HANDBOOK
OF
REVERSI
AND OTHER NEW GAMES OF SKILL.

INVASION, HALMA, FANARONA.

Explanations,
Rules, Problems
and
Suggestions to Players.

PRICE **1/.**

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111. ALDERSGATE ST.
LONDON, E.C.

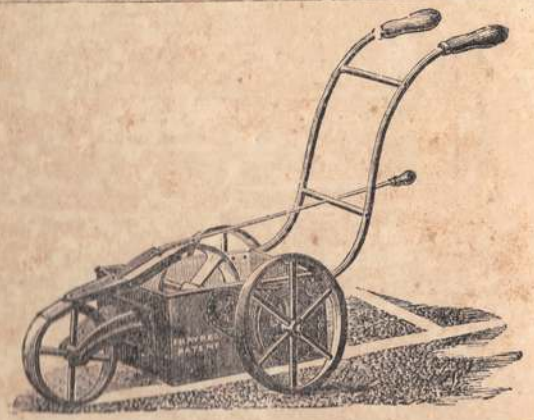
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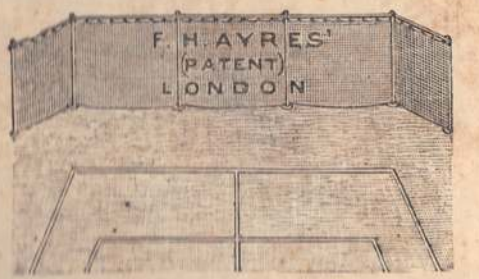
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THE HANDBOOK OF REVERSI.

ALSO

FANORONA, INVASION, HALMA.

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THE ENGLISH GAME OF REVERSI,

WITH RULES, EXPLANATIONS, PROBLEMS, AND SUGGESTIONS TO PLAYERS.

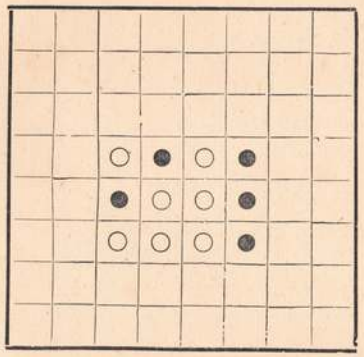


DIAGRAM OF BOARD WITH PIECES ON.

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THE GAME

OF

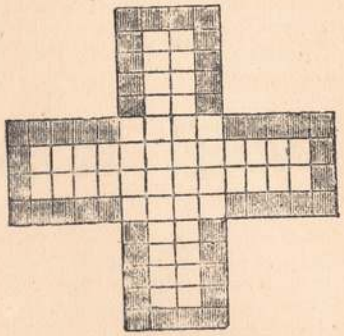
REVERSI.

INTRODUCTION.

THIS now very popular and famous game was originally introduced under the name of "The Game of Annexation," by John W. Mollett, Esq., B.A., in the year 1870. This gentleman conceived the idea that a game requiring skill, and careful attention, and at the same time simple and amusing, could be made by placing, on a board marked out

with squares, counters or men of two colours, and that the captured men should be annexed to the victor's, by simply being turned over or reversed, to the conqueror's colour.

The board was first made in the shape of a cross thus :—



But experience has shown that the game is better suited for an ordinary draught or chess board, as there is more expansion for the play, and thus a greater field for strategy and thought, as the combination and variety of moves are thereby very much increased.

In this latter form the game was brought out under the name of "Annex, a Game of Reverses;" but as the simple title "Reversi," conveys in a concrete form the object of the game, it is now most generally known under this name—"Reversi." There is an old French game of the same name, but it has no points whatever in common with this one.

The rules have been revised from time to time as the game has expanded into its present form. The most recent and what are considered most suitable are given in this handbook.

The original games "Annexation," "Annex, a Game of Reverses," and "Reversi," in its present popular form, can be obtained from all dealers in Sports and Games, also Stationers, and Fancy Stores, in the British Isles or abroad. Or from

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REGISTERED.

THE GAME OF

REVERSI.

REVISED RULES.

Number of Players and Materials for the Game. 1.—The game is designed for two players. The materials are an ordinary chess or draught board of sixty-four squares, the pieces are likewise sixty-four in number, black one side and red the other (or any two colours).

Opening the Game. 2.—Each player takes 32 counters, one uses the black side up, during the play, the other the red side up. The first player is decided by mutual agreement.

First four Placings. 3.—The first player places one of his pieces in one of the central squares of the board, and the second player does the same, until the four central squares are occupied.

The after Placings. 4.—After the fourth move, a player can only place his piece next to one of his opponent's, such square being vacant, and he must also place it in such a position that he reverses one or more of his opponent's pieces.

How to Reverse. 5.—All of your opponent's pieces that lie in a perfectly continuous and unbroken line, between the piece you are playing and any other of your pieces already on the board, either straight or diagonally, you capture, and to show that they are yours, you simply turn them over, or reverse, to your own colour.

Pieces when Placed. 6.—A piece once laid down, is never in the course of the game removed fron its particular square, but it may be reversed by each player again and again as often as occasion requires.

Loss of Play. 7.—Should a player not be able to place a piece in accordance with the foregoing rules, he loses his turn, and the opponent proceeds to play his pieces as long as he is so situated.

Finish of Game. 8.—The game is finished, when the whole of the sixty-four squares of the board are covered with pieces, or in the event of neither of the players being able to place a man.

The Victor. 9.—The victor is the player who has most pieces of his colour on the board at the finish.

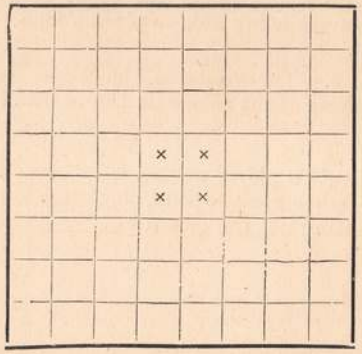
NOTE.—Should a player neglect to reverse all the pieces to which his move entitles him, he must do so upon his opponent pointing out the omission.

EXPLANATION OF THE RULES.

Having now stated the rules, we will give in a short and concise form an explanation of their working, so that the beginner can easily learn how the game is played.

Two players having the requisite materials, (see Rules 1 and 2) take 32 pieces each, and decide what colour each shall use, and which of them shall commence the game. We will call the two players B and R (B meaning Black, and R red).

B commences by placing one of his men in one of the centre squares, marked × on the diagram.



R next plays one of his in one of the remaining squares so marked ; B plays in the third square, and R in the fourth.

RULES IV. AND V.

Now, the first four placings having been finished, the game undergoes a most complete change in its character, and begins in earnest, for henceforth every time you place a piece on the board it must reverse one or more of your opponent's, as the player can only place in a vacant square next to an opponent, and in such a position that he must reverse, either straight or diagonally.

1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28 ○	29 ●	30	31	32
33	34	35	36 ●	37 ○	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64

The above is a plan of the board, with each square numbered thereon, from 1 to 64, and which will be the method we shall adopt throughout our explanations.

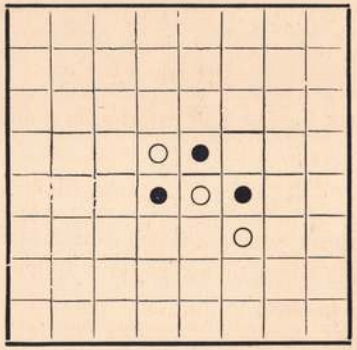
● Stands for Black, or B pieces.

○ Stands for Red, or R pieces.

Let us suppose that B and R have each placed two men, viz.,—

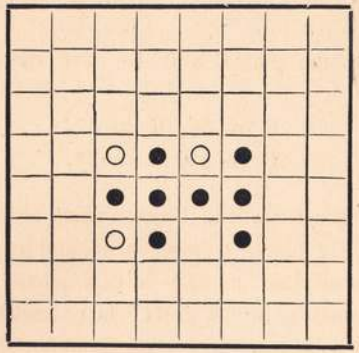
B on 36, R on 37,
B on 29, R on 28.

It is now B's turn, and he can place either on 38, 20, 27, or 45. He places a piece on 38, and by so doing turns over or reverses Red on 37. R now plays: he can place on 46 (diagonally), or 30, or 44; he chooses to place on 46, reversing 37 back again to his own colour. The game now stands thus—



It will often happen, and especially as the game progresses, that by laying a piece you can reverse several of

your opponent's pieces in different directions. Suppose a game is in this position—



R's turn to play. He places his piece on 45 square, and reverses by so doing 44, 37, and 36.

RULE VI.

This is self-apparent, and requires no comment.

RULES VII. AND VIII.

It may happen during the game that the player cannot place his men so as to reverse any of his opponent's, he thereby loses his turn to play, and his opponent then places his piece, and continues so long as the other cannot play, until all his pieces are placed, or he himself is unable to play. It may also happen that one has played out all his pieces (32) before the other one; the player who has any left, when

this occurs, continues to play as long as he can. When neither can place a man, in accordance with the rules, or the whole 64 squares of the board are occupied, the game is finished, and the player who then has most pieces on the board of his colour wins.

NOTES.

A Drawn Game is where each has an equal number on the board at the finish.

On-lookers should not interfere, or pass any remarks, during the progress of a game.

You *must* reverse all the pieces you are entitled to, if your opponent insists thereon.

THE INITIAL PORTION OF THE GAME.

Having given a short explanation of the rules by which the learner can obtain a good insight into the plan of the game, we will now go a step further, and give some instruction in the art of playing ; our great aim will be to put various points in such a light that they shall be easy to follow. The game admits of such a multitude of positions and reversings, that one would be apt to become confused by too great a display of diagrams and examples ; hence we will give a few leading suggestions which will be acceptable to the amateur, and also a few games played firstly in their initial stages, and afterwards continued to their finish. There is, however, nothing like practice to become an expert player.

Get yourself well posted up as to the few best positions to obtain, the worst to avoid, and every time you place a piece on the board, let it be for some definite object ; either to secure a good position for yourself, or to force your opponent into a bad one.

It is advisable to procure a board and mark every square thereon from 1 to 64. The following diagram explains at a glance the best and worst positions :—

1 S	2 B	3 G	4	5	6 G	7 B	8 S
9 B	10 B	11	12	13	14	15 B	16 B
17 G	18	19 G	20	21	22 G	23	24 G
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41 G	42	43 G	44	45	46 G	47	48 G
49 B	50 B	51	52	53	54	55 B	56 B
57 S	58 B	59 G	60	61	62 G	63 B	64 S

S. Safe positions, perfectly impregnable, and good for capturing. The possession of these positions will most likely win the game.

G. Good positions to obtain, as they help to force your opponent into bad positions, and *vice versa*, yourself into good ones.

B. Bad positions, as they assist the opponent into the safe positions, and thus to your loss of the game.

⌜ ⌝ The four central squares.

⌜ ⌝ The 16 central squares.

We will now give a few problems of the first sixteen initial placings—*i.e.*, eight to each player—with the following suggestions.

1.—Play the first four placings straight.

2.—Do not be the first to be forced out of the sixteen central squares.

3.—Obtain, if possible the corners marked ⌜G.

By placing straight, and having first turn, you can always force the second player to be first out of the central squares, but not if you play diagonally. The corners ⌜G should be secured, as they assist you in maintaining your positions in the central squares.

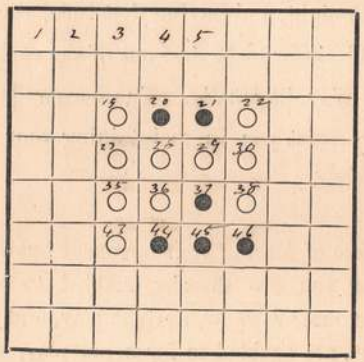
The advantage of forcing your opponent out of the central squares is that you are thereby enabled to occupy good positions in the outer rows by straight play, and also you, to a certain extent, are enabled to force his play, *i.e.*, to play as you may wish him. These points are explained further on.

For examples of these two kinds of openings see pages 32 to 36.

PROBLEM I.—Straight Opening.

	PLACINGS.	REVERSINGS.		PLACINGS.	REVERSINGS.
B	28		B	44	36
R	36		R	19	28
B	29		B	45	37
R	37		R	43	36 & 29
B	46	37	B	20	28 & 36
R	22	29	R	35	36 & 37
B	30	29	B	21	29 & 37
R	38	37 & 30	R	27	28 & 29

Positions on Board.



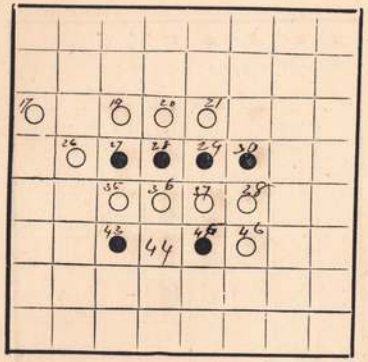
In this instance Black has not played well, otherwise he would have forced the Red out of the square.

Continued on page 24.

PROBLEM II.—Straight Opening.

	PLACINGS	REVERSINGS.		PLACINGS.	REVERSINGS.
B	37		B	20	28
R	36		R	35	27 & 36
B	29		B	45	37
R	28		R	21	20 & 28
B	43	36	B	26	27 & 28
R	46	37	R	38	29 & 37
B	27	28	B	30	29
R	19	28	R	17	26

Positions on Board.



Red, seeing he was early forced out of the central squares, has secured a good position in the outer row ; but this mode of playing is not recommended, as outer rows should be taken by straight and not diagonal play.

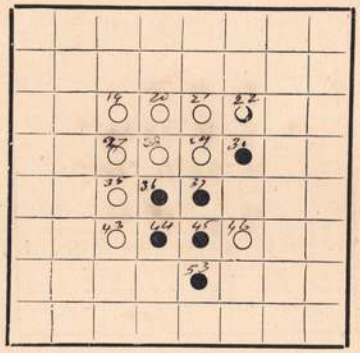
Continued on page 27.

PROBLEM III.—Straight Opening.

PLACINGS.		REVERSINGS.
B	28	
R	36	
B	29	
R	37	
B	44	36
R	19	28
B	45	37
R	46	37

PLACINGS.		REVERSINGS.
B	20	28
R	21	20 & 29
B	30	29 & 37
R	43	45 & 44
B	53	45
R	22	29 & 36
B	35	36 & 44
R	27	28 & 35

Positions on Board.



Black plays very badly, as he is forced out himself from the central squares.

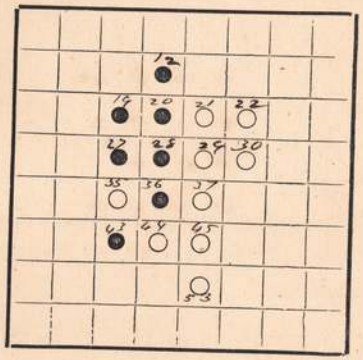
Continued on page 28.

PROBLEM IV.—Diagonal Opening.

PLACINGS.		REVERSINGS.
B	36	
R	28	
B	29	
R	37	
B	45	37
R	44	36
B	27	28 & 36
R	20	28 & 36

PLACINGS.		REVERSINGS.
B	43	44 & 36
R	30	29
B	21	29
R	22	21
B	19	28
R	35	28
B	12	20 & 28
R	53	29, 37, 45, & 44

Positions on Board.



This opening varies the play, and thus assists the learner in comprehending different styles of playing.

(*Continued on page* 30.)

THE CENTRAL AND FINAL PLAY.

Having now somewhat considered the primal part of the game, we will advance a step further and get into the middle and final portions of playing. No very definite rules can be given for every placing here, as the squares to be occupied are so many, and so much will depend upon your opponent's play. We would, however, make a few suggestions, which will materially assist the learner, as the positions now to be taken will either help him to occupy the corner squares, Nos. 1, 8, 57, 64, or prevent him altogether from getting into them at all.

1.—Endeavour to block your opponent so that he loses a turn to place.

2.—Obtain good positions on the outside row of the board, G, as Nos. 3, 6, 17, 24, 41, 48, 59 and 62; and avoid positions marked B.

3.—Keep as few pieces as possible on the outside rows adjacent to the sixteen central squares, and some pieces well placed in the four central squares.

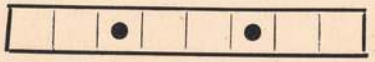
4.—The squares that run diagonally from corner to corner, viz., 22, 29, 36, 43, and 19, 28, 37, 46, endeavour to occupy by your men in unbroken rows.

The great aim is to obtain possession of the corner squares, as it will be found in practice that the first possessor of any of these stands by far the best chance of winning.

In order to more fully describe these suggestions we will give a few examples and explanations.

1.—The importance of this is very evident, as every time you block your opponent it leaves you more and more master of the positions, and you gradually compel him to go where you like. This will be very clear in following the continuation of game II, on page 27, where R is twice during the game blocked, and eventually loses.

2.—Positions Nos. 3, 6, 17, 24, 41, 48, 59, and 62, are most useful helps to secure for yourself and prevent your opponent from obtaining the corners, as the following will easily show:—



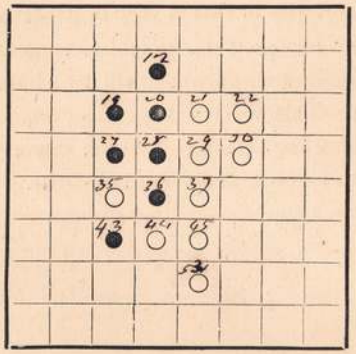
B is in 3 and 6.

R cannot place in 2 or 7, otherwise B would at once obtain a corner; nor can he place in 4 or 5 without being reversed, as B could at once take the vacant space and have 3, 4, 5, 6. Or should R be allowed to place in both 4 and 5, this would not improve his chance of getting a corner, but rather the contrary.

Possession of positions marked B, 10, 15, 50, 55, may be

considered as nearly fatal, especially if occupied during an early portion of the game, as it would prevent you obtaining the corners yourself diagonally, and would give possession of them to your opponent directly he obtained one of the diagonal squares.

Suppose the board stand thus :—



R	*places*	50	*reversing*	43, 36
B	„	52	„	36, 44

R cannot prevent B getting to corner 57.

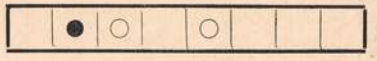
Positions marked B, 2, 7, 58, 63, are not so dangerous, but as they want so carefully defending, and sometimes are perfectly untenable, it is as well to avoid them until you have the squares in the same row occupied.

For instance :—



B is in 2. R is in 4 and 6.

B's turn. B cannot go to 3 or 7, and if he should go to 5 he prevents himself going to 3 or 7. Again:—

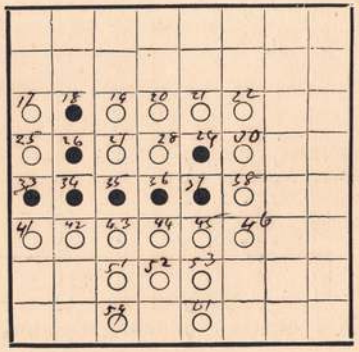


B in 2. R in 5.

R's turn to place, he places in 3. Now whether B place in 4 or not, the result is the same, R gets to corner 1.

3 —The importance of this should be fully recognized, as in many games, by following this rule, a larger number of the pieces are temporarily reversed by your opponent than by yourself, and the learner is apt to think thereby he is losing the game. It is advisable at all times to keep as few men as possible on outside rows, till the back rows are obtained. The centre of the board naturally has more lines radiating therefrom on which you can place, than outside rows have, and thus gives you more chance of placing to advantage.

Suppose a game stand thus :—



Here R has 20 men placed, 14 of which are outside. B has 8 men placed, of which one only is outside.

R's turn to place, which he can only do on 9 or 10, either of which will give the corner to B.

This game is played in continuation of Problem II., on page 27.

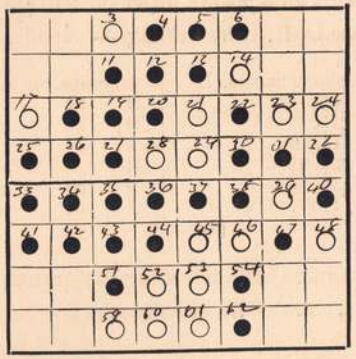
4.—Having these positions at the end of the middle portion of the game will be of great service in the final struggle for the corners, as when only a few moves are left this will often facilitate the player to place his men to great advantage. See continuation of Problem III.

We will now resume Problem I, as actual playing a game through will show the points better than a great deal of explanation.

CONTINUATION OF PROBLEM I.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	34	27, 35, 36	B	13	22, 31. 21, 29, 20
R	33	34, 35, 36, 37	R	17	26, 35
B	31	28, 29, 30, 38	B	18	19, 26
R	53	45 44	R	14	I3, 22, 21, 28
B	41	34	B	62	35, 44, 53
R	12	20, 28	R	52	36, 44
B	25	33	B	54	36, 45, 47
R	24	31, 38	R	61	29, 37, 45, 53
B	42	43, 44, 45, 35, 28	B	6	13, 14, 22, 30, 38,
R	26	27, 28, 29, 30, 35, 44	R	5	13, 14 [46
B	32	26, 27, 28, 29, 30, 31	B	51	52, 53, 37, 44
R	23	30	R	59	52
B	39	35, 36, 37, 38, 30	B	4	5, 12, 13
R	48	39, 21, 30	R	3	12
B	40	39	B	11	12
R	47	31, 39, 45, 46, 29, 38	R	60	46, 53

The game now stands in the following position:—



From this it appears that B has 31 pieces and R 17 only, but R has 5 out of the 8 best places on the outside rows, also black has 11 pieces on the squares adjoining the 16 central ones, and R only 5. The diagonals are not in favour of either player, as each has so far prevented the other from occupying a continuous row. The dangerous corners marked B in the diagram are not occupied. It is now B's turn to place, and as every placing now will quickly decide who will capture the corners, great care must be taken in placing, as, although B has a majority of pieces on the board, yet his positions are not so good as R. He can place on 2, 9, 58, 56, or 16, without offering a corner to R. He chooses:—

B	58	*Reversing*	59, 60, 61
R responds on	7	,,	4, 5, 6
B places	9	,,	17

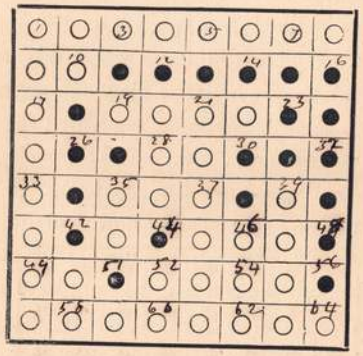
R can now only go to 2 without giving a corner to B, which he does, and reverses 11 and 20. B can now place

on 10, 15, 16, or 56, either of which will give a corner, and also the game to R. Continuing;—

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	10	11	B	55	46
R	1	10, 19	R	64	55, 46, 37
B	15	14, 23	B	56	55, 48
R	8	22, 15	R	63	54, 55, 47
B	16	15, 24	B	50	42
R	49	9, 17, 25, 33, 41, [42, 35	R	57	58, 59, 60, 61, 62, [50, 43, 36

R has 42 pieces left and consequently wins.
B ,, 22 ,, and loses.

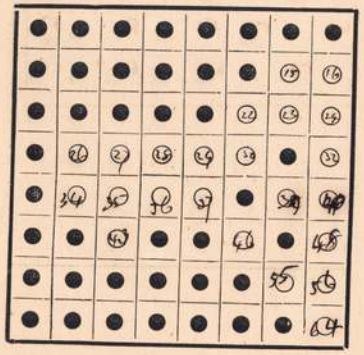
and the game is finished thus—



Continuation of Problem II.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	44	36, 37	R cannot place		
R	52	44, 45, 36, 28	B	49	41, 42, 35, 28, 21, 14
B	53	45	R	50	42
R	62	53	B	57	50, 43
B	34	35, 36	R	58	50
R	22	30	B	60	51, 42, 59, 58, 44
B	18	26	R	61	52, 43 [52
R	25	26, 27, 34, 43	B	63	61, 62
B	51	43, 44	R cannot place		
R	59	51, 43, 35	B	31	30, 22, 38, 45, 52
B	42	43, 34, 26	R	32	28, 29, 30, 31
R	41	42, 43, 44, 45, 31	B	40	31
B	33	34, 35	R	48	40
R	10	18, 26, 34	B	47	46
B	1	10, 19, 28	R	39	35, 36, 37, 38, 46
R	11	19	B	54	30, 38, 46, 53
B	9	17, 25, 18, 27	R	23	31, 21, 22, 30
R	2	10, 18	B	24	18, 19 20, 21, 22, [23, 31
B	3	2, 11, 19, 10			
R	12	19	R	55	51, 52, 53, 54, 47, [46
B	4	12, 20,			
R	13	20, 27	B	56	52, 40, 48, 54, 51, [52, 53, 54, 55, 47
B	5	13, 21			
R	6	13	R	64	55
B	14	13	B has finished all his men.		
R	7	14, 21, 28, 35	R	16	23, 24, 32, 40, 48,
B	8	6, 7	R	15	22 [56

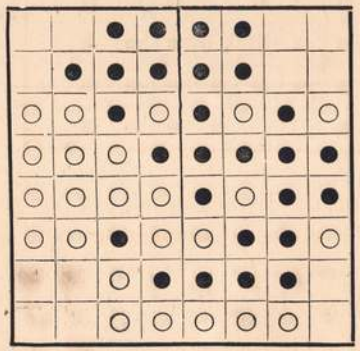
Black wins thus—



Continuation of Problem III.

PLACINGS.		REVERSINGS	PLACINGS.		REVERSINGS.
B	26	27, 28, 29, 35	B	54	53, 46, 38
R	52	44, 36, 28	R	39	34, 35, 36, 37, 38
B	42	43, 44	B	48	39
R	38	45, 37, 29, 30	R	47	45, 46, 39
B	31	28, 29, 30	B	24	31, 38, 45
R	41	42, 43, 44	R	3	12, 21, 30
B	60	36, 44, 52	B	18	26, 34, 27, 36
R	34	35, 36, 27	R	11	18, 19, 20, 27
B	12	20, 19, 21	B	40	32, 39, 47
R	32	28, 29, 30 31,	R	49	42
B	23	22, 30, 37	B	5	12, 19
R	62	44, 53	R	4	12
B	51	27, 35, 43, 44	B	13	21, 29, 37, 20, 27
R	59	52	R	6	5, 34, 27, 20, 13
B	61	45, 53, 52	B	50	42, 34
R	17	26, 35, 44, 53	R	14	22, 21
B	33	34, 35, 36, 26, 42	B	15	22
R	25	33, 26, 27			

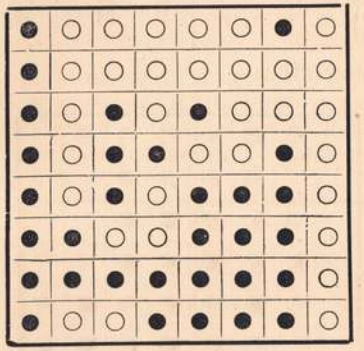
Here one set of diagonals is in favour of the Black, *i.e.*, one continuous row diagonally between squares 10 to 55, but his other positions are not so good as Red's, yet he manages to make a drawn game. Positions on board—



Continuation of Problem III. (*Continued*).

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
R	55	50, 51, 52, 53, 54	B	56	50, 51, 52, 53, 54, [55
B	57	50			
R	58	26, 34, 42, 50	R	64	56, 48, 40, 32, 24, [55
B	9	17, 25, 33, 41, 49, [18, 27	B	63	62, 55
R	8	43, 36, 29, 22, 15	R	10	18, 19, 28, 37
B	7	15, 14, 21, 28, 35, 42	B	1	10, 19, 28, 37, 46
R	16	14, 15, 23	R	2	10

Drawn Game, thus (each having 32 pieces on the board at the finish)—



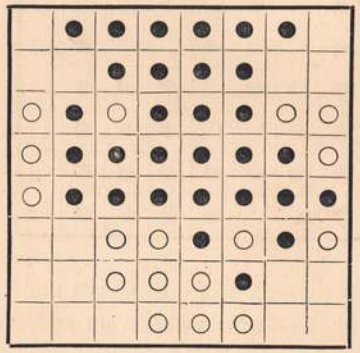
When towards the close of a game you find your opponent has a diagonal row of men in his favour endeavour to break this, for as soon as you can do so your chance of a corner is greatly increased. In above game R successfully accomplishes this.

Continuation of Problem IV.

PLACINGS.		REVERSINGS.
B	23	22, 21
R	3	12, 21
B	5	12
R	11	27, 19, 20
B	18	19, 20, 21, 27
R	4	36, 28, 20, 12
B	61	29, 37, 45, 53
R	24	21, 22, 23
B	2	3, 4, 11, 20
R	17	18, 19, 20
B	13	12, 21, 20
R	46	45, 37
B	47	46, 45, 44
R	62	44, 53
B	52	44, 36, 28
R	60	61
B	38	37

PLACINGS.		REVERSINGS.
R	51	43, 52, 44, 37
B	14	22, 30
R	48	45, 46, 47
B	54	46, 45
R	39	38, 46
B	31	38
R	6	14, 22, 30, 38
B	7	6, 14
R	32	31
B	40	39, 38, 37, 47, 31, [22
R	26	27, 28, 29
B	25	26, 27, 28, 29, 30, [18
R	33	25, 26
B	34	26, 35

The game stands thus—



From this it appears that B has nearly double the pieces on the board to R, and that apparently his positions will ledoa

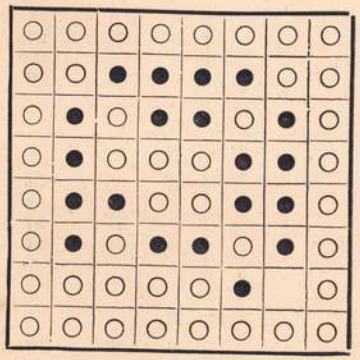
victory, but R's side positions are the better, and also the opening was in his favour. The next placing entirely alters the prospects of the players.

Continuation of Problem IV. (*Continued*).

PLACINGS.		REVERSINGS.
R	15	36, 29, 22
B	42	43, 44
R	41	42, 43, 44, 45
B	59	51, 43, 52, 45
R	50	51, 52, 43
B	63	60, 61, 62
R	9	18, 27
B	58	50, 42, 51, 44
R	49	50, 51
B	10	18, 19

PLACINGS.		REVERSINGS.
R	1	10, 19, 28, 37
B	56	48
R	64	56, 48, 40
B	16	15, 23
R	8	2, 3, 4, 5, 6, 7, 15, [16
B cannot place.		
R	57	58, 59, 60, 61, 62, [63

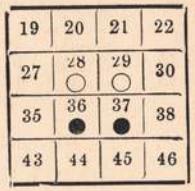
Red wins thus—



Examples.

To force your opponent out of the sixteen central squares, with first move, and

By STRAIGHT OPENING.



Game 1.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	19	28	B	46	37
R	43	36	R	20	28
B	44	36	B	21	20
R	45	37, 44	R	38	37
B	22	2	B	30	38
R	35	36			

Game 2.

B	19	28	R	35	36
R	43	36	B	46	37
B	44	36	R	21	37, 29, 28
R	45	44, 37	B	20	21
B	22	29			

Game 3.

B	19	28	B	46	37
R	43	36	R	38	37
B	44	36	B	30	38
R	45	37, 44	R	21	29
B	22	29	B	20	21, 29
R	35	36			

Game 4.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	19	28	R	27	28, 36
R	43	36	B	35	27, 36
B	44	36	R	30	37
R	45	44, 37	B	38	37
B	46	37			

Game 5.

B	19	28	R	27	36
R	43	36	B	35	27
B	44	36	R	20	28
R	45	44, 37	B	21	20, 28
B	22	29			

Game 6.

B	19	28	R	45	36, 37
R	27	28	B	35	27
B	20	28			

Game 7.

B	19	28	B	35	27, 36
R	27	28	R	45	37
B	20	28	B	46	37
R	43	36			

Game 8.

B	19	28	B	44	36, 45
R	45	37	R	27	28
B	46	37	B	35	27
R	43	36			

Game 9.

B	19	28	R	30	29
R	43	36	B	20	28
B	44	36	R	45	36, 37, 44
R	27	28	B	35	27
B	22	29			

Game 10.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	19	28	R	43	36
R	45	37	B	44	45
B	46	37	R	38	37
R	27	28, 36	B	20	36, 28
B	35	27, 36			

Game 11.

B	19	28	R	44	36
R	45	37	B	43	44, 45
B	46	37	R	38	37
R	27	28, 36	B	20	28, 36
B	35	27, 36			

Game 12.

B	22	29	R	30	29, 37
R	46	37	B	38	37, 30
B	45	37	R	27	36
R	44	45, 36	B	35	36
B	43	36			

DIAGONAL OPENING.

Favourable to second player.

19	20	21	22
27	28 ○	29 ●	30
35	36 ●	37 ○	38
43	44	45	46

Game 1.

B	27	28	R	21	20, 29, 38
R	19	28	B	38	37
B	20	28	R	46	37
R	35	27, 36	B	22	29
B	43	36	R	30	29, 38

Game 2.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	27	28	B	43	36
R	19	28	R	21	20, 28, 29
B	20	28	B	22	29
R	35	27, 36	R	38	29

Game 3.

B	27	28	R	35	27
R	19	28	B	20	28
B	45	37	R	21	20, 28

Game 4.

B	38	37	R	30	29, 37, 38
R	46	37	B	20	28
B	45	37	R	19	28
R	44	36, 45	B	22	29
B	43	36	R	21	20, 29

Game 5.

B	20	28	R	21	20
R	19	28	B	27	28
B	45	37	R	35	27, 28

Game 6.

B	38	37	B	27	28
R	46	37	R	30	37, 38
B	45	37	B	43	36
R	44	36, 45	R	35	36

Game 7.

B	27	28	B	38	37
R	19	28	R	43	36
B	20	28	B	30	29
R	21	20, 29	R	35	27, 28

Game 8.

PLACINGS.		REVERSINGS.	PLACINGS.		REVERSINGS.
B	45	37	R	22	29
R	46	37	B	35	36
B	38	37	R	27	28, 36
R	44	36, 45	B	21	28, 29
B	19	28	R	30	28, 29, 37, 38

Game 9.

B	20	28	B	44	36
R	19	28	R	21	20, 28, 29
B	27	28	B	38	37
R	35	36, 37	R	43	36

Game 10.

B	20	28	R	21	29, 20, 28
R	19	28	B	22	29
B	27	28	R	30	29
R	35	27, 36	B	38	37, 30
B	44	36	R	43	36

Game 11.

B	45	37	R	35	27, 36
R	46	37	B	43	36
B	27	28	R	21	20, 28, 29
R	19	28	B	22	29
B	20	28	R	44	36, 45

Game 12.

B	27	28	B	38	37
R	19	28	R	35	27
B	45	37	B	20	28
R	46	37	R	21	20, 28

CONCLUSION.

The learner having now carefully gone through the foregoing examples, will see that the Game of Reversi to be played with any skill is not the simple task it appears, but that much thought and attention are required to be anything of a Reversist, and that the more he plays the more interested and absorbed will he become. The novelty of the method of playing—the *reversing* the captured pieces—lends a charm and gives an impetus which games so often lack; and many a pleasant and profitable half-hour can be passed in playing this now very popular game.

We have not at every placing given the best one that could be done; nor do we pretend to have given anything like a complete catalogue of all the positions in this game—they vary in so many different ways; nor have we given so detailed a list of the various modes of defence and attack at certain points as might be shown; our aim has been rather to make the game attractive, and at the same time to give such suggestions and examples as will facilitate the player, without confusing him, and thus to assist him to thoroughly understand the game, and by practical experience to become a good Reversi player.

THE NEW GAME

OF

FANORONA.

WITH RULES, EXPLANATIONS, DIAGRAMS, &c.

THE GAME

OF

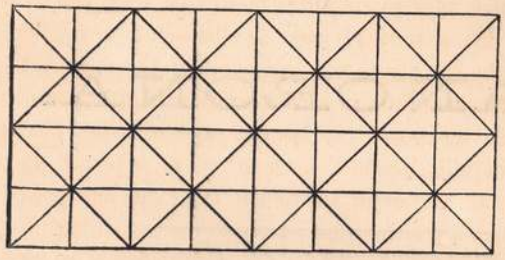
FANORONA.

The Game of "FANORONA" is of Eastern origin, and in some Oriental countries it is no uncommon occurrence for the visitor to come across a group of natives intently watching the manœuvres and tactics of two excited players, squatting, in approved fashion, on either side of a roughly improvised board, perhaps scratched on the loose sand, small stones or beans serving as the pieces with which success is won. Like many other games "Fanorona" seems to the uninitiated to be absurdly simple, but a very little experience will prove that it is no more child's play than Draughts or Reversi, or that its combinations and chances are un-

worthy of attention and study. It is not an absorbing pastime, but yet furnishes a great deal of excitement, and its variations are so sudden, and, unless carefully watched, come so unexpectedly, that many a pleasant half-hour can be spent in its practice.

PLAN OF THE BOARD.

DIAGRAM I.



The board consists of 32 squares—four rows of eight squares in each, thus giving, with the points where the dividing lines touch the margin, a total of 45 points, upon which the pieces are played. Each player has 22 pieces of a distinctive color—say white and black—which are placed as shown in Diagram II. the centre point on the board being left vacant. The first player being decided on, moves one of his men to this square, and takes those of his opponent's pieces that are in a line with his advanced man. For the first move in the game the player can take once only, but in all subsequent moves he can keep on sweeping off his antagonist's pieces so long as he can by a forward, backward,

sideway, or diagonal move from one unoccupied point to another place his man next to or one square away from one or more of the opposing men. The only restriction to his capturing power is that he must not return to a point he has just left, nor can he take a man behind him as a following move to taking one in front, nor on the right after taking on the left, in other words every move must be on a different line. When he has cleared such of his adversary's pieces under his range, play passes to the other side, who proceeds to deal with his adversary's men in the same way. The game is won by the player who removes all his opponent's men, or has enclosed him in such a position that he cannot move. When the board has been cleared of many pieces the moves require careful consideration, or a player may find that by a careless or unstudied move he has placed himself in such a position that nearly all his remaining men are at the mercy of the enemy, and that all chance of victory is gone. On the other hand it is not at all impossible for a single piece to clear the board.

RULES OF THE GAME

1.—The men are to be moved one square at a time, in any direction along the lines of the board, each move entitling the player to remove all of the opponent's pieces that are in an unbroken row on the same line as he has moved. At the first move in the game the player can take in one direction only.

2.—A piece takes by moving forward one square next a row of opposing men, or by receding one square from that row, either forward, backward, or sideways, the position to be occupied being vacant, and on which it remains till it takes another move.

3.—A player must not return to a square just vacated, and can only take by going on a different line to his last move.

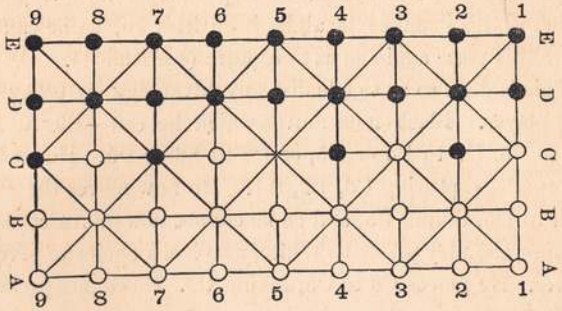
4.—So long as a player can take his adversary's men in accordance with the above Rules he continues to play, and when he can capture no more by any move of that man, play passes to the other side.

5.—It is not compulsory to move so as to take, but if a player advances next to or recedes from an opponent's man (as described in Rule 2), he must take the piece or pieces so within his range.

EXPLANATION OF THE RULES.

We will firstly give a short explanation of the Rules, with examples to illustrate them.

DIAGRAM II.



The central idea of this game is, as in Chess and Draughts, to capture the enemy, or prevent him from moving, and to this end the attacking piece in Fanorona has great and varied powers of moving and capturing, either by *advancing* or *retreating*, and which of course can be used with great effect by a skilled player, so that in a few moves most of the pieces are removed from the board, and then if you are not in safe positions, and without some knowledge of the game, you are easily captured or driven to untenable positions.

To commence the game, you must place all the pieces on the board as in the diagram above.

From this it will be seen that the 22 Black pieces and the 22 White are placed in equally favourable positions, and

that every point, except the centre one is occupied, hence it follows that the first move can only be to this, viz., C5.

Suppose White begins. He can move C6 or B5 straight to C5, or B6, B4 diagonally to C5. He prefers moving B5 to C5, he thus captures D5 and E5 which are on the same line as his own piece, and these he removes from the board. The first player is limited to one move only in opening the game, which in this instance is all he is entitled to, as he cannot move this piece again so as to capture (see Rule 4).

This is done so as to equalise any advantage by being the first player. Black now moves which he can—E6 to E5, E4 to E5, D6 to E5 or D5, or D4 to E6 or D5. He prefers D4 to E5, capturing C3, B2, A1. He now moves the same man to D5, taking C5, and as he cannot now move so as to capture, the play passes to White, who has a choice of several moves. He moves C6 to C5, taking C4. He cannot go back to C6, to capture C7, as that would be a contravention of Rule 3 ; he can, however, go to B5, capturing D5.

This will sufficiently explain the manner of playing the game, and it will be found in practice that considerable skill is required, especially towards the end of the game, in order to beat your opponent. The great point then is not to get your men too crowded together, nor on the outside endings of the lines, especially the four extreme corners ; thus, suppose Black is on B3 and White on corner A1 : it matters not whether it is White or Black's turn to play, Black must win. Suppose White plays to A2, Black moves to B2 ; White can now only go to A1 or A3, either of which Black will capture in his next move. Keep your men, therefore,

in the inside positions of the board. Suppose White is on C4 and Black on B3 ; this would be a drawn game, as neither can force his opponent to the outer points.

The points where most lines intersect are good positions to secure. Suppose White is on D7 and B7, Black on C5 ; although White has two men to one Black, yet he cannot win, and may possibly lose, unless he is very careful. Always endeavour to make a drawn game if you find you cannot win, as with a little experience you will soon see, when but few men are left on the board, whether this can be done or not.

EXAMPLE OF PLAY.

The following is given as an example of the method of playing :—

White	B5	to	C5	taking	D5	E5	
Black	E6	,,	E5				
White	C5	,,	D5	,,	E5		
Black	D6	,,	C5	,,	B4	A3	
	C5	,,	B5	,,	A5		
	B5	,,	B4	,,	B6	B7	B8
	B4	,,	A5	,,	C3	[B9	
White	B3	,,	C3	,,	D3	E3	
	C3	,,	B4	,,	D2	E1	
Black	C2	to	D2	,,	B2	A2	
	D2	,,	E3	,,	C1		
White	C6	,,	C5	,,	C7		
	C5	,,	B6	,,	D4	E3	

White	B6	to	C7	taking	D8	E9	
	C7	,,	B7	,,	D7	E7	
Black	C9	,,	B8	,,	A7		
	B8	,,	C7	,,	A9		
	C7	,,	C6	,,	C8		
	C6	,,	B6	,,	A6		
	B6	,,	B5	,,	B4		
	B5	,,	C5	,,	D5		
White	A4	,,	B4	,,	C4		
	B4	,,	A3	,,	C5		
	A3	,,	A4	,,	A5	A1	
Black	D1	,,	C1	,,	B1		

and so on.

THE NEW GAME

OF

INVASION.

WITH

RULES, EXPLANATIONS, and DIAGRAMS.

(REGISTERED.)

THE NEW GAME

OF

INVASION.

INTRODUCTION.

CONCEIVING it to be an error to think that civilians do not take an interest in matters connected with the defence of this country, Lieutenant Henry Chamberlain, R.N., has invented a simple, yet highly interesting war game, to play which it is not in the slightest degree necessary that one should be acquainted with a single military term.

This game, which is called "Invasion," deals with a question which was forced upon the attention of every one at the time of the Naval Manœuvres, in 1888, viz.: "If the British fleet were to suffer a crushing defeat in the Channel, could we successfully repel an invading force, and secure London against capture ?"

The board consists of a map showing that part of the English coast which is situated between Portsmouth and Great Yarmouth, together with a portion of the Channel and North Sea. Opened out, it occupies a space of 19in. × 19in. and folded, 6½in. × 6½in. There are two players, one using the dark coloured (English) counters, of which there are fourteen, the other playing with twelve light coloured (Enemy's) counters.

GENERAL IDEA.

The British fleet having been defeated in the Channel, the Enemy's fleet and troop ships appear off the coast, with an army on board, destined to effect a landing, and to capture London. It is scarcely necessary to add that the object of the English is to frustrate this design.

RULES:

(Which are printed on the board itself.)

I. PLACING MEN.—The 14 Dark counters represent English troops; the 12 Light counters represent Enemy's troops. One dark counter to be placed on each square in "England" which is marked with a *. The light counters to be placed anywhere in the Channel or North Sea, but not nearer than one clear square from England.†

II. MOVES.—Light invariably commences the game. Players move alternately, one counter one square at a time, in any direction (except under conditions mentioned in Rule IV., Landing, and Rule V., Railways.)

Dark counters may not be moved off England.

† A square on which land predominates is a "Land" square. A square on which sea predominates is a "Sea" square.

III. CAPTURE.—If a Dark and a Light counter be in adjacent squares *on the mainland*, the player whose turn it is to move, *must* capture the other by placing himself on the square occupied by his adversary and removing him from the board. If a player, purposely—or inadvertently—fails to comply with this rule, he forfeits the offending counter.

IV. LANDING.—When once a Light counter has been moved on to a square in England, the troops represented by it are considered to have been landed, and it may not subsequently be moved back into the English Channel or North Sea.

Light may not land on any square already occupied by Dark.

V. RAILWAYS.—If, when it is a player's turn to move, the counter which he wishes to move, happens to be on a Railway, he *may* advance or retire it two squares, on condition he follows a line of rail, capturing his opponent, if on the second square. Should his opponent, however, be on an adjacent square, he *must* capture him, and then stop where he is until his turn comes to move again.

VI. CHANNEL TUNNEL.—If Light takes possession of the Channel Tunnel, and is not himself captured at Dark's *next move*, he may remain on that square during the remainder of the game, be impregnable (so long as he stops there), and recover three counters (if three have already been captured - or the first three *as* they are captured). The counters above mentioned are to be placed on those squares in the Straits of Dover marked † and are movable, subject in every respect to the same Rules as the others.

VII. ISLE OF WIGHT.—No counters may be placed on the Isle of Wight.

VIII. VICTORY.—The English win if they succeed in capturing all the Enemy's troops. The Enemy wins, if he succeeds in placing one of his counters in London.

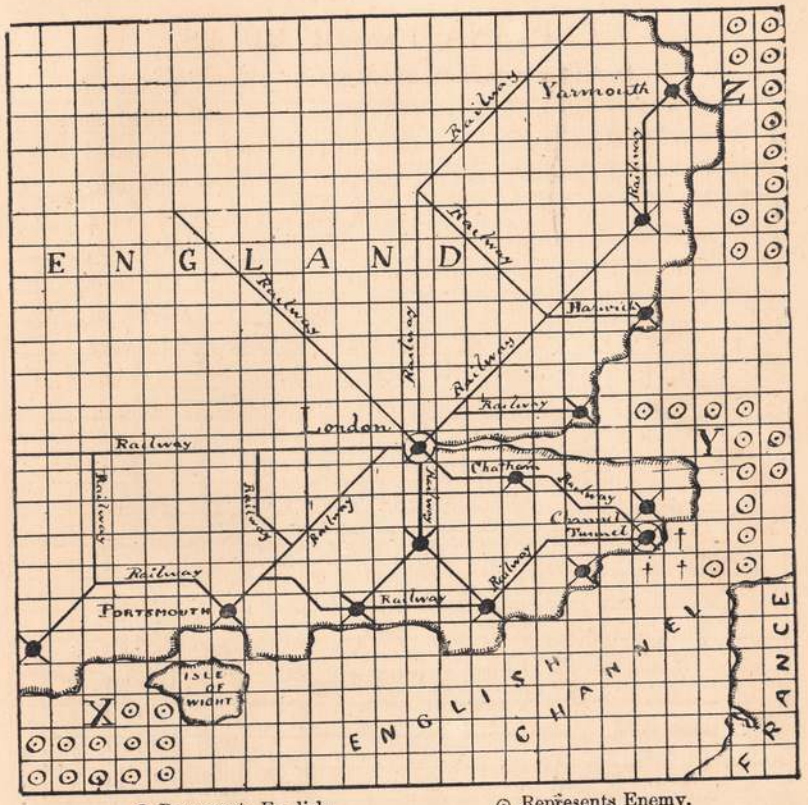
EXPLANATION OF RULES.

I. PLACING MEN.—Each counter represents a unit of force (say 5,000, 10,000 or 15,000 men). The English, on the alarm being given, have taken up positions best calculated to defend the coast, arsenals, and lines of railway communication. The enemy, however, has the advantage of being able to *select* the spot at which he intends to make his attack, whereas the British are [?] prepared at all points. One clear square from England, means that the enemy must be so placed as not to be able to disembark (see Rule 4) at his very first move. Evidently, the enemy can form very many combinations for the purpose of attack (a different one at each fresh game).

DIAGRAM A.

CONCENTRATED ATTACK.

Here the attack is concentrated either at X or Y or Z. In the first instance, a signal victory in the neighbourhood of Portsmouth may enable the invader to get a firm hold of the Western and South Western railways, and if his men be kept *well together*, his chances of being able to capture London are fairly good. Secondly, if concentration be at Y, and a pitched battle leads to the capture of the Channel Tunnel, the losses on both sides are sure to be great (owing to the large number of troops immediately engaged), but the timely reinforcement of the enemy (see Rule 6) may turn the scale in his favour. In the third case, should the enemy disembark at Z, it is more than probable that he will obtain a firm hold of the Northern railways, after defeating the small force

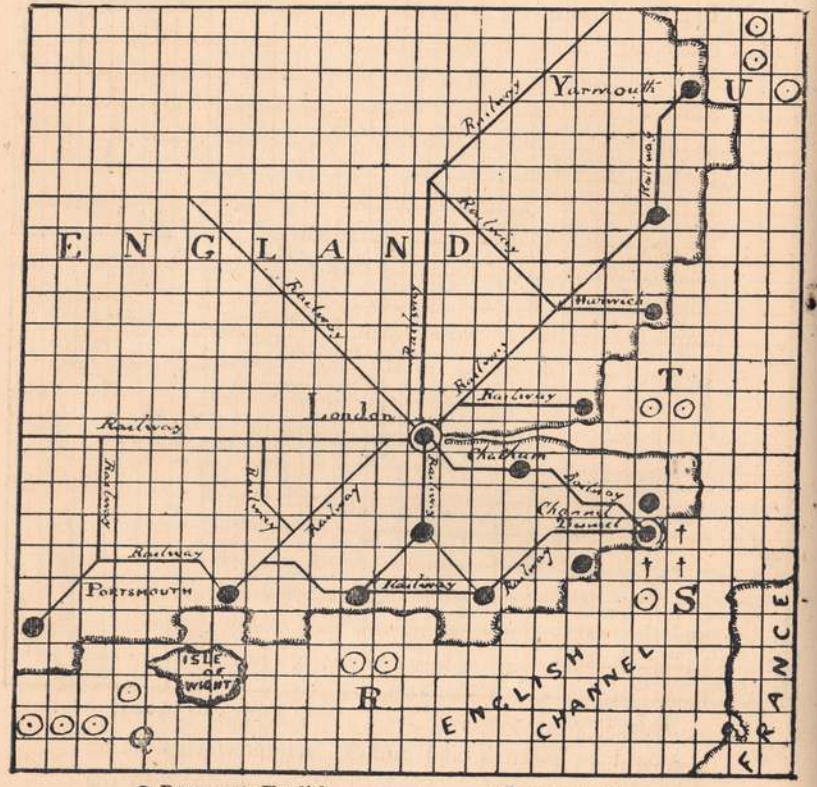


● Represents English. ⊙ Represents Enemy.

stationed in Norfolk and Suffolk, reinforcements being delayed on account of the block on the line produced by the English troops from the Southern counties, hurrying up north. (N.B.—Counters may be placed on the four squares through which the Thames runs).

DIAGRAM B.

ATTACK ON DIFFERENT PARTS OF THE COAST.



● Represents English. ⊙ Represents Enemy.

An alternative system of attack is here shown, viz.; a distribution more or less equal, along the coast, as at Q, R, S, T,

and U. Feints, or pretended attempts to land, may, in this case, be made at Q and U, with the object of enticing the English troops in a S. W'ly. and N. E'ly. direction, whilst it is really intended to make the most dangerous attack at some intermediate point. The above instances will fully suffice to show that there are very many possible combinations in this game. Practice alone will teach a player which are the most efficacious.

II. & V. MOVES and RAILWAYS.—The distance between the centre of a square and the one adjoining it is, approximately, twelve miles, or a day's march. In the *Expanded Rules* (see page 61) the relative speed of troops marching across country, or being transported by rail, or in troopships, has been duly considered, but the rules printed on the board will be found sufficiently interesting for beginners.

III. CAPTURE.—It should be distinctly noted, that whilst the capture of an opponent situated in the next square to the counter about to be moved is compulsory, that of an adversary on a line of rail, two squares off, is only optional.

IV. LANDING.—A square along the coast-line, of which less than half is occupied by land, is to be reckoned as sea, and the troops on such a square are not to be considered as having disembarked. As an enemy's counter when once landed cannot be withdrawn out to sea again, it is a condition essential to success that his attack in force should be directed against that portion of the coast where the English are weak.

VI. CHANNEL TUNNEL.—A direct attack on the Channel Tunnel will almost invariably be repulsed, but by adopting the tactics as illustrated in diagrams B and C, the chances of

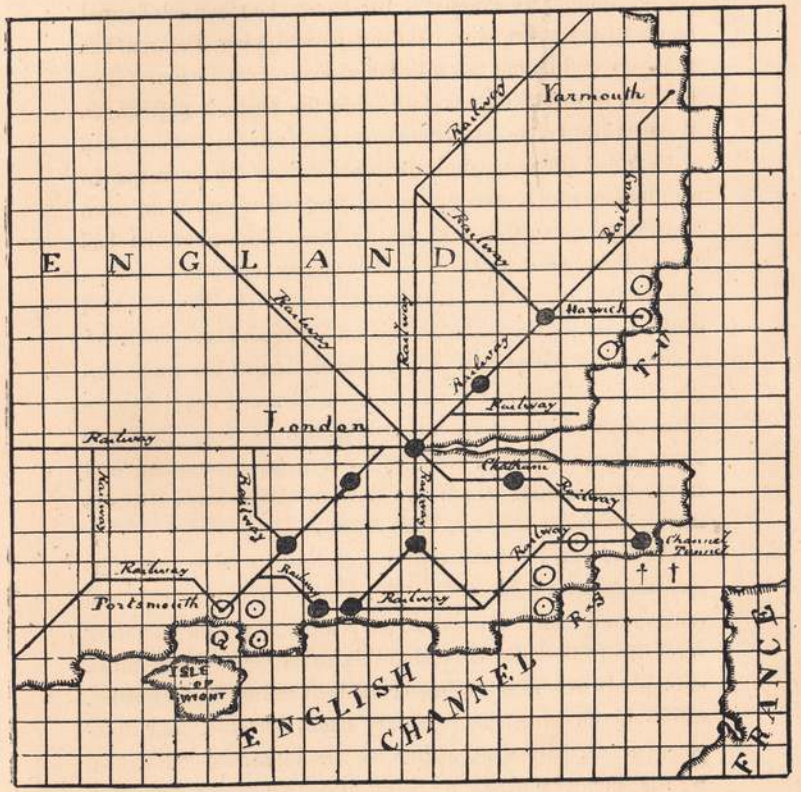
success are much increased. In theory the Channel Tunnel would have been rendered useless on war being declared, but as theory and actual facts do not always agree, it may fairly be concluded that, on an emergency, the exploding arrangements might be found *out of order*. &c., &c.

VIII. VICTORY.—The moment the enemy succeeds in placing one of his counters in London, even if it could have been taken by the English at the very next move, he has won the game.

DIAGRAM C.

CAPTURE OF CHANNEL TUNNEL.

The opposite diagram illustrates the critical phase of game, in which the enemy has attacked at three distinct points.



● Represents English. ⊙ Represents Enemy. (Enemy's turn to move.

EXPLANATION OF DIAGRAM.—T having reinforced U, landed in the neighbourhood of Yarmouth, fought a pitched

battle, losing two counters, whilst the English lose three. At about the same time Q disembarked near Portsmouth, and captured it, one counter being lost on each side. The English in order to protect their North Eastern and Sonth Western lines of railway, slowly retreat towards London, and at the same time are compelled to withdraw troops from Sussex, whereupon R and S, having effected a junction, land near Hastings and capture the Channel Tunnel, which had been left but weakly guarded. The enemy reinforced through the Tunnel (see Rule VI.) now outnumber the English, and make a simultaneous attack on London from three sides.

Space will not permit of the description of the numerous possible combinations of the enemy's counters. but the above illustration of an INVASION will suffice to show that this game presents varied features of a most interesting and novel description, which are sure to prove attractive not merely to children but to their elders.

For the benefit of those who consider this game too simple, the following Expanded Rules have been framed, and officers and men belonging to the regular army and volunteer forces will find that "Invasion" is an *elementary* war-game, sufficiently accurate to render it interesting and amusing, whilst at the same time it is very small, portable, and inexpensive. If played according to the following rules, two boards should be used, one being placed on either side of a pile of books, or screen. One player at each board, with dark and light coloured counters respectively, to move alternately or simultaneously, according to arrangement. A third person, who can see both boards, to officiate as umpire.

General Idea as to the English having lost command of the Channel, to remain as before.

EXPANDED RULES.

I. PLACING MEN.—The English † counters to be placed anywhere in England instead of on the special squares marked with a *.

The Enemy's counters as the rule now stands. Only seven English and six Enemy's counters to be used. Each counter represents a unit of force (say 5,000, 10,000, or 15,000 men).

II. MOVES ON LAND. — Instead of moving only one counter, at a time the move to be the (optional) change of position of every counter on the English and Enemy's boards, respectively. Now, as each square is from ten to twelve miles across, the move of one square may fairly be considered an average day's march.

[N.B. For moves when on railways *vide* Rule V.]

MOVES AT SEA.—As even a slow-steaming troopship could cover a distance of 144 miles in the course of 24 hours, the Enemy, when still at sea, to be permitted to move every counter which is in the English Channel or North Sea a maximum distance of 12 squares.

[N.B. For the mobility of the Enemy when on English railways *vide* Rule V.]

III. CAPTURE.—A Dark only to be allowed to capture a

† English represented by Dark Coloured counters.
Enemy represented by Light Coloured counters.

Light if the *attacking* Dark happens to have *support* in the shape of another Dark in an adjacent square, before it advances to the attack, and then only on condition that the Light counter about to be attacked is *not* similarly supported by a Light counter, and *vice versa*. If a Dark (or Light) counter, moving along a line of rail, happens to meet a Light (or Dark) counter *on* the line, or in *any square adjoining* the line, it must stop, *i.e.*, not proceed, retire, or leave the railway until its turn comes to move again. If a capture be effected on a line of rail the counter may not utilize the railway until its turn comes to move again.

IV. Landing.—This rule to remain as it is, with the exception that the English counter may not capture an Enemy's counter which lands on either of his flanks unless the conditions laid down in Rule III. are fulfilled, and permit of his doing so. It will be noted that the great mobility allowed to the English when working their own Railways (*vide* Rule V.) gives them the command of a very extended coast-line. When a Light counter has just been landed it cannot proceed further until its turn comes to move again.

V. Railways.—(English moves.) As the Enemy has been permitted to cover great distances per diem, so long as he keeps at sea, in like manner the English are in a position to travel over a large tract of country when using their own railways. Supposing therefore, that (on an average) the English troops which happen to be on railways travel during 12 hours of the day at the rate of 10 miles an hour, they would cover a distance of 120 miles. The Railway move will be a maximum of 10 squares, and of course, optional. Counters which, though not *originally* on a line of rail, yet get on to one in the single move allowed to them (*vide* Rule II), may take advantage of this *Entraining* by utilizing the line of rail for two more squares.

(Enemy's moves.) The Enemy should only be permitted a maximum move of six squares in the first instance, and a maximum of one square in the second instance, *i.e.*, after

Entraining, since he is unacquainted with the lines, systems of signalling, and has to advance cautiously for fear of the bridges having been undermined, rails torn up, &c., &c.

VI. Channel Tunnel.—The Channel Tunnel is not to be supposed to exist until the players have acquired considerable dexterity in working the game, but when once it is reckoned as a factor in the vulnerability of this country, its capture should entail the *loss of the game* by the English fully as much as that of London (*vide* Rule VIII.)

VII.—Not to be altered.

VIII.—If the Enemy succeed in placing a counter in London (even if it be possible for the English to take it at their next move), he has won the game. The English win if they capture all their opponents' counters.

IX. In Sight and Out of Sight.—All Dark counters are, (though not in sight of each other) aware of all Dark counters' positions. All Light counters are, (though not in sight of each other) aware of all Light counters' positions. The umpire to notify to the respective players when they are in sight of each other by placing Light counters on the English board, and Dark counters on the Enemy's board as follows:—

When a Light is on a square in the English Channel or North Sea which *adjoins* the English coast-line (not the Isle of Wight), the player who is working Dark is at once to be informed of the fact. The Light counter being removed from the English board should the Enemy's troops be withdrawn further out to sea.

When a Light is on a squarewhich adjoins the coast-line, he is to be informed as to the presence of English troops (if any) at a distance of *one square* from where he happens to be.

When Light has landed, his knowledge of Dark's position to extend to a distance represented by a radius of three squares.

[*N.B.—The foregoing Rules may be modified to almost any extent, according to the degree of proficiency attained by the Players.*]

THE NEW GAME

OF

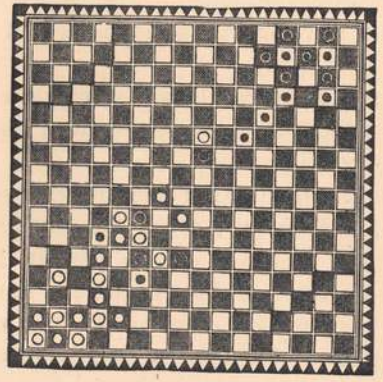
HALMA.

WITH RULES, EXPLANATIONS, PROBLEMS, &c.

The New Game

OF

HALMA.



HALMA is played on a draught board of 256 squares. Two or four persons can play the social game and one may enjoy the solitaires.

In each corner of the board a YARD of thirteen squares is inclosed by a black line. These yards are used when four persons play. In two corners a heavier line encloses six additional squares, forming YARDS of nineteen squares each, to be used when but two personsplay.

Game for Two Players.

The board is so placed that a nineteen square yard is at the left-hand of each player. One player fills his yard with nineteen black men ; the other fills his with nineteen white men.

The object of each player is to get all his nineteen men into his adversary's yard ; whichever player first gets all his men into the other player's yard has won the game.

Only two kinds of moves are permitted, namely, a STEP and a HOP.

By a STEP or shove, a man can be moved one square in any direction where the square is vacant for him ; forward, backward, sideways, or diagonally.

By a HOP a man may be moved an even number of squares in any direction, even entirely across the board under favourable conditions. A hop is a move peculiar to this game and gives it its name, *Halma*—leaping ; a man may jump over a man of *either colour*, standing in either of the eight adjoining squares ; and then jump again in *any direction*, forward, backward, sideways, or diagonally, as often and as far as he finds opportunity and chooses to do so ; all as part of one move. Each jump of the hop must be over a man and of course into an empty square. A hop may consist of only one jump, or of many, and may be straight, zig-zag, or winding. As the object of the game is to transfer all the men from one yard to the other, there of course can be no taking or losing of men, but all remain on the board from the beginning to the end of the game, and when a game is

finished the board may be turned round and the winner's men are all ready for another game. Of course the players move by turn, the same as in any other game. A step may or may not move a man to a square of a colour different from that on which it stood ; but a hop, short or long, cannot possibly take the man to a square different in colour from that on which it started. This test will detect the error when a player has inadvertently taken a false jump—as a Knight's move in chess—which is not allowed, but is a very natural mistake with novices and careless players in this game.

The game of Halma (also called Hoppity) naturally divides itself into three parts, which blend into each other by insensible gradations.

First, the opening moves ; by which the pieces are got out of the yard. It is usually best to get the nineteen pieces out early in the game, and run them as rapidly as possible in a diagonal direction across the board. Care should be taken not to allow any laggards to be separated by too great an interval from the main body, nor to allow the advance scouts to block the way. The most rapid progress is made when the pieces are so scattered that a little foresight will provide "ladders," down which long hops can be made, sometimes advancing a piece ten or twelve squares at one move. These ladders should, of course, be constructed to help yourself, and not your adversary, who is on the look-out to avail himself of your ladders when he can ; just as you try to avail yourself of his.

Secondly, comes the melée. It begins earlier or later

according to the opening adopted by the two players. All the remarks made upon openings apply with equal force to the melée, or "rough and tumble," when the thirty-eight pieces, meeting near the centre of the board, struggle to get past each other. Sometimes the crowd is so compact, that, as Arnold Guyot said of a rhododendron thicket, the easiest way to get through is to go round. Arrange, whenever possible, whether in the opening or in the fight, the ladders in such manner that a number of pieces can easily be brought down the same ladder.

Thirdly comes the "packing" of the pieces. This must be kept in view, indeed, from a very early period in the melée. It is in this part that the caution not to allow the scouts to block the way is particularly needed. The moment you have "drawn blood," that is, entered a piece within the opposite yard, you should begin to make, by "steps" if necessary, that enclosure a honeycomb of ladders, into which you can run the rest of the pieces. A few "steps" with the first pieces who enter, will often save double the number on the last who come in. Remember, also, in this packing the importance of arranging each ladder to accommodate as many pieces as possible.

Skill in the game is more rapidly acquired by practice upon the three following solitaires: First, trying by one's self different openings, to learn their several advantages and defects. Second, spreading nineteen pieces at random, and studying the ways of packing them with fewest moves. Third, playing regular games, the right hand against the left, being very careful to indulge no favouritism for either

hand; otherwise you do not learn to guard against your adversary. The whole secret of success lies in the judicious use of "steps," to prepare the way for long "hops."

The Game by Four Players.

In this game each player has but thirteen pieces, and the smaller yards are used. There are three quite different games which may be played.

First.—Each person may play for himself, in which case the game is substantially the same as with two players.

Second.—The opposites may play as partners, in which the motive of the game is entirely reversed, as now it is the desire of the two playing partners to exchange pieces as rapidly a possible, and hence to aid each other in the construction and maintainance of ladders for mu ual use.

This game, although so entirely different from the two-handed, may be as pleasing, and certainly makes a variety.

Third.—Adjacent players may be partners. Now the game becomes more like the first method, in which each is for himself, as there is but a limited opportunity for the partners to aid each other except by advice, which is allowable in most partnership games. Of course two partners win when both have yarded their men, and a player having ll his men in the opposite yard is not required to move in turn, but the play goes round without him.

The very simplicity of the game of Halma seems to render difficult a correct understanding of the methods, and the following diagrams showing sections of the board may stil further elucidate the rules already given.

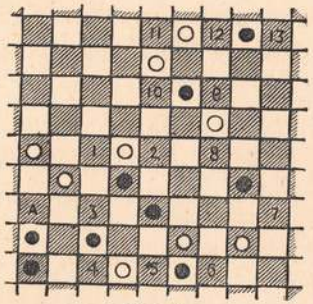


Fig. 2.

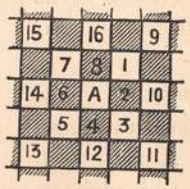


Fig. 1.

In fig. 1, a man of either colour standing at A, may, by a step, go to either of the squares 1, 2, 3, 4, 5, 6, 7, 8, provided, of course, they are vacant.

In the same figure, if all the squares 1 to 8 were occupied, a man at A could jump to vacant squares 9, 10, 11, 12, 13, 14, 15, 16.

In fig. 2, a man of either colour at A, can by one continuous hop—a series of jumps—go to 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13.

Further explanations, in addition to the explicit rules already given, may seem superfluous but the average inability, of people to understand printed rules for playing games affords a reasonable excuse for repetitions.

In the game of Draughts when a man is jumped he is removed from the board, and hence some old Draughts players have been unable to believe that it is not so in Halma, although the contrary is plainly stated in the rules.

In Draughts only one colour of squares is used to play on, either the light or the dark, but in Halma all are used, as in Chess.

The yard boundaries have no effect on the moves of the men, they simply determine when the men are yarded and hence the game won.

Because in Draughts a man cannot jump a man of like colour, it is difficult to believe it is different in Halma.

Any man may jump any other man in any direction, and may keep doing so as long as there is a vacant square to jump to, and any man may move in any direction to an adjoining vacant square.

SOLITAIRES FOR HALMA.

A solitaire problem in Halma may be defined as the effort to get a given number of men from a given position to a required position by a specified number of moves. We give examples, as illustrations.

I.

Place a man in the near left-hand corner, A1, of the board, and so arrange the other 37 men that your first man may go by a single move 14 squares diagonally, *i.e.*, to O15, but be compelled to make 61 jumps in doing it.

When this problem is once solved the solution is very easy to remember, and therefore the interest in it is soon exhausted.

II.

Place 19 men in one of the yards, and get them out in nineteen moves, into a symmetrical figure on the diagonal of the board.

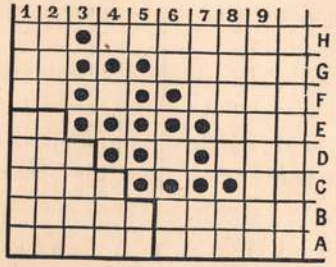
Four problems are annexed (with an illustrative diagram), showing four of the solutions. The number of possible solutions has not been accurately determined, but is known to be several hundred, and probably is more than 2,000.

The four diagrams may be also used for the reverse problems of yarding the men. Set, for example, 19 men in position as at A, and put them all into the adjoining yard in nineteen moves, thus making no move that does not take a man who is outside, and put him inside.

In the following keys to these eight problems, the Capital letters indicate, as shown in the diagram, the rows running horizontally, and the Arabic figures the squares in each row, counting from left to right. The keys give one way of solving the problems; and each discovery of a different way is in itself a new problem.

Under each diagram the moves are first given for the opening moves resulting in the arrangement of pieces as shown, and then the reverse moves for yarding the same group. For instance; if the men are in the yard and are to be brought in nineteen moves to the positions shown in diagram A, the first move, by this solution, is the piece on B5 to the square C6; but if the pieces are as in the diagram, you begin to yard them by moving the piece on D4 to the square C3. Of course the two solutions are exactly the reverse of each other, but both are given for convenience.

PROBLEMS I and II.



I.

To bring out the pieces in 19 moves.

B5 to C6	A1 to E5
E2 to F3	D2 to E3
C1 to G5	A2 to E6
A5 to C7	D3 to E4
A4 to C8	B3 to D7
B1 to F5	E1 to G3
C3 to D4	D1 to H3
C4 to D5	B4 to C5
C2 to G4	B2 to F6
A3 to E7	

II.

To yard the pieces in 19 moves.

D4 to C3	G3 to E1
F5 to B1	D7 to B3
C8 to A4	E4 to D3
C7 to A5	F6 to A2
G5 to C1	E3 to D2
F3 to E2	F5 to A1
C6 to B5	E7 to A3
F6 to B2	G4 to C2
C5 to B4	D5 to C4
H3 to D1	

III.

To bring out the pieces in 19 moves.

C4 to D5	A1 to E5
A5 to B6	B1 to F7
C1 to G3	D2 to E3
B5 to D7	E1 to F2
A2 to G6	A4 to C6
C2 to G8	E2 to G4
B4 to C5	B2 to F6
D3 to E4	B3 to H7
D1 to F3	C3 to D4
A3 to C7	

IV.

To yard the pieces in 19 moves.

C5 to B4	G4 to E2
G8 to C2	C6 to A4
G6 to A2	F2 to E1
D7 to B5	E3 to D2
G3 to C1	F7 to B1
B6 to A5	E5 to A1
D5 to C4	C7 to A3
D4 to C3	F3 to D1
H7 to B3	E4 to D3
F6 to B2	

V.

To bring out the pieces in 19 moves.

C4 to D5	B1 to F3
D1 to F5	E2 to G6
A3 to E5	B4 to D6
C1 to E3	A4 to E6
B5 to F7	E1 to E7
B3 to D7	A2 to C6
C3 to D4	B2 to F6
D3 to E4	C2 to G4
A5 to G5	D2 to F4
A1 to C5	

VI.

To yard the pieces in 19 moves.

D4 to C3	C6 to A2
D7 to B3	E7 to E1
F7 to B5	E6 to A4
E3 to C1	D6 to B4
E5 to A3	G6 to E2
F5 to D1	F3 to B1
D5 to C4	C5 to A1
F4 to D2	G5 to A5
G4 to C2	E4 to D3
F6 to B2	

VII.

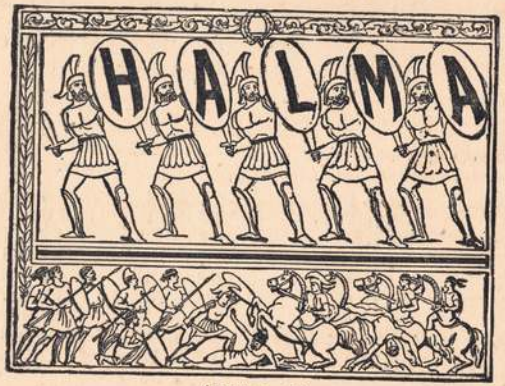
To bring out the pieces in 19 moves.

B3 to D5	C1 to E3
D3 to F5	A2 to G6
D1 to F3	C3 to D4
A5 to E7	C4 to E6
A1 to C5	E2 to F2
B2 to F6	E1 to G5
B4 to D6	A3 to E5
C2 to E4	B1 to F7
B5 to B6	D2 to F4
A4 to C6	

VIII.

To yard the pieces in 19 moves.

D6 to B4	G5 to E1
F6 to B2	F2 to E2
C5 to A1	E6 to C4
E7 to A5	D4 to C3
F3 to D1	G6 to A2
F5 to D3	E3 to C1
D5 to B3	C6 to A4
F4 to D2	B6 to B5
F7 to B1	E4 to C2
E5 to A3	



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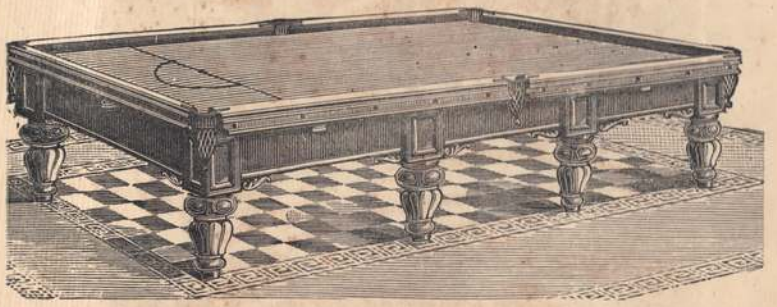
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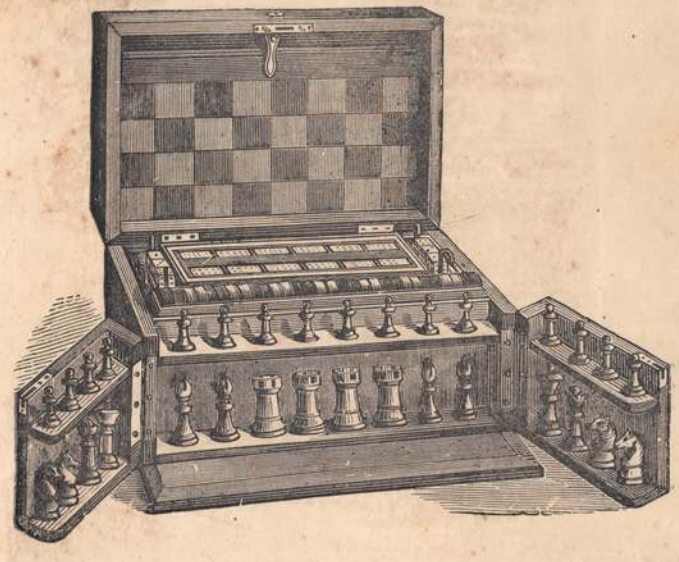
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