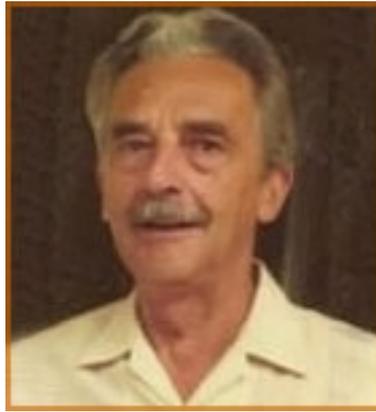


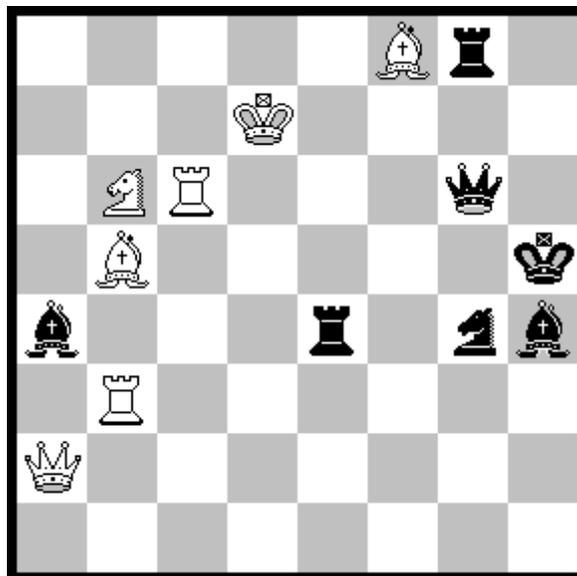
Attila Benedek



THAT'S ALL
(ENNYI)

Chess Problems

The Problemist Supplements, 2005



Seriesselfmate in 7 moves

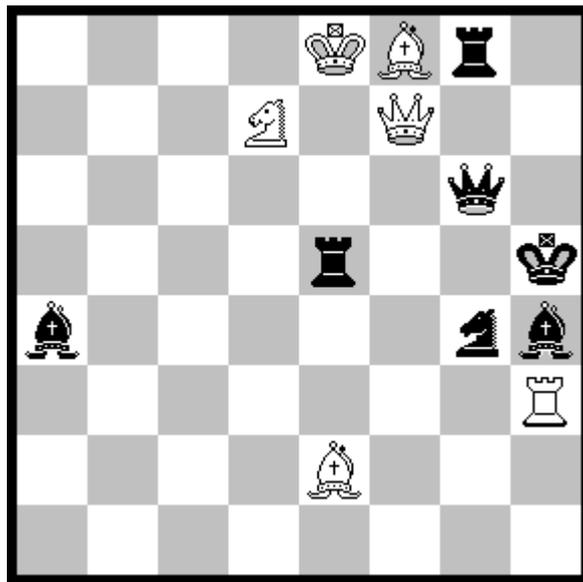
Budapest
2007

In loving memory of my dear wife,

PALKÓ,

my faithful companion and support
for more than 50 years

End-position of the foregoing problem



Solution:

1. ♖h3!
2. ♔f7
3. ♖e6
4. ♔e8
5. ♘d7
6. ♙e2
7. ♖e5+ ♜xe5 m

English translation by David Durham

Private publication by the author

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Bár a magyar világnyelv, - bárhol el lehet vele boldogulni, - globalizált világunk (így a sakkszerző társadalom is) az angol nyelvet favorizálja; ezért döntöttem az angol nyelvű kiadás mellett. Ezúton köszönöm meg David Durham szakszerű fordítását, önzetlen baráti segítségét.

THE DEFENCE TAKES THE STAND

For nearly 40 years in the course of my professional activities, I often had to sit through extremely boring meetings where many words were wasted. On such occasions, it was my habit to produce from my pocket a pencil and a sheet of squared paper and, with the understanding of my colleagues, I would then begin to put together a chess problem. And this has become a (not too profitable) activity that I continue even today. This book is intended to present an account of some of the results.

During more than half a century, I have published close to 800 chess problems, from among which I have selected those I consider interesting from some aspect, which will hopefully arouse the interest of the reader too. My decision to publish this selection could well be greeted by justifiable criticism, and I should therefore like to put forward a few words in my own defence.

How did it all begin, and how did I get to where I am now?

I was born on the 4th day of March in 1921, in the sign of the Pisces (both professional and charlatan astrologists could clearly analyse in some detail how the constellations of the heavenly bodies have influenced the course of my life). As a young child, I was characterized by my playful tendencies, the signs of *homo ludens*. Then, from the age of 6, I "diligently frequented my schools" (in the words of the Hungarian poet Sándor Petőfi, and progressively attained the status of *homo sapiens*).

I carried out my learned profession in a conscientious manner, and filled my spare time with various useful and useless activities, thereby earning the title of *homo creativus*. My favourite pastimes were mathematics, music and literature, and these were related to my hobbies. After producing mathematical and logical puzzles, piano-playing, composing (only light music, of course) writing poetry, song-writing, folk-dancing and amateur acting, I arrived at chess, problem solving and problem composition. My journey on the far from smooth road of problem composing was prompted by the problem column written by **Béla Krivoss** in a Monday newspaper, and by the endgame articles by **Dr. Jenő Bán** in *Népszava*, and some direction was given to my journey by the basic work by **Dr. László Lindner**: *Sakkfeladvány iskola* (in English this would be something like *School for chess problems*).

In comparison with most others, I began to compose my early, rather weak problems at the advanced age of 40. These problems were usually published in *Feladványkedvelők Lapja* and the *Sztálinvárosi Hírlap* (later rechristened the *Dunaiújvárosi Hírlap*), which offered such possibilities to beginners like myself. I gradually became familiar with the contemporary Hungarian problem composers. There were those among them whose works I learned to respect, there were some I regarded as my mentors, and there were some who became my lifelong friends. Of these, I should like to mention the names of some of my teachers and friends (sadly, all now dead): **László Apró**, **Dr. Gyula Bebesi**, **Ferenc Fleck**, **János Kiss**, **József Szöghy** and **József Tafferer**.

Later, as leader of the Hungarian Chess Problem Composition Committee, it was my duty to represent Hungarian chess problem composition at the annual congresses of the Permanent Chess Composition Committee of FIDE. My presence at these meetings was initially greeted by coolness and reserve, which I ascribed to two things: the general view in western countries that only privileged, prominent, party functionaries were allowed to travel out from behind the Iron Curtain; and my Christian name, Attila, which many associated with the leader of the one-time Hun armies that overran so much of Europe. Fortunately, as we got to know one another better, the coolness disappeared; in parallel with the developing of our professional connections, I was lucky enough to make numerous good friends among the foreign composers.

My compositions that are reproduced in this book should speak for themselves. Somewhat differently from the many books which feature only the author's own problems, works by other authors will be included here; I shall generally present these in connection with thematic compilations, most of which were published earlier in the series *Fűszer  s csemege* (in English *Spice and Titbits*) in *Sakk let*.

I have always been deeply interested in the rules of chess problem composition, logical considerations and aesthetic aspects. As concerns some questions, I have developed my own views, and (using the book as an excuse) I shall put these forward in the text. The reader may agree with them, or reject them.

I have now reached the end of my speech for the defence.

Dum spiro, creo, i.e. while I live, I create: for my own pleasure, and for the entertainment of others. If nothing else, let this remain after me.

That's about everything.

Attila Benedek

PART 1

UNIMPORTANT, BUT INTERESTING

Problem genres

Most chess players are not well disposed to problems. They usually put forward two reasons for this:

- (a) They find the positions in problems to be forced positions, which cannot arise naturally in the course of a game.
- (b) In some problems, the requirements do not meet the rules of the game of chess, a game in which each of the two opponents is participating in a struggle to overcome the other: this is especially the case for selfmates and helpmates.

In my view, however, they gloss over one of the basic causes of their opposition: the fact that problem composition demands strict accuracy and self-discipline. The rules must be adhered to. In contrast with the traditional game of chess, poor moves cannot be made: there is no pardon. Some practical chess players do not willingly tolerate this degree of discipline.

Problems can be divided up into groups of different genres, and even among chess problem composers these genres are not viewed in a uniform way. Where those supporting the game of chess are in a strong position (as in the ex-Soviet Union), then apart from endgame studies, at most only directmates are generally recognized as having any justification, all other genres being regarded virtually as works of the devil. This attitude was earlier perceptible in Hungarian chess problem life too. In *Sakkfeladvány iskola*, published in 1954, the author (otherwise a true devotee of helpmates) writes as follows: "... There is a need for different genres, for they are required to depict the different chess ideas, which are expressed in different forms in the different genres." And later, "Those problems that are not endgames and not directmates are categorized in the group of other problems ... The use of such a genre is justified only if the essence of the problem can not be depicted in an endgame or a directmate. ...".

These statements (which contain certain contradictions) reveal the ranking of the genres according to their value, the studies and directmates enjoying a position of superiority. (This conception is similarly reflected in the FIDE albums containing the problems selected from among those for the period 1956-1979, when the proportions of the individual problem genres were regulated in advance, to the disadvantage of the "other genres".)

The degree to which this view was held was finally progressively reduced by the increase in the number of problem genres and by the acceptance of ideas concerning new genres (in part in response to changes in international politics). At the present time, all problem genres are generally recognized as having equal rights.

Mention should be made here of the official standpoint of the Permanent Chess Composition Committee of FIDE, available from the problem codexes. The rules relating to problems, formulated by experts and approved by the Committee in 1958, became known as the *Piran Codex*. Chess problems were divided up into those of orthodox type and those of heterodox type. This latter group included, among others, selfmate and helpmate problems. As time passed, this codex became partially outdated and needed bringing up to date. This happened after preparatory work lasting several years, in the course of which the greatest debate was caused by the above classification. General unanimity could not be reached, and

the deadlock was resolved in much the same way as the Gordian knot: in the new codex, the main problem genres were listed without their distinction into separate groups, and they were all classified as being of equal value.

"Excuse the barman if he interrupts!"

(Ferenc Molnár, *Delila*)

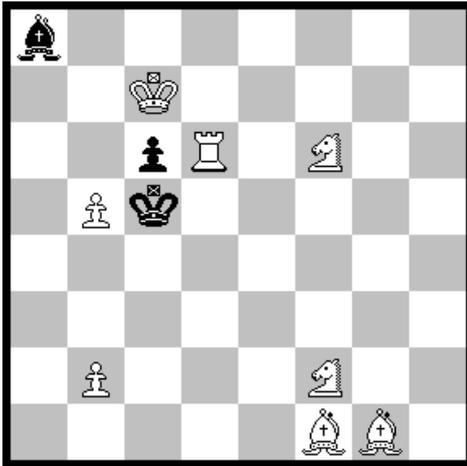
The standpoint of the believers in orthodoxy is well known: those problems may be regarded as classical, orthodox ones which obey the FIDE rules relating to the game of chess. In my opinion, we may include here those works which satisfy the FIDE rules as regards the chessboard, the pieces and the manner of their moving currently accepted in the game of chess, the alternation of freely selected moves, and the necessity of escaping from a position in which check has been given. On this basis, the following may all be categorized as orthodox problems: endgame studies, directmates, directstalemates, selfmates, helpmates and helpstalemates. These all differ in requirements (which are not regulated by the FIDE rules).

Without reference to the above sequence of logical conclusions, this view is increasingly held in international chess problem life. Naturally, it may be disputed.

TWO-MOVER MATE PROBLEMS

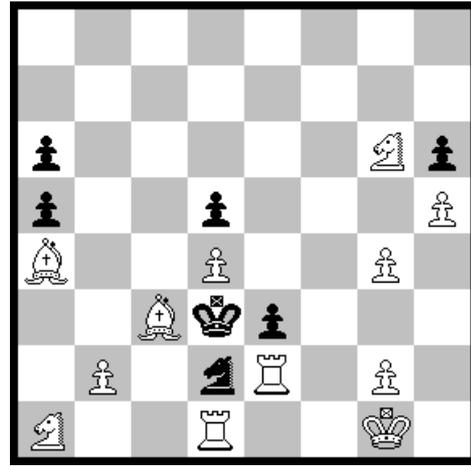
I began to deal with chess problem composing in the early 1960s. Similarly to many other beginners, I started with two-mover mate problems. That was usual in that period, whereas beginners today tend to cut their teeth on helpmates, in the belief that these are simpler and easier. How wrong they can be!

1. Attila Benedek
Sztálinvárosi Hírlap, 1959



Mate in 2 moves

2. Attila Benedek
Qualification competition, 1960
1st Prize



Mate in 2 moves *

Problem no. 1, my first published problem, involves annihilation with a give-and-take key and three Knight mates. The solution: 1. ♖d4! threat. 2. ♜2e4 m.

Some six months later, I achieved my first success, problem no. 2 receiving 1st Prize in the qualification competition in 1959-60.

Set play: 1. - ♔c4/♔e4/♔xe2 2. ♜e5/♞c2/♜f4 m.

Try: 1. ♜c2? ♔c4/♔e4 2. ♜e5/♞xe3 m. 1. - ♔xe2!

Solution: 1. ♜b3! ♔c4/♔e4/♔xe2/♔e2 2. ♜e5/♜c5/♜c1/♜c5 m.

In the same competition, problem no. 3 was awarded an Honorable Mention. Solution: 1. ♞g1! threat. 2. ♞c1 / ♞f5 m. In response to all of Black's 17 possible moves, the White Rook alternates like a swinging bell to give mate from c1 or f5.

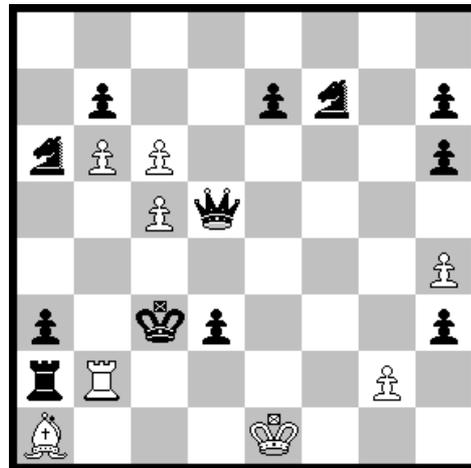
Let us see how this theme can be depicted in another genre. In 1948, a competition was organized to commemorate the Hungarian revolution of 1848. A problem submitted by **Dr. László Lindner**, which he described as "a cannon cast from a bell", won 3rd Prize. Problem no. I presents the above theme in a helpmate version, the twin positions making use of batteries.

3. Attila Benedek
Qualification tourney, 1960
Honorable Mention



Mate in 2 moves

I. Dr. László Lindner
Centenary tourney, 1948
3rd Prize



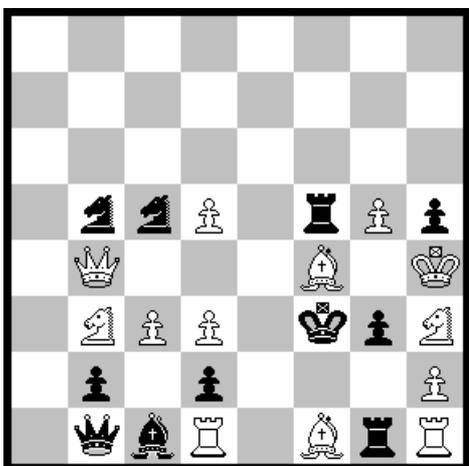
Helpmate in 2 moves
(6 twin positions)

The solutions of the Lindner problem: a.: 1. ♖b4! ♔d1 2. ♗b3+ ♖c2 m. b. (♔ to d4): 1. ♗d2+! ♔e2 2. ♗xc5 ♖b4 m. c. (♔ to e5): 1. ♗d6! ♗g3 2. ♗f5 ♖e2 m. d. (♔ to f6): 1. ♗xc6! ♗g4 2. ♗xb6 ♖xb6 m. e. (♔ to g7): 1. ♗d8! ♗gxh3 2. ♗f8 ♖g2 m. f. (♔ to h8): 1. ♗c7! ♗bxc7 2. ♗bxc6 ♖b8 m.

In Part 2 of this book, I shall give a selection of my problems with the requirement mate in 2 moves. Just as a foretaste, I shall present some of my works here too.

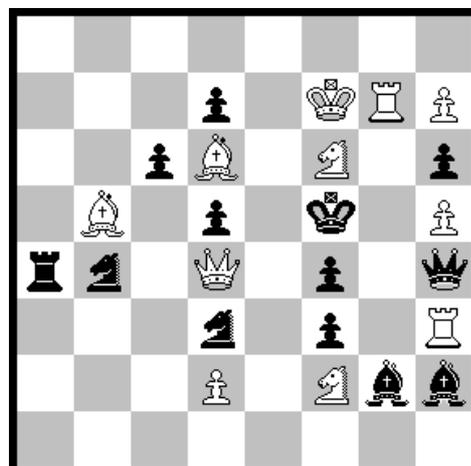
A special branch of problem composing comprises the group of symbol problems. In these, the starting position symbolically depicts some picture: a letter, a number, and so on. I shall show here two symbol problems from my collection:

4. Attila Benedek
Christmas card, 1968-69



Mate in 2 moves

5. Attila Benedek
Tolna County Tourney, 1967-68
1st Prize



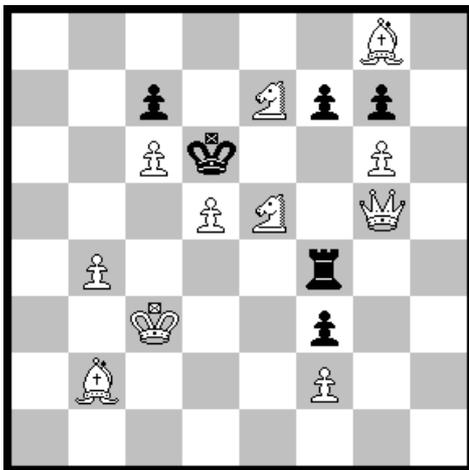
Mate in 2 moves

Problem no. 4, symbolizing the number 69, reminds me of the year 1969. The solution: 1. ♖xd2! thr. 2. ♜xg1 m.

The number 10 appearing in problem no. 5 refers to the 10th anniversary of an earlier event. The solution: 1. ♜xd5! (2. ♔e4 m). The final shaping of this problem was hampered by the presence of numerous duals; then, almost at the last moment, all of the difficulties could be eliminated by putting a Black Knight on b4.

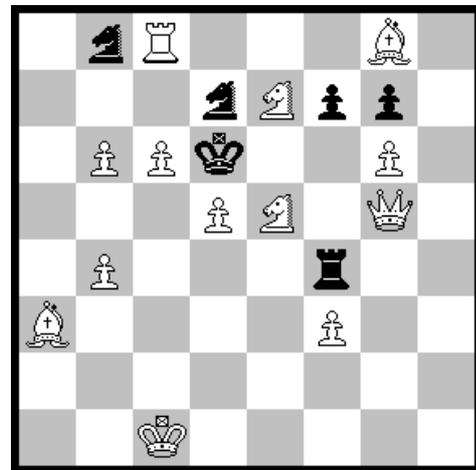
The construction of many problems is often made difficult by duals, which can cause severe headaches to overcome and demand persevering detailed effort. A good example of this is problem no. 6. The first version of this (6a) appeared in 1972, but it soon turned out that, besides the intention 1. ♙a3!, the trivial 1. ♜xf7+! also leads to a solution.

6a. Attila Benedek
Sinf. Scacchistiche, 1972



Mate in 2 moves

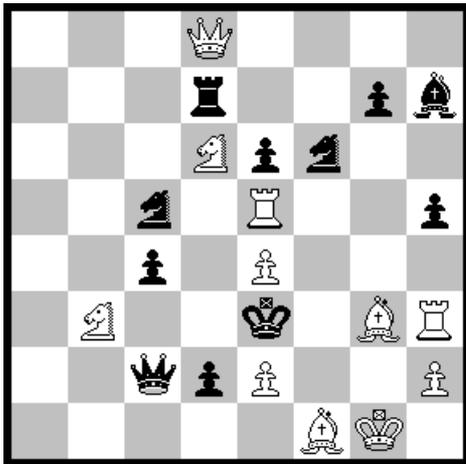
6b. Attila Benedek
Sakkélet, 2000



Mate in 2 moves

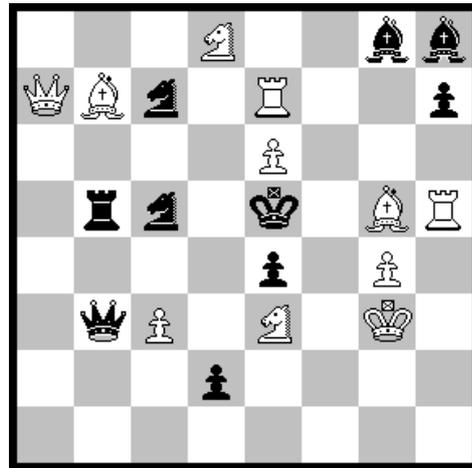
I had to wait 28 years (!) before I could construct a correct version. Problem no. 6b was published in 2000, finally free from cooks. The solution: 1. ♖d8!, a forcing move.

7. Attila Benedek
Schach-Echo, 1973



Mate in 2 moves

II. Hermann Schulz
Hamburger Anzeiger, 1931

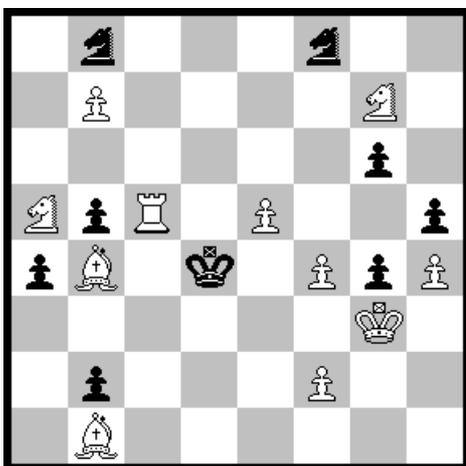


Mate in 2 moves

All authors are threatened by the nightmare of anticipation. I myself have suffered this fate on a number of occasions. (Anticipation is not a cause of shame, but it merely a very unpleasant matter, even when total innocence may be assumed.) My problem no. 7, showing the Schifman theme, was prepared and published in 1973. During the judging procedure, it turned out that this theme had been presented in an identical construction by a German author as long ago as 1931. This earlier problem is repeated here as no. II. The solution of no. 7: 1. ♖xe6!, and the solution of the Schulz problem: 1. ♖e8!, the play otherwise being identical in the two compositions.

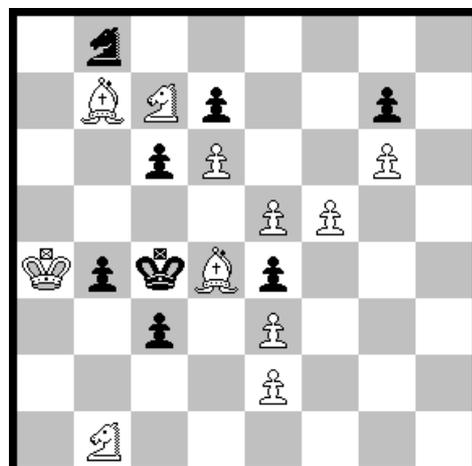
In classical directmates involving a threat, the key generally leads to one threat of mate, while the defensive moves by Black allow a number of changed mates. I must admit that a perverse idea occurred to me: why not reverse these two demands? I first introduced this anti-requirement with the use of set play in problem no. 8:

8. Attila Benedek
Füles, 1971
Commendation



Mate in 2 moves *

9. Attila Benedek
Theme tourney example, 2002
Krónika, 40/2002



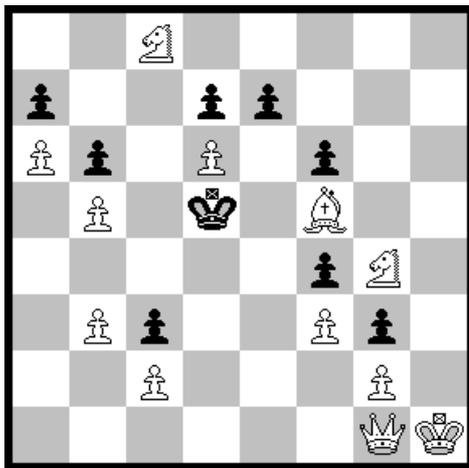
Mate in 2 moves *

The solution of problem no. 8: Set play: 1. - ♖a3/♜b~/♝f~/♞g5 2. ♜b3/♜c6/♜e6/♜f5 m. 1. ♜c2! 2. ♜d2 m.

I found this idea interesting and therefore organized a rapid composing tourney on this theme in 2002. In connection with this, I composed problem no. 9, which the participants met only after the tourney. Its solution: Set play: 1. - ♞b3/♞c2/♞a6/♞c5 2. ♜a3/♜d2/♜xa6/♜d5 m. 1. ♜a8? ♜a6! 1. ♜c8? ♞c5! 1. ♜a8! 2. ♜b6 m.

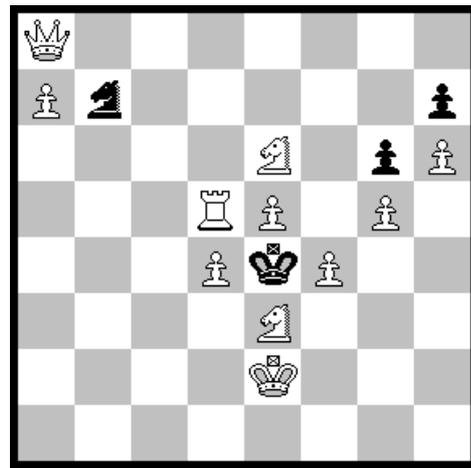
This composition gave rise to two successful problems, presented here as problems no. III and IV:

III. Árpád Molnár
Rapid theme tourney, 2002
Prize



Mate in 2 moves *

IV. János Buglos
Rapid theme tourney, 2002
Prize



Mate in 2 moves *

Árpád Molnár sensed the need to free some space: Set play: 1. - ♞exd6/♞e6/♞e5 2. ♜e7/♜e4/♜xf6 m. 1. ♜f1! 2. ♜c4 m. **János Buglos** had the idea of employing a disguised battery: Set play: 1. - ♜~ 2. ♜x♜ m. 1. ♜f8! 2. ♜c5 m.

HELPMATES

This is a very special genre. Where is the fighting spirit that gives the essence and the flavour to the game of chess? The Black King cooperates with his White opponents, and finally willingly offers his head to the axe of the executioner.

It is hardly surprising that those who prefer a competitive game shrink from this 'suicidal' genre. At the same time, having recognized the countless possibilities available for the economical demonstration of novel chess ideas, many chess composers have become enthusiastic believers and protagonists as concerns helpmate problems.

In Hungary, this genre began to flourish in the first half of the 20th century. Following the pioneering activities of **Gyula Neukomm**, numerous Hungarian composers produced some really excellent helpmate problems, and Hungarian helpmate composition assumed a leading role internationally. But the leading lights of the Hungarian chess world continued to sniff at the idea of helpmates.

Dr. György Páros, who primarily gained international fame through his helpmate problems, developed the view that this genre might be made more acceptable and more popular if the term 'helpmate' generally applied throughout the world (but which had gained a pejorative taste in Hungary) were changed. In the book he published in 1940, he recommended the expression chance mate (this was used in his chess column in *Magyar Sakkvilág*). Then, from 1956, realizing that he had failed in this attempt, he turned to the use of the Hungarian expression szabadmatt, i.e. freemate.

This term was generally accepted, but the changes of name gave rise to appreciable dispute, interestingly not among chess players, but among chess problem composers. Many (led by **József Szöghy**) wished to bring back the original nomenclature of 'helpmate', but for a prolonged period they met with no success. In an article that appeared in *Sakkélet* in 1989 under the title 'Segítő-véletlen-szabad...', i.e. 'Help-chance-free...', I reflected on the arguments put forward by **Páros** as follows: "...Neither chance mate nor freemate indicates the essence of the problem. These expressions rather conceal the essence. Black and White do not make their moves by chance, but in a clearly predetermined manner. The moves can not be chosen freely, but are consciously planned by the composer. Mating takes place in the form of an unambiguous series of helping moves. ... Let us therefore use the expression helpmate without any hesitation."

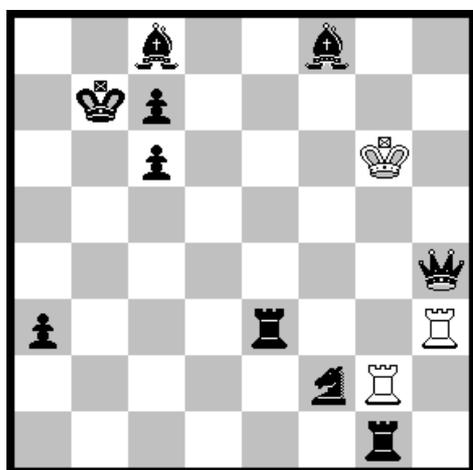
The struggle resulted in a partial victory: since that time, the expressions freemate and helpmate are both utilized in Hungarian chess problem life. However, this dispute (which is virtually impossible to understand abroad) continues. Let us hope that time will **help** ...

MY OWN HELPMATE PROBLEMS

I myself became obsessed by the helpmate genre. This is revealed by the problem collection to be seen in Part 2 of this book. For the moment, I should like to present some works which I strived to endow with an individual character.

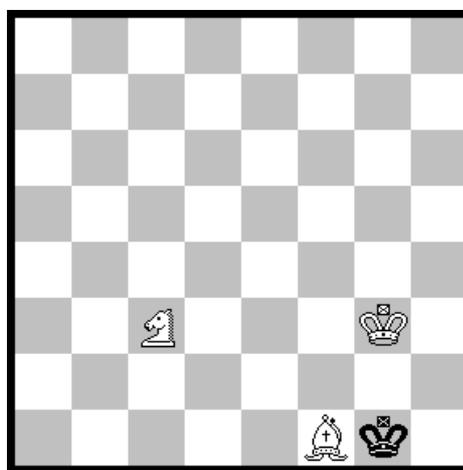
I first came into contact with the idea of reversed sequences of pairs of moves in connection with problem no. V. The solution: a. 1. ♖e7! ♜xa3 2. ♜g4 ♜b2 m. b. 1. ♜g4! ♜b2 2. ♜e7 ♜xa3 m. The idea interested me and I began to compose some problems of my own, some of which are presented here.

V. A. Desmitnieks
feenschach, 1972



Helpmate in 2 moves
b. ♔ to a6

10. Attila Benedek
Hungarian Chess Problem Committee
Tourney, 1984

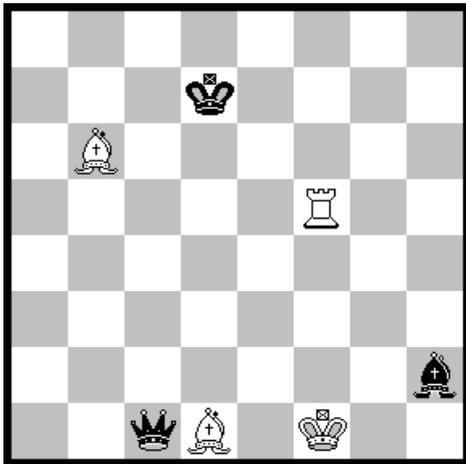


Helpmate in 2 moves
b. ♔ to h1

Problem no. 10 is the simplest and most economical example of the reverse sequence of pairs of moves: I succeeded in showing this theme with only 4 pieces. The solution: a. 1. ♔h1! ♜g2+ 2. ♔g1 ♜e2 m. b. 1. ♔g1! ♜e2+ 2. ♔h1 ♜g2 m.

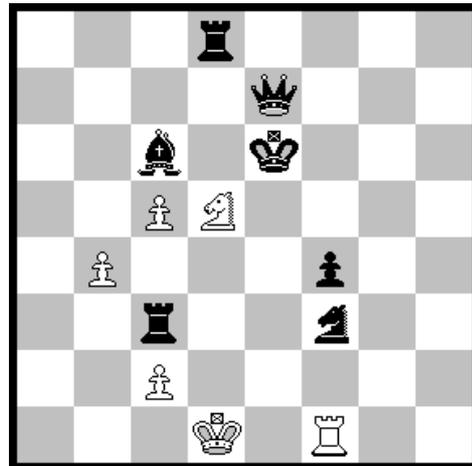
The solution of problem no. 11: a. 1. ♜c6! ♜g4 2. ♜d6 ♜e5 m. b. 1. ♜d6! ♜e5 2. ♜c6 ♜g4. In problem no. 12, the Black King is relocated to another square of the same colour. The solution: a. 1. ♜e5! ♜xf4 2. ♜d7 ♜c7 m. b. 1. ♜d7! ♜c7 2. ♜e5 ♜xf4 m.

11. Attila Benedek
FKL, 1973



Helpmate in 2 moves
2 solutions

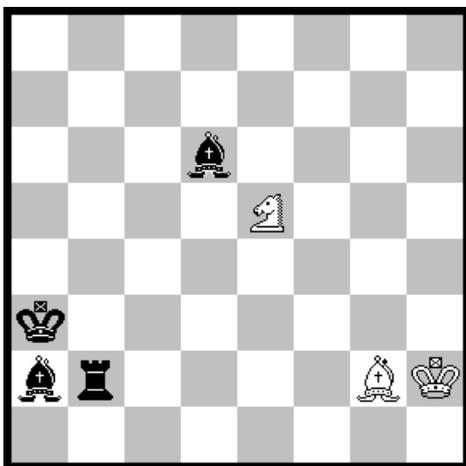
12. Attila Benedek
Probleemblad, 1973



Helpmate in 2 moves
b. ♔ to c4

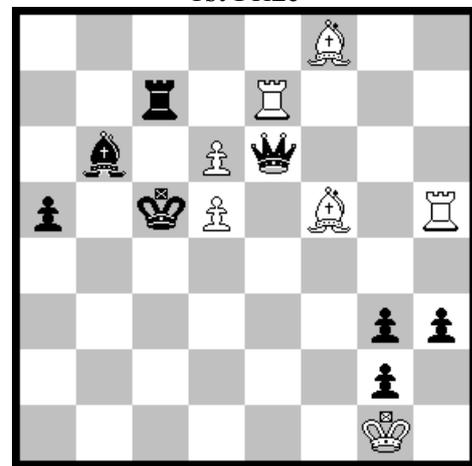
In 1975, I organized a rapid tourney on this theme, and in 1984 a national competition. The compositions winning the two 1st prizes are presented below:

VI. Dr. György Páros
Rapid theme tourney, 1975
1st Prize



Helpmate in 2 moves
b. ♔ to a4

VII. József Szöghy
Hungarian Chess Problem Composing
Committee, 1984
1st Prize



Helpmate in 2 moves
2 solutions

The solutions:

VI: a. 1. ♖b3! ♙c6 2. ♙b4 ♘c4 m. b. 1. ♙b4! ♘c4 2. ♖b3 ♙c6 m.

VII: a. 1. ♖xd5! ♖e4 2. ♖xd6 ♙d7 m. b. 1. ♖xd6! ♙d7 2. ♖xd5 ♖e4 m.

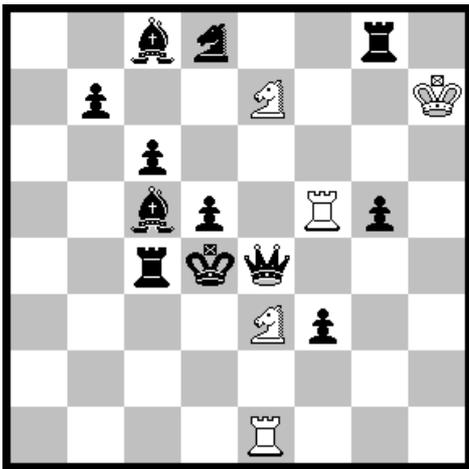
The cream of the Hungarian composers participated in these competitions, with some first-class works. In the same period, foreign composers too were publishing their compositions on the same theme in the various journals. Eventually, I had the impression that

there were no further possibilities; the topic had been exhausted

So let us look at another theme.

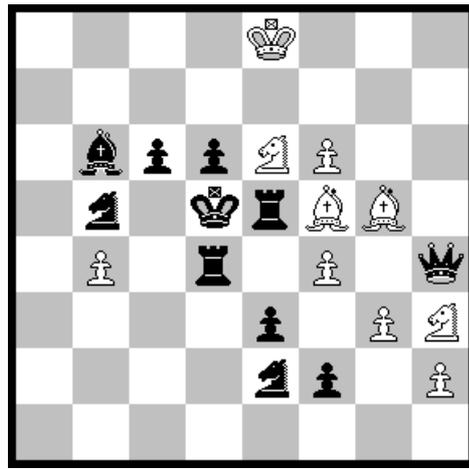
In a 2-mover helpmate problem, it is clearly impossible to exchange 2 White pieces, but I managed to find a means of doing this. Below, I present a few problems in which I made use of the concept I refer to as the pseudo exchange of pieces. (It follows quite naturally from the theme that such problems are rather cumbersome; they cannot be works of art, but it cannot be denied that they are interesting.)

13. Attila Benedek
U.S. Problem Bulletin, 1981



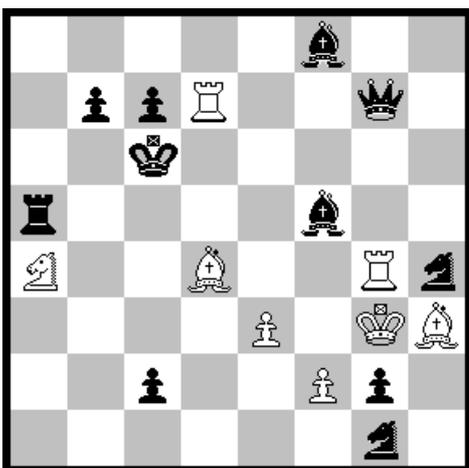
Helpmate in 2 moves
b. ♔ to d7

14. Attila Benedek
feenschach, 1981
2nd Commendation



Helpmate in 2 moves
b. ♔ to f3

15. Attila Benedek
Die Schwalbe, 1981



Helpmate in 2 moves
b. ♔ to d3

Solutions:

13. a. 1. ♔xe3! ♖xe3 2. ♜xf5 ♘xf5 m.
Theme pieces: ♘-♖, theme squares: e3-f5.

b. 1. ♔f5! ♘3xf5 2. ♜xe7 ♖xe7 m.
Theme pieces: ♘-♖, theme squares: f5-e7.

14. a. 1. ♔xg5! ♘hxg5 2. ♜xe6+ ♞xe6 m.
Theme pieces: ♘-♞, theme squares: h5-g6

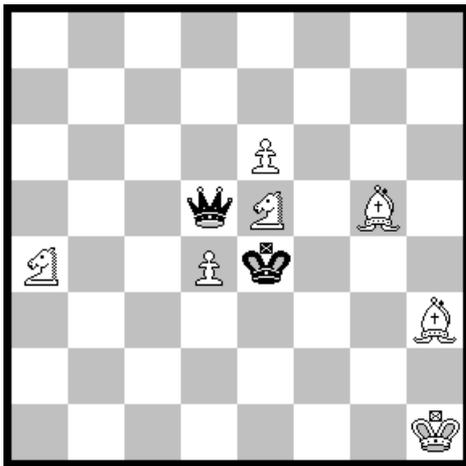
b. 1. ♔xh3! ♞xh3 2. ♜xg5 ♘exg5 m.
Theme pieces: ♞-♘, theme squares: h3-g5.

15. a. 1. ♔xd4! ♖gxd4 2. ♜xd7 ♞xd7 m.
Theme pieces: ♖-♞, theme squares d4-d7.

b. 1. ♜xg4! ♞xg4 2. ♔xd4 ♖xd4 m.
Theme pieces: ♞-♖, theme squares: g4-d4.

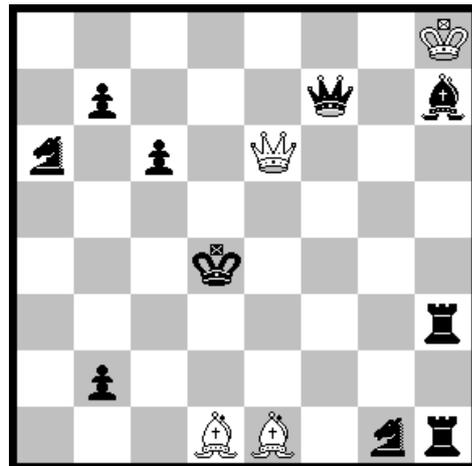
The pseudo-exchange of pieces is a latent theme: it is noticed only during a very thorough study of the problem. Much more striking are those problems in which the chessboard is rotated. Many authors favour this technique, among them myself. I made this structure more interesting by introducing a novel feature: the twin positions created by rotation of the board have the same solution, at least as indicated by the normal algebraic notation of the moves. I usually denote this theme as $a = b$. From this series, I shall present 6 problems:

16. Attila Benedek
Tipográfia theme tourney, 1973
3rd Honorable Mention



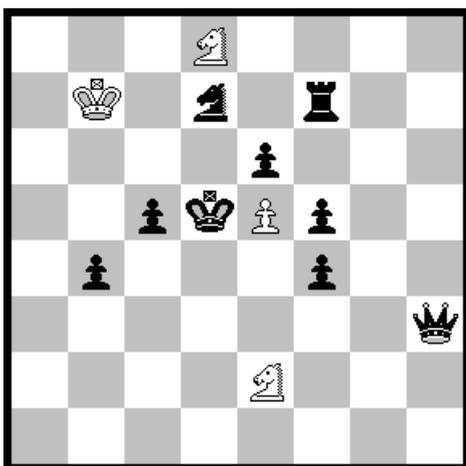
Helpmate in 2 moves
b. a1 = a8

17. Attila Benedek
Tipográfia, Páros Memorial Tourney, 1976
2nd Honorable Mention



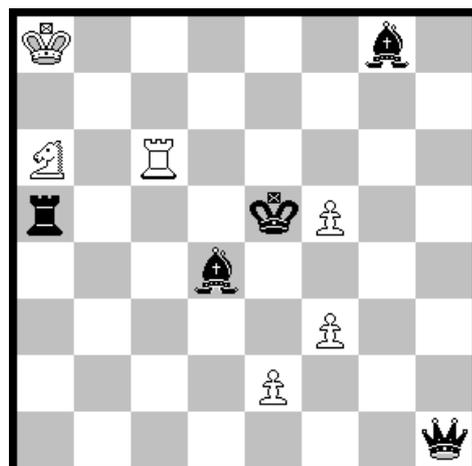
Helpmate in 2 moves
b. a1 = a8

18. Attila Benedek
KRÓNKA semirapid tourney, 1999
3rd Commendation



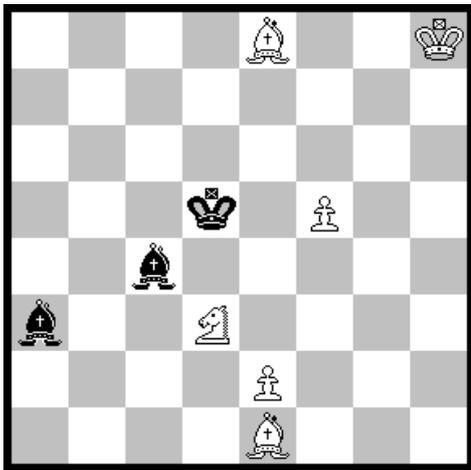
Helpmate in 2 moves
b. a8 = a1

19. Attila Benedek
The Problemist Supplement, 1993



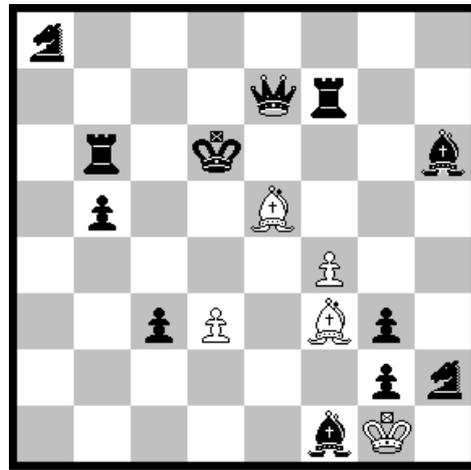
Helpmate in 2 moves
b. a1 = a8

20. Attila Benedek
HEUREKA!, 1993
1st Honorable Mention



Helpmate in 2 moves
b. a1 = a8

21. Attila Benedek
Die Schwalbe, 1980 (corrected 1982)
2nd Prize



Helpmate in 3 moves
b. a1 = a8

The solutions of the a = b problems:

16: 1. ♔d6! ♕e3(+) 2. ♚(x)d5 ♜c3 m. This was the first published demonstration of this theme. By virtue of its novelty, it was included in the current FIDE Album, under no. 560.

17: 1. ♜b5! ♔e3(+) 2. ♚c4 ♕b3 m. It was allowed in the theme for a checking move and a capture to figure in only one of the variations.

18: 1. ♜c4! ♜c3(+) 2. ♚c5 ♜xe6 m. The exchange of functions of the two White Knights.

19: 1. ♜c4! ♜e6+ 2. ♚d5 ♜e4 m.

20: 1. ♜e7! ♜e4(+) 2. ♚d6 ♜g3 m.

21: 1. ♚e6! ♜d4 2. ♜d3 ♜(x)e6 3. ♜f5 ♜d5 m. In his decision, the judge wrote as follows: "... The only reason why it was not awarded 1st Prize is that the Black King in the starting position is in check." (This was justified by the difficulty of the theme. Anyone who doubts this is invited to present this theme in a 3-mover helpmate without the Black King starting in check. In the event of success, I shall be the first to extend congratulations.)

Ein Wiesel
sass auf einem Kiesel
inmitten Bachgeriesel.

Patak kövére dobta köpenyét
és ráültette a menyét
A menyét.

Wisst ihr,
weshalb?

De hát
miért?

Das Mondkalb
verriet es mir
im stillen:

A vigyori hold
pszt, a titokkal kipakolt
s csakhamar megtudta a part,

Das raffinier-
te Tier
tats um des Reimes Willen.

hogy az agya-
furt bestia
Mindössze rímelni akart.

(Christian Morgenstern)

(Szabó Lőrinc fordítása)

The Aesthetical Weasel

A weasel
Sits at an easel,
Painting with a teasel.

Do you know why
This sly
Beast thus wastes his time?

He does it so
(If you must know)
My lines may have a rhyme.

(Translated by C. J. Feather)

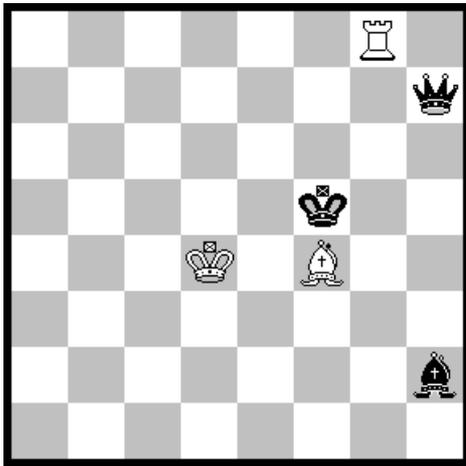
THE WEASEL PHENOMENON

Das aesthetische Wiesel was one of the rhymes featuring in the collection entitled *Alle Galgenlieder (Gallows ditties)* by the surrealist poet **Christian Morgenstern** (1871-1914), destined for private use by the society known as the Gallows companions. Who knows why or on what reasoning, but the German chess problem composer **Alfred Gschwend** borrowed the name of this cunning little predator from the Morgenstern rhyme to describe chess pieces with a special role that sometimes crop up in helpmate problems. Since the article by Gschwend that appeared in *Schach-Echo* in 1974, the name weasel has been taken over by chess problem terminology to refer to those pieces which in certain problems are totally unnecessary, or which are stronger than required and have an excessive range of action.

There are cases when pieces are put on the board during the preparation of a problem, but have no function in the final position; they may simply be forgotten there by the composer. Let us disregard these. But how should we classify those weasels that are quite deliberately left on the board by the author? These weasels are obviously there for some purpose: perhaps to throw a certain problem motif into greater relief, perhaps to make twin solutions appear in greater harmony, or possibly to stimulate solvers to go down the wrong road. Examples of all these possibilities may be found below.

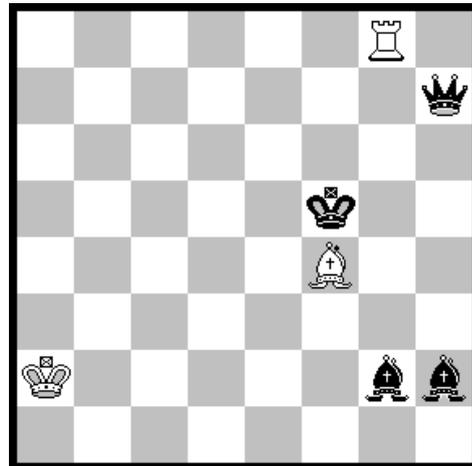
Let us first follow the thorny path of a well-known problem:

VIIIa. Sam Loyd
Chess Monthly, 1860



Helpmate in 3 moves

VIIIb. Sam Loyd
Version by Attila Benedek



Helpmate in 3 moves

Problem no. VIII was published by **Sam Loyd**, the American “Puzzle King”, in his story *The Nuns’ Crime*, which appeared in the November 1860 issue of *Chess Monthly*. This work originally featured 7 pieces, with an additional Black Bishop on g2. The essence of this problem is that three Black pieces attack the lines of two check-giving White pieces, but cannot avoid double checkmate. The intended solution: 1. ♔f6! ♖a8 2. ♔g7 ♘b8 3. ♔h8 ♘e5 m. Someone quickly realized that this version had a dual: 1. ♘f3! ♔c3/♔c4 2. ♔e4 ♖d8 3. ♗f5 ♖d4 m, and the Bishop was therefore removed from g2. The problem finally appeared in this 6-piece version (VIIIa) and became known as the world’s first sound helpmate problem.

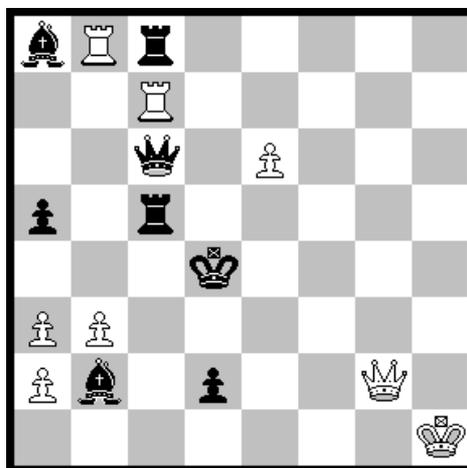
This work and its “correction” raise a number of difficulties. This removal of one of the Bishops truncated Loyd’s original thematic conception and made it one-sided (the “correction” was clearly not done by Loyd himself). It would have been more logical to remove the White King from the centre of the events, e.g. by placing it on a2, the resulting 7-piece diagram then giving the intended solution, but also preserving the initial thematic idea. This is shown in diagram VIIIb.

Thus, one of the Black Bishops has become unnecessary, but 72 years had to pass before it was spotted that the other Black Bishop is not needed either. In 1932, the German journal *Die Schwalbe* published a version by **E. Schildberg**, in which the lone remaining Black Bishop was removed from diagram VIIIa. This 5-piece version (let us call it VIIIc) proved to be sound. However, this was not the end of the story of the “ancestor of all weasels”. A closer study of the situation reveals that the Black Queen on h7 (which attacks the lines of both check-giving White pieces) can be replaced by a weaker piece, a Black Knight, which likewise attacks both of these lines (version VIIIId). And now the final dot may be placed on the letter i. For mate to be given, h7 must be filled. The double checkmate will still come about if Black is not attacking the lines of the two White pieces. Accordingly, the purest of purists might consider it sufficient for a Black Pawn to stand on h7 (version VIIIe).

With that, the **Loyd** problem has been bared to its absolute minimum. We should now leave it to the weasel-hunters and the animals’ rights activists to argue among themselves as to which version is the most acceptable.

Let us next examine a few Hungarian examples of the weasel phenomenon:

IX. János Kiss
Rapid theme tourney, 1970
1st Prize



Helpmate in 2 moves
4 solutions

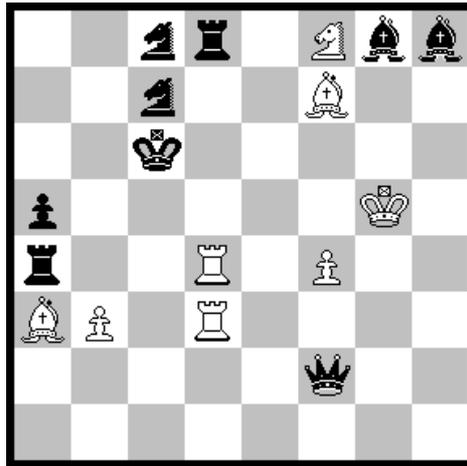
The weasel in problem IX is the Black Bishop on b2, which could be replaced by a Black Pawn. (It should be stated in defence of the author that this work was produced in a rapid tourney, with only limited time available.) The solutions:

- I: 1. ♖c2! ♜b4+ 2. ♚c3 ♛f3 m.
- II: 1. ♖c3! ♜b4 2. ♚c4 ♛e4 m.
- III: 1. ♖c4! ♜bxc4 2. ♚Kc5 ♛d5 m.
- IV: 1. ♖e5! ♜b5 2. ♖e4 ♛xd2 m.

Another problem composed in a rapid tourney is the **Páros** problem no. VI. In this, there was originally a Black Pawn on a2. The author retrospectively replaced this by a Black Bishop in the interest of the clear-cut harmonization of the two solutions.

Problem no. X appeared in a Hungarian journal:

X. Z. Janevski & F. Abdurahmanovic
Sakkélet, 1991
1st Honorable Mention



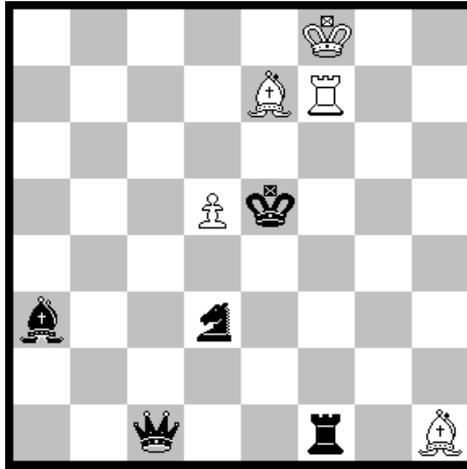
Helpmate in 2 moves
4 solutions

The solutions:

- I: 1. ♔xd4! ♘h5 2. ♚d5 ♘f3 m.
 II: 1. ♖axd4! ♙b4 2. ♚d6 ♙b5 m.
 III: 1. ♙xd4! ♗g6 2. ♚d7 ♗e5 m.

Many solvers complained that the White Rook on d4 (captured in all three keys) was unnecessary: it could be replaced by a White Knight, or d4 could remain empty. Of course, the authors were aware of this, but they nevertheless introduced the weasel. They considered that the misleading moves of a strong line piece and the annihilation of this piece would add to the interest of the work. Unfortunately, the judge was not of the same opinion, as reflected by the award of only 1st Honorable Mention.

22. Attila Benedek
The Problemist, 2000



Helpmate in 2 moves
2 solutions

Before I posted off problem 22, I noticed that the Black Rook then standing on f1 was not necessary. The solution was as intended without it. In my haste and my panic, I lost my reason. In order to eliminate the weaselly nature of the Rook, I added a White Pawn on e2. And that is how the composition was published, to the consternation of the solvers. The solutions:

- I: 1. ♞c5! ♙d8 2. ♚d6 ♘c7 m.
II: 1. ♞f4! ♖g7 2. ♚f5 ♗g5 m.

Even today, the crafty weasel may still be encountered in problems. There are those who pamper this little beast, but then there are those who are happy to exterminate it

PART 2

SPICE AND TITBITS

During the 1930s, the shop-fronts of numerous general-stores in the Hungarian towns and villages proudly boasted the words FÜSZER ÉS CSEMEGE (corresponding in English to SPICE AND TITBITS), as an indication that virtually anything could be bought there, from salt to petroleum, and there was no shortage of spices from abroad either.

This characteristic shop-front announcement was to become commemorated in literature: the popular Hungarian writer **Kálmán Csathé** employed the expression as the title of one of his stage comedies. And I too made use of it in 1993, in another branch of art: chess problem composition. In that year, I began a column under the title *Fűszer és Csemege* in *Sakkélet*, with the presentation of pure titbits, appropriately spiced here and there. From this column, I have picked out the interesting problems that feature below, the corresponding text being in part abbreviated and in part rewritten. Additionally, however, I shall include some problems which are treated in this form for the first time here. It follows from the nature of my book that most of the problems are my own works, but I include compositions of other authors too, thereby furnishing an opportunity for comparison.

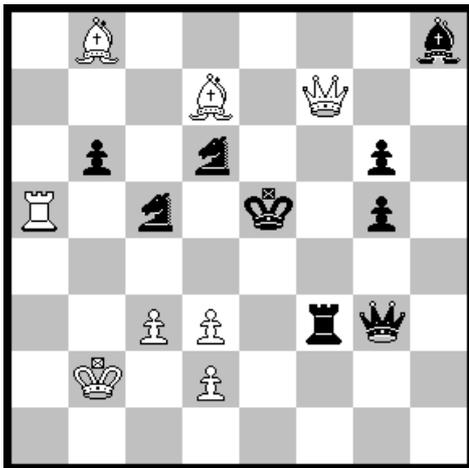
THERE'S ANOTHER ONE!

Among my treasured memories of childhood, I can see myself sitting under the grand top of the circus as my favourite clown staggers into the ring weighted down by an enormous brass wind-instrument, which he commences to blow lustily. The ringmaster instructs his assistants to take away the instrument, which is disturbing the show. They do so, whereupon the clown magically produces a second instrument from the hidden depths of his coat and continues to blow. This too is taken from him, and he conjures up yet another instrument. And the scene is repeated On each occasion that a new instrument is produced, both the clown and the willing audience loudly proclaim: "There's another one!"

Likewise, it can occur in chess problem composing that "there's another one". There are themes and motifs that may be demonstrated in a number of genres. Below I shall present a number of works where this is the case.

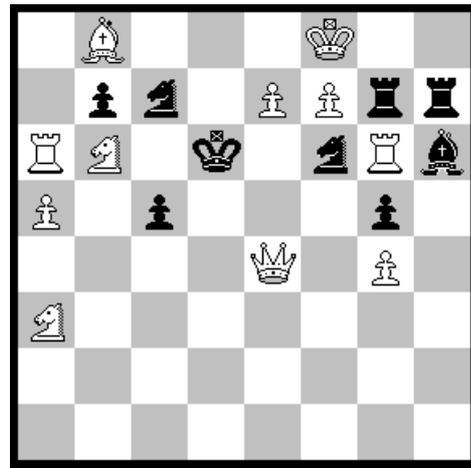
The first theme: Two pinned Black pieces protect the Black King from simultaneous attack by two White pieces. After the key, the Black King moves in the line of one of the pins, in this way unpinning the other Black piece. The compositions illustrating this theme appeared at around the same time, but in different places.

23. Attila Benedek
Pedagógusok Lapja, 1983
2nd Commendation



Mate in 2 moves

24. Attila Benedek
Olympic tourney, 1984
Commendation



Selfmate in 2 moves

The solutions:

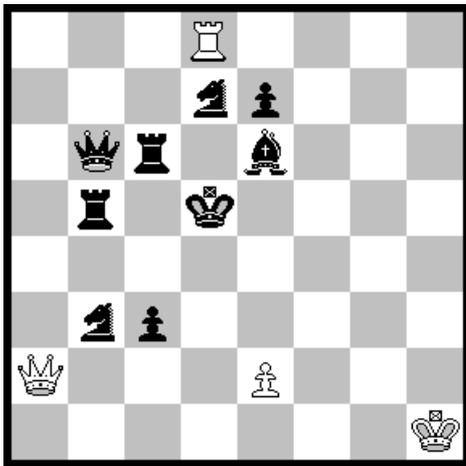
23: 1. ♖xg6! threat 2. ♔xd6 m. Thematic variations: 1. - ♔d5 2. ♖e6 m. (♖e4?)

1. - ♔f4 2. ♖f5 m. (♖e4?)

24: 1. ♖c4! waiting play. Thematic variations: 1. - ♔c6 2. ♖e6+ ♘xe6 m.

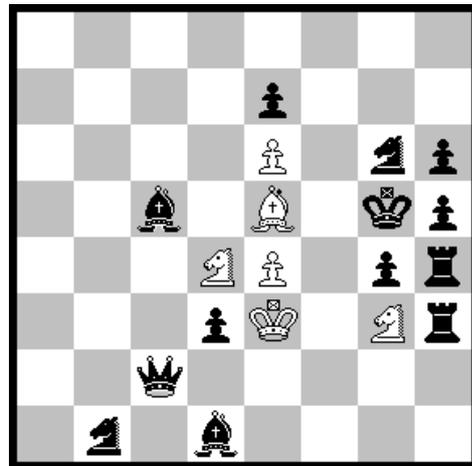
1. - ♔e5 2. ♘d7+ ♘xd7 m.

25. Attila Benedek
British Chess Magazine, 1983
5th Prize



Helpmate in 2 moves
2 solutions

26. Attila Benedek
Die Schwalbe, 1983



Helpmate in 2 moves
2 solutions

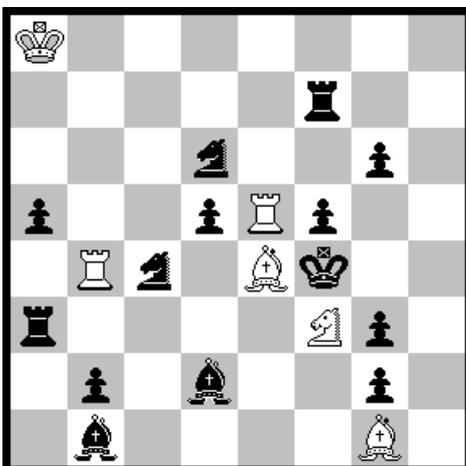
The solutions:

25: I: 1. ♔c4! ♙e3 2. ♞dc5(♜6c5?) ♞d4 m. II: 1. ♔d6! ♙e4 2. ♞bc5(♜bc5?) ♙h2 m.

26: The same theme with opposite colours. I: 1. ♚a2! ♙xd3 2. ♚xe6 ♜xe6 m. II: 1. ♜d2! ♙f2 2. ♚xe4 ♜xe4 m.

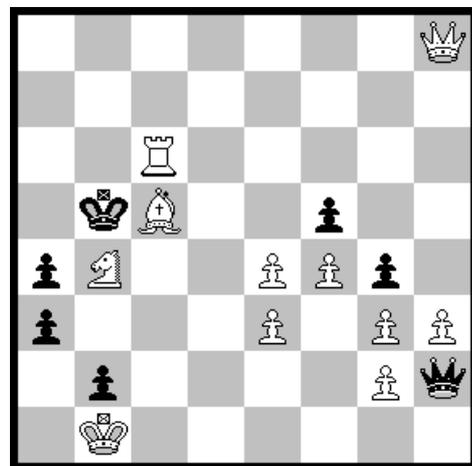
The next theme: Three White pieces are protecting one another. In three phases, these White pieces are captured in pairs in a cyclic manner. The two compositions depicting this were published 20 years apart.

27. Attila Benedek
2nd Tungram Cup Tourney, 1980
2nd Prize



Helpmate in 2 moves
b. b4 ♜ to b5, c. b4 ♜ to b6

28. Attila Benedek
Tivadar Kardos Memorial tourney, 2000
2nd Commendation



Serieshelpmate in 5 moves
3 solutions

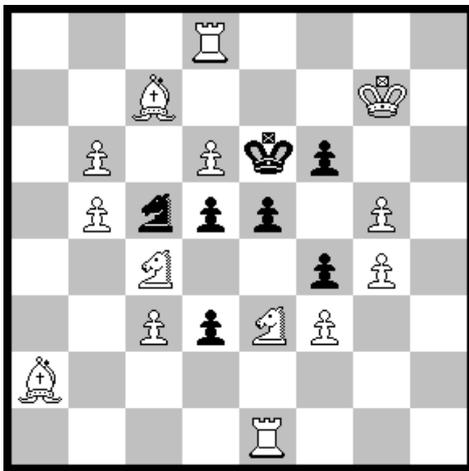
The solutions:

27: a. 1. ♖xe5! ♜c2+ 2. ♔xf3 ♙d1 m. b. 1. ♜xf3! ♜exd5 2. ♔xe4 ♜d4 m.
 c. 1. ♜xe4! ♜h4 2. ♔xe5 ♜xg6 m.

28: I: 1. ♔xg3! 2. ♔xe3 3. ♔xc5 4. ♔xb4 5. ♔b5 ♔c3 m. II: 1. ♔xh3! 2. ♔h6
 3. ♔xc6 4. ♔xc5 5. ♔b5 ♔d4 m. III: 1. ♔xg2! 2. ♔d2 3. ♔xb4 4. ♔xc6
 5. ♔b5 ♔c8 m.

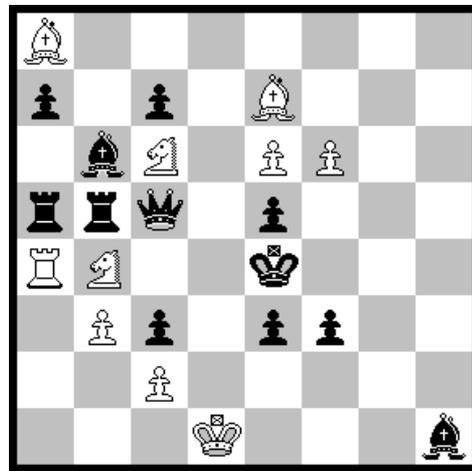
The international tourney announced in honour of **Dr. László Lindner** on the occasion of his 80th birthday had the following requirement: in a 2-mover mate and a 2-mover helpmate, White sacrifices the same Officers. With the pair of diagrams shown below, I was awarded 1st Prize:

29. Attila Benedek
 Lindner-80 theme tourney, 1997
 1st Prize



Mate in 2 moves

30. Attila Benedek
 Lindner-80 theme tourney, 1997
 1st Prize



Helpmate in 2 moves
 b. ♔ to d7

The solutions:

29: 1. ♜xd5? threat 2. ♜xf4 m. 1. - ♔xd5/♜fxg5 2. ♜e3/♜xe5 m. 1. - ♜e4!
 1. ♜xe5! threat 2. ♜e8 m. 1. - ♔xe5/♜fxe5 2. ♜c4/♙xd6 m.

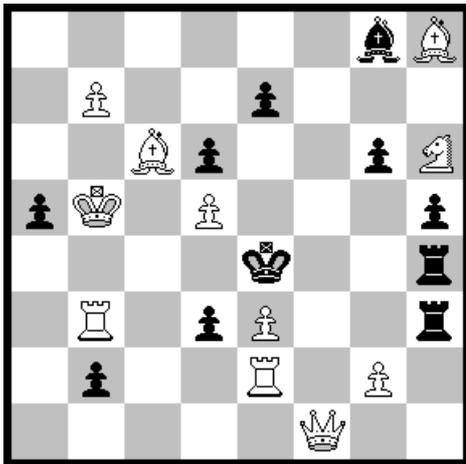
30: a. 1. ♔d5+ ♜d4 2. ♔xd4 ♜c6 m. b. 1. ♔d4+ ♜d5 2. ♔xd5 ♜b4 m.

ONE MOVE FORWARD, ONE MOVE BACK

It may happen in a war that one or other of the sides is forced to give up an advanced position, either temporarily or permanently, and to withdraw, in the words of the official military communiqué "in the interest of the final victory". In the German nomenclature at the time of the First World War, this was known as "Rückwertskonzentrierung". More euphemistic expressions were invented during the Second World War, such as "correction of the frontline" or "flexible disengagement".

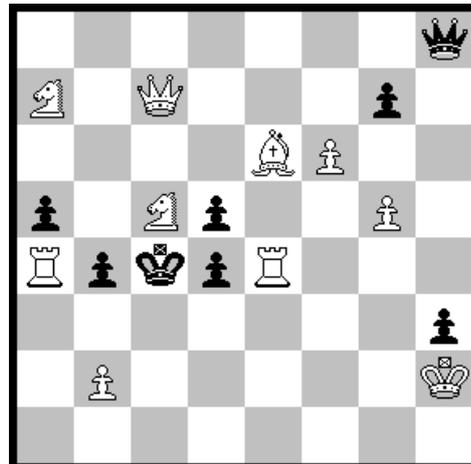
It follows from the warlike nature of the game of chess that a tactical withdrawal may be necessary in the course of a game. As concerns problems, the technique of "one move forward, one move back" can be of appreciable importance. This technique, widely known under its English name of switchback, can crop up in the variations of directmate problems. I shall illustrate the highlighting of this technique (its multiple occurrence) in two directmates:

XI. V. Chepizhnii
Sakkélet, 1986
3rd Prize



Mate in 2 moves
b. f1 ♔ to c8

XII. József Szöghy
Pedagógusok Lapja, 1985
4th Commendation



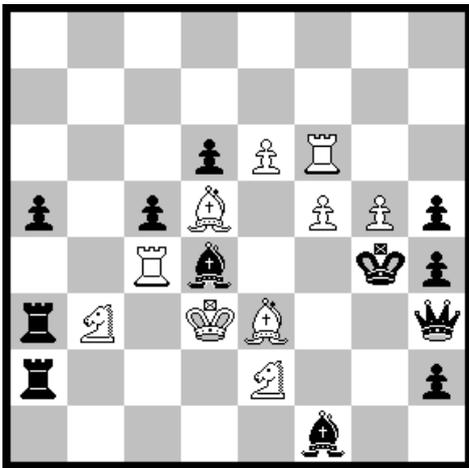
Mate in 2 moves

In problem no. XI, **Chepizhnii** doubled the switchback motif by twinning. The solution: a. 1. ♔c2! threat 2. ♔xd3 m. 1. - ♔xe3 2. ♖e2 m. b. 1. ♔e8! threat 2. ♔c4 m. 1. - ♔xd5 1. ♔c6 m.

In problem no. XII, **József Szöghy** operated with tries: 1. ♔f4? ♔xc5 2. ♔c7 m. 1. - ♔b8! 1. ♔g4? ♗dxe4 2. ♔e6 m. 1. - ♔h5! 1. ♖e2(♖e1)? ♗d3 2. ♖e4 m. 1. - ♔h7! 1. ♖a1! ♗b3 2. ♖a4 m

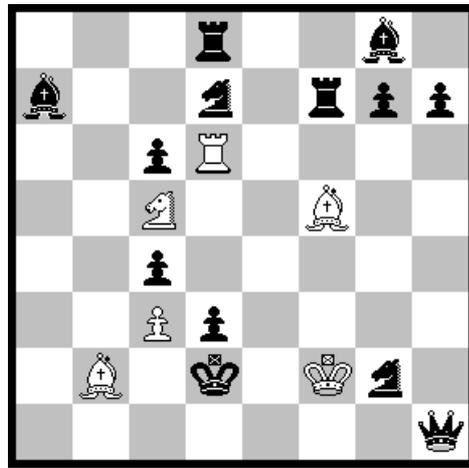
The switchback motif may play a special role in helpmates. There is a possibility for a double switchback, when both a Black and a White theme-piece return to their original squares. A typical matrix for a three-phase presentation of a double switchback may be seen in problem no. 31, while problem no. 32 illustrates the same theme in six phases:

31. Attila Benedek
Schach-Echo, 1972
5th Honorable Mention



Helpmate in 2 moves
3 solutions

32. Attila Benedek
Probleemblad, theme tourney 128, 1971
1st Honorable Mention



Helpmate in 2 moves
6 solutions

The solutions:

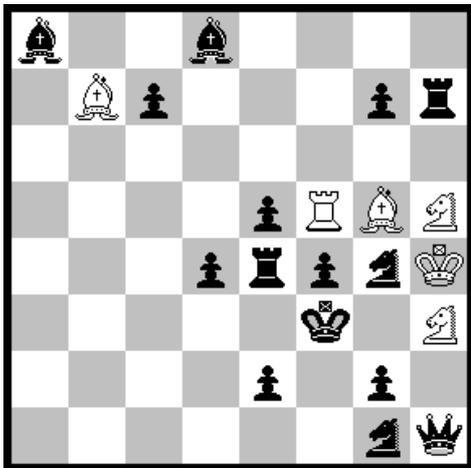
- 31: I: 1. ♖a4 ♜xd4 2. ♜4a3+ ♜b3 m. II: 1. ♙g2 ♜xd4 2. ♙f1+ ♜e2 m.
III: 1. ♚g2 ♙xd4 2. ♚h3+ ♙e3 m.
- 32: I: 1. ♙b8 ♜xd3 2. ♙a7 ♜c5 m. II: 1. ♜b6 ♜xd3 2. ♜d7+ ♜c5 m. III: 1. ♜e3 ♜xd3 2. ♜g2+ ♜c5 m. IV: 1. ♜e7 ♙xd3 2. ♜f7+ ♙f5 m. V: 1. ♜f6 ♙xd3 2. ♜d7+ ♙f5 m. VI: 1. ♜f4 ♙xd3 2. ♜g2+ ♙f5 m.

Problem no. XIV by **P. ten Cate**, which appeared in *Probleemblad* drew my attention to the possibilities for a more complex presentation of the switchback theme: a double switchback involving a given unpinning Black theme-piece and three different White theme-pieces. There are three ways to depict this in a 2-mover helpmate composition with three twin solutions: The Black theme-piece can be only a Knight, while the three White theme-pieces may be a Bishop, a Knight and a Knight, a Rook, a Knight and a Knight, or a Rook and a Knight.

Problem no. XIII by **J. Oudot**, illustrating the ♙-♜-♜ type, was published in 1969. (In 1972, totally unaware of the existence of this work, **János Kiss** produced a composition that was identical with it piece for piece. It may be presumed that this is the only sound position with the ♙-♜-♜ theme-pieces.)

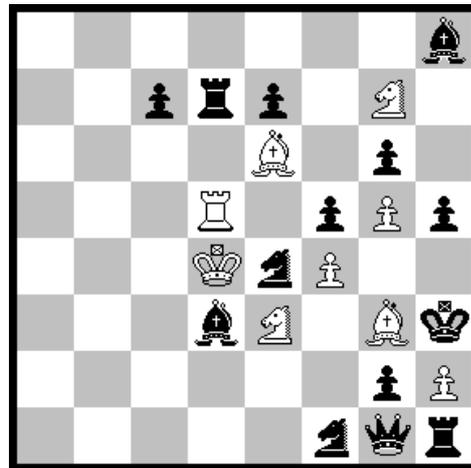
The **ten Cate** problem is an illustration of the use of ♜-♜-♜ as theme-pieces.

XIII. J. Oudot
Schach-Echo, 1969
4th Prize



Helpmate in 2 moves
3 solutions

XIV. P. ten Cate
Probleemblad, theme tourney 128, 1971
2nd Honorable Mention



Helpmate in 2 moves
3 solutions

The solutions:

XIII: I: 1. ♖f6 ♕xf4 2. ♖g4+ ♕g5 m. II: 1. ♖h2 ♖3xf4 2. ♖g4+ ♖h3 m.

III: 1. ♖h6 ♖5xf4 2. ♖g4+ ♖h5 m.

XIV: I: 1. ♖d6 ♖xf5 2. ♖e4+ ♖d5 m. II: 1. ♖f2 ♖exf5 2. ♖e4+ ♖e3 m.

III: 1. ♖f6 ♖gxf5 2. ♖e4+ ♖g7 m.

In 1975, I was awarded 1st Prize for a problem published in a Romanian journal in which I made use of T-T-S as White theme-pieces. Unfortunately, after the judge's decision had been announced, it emerged that there was a dual (at that time, computer checking was not possible). I suffered many headaches before I finally succeeded in eliminating the dual, and problem 33 is sound. I am convinced that, with these theme-pieces, this is the only possible position:

IN THE CROSSFIRE

A warrior who finds himself caught between two fires is in a hopeless situation. The same holds true when such positions arise in chess problems. Let us examine a few examples of what happens when one or other King is subject to simultaneous attack by two opposing pieces. If there is no free square to which the King can move, then it's a case of double mate. For this to occur, the attacking side must possess a direct battery. This either comes about during the play or already exists in the starting position.

In directmates, a double mate generally features in each mating variation, but it may also be the main theme. This may be seen in problem no. 29. In the basic position here, there are two disguised White batteries, which are transformed to pure direct batteries in the course of the play.

Double check has a more significant thematic role in helpmates. Some examples will be presented below. Just as for the weasel phenomenon, the classical example here too is the **Loyd** problem no. VIII, which depicts double mate by a Rook and a Bishop.

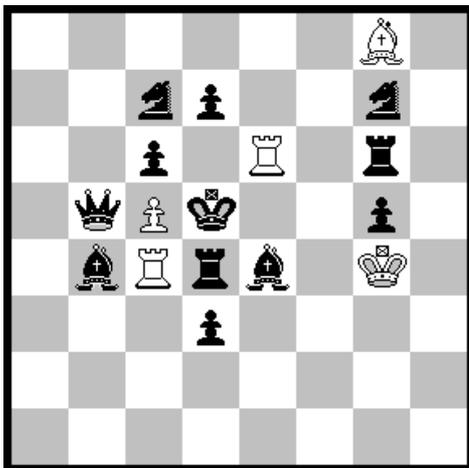
In connection with checkmates given in such a crossfire, it is worthwhile to consider three things:

- the degree of justification of the double mate;
- the manner in which the direct battery develops;
- and the purity of the mating position.

In the **Loyd** problem, the battery develops in the course of the play, and the result is a model mate, but the double mate is not adequately justified: by means of the slight transformation shown in version VIIIe, mate can be through a single checking move. In the examples provided below, the necessity of the double mate is in no way in dispute.

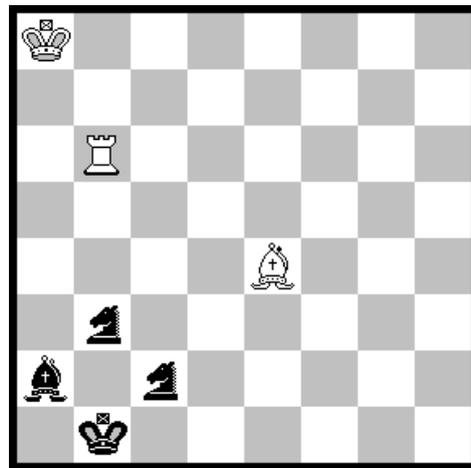
Even in the early era of helpmates (the age of single-phase/single-solution works), we can come across noteworthy, interesting compositions. One such is problem no. XV by the excellent Hungarian composer **Gyula Neukomm**. In this, the direct battery already exists in the initial position, another battery arises after the sacrifice of an Officer, and model mate is given en passant. The accumulation of motifs is perfect and impressive:

XV. Gyula Neukomm
Falkirk Herald tourney, 1930
2nd Honorable Mention



Helpmate in 2 moves

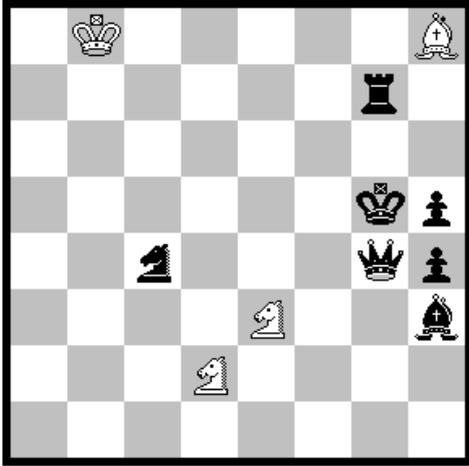
XVI. K. Muralidharan
The Problemist Supplement, 2003



Helpmate in 2½ moves
2 solutions

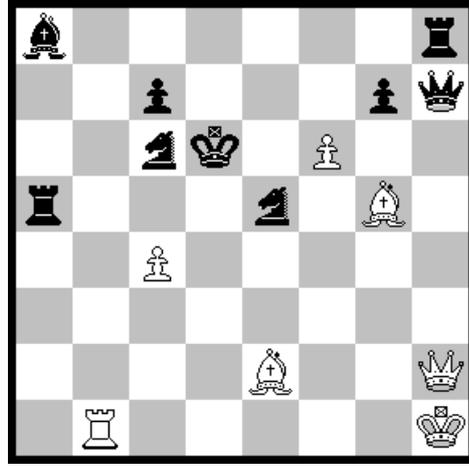
Solution of XV: 1. ♔xc4 ♖xc6+ 2. ♜d5 ♘cxd ep. m.

XVII. Randolph Arnold
The Problemist Supplement, 2003



Helpmate in 3 moves
b. ♔ to h6

XVIII. A.N. Pankratyev
Die Schwalbe, 2003



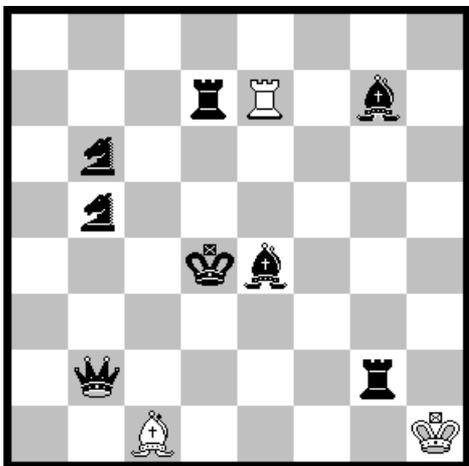
Helpmate in 2 moves
b. e5 ♜ = e5 ♜

Problems XVI – XVIII are more modern works. In problem XVI, a miniature, we see the simplest and most economical presentation of the theme. The solution: I: 1. - ♖d6 2. ♜c1 ♖d3 3. ♜a1 ♖b3 m. II: 1. - ♘c6 2. ♜ca1 ♘b5 3. ♜c1 ♘d3 m.

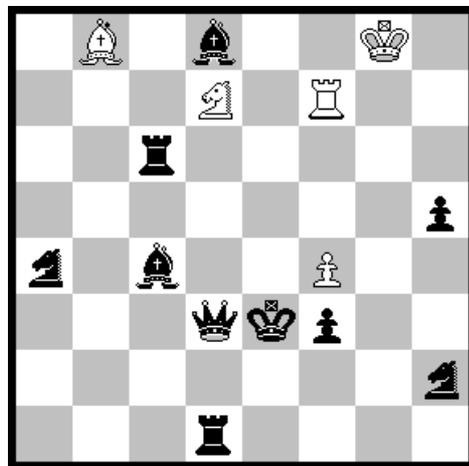
Problem no. XVII exhibits echo-mates spiced with annihilation. The solution: a. 1. ♜g6 ♘b2 2. ♜xe3 ♘c1 3. ♜f5 ♘e4 m. b. 1. ♜h7 ♘c3 2. ♜xd2 ♘xd2 3. ♜g6 ♘f5 m.

Problem XVIII involves more complex play; because of the multiple guarding, there are no model mates. The solution: a. 1. ♔e6 ♖e1 2. ♜f7 ♘g4 m. b. 1. ♔c5 ♖h5 2. ♘d6 ♘e3 m.

34. Attila Benedek
Csák-Majoros tourney, 2003
Commendation



35. Attila Benedek
Die Schwalbe, 2004



Helpmate in 3 moves

b. a1 = a2

Helpmate in 3 moves

2 solutions

I have chosen the remaining examples from among my own works. Double mate appears as a thematic element in problem no. 30, which is otherwise rich in strategic motifs. The theme is presented in a more emphatic manner, with model mates, in problems 34 and 35.

Problem 34, which has the form of a Meredith-arisocratico, has the solution a. 1. ♔c5 ♕h6 2. ♜d4 ♘f8 3. ♚d5 ♖c7 m. b. 1. ♜d6 ♖e1 2. ♔c6 ♖c1 3. ♚d5 ♘a4 m.

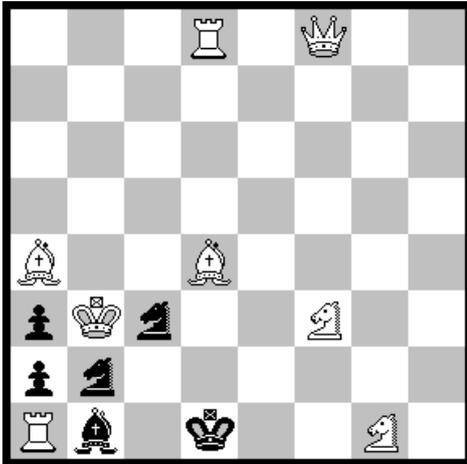
In problem 35, the Black moves deserve attention. The solution: I: 1. ♚e4 ♘b6 2. ♜e2 ♘a7 3. ♚d3 ♘c4 m. II: 1. ♚d4 ♘e5 2. ♜d3 ♖e7 3. ♚d2 ♘g4 m.

IT DOESN'T GO ALONE

A vision flashes through the brain of the composer, and he applies himself to putting the vision into concrete form. But the pieces won't comply! The composer struggles on. And at last a sound scheme emerges. The composer knows, however, that it's not the real thing. Something is still missing. He realizes that it doesn't go alone. He needs someone who will help him, another author, who will be struck by a new idea, and who will suggest a minor modification of the structure, resulting in a much improved and beautiful version of the crude, preliminary outline. A joint composition has been born.

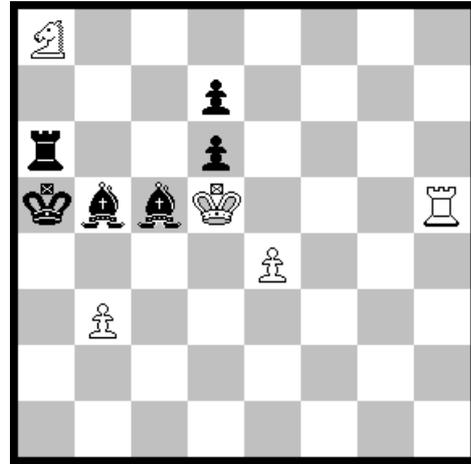
It has happened on a number of occasions that I was such a helper, or I was helped in such a way. Here, I shall present some of these joint works:

36. A. Benedek & F. Fleck
Schach-Echo, 1979



Mate in 2 moves

37. J. Kele & A. Benedek
Magyar Sakkélet, 1978



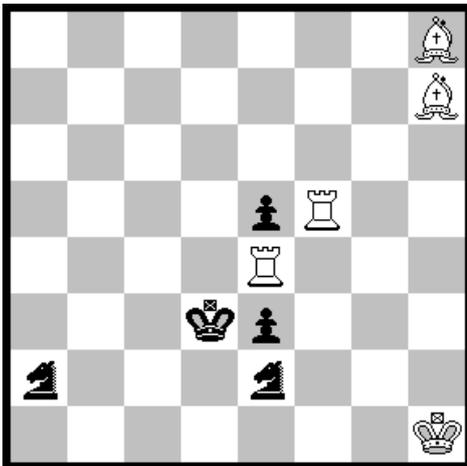
Helpmate in 2 moves
b. a8 ♖ to b6

The solutions:

36: 1. ♔xa3! Waiting play. 1.- ♜b- 2. ♔xc3 m. 1.- ♜bxa4 2. ♔xc3 m.
1.- ♜c- 2. ♔xb2 m. 1.- ♜cxa4 2. ♔b2 m. 1.- ♔c1 2. ♔e3 m.

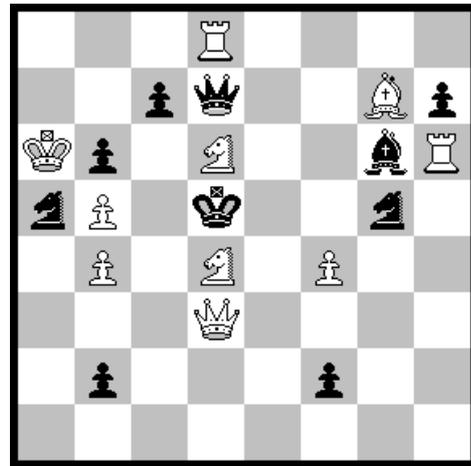
37: a. 1. ♜c6+ ♔c4 2. ♜a4 ♖b4 m. b. 1. ♜a3 ♔d4 2. ♜b4 ♖c4 m.
Black's first moves are tempo moves.

38. Gy. Bakcsi & A. Benedek
Magyar Sakkélet, 1979
4th Prize



Helpmate in 2 moves
b. a2 ♜ = a2 ♜

39. J. Kiss & A. Benedek
MAT-PAT, 1991
1st Commendation



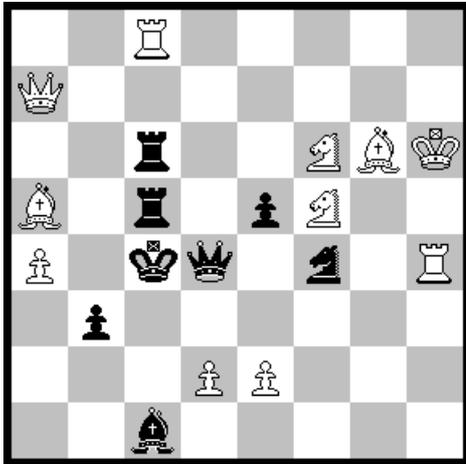
Mate in 2 moves

38. a. 1. ♜ac3 ♖5f4 2. ♜exf4 ♖d4 m. b. 1. ♜c4 ♖4f4 2. ♜exf4 ♖d5 m. Two double checkmates.

39. 1. ♜f5! threat 2. ♖c6/♖e6/♖b3/♖c2/♖e2/♖f3 m. A 6-fold Fleck threat with 11 mating variations.

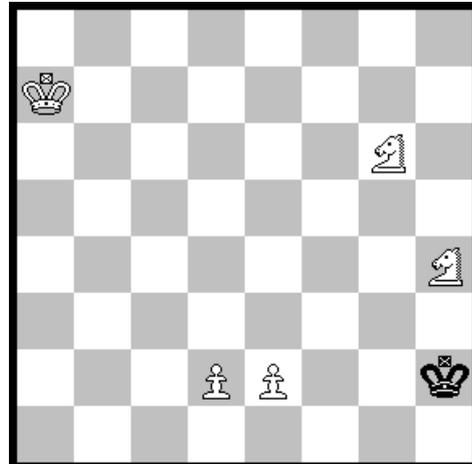
40. 1. - ♖xe2 2. ♗e3 m. 1. ♕f7!

40. A. Benedek & J. Szöghy
 Chess Problem Committee theme tourney,
 1976
 First Prize



Mate in 2 moves

XIX. Olkhovskii & Sorokin
 Land og Folg, 1972
 Version by Attila Benedek
 Umenie 64, 2004



Helpmate in 4 moves
 0-position. a. ♔ to b7 b. h4 ♗ to f2

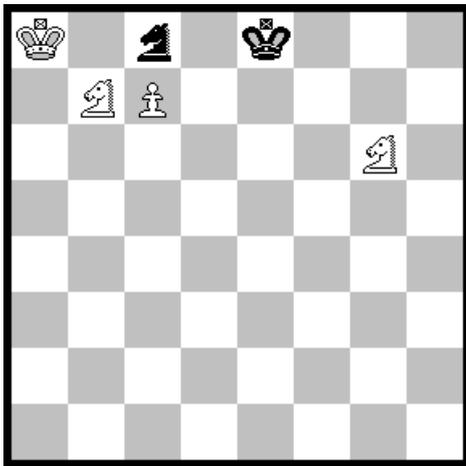
Problem XIX is a problem involving pseudo-coauthorship. Version a appeared in *Feladványkedvelők Lapja* in the November issue in 1972, though it soon emerged that it had already been published in *Land og Folg* in January 1972. In spite of this, the judge awarded the problem a commendation. In 2004, i.e. 32 years later, I constructed a version with a zero-position, in which I presented a second solution: a. 1. ♔g3 ♗f8 2. ♔f4 ♖e4 3. ♔e5 ♖d4+ 4. ♔d6 ♗f5 m. b. 1. ♔g3 ♗h1+ 2. ♔g4 ♔b6 3. ♔f5 ♔c5 4. ♔e4 ♗g3 m.

EXTRAS

At the beginning of the 20th century, a number of popular compositions were published that came to be known under the heading capriccio. These were works that disregarded rules. They were composed to illustrate some special effect, generally in a humorous form.

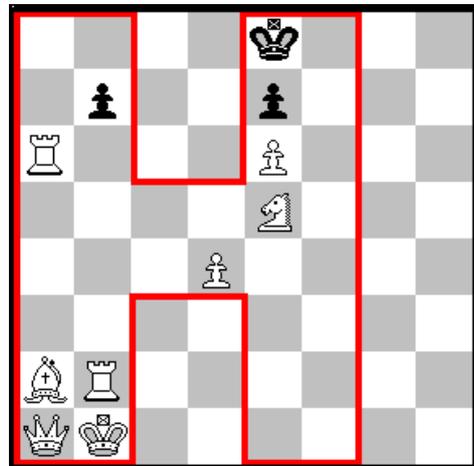
Even today, we may still encounter such joke problems. I myself have committed a few, but as they do not always fall into the category of jokes, I prefer to call them simply Extras.

41. Attila Benedek
Füles, 1972



Helpmate in 2 moves
a. diagram, b. without one piece

42. Attila Benedek
feenschach, 1972



See text
(only squares inside the letter H can be used)

The solutions:

41: a. 1. ♖b6+ ♔a7 2. ♜d7 ♞d6 m. b. Without ♔: 1. ♜b6 ♞c8 ♞ 2. ♜d7 ♞cd6 m.

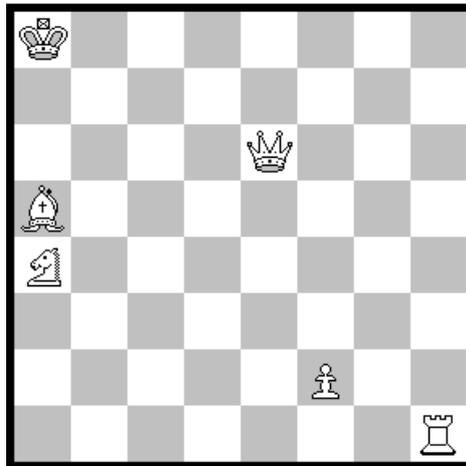
42: Stipulation: White moves, followed by serieshelpmate in the highest number of moves, Black visiting any square only once. 1. ♖a3! ♜b5+ 2. ♜b4 3. ♜bxa3 4. ♜axb2 5. ♜bxa1 ♜ 6. ♜b3 7. ♜a5 8. ♜c4 9. ♜b6! 10. ♜a4 11. ♜c5 12. ♜e4 13. ♜f6 14. ♜d5 15. ♜e3 16. ♜f5 17. ♜xd4 18. ♜xe6 19. ♜f8 ♞f7 m.

I shall now present a construction problem. It is required to place six different White pieces on a standard 8x8 square chessboard in such a way that none of them interferes with the movement possibilities of the others (a Pawn on the 2nd row can move forward either 1 square or 2 squares). Further stipulations:

2. The number of squares that can be reached in one standard move by one (and not more than one) of the pieces should be maximum.
3. The number of squares that can be reached in one standard move by two or more pieces should be minimum.

In 1980, I announced a tourney to solve this construction problem.

43. Attila Benedek
Chess Association Committee
informatory diagram, 1980



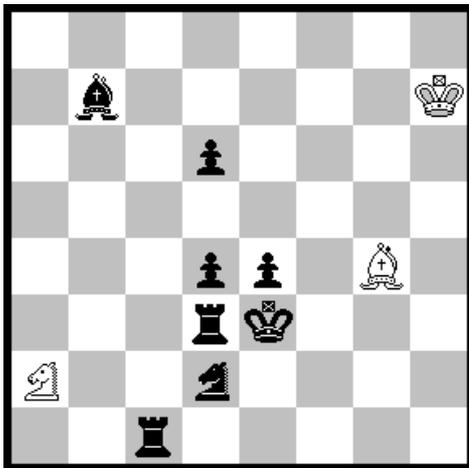
It emerged from this tourney that

A: The maximum number of squares that can be reached by at most one piece is 43; this can be achieved with 32 positions.

B: The minimum number of squares that can be reached by two or more pieces is 51; this can be achieved with only one position (see no. 43). (Naturally, the mirror image of this position around the vertical axis is also a solution.) The existence of merely one solution was confirmed after the tourney by a computer check. I prepared this problem in 1969, but it was published only in 1980.

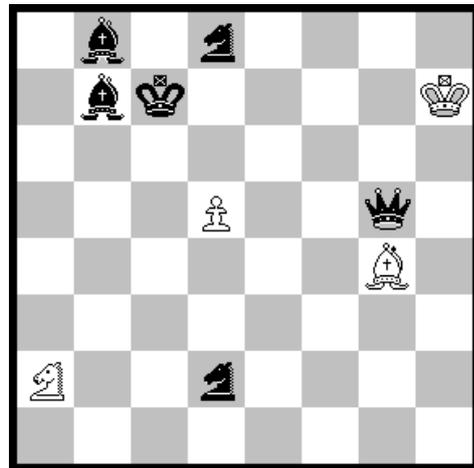
Sherlock Holmes, the brilliant master-detective created by **Sir Arthur Conan Doyle**, has countless enthusiastic followers worldwide. One such enthusiast is the excellent English problem composer **Barry B. Barnes**, who nurtures the memory of Holmes with his publications of pseudo-Holmes problems. In 1994, *The Problemist* announced a tourney for problems in which the positions accumulated on one another. For this occasion I composed no. 44, for which I received 2nd Prize.

44/A. Attila Benedek
 Sherlock Holmes theme tourney,
 1994



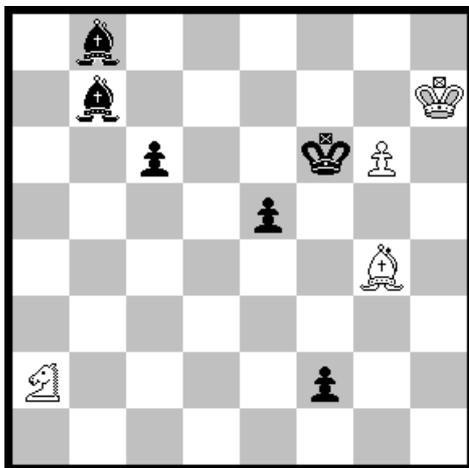
Helpmate in 2 moves

44/B. Attila Benedek
 Sherlock Holmes theme tourney,
 1994



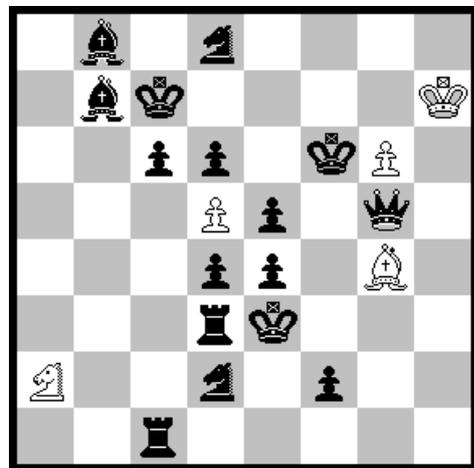
Helpmate in 2 moves

44/C. Attila Benedek
 Sherlock Holmes theme tourney,
 1994



Helpmate in 2 moves

44/D. Attila Benedek
 Sherlock Holmes theme tourney,
 1994



Helpmate in 2 moves

The solutions:

44A: 1. ♖f1 ♜a3 2. ♖f4 ♜d1 m.

44C: 1. ♜d6 ♜c3 2. ♜e7 ♜e4 m.

44B: 1. ♜c4 ♜c3 2. ♜b6 ♜b5 m.

44D: 1. ♜cxd5 ♜b4 2. ♜c6 ♜xd5 m.

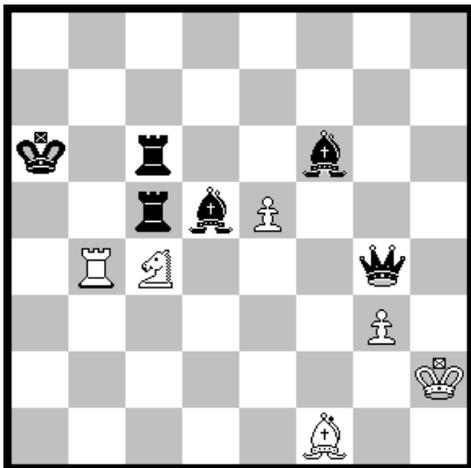
If we accept that the Black Pawn moving to row 1 may be promoted to any Officer (and thus even to a King), then diagram 44D, resulting from the accumulation of diagrams 44A, 44B and 44C, can be regarded as a legal position, in the solution of which the three Black Kings are all mated simultaneously.

THE JUDGE IS ALSO HUMAN

The composer puts the finishing touches to his MASTERPIECE, encloses it in an envelope, sends it off to the tourney he has selected, and then waits impatiently for the judge's decision to appear, in which his composition will receive its well-deserved reward. And finally the day dawns when the decision does appear. But, unbelievably, there is not a word concerning the MASTERPIECE. Or, there it is, towards the end of the list, with a few brief condescending comments. What can the composer do? He sadly shakes his head, and with a sigh of resignation exclaims: "Of course, the judge is also human!"

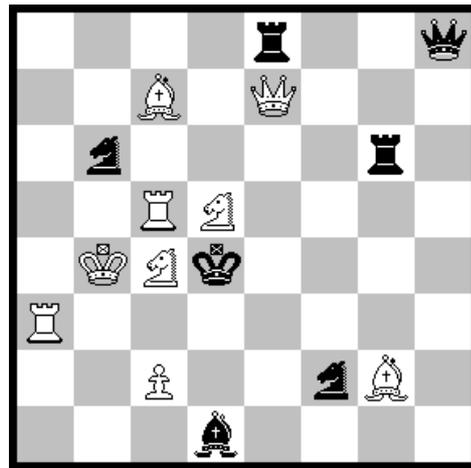
This situation can arise with any composer; it has happened to me on a good number of occasions. In this section, I should like to present a few examples, together in some cases with the remarks of the judge (J) and the reflections of the composer (AB).

45. Attila Benedek
Budapest Chess Association
theme tourney, 1974
2nd Prize



Helpmate in 2 moves
b. ♔ ←→ ♚

46. Attila Benedek
Vitoria-Gasteiz tourney, 1981
Commendation



Mate in 2 moves

45: a. 1. ♜b6 ♘d6+ 2. ♜c4 ♖a4 m. b. 1. ♙g5 ♘d6+ 2. ♙c4 ♙e2 m.

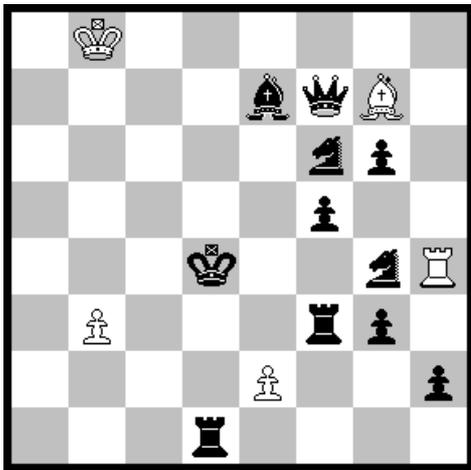
J: "(This too is) a masterpiece. The only reason why I put it in second place is that the solutions are not too beautiful because of the double checks."

AB: "A typical chess oversight! Why wasn't the judge wearing his spectacles?"

46. 1. ♘e5? (2. ♙c3 m.) 1. - ♜g3/♙xc2/♗a4/♜xg2/♙f3
2. ♘c6/♘f3/♜c4/♘c6/♘xf3 m. 1. - ♚h3! 1. ♘f4! (2. ♙c3 m.)
1. - ♜g3/♙xc2/♗a4/♜xg2/♙f3 2. ♘e6/♘e2/♜d5/♙c3/♙c3 m.

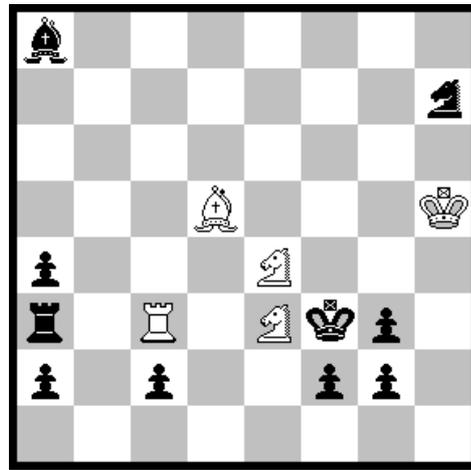
AB: "Five changed mates might perhaps have deserved more than a commendation."

47. Attila Benedek
The Problemist, 1996
3rd Honorable Mention



Helpmate in 3 moves
b. + c5 ♖

48. Attila Benedek
Fl. Kovács Memorial tourney, 2002
2nd Honorable Mention



Helpmate in 2 moves
2 solutions

47: a. 1. ♜e3 ♖h8 2. ♞e5 ♜c8 3. ♞d5 ♜c4 m.
(c) 1. ♜d5 ♞h6 2. ♞e4 ♞c1 3. ♞e3 ♞b2 m.

I dedicated problem no. 47 to **Aurél Kárpáti** on the occasion of his 80th birthday and the judge wrote warmly in appreciation of the attractive and harmonic solutions and the strategy by Black, but added the following note:

J: "I don't greatly like the simple line-vacating."

AB: "Aren't you asking perhaps a little too much?"

48: I: 1. ♜xc3 ♞xg2 2. ♜c6 ♞c3 m.
II: 1. ♞xd3 ♞xg3 2. ♞b3 ♞d5 m.

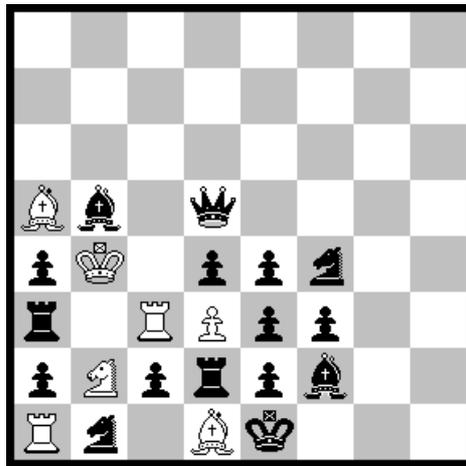
J: "Very nice, but rather routine."

AB: "Even the routine is a problem nowadays?"

Finally I should like to mention a problem where I too exception not to the opinion of the judge, but to the lack of such an opinion. Problem no. 49 participated in the second half-yearly tourney of *Schach-Echo* in 1975. (In the original version that was published, there was a wH on g3, with a twin position. In one of the solutions, this wH was unnecessary. In order to eliminate this mistake, I changed the position to that shown here in problem no 49.) When I sent the revised problem off to the journal, I attached the following remark: "Although the position in the problem is rather overcrowded, I am convinced that it is not possible to present this theme in any other way." I then waited for confirmation of my conviction from the judge's report, but in vain. The appointed judge died before the report was completed, and I suspect that a report on that half-year will now never appear. What can a composer say in such a situation?

"The judge is (was) also human. May he rest in peace!"

49. Attila Benedek
 Schach-Echo, 1975
 version



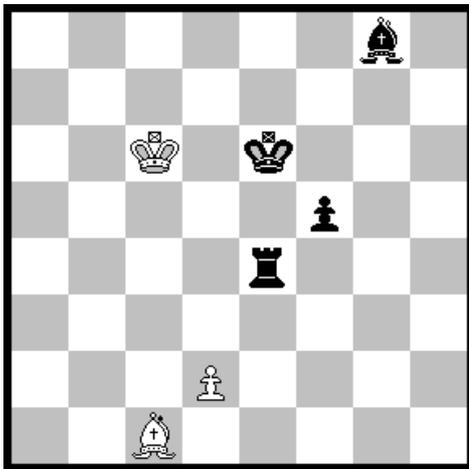
Helpmate in 2 moves
 Zero position
 a. ♔ to c1 b. ♖g3 ♗

- 49: a. 1. ♗xc3 ♗xc2 2. ♖xc2+ ♔xc2 m.
 b. 1. ♖xd1 ♖xa3 2. ♗xa3 ♔xa3 m.

DEDICATED PROBLEMS

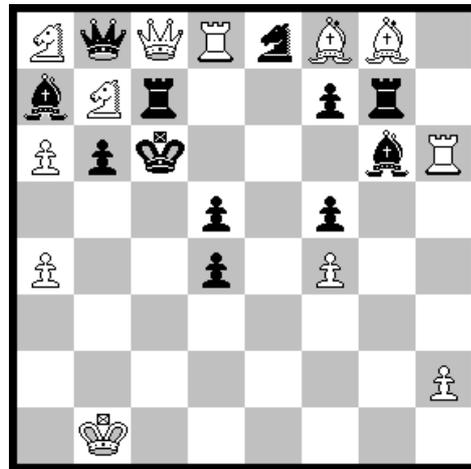
One of the nice habits of many problem composers is to dedicate works to fellow-composers on their birthday or some other special occasion, or even simply as a token of friendship. I too have been honoured in this way. Let me thank the composers in question here for their kindness. A few such problems from my collection will be listed here (in the alphabetical sequence of the authors' names).

XX. Tibor Baló
British Chess Magazine, 1990



Helpmate in 3 moves
b. wK to g7

XXI. Nándor Fribás
Chess Problem Committee
informatory diagram, 1983



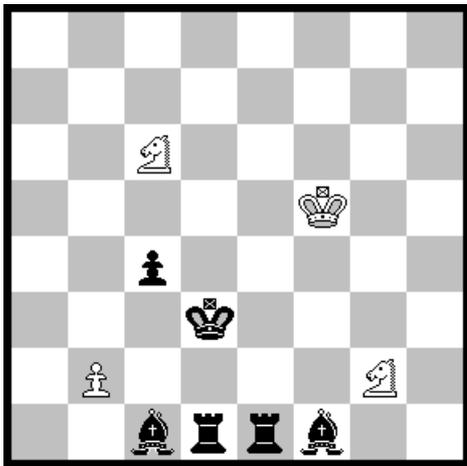
Mate in 2 moves

Solutions:

XX: a. 1. ♔e5 ♠d3 2. ♞e6 ♟h6 3. ♜f4 ♞g7 m.
II. 1. ♞f7 ♚h6 2. ♚f6 ♠d4 3. ♜e6 ♞g5 m.

XXI: 1. ♚xf5! (2. ♚c2 m.)

XXII. Hilding Fröberg
 Chess Problem Committee
 informatory diagram, 1987



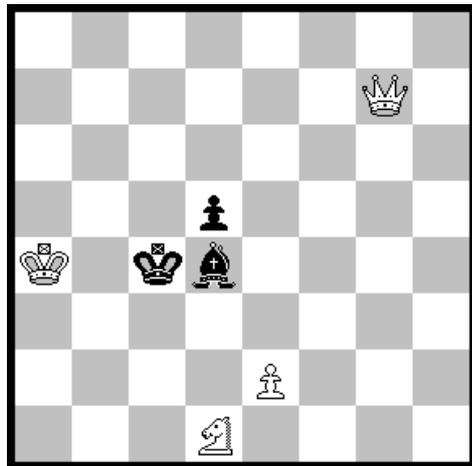
Helpmate in 2 moves
 2 solutions

Solutions:

XXII: I: 1. ♖e2 ♔e5 2. ♚d2 (♙d2?) ♘b4 m.
 II: 1. ♚d2 ♔f4 2. ♙e2 (♚e2?) ♘xe1 m.

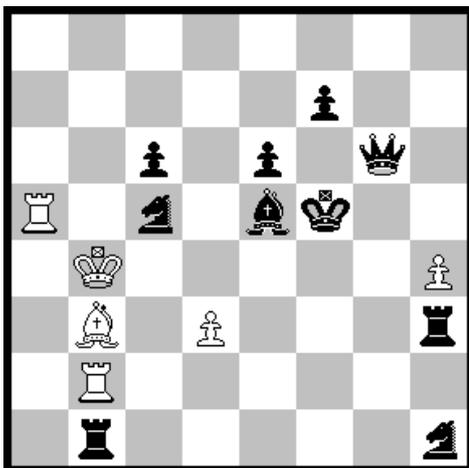
XXIII: 1. ♔e7! (♔b4 m.) 1. - ♙c5/♙c3 2 ♔c7/♘b2+

XXIII. Jan Hannelius
 Sakkélet, 1985



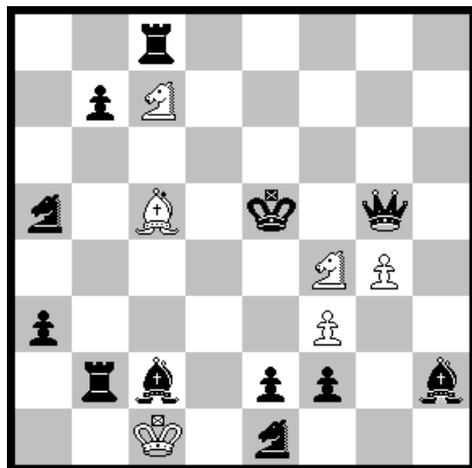
Mate in 3 moves

XXIV. József Korponai
 Feladványk. Lapja, 1971



Helpmate in 2 moves
 b. d3wP to g3

XXV. Dr. György Páros
 Feladványk. Lapja, 1974
 2nd Prize



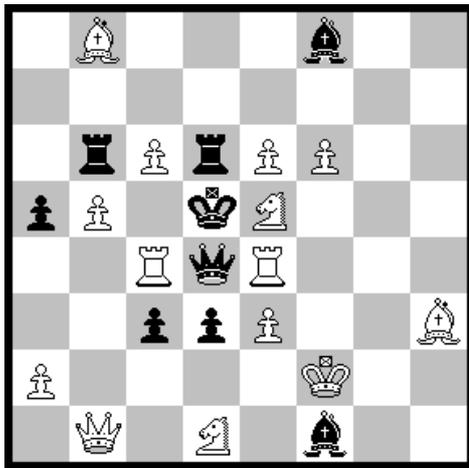
Helpmate in 2 moves
 b. without c2bL
 2 solutions

Solutions:

XXIV: a. 1. ♖g3 ♕d1 2. ♖b3 ♜f2 m.
 b. 1. ♜f6 ♜e2 2. ♜b2 ♕xe6 m.

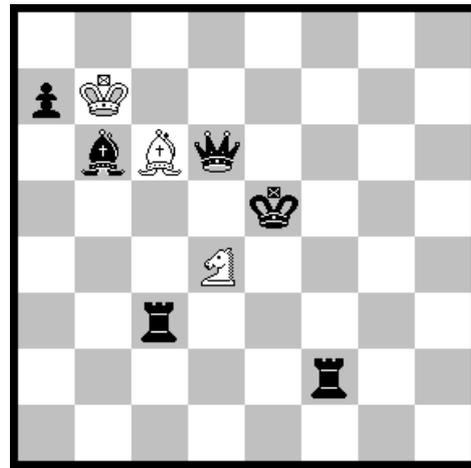
XXV: Aa. 1. ♖c6 ♜e8 2. ♖d4 ♕d6 m.
 Ab. 1. ♖c4 ♜ce6 2. ♖d6 ♕d4 m.
 Ba. 1. ♖c2 ♔d2 2. ♚f6 ♜d3 m.
 Bb. 1. ♚d8 ♕e7 2. ♚d4 ♜g6 m.

XXVI. Sándor Pituk
 Sakkélet, 2000



Mate in 2 moves

XXVII. E. Walzinsch
 Sakkélet, 1989



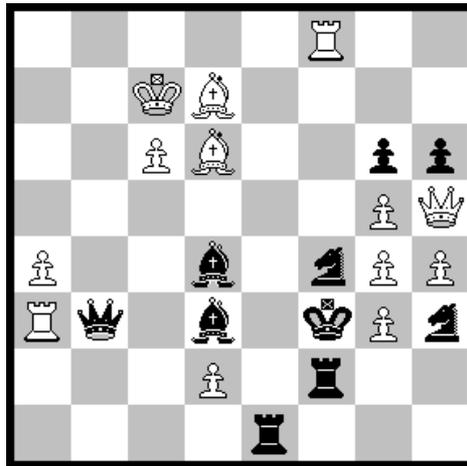
Helpmate in 4 moves
 2 solutions

Solutions:

XXVI: 1. ♜f3? ♚xf6! 1. ♜xd3? ♜xd3! 1. ♜d7! (2. ♜cxd4/♜exd4 m.)

XXVII: I: 1. ♚cf3 ♕a4 2. ♔e4 ♜e2 3. ♚e5 ♔c6 4. ♜e3 ♕c2 m.
 II: 1. ♚b4 ♔b8 2. ♔d6 ♔c8 3. ♔c5 ♔d7 4. ♚c4 ♜e6 m.

XXVIII. Sándor Pituk
Sakkélet, 2001



Helpmate in 2 moves
2 solutions

Solution:

XXVIII: I: 1. ♔f7 ♖g6 2. ♜e2 ♔d5 m.

II: 1. ♜f5 ♙e6 2. ♜e2 ♙d5 m.

(This was the last problem published by **Sándor Pituk**.)

PART 3

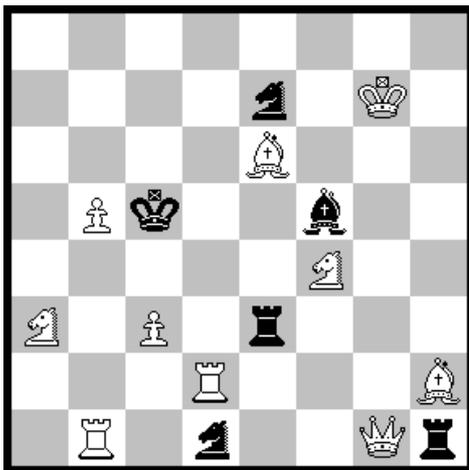
SELECTED PROBLEMS

In the thematic compilations in the first two parts of this book, I have already presented several of my own works. I shall now republish more of my own compositions in order to illustrate my chess problem-composing activities during the past few decades. Naturally, the choice I have made is a very subjective one. I will leave it to the reader to make an objective judgement.

The problems will be listed in the sequence of their first publication, and within this in order of increasing number of moves.

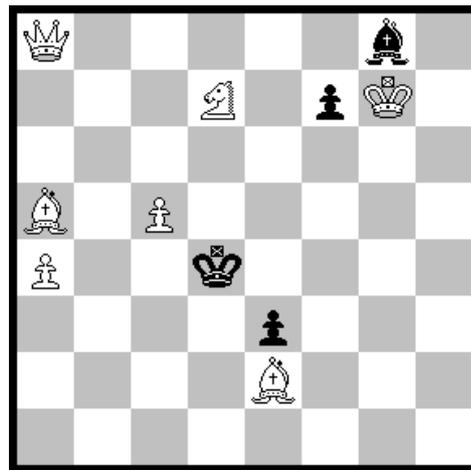
MATES IN 2 MOVES

50. Attila Benedek
TIPOGRÁFIA rapid tourney, 1966
3rd Prize



Mate in 2 moves
b. ♔ to a1

51. Attila Benedek
Hungarian Chess Association rapid tourney,
1966
1st Prize



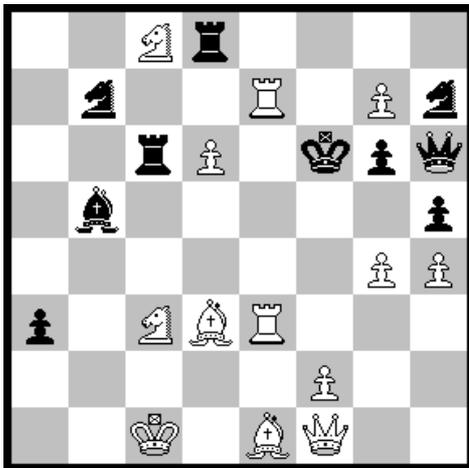
Mate in 2 moves
b. f7 ♗ = f7 ♗

Solutions:

50: a. 1. ♖xg5? ♜g1! 1. ♘b4! (2. ♜c4 m.) 1. - ♙d3/♙xe6 2. ♘xd3/♘xe6 m.
b. 1. ♜b4? ♙b2! 1. ♖xg5! (2. ♖xe7 m.) 1. - ♜d3/♜xe6 2. ♘xd3/♘xe6 m.

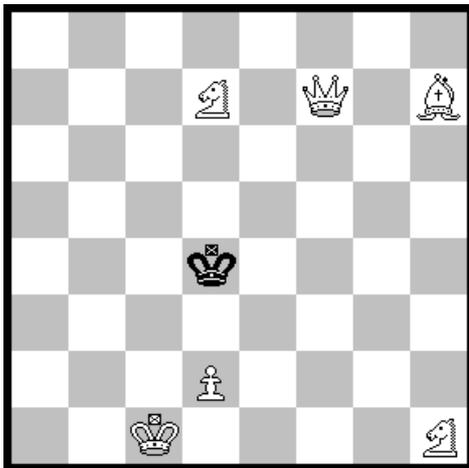
51. a. 1. ♙f3? ♗f5! 1. ♘f6! (2. ♖d5 m.) 1. - ♙xc5 2. ♖d5 m. 1. - ♙e5 2. ♖e4 m.
b. 1. ♘f6? ♙xf7! 1. ♙f3! (2. ♖d5/♖e4 m.) 1. - ♙c4 2. ♖d5 m. 1. - ♙d3 2. ♖e4 m.

52. Attila Benedek
Dunaújvárosi Hírlap, 1967
1st Prize



Mate in 2 moves

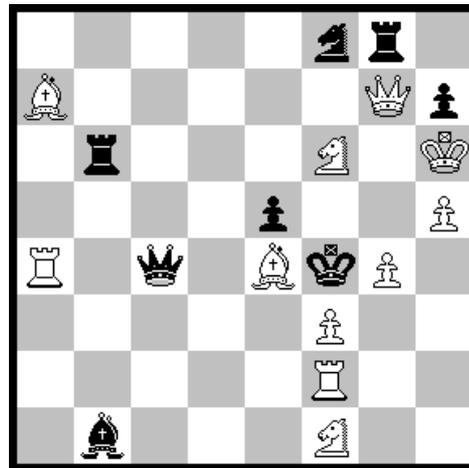
54. Attila Benedek
Kárpáti Igaz Szó, 1968



Mate in 2 moves

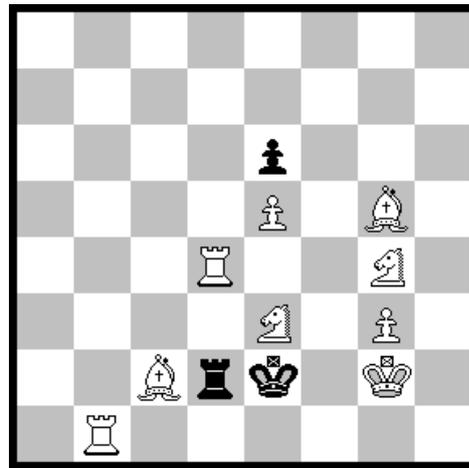
b. h1 ♖ to h5 c. h7 ♗ to f5 d. ♔ to e7

53. Attila Benedek
Szekszárdi tourney, 1967
2nd Prize



Mate in 2 moves

55. Attila Benedek
British Chess Federation, 1969
2nd Honorable Mention



Mate in 2 moves

Solutions:

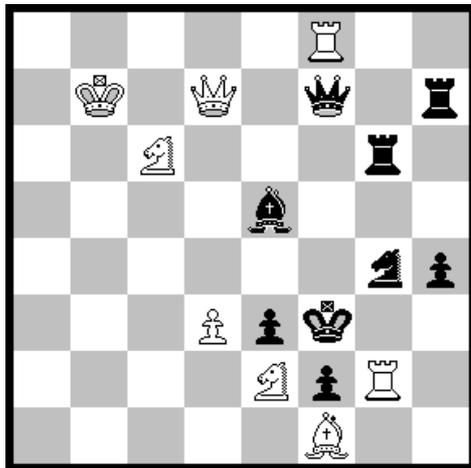
52: 1. ♗c4? ♜xc4! 1. ♗c2? ♜xe3+! 1. ♔d2? ♜xc3! 1. ♗d2? ♜g5! 1. ♖f4! (2. ♜3e6 m.) (8 mating variants in reply to the defending moves.)

53: 1. ♗g6? ♜e4! 1. ♗c6! (2. ♖d5 m.)

54: a. 1. ♗d3! ♔c3/♔e3 2. ♗c4/♗f2 m. b. 1. ♗g8! ♔d3/♔e4 2. ♗c4/♗d5 m. c. 1. ♗g4! ♔d3/♔e4 2. ♗d5/♗c4 m. d. 1. ♖b6! ♔c5/♔e5 2. ♗c4/♗d4 m.

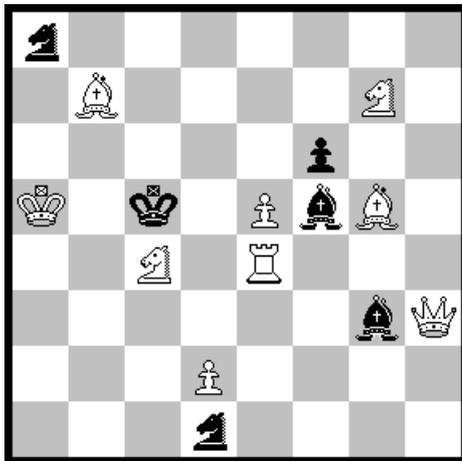
55: 1. ♖f5? ♜xc2! 1. ♖d5! (2. ♜d2/♖e4/♖f4/♖c3 m.) 1. - ♜exd5/♜d1/♜xc2/♜xd4 2. ♜d2/♜e4/♖f4/♖c3 m. 1. - ♜d3 2. ♗xd3 m.

56. Attila Benedek
D. Falus - J. Koder memorial tourney, 1970
5th Prize



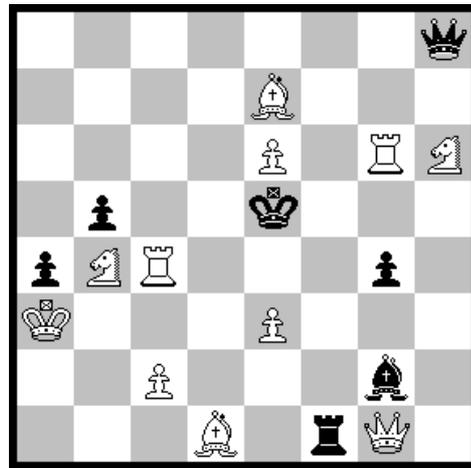
Mate in 2 moves

58. Attila Benedek
Kalocsai rapid tourney, 1975
1st Prize



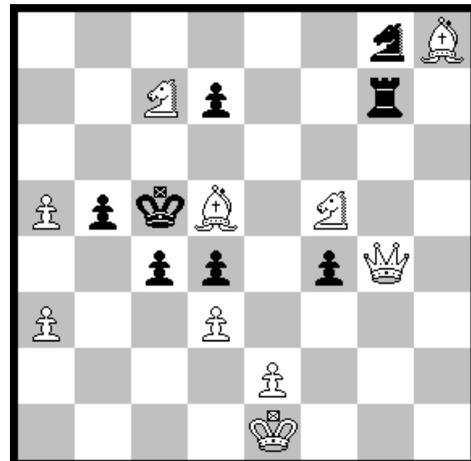
Mate in 2 moves

57. Attila Benedek
Freie Presse, 1972



Mate in 2 moves

59. Attila Benedek
Gy. Szügyi memorial tourney, 1977
Special Prize



Mate in 2 moves
b. a3 ♖ to c3

Solutions:

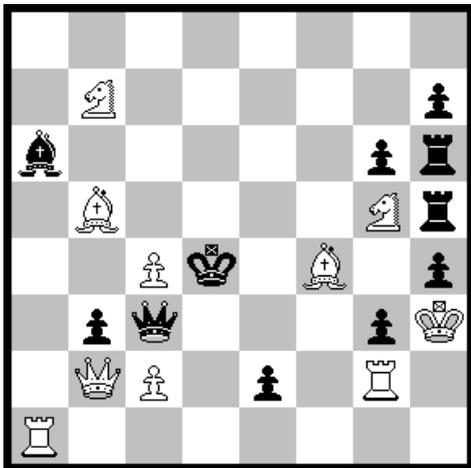
56: 1. ♖a6! (2. ♔d5 m.)

57: 1. ♕f3! (2. ♖c5/♗e4/♘d3/♙c6 m.) 1. - ♗xh6/♗f6/♗a8/♙bxc4 2. ♖c5/♗e4/♘d3/♙c6 m. 1. - ♙gxf3/♙xf3/♗xf3 2. ♗h2/♗g3/♗a1 m.

58: 1. ♘a3? ♙xe5! 1. ♘b2? ♙xb6! 1. ♘d6? ♙fxe5! 1. ♘e3? ♙xe5! 1. ♖b2! (2. ♘a4/♘d3/♙d4/♖c4 m.) 1. - ♙xe5/♙fxe5/♙xe4/♙xb2 2. ♗a3/♙e7/♘e6/♙e3 m.

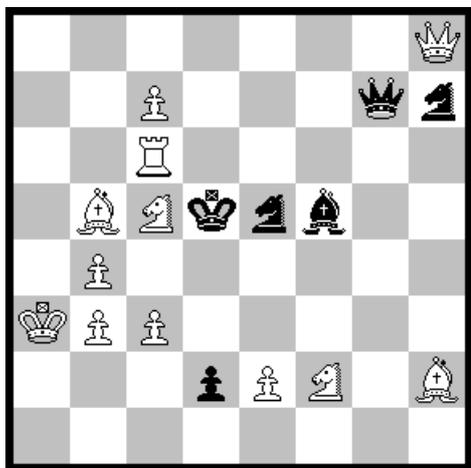
59. a. 1. ♙e4? ♙b4! 1. ♙e3! (2. ♙exd4 m.) 1. - ♙dxe3/♙fxe3/♖e7 2. ♙d4/♗xd4/♙xd4 m. b. 1. ♙e3? ♙dxc3! 1. ♙e4! 2. (♘a6 m.) 1. - ♙dxe3 ep/♙fxe3 ep/♖g6/♙b4 2. ♙d4/♗xd4/♙xd4/♙cxd4 m. Mate is always given from d4. 49

60. Attila Benedek
Páros memorial tourney, 1976
3rd Honorable Mention



Mate in 2 moves

62. Attila Benedek
Die Schwalbe, 1978
4th Prize



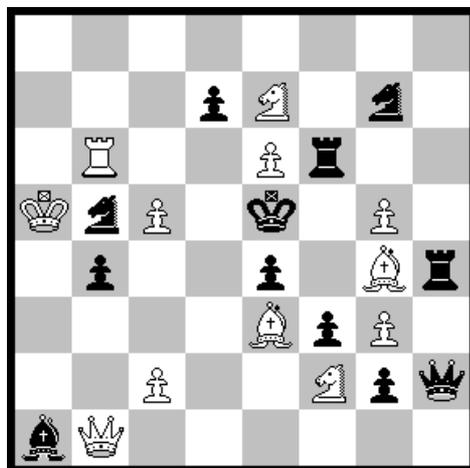
Mate in 2 moves

61. Attila Benedek
V. Rosher memorial tourney, 1977
Special Prize



Mate in 2 moves

63. Attila Benedek
Neue Zürcher Zeitung, 1980



Mate in 2 moves

Solutions:

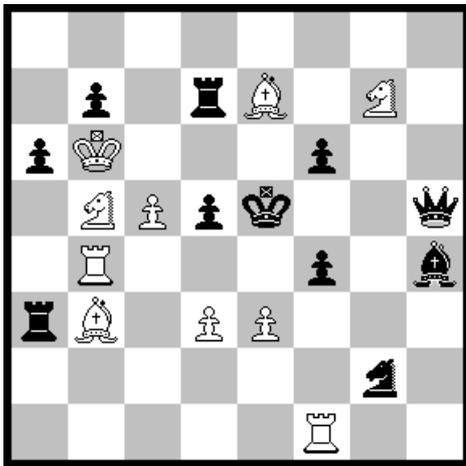
60: 1. ♖xe2! (2. ♖e4/♗e6/♞d2/♙e5/♗f3/♞d1 m. Six times Fleck theme

61: 1. ♔g8! (2. ♔d5 m.) 1. - ♗e6/♙e6/♙c6/♞c6/♗b2/♗e2/♞c5/♞xb7/♙e5+
2. ♔g4/♞xh8/♞c4/♗xb5/♗c2/♞g1/♗bxc5/♞c4/♗f4 m.

62: 1. ♗a4? ♔xc7! 1. ♗e6? ♔g3! 1. ♗g4? ♗d1 ♗! 1. ♗d7! (2. ♗b6 m.)

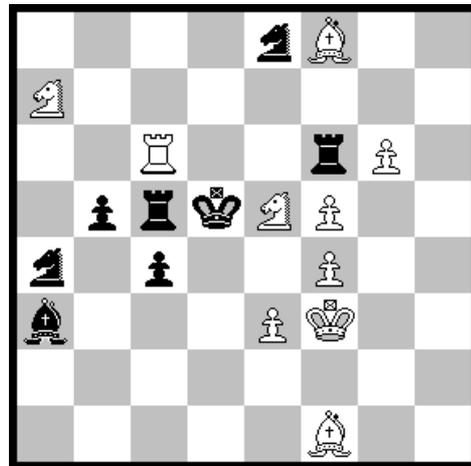
63: 1. ♗c3? ♗d6/♞f4/♗d5 2. ♙d4(a)/♙xf4(b)/♗c6 ♗xc3! 1. ♗c4? ♗d6/♞f4/♗d5
2. ♞xa1(c)/♗g6(d)/XX ♗c3! 1. ♞d6! (2. ♞d5 m.) 1. - ♗c3/♗f5/♗c7/♞f5 2.
♙d4/♙f4/♞xa1/♗g6 m.

64. Attila Benedek
Pest Megyei Hirlap, 1980
1st Prize



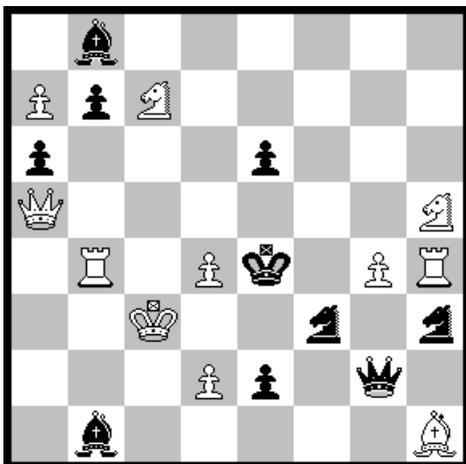
Mate in 2 moves
b. e3 ♘ to g3 c. a3 ♖ to f8

65. Attila Benedek
Szöghy-70 jubilee tourney, 1981
4th Prize



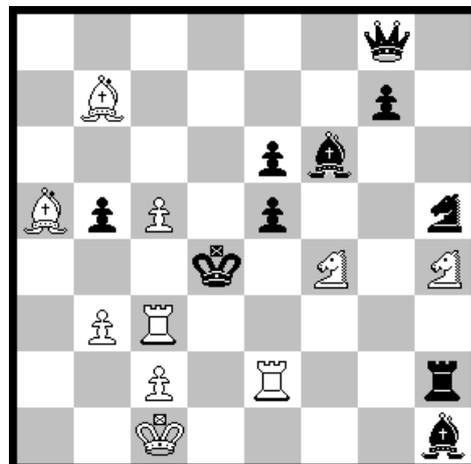
Mate in 2 moves
b. a1 = a8

66. Attila Benedek
Hungary - DDR team competition, 1985
3rd Place



Mate in 2 moves

67. Attila Benedek
The Problemist, 1984
3rd Honorable Mention



Mate in 2 moves
b. a1 = a8

Solutions:

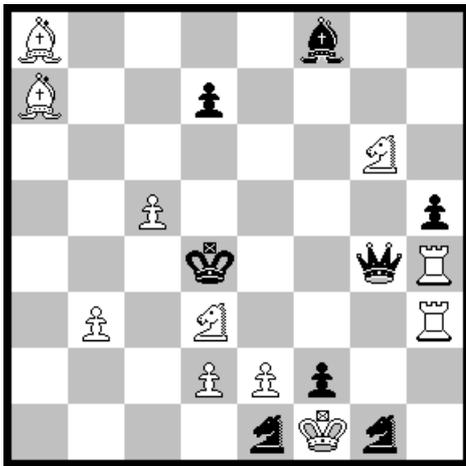
64. a. 1. ♖1xf4? ♜xe3! 1. ♖bxf4? ♜a4! 1. ♘d6! b. 1. ♘d6? ♜d4! 1. ♖bxf4? ♜a4! 1. ♖1xf4! c. 1. ♖1xf4? ♜xe3! 1. ♘d6? ♜d1! 1. ♖bxf4!

65. a. 1. ♘xb5! (2. ♜e4 m.) b. 1. ♘g5! (2. ♜d4 m.)

66. 1. - ♜xd4/♜xg4 2. ♙xg2/♜e5 m. 1. ♜xa6! (2. ♜xb7 m.) 1. - ♜xd4/♜xg4 2. ♜xe2/♜xe6 m. 1. - ♜a2/♜f4/♜bxa6 2. ♜d3/♘f6/♜a8♜ m.

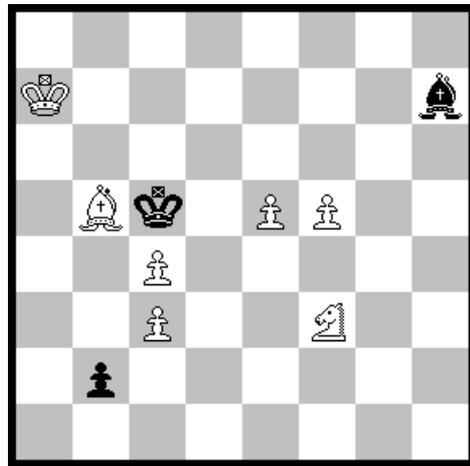
67. a. 1. ♖g2? ♜e4! 1. ♘hg2! b. 1. ♘1b2? ♜g1♜! 1. ♖b2!

68. Attila Benedek
British Chess Magazine ty. 2, 1986
2nd Prize



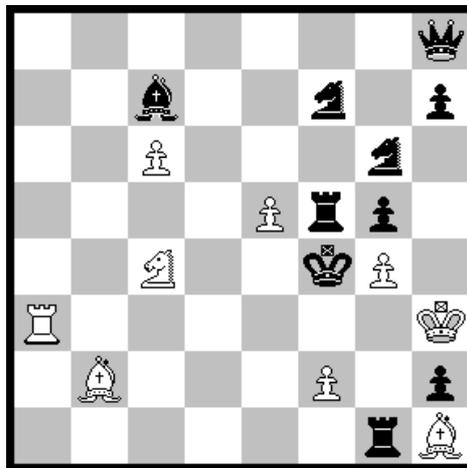
Mate in 2 moves

69. Attila Benedek
Sakkélet, 1997
2nd Prize



Mate in 2 moves

70. Attila Benedek
Rudenko-60 tourney, 1999
5th Commendation



Mate in 2 moves

Solutions:

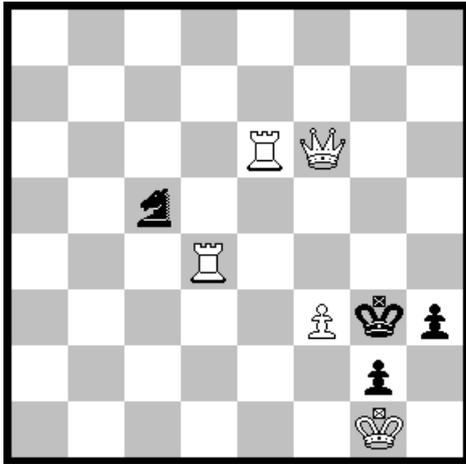
68. 1. ♖df4! (2. ♜e3 m.) 1. - ♜d5/♙xh3+/♙xg2+/♙xe2+ 2. ♜cxd6 ep/
♜xh3/♜xg2/♜xe2 m. etc.

69. 1. ♜g5? (2. ♜e6/♜e4 m.) 1. - ♜xf5! 1. ♜d2? (2. ♜e4/♜b3 m.) 1. - ♜b1♙!
1. ♜d4! (2. ♜b3/♜e6 m.) 1. - ♜xf5/♜g8 2. ♜b3 m. 1. - ♜b1♙/♙ 2. ♜e6 m.

70. 1. ♜a4! (2. ♜a3/XXX/♜b6/♜d6/♜e3/♜d2 m.) This was the only work from outside
the ex-members of the Soviet Union that received an award.

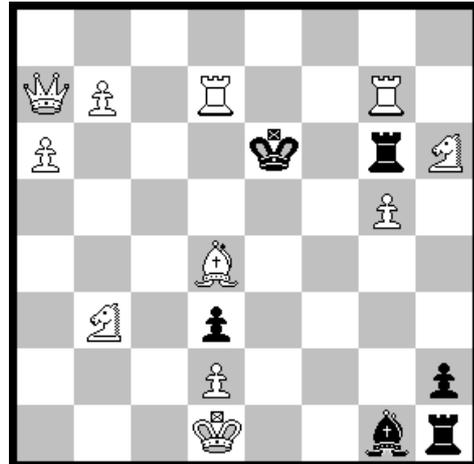
SELFMATES

71. Attila Benedek
U.S. Problem Bulletin, 1981
1st Prize



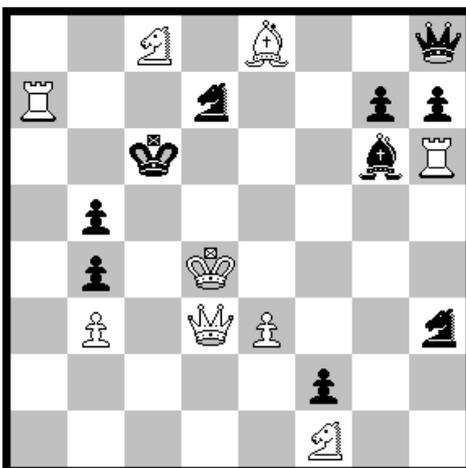
Selfmate in 2 moves
b. d4 ♖ to a7 c. a7 ♖ to b4 d. b4 ♖ to a3
e. c5 ♗ to c4 f. e6 ♖ to d5 g. d5 ♖ to e2
h. e2 to b5 (continuously)

72. Attila Benedek
Magyar Sakkélet, 1984



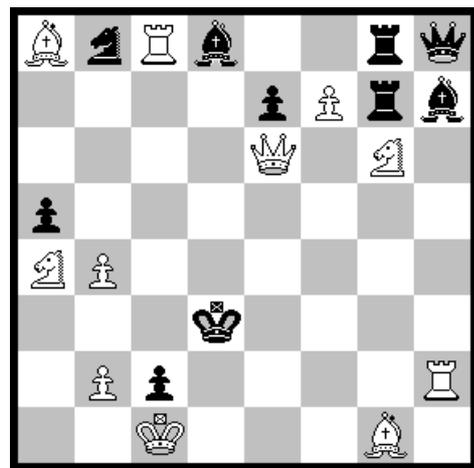
Selfmate in 2 moves

73. Attila Benedek
Olympic tourney, 1984
2nd Honorable Mention



Selfmate in 2 moves

74. Attila Benedek
Schach-Echo, 1974
3rd Honorable Mention

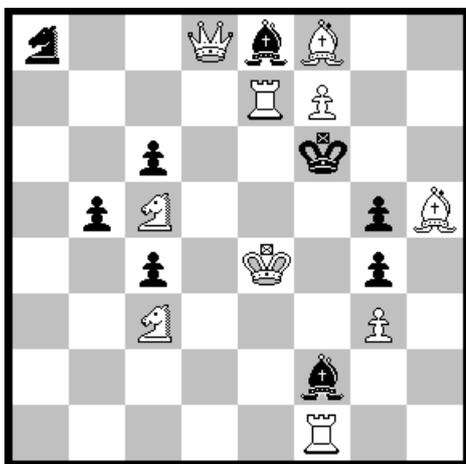


Selfmate in 3 moves

Solutions:

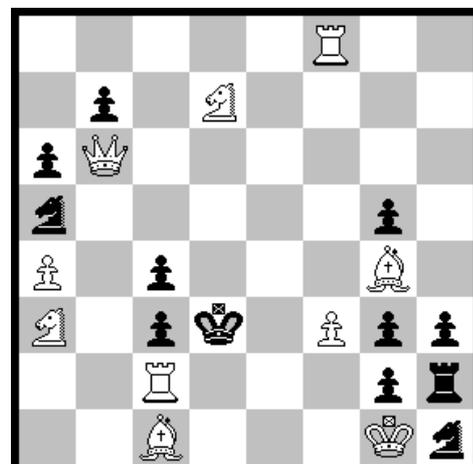
71. a. 1. ♖b6! ♜~ 2. ♖x♜ ♚h2 m. b. 1. ♖e3! c. 1. ♖d6! d. 1. ♖e7! e. ♖a2!
 f. ♖b3! g. 1. ♖a6! h. 1. ♖d3!
72. 1. ♕f6! (2. ♖b6+/♜c5+/♜d4+/♖e3+) 1. - ♜xg5/♜xg7/♜xh6/♜xf6
 2. ♖b6/♜c5+/♜d4+/♖Ve3+. A ♜ cross in a Fleck-theme selfmate
73. 1. - ♚gxf4 m. 1. ♖f5! (waiting play) 1. - ♚gxf6+/♖g8/♖f8/♖xe8/♜f4/♜g1/♜g5
 2. ♖f6+/♖d5+/♖c5+/♖e4+/♖e6+/♖f3+/♖e6+
74. 1. ♚f8♖! (waiting move) 1. - ♚axb4 2. ♖c3+ ♚bxc3 1. - ♜a6/♜d7 2. ♜c5+
 ♜xc5 1. - ♜c6 2. ♖d5+ ♜d4 1. - ♜b6 2. ♖e3+ ♜xe3 1. - ♜c7 2. ♜f4+
 ♜xf4+ 1. - ♜xf7 2. ♖c3+ ♖xc3 1. - ♜xf8 2. ♖h3+ ♖f3 1. - ♜xg6 2. ♖h3+
 ♖xh3 Through the key, White achieves a second Queen – a paradox in selfmates.

75. Attila Benedek
 Schach-Echo, 1978
 Commendation



Selfmate in 3 moves

76. Attila Benedek
 The Problemist, 1974
 1st Prize

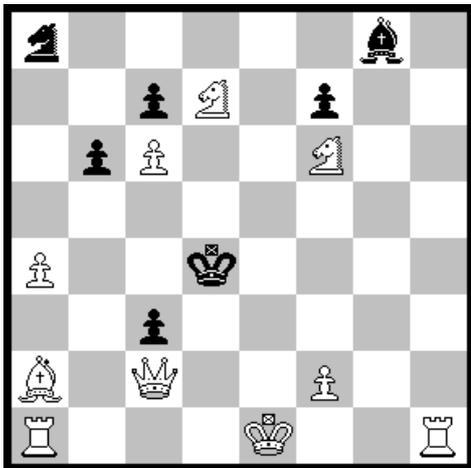


Selfmate in 5 moves
 b. ♚ to e7

Solutions:

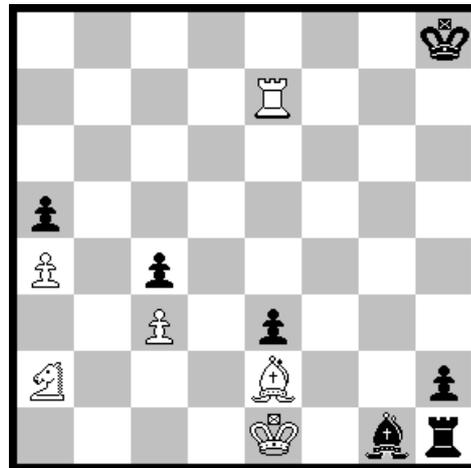
75. 1. ♖a5! (waiting move) 1. - ♜d7 2. ♖e6+ ♜xe6 3. ♜d5+ 1. - ♜b6 2. ♜d5+
 ♜xd5 3. ♖c3+ 1. - ♚b4 2. ♜d7+ ♜xd7 3. ♖f5+ 1. - ♜xf7 2. ♜d5+
 ♜xd5/♚cxd5 m.
76. a. 1. ♖f6! ♜b3/♜c6 2. ♖d6+ ♜d4 3. ♚a5 ♜f2 4. ♕f5+ ♜e4 5. ♕xg5 ♜h1
 m.
 b. 1. ♜b1! ♜b3/♜c6 2. ♕a3+ ♜c5/♜b4 3. ♚a5 ♜f2 4. ♖e2+ ♜e4 5. ♜xc3
 ♜h1 m.

77. Attila Benedek
Magyar Sakkélet, 1979
1st Prize



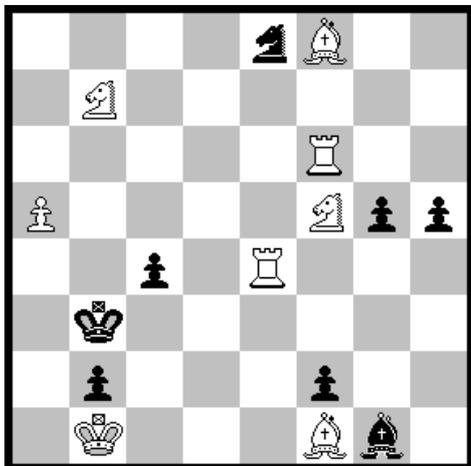
Selfmate in 6 moves

78. Attila Benedek
S. Limbach memorial tourney, 1986
8th Commendation



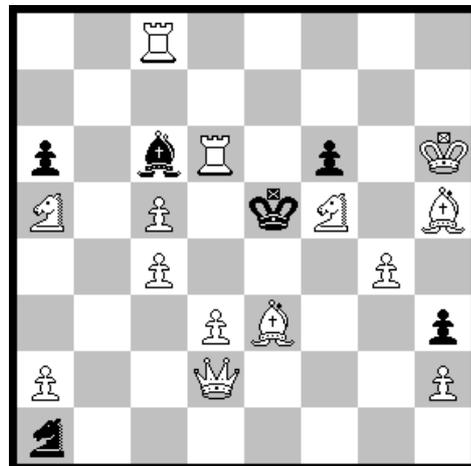
Selfmate in 8 moves

79. Attila Benedek
Problemista, 1984
4th Honorable Mention



Selfmate in 10 moves

80. Attila Benedek
Magyar Sakkélet, 1977
3rd Prize



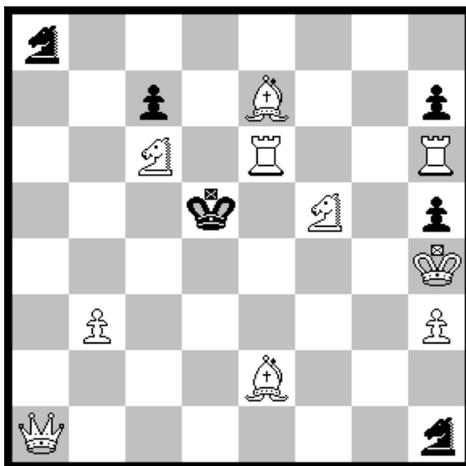
Selfmate in 11 moves

Solutions:

77. 1. ♖h5! (waiting move) 1. - ♔h7 2. 0-0-0+ ♘d3 3. ♙b3 ♜b5 4. ♖xb5 ♞b6
5. ♖b4+ ♞c4 6. ♚b2 ♜cxb2 m. 1. - ♜b5 2. ♖xb5 ♞b6 3. ♖b4+ ♞c4 4.
♙b3 ♔h7 5. 0-0-0+ ♘d3 6. ♚b2 ♜cxb2 m. 2. - ♔h7 3. 0-0-0+ ♘d3 4. ♚b6
5. ♖b4! ♞c4 6. ♚b2 ♜cxb2 m.
78. 1. ♘c1! ♚g8 2. ♙xc4+ ♚f8 3. ♖f7+ ♚e8 4. ♘e2! ♚d8 5. ♙b5 ♚c8 6.
♖d7 ♜b8 7. ♙a6 ♚a8 8. ♖b7 ♔f2 m.

79. 1. ♖a6! ♜g7!/♜c7! XXX.. ♔a3 3. ♜e6+ ♔b3 4. ♜x♜ ♜h2 5. ♜d4+ ♔a4
 6. ♜f3+ ♔b3 7. ♜xh2 ♜g4/♜h4 8. ♖b4+ ♔a3 9. ♖xg4+/♖xh4+ ♔b3 10.
 ♖h4/♖g4 ♜c2 m.
80. 1. ♜f7! ♜~ 2. ♖c3+ ♜d4 3. ♔h5 ♜~ 4. ♜c6+ ♜xe6 5. ♖d5+ ♜xd5
 6. ♖e8+ ♜e6 7. ♔h4 ♜a5 8. ♔g3 ♜a4 9. ♜f2 ♜a3 10. ♜h4 ♜f5 11. ♜g5
 ♜f4 m.

81. Attila Benedek
 Schach-Echo, 1979



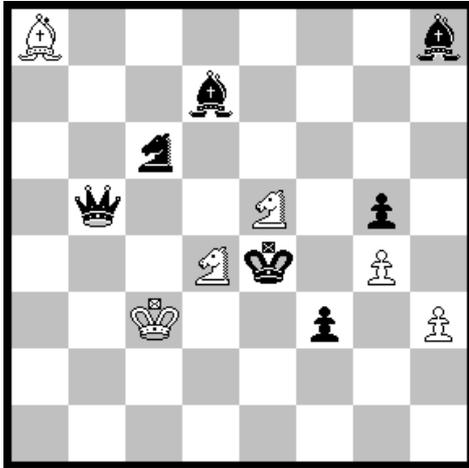
Selfmate in 11 moves

Solution:

81. 1. ♖h8! ♜b6 2. ♖d8+ ♜d7 3. ♜g7! ♜h~ 4. ♜f3+ ♜e4 5. ♖xc7 ♜e~
 6. ♖d8+ ♜d7 7. ♖a5+ ♜c5 8. ♖d2+ ♜d3 9. ♖g5+ ♜e5 10. ♖f6 ♜h6
 11. ♜xh5 ♜hxg5 m.

HELPMATES

82. Attila Benedek
Dunaújvárosi Hírlap tourney, 1962-63
Commendation



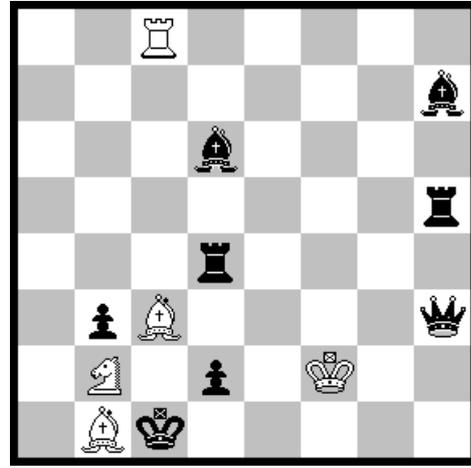
Helpmate in 2 moves
b. f3 ♖ to f5 c. g5 ♜ to e2
d. g4 ♘ to c2 (continuously)

84. Attila Benedek
Schach-Echo, 1973
4th Prize



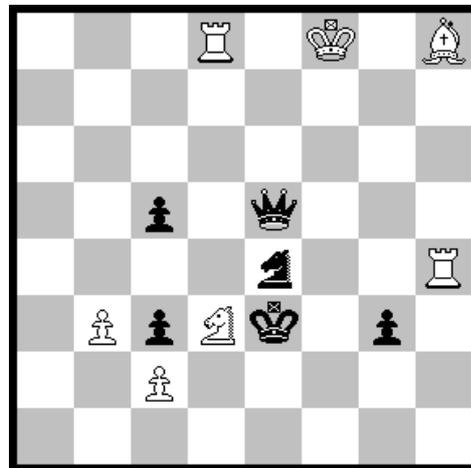
Helpmate in 2 moves
b. without ♔

83. Attila Benedek
Budapest Chess Association tourney, 1971
3rd Prize



Helpmate in 2 moves
b. ♔ to g1

85. Attila Benedek
Hungarian Chess Association ty., 1973-74
3rd Prize



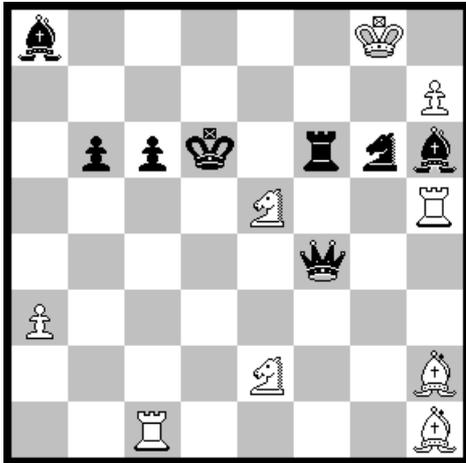
Helpmate in 2 moves
b. b3 ♘ to c4

Solutions:

82. a. 1. ♔f4 ♖f5 2. ♜d4 ♗g6 m. b. 1. ♔f4 ♖c4 2. ♜e5 ♖e2 m.
c. 1. ♔e3 ♖d3 2. ♜e5 ♖c2 m. d. 1. ♔e3 ♖e6 2. ♜d4 ♖g4 m.
83. a. 1. ♜g4 ♗d3 2. ♗f4 ♗e5 m. b. 1. ♗g3 ♗f5 2. ♜f4 ♗d4 m.

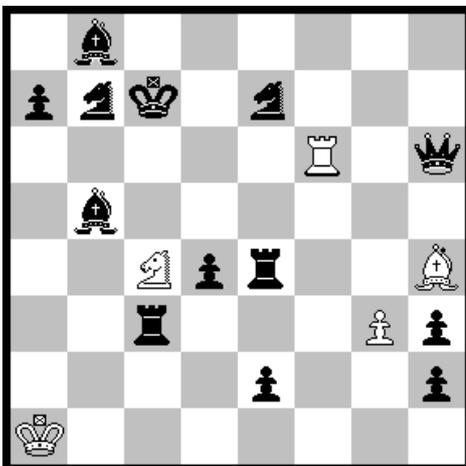
84. a. 1. ♞c3 ♖c5 2. ♜e5 ♞xc3 m. b. 1. ♞e1 ♜f3 2. ♞g1 ♜xe1 m.
 85. a. 1. ♜d5 ♜e5 2. ♞d4 ♜c4 m. b. 1. ♞d6 ♜f4 2. ♞d4 ♜g2 m.

86. Attila Benedek
 The Problemist, 1974
 3rd Honorable Mention



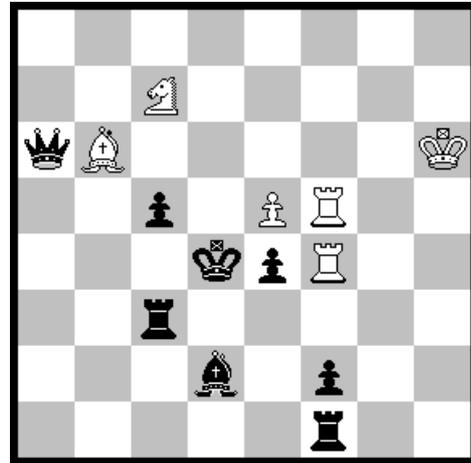
Helpmate in 2 moves
 2 solutions

88. Attila Benedek
 Magyar Sakkélet, 1974
 2nd Prize



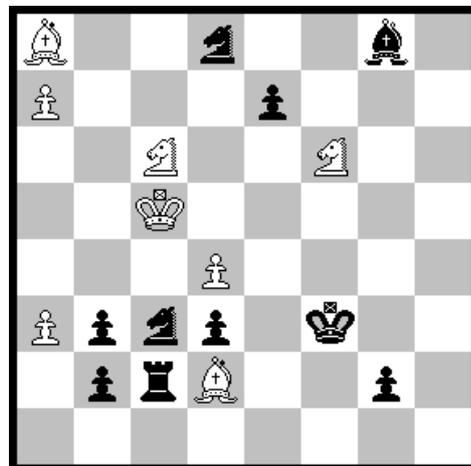
Helpmate in 2 moves
 b. ♞ to g2

87. Attila Benedek
 PROBLEM, 1974
 3rd prize



Helpmate in 2 moves
 b. c3 ♞ to d3

89. Attila Benedek
 Magyar Sakkélet, 1975
 3rd Honorable Mention



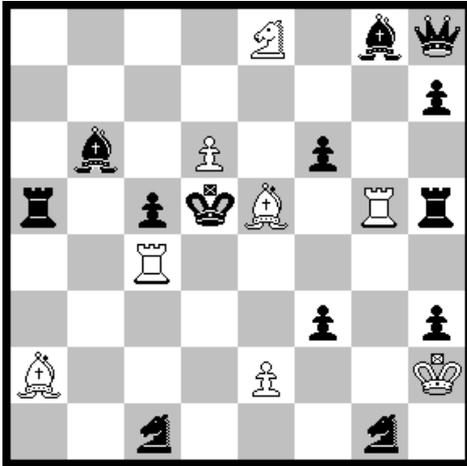
Helpmate in 2 moves
 Duplex

Solutions:

86. I. 1. ♜f5 ♜f3+ 2. ♞d5 ♜d4 m. II. 1. ♜g5 ♜c4+ 2. ♞c5 ♜d6 m.
 87. a. 1. ♜d3 ♜a5 2. ♞c4 ♜b6 m. b. 1. ♜c3 ♖f3 2. ♞e3 ♖f4 m.
 88. a. 1. ♞g6 ♜e5 2. ♜c4 ♖c6 m. b. 1. ♞d3 ♖f1 2. ♞f4 ♜e3 m.
 89. A. 1. ♜c4 ♜e4 2. ♞e2 ♜e5 m. B. 1. ♜e4 ♜c4 2. ♜b4 ♞a4 m.

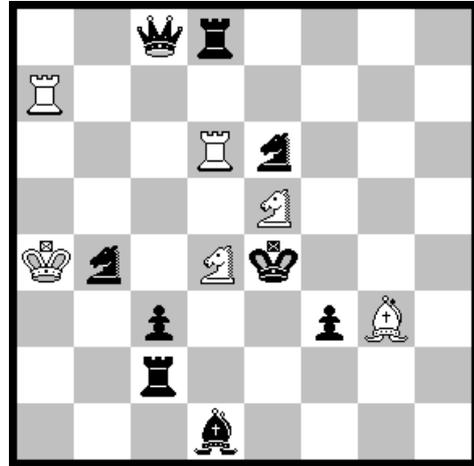
(Judge's comment: "Perfect harmony of the two levels of requirements.")

90. Attila Benedek
Magyar Sakkélet, 1976
3rd Honorable Mention



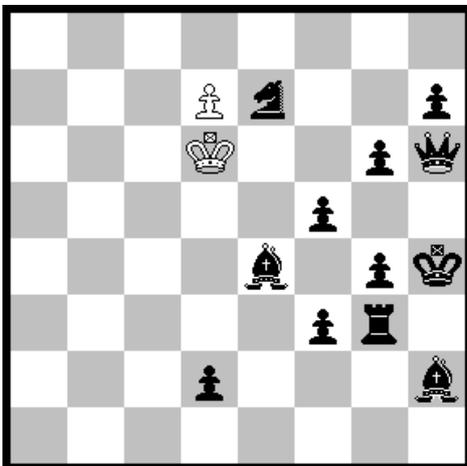
Helpmate in 2 moves
2 solutions

91. Attila Benedek
Hungarian Chess Association ty., 1975
3rd-4th Prize



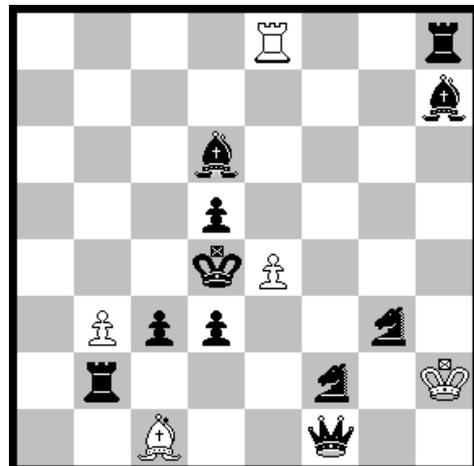
Helpmate in 2 moves
b. a7 ♖ to g2

92. Attila Benedek
Páros memorial ty. (Kalocsa), 1976
3rd Honorable Mention



Helpmate in 2 moves
b. d7 ♗ = d8 ♖ c. d7 ♗ = d8 ♘
d. d7 ♗ = d8 ♙

93. Attila Benedek
Thema Danicum, 1977



Helpmate in 2 moves
3 solutions

Solutions:

90. I. 1. ♗f5 ♗exf3 2. ♔xe5 ♖e4 m. II. 1. ♗b3 ♘c7+ 2. ♔xc4 ♖Bg4 m.
(FIDE Album no. 587)

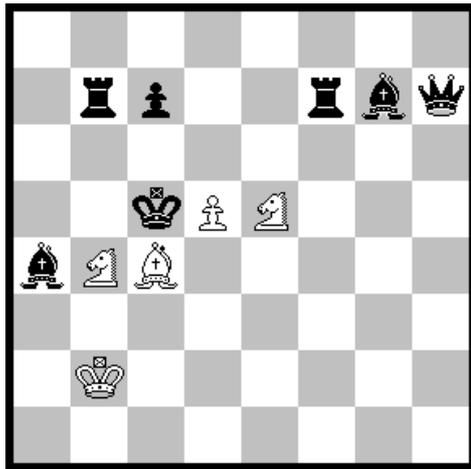
91. a. 1. ♗f4 ♖ad7 2. ♔xe5 ♖e6 m. b. 1. ♗d5 ♖e2+ 2. ♔xd4 ♘f2 m.

92. a. 1. ♔g5 ♗d8 ♖ 2. ♔f6 ♖xe7 m. b. ♖e3 ♖h8 2. ♗g5 ♖xh7 m.

c. 1. ♔g5 ♕a5 2. ♚f4 ♘xd2 m. d. 1. ♚h3 ♜e6 2. ♚h4 ♜f4 m.

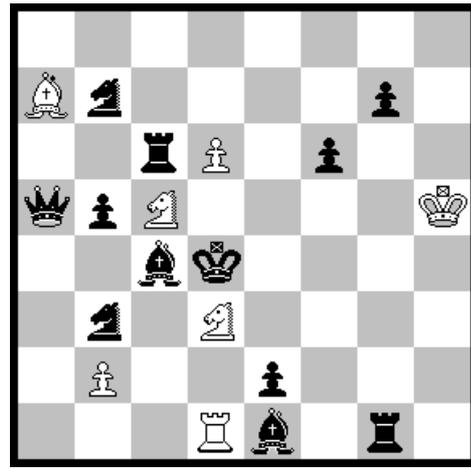
93. I. 1. ♜2xe4+ ♕d2 2. ♜f2 ♕e3 m. II. 1. ♜3xe4+ ♕f4 2. ♜g3 ♕e3 m.
 III. 1. ♜xe4+ ♕h6 2. ♜h7 ♕e3 m.
 (Triple Black switchback)

94. Attila Benedek
 Aachener Nachrichten, 1977
 1st Prize



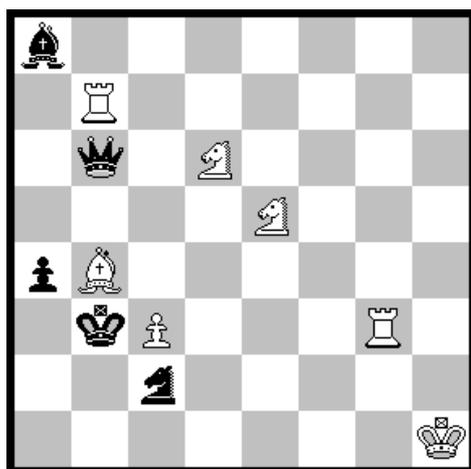
Helpmate in 2 moves
 b. a1 = a8

95. Attila Benedek
 Magyar Sakkélet, 1978
 2nd Prize



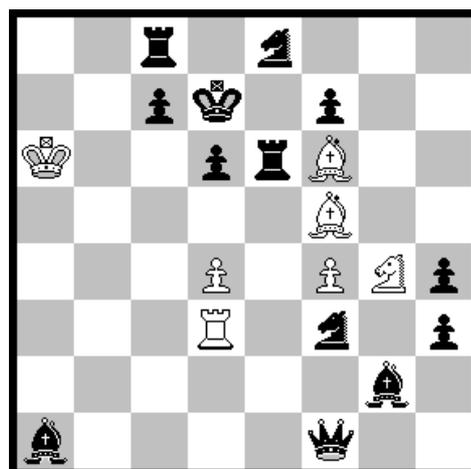
Helpmate in 2 moves
 b. c6 ♖ to e4

96. Attila Benedek
 diagrammes, 1979
 3rd Honorable Mention



Helpmate in 2 moves
 2 solutions

97. Attila Benedek
 Magyar Sakkélet, 1980
 3rd Honorable Mention

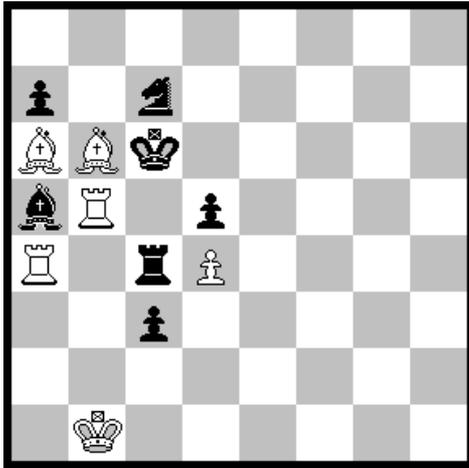


Helpmate in 2 moves
 b. ♚ to g3

Solutions:

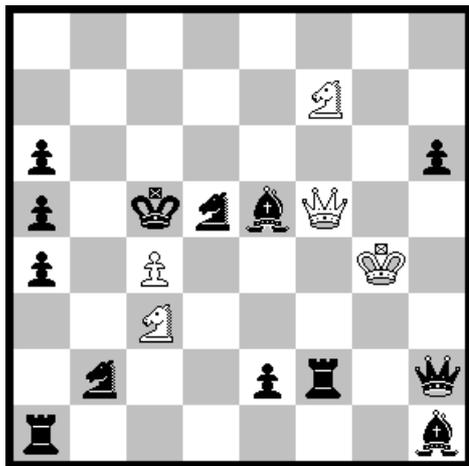
94. a. 1. ♔b6 ♖4c6 2. ♜f6 ♜d7 m. b. 1. ♔e5 ♖4e6 2. ♞g4 ♖f7 m.
 95. a. 1. ♜b6 ♖b4+ 2. ♚xc5 ♖a6 m. b. 1. ♜d2 ♖a6+ 2. ♚xd3 ♖b4 m.
 96. I. 1. ♜e3 ♞c5+ 2. ♚xc3 ♖e4 m. II. 1. ♞d4 ♠cxd4+ 2. ♚xb4 ♖c6 m.
 97. a. 1. ♞e5 ♠dxe5 2. ♞xe5 ♖xe5 m. b. 1. ♜e5 ♠fxe5 2. ♠dxe5 ♞xe5 m.

98. Attila Benedek
 Sahmatna Misl., 1981
 3rd Honorable Mention



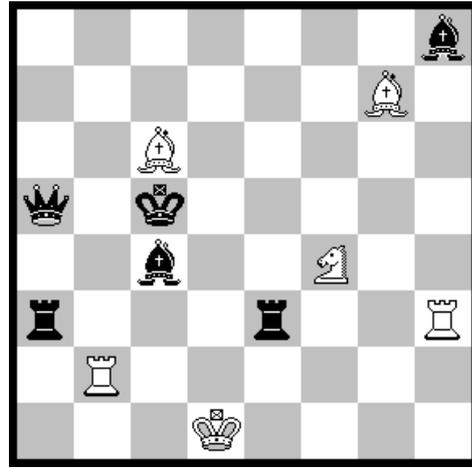
Helpmate in 2 moves
 b. without c4 ♜

100. Attila Benedek
 Talabér-70, 1981
 4th Prize



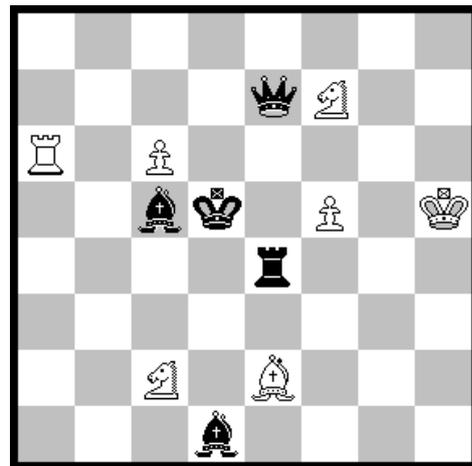
Helpmate in 2 moves
 b. c4 ♠ to e3

99. Attila Benedek
 Problemas, 1981
 1st Prize



Helpmate in 2 moves
 2 solutions

101. Attila Benedek
 Schweiz. Arb. Schachztg., 1981
 2nd Honorable Mention

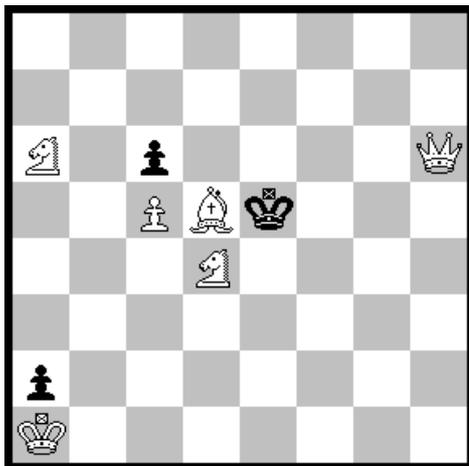


Helpmate in 2 moves
 2 solutions

Solutions:

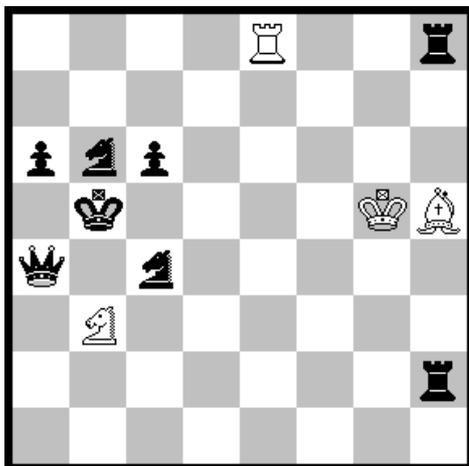
98. a. 1. ♖xa4 ♜xd5 2. ♔xb6 ♜d6 m. b. 1. ♜xb6 ♜c8 2. ♔xb5 ♜d7 m.
 99. I. 1. ♜eb3 ♜h4 2. ♔b4 ♜d3 m. II. 1. ♜e5 ♜b4 2. ♔d4 ♜e6 m.
 100. a. 1. ♜f4 ♜d5 2. ♜d4 ♔c8 m. b. 1. ♜f4 ♜e5 2. ♜b6 ♔f8 m.
 101. I. 1. ♜d4 ♜a5+ 2. ♔c5 ♜b4 m. II. 1. ♜d4 ♜f3+ 2. ♔e4 ♜e3 m.

102. Attila Benedek
 The Problemist, 1981
 2nd Honorable Mention



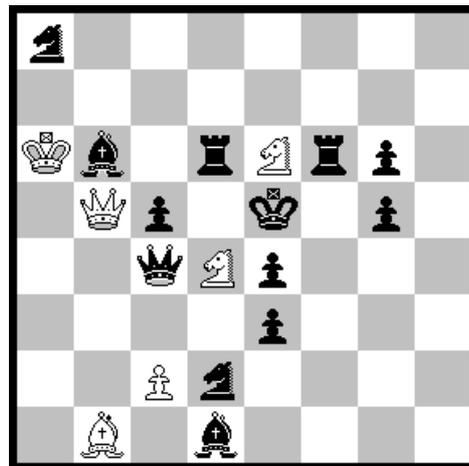
Helpmate in 2 moves
 b. a6 ♜ to b8 c. a6 ♜ to a8

104. Attila Benedek
 Várnai rapid tourney, 1982
 2nd Prize



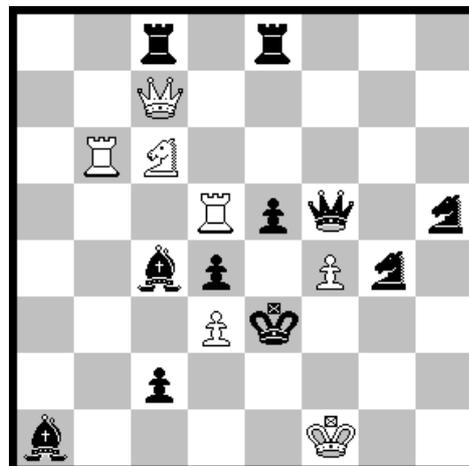
Helpmate in 2 moves
 b. a6 ♜ to b4

103. Attila Benedek
 Bajtay-80 jubilee tourney, 1982
 1st Prize



Helpmate in 2 moves
 b. without e4 ♜

105. Attila Benedek
 Sr. n. Solidarnosta, 1983
 1st Prize

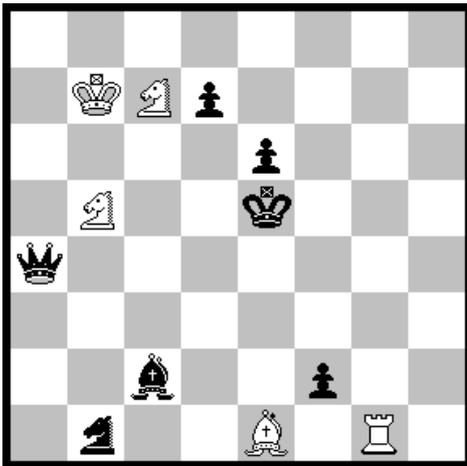


Helpmate in 2 moves
 2 solutions

Solutions:

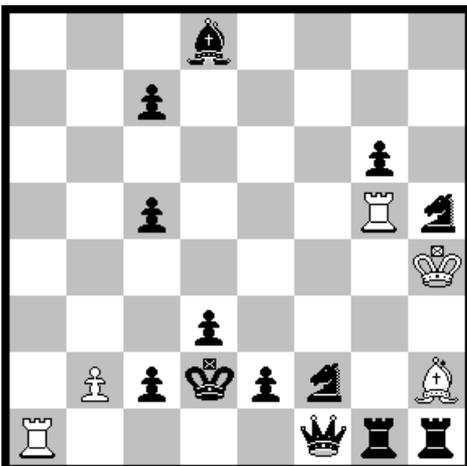
102. a. 1. ♔xd4 ♕b3 2. ♔c3 ♖e3 m. b. 1. ♔xd5 ♜c2 2. ♔xc5 ♖xc6 m.
 c. 1. ♔xd4 ♖e3+ 2. ♔xd5 ♜b6 m.
 103. a. 1. ♖xe6 ♕a2 2. ♔xd4 ♖b2 m. b. 1. ♖xd4 ♕c4 2. ♔xe6 ♖e8 m.
 104. a. 1. ♜d7 ♕e2 2. ♜f8 ♖b8 m. b. 1. ♜e3 ♖b8 2. ♜g2 ♕e2 m.
 105. I. 1. ♔xf4 ♜xe5 2. ♔g5+ ♜f3 m. II. 1. ♔xd3 ♜xd4 2. ♔c3+ ♜e2 m.
 (One of my best problems)

106. Attila Benedek
 Lev. Sakkhiradó, 1984
 2nd Prize



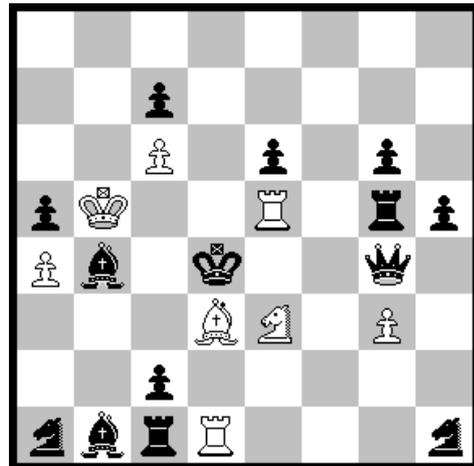
Helpmate in 2 moves
 b. e6 ♗ to f6

108. Attila Benedek
 feenschach, 1984
 1st Honorable Mention



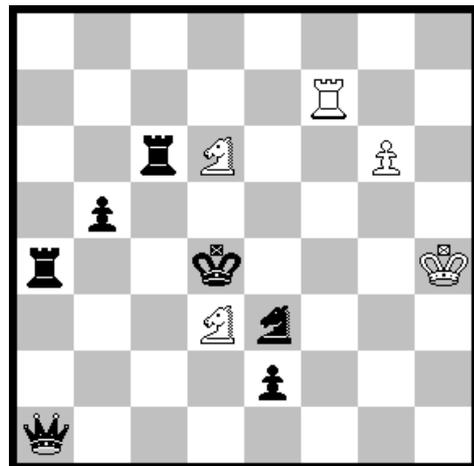
Helpmate in 2 moves
 b. d3 ♗ to e3

107. Attila Benedek
 1982 Olympic tourney, 1984
 2nd Honorable Mention



Helpmate in 2 moves
 b. ♔ to g1

109. Attila Benedek
 Sakkélet, 1985
 2nd Prize

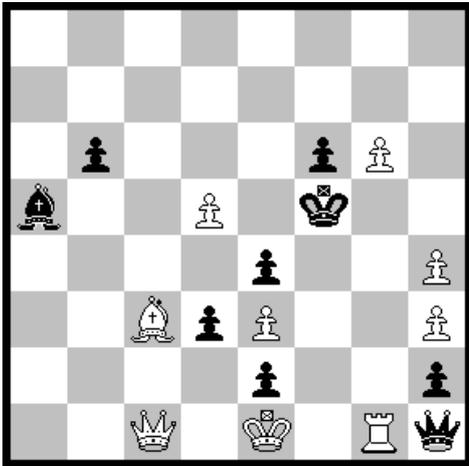


Helpmate in 2 moves
 b. ♖ to f1 c. ♖ to d1 d. ♖ to d7

Solutions.

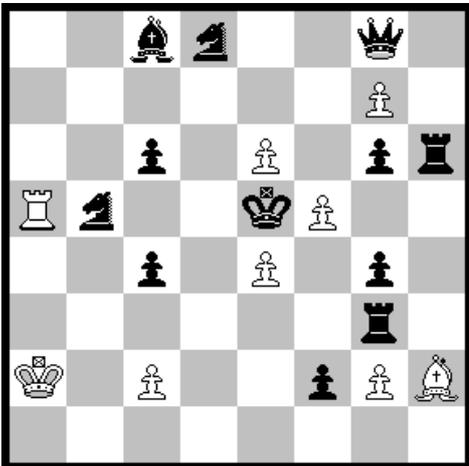
106. a. 1. ♖fxe1 ♜cxd5 2. ♜e4 ♞g5 m. b. 1. ♖fxg1 ♜cxd6 2. ♜d4 ♜g3 m.
107. a. 1. ♜d2 ♜f5+ 2. ♜xd3 ♞e3 m. b. 1. ♜e4 ♜f1+ 2. ♜xe3 ♞d3 m.
108. a. 1. ♜f6 ♞xg1 2. ♜xg1 ♜f4 m. b. 1. ♜h3 ♜xc7 2. ♜xc7 ♞d5 m.
109. a. 1. ♜d5+ ♜c4 2. ♜e6 ♜f4 m. b. 1. ♜c3+ ♜b4 2. ♜d2 ♜e4 m.
 c. 1. ♖b4 ♜e5+ 2. ♜c5 ♜d7 m. d. 1. ♜c3 ♜e4+ 2. ♜c4 ♜d2 m.

110. Attila Benedek
 Lev. Sakkhiradó, 1985
 1st Honorable Mention



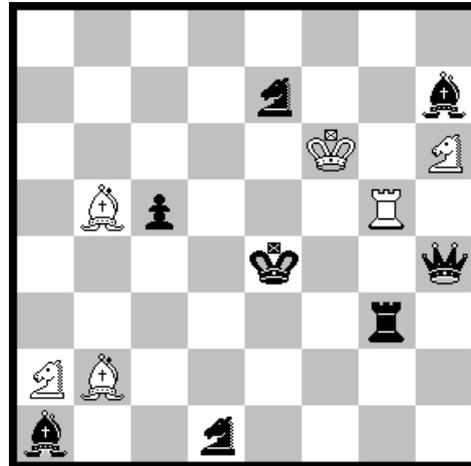
Helpmate in 2 moves
 b. d3 ♖ to c2

112. Attila Benedek
 Schach-Echo, 1985



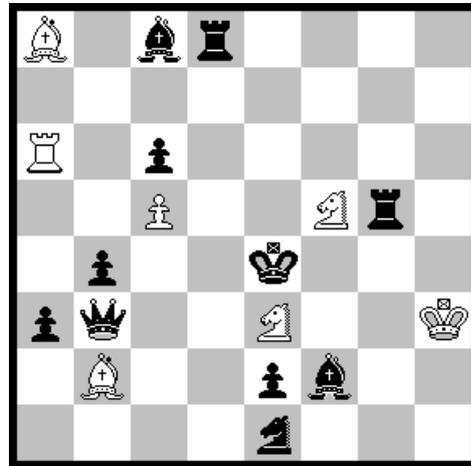
Helpmate in 2 moves
 b. a1 = a8
 2 solutions

111. Attila Benedek
 Die Schwalbe, 1985
 1st Prize



Helpmate in 2 moves
 2 solutions

113. Attila Benedek
 Problemista, 1986
 1st Prize



Helpmate in 2 moves
 b. a6 ♖ ↔ d8 ♚

Solutions:

110. a. 1. ♘xc3+ ♔f2 2. ♘e5 ♔c8 m. b. 1. ♔xg1+ ♔xe2 2. ♔xg6 ♔f1 m.

111. I. 1. ♗e3 ♖f5 2. ♔d5 ♖c3 m. II. 1. ♗g6 ♖c3+ 2. ♔d4 ♖f5 m.

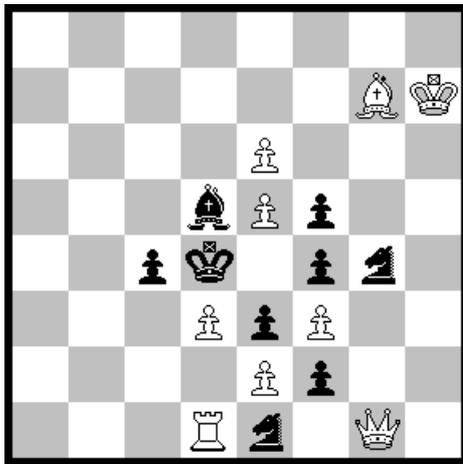
(White mates despite the apparently detrimental self-interference)

112. a. I. 1. ♔xe4 ♘g3 2. ♗d4 ♖e5 m. II. 1. ♔d6 ♖xb5 2. ♔c7 ♘g3 m.

b. I. 1. ♔d5 ♖xe7 2. ♗c4 ♘e4 m. II. 1. ♔xe3 ♘xc2 2. ♔e2 ♖xe7 m.

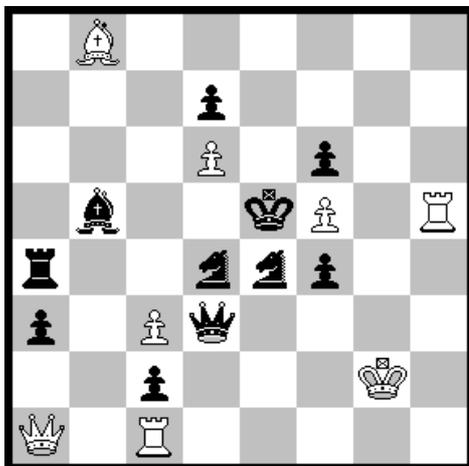
113. a. 1. ♘xe3 ♖xc6 2. ♔xf5 ♖f6 m. b. 1. ♗xf5 ♘xc6+ 2. ♔xe3 ♘c1 m.

114. Attila Benedek
feenschach, 1987
3rd Prize



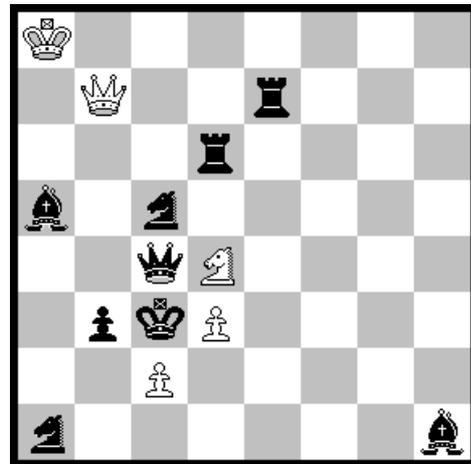
Helpmate in 2 moves
b. d5 ♖ to e5

116. Attila Benedek
The Problemist, 1988
3rd Prize



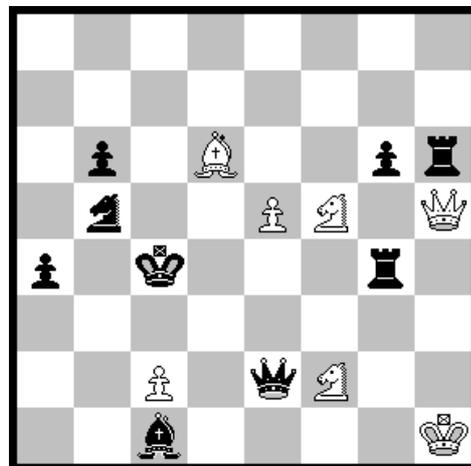
Helpmate in 2 moves
b. f6 ♜ to e6

115. Attila Benedek
"Lindner-70", 1986-87
6th Honorable Mention



Helpmate in 2 moves
b. ♔ to e5

117. Attila Benedek
Rotterdam rapid tourney, 1991
Honorable Mention

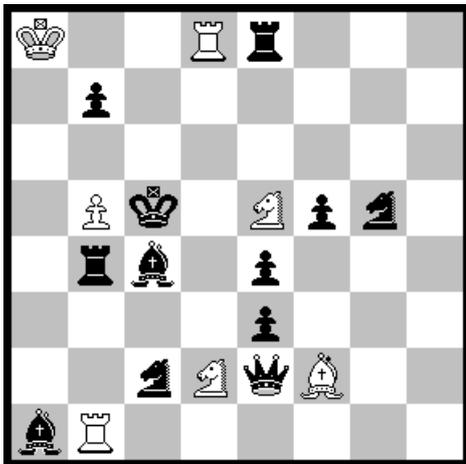


Helpmate in 2 moves
b. c2 ♖ to c3

Solutions:

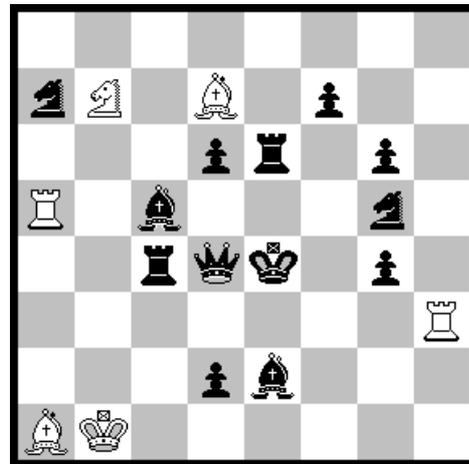
114. a. 1. ♜xe5 ♖f8 2. ♜5xd3 ♔g7 m. b. 1. ♜xd3 ♖c1 2. ♜3e5 ♔d1 m.
 115. a. 1. ♔a4 ♜b5+ 2. ♔b4 ♖c3 m. b. 1. ♔e6 ♜c6+ 2. ♔d5 ♖c4 m.
 116. a. 1. ♜xd6 ♖c4 2. ♜xf5 ♖e1 m. b. 1. ♜xf5 ♖e1 2. ♜xd6 ♖c4 m.
 117. a. 1. ♔c3 ♔h2 2. ♔c4 ♜d1 m. b. 1. ♔d5 ♔h3 2. ♔c4 ♜e7 m.

118. Attila Benedek
Die Schwalbe, 1992
1st Honorable Mention



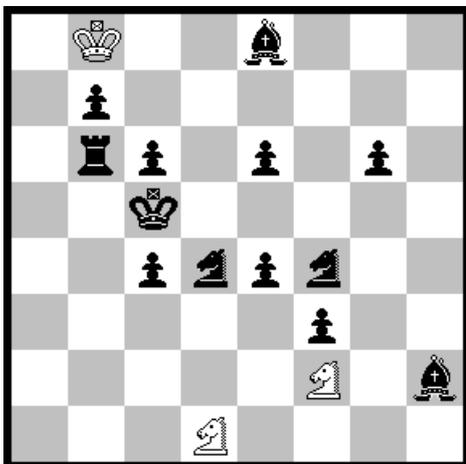
Helpmate in 2 moves
b. b5 ♖ to d5

119. Attila Benedek
Suomen Tehtäväniekat, 1994



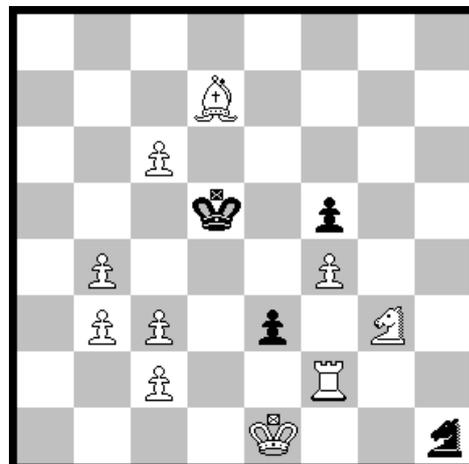
Helpmate in 2 moves
b. a5 ♖ to d8

120. Attila Benedek
"Apró-90" tourney, 1997
2nd Honorable Mention



Helpmate in 2 moves
b. ♔ to d5 c. ♔ to e5 d. ♔ to f5

121. Attila Benedek
Problem Paradise, 1998
3rd Prize

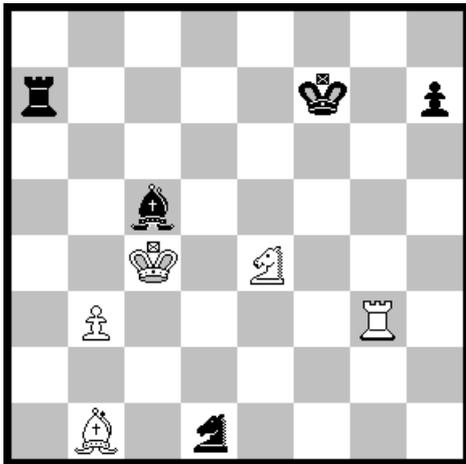


Helpmate in 2 moves**
2 solutions

Solutions:

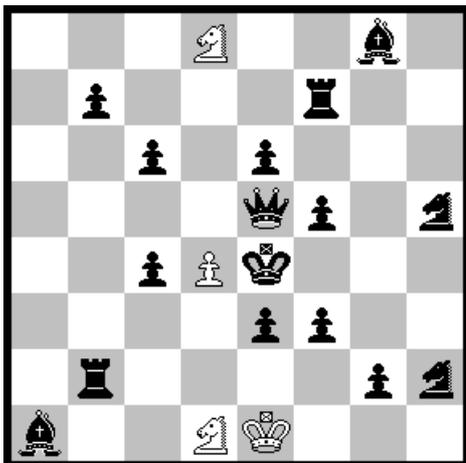
118. a. 1. ♔d5 ♕g3 2. ♖d4 ♜d7 m. b. 1. ♖b6 ♕e1 2. ♔b5 ♜b3 m.
119. a. 1. ♔f5 ♜f3+ 2. ♖f4 ♜xd6 m. b. 1. ♖e3 ♕b5 2. ♔d3 ♜xc5 m.
120. a. 1. ♖b4 ♜c3 2. ♔b6 ♜xe4 m. b. 1. ♔e5 ♜xe4 2. ♜fe6 ♜c3 m.
c. 1. ♔c5 ♜c3 2. ♖d6 ♜fg4 m. d. 1. ♔g5 ♜g4 2. ♕g6 ♜de3 m.
121. I. 1. - ♜f3 2. ♔e2 ♜d3 m. II. 1. - ♜h5 2. ♖e4 ♜f6 m.
I. 1. ♜xf2 ♜xf5 2. ♜e4 ♔c4 m. II. 1. ♜xg3 ♔c7 2. ♖e4 ♕c6 m.

122. Attila Benedek
Problem-Forum, 2000



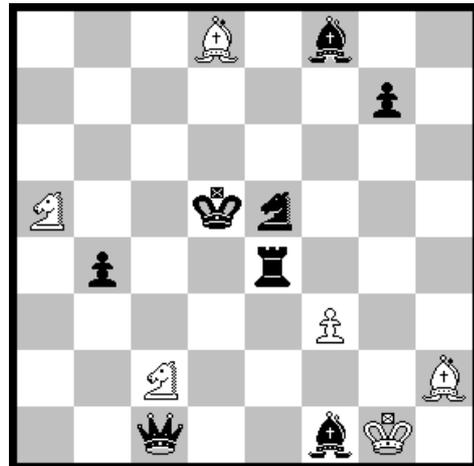
Helpmate in 2 moves
Duplex

124. Attila Benedek
Springaren, 2001



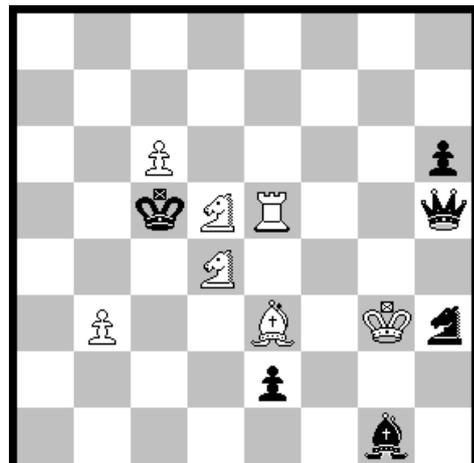
Helpmate in 2 moves
2 solutions

123. Attila Benedek
Sakkélet, 2001



Helpmate in 2 moves
b. e4 ♖ ↔ e5 ♗ c. without ♖, ♗

125. Attila Benedek
The Problemist Supplement, 2003



Helpmate in 2 moves
2 solutions

Solutions:

122. I. 1. ♗f8 ♖g6 2. ♜e7 ♘d6 m. II. 1. ♜c3 ♖a5 2. ♗d3 ♘e3 m.

123. a. 1. ♗c4 ♘b3 2. ♜e7 ♘xb4 m. b. 1. ♗c5 ♗a6 2. ♜e2 ♗c4 m.

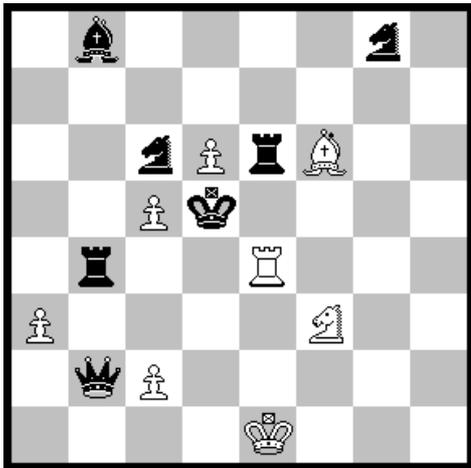
c. 1. ♜h6 ♘b3 2. ♜c6 ♘e3 m.

124. I. 1. ♜g3+ ♘f2+ 2. ♗f4 ♘xe6 m. II. 1. ♗cxd3 ep ♘xc6 2. ♜f4 ♘c3 m.

125. I. 1. ♗g5 ♘c2+ 2. ♗b5 ♘db4 m. II. 1. ♗f2 ♘b4+ 2. ♗b6 ♘e6 m.

(In the view of the judge: "it is not sufficiently problem-like")

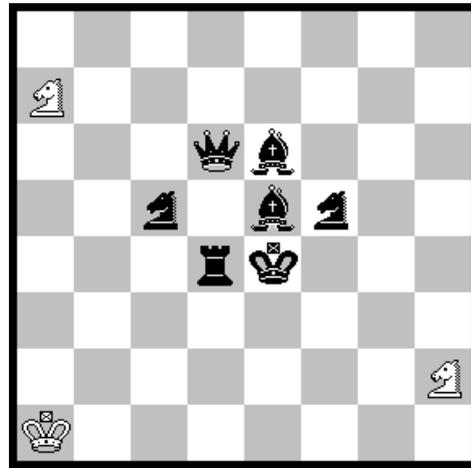
126. Attila Benedek
Probleemblad,



Helpmate in 2 moves
0-position

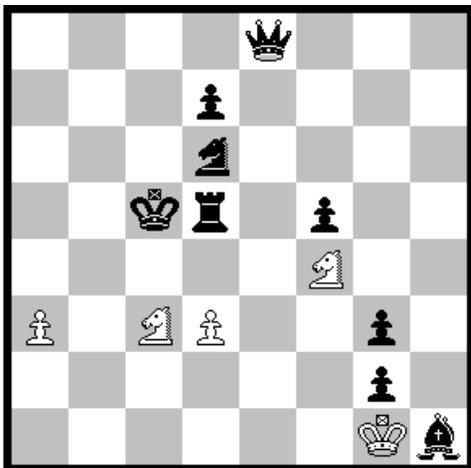
- a. f3 ♖ to g2 b. f3 ♖ to g1 c. d6 ♗ to b3

127. Attila Benedek
UMENIE 64, 2003



Helpmate in 3 moves (White to move)
b. a7 ♖ to a6

128. Attila Benedek
Lamoss-Sallay-70, 1981
3rd Honorable Mention



Helpmate in 3 moves
b. d5 ♗ to e6

129. Attila Benedek
Candela jubilee tourney, 1986
2nd Honorable Mention



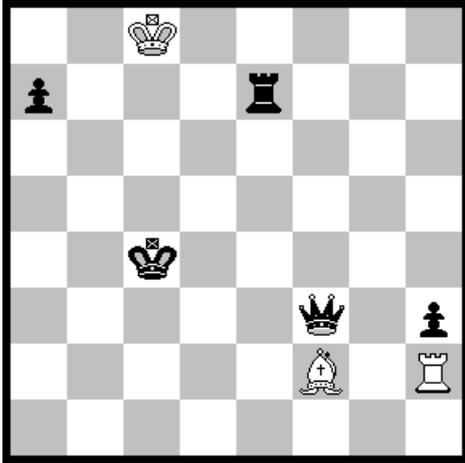
Helpmate in 3 moves
b. From mating position: ♔ to c5

Solutions:

126. a. 1. ♜b5 ♙d4 2. ♚c4 ♘e3 m. b. 1. ♜c4 ♜e5+ 2. ♚d4 ♘e2 m.
c. 1. ♜xf6 ♙axb4 2. ♜xe4 ♙c4 m.
127. a. 1. - ♘b5 2. ♙f4 ♘c3+ 3. ♚e5 ♘g4 m.
b. 1. - ♘f3 2. ♙c4 ♘g5+ 3. ♚d5 ♘b4 m.
128. a. 1. ♜d4 ♘fd5 2. ♜b5 ♘b4 3. ♙d6 ♘a4 m.
b. 1. ♜b5 ♘cd5 2. ♜d6 ♘e7 3. ♙d6 ♘e6 m.

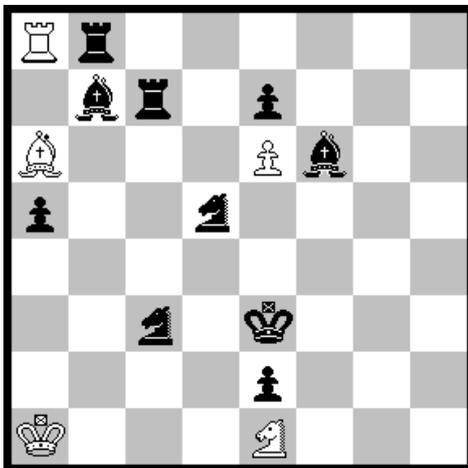
129. a. 1. ♖f5 ♜de5 2. ♜d6 ♜f7 3. ♜d7 ♜d8 m.
 b. 1. ♜b5 ♜f7 2. ♜c6 ♜7e5 3. ♜d6 ♜d7 m.

130. Attila Benedek
 Problem-Echo, 1996
 4th Honorable Mention



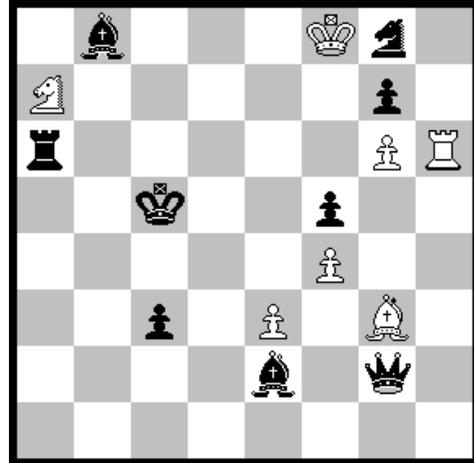
Helpmate in 3 moves
 2 solutions

132. Attila Benedek
 StrateGems,



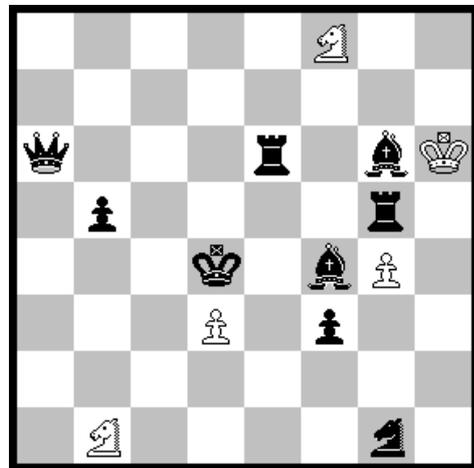
Helpmate in 3 moves
 b. ♔ to f4

131. Attila Benedek
 Suomen Tehtäväniekat, 1995



Helpmate in 3 moves
 3 solutions

133. Attila Benedek
 Problem Paradise, 2002



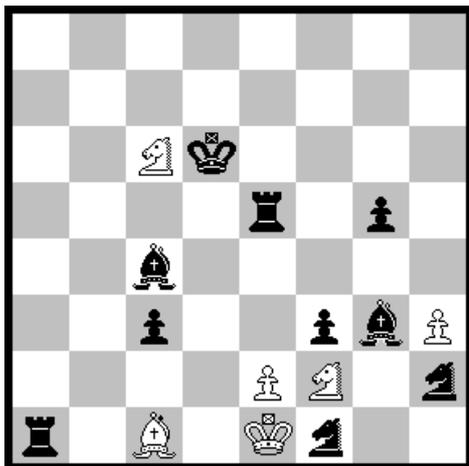
Helpmate in 3 moves
 b. f8 ♜ to g8

Solutions:

130. I. 1. ♔b3 ♜h1 2. ♔a2 ♜d4 3. ♔b3 ♜a1 m.
 II. 1. ♔d5 ♜d4 2. ♔e6 ♜f2 3. ♔d5 ♜f6 m.
 131. I. 1. ♜xg6 ♜e1 2. ♜d6 ♜xc3 3. ♜d5 ♜c6 m.
 II. 1. ♜a4 ♜h1 2. ♜xf4 ♜b1 3. ♜c4 ♜b5 m.
 III. 1. ♜xf4 ♜h4 2. ♜c7 ♜d4 3. ♜b6 ♜d6 m.

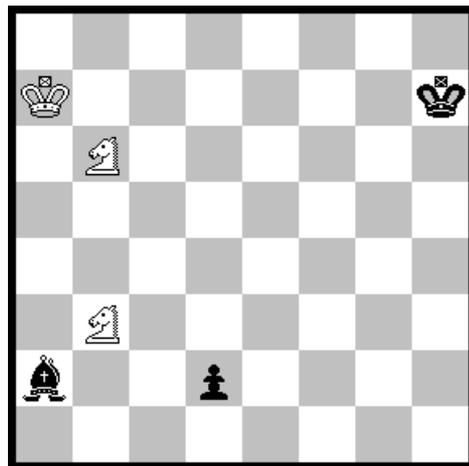
132. a. 1. ♔d4 ♕xe2 2. ♖e4 ♗xa5 3. ♘dc3 ♙c2 m.
 b. 1. ♔e5 ♕d3 2. ♖f4 ♗a6 3. ♘cd5 ♙f3 m.
133. a. 1. ♜d6 ♙c3 2. ♞d5 ♙e2+ 3. ♔e5 ♙d7 m.
 b. 1. ♞e3 ♙e7 2. ♜xd3+ ♙e6+ 3. ♔e4 ♙c3 m.

134. Attila Benedek
 Schach, 2004



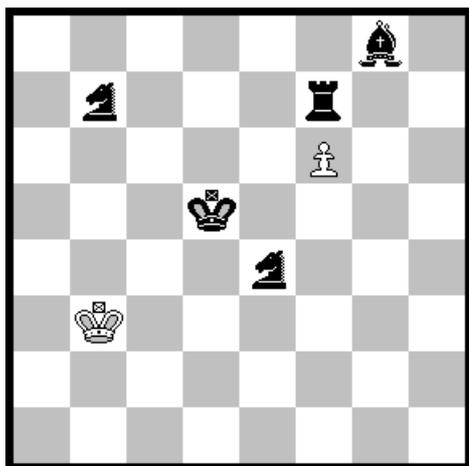
Helpmate in 3 moves
 b. c6 ♙ to c5

135. Attila Benedek
 Tipográfia tourney, 1969
 1st Honorable Mention



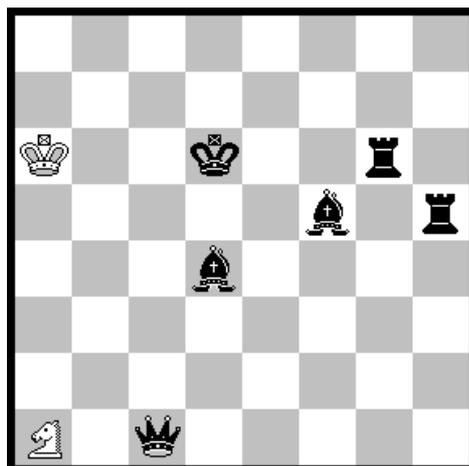
Helpmate in 4 moves

136. Attila Benedek
 Feladványk. Lapja, 1970



Helpmate in 4 moves
 b. ♔ to h6

137. Attila Benedek
 Magyar Sakkszöv. tourney, 1979
 4th Honorable Mention



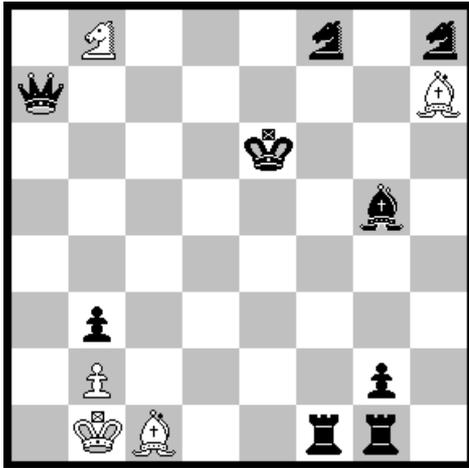
Helpmate in 4 moves
 b. a1 ♙ to b1

Solutions:

134. a. 1. ♔e6 ♖h4 2. ♔f5 ♖hxg5 3. ♜e6 ♙e7 m.
 b. 1. ♞d5 ♖exf3 2. ♔e5 ♖f4+ 3. ♔d4 ♙e6 m.

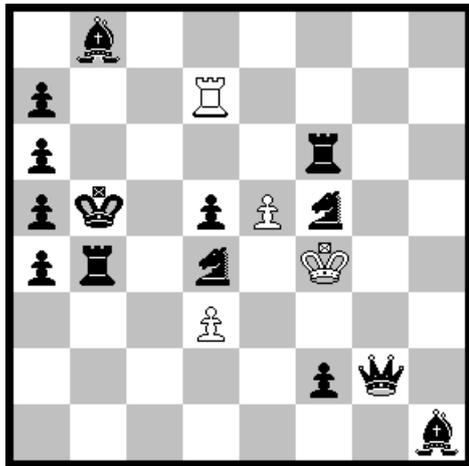
135. 1. ♖d1 ♔e4 2. ♚a1 ♘f5 3. ♚h8 ♘d7 4. ♜g8 ♘f8 m.
 136. a. 1. ♜d7 ♚a4 2. ♚c4 ♜f7 3. ♜d3 ♜f8 ♚ 4. ♜d5 ♚b4 m.
 b. 1. ♜d7 ♚g6 2. ♜e6 ♜f7 3. ♚d6 ♚g7 4. ♚e7 ♜f8 ♚ m.
 137. a. 1. ♜d7 ♘c2 2. ♜d5 ♘e3 3. ♜e5 ♚b6 4. ♜e6 ♘f5 m.
 b. 1. ♚d5+ ♚b5 2. ♜d6 ♘d2 3. ♜e6 ♘e4 4. ♜e5 ♘f6 m.

138. Attila Benedek
UMENIA 64, 2002



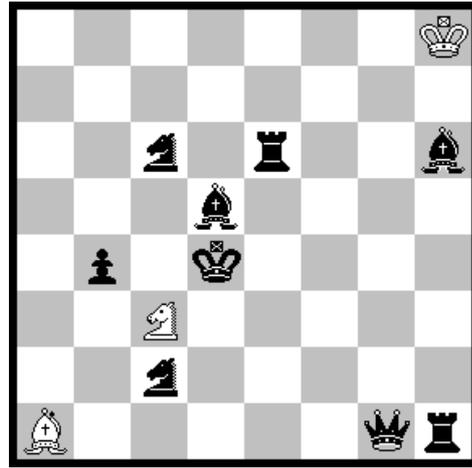
Helpmate in 4 moves

140. Attila Benedek
Die Schwalbe, 1994



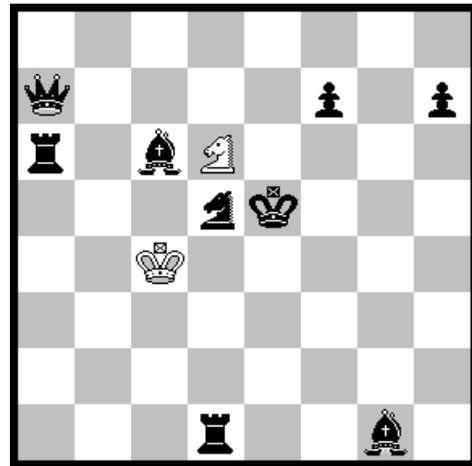
Helpmate in 2/3/4 moves
a. h#2 b. ♘ on d7, h#3 c. ♘-d7 ♘, h#4

139. Attila Benedek
Uralskii Pr., 2004



Helpmate in 4 moves

141. Attila Benedek
Földeák Mem. Ty. 2003
3rd Hon. Mention



Helpmate in 5 moves
b. c6 ♜ to g6

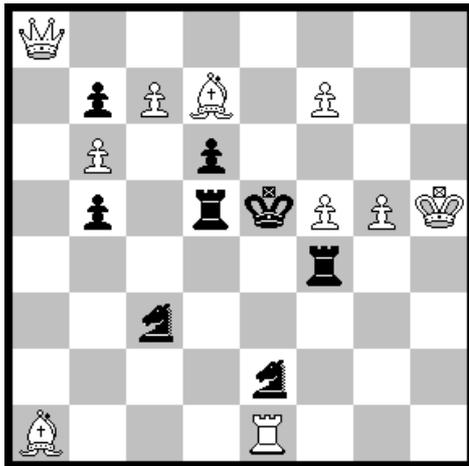
Solutions:

138. 1. ♚f7 ♚a1 2. ♜e7 ♜b1 3. ♚f6 ♜h6 4. ♜e6 ♘d7 m.
 139. 1. ♜e4 ♘d1+ 2. ♚d5 ♜e5 3. ♚c5 ♜f4 4. ♜ed4 ♘e3 m.
 140. a. 1. ♜c6+ ♜d4 2. ♜c4 ♜b7 m. b. 1. ♜d6 ♘b6 2. ♜c5 ♘c8 3. ♜b6 ♘xa7 m.

- c. 1. ♖d6 ♙exd6 2. ♜c7 ♙dxc7 3. ♜c4 ♙c8♙ 4. ♜c5 ♙b7 m.
 141. a. 1. ♙f5 ♗e4 2. ♜f6 ♗g5 3. ♜e4 ♗xh7 4. ♜e6 ♗f8 5. ♜1d6 ♗g6 m.
 b. 1. ♜e4 ♗e8 2. ♙f5 ♗f6 3. ♜e6 ♗xh7 4. ♜f6 ♗f8 5. ♜1d6 ♗g6 m.

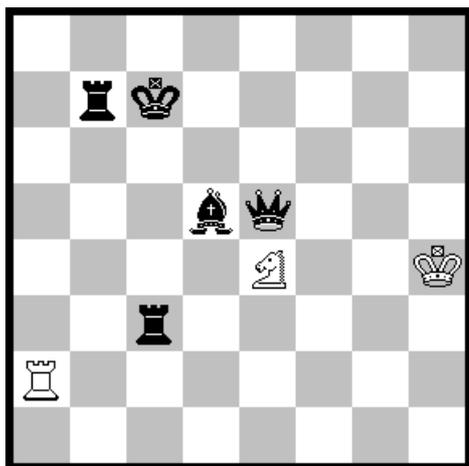
SERIESHELPMATES

142. Attila Benedek
Schach-Echo, 1979



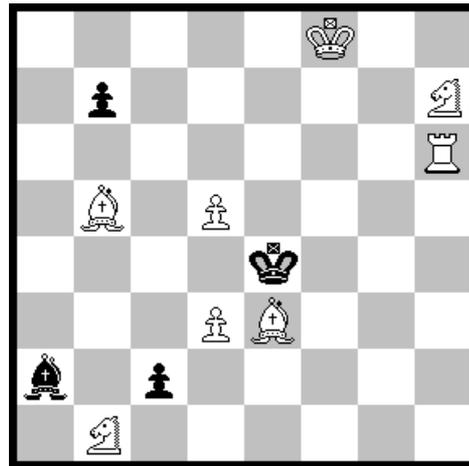
Serieshelpmate in 4 moves
2 solutions

144. Attila Benedek
Tipográfia theme tourney, 1971
Commendation



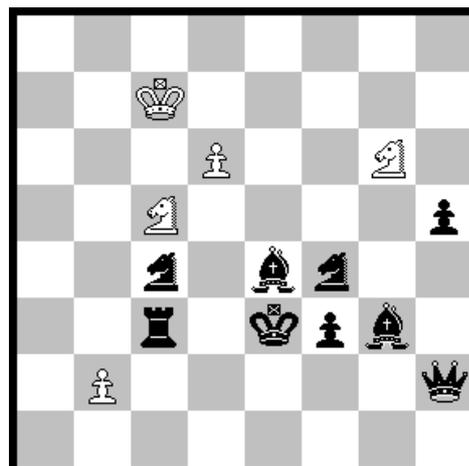
Serieshelpmate in 5 moves
b. ♙ to b3

143. Attila Benedek
Probleemblad, 1996



Serieshelpmate in 4 moves
3 solutions

145. Attila Benedek
Probleemblad, 2000



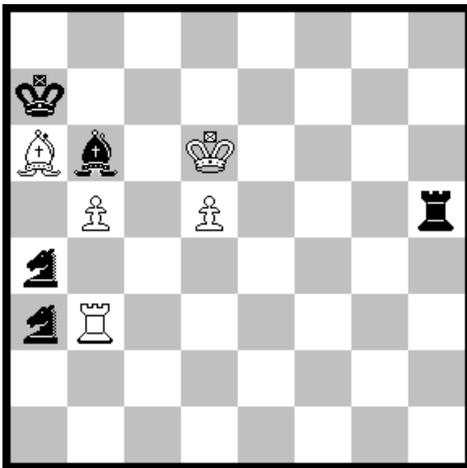
Serieshelpmate in 5 moves
2 solutions

Solutions:

142. I. 1. ♜e4 2. ♜d4 3. ♜3e2 4. ♜f4 ♙e8 m.

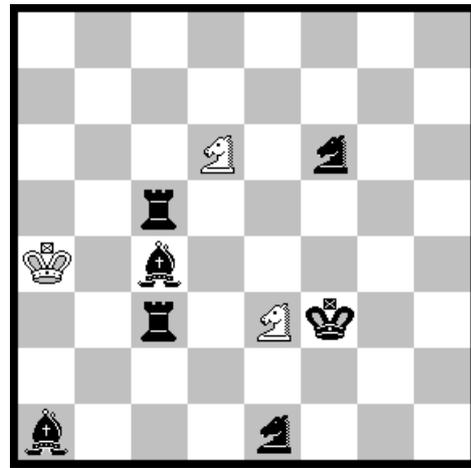
- II. 1. ♖5d4 2. ♜e4 3. ♜2c3 4. ♜d5 ♔h8 m.
 143. I. 1. ♔xd5 2. ♙c1 ♜ 3. ♜xd3 4. ♜e5 ♘c3 m.
 II. 1. ♔e5 2. ♙c1 ♜ 3. ♜c6 4. ♜d6 ♜h5 m.
 III. 1. ♔f5 2. ♙c1 ♜ 3. ♜b2 4. ♜e5 ♜d7 m.
 144. a. 1. ♜b6 2. ♔b7 3. ♔b8 4. ♜c7 5. ♜c6 ♘d6 m.
 b. 1. ♔xa2 2. ♜a3 3. ♔a1 4. ♜b2 5. ♜b3 ♘c3 m.
 145. I. 1. ♔e2 2. ♙f2 3. ♜g2 4. ♔f3 5. ♜e3 ♘e5 m.
 II. 1. ♔d2 2. ♔d5 3. ♔d4 4. ♜e3 5. ♜d3 ♘b3 m.

146. Attila Benedek
feenschach, 1972



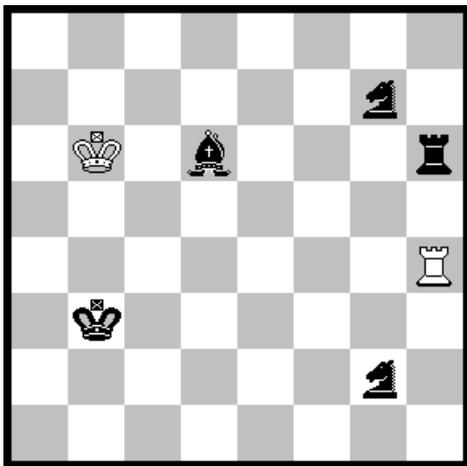
Serieshelpmate in 6 moves
b. Serieshelpstalemate in 6 moves

147. Attila Benedek
Vizügyi SC tourney, 1978
3rd Honorable Mention



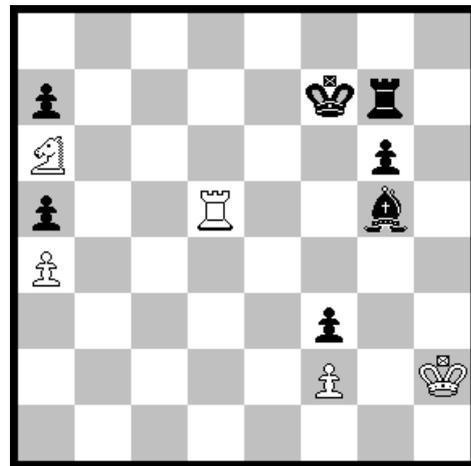
Serieshelpmate in 6 moves
b. c3 ♜ to d4

148. Attila Benedek
feenschach, 1980



Serieshelpmate in 8 moves
b. h6 ♜ to e6

149. Attila Benedek
UMENIA 64, 2000

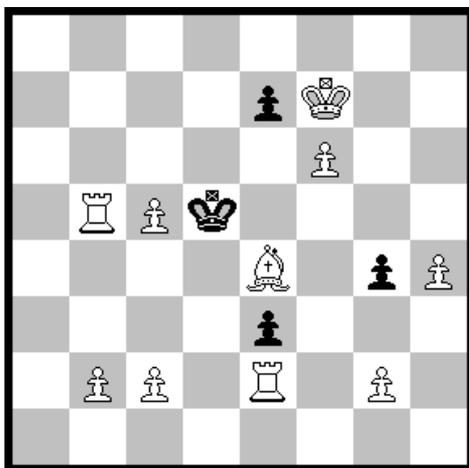


Serieshelpmate in 7 moves
b. a6 ♘ to a2

Solutions:

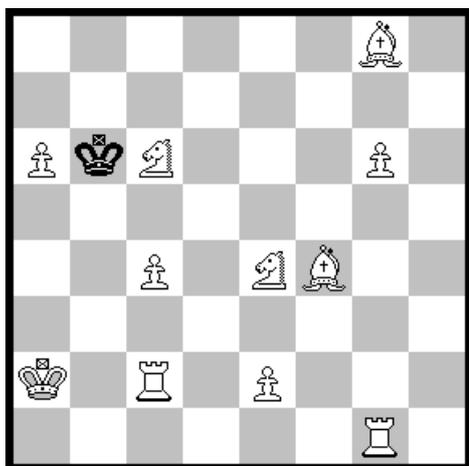
146. a. 1. ♖c3 2. ♜xd5 3. ♜b4 4. ♜xb5 5. ♔xa6 6. ♔a5 ♜xa3 m.
 b. 1. ♜h8 2. ♜a8 3. ♔b8 4. ♜a7 5. ♜b6 6. ♜xb5+ ♜xb5 stm..
 147. a. 1. ♔e2 2. ♔d2 3. ♜e2 4. ♜d3 5. ♜e1 6. ♜c3 ♜dc4 m.
 b. 1. ♔f4 2. ♔e5 3. ♜f4 4. ♜d4 5. ♜e6 6. ♜d5 ♜c4 m.
 148. a. 1. ♜f42. ♔c4 3. ♔d5 4. ♜g6 5. ♜e7 6. ♔d6 7. ♜e5 8. ♜e6 ♜d4 m.
 b. 1. ♜f5 2. ♜d4 3. ♔c4 4. ♔d5 5. ♜c6 6. ♜e7 7. ♔d6 8. ♜e5 ♜d4 m.
 149. a. 1. ♔e8 2. ♜d7 3. ♔d8 4. ♔c8 5. ♔b7 6. ♔b6 7. ♜b7 ♜d6 m.
 b. 1. ♔f6 2. ♜e7 3. ♜e5 4. ♔f5 5. ♔e4 6. ♜f5 7. ♜f4 ♜c3 m.

150. Attila Benedek
 Tipográfia theme tourney, 1971
 1st Honorable Mention



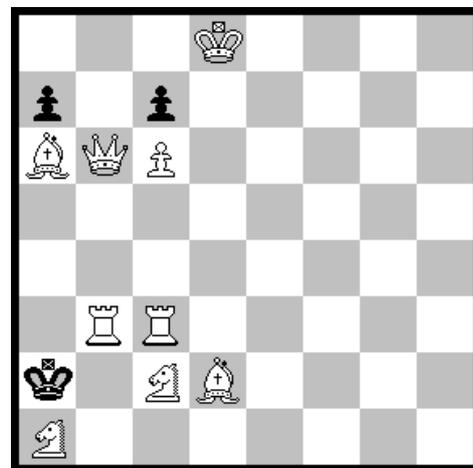
Serieshelpmate in 10 moves
 b. e4♜ to b3 c. e4♜ to e6

152. Attila Benedek
 Feladványkedvelők Lapja, 1970



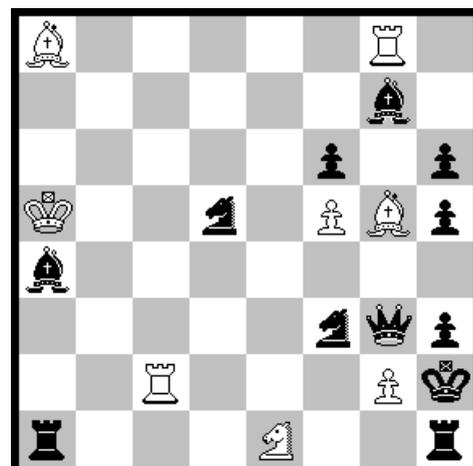
Serieshelpmate in 35 moves

150. Attila Benedek
 feenschach, 1972



Serieshelpmate in 19 moves*

153. Attila Benedek
 StrateGems, 2003



Serieshelpstalemate in 10 moves

Solutions:

150. a. 1. ♔c4 2. ♚exf6 6. ♚fxe2 7. ♚e1♘ 8. ♘b4 9. ♘xc5 10. ♘d4 ♘d3 m.
 b. 1. ♔d4 2. ♚exf6 6. ♚fxe2 7. ♚e1♗ 8. ♗d3 9. ♗xc5 10. ♗e4 ♖d5 m.
 c. 1. ♔e4 2. ♚exf6 6. ♚fxe2 7. ♚e1♝ 8. ♝d1 9. ♝d5 10. ♝e5 ♞b4 m.
151. Set-play: 1. - ♖a5/♞a3/♞b2 m.
 1. ♚axb6! 2. ♚b5 3. ♚b4 4. ♚bxc3 5. ♚cxd2 6. ♚d1♘ 7. ♘f3 8. ♘xc6
 9. ♘d5 10. ♚c5 11. ♚c4 12. ♚cxb3 13. ♚b2 14. ♚bxa1♘ 15. ♔b2
 16. ♘a2 17. ♘b1 18. ♔a2 19. ♘b2 ♘c4 m.
152. 1. ♔xa6 2. ♔b7 7. ♔xg8 8. ♔f8 10. ♔d7 11. ♔e6 13. ♔xf4 14. ♔f5
 24. ♔h2 25. ♔xg1 26. ♔f1 29. ♔xe2 30. ♔d1 31. ♔xe2 32. ♔d3 33. ♔xc4
 34. ♔b5 35. ♔a4 ♘c3 m.
153. 1. ♗c3 2. ♖xe1 3. ♔g3 4. ♝h2 5. ♖h1 6. ♝g1 7. ♘b5 8. ♘f1 9. ♗e2
 10. ♔xg2 ♘h4 stm. (Up to move 10, every Black piece is able to move!)

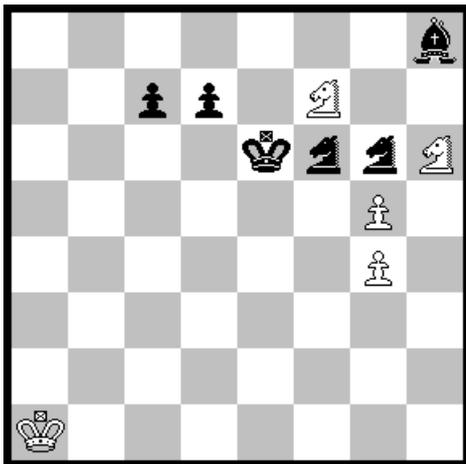
CHRISTMAS-CARD GREETINGS

Christmas, celebrated each year under the lights of the guiding stars and amid the glow of candles, provides chess-problem composers with an opportunity to greet their friends with a ceremonial composition.

Like many others, I like to practise this pleasant old custom. Since the very beginning of my chess-problem composing activities, I have produced such problems and sent them to my friends. Of course, these compositions are not designed with a view to competitions: they are not over-demanding, and at times may be simple practice-pieces, but they do serve to remind us all of our universal friendship, and of the idea of "gens una sumus".

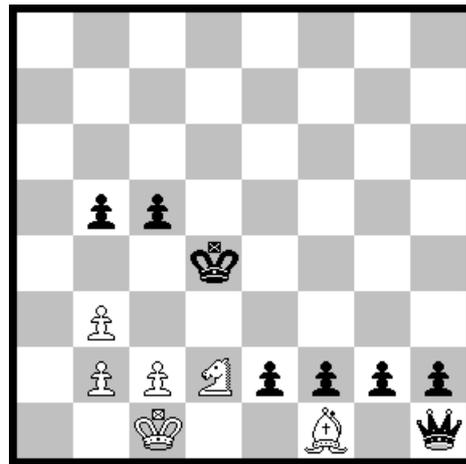
On reaching the age of 75 (in 1996), I compiled 34 of my Christmas-card chess problems and published them in a rather modest form. I am continuing to add to these products from the period 1963-1995, and I should like to publish the more recent ones here. May I offer this collection to all my many friends, lovers of the art of chess.

Attila Benedek
Christmas card 1996



Helpmate in 2 moves
b. a1 = a8

Attila Benedek
Christmas card 1997



Helpmate in 3 moves
2 solutions

Solutions:

1996. a. 1. ♖e5 ♜f5 2. ♖d5 ♜d8 m.

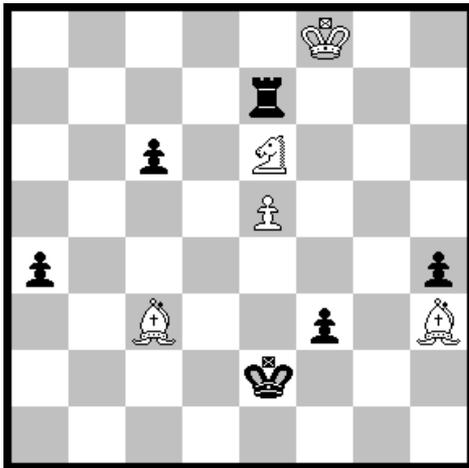
b. 1. ♜g4 ♜d4 2. ♜g5 ♜e3 m.

1997. I. 1. ♜e1 ♜xb5 2. ♜f1 ♜c6 3. ♜e3 ♜f3 m.

II. 1. ♜e1 ♜xg2 2. ♜f1 ♜c4 3. ♜d3 ♜c3 m.

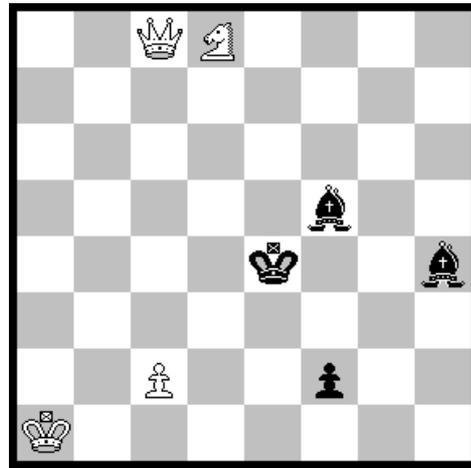
(This is the first presentation of interchanging minor promotions in a twinning form.)

Attila Benedek
Christmas card 1998



Helpmate in 3 moves
3 solutions

Attila Benedek
Christmas card 1999



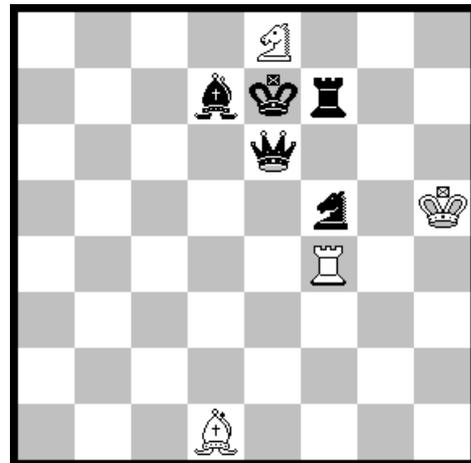
Helpmate in 2 moves
b. d8♞ to d4 c. d8♞ to e3
2 solutions

Attila Benedek
Christmas card 2000



Helpmate in 3 moves
b. a1♙ to g1

Attila Benedek
Christmas card 2001



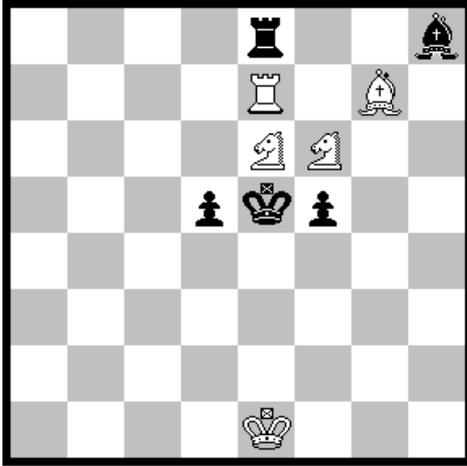
Helpmate in 2 moves
b. ♔ ↔ ♚

Solutions:

1998. I. 1. ♔d3 ♖c5+ 2. ♔c4 ♖d7 3. ♔b5 ♙f1 m.
 II. 1. ♔e3 ♖g7 2. ♔f4 ♙f5 3. ♔g5 ♙d2 m.
 III. 1. ♔f2 ♖g5 2. ♔g3 ♙e6 3. ♙f2 ♙e5 m.
1999. a. 1. ♔d4 ♖b7 2. ♙e4 ♔c5 m. 1. ♔e5 ♔c4 2. ♙f6 ♖f7 m.
 b. 1. ♙g5 ♙c3 2. ♙e3 ♔xf5 m. 1. ♙g4 ♖e2 2. ♙f3 ♔e6 m.
 c. 1. ♔d4 ♔b2 2. ♙e4 ♔c3 m. 1. ♙e6 ♖c4 2. ♙d5 ♔g4 m.
2000. a. 1. ♙d2 ♙xg4 2. ♔e3 ♙d1 3. ♙ce4 ♖e5 m.
 b. 1. ♙e2 ♙e6 2. ♙d2 ♙d5 3. ♙4e3 ♖b4 m. (Páros theme)

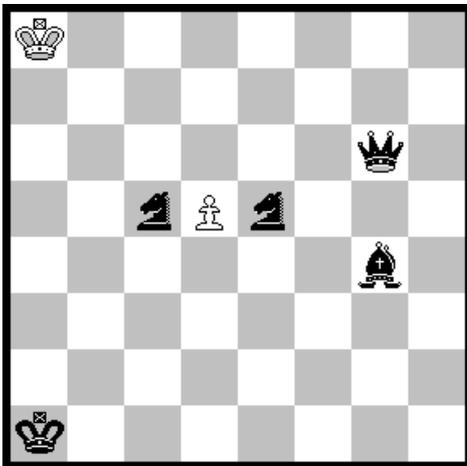
2001. a. 1. ♔d5 ♕b3 2. ♚e6 ♜e4 m. b. 1. ♔e5 ♜e4 2. ♚e6 ♕b3 m.

Attila Benedek
Christmas card 2002



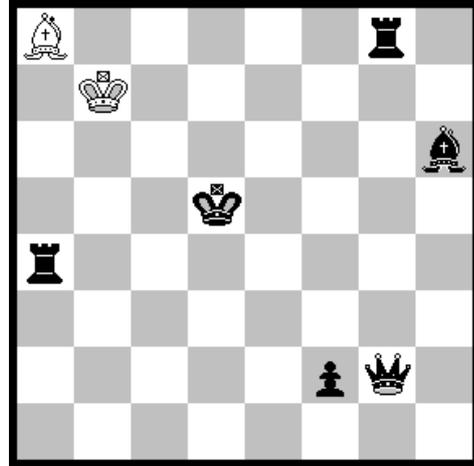
Helpmate in 2 moves
b. + ♘c3

Attila Benedek
Christmas card 2004



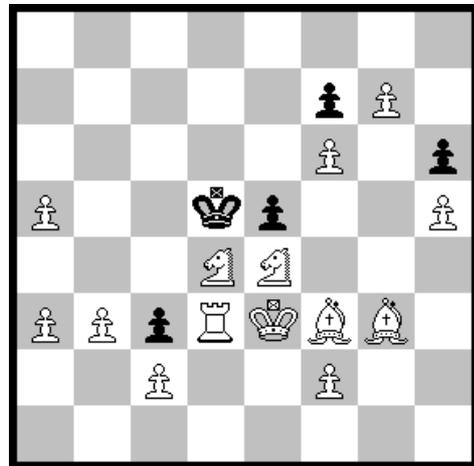
Helpstalemate in 4 moves
2 solutions

Attila Benedek
Christmas card 2003



Helpmate in 5 moves

Attila Benedek
Christmas card 2005
(version)



Helpmate in 2 moves
b. e5 ♗ to f5 c. e5 ♗ to g4

Solutions:

2002. a. 1. ♗f4 ♜d7 2. ♚xe6 ♜xd5 m. b. 1. ♗e4 ♕h6 2. ♚xf6 ♕f4 m.
 2003. 1. ♚e4 ♚c6 2. ♚f3 ♚d5 3. ♚e3 ♚c6 4. ♚f4 ♚a4 5. ♚g3 ♚d1 m.
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A VÉDELEMÉ A SZÓ

Közel negyven éves főfoglalkozásom során sokszor kellett unalmas, szófecsérlő értekezleteket végigülnöm. Ilyenkor előkerült zsebemből egy kockás papír, egy ceruza, - és a kollégák megértő együttérzése mellett sakkfeladványokat kezdtem fabrikálni. Ezt a haszontalan tevékenységet ma is folytatom; eredményeiről e könyvben adok számot.

Több mint fél évszázad terméséből, közel 800 publikált feladványomból válogattam ki azokat a műveket, amelyeket valamilyen szempontból érdekesnek tartok és - reményeim szerint - az olvasók érdeklődését is felkeltik. Ezt az eléggé el nem ítéhető elhatározásomat az alábbiakban kívánom indokolni és megvédeni.

Hogyan kezdődött és hogyan jutottam el idáig?

1921 március 4-én születtem, a Halak jegyében (hivatásos és sarlatán asztrológusok nyilván ki tudják elemezni: milyen csillaghatások befolyásolták életutam alakulását). Már kis gyermekkoromban megnyilvánultak játékos hajlamaim, a homo ludens jegyei. Hatéves koromtól kezdve - Petőfivel szólván - "diligenter frekventáltam iskoláim egykoron"; így kerültem a homo sapiens csoportba.

Tanult mesterségemet lelkiismeretesen ellátva, szabad időmet különböző hasznos és haszontalan melléktevékenységgel töltöttem, kiérdemelve ezzel a homo creativus megnevezést.

Matematika, zene, irodalom, - ezek voltak kedvenceim és ezekhez kapcsolódtak hobbijaim is. Matematikai-logikai rejtvények készítése, zongorázás és zeneszerzés (persze csak könnyűzene!). vers- és dalszövegírás, néptánc, amatőr színjátszás után jutottam el a sakkozáshoz, a feladványfejtéshez és -szerzéshez. **Krivoss Béla** feladványrovata egy hétfői lapban és **dr. Bán Jenő** végjátékrovata a *Népszavá-ban*, - ezek indítottak el a sakkszerzés röögös útján, amelyen **dr. Lindner László: Sakkfeladvány iskola** c. alapvető műve is irányt mutatott.

Az általános szokástól eltérően viszonylag későn: negyven éves koromban kezdtem első zsenyéimmet megszerkeszteni és közzétenni (azidőtájt a *Feladványkedvelők Lapja* és a *Sztálinvárosi* - majd *Dunaújvárosi* - *Hírlap* nyújtott publikációs lehetőségeket a magamfajta kezdőknek is). Megismerkedtem a kortárs magyar sakkszerzőkkel; közülük többeket tiszteltem, elismertem, némelyiket mesteremnek tartottam, néhányukkal életre szóló barátságot kötöttem (utóbbiak közül hadd említsem meg néhány - azóta elhunyt - mesteremet és barátomat: **Apró Lászlót, dr. Bebesi Gyulát, Fleck Ferencet, Kiss Jánost, Szöghy Józsefet, Tafferer Józsefet**).

(A magyar Sakkszerzemény Bizottság vezetőjeként a magyar sakkszerzés képviselőjében folyamatosan részt vettem a FIDE Állandó Sakkszerzemény Bizottságának évenként megrendezett kongresszusain. Jelenlétemet az első időkben hűvös tartózkodás fogadta, aminek két okát véltem felfedezni: egyrészt azt a - nyugati vélekedést, hogy akit a keleti blokkból kiengednek nyugatra, csak PPP (privilegizált prominens pártfunkcionárius) lehet; másrészt az Attila névről sokan az Európát lerohanó hun seregekre asszociáltak (!). A személyes találkozások aztán hamarosan feloldották az idegenkedést; a szakmai kapcsolatok kialakulása mellett sok külföldi szerzőben találtam őszinte barátot).

A továbbiakról beszéljenek a könyvben bemutatott műveim. A szokásos szerzői gyűjteményektől eltérően más szerzők művei is szerepelnek e lapokon; ezeket általában azokban a tematikus összeállításokban mutatom be, melyek zömét "*Fűszer és csemege*" sorozatcímmel a *Sakkélet-ben* publikáltam.

Érdekeltek és folyamatosan foglalkoztattak a feladványszerzés szabályai, a logikai megfontolások, esztétikai álláspontok. Némely kérdésben saját véleményem alakult ki, ezek - a feladványok bemutatása ürügyén - könyvemben is megjelennek. Egyet lehet érteni velük, vagy el lehet utasítani őket ...

Védőbeszédem végére értem.

Dum spiro, creo, - míg élek: alkotok, a magam gyönyörűségére, mások szórakoztatására.
Ha más nem, ez maradjon utánam.

Ennyi ...

Benedek Attila