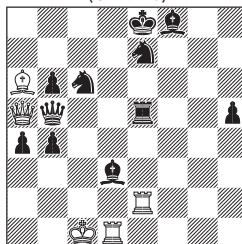
H#2 4sols (8+9)

1.Bxc4 Qa4 2.Be2 Qf4#
1.Rxf5 Qh7 2.Rf2 Qd3#
1.bxc5 Qa2 2.Ke4 Qe2#
1.Sxe6 Qa1 2.Kd4 Qg1#

Well-arranged 2 × 2 TF-helpmate with pawn annihilations for gate openings after ambush followed by square blocks in the first pair and captures of the white knights to provide flights to the bK in the second. Solo play of the white queen.

2nd Hon. Mention

H1485 Evgeny Gavryliv
C+ (Ukraine)



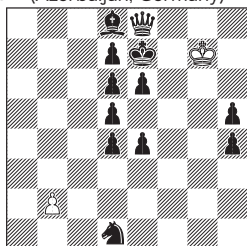
H#2 2sols (5+11)

- 1.Qxa5 Bxd3 2.Rb5 Bg6#
 1.Qxa6 Qxe5 2.Bb5 Qxh5#

All black moves are hideaways, a difficult idea which always deserves recognition. Nice blend of themes: Gate openings with square clearance by the bQ, exchanged roles of bR/B, Zilahi, concurrent model pin-mates.

3rd Hon. Mention

Vidadi Zamanov
H1505 Rolf Wiehagen
 C+ (Azerbaijan, Germany)



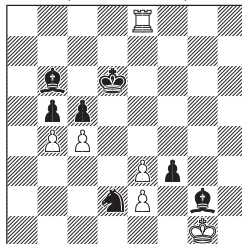
H#5 2sols (2+12)

- 1.e3 b4 2.e2 b5 3.e1=Q b6 4.Qc3
 b7 5.Qc8 bxc8=S#
 1.Ba5 b4 2.Kd8 b5 3.Bd2 b6 4.Bg5
 b7 5.Be7 b8=Q#

wQ and wS Excelsiors in minimal. In the first solution, a long tour of the bB to complete the exchange of places with the king. In the second, a sacrifice of the promoted queen is needed (Ceriani-Frolkin), as the knight inevitable runs into collisions with the white pawn when it tries to reach the c8 square (and it cannot sacrifice on c7 either.) Enjoyable.

4th Hon. Mention

H1492 Christopher J.A. Jones
 C+ (Great Britain)



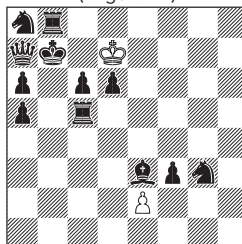
H#3.5 2sols (6+7)

- 1...cxb5 2.cxb4 Rd8+ 3.Kc5 e4
 4.Sc4 Rd5#
 1...exf3 2.bxc4 f4 3.Bc6 bxc5+
 4.Kd5 Re5#

Unconventional play with reciprocal captures of two pairs of pawns and chameleon echo-like model mates.

5th Hon. Mention

H1511 Jorge Lois
 C+ (Argentina)



H#3.5 (2+12)

- b) Pa6→d3 c) Pc6→b5
 d) Rc5→c8

- a) 1...exf3 2.Se4 fxe4 3.Rd5 exd5
 4.Bb6 dxc6#
 b) 1...exd3 2.Rc4 dxc4 3.Ka6+ Kxc6

4.Rb5 cxb5#

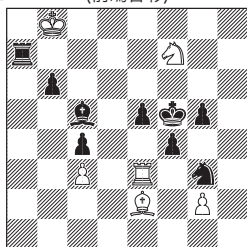
c) 1...Kxd6 2.Bd4 e3 3.Kb6 exd4
4.Rb7 dxc5#

d) 1...Ke7 2.Bb6 e4 3.Kc7 e5 4.Qb7
exd6#

A remarkable task showing Albino of the white minimal pawn, but the twinning is unpleasant and the play rather crude.

6th Hon. Mention

H1468 Hiroaki Maeshima
C+ (前嶋啓彰)



H#2 4sols (6+9)

1.Sxe2 Rh3 2.Kg4 Sh6#

1.Bxe3 Bxc4 2.Ke4 Sd6#

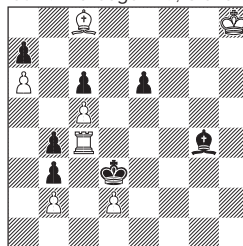
1.Se4 Bh5 2.Sf6 Rxe5#

1.Be7 Sxe5 2.Bf6 Bg4#

Interesting 2 × 2 TF-helpmate with the black thematic pieces blocking a flight with dual avoidance in the first pair and capturing to provide a flight to the bK in the second. It is a pity that 1.B × e3 serves as an anticipatory self-block too.

Special Hon. Mention

Fadil Abdurahmanović
H1476 C+ Marko Klasinc
(Bosnia Hercegovina, Slovenia)



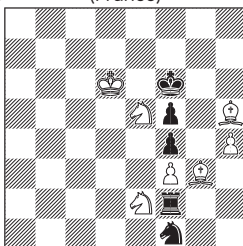
H#4 (7+7)

1.Bf3 Rh4 2.e5 Bg4 3.Kc4 d4 4.Bd5
Be2#

Creation of an Indian battery on W1 and W2, which is interfered on W3 as the white pawn must guard a flight. The fact that the battery does not give a double checkmate as usual but is only indirectly used is certainly paradoxical, but I admit it does not impress me much.

1st Commendation

H1507 Abdelaziz Onkoud
C+ (France)



H#2 2sols (7+5)

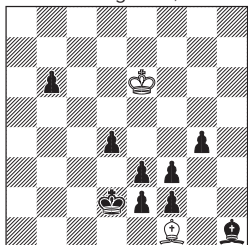
1.Rxe2 Bxf4 2.Rxe5 Bxe5#

1.Sxg3 Sxf4 2.Sxh5 Sxh5#

A cute extended Zilahi with a cycle of captures, in which Black frees the mating squares by capture and on its way cannot but capture the other white piece. Model mates.

2nd Commendation

Fadil Abdurahmanović
H1496 C+ Marko Klasinc
(Bosnia Hercegovina, Slovenia)



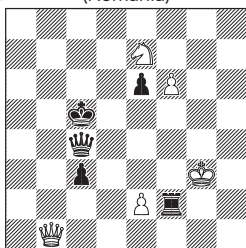
H#5 (2+9)

1.e1=R Ba6 2.d3 Kd5 3.Ke2 Kc4
4.d2 Bb5 5.d1=B Kc3#

Indian play to build a royal battery blended with two black promotions. Likable far-sighted first white move.

Special Commendation

H1465 Mihai Cioflăncă
C+ (Romania)



H#2 5sols (5+5)

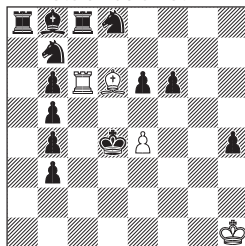
1.Rf5 Sc8 2.Rd5 Qb6#
1.Qd5 Sc6 2.Kc4 Qb4#
1.Qe4 Sf5 2.Kd5 Qb5#
1.Kd6 Qe4 2.Qc7 Qd4#
1.Kd4 Sg6 2.Qc5 Qd3#

A light setting with the black king mated on five different squares. The self-blocking play is simple, yet the duel of the two queens without any repeating moves is well-made.

Athens, 13.12.2025

Harry Fougiaxis

cf Aleksandr Pankratiev
N.Stolev-60 JT 5th Pr



H#3 4 sols (4+13)

1.b2 Rc1 2.Rc2 Be5+ 3.Kc5 Rxc2#
1.h3 Bh2 2.Bg3 Rc4+ 3.Ke5 Bxg3#
1.Sf7 Rxc8 2.Bc7 Be5+ 3.Kc5 Rxc7#
1.Sa5 Bxb8 2.Rc7 Rc4+ 3.Ke5 Bxc7#

[Editor: Thank you, Harry, for your exemplary work. Claims should be made to the chief editor within usual three months. After that, the award will be finalized.]

Editorial

From this issue onward, Mrs. Takako Pineau will draw the illustrations for us. Please enjoy.

Submit your solutions and comments via the Google Forms linked on the *Problem Paradise* homepage and in each section of this issue. The deadline for submitting solutions is **March 31, 2026**. The results will be published in Issue 114, 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

As with the previous issue, we received solutions from 11 readers for Issue 110. The continuation of this online magazine depends on readers' solutions and comments, so we would like to have at least 20 solvers. It does not matter if you were able to solve only one problem, and comments alone—even without a solution—are most welcome.

A request to our overseas readers: In the "Shogi" column, the editor makes a special effort to provide careful, detailed explanations so that overseas readers encountering shogi or tsume-shogi for the first time can easily understand them. We encourage you to take this good opportunity to read the explanations, try solving the problems, and send in your solutions.

	D	E	H	S	F	R	U	Total
Yuri Arefiev				15				15
Dmitrij Baibikov						15		15
Kosaka Ken							30	30
Naoki Matsuzaki							5	5
Masakazu Nakajima		0	22.5	5			25	52.5
Tsutomu Obata	5		12.5	5				22.5
Hironori Oikawa	5		45	5	20		45	120
Ryo Shiomi			30					30
Takuji Sugawa	7.5		37.5	10			40	95
Seichiro Sunouchi	24		45	15	70	5	40	199
Naotsugu Yoshida							45	45