

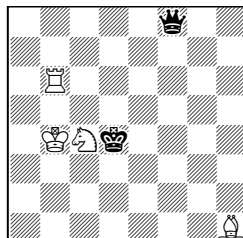
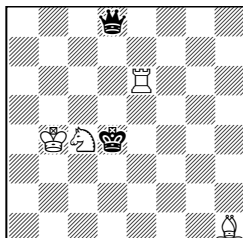
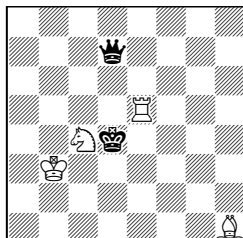
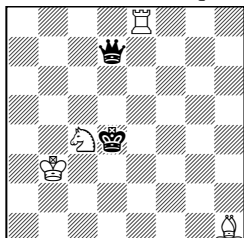
Vegetarian Studies – Gady Costeff

According to the Heijden database, 18% of studies are capture-free and about one hundred of them are published each year, including corrections. They range from database discoveries to complex positional draws. Artistically, they *tend* to emphasize flow over paradox, since no actual sacrifice is possible.

The more economical the position and the less powerful the pieces, the more likely are vegetarian studies. 76% of such studies use at most 7 pieces, compared with 36% of all studies. 4% of vegetarian studies use a queen in the initial position, compared with 24% for all studies.

Henri Rinck was active in the first half of the 20th century. He composed 1779 studies, 647 of them vegetarian. Rinck avoided introductory play in many of his studies and published many versions using the same material, anticipating today's database positions.

H. Rinck L'Échiquier, 1929



Win

1. ♖e4+ ♜c5 2. ♖e5+ ♜d4

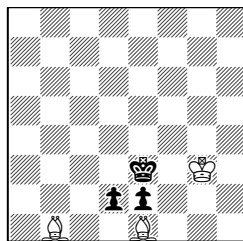
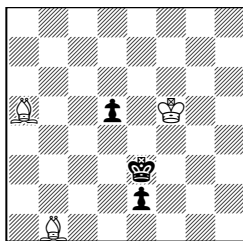
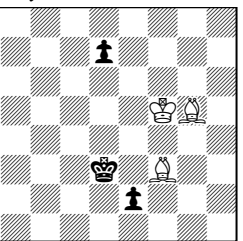
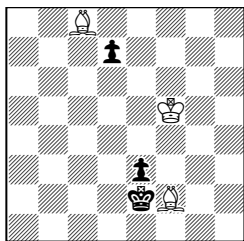
3. ♜b4 ♜d8 4. ♖e6

4.. ♜b8+ 5. ♖b6 ♜f8+

6. ♖d6+ wins

A typical Rinck work, systematically exploring the basic material classes at the cost of the artistic element.

V. Yakimchick Shakhmaty v SSSR 1977



Win

1. ♖h4 ♜d1 2. ♖b7 e2

5. ♖e4+ ♜c3 6. ♖d8

9. ♖e1 d4 10. ♜g4 d3

12. ♖f2 mate

3. ♖f3 ♜d2 4. ♖g5+

d5! 7. ♖a5+ ♜d4

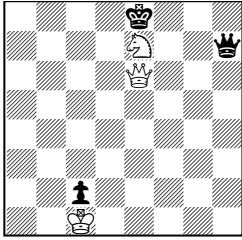
11. ♜g3 d2

♜d3

8. ♖b1! ♜e3

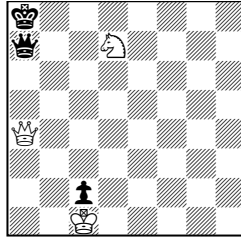
The emergence of Soviet composition advanced the art tremendously. Gurvich and Yakimchick, among others, were proponents of strict economy, as the study above.

C. Mann, *De Maasbode*, 1922

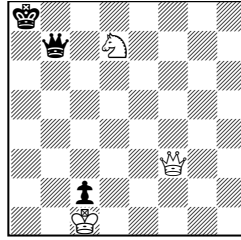


Win

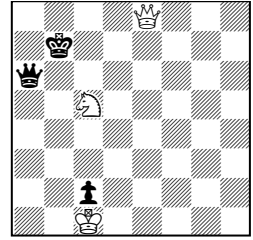
1.♠d5+ ♖d8 2.♜b6+
♜c8 3.♜c6+ ♜b8
4.♠b6! ♜b7 5.♠d7+
♜a8 6.♜a4+ ♜a7



7.♜e4+ ♜b7 8.♜e8+
♜a7 9.♜e3+ ♜a8
10.♜a3+ ♜a7
11.♜f3+ ♜b7



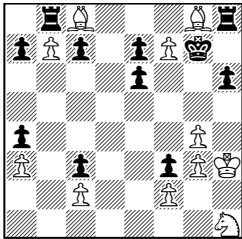
12.♜f8+ ♜a7
13.♜a3+ ♜a6
14.♜e3+ ♜a8
15.♜e8+ ♜b7
16.♠c5+



wins.

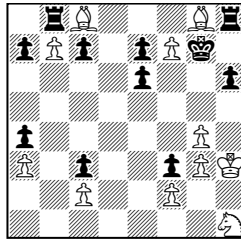
Mann shows that beyond economy, minimizing the possibilities through forcing play, such as long checking sequences, can also assist in remaining vegetarian.

M. Mgebrishvili, Ural 1993 (after 3..Kg7)

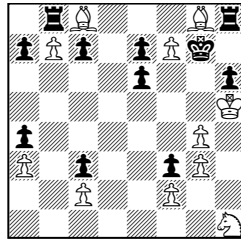


Win

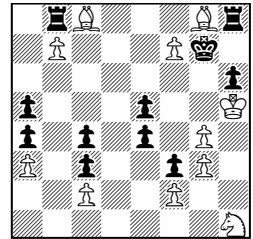
4.♜h4? ♜f8 5.♜h5
♜g7 zugzwang!
White must lose a
move on a1



4.♜h2 ♜f8 .. 10.♜b1
♜f8 11.♜a2 ♜g7
12.♜a1 21.♜h4 ♜g7
22.♜h5!



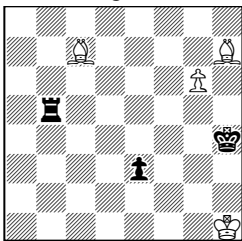
Zugzwang. However,
black's 9 pawn
moves each requiring
the trek.



Position after
21.♜h5
Black is in zugzwang.

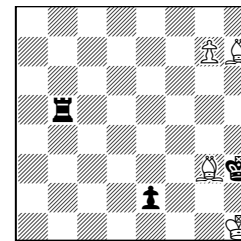
An even more powerful way to control the play is by using systematic maneuvers. The above type of king trek was made famous by Blathy. It can produce great length, but also great monotony.

G. Sonntag *Schach*, 2013

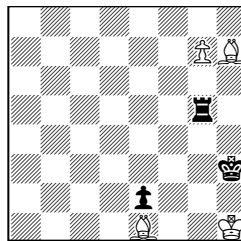


Win

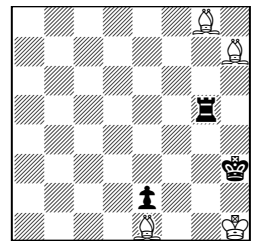
1.g7 e2 2.♠g3+!
♜h3



3.♠e1 3.g8♜ ♜b1+
4.♠xb1 e1 ♜+! ♜g5!

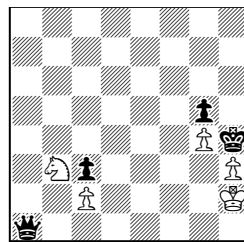
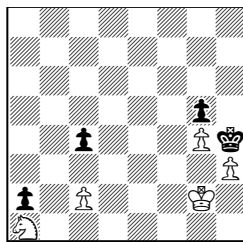
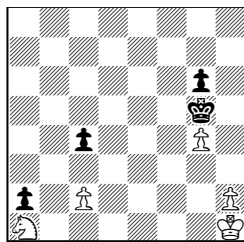
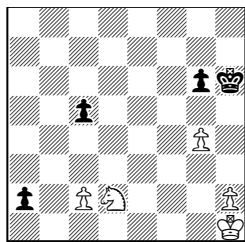


4.g8B! 4.g8♜ ♜g1+!



4..♜g4 5.♜g2 ♜f4+
6.♜f2 wins

Achieving paradox in vegetarian studies is more difficult, since no sacrifices can be accepted. Sonntag inserts some paradox through underpromotion.



Win

1. b3 c4 2. a1 g5 3. h3 h4 4. g2! g5 5. h2 c3 6. b3 a1 7. d4!! f1 8. f5+ wins

Kolesnikov, on the other hand, provides paradox through charming capture-avoidance.

Although technical captures are discouraged by both judges and the public, the only formal vegetarian preference I recall, was in 2008, when the Benko 80 Jubilee required studies where the first eight moves were vegetarian. This reflected Benko's emphasis on technique, rather than a vegetarian ideology.

This general indifference to vegetarian studies persists, despite masterpieces such as Saavedra (Kd6 Pc6 – Ka1 Rd5) and Reti (Kb6 Rf4 Be4 – Kd7 Pe3 Pe2). It seems that for the public, vegetarian studies do not seem more beautiful than the carnivorous kind. It suggests that the positive possibilities of captures in generating surprise, paradox, and drama, balance the added risks of disturbing the flow and elegance.

Israel Ring Tourney: Twomovers 2016

Judge: Ofer Comay

I was asked to judge this section to replace the judge previously announced. 17 two-movers were published in Variantim 2016. Several problems were candidates to be included in the award, but they had significant predecessors and were not included in the final list: No. 2775 (predecessor A), No. 2821 (predecessor B), and No. 2869 (predecessor C).

1st Prize: No. 2823, Valery Shanshin.

A superb blend of themes. The pair 1. c2? and 1. d2! shows the le-Grand theme after the defense 1... d4. These two phases with the additional try 1. e3? demonstrate a Dombrovskis. All these difficult themes are shown very lightly in an original setting.

1. e3? [2. e6(A), e7(B)#] 1... d4(x) 2. e6# 1... f4(y) 2. e7# but 1... d4(a)!

1. xc2? [2. e6(A)#] 1... d4(a) 2. e7(B)# but 1... f4(y)!

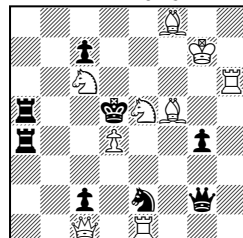
1. d2! [2. e7(B)#] 1... d4(a) 2. e6(A)# 1... d4(x) 2. xa5#

2nd Prize: No. 2776, Givi Mosiashvili.

A very interesting le-Grand with double threat in the try which are shown as mates in two separate variations in the solution.

1. xf6? [2. exf4 A, e8 B#] 1... a/ ex4 b 2. xf7 C# 1... g6 2. f5# but 1... d5! 1. xf6! [2. xf7 C#] 1... xe4 a 2. exf4 A# 1... ex4 b 2. e8 B# 1... d5 2. d7# 1... fxe3 2. g3#

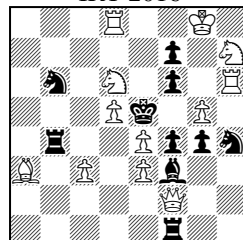
Valery Shanshin 1st Prize IRT 2016



#2vv

9+8

Givi Mosiashvili 2nd Prize IRT 2016



#2v

12+10