

# PROBLEM PARADISE

Issue 114

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April-June 2026

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

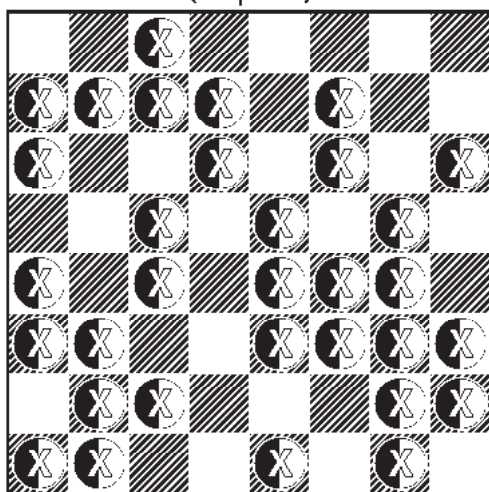
General Editor: Tadashi Wakashima

([wakashimatadashi\[at\]gmail.com](mailto:wakashimatadashi[at]gmail.com))

R403

KOUSAHA Ken

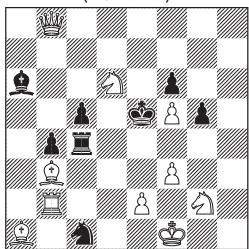
(Japan)



(0+0+32)

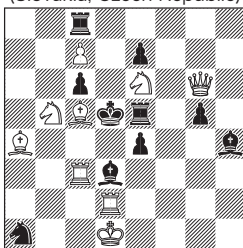
Place pieces on the x-marked squares and construct a legal position in which no piece is under attack.

**D796** Ovidiu Grigore Stancu  
C+ (Romania)



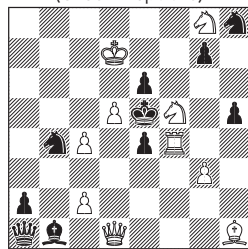
#2 v (10+8)

**D797 C+** Zoltan Labai  
Miroslav Svitek (Slovakia, Czech Republic)



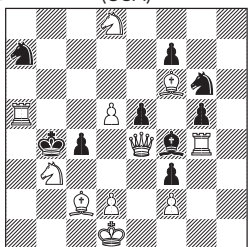
#2\* vv (9+10)  
After Z. Labai D757(PP109 2025)

**D798** Miroslav Svitek  
C+ (Czech Republic)



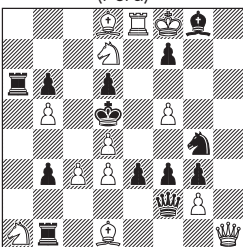
#2\* vv (10+10)

**D799** Kabe Moen  
C+ (USA)



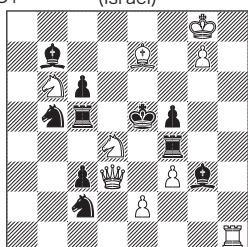
#2\* (11+9)

**D800** Antonio Tarnawiecki  
C+ (Peru)



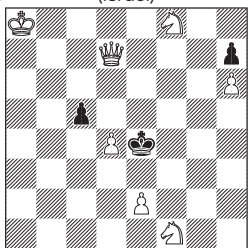
#2 vvvv (13+13)

**D801** Leonid Lyubashevsky  
Leonid Makaronez (Israel)



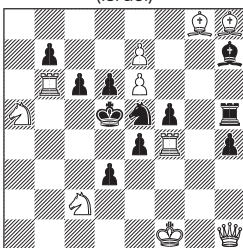
#3 (9+10)

**D802** Leonid Lyubashevsky  
Leonid Makaronez (Israel)



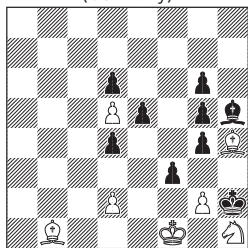
#4 (7+3)

**D803** Leonid Lyubashevsky  
Leonid Makaronez (Israel)



#4 (10+11)

**D804** Udo Marks  
C+ (Germany)



#15 (7+9)

## Directmates

### Directmate Editor

Masakazu Nakajima (Japan)

Judge 2026-2027

To be announced

This issue features five problems in #2, one in #3, two in #4, and one in #15.

This is our first time we've featured **Ovidiu Grigore Stancu**, the composer of **D796**. Welcome to PROBLEM PARADISE! For **D797**, you'll enjoy it even more if you also refer to D757 from PROBLEM PARADISE Issue 109. In **D798**, watch out for the black queen's defense. In **D799**, look for White's key move following Black's set play.

For **D800**, don't be misled by the "try" move; find the correct solution. In **D801**, the d4 square is the key. **D802** offers a wide range of moves, but try to set up a clever mating net. In **D803**, the key is how you use the white queen. For **D804**, use both bishops effectively to aim for a mating threat.

v: Indicates a variation (try). The number indicates the number of variations in the theme.

\*: Indicates a Set Play. In Directmate, Black moves first. The

number of moves is the intended number of moves minus 0.5.

I remain low on material. More of your originals are welcome.

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

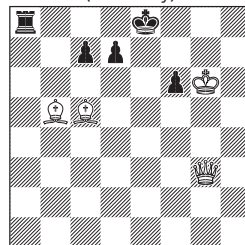
<https://forms.gle/Cc5J6THbZxfq3ADx7>

### Issue 112

(Tadashi Wakashima)

Five solvers submitted solutions. We received first-time solutions from **Ms. Satomi Inoue** and **Ms. Ayako Kagotani**. Thank you, and we look forward to more!

D778 Thomas Woschnik  
C+ (Germany)



#2

(4+5)

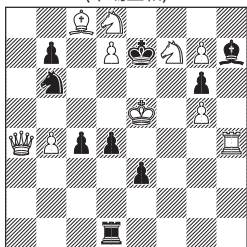
1.Qb3! (2.Qg8#)

1...O-O-O 2.Ba6#

Shiomi: Preparing for long castling.  
Sugawa: I'm a beginner, so it took me a while to notice castling. A good

introductory problem.

**D779** Masakazu Nakajima  
C+ (中嶋正和)



#2 (10+9)

1.Re4! (2.Kf4#)  
1...Rf1/Sd5/Sxd7 2.Kxd4/Kxd5/  
Qxd7#

Shiomi: Captures don't work.

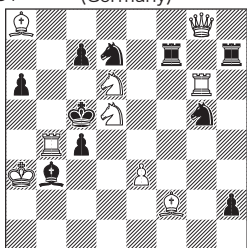
Sugawa: Every line finishes with a capture—nice unity.

Kagotani: A bullet behind the King!

☆ It's a pity that mate by underpromotion in the set play 1...Sxc8 2.dxc8=S# doesn't appear in the main play (since 1...Sxc8 doesn't actually parry the threat).

☆ Everyone got it correct!

**D780** Rainer Paslack  
C+ (Germany)



#2v (9+10)

1.Sf4? (2.Sb7[A]/e4[B]#)  
1...Se6/Rf6 [2 × Lewman] – 2.Se4/  
Qd5#  
but 1...Sf6! [Lewman]  
1.Qd8! (2.Qxc7#)  
1...Sd– [Anti-Lewman] 2.Sb7(A)#  
1...Sf6 [Lewman] 2.e4(B)#  
[Dombrovskis Effect]  
1...c6/Ba4/Se6 2.Qa5/Rxc4/Se4#

Composer: Lewman, Anti-Lewman, and Dombrovskis.

Sugawa: The key was controlling the move of Sd7.

☆ One of the themes the composer has been pursuing lately is what's called **Lewman**. First, look at the try 1.Sf4?. The critical square is c6. It is currently guarded by Ba8, but if White plays the threat 2.Sb7#, that line closes and, in exchange, the line via Rg6 opens, so c6 is guarded again. A line like c6–Sd6–Rg6, where a single piece sits in between, is called a "**masked line**."

☆ Black's defenses therefore aim to cut this masked line. This mechanism is called "Lewman." Specifically, 1...Se6/Rf6/Sf6 are three ways to do it, and among them 1...Sf6! is the only refutation.

☆ Next, look at the random defense 1...Sd– after the key 1.Qd8!. Here a masked line Qd8–Sd6–Sd5 is formed. White mates by 2.Sb7#, which opens that line, while closing the Ba8–d5 line. This is called "**Anti-**

**Lewman."**

☆ Some may already know **Dombrovskis**: the try 1.Sf4? had the threat 2.e4#, and in the actual play that same move 2.e4# reappears—but now as the mate against the specific black defense 1...Sf6 that refuted the try. This paradox, usually occurring in two or more variations, is the standard Dombrovskis effect.

It's no exaggeration to say that combinations of such themes are the mainstream in modern #2.

☆ One submitted answer fell for the try 1.Sf4?. Close!

1...Sb6+ 2.Sxb6#

Composer: DM – 23 – 33 cyclic change of three defensive motifs – theme Mlynka.

**A** – direct guard of the threat square

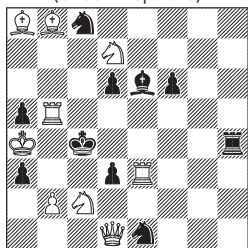
**B** – creating a flight by a capture

**C** – pinning of the threat unit

Sugawa: A capture key is hard to spot.

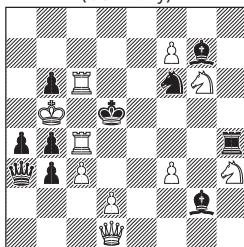
☆ Here, between the try and the main play, the meanings (motifs) of Black's three defenses change cyclically—a rather theoretical theme often explored in #2 problems.

**D781** Miroslav Svitek  
C+ (Czech Republic)



#2v (9+10)

**D782** Gerhard Maleika  
C+ (Germany)



#2 (10+10)

Set: 1...d5 2.Rc5# **X**

Try: 1.Kxa5? (2.Rb4#)

1...Sxc2 **A** 2.Qxd3#

1...Bxd7 **B** 2.Bd5#

1...Rh5 **C** 2.Re4#

but 1...axb2!

Play: 1.Bxd6! (2.Rc5# **X**)

1...Sxc2 **B** 2.Qxd3#

1...Bxd7 **C** 2.Bd5#

1...Rh5 **A** 2.Re4#

1.f4! (2.Se7, Rd4#)

1...Rxf4 **ABDE** 2.Shxf4#

1...Sg8 **BCEF** 2.fxg8=Q#

1...bxc3 **CAFD** 2.dxc3#

Composer: A cycle of effects by which the threats are prevented **AB-BC-CA**, and a cycle of effects by which a mating move is enabled **DE-EF-FD**.

**A:** a black piece captures a guarding piece

**B:** a black piece gains access to a square by its move

**C:** a black piece opens a black defensive line

**D:** a black piece enables a white move by capturing a white piece

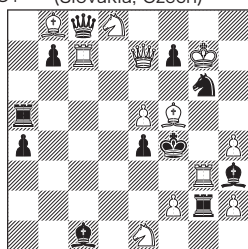
**E:** a black piece loses access to a square by its move

**F:** a black piece enables a white pawn capture by occupying a square

Sugawa: The dual-purpose defense Sg8 that parries both threats is lovely.

☆ Just like the previous problem, the motifs of three black defenses change cyclically, but here there are two threats, so you get a “two-layer” cycle.

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



#2\* (12+11)

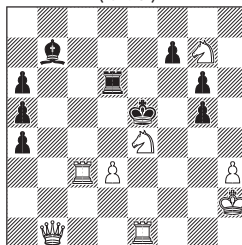
- Set: 1...Rxe5 **(a)** 2.Qg5#  
1...Bxf5 **(b)** 2.Sxg2#  
1...Kxf5 **(c)** 2.Qf6#  
1...e3 2.Rf3# **(A)**

- 1...Sxe5 2.Qg5#  
Play: 1.Qb4! (2.Qxe4#)  
1...Rxe5 **(a)** 2.Rf3# **(A)**  
1...Bxf5 **(b)** 2.Sd3#  
1...Kxf5 **(c)** 2.Rxf7#  
1...Kxe5/Qxf5 2.Rc5/Sd3#

Composers: Change of three mates, change of defense, free change in two variations.

☆ Essential to #2 is the “changed mate” between phases (here, set play vs. actual play), where the mate against the same defense changes. This work offers three such changed mates.

**D784** Leonid Lyubashevsky  
C+ (Israel)  
Leonid Makaronez



#3 (8+9)

- 1.Qb2! (2.Rc5+ Kf4 3.Qf2#)  
1...Bd5 2.Rc2+ Kf4 3.Rf2#  
1...Rd5 2.Sf6+ Kd6/Kf6/Kf4/Kd4  
3.Se8/Rc6/Qf2/Re4#  
1...Kf4 2.Rf1+ Ke5/e3 3.Rc5/Qf2#  
1...Bxe4 2.Rxe4+ Kd5/Kf6 3.Qa2/  
Rc6#

Composers: Grimshaw, self-block,

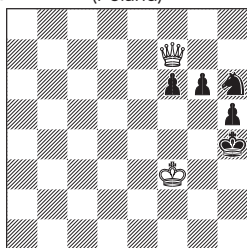
battery play, mates on the same square f2.

☆ The key 1.Qb2! activates the idle queen and creates two batteries: Q-R and R-S.

☆ Against 1...Bd5, 2.Rc2+ is a fine move.

☆ Against 1...Rd5, the dynamic 2.Sf6+ opens and sacrifices from this battery; after 2...Kxf6, 3.Rc6# gives a double-check mate that's hard to foresee from the initial position.

**D785** Jan Lipka  
C+ (Poland)



#4 (2+5)

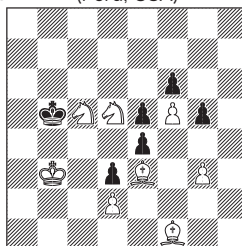
1.Qc7! Sg4 2.Qf4 f5 3.Kg2 g5  
4.Qg3#

Composer: A miniature with an option.

Shiomi: The idea is to tie down the King and Knight.

Sugawa: Essentially a patient waiting strategy.

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



#5 (8+6)

1.g4! zz  
1...Ka5 2.Bxd3 exd3 3.Kc4 e4 4.Bd4  
e3 5.Bc3#  
1...Kc6 2.Kc4 Kd6 3.Kb5 Kxd5  
4.Sxe4 Kxe4 5.Bg2#

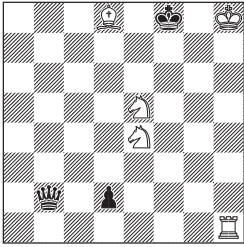
☆ It looks slippery to net, but 1.g4! forces two King flights.

☆ Against 1...Ka5, 2.Bxd3 exd3 followed by 3.Kc4 cleverly avoids stalemate; once you force 3...e4, the path to checkmate is clear.

Kagotani: I hear Mr. Nakajima will take over as the new editor from issue 113, so I'm making my first attempt at solving for Problem Paradise.

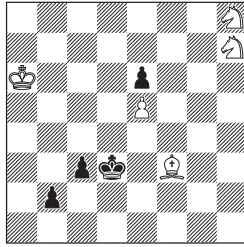
☆ Thank you very much! We look forward to your continued submissions.

**E286** Pavel Arestov  
(Russia)



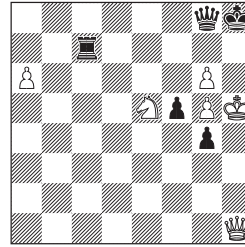
Win (5+3)

**E287** Pavel Arestov  
(Russia)



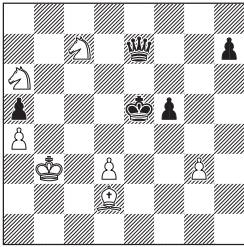
Draw (5+4)

**E288** Ilham Aliev  
(Azerbaijan)



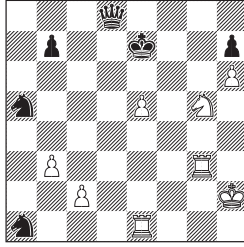
Win (6+5)

**E289** Peter Krug  
(Austria)



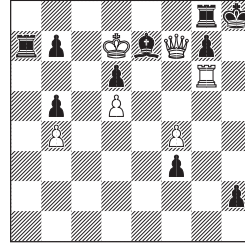
Win (7+5)

**E290** Peter Krug  
(Austria)



Win (8+6)

**E291** Peter Krug  
(Austria)



Draw (6+10)

## Endgame Studies

### Endgame Editor

Ryo Shiomi (Japan)

Judge 2026

Peter Gyarmati (Hungary)

We present you six problems this issue, including three by our regular contributor, Peter Krug.

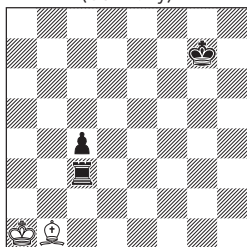
It is just my personal opinion, but I think the last four problems are relatively easier to tackle.

I'd be delighted if you could submit your solutions and brief comments—even for just one problem or a partial solution.

This issue also features the Award selected by Arpad Rusz, 2025 Judge, so please be sure to check that out as well.

### Issue 112

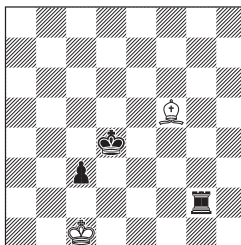
E279 Rainer Staudte  
Michael Schlosser  
(Germany)



Draw

(2+3)

● Before we get into the solution, please take a look at this position first.



In an R+P vs. B endgame, R would normally win, but when the following conditions are met—

- \* P is a bishop pawn
- \* P has advanced to the 3rd rank
- \* B controls the b1-h7 diagonal

—the game ends in a draw. In fact, this was already discovered in the 18th century.

It's easier to understand E279 once you realize that White is aiming for this position.

- 1.Kb2 (1 point)  
 1...Rb3+ 2.Kc2 Ra3 3.Kb2 Rg3(3...Rh3) 4.Kc2! (2 points)  
 4...Kf6 5.Ba2! (3 points)  
 5...Rg2+ 6.Kb1 c3 7.Bc4 Ke5 8.Bd3! (4 points)  
 8...Kd4 9.Bf5! (5 points)  
 9...Rg1+ 10.Kc2 Rh1 11.Bg6 Rf1 12.Bh7 Rf7 13.Bg6 Rf2+ 14.Kc1 Rf1+ 15.Kc2 Rh1 16.Bf5 Rg1 17.Bh7 Rg2+ 18.Kc1 c2 19.Kb2 Draw

[4.Ba2? c3+! 5.Kc2 (5.Kb3 Rg2!)  
 5...Rg2+! 6.Kb3 Kf6-+]  
 [4...c3 5.Kb3!=]  
 [5...c3 6.Bc4! Ke5 7.Bd3!=]  
 [9.Bh7? Kc4! 10.Bf5 Kb3 11.Be6+  
 Ka3-+ e.g.12.Kc1 c2 13.Bd5 Rg5  
 14.Be6 Rc5 15.Bf7 Kb4 16.Bg6 Kc3  
 17.Bxc2 Rg5 18.Ba4 Rg1+ 19.Bd1  
 Rh1 20.Kb1 Rxd1+ 21.Ka2 Rh1  
 22.Ka3 Ra1#]  
 [9...Rf2 10.Bh7!; 9...Rg5 10.Bh7!]  
 [10...Rg5 11.Bh7! Rg7 (11...Rh5  
 12.Bg6!) 12.Bf5! Rf7 13.Bg6!  
 transposes to main line]  
 [14.Kb1? Kc4!-+]  
 [18.Kb1? Kc4! 19.Be4 Re2-+]

● Aiming for an 18th-century draw position, the WK first moves toward the c-file.

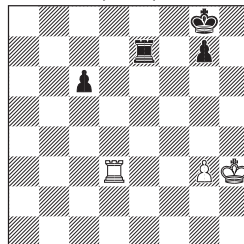
Then, the B attacks the c4P to force it to move to c3, but if White plays 4.Ba2? immediately, Black responds with 4...c3+, and the plan fails. 4.Kc2! is a crucial move; if 4...Kf6 5.Ba2 follows, 5...c3 comes without check, so 6.Bc4!-Bd3 is in time.

In the intended solution, 7.Bc4 and 8.Bd3 fit perfectly as well, successfully building a fortress. Only be careful, though: if the king is on b1 instead of c1 and you play a move like 9.Bh7?, Black respond with 9...Kc4, and since 10.Bg8+ is impossible (the rook is in the way), you'll lose.

Nakajima: I suppose the key is to skillfully evade the WB and prevent the passed pawn from advancing.

● The key was simply to create an 18th-century position, and since you succeeded brilliantly, you earned full marks!

E280 Michael Pasman (Israel)



Draw (3+4)

1.Kg4! (1 point)  
 1...Kf7 2.Rd6! (1.5 points)  
 2...Re6 3.Rd7+! (2 points)  
 3...Kf6 4.Kf3!! (4 points)  
 4...g6 5.Kf4!! (5 points)  
 5...c5 6.Rc7 g5+ 7.Kg4 Re4+  
 8.Kh5 Re5 9.Ra7! Kf5 10.Ra4! Ke6  
 11.Kg6! Kd5 12.Kf6 Re3 13.Rg4! c4  
 14.Rxg5+ Kd6 15.g4! Rf3+ 16.Kg6  
 Rf4 17.Kh5! Draw

[1.Kg2? Rc7! 2.Kf3 Kh7! 3.Rd6 g6!  
 4.Kf4 Kh6-+]  
 [1...Rc7 2.Kf4! c5 (2...Kh7 3.Rd6 g6  
 4.Kg5) 3.Ke3 Kf7 4.Rd6=]  
 [2...Rc7 3.Kf4/f3 3...Ke7 (3...c5)  
 4.Rg6 Kf7 5.Rd6 c5 6.Ke3 c4  
 7.Kd2=]  
 [3.Rd3? c5-+]

[3...Re7 4.Rd6! Rc7 5.Kf4 c5  
 (5...Ke7 6.Rg6 Kf7 7.Rd6=) 6.Ke3!  
 c4 7.Kd2!]=]

[4.Kf4? logical try 4...g6! zz 5.Rc7  
 (5.Ra7 Rd6!; 5.g4 g5+) 5...Rd6!  
 6.Ke4 Kg5-+]

[4...Re7 5.Rd6+ Re6 6.Rd7!]

[5...g5+ 6.Kg4 Re4+ 7.Kh5=]

[9.Kg4? Ke6-+; 9.g4? Ke6-+]

[9...Ke6 10.Kg6! Kd5 (10...g4  
 11.Ra4!; 10...c4 11.Rc7 Kd5 12.Kf6!  
 g4 13.Rxc4!)=) 11.Kf6! g4 12.Rd7+!  
 Ke4 13.Rg7! Rf5+ 14.Ke6=]

[13.g4? Re4!-+]

[16.Rf5? Rxf5+-+]

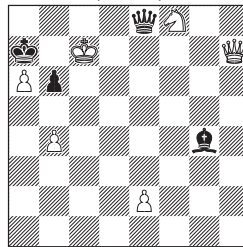
- Highly practical position.

Black's c-pawn is strong, and if White takes too long, Black can play Rc7-c5-c4 and win. To counter this, White must play as actively as possible — specifically, aiming to "cut off BK on the sixth rank" and "move WK to e3."

However, the natural 4.Kf4? is met with 4...g6, and no matter what White plays next, White will lose. 4.Kf3!! is a tricky key move; the correct response to 4...g6 is 5.Kf4!!. Hard to believe, but the position after 5.Kf4 is a case of reciprocal zugzwang: White loses to move, and the game is a draw if Black to move!

This is not only a complex and sophisticated endgame study but also an example of great significance for the theory of Rook Endgame.

E281 David Gurgenidze  
 (Russia)



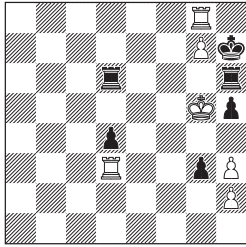
Win (6+4)

- 1.Sd7! (1 point)
- 1...Qxe2 2.Sb8! (2 points)
- 2...Bf3 3.Kc8+ Ka8 4.Qb7+! (3 points)
- 4...Bxb7+ 5.axb7+ Ka7 6.Sc6+ Ka6 7.b5+! (4 points)
- 7...Qxb5 8.b8S#! (5 points) Win

[1...Qe6 2.b5! Qc4+ 3.Sc5! Qxc5+ 4.Kd8+-+]  
 [7...Kxb5 8.Sd4+-+]

- The opening move is 1.Sd7! to put the knight to work. The plan is a bit vague, but Black also faces a difficult choice. The intended sequence is 1...Qxe2. By removing e2P, Black sets up the bishop on f3 and tries to defend, but 4.Qb7! is the author's aimed move. The follow-up 7.b5! results in a perfect knight fork if the king takes, or mate by underpromotion if the queen takes. The game concludes beautifully.

**E282** David Gurgendidze  
(Russia)



Draw

(6+6)

1.Rh8+ (1 point)  
 1...Kxg7 2.Rxh6 (2 points)  
 2...Rd5+ 3.Kh4! (3 points)  
 3...gxh2 4.Re6! h1Q 5.Rg3+ Kf7  
 6.Re1! (5 points)  
 6...Qh2 7.Rf3+ Kg6 8.Re6+ Kg7  
 9.Re7+ Kg8 10.Re8+ Kg7 11.Re7+  
 Draw

[2...Rxh6 3.hxg3=; 2...gxh2 3.Rxd6  
 h1Q 4.R6xd4=]  
 [6...Qxe1 stalemate]

● If you have a close look, the g8R is attacked, and BP on g3 is advancing, so it's quite busy for White.

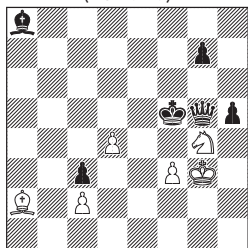
1.Rh8+ ~ 2.Rxh6 is met with 2...Rd5+, but the key move is 3.Kh4! to escape to a narrow space. 3...gxh2 seems to allow promotion and put you in a trouble, but 5.Rg3+ ~ 6.Re1 is the aim of this game — the point of 3.Kh4! was that 6...Qxe1 would lead to stalemate! Since the BR, which just has moved to d5, is in the way, the Q has no choice but

to escape to h2. However, if you play 7.Rf3+ and then continue checking with the R on the e-file, you'll reach a draw. This is an excellent problem where the objective is easy to understand.

Nakajima: Force the WK into a tight spot to aim for stalemate.

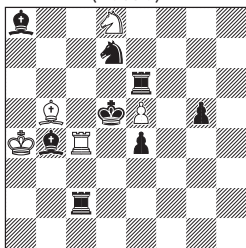
● A brilliant correct answer again!

**H1560** Mihaiu Cioflăncă  
C+ (România)



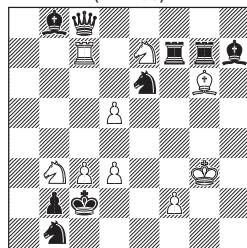
H#2 4sols (6+6)

**H1561** Anton Nasyrov  
C+ (Russia)



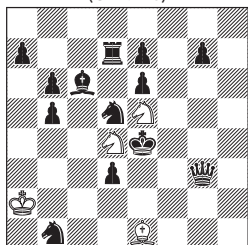
H#2 3sols (5+8)

**H1562** Abdelaziz Onkoud  
C+ (France)



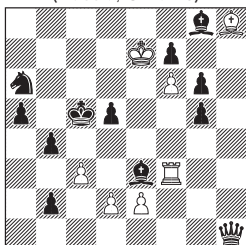
H#2.5 2sols (9+9)

**H1563** Mykola Vasyuchko  
C+ (Ukraine)  
Viktor Yuzyuk



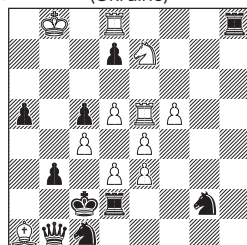
H#3 2sols (4+13)

**H1564** Gennady Chumakov  
C+ (Russia, Ukraine)  
Oleksandr Semenenko



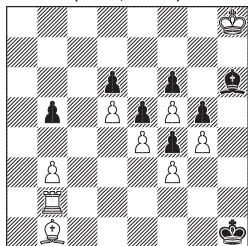
H#3 2sols (7+12)

**H1565** Evgeny Gavryliv  
C+ (Ukraine)



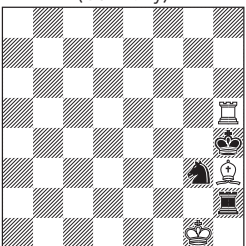
H#3 2sols (11+10)

**H1566** Antonio Tarnawiecki  
C+ (Peru, Cuba)  
Luis Echেমendia



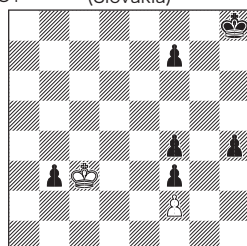
H#4.5 2sols (9+8)

**H1567** Udo Marks  
C+ (Germany)



H#7 (3+3)

**H1568** Ľuboš Kekely  
C+ (Slovakia)



H#8.5 (2+6)

## Helpmates

### Helpmate Editor

Toshimasa Fujiwara (Japan)

Judge 2026

To be announced

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

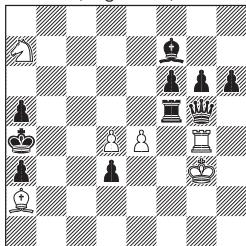
TF means the comment of Toshimasa Fujiwara..

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

<https://forms.gle/rzKJFJ8hSamjRDv79>

### Issue 112

H1542 Jorge Loïs  
C+ (Argentina)



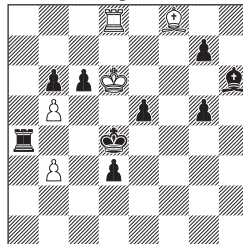
H#2 2sols (6+10)  
b)Ba2→d5

- a) 1.Rc5 dxc5 2.Qd5 exd5#
- 1.Rd5 exd5 2.Qe5+ dxe5#
- b) 1.Re5 dxe5 2.Qf5 exf5#
- 1.Qc1 exf5 2.Qc5 dxc5#

Nakajima : An interesting contrast.  
Juraj Lörinc : The mechanism motivating captures by two white pawns is easy to set up (Bf7 forces capture on d5 in a), blocked d5 makes capture on f5 necessary), but the trick with bQ transfer to c5 makes the pure cycle of moves possible. I like it a lot.

TF : An excellent composition that achieves a rare cycle in which the Rook and Queen are successively sacrificed along c5–d5, d5–e5, e5–f5, and f5–c5.

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



H#2.5 2sols (5+9)

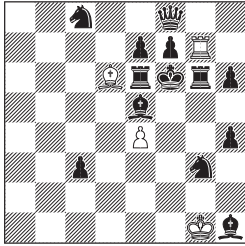
- 1...Kd7 2.Kd5 Ba3 3.Re4 Ke7#
- 1...Ke7+ 2.Kc5 Rxd3 3.cxb5 Kd7#

Author : A-la Brasil theme with king as a thematic piece instead of knight.

TF : It was an ambitious work that realized a Brasil theme using a king. The interchangeability of the first and final moves across the two solutions was likely also part of the

composer's intent. According to the judge's remarks, it is unfortunate that there had already been a prior example with the same theme.

**H1544** Mykola Vasyuchko  
C+ (Ukraine)



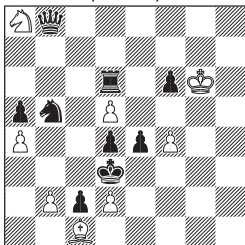
H#3 2sols (4+13)

1.Rg4 Bb4 2.Bd6 Rxc4 3.Ke5 Bxc3#  
1.Bf4 Rh7 2.Rg7 Bxf4 3.Kg6 Rxh6#

Sugawa : I struggled because I kept considering only moves that didn't involve moving the king. It's a pleasing contrast.

TF : A heavy setting, yet a clearly defined contrasting structure.

**H1545** Abdelaziz Onkoud  
C+ (France)



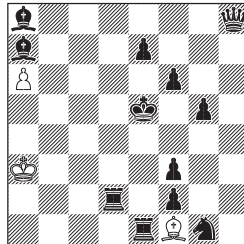
H#3 2sols (8+9)

1.Sc3 Sb6 2.Se2 Sc4 3.Qxb2 Sxb2#  
1.Rc6 Sc7 2.Rc4 Se6 3.Qxf4 Sxf4#

Sugawa : The knight's three-step hopping was as expected, but my attention was drawn to the e5 square, and f4 was outside my line of thought.

TF : The key point is that the move order of B2 and B3 does not work when reversed. The route of Knight is controlled by the d5P.

**H1546** Yuri Arefiev  
C+ (Russia)



H#3.5 2sols (3+12)

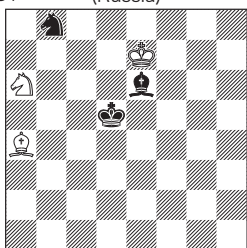
1...Bc4 2.Bd4 a7 3.Bd5 a8=Q 4.Ke6 Qxd5#

1...Bd3 2.Be3 a7 3.Be4 a8=Q 4.Kf5 Qxe4#

Author : The echo-organics

TF : Echo model mates. One drawback, in my view, is that the White Pawn's route remains unchanged between the two solutions.

**H1547** Aleksandr Pankratiev  
C+ (Russia)



H#4 4sols (3+3)

1.Sc6+ Kf6 2.Sb4 Sb8 3.Kc5 Ke5  
4.Bc4 Sd7#

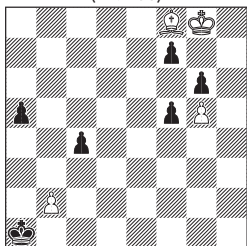
1.Sd7 Bb5 2.Sc5 Kf6 3.Kd6 Sc7  
4.Bd5 Se8#

1.Bc8 Sb4+ 2.Kc5 Bc6 3.Kb6 Ba8  
4.Kc7 Sd5#

1.Sc6+ Kf6 2.Kd6 Sc7 3.Kd7 Sxe6  
4.Ke8 Bxc6#

TF : Particularly appealing is the echo relationship between the first and second solutions, together with a third mate that appears as a vertical inversion of the first two.

**H1548** Sébastien Luce  
C+ (France)



H#4.5 2sols (4+6)

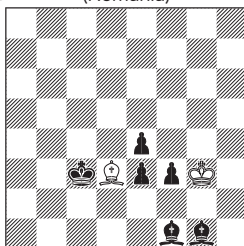
1...Kxf7 2.Ka2 Ke6 3.Kb3 Kd5 4.Ka4  
Kxc4 5.f4 b3#

1...Bh6 2.f6 gxf6 3.c3 f7 4.cxb2  
f8=Q 5.b1=R Qa3#

Author : No promotion in the first variation, but a white King rapprochement and mate with one "épaulette". The second variation starts with a surprising key, the only way to correctly free f8. Two promotions happen this time, one for white, one for black, ending by a similar mate, with self-block of b1 by a black Rook of promotion.

TF : The key move of the second solution is very nice, as it relocates the bishop from f8 to a square where it no longer interferes.

**H1549** Ovidiu Crăciun  
C+ (România)

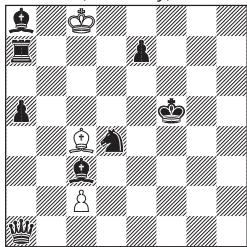


H#5 (2+6)

1.Kd2 Bxf1 2.Ke1 Bd3 3.e2 Bxe4  
4.Kf1 Kxf3 5.e1=B Bd3#

Nakajima : Nice wB switchback.  
TF : A charming long helpmate featuring enjoyable play by the White bishop.

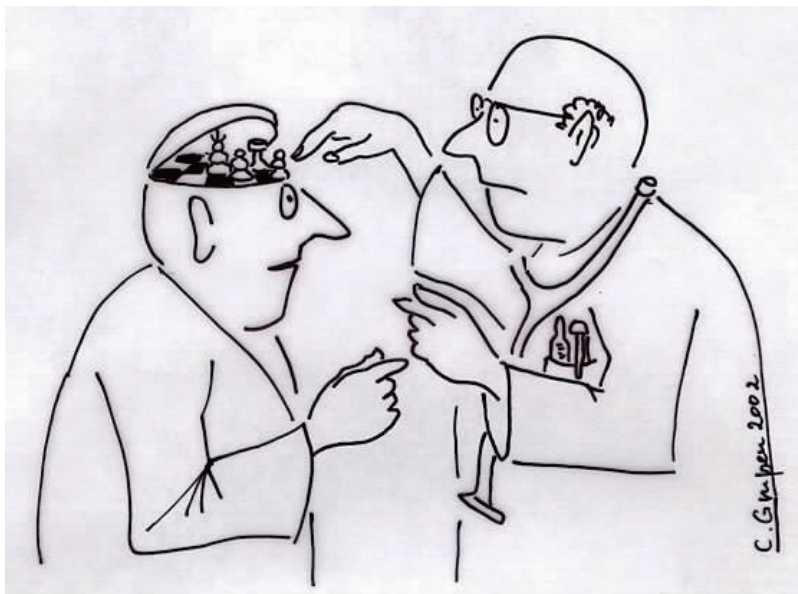
H1550 Thomas Woschnik  
C+ (Germany)



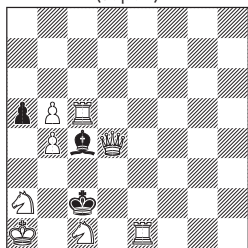
H#5 (3+8)

1.Bb2 Bd3+ 2.Ke6 Bh7 3.Sf5 c4  
4.Bf6 c5 5.Qe5 Bg8#

TF : A difficult problem. Black's first move is a light prelude to 3...c4, and helps the later Bristol stand out more strongly.

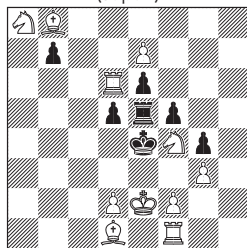


**S361** Hiroaki Maeshima  
C+ (Japan)



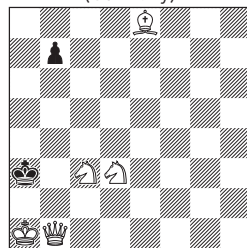
S#3 (8+3)

**S362** Mei Komai  
C+ (Japan)



S#4 (11+7)

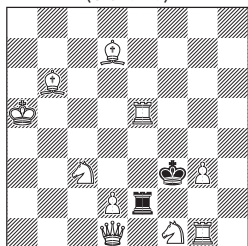
**S363** Mirko Degenkolbe  
C+ (Germany)



S#6 (5+2)

- b) -Sd3
- c) Sc3→b3
- d) Sd3→e3 and Be8→b5
- e) Sc3→b4 and Sd3→a2

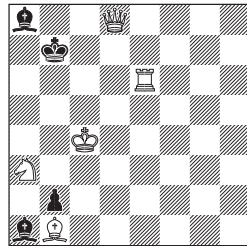
**S364** Jozef Holubec  
C+ (Slovakia)



S#8 (10+2)

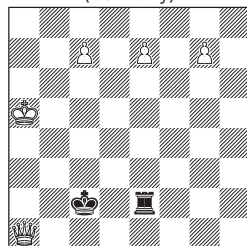
b) +BPa6

**S365** Steven Dowd  
C+ (USA)



S#10 (5+4)

**S366** Torsten Linß  
C+ (Germany)



S#12 (5+2)

## Selfmates

### Selfmate Editor

Hiroaki Maeshima (Japan)

Judge 2024-2026

Sven Trommler (Germany)

☆ We publish six problems in this issue.

☆ **S361** is an easy one. Please calculate two variations.

☆ To solve **S362**, you have to calculate the variations induced by Black moves. Warm welcome to Mei Komai!

☆ **S363** has many twins, but possible mating positions are limited, and hence the way White restricts Black moves is important.

☆ In **S364**, Black King is necessary for checkmating White King.

☆ In **S365**, please find out which Bishop is the mating piece.

☆ In **S366**, White Pawns are important.

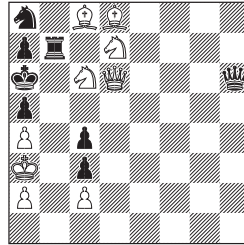
☆ I sincerely apologize that I indicated the country of Mr. Jozef Holubec as Czech Republic in the past issues, but the correct country is Slovakia.

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

<https://forms.gle/LuPr6hd65SYzvCfR7>

## Issue 112

S349 Hiroaki Maeshima  
C+ (前嶋啓彰)



S#2

(9+8)

1.Qf4! (2.Sb4+ axb4#)

1...Qxc6 2.Sc5+ Qxc5#

1...Sb6 2.Qxc4+ Sxc4#

☆ Q+S battery is too strong that it is a checkmate when White plays 1.Sb4. 1.Q~ transforms Sb4 into a mere check, but white must play 2.Sc5+ against 1...Qxc6 and 2.Qc4+ against 1...Sb6. Therefore the arrival square of Queen is determined as f4.

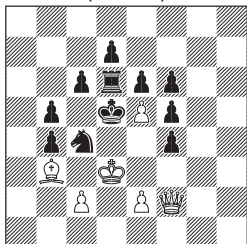
☆ Komai: It took a while when I noticed that wQd6 hinders a checkmate of White. It is a subtlety that White hides Queen away and simultaneously makes use of Queen. It is interesting that there are two variations where wQ captures bS and bS captures wQ.

☆ Sugawa: White Queen is troublesome but the only one arrival square works. It took a lot to notice it.

☆ Nakajima: 1.Qd3 fails.

☆ 1.Qd3? cxd3 2.Sb4+ axb4 and White can play 3.Kb3.

**S350** Sergiy I. Tkachenko  
C+ (Ukraine)



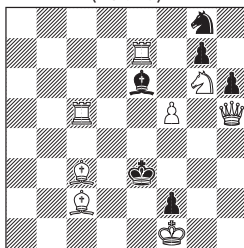
S#2 (6+11)

1...fxe5(a) 2.Qc5+!(A) Kxc5# (c)  
 1...Kxe5+(b) 2.Qd4+!(B) Rxd4#  
 1...exf6? threat: 2.Qc5+! Kxc5#  
 1...Ke5+ 2.Qd4+! Rxd4#  
 but: 1...e5!  
 1.Qxf4! zz.  
 1...fxe5 (a) 2.Qxe5+! (C) Kxe5# (b)  
 1...Kc5+ (c) 2.Qd4+! (B) Rxd4#  
 1...c5 2.Qe4+! fxe4#

☆ Changed play between set play and the variation. It is nice that the key is a give-and-take key.

☆ Sugawa: Apparently any move can work, but finding correct key was tough.

**S351** Jan Lipka  
C+ (Poland)



S#3 (8+6)

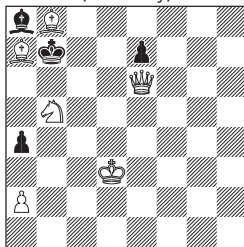
1.f6! zz.  
 1...gxf6 2.Re5+ fxe5 3.Qh3+ Bxh3#  
 1...Sxe7 2.Qh3+ Bxh3#  
 1...Sxf6 2.Re5+ Se4 3.Qh3+ Bxh3#

☆ Author: There is a selfpin in the first variation, and a self-unpin in the second variation.

☆ How to unpin bb? The key 1.f6 also opens the line e6-h3.

☆ Author: There is a selfpin in the first variation, and a self-unpin in the second variation.

**S352** Mirko Degenkolbe  
C+ (Germany)



S#9 Zeroposition (6+4)

a) Kd3→e4  
 b) Bb8→h2

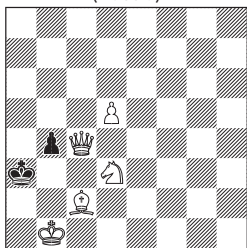
a) 1.Be5!! zz. a3 2.Bf6! exf6 3.Kf3 f5  
 4.Kg2 f4 5.Kh1 f3 6.Bf2 Kb8 7.Bg3+

Kb7 8.Bh2 f2 9.Qa6+! [9.Qc8+?] Kxa6#(Model Mate)

b) 1.Bag1!! zz. a3 2.Sc7! Kb8 3.Sd5+ Kb7 4.Ke3! [4.Ke4? 4.Ke2?] Ka7 5.Kf3+ Kb7 6.Sf6 exf6 7.Kg2 f5 8.Kh1 f4 9.Dc8+! [9.Da6+?] Kxc8# (Model Mate)

☆ The dual avoidances in the last moves are nice.

**S353** Anatoly Stepochkin  
C+ (Russia)

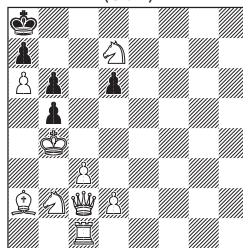


S#10 (5+2)

1.Ka1? b3 2.Bb1 b2+ 3.Sxb2!  
1.Bd1! b3 2.Qc5+ Ka4 3.Sb4 Ka3  
4.Sc6+ Ka4 5.Qc4+ Ka3 6.Qd3 Ka4  
7.Ka1 Ka3 8.Bc2 Ka4 9.Qc4+ Ka3  
10.Bb1 b2#

☆ No one could solve the problem. This is a logical problem where wS is removed in the foreplan.

**S354** Steven Dowd  
C+ (USA)



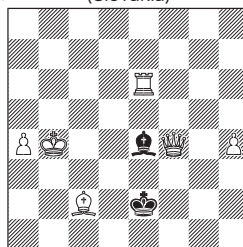
S#10 (9+5)

1. d3! d5 2. Qh2 d4 3. Rc2 dxc3 4. Sa4 bxa4 5. Ka3 b5 6. Sb6+ axb6 7. Bd5+ Ka7 8. Qc7+ Kxa6 9. Qb7+ Ka5 10. Ba2 b4#

☆ Author: model mate double knight sacrifice switchback of bishop as block.

☆ No one could solve the problem. This is a selfmate where bP is the mating piece, you must change the position gradually.

**S355** Jozef Holubec  
C+ (Slovakia)



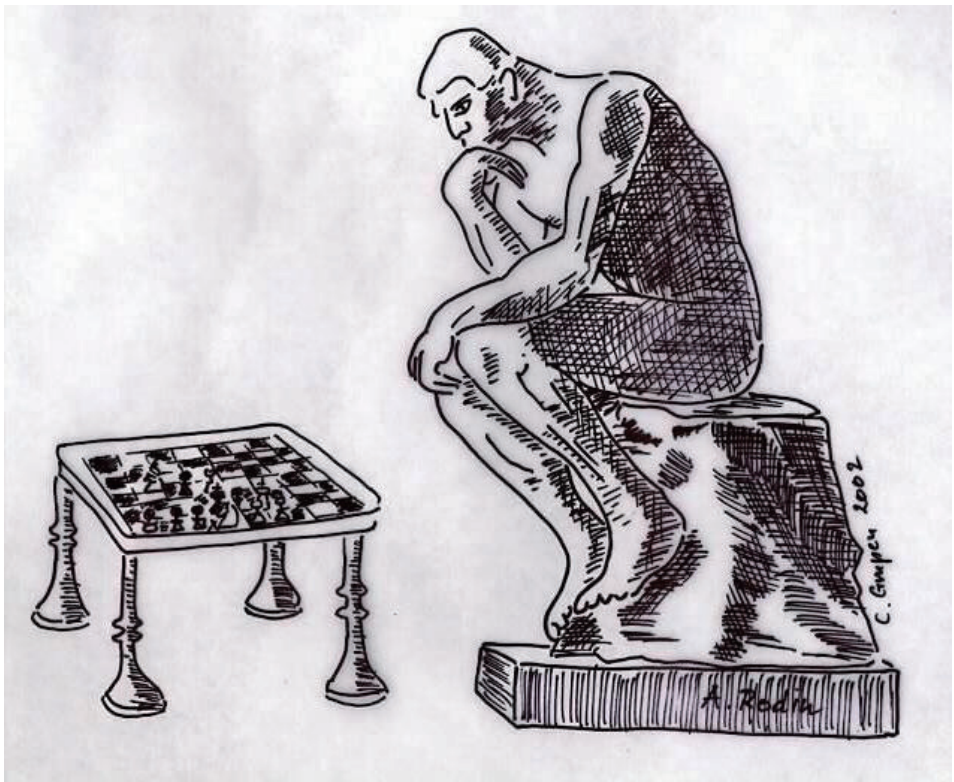
S#12 Zeroposition (6+2)

a) Ph4→b2  
b) Pa4→h2

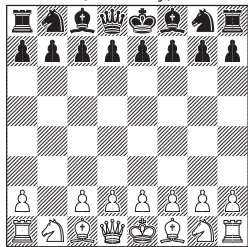
a) 1.a5 Ke1 2.Ka4 Ke2 3.b4 Ke1 4.b5 Ke2 5.b6 Ke1 6.b7 Ke2 7.b8B Ke1 8.Bd6 Ke2 9.Ba3 Ke1 10.Qf3 Kd2

11.Qf2+ Kc3 12.Rc6+ Bxc6#  
b) 1.Kc5 Ke1 2.Kd6 Ke2 3.Ke7 Ke1  
4.Kf6 Ke2 5.Kg5 Ke1 6.Kg4 Ke2  
7.Kh3 Ke1 8.Qe3+ Kf1 9.Bd3+ Bxd3  
10.Qc1+ Kf2 11.Qe1+ Kf3 12.Qf1+  
Bxf1#

☆ No one could solve the problem.  
The position is elusive, and it is  
important to find the position where  
wK will be checkmated.

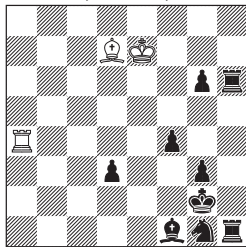


**F1703** Andreas Thoma  
C+ (Germany)



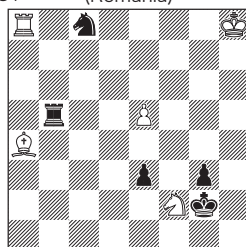
S#5 2 Sols (15+16)  
Meistangreifer

**F1704** Eric Huber  
C+ (Romania)



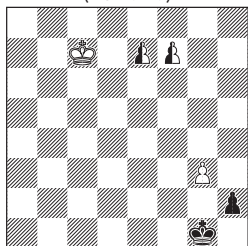
H#2 2 Sols (3+9)  
Danger Circe

**F1705** Eric Huber  
C+ (Romania)



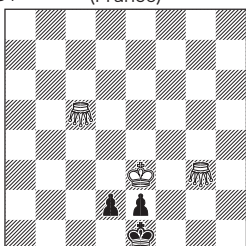
H#2 2 Sols (5+5)  
Danger Circe

**F1706** Eric Huber  
C+ (Romania)



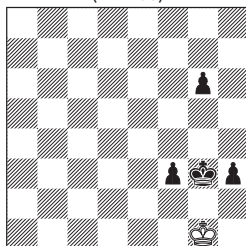
H#2.5 (2+2+2)  
b) b1→a1  
Neutral Pawn e7 f7  
Danger Circe

**F1707** Sébastien Luce  
C+ (France)



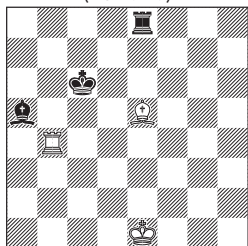
H#3.5 2 Sols (3+3)  
Grasshopper c5 g3

**F1708** Sébastien Luce  
C+ (France)



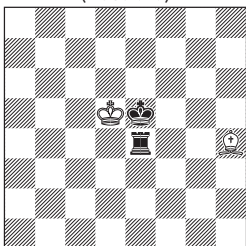
H=6 (1+4)  
PWC

**F1709** Vlaicu Crişan  
C+ (Romania)



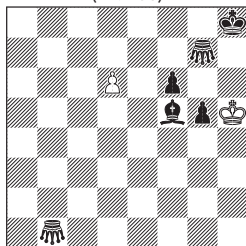
HS#2 2 Sols (3+3)  
Pepo

**F1710** Geoff Foster  
C+ (Australia)



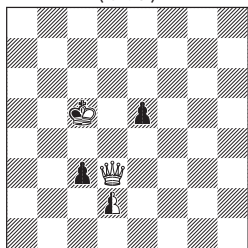
HS#4 3 Sols (2+2)  
Royal Scarabeus d5 e5  
Checkless Chess

**F1711** Sébastien Luce  
C+ (France)



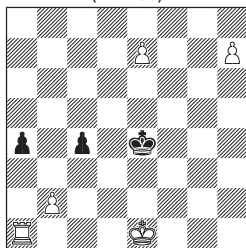
(\*) HS#4.5 (2+6)  
Grasshopper b1 g7

**F1712** Michael Grushko  
C+ (Israel)



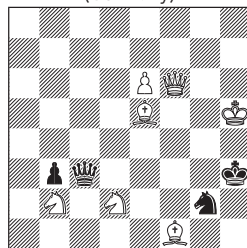
HS#6 (1+2+2)  
HalfNeutral P c3 e5  
Neutral P d2  
EinsteinChess  
ParrainCirce

**F1713** Sébastien Luce  
C+ (France)



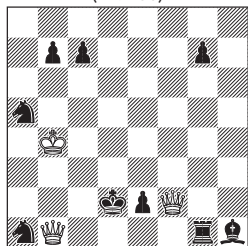
HS#7 (5+3)  
Black is playing only in check  
or to reach the goal

**F1714** Andreas Thoma  
C+ (Germany)



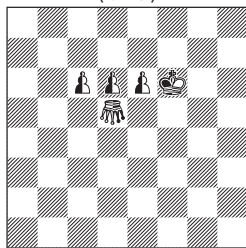
Ser=-2 (7+4)  
b-e) c3=bR/bB/bS/bP  
Circe  
Diagram AntiCirce

**F1715** Sébastien Luce  
C+ (France)



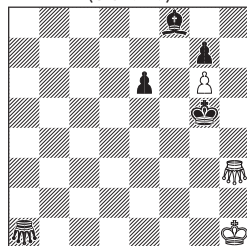
Ser=-21 (3+9)  
Locust b1 f2  
Annan

**F1716** Michael Grushko  
C+ (Israel)



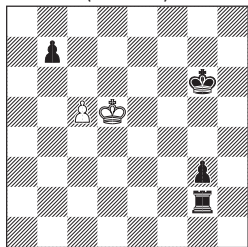
SH#16 (0+0+5)  
Neutral King f6  
Neutral Grasshopper d5  
Neutral Pawn c6 d6 e6  
AlphabeticChess PWC  
Take&MakeChess

**F1717** Luboš Kekely  
C+ (Slovakia)



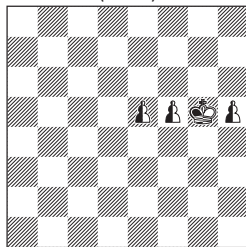
SR#16 (3+5)  
Grasshopper-2 h3 a1

**F1718** Luboš Kekely  
C+ (Slovakia)



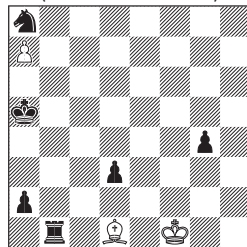
SH=14 (2+4)  
Checkless Chess

**F1719** Michael Grushko  
C+ (Israel)



PSH=17 (0+0+4)  
Neutral King g5  
Neutral Pawn e5 f5 h5  
AlphabeticChess PWC  
Take&MakeChess

**F1720** Luboš Kekely  
C+ (Slovakia & Ukraine)



PSS#17 (3+6)

## *Fairies*

### **Fairies Editor**

**Vlaicu Crisan (Romania)**

### **Judge 2026**

**To be announced**

Welcome to new contributors Geoff Foster and Anatoly Karamanits. Thanks to the composers who answered to our appeal to submit their fairies we are able to show 18 originals, but my stock is empty. Please help me!

### **Antagonistic play.**

Only one entry this time – a selfmate showing the condition Meistangreifer: Black has to move in the way that the moving piece threatens the maximum number of white pieces. There are two solutions and each solution has two variations – one starting from Black's 1st move, the other from Black's 2nd move.

### **Help play.**

In an attempt to include more solving friendly entries in the selection, I asked Eric to present his research on Danger Circe: A threatened piece (King included) can also move to its rebirth square if it is empty or occupied by a piece that can be captured. In **F1707**

each black pawn will promote in one solution. No hints are required to solve **F1708** – despite its length, this is probably one of the easiest problems from the selection.

We continue with five helpselfmates. In **F1709** we see Pepo: An attacked King has no power. In particular, he can no longer attack the opposite King. A King can be captured only if he is attacked by at least 2 pieces. Both royal pieces from the superb Wenigsteiner **F1710** are Scarabeus: Moves like a Grasshopper, but makes a Knight leap of about 27 ° (either way) on passing over the hurdle. The white royal Scarabeus can jump on f2 and g3 over hurdle e4, respectively on g4 and g6 over hurdle e5. Hint for solvers: all solutions end in a specific zugzwang motivated by Checkless Chess: A check which is not a mate is illegal. In the selfmate the black royal SC has no move because the white bishop controls both squares it could move to. If the black rook moves then the black royal SC will give check, but White can defend by moving his bishop (which is the hurdle). Therefore the black rook must capture the bishop to give mate. To fully appreciate **F1711** you must also find the set play. The fairy condition used in **F1713** has no short name, but Black moves only if he is in check or to reach the

aim. Would you guess why did the author choose this particular fairy condition?

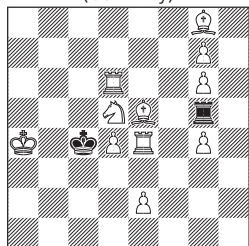
### Serial play.

I am sure you will enjoy the Forsberg twinning in **F1714**. How many moves does the white King need in **F1715** to eliminate all free black force to stalemate Black? In **F1717**, SR stands for Series Reflex: any side is obliged to give mate in one, once the possibility occurs. The white King will get mated thanks to zugzwang in **F1720**.

I kindly ask composers to submit solver friendly works. Generally, the shorter compositions with fewer fairy elements are more suitable for solving. I wish you good luck and lots of inspiration.

## Issue 112

**F1663** Gerhard Maleika  
C+ (Germany)



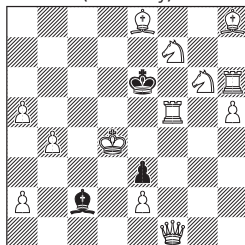
=2 (11+2)

1..Bh2? Rxd5!  
1..Bf6? 1...Rxd5 2..Re3= but

1...Rxd5!  
1..Bf4? 1...Rxd5 2..Bd2= but 1...Rxd5!  
1..Bg3!  
1...Rxd5 2..Be1=  
1...Rxd5 2..Rxd5=  
1...Rxd5 2..Rxd5=  
1...Rxd5 2..Rxd5=  
1...Rxd5 2..Rxd5=  
1...Rxd5 2..Rxd5=

Author: White correction.  
Sunouchi: Rxd5 is the highlight and the key prepares for it  
Sugawa: So Be1 was the key move.  
Crisan: This is a perfect example of what a chess composition should look like: an attractive initial position, crystal clear theme, solving appeal and rewarding satisfaction after finding the solution.

**F1664** Gerhard Maleika  
C+ (Germany)



=2 (13+3)

1..Rg5? 1..Bxg6!  
1..Rd5? 1..Bxg6 2..Rd7= but 1...Bd3!  
1..Rb5? 1..Bxg6 2..Rb7= but 1...Ba4!  
1..Rc5!  
1...Bxg6 2..Rc7=  
1...Bd3 2..Kxd3=

1...Ba4 2.Bxa4=  
 1...Bb3 2.axb3=  
 1...Be4 2.Kxe4=  
 1...Bb1 2.Qxb1=  
 1...Bd1 2.Qxd1=  
 1...Bf5 2.Rxf5=

Author: White correction. The virtual threat 2.Rxc2= must not be indicated, as there is no black move to which the threat follows.

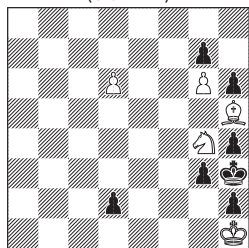
Sunouchi: Similarly as F1663, 1...Bxg6 2.Rc7= is the climax.

Sugawa: I thought it was 1.Sh4? but it actually gave check!

Nakajima: Nice two stalemates!

Crisan: The same idea as in the previous composition: Black threatens to selfpin his own figure, after which White must be able to guard the flight. In both compositions the thematic black defense appears only after the key.

**F1665** Milan Šumný  
 C+ (Slovakia)



S#2 (5+7)  
 Madراس

1.d7! zugzwang  
 1...d1=Q+ 2.d8=Q g2#

1...d1=R+ 2.d8=R g2#  
 1...d1=B 2.Se5 g2#  
 1...d1=S 2.Se3 g2#

Sunouchi: Can you make d8=R/Q meaningful in self-mate?

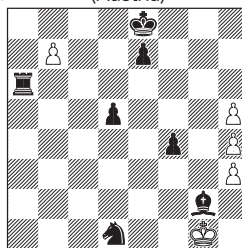
Sugawa: Really fascinating - such a beautifully delicate setup!

Nakajima: Nice under promotion variations!

Lörinc: Black promoted piece should be immobilized. White promotions are banal, the 2.Se5 variation is interesting.

Crisan: The author did a good job eliminating cooks and duals. Can anyone compose another S#2 with 4 different white variations after black AUW?

**F1666** Klaus Wenda(†)  
 C+ (Austria)



S#8 (5+7)  
 AntiCirce Maximummer

1.b8=B! Rh6 2.Be5 Ra6 3.h6  
 Rxh6 → h8 4.Bg7 Rxh4 → h8 5.Bd4  
 Rxh3 → a8 6.Ba7 0-0-0 7.Bf2 Rh8  
 8.Be1 Rh1#

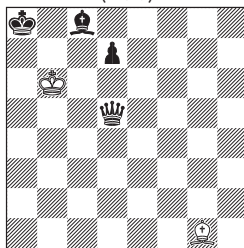
Author: 1.b8=Q? Rh6... 4.Qg7 0-0!

(Q doesn't guard f8)

Sunouchi: White Bishop forces the Rook to clean up h-file.

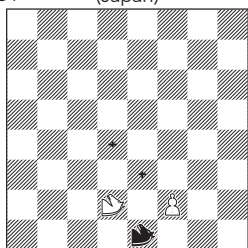
Crisan: Sadly, the reputed Austrian international grand master passed away in 11 April. The white Bishop and black Rook dance a waltz all over the board.

F1668 N. Shankar Ram  
C+ (India)



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

F1667 Mei Komai  
C+ (Japan)



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

- a) 1.rMAAd3 f3 2.rMAf2 rMAe4#
- b) 1.rMAc2 e4 2.rMAD4 rMAf3#

Author: Asymmetric paralysis.

Sunouchi: Moves of royals are specified with minimum men.

Lörinc: White Mao paralyzes his black counterpart while checking him, wP preventing the reverse attack.

Crisan: The white pieces also reverse the occupied squares in the final positions. A very clever Wenigsteiner.

1.Kc7 Ba7 2.Kb6 Kb8# (Klasinc theme: WKb6 opens line for WBg1, WBg1 moves to a7 through b6 and WKc7 switches back to b6).

1.Bh2 Bb8 2.Ba7 Kb8# (Peri-critical maneuver of WBg1 around b6).

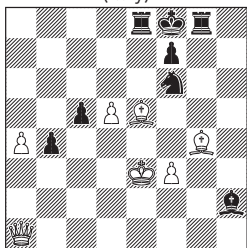
1.Kb8 Qa8 2.d5 Bh2# (Consecutive Umnov: BKa8 ← BQd5 ← BPd7, Exchange of B1/W2 moves between 2nd and 3rd solution).

Sunouchi: Kb8# solutions are identical and intellectual.

Nakajima: Excellent miniature with wB variations in All In Chess.

Crisan: Curiously, this composition served also for regression test purposes! In Popeye release 4.97 Thomas Maeder had to undo an apparent fix introduced in Popeye release 4.95.

**F1669** Uberto Delprato  
(Italy)

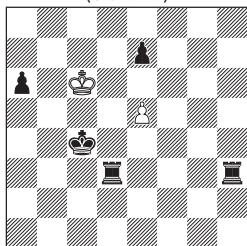


H#2 2 Sols (7+8)  
Chess 960

1. Se4 Bh8 2. 0-0 Qg7# (wBe5 unpin with Bristol)  
1. Sd7 Qf1 2. 0-0-0 Qa6# (bS anticipatory interference to allow long castling)

Sunouchi: Fashionable moves with eccentric castling.  
Crisan: Pity wBg4 is used only in the second solution. Can anyone find a better setting for expressing the two castling ideas in Chess 960?

**F1670** Luboš Kekely  
C+ (Slovakia)

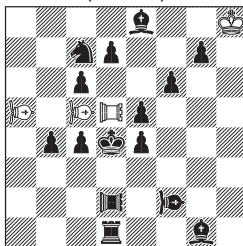


H#3 2 Sols (2+5)  
White Sting

1. e6 +f7 2. Rb3 f8=Q 3. Rhd3 Qc5#  
1. a5 +b7 2. Rd4 b8=Q 3. Rc3 Qb5#

Author: Miniature. Analogies.  
Sunouchi: I wasted time to generate white rook somehow.  
Crisan: Two lovely epaulette mates. Often chess composition starts by trying to achieve some nice final mate pictures. Aspiring chess composers can read the following article how to do that.  
<https://www.wfcc.ch/wp-content/uploads/yccc-c-article2.pdf>

**F1671** Mykola Vasyuchko  
C+ Mykhailo Galma (Ukraine)



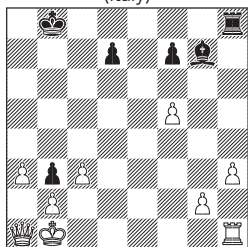
H#3 3 Sols (4+15)  
Pao 1+1  
Vao 2+1

1. PAXd5 VAa7 2. Rd3 VAb8 3. c5 VAa7#  
1. VAXc5 PAd6 2. Be3 PAe6 3. d5 PAd6#  
1. c3 PAXd2 2. d5 PAc2 3. Rd3 VAab6#

Authors: Zilahi paradox theme, switchback, Kozhakin theme, Bristol. Three different white pieces checkmate.  
Sunouchi: How to sandwich the king in all directions.

Crisan: Please pay attention how the composers managed to exploit the fairy pieces specificity in all three solutions. Masterfully done.

**F1672** Uberto Delprato  
(Italy)



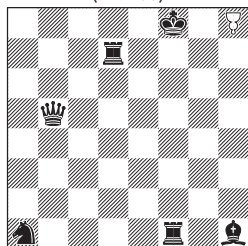
H#3 2 Sols (9+6)  
Chess 960

1.Bxc3 Rd1 2.Bxb2 Rxd7 3.Bc1  
Qxh8#  
1.0-0 0-0 2.Kh7 Qe1 3.Kh6 Qh4#

Sunouchi: Probably a1R has been captured by S.

Crisan: Now that's an excellent comment, Seiichiro, because it shows a deep understanding of Chess 960 legality concerns. Congratulations!

**F1673** Roméo Bedoni  
Sébastien Luce  
C+ (France)



H#4 (1+6)  
Joker h8

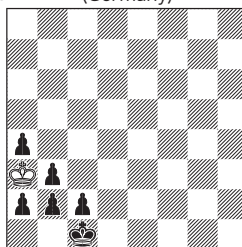
1.Ba8 Jxa1 2.Re7 Jxa8+ 3.Qe8 Jh1  
4.Rff7 Jh8#

Authors: Aristocratic miniature, showing the four corners and butterfly Rundlauf by the Joker. At the end, it plays like a Rook but 5.Kg7 would be impossible, as the Joker would play like a King!

Sunouchi: An enjoyable solution unless it is stalemate.

Crisan: The bS and bB must be captured during the solution, otherwise they can simply parry the mate by making a random move. Once you understand the reason why these pieces should disappear, the solution is easily discovered. Solving fairies sometimes requires out-of-the-box thinking.

**F1674** Udo Marks  
C+ (Germany)



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

a) 1.b1=S+ Kxa4 2.Sa3 Kxa3 3.Kb1  
Kxb3 4.Ka1 Kxc2=  
b) 1.Ka1 Kb4 2.a3 Kxb3 3.b1=R+  
Kxc2 4.Rc1+ Kxc1=  
c) 1.a3 Kxb3 2.Kb1 Kc3 3.Ka1 Kd2

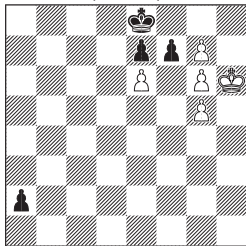
4.b1=B Kc1=

Author: Miniature, kings & pawns  
 rex solus, under-promoted srb.

Sunouchi: Unexpectedly it was hard  
 to find out all.

Crisan: Not so unexpected, Seiichiro!  
 It is indeed hard to figure out why  
 you promote a black pawn only to  
 capture later the promoted piece.  
 That's called Ceriani-Frolkin theme  
 and always poses difficulties in  
 solving competitions.

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



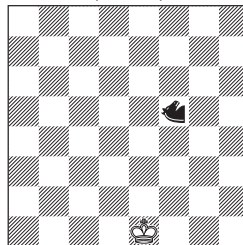
H==6 (5+4)  
 PWC

1.a1=R g8=B 2.Rh1+ Kg7 3.Rh6  
 Bh7 4.Rxh7(Bh6)+ Kg8 5.Rg7+ Kh8  
 6.Kf8 gxf7(g6)==

Author: Only pawns on the board,  
 but two promotions happen. In the  
 final position, white Bishop pins the  
 Rook, but cannot capture it because  
 of the rebirth on h6 with self-check.  
 Sunouchi: I tried several patterns of  
 promotion for hours.  
 Crisan: Congratulations for finding

the solution, Seiichiro! In long help  
 problems is generally advisable to  
 start first by identifying how the  
 final position will look like. Otherwise  
 you may spend many hours without  
 having a clue what you are looking  
 for.

**F1676** Sébastien Luce  
 C+ (France)



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

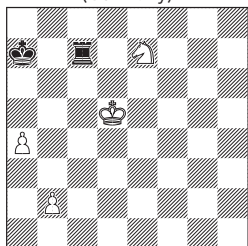
- a) 1.Kd1 Zd2 2.Kc2 Za4 3.Kb1 Zc7  
 4.Kc1 Ze4#
- b) 1.Kd2 Be4 2.Kc1 Bg2 3.Kc2 Bh3  
 4.Kd1 Bg4#
- c) 1.Ke2 Rh5 2.Kf2 Rh3 3.Kg2 Rh2+  
 4.Kf1 Rh1#

Author: Forsberg twins with three  
 ideal mates on the first rank,  
 without repetition of moves between  
 the twins. Mat "à l' étouffée" given  
 by the Zebra in a), Bishop mate in b),  
 back rank mate in c). The condition  
 allows the creation of a jail around  
 white king, but also blocks some  
 other squares, forcing the black  
 piece to mate.  
 Sunouchi: Artistic and memorable

with simple methods.

Crisan: There are already a few HS# Haan with exactly one white and one black pieces. To achieve such absolute economy, this kind of compositions requires quite some extensive exploration. Sébastien is the first one who realized the Forsberg twins challenge.

**F1677** Torsten Linß  
C+ (Germany)



HS#10 (4+2)

1.a5 Rb7 2.a6 Kb6 3.a7 Ka5 4.Kc6 Rb3 5.a8=Q+ Kb4 6.Kb7 Rc3 7.Qa4+ Kc5 8.Ka8 Kb6 9.b4 Rc7 10.Sc8+ Rxc8#

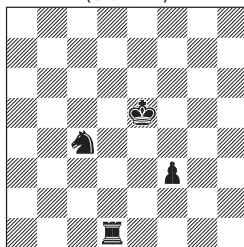
Author: Round trips by bK (b6-a5-b4-c5-b6) and bR (c7-b7-b3-c3-c7), Klasinc opening (wK for bR), critical move (bRb7-b3, interfered by bK on b4 [also an anti-Bristol for wPb2-b4...])

Sunouchi: Well-made moves including two sets of Rundlauf.

Crisan: Another perfect gem: a long solution, packed with many deep strategic elements and active usage of all white and black pieces. Torsten

is genuinely a Perlenfischer.

**F1678** Luboš Kekely  
C+ (Slovakia)



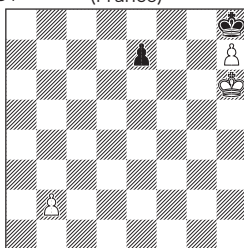
SH#6 b) bSc4→f4 (0+4)  
White Sting

- a) 1.Kd4 2.Kc3 3.Kb2 4.Ka1 5.Sb2 6.Rb1 +Ra3#
- b) 1.Sg2 2.Kf4 3.Kg3 4.Kh2 5.Kh1 6.Rg1 +Rh3#

Author: Quartet. Chameleon echo. Sunouchi: It's a good practice for us to master sting.

Crisan: Lovely Wenigsteiner. Who will be the first to show all chameleon echo mates in all four corners using White Sting and no white pieces on the board?

**F1679** Sébastien Luce  
C+ (France)



SS#14 (3+2)  
PWC

1.b4 2.b5 3.b6 4.b7 5.b8=S  
 6.Sd7 7.Sf6 8.Sg8 9.Sxe7(g8)  
 10.hxg8=B(h7) 11.Ba2 12.Bb1  
 13.Bxh7(b1=Q) 14.Sg6+  
 Qxg6(Sb1)#

Author: Three different promotions in this tanagra. White Excelsior to Knight then Rundlauf in rectangle by h7-pawn, promoted to Bishop (h7-g8-a2-b1-h7).

"Assisted" promotion to black Queen and final bicolor Bristol.

Sunouchi: They assist each other to get promotions.

Crisan: Is it worth placing the pawns on e7 and f8 instead of b2 and e7 to get an extra PWC effect and an additional white Rundlauf, while shortening the solution with 4 moves?

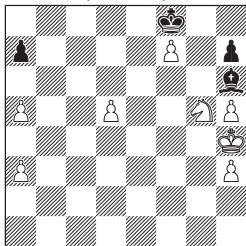
Author: Meredith. Excelsior. Minor promotion. Mate from battery.

Sunouchi: Black king vacates the way for bishop's shortcut.

Crisan: The creation of black battery comes out of the blue.

Many thanks for the four solvers who made my work so enjoyable. I am very impressed by Seiichiro's perseverance: he simply didn't give up until he discovered the solutions to the most challenging fairyies (F1677 and F1675)! His performance deserves standing ovations. I appreciate your efforts, Masakazu and Takuji, and I hope the solving experience was rewarding. Last but not least: Juraj, your intuition was right when writing "the positions with higher expectations like F1666, F1671, F1676 and F1677 seem to have interesting solutions". I hope you will be delighted to discover the authors' intentions.

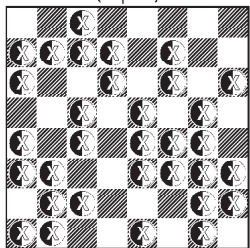
**F1680** Luboš Kekely  
 C+ (Slovakia)



14→S#1 (8+4)  
 White Sting

1.Kg7 2.Kh8 3.Bf8 4.Bxa3 5.Bb4  
 6.Bxa5 7.Bd8 8.a5 9.a4 10.a3  
 11.a2 12.a1=R 13.Rg1 14.Rxg5 &  
 1.+Rg8+ Rxg8#

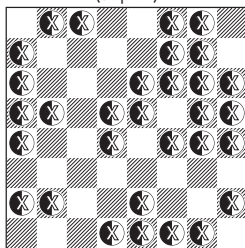
**R403** KOUZAKA Ken  
(Japan)



(0+0+32)

Place pieces on the x-marked squares and construct a legal position in which no piece is under attack.

**R404** KOUZAKA Ken  
(Japan)



(0+0+31)

Place pieces on the x-marked squares and construct a legal position in which no piece is under attack.

## Retros

### Retro Editor

**Naoki Matsuzaki (Japan)**

**Judge 2025-2026**

**Jorge Lois (Argentina)**

This issue features two original problems: both are classical Retros employing undefined pieces.

In **R403**, no pieces have been captured, so all pawns remain on the board. Since pawns can only move straight ahead and cannot pass one another, use this to narrow down their possible positions.

In **R404**, one piece has been captured, so one of the pawns may have moved to an adjacent file. Promotion must also be taken into consideration.

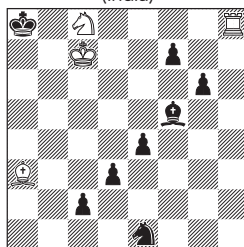
Your solutions and feedback are most welcome.

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

<https://forms.gle/MxGZRuQade6icZ5W7>

### Issue 112

**R399** N.Shankar Ram  
(India)



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

- 1. Bc1-a3/Bb2-a3/Bb4-a3/Bc5-a3/Bd6-a3/Bf8-a3? S~e1,e1=S/c3-c2/e5-e4/B~f5/g7-g6/Ka7-a8!
- 1. Rd8-h8/Re8-h8? Bd7-f5/Be6-f5!

- 1. Be7-a3! Zz
- 1...S~e1,e1=S/c3-c2/d4-d3/e5-e4/B~f5/g7-g6/Ka7-a8
- 2. Rh1-h8/Rh2-h8/Rh3-h8/Rh4-h8/Rh5-h8/Rh6-h8/Sb6-c8+ &
- 1. Rh1-a1/Rh2-a2/Rh3-a3/Rh4-a4/Rh5-a5/Rh6-a6/Rh8-a8#

Since bBf5 is covering c8, a check by wRh8 from the side seems unlikely to deliver mate. A check from below would be preferable, but wB and the black pieces are in the way. Since there are no captures, if any piece other than bK is retracted, wR can pass through the newly freed square. Even if bK is retracted to a7, mate is still achieved by first retracting wSb6-c8+, then playing wRa8#. The intended solution is a sequence in which wB retracts to e7 — so as not to obstruct wR — placing Black in zugzwang.

Sunouchi: I was about to overlook Ka8-a7, a desperate defense.

Author:

- WBa3 interferes 6 times in the tries with WRh8 (Theme A1 in the #2 section of the 2nd WCCT)
- WR vacates or occupies a1/a8/h1/h8 (4-corners theme)
- Two additional tries by the WR refuted by shutoffs by the BB
- Totally 8 tries and 7 variations in all
- Meredith

☆ Regarding the 2nd WCCT, please refer to <https://www.wfcc.ch/wp-content/uploads/2.WCCT-1980-1983.pdf> . The task is interferences of the same white piece by another single white piece.

Scores

- Dmitrij Baibikov 5 = 5
- NAKAJIMA Masakazu 5 = 5
- SUNOUCHI Seiichiro 5 = 5

[Apology]

R395c, published in Issue 113, has unfortunately turned out to be unsound even in its corrected version. I apologise for the inadequate checking.

### **R395c(Thoma)**

**Cook!** (by Dmitrij Baibikov)

- 1. Sh5xQf4(Sg1) Nd8xPh6(Nh1)++
- 2. Bd3xSe2(Bf1) S~-e2+/Qb8-f4+
- 3. f7-f8=B & 1. f8=R#



## *Shogi*

### Editor

**IZUMI Masataka (泉正隆)**

**Judge 2024-2026**

**TACHIOKA Hajime (太刀岡甫)**

★ This issue features two problems. Since there are only a few problems this time, you have a good chance of achieving a perfect score. We look forward to receiving your solutions!

★ **U400** is a composition by KOMAI Mei. The stipulation is Help Repetition. Starting with Sente, find the shortest sequence (20 moves in this problem) that returns to the initial position. Sente is required to give check on every move.

★ **U401** is a shogi proof game by HASHIMOTO Satoshi. Recently, there have been more proof games appearing in this column, which makes me very happy. If you are new to shogi proof games, you may find it helpful to look through previous issues to get a feel for the genre. For example, please refer to U378 in Issue 110, U392 in Issue 112 (whose solution appears in this issue), and U393 in Issue 113.

★ 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](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](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.

**HelpRepetition** (H@n): Sente and Gote cooperate to return to the initial position in the shortest possible number of moves, as specified, where n is a positive integer.

**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.

**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.

**Dummy** (Du): A piece that does not move.

[Notes]

- Under some fairy conditions, it may be moved passively or gain mobility.

- It is exempt from the restriction against pieces with no legal destination.

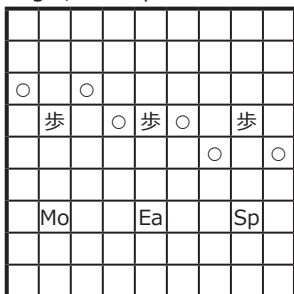
**Moose** (Mo): A variant of the Grasshopper that moves on queen lines any distance to reach a hurdle and then a single step beyond it, changing direction by 45°.

**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 >



**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.

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

**Uncapturable unit**: A piece that cannot be captured.

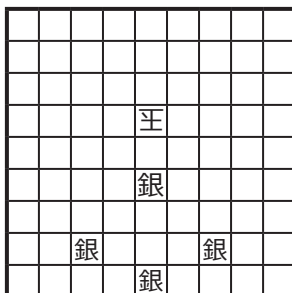
**n sols**: A problem format where there are multiple solutions, and the goal is to find n solutions.

**Proof Game (PG n)**: 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.

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**Issue 112 (U386-394)**

U386 DEGUCHI Nobuo 出口信男

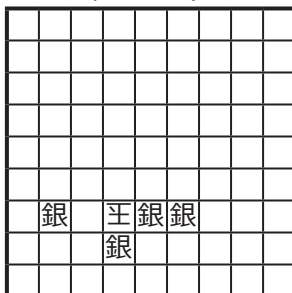


▲なし  
H#11 2 sols

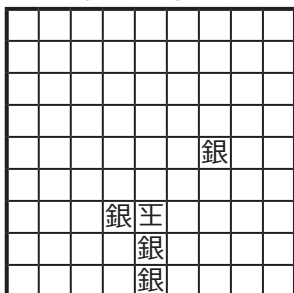
55 銀 (56), 45 玉 (54),  
46 銀 (55), 56 玉 (45),  
47 銀 (38), 66 玉 (56),  
57 銀 (46), 76 玉 (66),  
87 銀 (78), 67 玉 (76),  
68 銀 (59) 迄 11 手 .

45 銀 (56), 55 玉 (54),  
44 銀 (45), 46 玉 (55),  
35 銀 (44), 56 玉 (46),  
47 銀 (38), 66 玉 (56),  
67 銀 (78), 57 玉 (66),  
58 銀 (47) 迄 11 手

< Final position (the 1st solution) >



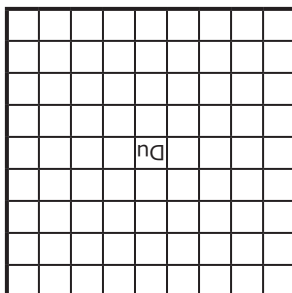
< Final position (the 2nd solution) >



Sugawa: The solution starting with 45 銀 leads to an unexpected final position, while the solution starting with 55 is satisfying in that all four Silvers are moved.

★ A puzzle in which the final position is constructed using the four Silvers on the board. In problems of this type, it is usually necessary to build up a loose encirclement of the King. In Solution 1 (starting with 55 銀), the 9th move, 87 銀, draws the King to 67. In Solution 2 (starting with 45 銀), one of the Silvers is transferred to 35 during the first six moves, creating a pincer formation

.U387 KOMAI Mei 駒井めい



T#1

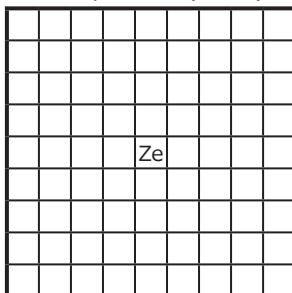
Superposition

Du=Royal Dummy

Ze=Zero

55Ze 打迄 1 手。

< Final position (U387) >



※ 55 : Sente Ze、Gote rDu

Composer: Under ordinary conditions, Zero cannot give a check. However, it becomes possible under this condition, so I composed this as a kind of introductory example.

Sugawa: Is this really okay...?

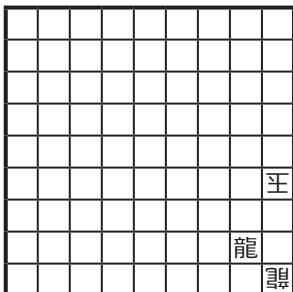
★ Superposition is a fairy condition

devised by the composer, in which multiple pieces may coexist on the same square. When a piece moves onto a square occupied by an enemy piece, the moving side may choose either to capture that piece or to coexist with it. It is also possible to drop a piece onto a square occupied by an enemy piece; in that case the pieces coexist (a dropped piece cannot capture immediately).

★ In this problem, mate is achieved by dropping the Zero onto the square occupied by the royal Dummy. First, let us see why this is a check. Zero is a piece that moves to its current square. Therefore, if Gote were to pass, Sente could capture the royal Dummy on 55 with the Zero. Since a Dummy cannot move at all, there is no way for Gote to evade the check, so Gote is checkmated.

★ This is the first time I have seen a Zero capture a piece.

U388 KOMAI Mei 駒井めい



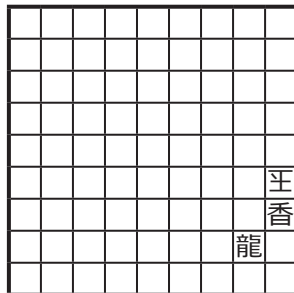
▲ 香香

T#3

Superposition

17 香、同龍 (19)、17 香迄 3 手。

< Final position (U388) >



※ 17 : Sente 香、Gote 龍

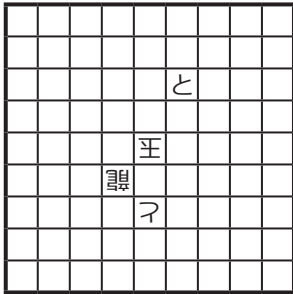
Composer: The idea is to let Sente's Lance coexist with Gote's Dragon so that it cannot be captured. No matter how powerful a Dragon may be, it cannot capture a piece on its current square because it does not attack that square.

★ Next comes a 3-move Superposition mate. After the first move, 17 香打, Gote has no choice but to capture it with the Dragon. Then Sente plays 17 香打 once again. This time the Lance coexists with the Dragon on 17, and Gote is checkmated. There is no way to evade the check by moving the King, and dropping a piece is likewise ineffective. Since the Dragon on 17 does not attack its own square, it cannot capture the Lance.

★ Fairy pieces can generally be classified according to whether or

not they are able to move to their current square. In that sense, Zero—and any compound piece containing a Zero component—is unique.

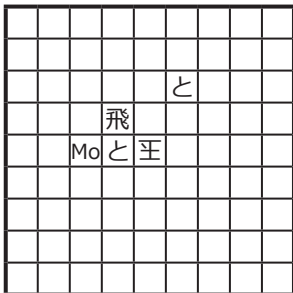
U389 Sengyotei 占魚亭



▲ Mo  
 H#7  
 Koko  
 Super Andernach  
 Mo=Moose

68Mo 打、67 と 転 (57)、  
 66 と 転 (67)、65 と 転 (66)、  
 54Mo(68)、75Mo 転 (54)、  
 64 飛打 迄 7手。

< Final position (U389) >



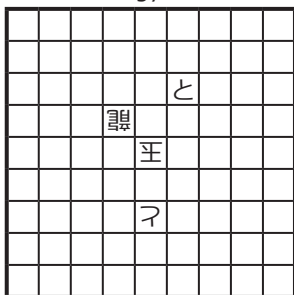
Composer: This is the first of a

series of Koko-Super Andernach problems. I believe this is my first presentation of this combination since the 4th Fairy Short Problem Competition. This time I have also added Grasshopper-family pieces. (I think Koko and Super Andernach make an excellent match, since Koko can keep the rather wild Super Andernach under control.) Although it is an oddity, I think the solution is easy because the play is completely straightforward.

★ This combination of conditions may look frightening, but the play is not excessively complex. For example, because of the Koko restriction, the only checking first moves are 67Mo 打 and 68Mo 打 (Moose is a Grasshopper variant that changes direction by 45 ° after reaching a hurdle).

★ In Super Andernach, any piece other than the King changes side when it moves on the board. One of the pleasures of Andernach-type conditions is seeing the same piece move repeatedly. In this problem, a Tokin moves three times in succession. The play from the fourth to the sixth moves, which makes use of the Koko restriction, is also one of the highlights.

U390 Sengyotei 占魚亭



H#7

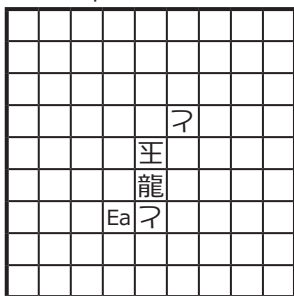
Koko

Super Andernach

Ea=Eagle

75Ea 打、54 龍 (64)、  
56Ea 転 (75)、67Ea 転 (56)、  
65 龍転 (54)、56 龍転 (65)、  
44 と転 (43) 迄 7 手。

< Final position (U390) >

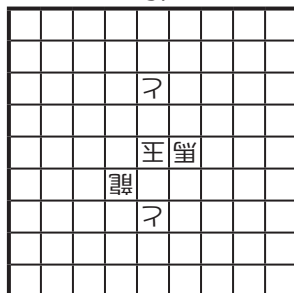


Composer: This is the second of a series of Koko-Super Andernach problems. Six consecutive side-changes occur. It is my favorite of the three.

★ Eagle is a Grasshopper-family

piece that changes direction by 90 ° after reaching a hurdle. The only first moves are 53Ea 打 and 75Ea 打 , but I think the play thereafter contains quite a few tempting sidelines and is not so easy. After the spectacular sequence of moves, the problem concludes quietly with a Tokin retreating for mate. Defenses such as 26 龍 転 , which would change the side of the Dragon on 56, are prevented by Koko. Including the final move, six consecutive side-changes take place.

U391 Sengyotei 占魚亭



▲ Sp

H#7

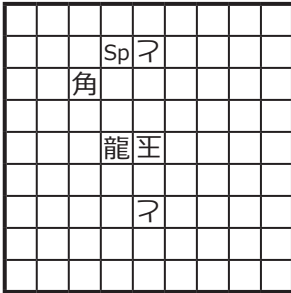
Koko

Super Andernach

Sp=Sparrow

62Sp 打、63 馬転 (45)、  
52 馬転 (63)、63 と転 (53)、  
52 と転 (63)、65 龍転 (66)、  
73 角打迄 7 手。

< Final position (U391) >



Composer: This is the third of a series of Koko-Super Andernach problems. My favorite part is the sequence in which the Tokin follows the Horse.

★ Sparrow is a Grasshopper-family piece that changes direction by 135 ° after reaching a hurdle. After the first move, 62Sp 打, Gote plays the interposition 63 馬 転, forming a battery. Sente then gives a discovered check with 52 馬 転, and Gote replies with the interposition 63 と 転. Through this exchange, Sente is able to capture the Horse with 52 と 転. Gote then removes the hurdle with 65 龍 転, and Sente mates by playing 73 角 打. A defense such as dropping a piece on 64 is illegal against 73 角 打, because it would activate the check by the Dragon on 65. Incidentally, if Sente captures the Horse on 72 with 72 馬 転 on the third move, the final 73 角 打 would be captured by the Tokin.

★ The sequence in which a

discovered check is given by changing the front piece of the battery is delightful. The final position, in which no interposition is possible, is also very appealing.

U392 HASHIMOTO SAToshi 橋本哲



▲ 歩歩 △ 歩  
PG 33

- 76 歩 (77)、64 歩 (63)、
- 77 桂 (89)、65 歩 (64)、
- 同桂 (77)、94 歩 (93)、
- 77 角 (88)、95 歩 (94)、
- 98 飛 (28)、96 歩 (95)、
- 58 玉 (59)、97 歩成 (96)、
- 93 歩打、96 と (97)、
- 92 歩成 (93)、86 と (96)、
- 93 飛成 (98)、85 と (86)、
- 84 龍 (93)、93 桂 (81)、
- 同香生 (99)、75 と (85)、
- 25 桂打、74 と (75)、
- 13 桂 (25)、64 と (74)、
- 21 桂成 (13)、63 と (64)、
- 64 桂打、54 歩、
- 72 桂成 (64)、53 と (63)、
- 同桂成 (65) 迄 33 手。

Composer: The theme is to zigzag the Tokin from 97 all the way to 53 and then sacrifice it. At move 14, it may seem possible to play 88 ㄥ and head for 93 instead, but in that case Gote's sequence becomes one move shorter, and there seems to be no way to fill that extra tempo.

Matsuzaki: I first tried lines in which the Tokin is captured on 93 or 84, but the timing does not work out.

Nakajima: I guessed that the idea was to lure Gote's Tokin back into Gote's camp and then capture it with a Knight, but I could not find the intended solution.

Sugawa: Sente's moves are so tight that the ninth file has to be broken open by Gote. The restriction to 97 歩 成 must be because that Tokin needs to be brought back later. Even so, I am impressed by how perfectly the move count fits.

★ This is a 33-move shogi proof game. Since there are three promoted Knights on the board, we may conjecture that they were created as follows:

- The Knight from 89 jumps via 77 and 65 to become 53 圭 .
- Sente captures a Knight on the ninth file, and then plays 25 桂打 , 13 桂生 , and 21 桂成 to capture another Knight.
- That Knight is then dropped on 64 and promoted to 72 圭 .

If we count the minimum number of moves required for Sente to reach the diagram position, we obtain: 76 歩 : 1 move; 77 角 : 1 move; 58 玉 : 1 move; 21 圭 : 3 moves; 53 圭 : 3 moves; 72 圭 : 2 moves; 84 龍 : 3 moves; 92 ㄥ : 2 moves; and 93 香 : 1 move, for a total of exactly 17 moves. Sente has no spare tempo whatsoever. Therefore, Gote must cooperate so that Sente can avoid making any unnecessary moves. In particular, Gote has to capture Sente's Pawn on 97.

★ Let us now examine the actual play. Since Gote's Pawn on the sixth file has disappeared, the first five moves are forced: 76 歩 , 64 歩 , 77 桂 , 65 歩 , and 同桂 . Although one is tempted to continue with 54 歩 and 53 桂成 , Gote instead plays 94 歩 and hurries to eliminate the Pawn on 97. The sequence then proceeds with 77 角 , 95 歩 , 98 飛 , 96 歩 , 58 玉 , 97 歩成 , and 93 歩打 (see diagram below). At last, Sente's Pawn on 97 has been removed.

< Position after the 13th move: 93 歩打 >

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

▲なし △歩

★ In the target position, Sente has two Pawns in hand. One is clearly obtained by capturing the Pawn on 13, and the other by capturing Gote's Tokin. It follows that Sente must capture the Tokin at some point within the previously discussed move count. Candidates include moves such as 93 香生 or 84 龍. Let us first consider a line in which the Tokin is captured by 93 香生. Since Sente must also capture the Knight on 93, it would be necessary to play 93 飛成 in order to capture the Knight. However, if we proceed from the intermediate diagram with 96 と and 92 歩成, there is not enough tempo to prepare the capture of the Knight by 93 飛成.

★ In the diagram above, by playing 88 と so as not to interfere with the intended continuation, one possible line is: 92 歩成、93 桂、同飛成、98 と、84 龍、97 と、25 桂、96 と、13 桂生、95 と、21 桂成、94 と、64 桂、93 と、同香生、54 歩、and 72 桂成 (see diagram below).

< Reference position after the 31st move: 72 桂成 (64) >

皇	灑	灑	王	灑	圭	香
と	進	圭				馬
香	香	香		香	香	香
	龍		香			
		桂				
	歩					
	歩	角	歩	歩	歩	歩
			玉			
	銀	金		金	銀	桂
						香

★ In the diagram above, it would be ideal if Sente could continue with 53 桂成, but in reality Gote must play a move beforehand, and this leaves Gote with an extra tempo. It would be desirable if Gote could lose a tempo somewhere along the way, but jumping to 93 桂 in two moves is of course impossible, and in sequences where a Tokin is pulled backward, it is not possible to lose exactly one tempo (for example, 96 と cannot reach 95 in exactly two moves).

★ Similarly, the idea of pulling the Tokin back to 84 and then capturing it with 84 龍 also fails, as it again leaves Gote with an extra tempo.

★ Bringing the Tokin from 97 to 93 or 84 requires exactly 7 moves. One might hope to achieve this in exactly 8 moves, but no such method exists. In fact, there is one method of capture that had not yet been considered: it is captured on 53 by 53 桂成. From 97, the promoted Pawn takes exactly 8 moves to reach 53. This is the key idea. Concretely, the play from the diagram proceeds as follows: 96 と, 92 歩成, 86 と, 93 飛成, 85 と, 84 龍, 93 桂, 同香生, 75 と, 25 桂打, 74 と, 13 桂生, 64 と, 21 桂成, 63 と, 64 桂打, 54 歩, 72 桂成, 53 と, 同桂成, reaching the target position. Sente plays 64 桂打, so Gote first brings the Tokin to 63 before playing 54 歩.

★ A composition themed on the zigzag movement of a Tokin. It is already difficult to construct a sequence in which a repeatedly moved piece is eventually captured. In addition, this composition contains try plays in which the Tokin is captured on 93 or 84, which further enhances its artistic value.

★ However, the composition contains a cook. Dmitrij Baibikov found it.

Dmitrij Baibikov : Cook, if I understand the rules of Shogi correctly:

1. 76P(77) 2. 64P(63)
3. 77N(89) 4. 65P(64)
5. 65N(77) [NxP] 6. 54P(53)
7. 77B(88) 8. 32S(31)
9. 98R(28) 10. 31B(22)
11. 48K(59) 12. 97B(31) [BxP without promotion]
13. 53N(65)=+N [with promotion]
14. 64B(97) [without promotion]
15. 93R(98)=+R [RxP with promotion] 16. 46B(64)
17. 84+R(93) 18. 31G(41)
19. 93P [P dropped] 20. 41S(32)
21. 92P(93)=+P [with promotion]
22. 93N(81)
23. 93L(99) [LxN without promotion] 24. 42S(41)
25. 25N [N dropped] 26. 41G(31)
27. 13N(25) [NxP without promotion] 28. 31S(42)
29. 21N(13)=+N [NxN with

- promotion] 30. 13B(46)  
 31. 64N [N dropped] 32. 22B(13)  
 33. 72N(64)=+N [with promotion]

★ This is the sequence in which Gote captures the Pawn on 97 with the Bishop. Since the square 53 is occupied, the Bishop cannot return to 22 via the same route; however, there exists an alternative route making use of the vacant square 13, namely 97 → 64 → 46 → 13 → 22.

★ I sincerely apologize for the insufficient checking. I would also like to express my deep gratitude to Mr. Dmitrij Baibikov for pointing this out.

U393 HASHIMOTO Satoshi 橋本哲

皇	科	襷	零	王	零	襷	科	皇
								魚
糸	糸	糸	糸	桂	糸		糸	糸
				弓				
			歩					
歩	歩				歩	歩	歩	歩
龍	角						飛	
香		銀	金	玉	金	銀	桂	香

▲歩歩歩 △なし

PG 23

- 76歩(77)、64歩(63)、  
 77桂(89)、65歩(64)、  
 同桂(77)、62飛(82)、  
 53桂(65)、67飛成(62)、  
 68飛(28)、78龍(67)、  
 62飛(68)、56歩打、

42 飛 (62)、57 歩成 (56)、  
33 角 (88)、98 龍 (78)、  
88 角 (33)、56 と (57)、  
62 飛 (42)、55 と (56)、  
68 飛 (62)、63 歩打、  
28 飛 (68) 迄 23 手。

Composer: The theme is a “shield” against the check by 33 角 . The idea is that the central piece, 28 飛 , returns to 28 as if nothing had happened, completing a single self-contained unit. If this were left incomplete, the thematic purity would be weakened and the work would feel unsatisfying—that is my impression. It was fortunate that everything worked out so simply. On the other hand, this may make the solution appear too straightforward to the solver. From the composer's perspective, the try plays specific to compositional analysis can be rather troublesome. The fact that the opening phase coincides with that of the preceding 33-move composition is purely coincidental.

Matsuzaki: In order to prevent 33 角生 from giving check, Sente has no choice but to use the Rook.

★ Considering where Sente obtained the three Pawns in hand, the following scenario seems plausible:

- The Bishop captured the Pawn on 33 and returned to 88.
- The Knight from 89 jumped to

capture the Pawn on 53.

- Along the way, the Pawn on 65 pushed by Gote was also captured.

If Gote' s Pawn on the sixth file is captured in advance, it becomes possible for the 82 飛 to pass through the sixth file and reach 92, which is advantageous. In that case, however, the Pawn on 67 must also be captured, meaning at least four moves are required. Let us now count Gote' s moves:

- 65 歩 : 2 moves
- 63 歩打 : 1 move
- 82 飛→98 龍 : 4 moves
- 55 と : 4 moves

In total, this amounts to exactly 11 moves.

★ Incidentally, if Sente plays 33 角生 , it gives check to Gote' s King. If Gote had some spare moves available, the position could be handled by a sequence such as “33 角生 , 42 銀 , 88 角生 , 31 銀 ,” and so on. However, in the actual position Gote has no spare tempo at all, and therefore cannot make any moves that block or evade the check. The problem is how to resolve this situation, and that is the theme of the present composition.

★ Sente, on the other hand, has some flexibility in terms of move order. The key idea is to place a piece on 42 so that 33 角生 does not give check, and the solution is to use the Rook. Since Gote' s Rook passes

through the sixth file, Sente's Rook can also travel along the sixth file to reach 42. The remaining question is whether there are sufficient moves for the Rook on 42 to return to 28.

★ Based on this consideration, the move order can be constructed, leading to the solution shown at the beginning. It can be seen that certain moves have a fixed precedence relationship, such as "42 飛生 followed by 33 角生," and "98 龍 followed by 88 角生," which confirms that the sequence is indeed tightly constrained.

★ A sequence in which the same piece is repeatedly moved and then returned to its original square is, from the perspective of that piece alone, a large loss of tempo, and is therefore difficult to realize. Naturally, the composition must also avoid cooks in which that piece is not moved at all. In this work, a six-move round trip by the Rook is achieved for the sole purpose of preventing the check by 33 角生.

U394 UEDA Yoshikazu 上田吉一

馬	銀		延				
龍	と		◆		玉		
		◆					
	◆	王		ろ			
		◆		歩	毎		
				桂			
		桂					

▲なし △なし

HS#146

91 馬 and 81 銀 are uncapturable

◆ = Pyramid

83 龍 (92), 63 玉 (74),  
 72 龍 (83), 74 玉 (63),  
 63 龍 (72), 同玉 (74),  
 72 銀生 (81), 74 玉 (63),  
 92 馬 (91), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 53 飛打, 同と (54),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 44 飛打, 同と (53),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 23 飛打, 同角 (45),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 54 飛打, 同と (44),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 53 飛打, 同と (54),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 14 飛打, 同角 (23),

92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 69 飛打, 同角成 (14),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 44 飛打, 同と (53),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 68 飛打, 同馬 (69),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 54 飛打, 同と (44),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 53 飛打, 同と (54),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 44 飛打, 同と (53),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 67 飛打, 同馬 (68),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 54 飛打, 同と (44),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 53 飛打, 同と (54),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 44 飛打, 同と (53),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 66 飛打, 同馬 (67),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 54 飛打, 同と (44),  
 92 馬 (81), 83 飛打,

同銀生 (72), 63 玉 (74),  
 53 飛打, 同と (54),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 44 飛打, 同と (53),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 65 飛打, 同馬 (66),  
 81 馬 (92), 72 飛打,  
 同銀生 (83), 74 玉 (63),  
 54 飛打, 同馬 (65),  
 92 馬 (81), 83 飛打,  
 同銀生 (72), 63 玉 (74),  
 43 飛打, 同馬 (54) 迄 146 手。

< Final position (U394) >

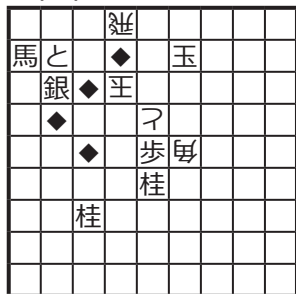
			王				
馬	と	◆	玉				
	銀	◆	王	▲			
	◆			?			
		◆	歩				
			桂				
		桂					

Nakajima : 角を成るまでの経路と馬を呼び戻す経路とが異なる点に悩みました。

Sugawa : と金が三角で動くのはなかなか見ない手順でした。

★ The idea is to move the Bishop, aiming for a checkmate pattern with "43 馬・44 と." The diagram below shows the position after 12 moves from the initial position.

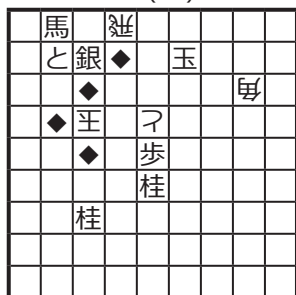
< Position after the 12th move: 63 玉 (74) >



▲飛 △なし

★ Sente sacrifices the Dragon, and Gote interposes by dropping a Rook, which Sente then captures with a Silver. In the diagram above, it may be tempting to play 23 飛 to move the Bishop, but after 23 飛, 同角, 81 馬, 72 飛, 同銀生, 74 玉, the play reaches a dead end (see diagram below).

< Reference position after the 18th move: 74 玉 (63) >



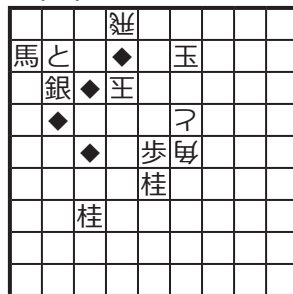
▲飛 △なし

★ The Tokin should be moved to 53

because the next move is to drop a Rook on 14 with check. To achieve this, the King must be placed on 63, but there is no piece available to drop on 83 when 92 馬 is played. A piece in Gote's hand is therefore required to switch between the two configurations: the 74 玉 configuration (81 馬 and 72 銀) and the 63 玉 configuration (92 馬 and 83 銀).

★ The key move on move 13 is to drop a Rook on 53. After Tokin captures it, the moves 81 馬, 72 飛, and 同銀生 recover the Rook, which is then sacrificed on 44 in the 74 玉 setup. The sequence then continues with 同と, 92 馬, 83 飛, 同銀生, and 63 玉, reaching the position shown below.

< Position after the 24th move: 63 玉 (74) >

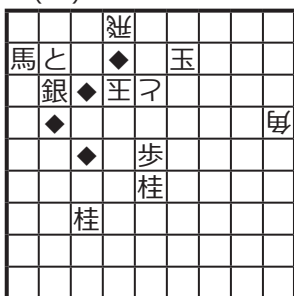


▲飛 △なし

★ The Tokin has been moved from 54 to 44. After making this adjustment, dropping a Rook on

23 allows the sequence 同角, 81馬, 72飛, 同銀生, 74玉, 54飛, 同と, thereby giving a Rook to Gote. Incidentally, the situation that "a sacrificial Rook drop to move the Bishop cannot be played while the Tokin is on 54" will continue throughout the subsequent play. Keeping this in mind, the sequence continues, and the position shown below is reached after 14飛, 同角, regaining the Rook in hand.

< Position after the 48th move: 63玉 (74) >



▲飛 △なし

★ From the position shown above, the direction of the checking Rook drops changes from horizontal to vertical. The Tokin is on 53. Since this is not the 54と configuration, a sacrificial drop of 69飛 can be played to move the Bishop. After 同角成, the sequence beginning with 81馬 recovers the interposed Rook and produces the 74玉 configuration, so 44飛 is sacrificed to return to the 63

玉 configuration.

★ From here, the play enters a complete repetition consisting of a cycle of 24 moves. Since this is the 44と configuration, 68飛, 同馬 can be played. Recovering the interposed Rook and returning to the 63玉 configuration produces the 54と configuration. At this point, sacrificing 67飛 leads to a dead end, so 53飛 is sacrificed instead to change the Tokin's position. Recovering the Rook starting with 81馬 would produce the 74玉 configuration, so 44飛 gives a Rook to Gote and returns the position to the 63玉 configuration. Over these 24 moves, the only change in the position is 69馬 → 68馬. Repeating this 24-move cycle until the configuration with 65馬 and 44と is reached leads to the final phase, after which 65馬 → 54馬 → 43馬 brings about mate.

★ Let us now review the mechanism of this problem. When Sente has no Rook in hand, it is possible to switch between the 63玉 configuration and the 74玉 configuration. Making this switch leaves Sente with one Rook in hand. When Sente has one Rook in hand, however, switching between the 63玉 configuration and the 74玉 configuration is no longer possible. To make another switch, the Rook must first be sacrificed, and each sacrifice changes the Tokin's position

by one step in the sequence  $44 \rightarrow 54 \rightarrow 53 \rightarrow 44 \rightarrow \dots$ . Switching between the 63 玉 configuration and the 74 玉 configuration is repeated until the conditions that Sente has one Rook in hand, that the Tokin is on 53 or 44, and that the King's position allows a Rook drop and its capture by the Bishop (Horse) are simultaneously satisfied. It is a highly intriguing structure, and its mechanism stimulates the imagination regarding its possibilities.

★ The solution results for Issue 112 (U386–U394) are as follows (ranked by score and order of receipt). Thank you for your submissions!

Takuji Sugawa  $5 + 5 + 0 + 0 + 0 + 0 + 5 + 0 + 5 = 20$

Dmitrij Baibikov  $0 + 0 + 0 + 0 + 0 + 0 + 5 + 5 + 0 = 10$

Naoki Matsuzaki  $0 + 0 + 0 + 0 + 0 + 0 + 5 + 5 + 0 = 10$

Masakazu Nakajima  $0 + 0 + 0 + 0 + 0 + 0 + 0 + 0 + 5 = 5$

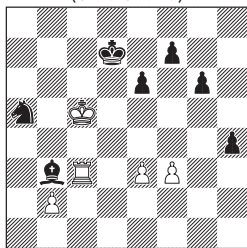


## Informal tourney Award 2025 Studies Judge: Árpád Rusz

Although the number of studies published in the magazine this year was low (only 10 studies by 9 authors), the level was good enough that I could include several studies in the award. The solutions are given as presented by the authors.

### 1st Prize

**E277** Beat Neuenschwander  
(Switzerland)

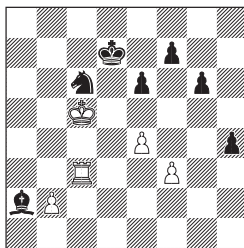


Draw (5+7)

**1.Kb4!** [1.Kb5? Ke7! 2.Kxa5 (2.Rc7+ Kd6 3.Rc1 Nc4) 2...Bd1]

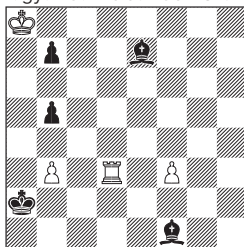
**1...Bd5** [1...Bc4 2.Kxa5 Bf1 (2...Be2 3.Rc2 Bxf3 4.Rf2 Bd5 5.Rxf7+ Kc6 6.Rh7 g5 7.Rh5) 3.Rb3! h3 (3...Kc7 4.Rc3+ Kd7 5.Rb3; 3...e5 4.Rb8 h3 5.Rh8; 3...Ke7 4.Rb8 Kf6 5.Rh8 h3 6.b4 Kg7 7.Rh4 g5 8.Rh5 Kg6 9.Rh8) 4.Rb8 e5 5.Rh8 g5(5...Ke6 6.b4) 6.b4 e4 7.fxe4 g4 8.b5 Bg2 9.b6 Bxe4; 1...Ke7 2.Rc7+ Kf8 (2...Kf6 3.Kxa5) 3.Rc1!]

2.e4 Nc6+ 3.Kc5 Ba2



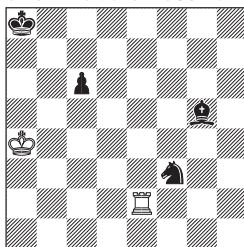
**4.Ra3 Bb1 5.Ra1 Bc2 6.Rc1 Bb3 7.Rc3 Ba2** [7...Ba4 8.Ra3 leads to the main line; 7...h3 8.Rxb3 h2 9.Rd3+ Kc7 10.Rd1 Ne5 11.Rh1]  
**8.Ra3 Bb1 9.Ra1 Bc2 10.Rc1 Ba4 11.Ra1** Now the carrousel turns in the other direction [11.b3 Bxb3 12.Rb1 Ba4 13.Ra1 h3 14.Rxa4 h2 15.Ra1 Ne5; 11.Rc4? Bd1]  
**11...Bb3 12.Ra3 Bc2 13.Rc3 Bb1 14.Rc1 Ba2 15.Ra1 Bb3 16.Ra3 =**

cf.1 V. Bron  
Magyar Sakkelet 1957 3rd Pr



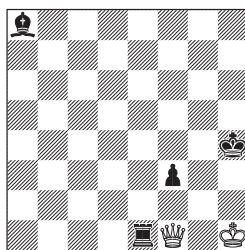
(end of a cooked study) (4+5)

cf.2 N. Mansarliisky  
Femeia Moldovei 1983 1st Pr



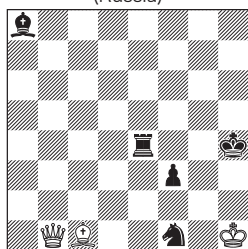
(end of a study) (2+4)

Perpetual pursuit of the bishop by a rook. What is new compared to the previous works? In this study, in addition to a new geometry, the chase can switch its sense of rotation from counter-clockwise to clockwise!



## 2nd Prize

E276 Pavel Arestov  
(Russia)



Draw (3+5)

**1.Bg5+!** [1.Kg1? Ng3 2.Qb8 (2.Be3 Rxe3; 2.Bg5+ Kxg5--+) 2...Re1+ 3.Kf2 Re2+ 4.Kg1 Rg2#]

**1...Kxg5 2.Qb5+!!** [Try: 2.Qxf1? Re1!! 3.Qxe1 f2+--+]

**2...Kh4!** [2...Kg4 3.Qxf1=; 2...Kf4 3.Qb8+!=]

**3.Qxf1 Re1!**

**4.Kh2!** [4.Qxe1+? f2+ 5.Kh2 fxe1B--+] **4...Re2+!** [4...Rxf1 stalemate]

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

**5...Rg2+ 6.Kh1 f2** [6...Rc2 7.Kg1 Rg2+ 8.Kh1=]

**7.Qc4+ Rg4+** [7...Kh3 8.Qh4+! Kxh4 stalemate] **8.Kh2 Be4** [8...Rxc4 stalemate]

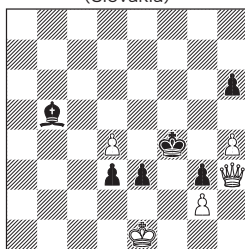
**9.Qf1!** [9.Qe2? Rg2+ 10.Kh1 Rg1+ 11.Kh2 Rh1#]

**9...Rg2+!? 10.Qxg2!** [10.Kh1? Rg1+ 11.Kh2 Rh1+! 12.Qxh1 Bxh1 --+] **10...Bxg2 11.Kxg2 =**

After the surprising rook sacrifice on move 3, white avoids black's discovered check trick by a well prepared stalemate trick.

## 1st Honourable Mention

E274 Michal Hlinka  
Luboš Kekely  
(Slovakia)



Draw (5+6)

**1.Qh1** [1.Qc8? d2+ 2.Kd1 Ba4+--+]

**1...Ke4 2.d5!** [2.h5? d2+ 3.Kd1 Kd5 4.Qg1 Kxd4 5.Qh1 Kc3 6.Qg1 e2#]

**2...Kxd5** [2...Bd7 3.Kd1 Kxd5 4.h5 Bg4+ 5.Kc1 Ke4 6.Kb2 d2 7.Kc2 Kf5

8.Qa1 d1Q+ 9.Qxd1 Bxd1+ 10.Kxd1 Kg5 11.Ke2 Kxh5 12.Kxe3=]

**3.h5! Ba4 4.Kf1!** [4.Qg1? Ke4! 5.Qh1 d2+ 6.Ke2 Bb5+ 7.Kd1 Bd7!-+]

**4...Bb5 5.Ke1** [5.Qg1? d2# from battery]

**5...Bc4 6.Kd1** [6.Qg1? Kd4! 7.Kd1 Bb3+ 8.Ke1 Be6 9.Kd1 Bg4+ 10.Kc1 Bxh5-+]

**6...Kc5 7.Qg1** [7.Ke1? Be6! 8.Kd1 Kc6 9.Kc1 Bb3-+]

**7...Bb3+ 8.Ke1 Kd4 9.Qh1 Kc3 10.Qg1 Kd4 11.Qh1 Kd5 12.Qg1** [12.Kf1? Bc4! 13.Ke1 Kc5! 14.Kd1 Bf7! 15.Ke1 Be6! 16.Kd1 Kc6 17.Qg1 Bg4+ 18.Kc1 d2+ 19.Kc2 Bxh5]

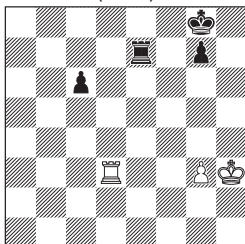
**12...Ke4 13.Qh1 d2+** [13...Ke5 14.Kf1 Bc4 15.Ke1 Kd5 16.Kd1=]

**14.Ke2 d1Q+ 15.Qxd1 Bxd1+ 16.Kxd1 Kd3 17.Ke1 e2 stalemate**

A curious struggle for a draw of a queen against a bishop and two strong passed pawns. The play is understandably a little bit static.

## 2nd Honourable Mention

E280 Michael Pasman (Israel)



Draw

(3+4)

**1.Kg4!** [1.Kg2 Rc7! 2.Kf3 Kh7! 3.Rd6 g6! 4.Kf4 Kh6-+]

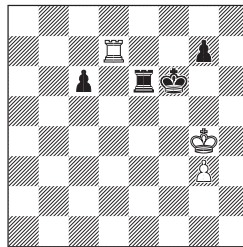
**1...Kf7** [1...Rc7 2.Kf4! c5 (2...Kh7 3.Rd6 g6 4.Kg5) 3.Ke3 Kf7 4.Rd6=]

**2.Rd6!** Against black's threat Rc7+c5-c4 White needs 1) to cut black king on 6th 2) To be on time with the king on e3.

**2...Re6** [2...Rc7 3.Kf4 /f3 3...Ke7 (3...c5) 4.Rg6 Kf7 5.Rd6 c5 6.Ke3 c4 7.Kd2=]

**3.Rd7+!** [3.Rd3 c5-+]

**3...Kf6** [3...Re7 4.Rd6! Rc7 5.Kf4 c5 (5...Ke7 6.Rg6 Kf7 7.Rd6=) 6.Ke3! c4 7.Kd2!]=]



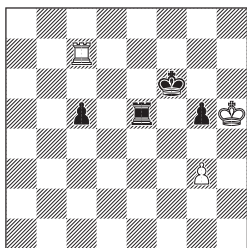
**4.Kf3!!** [Logical try : 4.Kf4 g6! zz as main line, but white to move 5.Rc7 (5.Ra7 Rd6!; 5.g4 g5+) 5...Rd6! 6.Ke4 Kg5-+]

**4...g6** [4...Re7 5.Rd6+ Re6 6.Rd7!]

**5.Kf4!!** zz Surprising Reciprocal zugzwang, white to move loses, black to move is draw!

**5...c5** [5...g5+ 6.Kg4 Re4+ 7.Kh5=]

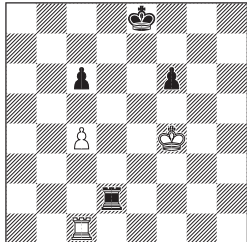
**6.Rc7 g5+ 7.Kg4 Re4+ 8.Kh5 Re5**



**9.Ra7!** [9.Kg4 Ke6-+; 9.g4 Ke6-+]  
**9...Kf5** [9...Ke6 10.Kg6! Kd5 (10...g4 11.Ra4!; 10...c4 11.Rc7 Kd5 12.Kf6! g4 13.Rxc4!)=) 11.Kf6! g4 12.Rd7+! Ke4 13.Rg7! Rf5+ 14.Ke6=]  
**10.Ra4! Ke6 11.Kg6! Kd5 12.Kf6 Re3 13.Rg4!** [13.g4 Re4!-+]  
**13...c4 14.Rxg5+ Kd6 15.g4! Rf3+ 16.Kg6!** [16.Rf5 Rxf5+-+]  
**16...Rf4 17.Kh5! =** In the author's opinion, it is also an important theoretical endgame.

The material from this study reminds me of my own study from *The Problemist*, 2024. Compared to that, this study is of a more analytical nature but still has some fine points like 4.Kf3!! and 9.Ra7!.

cf.3 A. Ruz  
*The Problemist* 2024 Sp. Pr

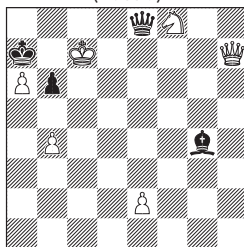


Draw (3+4)

**1.Rh1!** [1.Ra1?] **1...Rd4+ 2.Ke3! Rxc4 3.Rh5!! Ke7 4.Kd3! Rc1** [4...Ra4 5.Rc5 Kd6 6.Rf5 Ke6 7.Rc5 Kd6 8.Rf5 positional draw] **5.Kd2! Rf1 6.Ke2! Rf4 7.Ke3! Rc4 8.Kd3 Rf4 9.Ke3 Rf1 10.Ke2 Rc1 11.Kd2 Rc4 12.Kd3 positional draw.**

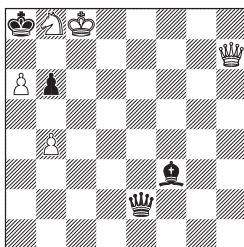
### 3rd Honourable Mention

E281 David Gurgendzse  
 (Russia)

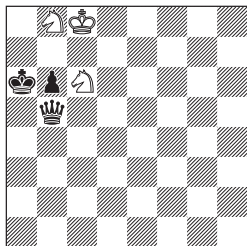


Win (6+4)

**1.Nd7 Qxe2 2.Nb8 Bf3 3.Kc8+ Ka8**



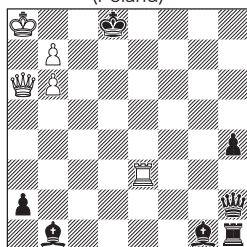
**4.Qb7+! Bxb7+ 5.axb7+ Ka7 6.Nc6+ Ka6 7.b5+ Qxb5 8.b8N#**



There are several studies featuring a checkmate by a newly promoted knight. What I like in this study is that in addition to the nice model mate, there is a surprising queen sacrifice at move 4.

### 1st Commendation

E275 Andrzej Jasik  
(Poland)



Win (5+7)

**1.Re2!** [1.b8Q+? Qxb8+ 2.Kxb8 Bxe3 ♯]

**1...Be4! 2.Rxe4** [2.Qxa2? Qe5 3.Qg8+ Ke7 4.Qh7+ Kf8 5.Qxe4 Qa1+ 6.Kb8 Bh2+ 7.Rxh2 Rxh2= 8.Qf4+ Ke7 9.Qxh2 Qh8+ 10.Kc7 Qc3+]

**2...a1Q!** [2...Qb8+ 3.Kxb8 Bh2+ 4.Ka8 a1Q 5.Qa7 ±]

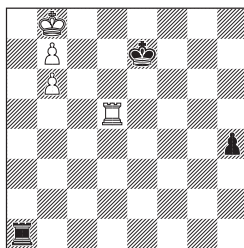
**3.Qxa1 Qb8+!! 4.Kxb8 Bh2+**

**5.Qe5!** [5.Re5? Rxa1 stalemate]

**5...Bxe5+ 6.Rxe5 Ra1 7.Rd5+!**

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

**7...Ke7**



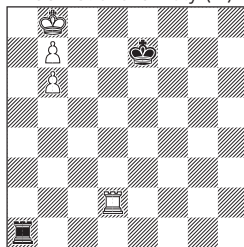
**8.Rh5! Ra4 9.Rh6! Kd7** [9...Rc4

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

**10.Rd6+! Kxd6 11.Kc8 Rc4+ 12.Kd8 +-**

A study with two phases where the second phase reminds us of a study by Duras. In our study, the immediate rook sacrifice 8.Rd6? would fail due to the presence of the black pawn (8...h3! =), so the white rook first has to do some manoeuvres.

cf.4 O. Duras  
1902 Sachove Listy (m)

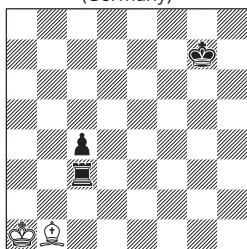


(4+2)

**1.Rd6! Rc1 2.Rc6! +-**

## 2nd Commendation

Rainer Staudte  
E279 Michael Schlosser  
(Germany)



Draw

(2+3)

The white ball of pieces needs to be unleashed first.

**1.Kb2** The king has to cross the b-file immediately.

**1...Rb3+ 2.Kc2 Ra3 3.Kb2** Hunts down the active rook from the a-file.

**3...Rg3** [or Rh3]

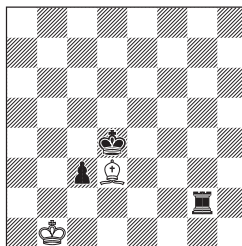
**4.Kc2!** [4.Ba2? c3+! 5.Kc2 (5.Kb3 Rg2!) 5...Rg2+! 6.Kb3 Kf6]

**4...Kf6** [4...c3 5.Kb3!]

**5.Ba2! Rg2+** [5...c3 6.Bc4! Ke5 7.Bd3!]

**6.Kb1 c3 7.Bc4 Ke5 8.Bd3** Finally the bishop managed to reach his b1–h7 diagonal and ensures a well known positional draw.

**8...Kd4**



**9.Bf5!** No chance to dominate the bishop on his favorite diagonal. [9.Bh7? loses because the rook guards g8 9...Kc4! 10.Bf5 Kb3 11.Be6+ Ka3 Black wins now, e. g. 12.Kc1 c2 13.Bd5 Rg5 14.Be6 Rc5 15.Bf7 Kb4 16.Bg6 Kc3 17.Bxc2 Rg5 18.Ba4 Rg1+ 19.Bd1 Rh1 20.Kb1 Rxd1+ 21.Ka2 Rh1 22.Ka3 Ra1#]

**9...Rg1+** [9...Rf2 10.Bh7!; 9...Rg5 10.Bh7!]

**10.Kc2 Rh1** [10...Rg5 11.Bh7! Rg7 (11...Rh5 12.Bg6!) 12.Bf5! Rf7 13.Bg6! transposes to main line]

**11.Bg6 Rf1 12.Bh7 Rf7 13.Bg6 Rf2+ 14.Kc1!** [14.Kb1? Kc4!]

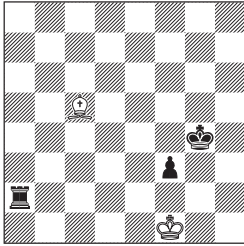
**14...Rf1+ 15.Kc2 Rh1 16.Bf5 Rg1 17.Bh7 Rg2+ 18.Kc1!** [18.Kb1? Kc4! 19.Be4 Re2 wins]

**18...c2 19.Kb2!** = a fortress, no chance to promote.

This study is based on the theoretical draw discovered by Ercole del Rio in 1750. The authors presents us a position with a long dual-free line, while that old position was just a theoretical position with duals. By the way, del Rio thought

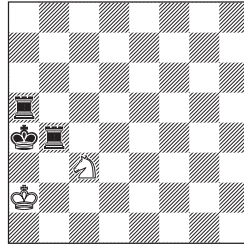
the same draw occurs if we place the pawn on other files, which is false; this positional draw works only if we have a bishop's pawn.

cf.5 Ercole del Rio  
Sopra il giuoco degli Scacchi 1750



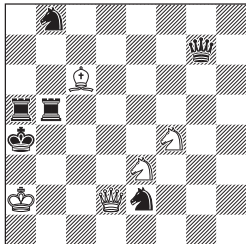
Draw whoever is to move(2+3)

9.Qxb4+]  
**9.Qc4+** [9.Nxb6+ Kb5+ 10.Na4  
 Rxa4+=]  
**9...Nb4+ 10.Qxb4+! Rxb4**  
**11.Nc3#**



### 3rd Commendation

E278 Michael Pasman  
(Isreal)



Win (5+6)

An aristocratic study with known finish. Seeing this study, Philidor would certainly remind us that "the pawn is the soul of chess."

**1.Nfd5!** [1.Ned5 Qa1+!! 2.Kxa1  
 Kb3+ 3.Kb1 Nxc6 4.Qxe2 Ka3+  
 5.Kc1 Rc5+ 6.Kd2 Rxd5+ 7.Nxd5  
 Rxd5+=]  
**1...Nc3+!** [1...Qa1+ 2.Kxa1 Kb3+  
 3.Kb1 Nxc6 4.Qxe2 Ka3+ 5.Kc1  
 Rc5+ 6.Nc2+ c4+]  
**2.Nxc3+ Kb4+ 3.Na4+! Kxa4**  
**4.Nd5! Qa1+! 5.Kxa1 Kb3+**  
**6.Kb1 Nxc6 7.Qc3+ Ka4+ 8.Ka2!**  
**Rb6** [8...Rxd5 9.Qb3#; 8...Nb4+

**Informal Tourney Award  
2025, Helpmates  
Judges: Hans Gruber  
& Ulrich Ring**

**List of participating problems**

**Issue 109, I-III/2025** H1516–H1524 [9]

**Issue 110, IV-VI/2025** H1525–H1533 [9]

**Issue 111, VII-IX/2025** H1534–H1541 [8]

**Issue 112, X-XII/2025** H1542–H1550 [9]

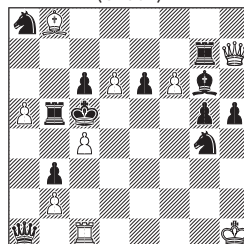
A total of 35 helpmates was published, a nice potpourri of ideas and themes. The helpmate genre continues to enjoy great popularity – one reason certainly is that with the computer’s help it is relatively easy to compose correct problems. Nevertheless, the development of the quality and complexity of the best modern helpmates is breathtaking. It is not easy to meet this standard and to earn a place in the award. We included nine helpmates, one prize-winner, two honourable mentions and six commendations.

H1543 was a candidate for the award, but there are several anticipations (e.g. J. Lois & J. Kapros, <https://pdb.dieschwalbe.de/P0513909>, also correct as H#2.5

without the black queen, or B. K. Iske & H. B. ttger, <https://pdb.dieschwalbe.de/P1288560>) – thanks to Manfred Rittirsch for pointing us to these problems.

**Prize**

**H1527** Michal Dragoun  
C+ (Czech)



H#2 4sols (9+12)

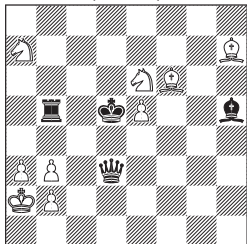
- 1.Rd7 Qe7 2.Rxd6 Qxd6#
- 1.Bd3 Qe4 2.Bxc4 Qxc4#
- 1.Rc7 Re1 2.Kxd6 Qe7#
- 1.Bc2 Ba7+ 2.Kxc4 Qe4#

A rich set of four solutions which can be categorised in 2x2 solutions, but which nevertheless are deeply interconnected. The common element are mixed-coloured Bristols. In the first pair of solutions, the clearing black pieces finally are captured, whereas in the second pair of solutions, they are indirectly pinned by a move of the black king, ending in pin mates. The white moves along the Bristol lines are both played in White’s first move and in White’s second move. The composition is modern, unusual and

thus innovative, and very harmonic with excellent use of the white pieces.

### 1st Honourable Mention

H1534 Abdelaziz Onkoud  
C+ (France)



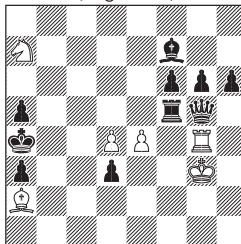
H#2 4sols (9+4)

- 1.Qc3 bxc3 2.Rc5 Sf4# (1.Qd4?)  
 1.Rb4 axb4 2.Qd4 Sc7# (1.Rc5?)  
 1.Bf3 Bxd3 2.Be4 Bc4#  
 1.Be8 Sxb5 2.Bc6 Sbc7#

An open black position – perfectly contrasting with the depth and variety of the play. The pieces are once actively and another time passively sacrificed. Once they block and another time the block serves as a thematic try. Again an harmonic and economical 2x2 rendering. The captures might be considered as brutish but they are fully thematic.

### 2nd Honourable Mention

H1542 Jorge Lois  
C+ (Argentina)



H#2 2sols (6+10)  
b)Ba2→d5

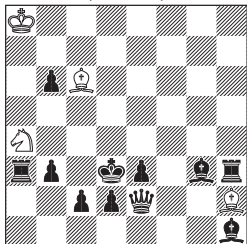
- a) 1.Rc5 dxc5 2.Qd5 exd5#  
 1.Rd5 exd5 2.Qe5+ dxe5#  
 b) 1.Re5 dxe5 2.Qf5 exf5#  
 1.Qc1 exf5 2.Qc5 dxc5#

An innovative cycle of the squares on which the black rook and the black queen are captured. In order to achieve this cycle, the composer used black-black Bristols in three solutions and – necessarily very different – a kind of pericritical manoeuvre of the queen around the rook. This is unusual and very original.

**Commendations without ranking  
(in chronological order)**

## Commendation

H1516 Evgeny Gavryliv  
C+ (Ukraine)



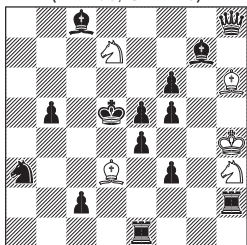
H#2 (4+11)  
b)wBh2→wR

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

Mixed-coloured Bristols with orthogonal-diagonal transformation, but with impurity of aims: Black aims to unpin, White aims to guard. Good Forsberg twinning, but in each twin the other black Bristol piece is inactive.

## Commendation

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



H#3 2sols (5+14)

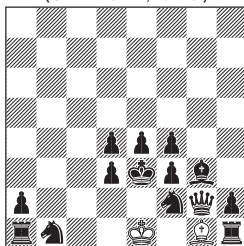
- 1.Rd2 Bxe4+ 2.Kxe4 Sb6 3.Rd4 Sf2#

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

Four white officers in an open position are an achievement in a three-mover. White captures in order to give the black king access to the mating square. A pinning black piece plays a 2-move manoeuvre to block the square d4, unpinning the white piece which then mates. A pity that the rook also has to release the guard of the square f2.

## Commendation

Sergey I. Tkachenko  
Andrey Frolkin  
H1524 Leonid Lyubashevsky  
C+ (Ukraine x2, Israel)



H#7 (2+14)

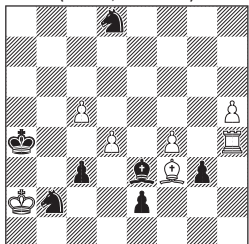
- 1.Qf1+ Kxf1 2.Bh4 Ke1 3.Be7 Kf1 4.Ba3 Ke1 5.Bc1 Kf1 6.Sd2+ Ke1 7.Sf1 Bxf2#

First the black knight b1 is released by the black bishop, then the knight unpins the white bishop on the other side of the first rank.

## Commendation

Leonid Lyubashevsky  
Sergey I.Tkachenko

**H1528**      Andrey Frolikin  
C+      (Israel, Ukraine)



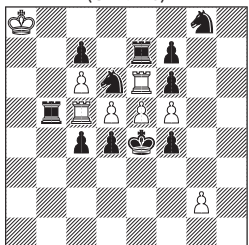
H#3      (7+7)  
b)Ka2→a6

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

The white orthogonal half-battery paradoxically is activated through interference by the bishop. One white pawn is captured, the other moves, then a double-check can be delivered.

## Commendation

**H1530**      Evgeny Gavryliv  
C+      (Ukraine)



H#3 2sols      (8+11)

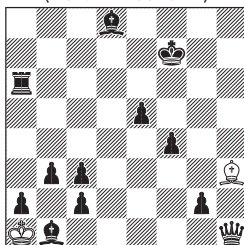
- 1.Ra5+ Rxa5 2.Sb5 exf6+ 3.Kxd5  
Rxb5#
- 1.Re8+ Rxe8 2.Se7 g4 3.Kxe5

Rxe7#

Mixed-coloured Bristol, the clearing black rook is captured by the white rook which then is interfered by a knight which then is captured in the mating move. A nice combination of the Bristol and Maslar themes.

## Commendation

**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#

A long roundtrip of the bishop including a festina lente effect, a nice exercise.

[From the Editor: Thank you, Árpád, Hans and Ulrich, for your very quick and exemplary job! Claims should be made to the editor within usual 3 months. After that, the awards will be finalized.]

## Editorial

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 **September 30, 2026**. The results will be published in Issue 116, 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

For issue no. 112, we received solutions from 11 solvers. We are delighted to see that the number of participants has increased by three since the previous issue. We hope that the next issue will attract more than 20 solvers.

**The continued existence of this online magazine depends on readers' submissions of solutions and brief comments, so we warmly encourage you to send them in.** Even a single solved problem is perfectly welcome, and comments are equally appreciated even if you were unable to solve any. After consulting the results table, we especially invite active participation in those sections with fewer submitted solutions.

	D	E	H	S	F	R	U	Total
Dmitrij Baibikov						5	10	15
Satomi Inoue	20		3.75					23.75
Ayako Kagotani	5							5
Mei Komai				5				5
Juraj Lörrinc			5	10	10			25
Naoki Matsuura							10	10
Masakazu Nakajima		13	25	15	20	5	5	83
Tsutomu Obata	15		8.75					23.75
Ryo Shiomi	15		11.25					26.25
Takuji Sugawa	30		38.75	10	15		20	113.75
Seiichiro Sunouchi			42.5		87.5	5		135

## Overall Results for the Year 2025 (Issues No. 109–112)

In fiscal year 2025, we received submissions from 18 participants.

The names shown in red are those of participants who achieved perfect attendance throughout the year.

Our sincere thanks go to Mr. Obata, Mr. Shiomi, Mr. Sugawa, Mr.

Nakajima, and Mr. Baibikov for their continued support of this online journal.

The numbers shown in red indicate the highest score achieved in each section.

The overall top scorer for the year was **Mr. Takuji Sugawa**. Congratulations!

We sincerely hope that even more people will take part in the year 2026, and we look forward to receiving your solutions.

	D	E	H	S	F	R	U	Total
Yuri Arefiev				30				30
Dmitrij Baibikov						55	10	65
Satomi Inoue	20		3.75					23.75
Masataka Izumi					25			25
Ayako Kagotani	5							5
Mei Komai				5				5
Ken Kousaka							30	30
Juraj Lörinc			5	10	15			30
Naoki Matsuzaki							15	15
Masakazu Nakajima	35	20	111.25	35			60	286.25
Anton Nasyrov			35					35
Tsutomu Obata	30		40	5				74.75
Hironori Oikawa	10		125		50		115	310
Ryo Shiomi	25		83		5		15	128
Takuji Sugawa	85		141.25	30	58.75		125	440
Seiichiro Sunouchi	24		127.5	25	147.5	10	60	394
Tadashi Wakashima		6	40	17	70		40	173
Naotsugu Yoshida							80	80