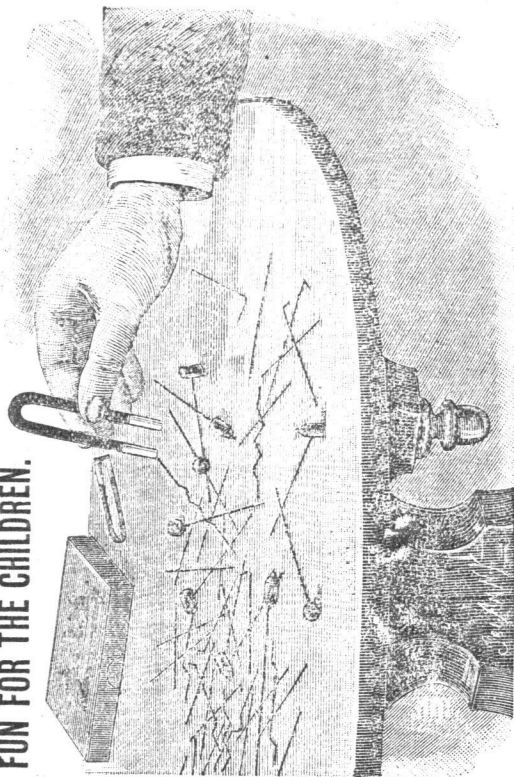


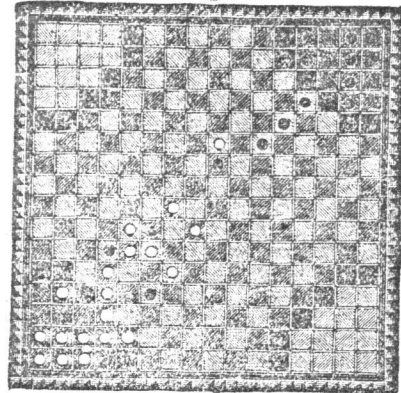
Halma

FUN FOR THE CHILDREN.



MAGNETIC JACK STRAWS.

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TRADE **"HALMA."** MARK  
REGISTERED.

"Halma" is played on a checker 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 dotted red line. These yards are used when four persons play. In two corners a heavy red line incloses six additional squares forming YARDS of nineteen squares each, to be used when but two persons play.



See Description,  
Last Page



INSTRUCTION  
BOOK  
ALSO INCLUDES  
PUZZLES  
FOR  
SOLITAIRE  
PLAY.

#### 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, sidewise or cornerwise.

By a HOP a man may be moved an even number of squares in any direction, even entirely across the board under favorable 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 color*, standing in either of the eight adjoining squares; and then jump again, in *any direction*, forward, backward, sidewise, or cornerwise as often and as far as he finds opportunity and chooses; 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 con-

sist of only one jump, or of many, and may be straight, zigzag, 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 around 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 color different from that on which it stood; but a hop, short or long, can not possibly take the man to a square different in color 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.

A game of "*Halma*" (also called hop-pity) naturally divides itself into three parts, which blend into each other by insensible gradations.

First, the gambit; 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 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 melee. It begins earlier or later, according to the gambit adopted by the two players. All the remarks made upon gambits apply with equal force to the melee, or "rough and tumble," when the thirty-eight pieces, meeting near the center 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 gambit 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 melee. 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 inclosure 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 gambits, 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 favoritism 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.

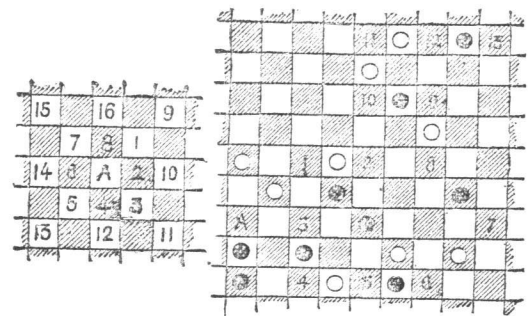
*First.*—Each person may play for himself, in which case the game is substantially the same as with two players.

*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 as possible, and hence to aid each other in the construction and maintenance of ladders for mutual 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 all partnership games. Of course two partners win when both have yarded their men, and a player having all 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 still further elucidate the rules already given.



In fig. 1 a man of either color standing at A, may, by a step, go to either of the squares 1, 2, 3, 4, 5, 6, 7, 8, provided, of course, if 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 color 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 checkers when a man is jumped he is removed from the board, and hence some old checker players have been unable to believe that it is not so in "Halma" although the contrary is plainly stated in the rules.

In checkers only one color 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 checkers a man can not jump a man of like color, 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 (I, 1,) 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 XV, 15;) 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 figure symmetrical on the diagonal of the board.

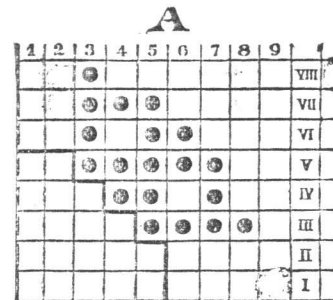
Four diagrams are annexed, showing four of the solutions. The number of possible solutions has not been accurately determined, but is known to be over eight hundred, and probably is more than two thousand.

The four diagrams may be also used for the reverse problem 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 Roman numerals indicate, as shown in diagrams, 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 the discovery of different ways is in itself a new problem.

Under each diagram the moves are first given for the gambit 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 II, 5; to the square III, 6; but if the pieces are as in the diagram, you begin to yard them by moving the piece on IV, 4; to the square III, 3. Of course the two solutions are exactly the reverse of each other, but both are given for convenience.



TO BRING OUT THE PIECES IN 19 MOVES.  
 II, 5 to III, 6.—III, 4 to IV, 5.—IV, 3 to V, 4.  
 V, 2 to VI, 3.—III, 2 to VII, 4.—II, 3 to IV, 7.  
 III, 1 to VII, 5.—I, 3 to V, 7.—V, 1 to VII, 2.  
 I, 5 to III, 7.—I, 1 to V, 5.—IV, 1 to VIII, 3.  
 I, 4 to III, 8.—IV, 2 to V, 3.—II, 4 to III, 5.  
 II, 1 to VI, 5.—I, 2 to V, 6.—II, 2 to VI, 6.  
 III, 3 to IV, 4.

TO YARD THE PIECES IN 19 MOVES.  
 IV, 4 to III, 3.—VI, 6 to II, 2.—V, 6 to I, 2.  
 VI, 5 to II, 1.—III, 5 to II, 4.—V, 3 to IV, 2.  
 III, 8 to I, 4.—VIII, 3 to IV, 1.—V, 5 to I, 1.  
 III, 7 to I, 5.—VII, 3 to V, 1.—V, 7 to I, 3.  
 VII, 5 to III, 1.—IV, 7 to II, 3.—VII, 4 to III, 2.  
 VI, 3 to V, 2.—V, 4 to IV, 3.—IV, 5 to III, 4.  
 III, 6 to II, 5.

**B**

1	2	3	4	5	6	7	8	9	
						●			VIII
		●	●		●		●		VII
	●	●			●	●			VI
		●	●	●					V
			●	●		●			IV
				●	●	●			III
					●				II
									I

TO BRING OUT THE PIECES IN 19 MOVES.  
 III,4 to IV,5.—IV,3 to V,4.—V,1 to VI,2.  
 I,5 to II,6.—IV,1 to VI,3.—I,4 to III,6.  
 III,1 to VII,3.—I,3 to III,7.—V,2 to VII,4  
 II,5 to IV,7.—I,1 to V,5.—II,2 to VI,6.  
 I,2 to VII,6.—II,1 to VI,7.—II,3 to VIII,7  
 III,2 to VII,8.—IV,2 to V,3.—III,3 to IV,4  
 II,4 to III,5.

TO YARD THE PIECES IN 19 MOVES.  
 III,5 to II,4.—IV,4 to III,3.—V,3 to IV,2.  
 VII,8 to III,2.—VIII,7 to II,3.—VI,7 to II,1  
 VII,6 to I,2.—VI,6 to II,2.—V,5 to I,1.  
 IV,7 to II,5.—VII,4 to V,2.—III,7 to I,3.  
 VII,3 to III,1.—III,6 to I,4.—VI,3 to IV,1  
 II,6 to I,5.—VI,2 to V,1.—V,4 to IV,3.  
 IV,5 to III,4.

**C**

1	2	3	4	5	6	7	8	9	
									VIII
			●	●	●				VII
			●	●	●	●			VI
			●	●	●	●			V
				●	●	●	●		IV
					●	●			III
									II
									I

TO BRING OUT THE PIECES IN 19 MOVES.  
 III,4 to IV,5.—IV,3 to V,4.—I,4 to V,6.  
 IV,1 to VI,5.—I,5 to VII,5.—V,1 to V,7.  
 I,3 to V,5.—I,1 to III,5.—I,2 to III,6.  
 III,1 to V,3.—II,1 to VI,3.—II,2 to VI,6.  
 II,5 to VI,7.—V,2 to VII,6.—III,2 to VII,4  
 II,3 to IV,7.—II,4 to IV,6.—IV,2 to VI,4.  
 III,3 to IV,4.

TO YARD THE PIECES IN 19 MOVES.  
 IV,4 to III,3.—VI,4 to IV,2.—IV,6 to II,4.  
 IV,7 to II,3.—VII,4 to III,2.—VII,6 to V,2  
 VI,7 to II,5.—VI,6 to II,2.—VI,3 to II,1.  
 V,3 to III,1.—III,6 to I,2.—III,5 to I,1.  
 V,5 to I,3.—V,7 to V,1.—VII,5 to I,5.  
 VI,5 to IV,1.—V,6 to I,4.—V,4 to IV,3.  
 IV,5 to III,4.

**D**

1	2	3	4	5	6	7	8	9	
									VIII
				●	●				VII
	●	●	●	●	●	●			VI
		●	●	●	●	●			V
			●	●	●				IV
				●	●				III
					●				II
									I

TO BRING OUT THE PIECES IN 19 MOVES.

II,3 to IV,5.—III,2 to V,4.—III,4 to V,6.  
 IV,3 to VI,5.—II,5 to II,6.—V,2 to VI,2.  
 IV,1 to VI,3.—I,4 to III,6.—V,1 to VII,5  
 I,5 to V,7.—III,1 to V,3.—I,3 to V,5.  
 I,1 to III,5.—I,2 to VII,6.—II,1 to VI,7.  
 II,2 to VI,6.—III,3 to IV,4.—IV,2 to VI,4  
 II,4 to IV,6.

TO YARD THE PIECES IN 19 MOVES.

IV,6 to II,4.—VI,4 to IV,2.—IV,4 to III,3  
 VI,6 to II,2.—VI,7 to II,1.—VII,6 to I,2.  
 III,5 to I,1.—V,5 to I,3.—V,3 to III,1.  
 V,7 to I,5.—VII,5 to V,1.—III,6 to I,4.  
 VI,3 to IV,1.—VI,2 to V,2.—II,6 to II,5.  
 VI,5 to IV,3.—V,6 to III,4.—V,4 to III,2  
 IV,5 to II,3.

[Extract from the Scientific American.]

# Magnetic Jack Straws.

The illustration on the following page shows one of the most ingenious devices for the amusement of children to be found this season among the various toy stores and elsewhere.

It is a game that will not only amuse children, but affords an endless source of amusement to adults as well, and can be played by any number of persons.

The game is put up in a neat little box, and contains a large number of metal straws of various colors, crooked, angled and crimped, and some of them having little heads of colored wood in various forms, together with two magnets.

The object of the game is to withdraw a single straw from the bunch by means of a magnet and without touching or disturbing the other straws. The game is manufactured by

E. I. Horsman, of 341 Broadway, N. Y.