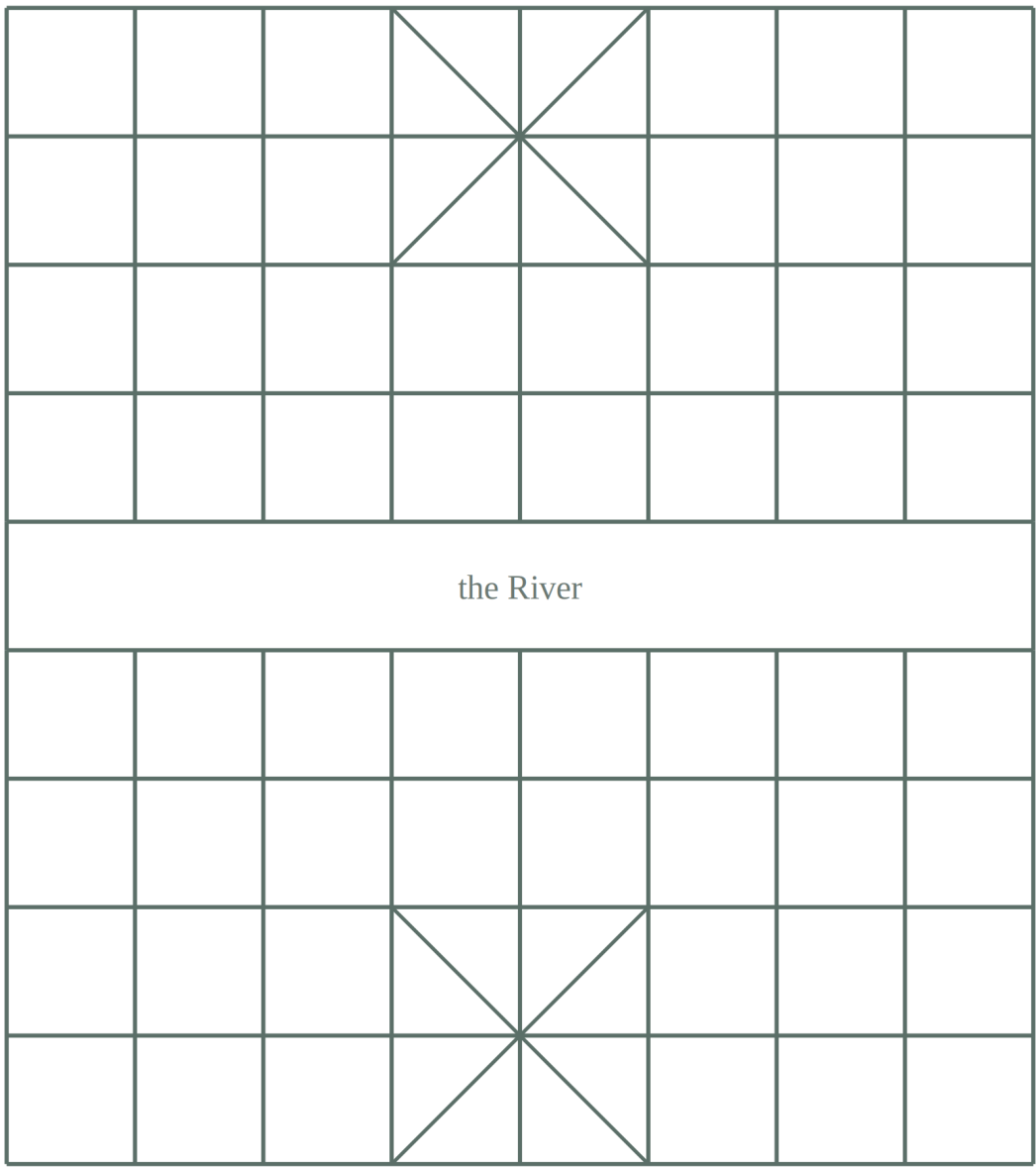


Three boards to print and play on

Culin catalogues nine forms of chess and describes each board he held. These three are drawn at playing size from his own descriptions. Print at 100 per cent on US Letter; coins or draughts will do for men.

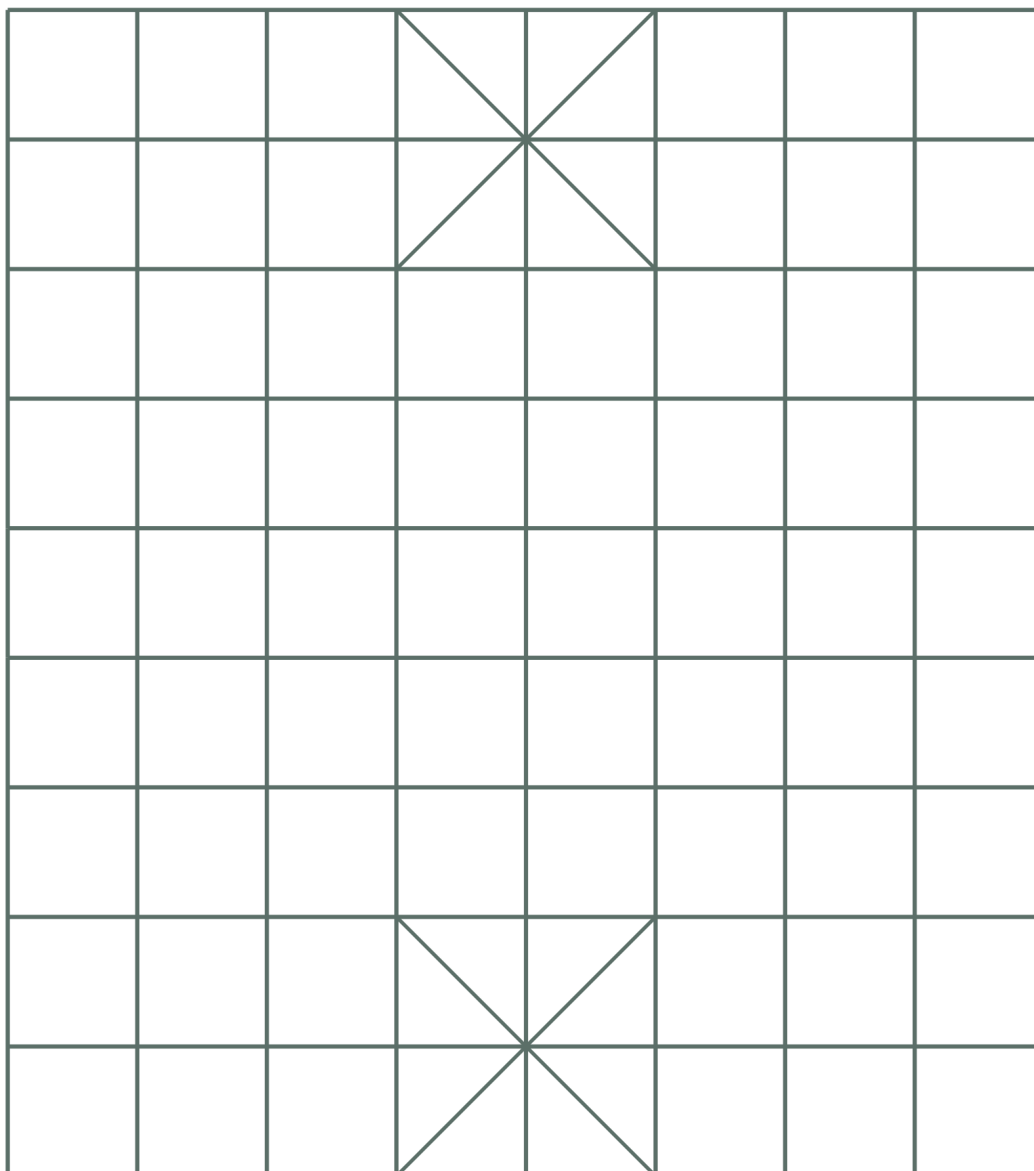
Tseung k'i — the Chinese chessboard · entry 51

“The board, commonly made of paper, has sixty-four squares, which are separated into two parts in the middle by a blank space, the width of one square, called the ‘River.’ Four squares in the middle of each side of the board in the first and second rows nearest the edge are crossed with two diagonal intersecting lines.” Culin’s own words, and the count of sixty-four settles the drawing. The men are played on the squares, not on the intersections.



Tjyang-keui — the Korean board · entry 52

“Korean chess is admittedly a variant of the Chinese. The design of the board is the same, but in the Korean game the files are carried across the ‘River,’ which is, in fact, ignored.” One line of Culin’s, and the whole difference between the two games is in it. Drawn here beside the Chinese board so the change can be seen rather than read.



Shogi — the Japanese board · entry 53

“It is a square of nine or eighty-one squares, which are slightly oblong in form. The pieces are placed in the squares, not on the intersections as in China.” The men are wedges of one colour, pointed towards the enemy, which is why a captured piece in this game can change sides: it is turned round.

