

Imitating Kok

by Harry ^{*}Johnson

In April 1940 John Selman writes to his good friend Th.C.L. Kok. As he is building a file of personal records of endgame composers and endgame writers, he wants Kok's responses to a long questionnaire. Kok refuses. But Selman doesn't give up easily and keeps repeating his request, until finally Kok succumbs...

Shadow 1:

A letter to J. Selman Jr. dated The Hague, 1 May 1946¹

My friend,

... *And now some biographical detail. The single most important fact I told you before: I was born in The Hague on the 23rd of November, 1906. Say, my dear friend, must you know names and first names of all my ancestors and my father's income tax assessment over the year 1906? It would take a small effort to find out, but, alas, for the moment I do not avail of this information.*

Already at a very young age I astonished my daily environment with my witty remarks. It was only logical that my father should send me off to an elementary grade school in 1912 (at Westeinde 99, The Hague, where you may still inquire after me, should you not believe it). I was taught reading, writing and arithmetics. These skills have always been most beneficial in my later life. Today, they even earn me a living, although I must add that it does not amount to much. Furthermore, they tried to teach me some theoretical principles of singing; what happened was, that I had to shut up every time when the class burst into sing-song. Having passed through all classes, in which I always set good examples, the time came for me to move on to the Secondary School. I refrain from giving full details, because I hate to brag about myself. In 1925 I graduated and went to college in Leiden where I studied Mathematics and Physics, and graduated in 1933 (a doctoral thesis is still in the making!). Then I lost a year or two, because I couldn't find a job. By the end of 1936 I finally started out on my professional career, in an opening for which my basic education fully qualified (bookkeeper). My first employer was Gravura, a manufacturer of clichés, as I told you before. Yes, now I suddenly remember: you once payed me a visit there; later I got into some trouble because they thought I was in association with unsavoury characters, - but this really belongs to your biography more than it belongs to mine! I was a bookkeeper for about 2 years and a half. In 1939 I worked my way up to become a contracted member of staff at the Central Bureau for Statistics. They made me assistant chief of the section Traffic Statistics, and it earned me a royal salary (f 1800 a year!).

Finally, since 1942 I hold a post as actuary in the insurance business.

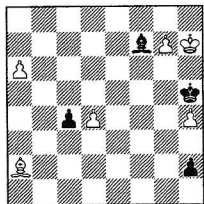
Even less is there to be told about my chess career. My father taught me the game, - he often played my uncle. To this day I possess a certificate of a price my father won in a solver's contest of TE KOLSTÉ'S SCHAAKCOURANT. When I reached the age of 15 years I joined the Roman catholic Chess club Ruy Lopez. The summit of my career as a chess player came in the famous "tourney with Pirc", in which I was so lucky not to end last, because one contestant had 5 'zeroes', and I only 4. I started composing endgames in 1932 and with problems somewhat later.

¹Corrections and addenda from the author, H. Johnson, are between square brackets.

About the requested articles etc.:

- **The Plachutta interference in the endgame study**, TIJDSCHRIFT NEDERLANDSCHE SCHAAKBOND, 1936]

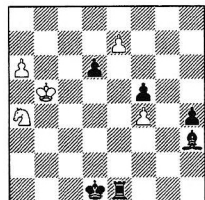
diagram 1
Th.C.L. Kok,
TIJDSCHRIFT, 1936,
+, 40.42



'In our last example [diagram 1] that is a thematic hodge-podge of Plachutta interference with critical move, stalemate, Zugzwang and minor promotion we see yet again an implementation with queen and bishop. We start off with a sacrifice, that can't be refused, drawing the bishop over the critical square d5: 1. Bxc4 Bxc4 and continue with directly: 2. d5, so that after 2. ... Bxd5 3. a7 h1Q 4. a8Q the bishop interferes on the queen's line of action. This is not a mutual, but a single interference between bishop and queen. If the bishop captures on a8, then White promotes a pawn for a new queen on g8 and draws. However, Black can open the diagonal again, with the sacrifice 4. ... Bg8†. Now 5. Kxg8 is thwarted by 5. ... Qxa8. Should White capture with the queen then Black wins. After 5. Qxg8 Qe4† 6. Kh8 Kh6 7. h5 Qf5 White is in tempo-zwang. Therefore White leaves the bishop alone and simply plays 5. Kh8! Qxa8 stalemate. The minor promotion is in a variation: 4. ... Qe4† 5. Kh8 Kh6 6. Qa6† Be6 7. g8N†! (7. g8Q? Qe5† etc.) Kg6 8. h5† and White is out of trouble (Th.C.L. Kok in article on Plachutta's).'

- **The Novotny interference in the endgame study**, TIJDSCHRIFT NEDERLANDSCHE SCHAAKBOND, [March] 1937

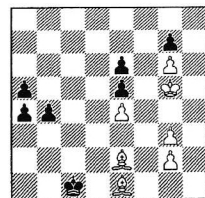
diagram 2
Th.C.L. Kok, 1933,
British Chess
Magazine, =, 331.33



1. Nc3† Kc2 2. a7 Bg2 3. Ne4† Bxe4 4. e8Q Bd3† 5. Kb4 Rxe8 6. a8Q Rxa8 stalemate.

- **Selbstpatt**, Wiener Schachzeitung, April 1935, pages 109-116

diagram 3
Th.C.L. Kok, 1938,
3rd Prize,
TIJDSCHRIFT, +,
1010.34

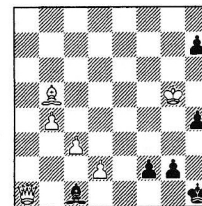


1. Bh5 a3 2. g4 a2 3. Bh4 a1Q 4. g3 =.

- **Queen and pawn against queen** (the exact title I forgot), LIMBURGS DAGBLAD 1937
- **Knight-jumps**, HET VADERLAND, September 1940
- **Staircase studies**, DE

SCHAAKWERELD, Volume 2, page 711 and Volume 3, page 46-60

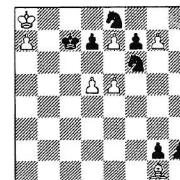
diagram 4
Th.C.L. Kok, 1938,
3rd Prize, TIJDSCHRIFT, +, 1040.34



1. Qa8 Kg1 2. Qa7 Kh1 3. Qb7 Kg1 4. Qb6 Kh1 5. Qc6 Kg1 6. Qc5 Kh1 7. Qd5 Kg1 8. Qd4 Kh1 9. Qxh4† Kg1 10. Qd4 Kh1 11. Qd5 Kg1 12. Qc5 Kh1 13. Qc6 Kg1 14. Qb6 Kh1 15. Qb7 Kg1 16. Qa7 Kh1 17. Qxh7† Kg1 18. Qa7 Kh1 19. Qb7 Kg1 20. Qb6 Kh1 21. Qc6 Kg1 22. Qc5 Kh1 23. Qd5 Kg1 24. Qd4 Kh1 25. Qh4† Kg1 26. Qg3 Kh1 27. Qh3† Kg1 28. Kg4 f1Q 29. Bxf1 gxf1Q 30. Qxf1 Kxf1 (the second stage commences) 31. d4 Ke2 32. b5 Kd3 33. b6 Ba3 34. b7 Bd6 35. Kf5 Kc4 36. Ke6 Bb8 37. Ke7 (37. Kd7 spoils it all: 37. ... Kxc3 =) 37. ... Ba7 38. Kd7 Kxc3 39. d5 Kc4 40. d6 Kc5 41. Kc7 and wins.

- **Reciprocal Minorpromotions**, TIJDSCHRIFT NEDERLANDSCHE SCHAAKBOND, 1938

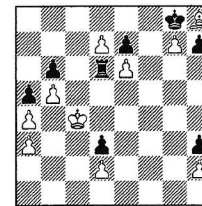
diagram 5
Dorus Jansen,
TIJDSCHRIFT,
1938, +, 16.54



1. d6† Kc8 2. exf6 h1B 3. g8B Nxf6 4. Bxf7 Ne8 5. Bg6 Nxd6 6. e8Q† Nxe8 7. Bxe8 d5 8. Bb5 d4 9. Bc4 Kc7 10. Ba6 wins.

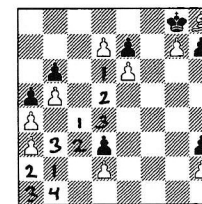
- **Corresponding squares, item**

diagram 6
Th.C.L. Kok, TIJDSCHRIFT, 1938, +,
310.86



The diagram below shows the corresponding squares. It appears that from square b1 the white king has access to either of the three sets of corresponding squares, whereas the rook can only access two of the three corresponding squares at a time, since it can't move to the square its on, or step out of the field the way the white king does: 1. Kb3 Rd4 2. Ka2 Rd5 3. Kb1 Rd4 4. Ka1 Rd5 5. Ka2 Rd6 6. Kb2 Rd4 7. Kb3 Rd5 8. Kc3 Rd6 9. Kc4 the starting position with Black to move, After 9. ... h6 the manoeuvre via b1 is repeated, and so on, until (e.g.) 36. Kc4 Kh7 37. g8Q† Kxg8 38. Be5 etc.

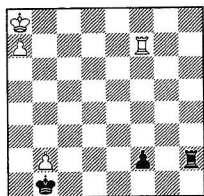
diagram 7
Th.C.L. Kok, Tijdschrift, 1938, +,
10.86



- *Rook endings with advanced pawns on both sides, item*

diagram 8

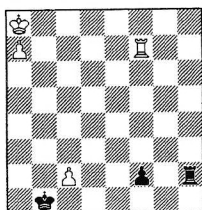
D. Jansen, TIJD-SCHRIFT, 1938, +, 400.21



1. Rf6 Rh8† 2. Kb7 Rh7† 3. Kb6 (the a-file- must be kept under control) 3. .. Rh6 4. Rxh6 f1Q 5. a8Q Qg1† 6. Ka6 Qf1† 7. Ka7 and wins;

diagram 9

D. Jansen, TIJD-SCHRIFT, 1938, +, 400.21



- (1. Rf6? Kxc2 2. Kb7 Rh7† 3. Kb6 Rh6 4. Rxh6 f1Q 5. Rc6† Kd2 and perpetual check after 6. a8Q) 1. Rf4 Rh8† 2. Kb7 Rh7† 3. Kb6 Rh6† 4. Kb5 Rh5† 5. Ka4! Rh4 6. Rxh4 f1Q 7. a8Q and there is no check because the pawn on c2 blocks the diagonal a4-d1.

- *Self-stalemate as a defensive manoeuvre, JAARBOEK NED. BOND VAN PROBEEMVRIENDEN, 1936*
- *The white king in the chess problem, item, 1937*
- *Brede Cross Check, item, 1938*
- *Grand tours, item, 1941*

- *Two-movers with double threat, DE SCHAAKWERELD, Volume 6, page 113*
- *Novotny interference, DE SCHAAKWERELD, Volume 6, page 133*

That's about it. Besides, in a small village somewhere lurks a manuscript about pawn endings. It won't see the light of day before 1980 because a detective bureau has got it into its head to first sort out all sources, inside out.

Wishing you all the best, (signed Th.C.L. Kok)'

Shadow 2:

... En su juventud fue un fuerte jugador (EL ARTE DEL ESTUDIO DE AJEDREZ, Z.R. Caputto, 1996, page 440).

The game Kok-K. Geus (HSB-NHSB, 21/3/37) was published with several pages of opening comments which are probably not of interest today:

1. e4 e5 2. Nf3 Nc6 3. Bc4 Bc5 4. c3 Nf6 5. d4 exd4 6. cxd4 Bb4† 7. Nc3 Nxe4 8. 0-0 Bxc3 9. d5 (Möller attack) 9. ... Bf6 10. Re1 Ne7 11. Rxe4 d6 12. Bg5 Bxg5 13. Nxc5 0-0 14. Nxh7 Kxh7 15. Qh5† Kg8 16. Rh4 f5 17. Re1 Qe8

According to the extensive commentary in De Schaakwereld by P.F. van Hoorn, the right move here is 17. ... Ng6! 18. Rh3 Rf6! 19. Qh7† Kf7 20. Re6 Bxe6 21. dxe6† Rxe6 22. Bxe6† Kxe6 23. Qxc6† Qf6 and Black has an edge.

18. Qh7† Kf7 19. Rh6 Rg8 20. Be2 Kf8 21. Bh5 Qd8 22. Rf6† gxf6 23. Qf7 mate.

Shadows 3:

The Works

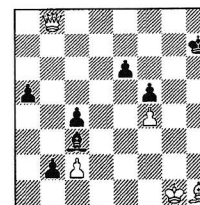
Without a shadow of a doubt we know Kok best for his "Eindspelen en Problemen" (endgames and problems), that appeared in 1939. It featured a foreword by Dr. Max Euwe, who wrote that Kok was a most serious man (according to Kok, this was meant to be a joke). The book produced and retailed

by Kok himself, was one of the best chess-books that had appeared in Dutch to date.

"In total there are 188 endgame studies and 146 problems, 21 viz. 20 being by other composers (from the leaflet that Kok issued to draw attention to his book)." Maybe the following study brought a smile to the former World champion's face:

diagram 10

Th.C.L. Kok, TIJD-SCHRIFT, 1938, +, 1040.25



1. Ba8 - line clearance, Loyd's kind of Turton - 1. ... Bb4 - line closing - 2. Qb7† - blocking the bishop - 2. ... Kh6 3. Qh1† Kg6 4. Kg2 - blocking the queen? no: clearing the line - 4. ... Bd2 - wants to block the line - 5. Qb1 - too late - 5. ... c3 6. Qa2 Kf6 7. Qb3 Bc1 8. Bc6 Bd2 9. Bb5 Bc1 10. Bc4 wins.

Marwitz and Selman envied and feared Kok for his speed of composing (an endgame study hardly taking more time than a problem) and the accuracy of his analytical work (for a proof of this read STUDY STORY). I think that often the contents of his products suffered, because fresh ideas were lacking. Many of Kok's compositions are thematic (i.e. emulating problem manoeuvres in endgame format).

More than 50 years later (in 1992) Fink Verlag published WEGE ZUR ENDSPIELSTUDIE, a compilation of Bauerendspiele (original Dutch title PIONNENEINDSPELEN (Pawn Endings),

written for De Schaakwereld during the war years, and meant for publication as a series). In this work Kok is maybe the first to use a constructive classification.

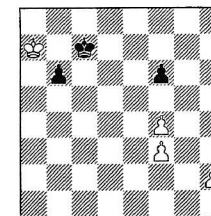
Basing on 3 major characteristics (goal-settings): a) pawn promotion precedes the real fight, b) the struggle is about pawn promotion, c) the struggle is about capturing a pawn, Kok introduces the following break-down:

- Pawn endings leading to queen endings;
- pawn endings leading to queen versus pawn(s) endings;
- stalemate positions;
- minor promotions;
- struggle for promotion;
- struggle for time gain/loss

The following is an example belonging to the first class (in the subclass queen exchange after promotion):

diagram 11

Th.C.L. Kok, BAUERENDSPIELE, 1992, +, .32

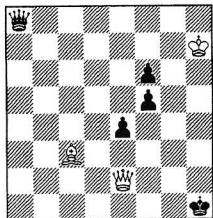


1. Ka6 Kc6 2. h4 b5 3. Ka5 Kc5 4. h5 b4 5. Ka4 Kc4 6. h6 b3 7. Ka3 Kc3 8. h7 b2 9. h8Q b1Q 10. Qxf6† Kc4 11. Qe6† Kc5 12. Qe5† Kc6 13. Qe4† and wins after the exchange of queens. The manuscript went unnoticed in Selman's papers from where it emerged, - well "after 1980" (1989 to be exact), when John van Reek recognised it in the Selman legacy. The other manuscript (Dutch: DE ZWARTE DAMEN IN ZUGZWANG (English: the black queen in

Zugzwang). had also been kept by Selman.

diagram 12

Th.C.L. Kok,
SCHWARZEN DAMEN
IN ZUGZWANG, 1992,
+, 4010.03



1. Bd2 Qa7† 2. Kh6 Qa1 3. Bf4 Qg1 4. Kh7 Qa7† 5. Kg6 Qg1† 6. Kh6 Zugzwang e3 7. Qf3 Qg2 8. Qh5† Kgl 9. Bxe3† Kf1 10. Qd1 mate.

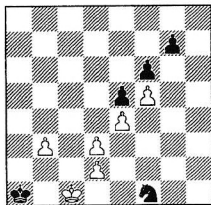
Both books were beautifully translated by Hans-Wilhelm Fink. Of course, the original Dutch versions had been published by Jan van Reek before then.

Shadow 4:

Knight shadows

diagram 13

Th.C.L. Kok, HET
VADERLAND, 1935,
+, 3.53



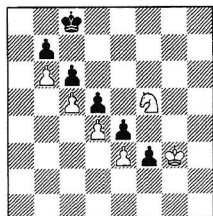
Having put countless pieces and kings behind bars: CAGING, Kok creates something else: the BARRIER.

1. b4 Nh2 2. d4 exd4 (or 2. ... Nf3 3. d5 Nd4 4. d6 Nc6 5. d7 Ka2 6. b5 Nd8 7.

Kc2 Ka3 8. Kc3 Ka4 9. Kc4 Ka5 10. Kc5 Ka4 11. Kb6 +-) 3. e5 fxe5 4. f6 exf6 5. b5 +-.

diagram 14

Botwinnik vs.
Thomas, Nottingham,
1935, White wins,
1.45



One year later the Kok composition via a little twist in space popped up on one of the boards in an important chess tournament. Slightly distorted, it's true, but who can deny the resemblance? Admittedly, the solution is a completely different one, but it proves that an advanced pawn is strong but an advanced pawn, that is isolated and blocked - is weak: 1. Kf4 Kb8 2. Ke5 Kc8 3. Ke6 Kb8 4. Kd7 Ka8 5. Ng3 Kb8 6. Nf1 Ka8 7. Kc8 forcing 69. ... f2, and White wins easily.

Shadow 5:

The Neighbour Mann

Near the end of his life, Carel Mann was 'down and out'. Selman tried to trace Mann's whereabouts in the course of his unhappy life, and found out that one of his last addresses was Assendelftstraat 16, right across the street of Assendelftstraat 17, the address where Kok dwelt most of his life!

When this fact was brought to Kok's attention (as a malicious aside in one of Selman's letters), Kok replied:

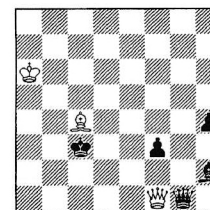
"... But now about No 16. Nowadays it serves to keep a stock of fashion wear for

the company Iserief. In the past it was a 'home of relief for the poor', in popular speech better known as 'Flees Palace', a hangout for the down-and-outs, a place the average workman would turn up his nose for. Mann must have been doing really bad to have ended up there.

As the boardinghouse disappeared over 10 years ago, it is impossible to find anybody, who might have a bit more to say about it. The establishment was run by a couple named Hollander, aged people, the wife died and the man is nowhere to be found. (maybe dead as well?). I did write to a society exploiting such houses in Groningen (as a similar organisation must have run the outfit) but that didn't bring anything. So much about Mann... (fragment of a letter to J. Selman, December 6, 1941)."

diagram 15

C.C.W. Mann, LA
STRATÉGIE, 7th
Prize, 1912, +,
4040.02



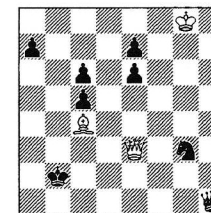
The comments for diagrams 15 and 16 are translated from Die Schwarzen Damen in Zugzwang (Black ladies in distress):

'New perspectives are opening up in [diagram 15]. Solution: 1. Qd3† Kb2! After 1. ... Kb4 2. Ba2 the double threat 3. Qc4† 4. Qb3 mate, viz. 3. Qb3† 4. Qd5 and 5. Qa5/Qc4 mate, can't be parried. 2. Qd2† Kb1! (2. ... Ka3 3. Qc3†) 3. Kb5! In this way White steers clear from a black check. It's true, there is no threat, but Black is completely paralysed. The queen must guard c1, because else White

(e.g. after 3 ... Qg7) has the continuation 4. Bd3† Ka1 5. Qc1† Ka2 6. Bc4 mate. However, after, say, 3. ... Qh1 the queen is lost: 4. Qa2† 5. Qa1†. The same applies for bishop moves; e.g. after 3. ... Be5 the queen is lost, even if it takes a bit longer: 4. Bd3†! Ka1 5. Qa5† Kb2 6. Qb4† Kc1 (6. ... Ka2 7. Bc4† Ka1 8. Qa3† Kb1 9. Bd3 mate) 7. Qb1†. Finally, the pawn on f3 must guard square e2. However, for now Black still avails of a harmless tempo move: 3. ... h3! As now every white king move can be met with check, the tempo must be gained by different means: 4. Bd3† Ka1 5. Qc3† Ka2 6. Bc4† Kb1 7. Qd2 and we have the same position in front of us, but with Black to move. Queen and bishop have moved twice each, the king three moves, one move the difference. 7. ... f2 8. Bd3† Ka1 9. Qa5† Kb2 10. Qb4† Kc1 (10. ... Ka2 11. Bc4† as before) 11. Qc3† Kd1 12. Qc2† Ke1 13. Qe2 mate, since the control over e2 has been given up with 7. ... f2.

diagram 16

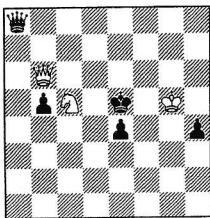
Th.C.L. Kok,
SCHWARZE DAMEN
IN ZUGZWANG, 1992,
+, 4013.05



Also in [diagram 16] Black after 1. Qd2† Kb1 (or A1) can thwart 2. Bb3? (with 2. ... Qe4). White now repeats the tempo manoeuvre developed in diagram 15 until the defender must occupy the square e4 with a pawn: 2. Bd3† (white king moves meet with ... checks) 2. ... Ka1 3. Qc3† Ka2 4. Bc4† Kb1 5. Qd2 a6 Black's knight and queen are

paralysed, as follows from our discussion of diagram 15. Now, White starts from the beginning: 6. Bd3† Ka1 7. Qc3† Ka2 8. Bc4† Kb1 9. Qd2 a5, and so on, until the pawn is on a3: 13. ... a4 17. ... a3 in the arising Zugzwang position 21. ... a2 is wrong, because of 22. Bd3† Ka1 23. Qc3 mate. As the remaining pawns can't stand up to the queen after 21. ... Qe4 22. Bd3† Qxd3 (22. ... Ka1 23. Qc1† Ka2 24. Qb1 mate) 23. Qxd3† Kb2 24. Qxg3 a2 25. Qb8†, Black must refrain from this sacrifice and push the e-pawn forward: 21. ... e5 25. ... e6 29. ... e4. It is done: because of the occupation of a square (blockade): 30. Bb3! followed by 31. Qc2† and 32. Qa2 mate (30. ... Qc1 31. Qa2 mate). A) 1. ... Ka3 2. Qa2† Kb4 3. Qb3† Ka5 4. Qa3† Kb6 5. Qa6† Kc7 6. Qxa7† Kd6 (6. ... Kd8? 7. Bxe6 8. Qb8(d7) mate) 7. Qb8† Kd7 8. Ba6! (threatening 9. Bc8†) 8. ... Qd5! 9. Bc8† Ke8 10. Bxe6† Qd8 [self-block echo] 11. Qf4 and 12. Qf8 mate (Th. Kok in SCHWARZE DAMEN IN ZUGZWANG, pages 135).

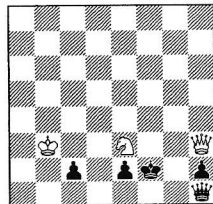
diagram 17
C.C.W. Mann,
UTRECHT'S DAG-
BLAD, 1913, +,
4001.03



Dorus Jansen stood in Mann's shadow as well. 1. Nd3† Kd5 (1. ... exd3 2. Qf6† Ke4 3. Qf4† Kd5 4. Qf3†) 2. Qc5† Ke6 3. Qf5† Ke7 4. Qf6† Kd7 5. Nc5† Kc7 6. Qe5† Kb6 7. Nd7† Kb7 8. Qxe4† Ka7 9. Qe3† 10. Qf3† 11. Qf2† 12. Qg2† 13. Qg1† 14. Qh1† 15. Qa1† Kb7

16. Nc5† Kb8 17. Qe5† Ka7 18. Qc7† Qb7 19. Qb7 mate.

diagram 18
D. Jansen, TUD-
SCHRIFT, 1936, +,
4001.03



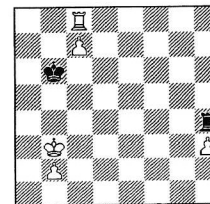
1. Ng4† Kg1 2. Qe3† Kg2 3. Qe4† 4. Qd4† 5. Qd5† 6. Qc5† 7. Qc6† 8. Qb6† 9. Qb7† 10. Qa7† 11. Qa8† 12. Qa1† Kg2 13. Ne3† Kf2 14. Qxh1 e1Q 15. Ng4† Ke2 16. Qg2† Kd3 17. Qxc2† Kd4 18. Qc4 mate; or 1. ... Ke1 2. Qg3† Kd1 (2. ... Kd2 3. Qc3† Kd1 4. Ne3† Kc1 5. Qxc2 mate) 3. Nf2† Kc1 (3. ... Kd2 4. Qc3†) 4. Nxh1 Kb1 5. Qd3 e1N 6. Qe4 and wins.

Shadow 5:
1996: the world champion is in the making

In 1991 I visited Kok and his sister in the Assendelftstraat. Kok was not in great shape, he had made a fall and was recovering from a broken hip. He told me that in 1945, after the war, he had stopped playing chess because of his professional career. He had felt that after his retirement as an actuary plenty of time would remain to become a world chess champion after all. He kept repeating the synopsis of his chess life between (roughly) 1930 and 1940. I contemplated the desperate move of Nabokov's protégé, but suddenly saw a loophole in his systematic movement, and like an Imitator fled down the steep staircase.

Shadow 6:
Commandante Rey with knight

diagram 19
Th.C.L. Kok,
DEVENTER DAG-
BLAD, 1936, +,
400.30



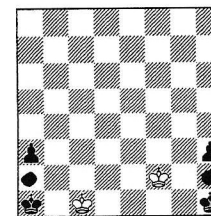
Dr. Z. Caputto comments: 'In spite of the material edge the solution is not an easy one: 1. Rd8 Rxb3† 2. Rd3!! A present Black can't afford to refuse; if 2. ... Rh8 3. Rc3 and the ending is simply won because of the opposition. 2. ... Rxd3 3. Kc2! If 3. Kc4? Rd1. 3. ... Rd6! Or 3. ... Rd5(d7) 4. c8Q Rc5(c7)† 5. Qxc5(c7)† and 6. Kc3 wins. If now 4. c8Q? Rc6† 5. Qxc6† Kxc6 6. Kb3 Kb5 etc. = 4. c8N†! Kc5 5. Nxd6 Kxd6 6. Kb3! and wins (Dr. Z. Caputto, el arte del ESTUDIO de ajedrez, 1996, page 441).'

Shadow 7:
Enter Gerrit Jansen

In an issue of the Fairy Chess Review of 1939 devoted to a collection of Dutch contributions put together by A. Wijker from Rotterdam. 'The imitator designated by the [bullet] an invention of Mr. Jansen, is a neutral man which imitates EVERY move like a shadow. In other words, when any White or Black man moves, the imitator moves simultaneously in a parallel direction for the same distance.

The imitator may not be captured and may never capture, so that any move of White or Black which would bring one or more imitators to occupied squares (or, of course, off the board) is inadmissible and may not be played. Incidentally this includes the fact that the imitator is a non-checking man. It must be realised, also, that the ability of the imitator to prevent various moves makes it readily possible for the kings to stand in what would normally be checks, because the capture of the king has ceased to be admissible (T.R. Dawson for Fairy Chess Review). From here on we indicate the imitator moves between square brackets behind the real moves.

diagram 20
A. Wijker, analytical
diagram, Fairy Chess
Review, 1939,
Imitator



In the left corner of diagram 20 the black king is in stalemate: 1. ... Kb2[b3] would place the king in check (2. Kxb2[a4] is imitable and likewise 1. ... Kb1[b2] places the king in check. On the right side of the board we see a situation when the king can't play 1. ... Kgl[g2], because 2. Kxgl[h1] is imaginable, but it can play 1. ... Kg2[g3]. Now, 2. Kxg2 is inimitable, and White is in check! Here follow the first born imitator by Gerrit Jansen and a more recent composition by René Jean Millour, that I found in Rochade Euope.

