

(No Model.)

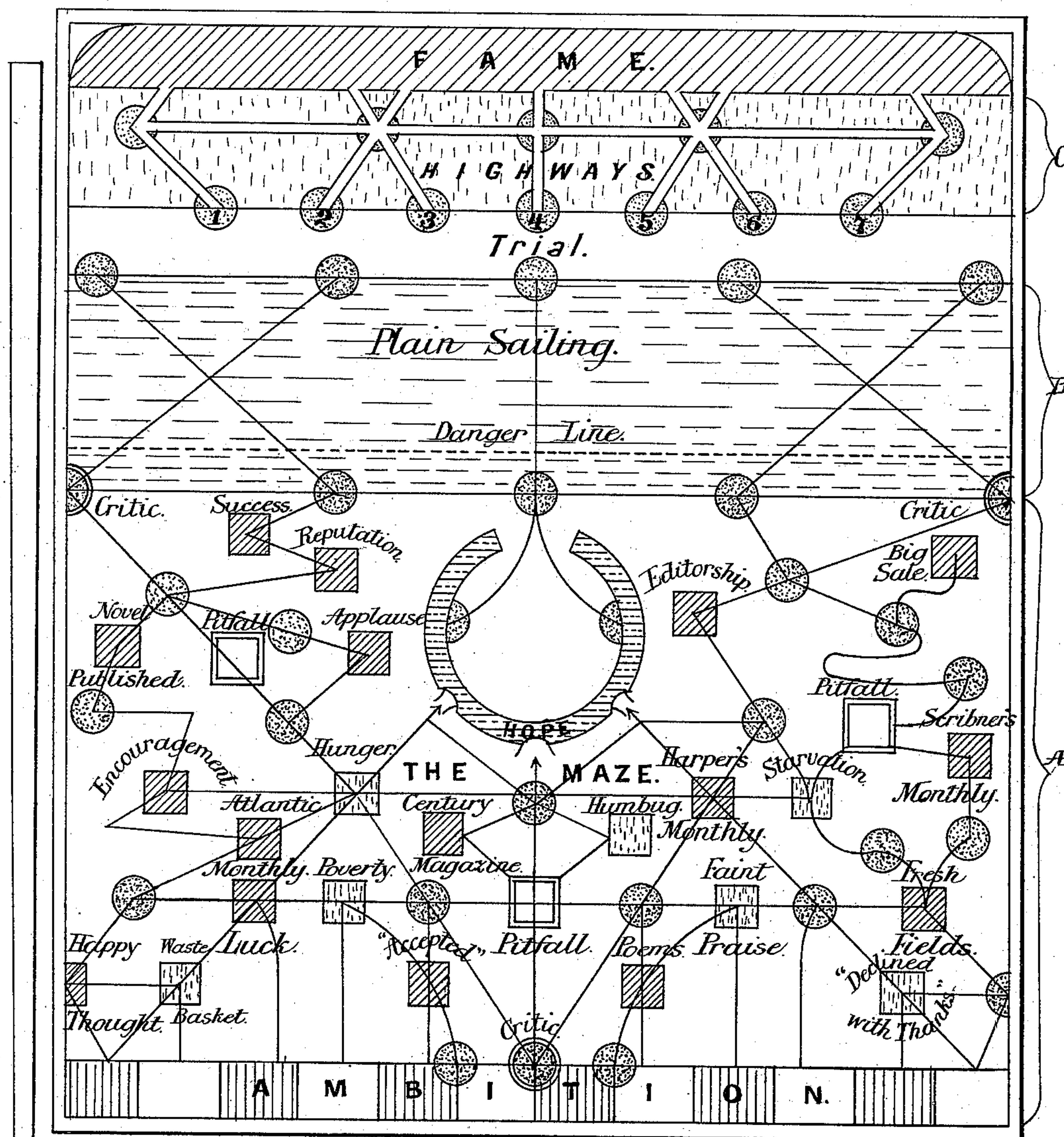
G. P. LATHROP.

GAME.

No. 385,190.

Patented June 26, 1888.

Fig. 1.



D
Fig. 2.

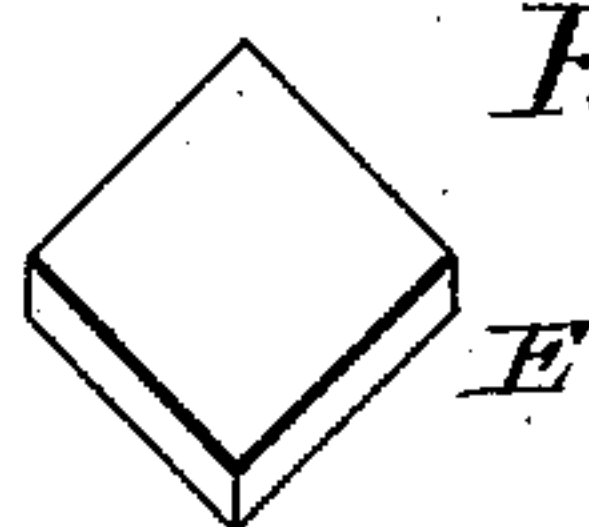


Fig. 3.

WITNESSES.

William Eber.
E. C. Fowland,

INVENTOR.

George Parsons, Lathrop,
By Allyn Lacey,
attys.

UNITED STATES PATENT OFFICE.

GEORGE PARSONS LATHROP, OF NEW LONDON, CONNECTICUT.

GAME.

SPECIFICATION forming part of Letters Patent No. 385,190, dated June 26, 1888.

Application filed November 28, 1887. Serial No. 256,301. (No model.)

To all whom it may concern:

Be it known that I, GEORGE PARSONS LATHROP, of New London, in the county of New London and State of Connecticut, have invented
5 a certain new and useful Improvement in Games, of which the following is a specification.

My invention relates to a game of that character in which is employed a board and pieces or counters moved thereon from one part of
10 the board to another, the design of the game being to depict the progress of authors, represented by certain pieces, through the various vicissitudes of an author's career, during which they are opposed by critics, represented by
15 certain other pieces.

The main feature of the game is the division of the board into three parts or sections, one having lines and spaces over which the pieces are moved intermittently from one space to
20 another, one over which the pieces, or certain of them, are projected by a blow from a mace or other instrument, and one the position of the pieces upon which is determined by chance, as by the throwing of dice.

25 My invention is illustrated in the accompanying drawings.

Figure 1 is a plan view of the board; Fig. 2, a view of the mace, and Fig. 3 a view of one of the squares or counters.

30 The part A of the board is that over which the pieces are moved intermittently by the players in turn from one space to another. The spaces are in practice distinguished by different colors.

35 In the drawings the circular dotted spaces represent purple, the diagonally-shaded square spaces yellow, the irregularly-shaded square spaces blue, and the square spaces bounded by double lines black.

40 In practice I prefer to have the board jointed across the middle, so that it may be folded when not in use. The part B is that over which the pieces are projected by a blow of the mace C. The part C is that on which the position
45 of the pieces is determined by casting dice. Square pieces or counters E are employed of such size as to rest upon the spaces, and made of suitable hard material, so they may be readily projected along the board by the blow of the
50 mace.

Twelve pieces are marked each with the name of an author. Three other pieces represent critics.

The mode of playing the game may be more specifically explained as follows:

I.—Twelve authors, marked with names, play against three critics. Authors begin in Ambition and must try to get into Fame. The critics are placed on the three purple spots marked "Critic," and must try to keep au-
60 thors from reaching Fame.

II.—Authors move only one place at a time, along the black lines between squares and circles. They must always go forward or side-
65 backward once in order to get out of Big Sale. The two authors who begin opposite the purple spots at the boundary line of Ambition can go to either of the two spots in front of them for their first move. Critics move either one
70 or two places at a time, as they prefer, and can go in any direction. Both critics and authors can move along all curves or angles between spots and squares. Critics cannot go into ambition, Hope, or Fame.

75 III.—Authors cannot jump critics. Critics can jump authors, except on yellow squares. A critic cannot jump more than one author at a time. In order to jump, the critic must be on a spot or square next to the author. He
80 can then jump him along any straight line or around any curve or angle to the next empty spot or square beyond. If the critic is in a position to jump, the author can compel him to do so; but if the critics are so placed that
85 they can jump either one of two or three authors, critics may choose which one they will jump.

IV.—When an author moves into Hope, his next move is to the purple spot at Plain Sailing.

90 V.—As soon as an author reaches Plain Sailing, either through Hope or The Maze, he must immediately be shot across Plain Sailing by a stroke of the mace. If when hit with the mace he lands on Trial, or even touches it,
95 he throws dice for one of the entrances to Highways; but if he falls short or goes beyond Trial, or if the mace is shoved farther than Danger Line in making the stroke, then the author must come back to the spot where he
100

first reached Plain Sailing and wait for another turn. While waiting he may be jumped by any critic who gets near enough to take him. Authors reaching Plain Sailing can be
 5 put on any part of the line before being hit with the mace; but if they fail to get across they must come back to the spot where they arrived, and must be hit again at their next turn.

10 VI.—When a critic wishes to enter Highways he crosses Plain Sailing by one of the black lines and immediately throws dice to decide his entrance place. No critic or author can go into Highways through an entrance
 15 already occupied by another man. They must go on throwing until they find a vacant entrance. In throwing the dice every number above seven is considered the same as seven.

VII.—Critics can move only one place at a
 20 time in Highways, and they cannot go back from there to the lower part of the board. Authors can move along the entrance line of Highways; but critics cannot do so. Critics cannot jump an author on the entrance line;
 25 but when jumping an author in Highways they may jump down onto that line, provided they do not go along it.

VIII.—When critics move on the black squares marked "Pitfall" it counts one for
 30 authors. When authors move onto them it counts nothing.

IX.—The different authors need not be

moved in any particular order. No one author can be moved onto the same yellow square twice. Every author may move onto blue
 35 squares as often as he pleases, but this counts for critics every time.

X.—Authors count for every yellow square they move onto 2; for every author in Fame, 5; for every critic on a Pitfall, 1. Critics
 40 count for every author on a blue square 2; for every author jumped—that is, taken—3; and for every author left on the board at end of game, 2. The side counting up the most
 45 marks at the end of the game wins.

XI.—Authors must go on playing, if the critics wish, until there are no more moves left for them to make.

What I claim is—

A game-board for the movement of counters
 50 or pieces divided into sections, as follows: first, a section having spaces and lines upon which the pieces may be moved from space to space; second, a section across which the pieces
 55 may be projected by a blow, and, third, a section in which the position of the pieces is determined by chance, as by the throwing of dice, substantially as set forth.

This specification signed and witnessed this 25th day of November, 1887.

GEORGE PARSONS LATHROP.

Witnesses:

WILLIAM PELZER,
 E. C. ROWLAND.