The "Silver Generals" stand on each side next to the "Gold Generals," and move one square in any direction, except sideways and backward. The *Keima* stand next to the "Silver Generals," and have our Knight's move, but only forward. The *Kyōsha* occupy the extreme ends and move any number of squares, perpendicularly only. The *Hisha* stand in front of the right-hand *Keima* and has the move of our Castle. The *Kakkō* stand in front of the left-hand *Keima*, and have the move of our Bishop. The "Foot-soldiers," or Pawns, occupy the third row, and move and take one square forward only.

The three rows nearest each side constitute the opposing camps. The King and "Gold Generals" retain their rank unchanged throughout the game, but the following pieces are promoted, immediately upon entering the enemy's camp, when they are turned over, then new names being written on their reverse sides. The *Hisha* becomes *Ryo-wo*, "Dragon King," and has the privilege, in addition to its former power, of moving one square diagonally like the *Kakkō*. The *Kakkō* becomes *Ryo-ma*, "Dragon Horse," and has the additional power of moving one square forward, sideways, or backward. The "Silver Generals," *Keima*, *Kyōsha*, and *Hohei*, or Pawns, can all attain the rank of "Gold Generals." A detailed account of *Shogi* will be found in Mr. Falkener's *Games, Ancient and Oriental*, from which the above account was extracted. The *Wa Kan san sai dzu e* states that the date of the origin of the game is unknown.

LXXV. PA-TOK—PEBBLE GAME.

The Korean game of *Pa-tok* is practically identical with the Chinese game of *Wai k'i* (Wei ch'i), which is played in Japan under the name of *Go*. It is played by two players upon a board special to the game, and with two sets of men of different colors. "The board is divided into squares like a chess-board, but into a much greater number, and without any alternation of color, their total number being 324, 18x18. This, however, does not represent the scale of the game, because, as in Chinese chess, the pieces are played on the intersection of the horizontal and vertical lines and not on their intervals. Thus, as there are nineteen lines in either direction, the total number of places on which the men can be played is 19x19, or 361."

The Korean board, *pa-tok-hpan*, differs from that of Japan, in being made in the form of a small hollow table, while the Japanese board consists of a solid block of wood. The Korean board is resonant, and by an arrangement of wires stretched within, emits a musical note when a piece is

played. A specimen in the Museum of the University of Pennsylvania, Fig. 96, is eleven inches high and about sixteen inches square.

In China, the boards are printed on paper, with the printer's name attached, so as to be ready for either playing or scoring a game, and there is a margin at the top for writing remarks, such as noting a point from which a pip of one color has been taken up, and into which a piece of another color has subsequently been played.[1]

FIG. 96.—PA-TOK-HPAN. BOARD FOR PEBBLE GAME. KOREA. Museum of Archæology, Univ. of Penna. No. 16,431.

The men used in Korea are small, polished black pebbles, *mak-tjă* (Chinese, *hak tsz'*), and irregular pieces of polished white shell, *păik-tjă* (Chinese, *pák tsz'*). The set in the University Museum consists of 143 black and 140 white pieces,[2] contained, as is customary, in two unpainted wooden bowls with wooden covers, called *pa-tok-htong* (Chinese, *t'ung*).

In Japan the men, *go ishi*, are known as *kuro-ishi*, "black," and *shiro-ishi*, "white stones," and are slightly convex discs about seven-eighths of an inch in diameter. Those in the same museum consist, respectively, of worked slate and shell, and are contained in black-lacquered wooden boxes with covers.

"The Chinese, in the books which treat of the game, divide the board

[1] Z. Volpicelli, *Journal of the China Branch of the Royal Asiatic Society*, Vol. XXVI, p. 80, Shanghai, 1894.

[2] These do not appear to be the requisite number.

PLATE XX. KOREAN PA-TOK GAME.

into four equal parts, which they call 'corners' (*kok* or *ü*), and which are called by the names of the four Chinese tones:

P'ing for the lower left corner.
Shéung for the upper left corner.
Hü for the upper right corner.
Yap for the lower right corner.

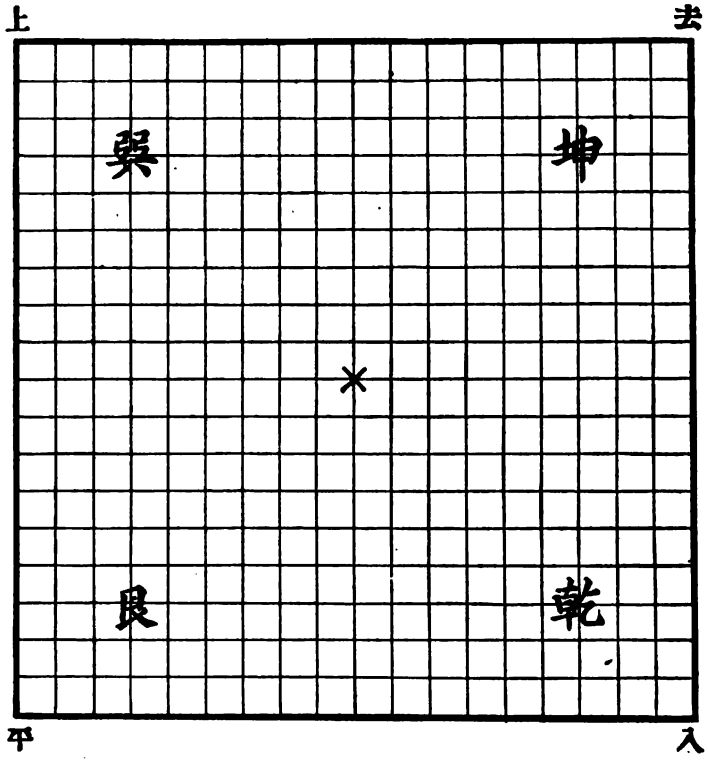

FIG. 97.—DIAGRAM OF WAI K'I BOARD, SHOWING METHOD OF DIVIDING. (From Volpicelli.)

"In each of these four sections a place is generally marked out at a distance of four steps along the principal diagonal counted from the outer angle. Each spot is, therefore, equi-distant from the two external sides of the section. These four points are called *Kan*, *Sun*, *Kw'an*, and *K'in*, and the players generally begin the game by alternately covering them, each player occupying two at opposite angles. Sometimes the centre of the board is marked."

The Korean board is marked in the same manner, with the addition of eight intermediary marks as shown in Fig. 98.

The Chinese have adopted a system of notation for each of the four corners. This is minutely described by Mr. Volpicelli, to whose treatise the reader is referred for particulars. Fig. 99, upon which a few spots are marked with the numbers used to designate their position, will give a general idea.

"The players place their men alternately on any of the points of inter-

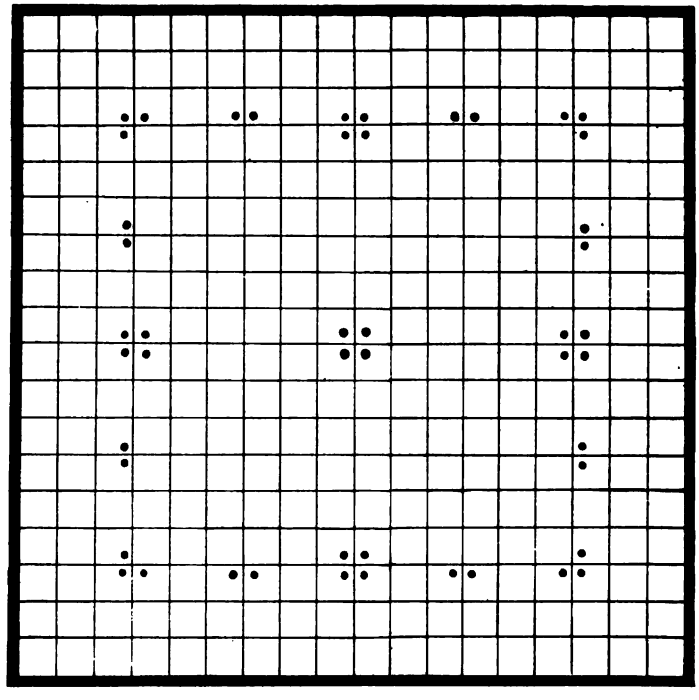

Fig. 98.—Face of Korean Board for Pa-tok.

section of the horizontal and vertical lines not already occupied," the object of the game being to occupy as much of the board as possible, victory being decided in favor of the player who has command of the most spots. "Space can be occupied in two ways—by placing men on the different points, and by forming an enclosure with one's men, the space thus contained being reckoned as one's territory." The latter gives the name of the game, *Wai* (to surround) being its principal object. The simplest possible enclosure that can be formed on the board is that of four men enclosing one spot,

which is called in Chinese, *ngán*, "eye;" in Japanese, *me*, having the same meaning, and in Korean, *tjip*, "house," and which can be seen in the lower left-hand corner of Fig. 100. The next in simplicity is that formed by six men enclosing two spots, an example of which is given in the lower right-hand corner of the same diagram. In the same way large enclosures can be formed with a greater number of men, as will be seen in the upper left-

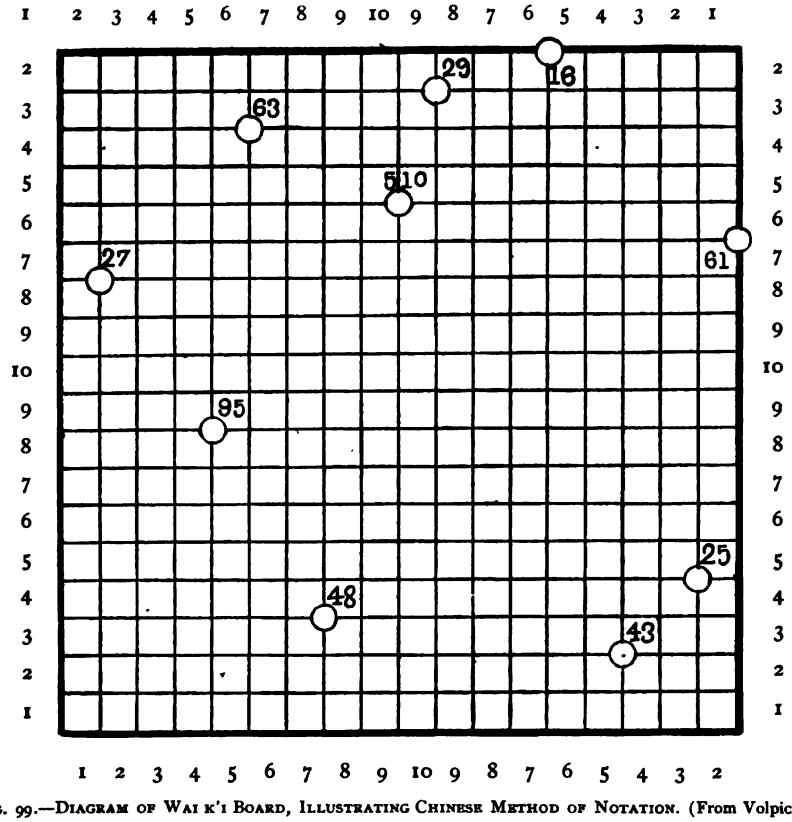

FIG. 99.—DIAGRAM OF WAI K'I BOARD, ILLUSTRATING CHINESE METHOD OF NOTATION. (From Volpicelli.)

hand corner of Fig. 100. All enclosures require a smaller number of men to form them when they are situated around a corner or angle of the board, as then only two sides need be formed, the other two being the limits of the board itself. All enclosures may be formed not only round unoccupied spots, but also round unprotected men of the adversary, who are forthwith taken and their empty places become the conqueror's territory. The element of strife thus comes in and lends interest to the game. The interest

is not concentrated in one spot, as at chess, around the King, but is diffused all over the board, as every single spot is equally important in effecting the result and counts in the grand total which represents the position of each side at the end of the struggle.

An opponent's pieces may be captured when they are completely surrounded, but whenever a group of men contains within itself two or more empty spots forming complete eyes, it is secure against attack. It does not

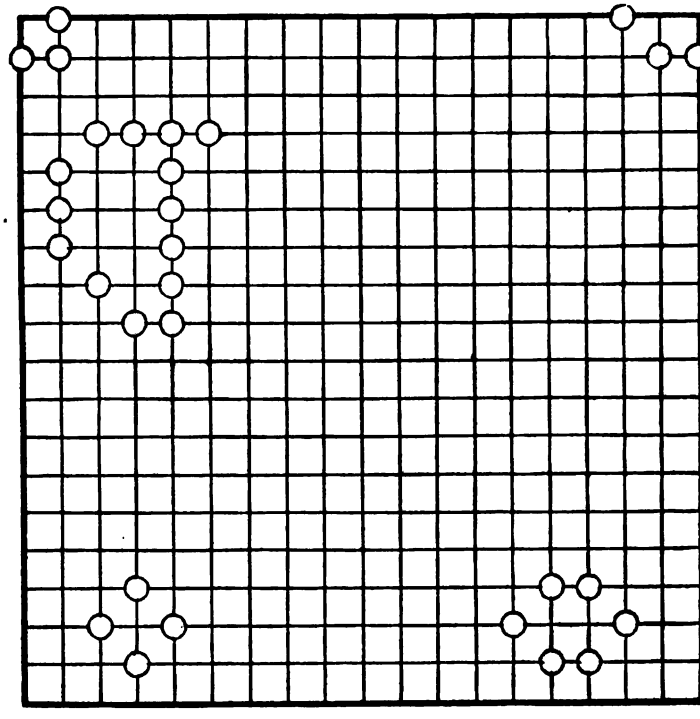

FIG. 100.—DIAGRAM OF WAI K'I BOARD, SHOWING EYES AND ENCLOSURES. (From Volpicelli.)

matter where or how far apart from each other these eyes are situated, provided they form part of one unbroken group of men joined together. The upper left-hand corner of Fig. 101 exhibits a territory which cannot be conquered by the adversary, because it contains three complete eyes, any two of which alone would be sufficient to secure its independence. If White should fill up an eye at any point, Black in his turn would take the man that White played, for it would be surrounded by his men.

A detailed account of these enclosures is given by Mr. Volpicelli, who

describes the manner in which they may be joined together to secure them against attack. At the close of the game there may be empty spaces, surrounded partly with white and partly with black pieces, so that neither side can claim them. In such cases they are alternately filled up by the two players before the counting begins. Each player then counts his pieces, including the eyes which he has surrounded, and the one having the highest wins the game.

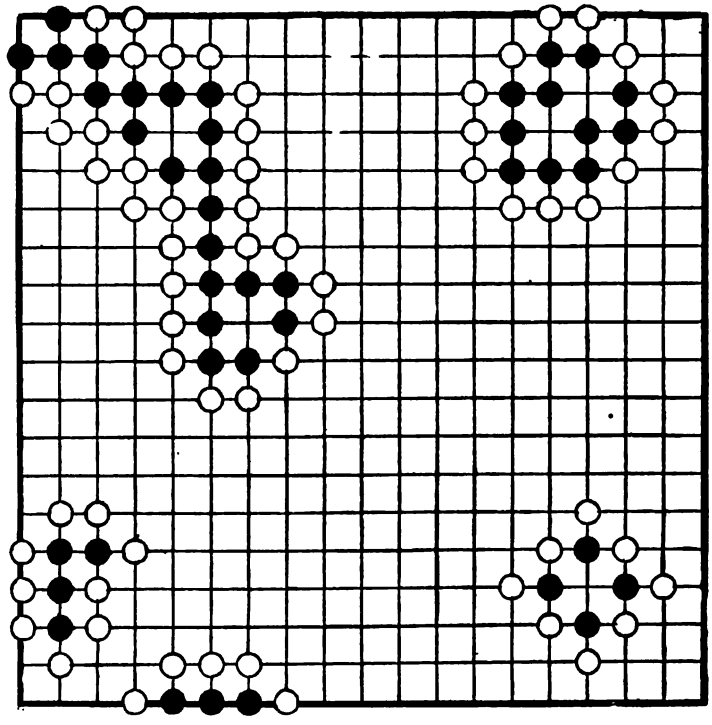

FIG. 101.—DIAGRAM OF WAI K'I BOARD, SHOWING PROTECTED ENCLOSURES AND METHODS OF ATTACK. (From Volpicelli.)

The *Wa Kan san sai dzu e* gives the following account of the game of *Go*, which it states is also called *Za in*[1] (Chinese, *tso yan*), so named by Wang Chung Long, of Tsin,[2] and *Shu dan*[3] (Chinese, *shau t'ám*), so named by Chi Kung, of Tsin.[4] The board is called *go ban* (Chinese, *k'i kuk*). The boxes for the stones are called *go ki* (Chinese, *k'i lim*).

[1] Literally, "sitting retired."

[2] [4] A dynasty, 2565–322 B. C.

[3] Literally, "hand conversing."

The Kwáng po wuh chi[1] says that a subject of Kieh named Wu Ts'au invented *Go* and gambling. It is also said that the Emperor Yao (B. C. 2356) invented *Go* and taught it to his son, Tan Chu.

Another says that the Emperor Shun (B. C. 2255) invented *Go* and taught it to his son, Shang Kiun, who was ignorant.

The *go ban no me*,[2] literally the "eyes of chess-board," are painted with lacquer. There are nineteen each way, vertically and horizontally. The *Go* stones, white and black, together number 360, corresponding with the number of days of the year. The nine stars correspond with the Nine Lights of Heaven,[3] the sun and moon and the seven stars of the constellation *Tau* (Ursa Major).

FIG. 102.—THE GAME OF GO. JAPAN. (BOKU-SEN.)

It is written in the Wú Ts'ah Tsú that among the playthings of modern and ancient times there is nothing more remote than *Go*. Next to wine and women, it leads men astray. If they think it difficult, even village boys and common people can play it very skillfully; but if it be thought very easy, even the wisest and most intelligent, though they investigate it through generations, may not acquire it correctly. It is recorded in the I King, written by Chun, of Hántán, that the *Go* board had 17 vertical and 17 horizontal lines, making 289 ways, which is 71 ways less than the present board. The writer adds, "I think before the Han and Wei dynasties (206 B. C.–265 A. D.) all were like this."

The Sz' king tsáh kí[4] says that Tú Fu Tsz',[5] of Tú Ling, played *Go*

[1] A cyclopedia in fifty books by Tùng Sze-chang, who brought it to a conclusion in 1607. A. Wylie, *Notes on Chinese Literature*, London, 1867, p. 150.

[2] Written in the Chinese text with a character called in Chinese *kwá*, compounded of *sz'*, "four," and *kwá*, "diagrams," evidently referring to the four diagrams indicating the Four Directions (see p. 93).

[3] *Chinese Reader's Manual*, Pt. II, No. 292.

[4] The Sz' king tsáh kí (Se king tsă ke) in six books, is a record of incidents at Ch'âng-gan, the metropolis during the Han dynasty, being supplementary to Pan Koó's history. By some this has been attributed to Lêw Hin, of the Han, and by others to Kŏ Húng, of the Tsin; but the probability is in favor of Woŏ Yun, of the sixth century, being the author.—A. Wylie, *Notes on Chinese Literature*, p. 151.

[5] A. D. 712–770. A celebrated poet, contemporary with and second only to Li Peh. He was

well, and became the first under heaven. Wú Yen Wú, commonly called Tsz' K'ing, of Ts'ien T'áng; Láng Yé, of Nán Sung, and Wang Hí, were the first of their times.

P'áu P'oh Tsz'[1] says that the most skillful player was called *K'i shing* (that is, "Chess Sage"), therefore Yen Tsz' K'ing (Wú Yen Wú) and Má Sui Ming are called Chess Sages even at present. One who carves skillfully is called *Muk shing*, or "Wood Sage," therefore Chang Hêng[2] and Má Chung are known as *Muk Shing*.

In the time of T'ai Chung, of the T'ang dynasty (A. D. 847–860) Japan sent a tribute of *Go* stones made of gems to China, saying that in the south of that country there is an island called Shiu Ken (Chinese, *tsáp ín*), on which is a pond called Shudan (Chinese, *shau t'ám*). In it the *Go* stones are produced. The Japanese commentator says the island of Shiu Ken is not known; it may be Nachi no hama, in Kishiū.

The board for *Go* is about six inches (Japanese[3]) thick, one foot four inches long, and one foot three inches wide. The rectangles are eight-tenths by seven-tenths of an inch. Each direction has 19 *me* (or "eyes"). The best wood is *Kaya*[4] (Chinese, *fí*); the next, *Hinoki*[5] (Chinese, *kúi*), and the next best, *Katsura*[6] (Chinese, *kwai*). When a new board of *Kaya* wood cracks, if it is put in a box for some time it becomes as before.

Tradition says that Lord Kibi introduced *Go* into Japan in the 7th year of *Ten Pei* (A. D. 735), he having been twenty years in China. Some say Shaku Ben Shō went to China to study, and played *Go* with Hüan Tsung

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a native of Tú Ling, and is, consequently, referred to under this pseudonym. High honors were lavished upon him during his lifetime, in recognition no less of his learning than of his poetical genius.—*Chinese Reader's Manual*, No. 680.

[1] The adopted designation of Ko Hung, fourth century A. D. One of the most celebrated among the doctors of Taoism and adepts in the art and practice of alchemy.—*Chinese Reader's Manual*, No. 274.

[2] A. D. 78–139. Grand Historiographer in the reign of Han Shun Ti, and celebrated for his universal knowledge, but more particularly for his mastery of astronomical science. He constructed an uranosphere, and greatly advanced the sciences of astronomy and mathematics among his countrymen.—*Chinese Reader's Manual*, No. 13.

[3] The Japanese foot is about $\frac{4}{1000}$ths shorter than ours, but the inches are longer, being tenths instead of twelfths of a foot.

[4] The *Torreya Nucifera*, a species of yew, commonly called Fetid Yew, because the young foliage when bruised emits a disagreeable odor.

[5] The *Thuya Obtusa*, a species of cedar.

[6] The *Cercidiphyllum Japonica*, a tree related to the American Magnolia. From this wood the Ainos hollow their canoes and make mortars found in every Aino house and used in pounding grain.—Charles S. Sargent, *Garden and Forest*, Vol. VI, p. 52.

(reigned A. D. 713–756) before he became Emperor. The writer remarks that perhaps Ben Shō already knew the game.

Japanese annals relate that in the 7th month of the 10th year of *Ten Pei* (A. D. 738) Otomo no Shukune Komushi played *Go* with Nakatomi no Miya Dokoro no Muragi Adzumabito in the leisure time of office, when a dispute arose and Komushi insulted Adzumabito and killed him with his sword.

In the records of the Empress Jitō (A. D. 690–696) there is a decree prohibiting the game of *Sugoroku* (p. 81). Perhaps *Go* existed in Japan before this, but it is not known when it began.

Among the most skillful players were I Un Rōnin in the time of the Emperor Go-Tsuchimikado (A. D. 1465–1500); Hon In Bō and Nikkai Hō In, of Jakkōji, in the time of the Emperor Goyōzei (A. D. 1587–1611).

At present Hon In Bō is called the "Chess Sage." During his life he received an annuity. At the present day a man named Hon In Bō Dō Saku is the expert of all time, and may be called the "*Go* Sage."

The game of *Go* is extremely popular in Japan at the present time, and is much played by military men, who regard it as an exercise in military tactics and instructive in the art of war.

A clue to the meaning of the game of *Wai k'i*, or *Go*, is found in the analysis of the Chinese name *kwá* (Japanese, *kei*) applied to the squares of the board. As already stated, it is compounded of the Chinese characters *sz'*, four, and *kwá*, the diagrams used in divination. The four diagrams referred to, as will be seen from Fig. 97, are those called *Kan*, *Sun*, *Kw'an*, and *K'in*, and designate the North East, South East, South West, and North West. Thus it appears, like *Nyout* and *Pachisi*, to be regarded as a game of the Four Directions, and the board has the same cosmical significance as is discovered to underly all other boards upon which games are played. An agreement is also found between the quarters of the board and the four tones of the Chinese spoken language. This correlation appears to be practically extended in the Korean board to the notes of the musical scale, the board emitting a musical note when a piece is played. The note of the board in the University Museum corresponds with F, first space, treble clef, of the European scale.

LXXVI. OU-MOUL-KO-NO—WELL KONO.

The games played on diagrams, like our game of Merrells, receive the name of *Ko-no* in Korea, a term my informant could not further define.