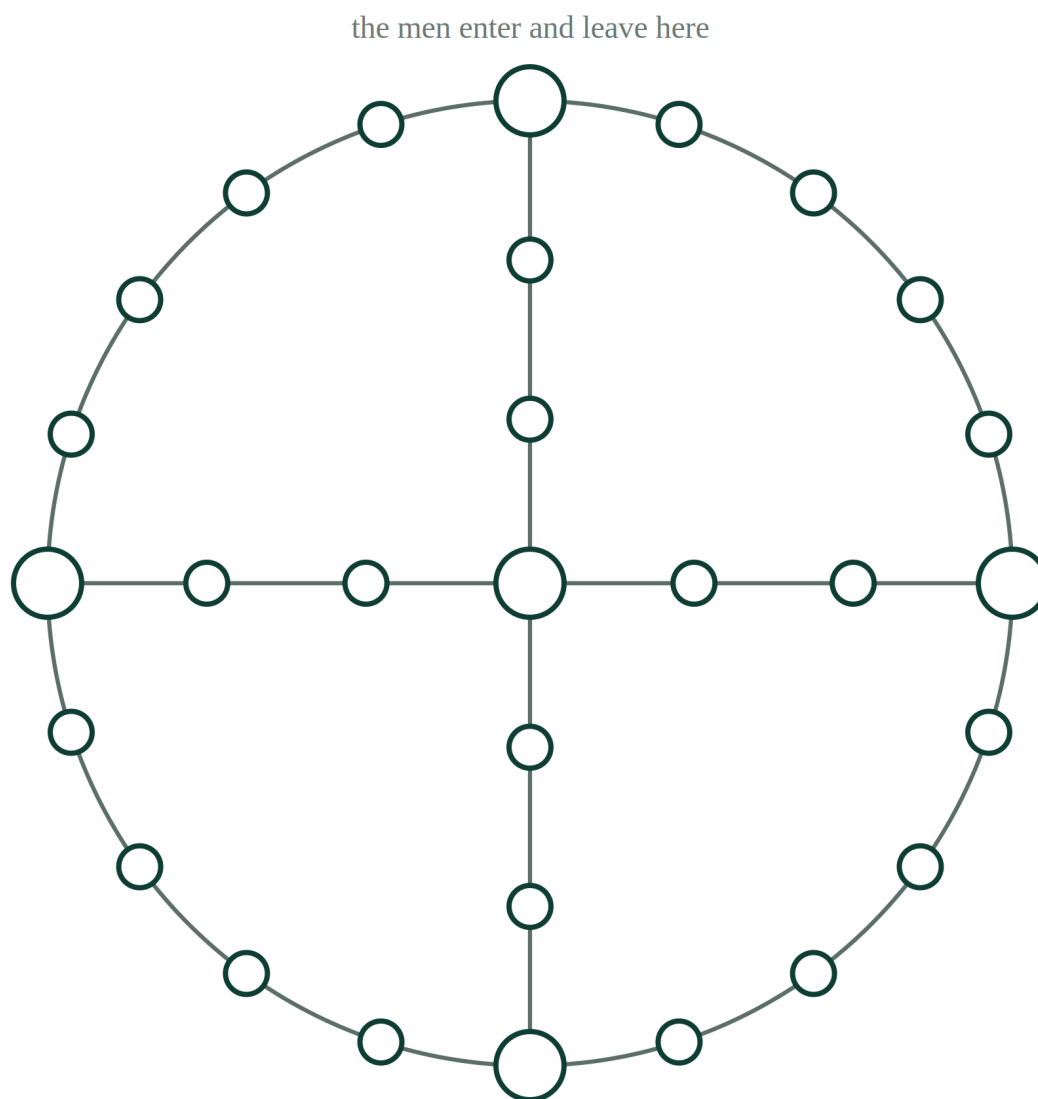


# Three boards to print and play on

*Culin recorded these games from people who were playing them. The diagrams that would let you play went into plates this edition cannot reproduce, so the boards are drawn here at playing size. Print at 100 per cent on US Letter; coins or dried beans will do for men.*

## Nyout-hpan — the nyout board · game LXX

Twenty-nine marks: twenty in a circle and an interior cross of nine, exactly as Culin counts them. Those at the four quarters and at the centre are larger, as he says, and the mark at the top carries the character *ch'ut*, “to go out” — the entry and exit point. Culin says the diagram is drawn on paper or scratched on the ground, which is why no old nyout board survives to be dated.

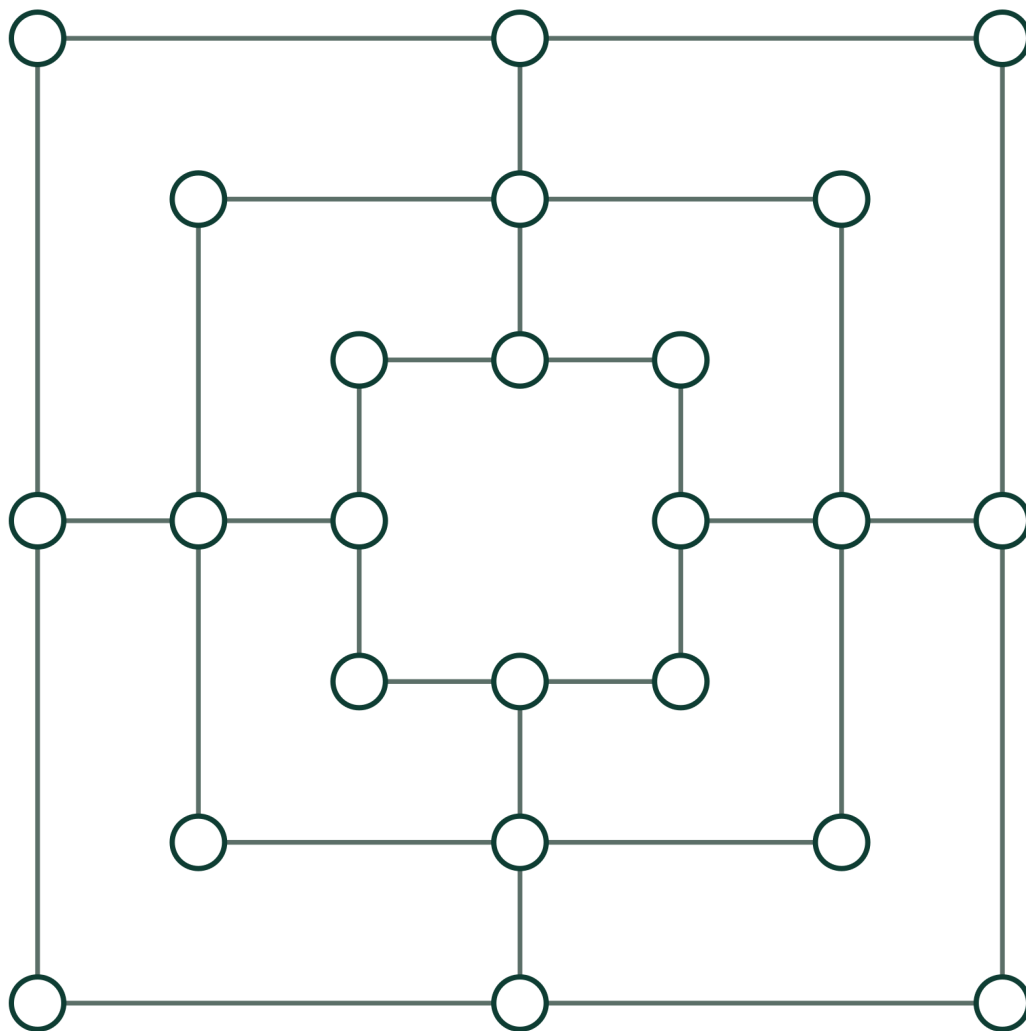


**The board.** Twenty-nine marks. Twenty are set at equal distances round a circle; nine more make a cross inside it, four on each diameter and one shared at the centre. Culin says it is drawn on a sheet of paper or scratched on the ground, which is why there is no such thing as an old nyout board to put in a museum. **The dice.** Four blocks of wood, white and flat on one side, black and convex on the other, thrown together. Culin gives the counts and they are not simply the number of white faces: four white is *nyout* and counts 4, three white *kel* 3, two *kāi* 2, one *to* 1 — and four BLACK, that is none white at all, is *mo* and counts 5, the best throw in the game. A block landing on its end counts as black. There is no cube and no pip anywhere in it. **Players.** Two, three or four. With four, the players sitting opposite are partners, and a player may move his partner's pieces. **The move.** The men, called *mal*, “horses”, enter on the mark next to the left of the one carrying the character *ch'ut* and go round from left to right, against the sun. A man that stops exactly on a quarter mark may cut across the cross instead of going on round, which is the whole tactical content of the

game: the diagonal is short and the circle is long, and the throws decide whether you get the chance. **Doubling.** If your throw lands one of your men on another of your own, you may double them up and take them round as one piece thereafter — though they still count as two. Culin gives the Korean name for a piece at each stage of doubling, which tells you how ordinary the manoeuvre was. **Taking.** A man landing on a mark held by an opponent “catches” it — *tjap-et-ta* — and that man must be started again from the beginning. Catching earns you another throw. So does a throw of *nyout* or *mo*, taken before you move; and if you throw *nyout* or *mo* and then anything else, you may split the two throws between two men. **Winning.** Get your horses round the circle and out past the entry mark, one more than the exact count being needed to take a man off; an excess does not matter. How many horses that means is agreed before you start: with two players, one or four as agreed; with three, three each; with four, four to the winning side. **What you must supply.** Almost nothing, which is why this is the first game in the guide. Culin does not say what happens when a man is caught on a doubled pair, and he does not give the modern scoring conventions of *yut*.

## Kon-tjil — merrells · game LXXX

“Each of the two players alternately puts down a piece upon one of the twenty-four points on the board. The object is to get three in a row.” Culin’s own words, and the count of twenty-four settles the diagram: this is the board English calls nine men’s morris. He gives the Chinese name as Sam k’i, “three chess”.

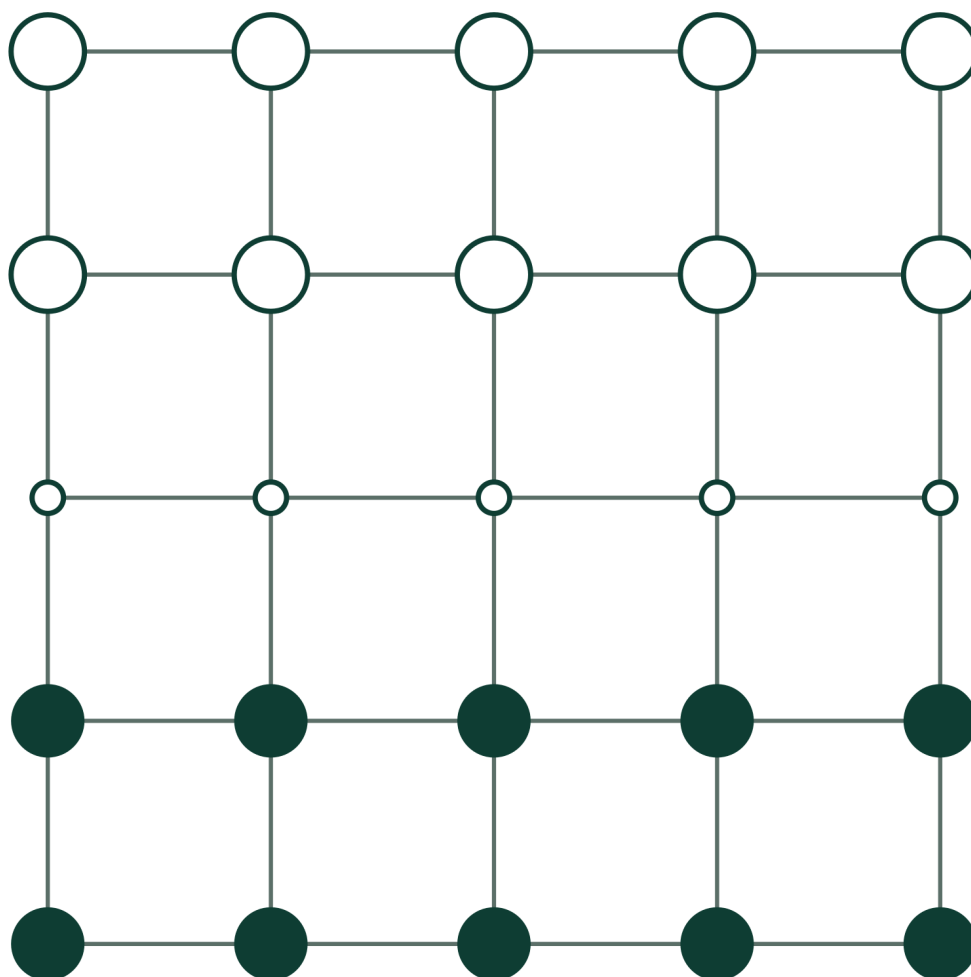


24 points · twelve men a side

The Korean relative of the game English speakers call nine men’s morris — and it is a relative rather than the same game, which is worth saying because the differences are easy to read straight past. Three squares one inside another, joined by lines at the midpoints of the sides; twenty-four points where lines meet. Culin gives the Chinese name as *Sam k’i*, “three chess”. **First phase.** The players put down a piece alternately on any empty point, and keep going until all twenty-four points are occupied — so each side places twelve men, not the nine of the European game. Three of your own in a line takes an enemy man, but the man is not lifted: you mark it dead by standing one of your own men on top of it, and it stays on the board until the board is full. **Second phase.** When every point is occupied the dead men are cleared away, and the players move in turn, one space at a time along a line to an empty point. Three in a line still takes an enemy man. **Winning.** Culin’s condition is either taking the opponent’s men or blocking them so that they cannot move. He does not name a number of men at which a player is beaten. **What you must supply.** Whether a player reduced to three men may “fly” to any empty point, which is the usual mercy rule in the European game and is not in Culin; and whether a man standing on a dead man may itself be taken.

## Nel-pat-ko-no — four-field kono · game LXXVII

Four fields each way, so five points each way. Culin gives the rules exactly — eight pieces a side, movement along the lines, and capture by jumping over ONE OF YOUR OWN pieces to the third place, which is unlike any European game — but he sends the reader to a figure for the starting array, and that figure cannot be reproduced here. The two filled rows a side are this edition's reading of it, and are marked as such.



eight men a side · leap your OWN man to take the third place