SIERRA®

HOYLE®

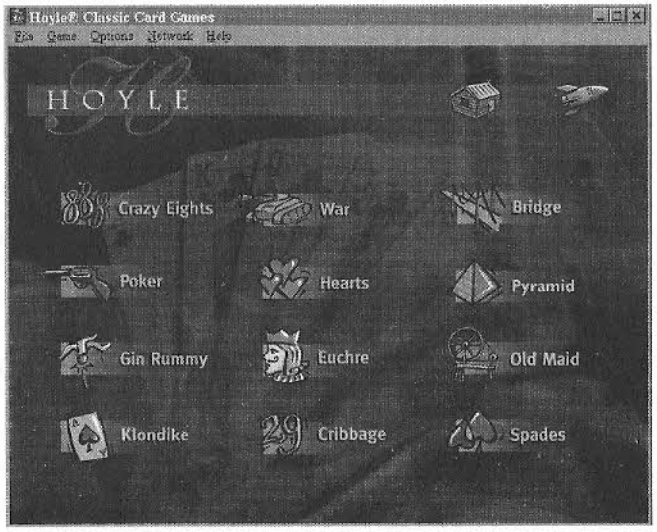
CLASSIC CARD GAMES

SIERRA®

Contents

Hoyle® Classic Card Games

Foreword



Thank you for buying **Hoyle Classic Card Games**, and welcome to our guide to card-game history! It's our goal to deepen your appreciation of the games you love to play, and maybe surprise you with the odd twists and turns these games have taken through the centuries. **Hoyle Classic Card Games** represents the most advanced computer technology with its beautiful graphics and engaging gameplay, but the games themselves belong to history.

What you *won't* find in these pages is an explanation of how to use the **Hoyle Classic Card Games** interface. You'll find everything you need to know to play any of the Hoyle card games on the CD itself, in the Help file. Sure, in this book we do include the rules for each game, but you probably knew those already (these are, after all, the classics!). The rules are also available in Help, of course.

If you've enjoyed these timeless pastimes, we hope you'll also check out **Hoyle Classic Board Games**, which includes 10 all-time favorites: Backgammon, Battling Ships, Checkers, Chess, Chinese Checkers, Dominoes, Pachisi, Snakes & Ladders, Yacht, and Zen Bones. (We've even thrown in two surprise card games!) You'll find the same breathtaking graphics in **Hoyle Classic Board Games**, as well as the same challenging gameplay and easy-to-use interface. Ask for it at your local software dealer, or call us directly at (800)757-7707 (Monday through Saturday 7am to 11pm CST, Sunday 8am to 9pm CST).

—Steven Bryan Bieler

The Hoyle Classic Card Games Team

Stephen Van Horn. . . . . .Producer
Jim Love . . . . . .Designer
Earl Malmrose . . . . . .Lead Engineer
Kyle Shepard . . . . . .Art Director

Michael Katz . . . . . .Senior Software Engineer
John Gilmore . . . . . .Senior Software Engineer
Frank T. Hollander . . . . . .Senior Software Engineer
Paul Horn . . . . . .Software Engineer
Mark Hirayama . . . . . .Software Engineer

Julian Love . . . . . .Lead 3D Animator
Rabih AbouJaoudé . . . . . .Senior Artist - 3D Illustrator
Max Braun . . . . . .3D Modeler

Heather Ivy . . . . . .Senior Artist - 2D Illustrator
Gayle Rowbotham . . . . . .Artist - 2D Illustrator
Robert Sanchez . . . . . .Artist - 2D Illustrator

Evan Schiller . . . . . .Composer
Dennis Ham . . . . . .Sound Engineer
Robert Jerauld. . . . . .Production Coordinator
Robert Davidson . . . . . .Lip-synching
Pat Merrick . . . . . .Lip-synching
Michael Caviezel. . . . . .Sound Editing

Beth Quintana . . . . . .Corporate Products Certification
Gary Stevens . . . . . .Quality Assurance Manager
Erinn Hamilton . . . . . .QA Engineer
Julie Bazuzi . . . . . .QA Analyst
Colleen Halvorson . . . . . .QA Analyst
Erik Johnson . . . . . .QA Analyst
David Lee . . . . . .QA Analyst
Cade Myers . . . . . .QA Analyst

Steven Bryan Bieler . . . . . .Writer & Editor
Nancy Matthew . . . . . .Technical Writer
Beth Demetrescu . . . . . .Copy Editor
K. Chapman Love . . . . . .Book Designer
Allan Batchelder. . . . . .Scriptwriter
Jeff Hoyt . . . . . .Scriptwriter
Rodney Sherwood . . . . . .Scriptwriter

Barb Schwabe . . . . . .Brand Manager
John Friederich . . . . . .Assistant Brand Manager

A Thousand Years of Playing Cards

"I am sorry I have not learned to play at cards. It is very useful in life: it generates kindness and consolidates society."

— Dr. Samuel Johnson

The history of playing cards begins with sticks.

Imagine, for a moment, that you've gone thousands of years back in time. Not one brick of the pyramids has been laid. Metalworking doesn't exist. Electricity is something that happens only in lightning. The world is a scary place, and you don't understand much about it beyond hunting and gathering.

It's in this world that shamans (those members of your tribe whose job it is to interpret all the scary stuff) try to influence events and foretell the future. To do this, they throw sticks against a cave wall painted with special symbols, or drop them into a ring drawn on the ground, and then try to make sense of the patterns the sticks make. In time, symbols will be added to the sticks, representing animals, plants, gods, people, and the four compass headings. The sticks will evolve into ceremonial arrows.

Cultures around the globe employ the stick method to give themselves an advantage in the fight for survival. And all around the globe, people like you are borrowing those sticks to play games with. There's a simple, practical purpose for almost every other object in your life (knives, spears, clubs, etc.). You use these objects every day, and they hold no mysteries for you. The shaman sticks are different; the symbols, feathers, and other decorations appeal to your imagination.

Eventually special sticks were made just for gaming. As the stick games became more complicated, players recognized the need for a medium more convenient to work with than sticks. But what? And who took this first step?

The Chinese have a better idea

The what was paper, and the who was most likely the Chinese. Printing and the use of paper money were both invented in China in the years 600 to 900. People began playing with the money (as well as spending it) almost immediately, probably because they were already familiar with the idea of a game played with symbols on sticks or some other instrument. (For several centuries Chinese paper money and Chinese playing cards looked almost exactly alike. What effect this had on the Chinese economy is beyond the scope of this book....)

This brings us to the most important evidence we have for the Chinese invention of playing cards: the first recorded mention of cards in world literature, dated 969 and written in one of the Chinese dialects. If we accept 969 as the birthdate of playing cards, then cards are well into their 11th century.

Chinese cards were long and narrow, as were cards in Korea and Japan. In Korea, cards bore on their backs the picture of their ancestor, a feathered arrow (and, remarkably, still do today). Korean suit symbols eventually included man, fish, crow, pheasant, antelope, star, rabbit, and horse. The Japanese developed a dozen suit symbols, although each suit only had three cards. All three of these cultures produced a card common around the world: the wild card, or what English-speaking nations call the "Joker."

India's claim on cards

India can also claim it invented playing cards, though the evidence here isn't as strong as it is for China. No one has found a mention of playing cards in Indian literature that predates 969. There's no smoking gun.

But it's possible someone in India invented cards without bothering to write about it. The evidence to back the Indian invention theory comes from Chess, of all things. India invented Chess, or rather the ancestor of Chess; that we know. Chess then migrated westward to Persia and eastward to China.

Cards may have followed the same progression. Indian cards were long and narrow, like those elsewhere in Asia, but some kinds of Indian cards were circular and may have been used on chessboards. If the circular Indian cards came first, then perhaps the Chinese converted them into true playing cards after seeing them in action on Indian chessboards.

The consensus today leans toward China as the birthplace of playing cards, but the case for India isn't weak. More on this later.

Playing cards invade Europe

A monk living in the part of medieval Europe that would one day become Germany marked the arrival of playing cards in his corner of the world: "Hence it is that a certain game, called the game of cards, has come to us in this year 1377, but at what time it was invented, or by whom, I am ignorant." The cardplaying monk also noted that "in the game which men call the game at cards, they paint the cards in different manners, and play with them in one way or another." This observation may mean playing cards had been in Europe long enough for different games, and different kinds of packs of cards, to have evolved. (As for the phrase "paint the cards," remember, the date of this writing is 1377. Paper is scarce, and the Germans have not yet invented printing with moveable type. Cards were handmade, or, if printed from wood blocks, hand-painted.)

But how did playing cards get to Europe? When last we saw them, they were heading westward from China (or India).

There are four theories to explain how playing cards arrived in Europe:

1. Brought back from China by the globe-trotting Marco Polo.
2. Brought back from the Holy Land by the slash-and-burn Crusaders.
3. Brought to Central Europe by migrating Gypsies.
4. Brought to Southern Europe by invading Moors and Saracens.

The Marco Polo Theory: Marco Polo and his family traveled in China for 17 years in the late 1200s. When the Polos returned to Italy, they were instant celebrities, and Marco's best-selling account of their Asian sojourn has kept his name alive these past 600 years. It's an intriguing theory, but one without supporting evidence. Marco never mentioned playing cards in his book. (Then again, he never mentioned the Great Wall of China, either. Perhaps he wasn't very observant.) Since no record has come to light to connect any of the Polos with playing cards, this theory is most likely a myth.

The Crusader Theory: The Crusaders fought the resident Arabs for control of the Holy Land off and on from the 11th through the 13th centuries. They could've learned about playing cards from the Arabs during one of the many truces between Crusades. The time period is certainly correct, as the earliest written references to playing cards among the European kingdoms all date from the 1300s. Unfortunately for this theory, there's no evidence. If the Crusaders played cards, they didn't write

home about it. (And we know, from their writings, that they did play Chess.)

The Gypsy Theory: Gypsies are usually associated with the Tarot, cards thought to foretell the future. The first playing cards to cross into Europe were indeed Tarot cards. However, the Gypsies arrived on the scene too late, more than a century after Europeans started writing about cards.

The Moor and Saracen Theory: "Moor" and "Saracen" are medieval-European names for Arabs. The Moors invaded the Iberian Peninsula (site of modern-day Spain and Portugal) in the 8th century and the Saracens invaded Sicily in the 9th century. These groups maintained a presence on the southern border of Europe for several hundred years, during which time there was considerable trading of cultures. (For example, the Pueblo Indians of the American Southwest learned how to make adobe bricks from the Spanish colonizers, who had learned this trick from the Moors.) We know that Chess came to Europe in this way, and it's most likely that playing cards did, too.

One last bit of evidence: The old Spanish and Italian words for "cards" were "naipes" and "naibi," respectively. Not only are these words nearly identical, they're also quite close to the old Arabic word for cards, "nabi." "Nabi" means "prophet" — a reference to the use of cards to foretell the future.

"The stars foretell, they love you well"

The earliest cards known in Europe were called Tarot. We think of these cards today as being used strictly for fortune-telling, but in the 13th and 14th centuries the Spanish and the Italians were playing games with them, not peering into the future. By the 15th century, Tarot cards had taken on mystical associations, perhaps due to the Gypsy influence. The Europeans began to connect Tarot cards with their home-grown traditions of mysticism, alchemy, and magic. By 1540, when the first book appeared on fortune-telling with cards, the Tarot pack was not being used for anything else.

There are 78 cards in a contemporary Tarot pack: the 52 cards we're familiar with from our standard pack, four extra "court" or "face" cards (these 56 cards are called the "Minor Arcana") and 22 special cards representing various personages, objects, events, and elemental forces (the "Major Arcana"). Early Tarot packs varied in number of cards and in suit markings, but were eventually standardized using an Italian model.

These are the Tarot suits (alternates used at various times are given in parentheses) and what each symbol is thought to represent:

Cups (a Chalice): . . . . . .the clergy

Swords: . . . . . .the warrior class

Coins (Stars, Disks): . . . . . .the merchants

Batons (Sticks, Wands, Rods): . . . . . .the peasants or workers

This is a point that strengthens the case for India as the cradle of cards, as the four icons of Cups, Swords, Coins, and Batons are also held in the four hands of the Indian deity Ardhanari. Indian playing cards used three of these icons, replacing Cups with a Crown to represent the king. There are no such similarities between Tarot cards and cards from China.

The Church versus the card

European clergy, as a whole, did not graciously accept playing cards (though

many men of the cloth were soon caught up in the enthusiasm for card games). The symbols on the cards, as well as the Major Arcana of the Tarot, particularly troubled the Church. Vernon Bartlett told the story in *The Past of Pastimes*:

> "It seems reasonable to suppose that, if cards were brought to Europe by the Arabs...they may originally have been used to encourage Mohammedanism or some other Eastern faith; a French pack from the early 15th century has a Saracen as its king of diamonds. So it may be that for this reason, as well as the more obvious one of discouraging betting, the Christian church at one time strongly opposed cardplaying, for subsequently it went out of its way to counter any such heresy by encouraging the use of cards with Christian emblems on them...."

As we're about to see, we owe it to the French for preventing what might have become a holy war over playing cards.

Let them play cards

"However playing cards may have found their way into Europe, and whatever country may first have used them, it is in France that their actual history begins." So wrote Catherine Perry Hargrave in the 1930s in her ground-breaking *A History of Playing Cards*, and all card scholars are indebted to her sleuthing.

Though it's not known when playing cards first appeared in France, we know the French brought to this new amusement the same enthusiasm they devoted to empire-building and fighting with the English. References to cards began turning up in French literature as early as 1328, when the pastime was given equal billing with "Tables" (Backgammon).

In 1392, during the reign of Charles VI, there appeared an entry in the royal account books for a sum of money paid to a local "painter" for three packs of cards "in gold and diverse colors, ornamented with many devices, for the diversion of our lord, the King." (Seventeen of these cards have survived the passage of the centuries and can be viewed in the National Library in Paris; they are all "atouts," or trumps, from the Major Arcana of the Tarot.) That this transaction was recorded as just another everyday bit of budgeting indicates that playing cards were well-known by this date.

Given the relative scarcity of paper, the earliest European cards must've been similar to those painted for "our lord, the King": costly! At first, only the gentry would've been able to afford them, but pastimes have a way of filtering down. The demand for cards would've led enterprising artisans into setting up some sort of mass production of cheaper cards, using stencils and wood blocks. The odds of this having happened are good, as cardplaying in the last decade of the 14th century seems to have gotten out of hand — at least in the eyes of the authorities. A decree issued in Paris in 1397 forbids working people from playing "tennis, bowls, dice, cards, or ninepins on working days."

The first great French contribution to playing cards

Remember, this is the 1300s. It'll be another century before Columbus sails in search of the Indies; two centuries before the Spanish Armada sails to conquer England; and three centuries before the Pilgrims sail to America in search of religious freedom. "Mass production" in the 1300s would still entail a considerable amount of handwork. How to speed the process? How about reducing the number of cards per pack? The first great French contribution to playing cards, then, was to eliminate the

Major Arcana of the Tarot (the Church's primary objection) and the fourth court or face card (it was called the Knight), creating a pack of 52 cards.

The second great French contribution

The French next turned their attention to the suit signs (another clerical sticking point). In Spain and Italy, cardplayers were still using the Cups, Swords, Coins, and Batons of the Tarot (and still do today). The Germans had adopted Hearts, Bells, Leaves, and Acorns. But the French invented the symbols that are now the standard in English-speaking countries and much of the rest of the world. Here they are in English, with their French equivalents and the groups they represent:

Hearts ("Coeurs") . . . . . .clergymen

Spades ("Piques") . . . . . .knights

Clubs ("Trefles") . . . . . .farmers

Diamonds ("Carreaux") . . . . . .peasants

Spades were taken from the point of a lance, though no one knows why it's called a "spade." It's conceivable that this is an English mistranslation of the Spanish "espadas," or swords, which suggests a Spanish influence on English cards.

Clubs are clover leaves, a symbol of farming.

Diamonds do not represent money — they represent arrowheads, as used by archers and bowmen. In France at this time, archers and bowmen came from the peasant class.

The third great French contribution

Neither playing cards nor Chess had a Queen when they first appeared in Europe. (There are women represented in the Major Arcana, including an empress and a female pope, but these are special cases. There are no women in the Minor Arcana, the cards most card players are familiar with.)

In India, the King in Chess was supported by a Counselor. In early playing cards, the Spanish, Italians, and French used the King, the Chevalier (a lower nobleman), and the Valet or Knave (meaning, in those days, an even lower nobleman) as the court or face cards. The Germans had a King, an "Ober" or chief officer, and an "Unter" or subordinate. The Spanish or the Italians replaced the Counselor in Chess with the Queen; however, since the French are the ones who shrank the standard pack and dropped the Knight, we can conclude that they're also the ones who replaced the Chevalier with the Queen. Perhaps French cardmakers were trying to make up for the lost women of the Major Arcana?

The French aren't done yet!

A Frenchman wrote the first history of playing cards (1704).

Deal the English in

We can make an excellent guess as to when playing cards crossed the English Channel. It's very probable that no one in England played games with cards before 1400, and our source for that statement is the poet Geoffrey Chaucer, who died in that year. He spent his writing years chronicling the everyday lives of the men and women around him — and though he often mentioned games (Chess, Checkers, Backgammon), he never mentioned cards.

The earliest reference to playing cards in English comes in 1463, when the cardmakers of London petitioned the King to stop the import of foreign-made packs. This is particularly interesting for two reasons:

1. In 1463 the English weren't making their own paper. They weren't even making their own books — William Caxton, the first man to print books in English, had yet to have his first lesson on the latest hardware (the printing press). And yet, not only were there English cardmakers, there were enough of them to form a political lobby!
2. H.T. Morley, writing in *Old and Curious Playing Cards*, noted that "this express mention of playing cards shows that there must have been a fairly large trade in their manufacture, and that their use was well-known long before." If the English weren't playing cards before 1400, but were buying every pack in sight by1463, then this pastime had truly swept the kingdom (at a time when the pace of life, and the means by which goods, people, and pastimes were distributed, were considerably slower than they are today).

The English and the French had just finished fighting the Hundred Years War, leading Morley to theorize that playing cards entered the country by way of English soldiers returning from the front lines in France. The English gentry were no happier to see the "rabble" play cards than the French gentry had been decades earlier. Hargrave found that by 1484, card games had become a major activity among the upper classes, especially at Christmas, and they
didn't want to share. In 1495, King Henry VII proclaimed cards off-limits to "servants and apprentices," except at Christmas. (Even then, as Morley discovered, if you occupied the low rungs on the social ladder, you could only play cards in your master's house, and then only with your master present.)

His Highness was ignored. Card games became so popular that in 1529 they even turned up in a sermon, delivered by Hugh Latimer, Bishop of Worcester: "And where you are wont to celebrate Christmas in playing at cards, I intend, by God's grace, to deal unto you Christ's cards, wherein you shall perceive Christ's Rule." (Latimer was burned at the stake some years later, though not because of his pro-card-playing stance.)

As for the English cardmakers who had petitioned for royal protection, they received that protection and prospered as a result. Hargrave, observing the English social scene less than a century after Latimer's sermon, found that a "fever of gaming" mesmerized everyone from the King on down. Somebody had to make cards for all those people. By 1628 there were enough cardmakers in London alone to form a guild, grandly named "The Master, Wardens, and Commonality of the Mystery of the Makers of Playing Cards of the City of London."

Hitting the books

While it was the French who turned out the first book on playing cards, it was the English who turned books about playing cards and games in general into a publishing phenomenon that continues right through our own time.

The first English books on games with and without cards were part of a series called *The Gamester*, first appearing in 1674. On the world stage, the country that would be the United States was still a few tiny communities hugging the Atlantic coast. Boston was barely half a century old; New Amsterdam had been seized from the Dutch and renamed New York just a decade before; and Philadelphia was still just an idea that Quaker leader William Penn was kicking around in the back of his mind.

But England, meanwhile, had survived a brutal civil war and seen the Stuarts restored to the throne. A period of relative peace and increasing prosperity was beginning, and with that prosperity came more leisure time. Hence *The Gamester* series, which proved to be insanely popular. Printed books were still not common, and yet there were often two editions of the same book on games in one year.

The books in this series included *The Court Gamester*, *The Compleat Gamester*, *The Gamester's Companion*, and even *The Polite Gamester*. Many of these books were written by academics skilled in mathematics, and one, published in 1718, was dedicated "by permission" to Isaac Newton.

In his preface to *The Court Gamester* (1734), Richard Seymour provided a simple rationale for learning how to play these games: "Gaming is become so much the fashion among the Beau Monde, that he who in Company should appear ignorant of the games in Vogue, would be reckoned low bred & hardly fit for conversation."

Books on games brings us to the greatest name in gaming: Edmond Hoyle.

Ladies and gentlemen, Hoyle has left the building

> *"The only truly immortal human being on record is an Englishman named Edmond Hoyle, who was born in 1679 and buried in 1769 but who has never really died."*
>
> — Richard L. Frey, in *The Fireside Book of Cards*

In the world of games, Edmond Hoyle's name is the equivalent of Noah Webster's. One means dictionary, the other means games and their rules. But Noah Webster compiled the first American dictionary. Edmond Hoyle revealed useful strategies for three card games and two board games. To what, then, do we credit Hoyle's immortality? To the lack of copyright laws in the 18th century and to a memorable phrase, "according to Hoyle."

What Hoyle did in the first 50 or so years of his life is not known. By the late 1730s he had become a tutor of the game of Whist, and, for the edification of his students, he wrote *A Short Treatise on the Game of Whist* (1742). Hoyle's little Whist book was an immediate sensation. It ran through more than a dozen editions in his lifetime, was translated into French and German, and gave Whist such a boost that it became the leading game in England. This forerunner of Bridge soon surpassed in popularity the French games of Piquet and Quadrille (both of which began a nosedive toward extinction). Wherever Whist was played, people tried to execute the strategies Hoyle had spelled out: in other words, they tried to play the game "according to Hoyle."

Plagiarism is the sincerest form of flattery

Encouraged by this success, the enterprising Hoyle wrote four more "short treatises" and collected them in one five-game volume in 1746. This was the first edition of *Hoyle's Games*. Literary pirates immediately came out with their own books on games, and on each one they slapped the name "Hoyle" without bothering to pay him for the privilege. They also reprinted Hoyle's own book without paying him for that, either. Hoyle tried to fight this tidal wave of piracy, but by the end of the 1700s there were dozens of these books in print, all by writers not named Hoyle but all published under that name.

Hoyle crossed the Atlantic in 1796, not quite 30 years after his death, when the first book on gaming appeared in America: *Hoyle's Games*, published in Philadelphia. It was, of course, a theft of Hoyle's own book from 1746, with the addition of games Hoyle probably had never played.

Surprisingly, Hoyle (and the other *Gamester* authors) never discussed the rules for playing the games described in their books. "There is a widespread belief that all card games have 'official' rules and that none is genuine that has not first been strained through a man called Hoyle," wrote card scholar David Parlett in *The Penguin Book of Card Games*. "But Hoyle never did lay down official rules. His specialty was guidelines to good strategy."

Richard Frey agreed: "There are countless millions who own one of the innumerable Hoyle books and in whose minds Hoyle is a living man, 'the man who wrote the book,' who probably lives in New York or Los Angeles or Miami or wherever authors live, to whom a letter may be addressed if a ticklish problem arises, and who might even be gotten on the other end of a phone call if the problem were sufficiently urgent."

And so Edmond Hoyle has achieved a curious immortality. His name means "games," and no evidence to the contrary will ever change that. When Ely Culbertson, the man who popularized contract bridge, wrote a book on games, he called it *Culbertson's Hoyle*.

Oh, and the five games Edmond Hoyle actually wrote about? They are Whist, Quadrille, Piquet, Backgammon, and Chess.

In the zone

The English may also be credited with the invention of the playing-card coach. Hoyle (the Whist tutor) wasn't alone, as seen in this passage from a London newspaper of 1753, in which the writer lamented the low state into which parenting had fallen:

> "There is a new kind of tutor lately introduced into some Families of Fashion in this Kingdom, principally to complete the education of the Young Ladies, namely a Gaming Master; who attends his hour as regularly as the Music, Dancing, and French Master; in order to instruct young Misses in Principles of the fashionable Accomplishment of Card playing. However absurd such a conduct in Parents may appear to the Serious and Sober minded, it is undeniably true that such a Practice is now introduced by some, and will it is feared by many more."

American contributions to playing cards

As befits a country of inventors and tinkerers and doers, the American contributions to playing cards are related to their manufacture. Making playing-cards was a big business in Massachusetts in the first half of the 19th century, but the actual manufacturing process was still a slow one. Until 1840, the paper stock for the cardboard used to make cards was glued together by hand. In that year David H. Gilbert, an employee in a playing-card factory outside of Boston, invented a machine that pasted this paper together. Card production skyrocketed.

Card technology leaped forward again in the 1930s, when American manufacturers started printing cards on plastic. This greatly extended the useful life of a pack of cards.

By the way: when Americans speak of a set of 52 playing cards, they usually refer to it as the "deck." The English call it a "pack." When playing cards first came to American shores, people on both sides of the Atlantic were still saying deck. But as the two countries grew apart, the English began to say "pack" while the Americans

kept saying "deck." Using "deck" to refer to playing cards connects you with the era of Shakespeare, and to a word the English themselves no longer use.

The evolution of playing-card design, or, Why is a Jack a Jack?

Though playing cards as we in the West know them have traveled a thousand years and thousands of miles, the "look" of the cards has remained remarkably consistent, especially since the French standardized the suit signs.

In France, the King, Queen, and Jack have usually been based on medieval French figures. There were occasional diversions, as when artists tried to win the favor of the reigning monarch by painting the King of one suit to look like him. The French King of Hearts has also been painted or drawn to represent the biblical Adam, Julius Caesar, Constantine I (the first Roman emperor to convert to Christianity), and Alexander the Great. The King today is thought to be a likeness of Charlemagne.

Though the French Queen of Hearts has never been drawn as Eve or Mrs. Constantine, she has at times represented (or has been said to represent) Helen of Troy (the Jack of Hearts was her lover, Paris), the biblical Rachel, Elizabeth I of England, the goddess Juno, and Joan of Arc. Today the Queen of Hearts is thought to be Judith of Bavaria, the daughter-in-law of Charlemagne. Thus the King and Queen of Hearts in French packs are very possibly pictures of the two hottest celebs of 9th-century Europe.

There's less variety in face cards in English-speaking countries. Our face cards are all dressed in the style of Henry VII, the founder of the Tudor dynasty. (His years in power, 1485-1509, came a generation or two after the introduction of playing cards in England.) The King, Queen, and Jack represent no one specifically and don't vary from suit to suit.

Attempts to change or somehow improve "the bizarre old figures with which we are familiar" have always failed," Hargrave observes. "Many innovations have been offered from time to time, but they have been popular only as novelties...For serious cardplaying the unchanging old conventional cards have always been preferred."

A linguistic journey

So what about that Jack? What exactly is a "Jack"? Remember, the first face cards were King, Chevalier, and Valet or Knave. The Chevalier became the Queen. In England, the lowest face card was called a Knave, which over time changed in meaning from a nobleman of middling birth to a man of humble birth to a rogue (the meaning most of us associate with "knave" today).

Now we go back to the final years of the Hundred Years War between England and France. We're approaching the middle of the 1400s and England is losing the land it had won in France in the beginning of the war. The English, looking for a scapegoat, turned on a gentleman named William de la Pole, a soldier and statesman. This de la Pole is to blame, they cried, and dubbed him "Jack Napis." Why they dubbed him that is obscure (it might have something to do with a board game played by the "lower" classes), but let's keep going.

The unfortunate de la Pole died in 1450. By 1526 the nickname Jack Napis had been blurred into "jackanapes," meaning a rogue, like the Knave in cards. Soon the Knave was being called the Jackanapes, and then that was shortened to Jack. So every time you play the Jack in a game of cards, you're making a connection with medieval England's doomed attempt to conquer France and one very unlucky individual.

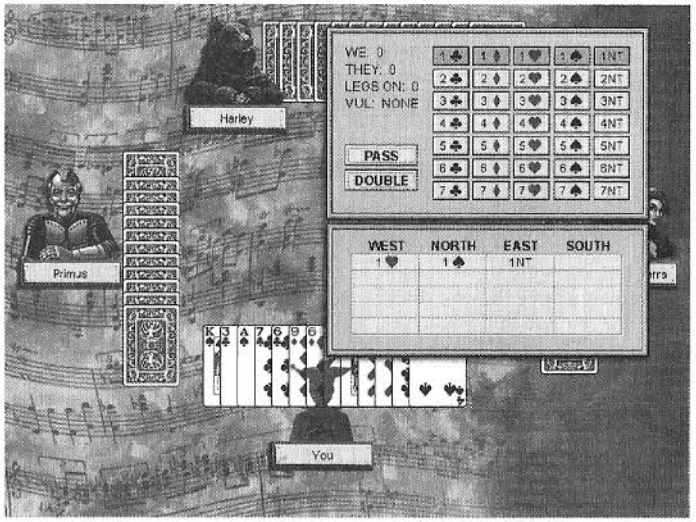
The most unusual use of playing cards on record?

The indefatigable Catherine Perry Hargrave unearthed this story, which she recounts at length in *A History of Playing Cards*. It seems that in the year 1685, the governor of France's Canadian provinces in North America found himself in a difficult position. He was broke, and so was everyone else in Canada. He explained his predicament and what he did about it in a letter to his superior back in France, dated September 24, 1685:

> "I have found myself this year in great straits with regard to the subsistence of the soldiers....I have drawn from my own funds and from those of my friends, all I have been able to get, but at last finding them without means to render me further assistance, and not knowing to what saint to pay my vows, money being extremely scarce, having distributed considerable sums on every side for the pay of the soldiers, it occurred to me to issue, instead of money, notes on playing cards, which I have had cut in quarters....
>
> "I have issued an ordinance by which I have obliged all the inhabitants to receive this money in payments, and to give it circulation, at the same time pledging myself, in my own name, to redeem the said notes. No person has refused them, and so good has been the effect that by this means the troops have lived as usual."

This card-money was issued again in 1686, in 1690, in 1691, and in 1708 (when an issue of card-money even replaced copper coins). In 1719 all card-money was withdrawn and actual French currency reappeared in Canada for the first time in 30 years; unfortunately, everyone was broke again by 1729. Special packs of playing cards were immediately sent from Paris to fill the gap, packs that used a special mark — a coat of arms — to make them hard to counterfeit. The French were getting good at this. Card-money remained in use until 1763, when the French surrendered Canada to the British after losing the French and Indian War. Losing Canada was a disaster for French dreams of empire — and losing the Canadian currency market was equally catastrophic for French makers of playing cards!

Bridge



How the game evolved

Bridge is the Chess of card games (and with that statement we will enrage millions of devoted Bridge players, who would argue that Chess is the Bridge of board games). Chess has a long history, and, as befits a game of similar depth and complexity, so does Bridge. Bridge begins with a game called Whist, in a country called England, in an era called "The Restoration."

England's New Deal

In the mid-1600s, the English fought two civil wars, dethroned their king, battled the Scots, the Irish, the Dutch, and the Spanish, dissolved the government when their leader died, and in 1660 restored the monarchy. The new king, Charles II, brought a generation of peace to his people.

Playing cards had been in England for approximately 200 years by then, and the games the English played were caught up in the rush toward recreation. The English had gotten their first playing cards and card games from the French, but now they began to create their own games. They'd been playing a French trick-taking game called Triomphe since the 1500s and had molded it into something of their own. This transformed game was called Trump (a corruption of Triomphe), or Ruff-and-Honours. (Bridge players will note that all three terms, "trump," "ruff," and "honors," are still used today.)

When Charles II began his new job in 1660, Trump was being called Whisk. When he died, in 1685, Whisk was becoming Whist. The following features of Whisk/Whist have been retained by its many descendants:

1. Four players play in partnerships of two.
2. The object is to win tricks.
3. Players must follow suit if possible.
4. A trick is won by the highest card.

5. Any card in a trump suit beats any non-trump.

(In Whist, the last card dealt is turned up; that card's suit becomes the trump suit. It's in the matter of determining trumps that Whist's offspring have found enormous room to evolve.)

What's a "Whisk"?

It's easy to see how a name such as Triomphe could be shortened to Trump, but it's impossible to decipher the means by which Trump became Whist. Catherine Perry Hargrave, in her *History of Playing Cards*, tracked Whist to the expression "Hist, be still!" Whist was supposed to be played in complete silence; you'll recall that in 1495 Henry VII had forbidden the lower orders from playing card games (except at Christmas), so if you wanted to play cards in your master's house the rest of the year you had better be quiet about it. When Whist was taken up by the cardplaying gentry in the 17th century, they took silence to be a prerequisite for heavy-duty thinking; ironically, it was really a survival tactic of the poor and powerless.

"Hist, be still!" could easily be compacted into Whist-with-a-t, but we know that Whisk-with-a-k came first, "which leaves one just as puzzled," Hargrave wrote.

It's beginning to look a lot like Christmas

It was during the Restoration that the *Gamester* books debuted, and in them we can chart Whist's acceptance by a war-weary populace. "Every child almost of 8 years old hath a competent knowledge in that recreation," Charles Cotton wrote of Whist in the first book in the series, *The Compleat Gamester* (1674). Eighty years later, Richard Seymour, author of *The Court Gamester for the Use of Young Princesses*, wrote that Whist "is said to be a very ancient game among us, and the foundation of all English games upon cards."

When Cotton began writing the *Gamesters*, Whist was "as sure a sign of Christmas as frosts and Yule logs," in Hargrave's words. By the time Seymour took over, Whist was a game for every season and everyone, from the unfortunates who swept out the stables to the lord of the manor. Whist also became one of the few, if not the only, English games adopted by the French. The 18th-century philosopher Voltaire was an ardent fan of the game, as was Napoleon.

Rampaging Whist-eria

Whist's ascent to world domination began in the 1720s, when a certain Lord Folkestone and his high-born friends took an interest in it. They began to explore Whist's intellectual depths and were astonished to find them deep indeed. Folkestone and his circle met at a coffeehouse in London, where they conducted the first systematic study ever undertaken of a card game. They then issued the following guidelines to good play:

1. Play from a straight (i.e., your longest and strongest) suit.
2. Study your partner's hand as well as your own. ("Study" as in "deduce what you can.")
3. Never force your partner unnecessarily.
4. Pay attention to the score.

In 1742, Edmond Hoyle published his Whist book, which became an instant best-seller. The worldwide stampede to the Whist table had begun. (Hoyle's adventures in the book trade are given in detail in "A Thousand Years of Playing Cards,"

page 4).

The exploration of Whist reached its peak in the mid-1800s with a final blast of books, including William Pole's *The Philosophy of Whist: An Essay on the Scientific and Intellectual Aspects of the Modern Game*.

Whist's contribution to lunch

Whist continues to be played today, though compared to Bridge it's barely a blip on the radar screen of recreation. However, Whist players can take pride not only in their game's having given birth to Bridge, but for the impact it's had on international cuisine.

John Montagu was a British statesman of the 18th century. When he wasn't wielding political power, Montagu was busy being a bad boy of the upper classes. He once spent 24 hours straight playing Whist. During that session, hunger drove him to create a meal from whatever was available. His creation was convenient, portable, and tasty, and soon people all over England were copying him. As the popularity of the new item grew, it was given the name of its creator: John Montagu, 4th Earl of Sandwich.

Biritch: From Russian with love?

The first published report on Khedive, a new card game from the East, appeared in Europe in 1877. The game was believed to have originated in Turkey; it was also popular in Greece and Egypt. Khedive, for unexplained reasons, became Biritch or Russian Whist when it entered France. Khedive is a French translation of a Turkish word for a ruler of Egypt, which was then a province of the Ottoman Empire. And yet, when this game with the French name hit France, it was introduced as a Russian game with a Russian name, Biritch. (Biritch means "town crier" or "herald" in Russian, which is completely unenlightening.)

To further complicate the matter, Biritch (or Khedive) grafted onto Whist an interesting feature from a real Russian game, Vint: instead of turning up the last card of the deal to determine the trump suit, the dealer was free to name as trumps any suit he or she preferred. Bridge was born.

Whist-Bridge: "Bridging over"

By the end of the 1880s Biritch not only had a new name, Bridge, it had new features as well. These new features are what started Bridge on the road to card-game supremacy (and sent Whist packing):

1. If the dealer chooses not to call trumps, he or she can "bridge" that decision over to his or her partner.
2. A hand may be played without a trump suit.
3. Following the naming of the trump suit (or the decision to proceed without trumps), the dealer's partner becomes the "dummy." The partner's hand is set out face-up and is played by the dealer.

Perhaps Biritch became Bridge because the English word made sense in connection with the game (and because of the similarity in sound). However, a rival theory claims that this early form of Bridge was popularized at a posh club in Bridgetown, Barbados, in the early 1890s, and that the name comes from the name of the city. This theory is intriguing but lacking in supporting evidence. Games similar to Bridge were being played late in the 1800s in Denmark, Turkey, Russian, Greece, Egypt, Sweden, and the United States (where it was called Siberia, perhaps because

American players still thought the game was of Russian origin).

Whist players were scandalized by the introduction of Bridge in their clubs. Henry Jones, a 19th-century card authority who wrote under the pseudonym "Cavendish," declared, "It is disgusting to find that the Temple of Whist had been thus desecrated." But once-loyal Whist fans were soon flocking to the new Temple of Bridge, and even Jones eventually recanted. Before his death in 1899, he wrote that there was "no game of cards in the world wherein skill, sound judgment, and insight into the adversary's methods will meet with more certain reward than they will in Bridge."

When Auction Bridge came along, Bridge was rechristened Bridge-Whist.

Auction Bridge: The game before the game

Auction Bridge most probably began in a lonely outpost of the British empire called Allahabad — a town in India where the local Brits apparently had nothing else to do but invent new card games. One of these gentlemen, Francis Roe, had the thought of bidding for the trump suit (or electing no trump) "as at an auction." In the tradition of Edmond Hoyle, he presented his ideas in a treatise called *The Bridge Manual* (1899) under the unimaginative pseudonym of John Doe.

Auction Bridge introduced the idea of playing two games for the price of one: first the auction, a session of competitive bidding to determine trumps, then the actual play of the cards themselves. Auction Bridge also incorporated the concepts of "undertricks" (tricks you need to make your bid) and "overtricks" (bonus tricks that don't count toward making your bid).

Contract Bridge: The new leader of the pack

Unlike most card games, the invention of Contract Bridge can be traced with absolute certainty to a person, a place, and a date. The person in question was Harold S. "Mike" Vanderbilt, heir to the Vanderbilt fortune, yachtsman, and dedicated card-player. Vanderbilt had moved with the times from Whist to Biritch to Bridge-Whist, then to Auction Bridge. Auction Bridge, he felt, had too many drawbacks. He particularly disliked how you could rack up points for tricks you'd won but had never bid on. Vanderbilt had played a French game called Plafond ("ceiling"), in which only the tricks you'd bid on counted toward winning the game; this mechanism was much more to his liking.

In November 1925, Vanderbilt and three like-minded friends boarded a cruise ship for a 10-day jaunt from California to Havana via the Panama Canal. By the time they disembarked in Cuba, the voyagers had hammered out, under Vanderbilt's guidance, the basic framework of Contract Bridge. Vanderbilt reviewed some of his thinking in an essay in *The Fireside Book of Cards*:

> "My scoring table provided at the outset for lower penalties for a side that had not won a game, to enable it to 'fly the flag' at not too great a cost and to add variety, singularly lacking in Auction, to the new game....We were at a loss for a word to describe a side that is subject to higher penalties. A young lady we met on board — none of us can recall her name — who had played some strange game in California that called for higher penalties under certain conditions, gave us the word used in that game, and 'vulnerable' — what a perfect description — it has been ever since."

Contract Bridge ("Contract" was needed in the 1920s when people were still

playing Auction; today's Contract Bridge is by far the dominant form, and is simply called "Bridge") placed great weight on accurate bidding, meaning a new emphasis on strategic thinking. Now, instead of scrambling to take every possible trick, you played to make or break a contract. (In sports terms, the partnership that wins the contract is on offense; the partnership trying to sink that contract is on defense.)

In addition, your bidding during the auction round gives your partner valuable data, and you in turn must deduce what you can from your partner's bidding and from that of the opposition. "The complexity of Bridge lies less in the play than in the use of bidding systems to convey information," wrote David Parlett in *A History of Card Games*. "The most distinctive feature of modern Contract Bridge is that half the game is over before the first cards have been played."

Harold Vanderbilt was by no means modest ("Like the flu, the new game spread by itself, despite the attempts of the old Auction addicts — too old to change — to devise a vaccine to stop it"), but it's not easy being modest when the entertainment you've invented is being played today by a hundred million people!

Bridge versus Whist: Clash of the titans

Let's sum up the bidding by contrasting the new game with the old:

Bridge	Whist
Bid to name trumps	trumps determined by chance
Can play without trumps	always a trump suit
Must win the tricks you contract for	must win a majority of tricks
Only contracted tricks count	everything counts
Extra tricks and bonuses tallied separately	everything counts
Suits are ranked*	all suits are created equal
Use of "dummy" hand	everyone plays own cards
Team that's winning is "vulnerable"	rewards/penalties stay the same

*Somewhere in the journey from Whist to Bridge, the four suits fell into a hierarchy: first Spades, then Hearts, then Diamonds, then Clubs. How this came about is unknown, but it's interesting to note the order of the suits and the groups those suits represented in the medieval French scheme:

Spades	Knights
Hearts	Clergymen
Diamonds	Peasants
Clubs	Farmers

Murder, mayhem, and Contract Bridge

The quips just keep on coming in Jack Olsen's *The Mad World of Bridge* (1960). Bridge is "not so much a game as it is a psychosis"; "In the 1930s, America's Bridge players spent an estimated $5 million a year on Bridge instruction, or roughly enough money to pay for 500,000 hours of psychotherapy." But when Olsen wrote of Whist, "Take this simple game, add a dummy, the concept of no-trump, bidding, and an occasional felonious assault, and you have Contract Bridge," there was a smidgen of truth behind it.

In a chapter called "Murder at the Bridge Table," Olsen detailed the many documented accounts of felonious assaults at Bridge tables all over America in the '20s and '30s. Most of these accounts are of husbands and wives bashing each other after particularly tragic misplays ("Nothing spectacular. Just a typical evening of Bridge as it is played in many homes"). But there were also a number of deaths (and critics claim that *television* causes violence!).

The most infamous case occurred in 1929 in Kansas City when Myrtle Bennett accidentally shot her husband, John, following an argument over a Bridge game. The Bennetts were entertaining their neighbors, the Hoffmans, when the game took a turn for the worse. John misplayed the hand, leading Myrtle to remark on his apparent lack of intelligence. John slapped her, then announced he was leaving. He went to their bedroom to pack. The Hoffmans tried to calm the Bennetts down, but Myrtle and John continued to argue and eventually Myrtle pulled a gun. John ran into the bathroom to hide, but as he was closing the door, Myrtle fired twice. The bullets ripped through the door, mortally wounding John.

Ely Culbertson, the first great popularizer of Contract Bridge, called the affair "a lesson in the importance of precise bidding valuation." Myrtle Bennett was eventually acquitted; the hand that led to the shooting was eventually published in newspapers nationwide, along with commentary from Bridge experts. Culbertson contributed an analysis called "How Bennett Could Have Saved His Life."

After the hubbub had died down, it was discovered that the newspapers had been hoaxed. The published hand was a fraud. Neither the Hoffmans nor Myrtle Bennett could remember a single card that'd been played that night.

There's a lesson in this.

How the game is played

Contract Bridge is played by four people in two partnerships with a standard 52-card pack. The cards in each suit rank from Ace (the highest) to the deuce (the lowest). The suits rank in this order: Spades, Hearts, Diamonds, and then Clubs.

Cards are dealt one at a time, face down, clockwise until each player has received 13 cards. The bidding or "auction" stage comes next, beginning with the dealer. The various things you can do are known as "calls":

Pass: You may pass rather than make a bid.

Bid: This is your declaration that you intend to win a certain number of "odd" tricks (odd meaning more tricks than six; the first six tricks are called "the book"). You must either name a trump suit or choose "notrump." The lowest possible bid is one, the highest is seven. (There are 13 tricks in all, but remember that the first six don't count in this process.) For example, you might say "One Diamond," "One notrump," "Four Spades," and so on.

Your bid must "overcall" or top the preceding bid (if any). This is also called making a "sufficient" bid. Overcalling a bid means you must name a higher number of odd-tricks and/or a higher-ranking denomination: notrump (high), Spades, Hearts, Diamonds, and then Clubs. One Spade will overcall one Heart; two Clubs will overcall one Spade; two Diamonds will overcall one no-trump; etc.

Double: You can double the last bid, so long as one of your opponents made that bid and no one has yet called a double. What a double does is to double the value of tricks taken. However, if the bid doubled was for, say, three Spades, any player in the rest of the bidding could overcall it with three notrumps, four Clubs, etc., thereby canceling the double. A particular bid can be doubled only once.

Redouble: A player may in turn redouble the last bid, if a) the bid was made by that player or by that player's partner; b) if the bid has been doubled by an opponent;

and c) if the bid hasn't already been redoubled. This further increases the scoring values, but like the double it can be canceled by a higher bid. A particular bid can be redoubled only once.

The auction begins when any player makes a bid. If all four players pass the first time around, the cards are thrown in and the next dealer in turn deals. When a bid, double, or redouble is followed by three consecutive passes, the auction is closed. The suit named in the final bid is the trump suit for that hand (if the final bid was a notrump, the hand will be played without trumps). The player who first bid the suit (or the notrump) is the "declarer." The number of odd-tricks named in the final bid is that player's "contract."

The player to the declarer's left leads the first card. The declarer's partner then places his or her hand face-up. This hand, and declarer's partner, are called the "dummy." The declarer's partner takes no further part in the hand. The declarer selects the cards to play from the dummy hand.

The object of play is to win tricks. A player is required to follow suit if possible. A trick is won by the highest trump, or, if no trumps come out, by the highest card of the suit led. The player that wins a trick leads the next. Play continues until all 13 tricks have been taken.

Keeping score

Bridge score sheets are halved by a horizontal line. The "trick score" goes below the line; all other scores (usually called the "honor score") go above the line. If the declarer fulfills the contract, winning as many or more odd-tricks than the contract called for, he or she scores below the line for every odd-trick named in the contract. Any trick won by the declarer in excess of his or her contract is called an "overtrick" and is scored above the line.

When a side has scored 100 or more points below the line ("trick points"), it has won a "game." A game may require more than one hand to decide the outcome. The next game begins with both sides back to zero.

A side that has won a game is said to be "vulnerable." A vulnerable side receives increased bonuses in some cases, and is subject to higher penalties if it does not fulfill a contract.

A rubber ends when one side wins two games. All points scored by both sides, both above the line and below the line, are then added up. The side that has the greatest number of points wins the difference between its score and its opponents' score.

The Contract Bridge Scoring System

Trick points (scored below the line by declarer)

Each odd-trick bid & made in ♦ or ♣	20
Each odd-trick bid & made in ♥ or ♠	30
First odd-trick bid & made in NT	40
Subsequent odd-tricks, NT	30

If bid was doubled, multiply trick score by two.
If bid was redoubled multiply by four.

Overtrick points (scored above the line by declarer)

Each trick over contract in ♦ or ♣, undoubled	20
Each trick over contract in NT, ♥, ♠, undoubled	30
Each trick over contract in any suit:	
doubled	100 (200 if vulnerable)
redoubled	200 (400 if vulnerable)

Undertrick points (scored above the line by defenders)

Not vulnerable

First undertrick	50
First undertrick, doubled	100
First undertrick, redoubled	200
Second and third undertrick	50
Second and third undertrick, doubled	200
Second and third undertrick, redoubled	400
Each susequent undertrick	50
Each subsequent undertrick, doubled	300
Each subsequent undertrick, redoubled	600

Vulnerable

First undertrick	100
First undertrick, doubled	200
First undertrick, redoubled	400
Each subsequent undertrick	100
Each subsequent undertrick, doubled	300
Each subsequent undertrick, redoubled	600

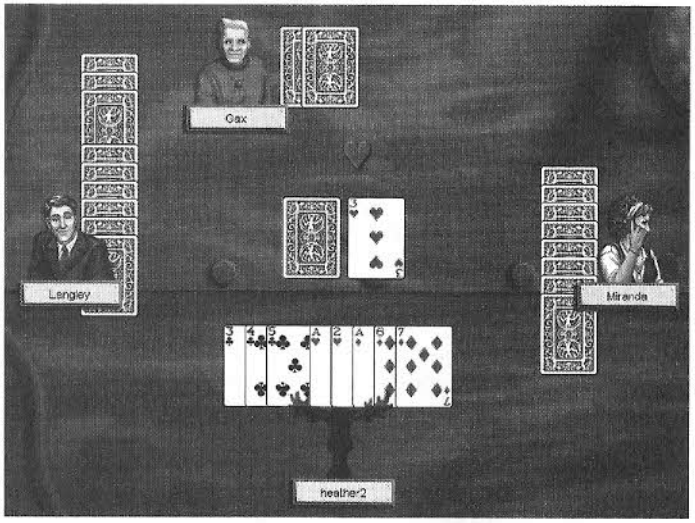
Bonus points (scored above the line by declarer)

Making doubled contract	50
Making redoubled contract	100
Small Slam (6 odd-tricks bid & made)	500 (750 if vulnerable)
Grand Slam (7 odd-tricks bid & made)	1,000 (1,500 if vulnerable)
Rubber Bonus:	
if the opponents won 1 game	500
if the opponents won no games	700

Honors points (scored above the line by either team)

Four trump honors in one hand	100
Five trump honors in one hand	150
Four Aces in one hand (NT contract)	150

Crazy Eights



How the game evolved

Crazy Eights is also known as Eights and as Swedish Rummy. How it gained a Swedish lineage is uncertain, but Crazy Eights is related to the Rummy family in that players try to rid themselves of their cards by making matches. However, Crazy Eights is classified as a "Stops" game — games in which players are stopped from discarding when they hit a gap in the sequence they're following.

Like most games that look like child's play, Crazy Eights can be traced backward in time to an adult gambling game. The founder of the Stops family appears to be a 17th-century French pastime called Hoc. When Louis XIV took the throne in 1643, the French prime minister, Cardinal Mazarin, faced two problems: a) Louis was 5 years old, and b) France was running out of money. Mazarin set up a special educational program for the little guy, then tackled the financial crunch by turning the palace into a round-the-clock casino, where 17th-century nobles with more wealth than they knew what to do with squandered it on Hoc.

The start of Stops

Hoc was played in three parts. In the third part, players tried to match all of their cards and be the first to "go out." Eventually, this third part was separated from the first two and became a game in its own right. When Halley's Comet appeared in 1682, the new game became Comet in France and England. All Stops games evolved from this point. In England, Comet was replaced in the 1700s by a new game, by Pope Joan (a Stops game that used a board, like Cribbage), then in the 1800s by Newmarket (named for a race track where the royals congregated).

In America, Newmarket was known as Stops or Boodle. By 1920 this had become Michigan, which was America's favorite game of this type until World War II, when Crazy Eights became the vogue. (The principal difference between Crazy Eights and Michigan is that in Crazy Eights you draw more cards from the stockpile when you lack the card to make a match.)

How the game is played

Crazy Eights can be played by two, three, or four players. (If the players agree ahead of time, four players may play in partnerships of two.) **Hoyle Classic Card Games** features the four-player game.

The game uses the standard 52-card pack. When two play, each receives seven cards; when three or four play, each receives five cards. The remainder of the pack is placed face-down and becomes the "stock." The top card is placed face-up beside the stock and becomes the "starter." All of the discards are placed on the starter, forming the "talon" pile.

Play is clockwise. The first player lays on the starter a card of either the same suit or the same rank. The play continues in turn in the same way: each card played (other than an eight) must match the top card of the talon pile in suit or rank.

A player unable to follow suit or rank must draw cards from the top of the stock until he or she can follow. A player may draw from the stock even if able to play without it. After the stock is exhausted, a player unable to play passes, and the turn passes to the left.

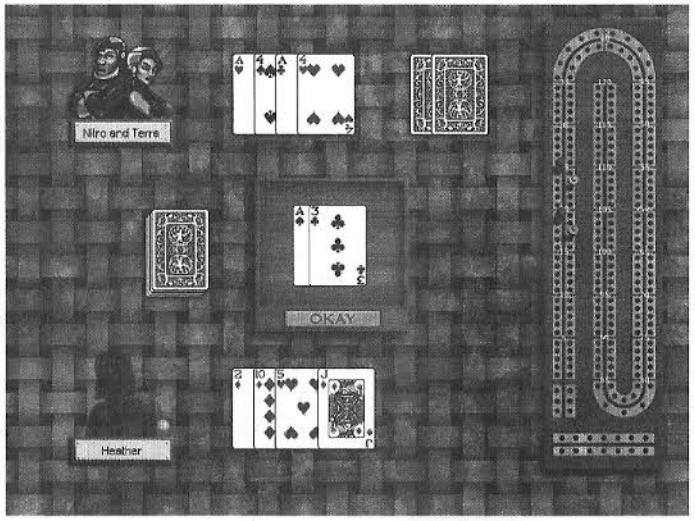
As the name of the game implies, all eights are wild. An eight may be played at any time, even if the player could legally play another card. If you play an eight, you designate a suit and the next player must play a card of that suit or another eight.

Play ends when a player gets rid of his or her last card, if the game is "cutthroat" (as in **Hoyle Classic Card Games**). In partnership play, the game ends when both players on one side have gone out.

If the stock is exhausted and no one can play a legal card, the game ends in a "block."

In some versions of Crazy Eights, the player or side that goes out collects points for all cards remaining in the hands of the opponents: 50 for each eight, 10 for each face card, 1 for each Ace, and the regular value for the remaining cards. If the game ended in a block, the player or side with the lowest total count collects the difference of counts from the opponents. If two players tie (in three-hand play), they split the winnings.

Cribbage



How the game evolved

Cribbage pops up in recorded literature early in the 17th century. Frederic Grunfeld in *Games of the World* traced it to an English card game called Noddy. (No one knows how Noddy was played, but in the 1600s the word meant a "fumbling, inept person," so the reader is welcome to draw a conclusion from that.) Noddy was the only card game of that era that used a board for scoring, and as there are no other contestants for the title we can say with some assurance that this long-forgotten card game probably inspired Cribbage.

The game was quickly taken up by "gentlemen gamblers" throughout Europe, which lends some credence to the claim that Cribbage was invented (or at least popularized) by Sir John Suckling (1609-1642), poet, soldier, gentleman gambler, and ne'er-do-well. (Suckling himself never made this claim; it was made instead by a contemporary writer named John Aubrey in a book called *Brief Lives*.)

Few changes have been made in the rules since Suckling's time, beyond the introduction of a four-handed variation. In two-handed Cribbage, you're dealt six cards; in Suckling's day it was five. There's also a seven-card variety. Today, two-handed, six-card Cribbage is the most popular way to play.

Cribbage on the world stage

In the early 1800s the king of Sweden, Adolf Gustav IV, made several miscalculations in the realm of foreign affairs. Sweden soon found itself at war with almost everyone in Europe, and the Swedish military leaders, justifiably alarmed, forced the king to abdicate. Gustav signed the abdication papers on a Cribbage board, which perhaps he had dedicated too much time to.

The hard life of a filthy-rich poet

John Aubrey described Suckling as "the greatest gallant of his time, and the greatest Gamester, both for Bowling and for Cards....He played at Cards rarely well, and did use to practice by himself a-bed, and there studied how the best way of managing the cards could be." Aubrey, however, didn't set out merely to burnish Suckling's reputation. He also chronicled the gentleman's talent for cheating. Suckling had inherited a fortune at 18, and one of the uses he put this money to was to make his own packs of marked playing cards. He sent these packs as gifts to all the gaming places in England where gentlemen congregated. Of course, when he arrived, he fleeced the lot!

In 1639 England went to war against Scotland, and Suckling, perhaps wanting to do the right thing, raised his own regiment, paying for their horses (and their gaudy uniforms) from his Cribbage winnings. Suckling's commandos fared poorly against the Scots, but they looked great.

Suckling's poetry was witty, lively, and ahead of his time in its use of everyday language. He seemed to especially enjoy puncturing the high-flown pretensions of literary love ballads:

Out upon it I have loved
Three whole days together;
And am like to love three more,
If it prove fair weather.

In 1642 Suckling took part in a failed attempt to free a friend from a jail cell in the Tower of London. He was forced to leave the country, and he died later that year in Paris, possibly by his own hand.

How the game is played

Cribbage is a game for two to four players; since **Hoyle Classic Card Games** uses the two-player version, we'll confine ourselves to that. The game uses the standard 52-card pack. The cards in each suit rank from the King (the highest) down to the Ace (the lowest). In "counting" or numerical value, the King, Queen, Jack, and 10 each count for 10 (and so are called "tenth" cards), the Ace counts as one, and the other cards are what they say they are.

The game operates on the principle of matching combinations of cards: pairs, three or more of a kind, flushes, "runs" (sequences), and groups of cards that add up to 15. Players score points for matching both during and after play (after play, points are totaled for combinations in hand). The first person to score 121 points is the winner (there's also a shorter, 61-point version).

Cribbage also uses a "cribbage board," a rectangular panel with rows of holes that form a sort of track. At one end, or in the center, you'll find four additional holes, called "game holes." Each player has two pegs, which are placed at the start in the game holes. After each hand, the player advances a peg an appropriate number of holes (one hole per point) away from the start (assuming that that player scored any points). The player's second score is recorded by placing the second peg an appropriate distance ahead of the first. For each subsequent score, the peg in back jumps over the peg in front. The distance between the two pegs always shows the amount of the last score. This method holds math mistakes to a minimum.

Each player receives six cards, dealt one at a time. After looking over the hand, each player "lays away" two cards face-down. The four cards laid away, placed in one pile, form the "crib." The crib counts for the dealer (the dealer always has an advantage in this game). The non-dealer therefore tries to lay away "balking cards" — cards that are least likely to create a score in the crib.

To begin play, the dealer turns up the top card of the stock. This card is called "1 for the starter." If this card is a Jack, the dealer immediately "pegs 2" (advances his

peg two spaces), traditionally called "2 for his heels."

The non-dealer begins the play by laying a card from his or her hand face-up on the table, announcing its value. The dealer does the same (each player discards to his or her own pile). Play continues in the same way, by alternate exposures of the cards, each player announcing the new total count. The total may not be carried past 31. If a player adds a card that brings the total exactly to 31, he or she pegs two. If a player is unable to play another card without exceeding 31, he or she says "Go" and the second player must play as many cards as possible up to but not more than 31. The player who plays the last card under 31 scores a point. The discard process begins again from zero.

After the hands have been emptied, the totals of any matches in the discards are counted and added to each player's score.

Against human competition, if your opponent forgets to claim any points, you're allowed to yell "Muggins!" and claim the points for yourself. (The knowledge of who or what a Muggins is has long been lost to us. The word is also used in a form of Dominoes, though with a different meaning.)

These are the most usual point scores:

In Play

Total of 15	2
Pair	2
Three of a Kind	6
Four of a Kind	12
Run of three or more	1 per card
Turned-up Jack	2
Go	1
Total of 31	2

In Hand

Total of 15	2
Pair	2
Three of a Kind	6
Four of a Kind	12
Run of three or more	1 per card
Flush (four cards)	4
Flush (five cards)	5
Jack, same suit as starter	1
Double Run of Three*	8
Double Run of Four*	10
Triple Run*	15
Quadruple Run*	16

*A **Run** is a sequence of cards such as 6-5-4.

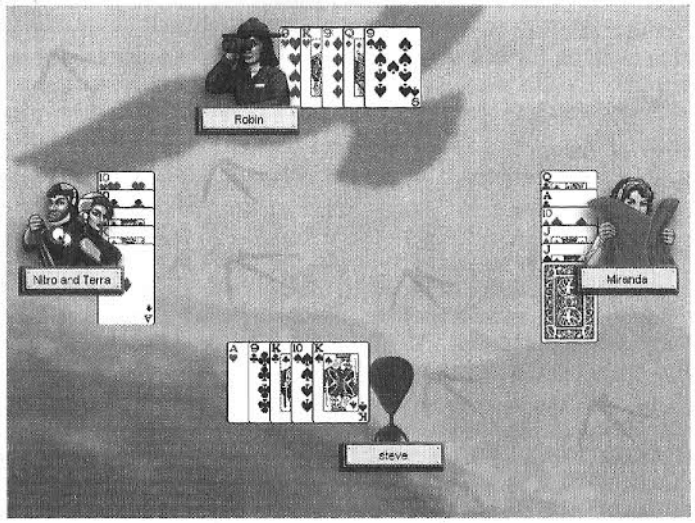
A **Double Run of Three** means one duplication in a sequence of four: 6-6-5-4.

A **Double Run of Four** is one duplication in five cards: 7-6-6-5-4.

A **Triple Run** is one triplication in a sequence of five: 8-7-6-6-6.

A **Quadruple Run** is two duplications in a sequence of five: 8-8-7-7-6.

Euchre



How the game evolved

"Those who are familiar with life in the United States must be aware of the enormous popularity that the game of Euchre enjoys, in one form and another. Before the advent of Bridge it was the national game, if we omit Poker."

—R.F. Foster, 1909

Euchre was once to the United States what Whist was to Great Britain. Merilyn Simonds Mohr estimates in *The Games Treasury* that by the country's centennial, two-thirds of all Americans knew how to play Euchre. Whist was swept aside by the barrage of Bridge, but Euchre survived Poker and Rummy, and still enjoys a loyal following.

A French-German collaboration

Euchre, which was written about as early as 1829 (in connection with riverboat gambling on the Mississippi), is a trick-taking game with restrictions. In the case of Euchre, these restrictions are the use of a "short" pack, just 32 cards, and a hand of just five cards. It can be traced with fair certainty to two games. The first is the French game of Triomphe, which seems to have given birth to most of the trick-taking games we play today. The second is a game called Jucker or Juckerspiel, which developed in a region that has sometimes been French, sometimes German: Alsace, in northeastern France.

Because of its French-German ancestry, Euchre slipped into the United States in two ways, through the French in Louisiana and through the Germans in Pennsylvania. The German influence is most evident in the word "Bower." In modern Euchre, the highest card is the Joker, also called the Best Bower; the second-highest is the Jack of Trumps, or the Right Bower; and the third-highest is the Jack of the suit that's the same color as trumps, also known as the Left Bower. Bower, in this case, is

not the English-language "bower," which we use to mean a shady spot in a park or a garden. The Bower in Euchre is the English spelling of the German "bauer" or the Dutch "boer," which in those languages means "farmer" or "jack."

Euchre made the big time in 1863, when it was at last admitted to the pages of *Hoyle*.

The "Imperial Trump"

The German influence on Euchre might also be present in the word "Joker," as this might be an Americanization of the German Jucker. The Joker is first mentioned in connection with Euchre in the book *Euchre: How to Play It* (1886). The first mention of the Joker in Poker is a decade earlier — *The American Hoyle* (1875) — but it may be that Euchre was the game for which the Joker was invented, not Poker. (Part of the confusion on this issue might have come from the simultaneous spread of both games northward on the Mississippi.)

Euchre: How to Play It included a description of a game called Railway Euchre in which a 33rd card, "the Joker, or Imperial Trump," is used. But Catherine Perry Hargrave found even earlier Jokers, from 1862 and 1865. The 1862 card has a tiger on it and the label "Highest Trump," while the one from 1865 is inscribed "This card takes either Bower" and "Imperial Bower, or Highest Trump Card." David Parlett confirmed her discovery, noting in *A History of Card Games* that American playing-card manufacturers didn't start including a spare card in all their packs until the 1880s. "It was presumably only when [Jokers] were customary in full-length packs that Poker players started using them as wild cards."

Incidentally, the Joker we know as the court jester didn't assume that costume until the turn of the century.

It's a wonderful life

The R.F. Foster quoted above spent a happy life in the service of playing cards. He invented Whist's Rule of Eleven, a popular signaling device between partners; wrote at least one *Hoyle* (*Foster's Complete Hoyle*, 1897); and edited the United States Playing Card Co.'s annual *Official Rules of Card Games* from the turn of the century until just after World War I. Parlett claimed Foster invented Five Hundred, a Euchre variant with bidding, in the 1890s, the idea being to attempt to do to Euchre what Bridge did to Whist. Five Hundred never caught on in this country, but it's quite popular in Australia.

How the game is played

Four people play in two partnerships (though the game has been adapted to accommodate as many as seven players). Euchre uses the standard 52-card pack, but with 20 cards removed (everything below the seven). **Hoyle Classic Card Games** does not use the Joker.

The rank of cards in each non-trump suit: Ace (the highest), King, Queen, Jack, 10, 9, 8, 7 (the lowest).

The rank of cards in trumps: the Jack of the trump suit (the Right Bower), followed by the Jack of the same color (the Left Bower). For example, if Hearts are trumps, they would rank as follows: the Jack of Hearts, Jack of Diamonds, and then the rest of the Hearts. The trump suit always has nine cards; the next suit (same color as the trump suit) has seven; and the "cross" suits (opposite color as the trump) each have eight.

Five cards are dealt to each player. The pack is placed face-down with the top card turned face-up. This card determines the trump suit for the deal.

The first player may either pass or accept the turned-up card as trumps. If the first player passes, the next player faces the same decision, and so on. As soon as a player accepts the turned-up card as trumps, the dealer discards a card. The discard is placed cross-wise under the undealt cards. The turned-up card belongs to the dealer in place of the discard.

If all players pass, the dealer puts the turn-up, still face-up, crosswise under the undealt cards, signifying that the proposed trump has been rejected. The first player then has the right to name the trump suit, or to pass. (If the first player passes, his or her partner may name a trump suit.) The suit of the rejected card cannot be used for trumps. If all players pass a second time around, the cards are thrown in for a new deal.

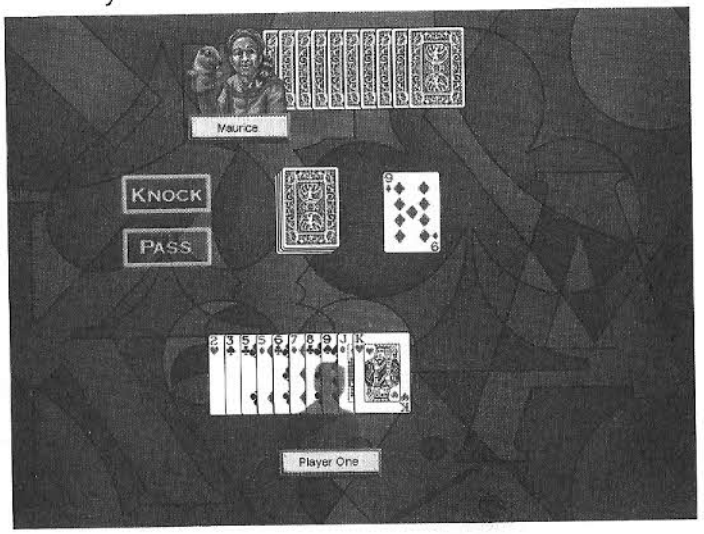
The player who declares the trump suit has the right to say, "I play alone." The partner of this lone wolf lays his or her cards face-down and does not participate in the hand.

In play, players must follow suit of whatever card is lead (if able). A trick is won by the highest trump or by the highest card of the suit led. The winner of a trick leads the next card.

The object is to win at least three tricks (of a possible five). If the side that called trumps fails this, it is "euchred." The winning of all five tricks is called "march."

In the traditional scoring, the side that called trumps wins one point for making three or four tricks; for making five tricks or march, they score two points. For the person playing alone: for three or four tricks, one point; for march, four points. If the side that called trumps is euchred, their opponents win two points. Four-hand euchre is usually played for a game of five points.

Gin Rummy



How the game evolved

In 1950, the United States Playing Card Co. conducted a survey of American cardplayers and discovered that the Rummy family of card games was our favorite family game. And why not? As David Parlett wrote in *The Penguin Book of Card Games*, "Rummy is deservedly popular because it is easy to learn, fast to play, suitable for all ages, playable by any number, and as suitable for gamblers as for missionaries — though perhaps not both at once." Gin Rummy is the most sophisticated member of the oldest branch of the Rummy family tree — the one in which the object is to be the first to "go out."

Three nations claim the credit for the invention of Rummy. The only thing they all agree on is the time period when the inventing took place: the 1800s. Let's start with...

The Mexicans

The Spanish brought the first playing cards to the New World. The Indians living in the Spanish colonies used these cards to develop their own games, including one called Conquian, from the Spanish "con quien" ("with whom"). (With whom, as in "With whom are you playing?" Perhaps Conquian was originally a partnership game.)

Conquian's rules were similar to many of the Rummy games. The major difference was that Conquian was played with a Spanish pack of 40 cards — the 10, 9, and 8 of each suit were removed. (The Mexicans inherited this pack from the Spanish, but they didn't inherit this game. The earliest mentions of Rummy in Spanish card-game books appear much later in the 20th century, and are obviously borrowings from across the Atlantic. Even the Spanish name for Rummy — Ramy — is a Spanish corruption of the English word.)

At some point in the 18th century, Conquian migrated north into Texas, where the Texans, with their usual flair for language, dubbed it Coon-Can or Conkin. There

are reports of Conquian in gaming literature as far back as 1860, but when the game finally made it into the hallowed pages of *Hoyle* it was as Coon-Can (*The Standard Hoyle*, 1887). The name Conquian didn't appear in Hoyle until a decade later (*Foster's Complete Hoyle*, 1897). Stewart Culin, a 19th-century curator of the Smithsonian Institution, reported in *Chess and Playing Cards* (1896) that Conquian was a favorite among the Apaches of the American Southwest.

The French

Most scholars have put their money on the Mexican theory, but some believe that Rummy is a descendant of Poker (see our chapter on Poker, page 40), which most probably originated with French settlers in Louisiana. The French theory is based on some likenesses between the two games and on the liquor allusions in Rummy and Gin Rummy.

1. *The likenesses.* Poker and Rummy are the most popular games based on making combinations rather than on taking tricks. (In the 1950s we would've had to add Canasta to that sentence; in that decade the fad from Uruguay was even bigger than Bridge.)

Combinations in in the Rum family are called "melds." As in Poker, melds are made of cards that match each other according to specific guidelines. In Rummy, a *group* is three or more cards of the same rank (Q-Q-Q); a *sequence* is three or more cards of the same suit (A-2-3-4 of Hearts). Note the resemblance to Poker hands. (However, unlike Poker, where each deal is a game within a game, in Rummy the play never stops. Also unlike Poker, in Rummy you're penalized for whatever cards you haven't grouped at the end of the game.)

2. *The liquor.* Most of the backers of Poker as the parent of Rummy claim that Rummy appeared in the 1890s as Rum Poker. The American card authority John Scarne claimed it was called Whisky Poker which later became Rum Poker. (Scarne claims that Rum Poker became Rum at the turn of the century to clean the game up for families. Rum represented drinking, but Poker apparently represented something much worse!) There was also at this time a Gin Poker. "The origins of Rummy," Parlett wrote, "would therefore appear to be lost not so much in the mists of time as in the alcoholic haze of history."

There are two obstacles to the acceptance of the French/Poker theory. One is that Whisky, Rum, and Gin Poker all had rules much like Conquian's, and Conquian was reported long before the other three. The other is that Rummy's first appearance in print, in a 1905 *Hoyle*, was as "Rhum, or Rhummy," spellings that suggest a European influence rather than drinking. Parlett tracked down a German game of that era that used "rum" to mean "honors" and a Dutch game that used "roem" to mean "meld."

To further complicate the issue, the game had become Rum by 1912, but in a 1919 card book it was referred to as Poker Rum. Cheers.

The Chinese

Poker and Rummy are similar to two board games with Chinese roots, Dominoes and Mah Jongg, in that all four games are built on the principle of making combinations. Therefore, a Chinese claim for the legacy of Rummy is not at all far-fetched.

In 1891, a British traveler named W.H. Wilkinson transformed a Chinese card game called Khanhoo into a game with a 62-card pack. Wilkinson borrowed from the Chinese (or invented) many rules similar to Rummy's. British researcher Andrew Pennycook, in *The Book of Card Games* (1982), found another Chinese game from that

period that's a close cousin: Kon Khin. Now *that* sounds intriguing. Coincidence? Or did the Mexicans get this game from the Chinese? How would the transfer have happened? Answers to these questions might never be found, so let's move on to something we *can* answer: how Gin Rummy entered the world.

The Gin Game

Elwood T. Baker was living in New York and tutoring the well-to-do in Whist at the Knickerbocker Whist Club in the first decade of this century. (Yes, apparently in those days and in that place you could make a living teaching people to play cards.) Baker was growing bored with Rummy and, in seeking to speed the game up, invented Gin Rummy. (The game was named by his young son, who apparently knew a few things about adults and their recreational pursuits.)

Parlett didn't believe Baker thought up Gin Rummy; he claimed that the Whist tutor only fine-tuned the scoring, and then launched the nationwide craze for the game after teaching it to his students (the way Edmond Hoyle launched Whist). But Parlett can't always be right, and he offered no other candidate as Gin Rummy's inventor, so as far as we're concerned Elwood T. Baker and his claim to fame can rest peacefully.

Gin Rummy declined in popularity in the 1920s when the card world was assaulted by Contract Bridge. It resurfaced in the 1940s when it was taken up by Hollywood celebrities (a long-running Broadway show of this time, *The Gin Game*, added fuel to the fire). In the 1950s, Gin Rummy was shoved aside by the mania for Canasta. Today the game remains popular, though it's not near the peak it occupied at the time of the USPCC survey in 1950.

The biggest game in sports

A variation of Conquian called Panguingue (pronounced "pahn-gheeng-ghee") or Pan is still played today. The chief feature of this game is the number of cards used: five to eight Spanish packs (200 to 320 cards)! As many as 16 players can be accommodated in one deal, though they'd have to possess considerable patience to get through this gargantuan game.

How the game is played

Gin Rummy is played by two people with the standard 52-card pack. The cards in each suit rank from the King (the highest) down to the Ace (the lowest). Each face card counts as 10, each Ace counts as one, and the other cards are their regular values.

Each player receives 10 cards in the deal. The first card always goes to the non-dealer. The rest of the pack is placed faced-down; this is the "stock." The top card of the stock is turned up and placed beside the stock. This is the "upcard."

The non-dealer begins play by taking the first upcard or refusing it; if the non-dealer refuses the upcard, the option of taking it or refusing it passes to the dealer. If the dealer also refuses, the non-dealer draws the top card of the stock.

From there, each player in turn draws a card, either the upcard or the top card of the stock, and then discards one card (the new upcard) face up on the previous discards. A player may not draw the upcard and discard it in the same turn.

The object of all this taking and discarding is to form your hands into matched sets (three or four cards of the same rank) or sequences (three or more cards in sequence in the same suit).

After drawing, and after discarding, a player may "knock" if his or her unmatched cards count 10 or less. The player who knocked lays down 10 cards, arranged in sets and with the unmatched cards segregated, then discards the eleventh card. If all 10 cards are unmatched, the player's count is zero and he or she is said to "go gin."

If neither player has knocked by the time the 50th card has been drawn (and a following discard made), there is no score for either player for that particular deal.

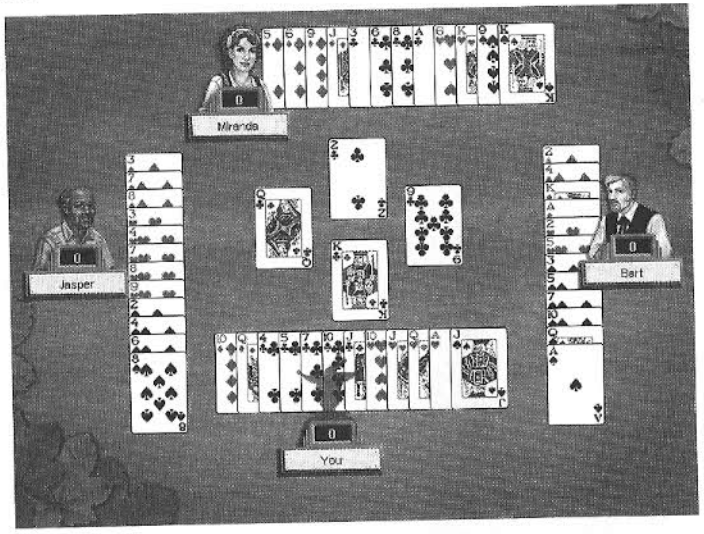
The opponent of the player who knocked may "lay off" any of his or her unmatched cards that fit on the knocker's matched sets, thereby reducing his or her own count of unmatched cards.

If the knocker has the lower count in unmatched cards, he or she wins the difference between the two players' counts. Should the opponent have an equal or lesser count, the opponent is said to have "undercut" the knocker. The opponent then scores the difference (if any) in the counts, plus a bonus of 25 points (in some variations, 10 or 20 points). The knocker cannot be undercut if he or she has "gone gin." A player who goes gin scores the opponent's count of unmatched cards, if any, plus a bonus of 25 (in some variations, 20).

The first player to accumulate 100 points wins the game. A 100-point bonus is added to the winner's score. Each player then adds 25 points to his or her total score for each hand won (in some variations, 20); this is called a "box" or "line" bonus. The winner wins the difference in total scores. If the loser did not score a point, this difference is doubled. A game like that is called a "shutout" or a "schneider," and the loser has been "skunked"!

One last note: Rummy games tend to reorder the pack more than most games. When you're playing another human, you should shuffle even more thoroughly than usual between deals.

Hearts



How the game evolved

The concept of turning games around and letting the losers win and the winners lose has been applied to most of the card-game families. It seems to work best with the family of trick-taking games. Hearts (also known as Omnibus Hearts, Black Maria, and Black Lady) is the most successful example of a trick-avoidance game. Merilyn Simonds Mohr noted its international reputation — the only game of its type to ascend to those heights. The United States Playing Card Co. reports that Hearts is the second-favorite card game among American college students (Spades is number one).

The first unmistakable sighting of the game was in an American book, *Trumps' New Card Games* (1886). So where did Hearts come from? The writer R.F. Foster asked this question of his readership in *Foster on Hearts* (1895). The response must've been dismal, because Foster doesn't elaborate on this subject in any of his many subsequent books on cards.

Though we can't pinpoint an evolutionary path for Hearts, we know it descends, however indirectly, from a French game called Reversis (first recorded in 1601). Reversis is probably the ancestor of all trick-avoidance games. According to David Parlett in *A History of Card Games*, Reversis was sufficiently popular to warrant a book devoted to it as early as 1634, and it remained in most game manuals until late in the 1800s. Parlett, who cruised the pages of every *Gamester* and *Hoyle* of the past 300 years, said that despite this Whist-like longevity, Reversis never made much headway in the English-speaking countries.

This leaves us with the mystery of Hearts. Until the missing link in the evolutionary chain is found, we'll never know how this French game of the Renaissance became so popular in American college dormitories.

How the game is played

The usual number of Hearts players is four (three, five, and six may also play, but we won't consider those variants here). It's every man (or woman) for himself.

Hearts uses the standard 52-card pack. The cards in each suit rank from the Ace (the highest) to the deuce (the lowest). There are no trumps.

The deal rotates clockwise, as does the play of the cards. (If the players draw for the deal, the low card wins.) The entire pack is dealt, one card at a time. Players may discard three cards by passing them to the player on their left. (You must pass these cards before you can look at the ones you'll be receiving.) The player with the 2 of Clubs opens the game. (In **Hoyle Classic Card Games**, passing can rotate or be dispensed with, and the player to the dealer's left can open.)

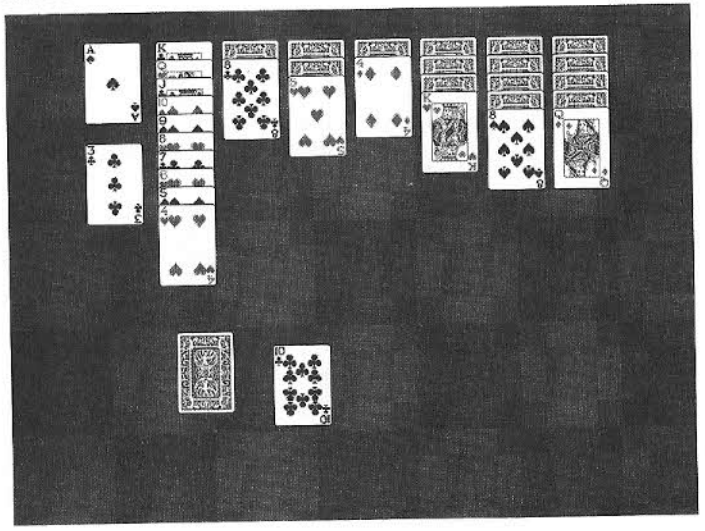
Whichever card is led first, the other players must try to follow suit. A trick is won by the highest card in the suit led. The winner of a trick makes the next lead.

The object of play is to avoid taking Hearts in tricks, as each Heart counts as one point against the player taking it. The Queen of Spades (the "Black Lady" or "Black Maria") counts as -13. However, you could try to take ALL the hearts AND the Black Lady. This is called "Shooting the Moon," and if you pull it off you hand your opponents a whopping -26 points each.

Hearts cannot be led until they've been "broken," that is, thrown into a previous trick by a player who couldn't follow suit.

When a player equals or breaks 100 points, the game is over, and the player with the lowest score at that time is the winner.

Klondike



How the game evolved

What we in North America call "Solitaire" was originally (and is still) called "Patience" in Great Britain. There are hundreds, if not thousands, of Solitaires (or Patiences). All follow one of two principles: you're either building sequences by adding cards on top of foundation cards, or you're subtracting cards from the opening tableau. (In **Hoyle Classic Card Games** you'll find Klondike, an addition game, and Pyramid, a subtraction game.) Subtraction games form the majority of Solitaires, and were the most popular in the 1800s. Today, the addition games rule.

Whether adding or subtracting, winning (making the game "come out") depends on two things: choice and information. In most subtraction games, your choices are limited (if you have any at all beyond "playing it as it lays"). In most addition games, you have much more leeway in what you can and can't do. In those games, the more cards you can read, the more analytical the game becomes.

It may be possible to become *too* analytical. In *The Games Treasury*, Merilyn Simonds Mohr recounted the saga of Lewis Sutter of New York, a retiree who happily buckled down to the task of playing Solitaire on the first day he woke up and didn't have to go to work. Ten years later, Sutter had played 150,000 hands, and had recorded every game in 10 accounting ledgers. To each his own....

Tarot Lite

Solitaire first appeared in print as Cabale in a German games book in 1783; according to Mohr, Patience was first designed as a "lighthearted" way to foretell the future. In the late 18th century, the people of Denmark, Norway, and Iceland were also playing Cabale, a word that approximately means "secret knowledge." We know that the first reliable report of fortune-telling with Tarot cards appeared in 1765, so it seems likely that Solitaire (Cabale) was originally intended to be a sort of Tarot Lite.

The first book entirely devoted to Patience was published in Moscow in 1826. Six more books appeared before 1850, all of them in one of the Scandinavian languages or in Polish. This seems to point toward an origin somewhere in or near the Baltics; the Swedes have been suggested more than once as the originators, but the evidence is not conclusive. Tolstoy's *War and Peace* (published in installments in the 1860s) has several references to Patience, one in a scene set in 1808. Tolstoy was a stickler for historic detail, and most likely wouldn't have used the game in this way if he hadn't had a source to back it up.

The English learn Patience

We can assume that Cabale was unknown in England before the 1800s, as it never appeared in the *Gamester* books of the 1600s and 1700s. When the English did learn Cabale, they christened it Patience, possibly because patience is the virtue these games were supposed to teach. (Anyone who's ever played Solitaire and been tempted to take *just one peek* knows that these games also teach honor.)

The first English-language book on the subject came from an American, Annie B. Henshaw, in 1870: *Amusements for Invalids*. (The title gives you an idea of the lack of respect Solitaire sometimes provokes. "Games for one player are childish and simple, and not worth learning," wrote one critic in *The Card Players Manual* of 1876. "When a man is reduced to such a pass as playing cards by himself, he had better give up!")

In England, Patience enjoyed a higher stature. Queen Victoria's husband, Prince Albert, was the most famous Patience devotee of the time (Albert was originally from Germany, where he'd played several versions of Cabale as a boy). In 1874 *The Illustrated Games of Patience* by Lady Adelaide Cadogan appeared, and the popularity of Patience soared. People began inventing new variants, which by the 1890s filled a seven-book series. The 1890s was the decade of the first travel agents and the first guided tours, and the compiler of those seven books, Mary Whitmore-Jones, was also the inventor of a special lap board for playing Patience while traveling.

The Great White North

When most Americans say they play Solitaire, what they really mean is Klondike. And if you think Patience and Solitaire is a bit confusing, read on.

The Solitaire Klondike began as Canfield in Saratoga, New York. A saloon keeper there invented the game as a gambling mechanism to suck more money from his customers (he later claimed that his roulette wheels were much more lucrative). The customer paid $50 for a pack of cards and received $5 for each card he or she built on an Ace. Since five or six cards on the foundations is the average, the customer lost $20 to $25 per game. This sounds like a poor deal for the customer, and yet people flocked to play, trying for that big payoff.

When the Gold Rush to the Yukon Territory started in 1896, Canfield went along. It soon became associated with the entire phenomenon and was eventually dubbed Klondike, after that section of the Yukon Territory where gold was first discovered. "Described in one memoir as a 'vicious gambling Patience,' Klondike was undoubtedly responsible for a few fortunes changing hands," Mohr wrote.

Most Americans call Klondike Solitaire. In Britain this Patience is called Canfield. And back in America, the Solitaire we call Canfield is the Patience the British call Demon.

Got that?

How the game is played

Almost every variation of Solitaire uses the standard 52-card pack, the cards

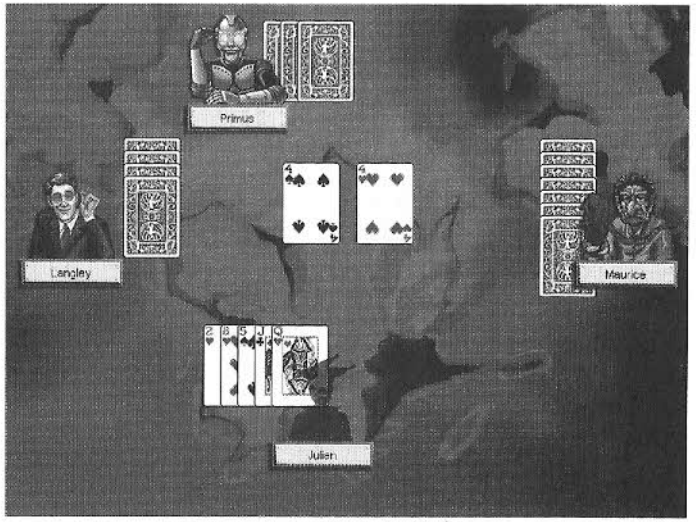
ranking from King (the highest) to Ace (the lowest). You win the game by placing every card of the pack in a certain order, or "layout." The layout is the array of cards dealt on the table before the beginning of play. The object in play is to build cards onto "foundations"; in Klondike, these are the four Aces. You build upward from them as they become available. Each foundation must be built upward in suit and in sequence until you reach the King. A card placed on a foundation cannot be moved again.

You take cards one at a time from the "stock" and try to match them (in sequence but opposite color) to the cards face-up on the layout. In Klondike, there are seven vertical columns in the layout, each ending with a card already face-up. For example, a red 6 from the stock can be placed on a face-up black 7. If the card you've chosen doesn't match, it goes to the discard pile. Cards in one column in the layout can be moved together to another column, if the card at the head of the first column can be matched against the card at the end of the second column. After you've moved these cards, you can turn up the next card in the first column. A column that's been left empty of all cards can take a King from the stock, if and when one turns up.

Aces that turn up in the stock or at the end of a column may be moved to the foundation area. Cards that match an Ace can be moved immediately to that Ace (for instance, if the Ace of Hearts is already down, the 2 of Hearts can be placed on it as soon as it becomes available).

Play ends when no more cards can be matched or when the stock runs out.

Old Maid



How the game evolved

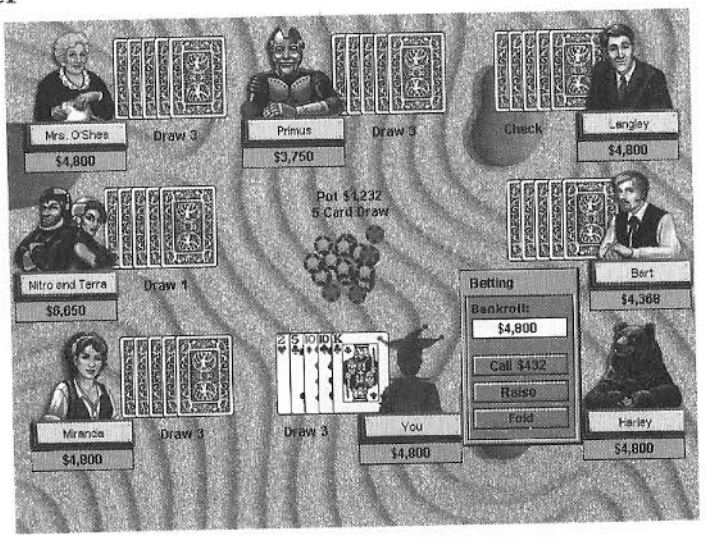
Old Maid is part of a family of basic card games in which the mechanisms of play are as simple as possible. The simplest mechanism of all is that of exchanging cards with other players. One subfamily of exchange games is the negative or "scapegoat" group; in these games, holding the scapegoat card at the end of the hand brings with it a penalty, from loss of points to loss of the game. The best-known negative game in English is Old Maid (for which we have exactly zero evolutionary data).

The flipside of these negative games, those in which collecting rather than discarding cards is the object, include the Rummy family and the children's game Go Fish.

How the game is played

One of the Queens is discarded from the standard 52-card pack before play. Two to eight players may play; deal the cards one at a time to everyone (the count doesn't have to come out even). Each player discards, face-up, all of his or her pairs (never three or four of a kind). Then each player offers his or her hand face-down to the player on the left, who draws one card. That player discards all pairs and repeats the process with the next player. Eventually one player will be left with the odd Queen, the "Old Maid." That ends the game, and the possessor of the Old Maid is the loser.

Poker



How the game evolved

Joseph Strutt was an 18th-century Englishman with a serious interest in fun. In 1801 he published the first book to investigate the origins of the games people play. Writing of a card game called Primero, he described it as the oldest card game in England. Strutt wasn't much on aesthetic judgments (in the same book he said that Dominoes "could have nothing but the novelty to recommend it to the notice of grown persons in this country"), but he'd done his homework on Primero. Shakespeare played it; so did Henry VIII, when he wasn't marrying or imprisoning his wives. And what they were playing in Primero was the forerunner of the game we call Poker.

Primero (Primera in Spain; the English probably learned this game from the Spanish) was a three-card game (that is, three cards were dealt to each player) that involved building cards into three kinds of hands, or combinations: three of a kind, pairs, and "fluxes" (our flush). Primero relied heavily on bluffing and it attracted people who liked to gamble with cards.

By the 1700s, Primero had become a five-card game and had spread across Europe. It was now called Brag in England, Pochen in Germany, and Poque in France. Each game followed its own rules, though each retained the concepts of building combinations and bluffing.

The Mississippi River, mother of Poker

In the 18th century, Poque came to North America with the French colonists in what is now Louisiana. When President Thomas Jefferson purchased the Louisiana Territory in 1803, he couldn't have imagined he was buying America's national card game along with millions of acres of land.

In 1803, only the French around New Orleans were playing Poque, which used a "short" pack of 20 cards. (We don't know which cards were discarded, as the specific rules for Poque have not come down to us; we do know that the flux or flush of Primera was not part of Poque.) By the time of Jefferson's death in 1826, Poque was being played aboard a new invention, the steamboat, that was turning the Mississippi into America's first superhighway. By 1829 (60 years after the death of Edmond Hoyle), Americans had transformed Poque's name to Poker and expanded its deck to the full 52 cards.

Poker grew strong on the Mississippi, then rapidly moved west and east. What accounts for Poker's quick acceptance in America? Leaving aside the intrinsic qualities of the game, the prime reason might lie with the glamour of the American West. Americans have always romanticized the frontier; it's no accident that Westerns are a major genre in movies, literature, and television. The frontier, people believed, was a place where you could reinvent yourself on a larger and more successful scale, a place where you could live life more intensely than in Boston or Philadelphia or Savannah. Everything Western has at one time or another been imitated elsewhere in the country, including Western amusements. If you couldn't ride a bronkin' buck or attend a necktie party in the ever-so-refined East, you could always play Poker.

Face-down versus face-up

Poque was first called Straight Poker or Cold Poker. All cards were dealt face-down and there was only one round of betting.

Then the Americans went to work on it. By 1865, the end of the Civil War, they'd developed two forms: closed (all cards dealt face-down) and open (some cards face-down, the rest face-up). Draw Poker, which came first, is a closed game. Draw introduced the notions of drawing cards from the stock to improve your hand and a second round of betting. Stud Poker is an open game. Stud introduced hole cards, upcards, and many more rounds of betting.

Poker was wildly attractive to the average person, but not to the stuffy editors of 19th-century *Hoyle* books. The game doesn't appear in *Hoyle* until the 1880s. As late as 1897, a commentator (a Whist devotee, most likely) noted that "The best clubs do not admit the game to their rooms."

Though the Poker family is the second-most populous in all of card-dom (dwarfed only by Solitaire), all Poker variants have these traits in common:

1. Players try to build combinations based on the same rank, the same suit, or a numerical sequence.
2. All variations use a 52-card deck (not counting Jokers).
3. All suits are of equal value.
4. The cards rank from the Ace down to the deuce. The Ace can be considered low to form a straight, and a straight can "turn a corner" (for example, K-A-1-2-3).
5. Each deal is a game-within-a-game.
6. Each deal features a pot, consisting of the total of the ante (the "entry fee") and all subsequent bets.
7. There's at least one round of betting.
8. The "best" hand wins the pot (the best can sometimes be the worst).
9. The object of Poker has never changed. In the words of David Parlett, it's to "bluff your opponents into thinking you hold the best combination whether you do or not, and then charge them for seeing it."

How the game is played

Any number from two to 14 can play, depending on the variation. Any card or cards may be designated as "wild." The holder of a wild card may designate it as any other card. Jokers are always wild.

The object of the game is to put together a better "poker hand" than the other players. These are the rankings of poker hands, from highest to lowest:

Five of a Kind . . . . . .Only possible with a wild card
Straight Flush . . . . . .Five cards in suit and in sequence
Four of a Kind . . . . . .Four cards of any rank; one extra
Full House . . . . . .Three of a Kind plus One Pair
Flush . . . . . .Five cards of the same suit
Straight . . . . . .Five cards in sequence
Three of a Kind . . . . . .Three cards of the same rank; two extra
Two Pairs . . . . . .One Pair and One Pair; one extra
One Pair . . . . . .Two cards of the same rank; three extras
No Pair or "High Card" . . . . . .Any hand not meeting the above specs

The players bet to see who has the best hand. Each deal is a separate game, in that its result doesn't affect any other deal. All the bets are placed together, forming a "pot." The object is to win the pot, whether by actually holding the best hand or by inducing other players to "fold" (drop out) and leave the pot to be taken, uncontested, by a single player still willing to bet.

The turn to deal, the cards as they are dealt and the turn to bet all pass clockwise from player to player. Once a player folds, the turn skips him or her and continues with the next player still in the action.

Generally, the cards are shuffled and dealt; there follows one or more betting intervals; and there's a showdown at the end of the last betting interval in which each player who has not previously folded shows what's in his or her hand. The highest-ranking hand at that point wins the pot.

In each betting interval, you can do one of four things:

Fold: leave the hand

Call: place in the pot only enough chips to stay in play for that betting interval

Raise: place in the pot enough chips to call, plus additional chips

Check: a "bet of nothing," only possible when no previous player has made a bet in that betting interval. Checking allows a player to stay in the pot without risking additional chips.

When two players have hands of the same type, the higher-ranking hand is determined as follows:

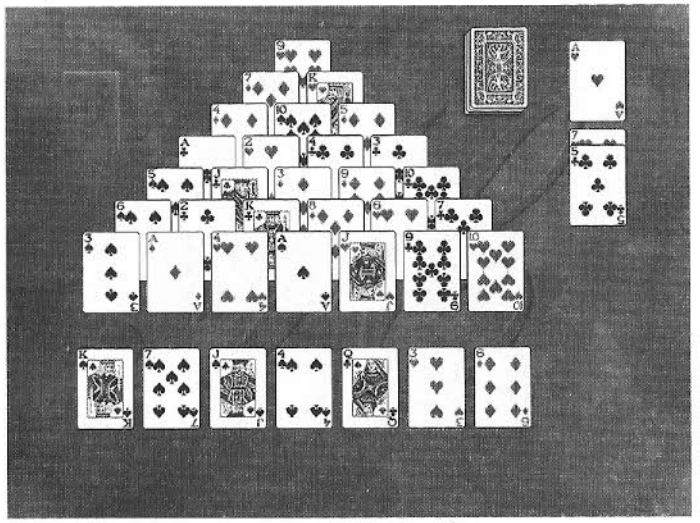
— If each player has a Straight Flush, a Flush, a Straight or No Pair, the hand with the highest card wins.

— If each has Five of a Kind, a Full House, Four of a Kind or Three of a Kind, the hand composed of the highest-ranking matches wins.

— If each player has Two Pair, the highest pair wins. If each has the same higher pair, the hand with the higher of the two lower pairs wins. If each has the same two pairs, the hand with the higher fifth card wins.

— If each player has exactly identical hands, they split the pot.

Pyramid



How the game evolved

Readers wishing to learn about the evolution of Solitaire should turn back to the section on Klondike (page 36). There you'll find a discussion of addition versus subtraction Solitaires (Klondike is an addition, Pyramid is a subtraction). In this section we'll stick with the rules of Pyramid.

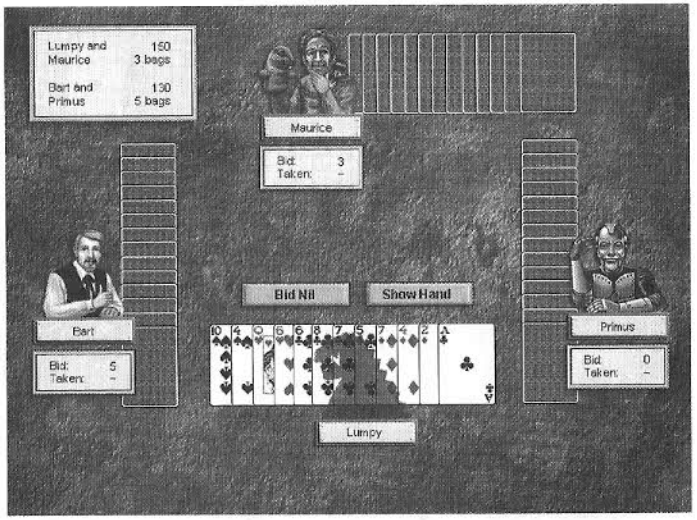
How the game is played

The opening tableau consists of a seven rows of cards in a pyramid shape, with one card in the first row, two in the second, etc. Each row overlaps the one behind it, so that the final row, with seven cards, is the top row. In some variations (as in **Hoyle Classic Card Games**), another row of seven is added below the pyramid. These cards are not overlapped with any others.

Turn up cards one at a time from the "stock," and place those cards which can't be used in the discard pile. The top card in the discard pile is always available to be matched with any uncovered card in the tableau.

Two cards match if they total 13 (Aces count as 1, Queens as 12, Jacks as 11, and the other cards at face value). Matches are removed from the tableau. Kings count as 13 by themselves, so they can be removed as soon as they're uncovered. You win the game if you clear off the entire tableau. There's no redeal.

Spades



How the game evolved

Spades was most likely developed simultaneously with Whist as a simpler form of that game. Whereas Whist was replaced by Bridge, nothing ever came along to replace Spades. According to the USPCC, Spades ranks as the number-one card game among American college students.

How the game is played

Spades is played by four people in two partnerships. The cards rank Ace (the highest) to the deuce (the lowest). Spades are always trumps.

Each player receives 13 cards. Bidding and play proceed in a clockwise direction. In the bidding phase you declare the number of tricks you intend to win; in the playing phase you try to win those tricks. The object of the game is to fulfill the total bid by the partnership.

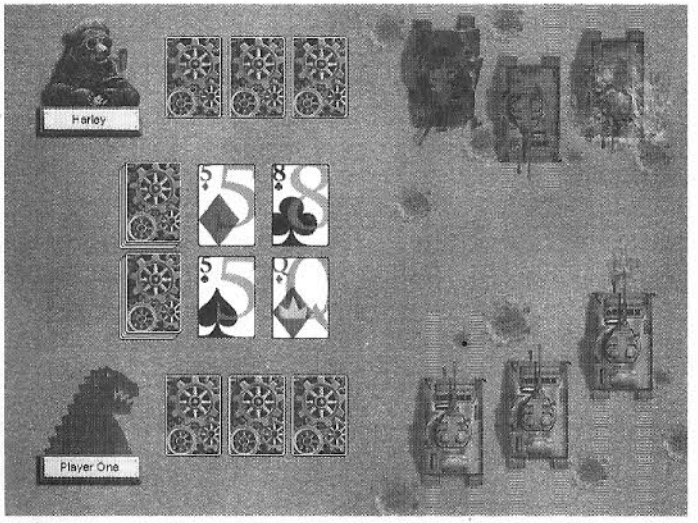
You may choose to bid Nil, meaning you intend not to win any tricks. Before you even pick up your cards, you may bid Double Nil. This is the same as a Nil bid, except that all rewards and penalties are doubled. If one or both players in a partnership bid Nil, their bids are scored independently, then combined to determine the partnership's score.

You must follow suit if you can, otherwise you may take the trick with a trump or discard something from a non-trump suit. Spades cannot be lead until they've been "broken" (until they've been used to trump an earlier lead). A trick is won by the highest trump or by the highest card of the suit led.

If you make your bid you receive 10 points for each trick in the bid, one point for each trick above the bid. A Nil bid counts for 100 points if you succeed, 100 against if you fail. Double Nil is 200. The game is to 500 points.

Not all Spades games use "bags," but ours does. Every point in excess of your total bid counts as one bag. If you collect 10 bags, you lose 100 points.

War



How the game evolved

War is a game with no recorded history. Card scholars of the past three centuries are silent on this subject. Even the *Hoyle* books confine themselves to a recitation of the rules rather than an illumination of how War came to be.

Most children's card games are offshoots from adult games, and War seems to be no exception. The game is aptly named, as its mechanism of play replicates the single-warrior combat of an earlier time: instead of my knight versus your knight, in War it's my card versus your card, and only one card can win.

That's the adult element. The kid element is in the time required to play War. It takes a *long* time to win all 52 cards from your opponent — just what a weary parent needs when two children must be kept entertained.

How the game is played

War is played between two players. They split a standard 52-card pack.

Each of the combatants turns up a card. The player whose card is higher (suits don't matter) wins both cards and places them at the bottom of his or her pack. Play continues until a pair is turned up, at which point you declare war. The two cards of the pair are placed in the center, and each player plays three cards face-down ("W-A-R") and a fourth face-up ("spells War!"). (In another variation, four cards go face-down and a fifth goes face-up.) The player who plays the higher face-up card wins all the cards in the war, unless the two cards again form a pair — in that case, you must have another war. (A player with insufficient cards remaining to fill out this procedure puts down as many cards as he or she has left. The opposition matches this number.) The object of the game is to win all the cards.

Further Reading On Card Games

Vernon Bartlett, *The Past of Pastimes* (1969)

Henry G. Francis, Alan F. Truscott, and Dorthy A. Francis (eds.), *The Official Encyclopedia of Bridge* (5th edition, 1994)

Frederic Grunfeld (editor), *Games of the World* (1975)

Catherine Perry Hargrave, *A History of Playing Cards and a Bibliography of Cards and Gaming* (1930)

Oswald Jacoby & Albert Morehead (editors), *The Fireside Book of Cards* (1957)

> *The Fireside Book of Cards* includes the essays "The Origin of Gaming and Cards" and "The Reign of Hoyle" by Catherine Perry Hargrave, "Designs of the Face Cards" by Robert Hutchings, "Who Is Hoyle?" by Richard L. Frey, excerpts from *The Complete Book of Solitaire and Patience Games* by Albert Morehead and Geoffrey Mott-Smith, and "The Origin of Contract Bridge" by Harold S. Vanderbilt.

Merilyn Simonds Mohr, *The Games Treasury* (1993)

Albert Morehead & Geoffrey Mott-Smith (editors), *Hoyle's Rules of Games* (1983)

H.T. Morley, *Old and Curious Playing Cards: Their History and Types from Many Countries and Periods* (1931)

Jack Olsen, *The Mad World of Bridge* (1960)

David Parlett, *The Penguin Book of Card Games* (1979) and *A History of Card Games* (1990)

Sierra On-Line Technical Support

In the United States

Sierra On-Line
Technical Support
P.O. Box 85006
Bellevue, WA 98015-8506

Automated Technical Support
Line: (425)644-4343
(24 hours a day)
Technical Support Line:
(425)644-4343
(8:15am - 4:45pm PST,
Monday - Friday)
FAX: (425)644-7697

In the United Kingdom

Sierra On-Line Ltd.
Beacontree Plaza
Gillette Way
Reading, Berkshire
RG2 0BS United Kingdom

Main: (0118)920-91112
(9am - 5pm, Monday - Friday)
Fax: (0118)987-5603

In France

Parc Tertiaire de Meudon
Immeuble "Le Newton"
25 rue Jeanne Braconnier
Meudon Le Forêt Cedex
France

Main: (01)46-01 - 46-50
(7 jours sur 7 de 10h à 19h)
Fax: (01)46-30-00-6592366

In Germany

Sierra Coktel Deutschland
Robert-Bosch-Str. 32
D-63303 Dreieich
Germany

Main: (0) - 6103-99 40 40
(Montag bis Freitag von 9 -19h)
Fax: (0) - 6103-99 40 35
Mailbox: (0) - 6103-99 40 41

In Spain

Coktel Educative Multimedia
Avenida de Burgos 9
10 -OF2
28036 Madrid
Spain

Main: (01) 383-2623
(Lunes a viernes de 9h30 a 14h y)
De 15h a 18h30
Fax: (01) 381-2437

The Fine Print

Hoyle® Classic Card Games

Printed in the United States of America.