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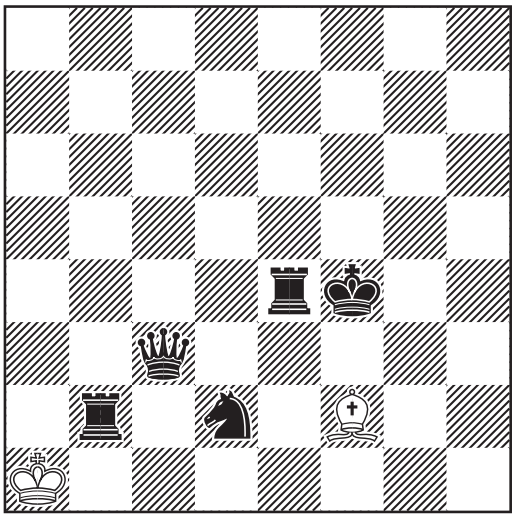
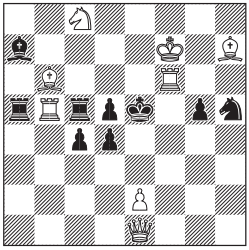
H1577 Torsten Linß

C+ (Kyoto)



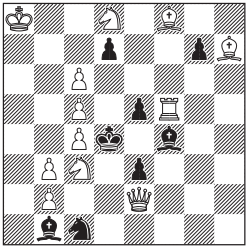
H#8 (2+5)

D805 Henk Bruin
C+ (Netherlands)



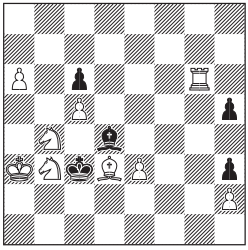
#2vvvv (8+9)

D806 Gérard Doukhan
C+ (France)



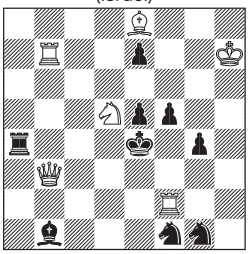
#2* v (12+8)

D807 Rauf Aliovsadzade
C+ (USA)



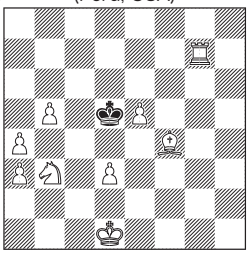
#3 (9+5)

Leonid Lyubashevsky
D808 Leonid Makaronez
C+ (Israel)



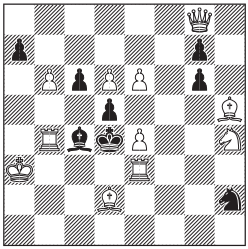
#3 (6+9)

Antonio Tarnawiecki
D809 Steven B. Dowd
C+ (Peru, USA)



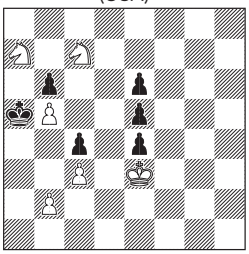
#4 (9+1)

D810 Leonid Lyubashevsky
C+ (Israel)



#4 (11+8)

D811 Steven B. Dowd
C+ (USA)



#6 (6+6)

Directmates

Directmate Editor
Masakazu Nakajima (Japan)
Judge 2026-2027
To be announced

This issue features two problems in #2, two in #3, two in #4, and one in #6.

Henk Bruin, the author of **D805**, is making his debut in this magazine. Welcome to PROBLEM PARADISE!

In **D806**, pay close attention to the relationship between “play,” “set play,” and “try.”

In **D807**, watch out for the black bishop’ s defense.

In D808, be careful-there are many variations in Black’ s defense.

In **D809**, since Black has only the king left, set up a mating net skillfully.

In **D810**, it may be difficult to spot White’ s checkmate threat.

In **D811**, since Black’ s moves are limited, watch out for stalemate and aim for checkmate.

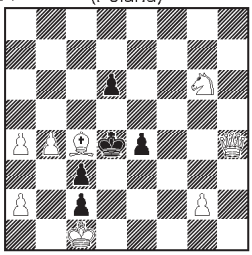
v: Indicates a variation (try). The number indicates the number of variations in the theme.

*: 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 your originals are welcome.

Issue 113

D787 Jan Lipka
C+ (Poland)



#2 (8+5)

Set play:1...Kxc4 2.Qxe4#
Tries:1.Qf4? but 1...d5! 1.Qe1? but 1...d5!
Play:1.Qe7! zugzwang
1...Ke3 2.Qe7# model mate
1...d5 line opening 2.Qc5#
1...e3 2.Qh4# switch back
1...Kxc4 2.Qxe4#

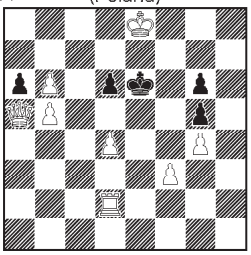
Tadashi Wakashima : Pleasing switchback mate.
Takuji Sugawa : Against e3, Qh4 to regain the original position is the best move, isn’ t it?
Hironori Oikawa: Move to a position where you can respond to d5. I prefer the sequence that leads to checkmate with a switchback.
☆ This composition illustrates a ‘model mate’ in the variation 1...Ke3 2.Qe7#, a ‘line opening’ in the variation 1...d5 2.Qc5#, and a

‘switchback’ in the variation 1...e3 2.Qh4#.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!

D788 Jan Lipka
C+ (Poland)



#2 (8+5)

Tries:1.Qxa6? zugzwang
1...Kd5 [a] 2.Qa2# [A]
1...d5 [b] 2.b7# [B]
but 1...Kf6!
1...Qa1? but 1...d5!
Play:1.Qc3! ˜ 2.d5# model mate
1...Kd5 [a] 2.Qb3# [C] model mate
1...d5 [b] 2.Qc6# [D]
1...Kf6 2.d5# model mate

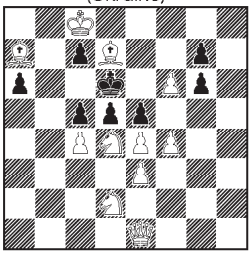
Composer: Three model mates, white combinations and changed mates.

Takuji Sugawa : Qa1 is my first choice, but it turned out to be wrong. Qc3 is more effective.

Hironori Oikawa : The d5 square is a strategic point.

☆ In this problem, the key is where to move the white queen; the solution is 1.Qc3!, which counters both of Black’ s defenses: 1...Kf6 and 1...d5.

D789 Mykola Cherniavskyi
C+ (Ukraine)



#2 (11+8)

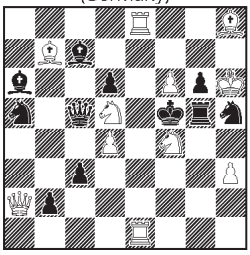
Tries: 1.Sc6? 2.fxe5#
1...exf4 2.e5#
but 1...gxf6!
1.cxd5? 2.Sc4#
but 1...gxf6!
1.Se6? 2.Bxc5#
but 1...exf4!

Play: 1. Qh4! zugzwang
1...exf4 2. Qxf4#
1...gxf6 2. Qxf6#
1...dxc4 2. Sxc4#
1...exd4 2. e5#
1...c6 2. Bb8#
1...a5 2. Sb5#
1...g5 2. Sf5#
1...cxd4 2. c5#
1...dxe4 2. Sxe4#

Composer: 7 pawns - 9 pawn

moves + mate change + reversal + changing the functions of white and black moves e:f4, e5, g:f6, Sc4.
Tadashi Wakashima : Distinct 8 mates after P defenses.
Takuma Hattori : It's beautiful how each pawn move leads to a different checkmate pattern.
Takuji Sugawa : The h4 is in a perfect spot.
Hironori Oikawa : Keep a close eye on square f6.
☆ The moves 1.Sc6?, 1.Se6?, and 1.cxd5?, which all lead to a mate threat, do not succeed. The key move is 1. Qh4! In response to this, there are nine different mates corresponding to the nine possible moves of the black pawn.

D790 Rainer Paslack
C+ (Germany)



#2vvv (11+11)

Tries: 1.Re4? threat: 2.Se3/Se7#
1...Sc6 2.Se3#
1...Sc4 2.Se7#
1...Qxd5 2.Qxd5#
but 1...Sg7!
1.Se6? threat: 2.Se3/Se7#
1...Bd8 2.Se3#
1...Sc4 2.Se7#
1...Sg7 2.Sxg7#
1...Qxd5 2.Qxd5#
but 1...Sc6! 2.Se3+?? Ke4!
1.Se2? threat: 2.Se3/Se7#
1...Sc6 2.Se3#
1...Rg3 2.Se7#
1...Sg7 2.Rf1#
1...Qxd5 Qxd5#
1...Qxd4 Sxd4#
1...Bxe2 Bc8#
but 1...Sc4! 2.Se7+?? Ke6!
1.Rf1? threat:2.Se3/Se7# but 1...Qxd4!

Play:1.Sd3! [2.Se3/Se7#]
1...Sc6 2.Se3#
1...Sc4 2.Se7#
1...Sg7 2.Rf1#
1...Qxd5 2.Qxd5#
1...Bxd3 2.Bc8#

Composer: Thema H, 2. maskierte Form, mit zwei Themafeldern und Doppeldrohung. (Theme H, 2 masked form, with two thematic fields and a double threat.)
Tadashi Wakashima : Extended Theme H with two masked lines. Supurb!
☆ This composition is a further extension of Thema H, one of the line themes. Thema H is a theme that involves three white line pieces. In this composition, the e6 square—which is under the influence of the lines Re1, Re8, and Qa2—and the e4

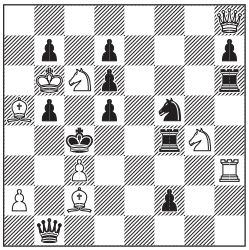
square—which is under the influence of the lines Re1, Re8, and Bb7—are the focus of Thema H, while the two lines Qa2 and Bb7 are masked by Sd5. However, moves that cut off these lines—1.Re4?, 1.Se6?, and 1.Se2? (threat: 2.Se3/Se7#)—fail due to 1...Sg7!, 1...Sc6!, and 1...Sc4!, respectively. The solution is 1.Sd3! (threat: 2.Se3/Se7#), and against 1...Sg7, 1...Sc6, or 1...Sc4, mate follows with 2.Se3#, 2.Se7#, or 2.Rf1#, respectively.

Takuma Hattori : I don't get the "Try" part... I'll study by looking at the explanation.

☆ If you' re not familiar with line themes, you might have trouble identifying "Try." For your reference, the definition of "Thema H" and examples of works are provided below.

Theme H: a square in the BK's field is guarded by 3 white line-pieces. In the tries White cuts one of the lines each time, and Black refutes by cutting a second line, since White cannot play a mate which would cut the third line.

D790cf Stefan Dittrich
Schach, 1988



#2 (9+12)

The thematic square is c3, guarded by Ba5, Qh8 and Rh3.

1.Nd4? (closing h8-c3) [2.Qc8#] 1...Ne7/Nxd4 2.Ne3# but 1...Qb4! (closing a5-c3) (2.Bd3?)

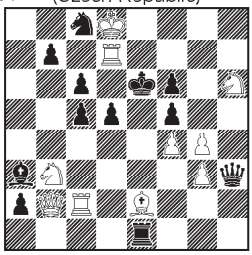
1.Nb4? (closing a5-c3) [2.Qc8#] 1...Qxb4 2.Bd3# 1...Ne7 2.Ne3# but 1...Nd4! (closing h8-c3) (2.Se3?)

1.Ne7! [2.Qc8#] 1...Nxe7/Nd4 2.Ne3# 1...Qb4 2.Bd3#

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#

D791 Josef Burda
C+ (Czech Republic)



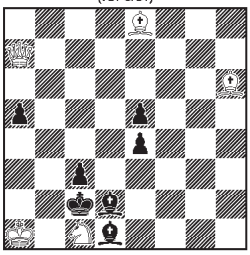
#2 (10+12)

Tries: 1.Qc3? threat:2.Qe3#
1...Rxe2 2.Rxe2#
but 1...a1=Q!
1.Qd4? threat:2.Qe3#
1...Rxe2 2.Rxe2#

but 1...a1=Q!
Play:1.Rc3! threat:2.Re3#
1...d4 [a] 2.Bc4# [B]
1...Bxb2 [b] 2.Sxc5# [C]
1...Sd6 [c] 2.Re7# [D]
1...Rxe2# [d] 2.Qxe2# [E]
1...Qg2/Qxg3/Qh1 [e] 2.gxf5# [A]

☆ It might seem like a good idea to play 1.Qc3? or 1.Qd4? to aim for 1...Rxe2 2.Rxe2#, but 1...a1=Q! fails. The key move is 1.Rc3! (2.Re3#), which utilizes the rook. Against 1...Rxe2#, 2.Qxe2# follows, and even if Black plays 1...a1=Q, 2.Re3# is mate.

Leonid Lyubashevsky
D792 Leonid Makaronez
C+ (Israel)

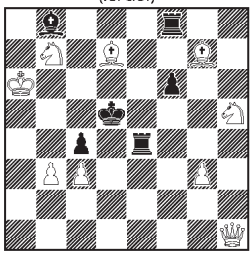


#3 (5+7)

1.Qe3! threat:2.Qxe4+ Kc1 3.Qb1#
1...Bd1˜ 2.Ba4+ Kc1 3.Qxc3#
1...Kxc1 2.Qc3+ Bc2 3.Qxd2#
1...Bxe3 2.Bxe3 ˜ 3.Ba4#

Composers: Pinning, Changed functions of moves Qc3,Ba4, Sacrifice key, Aristocrat.
☆ White has surrounded the black king with the queen, two bishops, and a knight. The solution is 1.Qe1!, sacrificing the queen. If Black' s bishop on d1 moves in response, the sequence becomes 2.Ba4+ Kc1 3.Qxc3#; if Black plays 1...Bx3, the sequence becomes 2.Bxe3 ~ 3.Ba4#. The roles of White' s queen and bishop change between these two lines. Additionally, White has no pawns; problems in which either White or Black lacks a pawn are called "Aristocrat" (or "Aristocratic problem").

Leonid Lyubashevsky
D793 Leonid Makaronez
C+ (Israel)



#3 (9+6)

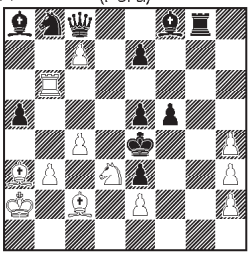
1.Qf3! threat: 2.Qf5+ Be5 3.Qe6#
2...Re5 3.Sf4#
1...Be5 2.bxc4+ Kxc4 3.Be6#
1...Bf4 2.Sxf4+ Ke5 3.Qh5#
1...Bxg3 2.Qd1+ Ke5 3.Qd6#
2...Rd4 3.Qxd4#
1...cxb3 2.Qd3+ Ke5 3.Qb5#
2...Rd4 3.Qxd4#
1...f5 2.Qd1+ Rd4 3.Qxd4#
1...Rfe8 2.Qf5+ Re5/Be5 3.Sxf6#

Composers: Interference, Pinning, Play on adjacent squares e5,f4,g3.

Tadashi Wakashima : While variations are abundant, there seems to be no distinct theme.

☆ The key move is 1.Qf3!, which creates a mate threat (2.Qf5+ Be5 3.Qe6# 2...Re5 3.Sf4#) while maintaining the pin by the white queen. With six different variations, I think this is a problem that offers plenty of enjoyment.

D794 Antonio Tarnawiecki
C+ (Peru)



#3 (12+11)

1.Rb5! threat:2.Rxe5+ Kd4 3.Bb2#
1...Sc6 2.Sb4+ Kf4 3.Sd5# 2...Kd4 3.Bb2#
1...Sd7 2.Sc5+ Kf4 3.Se6# 2...Kd4 3.Bb2#
1...Bd5 2.Sb4+ Kf4 3.Sxd5# 2...Kd4 3.Bb2#
1...Bg7 2.Sxe5+ Kf4 3.Sg6# 2...Kd4 3.Bb2#
1...Qxc7/Qe6 2.Sc5+ Kf4 3.S(x)e6# 2...Kd4 3.Bb2#

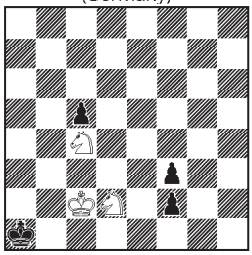
Tadashi Wakashima : Siers battery with four variations.

Takuma Hattori : The three-way mate by S is very elegant.

☆ All four variations in white are known as the “Siers battery” (or “Siers mechanism”).

Siers battery : The front piece (in this problem, the knight on d3), in moving off the battery-line (the knight on d3 and the bishop on c2), gives a flight square and, after the enemy King moves there, moves again, but not back to its starting square (d3), to give a check or mate.

D795 Udo Marks
C+ (Germany)



#13 (3+4)

1.Nb3+ ! Ka2 2.Sc1+ Ka1 3.Sd2 (4.Sb3#) c4 4.Sf1 c3 5.Kxc3 Kb1 6.Sd3 Ka2 (6. ... Ka1 7. Kb3 ... see main line) 7.Kb4 Kb1(7. ... Ka1 8. Kb3 ... see main line) 8.Kb3 Ka1 9.Sxf2 Kb1 10.Sd3 Ka1 (10. ... f2 11.Sd2+ ... see main line) 11.Sd2 f2 12.Sb4 f1=Q 13.Sc2#

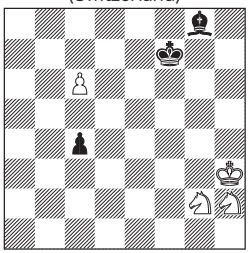
Tadashi Wakashima : White has to search for positions in which Black’s f1=Q cannot parry the mating

threats.
☆ White has cornered the black king with two knights and the king, but must be careful of the promotion of Black' s f2 and f3 pawns. After capturing the c3 pawn with the king, White moves a knight to the f-file to capture the f2 pawn. Finally, a black pawn promotes, but the queen on f1 has no effect on the checkmate threat.

Overall Evaluation:
Satomi Inoue : I really gave it my all on #2 this time.
☆ You got all the answers right on #2.
Takuma Hattori : This is my first time submitting the answers. Thank you in advance.
☆ You got all the answers right. Well done!

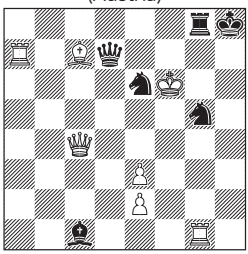
© Dr. Claus GRupen

E292 Beat Neuenschwander (Switzerland)



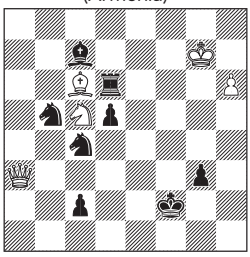
Win (4+3)

E293 Peter Krug (Austria)



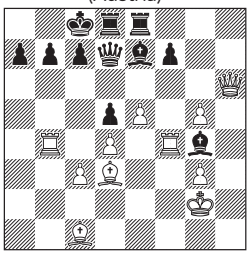
Draw (7+6)

E294 Alexey Gasparyan (Armenia)



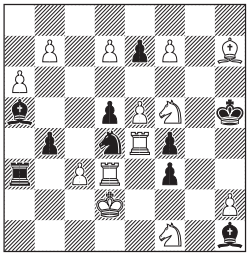
Draw (5+8)

E295 Peter Krug (Austria)



Win (11+11)

E296 Alexey Gasparyan (Armenia)



Black to move (13+10)
Win

Endgame Studies

Endgame Editor
Ryo Shiomi (Japan)
Judge 2026
Peter Gyarmati (Hungary)

An endgame with only two S (Knights) remaining is a draw. I' m sure you all know that, but what happens if you add one more S to White and add a piece to Black as well?

In S3 vs. B and S3 vs. S, White theoretically wins in both cases. This is a major clue for solving E292!

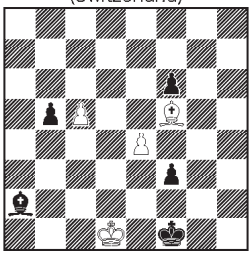
Think of E295 less as an endgame study and more as a problem where you look for a win in the middlegame. Recommended for practical players.

Both of Gasparyan' s compositions are challenging problems. Please note that Black moves first in E296.

We look forward to seeing many of you participate—whether you solve the entire problem or just part of it!

Issue 113

E283 Beat Neuenschwander (Switzerland)



Draw (4+5)

1.e5! (2 pts)
1...fxe5
2.c6 Kg1 3.c7 (3 pts)
3...f2 4.Bh3 Be6 (4 pts)
5.Bxe6 f1Q+ 6.Kd2! (5 pts)
6...Qf4+ 7.Ke2! Qe4+ 8.Kd2! Qb4+ 9.Ke2! Qb2+ 10.Kd1! Qb1+ 11.Kd2! Qb4+ 12.Ke2! Draw

[1.c6? logical try 1...Kg1 2.c7 f2 3.Bh3 (3.c8Q f1Q+ 4.Kc2 Bc4−+) 3...Be6! 4.Bxe6 f1Q+ 5.Kc2 (5.Kd2 Qf4+) 5...Qf2+ 6.Kb1 (6.Kb3 Qg3+) 6...Qe1+ 7.Kb2 Qb4+−+]
[1...Kg1 2.exf6 f2 3.Bd3!= (3.Bh3? Be6−+)]
[2.Bh3+? Kg1 3.c6 Bd5 4.c7 Bb7-+]
[2...Bd5 3.c7 Bb7 4.Be4!=]
[3.Bh3? Bd5 4.c7 Bb7−+]
[6.Kc2? Qe2+! 7.Kc3 Qe3+! 8.Kb4 (8.Kb2 Qd4+ 9.Kb3 Qa4+ 10.Kb2 Qb4+) 8...Qe4+! 9.Ka5 Qa8+ 10.Kb6 (10.Kb4 Qa4+ 11.Kc5 Qc2+ 12.Kd6 e4) 10...b4 11.c8Q Qxc8 12.Bxc8 e4!−+]
½−½

In a pawn race, 1.c6 is the most natural move, but if the game proceeds as in the variation shown, White cannot defend his precious c7-pawn and will lose.

At first glance, 1.e5! seems puzzling, but this is a profound "foreplan". If the game proceeds in the same way as the 1.c6 variation, this time White can escape with 6.Kd2!. Black' s e5 pawn is in the way, so 6...Qf4+ does not create a double attack!

That said, what remains is a Q vs. B, so in a real game, one might immediately conclude that White is lost. However, surprisingly—provided the king escapes precisely—Black has no way to capture the c7 pawn, resulting in a positional draw.

Hattori: 1.e5 to prevent Black from taking the c7 pawn with Qf4+. That's an amazing foreshadowing move.

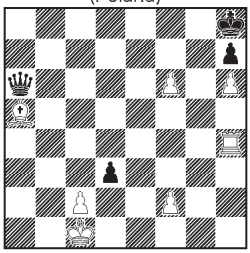
Nakajima: Is 1.e5 the key move to prevent Black' s Qf4+ double attack?

● Both of you missed a perfect score due to wrong move orders, but your ideas were correct!

Wakashima: Not very confident.

● Absolutely correct answer!

E284 Andrzej Jasik (Poland)



Win (7+4)

1.f7! (1pt)
1...d2+! (2pts)
2.Kb2! (3pts)
2...Qf6+ 3.Rd4!! (5 pts)
3...Qxd4+ 4.Bc3 d1S+! 5.Kc1! Sxc3 6.f8Q#
Win

[1.Bc3? Qa3+ 2.Kd2 dxc2 3.Kxc2 Qa2+ 4.Bb2 Kg8=]
[2...d1S+ 3.Kb1! Qf6 (3...Qb5+ 4.Bb4 Sc3+ 5.Kb2 Sa4+ 6.Ka3) 4.Rd4 Qxf7 5.Rd8++-]
[3.Bc3? d1S+! 4.Kc1 Sxc3–+]
[3...d1S+!? 4.Kb1! Qxf7 5.Rd8++-; 3...d1Q 4.f8Q+ Qxf8 5.Rxd1 Qxh6 (5...Qb8+ 6.Ka2 Qg8+ 7.Ka1) 6.Rg1+-]

Given that the problems presented here are usually complex and difficult, this one might have been relatively straightforward.

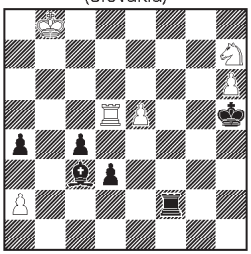
1.f7! is exactly the move you' d expect. Black has little choice but to respond with 1...d2+. 2. Kb2! leads to Qf6+, and if White simply plays

3. Bc3?, Black captures the bishop with 3... d1S+! (underpromotion). However, 3. Rd4!! is the crux of this problem. The idea was to lure the queen to d4 so that, if the game proceeds in the same way, 6. f8Q# would be checkmate. Note that it' s somewhat ambiguous whether 3...Qxd4 or 3...d1S+ is considered the main line, so we awarded full points to anyone who answered up to 3.Rd4!!.

Nakajima: The sacrifice of White' s rook feels satisfying.
Wakashima: I discovered 3.Rd4! and realized that was the intended solution, but I wasn' t sure what happened after that.

● A perfect answer again!

Michal Hlinka
E285 L'ubos Kekely
(Slovakia)



Draw (6+6)

1.Sf6+ (1pt)
1...Rxf6! 2.exf6+ Kg6! (2pt)
3.Kb7! (4pts)
3...d2 4.Rd8 Ba5 5.h7! (4.5pts)
5...Bxd8 6.h8Q d1Q 7.Qg8+ Kf5 8.Qxc4 Bxf6 9.Ka6! (5 pts)
9...a3 10.Qc5+ Ke4 11.Qxa3
Draw

[1...Kg6!? additional line 2.h7! (2.Se4? Rb2+! 3.Kc7 Bb4 4.Rd6+! Kf5 5.Rd4 Kxe5 6.Rxc4 Rc2 7.h7 Rxc4+ 8.Kb7 Kxe4 9.h8Q d2 10.Qe8+ Kd3! 11.Qxa4 Bc5 or Bc3 -+ according to tablebase) 2...Rh2 3.Se4 Bb4 4.Rd4! Kxh7 5.Rxc4 Rb2 6.Ka7 (Ka8) 6...a3 7.Rd4 d2 8.e6! Kg6 9.e7 Kf7 (9...Bxe7 10.Rxd2=) 10.Rd7! Rxa2 11.e8Q+ Kxe8 12.Sf6+ Kf8 13.Sh7+ Kg8 14.Sf6+ perpetual check; 1...Kxh6? 2.Sg4++-]
[2...Kxh6 3.Kc7! d2 (3...Kg6 4.Kd6 Bb4+ 5.Ke6 d2 6.a3) 4.Kd7 (4.Kd6 Bb4+) 4...Kg6 5.Ke6 Bb4 6.a3! c3 7.axb4=]
[3.Kc7? d2 if 4.Rd8 Ba5+ -+]
[3...Bxf6 4.Ka6=]
[4...Bb4 5.a3! Bd6 (5...c3 6.axb4=) 6.Rxd6 c3 7.Rd8! c2 8.f7 Kxf7 9.h7=]
[5...Kxh7 6.f7 Bxd8 7.f8Q d1Q 8.Qf7+ Kh6 9.Qxc4 Qd7+ 10.Ka6!=]
[7.Qe8+? Kxf6 8.Qc6+ Ke5–+]
[7...Kxf6 8.Qxc4 Qd7+ 9.Ka6! Qd6+ 10.Kb5=]
[9.Kb6? a3 10.Qc5+ Ke4 11.Qxa3 (11.Qc6+ Qd5 12.Qxf6 Qd4+) 11...Qd8+]

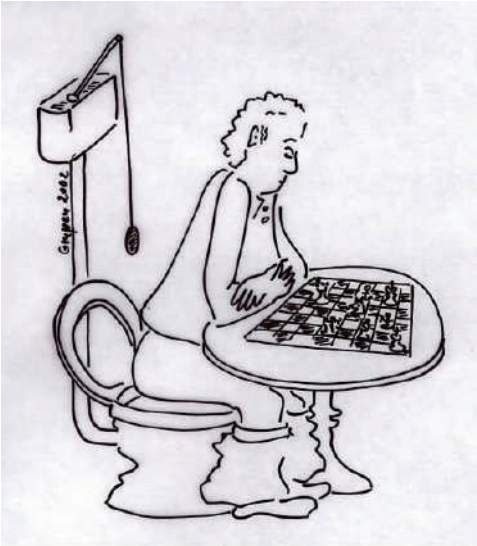
Against the natural opening move 1.Sf6+, there are two strong

responses: 1...Kg6 and 1...Rxf6. 1...Kg6 leads to a long variation ending in perpetual check, which could be considered the main line as well.

In response to the intended sequence 1...Rxf6 2.exf6+, if 2...Kxh6 then 3.Kc7! brings the king into play, allowing it to support Pf6 or attack the pawns on the queenside, depending on the situation. This is slightly reminiscent of Reti' s ideas.

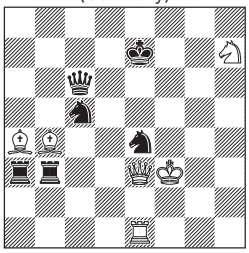
In the case of 2...Kg6!, if White now plays 3.Kc7?, the subsequent 4.Rd8 leads to a skewer with 4...Ba5+, so 4.Kb7! is the correct move. It seems the aim of this problem is to highlight the contrast between 3.Kc7! in response to 2...Kxh6 and 3.Kb7! in response to 2...Kg6!.

Furthermore, if the game proceeds as intended, a difficult "only move" —9.Ka6! (9.Kb6? leads to defeat)—appears, though reaching that point in the first place is likely an extremely difficult feat.



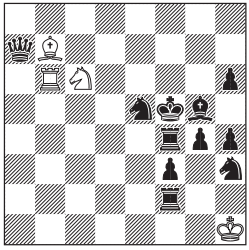
Tadashi Wakashima 5+5+0
Masakazu Nakazima 2+5+1
Takuma Hattori 2+5+1

H1569 Carlos de la Fe Dahlin, Kaj Engström (Germany)
C+



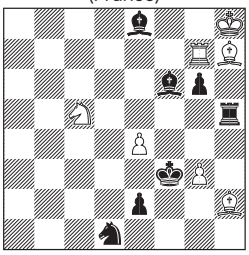
H#2 2sols (6+6)
version Peter Schmidt

H1570 Mykola Vasyuchko (Ukraine)
C+



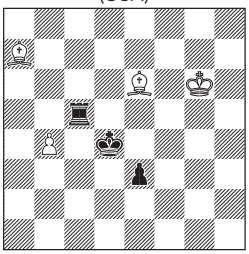
H#2 2sols (4+11)

H1571 Abdelaziz Onkoud (France)
C+



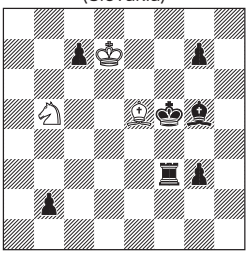
H#2.5 2sols (7+7)

H1572 Rauf Aliovsadzade (USA)
C+



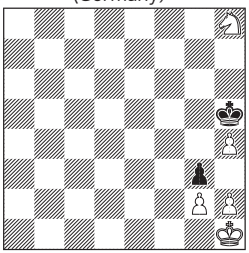
H#3* (4+3)

H1573 Stanislav Hudak (Slovakia)
C+



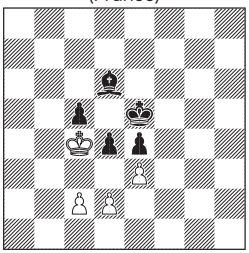
H#3 3sols (3+7)

H1574 Udo Marks (Germany)
C+



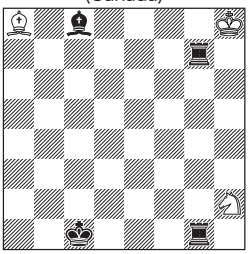
H#5* (5+2)
Dedicated to Hans Gruber

H1575 Sébastien Luce (France)
C+



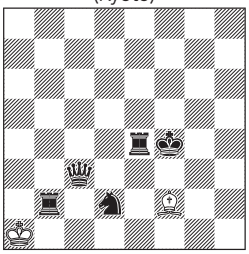
H#5 (4+5)
"9" dedicated to Minhyuk Kim

H1576 Mark Pevsner (Canada)
C+



H#5.5 (3+4)

H1577 Torsten Linß (Kyoto)
C+



H#8 (2+5)

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

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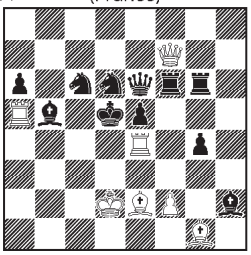
H1551 Abdelaziz Onkoud
C+ (France)



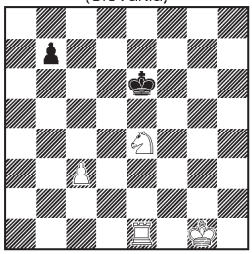
H#2 2sols (7+11)

1.Sxa5 f4 2.Bc6 Rxe5#
1.Sxf7 f3 2.Qd6 Bc4#

Wakashima : Interesting motivation of captures.

TF : It captures powerful pieces such as the Queen and Rook, and the motivation for capturing is also interesting.

H1552 Stanislav Hudak
C+ (Slovakia)

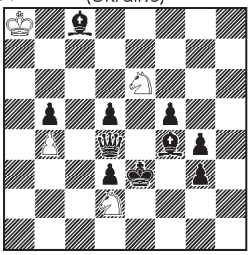


H#3 3sols (4+2)

1.Kf5 Kf2 2.Kg4 Sf6+ 3.Kh3 Rh1#
1.Kd7 Sd6 2.Kc7 Sb5+ 3.Kb8 Re8#
1.Kf7 Sf6 2.Kg7 Re7+ 3.Kh8 Rh7#

Sébastien Luce : Good cooperation between white Knight and Rook with three different mates at the end: arabic, on the h-file, the Knight controlling a flight, on the back rank like in the Anastasia mate, well known of chess players.
TF : c3P prevents a cook. Could it have been made four-solutions, with the black King moving in four different directions?

H1553 Evgeny Gavryliv
C+ (Ukraine)

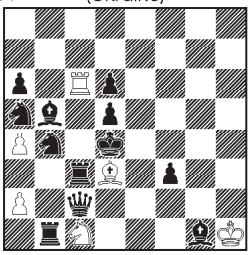


H#3 2sols (4+10)

1.Qe5 Sc7 2.Kd4 Ka7 3.Be3 Sxb5#
1.Bg5 Sf8 2.Kf4 Kb8 3.Qe3 Sg6#

Sébastien Luce : the subtle and nice point of this problem is the association of two different "preventive self-blocks" (on g5 or e5) with the two "waiting moves" by white King (on b8 or a7).
TF : B1 serve as self-blocks, and it determines the white King' s tempo move.

H1554 Mykola Vasyuchko
C+ (Ukraine)

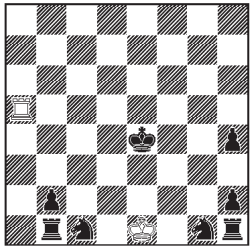


H#3 3sols (6+12)

1.Bxc6 Bxa6 2.Bb5 Sb3+ 3.Kc4 Bxb5#
1.Rxd3 Rxc2 2.Rc3 Se2+ 3.Kc4 Rxc3#
1.Ke5 Se2 2.d4 Sf4 3.d5 Sg6#

Wakashima : The third solution was the most difficult to find. Perhaps a good choice for a solving competition.
TF : A beautiful Klasinc theme with Zilahi, enhanced by an unexpected third solution.

Sergiy I. Tkachenko, Andriy Frolkin
H1555 Leonid Lyubashevsky
C+ (Ukraine x2, Israel)



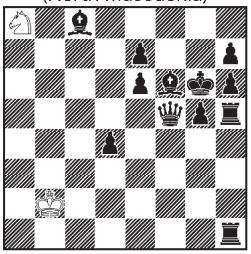
H#4.5 2sols (2+8)

1...Rg5 2.Kd4 Rxg1 3.Sb3+ Ke2 4.Kc3 Rg4 5.Kc2 Rc4#
1...Rc5 2.Kf4 Rxc1 3.Sh3+ Ke2 4.Kg3 Rc4 5.Kg2 Rg4#

Author : Elimination of a black piece (knight) for the purpose of unguarding a square (e2) in both solutions; echoed mates.
Sébastien Luce : In the first variation white Rook plays on the right part of the board to eliminate an annoying black Knight, then will return to mate on the c-file. In the second variation, vice versa with mate on the g-file this time. Nice symphony.

TF : It takes time to find the mating positions. Since the two solutions are symmetrical, once one solution is found, the whole problem is essentially solved.

H1556 Zlatko Mihajloski
C+ (North Macedonia)

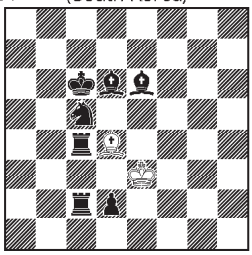


H#4.5 2sols (2+12)

1...Sc7 2.R5h4 Sxe6 3.Kh5 Sc5 4.Qg6 Se4 5.Bg4 Sg3#
1...Sb6 2.Ra1 Sxc8 3.Ra8 Sd6 4.Rg8 Sf7 5.Rg7 Sh8#

Sébastien Luce : White Knight makes all the moves in both variations. Second variation with a "corner a8 to corner h8" is particularly pleasant.
TF : The 5.Sh8# solution is interesting, featuring a long journey by the bR and wS. Perhaps this solution was conceived first, and the 5.Sg3# solution was added to turn it into a multiple-solution helpmate. However, the Knight' s move in the 5.Sg3# solution is also excellent, making it a wonderful problem overall.

H1557 Minhyuk Kim
C+ (South Korea)



H#5 (2+7)

1.Be7 Bxc5 2.Rd4 Bb4 3.Rd7 Bxd2 4.Kd6 Kd4 5.Rc6 Bf4#

Author : The diagram is in the shape of the number '5', and the stipulation is H#'5'. Problems where the diagram forms a number and the stipulation is the same number of moves were extensively studied by Anthony Taffs, but still there are not many such problems. Also in my problem, every piece plays a role in the problem. No piece is there to simply complete the shape. The knight on c5 and pawn on d2 prevent cooks.
Also I have checked databases (yacpdb and die schwalbe PDB) for anticipations, and I believe it is original.
Author : The mating sequence honestly doesn't have much interesting strategy, but I thought the diagram looking like '5' and the stipulation being H#'5' is funny.
Niels Danstrup : The letter S for

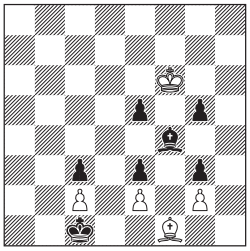
South Korea 🙂

Wakashima : “5” picture problem in 5 moves. The order of moves are nicely determined. The best problem among the batch. I want to see more from this composer!

Sébastien Luce : The field of figurative problems was very explored for geometrical patterns, but a little less for the numbers, in orthodox h#n. So, je donne "5 sur 5" to your problem, and I wish you all the best for the future.

TF : Both the initial and final positions are economical. This is a very rare submission from Korea, and I look forward to seeing more from this composer!

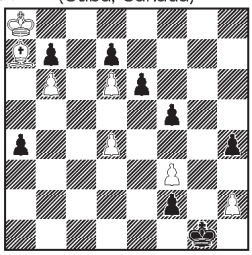
Sébastien Luce
dedicated to Jorma Pitkanen
Tehtäväniekka 2020



H#7.5 (5+7)

1...Kf5 2.e4 Kxe4 3.Bd6 Kxe3 4.Bb4 Kd4 5.Kd2 Kc4 6.Ke3 Kb5 7.Kd4 Kc6 8.Kc4 e3#

Luis Echemendia
H1558 Mark Pevsner
C+ (Cuba, Canada)



H#5 2sols (7+8)

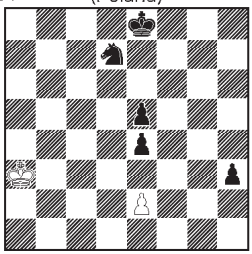
1.Kf1 Kxb7 2.Ke2 Kc7 3.Kd3 b7 4.Kc4 b8=Q 5.Kd5 Qb5#

1.Kxh2 d5 2.Kg3 dxe6 3.dxe6 d7 4.Kf4 d8=Q 5.Ke5 Bb8#

Wakashima : Long walks by BK.

TF : Different Pawns promote to Queens in two solutions. The mating position after 5...Bb8 is quite nice.

H1559 Krzysztof Drążkowski
C+ (Poland)

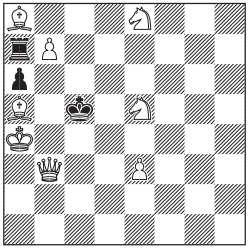


H#8 (2+5)

1.Sc5 Kb4 2.Sd3+ exd3 3.h2 d4 4.h1=R d5 5.Rh6 d6 6.Re6 d7+ 7.Ke7 Kb5 8.Kd6 d8=Q#

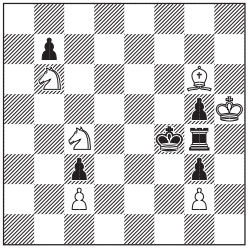
TF : The Excelsior is obvious. A fun

S367 Steven Dowd
C+ (USA)



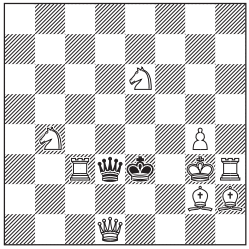
S#4 (8+3)

S368 Mei Komai
C+ (Japan)



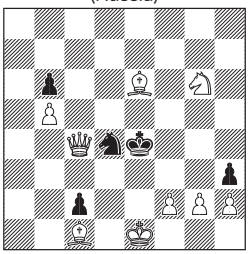
S#5 (Set play) (6+6)

S369 Steven Dowd
C+ (USA)



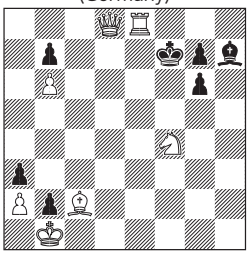
S#10 (Set play) (9+2)

S370 Anatoly Stepochkin
C+ (Russia)



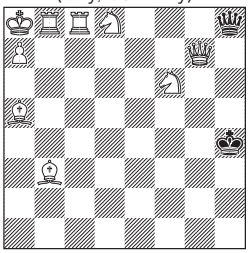
S#11 (Set play) (9+5)

S371 Mirko Degenkolbe
(Germany)



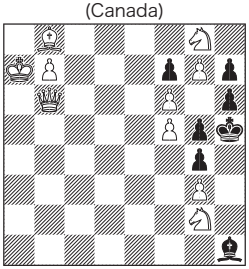
S#11 (7+7)

S372 Daniele Gatti
Marcin Banaszek
C+ (Italy, Germany)



S#12 (9+2)
b) bRh8

S373 Mark Pevsner
"Lock and Key"
(Canada)



S#12 (10+7)

and easy long helpmate.

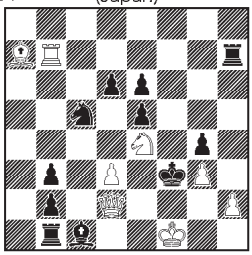
Selfmates

Selfmate Editor
Hiroaki Maeshima (Japan)
Judge 2024-2026
Sven Trommler (Germany)

☆ Seven Problems are published in the current issue. Thank you for many submissions!
☆ In **S367**, please find the multiple variations.
☆ The mating position of **S368** is obvious, and please find the sequence.
☆ **S369** has a setplay, but the main sequence has a different mating position.
☆ To the contrary, the tempo-loss moves are necessary in **S370**.
☆ In **S371**, consecutive checks are necessary.
☆ **S372** has twins. Please find the different white moves.
☆ **S373** is Scaccografia; Only bB can mate wK, so please find the square where wK is mated.

Issue 113

S356 Hiroaki Maeshima
C+ (Japan)

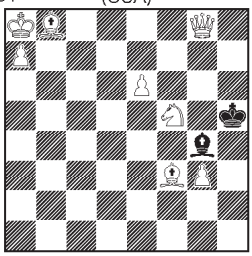


S#2 (8+11)

1.Qg5! (2.Sd2+ Bxd2#)
1..Sxe4 2.Qe3+ Bxe3#
1..Rxh2 2.Rf7+ Bf4#

☆ My original. Every solver was able to solve it (Typographical errors were forgiven).
★ Oikawa: Opening the route of bB. It matters that the move doesn't go farthest.
★ Komai: Changing the position of wQ for vacating the d2 square. The sequence 1.Qg5-2.Qe3 is nice.
★ Sugawa: The only one choice for wQ was possible for vacating the d2 square.
★ Nakajima: I found that the arrival square for wQ was important.

S357 Steven Dowd
C+ (USA)

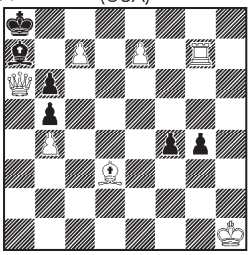


S#10* (8+2)

1. ... Bxf3#
1.Sg7+ Kh6! (1... Kg5/g6? 2.Se8+ Kf5 3.Qf7+ Kg5 4.Qf6+ Kh5 5.Qh4 Kg6 6.Be4+ Bf5 7.g4 Bxe4#)
2.Bf4 + Kg6 3.Be4+ Kf6! (3. ...Bf5? 4. Se8+ Kh5 5.Bf3+ Bg4 6.Bb8 Kh6 7.Qg7+ Kh5 8. e7 Bxf3#)
4.Qd8+ Kxg7 5.Qe7+ Kh8! (5. ... Kg8? 6. Qh7+. s#9)
6.Be5+ Kg8 7.Qh7+ Kf8 8.e7+ Ke8 9.Bc6+ Bd7 10. Bb8 Bxc6# .

☆ The author told me he really likes this problem.
★ Author: Key is a check but also provides 3 escape squares to the black king.
The e6 pawn doesn't just shield in the set play but also in the solution on a new square.
★ Hattori: This bothered me a lot and I couldn't solve it. (1 point was awarded for the partially correct answer. (Ed.))

S358 Steven Dowd
C+ (USA)

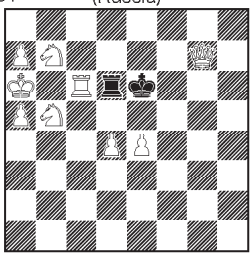


S#11 (7+6)

1.Bf1! f3 2.Bg2 fxg2+ 3.Kg1 g3 4.c8B Kb8 5.Bb7 Kc7 6.e8Q Kd6 7. Bf3 Bb8 8.Qg6+ Ke5 9.Qa1+ Kf4 10.Qd4+ Kxf3 11.Qf2+ gxf2#

☆ No one could solve it. I think the sequence is hard to find.

S359 Anatoly Stepochkin
C+ (Russia)

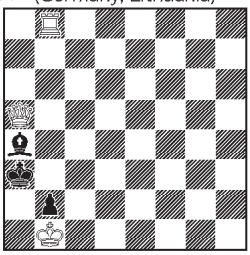


S#12* (9+2)

1...Rxc6 #
1.Qf8! Kd7 2.Qf7+ Kxc6 3.Qe8+ Rd7 4.S5d6! Kc7 5.Qb8+ Kc6 6.Qc8+ Rc7 7.Qe8+ Rd7 8.a8Q Kc7 9.Qeb8+ Kc6 10.Qc8+ Rc7 11.Se8! Rxc8 12.Sc5+ Rxa8 #

☆ Try is very easy to find, but what is interesting is that wR gives the vertical checkmate in the main sequence.
★ Wakashima: This took me a while to solve this because I first thought that a8=Q comes last with a check.

Mirko Degenkolbe
S360 Nikolaj Zujev
C+ (Germany, Lithuania)

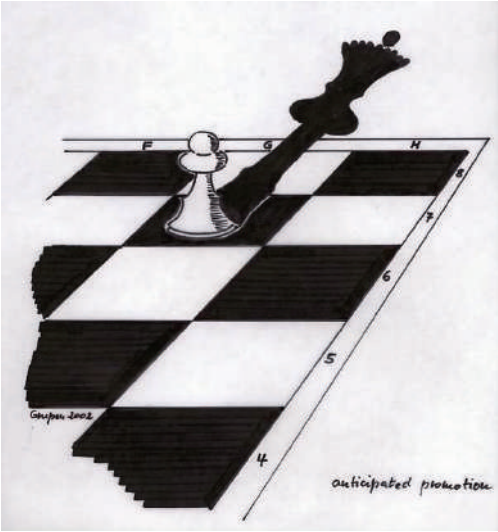


S#12 (3+3)

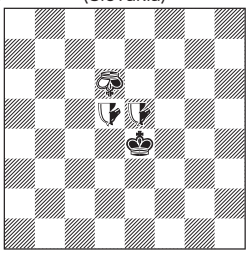
1.Rd8!!! (1.R8~?) Kb3 2.Rd3+ Kc4 3.Qd5+ Kb4 4.Rd4+ Ka3,Kc3 5.Qc5+ Kb3 6.Qc4+ Ka3 7.Rd3+ Bb3 8.Qc5+ Ka4 9.Rd4+ Bc4 10.Qb6 Ka3 11.Qa5+ Kb3 12.Rd3+ Bxd3#

☆ The choice of the first move is interesting.

★ Author: Following a surprising selection key, the two white protagonists manoeuvre until they have set up the mating net. The idea is that the black bishop must be directed to c4 before White can deliver the final blow.
Six-piece miniature.
★ Wakashima: Mating position obvious.

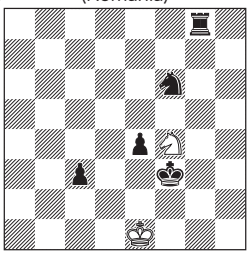


F1721 Ján Golha
C+ (Slovakia)



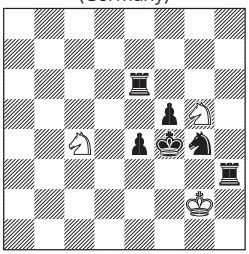
H#2 4 Sols (0+1+3)
Neutral Erlking d6
Neutral Bison d5 e5
Take&Make Parrain Circe

F1722 Eric Huber
C+ (Romania)



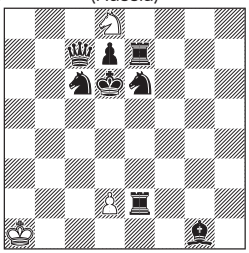
H#2 2 Sols (2+5)
PowerTransfer RexInclusive

F1723 Manfred Rittirsch
C+ (Germany)



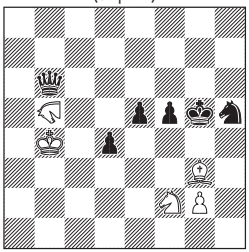
H#2 2 Sols (3+6)
PAD Strict

F1724 Yuri Arefiev
C+ (Russia)



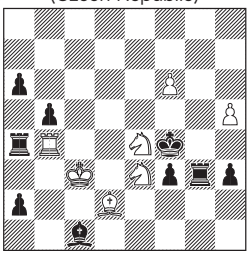
H#2 2 Sols (3+8)
Take&Make

F1725 Hiroaki Maeshima
C+ (Japan)



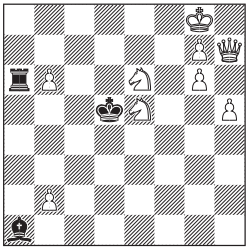
H#2 2 Sol (5+6)
Nao b5

F1726 Michal Dragoun
C+ (Czech Republic)



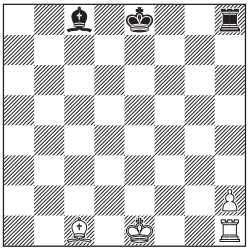
H#2 4 Sols (7+9)
PAD Strict RexInclusive

F1727 Vlaicu Crișan
C+ (Romania)



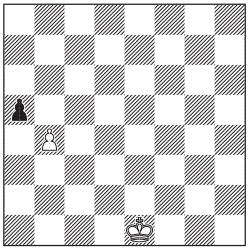
H#2 2 Sols (9+3)
Rifle Chess

F1728 Sébastien Luce
C+ (France)



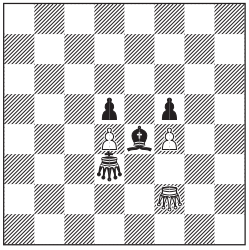
H#3 Einstein (4+3)
b) Rh1→a1 c) +bBf8

F1729 Thomas Maeder
C+ (Switzerland)



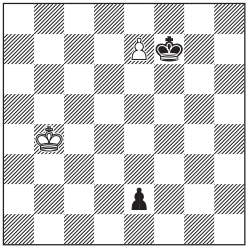
H#3.5 2 Sols (2+1)
3 Total Invisibles

F1730 Sébastien Luce
C+ (France)



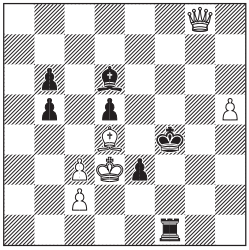
H#8.5 (3+4)
Kangaroo f2
royal Kangaroo d3

F1731 Eric Huber
C+ (Romania)



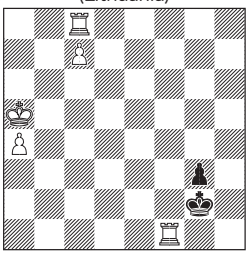
H=2 2 Sols (2+2)
Power Transfer Rex Inclusive

F1732 Hiroaki Maeshima
C+ (Japan)



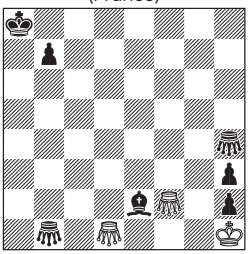
HS#3 (6+7)
b) wBd4→e2
PAD Strict Rex Inclusive

F1733 Nikolaj Zujev
C+ (Lithuania)



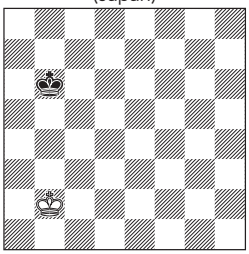
HS#5 (5+2)
Circe

F1734 Sébastien Luce
C+ (France)



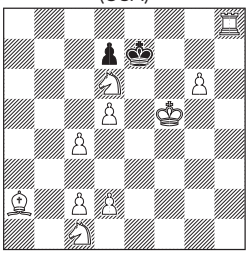
(*) HS#5.5 (3+7)
Grasshoppers d1 f2 b1 h1

F1735 Tadashi Wakashima
(Japan)



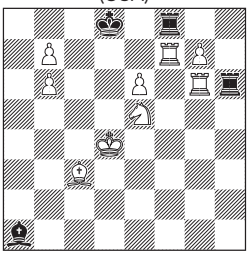
SH#22 (1+1)
Invisible Grasshoppers
b7 f7 g2 h2 h4

F1736 Steven Dowd
C+ (USA)



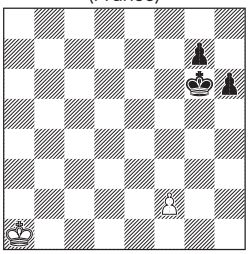
(*) SH#25 (10+2)

F1737 Steven Dowd
C+ (USA)



SS#8 (9+4)

F1738 Sébastien Luce
C+ (France)



SH=15 (2+3)
Equipollent Circe

Fairies

Fairies Editor
Vlaicu Crisan (Romania)
Judge 2026
To be anounced

Welcome to new contributors Yuri Arefiev and Steven Dowd. Many thanks to composers who answered to our appeal: please keep on submitting your works! I will give higher priority to solver friendly compositions, which means a clear idea, appealing initial setting and providing satisfaction.

In this issue you will see a few entries which competed in the unofficial composing tourneys from August WCCC held in Magdeburg, mainly from Sake and Murfatlar. Sadly, there are no entries from Tzuica this time.

Murfatlar tourney requested entries showing Power Transfer type Circe: A unit moves only as the unit (of either color) occupying its Circe rebirth square, if such a unit is present. Otherwise, it moves normally.

Sake tourney was open to entries showing PAD Strict: Every piece (except K) can make a capture only once from the diagram position.

In both conditions Rex Inclusive means the condition is applied to Kings.

We start with a Wenigsteiner: Ján's **F1721** features two fairy pieces which are actually a combination of two different leapers: the Erlking is L01+L11, while the Bison is L13+L23. Curiously, Eric's **F1722** can' t be computer checked by the latest version of Popeye. Manfred's **F1723** features a paradoxical idea. Yuri claims his **F1724** shows dual avoidance in W1 – do you agree with his statement? Hiroaki's **F1725** was love at first sight. Michal's **F1726** differs from the 5th Prize and he modestly considers it still worthy of publication. Of course, it is much more than that. With **F1727** I just indulged myself inspired by the challenge raised by F1682. Rifle Chess: When a piece captures (including King), it must come back to the square it occupied. Sébastien' s outstanding **F1728** shows three different twins in Homebase position. Thomas made me a favour and submitted **F1729** as an original for our column after his captivating lecture on Invisible pieces at Magdeburg. Hint for the solvers: the invisible black King will get mated on a2, respectively on a3. **F1730** is a hard nut to crack, but I am sure you will feel rewarded for the efforts once you will find the amazing solution. Kangaroo: it moves like a Grashopper but hopping over two

hurdles. We end with another lovely Wenigsteiner: Eric' s **F1731** seems rather innocent until you try to solve it!

We have the helpselfmates. **F1732** is actually a computer-tested correction of the cooked F1656 from PP111. To solve Nikolaj' s miniature **F1733** you must first find the critical position first. In F1734 the bB will deliver mate in both set and real play.

Serial play. In **F1735** all those Invisible Grasshoppers are invisible because their colours are not known. Until their colours are revealed, all Invisible moves must be denoted as I~~. If Black plays 1.I~~, then we cannot know which IG moves and to what square. To reach the final position, all those IGs must become visible. How? Despite being longer, I think Steven' s **F1736** is easier than **F1737**. We conclude this set of originals with Sébastien's **F1738**, in which you must push wPf2 to its promotion square thanks to Equipollents Circe: When a piece is captured, it must make the same move than the capturing piece from the square it occupied before the capture. If it arrives on an occupied square or out of the board, the captured unit vanishes.

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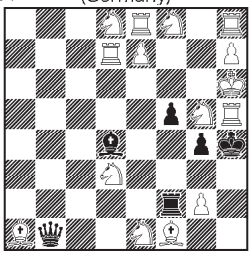
F1681 Andreas Thoma
C+ (Germany)

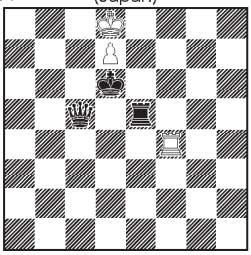


S#7 (15+6)
AntiCirce

1.g3+ Rh2 2.Sg6+ Bg1 3.Bg7+ Qa1 4.Sc1 f4 5.Rd1 f3 6.Be5 f2 7.Bb8 fxe1=B → f8#

Wakashima: Final position is easy to see from the diagram, but it is fun to solve.
Crisan: Only Tadashi managed to solve it. The idea is tricky: white occupies almost all potential rebirth squares for both black pawn f2 and white pawn e7. Can this theme be shown in a Proca Retractor AntiCirce?

F1682 Kankuh Kobayashi
C+ (Japan)

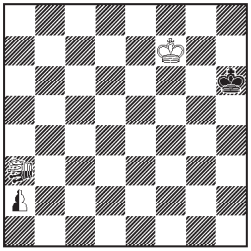


H#2 2 Sols (3+3)
Rifle Chess

1.Qc8+ dxc8=S → d7 2.Rd5 Rf6#
1.Kd5 Rc4 2.Qc8+ dxc8=Q → d7#

Arefiev: Magnificent mate pictures after a tough play.
Sunouchi: Rc4 is a rational trap in Rifle chess.
Wakashima: Pleasing fairy mate in the second solution.
Crisan: In Rifle Chess a flight can be simply guarded by an unprotected piece. Who will be the first to find a setting with all solutions ending in fairy mates?

F1683 Sébastien Luce
C+ (France)

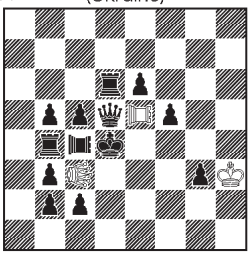


H#2.5 2 Sols (1+1+2)
b) bKb7
Neutral Locust a3, Neutral P a2
Circe

a) 1..Ke6 2.Kg7 nLxa1[+nPa7]+ 3.Kf8 a8=nL#
1..Kf6 2.a1=nR nRg1 3.nRg3 nLxh3[+nRh8]#
b) 1..nLxa1[+nPa7] 2.Kc8 a8=nQ+ 3.nQa7+ nLxa8[+nQd8]#
1..Kg7 2.a1=nQ+ nQe1 3.nQa5 nLxa6[+nQd8]#

Author: Four variations with four different mechanisms of mate, new in tanagra Circe with neutral pieces:
a1) mate by promotion to Locust, thanks to its static nature.
a2) mate by double check of Rook and Locust, with black King in a sandwich on the column h.
b1) mate by pin of the neutral Queen which cannot move because of the Locust a8.
b2) mate of the neutral Locust which cannot be captured because of the rebirth in a8.
Arefiev: A rich fantasy with just 4 pieces!
Sunouchi: Various patterns of mate by neutral Locust.
Oikawa: Difference in the turn on which nP is promotion.
Wakashima: Alas, I could not find other two solutions!
Crisan: Only Seiichiro found all four solutions. Hironori discovered a1+a2, while Tadashi & Yuri a2+b1. A nice bag of tricks, typical for the creativity of our distinguished French contributor!

Mykola Vasyuchko
F1684 Mykhailo Galma
C+ (Ukraine)

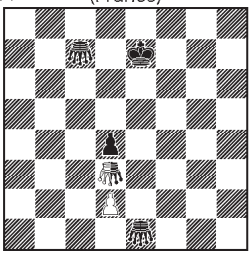


H#3 (3+13)
b) bPc2→f6
Pao c4 e5, Leo c3

a) 1.Kxc3 PAe1 2.Qd2 PAa1 3.Rd4 PAa3#
b) 1.Kxe5 LEf3 2.PAf4 LEg4 3.Re4 LEg7#

Authors: Zilahi, Bristol, Feather 1 theme.
Sunouchi: Apparent Zilahi with geometric composition.
Oikawa: Zilahi and ODT.
Wakashima: LEh5~LEh8 does not work because 2… LEh5 gives check to bK.
Crisan: Feather 1 theme: Black pieces move across the square where black king stood in the initial position. An original mix of three appealing themes.

F1685 Sébastien Luce
C+ (France)

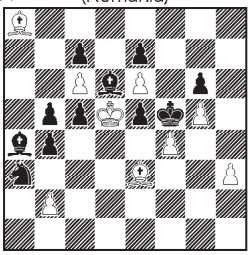


H#6 2 Sols (1+4+1)
Grasshopper c7 e1
Neutral Grasshopper d3
Immun Chess

1.nGd1 d3 2.Ke6 nGxd4 3.nGd2 d4 4.Ge7 d5+ 5.Kd7 d6+ 6.Kd8 d7#
1.Gc3 dxc3 2.Gf7 c4 3.nGb5 c5 4.Ke8 c6 5.nGd7 c7 6.nGg7 c8=Q#

Author: Specific Immun mate in the first variation, with white pawn reaching d7. White Excelsior in the second. Model mates.
Oikawa: I thought both solutions were Excelsior. nGd1 solution is well done.
Sunouchi: d7# is an exceptional mate in Immun chess.
Wakashima: Lovely fairy mate, but it's a pity that the Immun condition is used so little.
Crisan: Can anyone create a composition ending with two specific mates displaying more Immun effects?

F1686 Mihaiu Cioflâncă
C+ (Romania)

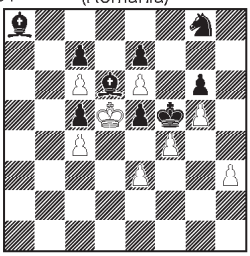


HS#4.5 (9+11)
b) bBa4→a6

a) 1..Bc2 2.Bb7 b3 3.Ba6 b4 4.Bd3+ e4 5.Bxe4+ Bxe4#
b) 1..Sc2 2.Bb7 Sd4 3.Bc8 Sxe6 4.Bd7 Bc8 5.Bxe6+ Bxe6#

Arefiev: Interesting zigzag moves of the white Bishop.
Oikawa: (a) create a movement route for wB, (b) changes the piece on the e6 square to a black piece. Both are clever moves.
Sunouchi: Solutions are harmonized by chase of bishops.
Crisan: An original idea: bB hides behind the wB to be able to capture it. Ralf Krätschmer presented later a similar motif in Romanian Tzuica 2026 tournament (see Annex C).

F1687 Mihaiu Cioflâncă
C+ (Romania)

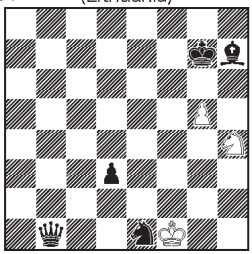


HS#4.5 2 Sols (8+9)

1...Bb7 2.cxb7 e4 3.b8=S Be5 4.Sc6 Bd4 5.Sxe7+ Sxe7#
1...Sf6+ 2.gxf6 exf6 3.e7 Bb7 4.e8=Q Bc8 5.Qe6+ Bxe6#

Author: All pieces are actively playing.
Arefiev: Excellent set of two mates featuring promoting figures.
Oikawa: Zilahi. It's clever that both solutions are structured to sacrifice a piece as the first move.
Sunochi: Slightly more casual and popular than F1686.
Wakashima: Exchange of functions between B & S.
Crisan: Same matrix as the previous composition but entirely different motifs: active sacrifices and promotions.

F1688 Nikolaj Zujev
C+ (Lithuania)



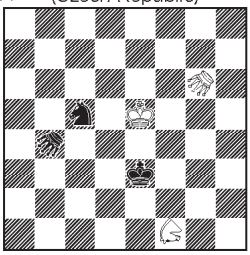
HS#5.5 (3+5)

1..d2 2.g6 Kh6 3.g7 Bg6 4.g8=R Bh5 5.Rg1 Qh7 6.Sf5+ Qxf5#

Sunouchi: I tried many types of discovered check in vain.
Wakashima: Surprising R-promotion.

Crisan: Lovely line openings by both sides.

F1689 Václav Kotešovec
C+ (Czech Republic)

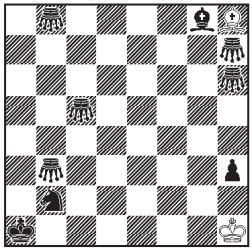


HS#7.5 3 Sols (3+3)
Moose g6 b4, Eagle f1

1..MOc6 2.Kd6 Kf4 3.EAg4 Kf5 4.Kc7 Ke6 5.Kb8 Kd7 6.Ka8 Kc8 7.EAb7 Sd7 8.MOb5+ Sb6#
1..Kf2 2.Kf4 MOg5 3.EAg2 Kf1 4.Kg3 Sd3 5.MOc3 Sf4 6.Kh2 MOf3+ 7.Kh1 Se2 8.MOg4+ Sg3#
1..MOd5 2.Kf6 Kf4 3.Kf7 Kg5 4.EAg7 Se6 5.MOf4 Kh6 6.Kg8 MOf6+ 7.Kh8 Sg5 8.MOe7+ Sf7#

Author: Triple exact echo.
Crisan: Nobody could solve this problem. From a solver's perspective is hard to visualize the critical position from which the S#1 can be forced.

Mykola Vasyuchko
F1690 Mykhailo Galma
C+ (Ukraine)

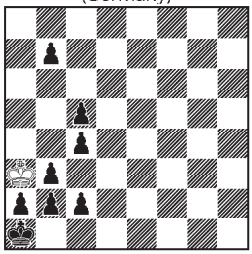


H=5 (2+9)
Grasshopper 0+5

1.Gb1 Bc3 2.Ba2 Bb4 3.G8b3 Bc3 4.Gh8 Bxh8 5.Gh2 Kxh2=

Authors, Wakashima, Oikawa: wB switchback.
Oikawa: It was easy to predict the final standings.
Sunouchi: Nice a hiding bishop and a traveling bishop.
Crisan: The wB route h8-c3-b4-c3-h8 is actually called circuit (Rundlauf) instead of switchback because there are more than 2 different squares. Can anyone show a similar idea using Rooks instead of Bishops?

F1691 Udo Marks
C+ (Germany)

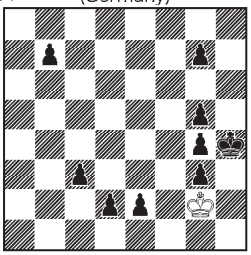


H=5.5 (1+8)
b) bPb7→b4

a) 1...Ka4 2.b5+ Kxb5 3.b1=S Ka4 4.Sa3 Kxa3 5.c3 Kxb3 6.c4+ Kxc2=
b) 1...Ka4 2.c3 Kxb3 3.c4+ Kxb4 4.b1=R+ Kxc3 5.Rc1 Kd2 6.c3+ Kxc1=

Author: Kindergarten problem, Rex Solus, under promotions, echo ideal stalemate, switchback in a): Ka3-a4-b5-a4-a3.
Oikawa: Different bPb2 promotions.
Sunouchi: Not easy to find K' s ways and under-promotions.
Wakashima: Surprising that b1=B does not appear in the solutions.
Crisan: The promoted pieces are actively sacrificed to be captured by a white officer – that' s called Prentos promotion. Can anyone show also a Bishop Prentos promotion?

F1692 Udo Marks
C+ (Germany)

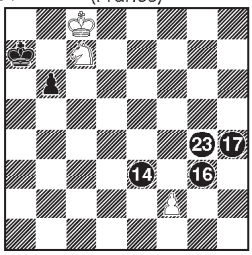


H=9 (1+9)

1.e1=S+ Kf1 2.b5 Ke2 3.b4 Ke3 4.b3 Kd4 5.b2 Kxc3 6.b1=B Kxd2 7.Bg6 Kxe1 8.Bh5 Kf1 9.g6 Kg2=

Author: Kindergarten problem, Rex Solus, under promotions, Rundlauf Kg2-f1-e2-e3-d4-:c3-:d2-:e1-f1-g2.
Sunouchi: Gentle for us to imagine the return of K.
Crisan: Four solvers found the solution. Here the bS promoted in e1 is captured without actually moving – that' s called Schnoebelen promotion. Can anyone show the Bishop and Rook Schnoebelen promotions?

F1693 Roméo Bedoni
C+ (France)



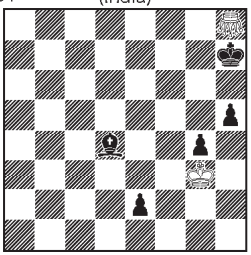
SD#6 4 Sols (3+6)
Leapers e3 g3 g4 h4

1.fxe3 2.e4 3.e5 4.e6 5.e7 6.e8=L14#
1.fxg3 2.gxh4 3.h5 4.h6 5.h7 6.h8=L17#
1.f4 2.f5 3.f6 4.f7 5.f8=L23 6.L23d5#
1.f3 2.fxg4 3.g5 4.g6 5.g7 6.g8=L16#

Author: White Albino + quadruple Excelsior + fairy AUW. A combination of themes realized in a much more economical way with another quatuor of fairy pieces than the only other example in annex. Note

an aesthetical point: the position of pieces in e3-f2-g3-g4 is "in echo" with the one in a7-b6-c7-c8!
Sunouchi: It' s a humorous lesson for Albino and leapers.
Crisan: Some compositions may have didactic value despite not posing too many challenges to solvers. They might inspire other composers to do similar things in a different way.

F1694 Govind M Prabhu
C+ (India)

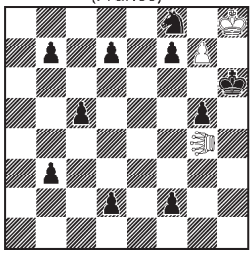


SD#11 (2+5)
Bul Grasshopper h8

1.Kf4 2.Ke4 3.BGc3(Bd4 → f4) 4.Kxf4 5.Ke3 6.BGf3(Ke3 → g3) 7.Kg2 8.BGd1(Pe2 → h2) 9.BGxh5(Pg5 → g1=B) 10.Kg3 11.BGh8(Kh7→h1)#

Author: 5 Bul hops, 2 wK switchbacks including a Rundlauf and a Phoenix. White King and Bul G return to their initial positions.
Wakashima: A fine point is that 10.Kf3? fails because then the final move does not give check!
Crisan: Nobody solved this problem. Tadashi gave 9.BGxh5(Pg5 → g1=R+) 10.Kf2 forgetting for one moment the wK can' t be placed in check in a serial mover. The Bul Grasshoppers can easily create havoc when hopping!

F1695 Sébastien Luce
C+ (France)



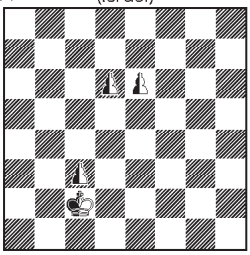
2→SD==9 (3+10)
Locust g4

1.d1=LO 2.LOxh5 & 1.g8=LO 2.LOxg4 3.LOxc8 4.LOxc4 5.LOxg8 6.LOxa2 7.LOxg2 8.LOxa8 9.LOxg8==

Author: The hybrid stipulation allows a rich content. For the interested reader, see the article on these stipulations in the supplement of Quartz 56 (jan.23): Phoenix of Locust. Pronkin in g4. Two successive butterfly Rundlauf by white promoted Locust. First g8-g4-c8-c4-g8, then g8-b2-g2-b8-g8, to reach complete paralysis.
Wakashima: Once you find that h5 can be blocked only by LO, the rest comes quite naturally and logically. I love this!

Crisan: When solving, one must pay attention after discovering the idea to make sure all moves are written correctly. Juraj gave the 8 moves sequence g8Lxf7-e6xd7-c8xc5-c4xb3-a2xf2-g2xb7-a8xf8-g8 forgetting to capture the bPg5. Seiichiro gave a similar sequence 1.g8=LC 2.LCxe6 3.LCxc8 4.LCxc4 5.LCxa2 6.LCxg2 7.LCxa8 8.LCxg8 9.LCxg4 not seeing the bLCh5 can capture wLCg4.

F1696 Michael Grushko
C+ (Israel)

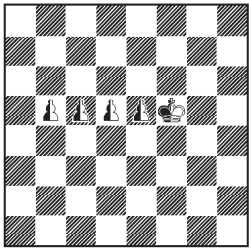


SH#9 (0+0+4)
b) nKc2→c1
Neutrals
EinsteinChess ParrainCirce
PhantomChess

a) 1.c5 2.dxc5=nS 3.nKd2(+nPd5) 4.nSxe6=nB 5.nKc2(+nPd6) 6.nBxd5=nR 7.nKb2(+nPc5) 8.nRxc5=nQ 9.dxc5=nS(+nPb4) nKc1(+nQd4)#
b) 1.cxd6=nS 2.exd6=nS(+nPc6) 3.nKd2(+nSe7) 4.nSxc6=nB 5.nKe1(+nPd5) 6.nSxd5=nB 7.nKf2(+nPe6) 8.nBxe6=nR 9.nRxc6=nQ nKf1(+nBc5)#

Crisan: Nobody could solve this problem.

F1697 Michael Grushko
C+ (Israel)

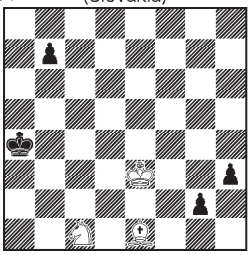


SH#24 (0+0+5)
Neutrals
AlphabeticChess Circe
EinsteinChess Take&MakeChess

4.nPb1 8.cxb1-b4=nS(+nPb2) 9.nPb1 10.nSxd5-d6=nB(+nPd2) 11.nPd1 12.nBxe5-e6=R(+nPe2) 13.exd1-d2=nS 14.nSb3=nP 15.b2 16.nRf6=nB 17.nKxf6-h8(+nBc1) 18.bxc1-a3=S(+nBc1) 19.nSxb1-b4=nB(+nPb2) 20.bxc1-h6=nS(+nBc1) 21.nBe7=nS 22.nBg5=nS 23.nSg8=nP 24.nSh7=nP nSxg8-g6=nB(+nPg7)#

Author: Fairy mate. Ideal mate. Tanagra.
Crisan: Nobody could solve this problem.

F1698 Luboš Kekely
C+ (Slovakia)

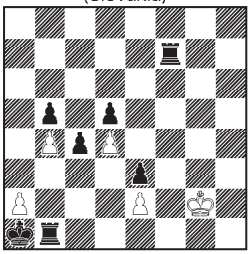


SH=15 (3+4)

5.bxc1=R 9.Kxe1 12.Kh2 13.Rh1 14.Kg1 15.h2 Ke2=

Author: Miniature. Excelsior. Walk of black king. Clearance the line. Self-incarceration of the promoted rook. Ideal stalemate.
Arefiev: An entertaining plot: the black King drags his Rook into corner to lock it and put himself in a stalemate.
Sunouchi: Just in time to make a small cabin for blacks.
Wakashima: Clearance of the path for KR.
Crisan: Only the bK can capture the wBe1 – the bR would give check.

F1699 Luboš Kekely
C+ (Slovakia)

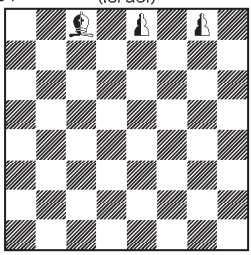


SS=15 (5+7)

5.a8=B 8.Bxf7 10.Bxb1 15.Kc3 Kxb1=

Author: Meredith. Excelsior. Minor promotion. Zugzwang. Ideal stalemate.
Arefiev: Good graphics of wB's moves.
Sunouchi: He dedicates to clean up for the royal encounter.
Wakashima: The final position is rather too obvious.
Crisan: The first question to ask yourself when solving such compositions is “Where will be white King get stalemated?” Only after seeing the stalemate you can start counting the moves you must play to reach the final configuration. Less experienced solvers start by playing moves on the chessboard without knowing where they must reach and often get nowhere.

F1700 Michael Grushko
C+ (Israel)



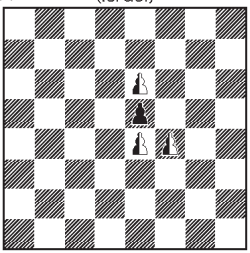
SHS#10 (0+0+3)
Neutrals
CirceDoubleAgents
EinsteinChess RepublicanChess

1.e6 2.nBxe6=nR(+nPe7)

3.nRd6=nB 4.exd6=nS(+nBf8) 5.nBxd6=nR(+nSb8) 6.nRa6=nB 7.nSxa6=nB(+nBc8) 8.nBxa6=nR(+nBc8) 9.nBxa6=nR(+nRa8) 10.nRxg8=nQ(+nPg7) & 1.nRg6=nB(+bKh8)+ Kxg8(+nQd8)(+wKe8)#

Crisan: Nobody could solve this problem.

F1701 Michael Grushko
C+ (Israel)

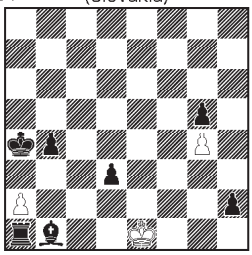


SHS#19 (0+1+3)
Neutral Pawn e4 e6 f4
AlphabeticChess CirceClone
EinsteinChess RepublicanChess

3.e1 4.exf4=S(+nPf2) 8.exf2=S 9.nSe4=nP 11.e2 12.Sxe2=B(+nSb1) 13.nSd2=nP 14.d1 15.Bxd1=R(+nBf1) 16.Rxe1=(+nRa1) 17.nRd1=nB 18.nBh5=nS 19.Qxf1+nQd1) & 1.nQxh5(+nQd8)(+bKe8)+ nQg5=nR(+wKg6)#

Crisan: Nobody could solve this problem.

F1702 Luboš Kekely
C+ (Slovakia)

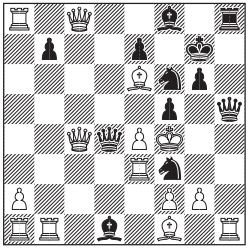


PSS#17 (3+7)

2.axb4 6.b8=B 7.Bxh2 9.Bxg5 10.Bd2 14.g8=Q 15.Qc4+ Ka3 16.Qb4+ Ka2 17.Kd1 Bc2#

Author: Meredith. Excelsior. Minor promotion. Zugzwang. Model mate from battery.
Wakashima: To force the final mating move 17.Bc2#, White has to bring Black K to a2.
Crisan: Only Tadashi solved this problem. The challenge when solving parry-series is that you must force the other side to move, which make them difficult to approach. Chess solving is all about developing the skill to discover the critical questions you must ask to find the solution of the problem.

R405 Velmurugan Nallusamy
C+ (India)



Proof Game 12.5 (14+12)
Masand

Retros

Retro Editor
Naoki Matsuzaki (Japan)
Judge 2025-2026
Jorge Lois (Argentina)

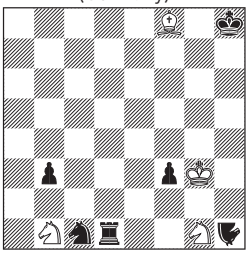
☆ This issue features one original problem: a fairy PG.

R405: There are many promoted pieces remaining on the board. The sequence involves changing the colour of a Pawn by means of a check, then promoting that Pawn to change the colour of another Pawn, and so on. Consider which Pawns' colour should be changed first. The play may be difficult to visualise since pieces change colour, but once the first check is found, the rest should unravel in a chain.

Your solutions and feedback are most welcome.

☆ A further corrected diagram of R395c, published in Issue 113, is given below. With the addition of bPf3, it is no longer possible to retract wBf8 to a Pawn.

R395cc Andreas Thoma
(Germany)

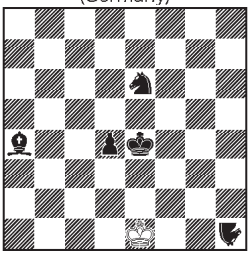


-4 & #1 (4+6)
KLAN Retraktor
AntiCirce Cheylan
Nightrider h1

-1. Sd5xPf4(Sg1) Ng7xRh5(Nh1)+
-2. h7xRg8=S(Sb1)+ Rh1-d1!
-3. Kh3-g3 R ~ -h1+
-4. Sf6-d5 & 1. hxg8=R(Rh1)#

Issue 113

R400 Andreas Thoma (Germany)



-5 & #1 (1+5)
KLAN Retractor
AntiCirce Calvet
Nightrider h1

-1. Ke2xPd3(Ke1) Ne7xRh1(Nh1)+
-2. Rg3xRg2(Rh1) Rg1-g2+
-3. Ke1-e2 Rg2-g1/g2-g1=R+
-4. Kd7xBe8(!) Nc8-e7+ (Kd7xSe8/Re8? Nc6-e7+/Rc8-e8+!)
-5.Kd6-d7 & 1. Ke5#

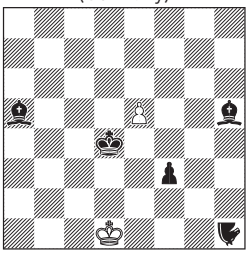
First, retract to the position where bP gave check without moving. Black is then forced to retract a piece to its rebirth square on e7. The only piece that can do so is the bNh1, and the only route to the h-file is e7–h1. This retraction is valid whether or not a capture is involved; however, since White has the choice, we stipulate that Rh1 was captured, so that the capture can be retracted. Finally, block bK's rebirth square and deliver mate with wK.

☆ Looking more closely at Black's first move, the sequence of decisions is as follows: first, Black determines that the piece's origin square is e7 and its destination square is h1; then White determines that a capture took place; then White determines that the captured piece was a Rook; and finally Black determines that the capture occurred on h1.

☆ The following cook has been found. I apologise for the inadequate checking. A corrected diagram is given below.

Cook! (by Dmitrij Baibikov)
-1. Ke1xPd2(Ke1) d3-d2+
-2. Ke2xPf2(Ke1) Ne7xRh1(Nh1)+
-3. Ke1-e2 f3-f2+
-4. Kg5xPf6(Ke1) Sg7-e6++
-5. Rd8xQ(R,B,S,N)e8(Rh1) & 1. Kf4#

R400c Andreas Thoma (Germany)



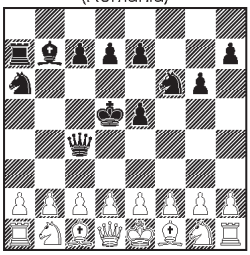
-5 & #1 (2+5)
KLAN Retractor
AntiCirce Calvet
Nightrider h1

-1. Ke2-d1 Ne7xRh1(Nh1)+
-2.Rc3xRc2(Rh1) Rc1-c2+
-3. Ke1-e2 Rc2-c1/c2-c1=R+
-4. Kf7xBe8(Ke1) (KxS,R,Q?) Nc8-e7+

-5.Ke6-f7 & 1. Kd5#

☆ wRc3 blocks the line so that, when wK gives check, bBa5 does not control e1.

R401 Paul Rāican (Romania)



Proof Game 12.5 (16+12)
Sentinel

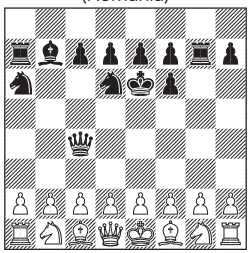
1. c4 Sf6 2. Qa4 Rg8 3. Qxa7 Sa6 4. Qxb7 Ra7 5. Qxc7 Bb7 6. Qg3 Qc7 7. Qxg7 Qxc4(+bPc7) 8. Qxf7(+wPg7)+ Kxf7 9. gxf8=Q+ Ke6(+bPf7) 10. Qxg8 Kd5(+bPe6) 11. Qg6 e5 12. Qc2(+wPg6) fxg6 13. Qd1(+wPc2)

☆ The intended solution was a sequence in which wQ captures Black pieces and is captured in turn, with wP promoting to a Queen and returning. However, the following cook has been found. I apologise for the oversight. A corrected diagram is given below.

Cook! (by Dmitrij Baibikov)

1. c4 e5 2. c5 Qh4 3. c6 Ke7 4. Qb3 Sa6 5. Qxf7+ Kd6(+bPe7) 6. Qxf8 Kd5 7. Qf5 Qc4 8. cxb7 Sf6 9. bxa8=Q+ Bb7 10. Qxa7 g6 11. Qa8(+wPa7) Rxa8 12. Qc2 Rxa7 13. Qd1(+wPc2)

R401c Paul Rāican (Romania)



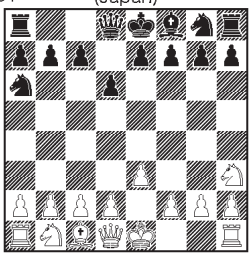
Proof Game 12.5 (16+13)
Sentinel

1. c4 Sf6 2. Qa4 Rg8 3. Qxa7 Sa6 4. Qxb7 Ra7 5. Qxc7 Bb7 6. Qg3 Qc7 7. Qxg7 Qxc4(+bPc7) 8. Qxf7 (+wPg7)+ Kxf7 9. gxf8=Q+ Ke6(+bPf7) 10. Qg7 Se8(+bPf6) 11. Qg6(+wPg7) Sd6 12. Qc2 Rxg7 13. Qd1(+wPc2)

☆ Move pieces while all eight Pawns remain on the board, so as not to generate spare Pawns on ranks 2 to 7.

Author: Phoenix-Pronkin Q

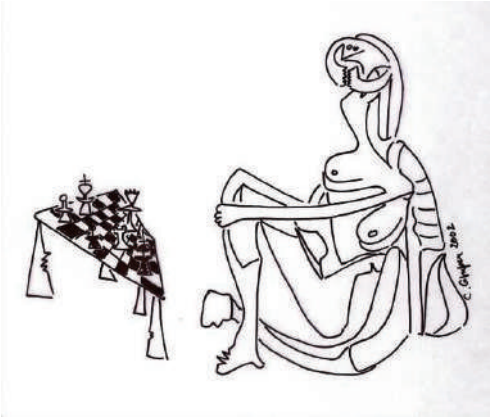
R402 KOMAI Mei
C+ (Japan)



Proof Game 4.0 (15+15)
Andernach

1. e3 d6 2. Ba6 bxa6(a6=w) 3. Sh3 Bb7 4. axb7(b7=b) Sa6

The two captured pieces are the light-squared Bishops, both of which are thought to have moved before being captured. Although both sides have moved their Pawns and Knights, it seems unlikely that these pieces delivered the captures. Considering the range of squares a Bishop can reach in a single move, one of the Bishops must have been captured by a Pawn on the square now occupied by a Knight. If bBc8–h3?, White runs out of moves. Therefore, wBf1–a6 is played first, after which bPb7 captures it; then bBc8–b7, after which wPa6 captures it and returns to its original square.



Wakashima: Andernach gives a strange result of the unsymmetrical solution in this symmetrical position. Author: The Pawn switchbacks in order to eliminate both Bishops.

Scores

- Dmitrij Baibikov 5 + 5 + 5 = 15
- WAKASHIMA Tadashi 0 + 0 + 5 = 5

U402　SHIMADA Haru

							歩	
							▲	
								王
								▲

▲なし

H#5

2 sols

▲ = Sente's Variable

U403　SHIMADA Haru

								と
							と	香
			と			玉		王
	と							
		と	と	と	と			歩

▲なし

H#33

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!
★ U402 is a helpmate with Variables and two solutions. Examples using Variables are provided below; please refer to them as needed. For a detailed explanation of the rules for Variables, please see the following page.
https://note.com/tsume_springs/n/n6bbdea657599
★ U403 is a straightforward helpmate. Although it is somewhat long, it should be relatively approachable because it contains no long-range pieces.

★ 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
★ Unless otherwise specified, Gote has no fairy pieces in hand and has all remaining standard shogi pieces.
★ Even a single solution would be fine, so we look forward to receiving solutions from many participants!!

Assumptions

Unless otherwise specified, the following assumptions apply:
1) Sente and Gote make their moves according to the rules of shogi. For the rules of shogi, please refer to the following, for example.
https://en.wikipedia.org/wiki/Shogi
2) Sente moves first.
3) All of Sente’ s moves must be checks.
4) Gote has in hand all pieces from

standard shogi pieces that are not on the board or in Sente' s hand, except for Sente' s king.

Supplement

1) The ▲ symbol below the position diagram represents the pieces in Sente' s hand. Additionally, if the △ symbol is shown, it indicates the pieces in Gote' s hand.
2) In chess, a 'move' consists of one turn for White and one for Black. In shogi, however, each player' s move is counted separately. For example, when checkmating in three moves, Sente delivers a check, Gote removes the check, and on the next move, Sente checkmates Gote' s king.
3) Fairy Tsume Shogi refers to a variation of standard Tsume Shogi with some rule modifications. Regarding the rules of standard Tsume Shogi, please refer to the following, for example:
https://note.com/tsume_springs/n/nb271ba70da2d

Notation

In this section, the shogi pieces will be denoted as follows. Please note that Knight and Pawn do not refer to chess pieces.
- 玉 / 王 : King(K)
- 飛 : Rook(R)
- 角 : Bishop(B)
- 金 : Gold(G)
- 銀 : Silver(S)
- 桂 : Knight(N)
- 香 : Lance(L)
- 歩 : Pawn(P)
- 龍 : Dragon(+R)
- 馬 : Horse(+B)
- 全 : Promoted Silver(+S)
- 圭 : Promoted Knight(+N)
- 杏 : Promoted Lance(+L)
- と : Promoted Pawn(+P)

In this section, piece movements will be written as shown in the following example.
- 24 金 (15): The Gold at 15 moves to 24. It is not specified whether it captures a piece or not.
- 24 金 打 : The Gold is dropped on 24.
- 13 香　成 (19): The Lance at 19 moves to 13 and promote.
- 13 香　生 (19): The Lance at 19 moves to 13 and does not promote.
- 同馬 : The horse captures the piece that the opponent moved in the previous move.

In the following example, moves are separated by "," . The final phrase " 迄 3 手 " indicates that the total length of the solution is three moves.
23桂打 , 13歩(12), 21馬(31) 迄3手 .

Furthermore, when referring to

pieces on the board in explanations, I would like to write them as “14銀” (the Silver on square 14).

Fairy Terms

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

Directmates (#n): Sente plays so that Gote’ s King will be mated as quickly as possible, and Gote replies so as to avoid being mated for as long as possible.

[Notes]

- There is no concept of a futile interposition; all interpositions are valid.
- Lines are not ranked according to whether pieces remain in hand.

Point Reflection: Two units standing on squares symmetric with respect to the square 55 exchange their powers of movement. Knights, Lances, and Pawns are legal on the opponent’ s first rank, and Knights are also legal on the opponent’ s second rank.

Point Reflection: Two units standing on squares symmetric with respect to the square 55 exchange their powers of movement. Knights, Lances, and Pawns are legal on the opponent’ s first rank, and Knights are also legal on the opponent’ s second rank.

Checkless Allowed: Sente may play without giving check.

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.

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

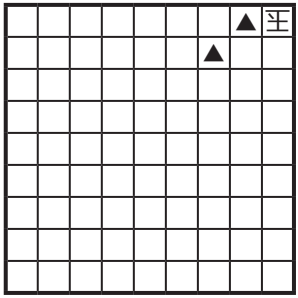
Proof Game (PG n): A type of problem that asks for a sequence of moves, from a shogi starting position, to reach a given position in a specified number of moves.

Variables: Pieces whose side and location are known, but whose type is unknown. Unless proven impossible, all moves by both sides are treated as legal, and every move by Sente is treated as a check. Once a Variable's type is uniquely determined, it becomes an ordinary piece of that type.

Examples

Example 1 has two of Sente's Variables on the board. In Example 2, Sente has one Variable in hand.

Example 1　IZUMI Masataka

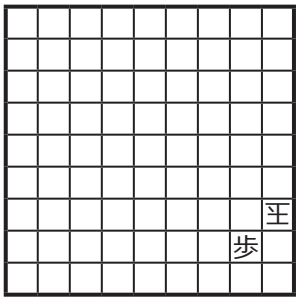


▲なし

H#1

▲ = Sente's Variable

Example 2　IZUMI Masataka



▲飛▲

H#3

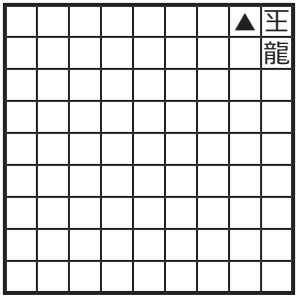
2 sols

Solutions to Examples

Example 1

12 ▲成 (32) 迄 1 手 .

＜ Example 1 final position ＞



The initial position is legal, so the Variable on 21 cannot be an immobile piece. It is therefore not a Knight, Lance, or Pawn. Moreover, since the Variable on 21 is not checking Gote's King, its identity is narrowed down to a Bishop or a Silver.

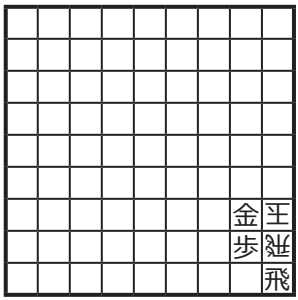
Moving the Variable on 32 to 12 and promoting gives mate. Since only a Rook can make this move and promote, the move determines that the piece on 32 was a Rook, which has now become a Dragon on 12. Whether the Variable on 21 is a Bishop or a Silver, it protects the Dragon, so the position is mate.

Example 2

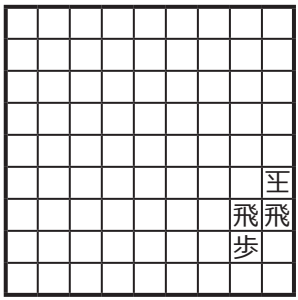
19 飛打 , 18 飛打 , 27 ▲ 迄 3 手 .

27 ▲ , 16 玉 , 17 飛打 迄 3 手 .

＜ Example 2, solution 1, final position ＞



＜ Example 2, solution 2, final position ＞

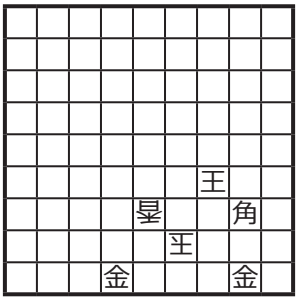


In the first solution, Gote answers the check 19 飛打 by interposing 18 飛 打 , after which Sente drops 27 ▲ . Since both Rooks are now on the board, the Variable cannot be a Rook. It is therefore determined to be the other piece that moves horizontally, namely a Gold, and the position is mate.

In the second solution, Sente first drops 27 ▲ . Since this is a check, the Variable must be either a Rook or a Gold. After Gote retreats with 16 玉 , the Variable on 27 is determined to be a Rook. Sente then drops the Rook in hand on 17, giving mate.

Issue 113（U395-399）

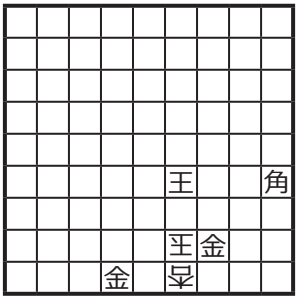
U395　KOMAI Mei



▲歩　△なし
#7
Checkless Allowed

46 玉、 58 香生、16 角、59 香成
49 歩、 同成香、38 金迄 7 手

＜Final position (U395) ＞

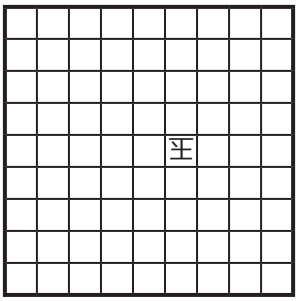


Composer: I use waiting moves to overcome the prohibition against pawn-drop mate.

Oikawa: Avoidance of pawn-drop mate. Attack and defense to make 49歩 possible.
Wakashima: Tempo play characteristic of this condition. 58香生 is also interesting.
Nakajima: The non-checking moves give it the flavor of a chess problem.
Sugawa: So the first and third moves cannot be transposed.

★ The first move 49歩 is illegal because it would be pawn-drop mate. The waiting move 46王 is the key, and Gote has only a limited number of movable pieces. Either 58香成 or 59香成 allows an earlier mate by 49歩, 同杏, 38金. The best defense is 58香生, preserving the pawn-drop-mate obstacle; then 16角 is a second waiting move. Gote has no choice but to play 59香成, after which 49歩 leads to mate.
★ Two consecutive waiting moves by Sente. Incidentally, after 16角 first, Gote plays 58香成; then 49歩 allows 57玉, while 46王 fails to mate, for example because of 69杏. Thus 58香生 is best against 46王, whereas 58香成 is best against 16角. This contrast is excellent.

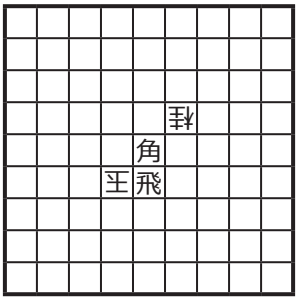
U396 Sengyotei



▲角
H#8
Point Reflection
Koko
Gote Moves First

44桂, 56角, 54飛, 同角,
55玉, 56飛, 66玉, 55角 迄8手

＜Final position (U396)＞



Composer: Completed in January 2026. This is one of my experimental series. It seems that one more idea is needed to create something interesting with this combination.

★ We can expect a mating position in which Gote first brings out a weak

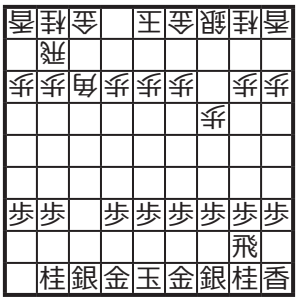
piece and then uses it to weaken the mobility of Gote's own King. Because of Koko, pieces can only be dropped adjacent to the King, but there are still many possibilities. A Pawn or Knight drop on the fourth or fifth file seems promising.

★ The correct first move is 44 桂 . After 56角 , the defense 54飛 makes use of Point Reflection. 同角 obtains the Rook, and after 55 玉 , Sente drops it with 56 飛 . The Bishop on 54 is giving check with the Rook's power. The move 66玉 changes the King's power to that of the Knight, and 55 角 then gives double check and mate. Because of Koko, 78 玉 is illegal; nor can Gote escape the check by dropping a weaker piece on 54 to change the Rook's power, because the check by 55角 remains.

Hattori: Without the hint, I think I would have tried to force an interposition somehow.

★ Hattori submitted the solution “44 歩 , 34角 , 54玉 , 43角成 , 55玉 , 54 馬 , 66 玉 , 76 馬 迄 8 手 .” Because of Koko, 66 玉 on move 7 is illegal. I commend the attempt at this difficult problem.

U397 MAESHIMA Hiroaki



▲銀 △角香歩歩

PG 12

76歩 , 34歩 , 75歩 , 88角生 ,
74歩 , 99角生 , 73歩成 , 55角生 ,
72歩 , 73角 , 71歩成 , 同金 迄 12手 .

Composer: In chess problems, the theme in which a promoted piece remains on its promotion square without moving and is then captured is called Schnoebelen. It is widely known that in orthodox chess a Q-Schnoebelen cannot be uniquely determined, because whenever the theme works with a Queen, it also works with a Rook or Bishop, whose powers are subsets of the Queen's.

Turning to shogi proof games, a Schnoebelen involving a promoted piece would ordinarily seem impossible when the unpromoted piece has a subset of the promoted piece's mobility, as with a Pawn, Bishop, or Rook, because promotion and non-promotion cannot be distinguished. With a Pawn,

however, there are two ways to force promotion: entering unpromoted may violate the double-Pawn rule, or it may leave an immobile piece. The 7th and 11th moves respectively demonstrate these two methods.

Matsuzaki: Two Schnoebelens, with the avoidance of the double-Pawn prohibition being uniquely shogi-like.
Oikawa: Gote's Bishop route is clear. The key is the very shogi-like 7th move, promoting the Pawn.
Nakajima: I solved it relatively easily.
Hattori: It looks as though the Pawn simply advances to 71, but the sequence 73 歩 成 , 72 歩 is interesting.
Sugawa: An easy sequence. The Pawn advancing along the seventh file is beautiful.

★ Sente must capture Gote's Pawn on 73 and Silver on 71. Gote, meanwhile, must capture Sente's Bishop on 88 and Lance on 99. We can infer that Gote's Bishop captures the Bishop and Lance without promoting and then reaches 73. The play begins 76 歩 , 34 歩 , 75 歩 , 88 角生 , 74 歩 , 99 角生 , and now 73 歩成 is the key move.

＜Position after the 7th move: 73 歩成＞

香	桂	銀	金	玉	金	銀	桂	香	
							飛		
歩	歩	歩	歩	歩	歩	歩	歩	歩	
						歩			
歩	歩	と	歩	歩	歩		歩	歩	
	飛								
香	桂	銀	金	玉	金	銀	桂	香	

▲歩　△角香

★ Because the Pawn promoted, Sente can play 72 歩 after 55 角生 , and 71 歩成 , 同金 reaches the target position.
★ A sequence in which a Rook or Bishop promotes and is then captured on that same square cannot normally be realized because promotion would not be uniquely forced. With a Pawn, however, promotion can sometimes be forced. This problem uses the double-Pawn prohibition to force 73 歩成 on move 7 and the immobile-piece prohibition to force 71 歩 成 on move 11. The unified theme is realized in a simple sequence.

U398 HASHIMOTO Satoshi

▲歩　△なし

PG 25

26 歩 , 34 歩 , 25 歩 , 33 桂 ,
24 歩 , 25 桂 , 86 歩 , 33 角 ,
85 歩 , 22 銀 , 84 歩 , 31 金 ,
83 歩成 , 41 玉 , 72 と , 88 飛生 ,
26 飛 , 18 角 , 28 銀 , 同飛生 ,
86 飛 , 27 飛生 , 88 飛 , 87 銀 ,
28 飛 迄 25 手

Composer: Two Rook Rundlauf problems. I tried in shogi a theme called a “quiet geometrical circuit” in chess proof games: a tour tracing a geometric shape without any captures.

From a solver's perspective, the moves and move count in the upper-right part of the 25-move problem may look self-evident. From a composer's perspective, however, possibilities remain in which pieces such as the Knight on 25 or Pawn on 24 were dropped, so they cannot simply be dismissed as obvious. I imagine that people who only solve problems may not notice such difficulties.

Incidentally, I have seen Rundlauf explained in Japanese as a tour that draws a geometric shape, but the term is not inherently limited to geometric shapes. Nor, of course, does it require the circuit to be captureless.

Hattori: A complete circuit by the Rook!

Wakashima: A clear Rook Rundlauf.

Matsuzaki: It was impressive that Sente's Rook makes a complete circuit and returns to its original square in order to clear Gote's Rook route.

Sugawa: It looked solvable, yet I could not quite solve it. The Rook's circuit is beautiful.

★ Sente has 13 moves and Gote 12. Let us first consider Gote's moves. The moves 34歩, 33角, 22銀, 31金, and 41 玉 each take one move, and if the Knight from 21 jumps via 33 to 25, that takes two more. Assuming that the Bishop on 18 and Silver on 87 were dropped, each takes one move. These total nine moves. In the remaining three moves, Gote must capture a Bishop, capture a Silver, and place a Rook on 27. This suggests that the original Rook on 82 followed the route 88 飛生 –28 飛生 –27 飛生 . Sente must support the

realization of this sequence.

★ To place Sente's Pawn on 24 before Gote's Knight jumps to 25, the play begins 26 歩 , 34 歩 , 25 歩 , 33 桂 , 24 歩 , 25 桂 . Sente then advances the Pawn on the eighth file: 86 歩 , 33 角 , 85 歩 , 22 銀 , 84 歩 , 31 金 , 83 歩 成 , 41 玉 , 72 と . Gote's Rook is now free to move. It captures the Bishop with 88 飛 生 , reaching the diagram below.

＜ Position after the 16th move: 88 飛生＞

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

▲歩　△角

★ There are nine moves left from the diagram above. Gote must spend two moves dropping the Bishop and Silver, so there is still no room for any move other than the sequence 28 飛 生 –27 飛 生 . Sente's Rook on 28 obstructs this plan. Sente has moves to spare, so it seems natural to move the Rook away from 28 and return it later. The difficulty is finding where it can go. Squares 78 through 38 block Gote's Rook route, while 18 飛 would prevent Gote from dropping 18 角 . The solution is 26 飛 . After 18 角 , Sente plays 28 銀 , and Gote captures it with 同 飛 生 , thereby obtaining the Silver. Gote's target arrangement is now within reach, but how can Sente's Rook return to 28 when Gote's Rook on 27 blocks the way? The answer is the detour 26 → 86 → 88 → 28, which reaches the target position.

★ A composition in which Sente's Rook traces a rectangle and returns to its initial square, without capturing a single piece. Locally, leaving the Rook on 28 would be more efficient, but if it never moves, the Rook on 27 cannot be placed smoothly.

★ Incidentally, my Structa program, a tool for analyzing shogi proof games, could not analyze this problem. It cannot rule out possibilities such as the Pawn on 24 or Knight on 25 having been dropped, so the number of positions to examine becomes enormous and the analysis never finishes. One of my goals is to make Structa capable of handling problems like this.

U399 HASHIMOTO Satoshi

香	桂	飛		銀	金	金	杏	角
	歩	歩	歩	歩	歩	歩	歩	
						全		歩
歩	歩	歩	歩	歩	歩	歩		
							桂	
香		銀	金	玉	金	銀	桂	香

▲歩　△なし

PG 28

76 歩 , 44 歩 , 同角 , 34 歩 ,
77 桂 , 33 桂 , 同角生 , 42 飛 ,
14 桂 , 84 歩 , 22 桂成 , 85 歩 ,
82 角 , 86 歩 , 85 桂 , 94 歩 ,
88 角生 , 44 飛 , 91 角生 , 42 玉 ,
72 香 , 33 玉 , 71 香成 , 24 玉 ,
43 銀 , 84 飛 , 54 銀成 , 82 飛 迄 28 手 .

* The composer's comments are shared with U398.

Hattori: This time Gote's Rook makes a complete circuit! It is especially satisfying that the final 43 銀 uniquely determines the Rook's direction of travel, 84 rather than 42.
Wakashima: Another clear Rundlauf by Gote's Rook.
Matsuzaki: Again the Rook makes a complete circuit and returns to its original square, but this time it does so to parry the Bishop's check.

★ From the arrangement of Sente's pieces, we can infer a chain in which Gote's pieces were captured and then used to capture other pieces. Counting Sente's moves gives: 22 圭 , 2 moves; 91 角 , 2; 71 杏 , 2; 54 全 , 2; 76 歩 , 1; and 85 桂 , 2, for a total of 11. In the remaining three moves, the Bishop from 88 must have captured the Pawn on 44 and Knight on 33 before returning to 88. From the initial position, the play begins 76 歩 , 44 歩 , 同角 , 34 歩 , 77 桂 , 33 桂 , 同角生 , giving check to Gote's King.

＜Position after the 7th move: 同角生 (44) ＞

香	桂	飛		銀	金	金	杏	香
	歩	歩	歩	歩	歩	歩	歩	
						歩		歩
歩	歩	歩	歩	歩	歩	歩		
			桂					
香		銀	金	玉	金	銀	桂	香

▲桂歩　△なし

★ One might consider defending with 42 銀 and later returning it to 31, or moving the King to 52. Since Sente will later play 82 角 –91 角 生 to capture the Lance, however, it seems best to defend with 42 飛 and later return the Rook to 82. Sente plays 14 桂 –22 桂　成 , while Gote

advances 84 歩 –85 歩 in time for Sente's Knight jump to 85. The play continues 82 角 , 86 歩 , 85 桂 , 94 歩 , 88 角生 .

＜ Position after the 17th move: 88 角生 (91) ＞

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

▲歩　△なし

★ Gote's only remaining tasks are to place the King on 24 and the Rook on 82. Both sides have five moves remaining. To bring the King to 24, the line of the Bishop on 88 must be blocked, so Gote plays 44 飛 in the diagram above. Although this takes the Rook away from 82, the five moves are sufficient if three are spent on placing the King on 24 and two on returning the Rook to 82. After 44 飛 , the play continues 91 角 生 , 42 玉 , 72 香 , 33 玉 , 71 香 成 , 24 玉 . Sente must create 54 全 , so 43 銀 is dropped. This determines the Rook's return route as 44 → 84 → 82.

★ Gote's Rook traces a rectangular circuit. This problem, too, gives a strong impression that the move order is precisely determined.

★ The solution results for Issue 113 (U395–U399) are as follows (ranked by score and order of receipt). Thank you for your submissions!

Dmitrij Baibikov　5+5+5+5+5=25
Takuma Hattori　5+0+5+5+5=20
Tadashi Wakashima
5+0+5+5+5=20
Seiichiro Sunouchi
5+0+5+5+5=20
Naoki Matsuzaki　0+0+5+5+5=15
Takuji Sugawa　5+0+5+5+0=15
Hironori Oikawa　5+5+5+0+0=15
Masakazu Nakajima
5+0+5+0+0=10
Fujibakama　0+0+5+0+0=5

The 23rd Japanese Sake Tourney Award

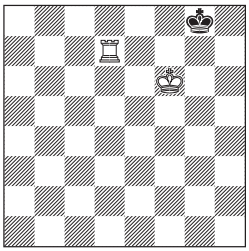
Judge: Tadashi Wakashima

Theme: PAD Strict with or without RexInclusiv (#, H#, S# … etc). No other fairy conditions or pieces are allowed. Only computer-tested problems will be accepted.

Definition

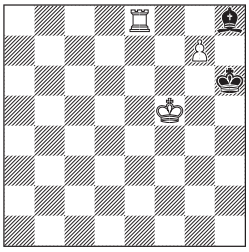
PAD Strict: Every piece (except K) can make a capture only once from the diagram position.

Examples



#2 (2+1)
PAD Strict RexInclusiv

1.Rh7! zz
1...Kxh7/Kf8 2.Kg7/Rh8#



H#2 2 sols (3+2)
PAD Strict RexInclusiv

1.Bxg7 Rh8#;
1.Kxg7 Kg6# (1.Kh7 gxh8 = Q#?? The promoted Q cannot make a capture any more because the original P made a capture.)

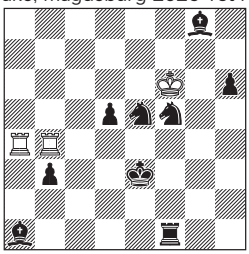
Note

Any piece that makes a second capture is immediately removed from the board after completing that second capture. This new fairy condition was invented by Hiroaki Maeshima. See *Problem Paradise* no.111 pp.51-54.

I received a record-breaking number of 68 compositions. The overall standard was extremely high, and in order to narrow down the award winners, I had to leave out many compositions that would otherwise have been worthy of publication.

It was most unfortunate that, in the award as originally published, the composition (Rittirsch, Leck) that had received 1st Prize was found cooked and therefore had to be excluded from the award. I would like to thank Joost Michielsen for pointing out the cook.

01 Michal Dragoun
Sake, Magdeburg 2026 1st Pr



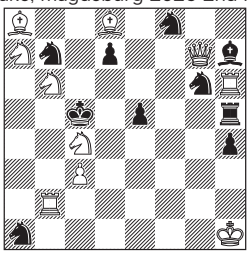
HS#3.5 2 sols (3+9)
PAD Strict RexInclusiv

1..Rf3 2.Rh4 Sxh4+ 3.Rf4 Kxf4 4.Kf5+ K~#
1..Bc3 2.Rg4 Sxg4+ 3.Rd4 Kxd4 4.Ke5+ K~#

Author: Black selfblocks, white Bristols to disarm moving black knight and black king and to allow check (and final battery-mate) by lone white king. Diagonal/orthogonal correspondence.

Perfect is the only word for it. It is almost miraculous that, in this setting, the two wRs actively sacrifice on different squares by means of Bristol manoeuvres.

Juraj Lörinc
02 Michal Dragoun
Sake, Magdeburg 2026 2nd Pr



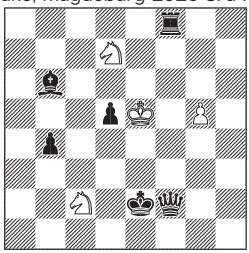
#2v (10+10)
PAD Strict

1.Rd2? (2.Rd5#)
1..Sf4(e7) **A** 2.Qg1#;
1..e4 **B** 2.Qd4#;
1..d5 **C** 2.Qc7# but 1..Bg8!
1.Sd2! (2.Se4#)
1..Sf4(e7) **B** 2.Qg1#;
1..e4 **C** 2.Qd4#;
1..d5 **A** 2.Qc7#
1..Kd6 2.Qe7#;
1..Sd6 2.Sa4#

Authors: Cyclic change of defence motifs 1 (Mlynka theme) without change of mates:
A - direct guarding;
B - guarding by line opening;
C - PAD strict check avoidance by occupation of threat square. Keys on the same square and flight-giving key (rather unusual in defence motivation change problems).

It is only natural to explore how this new fairy condition affects defence motivation, but what I particularly appreciate is that the idea has been expressed in #2.

03 Michal Dragoun
Sake, Magdeburg 2026 3rd Pr



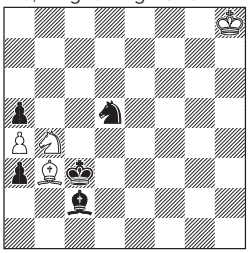
HS#4 (4+6)
b) Sc2→h4
PAD Strict RexInclusiv

a) 1.Se3 Bc5 (B any?) 2.Sxc5 Kxe3 3.Sd3 Rf5+ 4.Kd4+ K~#
b) 1.Sf3 Rf6 (R any?) 2.Sxf6 Kxf3 3.Sg4 Bd4+ 4.Kf4+ K~#

Author: White sacrifices to disarm black king. Black sacrifices are determined by need to 1) allow moves Kd4+/Kf4+ and 2) disarm blocking white knight. Reciprocal function exchange between bB/bR. Diagonal/orthogonal correspondence.

Like the 1st prize winner by the same composer, this is another splendid composition. The way B1 is arranged is particularly skilful.

Bruno Stucker
04 Thomas Maeder
Sake, Magdeburg 2026 4th Pr



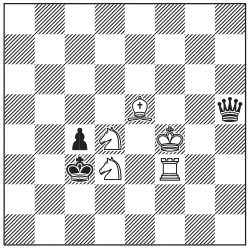
H#3.5 2 sols (4+5)
PAD Strict RexInclusiv

1..Bxc2 2.Kb3 Sa2 3.Kxa4 Bb3 4.Sb4 Sc3#;
1..Sxd5 2.Kb4 Bc4 3.Kxa4 Sb4 4.Bb3 Bb5#

Authors: Each white officer deliberately gives up its capturing power to let the bK through. That loss is later compensated by a blocking switchback. Mixed-color ABBA in moves W3 and B4.

A miracle hidden in the chessboard. Simple though it is, who could resist such a little gem?

05 Michal Dragoun
Sake, Magdeburg 2026 5th Pr



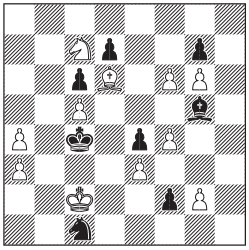
H#2 2 sols (5+3)
PAD Strict RexInclusiv

1.Qxe5 Sc5+ 2.Kxd4 Ke4#;
1.Qxf3 Sc2+ 2.Kxd3 Ke3#

Author: Reciprocal function exchange of Rf3/Be5 and Sd3/Sd4, diagonal/orthogonal correspondence. I wonder how many authors will discover this (or a similar) position :-)

Of course, no one but this composer could have discovered this setting. An enviable talent.

Ioannis Kalkavouras
06 Kostas Prentos
Sake, Magdeburg 2026 1st HM

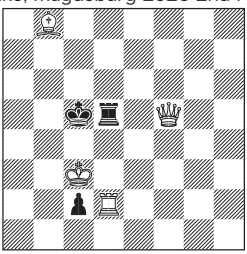


#7 (11+8)
PAD Strict RexInclusiv

1.Kc3?? 1.Sa8! [2.Sb6#] Kd5 2.Sb6+ Ke6 3.f5+ Kxf5 4.g4+ Ke6 5.Sa8 [6.Sc7#] Kd5 6.Sc7+ Kc4 7.Kc3#;
3...Kxf6 4.Sc4 [5.Be7#]

The only entry in the style of the New German School. The mating move is particularly impressive.

07 Eric Huber
Sake, Magdeburg 2026 2nd HM



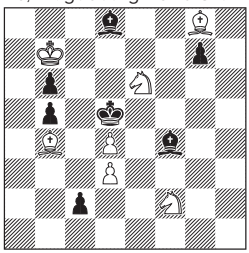
HS#3.5 2 sols (4+3)
PAD Strict RexInclusiv

1..Re5 2.K × c2 Kc4 3.Bd6 Re1 4.Qd5+ Kc3#;
1..c1=R+ 2.Qc2 Rd3+ 3.K × d3+ Kd4+ 4.Ke2+ Ke3#

Author: Exchange of functions Pc2/Rd5 (Guard/Sacrifice). Echo mates. Mates by bK. Royal batteries.

It is astonishing to see echo mates emerge from such a simple setting.

08 Juraj Lörinc
Sake, Magdeburg 2026 3rd HM



#3 (7+7)
PAD Strict RexInclusiv

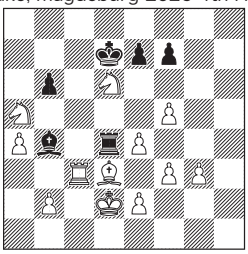
1.Sg4! (2.Sg5+ Kxd4 3.Sf3#)
1..Bfg5 2.Sf4+ Kxd4 3.Se2#;
1..g5 2.Sg7+ Kxd4 3.Sf5#;
1..Bdg5 2.Sd8+ Kxd4 3.Sc6 #

Author: White knight must avoid capturing in the 2nd move in order to be able to check in the 3rd move. The problem is an adaptation of my #3 published in Springaren 2015 where avoidance of capture was motivated by need to avoid bringing the Black defender onto the diagonal check line.

Defence motivation making use of the condition for both White and Black, combined with a Siers battery in which the S's leaps

are determined. An interesting application to directmates.

09 Michal Dragoun
Sake, Magdeburg 2026 4th HM



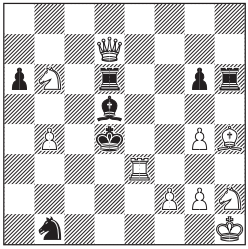
HS#4.5 2 sols (12+6)
PAD Strict RexInclusiv

1..Rxd6 (Rxd3?) 2.Bc2 Rd3 3.Kxd3 Kd6 4.Rc6+ Ke5 5.Sc4+ Kd4#;
1..Bxa5 (Bxc3?) 2.Rc2 Bc3 3.Kxc3 Kc6 4.Bb5+ Kc5 5.Sb7+ Kb4#

Author: PAD-specific unpin, white selfblock, black sacrifice on vacated square and walk of the black king to mate. Reciprocal function exchange of Sa5/Sd6 (check/ captured), Rc3/ Bd3 (check/selfblock) and Rd4/Bb4 (sacrificed/guard). PAD-mates by black king on squares, where black piece previously stood. Diagonal/ orthogonal correspondence.

It took sheer force to bring about these mating positions. The problem reveals the breadth of a composer who possesses more than just excellent compositional grace.

10 Paz Einat
Sake, Magdeburg 2026 5th HM



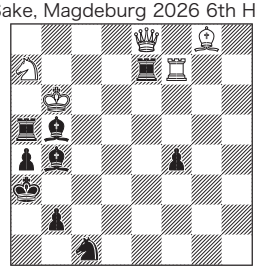
#2* (10+7)
PAD Strict

1...Bc6 (**a**) 2.Bf6 (**A**)#;
1...Rc6 (**b**) 2.Sf3 (**B**)#
1.Qc6! [2.Qc5#]
1...Bc6 (**a**) 2. Sf3 (**B**)#;
1...Rc6 (**b**) 2. Bf6 (**A**)#

Author: Reciprocal changes.

Exemplary reciprocal changes. The Q sacrifice key move raises the value of the problem considerably.

11 Manfred Rittirsch
Ralf Krätschmer
Sake, Magdeburg 2026 6th HM



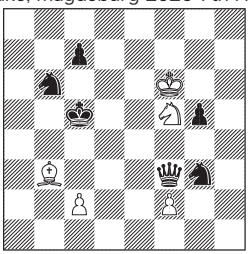
H#2 2 sols (5+9)
PAD Strict

1.Rexa7 Rf8 2.Bxf8 Qe7#;
1.Bxe8 Rf5 2.Rxf5 Sb5#

Authors: Zilahi. wR sacrifices. Model mates with double observations.

Many H#2s employing this scheme were submitted, but this one stands out from the rest through the dynamic play.

12 Mark Erenburg
Sake, Magdeburg 2026 7th HM

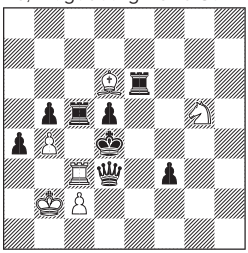


HS#3 (5+6)
b) Sb6→g6
PAD Strict RexInclusiv

a) 1. Be6 Qc3+ 2. Sd4 Kxd4 3. Ke5+ Kc5#
b) 1. Bf7 Qc6+ 2. Sd6 Kxd6 3. Ke6+ Kc5#

ODT. Of the entries employing Royal battery, this is the most elegantly constructed. W1 is also very well arranged.

13 Michal Dragoun
Sake, Magdeburg 2026 8th HM



H#2 3 sols (6+8)
PAD Strict

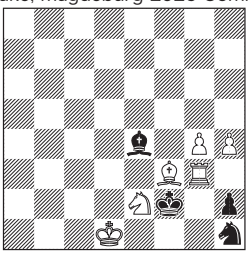
1.Re5 **a** Rc4+ 2.Rxc4 **b** Bc5#;
1.Rc4 **b** Se4 2.Qxe4 **c** Rd3#;
1.Qe4 **c** Be5+ 2.Rxe5 **a** Se6#

Author: Total cyclic function exchange of three white pieces (guard, sacrifice, mate) including Zilahi. Cycle of black selfblocking moves. FML mates.

This cyclic scheme seems like something anyone might think of, yet this was the only submitted problem that actually succeeded in realizing it without twinning.

Commendations without order

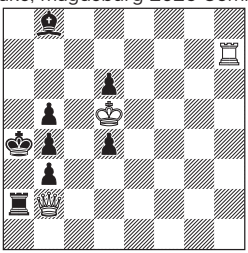
Kostas Prentos
14 Ioannis Kalkavouras
Sake, Magdeburg 2026 Comm



H#2 (6+4)
b) Kd1→f4 c) Kd1⇔Be4
PAD Strict RexInclusiv

a) 1.Sxg3 Sf4 2.Kxf3 Ke2#
b) 1.Bxf3 Rg1 2.Kxe2 Ke3#
c) 1.Bxe2 Bg2 2.Kxg3 Kf3#

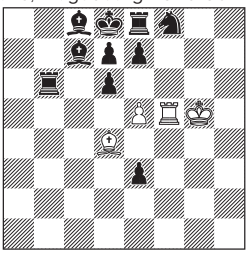
15 Thomas Maeder
Sake, Magdeburg 2026 Comm



H#2 2 sols (3+8)
PAD Strict

1.Ra1 Rh1 2.Rxh1 Qa1#;
1.Ba7 Qxd4 2.Bxd4 Ra7#

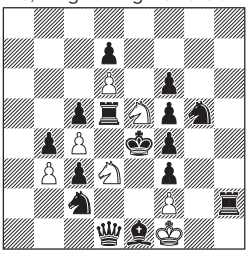
Bruno Stucker
16 Thomas Maeder
Sake, Magdeburg 2026 Comm



H#2.5 2 sols (4+10)
PAD Strict

1..e6 2.Sxe6 Bh8 3.Rxh8 Rf8#;
1..exd6 2.Bxd6 Rb5 3.Rxb5 Bb6#

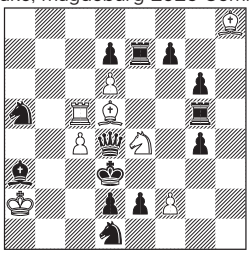
17 Mario Parrinello
Sake, Magdeburg 2026 Comm



H#3 (7+15)
b) Ke4→d4
PAD Strict

a) 1.Sd4 Sxc5 2.Rxc5 Sd3 3.Re5 Sc5#
b) 1.Se4 Sxf3 2.Qxf3 Se5 3.Qd3 Sf3#

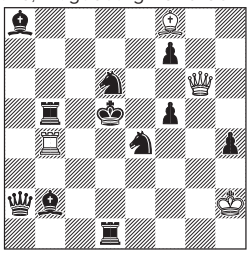
18 Mario Parrinello
Sake, Magdeburg 2026 Comm



H#2 (8+13)
b) Ka2→g3 c) Pd2→c2
PAD Strict

a) 1.Qxc5 Kb1 2.Qb4 Sc5#
b) 1.Qxe4 Kf4 2.Qe6 Be4#
c) 1.Qxd5 Sd2 2.Qf5 Rd5#

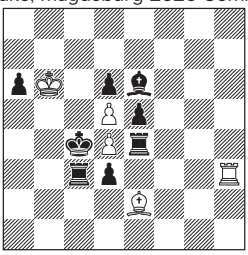
19 Michal Dragoun
Sake, Magdeburg 2026 Comm



H#2 (4+11)
b) Rb4→g4
c)=b)+Pd5→f6
d)=c)+Bf8→b4
PAD Strict RexInclusiv

a) 1.Sb7 Bc5 2.Kxc5 Qc6#
b) 1.Qc4 Rxe4 2.Sxe4 Qd6#
c) 1.Rc5 Bxd6 2.Sxd6 Qe4#
d) 1.Sd2 Rc4 2.Kxc4 Qd3#

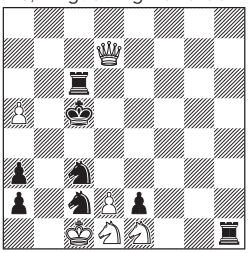
20 Michal Dragoun
Sake, Magdeburg 2026 Comm



H#2 2 sols (5+8)
PAD Strict RexInclusiv

1.Rxe2 Re3 2.Kxd4 Re4#;
1.Bxh3 Bg4 2.Kxd5 Be6#

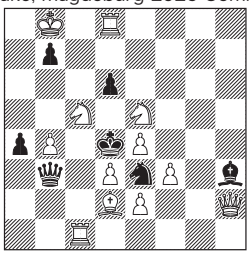
Mario Parrinello
21 Francesco Simoni
Sake, Magdeburg 2026 Comm



HS#3 2 sols (6+8)
PAD Strict

1.Sxc2 Sd5 2.Sb4 Sxb4 3.Qd5+ Kxd5#;
1.Sxc3 Sd4 2.Sb5 Sxb5 3.Qd4+ Kxd4#

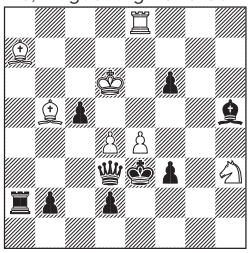
22 Paz Einat
Sake, Magdeburg 2026 Comm



#2v (12+7)
PAD Strict

1.Sc4? [2.Qe5#]
1...Sg4 (**a**) 2.Se6 (**A**)#;
1...Sxc4 (**b**) 2.e3 (**B**)#
1...Qxc4 2.Bc3# mate transfer;
1...Bd7 2.Qh8 # but 1...Sd5!
1.Sg4! [2.Qe5#]
1...Sxg4 (**a**) 2.e3 (***B***)#;
1...Sxc4 (**b**) 2.Se6 (**A**)#
1...Qe6,d5 2.Bc3#;
1...Bxg4 2.Qh8#;
1...Sd5 2.Se6#

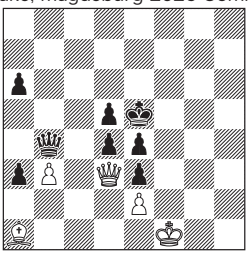
Marco Guida, Mario Parrinello
23 Francesco Simoni
Sake, Magdeburg 2026 Comm



H#2 (7+9)
b) Pc5→e6
PAD Strict

a) 1.Qxd4 Kxc5 2.Qa4 Kb4#
b) 1.Qxe4 Kxe6 2.Qg6 Kf5#

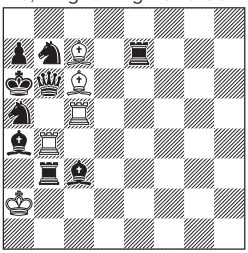
24 Norbert Geissler
Sake, Magdeburg 2026 Comm



H#2.5 (5+8)
b) Ba1→c1
PAD Strict

a) 1..Qxd4 2.Qc5 Qc3 3.Kd4 Qc4#
b) 1..Qxe3 2.Kf4 Qd2 3.Ke3 Qc3#

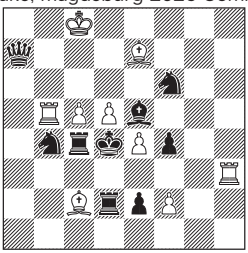
Vlaicu Crisan
25 Eric Huber
Sake, Magdeburg 2026 Comm



H#2 2 sols (5+9)
PAD Strict

1.Qxb4 Bxb7 2.Sxb7 Ra5#;
1.Qxc7 Rxa5 2.Sxa5 Bb7#

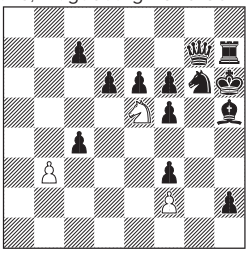
26 Hans Uitenbroek
Sake, Magdeburg 2026 Comm



H#2 2 sols (9+9)
PAD Strict

1.Sbxd5 Ba4 2.Rxa4 Rb4#;
1.Sfxd5 Rh8 2.Bxh8 Bf6#

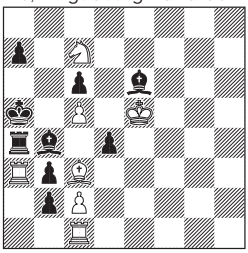
27 Jakob Leck
Sake, Magdeburg 2026 Comm



H#4.5 (3+13)
b) Se5→Be5
PAD Strict
No wK

a) 1..b4 (Sf7??) 2.Qd7 b5 3.Qxb5 Sd3 4.Qd7 Se5 5.Qg7 Sf7#
b) 1..Bg3 (Bf4??) 2.Se5 bxc4 3.Sxc4 Bh4 4.Se5 Bg3 5.Sg6 Bf4#

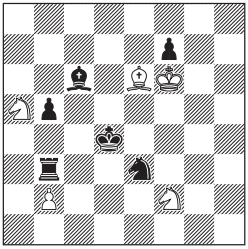
Ralf Krätschmer
28 Dieter Werner
Sake, Magdeburg 2026 Comm



H#2.5 4 sols (7+9)
PAD Strict RexInclusiv

1...Ra1 2.bxc2 Rb3 3.Rxa1 Ra3#;
1...Re1 2.d3 Bd4 3.Bxe1 Bc3#;
1...Rxa4 2.Kxa4 Bxb2 3.Ka3 Ra1#;
1...Bxb4 2.Kxb4 c4 3.a5 Sa6# Bc2#

29 Mark Erenburg
Sake, Magdeburg 2026 Comm



H#2 (5+6)
b) Kf6→b6
PAD Strict

a) 1.Be4 Sd3 2.Rxd3 Sb3#
(1.Ra3? ?? 2.Ra2 Sb3#??)
b) 1.Rd3 Se4 2.Bxe4 Sc6#
(1.Bb7? ?? 2. Bc8 Sc6#??)

Editorial

Take a look at the cover. You may be wondering, "Kyoto? What' s that all about?" Well, this spring, when Torsten Linß visited Kyoto, we spent a very enjoyable evening together over a few drinks. He later sent me this composition as a memento of the occasion. If any of you ever come to Kyoto, please do get in touch with me. I' d be delighted to hear from you.

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 **December 31, 2026**. The results will be published in Issue 117, two issues from now.

Solving Results

We received solutions to the problems in issue No. 112 from 17 solvers—six more than last time, which we are very pleased to see. A warm welcome to Hiroyuki Sakurai, Takuma Hattori, Fujibakama, and Niels Danstrup! We hope you' ll continue to send us your solutions!

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
Yuri Arefiev					37.5			37.5
Dmitrij Baibikov						15	25	40
Niels Danstrup			45					45
Fujibakama							5	5
Takuma Hattori	45	8	7.5	16	10		20	106.5
Satomi Inoue	15							15
Mei Komai				5				5
Juraj Lörinc					15			15
Naoki Matsuzaki							15	15
Masakazu Nakajima		8	20	5			15	48
Tsutomu Obata	15							15
Hironori Oikawa	25		45	5	32.5		15	122.5
Hiroyuki Sakurai	20							20
Ryo Shiomi			17.5					17.5
Takuji Sugawa	15		30	5			15	65
Seiichiro Sunouchi			45		70		20	135
Tadashi Wakashima	45	10	42.5	15	77.5	5	20	215