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MANLY SPORTS
EXERCISES &
GAMES
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River fishing, p. 295-345.

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THE BOYS' BOOK
OF
MANLY
EXERCISES, SPORTS,
AND GAMES.



PROFUSELY ILLUSTRATED.



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P R E F A C E .

IN the present day, when as much as possible is done to counteract the artificial life imperatively led by so many of us, a "*Handbook of Manly Sports, Exercises and Games*" is sure to be alike useful and acceptable.

The great attention attracted by the feats of Captain Webb, O'Leary, and Weston demonstrates this; and, providing a text-book which treats of such matters as are comprised in the present pages proves interesting and reliable, it is bound to take a strong hold on public favour. Indeed, such a work should be in the hands of every school-boy, student, and young man; and no better gift, prize, or reward, or one surer of being welcome to the recipient, can possibly be made than a chit-chatty, easily-understood, yet technical epitome of in and out-door exercises and pastimes.

That this book is to be depended upon, and is to each subject of which it treats what Fowne's manual is to chemistry, is proved by the two-fold

fact that it contains everything upon all sports requisite to be known.

Each point is treated in a practical and clear manner by the **MAN MOST EMINENT IN EACH PARTICULAR SPORT, EXERCISE, OR GAME.** Hence, Wisden is the "Cricket" authority of this Work. Westhall reads—"Walking and Running," and the "Dumb Bells" are flung by Harrison. Kelly skulls our "Boating," and Beckwith strikes out in "Swimming." So that the Work thus practically put together is veritably an interesting encyclopædia of all manly exercises ;—a seasonable friend, that, wet or dry, hot or cold, will never fail in the moment of need to advise, entertain and instruct upon each and every matter in any way connected with the manifold diversions that be.

The work is profusely illustrated, and the various diagrams cannot fail to clearly explain anything which the youthful mind may at a first reading fail to thoroughly comprehend. .

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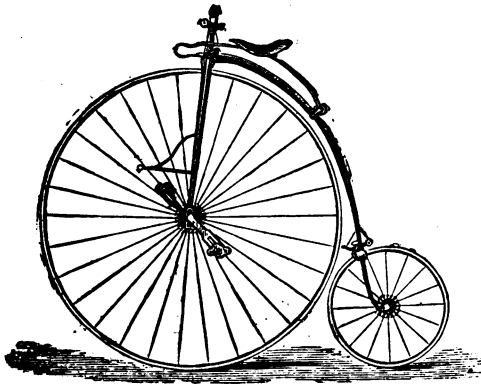
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BICYCLING.



“**E**VERY man his own Locomotive” might almost be permitted as a title to these pages, when we consider the modern Bicycle, either in itself the acme of mechanical ingenuity, or as a means to the most healthful and varied enjoyment that the Englishman of to-day possesses. Once mounted, the independence of his nature asserts itself. By tradition, a rover, and untrammelled by Bradshaw or Cook, he experiences a new fascination on finding his “tight little island” accessible from Land’s End to John O’Groat’s.

But, although the Bicycle is generally brought under public notice, and its popularity has been largely accelerated

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by the record of extraordinary trips and champion feats, as a practical method of locomotion it is still advancing in favor, and supplying a want that all in the enjoyment of health must at some time feel. From the letter of a gentleman recently published in *The Field*, we may infer that there are those who regard the investment in a good machine as a highly profitable speculation, the writer having accomplished on his "Tension" in three years the incredible distance of 30,000 miles, at the same time saving in railway fares, at a third-class tariff, the large sum of £125.

Treating it, however, in this pamphlet as an exercise of pleasure, its superiority for the individual athlete, must without exception be at once allowed. Independent of the caprice of others to make up a game at cricket or foot-ball, the Cyclist, self-contained, can roam at his fancy for miles, and derive in this health-giving exercise, the benefit which such a change of air will be sure to afford.

But as our reader has probably long since arrived at the same conclusion as ourselves with regard to Bicycling, it may be opportune to caution the beginner, who may even have acquired a seat, not to be too eager in his endeavors to accomplish long distance; but rather, by frequent practice, to ensure that muscular development, without which he will be unable to obtain over his machine a complete and graceful mastery.

We now pass on to the theory of the art, and to give a few hints that are necessary to enable the novice to surmount his introductory difficulties.

Balance is the whole secret of Bicycle riding, and this is maintained by the rider's running the machine under him as soon as he feels himself falling; the performance being

BICYCLING.

analogous to the movement of a sailor, who, on finding himself lurching to one side of the deck, mechanically steps out in that direction, and thus restores his equilibrium.

Of course, practice is required to graduate the amount of movement to the inclination; but when the art is once learnt (which it may easily be in an hour), the proper amount of steering becomes as perfectly instinctive as the sailor's step above alluded to. All the learner has therefore to remember is, that when he feels he is falling, he must pull the handle on the side he is leaning to; this will run the Bicycle under him and restore his balance. For the first essay, a smooth road, a slight incline to start from, and a machine adapted to one's height are necessary.

In selecting the latter, if the learner is dependent upon his own unaided efforts, it will be as well to hire a machine of smaller dimensions than is really proportionate to his size. Upon this he will feel no anxiety at his temporary separation from *terrá firma*, and at the same time will be enabled to obtain his first propulsion either from a kerbstone or from the ground itself.

Having arrived at the starting point let the rider seat himself squarely in the saddle, and grasp the handles firmly, but not stiffly, with the front wheel pointing directly down hill, and in a line with the centre of his body. When he has once started, he should keep himself as much in the erect as possible; he will at first instinctively lean and bend his body when he finds himself falling; but he must get rid of this tendency as soon as he can, and trust entirely to the steering handle for restoring his equilibrium.

Having settled himself thus, he may now lift his feet, letting them hang back so as to clear the treadles, whereupon he will at once begin to move downwards; the chances

BICYCLING.

are, however, he will not run far before the machine and rider will topple over to one side. The learner will at first probably overguide himself; and by pulling the handle too sharply, turn the machine across the path and stop his progress. He must, therefore, lead back the machine, and, after taking his seat, &c., with the same care as at first, start afresh.

If the learner desires to learn quickly and properly, the rules as to carefully seating oneself every time of starting, and of not shifting the body afterwards, must be strictly observed; it is better to restore the balance by dropping the feet than leaning the body.

After about three quarters of an hour's practice, the learner will suddenly find that he can run down hill without requiring any other balancing power than that afforded by the steering-bar and its obedient servant, the driving-wheel.

When he has satisfied himself that the run is not a "fluke," and that he really possesses the secret, he may try the treadles, which he must previously have left entirely alone. For this practice a rather higher machine must be taken; so that, on using the treadles, the learner's knees are neither brought into contact with the steering-bar, nor are his arms uncomfortably stretched by the distance backward of the saddle. The start should be made as before, and when he finds he is moving pretty steadily, the learner may lift his right foot and place it on the treadle *as it is descending forward*; keeping his body *perfectly upright* during the movement. After he has followed the right treadle for a few revolutions, he may add the left foot; and he should then simply follow the treadles for about a quarter of an hour, to accustom himself to their rise and fall. The legs should be kept straight, and the feet parallel.

BICYCLING.

with the driving-wheel, so that the toes may not catch its fork in passing. When he has got accustomed to keeping his feet on them, he may begin to actuate the treadles; remembering never to press a treadle until it is descending forwards, and to make his strokes as even as possible.

Pressure is made with either the arch or the ball of the foot, or the toes, according to the length of the rider's legs. As each treadle is pressed, the handle on *that* side should be held steady, so as to keep the driving-wheel straight.

In turning, large circles should be described at first; as the learner progresses, he will aid the turn by leaning the whole machine towards the centre of the circle, the effect is much more graceful.

When the learner can accomplish the foregoing, he may learn to mount properly. Of course, if the machine be low enough to admit of it, seating oneself in the saddle with the left foot on the ground and the right treadle at its highest point, raising the right foot, and pressing that treadle, and instantly repeating the process with the left foot, will start the rider; but, as the machines of the present day are seldom low enough for this movement, mounting must be performed by the use of the jump or step. To jump,—run the machine along by both handles, until an impetus is attained; and then, bringing both feet together, give a jump upwards and to the right, which will land you in the saddle. To step on the high machines; stand *over* the small hind wheel, grasp the handles, run the machine along, plant the left foot on the step, and spring into the saddle. In mounting throw *all* your weight on the handles; and remember, a hesitating mount means a fall.

For dismounting, no special directions can be given, but in the interest of the Bicycle, which should always, if

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possible, retain its perpendicular, we recommend the use of the step. Some riders prefer an inelegant tumble, letting the machine come to a stand-still, and leaning over until the right foot touches the ground. Others, while in motion, raise and swing the right leg over the handle dropping off side-saddle fashion to the left.

Though the steering-bar is as it were the key of the whole machine, by the practised rider it may be temporarily dispensed with, and the balance kept by the pressure on the treadles alone. In riding side-saddle, care should be taken that the working foot keeps well on its treadle, or the result may be an awkward fall.

The leg rest, though not added by all makers, permits a very convenient change in descending hills, as the balance may at the same time be easily preserved.

The foregoing instructions will enable the learner to ride any modern machine, as they are all built on the same general principle. We may add, that in all cases the assistance of a friend is to be preferred. The first essay may then be safely made upon a Bicycle most suitable to the rider's length of limb.

With regard to the capabilities of the Bicycle, we may instance the following as the most remarkable on record :

Miles.	Hours.	Mins.	Sec.
1	0 ...	3 ...	9½
2	0 ...	7 ...	4½
4	0 ...	18 ...	21
6 less 125 yards ...	0 ...	22 ...	6½
10	0 ...	35 ...	30
20	1 ...	17 ...	16½
50	3 ...	9 ...	19
106	7 ...	58 ...	54½

BICYCLING.

In selecting a Bicycle the purchaser should be very careful to look, not so much to the cost as to the quality of the machine. He should never buy except from a well-known maker, and then only the best. In the first place an inferior Bicycle is dangerous to life and limb; and secondly, it is all but unmarketable if at any time it is desirous to sell it. When we consider the weight that a few pounds of metal has to bear, and the distance the machine will probably be required to travel, it is impossible that any but the very best materials can stand the constant strain; and although a Bicycle to look at seems very easy of construction, yet, to the initiated, it is evident there are parts in it which ought to be made by very special tools, requiring the greatest skill of the mechanic for their production. The possession of these tools implies the expenditure of a large amount of capital, and therefore it is hardly to be wondered at that there are so few makers capable of turning out a machine which will last for any length of time. It seems invidious to mention names, but our readers will know our advice is unprejudiced and impartial; and we have public opinion at our back when we say—the oldest and largest firm in the kingdom is the "Coventry Machinist Company," Coventry, and that their Bicycles have a very high reputation. The Cambridge University Bicycle Club, numbering about 120 riders, use this make almost exclusively, and a higher recommendation it seems impossible to have. This Company have lately opened London Offices on the Holborn Viaduct, where there is a large and elegant saloon in which purchasers are taught the use of the Bicycle free of charge.

The following table, showing the height of wheel suitable to the length of leg, will be of assistance to the purchaser.

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The measurement must be made inside, and down to the sole of the foot:

Diameter of Front wheel.						Length of Leg.
42 inches	...	...	...	...	...	30 inches
44 "	...	...	...	...	...	31 "
46 "	...	...	...	...	...	32 "
48 "	...	...	...	...	...	33 "
50 "	...	...	...	...	...	34 "
52 "	...	...	...	...	...	35 "
54 "	...	...	...	...	...	36 "
55 "	...	...	...	...	...	37 "
58 "	...	...	...	...	...	38 "
60 "	...	...	...	...	...	39 "

The prices vary according to size, and for a good machine will range from £12 to £15.



We will now proceed to the main object of this little manual, viz. :—

GYMNASTICS.

TRAINING.

THE rationale of Training is to nourish the body as rapidly as possible, and at the same time to get rid of the waste material. It may be compared, by way of illustration, to the rapid consumption of fuel in locomotive engines by a quick draught of air, and the production of steam from an immense extent of heated surface, obtained by exposing to the fire many tubes filled with water. The best fuel is supplied to

TRAINING.

the man or boy in training in the shape of bread and water. His smoke and cinders must be got rid of rapidly, so as to excite the fierce combustion demanded for the pace he has to go, and the long-continued efforts he has to make. To accomplish this, the fire-grate and chimneys of the human engine must be kept clear and in perfect working order. The skin, which lets off the waste steam and smoke at millions of pores—or say twenty-eight miles of tubing, for this has been calculated—is of the first importance; hence, by long experience, from the Greeks and Romans to our day, trainers, who are no great physiologists, have paid the closest attention to the skin, whether in training horses or men. The Greeks used a scraper called a *strigil*, and they sometimes rolled in the dust after anointing, all of which compelled them to use a great amount of friction in merely cleansing the skin. Perspiration is excited and kept up at regular intervals; and the pores are cleansed by rubbing with hard brushes and towels, with occasional sponging, though the bath is used sparingly. By this means also the circulation of the blood in the minute network of vessels all over the body is assisted. Men in ordinary health get rid of about three pounds of water alone from their skin daily, but in training it is much more than this. Then the lungs, being nearer to the central furnace of the body, are of even more importance to be kept at work than the skin; for from them the chief part of the smoke must be got rid of, besides a good deal of steam, or, in other words, carbonic-acid gas and watery vapour. In ordinary good health a man expires about twenty-one ounces of steam daily: of course a man undergoing great exertion breathes off much more than this. Then the light fresh air is exchanged in breathing for the heavy carbonic gas, ammonia, hydrogen gas, and volatile animal substances, making altogether from six to eight per cent. of effete material got rid of by the lungs. Now we can see the necessity for a man having what is called “good wind:” his lungs must be able to bear, without distress, the constant and rapid contraction and expansion, and the strong action of the heart in driving on the vital

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stream. Hence no person with a weak chest should attempt to train severely, though the regimen, very moderately and gradually applied, would certainly be beneficial ; for it may then simply embrace the well-known precepts of fresh air, exercise, simple food, no excesses, and early hours. Those are favoured by Nature who can endure exercise occasionally as severe as that gone through by pugilists and rowing-men. By it the lungs are ventilated as they cannot be in ordinary exercise, and the high vigour of the system is maintained. In quiet breathing, as much as 170 cubic inches of air remain in the chest, while about 25 inches are expired ; but by violent exercise this is raised to 240 cubic inches, and renewed at the rate of from forty to fifty times in a minute.

The dietary of the trainers is open to criticism upon some points. They prescribe a dry meat diet, on the supposition that it makes the flesh firm, and keeps the blood from being watery. This is an error ; for we know that the strongest men are composed of as much water as other men, and that this apparently idle and harmless fluid is a most vital one, for it forms no less than seventy per cent. of the whole body. The muscles would be mere shreds if deprived of their water ; and the singular thing is that this is not easy to accomplish even in dead muscle, for the water is not contained as if by a sponge—it cannot be pressed out of the flesh except by a weight which destroys the fibre ; water therefore is an essential constituent of muscle. The nerves, which are really the source of all muscular energy, actually consist of 800 parts water in 1,000. Old Thales was not far out when he taught his pupils that water was the life of all creation. It is possible to live for some time on water alone ; but when entirely deprived of it death soon results. The trainers are right, however, as to not taking liquids in large draughts : this is prejudicial to digestion, and is liable to produce a dangerous chill or shock. It is not advantageous that thirst, which arises from all violent exercises, should not be quenched ; but this should be done by small quantities taken while the system is heated, and not by large draughts immediately after

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the exertion is over. Water is by far the best beverage to be taken during any strong exercise, as in long walks over hilly ground in hot weather, and in any of the more arduous feats of running and walking. Tea, if taken cool, is, however, a very light and stimulating drink ; but beer, most wines, and spirits are injurious to all great efforts. A diet of lean meat and bread, with scanty vegetables, is decidedly not favourable to robust health ; experience has long taught us to follow the inclination for varieties of many kinds ; and perfect condition, even to efficient Training, may be kept up by partaking of these, always excepting young meats and veal, which is not only immature, but half diseased, from the process of daily bleeding which is adopted to produce the appearance of delicacy. A diet in which flesh is the chief article is indispensable to our climate and our habits. The consumption of meat in England is three times that of France ; and it has been proved that one English navy did the work of two and a half French navvies—until the contractor fed up his Frenchmen, when they nearly equalled their rivals. But flesh-feeding is easily carried too far, and tends to overload the blood with phosphoric acid and alkalies—earth, in fact. There is this important piece of encouragement in favour of adopting a regular system of exercises, that when the body is in perfect working order the digestion partakes so completely of the general high tone that nothing can resist it—a man becomes “as hard as nails,” and rejoices in having the stomach of an ostrich. Let him get “out of condition,” and he is choice and sensitive upon a hundred points, each one a misery to him. The pugilist is not to be considered so good a representative man as the navy, because he is kept in a state of high tension, which cannot last, and which is gladly escaped from ; while the navy is merely in the highest working condition. The death of Tom Sayers from consumption, at the early age of forty, is a proof that severe Training is not the best thing to preserve a good general state of health ; but then it must be recollected that men of the Sayers class indulge greatly immediately

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after their period of Training expires. We are not all born navvies ; but there is nothing to hinder us attaining the full physical capabilities with which Nature has endowed us, each in his measure.

No matter how intellectual the calibre, or how sensitive the fibre, material health lies at the root of all. If Gymnastics were esteemed with us as important as they were with the ancients, and practised habitually as by them, there is no doubt that the public health would be raised, and new fields of enjoyment would open out to the multitude who are always wondering what ails them, or what on earth they can find to do. Among the Greeks, philosopher, physician, and gymnast were united in one person. Galen, in his thirty-fifth year, dislocated his shoulder when wrestling. The *aliptæ*, who superintended the diet and training, became reputed physicians ; and their cure of diseases consisted almost entirely in adopting some of the processes of training in use in the *palæstræ*, the places built for the separate use of the *athletæ*—the professional strong men, distinguished from the *agonistæ*, or amateurs. Every town of importance had its gymnasium ; and here poets came to recite, philosophers to dispute, and the fashionable public to look on at the exercises and to gossip. The great contests were in running, jumping, leaping with weights in the hands (*halteres*), boxing, wrestling, throwing the *discus* (a sort of quoit-play), and hurling the spear. All these were practised also by boys ; and they had a favourite game of pulling a rope against one another, something like our " French and English "—a game which to this day is practised on a large scale in Shropshire, where on Shrove Tuesday the different wards of Ludlow pull upon a long rope for the mastery. The use of the bath, with friction of the skin and Gymnastic Exercises, was the custom ; and most houses had their *palæstræ*, which were richly adorned with works of art. The Roman boys were not trained as the children of the Greeks were, and Gymnastics were certainly not so rigidly practised for their own sake : the Romans preferred the magnificence and display of the circus and the amphitheatre.

TRAINING.

Let us now examine the various methods employed to reduce these theories into practice—to illustrate, in fact, the rationale of Training by the practice of Gymnastics.

EXERCISES WITHOUT IMPLEMENTS.

It is important in beginning Gymnastic Exercises that the pupil should carry himself well. In commencing, standing in the First Position, the heels in a line with each other, and as



FIRST POSITION.

close together as possible ; toes open, and legs straight without stiffness ; body perpendicular ; shoulders thrown back, and head erect ; hands closed and nearly touching the hips, with the fingers turned to the front ; eyes looking straight forward. The scholars, when standing in this position, practise various elementary movements ; such as turning the head to the right

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and to the left, alternately ; and then turning the head forward and backward. But care must be taken not to tire the limbs.

There are a large number of exercises which are executed without moving from the spot stood on, and whose object is to render the legs and arms supple. It will suffice to quote some of these. Thus, for exercising the legs and lower extremities, lift the left foot off the ground, and raise the knee as high as possible (during this movement that



EXERCISING THE LEGS.

portion of the leg between the knee and the ankle is vertically placed, the point of the foot slanted) ; put your foot on the ground in the same position as it was just now, and execute the same movement with the right leg as we have just described for the left. This exercise is practised alternately with the two legs, at first slowly, then quicker, and

EXERCISES WITHOUT IMPLEMENTS.

continues for a more or less prolonged period. During this exercise the head remains erect, and the body inclines a little to the front ; the arms hanging down, the hands closed.

For exercising the arms and upper extremities, raise the closed hands above the head as high as possible, the fingers to the front, then bring them sharply down, bending them at the elbow, giving them a motion which brings them (the elbows) to the top of the hips, and continue thus the same movements. In order to move the arms horizontally, place the wrists, with the fingers uppermost, on a level with the elbows, and preserve between the wrists the same distance as the width of the shoulders ; then throw the wrists straight out, bring the elbows back, and continue thus the movement. Lastly, the continued and alternate movement of the arms is executed in the following manner :— First, carry the right arm stretched out to its full extent behind the body, the hand closed ; bring it then to the front, and throw it round and round parallel to the body, describing with the fist the greatest possible circle, without ever bending the arm, and throwing it round as quickly as possible. After having executed this movement a certain number of times, bring the arm to the front and then throw it round behind, repeating it as many times as you did before. It is simply the same movement made in a contrary direction. The left arm will in its turn perform the same exercise.

The PYRRHIC EXERCISES tend still more to strengthen and make supple the legs and arms. If it is a question of carrying the extremities in advance of the body, it is necessary to lunge out straight before oneself the right leg in advance, and stretching out vigorously with the right arm in the same direction as the right leg, the hand closed, the right leg bent, the left straight out behind, the left arm detached from the hip, the thumb of the left hand in the air, the head upright ; then bring the right extremities back again in such a manner that the right heel touches, or very nearly so, the middle of the left foot, and the right arm is close to the side, and as far behind as possible.

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But as the pupil cannot always maintain his equilibrium for any length of time, the whole of his weight being on his left foot, he lunges out again, by throwing his wrist vigorously out in front. This exercise is practised in the same manner by his left extremities.

The bending of the lower limbs is also a very useful exercise. In order to put yourself in position, place your toes about three or four inches apart, and at the same time put your hands upon your hips, the fingers in front and the thumb behind, thus :—



THE STOOP.

This is called the *Stoop*. Bend the knees together, and rise ; then bend down again, and rise again. At the first attempt you should not bend down too low, the second may be a little lower, and at the third or fourth attempt the heels should touch the top of the hips. During this series of movements the head should be well poised, so as to be always in the centre of the body. This retention of the trunk in an upright position is of the greatest importance in Gymnastic Exercises.

JUMPING.

Jumping.

There are many ways of Jumping : I shall only describe the most important—that is to say, those which are the most usually practised in Gymnastic Exercises, and which are often put in practice in the course of every man's life. Such are the Wide or Horizontal Jump, the Vertical Jump, and the High Jump.



THE WIDE JUMP.

THE WIDE JUMP.—In order to jump a distance on the bare ground, or over a ditch, brook, &c., close-footed, and without any preliminary run whatever, the jumper places his two feet close together, then he bends down, throws his closed hands to the front to a level with his shoulders, and the same distance apart as the width of the latter ; he repeats the same movement a second and a third time, but the last time he presses his feet firmly on the ground, and by a quick and vigorous bending action of his arms and legs he springs, clears the space,

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and comes down upon the tips of his toes. It is important to bend the legs at the moment when you touch the ground, so as to break the shock produced by the weight of the body falling on them. In practising this exercise the pupil should at first jump short distances, to enable him to preserve the equilibrium of the body, and to acquire the necessary suppleness little by little. Exaggerated efforts only have bad results.

JUMPING FROM A HEIGHT.—This is a very useful, but at the



JUMPING FROM A HEIGHT.

same time a somewhat difficult exercise, not to be performed without danger if sufficient precautions be not taken. This jump should first be practised from rather low elevations; then by degrees the jumper may extend the distance until he is able to jump from a tolerable height. In fact he should never jump from a great height until he has first learned to

JUMPING.

master the principles of jumping from lower elevations. This is how this exercise is performed :—Once placed at the height from where you wish to jump, clench the hands, place the feet together, and let them project a few inches over the bank, or whatever else you are about to jump from ; then bend down to the feet, carrying at the same instant the hands up as far as possible. Practise this movement twice ; at the third time the feet leave the spot on which you are standing, and you fly over the space by throwing yourself up in the air ;



THE HIGH JUMP.

the legs are in a straight line with the body, so as to execute the bending movement at the very moment when the feet touch the ground. At this movement the hands are elevated, and as you come to the ground you bend the knees and fall forward on your hands, in order to break the shock. But of

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course this only applies to severe jumps. Where the distance is small you can come down on your feet without any great shock.

THE HIGH JUMP.—For the High Jump—that is, jumping from a lower to a higher platform—it is necessary to close the hands, and place the feet together; then bend the knees, throwing out the arms in the direction you are about to jump. After having practised these movements two or three times, you execute those already described for the wide jump. The force of the bend of the legs should be always sharp and sudden, and in proportion to the height to be jumped.

THE RUNNING JUMP.—Brace yourself well up, take a sharp run, and make your jump without fear or hesitation, increasing the distance jumped with each trial. A man *ought* to be always able to jump a distance nearly equal to his own height; and, with a little practice, every healthy young man *can*. But the practice must be taken gradually and regularly, with sufficient training.

Walking and Running.

WALKING is the most simple and the most natural exercise possible. To walk is to cause an alternate movement of the legs. The point of the toe is slightly turned out; the thighs are held without stiffness; the upper part of the body is kept steady, and a little in advance; the arms fall naturally, without any contraction of the muscles, with an alternate movement of the right and left arms to the front.

In Walking the weight of the body rests on one foot while the other is advanced; it is then thrown upon the advanced foot while the other is brought forward; and so on in succession. Thus we see that we always rest on one foot in the process of Walking. In this mode of progression the equal distribution of motion is such that many muscles are employed in a greater or less degree, each acts in unison with the rest, and the whole remain compact and united.

WALKING.

Hence the time of its movements may be quicker or slower without deranging the union of the parts or the equilibrium of the whole. It is owing to these circumstances that Walking displays so much of the character of the walker—that it is light and gay in women and children, steady and grave in men or elderly persons, irregular in the nervous and irritable, measured in the affected and formal, brisk in the sanguine, heavy in the phlegmatic, and proud or humble, bold or timid, and so on, in strict correspondence with individual character. A firm yet easy and graceful walk is by no means common. There are few men who walk well if they have not learned to regulate their motions by the lessons of a master; and this instruction is still more necessary for ladies. Walking may be performed in three different times—slow, moderate, or quick—each pace somewhat modifying its action.

THE SLOW WALK OR MARCH.—In this the weight of the body is advanced from the heel to the instep, and the toes are most turned out. This being done, one foot, the left for instance, is advanced, with the knee straight and the toe inclined to the ground, which it touches after the heel. The right foot is then immediately raised and similarly advanced, inclined, and brought to the ground; and so on in succession.

THE MODERATE PACE.—Here the weight of the body is advanced from the heel to the ball of the foot; the toes are turned well out, and it is the heel of the foot which first touches and first leaves the ground. In this step less of the foot may be said actively to cover the ground; and this adoption of nearer and stronger aids of support and action is essential to the increased quickness and exertion of the pace. The mechanism of this fact has not been sufficiently attended to. People pass from a slow march to the quick pace they know not how, hence the awkwardness and embarrassment of their walk when their pace becomes moderate, and the misery they endure when, for instance, this pace has to be performed by them, unaccompanied.

THE QUICK PACE.—Here the weight of the body is advanced

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from the heel to the toes, the toes are least turned out, and still nearer and stronger points of support and action are chosen. The outer edge of the heel first touches the ground, and the sole of the foot projects the weight. It is important to remark, as to all these paces, that the weight is successively more thrown forward, and the toes are successively less turned out. In the general walking of ladies the foot should be put forward without stiffness, in about the fourth dancing position, and without any effort to turn the foot out, as it throws the body awry. The arms should fall in their natural position, and all their movements and oppositions to the feet should be easy and unconstrained; and the pace should be neither too slow nor too quick. The gait should be in harmony with the person, natural and tranquil, without giving the appearance of difficulty in advancing; and active, without the appearance of being in a hurry.

In regular Walking each step should be equal in length and speed. In quick Walking the pace can be gradually increased from 70 or 80 to 100 or 110 steps a minute. Five miles an hour is considered excellent Walking, though many professional pedestrians can accomplish seven, or even more. In April, 1873, Mr. W. J. Morgan walked seven miles in the splendid time of 54 minutes 56 seconds. This feat was performed at the Amateur Championship Meeting at the Lillie Bridge Grounds, West Brompton, and is by more than half a minute the shortest time in which seven miles has been walked by an amateur.

The GYMNASTIC STEP requires more force and suppleness than the ordinary step. It is executed by raising the leg in such a manner that the thigh is horizontal and the leg vertical, the point of the foot being held very low. The Gymnastic Step is difficult and punishing at the commencement, but, with custom, it very soon ceases to fatigue you more than the ordinary step, and more completely exercises the muscles. Practised on inclined planes, it requires a muscular action more considerable than when it takes place on horizontal ground. If you ascend a hill the effort is made in a direction

WALKING.

directly opposed to the general tendency of the body's gravity. The body is curved, the upper part a little in advance ; the action of the muscles of the leg and thigh is considerable ; the circulation of the blood and the respiration are accelerated by the violence of the muscular contractions. If you descend a hill it is just the reverse. The effort consists in holding up the body, which has a tendency to fall forward, and it is in order to moderate this tendency that you endeavour to throw forward your legs and hold back the upper part of your body ; the knees rather bent, the heels touching the ground, and the paces rather short. You must, in one word, assimilate, as it were, the action of the legs to that of the sticks of which travellers make use in mountainous countries. This kind of walking not only acts on the muscles, but exercises a beneficial influence on all the organs and functions of the body.

In order to WALK BACKWARDS it is necessary to incline the upper part of the body a little back. The weight should principally be borne on the right leg ; the left leg, being raised and carried behind, touches the ground with the point of the foot first. Crossing the legs should be avoided.

RUNNING.—*Foot-racing* is a very important exercise, and one of the most difficult to sustain, if it is a question of rapidly running over a long distance. It is, however, only a very natural movement applied to the legs, and, backed by a firm will, the runner should be able to maintain it for a time more or less long. That which is the most fatiguing in running is not precisely the movement of the legs. Once that you have rushed forward, the body is carried in advance by virtue of the force acquired by the run ; the legs have, so to speak, nothing else to do than to maintain the equilibrium, and prevent the body from falling, as this often occurs if the foot strikes against any object on the ground.

The greatest difficulty to overcome in impetuous and sustained Running is to accustom the chest to support the violent exercise to which it is subject. When you run a current of air always flies into the lungs, the blood circulates more

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quickly, respiration becomes more frequent, and the warmth of the body rapidly increases. But, by exercising yourself by degrees, you are not very long in accustoming yourself to this superabundance of air, and in a very little time the pressure on the chest and stomach almost dies away. You learn how to nurse, as it were, your strength at the commencement of your run. Accustom yourself to take regular paces, and you



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will be able to run over a very considerable distance. It is considered a good run to cover a mile in five minutes ; but there are very few, even among the professional runners, who can do eleven miles in an hour. I have myself accomplished ten miles within the hour, but I should find it difficult now to run six. Mills, Richards, Lang, and McKinstrie, the Scottish champion, have in their time accomplished great feats. Deerfoot, the so-called American Indian, was beaten by White,

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of Gateshead, in a ten-mile race at Hackney Wick. Mills ran a mile in 4 minutes 20 seconds, which, until August, 1865, was the fastest mile run upon record. Lang and Richards, on the 19th of August, 1865, accomplished the extraordinary feat of running a dead heat in 4 minutes 17½ seconds; but the year before, Lang ran a mile, down-hill, in 4 minutes 2 seconds, the fastest run ever known. This took place at Newmarket. In June, 1864, Mills ran a mile at the Royal Oak Park, Manchester, in 4 minutes 21 seconds, beating Lang by 12 inches. McKinstrie ran half a mile in the wonderfully short space of 1 minute 58 seconds, in 1865, at Manchester; and Albison ran a mile at the Copenhagen Ground, Manchester, in 4 minutes 22 seconds. Amateur runners now very nearly approach these times. Mr. J. Scott, of the London Athletic Club, has run a mile in 4 minutes 32 seconds, and four miles in 21½ minutes. In the Oxford and Cambridge Inter-University Sports, 1873, the mile race was run in the shortest amateur time on record—4 minutes 28 seconds; this being only 10½ seconds—or about 60 or 70 yards in the mile—slower than the best professional time.

And now as to the *practical art of Running*. The fore-arms and wrists are carried quickly and alternately to the front, in such a manner that the left arm moves with the right leg, and the right arm with the left leg. The heel scarcely touches the ground, to give to the step the necessary quickness and elasticity; the body, inclined forward, progresses without any movement of itself; the head is carried a little forward. The most perfect uniformity should exist in the movements of the upper and lower extremities.

FOOT-RACES, in which it is a question of covering at the greatest speed a certain distance, are exercises which require that you should run in a very progressive and at the same time in a very cautious manner, as much for duration as for speed. They demand, also, certain precautions which should never be neglected. "I recommend you expressly," says an able gymnastic professor, "never to undertake long distances, unless you immediately afterwards enter a chamber or closed

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apartment, free from draughts of air. It is necessary to change the shirt, and, if need be, all the clothes, so as to avoid a crowd of little indispositions which generally come on through wearing damp or wet linen." The walker should be lightly dressed, and should wear shoes or slippers, without pressure on the ankles; he should also be furnished with a belt, which should sustain the chest and lower part of the stomach. But he must not girt himself too tightly, for all his movements should be free. Long courses should not take place before three or four o'clock in the afternoon, or at least not till some time after meals, and in a good temperature.

THE RUNNING JUMP.—I have already shown the manner of jumping without a run; but you can jump also in running, and here is the way in which it is done:—Taking his position preparatory to running, and starting off, the runner arrives at the point over which he is to jump; he then quits the ground by vigorously pressing it with the foot which, at that very moment, was in advance of the other; at the same time throwing his hands to the height of his shoulders, and in the same direction as that which he is about to take, he jumps over the space, reaches the ground in bending his lower extremities, and becomes upright again. These principles apply equally to the high jump, with this difference only, that in the second case the hands should be in front, in the same direction as that which the body takes to leap over the obstacle.

There are two essential rules to be observed in the Running Jump: when the jumper throws himself forward he must employ all his vigour, so as to make abound as far as possible; when he has thrown himself forward he must employ all his activity, in order to fall as softly as possible. If he fall on his heels, all the body receives a great shock; the brain strikes against the bones which surround it, which may often result in injuries to the head. If he fall too much on his toes, he may, perhaps, sprain them. It is necessary, then, to contrive so as to fall on the sole or ball of the foot, and only to let the heel touch the ground afterwards.

THE RUNNING JUMP.

When you jump only a short distance you sometimes fall, especially if the ground is at all uneven ; that is because you have not jumped high enough. It is necessary, then, when you make your spring, to do it in such a manner that at the moment when you fall to the ground your feet should be able to rest squarely on the soil. If you do not jump high enough you find yourself ricochetting like the stones with which children amuse themselves by throwing to skim on the water. But ricochets are no amusement for the jumper, who sometimes rises from the ground with a bruise on his face, or with grazed hands and arms.



EXERCISES WITH IMPLEMENTS.

Amongst the Gymnastic Exercises which may be executed with the aid of Portable Implements, we shall choose those which appear to us to give to the body the greatest suppleness and vigour.

Pole-leaping.

The pole which is used for this exercise should be of sound ash, rounded throughout its length, which should be in proportion to the height of the jumper and the space to be jumped over. It is advisable to practise this kind of jumping at first without a run. For this purpose he who is about to jump fixes the end of the pole into the ground in front of him, at a distance which may be gradually increased with the efforts of the jumper ; then he seizes the pole with his two hands—the top one a little above his head, and the lower one a little above the level of his hips. He springs off equally with both feet, throwing most of his weight upon his arms, and pushing himself forward as far as possible by bearing on the pole, which he then slackens, and falls to the ground, observing the same principles we have already pointed out. In order to jump over a space with a run, he places himself at a

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certain distance from the space over which he is to leap, and after having seized the pole with his right hand a little above his head (the thumb in the air), and with his left hand a little above his thighs (the thumb downwards), he starts forward, holding the lower end of the pole in front of him. Arrived at the edge of the ditch, or whatever it may be, over which he is to leap, he sticks the pole in the ground before



POLE-LEAPING.

him, then, by a sudden and active effort, he raises his body, bearing his hands on the pole in such a manner as to turn it from the right-hand side to the left, and leaps the space, the body being nearly in a horizontal position; he then reaches the ground by bending on the joints of the legs. The pole-leaper should at first practise at short distances, which he can gradually increase.

DUMB-BELLS.

Dumb-bells.

These instruments were used by the ancients in their Gymnastics. Two masses of iron, generally spherical, united by a short wooden or iron rod, which the hand easily clasps, constitute the Dumb-bells : by means of these you can execute a multitude of varied exercises. The most simple of these exercises consists in alternately bringing the dumb-bells to the front and raising them to the height of the shoulder.



DUMB-BELLS.

To effect this, you hold at first the dumb-bell in your hand close to your thigh, remaining for a moment in this position. Then you raise the dumb-bells before you with jerking till they reach your shoulders, then bring them back again to the first position. Do this first with one arm and then with the other. In order to simultaneously raise the dumb-bells in front to the height of the shoulders, you hold them in the

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manner already described—that is to say, with the hands close to the thighs—then raise them both at the same time until they are on a level with the shoulders, and bring them back again. Repeat this exercise continually. Other methods teach you to raise the dumb-bells alternately and simultaneously to the right and left, to the height of the shoulders ; to hold the dumb-bells straight out before you, and then to raise them up high ; to hold the dumb-bells for a time with the arms stretched out as horizontal as possible ; to imitate the boxer's motions, &c.

Indian Clubs.

The exercises with the Indian Clubs are of a more recent date than those with dumb-bells. They were introduced into Europe by a military officer, who had seen the Persians exercise with them. These exercises are performed alternately with the two hands, and sometimes simultaneously, with two instruments of a massive conical form, which in Persia are called *nulo*, and in India *mugdaughs*. They are very useful for increasing the muscular power of the arms and shoulders, opening the chest, and strengthening the hands and wrists. They have also the advantage of rendering the player with them ambidextrous, or two-handed—that is to say, of making the left hand as able and vigorous as the right, and enabling him to use one as readily as the other. As instruments of exercise they are as fitted for women and girls as for men and boys. Gracefully used, they give a good carriage and deportment, not always obtained by other means. Dumb-bell practice should precede the use of the Indian clubs. In beginning with the latter, take off your coat and cravat, loosen your braces and waistcoat, and put on a belt. Thus you will be free in all your movements.

The most simple exercises with the Indian clubs consist in carrying them to the shoulder, sometimes with the right arm, sometimes with the left—in carrying the club before and behind, to the left and to the right. In the more difficult exercises you move the clubs alternately around the body,

INDIAN CLUBS.

seizing them at first by the hand, and holding them parallel to the legs, the arms held down without stiffness, the clubs in a straight line with them. Then raise the right club, without the slightest jerk, in front and near to the body in the direction of the left shoulder, until the fore-arm passes the head, the club always remaining vertical. Then continue to pass the club behind the body, bringing it towards the right



INDIAN CLUBS.

shoulder, and letting it gradually descend to the ground. The same movement is repeated with the left club, by commencing to raise it towards the right shoulder, and so on continually. Practise all the movements slowly; but when you have once familiarized yourself with the exercises you may execute them more quickly, always taking care that one club descends while the other ascends.

[For further instructions in Dumb-bell and Indian Club

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Exercises, I would refer you to Professor Harrison's able treatise in the CHAMPION HANDBOOK series. The subject is too important to be dismissed in the few remarks which the limit of this little volume enables me to make.]

The Iron Bar.

Exercise with the Iron Bar develops all parts of the body. The exercise consists in twirling and throwing the bar the



THE IRON BAR.

greatest distance. Any number of persons can engage in the contest, and it is no small feat to prove a victor in the sport. The weight of the bar should be in proportion to the strength of the player. This is the way in which it is played:—The competitor seizes the bar in the middle with his right hand, and brings his left foot in advance in such a manner as to allow it to firmly rest on his left leg. He then throws his right arm as far behind him as he can, the bar resting in a

THE IRON BAR.

vertical position, and the left arm stretched out a little to the front. In this position he brings the bar straight in front of him, making it describe a horizontal half-circle, and holding it always vertical. He will then throw it back again, and bring it a second time to the front. Lastly, he will throw it back again a third time ; and this time he will hurl it with all his force, relinquishing his hold of it as soon as it arrives in front, in such a manner that it shall while flying along preserve its vertical position and fall endways on the ground. The greatest difficulty in this movement consists in maintaining the bar in a vertical position when it is thrown, while endeavouring to make it fly as far as possible.

EXERCISES WITH FIXED AUXILIARIES.

The Gymnastic Exercises which can be executed with the aid of Fixed Auxiliaries are as numerous as they are varied. The detailed description of all these would of themselves occupy a volume ; I shall therefore only describe those which are most commonly practised in gymnasiums and play-grounds.

The Suspension Bar.

The exercises with the Suspension Bar are very useful, on account of the considerable development which they give to the muscular power of the chest. With perseverance and a wise gradation, they always produce the best results. The most simple exercise consists in suspending yourself by the hands, simultaneously and alternatively—that is to say, at first by both hands at the same time, then by the right hand only, then by the left hand only ; the arms and the body always being stretched out at full length, the feet close together, the legs hanging down, and the head upright. There are various exercises which can be executed by means of the suspension bar—to raise the head above the bar by strength of the arms ; to hang by the bend of the arm, and by the bend

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of the knees and the arms ; to hang by the hands and advance to the left or to the right, hand over hand ; to hang by



THE SUSPENSION BAR.

the hands and jerk yourself to the right or to the left, &c. All these will soon become familiar to the amateur athlete.

The Ladder.

The first exercises practised by aid of the wooden Ladder do not offer any very serious difficulties. They consist of ascending and descending a ladder with the aid of the legs and

THE LADDER.

hands, with the face turned to the ladder; and of ascending and descending with the aid of the legs and hands, with the back turned to the ladder. Then come the exercises a little more difficult; for example, ascending the ladder with the aid of the feet only, and descending by sliding down the ladder. In order to perform this exercise it is necessary, after having placed yourself before the ladder, the face to it, to put the



THE LADDER.

left foot on the first round without touching the ladder at all with the hands; to incline the upper part of the body a little forward, and raise the arms, bending them in such a manner as to preserve the equilibrium of the body. This position once taken, you raise the body by straightening the left leg; the right leg is then brought on to the upper round, and you continue thus as far as the top of the ladder. Once arrived

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there, it is necessary to seize the uprights tightly with the hands, bending the arms a little, and then to twist the right foot round to the back of the right upright, and the left round to the back of the left upright. Each of the two hands clasps one of the uprights; and then you slacken the hold of the legs and hands and slide to the ground.

The principal and the best exercises, which can still be progressively executed, are the following: to ascend the rounds and to descend them, by placing the hands, one after the other, on the same round; to ascend the rounds and to descend them, by placing the hands, one after the other, on a different round; to ascend the rounds and to descend them, by jerks; to ascend and descend by the two uprights, by jerks; lastly, to pass from the front of the ladder to the back, and *vice versa*.

Ropes and Poles.

These exercises are excellent aids to strength and agility. Let me first point out the way to ascend and descend a **KNOTTED ROPE**. Lay hold of the rope as high up as you can, the hands one below the other, and close together; raise the body by strength of arm, the heels both together, and the legs hanging down; turn the feet round one of the knots, which will form a kind of rest for the body; then seize the rope higher up; and with these alternate movements of the hands and feet the body at last reaches the top of the rope. During these exercises you should avoid jerks and shocks. You descend the knotted rope by inverting the order of ascent.

To **CLIMB THE NAKED ROPE** is a little more difficult. It is necessary to grasp the rope with the right leg, by making it pass outside the leg from right to left, and in such a manner that the rope in turning round the leg presses against the calf and passes under the knee-joint. In order to get a point of support, you seize the rope with your hands, somewhat high up, and raise the body by making an effort of the arms

ROPES AND POLES.

—that is to say, pulling yourself up—and letting the rope slip between your legs; then as you press the rope again with your feet you are prevented from slipping down again. These alternate movements of the hands and feet bring the climber to the top of the rope. In order to *descend*, let the rope slip between your legs, bringing the hands down alternately, one beneath the other.



CLIMBING THE ROPE.

To CLIMB A MAST OR POLE, you should grasp it with the hands as high as you can, the arms stretched round it, and the body upright; then press the front of the mast tightly with your legs, at the inside of the right knee and the front of the right foot, while you keep the left tightly against the back of the mast, and raise your body by pulling yourself

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up by the arms, at the same time working with your legs. In order to *descend*, place your hands alternately to the height of your waistband, and then glide gently to the ground. The same principles are followed in climbing or descending a swinging pole. It is not very difficult to climb two parallel



CLIMBING THE POLE.

poles at the same time, supposing them to be not more than two or three feet apart. You must alternately pull yourself by each arm, keeping the legs close together, and taking care to lower the toes, so as to deaden the shock if you fall to the ground. The *descent* is made by reversing the mode described, the principle being precisely the same.

PARALLEL BARS.

Parallel Bars.

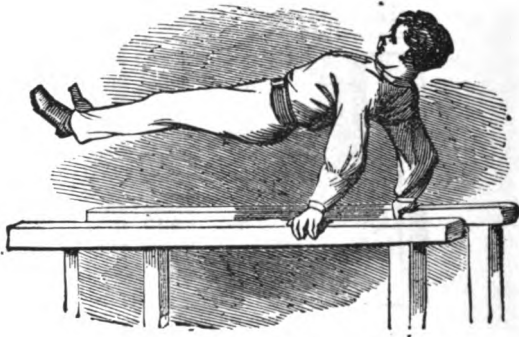


Exercise with the Parallel Bars is one of the most common of the numerous feats practised in the gymnasium. They are very easy to perform on, and they are useful as aids to physical education.

In the first exercise, the most simple of all, place the hands on the bars, the thumbs inside, the fingers close together on the outside, and the feet equally close together on the ground; then make an effort of the arms, bearing strongly on the hands, and raise yourself by a little spring from the ground. Once raised, you can support yourself easily by the arms. Keep your body upright, with your feet down; then swing forwards and backwards, making a little jump with the hands along the bars.

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A second exercise consists of taking the same position, bending the arms, keeping the legs close together, a little bent behind, without the feet touching the ground ; now raise yourself by strength of arms, bend down again, and raise yourself once more. Continue the same movements at pleasure. You will soon gain sufficient strength and confidence to enable you to travel from one end of the bar to the other by alternate pressure and movement of the hands ; to travel by a series of little jerks or jumps on the hands ; and



THE BALANCE.

to balance your legs out straight in front, so that the whole of the body be out straight and only resting on the arms.

VAULTING.—This is a rather more difficult operation. To vault from one side of the bar to the other it is necessary to place the two hands on the bars, to swing backwards and forwards once or twice, and then to throw the legs over either side of the bars ; if over the right-hand bar, give yourself an extra propulsion with the right hand, so as to avoid the back or any other part of the body coming in contact with the bar. The same principles are observed for the left-hand bar and for the *wooden horse*.

THE TRAPEZE.

The Trapeze.



FIRST EXERCISE.

Exercises on the Trapeze offer a series of important movements for the development of the chest, at the same time contributing to strengthen the wrist and shoulders; they also accustom you to holding the head downwards without feeling inconvenience or giddiness. These exercises cannot be fully taught in books: by practice only can excellence in them be acquired. It will be sufficient to describe the most ordinary exercises on the trapeze; all the rest will come with practice under the direction of an intelligent professor.

First Exercise.—Place yourself under the trapeze, with the legs close together, raise your hands, seize the cross-bar at the width of your shoulders, and raise yourself by shortening the

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arms and bringing the chin to a level with the bar of the trapéze ; then still farther raise yourself, and at the same time incline your body forward in such a manner that it rests on the cross-bar, but the principal weight being on the arms. Swing backwards and forwards in this position.

Second Exercise.—Place yourself under the trapéze ; seize the cross-bar as before, placing the two hands on it at the



TRAPEZE—SECOND EXERCISE.

width of the shoulders ; then raise the body off the ground by strength of arms. Throw back the shoulders, raise the legs in front, bending them in such a manner that they pass between the arms and the cross-bar of the trapéze, at the same time stretching the arms as much as possible, in order to facilitate the passage of the legs. Then continue to let the legs descend, stretching them as far behind as possible.

THE TRAPEZE.

After maintaining yourself in this position for awhile, slacken the hands, and fall softly to the ground, at the same time bringing the hands to the front.

Third Exercise.—Raise yourself on the bar as before, taking the position as in the first exercise ; then raise yourself to the waist, stretch out the arms to their full length, seize the rope with the right hand, bearing on the right arm, and turn the



TRAPEZE - THIRD EXERCISE.

body, in order to seat yourself on the trapéze. Replace the right hand by the left, seize the other rope with the right hand, inclining the upper part of the body a little back ; shift the legs back until the cross-bar catches under the back of the knee-joints, the hands at the same time slipping down as far as the cross-bar ; then throw the body back, and leave go of the cross-bar with the hands. The body will now

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remain suspended by the knee-joints. After hanging in this manner, and swinging backwards and forwards for awhile, you should, while the trapéze is on the swing, leave go with the knees, and jerk yourself in such a manner as to fall to the ground on your feet.

The Giant Stride.

Most persons who have ever been in an out-door gymnasium are acquainted with the pole and ropes called the Giant Stride. The top of a strong mast is provided with a number of pulleys like a windlass, from which hang a series of ropes, at the end of each of which is an iron or wooden handle. The giant stride is shown so plainly in the frontispiece that any detailed description of it is unnecessary. Two or three performers take each in their right hands one of the handles, and then, at a signal, run to the right or left as far as the rope will allow. The body is held upright, the right leg in advance. The performers, being at equal distances from one another, start off together from the left foot, and begin to throw themselves forward, increasing each time the speed with each round. They should endeavour always to preserve the distances between them by bearing strongly on the right arm and lightly touching the ground with their feet. Now and then the giant stride can be executed in several ways—towards the left by laying hold of the handle with the right hand and the rope with the left; towards the right by holding the handle with the left hand and the rope with the right. The point to be arrived at is to make as many turns as one can without touching the ground with the feet.

ROWING AS AN EXERCISE.

There is no exercise in the world so exhilarating as Rowing, when properly performed. What sight is more grand, more exciting, more really beautiful than the contest between the

ROWING.

University eights? Newspaper writers are continually telling us, year after year, that the style of each respective crew is "not at all up to the mark," "not at all good;" "the time is bad," "the swing is bad," and so on *ad nauseam*; implying that the general style of University Rowing is deteriorating. And yet these same reporters are gravely unanimous in chronicling the time in which the race is rowed.

In Rowing, as in everything else, there is a right and a wrong way; and yet there is scarcely a river in the world whose champions have not some special marks and characteristics. How different the North-country style and O.U.B.C. (Oxford University Boat Club) boats, or that of American and London Rowing. Yet each one vaunts its own, and the uninitiated continue to be puzzled at the different ways different crews have of Rowing. But even they are beginning to know that sheer physical strength is only a secondary element of success, and something further is required. Propelling a boat must be governed by the ordinary rules of mechanics. A crew can never be as perfect as nicely regulated machines, which have no arms to tire and no breath to exhaust; but it can, nevertheless, approach very closely to the standard, and the best style will be the nearest approach. The inquiry, then, is how to apply the greatest force with the least labour; nor is the problem difficult of solution. All the real hard work of Rowing necessarily lies in pulling the oar through the water: the quicker this is done, the faster speeds the boat, but the greater becomes the exertion. Now, for this dash, weight is required; and where the greatest weight can be thrown on will be the chief point for work, and that point is when the body is farthest in front of its work. In other words, the long forward reach is the only foundation for a strong pull. The stroke which enables men to work naturally with their bodies in the position most adapted for their work, although it does call out the greatest power, is at the same time far less trying than such jerky, spasmodic efforts as strain the body without producing anything like a corresponding effect on the boat. There is one more element: the forward motion must

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be slow in comparison with the backward ; without this, the sharp dash is impossible, save for a few strokes, the exertion being too severe. After hard work Nature demands rest; and here the beautiful harmony of good Rowing appears, in that rest and labour merge into one another. The best style, then, for speed and stay, is a long, slow reach forward, and a quick dash backward. A perfect stroke may be analyzed into the following motions :—

1. The body to move slowly forward until at its farthest reach.
2. There the hands to be slightly raised, that the blade may be lowered to the water.
3. A momentary balance, and the body to dash itself backwards from off the stretcher until a little beyond the perpendicular.
4. The oar to be brought well home to the chest by bringing the elbows well past the ribs.
5. The wrists to be dropped sharply, and the hands to spring forward immediately till they are perfectly straight, before the body recommences motion No. 1.

Keep your seat firmly ; bend your body gracefully to the stroke, with your feet firmly planted on the stretcher ; and feather your oar neatly as you bring it out of the water. Avoid jerking the body forward, if you wish to become a good oarsman, and do not dip too deep. Take the side of the stream when rowing against tide, for there you will find the least resistance. In meeting a boat, the one that has the tide in its favour must give way. In turning with sculls, back-water with the left hand, and pull with the right. In landing, bring the boat in slanting to the shore rather than bow in. In cutter-rowing, take time from the stroke-*oar*, and attend to the coxswain. Avoid crab-catching, by taking a sufficiently deep pull ; at the same time be careful that you do not waste your strength by pulling too deep and throwing up useless water. Keep your back straight, your arms ready, and your legs firm. Lastly, *keep your temper*—a most important caution in all in-door and out-door amusements.

SWIMMING.

THE RATIONALE OF SWIMMING.

Much has been written, both wisely and absurdly, about Swimming. As an exercise, however, it should hold a high place in the education of both sexes; for it tends to strengthen the body and renovate the nervous system. The ancients held the art of Swimming in great esteem, and placed it, indeed, on an equality with polite literature; so that when speaking of any one of deficient education, they said, "He has learned neither letters nor Swimming"—*Neque litteras didicit neque natare.*

On the Continent, especially in the military and public schools, Swimming is taught as a regular Gymnastic Exercise. Bérard, the inspector of the French gymnasiums, speaks thus of the methods pursued in the military colleges:—"It will appear surprising, perhaps, that Swimming is included amongst the number of exercises demonstrated in the colleges. One will be the more astonished to learn that the Swimming takes place more in the air than in the water. No part of Gymnastics is more methodically taught in the military schools. Each of the different stages of natation is the object of a special study. You first learn the movements of the arms, then the legs, then the contractions of each of the arms with that of the corresponding leg, until at last, lying flat on your stomach on a stool, you execute with your four limbs at one time the proper movements of the swimmer."

The faculty of sustaining the body in the water is not as natural to man as to the quadrupeds. Man does not swim instinctively, but he can be taught to do so in a few days; and very little practice will give him confidence in the water. The first and most important requisite of the swimmer is confidence. Every lad should know that his body is specifically lighter than the water, and that it is really almost impossible for the body to sink if left to itself. Plain Swimming is a perfectly easy and simple operation. In taking your first dip, do not attempt to jump in, but walk quietly till the water reaches your waist. Now "take a duck," so as

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to thoroughly wet your head and the whole of your body. You will soon get accustomed to the sensation, which is exceedingly agreeable in hot weather. Wade a little farther, till the water reaches to your shoulders; then turn your face to the shore, and strike out. Keep your hands open, with the palms rather concave, and the fingers close together, so that no water can pass through them. Now lean with your chest on the water, and as you throw your arms forward your body will assume a horizontal position, just beneath the surface. With slow and steady action let the legs follow the motion of the hands, or rather act simultaneously with them. Then spread the hands so as to describe a half-circle, the elbows coming close to the body, and the hands to the chest. A few yards is all you will accomplish at first. If you feel any inconvenience by the water entering your mouth, close your lips, and it cannot get in. As you progress, the management of the breath will cause you neither trouble nor anxiety. Notwithstanding what you may read in books on this matter, just keep up your head, your body straight, your limbs extended, and your breath will take care of itself. Slow and steady is the rule in learning: swiftness will be certain to come by-and-by.

Keep your head well up, and, in getting ready for each successive stroke, draw back the legs by a simultaneous motion. Keep the feet wide apart, with the toes well turned out; and, as you send out the arms, kick the legs backwards and sideways to their full extent, keeping them separate till they have described as wide a circle as possible, the legs coming close together at the end of each stroke. Press against the water with the sole of the foot, and not with the toes, and then you will get a much better purchase, and make more easy and rapid progress. For you must recollect that, though the limpid water divides easily enough as your hands and feet pass through it, a real resistance is offered by it to the body of the swimmer; and it is on this resistance you must, to a certain extent, rely in propelling yourself forward. Without this simultaneous action of the arms and legs it is

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impossible to become a good swimmer. In propelling the body through the water it is of the utmost consequence to use the feet properly ; and to do so it is necessary so to turn the ankle-joint that, in drawing the leg up after the kick, the instep, or upper part of the foot, offers the smallest possible resistance to the water. This action of the ankle is exceedingly important, and is, indeed, one of the great secrets of good Swimming.

If the young swimmer is at all nervous, he should get assistance from a friend rather than from corks, ropes, or bladders. A good assistant to the tyro, however, will be found in a heavy plank, on which he may rest his hands occasionally, and so sustain himself, or push it before him as he proceeds. There is no necessity for going out of your depth, for great depth of water is not necessary for ordinary plain Swimming.

Swimming cannot be taught on paper, though you may get from books a few useful instructions. In a sea-girt land like ours it is curious that we should have so few good swimmers. In the busy life of great cities the art of Natation is shamefully neglected ; and even in the army and navy Swimming forms no part, or only a very small part, of the young man's professional education. Why, as a people, do we neglect Swimming ? Not, certainly, for lack of water, for the country is well supplied with rivers and streams, and the great ocean is everywhere within sixty miles of our homes ; not from any natural distaste for water, for our boys love to paddle and bathe whenever and wherever they can ; not, certainly, for fear, for, among all the nations of the world, the Anglo-Saxons alone have entirely succeeded in making a friend, a servant, and a plaything of the sea !

CRICKET AS AN EXERCISE.

Best of all out-door games—the national game of England, indeed—Cricket stands high as a means of exercise. The lad

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who plays Cricket regularly throughout the season needs but little training, for its practice is a course of the best training possible. In some form or other, Cricket has existed in this country for nearly four centuries. As a sport it is thoroughly manly, and therefore essentially British. It is impossible to conceive its decay, unless the national character should degenerate, and popular sports cease to be attractive. It is already so venerable as to claim a place among the most cherished and time-worn of our institutions. Although not so old as Magna Charta, it secures quite as much reverence on the part of the majority of those who love the traditions of their fathers. But respect for its antiquity has not prevented its undergoing a steady improvement. Like the British Constitution itself, it has been modified by the laws which experience and the altered circumstances of the times have rendered necessary ; and as long as it retains this flexibility, and the grave and youthful seigniors who administer its affairs exhibit the wisdom which is begotten of prudence, so long will it continue to thrive like the great system by whose example it has benefited. The principles of the game have remained the same for a long succession of years, but, after serious and weighty deliberations, new laws have from time to time been promulgated. More than this—like our political fabric, the institution of Cricket has found its way into other lands. It was a long time before it got into France. The gay and versatile Frenchman does not see the fun of hitting, running after, or trying to catch a ball all day long, with the thermometer at 90 degrees ; least of all does he care to stand with his hands in his pockets for six or seven hours, while others are broiling under the combined influence of a nearly tropical sun and of self-inflicted and exhaustive labours. He is not versed in the mysteries of bowling, wicket-keeping, long-stopping, and fielding. If he had been "to the manner born"—if he had entered the world with a bat in one hand and a ball in the other—the love of the game, and therefore the power of appreciating it, would have grown up with him ; but it is too much to expect that

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the athletic youth of Paris will all at once embrace what is to them a new idea, and march off to the Bois de Boulogne to make the sylvan glade ring again with the echo of their virgin bats. Still a Paris Cricket club has been formed, and it is to be hoped that a good result will attend this effort to transplant to another soil what is, after all, an institution of peculiarly English origin and growth.

The Germans are great in all athletic exercises—in running, wrestling, and every gymnastic feat they vie with any nation in the world ; but Cricket has never been one of their national games, although the formation of one club in Homburg, and, I believe, of another in Baden-Baden, gives promise that one day the heroes of Lord's and the Oval will be able to pitch their wickets in the very heart of the Teuton nation. This would be a great day in the international history of Cricket. I should like to see an All-England Eleven pitted against an All-Germany Eleven ; or as many good bats of our two Universities making up a match with an equal number of such broad-shouldered and strong-armed young students as one may meet with at Bonn and Heidelberg. It would be a friendly contest, which would help to rub off some old prejudices without injury to life or limb. Not less pleasant is it to find that Italy, too, is borrowing our national game. But, after all, Cricket is, and must be for a long time to come, an almost exclusively British sport. Our Cricket-grounds will remain without a rival in foreign lands. The muscular force, combined with so much of true science, which we see exhibited on those broad, springy acres of turf, can only be acquired by the steady training of generations of players from childhood upwards. In England the ranks of the great players are fed from a thousand village clubs. During the summer months the green fields of every hamlet are dotted with cricketers, and once or twice at least in every season rival villages try their mettle in hard-fought conflicts, and endeavour to pluck, the one from the other, the laurels which the victorious alone can wear. Nor are the great towns behind the rural districts. Manchester, Sheffield, Nottingham,

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Canterbury, and Brighton make up county and All-England matches, which are every whit as successful as those which attract thousands to the regions of St. John's Wood and Kennington; while Eton, Harrow, Rugby, Cheltenham, Marlborough, and the other great schools, make up capital elevens every year. What wonder then, that, wherever England establishes a colony, Cricket is the pastime of the earliest settlers, and prospers with their prosperity!

MILITARY GYMNASTICS.

I now give a few brief explanations as to the Gymnastics practised generally in the Army, the rather that my readers may acquaint themselves with the facts than that they may practice the exercises, which are strictly provided for the training of soldiers.

Indispensable requisites for a good soldier are, great activity, precision, and dexterity in all his movements. The ordinary exercises, however, are entirely insufficient to effect this physical training, being directed principally to the carriage of the person, the motions in rank and file, and the management of the weapons. In order, therefore, to render the soldier agile, and to increase his strength and muscle, the practice of Gymnastics, upon which the Greeks and Romans laid great stress, has now been made one of the objects of military instruction, and reduced to a species of system, such as is found most applicable to the wants of war service.

The first exercises of Military Gymnastics relate to the right positions of foot, knee, hip, shoulders, arms, head, and the whole body, to render the limbs pliable and maintain the body in equilibrium; upon which follow the staff and ball exercises, to strengthen the muscles of the breast, arms, and spine. The wheeling exercises, which succeed these, have for object to maintain the good carriage of the body, once acquired, in all directions, and that the wheelings should be made rapidly and with precision; for which purpose the

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exercises are continued in advancing, marching, and running, as well in straight line as in zigzag and curve, singly and in rank and file.

The next exercises are in Leaping, partly free, partly with the leaping-pole—the leap in length, the leap in height, and the leap in depth ; and then the Swinging or Vaulting. The leaps on to and over the vaulting-horse are divided into longitudinal and cross leaps ; the first from behind, the last from one side. At first the effort is only to complete the leap by the assistance of the hand, afterwards without touching with the hands. One of the most remarkable leaps is the Back Leap, where the leaper clears the saddle by a running jump, resting both hands upon the cantles. In rising, the legs are stretched wide, with the toes pointed outwards, so that one leg passes over the crupper, the other over the neck of the horse, without touching him. The hands then let go the cantles, and the descent is made with the legs close together, the back towards the horse. If it is desired to render the leap more complicated, the half-turn can be made at the same time, bringing the face towards the horse in alighting. Very difficult, also, are the Half and Whole Thief's Leap. The Half-thief's Leap is made by a run directly towards the saddle ; then, at the distance of a half to two paces from it, springing up with the left foot alone, bringing the right shoulder, by a turn, directly over the middle of the saddle, the well-extended right leg, with the toes pointed forwards, raised so high as to clear it entirely, and ending in the saddle. The right leg must not be swung over the crupper, but must go directly forwards ; the hands are not rested, and must not touch the horse, so that the leap is sometimes made holding at the same time one or two flags or muskets.

In the Full Thief's Leap the spring is made also on the left foot alone, but in rising the right is brought up as well, and the leaper passes entirely over the saddle without touching it, and comes down on the other side of the horse. This leap also is made with flags or muskets, and the half-turn

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can be made in it likewise, so that in alighting the face is towards the horse.

After Vaulting come Bathing and Swimming, in which the soldier is practised, not merely in the ordinary swimming and treading water, but also in swimming with the full equipment and carrying the weapons ; in exercising and firing while in the water ; in riding upon the swimming horse in rank and file ; and he is taught also how to proceed in rescuing persons from drowning. (See CHAMPION HANDBOOK, "Swimming.")

So soon as these exercises are completed, the men pass to the Beam on the Ground, the Balancing Beam, and the Hanging Beam.

The first exercises only teach the man to preserve his equilibrium, even under the most difficult circumstances, and at the same time not to lose the proper carriage of the body. But when the soldier comes upon the balancing beam he is raised above the ground, and must in the beginning maintain his equilibrium by means of his outstretched arms, until after a time he learns to keep it with his arms folded, is even able to step over objects held in front of him, or to stoop down and remove things which are lying upon the beam ; and at the end of the beam to turn round, or to go backwards, and pass another person on the beam. Then follow exercises in balancing on one foot, with the other hanging down, changing the feet, and thus moving forward ; and, finally, exercising with the musket upon the beam, which, of course, is placed higher and higher, as the men acquire greater confidence. Lastly comes marching with the whole equipment upon the beam, at first when supported, and finally when suspended from ropes at each end of the hanging beam.

The exercises in Climbing are very various. The men climb first upon a rope-ladder with wooden rungs, then upon the common rope-ladder, carried obliquely to the beam : this climbing is at first with both hands and feet, afterwards with the hands alone. Then come exercises upon the free hanging

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rope with wooden rungs inserted, then on a rope which has only knots instead of rungs, and finally on the smooth rope ; all of these exercises being also with the hands alone, and on the rope stretched obliquely, in which, at first, to guard against accident, particularly where the climber is using the hands alone, an assistant is employed, who supports the climber by means of a rope passing over a roller. The same exercises are made also between two ropes stretched in the same manner. Then begins climbing on the ladder-pole, an upright pole through which rungs are inserted in the ladder form, or in a spiral line ; and this leads to climbing on the smooth pole, of five to seven inches in diameter, which is grasped by the hands, one above the other, and at the same time between the calf of one leg and the shin-bone and ankle-joint of the other (see p. 43). The beam elevated on posts is crossed by the climber, either sitting upon it, as on a horse, or crosswise, and moving forward by the use of one or both hands. In this exercise the climber has two ropes fastened to rings on a girdle round his waist, and passing on each side of the beam to the ground, where they are held by two men, to support him in case he loses his balance. These exercises can also be made hanging, or in other positions. Climbing on a ladder with moveable rungs is a peculiar exercise. The ladder consists of two ladder-rails, which are grooved on the inner side, so that the rungs can be pushed up and down between the two rails. In the middle hangs a rope passing through holes in the rungs, and having a knot for each rung to rest upon. The climber clasps the ladder-rails with his arms, and ascends the rungs with his feet for their assistance. The common ladder is mounted while standing obliquely, at first with both hands, then with the face turned outwards and the hands resting on the ladder behind the back ; then only one hand is used, while something is carried in the other ; and finally the ladder is ascended and descended without the use of the hands at all. In this assistants are required at first, who keep hold of a rope, which passes over a roller and is fastened to the waist

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of the climber, before or behind, to preserve his equilibrium. These exercises can be variously modified ; as, for instance, by two persons passing each other on the ladder ; by ascending on the front and descending on the back ; by overreaching one rung ; by ascending and descending on the inside ; and at last with the hands alone, the body hanging free in the air ; or with hands and feet in the same rung at once.

In all these last exercises an assistant is required at first with a rope, which sustains in part the weight of the body, until the muscles of the arms have attained the necessary strength. To this class belongs also the mounting and descending a ladder, carrying a load on the back, and without the use of the hands, with the aid of an assistant. The last of the climbing exercises is mounting the perpendicular ladder and descending on the other side, after passing round the ladder-rail at the top : this may be done also with the hands alone, after sufficient practice. The next exercise is climbing a wall by means of small orifices made for the purpose. In a wall openings are made, six inches long and four high, and from six to eight inches distant from each other ; the climber places his hands and feet in these alternately, and thus mounts or descends the wall. To these exercises belongs also the mounting of a wall by means of a pyramid of twelve persons ; the thirteenth is brought in position to surmount the upper angle of a wall from twenty to twenty-two feet high ; if the wall is lower, then two, six, or more men are sufficient. It is necessary always to take care that in the lower stages only the strongest men are placed. Narrow ditches are overleaped without assistance, wider ones by means of the leaping-pole ; if still wider, and there are strong beams to lay over them, they are crossed as in sieges ; if the beams are weaker, with the body in a horizontal position, sitting aside or crosswise ; or a rope can be stretched across and fastened to a higher point on the opposite side, upon which men then clamber over. A wall can be scaled by means of the pyramid, of more or fewer men, according to the height ; or by the climbing-poles, the knotted rope,

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or the rope-ladder. When the top is reached, the descent on the other side is made by leaping down from small elevations, or else knotted ropes or rope-ladders are fastened to props or hooks, and the men climb or are lowered down by these.

CORPOREAL EXERCISES.—These are designed to give greater flexibility to the body. They consist, first, of exercises in running and swinging with a rope, which, fastened to an elevated point at one end, is outstretched by the man who holds it at the other, going backwards until he just touches the ground with his toes. In this position the running in a circle and various other running and swinging exercises are performed. Another of these exercises is the swinging over a ditch or river. A frame is erected on one bank, of a height proportionate to the breadth of the stream, and in this a hook is fixed, from which ropes are hung. The man who desires to leap over the stream steps upon a somewhat elevated platform, takes one of the ropes and holds it so that the end hangs loose over his back, while he grasps the rope with both hands outstretched, and leans backwards as far as possible. He then lifts his feet, and thus leaves his standing-place, swinging, pendulum-like, forward to the other side of the obstacle, upon reaching which he lets go of the rope and goes on his way, the rope falling back again to the side whence he came. Exercises of the bars and the horizontal pole form a very important part of these corporeal exercises. The bar on which the first is made consists of two beams fixed upon posts, not very far apart, and in such a manner that they can be raised or lowered according to the height of the exercisers. The exercises are various. The horizontal pole is a peculiar apparatus. Of the numerous exercises upon this, we shall mention only the under-grip, in which the pole is grasped in such a manner that both thumbs are not turned to the same side, but away from each other and outwards; while the hands seize the pole on the outside and from below upwards.

GYMNASTICS.

CONCLUDING REMARKS.

The most convenient times for practising Gymnastic Exercises are the morning and evening. Immediately after meal-times such practice may be injurious to digestion. In the middle of the day the heat is too great in summer to allow of much robust exercise of this kind. An infallible and very simple sign of the exact amount of exercise which we should take is the appetite. If the appetite is good, if the digestion works well, we cannot take too much exercise; but if the appetite falls off, it is necessary to moderate the exercise, for it is a proof that it has changed to fatigue.

Another rule, not less important, is not to employ all our strength at the beginning or at the finish of an exercise. We should proceed gently, increase gradually, and end moderately. This plan of operation is useful in order to avoid the sudden cooling of the body. We need not fear putting ourselves in a perspiration when in the middle of the exercises, but it is necessary to avoid getting in a great heat at the end. In all cases it is advisable to change the clothes after practice. The garments worn during the exercises should be large and loose. Take care not to carry money, knives, &c., in the pockets, as they may be lost or cause accident. A belt is useful to protect the abdomen, strengthen the chest, and save yourself from wrenches arising from any awkward movement. Do not sit on the ground during or after exercise. Whilst hot, neither drink cold water nor wash the face; and when you conclude your exercises clothe yourself well, and do not remain standing about idly.

Our youths have their athletic exercises, such as running, jumping, and cricket—cricket best of all; but adults should by no means neglect Gymnastics. In every village, town, and city I would have a public gymnasium, where all might indulge in the free and uncontrolled exercise of their limbs; and so, in these “degenerate modern times,” we might rival the Olympic Games of the ancients.

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I.—INTRODUCTORY.

PHYSICAL training has of late years come to be considered, and rightly so, as a necessary adjunct of the education of youth. Various are the means adopted, but one result only is obtained—namely, strength, and the right use of the limbs. Whether the means consist of running, walking, climbing, leaping, vaulting, skating, swimming, riding, driving, cricket, rowing, or the feats pertaining to the gymnasium, the object is equally desirable and equally beneficial. But among the aids to physical education patronised by teachers in our higher scholastic establishments, the Mugdah, or Indian club, is now admitted to be one of the most efficient. By the instructions following, I hope to enable all my readers to practise for themselves, and so obtain the necessary training. It is hardly necessary to say much in favour of bodily strength; for all writers, thinkers, and teachers admit that the cultivation of body and mind should proceed simultaneously. You know the old Latin proverb—*Mens sana in corpore sano*; and few will dispute that to possess a sound mind in a sound body is the greatest of blessings.

II.—PRELIMINARY TRAINING.

It is a matter of common remark that many persons have, by too precipitately "going in" for hard exercise, seriously injured their health for life. Why is this? The fault, assuredly, is not that of the particular exercise in question, but their own.

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I will explain my meaning more fully. Take the case of a somewhat delicate boy, of sedentary habits, we will suppose, who, hearing his friend talking of A's power of swinging from a bar in a gymnasium, or B's great development of muscle, as evinced by his ability to go through the Indian club exercise with the heavier clubs, resolves to emulate such feats forthwith. He goes at once to a gymnasium, and, supposing the gymnastic instructor is injudicious enough to suffer it, injures his constitution by attempting too much before, by a mild course of previous training, he is able to accomplish even a very little properly. The consequence is, his end is not answered ; and his relatives say, "Oh, this comes of these violent exercises !" Is this fair ? Assuredly it is not.

No boy, save in some exceptional cases of great constitutional powers, should attempt gymnastic feats otherwise than by degrees ; and before commencing the exercise of the Indian clubs it is well for amateurs to improve their general health, if at all delicate, and harden their muscles, by walking, running, leaping, swinging by the arms, and lifting moderate weights. And perhaps, of all exercises fitted for the aforesaid preliminary training, none is better than walking ; but even that must not be abused by excess.

As I am not here writing for professionals, but for amateurs, I will content myself by laying down a few simple rules, by following which you will soon find yourself in a fit condition to become an adept at the Mugdah, or Indian club. I will suppose that you are not entirely master of your own time, but that at any rate you can go to bed and get up early, without which any really beneficial training is almost next to an impossibility. I will suppose, in summer you can get up, say at six o'clock ; have your cold bath, or, if you have not that convenience, a good sluice all over with cold water, and a hard rub down with a rough towel till your flesh is in a glow, will do nearly as well ; and then have your breakfast, which should consist, if you take meat, of good plain roast or boiled beef or mutton, rather under-done, stale bread, and a cup of tea. An egg beat up in tea is a very good thing. As soon as you have

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given this time to digest, start for a walk, going at a pace which is easy to you. Your speed you can increase day after day as your condition improves, till you will find, in a very few weeks, that walking five miles in one hour is almost as easy as walking four was previously. I am not teaching you how to become a pedestrian, remember; that is no part of my province now. All I want to impress upon you is, that ere you enter upon your Indian club exercise it is well you should get into fair health, and walking will do this for you as soon as anything I know, as a preliminary.

As to diet, your own common sense, and not your inclination, must be consulted. If you cannot make up your mind to deny yourself certain articles of food which experience tells you are unwholesome, you will never become a proficient in the use of the Mugdah. If you can, you will soon reap the inestimable benefits to your mental as well as bodily health to be derived from it. Avoid stimulating liquors, or use them very sparingly, giving sound malt liquor the preference. Too much liquid of any kind is bad for wind and muscle alike. Against tobacco I need hardly warn any sensible young aspirant to gymnastic honours. No man ever trained on it yet to profit. As far as you are able, avoid spices, salt provisions, and seasonings.

Be regular, in your preliminary training, as to the time at which you take and the duration of your exercise. If at the commencement of your walking you find yourself puffy, with too much flabby flesh about you, do not be in too great a hurry violently to get it off by purgatives and hard exercise on a sudden. The former will, of course, in some cases be, in moderation, of service; and remember this especially, it is always a bad thing to take exercise while medicine is in operation. In fact, the less physic taken the better. A little Epsom salts, a couple of antibilious pills, a dose of castor-oil or of salts and senna, will probably be most suitable.

Do not take your walk before breakfast if you find yourself in any way faint on going out with an empty stomach; and if you would soon get into condition, always after the exercise taken has brought out perspiration on your skin, strip and give yourself a good dry

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rub ; the pleasurable sensation produced thereby will of itself alone reward you for the trouble.

As to the time of feeding, the earlier you have your breakfast the better, and if you can dine at mid-day do so ; if you cannot, take a biscuit for lunch and a glass of good sound ale, and no more. Avoid anything approaching to a heavy supper as carefully as you would taking hard exercise on a full stomach. In the one case you would get the nightmare, in the other you would injure your wind, and in both your digestion.

Attend particularly to the state of your stomach, and accommodate your diet to its circumstances. If you find a small portion of fresh vegetables, such as greens, or mealy potatoes, suit you, do not deny yourself these. If you find when taking really good exercise that an extra pint of ale in the course of the day really improves your condition, by all means have it. You want to get into good health, not to make a martyr of yourself.

If you feel worried in your mind, exercise will nearly always be found, if not entirely to remove, at any rate to ameliorate your anxiety. Many a man, who otherwise would have sat at home nursing his grief unavailingly, has by a little brisk exercise increased the flow of his spirits, improved the action of his liver—and all people with sluggish livers are prone to melancholy—and caused himself to take a more hopeful and wholesome view of his circumstances.

What can be effected by systematic training is something wonderful. Boys and men, at first puny, delicate, wheezy, pale-faced, feeble mortals enough, have become, merely by attending to a few simple rules, strong, hale, active, ruddy, and in full enjoyment of all their faculties, half of which, till they discovered that exercise was to them the one thing needful, and as such their best physician, were completely lost to them. I will venture unhesitatingly to say, that hundreds of young people who in great cities annually die of consumption, could they only have been persuaded to put themselves through a little mild training, and then through a course of Indian club exercises, would have lived to thank him who gave them the advice.

To persons of sedentary occupations which necessarily

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tend to contract the chest, and so to lessen the requisite quantity of air they should get into their lungs, the use of the clubs is invaluable. The clubs can be made at a very low figure, and the doctor's bill will be decreased.

Having exercised the muscles of your legs by walking, running, &c., lifting light weights is a good beginning ere you "go in" for a course of clubs. Then comes the swing, which you can easily rig for yourself. This you will find opens the chest, and, as you can suit the work taken with it to your strength, there is no risk of doing yourself harm thereby.

I recommend these things for two reasons: firstly, because, of course, I know that proficiency with the clubs will more readily be obtained by a person who by walking, swinging, lifting light weights, &c., has got himself into fit condition to do *really good work* with them—and there is a right way and a wrong way of setting to work with the Mugdah as with everything else; and, secondly, because I do not wish anybody who, neglecting my foregone advice, takes up the clubs, uses them clumsily, tires his arms, back, and loins uselessly, and when he puts them down finds himself no better, but, on the contrary, rather the worse for his trouble, to run away with the impression that the Mugdah is only fit for professionals, and better avoided by all who do not want stiff, or possibly strained muscles.

It is but common sense that if a person who, after sitting all day at a desk, or dissipating half his night in bad atmospheres and bad company, adopts any course of gymnastics without the least attention to previous preparation, he will suffer for it. If the heart, through any unwholesome mode of life, is suddenly shocked into a more violent action than its valves can bear, the consequences are obvious. It is like overwinding a watch, or overloading a gun that is made of steel of insufficient temper to bear the extra strain upon it.

No person, be he man or boy, if he has neglected proper attention to regularity of diet, sleep, and exercise, can hope to become a new creature all at once. But perseverance will remedy most evils of this kind, if not of too old a growth. A month's quiet preliminary

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training, if a man have no organic disease about him, will work marvels. The eye that before was dull, heavy, bilious-looking, weak, and watery, will soon grow bright and clear with the keen, confident glance of health. The complexion that before was muddy, spotty, unhealthily red, or pale, or sallow, will assume the clear, fair hue of good condition. The skin will improve in like manner; the quickness with which perspiration dries on rubbing with towels after exercise is a good test of such improvement. The muscles that before were mere flabby, useless sinews, miserably shrunken from nature's originally fair proportions, will enlarge perceptibly day by day, and the man or boy who but a short while ago slouched along almost as though the least exertion were a dreary trouble to him, will find his chest broader, his respiration more free, his legs, arms, back, and loins stronger, and the mere feeling that he is alive and well, strong and hearty, of itself will be a pleasure such as none but those who have experienced it ever knew.

Speaking in this sense of the advantages derivable from the use of a swing for the arms, an eminent medical man thus writes:—

“I wish to say a few words to whom it may concern, on the use of the swing, as a preventive and cure of consumption. I mean the suspending of the body by the hands, by means of a rope or chain fastened to a beam at one end, and at the other a stick three feet long, convenient to grasp with the hands. The rope should be fastened to the centre of the stick, which should hang six or eight inches above the head.

“Let a person grasp this stick with the hands about two feet and a half apart, and swing very moderately at first, and gradually increase as the muscles gain strength from the exercise, until it may be freely used three or four times a day.

“The connection of the arms with the body (with the exception of the clavicle with the shoulder-blade and sternum or breast-bone) being a muscular attachment to the ribs, the effect of this exercise is to elevate the ribs, and enlarge the chest; and, as nature allows no vacuum, the lungs expand to fill up the cavity, increasing the

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volume of air—the natural purifier of the blood—and preventing the deposit of tuberculous matter. I have prescribed the above for all cases of bleeding from the lungs and threatened consumption for thirty-five years, and have been able to increase the *measure of the chest from two to four inches within a few months*, and always with good results.

“Let those who love life cultivate A WELL-FORMED, CAPACIOUS CHEST. The student, the merchant, the sedentary, the young of both sexes—ay, *all*—should have a swing upon which to stretch themselves daily, and I am morally certain that if this were to be practised by the rising generation, in a dress allowing a free and full development of the body, thousands, yea, tens of thousands, would be saved from consumption.”

If I were asked to answer in what in my humble opinion lies the true secret of health, I should frankly answer in two words—exercise and moderation.

As I do not suppose many of my readers are likely to become professional athletes capable of extraordinary feats to set London staring, after the manner of Leotard, Olmar, &c., I have not thought it necessary to go into more lengthy details on training.

It is not necessary for a young man or boy to be able to wield dumb-bells of seventy pounds weight each, any more than it is necessary for him to be able to walk twenty-one miles under three hours, clear twenty-two feet at a running jump, or run a mile on the flat in four minutes and a half.

But it is well that every Englishman, not afflicted with any unavoidable infirmity, should have the use of the muscles God gave him ; and to this end I know of few if any better means than the adoption of my system hereafter laid down for you.

I may, moreover, remark with reference to pedestrianism, that while walking and running undoubtedly strengthen the lower limbs, the clubs not only do this, but do more : they strengthen the legs partially, the loins greatly, and the muscles of the arms and back enormously.

Again, to look at the matter in a mere business point of view, it is not every one who can afford to give as

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much time to pedestrianism, as a general practice, as may be required. A long walk takes persons engaged in business too far away from their shops or offices. But this will not apply to the clubs; as almost any man who can afford the first outlay can find time every day at some hour to take a little wholesome exercise with them. If he does so, he will also find, after a while, that when he goes to his work again he is twice as good a man as he was before.

At the risk of being accused of making the observation at a somewhat awkward place in this little treatise, I will here mention that a well-fitting belt round the waist will be found of great assistance in all athletic sports. But you must not wear too wide a belt, or gird it too tightly, or the chest and abdomen will be unduly compressed. It is hardly necessary to say that the figure attained by the acrobat is not desirable for a gentleman. The belt should be placed on the loins so as to support the trousers without braces. An ordinary India-web belt, with straps and buckles, is sufficient for the Indian club and most other athletic exercises.

We see that in regular training the health of the stomach, the limbs, and the skin are all attended to. Two or three months of training may be followed by such sports as cricket, golf, quoits, or bowls; the occasional indulgence in which, combined with regular walking and running, will be found sufficient to keep the body in good condition—the muscles hard and firm, the limbs supple, the chest expanded, the head erect, and all the faculties clear and well balanced. The food here recommended, and the regimen proposed, are, in fact, the grand secrets of the training system. Avoid drugs, than which nothing is so injurious to the really healthy man while undergoing a regular system of training. I, for one, do not believe in the efficacy of Epsom salts and other drastics, though I know that they are largely used by jockeys and some pedestrians, who find it necessary to reduce themselves to a given weight in a short space of time. All the efforts of the trainer should be directed to the reduction of fat and the hardening of the muscular fibre; but for gentlemen there is no necessity for the use of blankets and

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the coriander-seed liquor. All that is really required is exercise systematically pursued. After a few weeks it will be found that the skin becomes soft, smooth, and elastic, the flesh firm, and the spirits light and cheerful.

III.—THE OLD AND NEW SYSTEM OF TRAINING.

In the "good old times"—which often strike me as having been very bad old times—when a man had to walk a match, or run a race, his trainers used to physic and sweat him, till the poor fellow was worn to mere skin and bone, and had no elasticity of limb or spirit left in him. This plan was all very well, perhaps, for attaining endurance, though even this is an open question ; but it was destructive to health in the long run, and certainly is not the sort of thing to recommend to parents and guardians. The new system has, however, almost abolished physic. Training, considered as a means of getting the body into a condition to perform certain feats of activity and strength, somewhat out of the usual and ordinary course of most men's lives, is now-a-days a much more simple and sensible matter.

The late Charles Westall, in his little book on Training, gives some excellent hints on this subject, which I venture to reproduce for the benefit of my young readers. His notions, as will be seen, are much the same as my own ; and, although I am not addressing my friends as professional walking men *in futuro*, I am glad he and I agree in many things, and I may here observe that, though it will not be necessary for them to go through as much work as he suggests, they nevertheless will do well to bear his admonitions in mind.

"The first and primary aim ought to be the endeavour to prepare the body by gentle purgative medicines, so as to cleanse the stomach, bowels, and tissues from all extraneous matter, which might interfere with the ability to undergo the extra exertion it is his lot to take before a man is in a fit state to struggle through any arduous task with a good chance of success.

"The number of purgatives recommended by trainers

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are legion, but the simpler will always be found the best. The writer has, in all instances, found that a couple of antibilious pills at night, and salts and senna in the morning, answer every purpose. It is reasonable, however, to suppose that any one who has arrived at sufficient years to compete in a pedestrian contest has found out the proper remedies for his particular internal complaints. The internal portion of the man's frame, therefore, being in a healthy condition, the time has arrived when the athlete may commence his training in proper earnest, and if he be bulky, or of obese habit, he has no light task before him. If he has to train for a long-distance match, the preparation will be almost similar, whether for walking or running.

"The work to be done depends very much on the time of the year. In the summer the man should rise at six in the morning, so that after having taken his bath, either shower or otherwise, there will have been time for a slow walk of an hour's duration to have been taken before sitting down to breakfast, that is, if the weather be favourable; but if otherwise, a bout at the dumb-bells, or half an hour with a skipping-rope, swinging trapèze, or vaulting-bar, will be found not unfavourable as a good substitute. Many men can do without having any nourishment whatever before going for the morning's walk, but these are exceptions to the rule. Most men who take the hour's walk before breakfast, at the commencement of their training, and the blame is laid on the matutinal walk; when, if a new-laid egg had been beaten in a good cup of tea, and taken previous to going out, no symptom of faintness would have been felt, although it is probable some fatigue would be felt from the unwonted exertion. The walk should be taken at such a pace that the skin does not become moist, but has a good healthy glow on the surface, and the man should be ready for his breakfast at eight o'clock. The breakfast should consist of a good mutton-chop or cutlet, from half a pound upwards, according to appetite, with dry bread at least two days old, or dry toast, washed down with a cup or two of good tea (about half a pint in all), but with

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little and, if possible, no milk. Some give a glass of old ale with breakfast, but it is at this time of the day too early to introduce any such stimulant. After having rested for a sufficient time to allow the process of digestion to take place, the time will have arrived for the work to commence which is to reduce the mass of fat which at this time impedes every hurried action of the muscle and blood-vessel. This portion of the training requires great care and thought, for the weight of clothing and distance accomplished at speed must be commensurate with the strength of the pedestrian. At the commencement of the work a sharp walk of a couple of miles out, and a smart run home, are as much as will be advisable to risk. On the safe arrival at the training quarters, no time must be lost in getting rid of the wet clothes, when a thorough rubbing should be administered, after which the man should lie between blankets, and be rubbed from time to time, until the skin is thoroughly dry. Most of the leading pedestrians of the day, when they come in from their run, divest themselves of their reeking flannels, and jump under a cold shower-bath, on emerging from which they are thoroughly rubbed down, which at once destroys all feeling of fatigue or lassitude. In a few days the pedestrian will be able to increase his distance to nearly double the first few attempts, at a greater pace, and with greater ease to himself. After again dressing, he must always be on the move, and as the feeling of fatigue passes away he will be anxiously waiting for the summons to dinner, which should come about one o'clock, and which should consist of a good plain joint of the best beef or mutton, with stale bread or toast, accompanied by a draught of good sound old ale, the quantity of which, however, must be regulated by the judgment of the trainer. It has been found of late years that extreme strictness in all cases should be put on one side, and a small portion of fresh vegetables allowed, such as fresh greens or potatoes; and, in some instances, good light puddings have been found necessary to be added to the bill of fare, when the appetite, from severe work or other causes, has been rendered more delicate than usual.

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"The continued use of meat and bread, unless the man has a wonderful appetite and constitution, will once, if not more, in almost every man's training, pall upon his palate, when the trainer should at once try the effect of poultry or game, if possible; but, at any rate, not give the trained man an opportunity of strengthening his partial dislike to his previous fare. In cases like these, the only wrong thing is to persevere in the previous diet; for if a man cannot tackle his food with a healthy appetite, how is it possible that he can take his proper share of work? The quantity of ale should not exceed a pint, unless there has been a greater amount of work accomplished in the morning than usual, when a small drink of old ale at noon would be far from wrong policy, and a good refresher to the imbiber. Wine in small quantities is sometimes beneficial, but should not be taken at all when malt liquors are the standard drink. If it is possible to do without wine, the better. The chief thing in diet is to find out what best agrees with the man, and which in most instances will be found to be what he has been most used to previously.

"After a thorough rest of an hour's duration, the pedestrian should stroll about for an hour or two, and then, divesting himself of his ordinary attire, don his racing gear and shoes, and practise his distance, or, at any rate, some portion of the same, whether he is training for running or walking. This portion of the day's work must be regulated by the judgment and advice of the trainer, who, of course, is the holder of the watch by which the athlete is timed, and is the only person capable of knowing how far towards success the trained man has progressed in his preparation. It is impossible for the pedestrian to judge by his own feelings how he is performing or has performed, in consequence, perhaps, of being stiff from his work, weak from reducing, or jaded from want of rest. The trainer should encourage his man when going through his trial successfully, but stop him when making bad time, if he is assured the tried man is using the proper exertion. The rule of always stopping him when the pedestrian has all his power out, and yet the watch shows the pace

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is not 'up to the mark,' should never be broken, for the man who so struggles, however game he may be, or however well in health, takes more of the steel out of himself than days of careful nursing will restore. If stopped in time, another trial may be attempted on the following day, or, at any rate, the next but one."

Combined with walking, a bout with the Dumb-bells, Indian clubs, or the Ranelagh, will be highly useful.

And now let me say a word or two about the latter instrument.

The importance and usefulness of gymnastic exercises as an adjunct to training, and as a means for preserving health and vigour, cannot be too highly estimated or too frequently enforced. But, as every one has not ready access to a gymnasium, some system that is within the reach of all, and that may be practised at home in all seasons, is very desirable. Such a system is presented by Mr. Frank Milnes, of Gloucester, who, in his Ranelagh or Dotosthéne, presents us with a pocket gymnasium and training apparatus of great value and portability.

This mechanical invention consists of a new adaptation of vulcanized india-rubber, by the elasticity and resisting power of which the necessary exercise of the muscles is obtained. The construction of the instrument is very simple. Several cylindrical bands of india-rubber (four, five, or six, as the case may be), of equal length, are fastened together at the ends to strong steel rings. One of the rings is joined by a spring snap to a wheel pulley, on the bevelled edge of which a finely twisted rope plays, and at each end of this rope is a stirrup handle, with a wooden roller moving freely at the flat end for the grasp. This is the whole machine. When not in use it may be carried in the pocket or laid in a drawer. When you are about to use it, you hang the ring at the top end upon a strong hook, driven in the wall or into the lintel of a door, about six or seven feet from the ground. You then take the handles, and standing with your back to the apparatus, with your front toe about seven feet from the vertical line of the hook, so that the hands are about level with the shoulders, you must now press the chest forward, so as to cause a slight strain on the india-rubber bands, at the same time maintaining

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the equipoise of the body. Turn the feet a little outwards, and project the body forward, at the same time advancing the left foot. The hands are then to be extended straight forward from the shoulders. Then open them slowly, and let them go backward with the impulse of the elastic bands, till you bring yourself into the first position. Repeat this exercise for a few minutes, and you will find that your chest is opened and your respiration easy.

It will be seen that the use of this instrument gives freedom to the muscles of the chest, arms, loins, and legs, and, in fact, brings all the muscles and tendons of the body into free action. Of course, the exercise may be varied considerably. There is the rowing action, the swimming action, the fencing action, the pugilistic action, the archery action, and a vast number of other motions, all of which have a direct tendency to give freedom to the flexors, extensors, pectorals, and shoulders. But I must explain that all jerking motions are to be carefully avoided, as they have a tendency to extend the muscles unduly, and not unfrequently lay the foundation of a permanent injury to the system. But from this action the Ranelagh, properly used, is entirely free. A few minutes' practice daily will be found equally beneficial to the strong man, the delicate woman, or the young child, who may equally enjoy the exercise afforded by this novel and valuable instrument without experiencing any sense of fatigue; and, as a relief from lassitude, we know of no contrivance so easily adopted, so entirely free from all objection, and so well adapted to the purposes for which it is designed.

It is almost impossible to over-estimate the great service rendered to training by the use of the Indian clubs. In fact, in the entire round of gymnastic exercises, no such efficient instruments as these have been discovered for bringing into action the muscles and tendons of the arms and trunk, which are generally less used than those of the legs. In the army the Indian clubs are constantly in requisition, and no gymnasium can be considered complete without them.

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IV.—THE CLUBS.

As I have already said, Indian clubs are not easily made by an ordinary turner, in consequence of the great nicety required in balancing, and apportioning the weight in the right direction. They are constructed of various woods, and cost about a guinea a pair for the smaller sizes, gradually increasing in price according to weight.

If you carefully follow my directions, you will soon be in a condition to undertake the exercise of the trapèze and other athletic amusements. None of these are dangerous or harmful, if kept within proper limits; for it must be remembered that their office is the right ordering and education of the limbs and muscles, and not the exhibition of startling feats or wonderful performances. These may well be left to the Léotards, Olmars, and other public exhibitors of gymnastic surprises.

V.—THE FIRST EXERCISES.

It has been said that practice with the dumb-bells, the foils, and cricket-bat—in addition to which, Cobbett, it will be remembered, said a good word for the spade—brings all the muscles of the body into action, but, as instruments for exercising the limbs, they are vastly inferior to the Mugdah, or Indian club. Contributing to the full development of every muscle of the trunk, arms, and legs, they are more graceful and showy in practice than dumb-bells. I must, however, warn you not to begin with too heavy a club; but rather to practise with a light instrument, and go gradually on till you can take the regular eleven-pounder club, or even the heavy ones, such as are used by the regular professors of the art. Milo of Crotona commenced, it is said, by carrying a calf, till at last, by practice and perseverance, he could run away with a bull on his shoulders. But you recollect that even he suffered by trying to do too much; for when—as Ovid tells us—he

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was an old man, he endeavoured to rend an oak, and caught his fingers in the cleft of the tree ; and, being unable to extricate them, was devoured by wild beasts !

Ease and grace must not be neglected ; for without these the club exercises win little applause from spectators. Even with inferior strength, he who studies posture, upright carriage, and elegance of action will command admiration. In swinging the clubs (which should be carefully selected so as to suit the strength of the pupil—neither too light nor too heavy) let them make a full free circuit, without jerk or loss of balance. The greatest difficulty I have experienced with pupils has been to break them of that ugly jerk which amateurs are so apt to contract in their first exercises with the clubs.

Exercise 1.—Advance ; bring your heels well together, and place your clubs on the floor. It should be ex-



FIG. 4.—EXERCISE 1.

plained that each club has a flat bottom, and rests on the ground without liability to topple over. Stand perfectly erect, with your chest well forward, and over your toes ; your arms straight, with hands to the front and your little fingers close to your sides. Retire one step,

left foot first ; and then again advance between the clubs, right foot first, bringing the left forward, with heels together as before.

This method of advancing to the clubs is common to all the exercises. It has this advantage—that it steadies the body, and prevents that swaying about on taking up the clubs, to which all novices are liable. Moreover, being regular, it is also graceful.

Now lay hold of the clubs firmly by the handles, with the palms of the hands towards your body ; raise them, and cross them over your head, bringing your arms in a perpendicular line with your body, as in the illustration. Then let them slowly drop in a horizontal line with your shoulders, gradually sinking them till your little fingers touch the seam of your trousers, with the palms well to the front. Very good. Now drop the clubs, and stand erect as before, and retire a step, ready for the next exercise. You must not imagine, however, that you have learned all you have to learn, by merely reading these instructions. Each step in the first exercise must be conquered before you commence the second ; for upon your thorough comprehension of the preliminary proceedings, and your capability of performing this initiative exercise, depends much of your subsequent success. As the first blow often decides the fray, so the first exercise in Mugdah very commonly determines the distinction between a graceful performer and a bungler. Recollect that the method of taking up the club is always with the palms *inwards*. If you attempt any of the preliminary exercises with the palms turned *from* your body, you will assuredly fail to accomplish them with ease and dexterity—if, indeed, you can perform certain of them at all. All the movements must be performed slowly and regularly, without hurry or undue exertion. The form of the club, with the weight farthest from the hand, causes it to swing in a circular direction when raised above the hip. This tendency opens the chest, and brings all the muscles of the arms and the upper part of the body into free action, while the trunk and legs partake of the general movement without much physical exertion. But of course I do not mean that you are to go tamely to work.

INDIAN CLUB EXERCISES.

A certain amount of real exertion is necessary; and, as you advance in the different exercises, you will find many opportunities for throwing in plenty of vigour and dexterity. Always stand firmly, with the weight of the body resting rather on the ball of the foot than on the heel. The muscles of the legs will thus acquire the rigidity necessary to give a counterpoise to the weights carried by the hands in any direction.

Exercise 2.—Advance as before, with one foot between the clubs. Then lay hold of them, and bring them back to the rear foot.

Raise the clubs perpendicularly, with your hands close to your sides, and in a line with your elbows. At the moment you raise them, advance with the rear foot to within half a yard of the other, with the heels in a line. You will thus have a firm broad foundation, the feet well apart, and the body having a tendency to incline very slightly forward. Now throw one club round your head, by bringing it over the other club, sinking your hand well down the back of your neck;



FIG. 5.—EXERCISES 2 AND 3.

and, at the same time bringing your elbow well up to the side of your head, you make a circle, returning the

INDIAN CLUB EXERCISES.

club to your side, whence it started ; and *vice versd* with the other club, and you again bring the clubs into an upright position. Bear in mind that you commence making a circle the moment you start the club or clubs, as in some exercises you will have to swing two clubs at one and the same moment.

A few minutes' rest, and then commence.

Exercise 3.—Advance as before. Raise the clubs into position as in fig. 2. Bend the wrists outwards, then throw the club round the head in a reverse way to that shown in Exercise 2. Bring your right wrist well round the left ear, extending the left-hand club horizontally, and *vice versd*. This exercise develops the biceps, and acts immensely on the pectoral muscles.

Exercise 4 is also shown in the engraving which forms the frontispiece. Advance as before, and take both clubs

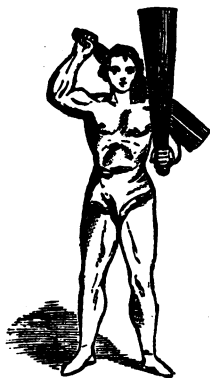


FIG. 6.—EXERCISE 4.

and raise them perpendicularly ; then throw the two alternately from right to left and from left to right, at the same time carrying the right hand round the left ear, and the left hand round the right ear ; both elbows well up to the head, sinking the hands at the back of the neck. Apparently, both hands pass round in pre-

INDIAN CLUB EXERCISES.

cisely the same circles ; but this is not actually the case, for the one hand makes a smaller circle than the other ; and so on, alternately. You will comprehend this immediately you begin to practise. This exercise operates equally on the muscles on either side of the body, every one of which is brought into free and powerful action.

Exercise 5.—Begin from the first position, the body being turned laterally either to the right or the left. Raise the clubs perpendicularly as before ; then, with well-extended arms, pass the clubs round the head in circles—the one club making a smaller circle than the



FIG. 7.—EXERCISE 5.

other—alternately with right and left hand. The club in the right hand is thrown upwards to the left, at the full extent of the arm, and makes a large circle in front, and a smaller curve behind ; while the club in the left hand makes, at the same time, a smaller circle in front of the head, behind the shoulders ; until, crossing each other before the head, rather on the right side, their movements are entirely reversed—the club in the right hand performing the small circle round the head, while that in the left performs the larger one. These move-

INDIAN CLUB EXERCISES.

ments you can alternate so long as the exercise is continued.

Exercise 6.—Standing in first position, take the clubs, bring both arms well round in front of the body, and swing them round the back of the head, sinking both hands, and throwing the clubs freely in circles; then bring the clubs to the front, and, holding them perpendicularly, reverse the circle.

Each of these movements should be practised separately, but not sufficiently long to cause any great fatigue, or you will defeat the end in view, which is to exercise, not to tire the muscles.



FIG. 8.—EXERCISE 6.

The great thing is to attain ease and confidence in swinging the clubs—elegance and grace will follow, or rather accompany, the exercises; for it is almost impossible to throw the Mugdah round and round the head in an awkward or ungraceful manner. Stand firmly, with your feet well apart, and your body upright; but, at the same time, hold your head easily and allow the muscles of the arms and chest to have full play. These directions, indeed, apply to all kinds of athletic sports,

INDIAN CLUB EXERCISES.

but especially are they important to observe with the *Mugdah*. Walking, running, leaping, pole-balancing, rowing, skating, swimming, and climbing are all good in their way as gymnastic exercises ; and for their full, free, and healthful enjoyment, a regular process of training is absolutely necessary. Strength alone will accomplish little, unless it be so husbanded and brought into subjection as to be capable of being employed advantageously, and put forth at the moment when it is most required. Now, it is well known that the body and limbs may be so trained as to be made subservient to the will, and capable of enduring an almost incredible amount of exertion without afterwards experiencing any very sensible degree of lassitude or fatigue. Thus, with professional runners, athletes, and gymnasts, the constitution is hardened to feats of endurance and strength which, to the untrained man, although in perfect health and vigour, are simply impossible. The instruments formerly employed in nearly all stages of training were the dumb-bells ; but the Indian clubs are best, as they give more amusement during the exercise. This fact is acknowledged by all the noblemen and gentlemen I have had the honour of teaching, and their use in the army is evidence of their superiority. Do not imagine, however, that the Indian clubs are mere toys, or that they can be taken up and put down as you would take up a cricket-bat. What is necessary is, that you should accustom yourselves to their use, and thus you will acquire real strength, and power to join with pleasure in any of the field sports in which English boys delight, and which are the great characteristics of Englishmen all over the world.

VI.—FURTHER INSTRUCTIONS IN THE USE OF THE INDIAN CLUBS

We have now crossed the *pons asinorum*, and the exercises that follow may be looked upon as the natural and regular result of a familiarity with the Indian clubs.

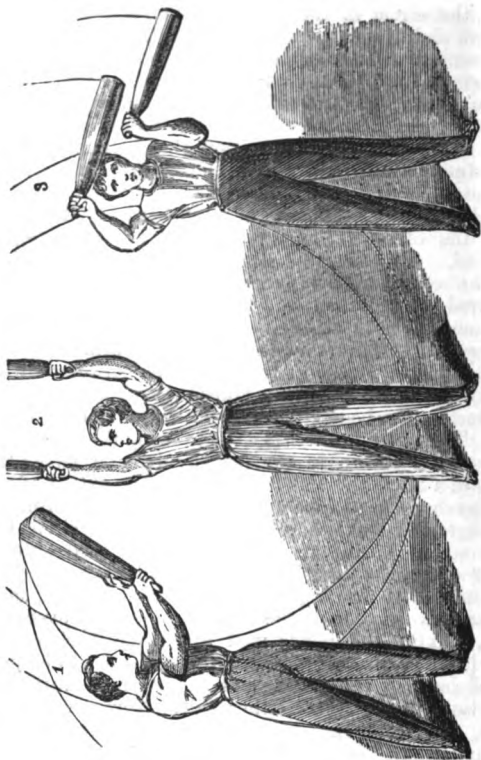
Exercise 7.—Stand in the first position and take the clubs in the usual way, palms inward. Turn the body

INDIAN CLUB EXERCISES.

a little to the right, the feet remaining firm on the ground, about a foot apart, so as to form a good firm base. Swing the clubs upward, as in the first figure (1), and make, at the extent of the arms, and in front of the body, the circle in the direction shown, downward by the feet and upward over the head, so that the clubs fall in a somewhat lesser circle towards the side from which they started (2). The centre figure in the illustration shows you the position of the body and arms during the first part of this exercise, and the third figure represents the reverse of the position shown in Exercise 4. The Indians are particularly clever in this exercise, whereby the clubs are thrown in circles round the head and shoulders; the one forming rather a smaller circle than the other, till the position at starting is again attained. Practise this, first on one side and then on the other alternately, till you have thoroughly acquired the necessary ease and ability in handling the Mugdah.

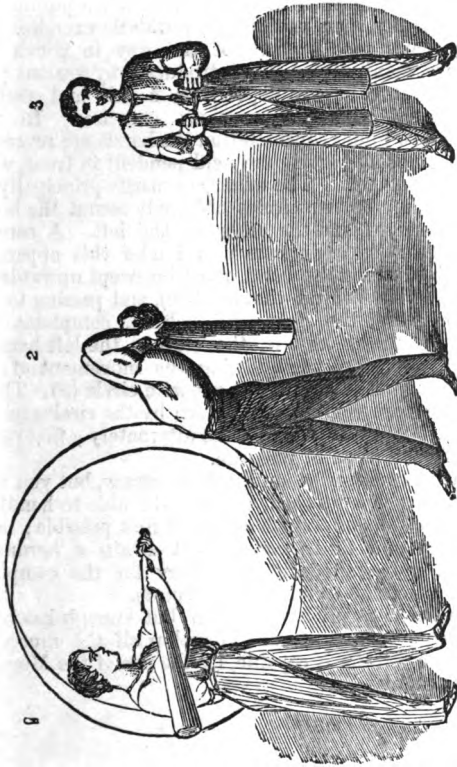
Exercise 8.—This is a still further modification of the preceding exercises, and requires to be performed with steady exactness. Bring the clubs into the first position, and incline the body slightly to either one or the other side. Then turn the wrists so as to bring the clubs into the position shown in the first figure, and swing the clubs in a circle three or four times at the extent of the outstretched arms, in the direction shown by the lines in the engraving. When completing the final circle, the arms are to be thrown higher up, so as to describe a larger sweep, the body being turned a little to the left. But, instead of forming the smaller curve, behind, as in the next exercise, both the clubs are thrown over the back, sinking the hands well down the back of the neck (2). From this position the clubs are to be projected towards the front, and so you may vary the exercise alternately on either side. Now reverse the clubs, and let them drop in front as shown in the engraving (3). Swing them to and fro, right and left, upward, in front, and behind, till you have familiarized yourself with this kind of movement, and so on alternately.

INDIAN CLUB EXERCISES.



EXERCISE 7.

INDIAN CLUB EXERCISES.



EXERCISE 8.

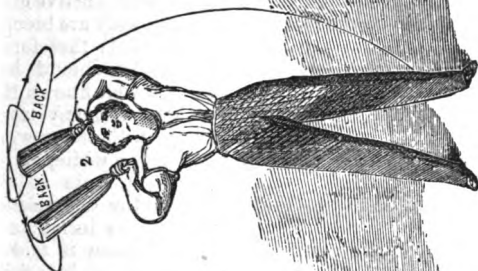
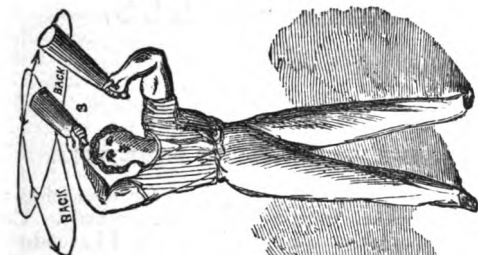
INDIAN CLUB EXERCISES.

Exercise 9.—This is the most difficult, but at the same time most graceful, way of using the Mugdah. The Indians have a clever way of throwing the clubs from the hand and catching them as they descend ; but this manner of using them is rather fitted for a public display of agility than useful as an athletic exercise. Of course, many modifications of the way in which the clubs are manipulated are introduced by various performers, but they all depend on a full and perfect acquaintance with the previous exercises. In the exercise now under consideration the hands are reversed, and the clubs at starting are held pendent in front, with the palms inward. The exercise consists principally in the describing of two circles obliquely round the head, one to the right, and the other to the left. A careful examination of the diagram will render this apparent. The club in the right hand must be swept upwards on the right side behind the head (2), and passing to the left, the front, the right, and behind, completes the circle. In the meantime, the club in the left hand is swung at the moment following the movement of the right hand, and describes the opposite circle (3). These movements are very exactly shown by the circles in the diagram. Continue this exercise alternately ; first right, then left, and so on at pleasure.

Great muscular exertion is not necessary, but you will find that, as you proceed, you will be able to handle a heavier and longer club than was at first possible ; and your body and limbs cannot but attain a hardness, strength, and adaptability necessary for the complete enjoyment of the usual out-door sports.

More exercises might be shown, but enough has been said to enable the amateur to develop all the muscular power of which he is capable, by the use of the Mugdah or Indian club.

INDIAN CLUB EXERCISES.



EXERCISE 9.

DUMB-BELLS.

I.—THE PROPER USE OF DUMB-BELLS.

DUMB-BELLS are very good things for exercising the muscles of the arms and upper part of the body. Their general utility is undeniable, though, as I have already said, they are inferior to the Indian clubs in giving that full play to *all* the muscles of the body which active exercise requires. When particular muscles only are brought into play, the other muscles are weakened; therefore it is important that any athletic exercise should bear equally on all parts of the body. It is well known that some of our best oarsmen, though there are many exceptions to the rule, have great strength in their arms and chest, and but little power in their legs; while, on the contrary, professional pedestrians as a rule acquire immense power in the lower limbs to the depreciation of the upper parts of the body. Various instances of great strength are recorded. Marshal Saxe is said to have been able to stop a chariot at full speed, by seizing and holding the wheel; and it is recorded of Count Orloff, the Russian General, that he broke a horse-shoe between his fingers; but these and similar extraordinary performances, it must be confessed, are not very well authenticated. Even if they were, they are very exceptional instances. What we want is, to train the whole body to endurance; and for this purpose all kinds of athletic exercises are to be commended.

If the fatigue is too great after playing with the bells or the clubs, refrain for a while, and practise only with the lighter kinds, and be careful to use them without a jerk, as the chest is not so strong in youth as in the adult, and is very likely to be accidentally injured. The

DUMB-BELLS.

violent throwing out of the bells and clubs tends to weaken the joints of the arms ; it must never be forgotten that the purpose of training is not to fatigue, but to strengthen. Health, vigour, and activity depend much more upon regular living and careful diet than upon the occasional fatigue induced by violent exercise. Home training is therefore to be pursued in conjunction with that of the gymnasium ; and thus will you acquire that first of blessings—a blessing without which all pleasures, mental and physical, are but feebly and insufficiently enjoyed—a sound mind in a sound body.

In order to give the proper degree of exercise to the various muscles in the trunk and limbs, it is necessary not only that you lift and throw about the dumb-bells, but that you should so lift and move them as to accomplish the purpose sought by their use, in the most complete and advantageous manner. You will easily understand that a lad may be able to strike a ball to a considerable distance with a cricket-bat, and yet be no cricketer ; or that he may be able to throw in a fourteen-pound skittle ball, and still be a very indifferent player at ninepins. In like manner, dumb-bells may be used in such a way as to afford little or no benefit to the user in the strengthening and hardening of his muscles. There is much in the "way of doing things"—a "knack," as it is called. You know, for instance, how much more easily and handily a carpenter uses his tools than an amateur. That arises not merely from long practice, but also from the fact that he was properly taught in the earliest days of his apprenticeship. I am aware that it is very difficult to teach mechanical arts by mere description, however plain and graphic ; but where actual practical teaching is not attainable, a hint, a caution, or a bit of sound advice, often proves of immense utility : in the use of the dumb-bells, then, I wish to do for my pupil what the master does for his apprentice, *just show him how to rightly handle the instrument with which he practises.*

Well, in the first place, as to the *weight of the dumb-bells*, I think the best plan is to begin with a light pair, say three pounds each ; and then, as you find yourself improving in strength, you can gradually increase their

DUMB-BELLS.

size and weight to any extent you choose. You can then proceed till you can lift, hold out at arm's length, and throw backwards and forwards and round the head a pair of bells fourteen pounds' weight, or even more. I myself have been wont occasionally to perform with a pair of dumb-bells weighing seventy pounds each. This is, however, rather a feat of strength than of utility. It is not necessary that gentlemen should attempt these extreme *tours de force*.

Next as to *position*: stand firmly, with the chest well out, the head erect, the feet apart, and endeavour to do all the exercises in as graceful a manner as possible. There is much in this matter of grace. The purpose of all physical education is to teach us how we may employ our limbs in the best and most effective manner; and I am sorry to say that in the majority of the middle-class schools mental and bodily training are not, as they should be, made to go hand in hand. Again, in training, as in food for infants, "little and often" should be the rule. Never persevere in any bodily exercise till you are thoroughly exhausted; if you do, you defeat the object of, and become disgusted with, the amusement; and, lastly, try various kinds and descriptions of exercise. At one time the dumb-bells, at another the Indian clubs; now the foil and now the cricket bat; one day a run, and another a ride; sometimes leaping and then vaulting, with the parallel bars and the rope; at other times throwing the discus, rowing, boating, diving, or even dancing. All these are good as exercises; but the dumb-bells may be taken for, say, half an hour every morning and evening as fit preparation for any kind of mental or bodily labour or pleasure.

II.—THE ENGLISH METHOD OF USING THE DUMB-BELLS.

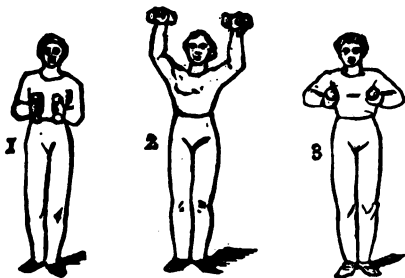
First Exercise.

Position 1.—Hands to front, chest well out, elbows back, body perfectly erect, and heels together. Take the dumb-bells, bring them to the front of the chest, as

DUMB-BELLS.

in the diagram, then raise them above your head, as far as your arms will extend—first one and then the other—see diagrams 1 and 2. Repeat, always resuming the original position in an easy and graceful manner.

Position 2.—From the first position raise both hands together, and then bring them back as before, the chest



POSITIONS 1, 2, 3.

well forward, and the head erect. Then bring the hands to the hips. Repeat.

Position 3.—Now take the bells and bring them under the arm-pits, as in the engraving. Alternately raise and depress the hands. As the flexors and extensors of the upper arm are brought into play by the former exercises, so in this the muscles of the wrist and fore-arm are exercised. Repeat as often as necessary to perfect, but not to tire yourself.

Second Exercise.

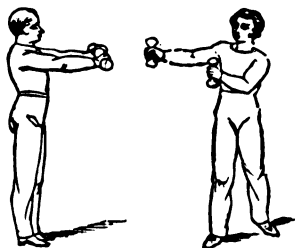
Position 4.—From Position 3 assume the motions of a boxer, and pass the hands one over the other in front, striking out and drawing back alternately without jerk or violent movement.

Third Exercise.

Position 5.—From Position 4 pass to Position 5, as shown in the engraving. Let the feet be half a yard

DUMB-BELLS.

apart, and throw the arms and elbows well back ; then reverse the motion, by turning right and left, head well over the chest and your weight on the big toe. This movement is done with a spring ; and as you throw out your left arm, turn on the left toe, and *vice versâ*. Repeat. Bear in mind that as you come round in this



POSITION 4.

POSITION 5.

position, you carry the right arm straight round to the left breast, well extending the right arm as before. Repeat this exercise till perfect. Here not only are the muscles of the arms and legs brought into activity, but the whole trunk partakes of the motion, and, as in boxing, limbs, body, and brain, are all employed.

Fourth Exercise.

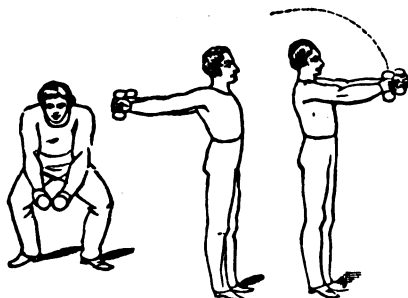
Position 6.—Place the bells on the ground between the feet, which must be well apart. Now bend forward as in the illustration, take up the bells, and carry them upward, with well-extended arm, till you again assume the First Position. Now throw the bells up and down, as in Position 2, extending the arms, and finally bringing the bells between the feet, as at first. This is a good exercise, to be practised first with one bell and one arm, and then the other : lastly, try the exercise with both bells.

Fifth Exercise.

Position 7.—From Position 1 extend the arms, and

DUMB-BELLS.

swing them well back from the chest, keeping the hands parallel with the shoulders. Many adepts are able to swing the bells at the back as well as at the front, but it requires great practice to do this, and also great care. You can only perform this feat by dint of continual



POSITION 6. POSITION 7. POSITION 8.

trials. The bells should be carried round, as shown in the engraving; when after a while you can make them touch behind, as well as in front.

Sixth Exercise.

Position 8.—This exercise is the reverse of the last—the main object being to swing the bells as far back and forward as the length of the arm will permit, keeping the hands as close together behind as possible.

These are the usual exercises taught by the English method; but several other ways of throwing the arms will suggest themselves—as over and around the head, &c.; but enough has been shown to enable any amateur to practise with the dumb-bells so as to insure a large amount of actual benefit. For weak and invalid constitutions, dumb-bells provide sufficient exercise without any great labour or fatigue.

FRENCH DUMB-BELLS.

THE French have a far more elegant and amusing style of playing with dumb-bells, known as Trelar's method. It is taught in the French army, and generally in the higher class of schools.

In these exercises the dumb-bells are fixed to the ends of a wooden or iron bar, so that the instrument presents the appearance of a pole, weighted at the ends with round knobs. The bar should be proportioned in length to the stretch of the performer's arms. From five to six feet is the usual length, but it should rather be longer than shorter than the person using it. The chief utility of this exercise is to promote ease of limb and grace of figure. In fact, it is far superior, though not, perhaps, quite so accessible and available as the ordinary dumb-bells. In the modern German school of gymnastics the use of the French dumb-bells is very frequent. They are employed in connection with the well-known "extension motions"—body erect, hands to the front, hand extended above the head and then brought down to the toes; arms thrown outwards, upwards, forwards, backwards; palms to the front, palms to the back, and so on, *ad infinitum*. The "extension motions" are very useful; but, as they are best practised in classes, I do not here enlarge upon them. The Indian clubs and dumb-bells, on the contrary, may, with the aid of this handbook, be used to great advantage by a single person in a small chamber or other convenient place. Increase of muscular strength is, of course, the object of all exercises of this description, whether practised solus or in classes. There is, however, a regular plan to pursue in order that the exercise should proceed progressively. The amateur cannot do better than follow the exercises in the order here laid down.

FRENCH DUMB-BELLS.

First Exercise.

With the bar on the ground before you, stand upright as in the diagram (1). Then advance the right foot, as in

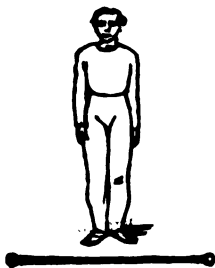


FIG. 1.

fig. 2, bend downwards without bending the knees, and with the right hand seize the bar, bringing it up hori-



FIG. 2.

zontally across the chest, as shown in fig. 3. Now carry the arm downwards, turn the wrist with the palm up, and from this position swing the bar and replace it on the ground. Reverse the exercise by advancing left foot and seizing the bar with the left hand. Then use both

FRENCH DUMB-BELLS.

hands, instead of one, stretching the hands as far as you



FIG. 3

can, and repeat. This is a capital exercise, as it brings all the muscles of the trunk and limbs into play.



FIG. 4

FRENCH DUMB-BELLS.

Second Exercise.

From the first position, with the body erect, seize the bar with both hands, and by the same movement extend the arms so as to hold the bar as near to its extremities as you can. Carry the bar round, with an easy movement, to your back, and *vice versé*.

Third Exercise.

Now advance with right foot, take the bar as in the second position, with both hands pretty close together—length, the stretch of your hands—and pass the bar over your head, as shown in the illustration, and afterwards reverse it in the direction of the dotted line and arrow. The same movement is then to be repeated with the left foot forward. Remember that when the right foot is

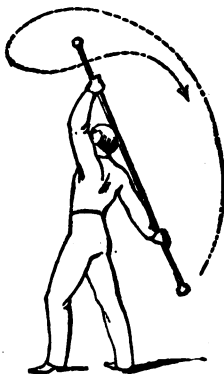


FIG. 5.

advanced the right hand goes up, and when the left foot is advanced the left hand is raised, and so on alternately.

An examination of the diagrams (figs. 4 and 5), will explain more readily than any description the manner

FRENCH DUMB-BELLS.

in which the bar is to be swung; but you must remember that all violent and jerking action is to be avoided, and that all the motions are to be carried on with the ease that is, in fact, elegance in gymnastics.

Fourth Exercise.

From Position 1, advance with the right foot, and bring the left up to it. Then, turning to the left, ad-



FIG. 6.

vance left foot, stoop, seize the bar by the end, near to the knob, with left hand, raise the bar with the left hand, and at the same moment take it with the right hand above the centre, as in fig. 6. The next movement is to bring the bar to the position shown in the following engraving, whence it may be swung forwards and backwards. These movements are to be repeated, first with one hand and then with the other.



FIG. 7.

FRENCH DUMB-BELLS.

All these exercises, both in the English and French methods, appear very simple when described on paper ; but when you come to try them you will discover that they are difficult enough to give you no little practice before you can accomplish them with ease and dexterity. As aids to indoor training they are very useful ; and, when combined with the Indian clubs, they will be found to constitute all the requisites of a portable Gymnasium. The French bar, as well as the English dumb-bells, are comparatively inexpensive. Both should be found—and used—in every school and every family.

EXPERT FEATS WITH THE SWORD.

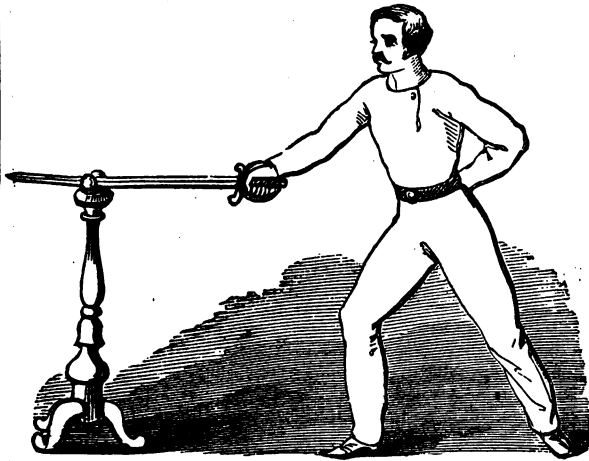
FEW public exhibitions are so popular as feats of strength and agility, skill, and expert manliness. Without attempting to teach the use of the sword, which would require far more space than I can here command, I may show how some of the most celebrated sword-feats are performed. All my readers remember Sir Walter Scott's famous description of the feat said to have been performed by Saladin, the Moor, of cutting a piece of silk in twain, as it floated in the air, with a sharp sabre. Many feats of similar character may be performed with a well-tempered and tolerably sharp sword; and executed by a skilful operator, seem really wonderful, though, as a matter of fact, many apparently very difficult feats may be accomplished with comparatively little practice. Dividing the bar of lead, cutting the leg of mutton, or the sheep, in halves with a single stroke, and many other similar exercises, depend rather upon knowledge and knack than upon actual strength. A moderate degree of strength, and great precision of eye and hand, are requisite for the successful accomplishment of all feats with the sword; and constant practice is, of course, necessary before the performer can thoroughly master any of the exercises which I shall now endeavour to explain.

SEVERING THE LEMON ON THE NAKED HAND.

This feat is a very remarkable one. A lemon is held in the open palm of an assistant, and the performer, with a

EXPERT FEATS WITH THE SWORD.

single cut, divides it fairly in halves, without injuring or so much as scratching the hand of the person who holds it.



SEVERING THE LEMON.

This is generally known as "Sir Charles Napier's Feat," as the following anecdote will explain:—On a certain occasion, the general was reviewing the troops in India, when a company of native jugglers, on the conclusion of the business of the day, came forward to exhibit their tricks before the soldiery. Among other clever feats, was the severing a lemon on the hand of a bystander. The general expressed his astonishment at this performance, but could not believe but that there was some collusion between the jugglers. He therefore asked them whether they would cut the lemon on his own hand. On replying in the affirmative, the general held out one of his hands; but the performer, perceiving that it was contracted through an old wound, chose the other hand. "Ah," said the general, "I thought there

EXPERT FEATS

was some trick between you!" But the juggler placed the lemon in the general's other hand, raised his sharp sword in the air, and in an instant the two halves of the fruit fell to the ground. Sir Charles admitted afterwards that, had he not challenged the daring performance, he would have withdrawn his hand; and he described the feeling of the sharp edge coming down upon his palm, as that of a cold wet thread passing across it.

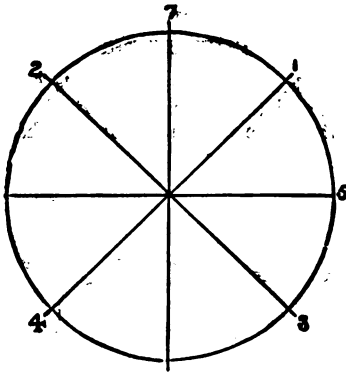
This feeling I attribute rather to mental impression than to the sword's edge touching the general's hand; and in my performance of this feat, I have accomplished it a dozen times on my own hand in a single evening, without the slightest touch of the sword.

First, I must tell you that there is not the least danger, provided the holder of the lemon has entire confidence in the ability of the performer. The following is the correct method of procedure. The operator should place the lemon in the hand of a lady or gentleman, and instruct her or him to keep the palm quite open, with the fingers close together, but not stiff, and the thumb spread back as far from the forefinger as possible. Then he should stand at the side of the person holding the lemon, and pass the sword over his head, bring it down under his hand, then up again, and so on several times, in order to test the nerve of the holder, and inspire him with confidence. When he finds he does not flinch, the operator should suddenly make the proper cut, and the lemon falls in twain, without hurting the hand that held it.

Well: what is the proper cut? Here is a diagram of the old-fashioned sword cuts. By studying and practising these cuts you may soon perform all the feats here described. The proper cut for the lemon feat is No. 7, or the down-cut. The point and hilt of the sword must be perfectly horizontal, so that the edge does not touch one part of the hand more than another, and the stroke of the sword must be a downward cut, not hard, but proportioned to the size of the lemon. Be sure that in this cut there is not the slightest drawing motion, or you will infallibly wound the hand. In order, however, that my readers may get accustomed to this feat, and

WITH THE SWORD.

others of a similar character, I have devised a substitute for the hand, which is shown in the first illustration. On the top of it is a small pad of horsehair, covered



THE SWORD CUTS.

with leather, so that the performer can see the force of his cut by the indentations he makes. The top of the stand may be arranged with a hole, or socket, so as to hold an egg, a cucumber, or anything else that it may be desirable to cut.

PEELING THE APPLE IN THE HANDKERCHIEF.

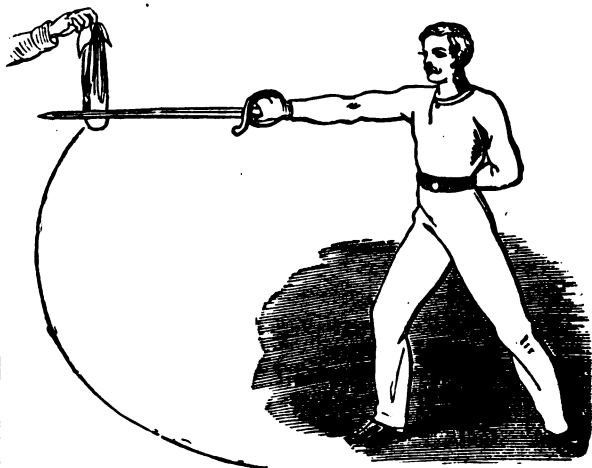
This is a feat similar to the succeeding one; only, instead of the cut towards the centre, you must make Cut 4 at the edge of the apple, which must hang well down in the handkerchief. As each piece of the skin is cut off, it must be taken out of the handkerchief. The real secret of this feat is the directness of the cut. In

EXPERT FEATS

practising it, you had better begin with a blunt sword, with which there is less chance of cutting the silk than with a sharp-edged one.

CUTTING AN APPLE INSIDE A SILK HANDKERCHIEF WITHOUT INJURING THE LATTER.

This feat is known as Omar Pasha's feat, from the fact that he is said to have first practised it, never failing to sever the apple without cutting the handkerchief,



CUTTING THE APPLE INSIDE THE HANDKERCHIEF.

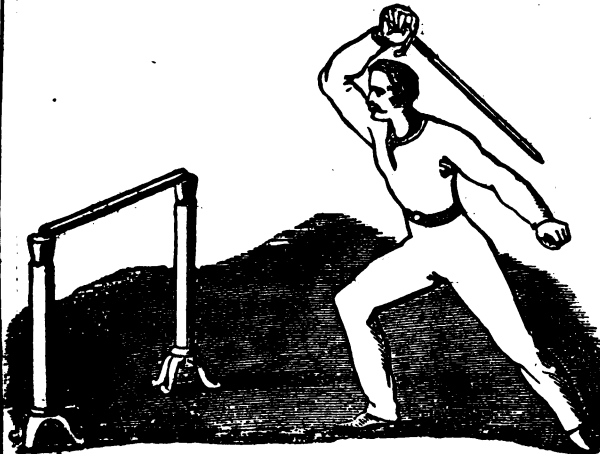
but, on the contrary, carrying the silk on the edge of the sword nearly through the apple. There is no conjuring in this feat, which is performed with a sharp sword or scimitar, by Cut 4. The secret is that the sudden cut is unaccompanied by the slightest drawing action whatever ; for, if you make the least drawback with your sword, you will inevitably cut the silk.

WITH THE SWORD.

Choose a good codlin, or any ripe eating apple that is not too brittle. Place the apple sideways in the centre of the handkerchief, and gather the four corners together. Then, when the handkerchief is held up by the corners, make the cut without bending the elbow. It will be seen that the apple is divided fairly in the centre, and the silk forced through the fruit.

TO CUT A BROOMSTICK PLACED ON THE EDGES OF TWO TUMBLERS OF WATER.

Dr. Bachoffner introduced this feat in his lecture at the Polytechnic to show the force of concussion. He had a broomstick balanced nicely between the inner



CUTTING THE BROOMSTICK.

edges of two tumblers filled with water, and, with a powerful stroke of a sharp sword, divided the stick

EXPERT FEATS

without either injuring the tumblers or spilling the water. The secret of this feat, as correctly explained by the doctor, lies in the concussion being between the sword and the stick only ; but it requires to be very nicely performed. The stick must be accurately placed upon the tumblers, each end of the stick resting about three-eighths of an inch over the edge of the tumblers ; then, with Cut 7, strike the stick *directly in the centre*, being careful not to draw back the sword, or to allow the hilt and the point to diverge from the horizontal. The glasses must be placed on strong steady tressels, or on two tables, flat, and firmly resting on the ground.

A more difficult modification of this feat is that of placing the broomstick on two very thin-stemmed wine-glasses, the stick being suspended on the latter by means of pins stuck into the end of the broomstick. In this feat, care must be taken that the stick actually touches the glasses. About three-eighths of an inch of each pin must project from the ends of the stick, and the cut made by one direct impulse, without draw or hesitation.

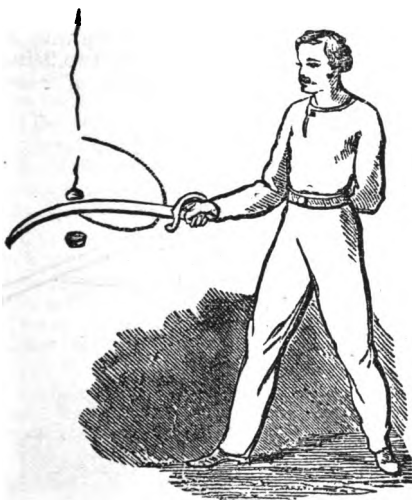
The great secret of this, and other like feats with the sword, is to be found in the exactitude with which the stroke is made. Of course considerable practice is necessary before one succeeds sufficiently well to be able to perform them in public. But there is really no great art in them, providing you conquer the first difficulties. Some feats require a very sharp, thin sword ; others a strong, stout sabre ; but as you proceed you will find out for yourself what sort of weapon is best adapted for the particular feat to be performed.

DIVIDING A SUSPENDED ORANGE.

A very pretty and graceful feat this, which requires considerable practice, and nice calculation of time and distance, to accomplish properly ; for you must remember that failure in a single feat is loss of credit for the remainder of the performances. You must pass a thread through an orange with a needle, and make a knot at

WITH THE SWORD.

the other end to prevent the thread slipping through. Leave about a yard or so of the thread above the orange, which may be suspended from the ceiling, or from the end of a stick which is held in the hand of a bystander. Then take a sharp scimitar, and with a well-directed Cut 5 divide the thread about midway, and, as the orange falls, make Cut 6, as shown in the diagram,



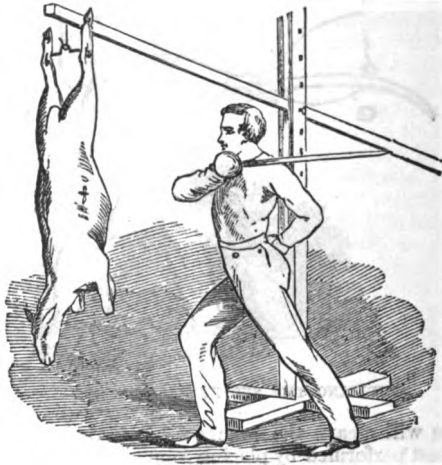
DIVIDING THE SUSPENDED ORANGE.

and you will cleave the orange fairly in halves. This feat is best performed by placing yourself in such a position as will give you uncontrolled command of the room. Make the first cut just above your own chest, and the last a few inches below it, calculating the time the orange takes to fall, just as you would calculate on hitting a ball with a rounder stick. The adroit performance of this feat is always received with applause. It can be equally well done with a sharp carving knife, but it is best to practise with the sword with which you mean to

show the trick. Quickness of eye and dexterity of hand are the grand assistants in this, as well as in all sword-feats.

DIVIDING THE CARCASE OF A WHOLE SHEEP.

Among other popular feats with the sword are the dividing of the carcase of an entire sheep with a single cut, the severing of a leg of mutton in two halves, and the dividing of bars of lead, pillows of down, silk



DIVIDING THE SHEEP.

handkerchiefs, &c., as well as various other feats with the sabre.

In the sheep feat, the carcase is fairly suspended, head downwards, and the performer should stand so as to take a three-quarter view of the animal, neither too much on one side nor too much at the back. The sword should

WITH THE SWORD.

be grasped tightly, close to the hilt, with the second joints of the fingers in a line with the edge, so that you may make a perfectly horizontal cut. Should the sword be held differently, the cut will be sure to be either up or down, thereby making a larger cut, with the chance of failure. Dividing the sheep is generally performed by Cut 6, although I have done it with Cut 5; but this last cut I do not recommend, as it is less powerful than Cut 6. The sheep should be struck with the sword about ten or eleven inches from its point, which will be found the cutting part of it. If the sheep be a very large one, the blow of the sword should be given so that, with the cut, you can at the same time thrust. But this cut and thrust is not necessary with a small sheep. The sword generally used for the sheep, leg of mutton, and bar of lead feats, is a ship's cutlass, some inches longer and stronger, and made of superior metal to that of the ordinary cutlass. The price of such a sword is about £1 1s.

CUTTING THE LEG OF MUTTON.

This feat is performed in the same manner as cutting the sheep, with a steady, horizontal Cut 6.

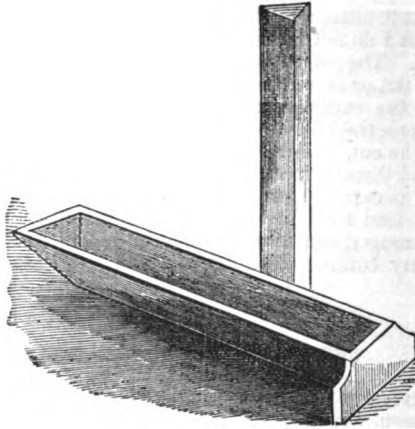
For both feats, the sword should be ground to a razor edge. Of course, frequent practice is necessary before success can be attained. The leg of mutton should be suspended by the shank from a beam in the ceiling, or a tripod of timber, or other convenient stand. The mutton should not be too newly killed.

CUTTING THE BAR OF LEAD.

This is a very pretty, but not very difficult feat. It is performed with a heavy ship's cutlass, ground sharp. The bar may either be placed on a stand or suspended, and in performing this feat a direct, decisive cut is necessary. Begin with a thin narrow bar, and increase the thickness as you become proficient.

EXPERT FEATS

You will find it better to cast your own bars than to buy them, as any admixture of solder or other metal will be fatal to success. Any blacksmith can make you the iron mould for a few shillings, or the bar



THE BAR OF LEAD AND THE MOULD.

may be cast in sand, but you must be particularly careful that the sand is perfectly dry, or the hot lead will fly and become dangerous. In melting the lead, remember that it should not be made too hot, as if it burns the bar is hard, and very difficult to cut. Allow the lead to cool gradually; do not plunge it into water, or take any other means of rapidly getting rid of the caloric, for if you do, you will make the bar so hard as to render it nearly impossible to cut. The lead when cast is triangular in shape. The above is an end view of the bar, and in cutting it you must strike the edge first.

WITH THE SWORD.

SLICING VEGETABLE MARROWS, CUCUMBERS, EGGS, ETC.

The Indians pride themselves very much on these feats, which Lord Hardwicke fully described to me. They practise them under the shade of the Kaila, or Plaintain tree, and the sword they use is called the Khándátroú. They commence cutting at the tree, sometimes from as high as they can reach, and sometimes close to the butt; and then, cutting as thin slices as possible, they gradually ascend, slicing it up as we do a cucumber—the thinner the slices the more admirable the performance. After they have cut or made as many slices as they can, they shake the tree, and it tumbles into pieces! In this country the vegetable marrow or cucumber may be substituted for the Plaintain tree. The plan is to place the butt of the cucumber or marrow firmly in a piece of clay, and standing it on the table, commence cutting from the bottom end, into as many thin slices as possible, all the way up, without disturbing the perpendicular position of the cucumber. A similar feat has been performed with a boiled egg placed in the clay. But you commence at the top of the egg, taking off as many slices as possible, without breaking the bottom shell. These feats require to be performed very dexterously, with a sharp thin sword.

There are other feats performed by the Indians, of a very clever, but rather dangerous character; such, for instance, as cutting a clove in halves on the nose of a brother performer. One Indian lies on the ground, and the clove is placed perpendicularly on his nose, and the swordsman, after making some of the most extraordinary twinings and twistings, brings his sword down on the clove, and severs it in halves, to the intense astonishment of the beholders.

CUTTING THE ORANGE UNDER THE NAKED HEEL.

The assistant stands on a chair, and places his right heel on the orange. He stands with his feet well apart, the toes and heels in a horizontal line. The swordsman

EXPERT FEATS

then advances, right foot first, and when he has taken a step on to the left, he immediately turns, and cuts the orange in two in turning. This is done with Cut 6, and is a highly difficult feat, even to the most accomplished swordsman.

CUTTING PILLOWS OF DOWN, SILK HANDKERCHIEFS, RIBBONS, ETC.

These feats can only be performed with a razor-edged scimitar of excellent temper; a soft blade will not take a sufficiently fine edge. The scimitar should be kept in a wooden sheath, when not in use, and should be rubbed on a strop like a razor, both before and after use. The pillow is usually thrown up in the air, and the swordsman makes a circular drawing cut from 6 to 5 as the pillow falls. The handkerchief, ribbons, &c., are usually opposed to the edge of the sword, close to the hilt, and with a very swift drawing cut they are severed in two. The ability of the swordsman is shown by his cutting them into the greatest possible number of pieces.

Sword-play is of very ancient origin, as we find it mentioned frequently in the Saxon chronicles, and in the pages of Froissart, Stow, and others; but the feats here mentioned are of comparatively modern introduction. The athletes among the Romans were all used to the sword, and doubtless performed with it many wonderful and daring feats; but they are vastly exceeded by the native tribes in India, to whom the razor-edged sabre is perfectly familiar.

The strong, long, tremendous sword of the ancients in time gave place to the rapier and the sabre. On the Continent especially, the rapier was regularly employed in duels. "The masters of the noble science," says Sir Walter Scott, "were chiefly Italians. They made great mystery of their art and mode of instruction; never suffered any person to be present but the scholar who was to be taught, and even closely examined beds and other places of possible concealment. These lessons

often gave the most treacherous advantages ; for the challenger, having the right to choose his weapons, frequently selected some strange, unusual, or inconvenient description of arms, the use of which he practised under these instructors, and thus killed at his ease his antagonist, to whom it was for the first time presented." Broadswords and targets were used by the Highlanders till about the year 1745.

A Highlander once fought a Frenchman at Margate,
Their weapons a rapier, backword and target ;
Brisk monsieur advanced as fast as he could,
But all his fine pushes were caught on the wood ;
And Sawney with backword did slash him and nick him,
While t'other, enraged that he could not once prick him,
Cried, " Sirrah, you rascal, you great big black boar,
Me fight you, begar ! if you'll come from your door !"

The thorough use of the sword as a weapon of offence was not completely understood, however, till bucklers or shields were abolished ; but even lately, in some parts of India, the shield was used in conjunction with the sabre. To show with what cleverness the native tribes of India use their weapons, we may take an extract from Captain Nolan's popular work :—

"When I was in India," he says, "an engagement took place between the Nizam's Irregular Horse and some rebels. My attention was particularly drawn to the doctor's report of his killed and wounded, most of whom suffered by the sword. In the column of remarks, such entries as the following were numerous : 'Arm cut from the shoulder'—'Head severed'—'Both hands cut off (apparently at one blow) above the wrists, in holding up the arms to protect the head'—'Leg cut off above knee,' and so on."

Captain Nolan afterwards visited the scene of action ; "and fancy my astonishment," he says : "the swords they had used were chiefly old Dragoon blades that had been cast from our service. The men had remounted them after their own fashion. The hilt and handle, both of metal, were small in the grip, rather flat, not round like ours, where the edge seldom falls true. They had an edge like a razor, from hilt to point, and were worn

EXPERT FEATS WITH THE SWORD.

in wooden scabbards. An old trooper of the Nizam's told me that old English sword-blades were in great favour with them, remounted and ground sharp. I asked 'How do you strike with your swords to cut off men's limbs?' 'Strike hard, sir,' replied the old trooper. 'Yes, of course; but how do you teach them to use their swords in that particular way?' (drawing it). 'We never teach them any way. A sharp sword will cut in any one's hand.'"

Now here the old trooper was wrong; or, perhaps, he did not care to explain his entire secret. The real reason of his dexterity lay in the oblique drawing motion common to the warriors of Eastern nations, who are generally famous as swordsmen. The chopping and driving method formerly taught in European armies is not nearly so effective as the oblique drawing cut I have so frequently mentioned.

In all exercises with the sword, coolness and dexterity are paramount; but, as I have merely introduced a few of the more prominent experiments, I must refrain from further remark. The use of the sword in fencing is a study altogether too important to be discussed in a few pages.

So much for expert feats with the sword. But you must not suppose that any one of them can be performed without considerable practice. Failure, no less than perseverance, is the parent of success; therefore do not be discouraged if, in your first attempts, you do not succeed so well as you could wish. Try, and try, and try again. Some of my best pupils have commenced in the most awkward fashion; but by dint of patience and perseverance they have become expert swordsmen.

CRICKET.

INTRODUCTORY.

AS to the origin of Cricket, I do not pretend to speak with authority. All I know is that the game as now played is of comparatively modern introduction. Strutt, in his "Sports and Pastimes," says that the word is derived from the old Saxon *Cricce*, a stick or staff with which the ball was struck; and he gives two engravings from old manuscripts of the twelfth century, to show how the game was played in the primitive days of our ancestors. Not more than a hundred years have elapsed since the laws which now regulate the size of the bat, the height of the stumps, the weight of the ball, and the distance between the wickets were determined.

Cricket is played in two ways—double and single wicket. In double wicket the full game is played by twenty-two players—eleven on each side; with two umpires and two scorers. Single wicket may be played by any number of players, from two upwards. In the first game the runs are made from wicket to wicket, but in the last the striker runs from the wicket to the bowling stump, which he touches and then returns to his place. If he fail to touch the bowling stump and get back to the wicket, he does not score that run; and if he does not succeed in getting back before his wicket is put down, he is out. In other respects the remarks for bowling, batting, and fielding serve equally for single

CRICKET.

and double wicket, for each of which there is an admitted code of laws.

It is not for me to speak in favour of the popular, health-giving, and admirable game of Cricket. Every man and every boy in the three kingdoms will agree in giving it the first place in their regard as the king of all out-door amusements. So much has been written in praise of the theory of the game that I may well be excused if I proceed at once to a consideration of its practice. What is wanted is a plain, practical, understandable treatise; and that is what I have attempted.

Cricket requires constant practice; and to be a good cricketer is to be wary, yet bold; strong, yet gentle; self-possessed and cautious, firm and manly. There is no game in the world that so completely teaches a boy to rely on his own resources, and to be ever ready to take advantage of any advantageous opportunities, as Cricket, when properly played.

Among the general advantages of Cricket are the means it affords for physical improvement, the opportunities for bringing rich and poor into friendly communication, the inculcation of gentlemanly feeling, and the principles of mutual charity, good-will, and moral harmony.

I.—THE IMPLEMENTS.

Mrs. Glass observed, with great good sense, "Catch your hare before you cook it;" so I say, First get your bat.

The Bat.—I need not trouble you with anything about the alterations that have from time to time taken place in the size and shape of the regulation bat; every cricketer knows that it must not exceed 38 inches in length and 4½ in breadth. There are various kinds of bats made for boys; but let me warn you by all means to avoid toy-shop goods. Boys may have a perfectly well-made and thoroughly seasoned bat for 8s. 6d., or you can go to half-a-guinea or fifteen shillings for a cane-handled or treble whalebone-handled, warranted not to break. Depend upon it, that the best plan is to try the

THE IMPLEMENTS.

best article at first. The size of the bat must, of course, depend on the height of the batsman; and it will be found best to begin with a small, light, springy one, easy to the hand, and well strung. The cane-handled bat, now so popular with cricketers, is one of the greatest improvements ever introduced into the game; and I doubt very much whether the great hits we see occasionally could be made with the old-fashioned bat, without greatly injuring it. When the bat is out of use, and particularly when put away for the winter, it should be kept well oiled, with either linseed or sweet oil.

The Ball.—The regulation ball must not be less than nine inches, nor more than nine inches and a quarter, in circumference, and must not weigh more than five ounces and three quarters, nor less than five ounces and a half; but for young boys these balls will be found too heavy. It is best, however, for boys from fourteen upwards to accustom themselves to the regular-sized ball. Avoid cheap balls; they are worthless, and dear at any price. A new kind of ball, however, will be found very well adapted for playground and ordinary practice: it is known as "Nicholson's Patent Compound," and is both cheap and durable. The old-fashioned double-seamed ball, when well made, will be found to answer all purposes; but if you want a thoroughly good ball, that will last you throughout all the season and keep its shape and hardness in all weathers, buy a treble-seamed, and buy it of a good maker.



BOY'S BAT.



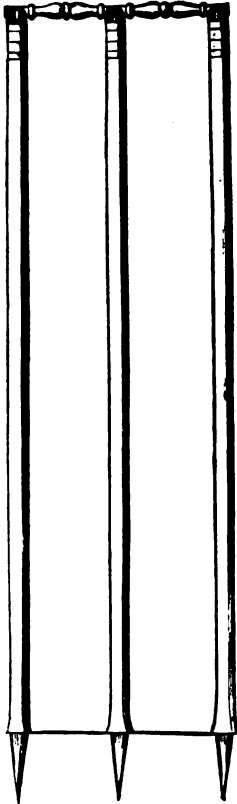
BALL.



SPIKES.

CRICKET.

The Stumps.—The stumps must not exceed twenty-seven inches in height above the ground, and the bails must be eight inches in length. The length of the bails, therefore, regulates the width of the stumps apart from each other. They must be pitched perfectly upright; and when the three are in the ground with the bails on, they constitute what is known as the *wicket*.



THE STUMPS.

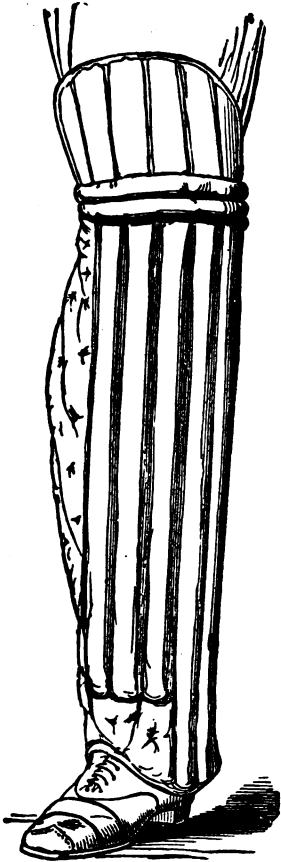
the art of batting. It is—as most persons are aware—a modern adaptation for sport of the old Roman instrument of

Leg-guards, tubular india-rubber gloves, spike-soled shoes, belts, caps, shirts, and other cricketing requisites, must be left very much to the taste of the cricketer. The game may be played without them; but the properly-appointed cricketer always possesses them. As to where to purchase bats, balls, &c., I hardly like to give an opinion; but I may perhaps be allowed to say that at the regular Cricket outfitters in London and the principal towns you may purchase all the very best of cricketing implements, at the cheapest rates.

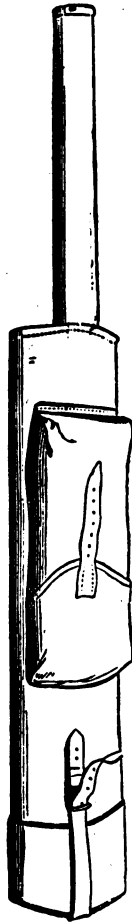
There has been introduced a very handy case for keeping the bat and gloves in; and as a picture is sometimes more eloquent than words, I present you with a representation of it.

THE CATAPULTA.—This instrument is very useful in learning

THE IMPLEMENTS.



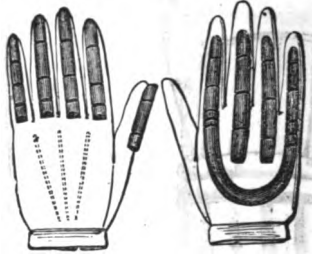
LEG-GUARD.



**CASE FOR BAT
AND GLOVES.**

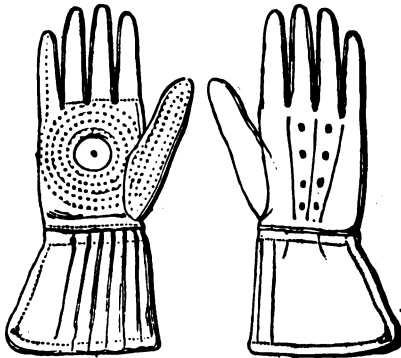
CRICKET.

war. Though apparently a formidable-looking instrument, it can be so managed as to deliver a ball with the greatest



BATTING GLOVES.

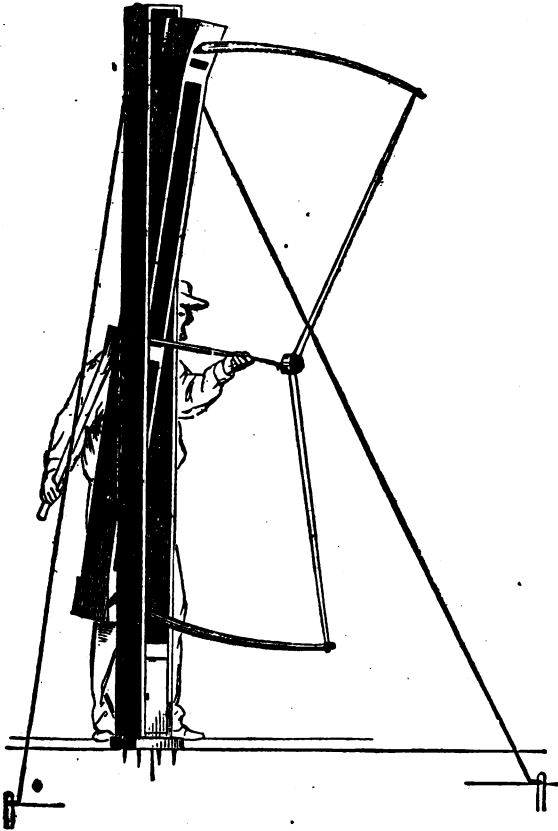
possible exactness, and with any degree of swiftness. A boy can work it, and when the employment of a professional bowler is not to be had it is found very useful.



WICKET-KEEPING GLOVES.

THE LONG-STOPPING NET will also be found very handy when the number of players on the field is small: it saves much running about, by stopping the ball at any distance behind the wicket.

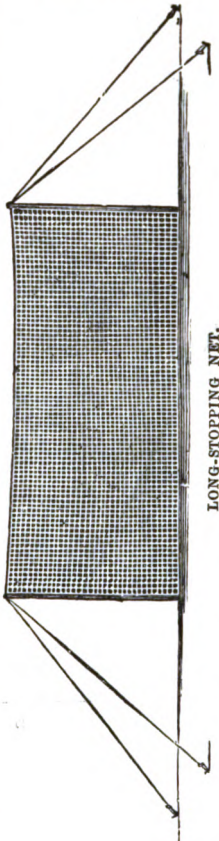
THE IMPLEMENTS.



THE CATAPULTA.

II.—THE ART OF BATTING.

The art of batting not only comprises the way to hit a ball, but how to be able to play correctly at every kind of ball that is bowled. First—as to *position*, play as *tall* as you can, without pain or inconvenience to yourself; and on going in, ask for “middle.” Having obtained the proper block, place yourself into position—easy, unconstrained, and alert; with the heels well together, and the toes pretty wide apart; keep the knees straight and firm, so that you can use the right foot as a pivot, and play with the left foot easy and pointed towards the bowler.



LONG-STOPPING NET.

On the next page is an engraving which you will do well to imitate. Keep the hands well together, near the lower part of the handle, but do not let them touch. Take your bat's length from the wicket for a block, and never play with a short block, or you will be in danger of hitting your wicket when “playing back.” Avoid all cramped and awkward positions, and mind you keep your legs from before your wicket.

When the bowler is about to deliver the ball, throw the bat back, still keeping your position as to your feet; and be careful always to let the bat hit the ball, and not the ball the bat. Your main business is to defend your wicket, run-getting being a secondary consideration

BATTING.

with young players. When, therefore, you see a ball coming straight to the wicket, block it back; but a well-pitched straight ball should always be met with a forward block, which for beginners is safer than back play, which is often dangerous on account of the ball shooting or twisting on to the wicket. Play steadily till you get a good sight of the ball, and be cautious



THE POSITION.

in hitting; as, off a bowler whose style you do not understand, you often knock up a catch. Be suspicious of a ball being straight, even if it does not appear so at the pitch; and be careful to play at such a ball with an upright bat. The most dangerous balls are generally considered to be "shooters" and "break-backs;" that is, balls that, instead of rising from the pitch, shoot along the ground into the wicket; and those which, from being rather wide at the

CRICKET.

stumps, turn in and take the bails. The way to play shooters is to play back, and block the ball dead on the ground; though professional players, who are used to such balls, often take great liberties with them. The best plan for an amateur is to be careful and block them. Break-backs may be treated in much the same manner as shooters, but not quite so low. "Sneaks," or balls that roll on the ground heavily all the way, must be treated with caution; for though a player when well set may hit them with impunity, one on first going in should be careful how he plays them. "Long-hops," which are balls that bounce twice or thrice on the ground, are simple balls to play. The proper play, as a rule, is to play forward, especially when they are not too well pitched. Be cautious of playing back at such balls. "Lobbers," or full-pitched slows, are often bowled purposely for a catch, so that you must keep them well down, if you do not want to see them lodged in the hands of a square-leg or long-on; or, if you miss them, to hear a "row in your timber-yard."

In HIRTING at a leg-ball keep the feet well together, and put your full strength into the hit. Be sure to strike it at the right moment.

In DRIVING, or playing a ball to long-on or long-off, it is best to play it all along the ground, which can be accomplished quite as easily as a "blind-swipe," or an on-drive right up in the air. Though these hits are often applauded, they are very likely to give a catch to the long field. An off-drive is harder to make than an on-drive, there being a certain degree of wrist-play, as well as strength, required for it.

The DRAW, about the prettiest hit on the field, is accomplished when the ball is rather wide of the stumps, and comes between them and the legs. To make this hit, play with the bat slanted towards the leg-side of the wicket, and first advance the bat, still held upright, to meet it, giving the ball a gentle push. It will generally glide off the bat, far enough to get a run, or perhaps two.

The CUT is one of the most difficult hits in Cricket, and can only be made when the ball rises above the off bail; then,

BATTING.

when it is about in a line with the wicket, draw the left leg back, and with a horizontal bat give the ball a smart tap, so as to send it sharply between point and slip.



THE CUT.

The SQUARE-LEG HIT is made when the ball is pitched rather wide of the wicket, on the leg side. Advance the left foot and play down it as hard as you can, at the same moment turning half round.



THE SQUARE-LEG HIT.

HOW TO PLAY SLOW BOWLING.—If you are tall and have a good reach, take a step in advance, and play the ball forward. If not, wait for it on the ground, and block it down smartly. It is dangerous to run in at slow, till you are thoroughly master of your bat. A *half volley*, a ball that just rises from the pitch in time for you to hit it, deserves the hardest hitting you can bestow on it.

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The TICE, or nearly full pitch, may be played forward, or blocked, just as it comes straight on to or wide of the wicket.

Left-hand bowling is often difficult to play, but, as it commonly turns to the off, you can treat it as an off ball.

Generally speaking, you must well watch the style of the bowler, and be prepared for any variation he may make in the course of the over. Look well to the nature of the hit, whether made by yourself or the batsman at the other wicket, and always be prepared for a run. If your partner runs, help him by making a sharp start, even when it appears risky, rather than lose a run; but do not be too anxious to score, especially in the first over, or you will lose your wicket for a single, or perhaps even for a "duck's egg." In running to the wicket, make certain that you ground your bat within the popping crease. The proper side to run is the right, which will prevent your coming into collision with the other batsman or his bat. The instant the ball has left the bowler's hand, walk a little way towards the batsman, which, should a hit be made, will give you a few yards less to run, and perhaps enable you to get a run off a short hit which might otherwise have been lost. To avoid being stumped, always keep one leg within the popping crease, and be ready to run whenever a chance presents itself. When at your wicket, never step aside from a ball, however fast it comes; but if you cannot hit it, block it. Many a run is made from a good block, especially with fast round-hand bowlers. Forward play is generally the best; but if you run out of your ground to a ball and miss it, you will be pretty sure to be stumped by a good wicket-keeper. But with some styles of bowling you may chance a run-in with impunity. And when you *do* run in, make sure of hitting the ball, and hit it hard.

III—THE ART OF BOWLING.

All my experience in the cricket-field points to a single conclusion, namely, that the art of bowling does not receive

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the attention from amateur that it deserves, and that, in fact, it must have paid to it by all who desire to become thorough cricketers. Most young players depend rather upon the strength of their batting than upon the accuracy of their bowling; and it is not at all an unusual thing to find half-a-dozen tolerable batsmen in a club to a couple of good bowlers. A good deal of this indifference about bowling arises from the employment in clubs of a professional



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bowler; added to which is the undoubted fact that bowling is more tedious and less pleasurable to gentlemen players than batting. But then there is an immense amount of pleasure in bowling a maiden over, or in fairly taking a middle stump with a well-delivered ball.

CRICKET.

No young player should neglect the art of bowling, for upon it depends the secret of success in Cricket. You may have a good field, but if your bowler delivers his balls wide, or short-pitched, or in any way easy to hit, the batsman will be sure to get runs. But as no one can become proficient in anything without practice, so no amateur can expect to become a good bowler unless he sets himself seriously to work, and determines to succeed.

How is he to do this? First, by learning to bowl straight to the wicket. A good plan is to draw a line about two feet on either side of the wicket, and endeavour always to deliver the ball so that it pitches between these lines. You will soon learn to pitch direct to the wicket. Remember that the bowler's principal object is to hit the wicket; and before you settle upon any particular style of bowling, try various plans, and that which is easiest and most effective you should practise continually. By-and-by you will become so accustomed to the several styles of ball, as to be able to vary your pace and pitch at pleasure.

It will be as well in this place, perhaps, that I should give a few

General Rules for all Young Bowlers.

1. Hold the ball lightly across the seam. This gives it more twist, and carries it well to the wicket, at the same time giving you more power over its delivery.
2. Stand upright at the start; and in the act of bowling let the body incline a little forward, so that your arm and trunk act in unison.
3. Avoid all awkward positions, and do not fatigue yourself with too long a run. About five or six paces will be sufficient to give impetus to the fastest ball.
4. The proper way of holding the ball is to take it between the fingers, and not in the palm of the hand, as I have seen done by many who call themselves players.
5. Many bowlers accustom themselves to only one side of the wicket; this is bad, as the nature of the ground may

RULES FOR BOWLERS.

make one side better than the other; you should therefore use yourself to bowl on both sides of the wicket.

6. Pitch your ball as near the crease as you can with safety; but if you pitch the ball in too far, a clever batsman will make a forward drive, and get runs.

7. Look well to the style of your batsman, so as to take advantage of all his weak points. If you find that he is in the habit of running in at the ball, pitch shorter and shorter, when if he miss, he will be either bowled or stumped by the wicket-keeper; but if you find the batsman is in the habit of playing back, then lengthen the pitch of the ball, so as to mislead him as to its rise and curve.

8. Without altering your action you will find it advisable to vary your pace; it is not always the fastest ball that is the most destructive: a ball pitched well up obliges the batsman to play back, which is somewhat harder than "forward play."

9. Avoid bowling balls that hit the ground twice, as they are generally very easy to play, but it is not bad policy now and then to bowl a ball that is easy to play, for the purpose of getting a catch.

10. As the leg-stump is the most difficult to defend, you should practise bowling at it, when, if your batsman miss it, he is very likely to be given out, leg before wicket.

11. Be careful always to keep one foot within the crease.

12. Stand square with the wicket you bowl at, start readily, and quicken your pace as you near the crease.

13. If you are a slow bowler, screw the ball occasionally, which will puzzle your batsman considerably.

14. Practise for an hour every day at a good batsman; loose bowling is easy to play, and the only way to acquire precision is to adopt one style and stick to it.

There are two styles of bowling, "Round-arm" and "Underhand:" let me say something of each.

ROUND-ARM FAST.—Bowling that is merely straight to the wicket is not very difficult to play. Good bowling should be full of surprises, twists, screws, turns, rises, and other

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"dodges," to puzzle the batsman; these can all be effected with round-arm fast balls.

And here let me explain to you how it is that a ball flies quicker after having touched the ground. If, says a well-read writer on Cricket, you spin a top and let it go towards the wall, so slowly you can hardly see it move, the moment it touches the wall it whizzes away as if the wall were hot. The reason is, that it is only when the top rests against the wall that there is any fulcrum or resistance to give the rotatory motion, or the "spin," any effect. Again: if you give a side-spin to a billiard ball, it will rebound from the cushion much faster than it went to it. Here, again, the spin finds some surface to act upon the ball, and, as it were, takes a spring from the cushion, more or less in proportion to the degree of the spin, or rotatory motion round its own axis. It is the same with bowling: send the ball spinning from your hand, and it has new life the moment it touches the ground; but this spin cannot so easily be given with fast bowling; and if a fast ball is made to spin, the force with which it goes prevents the spin from producing so great an effect from the ground. The essence of a fine delivery is to give a spinning motion to the ball. But if so, what a deal a bowler has to think of! Besides straightness, good length, and various dodges, has he actually to think about the spin he gives with his fingers, as the ball is leaving them? No. The bowler has to do it, but it must come naturally, or by habit: he will never bowl accurately if he thinks about the spin.

The twist is not so easy with fast balls as with slows, because the ball comes straighter from the pitch to the bat, and the curve is not oblique. The faster you bowl, the shorter you must pitch; because, as I have already said, you cannot get so much spin or twist on a fast ball as on a medium or slow. Round-arm bowling depends more on the swing of the arm than on the twist of the body; so that the fast bowler can vary his pace more easily than the slow one, without betraying the fact to the batsman.

Round-arm balls, whether fast or slow, are delivered with

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a straight arm, nearly level with the shoulder, though, of course, some players will adopt a lower, and some a higher action. The round-arm ball is pitched from the hand of the bowler at a slight angle, and when it touches the ground takes a direct course to the wicket, or on either side of it, according to the pitch. But remember, the ball must by no means be thrown or jerked, though it may be bowled over the wicket, sometimes to the left, sometimes to the right. Rule 10, which I shall give by-and-by, has been modified by a late resolution of the Marylebone Cricket Club, so that the bowler has more liberty than hitherto about the height of the ball from the shoulder.

ROUND-ARM MEDIUM.—This style of ball is safest to bowl, and hardest to play, in consequence of curious twists and circuitous surprises. Nearly all the maxims for the fast style will apply to this, and these balls are more likely to hit the wicket than the fast kind, and are less tiring to the bowler.

ROUND-ARM SLOW.—This style is generally effective in the hands of a judicious bowler, but he must be careful to pitch well into the wicket. A high drooping ball is the most dangerous, as a sharp curve, which few batsmen can fully calculate on, is the consequence. No low-delivered ball becomes a good slow. Of course, slow bowling is much easier than fast, but it should be very accurate; so pitched as not to be easily picked up by the batsman. A twist in from the leg generally follows a well-delivered slow; and if the batsman strike at it and miss it, the wicket-keeper ought to be quick in stumping him before he recovers his ground. Slow round-arm balls require to be delivered with the utmost care and precision; and you must be very exact in your pitch, as the least mistake on the part of the bowler will be fatal to his chance of his getting a wicket by that ball. A catch is more easily put up from a slow round-arm than from a fast, especially from point.

The slow round-arm is frequently bowled with a view rather to a catch than to a wicket, but you must avoid wides, as they are easily got at, and safely driven. Some batsmen

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take great liberties with slows. I remember seeing Mr. E. M. Grace make a long score off the fast bowling of Jackson, and succumb, in the first over, to the slows of Tinley, the famous Nottingham bowler. In the same match, Tinley took three wickets in as many overs, and showed, by unmistakable evidence, the value of well-delivered slows.

UNDERHAND BOWLING.—This may be either fast or slow; but if equally good it is generally dead on the wicket. The underhand ball should be delivered from below the waist, with the arms a little bent, but not too close to the side. Balls that steal along the ground, or "sneaks," are often very effective, when the batsmen are well in; for by playing high at them, they miss them, and down goes their timber, or, if they pick them up sharply, they frequently offer a catch at mid-wicket or long-on. I have seen many a catch from underhand bowling that would never have been had from the break-backs and shooters of Willsher, Caffyn, or Jackson. But, after all, the style of bowling must be adapted to the style of the batsman. In the match at the Oval, the Surrey Eleven against the Fourteen Free Foresters, in 1863, a left-handed fast bowler, D. Buchanan, Esq., and T. Ratcliffe, Esq., a slow underhand, put all the Surrey Eleven out in their first innings for 34. This shows the advantage of having two bowlers on at the same time whose styles differ. But I must add, in justice to the County, that as soon as they got used to the bowling they played the very havoc with it, for in their second innings my friend Mortlock played a fine innings of over 60, and the others also made good scores. But they could not save the match, and their adversaries had the satisfaction of claiming the victory.

In all bowling, whether fast or slow, alertness, activity, and attention to the theory as well as the practice of the game, are necessary to make a good player. But the bowler must not content himself with merely bowling. Many a catch from a forward drive may be secured by a watchful bowler, especially if his style be slow; and plenty of opportunities will present themselves when his services will prove of great value to his side. But, on the other hand, it is to be

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remembered that the bowler's business is bowling, and not fielding, and that he need not fatigue himself by stepping out of his way for a ball, which should be properly landed in the hands of mid-wicket, or any other of the fielders.

In one-day matches the bowler usually bowls six balls to each over; but in two and three-day matches four balls commonly constitute an over. Twice in each innings the bowler may change ends; but all this you will find in the Rules for the game.

IV.—WICKET-KEEPING.

A thoroughly good, active, lively, and fearless wicket-keeper does more to win matches than almost any man on the field. And when with him there is united a first-rate bowler, the batsmen must look out pretty sharply if they mean to score. All my readers know that the business of wicket-keeper is to stop any ball that passes the batsman, to stump him when he is off his ground, to catch any ball that may happen to come within his reach, to put down the wicket when the ball is returned to him while the batsmen are running, and to keep the field in good order. The wicket-keeper is generally captain, and his office is one of great responsibility, for the nearest cases of run-out are generally at his wicket. Should he miss the ball when thrown in, the wicket is generally saved; a clever, active player is therefore indispensable behind the stumps. By a motion of his hand, or a turn of his head, he should be able to direct any fieldsman to his proper position. Of course, you will understand that the positions of the fielders must vary according to the style of the batsman—one striker requiring a wide field, and another a close one. He should have his eye on the field, and when the ball is bowled he should be ready to catch it with either hand, or with both when necessary. When a long hit is made, the wicket-keeper should stand on the side of the wicket opposite to that taken by the ball; and the instant he receives the ball he must either stump the player, or throw

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in the ball to the bowler. If he has simply to throw in the ball, he need only toss it to the bowler, or send it easily along the ground. He has no need to exert himself unnecessarily, for he will find plenty to do in the course of a long match. In stumping a batsman he need not knock the stumps down,



THE WICKET-KEEPER.

as that only wastes the time of the umpire, and the players, in setting them up again. It is quite sufficient if he tip off the bails, when the striker is out of his ground. He should invariably hold the ball in his hand while stumping, but he must be careful to keep out of his batsman's way, especially when he is batting to leg. But if the wicket-keeper takes more than a common share of glory, he has also more than a common share of risk, for, since fast bowling has become the rule rather than the exception, his post is often one of no

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little danger. He should always be provided with good pads and gloves. Pads cost from 9s. to 15s. a pair, and wicket-keeping gloves about 10s. In the best made gloves the padding is so placed as to incommode the wearer as little as possible, and at the same time to protect his hands and wrists from the shock of the ball. These gloves or gauntlets should be made of good soft leather, and be well ventilated in the palm and back. I should advise no amateur to attempt keeping wicket without these necessaries.

The wicket-keeper should stand in a good wide easy position, with his left leg well forward, and the hands pretty close together, ready to seize the ball the moment it has passed the stumps.

When the ball passes him, he should turn round and face the long-stop, so as to lose no time in catching it and returning it to the bowler. Want of care in this respect may cause a run to be got from an overthrow.

A day at the Oval, when there is a good match on, will, however, tell you more about wicket-keeping than a volume of written descriptions. A few hints are all very well, but practice is the only thing that can teach wicket-keeping, and, indeed, Cricket generally. The wicket-keeper, if he be clever, can sometimes put a ball which he is unable to secure himself into the hands of "point," or any other fielder. This he does by patting up a ball that is beyond his reach, and so giving a catch. For although the ball must not touch the ground to entitle the player to a fair catch, it may go through several hands, and still be caught at last. I was witness to a very curious catch last season. The ball, a tremendously sharp one, glanced off the wicket-keeper's glove on to "point's" head, knocked off his cap, and ultimately found a safe resting-place in cover-point's hands.

Pooley is considered the best wicket-keeper in the world to slow bowling, and it is worth a visit to the famous ground to see him in his favourite position behind the stumps. There are also others with whom it would be difficult to find a fault: Biddulph, of Nottingham; Pinder, of Yorkshire; Plumb, of Bucks; and H. Phillips, of Sussex.

V.—FIELDING.

Every man in the field should play as though the fortune of the day depended upon his individual exertions. A single careless fieldsman often loses a match, or at least impairs the chance of his side winning. It is important, therefore, that every man should be in his place, and do his best to be active and willing when there. He must implicitly obey the directions of his captain, and be careful that no chance be allowed to pass him. In stopping a ball, use your hands and not your feet, and run in front of the ball, and not after it, whenever that is possible. Practise as long-stop as often as you can, for nothing improves your fielding so much. Run in to the ball rather than wait for it, and when you get it in hand send it back immediately with an arrow-like throw. Mr. Pycroft, who, if not a good player, is not a bad writer on Cricket, says that a good exercise in stopping is to run in to the ball without missing it. But this is a feat which requires considerable practice, for to catch a ball when running, and throw it in directly, is the very perfection of fielding. All players should learn to run in to the ball, and send it back with the force derived from the run. But fielding, after all, must depend on circumstances; and where do circumstances so much vary as in the Cricket-field? But I again quote Mr. Pycroft:—"There is another exercise in stopping—namely, to run full speed right or left, and, crossing the ball, to take it in your run. You must run with hands low, and take great pains to follow the ball with your eye." Judging distances is almost as important to a cricketer as to a rifleman, and the young player will do well to practice throwing a ball and judging the length of his throw.

In *throwing*, use no unnecessary action. "Up and in" is the plan. Throw with one simple action, and learn to throw without retaining the ball an instant in your hand. A step or two forward is all that is necessary in throwing, even from long-field or long-leg. Make it your unvarying practice to throw in to the wicket-keeper with one good, direct throw,

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so that the ball may reach him without hopping along the ground, or touching it more than once. Mr. W. G. Grace, R. Daft, J. Smith, H. Jupp, R. Humphrey, Selby, Ullathorne, and many others are famous throwers at long-field. The best plan is to throw the ball at such a height as that it shall reach the hands and not the feet of the wicket-keeper.

In *catching*, make sure to hold the ball when you get it. This you do by bringing the hands back, and closing them well round the ball. The easiest catches are often missed by neglect in bringing the hands back. The ball comes straight to your hands, and bounces out of them, and "Butter-fingers!" greets you from the by-standers. One-handed catches are generally applauded, but as a rule they are unsafe, except in catching "off legs," that is when it is necessary to jump up to the ball. Suppose you are standing "cover-point," and the ball is cut hard, you must jump up to it if you wish to catch it, or it passes over your head, and gives you "a journey." The young cricketer should practise all manner of catches—right-hand, left-hand, and both hands. There is a catch that often succeeds, and is very pretty to witness: I mean that which is called the "pat-up." A ball falls low, say at mid-on or long-slip, and you cannot catch it before it reaches the ground. You pat it up about six or eight feet, and catch it as it descends. This requires great practice, as, if you do not pat up straight, you lose the ball altogether, and perhaps give a run to the in-side, spite of all your trouble.

With regard to *position in the field*. The old fashion was to stand with the hands on the knees, and the body bent forward. This plan was adopted in whatever place in the field you stood. Now, however, all those constrained and absolute rules for position in the field are abandoned. Stand easily, and watch the game, but do not put your hands in your pockets, as I have seen some gentlemen players do.

I now come to the different positions of the players in the field. I have already described the duties of the bowler and wicket-keeper. In the frontispiece the proper places of the

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players are shown ; but these are subject to many variations, according to the style and pace of the bowling and the peculiarities of the batsman.

LONG-STOP.—This player stands in a direct line behind the wicket-keeper, at a longer or shorter distance, according to the pace, and for this reason his position is not shown in the frontispiece. His principal business is to stop the ball that passes the wicket-keeper, in order to prevent "byes." He is also useful in backing-up slip, and saving runs on the leg side. He should return the ball gently to the wicket-keeper, and throw it an easy catch into his hands. Long-stop's proper position is heels together, but he should always stop with his hands, if possible.

POINT should stand about square with the popping-crease on the "off" or right side of the wicket-keeper. The faster the bowling, the wider he should stand, and *vice versé*, and he may often catch a sharp cut by shifting his position a trifle. But this I do not recommend to young players, though it is often practised by adepts.

SHORT-SLIP stands between the wicket-keeper and point, a little behind the wicket. It is his business to back-up the wicket-keeper, catch and stop all balls that come in his direction, and take the wicket should the wicket-keeper field a ball. As there is very little running to do for this fieldsman, this place is generally assigned to the bowler when it is not his "over."

LONG-SLIP stands some eight or ten yards (for medium bowling) behind short-slip. For fast bowling he stands farther and squarer. He should be careful in backing-up, and quick in all his movements.

COVER-POINT stands about ten yards behind point, and has similar duties to perform towards point as long-slip has towards short-slip.

LONG-OFF stands on the off side, to the left, behind the bowler.

LONG-ON occupies the corresponding position to the last-named fieldsman on the on side. Both the long-on and long-off should be good runners and throwers. They can

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either of them assist the mid-wicket, and back him up when necessary.

MID-WICKET—ON OR OFF—stands between the wickets, about half-way from long-field, to the right or left, as the hitting dictates. His principal business is to look for short catches, and he should be very good at running in and catching.

LEG should stand rather square or very sharp. In many cases, where there is much leg hitting, mid-wicket takes his place as "long-leg," so as to assist this player.

To these players may be added—

LONG-STRAIGHT-ON, sometimes called "extra long-on." This fielder is only employed when slows are on, when the long-stop generally takes this place. He should stand about twenty or thirty yards behind the bowler. The **THIRD-MAN-UP** stands between point and short-slip, when the bowling is very fast, at about fifteen yards from the wicket. **Long-on** generally takes this position. **SHORT-LEG** is useful in stopping hits which do not go far enough for more than one run. **Long-slip** often takes this position. These extra places in the field are taken when the hitting is in those directions; and of course the man least wanted in any other part of the field is put in the spot where he may be useful. I need not give directions for more than eleven, as I do not approve of matches against odds. But where such matches do take place, the extra fieldsmen are put in such positions as the captain may think best.

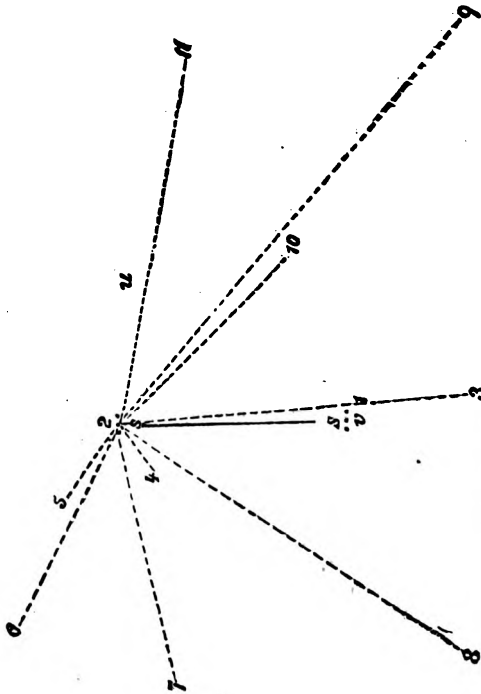
A diagram or two will, however, better explain the positions of the several players in the field.

Positions in the Field for Slow Underhand Bowling.

1. The Bowler; 2. Wicket-keeper; 3. Long-straight-on; 4. Point; 5. Short-slip; 6. Long-slip; 7. Cover-point; 8. Long-off; 9. Long-on; 10. Mid-on; 11. Leg. *ss*, Strikers; *u u*, Umpires. Long-straight-on should be farther behind the bowler than in the diagram on the next page.

CRICKET.

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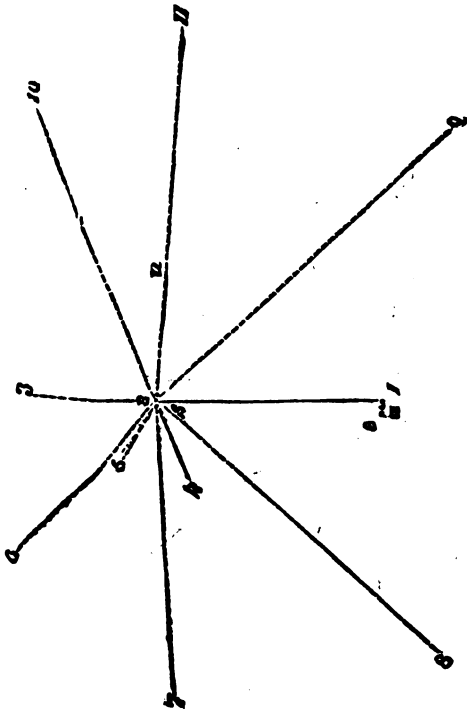


FIELD FOR SLOW UNDERHAND BOWLING.

OFF SIDE.

FIELDING:

ON SIDE.



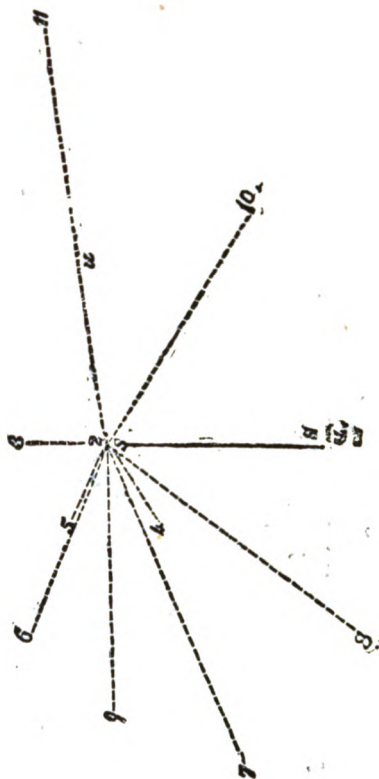
FIELD FOR MEDIUM ROUND-ARM BOWLING.

OFF SIDE.

The Field for Medium Round-arm Bowling.

- 1. The Bowler; 2. Wicket-keeper; 3. Long-stop;
- 4. Point; 5. Short-slip; 6. Long-slip; 7. Cover-point;

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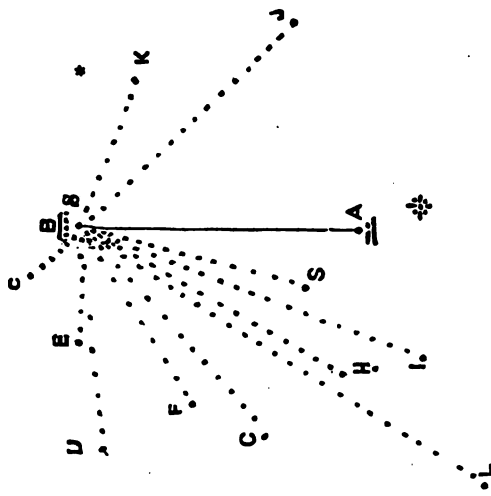


FIELD FOR FAST ROUND-ARM BOWLING.

8. Long-off; 9. Long-on; 10. Long-leg; 11. Square-leg
s s, Strikers; u u, Umpires.

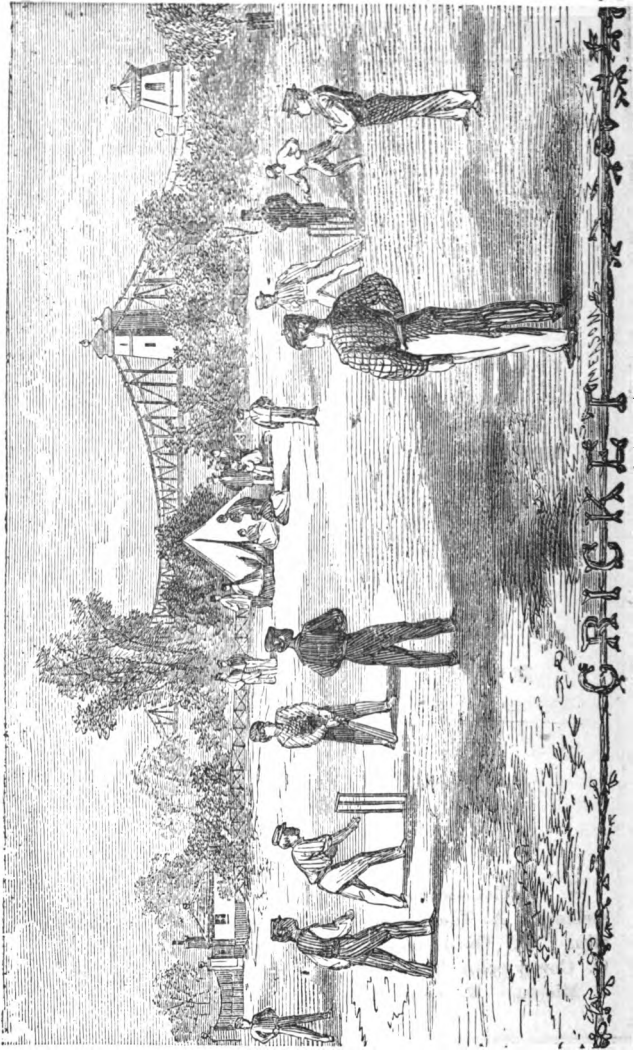
It will be seen by this that Mid-wicket takes Long-leg.

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FIELD FOR SLOW OR MEDIUM-FACE LEFT-HAND, ROUND-ARM BOWLING.

... .. The wickets; * * The Umpires; S. S. The
 strikers; A. The bowler; B. Wicket-keeper; C. Short
 slip; D. Third man; E. Point; F. Cover point;
 G. Cover point (forward); H. Mid off; I. Long off;
 J. Mid on; K. Short leg.



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The Field for Fast Round-arm Bowling.

1. The Bowler; 2. Wicket-keeper; 3. Long-stop; 4. Point; 5. Short-slip; 6. Long-slip; 7. Cover-point; 8. Long-off; 9. Third-man-up; 10. Mid-on; 11. Leg. *ss*, Strikers; *uu*, Umpires.

It will be seen by the above diagram that Long-off is brought nearer to the wickets, and that Long-on is made Third-man-up.

VI.—THE DUTIES OF THE CAPTAIN.

The post of Captain is one of the greatest importance, for upon his judgment and discretion depends very much of the success of the players. If he places his fieldsmen properly, and selects good bowlers, he does much towards winning the match. He should always see that his Eleven practise together in harmony, and that he has one or two good change bowlers beyond his regular standard bowlers. Now suppose you, reader, to be Captain of your club for the season—and let me tell you that it is always best for a club to elect a Captain for the season—what ought you first to do when you have arranged a match?

Let your men practise together in the positions you intend them to occupy on the eventful day when they are to meet their opponents. Let several of your men take a turn at bowling, wicket-keeping, and long-stopping, so that in case of an accident you may not be at a loss. It is desirable to have one good man besides your regular and best wicket-keeper; and it is well to thoroughly arrange your plan of action before entering the field. A good general does not wait for accidents, but provides for them in anticipation.

Arrived on the field, to which you will bring your Eleven punctually at the time appointed, get your men together, and, if you win the toss, go in first. This, as a general rule, is worth attending to; but if you are ignorant of the style

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of your opponents, it is good occasionally to let them first take the bat.

It is generally best to put in two safe bats first, to make a good start, keep up the wickets, and take the raw edge off the bowling. But if the bowling get at all loose, send in a strong hard hitter, who can slog away at the balls without fear, even if he possess no great science. After a good stand has been made, and one of the "stickers" is out, then put in another good bat immediately, so that the surviving batsman may take courage with his new partner, and make runs whenever he can. You must not, however, put in all your best bats together, or go to the opposite extreme, and leave three or four good batsmen for the last wicket. But if you have a certain number of runs to make to win on entering on your second innings, then you must husband your strength, and let your less efficient bats get as many as they can as early as possible.

If you have to field first, begin with two good standard bowlers, and let them keep on for a dozen overs or so; but if you find that your opponents are scoring fast, then put on a bowler of a different style. It is hardly advisable to make "slows" the first change; but if fast and medium are entirely hit off, then you may put on a slow and arrange the field accordingly, as shown in the foregoing diagram.

The Captain has often to arrange rules for the guidance of his club. I know of no better rules than those furnished by the late Fred. Lillywhite, which are as follows:—

VII.—RULES FOR THE FORMATION OF A CRICKET CLUB.

1. That the Club be called ———
2. That it be managed by a Committee of ——— members, ——— to be a quorum, and also by a Secretary and Treasurer, *ex officio* members of the Committee, to be elected (and eligible for re-election) at an annual meeting.
3. That an annual meeting be called, with one week's notice, by circular, in the month of ———, for electing

RULES FOR A CLUB.

the officers of the Club and auditing the account and general business.

4. That the Secretary be the *Executive* or *Agent* of the Committee, with full powers to act and order, as regards the game, refreshments, the care of the ground, and all other matters within the province of the Committee; and that whenever he anticipates the consent of the Committee, he do apply as early as possible for that consent. [The comfort of a Club depends on there being one man enjoying the confidence of all, and not afraid of responsibility, to act without the slow formality of Committee meetings.]

5. That the subscription be ——— if paid not later than ———, and ——— if paid after.

6. That all matches being made by the Committee, the Eleven be chosen thus:—That the Committee name two Bowlers and the Captain also (if not a bowler), and leave them to choose their own field and supporters. [Thus only can an Eleven work well together. If men enter a Club with this understanding, it is as fair for one as for another.]

7. That the first twenty-two names (entered on a slate recommended for the purpose) bear the preference on practising days. When less than twenty-two, that each side be entitled to claim fieldsmen from the other side.

8. That the days of the Club be ———.

9. That, as a means of getting rid of an obnoxious member, the Committee, on receiving a complaint in writing from [five] members, and having consulted and decided [unanimously or by a majority of votes] that the conduct of any member is inconsistent with the character or interests of the Club, do propose the expulsion of the said member at a general meeting, called with no less than one week's notice by circular, and that the majority do decide; also that any expelled member do forfeit all right to the property of the Club.

10. That honorary members be admissible on the following terms:—[a less or no subscription, according to distance.]

11. That every member do regard obedience to the Captain in the game a duty to the Club, and that each side name their own Captain at the beginning of each game.

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12. That candidates be proposed and seconded at one meeting, and balloted for at the next, and that one black ball in — do exclude that a party once excluded be not eligible the same season, nor at all unless *unanimously* elected; and that the party proposing be answerable for the first year's subscription of his nominee.

13. That every new member be informed of his election by receiving two copies of the Rules, and that he be not deemed finally a member till he has returned to the Secretary one of the said copies, and clearly subscribed as "read and agreed to, more especially as regards Rules 6, 9, and 11."

14. That the Eleven appointed to play in a match appear in white flannel trousers, and that the recognised colour and costume of the Club be ———

VIII.—LAWS OF DOUBLE WICKET.

(As Revised by the Marylebone Cricket Club.)

1. The BALL must weigh not less than five ounces and a half, nor more than five ounces and three quarters. It must measure not less than nine inches, nor more than nine inches and one quarter in circumference. At the beginning of each innings, either party may call for a new ball.

[This calling for a new ball of course refers to cases when the ground is wet, or the ball indifferently made. In ordinary matches such a call would not probably be made.]

2. The BAT must not exceed four inches and one quarter in the widest part; it must not be more than thirty-eight inches in length.

[But a player may use a bat as much smaller as he chooses.]

3. The STUMPS must be three in number, twenty-seven inches out of the ground; the Bails eight inches in length; the Stumps of equal and of sufficient thickness to prevent the ball from passing through.

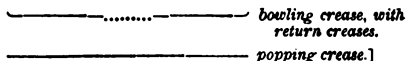
[The meaning of this is that the whole "wicket," consisting of stumps and bails, must not be more than the twenty-seven inches

LAWS OF DOUBLE WICKET.

by eight. The balls must only be thick in proportion to the stumps, and in pitching the stumps the width of the balls will determine the distance from each other.]

4. The **BOWLING CREASE** must be in a line with the Stumps, six feet eight inches in length; the Stumps in the centre; with a return crease at each end towards the Bowler at right angles.

[Thus



[The popping crease is generally made the same length as the bowling crease. The batsman may be as wide from his wicket as he chooses, provided his bat or person is between the two creases.]

5. The **POPPING CREASE** must be four feet from the wicket, and parallel to it; unlimited in length, but not shorter than the Bowling Crease.

6. The **Wickets** must be pitched opposite to each other by the Umpires, at the distance of twenty-two yards.

[This refers to matches where Umpires are present. They always pitch the wickets, and re-erect them when they fall, for which purpose a couple of mallets are generally among the cricketing requisites of a Club.]

7. It shall not be lawful for either party during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating, except at the commencement of each innings, when the ground shall be swept and rolled, unless the side next going in object to it. This rule is not meant to prevent the striker from beating the ground with his bat near to the spot where he stands during the innings, nor to prevent the bowler from filling up holes with sawdust, &c., when the ground shall be wet.

[This rolling and breaking of course refers to great matches.]

8. After rain the **Wickets** may be changed with the consent of both parties.

9. The **BOWLER** shall deliver the ball with one foot on the ground behind the bowling crease, and within the return crease, and shall bowl one over before he change **Wickets**, which he shall be permitted to do twice in the same innings; and no bowler shall bowl more than two overs in succession.

CRICKET.

[Within the return crease means between the return crease and the wicket. In one-day matches six balls are generally allowed for an over.]

10. The ball must be bowled. If thrown or jerked, the Umpire shall call "No Ball."

[This modification of the 10th Law does away with all restrictions as to the height of the bowling—an important alteration for fast bowlers.]

11. He may require the Striker at the wicket from which he is bowling to stand on that side of it which he may direct.

[This refers to any changes in the side of the wicket preferred by the bowler.]

12. If the Bowler shall toss the ball over the Striker's head, or bowl it so wide that in the opinion of the Umpire it shall not be fairly within the reach of the Batsman, he shall adjudge one run to the party receiving the innings, either with or without an appeal, which shall be put down to the score of Wide Balls; such ball shall not be reckoned as one of the four balls; but if the Batsman shall by any means bring himself within reach of the ball, the run shall not be adjudged.

[This refers to balls beyond the reach of the batsman. If he strike them, they cannot be considered wide; and he may be caught off a ball so hit. When the Umpire calls "Wide" the run should be scored as a wide, unless actually hit.]

13. If the Bowler deliver a "No Ball" or a "Wide Ball," the Striker shall be allowed as many runs as he can get, and he shall not be put out except by running out. In the event of no run being obtained by any other means, then one run shall be added to the score of "No Balls," or "Wide Balls," as the case may be. All runs obtained for "Wide Balls" to be scored to "Wide Balls." The names of the Bowlers who bowl "Wide Balls" or "No Balls" in future to be placed on the score, to show the parties by whom either score is made. If the ball shall first touch any part of the Striker's dress or person (except his hands), the Umpire shall call "Leg Bye."

[It is a foolish practice among young players to run a single bye, often a wide, or no ball.]

14. At the beginning of each innings the Umpire shall

LAWS OF DOUBLE WICKET.

call "Play;" from that time to the end of each innings no trial ball shall be allowed to any Bowler.

[This is the general plan, and of course refers to matches, but among friends it is usual to allow a new bowler a trial.]

15. THE STRIKER IS OUT if either of the bails be bowled off, or if a stump be bowled out of the ground;

16. Or if the ball, from the stroke of the bat, or hand, but not the wrist, be held before it touch the ground, although it be hugged to the body of the catcher;

17. Or if in striking, or at any other time while the ball shall be in play, both his feet shall be over the popping crease, and his wicket put down, except his bat be grounded within it;

[It is understood by this that the bat must be in the hand of the player, and not simply thrown inside the popping crease.]

18. Or if, in striking at the ball, he hit down his wicket;

19. Or if, under pretence of running, or otherwise, either of the Strikers prevent a ball from being caught, the Striker of the ball is out;

[The Umpire must decide in a case of this sort. In a case where a catch has been prevented by the Striker, the Umpire must decide as to the wilfulness of the act.]

20. Or if the ball be struck, and he wilfully strike it again;

[Many a young player on tipping or blocking a ball is tempted to strike it again. Let him beware.]

21. Or if, in running, the wicket be struck down by a throw, or by the hand or arm (with ball in hand), before his bat (in hand) or some part of his person be grounded over the popping crease. But if both the bails be off, a stump must be struck out of the ground;

[Thus, if by a "Thrown-in" the wicket be knocked down while the Striker is in his ground, and he should run, the wicket must be re-erected before he could be stumped.]

22. Or if any part of the Striker's dress knock down the wicket;

23. Or if the Striker touch or take up the ball while in play, unless at the request of the opposite party;

24. Or if, with any part of his person, he stop the ball,

CRICKET.

which in the opinion of the Umpire at the Bowler's wicket shall have been pitched in a straight line from it to the Striker's wicket, and would have hit it.

On this law R. C. Thorpe says, "A man has been fairly given out when hit on the arm, and when hit on the mouth (as a short man stooping might be) by a ball, which had been pitched 'in a straight line from wicket to wicket'—not from Bowler's hand to wicket—and 'would have hit it.' The Umpire should look keenly for the working away of the ball, and consider whether pitched short or well up; if short pitched, there is more time to work away from the wicket."]'

25. If the players have crossed each other, he that runs for the wicket which is put down is out.

[This is important to remember, as if they have not crossed the other man is out.]

26. A ball being caught, no runs shall be reckoned.

27. A Striker being run out, that run which he and his partner were attempting shall not be reckoned.

[All runs previous to the last are to be scored.]

28. If a lost ball be called, the Striker shall be allowed six runs; but if more than six shall have been run before "Lost ball" shall have been called, then the Striker shall have all which have been run.

29. After the ball shall have been finally settled in the Wicket-keeper's or Bowler's hand, it shall be considered dead; but when the Bowler is about to deliver the ball, if the Striker at his wicket go outside the popping crease before such actual delivery, the said Bowler may put him out, unless (with reference to the 21st Law) his bat in hand, or some part of his person, be within the popping crease.

[The "final settlement" of the ball is a point for the Umpire to determine. But when "finally settled" the ball is considered dead till the bowler stands to deliver his next ball.]

30. The Striker shall not retire from his wicket and return to it to complete his innings after another has been in, without the consent of the opposite party.

[In case of hurt or illness, permission to retire from an innings and return is almost invariably given.]

31. No substitute shall in any case be allowed to stand out or run between wickets for another person without the consent of the opposite party; and in case any person shall be

LAWS OF DOUBLE WICKET.

allowed to run for another, the Striker shall be out if either he or his substitute be off the ground in manner mentioned in Laws 17 and 21, while the ball is in play.

[If the principal should forget that he has a substitute and run, and a wicket be put down, he would be out; but if the run be made under such circumstances, it cannot count.]

32. In all cases where a substitute shall be allowed, the consent of the opposite party shall also be obtained as to the person to act as substitute, and the place in the field which he shall take.

33. If any Fieldsman stop the ball with his hat, the ball shall be considered dead, and the opposite party shall add five runs to their score; if any be run, they shall have five in all.

[This law is almost obsolete, as cricketers seldom attempt to stop a ball with anything but their hands or feet nowadays.]

34. The ball having been hit, the Striker may guard his wicket with his bat, or with any part of his body except his hands, that the 23rd Law may not be disobeyed.

35. The Wicket-keeper shall not take the ball for the purpose of stumping until it has passed the wicket; he shall not move until the ball be out of the Bowler's hand; he shall not by any noise incommode the Striker; and if any part of his person be over or before the wicket, although the ball hit it, the Striker shall not be out.

36. The UMPIRES are the sole judges of fair or unfair play; and all disputes shall be determined by them, each at his own wicket; but in case of a catch which the Umpire at the wicket bowled from cannot see sufficiently to decide upon, he may apply to the other Umpire, whose opinion shall be conclusive.

37. The Umpires in all matches shall pitch fair wickets; and the parties shall toss up for choice of innings. The Umpires shall change wickets after each party has had one innings.

38. They shall allow two minutes for each Striker to come in, and ten minutes between each innings. When the Umpires shall call "Play," the party refusing to play shall lose the match.

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[This means two minutes at most. To prevent twenty minutes being lost in a match, the Captain should have his next man ready to go in.]

39. They are not to order a Striker out unless appealed to by the adversaries.

[This refers more especially to cases of leg before wicket and stumping, when his bowler or wicket-keeper cries "How's that, Umpire?" or words to that effect.]

40. But if one of the Bowlers' feet be not on the ground behind the bowling crease and within the return crease when he shall deliver the ball, the Umpire at his wicket, unasked, must call "No Ball."

[This is a nice part of the Umpire's duty, and should be judiciously and impartially performed.]

41. If either of the Strikers run a short run, the Umpire must call "One Short."

[The short run is not added to the score.]

42. No Umpire shall be allowed to bet.

[This is important. But there is not much betting on cricketing nowadays.]

43. No Umpire is to be changed during a match, unless with the consent of both parties, except in case of violation of the 42nd Law; then either party may dismiss the transgressor.

44. After the delivery of four balls the Umpire must call "Over," but not until the ball be finally settled in the Wicket-keeper's or Bowler's hand; the ball shall then be considered dead; nevertheless, if an idea be entertained that either of the Strikers is out, a question may be put previously to, but not after, the delivery of the next ball.

45. The Umpire must take especial care to call "No Ball" instantly upon delivery; "Wide Ball" as soon as it shall pass the Striker.

46. The players who go in second shall follow their innings, if they have obtained eighty runs less than their antagonists, except in matches limited to only one day's play, when the number shall be limited to sixty instead of eighty.

47. When one of the Strikers shall have been put out, the

LAWS OF SINGLE WICKET.

use of the bat shall not be allowed to any person until the next Striker shall come in.

NOTE.—The Committee of the Marylebone Club think it desirable that, previously to the commencement of a match, one of each side should be declared the Manager or Captain of it; and that the laws with respect to substitutes may be carried out in a spirit of fairness and mutual concession; it is their wish that such substitutes be allowed in all reasonable cases, and that the Umpire should inquire if it is done with the consent of the Manager of the opposite side.

Complaints having been made that it is the practice of some players when at the wicket to make holes in the ground for a footing, the Committee are of opinion that the Umpires should be empowered to prevent it.

One-day matches are generally decided by the first innings, if not played out; but there is no positive rule to this effect. In such a case the attention of the Umpire should be called to time, in order to prevent any attempt at delay.

The players challenged have generally the option given them of playing on their own ground; but in "out-and-home matches" these matters are to be settled by the Captain.

IX.—LAWS OF SINGLE WICKET.

1. When there shall be less than five players on a side, Bounds shall be placed twenty-two yards each in a line from the off and leg stump.

2. The ball must be hit before the Bounds to entitle the Striker to a run, which run cannot be obtained unless he touch the bowling stump or crease, in a line with his bat, or some part of his person, or go beyond them, returning to the popping crease as at Double Wicket, according to the 21st Law.

3. When the Striker shall hit the ball, one of his feet must be on the ground, and behind the popping crease, otherwise the Umpire shall call "No hit."

4. When there shall be less than five players on a side,

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neither Byes nor Overthrows shall be allowed, nor shall the Striker be caught out beyond the wicket, nor stumped out.

5. The Fieldsman must return the ball so that it shall cross the play between the wicket and the bowling stump, or between the bowling stump and the bounds; the Striker may run till the ball be so returned.

[The Striker may run till the ball be so returned. How returned? By custom it need only be so returned that the ball shall be taken by the Fieldsman in front of and not behind, the wicket. But this never was the intention of the rule. No rule would ever have been passed for anything so trifling. The old custom was that the Fieldsman must run in front of the bound before he could duly return the ball.]

6. After the Striker shall have made one run, if he start again he must touch the bowling stump, and turn before the ball cross the play, to entitle him to another.

7. The Striker shall be entitled to three runs for lost ball, and the same number for ball stopped with hat, with reference to the 28th and 33rd Laws of Double Wicket.

8. When there shall be more than four players on a side, there shall be no bounds. All Hits, Byes, and Overthrows shall then be allowed.

9. The Bowler is subject to the same laws as at Double Wicket.

10. No more than one minute shall be allowed between each ball.

X.—BETS.

1. No bet upon any match is payable unless it be played out or given up.

2. If the runs of one player be betted against those of another, the bet depends on the first innings, unless otherwise specified.

3. If the bet be made on both innings, and one party beat the other in one innings, the runs of the first innings shall determine it.

4. If the other party go in a second time, then the bet must be determined by the number on the score.

PROFESSIONAL TALENT.

THE PROFESSIONAL TALENT OF THE COUNTRY.

FOR four centuries Cricket, under one form or another, has existed in England, and it bids fair to flourish for centuries yet to come. It is a game thoroughly manly, and therefore essentially English. It is impossible to conceive its decay, unless the national character should degenerate and popular sports cease to be attractive. It is already so venerable as to claim a place among the most cherished and time-worn of our institutions. Although not so old as Magna Charta, it secures quite as much reverence on the part of the majority of those who love the traditions of their fathers. But respect for its antiquity has not prevented its undergoing a steady improvement. Like the British Constitution itself, it has been modified by the laws which experience and the altered circumstances of the times have rendered necessary; and as long as it retains this flexibility, and the grave and youthful seigniors who administer its affairs exhibit the wisdom which is begotten of prudence, so long will it continue to thrive, like the great system by whose example it has benefited. The principles of the game have remained the same for a long succession of years, but, after serious and weighty deliberations, new laws have from time to time been promulgated; and these laws have been as loyally obeyed as any statute of the realm. More than this—like our political fabric, the institution of Cricket has found its way into other lands. It was a long time before it got into France. The gay and versatile Frenchman does not quite see the fun of hitting, running after, or trying to catch a ball all day long, with the thermometer at 100 degrees; least of all does he care to stand with his hands in his pockets for six or seven hours, while others are broiling under the combined influence

CRICKET.

great players are always fed from ten thousand village clubs. During the summer months the green fields of every hamlet are dotted with cricketers, and once or twice at least in every season rival villages try their mettle in hard-fought conflicts, and endeavour to pluck, the one from the other, the laurels which the victorious alone can wear. Nor are the great towns behind the rural districts. Manchester, Sheffield, and Nottingham make up County and All-England matches, which are every whit as successful as those which attract thousands to the regions of St. John's Wood and Kennington Park. What wonder, then, that wherever England establishes a colony, Cricket is the pastime of the earliest settlers, and prospers with their prosperity? Anstralia and New Zealand have twice demanded "a team" of picked players of the mother country; and, after giving ample proofs of their prowess in every colony, some of them have remained behind to teach the young idea, not how to shoot, but how to bat. On antipodean prairies and meadows games are lost and won; and the scenes and associations of the old country are one by one revived on a continent which, less than thirty years ago, was a desert. Long may Cricket flourish there and here, giving Anglo-Saxon youth legitimate recreation and hardy exercise, and training them for those sterner battles of life which require all their courage and powers of endurance!

NOTED PROFESSIONAL PLAYERS.

SURREY.

W. G. Carter. A good change bowler, useful cricketer, and able field.

G. Clifford. A hard working useful cricketer, good at bat, bowling, and hitting.

Albert Freeman. A good all-rounder change bowler and excellent field—smart and active.

NOTED PROFESSIONAL PLAYERS.

Richard Humphrey is undoubtedly the rising batsman of the Southern County, possessing great freedom of style with excellent defence, and has played for Surrey two years with great success. In the field he cannot be surpassed, wherever he may be placed.

Thomas Humphrey, once the leading batsman in the South, is an elder brother of Richard. His specialty was cutting, but the last year or two that brilliancy for which he was once distinguished has not been so marked. At one time, when he and Jupp were in together, it was considered one of the greatest treats to be witnessed at the Oval and elsewhere. He was also a brilliant field and a sure catch, and on one or two occasions in 1871 he displayed his old form.

Henry Jupp, for a long time the leading scorer of his county, is generally sent in first to break the bowling, and is justly considered to have as good, if not better, defence than any batsman in England. During the season of 1872 he was more free in his style, with great advantage to his side. In addition to being an accomplished batsman, he is a splendid long-field, but he generally undertakes the duties of long-stop, and very few balls get past him when he occupies that position. He sometimes acts as wicket-keeper.

Thomas William Palmer. A good batsman, safe field, and good tutor to a club.

Edward Pooley is the prince of wicket-keepers, in addition to which he is a splendid bat against any description of bowling, notwithstanding that his hands are greatly punished with the great amount of work he does behind the stumps during the season. In 1871, owing to the bad state of his hands, towards the close he was compelled on one or two occasions to take another position in the field.

James Southerton. The best slow round-arm bowler of the day. Good bat for runs. Clever with ball. One of the Australian twelve.

James Street. A straight bowler and sometimes difficult.

James Swann. Good field, safe long stop. Played well for Surrey in 1874.

CRICKET.

YORKSHIRE.

Thomas Armitage. Straight round-arm medium bowler; "lobs" well. Good bat and field. Has been engaged at Keighley five years in succession.

Alfred Brown. A promising and rising cricketer. Fast right-round bowler.

Robert Clayton is another acquisition to the bowling strength of Yorks hire, and has shown great power against the best batsmen of the day. In batting he has rather a tendency to "slog," and, like most hard hitters, displays very little defence.

Thomas Emmet, another fast bowler (left-hand), is most destructive, but at times very erratic.

Luke Greenwood, Andrew Greenwood, Ullathorne, and West are generally included in the county eleven, and they are all excellent exponents of the game.

Louis Hall. Fine field. Good bat. Slow round bowler. A promising cricketer.

Allen Hill made his first appearance for his county in 1871, as a bowler, with great success, and is generally acknowledged as the coming man. He can likewise use the bat, and will be a great acquisition to the County Eleven.

Roger Iddison is a fine all-round and enthusiastic cricketer, an excellent judge of the game, and one of the best points of the day. He is invariably the captain of the Yorkshire Eleven, and whenever he takes a bat in hand he is sure to add to the score.

Ephraim Lockwood at the present day stands at the top of the tree in the county of broad acres, and as a batsman has very few superiors in the North of England. He cuts very smartly, and has great defence. Lockwood is an excellent and safe field.

George Pinder, the wicket-keeper of the North, has few equals, especially against fast bowling, of which all the bowling in the North consists. As a batsman he is excellent, and at times has no difficulty in running up a good score.

Joseph Rowbotham. Fast reliable bowler. Hits well. Best long stop of the day, and a valuable cricketer.

NOTED PROFESSIONAL PLAYERS.

A. F. Smith. Fast right-arm round bowler. Good field, bat, and hitter.

G. Ulyett. Brilliant field, good bowler with high delivery. Improving bat.

John West. Vide Greenwood.

NOTTINGHAMSHIRE.

Samual Biddulph is the Notts wicket-keeper, and is very sure to fast bowling. At times he astonishes the spectators by a fine display of batting.

Thomas Bignall is another fine batsman, and is invariably sent in first when playing for his county. Fields well at long-stop.

Daniel S. Campbell. Straight round-arm medium-pace bowler. Good bat, defence, and lob. Desirable tutor and ground keeper.

Richard Daft, without doubt the most finished batsman in the world, and second only to Mr. W. G. Grace as an effective scorer, has for some time held the leading position in what is now the premier county. For brilliance of style and fine defence he is unequalled, and his cricket is pronounced by most judges to be perfection. He is the captain of the Notts Eleven, having taken the place of the renowned George Parr. As a field, he ranks A 1, his position generally being at long-leg or mid-off. He bowls "lobs" at times, with great effect. Of his other good qualities it is not our province to speak here: it will be sufficient to say that he has ever upheld the game in its integrity, and is one of its brightest ornaments.

Frank Henry Farrands is an improving bat; and in 1872 he showed to very great advantage with the ball, at Lord's and elsewhere, against the best batting in England, as his fine analysis will prove.

O. Leivers. Good bat and field. Fast right-handed bowler. Serviceable coach.

Martin McIntyre, who returned from America in 1872, is a very fine bat, and he is also a fast bowler and good field, and was very useful to his county.

CRICKET.

Frederick Morley. Nearly the best fast bowler in England. Left-hand bat and bowler. Distinguished in the Marylebone Club in 1874.

William Osocroft is a leading batsman against fast bowling; a good field, especially at point.

Frank Pettener. A well qualified cricketer. Good medium pace bat and bowler.

Walter Price. Good straight fast round bowler.

George Seaton. Medium pace bowler, good bat, fair wicket-keeper. First-rate all round cricketer.

John Selby has joined the County Team two seasons, after an excellent display in the Colts' Match in 1870, but until 1872 he did not show to very great advantage in the batting department. In the field, however, he has greatly distinguished himself, and will always secure a place in the Eleven on that account.

Alfred Shaw, a most effective medium-pace bowler, with a deal of head-work. He was not quite up to his usual mark in 1872, being unwell; but during the two previous years he exhibited great bowling powers. Shaw can also field well, and is a pretty safe catch.

Edmund Shurlock Shaw. Medium right-hand bowler. Good school coach.

George Shaw. Good field, bat and bowler.

James Coupe Shaw, the best fast left-hand bowler in England, was in splendid form nearly all the season of 1872, has great pace, and does a great deal of work during the Cricket campaign.

William Shaw. Straight right-hand medium bowler. Good bat.

Frederick Wyld. Good field, can take wicket and bowl fast. Fine batsman, bowls well all round, and is clever in cutting.

GLOUCESTERSHIRE.

This county, as a matter of course, owing to the fact that it claims the celebrated Grace family, is sure to occupy a leading position; but at the present time it is simply an

NOTED PROFESSIONAL PLAYERS.

amateur county. In addition to the brothers, there are some very fine bats amongst the rest of their team.

MIDDLESEX.

James Harpour. Fast right-handed all round bowler. Bats well.

Thomas Hearne is a native of Buckinghamshire, but plays for Middlesex, by residence; he has a peculiar but effective style of batting, and is a good bowler. During the earlier part of the season he acts as coach at Westminster School; and for some years he has been one of the "ground" at Lord's.

George Howett. Dangerous on a bad wicket, very fast left-hand bowler.

W. Lambert. A rising cricketer. Medium-pace bowler and fair bat.

Thomas Allen Mantle also plays for Middlesex, on account of residence; he is an excellent bowler and a good bat, and for years has been permanent tutor to Westminster School. The county is exceedingly strong in amateur talent.

SUSSEX.

Henry Charlwood stands at the top of the tree amongst the cricketers of Sussex, and is one of the most dashing batsmen of the South. He hits well at all points, and his season of 1872 was undoubtedly the best this accomplished player has yet seen.

John George Davey. Good field. Bats freely, a useful all-round cricketer.

Richard Fillery is a good all-round cricketer, a medium-pace bowler, bats in good style, and is an excellent field.

Ernest Hammond. Good field and fair bat. No bowler. Has played for the county.

George Thomas Humphreys. A good field who can take wicket, and bats with a neat cut.

Walter A. Humphreys is a most promising professional batsman of Sussex, and shows rare defence. He is an excellent bowler, and can field well anywhere.

CRICKET.

Harry Killick. Uncertain field. Change bowler. Good bat.

George Knight. Useful in an Eleven, but not quite up to county form.

James Lillywhite is the only playing member of the once celebrated family of cricketers. He is a fine fast left-hand bowler, a good bat, and is almost sure to make runs.

George Henry Lynn. Not first-class field, but bats and hits well. Medium bowler.

Henry Philips, after some years practice as a wicket-keeper, has at length had his services recognized, and bids fair to be the leading wicket-keeper of the day. He bats well, and is very fast, covers a great deal of ground in the field, and is an undoubted acquisition to the county.

James Philips. Brilliant field. Safe bat. One of the best professionals in the South.

Albert A. Reed is a fine batsman, and now and then is successful in the trundling department.

C. Howard. Useful county man.

John Skinner. Medium-pace left-hand bowler. Good field.

These are the professionals of Sussex; but there are some very promising amateurs, and to this source the county must look for some time to come, if they wish to regain the proud position Sussex once held in the cricketing world.

KENT.

Henry Croxford is a very useful cricketer, bowls fast round-arm, and bats well.

W. McCaullis. Fine bat, safe field, and good all-round cricketer.

G. McCaullis. Smart field. Effective bowler. Dangerous at times. Useful to the county.

H. Draper. Fast round-arm bowler, good bat. Useful coach.

W. Draper. Medium bowler. Left-hand batsman.

Edward Henty is the county wicket-keeper, which capacity he fills with great credit; he can also get runs, and is engaged at Prince's Ground.

NOTED PROFESSIONAL PLAYERS.

H. L. Palsler. Improving bat. Fast round-arm bowler. excellent for a school.

Edgar Willsher is one of the best left-hand bowlers in the hop county, and, in fact, in England. In 1871 he had his benefit, but his engagement at Prince's Ground, Chelsea, prevented his playing in all the Kent matches.

The amateur talent of Kent is very strong, but they seldom get their best men together, hence their great number of defeats.

LANCASHIRE.

This is a rising county, and they have a great many promising young players. Their most important batsmen at present are:—

R. G. Barlow. Good left-hand medium-pace bowler. Capital field with strong defence. Did not play much in the County Eleven in 1874.

William Burrows. Good bat, field, and bowler.

F. Coward. Good field, makes long scores. Dangerous batsman.

John Hilton Duckworth. Improving bat, fast bowler.

William McIntyre. Fair bat, field, and excellent fast round bowler. Has resided in Lancashire four years, and is included in the county players.

James Taylor. Good bat, ball, and field player. Gives promise.

James Unsworth. Safe field, fast right-hand bowler and good all-rounder.

A. Watson has gained great distinction during the last three seasons. Good field, bat, wicket-keeper, and fast round-arm bowler.

Thomas Whatmaugh. Fast short pitch bowler. Good bat and field.

They are also very strong in amateur talent.

DURHAM.

Edward Barratt. A man of great promise. A good field and slow left-hand bowler. An improving bat.

CRICKET.

DERBYSHIRE.

Joseph Flint. A fine slow bowler. A good field, a good defence in batting, and a good hitter all-round.

G. Frost. Excellent bat, and good field.

T. Forster. Good bat. Capital field.

George Hay. A good break, excellent fast bowler, a neat bat and excellent field.

W. Hickton. A good bat and fast bowler.

William Mycroft. An excellent field, and brilliant left-hand fast round-arm bowler.

J. Prates. A good bat, a very hard hitter, a capital field, and a fast and straight bowler.

William Rigley. A promising player, who is a very good bat and field, and a very fair bowler.

ESSEX.

John Ballard. Slow round-arm bowler. Good field and bat. Good umpire.

Ledger Dowsett. Fast bowler and rising bat.

HAMPSHIRE.

John George Galpin. Good field, bat, and fast right-hand bowler. Useful school coach.

Henry Holmes. Steady bat and bowler.

LEICESTER.

F Randon. Fast bowler, who distinguished himself at Lord's for Leicester v. M.C.C.

LINCOLNSHIRE.

A. Rylott. Fast bowler. Shown good service at Lord's.

HERTFORDSHIRE.

Edwin Goodyear. Capital bat, wicket-keeper and field. Useful coach.

F. Silcock. Good bat, reliable bowler.

BUCKINGHAMSHIRE.

Thomas Plumb. Good bat, reliable umpire. Distinguished himself as wicket-keeper of the United North Eleven.

NOTED PROFESSIONAL PLAYERS.

Most of the professional men play in the various Elevens—such as the “All England,” the “United All England,” &c.—which undertake to play against odds in different parts of the country. Against loose bowling they of course get long scores; but matches at odds are not true tests of cricketing talent.

* * * The Editor of “The Cricketers’ Guide” will be happy to receive any information that may be forwarded him respecting professional or amateur cricketers, for a future edition. Communications to be addressed to him, at Messrs. DEAN & SON’S, 160A, Fleet street, E.C.



HALF-VOLLEY.

THE GENTLEMEN OF ENGLAND.

Of the gentlemen players of England at the present day, Mr. W. G. Grace is *facile princeps*. His batting is as near perfection as possible, his fielding magnificent. He is likewise a first-class bowler. His younger brother, G. F. Grace, is only second to him; and the "Doctor," who was the first to make the name of Grace a "household word" amongst cricketers, still retains his old form, and is one of the best amateur points. It would perhaps be invidious to dwell on the achievements of any other gentlemen players specially; but we may be allowed to mention the names of those who follow in the order of merit, and who play in first-class matches,—Messrs. V. E. and I. D. Walker, W. Yardley, A. Appleby, J. G. Beevor, R. Bissett, C. J. Brune, A. J. Bush, C. R. Filgate, J. C. Gregory, W. H. Hadow, Lord G. Harris, A. N. Hornby, J. F. Leese, R. Lipscomb, J. M. Mare, C. J. Ottaway, E. B. Rowley, G. Strachan, R. Tolley, E. F. S. Tylecote, and E. A. White.

The renown of these gentlemen is well known to most cricketers; and many are the fields on which they have won their well-earned fame. It would be easy to particularize instances in which they have distinguished themselves as batsmen, bowlers, and fieldsmen. But it is with the bat that the gentlemen players are more especially familiar. Bowling and fielding are slow and uninteresting compared with batting, hence it is that the bat has invariably the ascendancy over the ball, and that long scores are made. A visit in the season to LORD'S or THE OVAL will afford a good lesson to amateurs. It is worth while, too, to notice the different ways the gentlemen adopt in fielding; some standing in the old-fashioned and once orthodox style, with the body half bent and hands on knees; others placing their hands behind them, in comparative indifference to the game, but with eyes alert, and limbs active and ready, nevertheless; while others, again, fold their arms. The amateur will learn from these, and the style of the professionals, what to imitate and what to avoid. Brilliant hitting will not avail against careful and correct bowling, though when the latter is loose the former is generally free. First-class play requires all the players to be on the alert; and though it is not given to every lover of the game to become a Grace, a Daft, or a Carpenter, he may at least endeavour so to play as to make a good average score, and become a valuable member of his club.

GENTLEMEN OF ENGLAND.

Gentlemen of England, Alphabetical List.

- | | |
|--------------------|-----------------------|
| Absolom, C. A. | Lang, T. O. |
| Appleby, A. | Leese, G. F. |
| Akroyd, S. H. | Lipscomb, R. |
| Beavor, J. G. | Lucas, A. C. |
| Bird, G. | Makinson, J. |
| Birley, F. H. | Mare, G. M. |
| Bousfield, E. J. | Mathews, T. G. |
| Brune, J. A. | Miles, R. F. |
| Buller, C. F. | Monkland, F. G. |
| Burls, C. W. | Ottaway, C. J. |
| Chandler. | Parr, H. B. |
| Cotterill, Rev. G. | Penn, W. |
| Cotterill, J. M. | Pickering, F. P. V. |
| Crawford, F. A. | Potter, W. |
| Crooke, F. J. | Raven, J. E. |
| Curgensen, W. E. | Renny, Tailfour H. A. |
| Dewhurt, R. | Riddell, E. M. H. |
| Fellows, J. | Ridley, A. A. |
| Filgate, C. R. | Richardson, S. |
| Foarde, W. | Roberts, R. |
| Ford, E. C. B. | Rowley, A. B. |
| Gilbert, W. G. | Rowley, E. B. |
| Gordan, C. A. | Boyle, V. |
| Gore, S. W. | Rutter, E. |
| Grace, E. W. | Sharp, C. |
| Grace, G. F. | Shuter, A. |
| Grace, W. G. | Smith, A. |
| Green, C. E. | Smith, C. N. |
| Greenfield, F. J. | Smith, R. P. |
| Hadow, P. D. | Strachan, A. |
| Halford, G. | Stokes, F. |
| Hardcastle, W. | Stubbs, R. |
| Harris, Lord. | Tabor, A. S. |
| Hill, Kirk J. | Tellard, C. |
| Hoare, C. T. | Tolley, R. |
| Hobgen, A. | Townsend, F. |
| Hornby, A. W. | Turner, M. |
| Howell, S. S. | Walker, J. D. |
| Humble, W. J. | Walker, R. D. |
| Jackson, E. | Walker, V. D. |
| Jeffery G. E. | Wilkinson, A. J. |
| Kennedy, C.M. | White, A. E. |
| Kingsford, R. K. | Wright, T. |
| Knapp, E. M. | Yardley, W. |

CRICKET.

PRINCIPAL CRICKET GROUNDS IN ENGLAND.

1. Lord's Cricket Ground, St. John's Wood, London.
2. Surrey County Ground, Kennington Oval, London.
3. Prince's Ground, Hans Place, Chelsea.
4. Lillie Bridge Ground, West Brompton.
5. Tufnell Park Ground, Holloway.
6. Rosemary Branch, Peckham.
7. Battersea Park Ground, Battersea.
8. Victoria Park Ground, Victoria Park, London.
9. Notts County Ground, Trent Bridge, Nottingham.
10. Yorkshire County Ground, Brammall Lane, Sheffield.
11. Saville Ground, Dewsbury.
12. Kent County Ground, St. Lawrence Ground, Canterbury.
13. Gloucestershire County Ground, Clifton.
14. Mid Kent Ground, "Bat and Ball," Gravesend.
15. East Kent Ground, Malling.
16. Sussex County Ground, Brighton.
17. Mr. John Walker's Ground, Southgate.
18. Oxford University Ground, Cowley Marsh.
19. Cambridge University Ground.
20. Eton Ground, Eton College.
21. Harrow Ground, Harrow School.
22. Winchester Ground, Winchester School.
23. Warwick Ground, Racecourse, Warwick.
24. Plymouth Ground, The Hoe, Plymouth.
25. The Hants County Ground, Southampton.
26. Lancashire County Ground, Old Trafford.
27. Broughton Ground, Manchester.
28. Beeston Ground, near Nottingham.
29. Eastbourne.

And the Club Grounds at Hastings, Cranbrook, Bristol, Scarborough, Salisbury, Newcastle-upon-Tyne, Harrogate, Leamington, Leicester, &c., &c.

LAWS OF COUNTY WICKET.

LAWS OF COUNTY CRICKET.

The following were established the laws of qualification, at a meeting held in the Surrey County Pavilion, Kennington Oval, on June 9, 1872.

I. That no cricketer, whether amateur or professional, shall play for more than one county during the same season.

II. Every cricketer born in one county and residing in another shall be free to choose at the commencement of each season for which of those counties he will play, and shall, during that season, play for that county only.

III. A cricketer shall be qualified to play for any county in which he is residing and has resided for the two previous years; or a cricketer may elect to play for the county in which his family home is, so long as it remains open to him as an occasional residence.

IV. That, should any question arise as to the residential qualifications the same should be left to the decision of the Committee of the Marylebone Club.

CONCLUDING REMARKS.

During the last few years Cricket has vastly increased in popularity. The players of the present generation are really scientific, and vastly superior to their predecessors. And now with regard to teaching Cricket by books. After all that has been written, allow me to say, in conclusion, that a single day's play will teach the tyro more than a month's reading. A volume of written description—though it is not to be despised—is inferior to the oral instruction to be derived from a good practical player. What the tyro has to do is to study the directions here given, and carry them into practice, bat and ball in hand. If he does this, he need not despair of becoming a good average gentleman player; but it is only by long and severe trials day after day and month after month that he can ever hope to rival the champions of the Cricket-field, or stand a chance beside the Graces, the Dafts, Carpenters, Humphreys, Lockwoods, Jupps, and Pooleys of the game.

FOOTBALL.

As when a sort of lusty shepherds try
Their force at FOOTBALL; care of victory
Makes them salute so rudely, breast to breast,
That their encounter seems too rough for jest.

EDMUND WALLER.



AND I quite agree with the poet; for, to an unsophisticated observer, a scrimmage at Football would appear more like a *melée* in a fight than anything else. But the roughness, at one time considered inseparable from the game is no longer in vogue, and "hacking, mauling, and tripping," are tabooed by the Association; and before we go further, I will give you the Association Rules for playing the game.

There are many different ways of playing Football; and if my reader should be a Rugby man, he would know how to play with Marlborough or Cheltenham men; but he would soon be fogged with Eton, Harrow, Winchester, or Uppingham players; and their play differs on many points, and abounds with numerous slang terms, which are incomprehensible to players in other districts, and of no help to the game. These terms are discarded by the Association; and you will find that the words used in their Rules are generally self-evident, and therefore require no explanation.

FOOTBALL.

THE ASSOCIATION RULES.

1.—The *maximum* length of the ground shall be two hundred yards, the maximum breadth shall be one hundred yards. The length and breadth shall be marked off with flags; and the *goals* shall be defined by two upright posts, eight yards apart, without any tape or bar across them.

2.—The winner of the toss shall have the choice of goals; the game shall be commenced by a *place kick* from the centre of the ground by the side *losing* the toss; the other side shall not approach within ten yards of the ball until it is kicked off.

3.—After a goal is won, the losing side shall kick off, and the goals shall be changed.

4.—A goal shall be won when the ball passes between the goal-posts, or over the space between the goal-posts (at whatever height), not being thrown, knocked on, or carried.

5.—When the ball is *in touch*, the first player who touches it shall throw it from the point on the boundary line where it left the ground, in a direction at right angles with the boundary line, and it shall not be in play again until it has touched the ground.

6.—When a player has kicked the ball, any one of the same side who is nearer to the opponent's goal-line, is *out of play*, and may not touch the ball himself, or prevent any other player from doing so until the ball has been played; but no player is out of play when the ball is kicked off from behind the goal-line.

7.—In case the ball goes behind the goal-line, if a player on the side to whom the goal belongs first touches the ball, one of his side shall be entitled to a *free kick* from the goal-line at the point opposite the place where the ball shall be touched. If a player of the opposite side first touches the ball, one of his side shall be entitled to a free kick, at the goal only from a point fifteen yards from the goal-line, opposite the place where the ball is touched;

FOOTBALL.

the opposite side shall stand behind the goal-line until he has had his kick.

8.—If a player makes a *fair catch*, he shall be entitled to a *free kick*, providing he claims it by making a mark with his heel at once; and, in order to take such kick, he may go as far back as he pleases, and no player on the opposite side shall advance beyond his mark until he has kicked.

9.—No player shall carry the ball.

10.—Neither tripping nor hacking shall be allowed, and no player shall use his hands to hold or push his adversary.

11.—A player shall not throw the ball or pass it to another with his hands.

12.—No player shall take the ball from the ground with his hands under any pretence whatever while it is in play.

13.—No player shall be allowed to wear projecting nails, iron plates, or gutta-percha, on the soles or heels of his boots.

It is the opinion of players of high repute, both at the Universities and elsewhere, that these rules are very good, and as unobjectionable as those that regulate cricket; but, nevertheless, they are nearly always qualified to some extent by local circumstances. Indeed, one of the principal causes which have tended to render Football less popular than it deserves to be, is the uncertainty that exists with regard to the right way of playing it; and as I have mentioned previously, the fact of one district, or players, having a set of laws differing from those of another district or school, has been found highly inconvenient; and the arrangement of matches between players belonging to different parts of the country has, therefore, been practically impossible.

At Rugby School the game of Football is played with great spirit; but it is so encumbered with rules and regulations, providing for almost every possible chance, that to learn it according to the Rugby system requires a sort of apprenticeship.

FOOTBALL.

I will now give you a short but comprehensive set of rules, which are well adapted for clubs, and any game in which there are more than the twenty-two players allowed by the Association.

Any number of players are divided into two parties, who stand between two goals marked out in a field. The object of each set of players is to defend their own goal, and to kick the ball through the opposite goal. The goals are placed eighty or a hundred yards apart, and the players who first succeed in making two goals out of three, win the game.*

That you may better understand the *modus operandi*, a diagram is given showing how the ground is generally marked out. (See opposite page.)

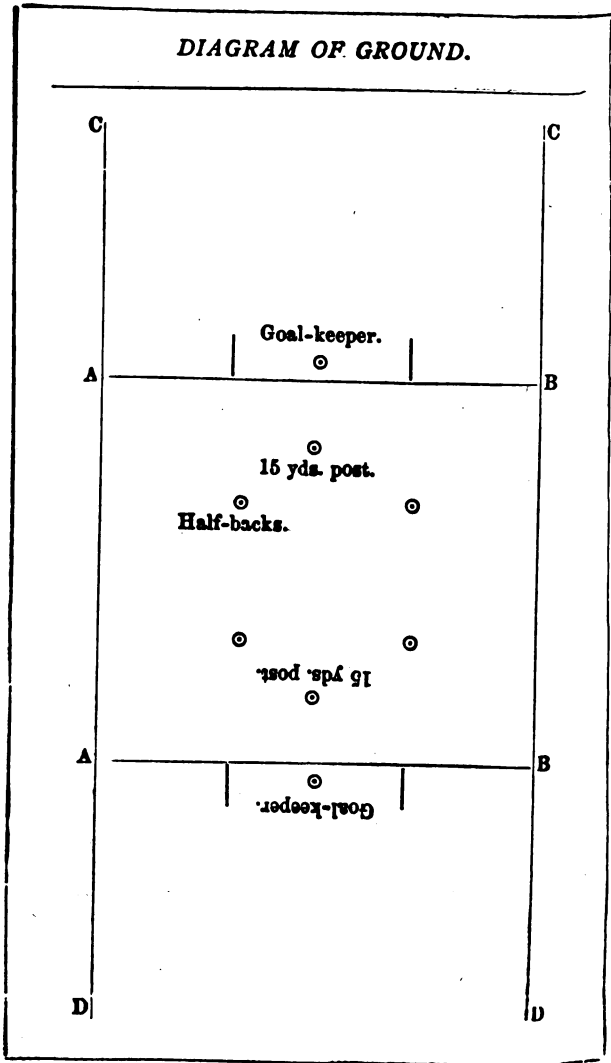
The lines C D, at right angles with the goal-lines, A B, are what are called the *touch lines*; and when the ball is kicked beyond these, it is said to be *in touch*, when a player may bring it to the line, and fling it to the players on his own side. A *place-kick* is the placing the ball on the ground, and kicking it from where it stands. *Punting*, or the *drop-kick*, as it is termed by some players, is the dropping the ball from the hands, and kicking it before it reaches the ground; and a *drop* is the act of dropping the ball and kicking it the instant it touches the ground.

The dimensions set down in the first of the Association Rules are the maximum; but a ground one hundred yards long and eighty yards broad, is quite large enough.

Two sides having been chosen, consisting of an equal number of players on each side, say eleven, in accordance with the Association Regulations; and each having a captain—let us call them Celer and Audax—and say Celer's goal is at the north end of the ground, and that of Audax at the south. Every man obeys his captain, and

* At Rugby, so elaborate are the Rules, that one Rule especially provides that a match shall be drawn, if a goal has not been kicked in three days.

DIAGRAM OF GROUND.



FOOTBALL.

these captains, if no umpires be appointed, will decide any disputed point in the game if such arise; but it is better to have an umpire for each side stationed at the goals, and who, when a fifteen yards' kick for a try at the goal has been obtained, should come out and stand behind the player who is taking the kick, to see if the ball passes clearly between the goal-posts; or, if it rise higher than the posts, to see that it passes through the space that would have been marked by the posts had they been higher. If it go exactly over either post it should not count.

Flag-posts mark out the ground, there being one at each corner, and each side, and one at fifteen yards' distance from the goal-line, which should be taller than the others. A capital plan is to have a narrow strip of turf removed on all four sides, distinctly defining the ground; so that the players can see at a glance when the ball is out of play. This plan is practised by the Etonians.

The first thing is to toss for the choice of goals; Celer having won the toss, elects to kick with the wind. This is an advantage, which, of course, will be reversed when one goal has been won.

The duration of a match is sometimes fixed at one hour, at the expiration of which, time is called by the referee or one of the umpires; and in whatever state the game may be, it ceases at once,—the side having won which has obtained the most goals; or, if no goals have been kicked during the time, the most tries, touches in goal, or touches down win. To proceed,—Celer having had the choice of goals, Audax has the right to first kick. Before he does this, however, he sends one of his "best men" to the goal to stay there and defend it whenever it is in danger, and to meet the ball and prevent its crossing the goal-line; or, if it should cross, to be the first to touch it. He also deposes two other good men to be what are called "half-backs," that is, to play midway between the goal-keeper and the foremost players.

FOOTBALL.

Celer disposes of his men in a similar manner, and keeps, with the seven men remaining, about ten yards from the middle of the ground where the ball is placed by Audax, who, taking a run at it, kicks it as hard as he can towards the opponents' goal, and follows the ball up with all his *up-players*, his object being to drive it through Celer's goal at the north end, and prevent their driving it through his at the south end. Celer's side just reverse this order, and directly Audax has kicked the ball off, Celer tries to catch or stop it, and kick it back again. A player having caught the ball before it touches the ground, he may not catch it again until a goal has been won; nor must he catch it when kicked by one of his own side; but having fairly caught it according to the rules, he makes a mark with his heels beyond which the players may not advance. Then he retires a little way to enjoy his "free kick," which may be a place-kick, or a drop-kick. Having sent it, by this means, far into the opponents' country, he follows it, as do all his players. The other side get behind the ball, and it is thus environed with players, every one striving to get a kick at it. It is during this kind of struggle that the players, at Rugby and other schools, kick one another with their toes and heels as hard as they can. This is what is called a "scrimmage." A glance at the Rules will show that this is distinctly forbidden. Accidentally, a player may get a kick; but intentionally he never should.

At last the ball gets out again, and away it goes, all the players following, each taking care to keep on his right side, between his own goal and the ball, and never tripping or pushing with his hands. Every now and again the ball is caught, a mark made, and a free kick taken; the ball is kicked out at the side lines, brought back to the bounds, and thrown in from the point where it crossed the line, at right angles to the goals. The minute it touches the ground, toes are at it again, and the players in full chase.

FOOTBALL.

Often it gets into the region of the "half-backs," who in that case do their duty; now and again it gets past them, and the goal-keeper is all activity, till he drives it away again. At last Celer is too much for Audax, and it crosses the goal-line, when a tremendous race to touch it ensues. The goal-keeper touches it first, brings it to the line, and kicks it as far as he can into the debatable land, and his side drive it on and on, until they get it beyond Celer's goal-line, and succeed in touching it first.

A solemn pause ensues. The ball is brought straight into the ground, fifteen yards from the goal-line, and in a direct line with the flag-post. If it is very near the side line, it will be of no avail attempting to kick a goal; unless it be near the middle of the ground, when the best kicker will be deputed to make the attempt; all the opponents having to stand outside their goal in the meantime. It is not so very easy to kick a goal. Every player is anxious as the kicker takes his run, and there is a perfect ovation as the ball goes flying over the space marked out for it—an undisputed goal for Audax.

Now they change goals, and Celer's side has the first kick, because it is the losing side. The game goes on very quickly, and without a touch down at all, beyond the goal being made; a clever player on Celer's side sets a goal by kicking the ball over the goal-keeper's head, between the posts. Now they change again; and so the game goes on, until the umpire calls time, and the play ceases.

The above is how FOOTBALL should be played according to the new Rules framed by the Association. Every one concerned, as a rule, feels all the better for it, and goes home in good humour, and with a keen appetite.

The ball usually employed nowadays is made of India-rubber; but the old-fashioned ball, consisting of a bladder covered with leather, is still in vogue in this country, and is preferred even by some of the clubs to the rubber ball.

The club costume for Football resembles very much

FOOTBALL.

that used for rowing, and consists of a woollen jersey, a pair of flannel continuations, socks, boots, and a night-cap. This is how a man looks rigged out in the approved style.



Of course, this costume is not a *sine qua non*, and if your coat and vest are doffed, and trousers tucked into your socks, it will answer nearly as well.

You may, perhaps, have noticed that in this treatise on Football, I have made no mention of a line to be stretched at a certain height between the goal-posts, over which the ball must be kicked to win a goal; but this line, you will see by a glance at the Rules, is not required by the Association, the provision being that the ball should be kicked off the ground, clear between the posts.

BASE BALL.



THIS is the national game of America; and is really only an elaborate version of the old English game of Rounders. The principal feature of the game, which will immediately strike an Englishman on seeing it played, is the excellent fielding. When the Boston and Athletic Clubs were over here in 1874, the fly-catches, catches in the air and on the first bound, made by these players were really amazing; and I can confidently recommend a course of Base Ball to any one who wishes to become a good cricketer, as far as fielding is concerned.

There are not many rules in Base Ball; but any number of explanations are attached to them in the American Manual of the Game. I shall content myself with giving the Rules.

1.—The ball must be pitched, that is, the hand must be swung forward without touching the body; and it must be done with a straight arm. It must be a fair ball, that is, delivered fairly at the striker, within striking distance, and without touching the ground.

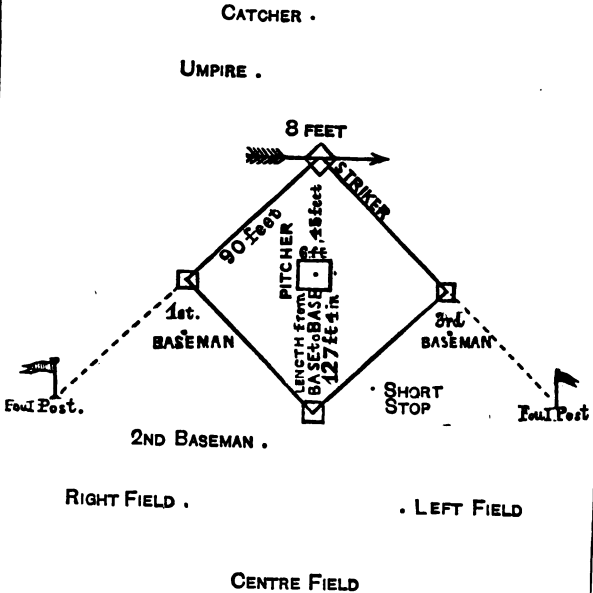
2.—If the ball be struck outside either the first or third base, it is a foul ball, and nothing can be made of it.

3.—If the ball be caught off the bat, or on the first bound, the striker is out; but if not, he must leave his home base when he has struck the ball. If there is a player on the first base he must leave it for the second, and so on with all the men on bases, till the man on the third base gets home, and counts one run.

4.—Any player on base, touched by the ball whilst off a base, is out.

BASE BALL.

5.—The bases are sanctuaries, and the game is not to leave the one on which you stand until there is a necessity (such as the player behind you making for your base), or a good chance to gain another.



BASE BALL—Plan of the Field and Order of Play.

6.—When the striker has missed two fair balls, the next fair ball is in play, whether he hit or miss it; so that, if it be caught, the striker is out; and if not caught by the catcher, the striker must try to make his first base, just as though he had struck the ball instead of missing it.

BASE BALL.

7.—The game shall consist of nine innings to each side. Three players caught out, makes their side out. There should be nine players on each side, and one umpire common to both sides. The side getting the greater number of runs shall be the winning side.



The following is the disposition of the players on the side that is out:—The pitcher, three basemen, the catcher, and four fielders. One of the fielders is placed within the square of the bases, to the left front of the striker, who stands squarely in front of the pitcher. He is called the short stop, and his position will be seen on the diagram. The dimensions given in the diagram are those used in America in playing matches; but a distance of thirty feet

BASE BALL.

from base to base, instead of ninety feet, will be found amply sufficient to allow of good play.

A ball and a bat are the only paraphernalia required in the game. The bat must be of wood, and round in shape, and not more than two and a half inches in diameter at its thickest part.

This is the shape :



The ball is made of rubber covered with yarn and leather; it weighs five and a quarter ounces, and is about the size of a tennis ball.

The players being placed as directed by the diagram, each base with a field attached to it, it is the duty of the fields to watch their bases and be ready, in case of the batter's running, to catch the ball and put the base down; if the man has got his foot off it, the fielder can put him out by touching him with the ball in his hand. The players are allowed to overrun the first base, but none of the others.

The pitcher, or bowler, is obliged to pitch either a high or a low ball as the striker requires. The umpire, who stands behind the striker, calls out "Strike," when it is what he considers a fair ball, and if the striker fail to hit it in three trials, he is put out, if the catcher can catch the ball from the pitcher; if not, he must try to make his base, according to rule 6. The striker can be put out when he hits a ball inside the foul posts, and one of the fielders catches it in the air, on the fly, or on the first bound. The pitcher has to be very quick in his delivery, and also to look out for squalls, as a ball hit straight back to him, goes like lightning, *and hits hard when it touches*. In like manner the catcher not unfrequently gets a bat flying out of the striker's hand, in uncomfortable proximity to his head. The captain of the side places his men in the field according to the peculiarities of the strikers, and the umpire is the sole judge of any

ROUNDERS.

disputed point in the game. Though the play is for the most runs in nine games, still the fewer the runs obtained the better the play is considered. This sounds an anomaly, but the finest match played for a long time in the United States, was one in which the score was 2 to 0, while in one of the worst, the tally was 180 odd.

ROUNDERS.

YOU will now see the difference between the old English game and the new American game.

The rules of Rounders are few and simple; a bat and a ball only are required. The bat is simply a round club, tapering up towards the hands; the ball is usually a hard one, and covered with white sheepskin. The ground is a square, with four bases. As at Base Ball, there are the home base, where the striker stands; the first base to the right front of the striker, as he stands in front of the feeder; the second base to the front and left, so as to bring it in a line with the feeder, and the third base to the left front of the striker.

The feeder's position for the delivery of the ball is in front of the home base, where the striker stands. The "out" side take the field as scouts to stop or catch the ball, and return it to the pitcher or the base keepers, as may seem most advisable. The ball is pitched by the feeder.

The striker may decline to strike at three balls, but at the fourth he is obliged to strike. If the ball is caught off the bat, the striker is out; or if the striker knock the ball so that it goes behind him, he is out; if he miss it altogether, he is out; and if he is touched with it before he has reached the first base, or while between any two bases, he is out.

LA CROSSE.

As soon as the striker has made his first stroke, he throws down his bat, and makes for the first base; or, if it is a good hit, runs on to the second base. If the ball is struck far away, he may try for a run all round. There is an out player at each base, whose business it is to receive the ball from the fielders, or the feeder, and try to put the strikers out whenever they attempt to run a base.

In Rounders a run is scored for every base, whereas in Base Ball it is necessary to make all the bases, to score a run.

There is also this rule in Rounders, which is not to be found in Base Ball:—the last player has a chance of securing another innings for his side. He calls for “three fair balls for the rounders.” He may refuse the first two, and, even if he hit the ball, decline to run, but the third fair ball he must take. If at either trial he hit the ball away, and run the complete distance, his side goes in again. If he fail to run from home to home at one of his three fair balls, without being touched by the ball, his side is out.

LA CROSSE.



THE interest in this game having been lately revived by the recent visit of the Canadian and Indian teams of players, a few words on the mode of playing the game will no doubt prove acceptable.

La Crosse, which has been played in Canada from time immemorial, was publicly introduced in England in 1867, by the Iroquois teams, who appeared here first at the Crystal Palace; and, as a form of athletic exercise, La Crosse can be excelled by few other gymnastic sports.

LA CROSSE.

Goals are fixed upon, as in Football, about one hundred and fifty or two hundred yards apart. There are twelve players on each side, who are stationed in various parts of the field as goal-keepers. The object of the game is to get a ball, about as large as a billiard ball, through the



opponents' goal. Each player is provided with a crosse, the shape of which is shown in the above illustration. It is made on the same principle and of the same material as a tennis bat, with the exception of the netting having wood on one side only.

The ball is thrown from the centre of the field, and must be "scooped" off the ground, and carried on the crosse at

HURLING.

full speed towards the opponents' goal. The adversary strikes the ball from the crosse, and tries to get it further up the field, and, if he gets a chance to do so, throws the ball off his crosse towards the goal.

The network of the crosse is quite flat, nevertheless the ball has to be kept on it, whilst the player is running for the goal at full speed. Indeed, much practice is required in this game, as a great amount of activity and address is demanded in playing it.

On the whole, the fine exercise which the game affords, its tendency to develop and strengthen the muscles, and the grace of figure and attitude it frequently calls forth, all combine to ensure general favour in rendering La Crosse one of our most popular out-door games.

HURLING,



AS an out-door game, is popular in Cornwall. It consists in the throwing of a rather heavy ball into the air, and the catcher carrying or throwing it beyond a goal set up in the field or playground. The players are divided into sides or parties. Each side then joins hands, and the players take their places at either goal. A captain, previously chosen, throws up the ball, and all try to catch it as it falls. Whoever catches it either throws it again into the air, or endeavours to carry it in his hands through the goal. But the players on the other side endeavour to obtain possession of the ball by any fair means at hand. In Cornwall, these means are sometimes of the roughest. They either catch the ball before it touches the ground beyond the goal, or try to take it from the player's hands and throw it through the opposite goal. The game is somewhat similar to Football, except that the ball is thrown, jerked, or hurled,—not kicked.

TRAP-BALL.

STRIKE UP AND LAY DOWN.

THERE is a ball game known as "Strike Up and Lay Down," which is very amusing, and is supposed to be a good preparation for Cricket. The players, whatever be their number, are divided into *ins* and *outs*. One player acts as feeder—that is to say, he throws the ball towards another player, who is provided with a light bat, for the purpose of striking off the ball. If he is fed three times, and fails to hit the ball, he is out; if he strike the ball, the fielders pick it up, the finder bowling it towards the batsman. The batsman lays down his bat before the ball is bowled. Should the ball be stopped by the bat or hop over it, the batsman is out. Every successful hit counts one, and those who count most hits in a given number of feedings win the game.

TRAP-BALL.

TRAP-BALL is played in a manner very similar to the above, but the duties of the feeder are performed by a "trap"—a wooden instrument, shaped like a shoe, which, on being touched by the bat, hurls the ball into the air.



With regard to the trap, there is no necessity for an expensive affair. A thoroughly good one may be bought for a shilling; and where a trap cannot be procured, a hole in the ground, with a flat piece of wood set slantingly in it, will do instead.

SKITTLES.

The players, unlimited in number on either side, divide into two parties. It having been settled who shall have first *innings*, the first player strikes away his ball from the bat, and it is the business of the fielders to catch or stop the ball, and throw it in towards the trap. The batsman is put out of his game either by the ball being caught by one of the adversaries before reaching the ground; or if the ball, when thrown in from the field, strikes the trap; or if the batsman miss striking the ball aimed at. If none of these mischances happen, every stroke tells for one point towards the batsman's game, or for that of his side. The side which, after all the players have had their turn, makes the greatest number of points in one or two *innings*, as may be agreed on at starting, wins the game.

SKITTLES.



SKITTLES are good-sized wooden pins set upon one end, and bowled at with a tolerably good-sized bowl. There are several ways of playing the game: the most common is that of nine-pins.

The pins must be set up in the annexed form. They

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must be so placed that a sufficient distance be allowed between each to prevent one falling skittle knocking down another. The players stand at a fixed distance from the pins. The number of points is forty or fifty—generally

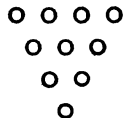
AMERICAN SKITTLES.

fifty—and the fall of one skittle counts one point. Each player has, in succession, three bowlings. The pins are not set up again until the whole have been struck down. Additional interest is given to the game towards its close by the rule that every pin knocked down beyond the number required to make up the score counts *off*. Thus, a player having scored forty-eight, may knock down five skittles, and he reduces his own score in proportion.

In the game of "Dutch Pins" there are eight common pins and a king pin, and the fall of the king pin settles the game. It is distinguished from the rest by a round knob on the apex.

AMERICAN SKITTLES.

IN playing American Skittles the skittles are arranged in the form shown in the accompanying diagram.



The alley is made with a rise of one foot in fifteen, and is composed of long strips of polished wood (pine being generally used). These are joined exactly; the alley when complete is about twenty feet long and three feet wide. The game is for a hundred points. The skittles having been placed, each player can have three bowls at them. If all are knocked down at the first bowl it counts twenty; if not, the number of pins knocked down in the three bowls, are scored to the player. The only way in which the whole of the skittles can be knocked over at one blow, is by sending the ball just between the front pin and the one next to it on the right hand side of the player.

The ball must not be allowed to drop on the alley in bowling, as the alley would soon be spoilt by the friction; but it must be bowled up the whole distance, and not pitched.

BOWLS.

The game is greatly in vogue in America, though there are a few bowling alleys in London, and other large towns. It is as good an exercise as any for developing the biceps. I will now proceed to the English game of bowls.

BOWLS.

“ ‘What sport shall we devise best in this garden
To drive away the heavy thoughts of care?’
‘Madam, we’ll play at *bowles*.’ ”



THE game of Bowls is played as follows:—The players, two or more, meet in a bowling green or open space, of about forty yards long. A piece of tape, or a straight stick, called the hob, is placed on the spot where you bowl from, and the bowler has to place one foot on one side of the hob and one foot on the other to deliver his bowl. The bowl must be delivered off the hand.

If more than two play, divide into sides, and settle who shall begin, which being done, commence by throwing the jack (usually smaller and of a lighter colour than the bowls, so that it can be seen) to some distance on the green; then follow up with your bowl, placing it as near the jack as possible. One of the opposite side follows with his ball, and so on until all have played. Then march to the place where jack lies, to see position of balls; as those on the side nearest jack only count: thus,—if the partners of the first player have one close to jack, and the other side all their bowls in, yet, the side which has only the nearest one in counts; but should the winning side have other balls nearer than their opponents' ball, these count also. The jack then is thrown back by he whose ball counts first, to the other side of the green, and the game goes on as before, the side gaining eleven being considered the winners;

NORTHUMBERLAND BOWLS.

but this number may be varied according to the number playing.

Bowls are not perfectly round, but turned so as to give them a bias, and the art of the game is to throw or cast the bowl according to the nature of the ground ; thus, instead of aiming at jack, deliver the ball a little wide, so that when it begins to slacken, according to its bias, it may carry to the right or left as desired, if possible just behind the jack ; then cannot be knocked away from a good position by the opposite side.

A "Wide Bowl" is that which rolls out of the bowling green. "Bowled Over" is that ball which is at least three yards beyond jack. A "Dead Length" is the bowl which just reaches jack. The winning of five before your adversaries win one is called the "lurch."

Bowls delivered otherwise than off the hand, that is, flung or overhand, count one to the opposite side ; as also do bowls that are not bowled two-thirds of the way towards jack. "Ties," that is, when two balls of opposing sides lie exactly the same distance from jack, can either be played over again or not counted, as agreed to beforehand.

If jack be knocked from the place where first thrown to, the bowls only count from where it then lies. This is often done by one of the last players, if his side is not in good position. In some counties, striking jack by bias play counts as two points.

NORTHUMBERLAND BOWLS.

THIS game may be played as follows :—The players, two or more, meet in a level field or open green, and agree upon the distance to be bowled in the match. The leader begins, and the players bowl alternately : he who reaches the goal in the smallest number of

RACQUET.

bowls is the winner. A piece of tape, or a straight stick, called a trig, is placed on the spot where the bowl rests, and at each fresh bowl the bowler has to place one foot on one side of the trig, and one foot on the other. This is very awkward where the bowl has fallen into a gutter or ditch, but the opponent may insist upon the stride. The ball must be bowled underhand. The place at which the ball stops is that from which the second throw must be made. Balls made of india-rubber and cocoa-nut fibre are the best, but cricket balls or croquet balls may be used.

RACQUET.



To play this game in the manner approved of by proficients, a regular court is required, the area of which should be about eighty feet by forty feet: the front wall should be thirty feet in height, the back wall twelve feet, and if the court be covered in, the roof must be well supplied with skylights. The wall should be made of brick, covered with plaster, and should be perfectly even. They must have a good coat of black paint. The entrance to the court should be through the back wall, and the door should be flush with the wall. A gallery for spectators may be placed over the back wall, but it should not project into the court. The back wall, to the height of twenty-six inches from the ground, should be covered with wood, painted black, like the rest of the wall. The wood is required for the purpose of indicating, by the sound, where the ball strikes upon it. On the front wall, at a height of seven feet nine inches from the floor, there is a white line, called the cut line, above which the ball must be struck when the player first goes in. At each of

RACQUET.

the side walls, about the middle of the court, two spaces, eight feet by six feet in dimension, are marked on the floor. These are called the service spaces. The back part of the floor of the court must also be subdivided into two equal oblong spaces, into one of which the ball must be served, according to the court in which the man *in* is serving from.

The implements for the game are the Racquet bat, and the ball. The bat consists of an oval frame, of a certain regulation size, and to which there is a long handle. The oval portion of the bat, by which the ball is struck, is crossed by thick catgut, very tightly strung, so as to render it highly elastic. The ball is made very hard and covered with white leather.

THE RULES.

1.—The game is fifteen up. At thirteen all the game may be set to five, and at fourteen, all to three; provided this be done before another ball is struck.

2.—The going in first is to be decided by lot.

3.—The ball is to be served right or left, at the option of the player.

4.—In serving, the server must have one foot in the space marked for that purpose.

5.—The ball must be made to strike the front wall above the cut line, and it must strike the floor within the lines enclosing the court on the side opposite to that in which the server stands.

6.—A ball served below the cut line, is a fault; but it may be taken; in which case, the ace must be played out.

7.—In serving, the ball must not strike anywhere before it hits the front wall; if it does so, it is a hand out.

8.—In serving, if a ball touch the server or his partner before it has bounded twice, it is a hand out.

9.—It is considered a hand out if any of the following things occur; viz.,—If the server be not in his right place; if the ball be not served over the line; if the ball do not

GOLF.

fall in the proper court; if the ball touch the roof; if the ball touch the gallery netting, posts, or cushions.

10.—Two faults in succession put a hand out.

11.—An out player may not take a ball served to his partner.

12.—The out-players may change their courts only once in each game.

13.—If a ball hit the striker's adversary upon or above the knee, it is a let; if below the knee, or if it hit the striker himself, or his partner, it counts against the striker.

14.—If a player purposely stop a ball before the second bound, it counts against him.

15.—Till a ball has been touched, or has bounded twice, the player and his partner may strike it as often as they please.

16.—Every player should get out of the way of the ball as much as possible.

17.—After the service, if the ball goes out of the court, or hits the roof, it is an ace; if it hit the gallery netting, posts, or cushions, in returning from the front wall, it is a let; if it hit the roof before striking the front wall, it counts against the striker.

18.—The marker's decision to be final; but if he cannot decide, the ace must be played over again.

GOLF.



GOLF is one of the most ancient of English games. It is generally played on a large, open space, or on a common of sandy soil, such as is frequently found near the sea-shore, and having the surface not level, but broken into hillocks and undulations.

GOLF.

Blackheath, for instance, is a favourite place for Londoners. The *course* is either rectilinear, or a figure having a number of sides.

Holes, about four inches in diameter, are made in the ground, about a quarter of a mile apart, and the game is to strike a ball from one hole into the next with as few strokes as possible, using for this purpose a Golf club.

This club is about four feet in length, an inch in diameter at the handles, tapering downwards with an elastic shaft, and terminating with a foot, placed at an angle of about forty-five degrees with the shaft. The foot is loaded with lead, and protected by a piece of horn at the points where it strikes the ball. Several kinds of clubs, however, are necessary for the proper playing of the game; the ordinary club, already described, which is employed when the ball lies fair on the ground; the spoon, used when the ball lies in a hollow; the iron, when it is among sand or gravel, and the putter, when it is near the hole.

The ball used formerly to be made of leather, stuffed very hard with feathers, and was extremely elastic; but since the introduction of gutta-percha and vulcanite-rubber, the ball has been made of those substances, which is found better adapted to the purpose. It is about an inch and three quarters in diameter, and weighs, as nearly as possible, thirty drachms avoirdupois. It is painted white, that it may the more easily be seen.

There are two or more players, generally four in a match. Each side has a ball. The player is entitled to place his ball on a little sand or earth at the first stroke, for the greater facility of striking it; but after the first stroke, the ball must be struck from wherever it may chance to lie; and the ball which lies at the greatest distance from the hole towards which the players are proceeding must always be played till it gets before the others. In order to facilitate playing, those strokes only are counted by which one party exceeds the other. This rule may be easily explained.


Suppose the first two strokes have been given, the player

SKATING.

whose ball lies farthest from the hole must play again. This is called playing *One more*, or *the odds*. If, however, he has not succeeded in getting his ball beyond his opponent's, he must play again, which is called *Two more*, and if this stroke has not placed his ball nearer the hole than the other, he must play yet again, which counts *three more*.

Then, when the other player plays, he is said to play *one off three*, and if he play a second time to get his ball ahead, he is said to play *one off two*; if for the same purpose he plays a third time, it is *one off one*, or *the like*. He who plays first again plays the odds. The same rules for counting are observed if there are four players, the partners, however, striking alternately. If the ball be struck into the hole by what is called *the like*, that is to say, by an equal number of strokes on both sides, the hole is then said to be halved, and goes for nothing.

SKATING.

 HERE are various kinds of skates. The edges of the iron should not be too sharp, and so made that only a few inches of their surface touch the ice at the same time. The wood should fit the foot, and the iron should only just come over the toe, and not curl up, as in old-fashioned skates. To avoid shifting, they should be screwed well into the heels of your boots, and strapped closely, but not too tightly. A heel and instep strap, and a toe strap, will be sufficient. The acme skates are considered the best, which do not require straps, but are expensive.

Having fastened your skates on, supposing it to be your first essay, get boldly up and stand for an instant. Do not use a stick. A stick, once adopted, is very difficult to abandon—it is like corks to a swimmer.

SKATING.

The great art of skating is to keep your head well over the centre of your stride. Thus, in the beginning, bend your head forward a little, and strike out with your right foot sideways and onward; then repeat the movement with the left foot, and so on alternately. Do not spread your feet too wide apart, nor be in too much of a hurry, but repeat your first simple stroke a dozen or more times, till you feel confident in your power to stand on your skates.



If the edge of the breadth of the iron of the skate on the right foot scrape on the ice, turn the toe inward; if you do not, your legs will spread wider and wider till you fall. Do not lift your feet too high from the ice, but rather push forward, going first on one foot and then upon the other, as long as you feel your feet steady.

The easiest plan of skating is what is called *forward skating*. It is done with an easy and imperceptible motion of the body, the weight of which is thrown first to the right and then to the left, and so on continuously. By this pleasant, winding, progressive plan, a good deal of space may be got over, and great speed attained; besides, it is soon acquired.

The following hints to skaters will be found of great value:—

“Do not be flurried, and lose your presence of mind, in the apprehension of an impending collision. If you cannot avoid it entirely, you may always greatly lessen the force of such a disaster by a judicious turn to the right or left.

“Proceed gradually from one exercise to another. Some of the evolutions which are performed, apparently with the greatest ease, by skilled skaters, are highly dangerous

SKATING.

when undertaken without a knowledge of the preliminary exercise; and a very heavy fall, particularly on the back of the head, may result in permanent injury.

"If you find yourself on a bit of rotten ice, try to glide over it rapidly, with both skates on the ice, so that your weight may be divided. If it is very bad, throw yourself on your hands and knees, and you may shuffle off, ignominiously, perhaps, but in safety.

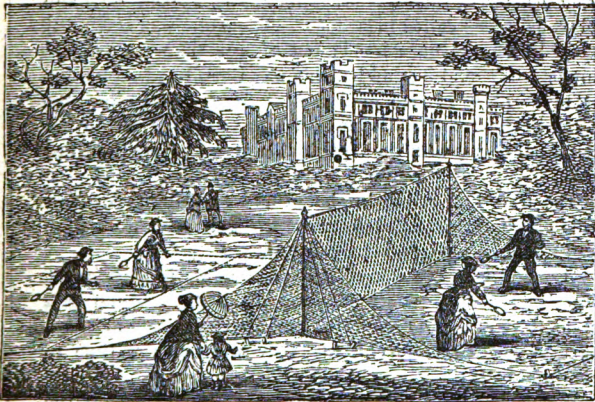
"Should you break through the ice, and the hole into which you fall be not a wide one, spread out your arms horizontally over the surface rather than grasp the edge, which may break off, or cut your hands. Tread water with your feet, and remain quiet till assistance comes. It seems almost like satire to advise you to *keep cool*, when all your teeth will be chattering in your head. When you are extricated from your perilous position, run home, if you possibly can. If you can't go alone, let two companions hold you up under the arms, and run you along. A warm bath, a warm bed, some hot brandy-and water, and a good sound sleep, and you will be ready for another skate next day."





TENNIS:

FOR THE FIELD OR LAWN.



ALL games are of very ancient origin, the hand-ball, according to Homer, having been invented about the time of the destruction of Troy. It is not recorded when the ball was first introduced into this country; but if it was known at the period of the downfall of Troy, it may, likely enough, have been brought hither by Brute, or rather his wife, Imogen, daughter of the king of Phœacia, when, with a band of fugitives from Troy, she accompanied him to Britain.

TENNIS.

The first historical mention we have of ball games in England is in a manuscript, written in the fourteenth century, of the life of St. Cuthbert, who is described as playing at ball in his childhood.

A contemporary writer claims the honours of antiquity for Tennis, and ascribes a knowledge of it to the Greeks, under the name of *σφαριστική*; and subsequently to the Romans, under the name of *Pila*. But they played it with the hands, as we do Fives, and not with rackets or bats, which were not invented until after the time of Charles the Fifth of France. The latter name was not *Pila* only, but *Pila palmaria*, synonymous with *Jeu de Paume*, or Palm play, as it was called in France. The game was originally played with the bare hand; but after a time a glove was introduced; and by and by, this was worn lined. Mention is made of a French girl, named Margot, who in 1424 played at Hand Tennis, both with the palm or ball of her hand bare, and with the best double glove, better than any man.

The next innovation in the game was to bind cords or tendons round the hand, to make the ball rebound better; and this finally suggested the racket.

Hand Tennis was exceedingly fashionable in Charles the Fifth's reign in France, and was made the medium of a great deal of gambling. Noblemen would even pledge a part of the valuable clothing they wore at the time to continue betting.

In the sixteenth century, Tennis was established as the royal game in England, and almost every nobleman had a Tennis-court built. These Tennis courts, according to old authority, were divided in the middle by a rope, and the players stood on either side, ready with their rackets to keep up the ball; the game being to send the ball backwards and forwards over the line without letting it drop; hence originated the proverb: "Thou hast stricken thy ball under the line," descriptive of any one failing in their purpose. Henry the Seventh and Henry the Eighth were both in-

TENNIS.

veterate Tennis players, wearing complete costumes, including shoes, appropriate for the game. It is recorded of Bluff King Hal, that, in the thirteenth year of his reign, he played at Tennis with the Emperor Maximilian for his partner, against the Prince of Orange and the Marquis of Brandenboro'. The Earl of Devonshire "stopped," i.e. scored, on the Prince's side and Lord Edmond on the other. It was a drawn game; for "they departed even handed after eleven games (or, as we should say, rounds) fully played." Henry the Eighth, according to Stowe, built a Tennis-court at Whitehall.

James the First recommended Tennis to his son as a game becoming a prince. Charles the Second also was partial to the game; and it is mentioned as late as 1739 as a pastime in general practice throughout England.

The reviver of Lawn Tennis wished to arrogate to himself the invention of adapting it to out-door recreation and simple appliances, assigning the expense of erecting courts as an occasion of its decline. But a writer of the period tells us that when the Earl of Hertford entertained Queen Elizabeth at Elveham, in Hampshire, in 1591, "after dinner, about three o'clock, ten of his lordship's servants, all Somersetshire men, in a square green before her Majesty's window, did hang up lines, squaring out the form of a Tennis-court, and making a cross line in the middle; in this square, they (being stripped of their doublets) played five to five with hand-ball, a *borde* and *corde* as they terme it, to the great liking of her Highness." Nevertheless, we are equally indebted to the reviver of the game, and to those who have recently brought before the public the requisite adjuncts, arranged in a portable manner.

The necessary appliances for Lawn Tennis are fitted in a box, four or more bats and balls, a racket press, artificial holes for fixing the net, the net itself, and sufficient pegs, cord, &c. Only one ball is used at a time; but extra balls are necessary to supply the place of those that go beyond bounds, which, if not wanted, are not gathered up till after

TENNIS.

the game is over; and for supplying any which may burst in action, as sometimes occurs.

The balls ought to be, according to the Club Rules, of india-rubber, and should be two and a quarter inches in diameter, and one and a half ounce in weight. Balls can be covered either with leather, cloth, or wool-work; but those covered with wash-leather are the best.

The bats must be placed in the press whenever not in use, and firmly screwed down to prevent their warping and becoming useless.

Lawn Tennis possesses a great advantage over Badminton, to which it is not dissimilar, because it can be played without reference to windy weather; whereas, if there is much wind, a game with shuttlecocks is not possible.

Lawn Tennis can be played by any number of players, though the best game is made by either two or four persons. When more than two, sides are formed.

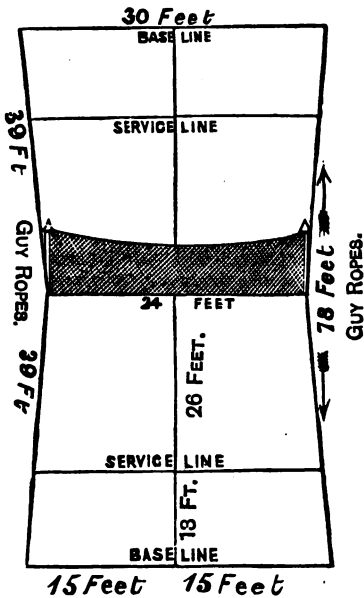
Level turf, or asphalt is the best for the formation of the courts, but in families the lawn is used.

The space required for the game itself, is seventy-eight feet by thirty feet to the extremities. In the exact centre of the space two poles, to which the net is attached, are driven into the ground twenty-four feet apart. The net sold with the Club Set is five feet high at the posts, four feet in the centre, and twenty-four feet in length; thus bringing the Tennis-court to an hour-glass shape, as described in the diagram. Guy ropes from the top of the poles to the ground keep them in an upright position, and also keep the net from flapping about in the wind. On each side two iron pegs are driven into the ground, at equal distances, to attach the guy-ropes to.

At a distance of seventy-eight feet, end to end, make your outer base line, giving thirty-nine feet from net at either side; your service-lines thirteen feet from base-line, parallel with same at either end, leaving twenty-six feet between the net and service-line at either end; and

TENNIS.

your side-lines being marked, the seventy-eight feet as per diagram, from end to end. Having now marked the size of your ground, run a line down the centre from base-line to base-line, to divide the courts into eight divisions; to make right and left hand courts, or, as in playing it is sometimes called, upper and lower, or off-base and in-base.



The best method of marking the courts is, if your Tennis-court be of asphalt, with lime or white-wash; but if on turf we should not recommend lime, as it burns the grass and looks very unsightly. The best method for grass is to

TENNIS.

have lengths of white tape, with rings at about a foot and a-half apart from each other, which are pegged into the ground with small staples, which you can purchase at any ironmonger's. The ease with which these can be placed and removed, to say nothing of their greater cleanliness, make them very necessary appurtenances for the gentleman's lawn. Not only is the tape cleaner, but when you find that the grass is getting worn it can be moved to another part; and when not wanted at, all the tape can be taken up and wound over two boards, ready for another day's play, or put by during the winter.

To commence the game, the ground having been divided into the several courts, &c., the players toss, or, as the ladies like it best, draw for choice of courts, or the right serve to first. The one who wins, takes his place on whichever side of the net he selects, and standing in the centre at the top of the court, with one foot outside the base-line, and the other foot inside, on either side of the line down the centre, tosses the ball in the air, and strikes it into his opponent's court, who on its rebound strikes the ball back again over the net; and so on until one of the players on either side miss it, or strike it so that it falls outside his opponent's court. The one who is feeding, or serving, is called the hand-in, his antagonist being hand-out.

Hand-in when feeding, as stated above, must stand in the centre of the base-line, with the inside foot on one side of the line which runs down the centre. On whichever side of the line he has his foot he must feed across it; viz., if he stands with his foot on the right-hand side of the line, he must feed into the left-hand court, and if on the left, *vice versa*. Hand-in, when feeding, must hit the ball into whichever court of his opponent he designates; if he fails to do so, he becomes hand-out. When feeding, the general rule is to feed to the right and left court alternately.

Only one side scores at a time, viz., the one who is serving or feeding, and he loses the feeding and scoring on failing to strike the ball back again, when his opponent

TENNIS.

returns it into his court, or when in so doing he sends the ball without the bounds, and, as above mentioned, if in the first instance, he does not succeed to feed it into his opponent's court: for any of these he becomes hand-out.

The greatest attention must be given to the scoring, as with beginners this is the difficulty of the game. Recollect only one side scores at a time, and that is hand-in, and he only when his opponent makes any of the faults mentioned above. Be careful to bear in mind that should hand-in make a fault, the opposite side, or his opponent, *does not score*; but it puts hand-in, out, who loses his feed, which the opposite side takes up.

It is usual for hand-in, when feeding, to cry out, or point with his bat to the base at which he intends to place the ball; but should he intend to send it into the right-hand base, and it falls into the left-hand base, or *vice versa*, hand-out has his choice whether to take it or not; if he does not take it, hand-in has another try, and if at the second trial he fails to send it into the base he named, he becomes hand-out.

The internal divisions affect the first ball only. The service ball is considered in play, so long as it falls anywhere within the exterior boundaries of the court. The game is won by the player who first reaches fifteen aces. When both players stand at fourteen, one of them must make two consecutive aces before he can score game. Thus, if hand-in makes one, and then becomes hand-out, it is as good as if he had made none at all, as he remains at fourteen until one on either side makes two consecutively. The winner has the first service of the next game; and if the players wish, to change bases.

The player should grasp the bat firmly with the right hand, and be ready for any sudden change of position that may become necessary. Of course, success will depend on a ready or quick eye, and the skilful player will soon discover many ways by which he can increase his score; such as having the power of placing the ball in any part of

TENNIS.

the opponent's court at will; or if the opponent is at the off end of the court, to just drop the ball over the net; or giving the ball the "screw," *i.e.*, a rotary motion when struck, to cause the same effect as the screw at billiards. And in many other ways which practice will suggest to the player.

When four or more are playing, that is, two on each side, it is general for one to take the right-hand base, and the other the left-hand; or, as some prefer it, one to play front and the other back. In serving the ball, either the two on one side can serve after one another, or alternately either side; *viz.*, A and B are playing against C and D. A has won the toss and becomes hand-in; he serves to C. C returns it, and A and B's side fail to do so; either B can become hand-in, or C or D on the other side; this can be arranged before the game commences.

MATCH RULES.

- 1.—The courts shall be divided according to former description and diagram.
- 2.—The players must be divided into two equal numbers, with one to score, and an umpire. The players are to occupy the courts on either side of the net. The one who delivers the first stroke is hand-in, and *is the only one who can score*; if he misses the ball he becomes hand-out, and his opponent becomes hand-in and serves.
- 3.—When applying any of the following rules, in strict match scoring, always bear in mind hand-in is the only one who can score, and when any rule is in favour of hand-out, he becomes hand-in.
- 4.—The ball shall be served by the hand-in, who shall stand so that one foot shall be without the base-line of the court. He shall serve from the right and left courts alternately, so that the ball shall drop between the net and the service-line of the court diagonally, opposite to that from which it was delivered.

TENNIS.

5.—If hand-out shall, at any time, attempt to take a faultily delivered ball it shall be considered as good.

6.—The service or first feed ball must not be volleyed, that is, struck back over the net before it has touched the ground. Infraction of this rule by the hand-out scores one to the hand-in.

7.—It counts one to the opponent when a receiver or player omits to strike back the ball, either on its first bound, or by a volley, that is, striking the ball back before it reaches the ground. (If opponent be hand-in, he counts one; but if the opponent be hand-out, then he has put hand-in out, and becomes hand-in himself, and commences to feed accordingly).

8.—If the ball be struck more than once, it counts one to the opposite side. (See rule 3, and mem. end of rule 7).

9.—If a player should strike at the ball, or pretend to strike and miss it, and the ball ultimately falls beyond the boundary, the stroke counts an ace to his opponent. Also, should a ball fall in the boundary, and be struck at, it counts an ace to opponent. (See rule 3, and mem. end of rule 7).

10.—If the ball touch the clothes, or any part of the body before touching the ground, or after the first bound, and is then hit, it scores one to the opposite side; and even if not hit after touching the clothes it counts the same. (See rule 3, and mem. end of rule 7).

11.—If hand-in does not clear the net, or if the ball falls out of bounds, he is out, and his opponents feed.

12.—Hand-in scores one if hand-out fails to return the ball after being delivered to him by hand-in. Hand-in scores one if hand-out, in returning the ball, strikes it in such a manner as it shall drop out of the court or volley the service.

13.—Hand-in shall not serve until hand-out shall be prepared; but if hand-out takes or attempts to return the service, it shall be treated as good.

14.—Hand-in shall be hand-out if he sends the service

TENNIS.

or first ball beyond the service-line, unless the same be taken by hand-out.

15.—When any one on the receiver's side lets a ball fall, makes a false hit, or hits beyond bounds, an ace is scored against him. (See rule 3, and mem. end of rule 7).

16.—If a ball drops on any line, it shall be considered to have dropped into the court marked by that line.

17.—As regards Double Matches, the above rules shall also apply to the four-handed game, with the following additions:—

18.—At the commencement of the game, one partner only of the side, that is, hand-in, shall serve; when he or his partner shall have lost a stroke the other side shall be hand-in.

19.—If the service be delivered into the wrong court, it is optional whether it be taken.

20.—An ace scored against any one on the receiver's side, is scored against the whole party on that side.

21.—The one who scores fifteen first, wins the game (see rule as regards gaining fourteen).

22.—A player may give his opponent points, and the privilege of being hand-in two or more times.

23.—The balls shall be hollow and made of india-rubber; they shall be two inches and a quarter in diameter, and one ounce and a half in weight.



BADMINTON.



BADMINTON is a shuttlecock game which closely resembles Tennis, and was introduced to England from India. The origin of battledores and shuttlecocks does not appear to be so ancient as the game of Tennis; which, as we have named in our introduction to Garden Tennis, dates nearly as far back as the fall of Troy. Rackets were not invented till about the end of the fifteenth or commencement of the sixteenth century. Battledore and shuttlecock, however, was a pastime in the fourteenth century; an old manuscript of that period contains a drawing representing two boys playing at it, the bats made of plain wood, and shaped like the cheap bats of the present day.

In the reign of James the First, shuttlecock was the fashionable court game, rivalling, although it did not supersede, Tennis. It is related of Prince Henry, the son of James, that happening to be playing with a friend much taller than himself, and hitting him on the forehead, by

BADMINTON.

chance, with the shuttlecock: "This" quoth he, "is the encounter of David with Goliath."

Badminton is simply an adaption of Rackets, and a very charming game for ladies to play on the lawn or indoors—First of all, a Badminton ground is marked out, and a piece of netting placed across it between two poles. The object of the players is to toss a shuttlecock backwards and forwards over the netting without letting it drop on either side, and subject to certain restrictions. The rope at the top is the real boundary over which the shuttlecock is thrown; the netting being added that the rope may be seen the better, and no mistakes made as to whether the shuttlecock passes over or under the rope. Reference to the illustration will at once show the reader the method of playing. Decidedly the best game is that which is restricted to four players, and the ground small, something like ten feet by twenty, which allows a square of ten feet on either side of the netting. Therefore, we shall describe that first, and speak of the double game afterwards.

There is this difference between Badminton and Garden Tennis, as well as the substitution of lighter missiles—shuttlecocks for balls—the net, instead of being stretched entirely across the ground, is only a narrow strip, fixed a foot or so higher, and the court is of equal width the whole length of the ground, the net rope supported by guy ropes fixed to poles.

PREPARING THE GROUND.

THE necessary properties for playing at Badminton can be purchased in a box complete; which contains pegs, netting, poles, cords, and battledores and shuttlecocks: take four of the pegs, measure the ground in an exact oblong, the size required, and fix a cord round from peg to peg. Then erect the two poles in the manner shown in the illustration, and connect them by the two ropes across. Fix three other ropes to each of the poles, and attach them to pegs which must be fixed in the ground, in the way shown in the picture,

BADMINTON.

like tent cords: their use is to keep the cord and netting between the poles at the due tension; otherwise it would dip in the centre. The netting should be fixed across before pulling the outer ropes tight, which will allow of its being better strained. Next mark the boundaries by strings and pegs. The four spaces whereon the four players stand are called courts. The ground is thus divided in three equal portions,—a third to each two courts, and a third as neutral ground, in the centre of which stand the poles and netting. It is not desirable to allow the string to remain that marks the boundaries of the courts, as it is likely to trip up the players who are in chase of the winged missile. Some lumps of white chalk, gathered from the shore or from chalk pits, or large lumps of whiting purchased at the oilshop, may be buried in the turf at intervals; or if the ground is gravel, some moderate-sized stones of a different colour. A writer in *The Field* suggests an excellent method of making a permanent Badminton ground on a lawn: Having fixed the ropes, he recommends a miniature trench to be made all round it. For this purpose a straight piece of wood ten feet long and not very wide, is to be placed close to the boundary rope and driven down into the ground two or three inches, and kept there whilst the other side of the trench is dug out. When the trench is ready, it is to be filled with whitewash. This effectually marks the line and prevents all disputes. The entrenchment should, of course, be made before the poles are erected.

The best height for the net is from five feet to five and a half, and the ground for four players twenty feet by ten. There is no strict rule either for the height of the net or the dimensions of the ground, which are optional, and may be arranged to suit the convenience of the players.

THE GAME.

THE four players must choose their partners and then take the chances of which shall commence. This may be done as

BADMINTON.

well by the childish method of "Which hand will you have?" as by any other. Each player is provided with a battledore, but only one shuttlecock is required to be in use at a time. The one who is to throw, or the server, takes the court 1, and his partner court 2; the other two players take respectively 3 and 4. The server, standing with both feet well within the boundary throws up the shuttlecock and hits it with the battledore, right to No. 4, who stands in the centre of her court. She should receive it on her battledore, but she must not leave her court to do so. If she fails to receive it and to strike it right back over the netting, 1 or an ace is scored against her. If the shuttlecock falls, and falls *anywhere* except in court 4, or strikes against anything, the server is out, and cannot play again that round. When his partner is out also, a fresh round must be commenced. The shuttlecock being thrown back to the server, either he or his partner are at liberty to catch and throw it back again over the netting, when either 4, or her partner 3, are equally at liberty to return it.

The object of the players is to keep up the shuttlecock in this manner as long as possible.

After the first throw the boundaries of the courts are not kept on either side, 1 and 2 being at liberty to run about wherever they can best catch the shuttlecock, in either court or on neutral ground as far as the network, without however on any account passing the limits marked in the diagram by a line from M to N, 3 and 4 having the same privilege on the side B. But if the shuttlecock does not go clean over the net, or if it strikes anything, or falls, on the side of the server or his partner, the one throwing it is out. If the opposing party does not throw it over the net, lets it strike any part of the frame, &c., go out of bounds, or fall, an ace is scored against her. When the server and his partner are both out, a fresh round is commenced; if the side A is out, and one has been the server, the side B commences the next round, and 4 is the server. The game may consist of any number of rounds the players like to agree upon, and

BADMINTON.

should be regulated by the time likely to be occupied in each round, which must depend upon the skill of the parties in keeping up the shuttlecock. Five, for a short game, or ten for a long one, are very good numbers of rounds to fix on.

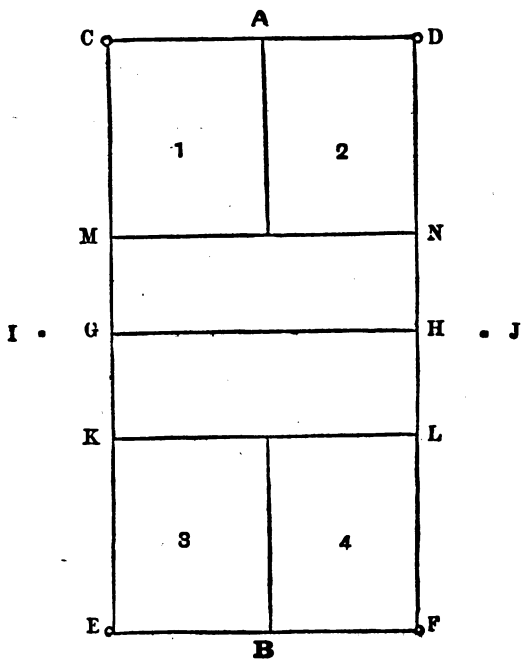


Diagram 1.

Diagram 1 shows the ground laid out. A and B mark the respective sides, each with two courts, 1, 2, 3, and 4. C, D, E, and F, are the four pegs fixed in the ground to mark the oblong for enclosing the players, which is done, as already explained, by carrying a string from peg to peg. From G

BADMINTON.

to H the netting is secured. The upright poles must be fixed by guy ropes to pegs at a little distance, marked in the diagram I and J.

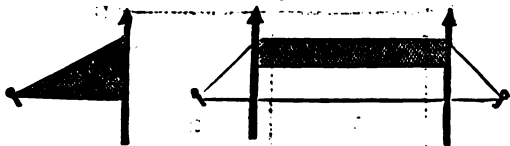


Diagram 2.

Diagram 2 shows how the netting is stretched across from G to H, in diagram 1.

There is a certain amount of skill required to make a good player, besides ability to keep up the shuttlecock. Some players make it their object to throw it over the net in such a way that the opponent cannot possibly succeed in hitting it back. It is much better play, however, to throw it over in such a way that the opponent can hit, but must give a return very easy to meet. When gentlemen play with ladies, they should refrain from serving such throws as it is impossible for the lady opposing them to receive; as it is taking an unfair advantage of a superiority of strength and skill which may have been acquired in the pursuit.

RULES FOR BADMINTON.

1—THROWING THE SHUTTLECOCK. The shuttlecock is thrown diagonally. When the round is begun from the side marked A in the diagram, it must be thrown from 2 to 3. When the side marked B begins, the ball is thrown from 4 to 1. The one who throws first in any round is called "the server."

BADMINTON.

2—THE FIRST THROW must be made as described in rule 3, all parties standing in the centre of their respective courts.

3—HAND OUT. If in the first throw the shuttlecock does not go clean over the net-work; or if it does not reach the right court; if it goes into the wrong court or lines, or falls on any of the boundary lines or against any part of the frame, or if the shuttlecock goes under the net. After the first throw, if the shuttlecock does not go clean over the net, and either be returned or fall clear of any of the boundary lines, the person throwing it is out: that is, cannot continue playing till a fresh round is commenced.

4—AFTER THE FIRST THROW the shuttlecock may be thrown promiscuously, provided it is always sent over the net, and may be returned by whoever can catch it. After the first throw, the boundary lines and neutral ground are not kept; the players moving about at will on their respective sides of the net.

5—SCORING. If the shuttlecock, by reason of a false hit on the server's side, falls, the player is out. If it falls beyond the boundary line without being hit, it counts nothing; but if a hit has been made at it, the player goes out. If a false hit is made on the opponent's side, or if the shuttlecock goes on or beyond the boundary line, an ace is scored against that side. Hitting the net, posts, &c., is reckoned as a false hit.

6—PLAYERS ON THE SAME SIDES are partners, and scores against them are added together.

7—SIDE OUT. When both hands are out on one side a fresh round must be commenced by the opposite side.

8—SERVING. The first throw of a round is called serving. The server is allowed to make three attempts at serving, provided he does not touch the shuttlecock with the battledore till the last time. But if the server make three attempts without hitting it at last, he is out. If, on the other hand, he touches the shuttlecock without throwing it, and then throws it by a fresh stroke, although it falls clean

BADMINTON.

into the right court, he is out; because that is counted unfair playing, and against the rules of the game.

9—**TAKING THE SERVE.** If the wrong partner take the serve it scores an ace against her. The throw is to be diagonal, from 1 to 4, or 3 to 2. Thus: if 1 threw the shuttlecock, and instead of 4 hitting it, 3 hit it, that would be an ace against 3. This applies only to the first throw or "serve."

10—**IF THE HAND** is used to strike, the player is out; the battledore only must be used to strike.

11—**IF THE SHUTTLECOCK TOUCH THE PARTNER'S** dress or battledore, an ace is scored against the player.

12—**THE GAME** consists of five or ten rounds; and is won by the side which has scored fewest aces.

DOUBLE BADMINTON.

DOUBLE Badminton is played with two throwers, each sending a shuttlecock diagonally across the net. When a larger number than four play, the ground should be larger, and the parties need not be restricted to particular courts, but stationed according to their ability. The throwers occupy the centre of their ground, the rest of their party remaining neutral until after the first throw, when the action becomes general.

Skilful players, where there are many, may increase the number of shuttlecocks used at discretion. A reserve supply always accompanies each box, and should be at hand to make up for losses; for if a shuttlecock loses a feather, which often occurs, it is *hors de combat*.

When the ground is larger, the network must not be erected quite so high as for the small ground, to facilitate making a longer hit.

THE GAME OF CROQUET.

HISTORY OF THE GAME.

IT has been stated by some writers, who claim to be authorities, that the game of Croquet is of very modern origin; indeed, one writer on the subject goes so far as to assert, that the game, as such, was "quietly introduced some few years ago." That Croquet was re-introduced into England about that time, we are free to admit; but that the game itself is a modern one, we deny; and we have ample evidence to the contrary, for we find that, under another appellation, centuries ago, the game of the "Mallet and the Ball" gave the name to one of the most fashionable quarters of London, viz., Pall Mall; and such was, in fact, the name by which this game was then known in England, when Charles the Second was king.

Sir Robert Dallington, in his "Method for Travel," 1598, tells us, that in his tour through France, he found the game commonly played there; and hence we infer it must have been very shortly afterwards introduced here.

In the year 1621, in a book entitled "The French Garden for English Ladies," we find the following mention of Pall Mall:—

"A Paille-Mall is a wooden hammer set to the end of a long staffe to strike a boale with, at which game noblemen and gentlemen in France doe play much."

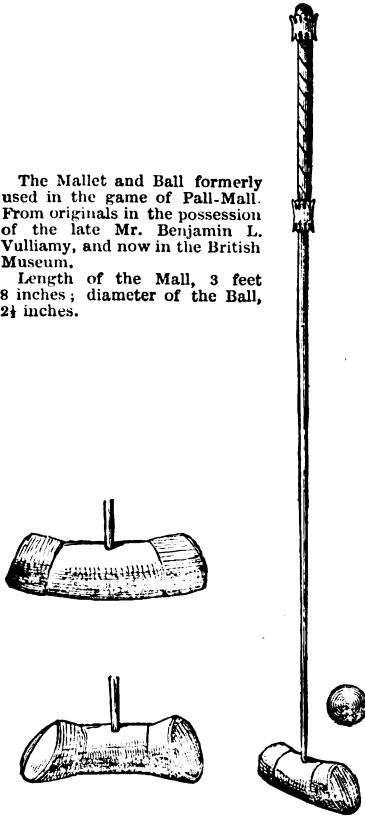
And again, in "Blount's Glossographia," 1670, as also from a paper contributed by Mr. Albert Way to the "Archæological Journal," we not only find a confirmation of the introduction of the game into England about this time, but also accurate drawings of the implements used

CROQUET.

in the playing of it, *fac-similes* of which are here given, and which will be found to be almost identical with those now in use.

The Mallet and Ball formerly used in the game of Pall-Mall. From originals in the possession of the late Mr. Benjamin L. Vulliamy, and now in the British Museum.

Length of the Mall, 3 feet 8 inches; diameter of the Ball, $2\frac{1}{2}$ inches.



Slender, tapering oak handle, the upper part covered with white leather,

The ends are cut obliquely and hooped with iron.

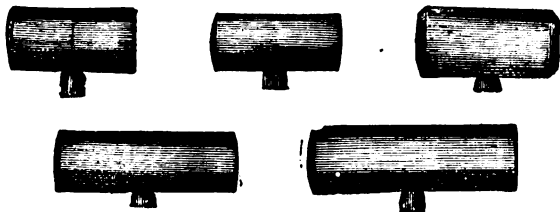
HISTORY OF THE GAME.

"Paille-Maille is a game wherein a round bowle is, with a mallet, struck through a high arch of iron (standing at either end of the alley), which he that can do with fewest blows, or the number agreed on, wins. This game was heretofore used in a long alley near St. James's, and vulgarly called Pell-Mell."

Pepys, in his Diary, under date April 2, 1661, says, "Went to St. James's Park, where I saw the Duke of York playing at Pelemele, the first time that I ever saw the sport."

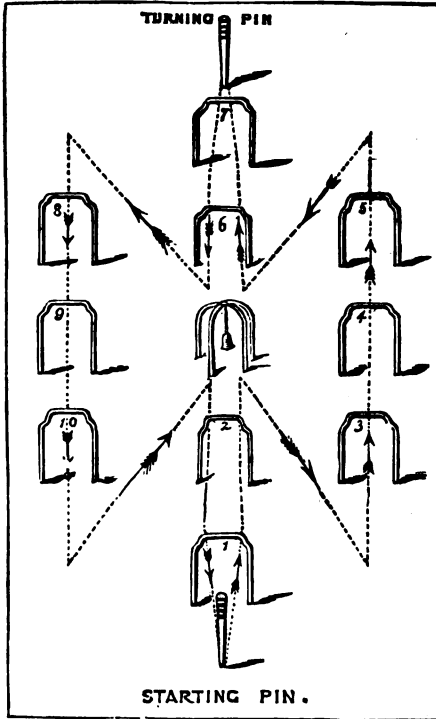
Croquet is now one of the most attractive and recreative pastimes of the day; it had no sooner made its way into aristocratic circles than it was warmly welcomed on the lawns of our country clergy, and simultaneously became the favourite recreation of our metropolitan merchants, whose suburban residences afforded ample scope for its performance; so popular, indeed, did it become in a short time, that, immediately after its introduction, several sets of Croquet were seen in vigorous play every day in several of the enclosures and squares of London.

Croquet is emphatically a game in which considerable and healthy exercise is given to the intellectual faculties, and one which, under proper direction, is calculated to produce much good, seeing that both sexes may join in it; and thus the refining influence of woman must, happily, by its means, exert a salutary influence on the minds and habits of the sterner sex.



THE VARIOUS SHAPED MALLETS IN GENERAL USE.

CROQUET.



The arrangement of the above diagram is a very simple one, and is best adapted for those who are not proficient in the game. If the lawn be of sufficient magnitude, the hoops should be placed some six feet from each other, and the posts at same distance from the first and last hoops. The line of direction for the ball is duly marked on the plan.

This diagram can easily be altered and made more difficult by placing the middle side hoops either further out or in, thus breaking the line of the hoops.

CROQUET.

THE GAME, AND HOW TO PLAY IT.

As in all contests there must of necessity be two parties, so in the game of Croquet, "sides" are chosen before the contest begins; and this may be done by choice, casting lots, or in any other way to be determined on by the players. In any case of dispute as to the selection of balls or mallets, this may be easily decided by the captains of each side placing the clips in a basket, and allowing each player, blindfolded, to select his own colour. Eight persons, or indeed more, may play; but too many are apt to render the game tedious: six, four, or two persons, may play it; and when two contest for victory, the interest of the game is very much enhanced by each one using two balls, and playing them alternately. Should the number of players be three, five, or seven, each must play against the other.

Now, presuming that "sides" have been chosen, that the Croquet ground is in apple-pie order, the grass turf closely cut, swept, and well rolled, and that the hoops have been carefully put down according to the diagram just given,—or, indeed, any other in use,—and each player being armed with a mallet, and ready for the pleasing fray, which is to drive home with all mathematical precision possible the balls through the arches in the direction marked on the diagram; and then not to fail in hitting the turning point; proceeding cleverly to do the same on arriving at the starting point, bearing in mind that the side which first accomplishes the task claims the merry victory.

Before proceeding further, it will be as well here that we should explain the meaning of certain terms, the use of which must of necessity be continually occurring during the progress of the game: these terms the young player should seek thoroughly to comprehend previous to the commencement of his playing, as a knowledge of them will necessarily add to the pleasure of participating in the game.

CROQUET.

TERMS USED IN THE GAME.

ROQUET. The term roquet means hitting another player's ball with your own.

CROQUET. (This term is now but seldom used). You are said to croquet when your ball is placed in close contact with the ball you had roqueted, which is done by placing the foot upon your own ball, and striking it with a mallet: if it be an opponent's ball, of course sending it in an opposite direction to that which he or she wishes it to take; but should the ball belong to your partner, you will use your best skill and pleasure to put it in the exact place wished for in the interest of your partner.

If the ball slip from under the foot, the stroke following the croquet is lost.

A loose croquet is made by striking your opponent's ball without putting your foot on your own ball. In taking 'two off' it is, however, necessary that the ball should be seen to move.

IN ORDER. You are said to be In Order when you have skilfully driven your ball through the arch which the player has next to make.

ARCHED, or WIRED, is to get your ball in such a position (during the process of reaching the goal) that the arch or peg prevents your making the stroke.

The term **POINT** is going through a hoop or tunnel, or hitting a stick or pin.

STICK or PIN. Terms applied to the Starting-pin or Turning-pin.

DEAD. Your ball is said to be Dead when, after passing through all the hoops, you have struck the starting-post.

ROVER. You become a Rover when you have completed the hoops from point to point, being careful to avoid hitting the starting-pin; and then, instead of retiring (as you may do), you prefer to strike your ball to any part of the ground you may fancy, croquing friends or foes. There are other terms used in the game, which you will find explained in the Rules and Laws.

CROQUET.

Should you be the holder of the ball having the first colour on the starting pin, you begin by placing it from twelve to eighteen inches from the starting pin, and try to drive it with the mallet through the first arch, and then through the second, third, and so on; in the progress of the game, you must not forget the fact, that for driving your ball through the arch, or croquing another ball, you have the right of a second stroke. The other players follow in the order in which the colours are marked on the starting pin, unless you are playing sides, in which case you follow an opponent; but should you be so unfortunate as not to strike your ball through the first arch, you will not be allowed to have another stroke, even should you hit another player's ball. As the game progresses, you will soon see the great advantages which the skilful player derives from *croquing*. It often happens, when several balls are grouped together, that the player who has been croqued a distance off, will, by skill or accident, strike one of them; in this event, such an one is allowed to put his ball by the side of the one so struck; and after croquing it, he will manage to place his ball so that he can do the same to the others, which now, by carefully striking, are placed in close proximity to his own.

Having fortunately reached the turning pin, then commences the return journey. And here it is really that the great interest of the game begins; for, on returning, he is sure to meet his opponents on the way; and if he be a skilful player, it will be his policy to impede their progress by croquing right and left, while at the same time he assists his less skilful or less fortunate partners in the contest.

Having now probably become a *Rover* by avoiding the starting pin, and as player after player reaches it, the game proceeds until, perhaps, only two players are left; and, should they be at all proficient, considerable excitement and amusement is now afforded to the lookers on, until the one reaches "the Goal," when, amid warm congratulations,

CROQUET.

the victory is gained, and the victor is crowned with the success he merits.

When eight persons are desirous of playing, it is much better to open the game at each end, with four to a side, thus making two games going on at the same time; taking from the game much of its tediousness when that number play, and having but one set of Croquêts in use.

THE NEW LAWS OF CROQUET

As agreed to by the Conference of Croquet Players.

1.—There shall be no restriction as to the number, weight, size, shape, or material of the mallets: nor as to the attitude or position of the striker.

2.—The players shall toss for choice of lead and of balls: and in a succession of games shall take the lead alternately, and keep the same balls.

3.—In commencing, each ball shall be placed at one foot from the first hoop in a direct line between the pegs; and a ball having been struck is at once in play, and croquétable whether it shall have made the first hoop or not.

4.—A stroke is considered to have been taken if a ball is moved perceptibly; but should the player have struck it accidentally, and the umpire be satisfied that the stroke was accidental, the ball is replaced and the stroke taken again.

5.—If a player makes a foul stroke he loses his turn and all points made therein, and the balls remain where they lie, at the option of the adversary. The following are considered foul strokes:—

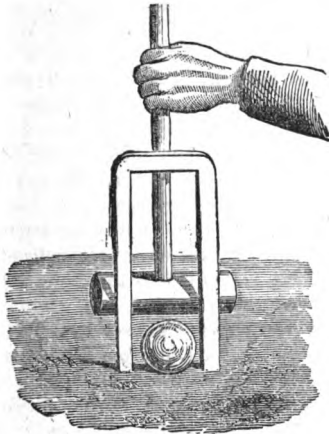
(a) To strike with the mallet another ball instead of, or besides, one's own in making the stroke. (b) To spoon, that is, to push a ball without an audible knock. (c) To strike a ball twice in the same stroke. (d) To stop a ball with the foot in taking a loose croquet. (e) To allow a ball to touch the mallet in rebounding from the turning peg. (f) To fail to stir the passive ball in taking croquet. (g) If a player, in striking at a ball which lies against a peg or

CROQUET.

wire, should move it from its position by striking a peg or wire, the ball must be replaced, and the stroke taken again.

6.—A player continues to play so long as he makes a point or hits a ball. A point consists in making a hoop or hitting the turning peg in order.

7.—A ball has made its hoop when, having passed through from the playing side and ceased to roll, it cannot



CHOP.

be touched by a straight-edge played across the wires on the side from which it was played.

8.—A player who hits a ball must take croquet; that is, must strike his own ball while in contact with the other, so as perceptibly to stir both. In doing this he is not allowed to place his foot on his own ball. A player, when his turn comes round, may hit and croquet each ball in succession, and can do this again after each point made, but between the points can only take croquet once off each ball

9.—A playing ball which hits another after making a

CROQUET.

point is in hand, and the striker can score no point till he has taken croquet. After hitting another, a ball may be stopped by any player; but should it, in rolling, displace any of the other balls, such balls must remain where they are driven.

10.—When, at the commencement of a turn, two balls are found touching, croquet must be taken at once, without repeating the hit.

11.—When a player, in his stroke, hits one or more balls, he must take croquet off the ball that is struck first; but if he has hit two simultaneously, he may choose from which of them he will take it, and in both cases a second hit is required before he can take it from the other ball.

12.—Should the ball in making its hoop strike another that lies beyond the hoop and then pass through it, the hoop and the hit both count; but, should any part of the ball that is hit have been lying beneath the hoop, the croquet must be taken, but the hoop does not count.

13.—A rover which strikes or is driven by another ball against the winning peg is out of the game, and must be removed from the ground.

14.—A player who pegs out a rover by a first hit cannot take croquet from it, as the ball is out of the game; but he is not entitled to another stroke.

15.—Should a player play out of his turn, or with a wrong ball, and this be discovered by his antagonist before a second stroke in error has been made, the turn is lost, and all points made after the mistake; and the balls shall remain as they lay at the time the mistake was discovered, or be replaced to the satisfaction of the antagonist. But if he has made a second stroke before the error is discovered, he continues his break, and the next player follows with the ball that is next in rotation to the one with which he has played, and is liable to lose his turn, and all points made therein, if he plays with that which would have been the right ball if no mistake had been made.

16.—Should a player make the wrong hoop by mistake,

CROQUET.

or croquet a ball that he is not entitled to croquet, and the mistake be discovered before he has made a second stroke, he loses his turn, and any point so made in error; but if he has made a second stroke before the discovery, he shall be allowed to continue his break.

17.—In order to prevent the occurrence of the errors noticed in the above rules (Nos. 15 and 16), a player upon being appealed to, is bound to declare truly what is his next hoop or point in order, and is entitled to demand of his antagonist what he has played last, and to insist upon his clips being properly placed.

18.—When clips are used they should be moved by the umpire, or with his cognisance, at the end of each turn, and their position shall be conclusive as to the position of the balls in the game.

19.—Should a ball in play be accidentally stopped by the umpire, he places it where he considers that it would have rolled to. Should it be stopped by a player, it will rest with the side opposed to that player to say whether the ball shall remain where it stopped, or be placed by the umpire, or the stroke be taken again.

20.—If a ball lies within a mallet's length of the boundary, and is not the playing ball, it must at once be put out three feet at right angles from the boundary; but if it is the playing ball, it may, at the discretion of the player, either be put out or played from where it lies.

21.—If it is found that the height of the boundary interferes with the stroke, the player may, at the umpire's discretion, bring out the balls so far as to allow of the free swing of the mallet, and in taking a croquet, both the balls.

22.—Should a player, in trying to make a hoop, knock a wire out of the ground with his ball or mallet, the stroke shall be taken again.

23.—Any player may set upright a peg or hoop except the one next in order; and that, however loose, awry, or slanting it may be, must not be altered except by the umpire.

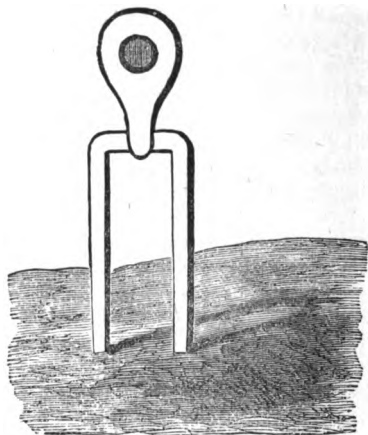
24.—No ball must be moved because of its lying in a

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hole or on bad ground, except by the umpire or with his permission.

25.—Where there is no umpire present, permission to move a ball, or to set up a hoop or peg, or other indulgence for which an umpire would have been appealed to, must be asked of the other side.

26.—The decision of the umpire shall in all cases be



CLIP.

final. His duties are: (a) To move the clips, or see that they are properly moved; (b) to decide on the application of the laws; (c) to satisfy any player as to the point that is next to be made, or the right ball to play; (d) to keep the score. But he shall not give his opinion, or notice any error that may be made, unless appealed to by one of the players.

It was also decided, that the mallet shall not be held within twelve inches of the head.

CROQUET.

The following Rules were added from the Draft Club Laws of Croquet :

If a ball be driven partly through the hoop from the non-playing side, and remain so that a straight-edge placed in contact with the hoop on the non-playing side touches the ball, the ball cannot run its hoop at its next stroke.

If in taking croquet the striker's ball go off the ground, the striker loses the remainder of his turn ; but if by the same stroke the striker make a point or a croquet, he continues his turn.

If, after a croquet, the striker's ball, while rolling, be touched by the striker or his partner, the stroke is foul.

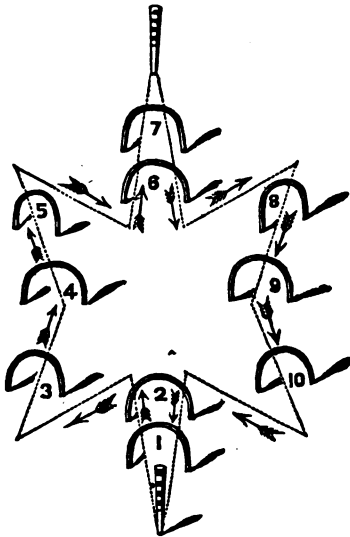


DIAGRAM.



ROWING AND SCULLING.



I. Introductory.



ROWING is essentially an English pastime. Englishmen intuitively love the water; they take to it, in the first place, as one of the necessities of life, for, go where they will, they cannot travel far without coming to water. East and west, and south and north—all around us, in fact—is a vast sea; and all through the country run rivers and streams, which men first learned to navigate for their ease and comfort, and upon which they now row and sail for their pleasure, taking an honest pride in the mastery they have obtained over one of the great elements of creation. We look almost with adulation upon the eight men who yearly leave the classic halls on the banks of the Isis and the Cam to come down to the Thames and contend for victory in the art of Rowing. It makes the talk of England for many days. Will Oxford beat Cambridge? or will the Light Blues once more assert their supremacy? becomes the all-absorbing question of the day, regularly as the Ides of March come round; and there can be no doubt that to this great annual contest between the two Universities is due in no small measure the present high

popularity of Rowing as a sport, and this, by a natural process of reaction, has tended to stimulate and encourage the cultivation of that finished style of oarsmanship for which the rival schools of Oxford and Cambridge stand pre-eminent. We employ the word "style" in the singular number advisedly; for, be it understood, there is only *one* style of good Rowing. Nothing, however, is more common than to hear ignorant persons speak of the "different styles" of rowing in vogue at Oxford, Cambridge, and on the Thames, as though each of the three styles were radically distinct, and yet each equally good in its way. Now this is a contradiction in terms. Good Rowing *is* good Rowing, and there cannot be two varieties of it. If the Oxford style differs from the Cambridge, and the Cambridge style from the London, it is quite conceivable that all these styles may be bad or indifferent; but it is impossible for all three to be good. This truth is capitally expressed by the authors of "Principles of Rowing and Steering:"—"The laws of Rowing are ascertainable and definite; we acknowledge but one standard, and form the learner upon one ideal."

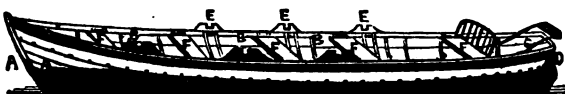
We shall enlarge upon this text in a subsequent chapter; but first it will be necessary to say a few words on the subject of

II. Boats and their Fittings.

Boats may be divided broadly into two classes; *viz.*, boats built for speed, and boats built for pleasure. Boats built for speed—in other words, racing-boats—may be sub-divided into eight-oared, four-oared, pair-oared, and sculling, or waker-boats—all of which are conventionally termed "outriggers,"

BOATS AND THEIR FITTINGS.

from the fact of the rowlocks being supplied by an iron framework, "rigged" or fitted outside the gunwale, instead of being fixed on it according to the old fashion. Before proceeding, however, to describe the different kinds of racing craft, we will briefly enumerate the principal technical terms employed to designate the various parts and fittings of a boat. We take for our model an ordinary in-rigged gig or skiff.



We begin at A, that is, the bows, or forward part of the boat, which, when in motion, meets the water. That part of it which rises above the water is called the "stem." It is simply a continuation of the keel, which is a piece of wood running the whole length of the boat and forming the extreme bottom. B B B are the midships. All that part of a boat which is not the "bows" or the "stern" comes under this denomination. C is the stern; D the rudder, affixed to the stern-post. The "rowlocks" are marked E. That part against which the oar rests while pulling is called the "thowl," and the opposite, or after-thowl, is termed the "stopper." The pieces marked F are "thwarts"—an abbreviation of "athwart"—because they go from side to side across the boat. The sternmost is that occupied by the "coxswain," or steerer of the boat; the next to it is called the "stroke" thwart, the stroke being the timekeeper, as it were, for all the rest, for each one sits behind him. Stroke is, in an eight-oared boat, No. 8, the numeration commencing at the bows with No. 1, and proceeding toward the stern. The pieces of wood

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of which the sides of the boat are composed are called "strakes." In the inside of the boat there are, besides the thwarts, the "stretchers," against which the feet of the oarsmen rest in rowing.

The "oars" and "sculls" are made of the best white pine, and vary in length, according to the description of the boat for which they are intended. For example, the oars used in a modern racing eight will average between 12 feet 2 and 12 feet 6; those used in a racing four will be an inch or two shorter; while 12 feet is about the maximum for a racing pair. Wager-boat sculls are usually from 10 feet to 10 feet 4 in length. The oar or scull consists of three parts; viz., the "blade," the "loom," and the "handle." Formerly both oars and sculls were invariably square-loomed, and fitted with a square wooden button; but now-a-days they are always made with round looms, and the button is a crescent-shaped piece of leather, which works far more easily, and with less friction, than the old-fashioned wooden button.

Racing-boats are usually built to order, and their length and breadth of course vary according to the size and weight of the crews for which they are designed. The following dimensions, however, will be found pretty near the mark:—

	Length.	Breadth.	Depth amidships.
Eight-oar ...	56 to 57 feet *	$\left\{ \begin{array}{l} 1 \text{ foot } 23 \text{ in. to} \\ 2 \text{ feet } 2 \text{ in.} \end{array} \right.$	$\left. \begin{array}{l} 8\frac{1}{2} \text{ to } 9 \text{ in.} \\ 8\frac{1}{2} \text{ to } 9 \text{ in.} \end{array} \right.$
Four-oar ...	40 to 43 feet			20 to 23 in.	8 inches.
Pair-oar ...	34 to 38 feet	17 to 20 in.	7 inches.
Sculling-boat	30 to 34 feet	10 to 12 in.	

Sculling-boats are now constructed of wonderful

* Eight-oars are now built considerably shorter than formerly. The boat used by the Oxford crew in 1871 was 58 feet long; but this was constructed for an exceptionally heavy crew.

BOATS AND THEIR FITTINGS.

lightness and finish. We recently saw one, built by W. Biffen, of Hammersmith, which weighed only 20 lb., iron outriggers included, but this of course was intended for a light-weight sitter.

III. Rowing.

Care should be exercised in getting into a racing craft. The oarsman should step into the boat with his face to the coxswain, remembering always to place both feet in turn lengthways, on the "backbone" of the boat, and then gently let himself down on his thwart, supporting himself while so doing by means of his hand, which should grasp the "gunwale" firmly on either side. The feet should next be inserted underneath the strap, and placed firmly against the stretcher, which should be adjusted in the "rack," so as to accommodate the oarsman's length of leg. He should then take hold of the oar, which ought previously to have been placed with the blade flat on the water or the bank, according to the side on which it happens to be, and draw the handle under the string into the rowlock until the button reaches its proper place. The oar should now be firmly grasped by the handle with both hands, which should not be more than two inches apart, both thumbs being underneath; and especial care should be taken that the outside hand does not overlap, or "cap," the end of the oar. The oarsman should sit fair and square in the boat, with back straight, head well up, chest out, stomach well in—as much as possible between the legs—arms perfectly straight, and eyes front. In this attitude you are ready for the stroke

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which should be commenced by shooting the arms straight out from the body until the hands are well over the stretcher, and at the same moment raising the wrists, so as to bring the blade of the oar at right angles to the water directly the arms reach their farthest tension. At this moment—not an instant earlier or later—the oar should be struck down into the water, so as to catch the surface at a right angle, or even at an acute angle, and covering the whole blade instantaneously. The moment the oar reaches the proper depth, the hands should be raised sharply, and the whole power of body, shoulders, and legs brought to bear simultaneously upon the beginning of the stroke. It is this simultaneous and uniform action which constitutes “catch at the beginning”—the great secret of good rowing. Immediately the first grip of the water is felt the arms should come into operation, and the elbows be brought back in a straight line to the sitter, so as to get a perfectly horizontal pull through the water, and finish the stroke with the knuckles right against the chest, just below the breast-bone, taking care at the same time not to get too far back, which is a fault fatal to a quick recovery. Directly the handle of the oar comes to the body the wrists should be dropped, and both body and arms again shot out without the slightest pause, so as to lose as little time in the air as possible. The movement of the body should be regular and uniform—a straight fore-and-aft swing from the hip-joint—without the slightest tendency to jerking or irregularity, otherwise the whole effect of the stroke is ruined. The whole movement is thus graphically described by Argonaut in “Rowing and Training:”—

“Two or three points should particularly be

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borne in mind. First, that when the hands are raised at the commencement of the stroke, and the oar, *ipso facto*, struck down below the surface, the whole of the power should be brought to bear at the moment of the oar's contact with the water, so as to create the greatest effect in the first or vital part of the stroke—one of the most important and too often broken laws of Rowing ; secondly, that the pull home to the chest should be in a perfectly straight line, thus causing a horizontal stroke through the water, which is another law frequently disregarded ; thirdly, that the finish of the stroke should be as quiet and easy as it is possible to make it, but without lessening the force applied, which naturally diminishes, because at the first part of the stroke, before the rowlocks, the oar is at an acute angle to the boat, and after that at an obtuse angle. Here it is that one so often sees the stroke wind up with a jerk, as if to make use of some little strength remaining in the human frame ; the oar flirtd out of the water, the elbows dug sharply back in an awkward and unsightly manner, and the body harshly and suddenly jolted forward."

In describing the five qualifications of a perfect oarsman, the author of "Principles of Rowing and Steering" writes pretty much to the same effect, only more concisely, *e.g.* :—

1. Taking the whole reach forward, and falling back gradually a little past the perpendicular, preserving the shoulders throughout square, and the chest developed at the end.
2. Catching the water and beginning the stroke with a full tension on the arms at the instant of contact.
3. A horizontal and dashing pull through the water immediately the blade is covered, without deepening in the space subsequently covered.
4. Rapid recovery, after feathering, by an elastic motion of

ROWING AND SCULLING.

the body from the hips, the arms being thrown forward straight, perfectly simultaneously with the body, and the forward motion of each ceasing at the same time.

5. Lastly, equability in all the action, preserving full strength without harsh, jerking, isolated, and uncompensated movements in any single part of the frame.

According to the same eminent authorities, the above laws are sinned against when the rower—

1. Does not straighten both arms before him.
2. Keeps two convex wrists instead of the outside wrist bent.
3. Contrives to put his hands forward by a subsequent motion, after the shoulders have attained their full reach, which is getting the body forward without the arms.
4. Extends the arms without a corresponding bend on the part of the shoulders, which is getting the arms forward without the body.
5. Catches the water with unstraightened arms or arm, and a slackened tension as the consequence; thus time may be kept, but not stroke: keeping stroke always implies uniformity of work.
6. Hangs before dipping downwards to begin the stroke.
7. Does not cover the blade up to the shoulder.
8. Rows round and deep in the middle, with hands high, and blades still sunken after the first contact.
9. Curves his back forward or aft.
10. Keeps one shoulder higher than another.
11. Rocks.
12. Doubles forward and bends over the oar at the feather, bringing the body up to the handle and not the handle up to the body.
13. Strikes the water at an obtuse angle.
14. Cuts short the end, prematurely slackening the arms.
15. Shivers out the feather, commencing it too soon, and bringing the blade into a plane with the water while work may yet be done; thus the oar may leave the water in perfect time, but stroke is not kept. This and No. 5 are the most subtle faults in rowing, and involve the science of shirking.
16. Rolls backward with an inclination towards the inside of the boat.
17. Turns his elbows at the feather instead of bringing them sharp past the flanks.

ROWING.

18. Keeps the head depressed between the shoulders instead of erect.

19. Looks out of the boat instead of straight before him : this almost inevitably rolls the boat.

20. Throws up water instead of throwing it well aft at the lower angle of the blade. A wave thus created is extremely annoying to the oar farther aft : there should be no wave travelling astern, but an eddy containing two small circling swirls.

From the foregoing remarks it will be seen that the attainment of "good form" ought to be the great object of the young oarsman's ambition. Under proper tuition, or "coaching," the rudiments of good form are readily enough learned ; whereas a slovenly, faulty style, once acquired, is extremely difficult to eradicate. A self-taught oarsman, or one who has been brought up in a bad school, or, perhaps worse still, one who has learned to row on the sea, is the most difficult raw material a "coach" can have to work upon, and will, as a rule, cost him much more trouble than an absolute tyro who has never been in a boat. The reason of this is obvious. In the one case the coach before beginning to teach has to unteach the pupil, and, so to speak, has to prepare the ground beforehand, in order that it may be fitted to receive his instructions ; in the other case he has a *tabula rasa* to deal with, which readily not only receives, but permanently retains, the first impressions registered upon it :

" — *adeo in teneris adsuescere multum est.*"

Perhaps the most fertile causes of all the bad Rowing we have been accustomed to see of late years is the pernicious habit of putting beginners, who have never been properly taught how to handle an oar, into a light racing-craft, and leaving them to their own devices, as though oarsmanship were

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an art to be acquired intuitively. As every experienced coach knows, this is the surest possible means of inculcating a radically faulty, not to say vicious style, which scarcely any amount of after instruction will wholly remove. In Rowing, as in other things, the rudiments of the art must be learned thoroughly before the pupil can hope to attempt successfully any higher flight. The first essential is a good coach, gifted above all things with "a large measure of patience," without which important quality no oarsman, however experienced and skilful, will ever make a really successful mentor. The first lesson should be given in a heavy boat—an old-fashioned outriggered gig is as good as anything—in which the coach should occupy the coxswain's seat, and, placing the pupil on the stroke thwart, should teach him, in the first instance, the proper method of holding the oar, sitting up square to his work, with his feet firmly planted against the stretcher, &c. The next lesson should be the "stroke," special stress being laid by the coach upon the importance of getting a firm hold of the water with the oar at the beginning, and rowing it well through, keeping the blade throughout at a uniform distance below the surface, and finishing the stroke without jerk or flurry. When he has mastered, in some degree, these elementary lessons, in imparting which it is essential that the mentor should judiciously illustrate precept by practice—not only *teaching*, but *showing* how to do it—the pupil may be taught to feather, especial attention being paid to his dropping his hands and turning his wrists just as the blade of the oar is leaving the water, and not a moment earlier, otherwise he will infallibly get into the pernicious habit of "feathering under water." At this stage of instruction the coach may

ROWING.

advantageously take the bow-oar behind the pupil, in which position he will be able to watch the latter's actions more narrowly, and see that he rows with a straight back, swings well from the hips, brings his elbows right home to his side, &c. After this he should be shifted to the bow-thwart, in order that he may learn to row on both sides with equal facility—in which respect, by the way, the education of some of our best oarsmen has been strangely neglected; and when all these preliminaries have been thoroughly mastered, he may be transferred into a heavy outriggered four, with three other raw recruits, to finish his aquatic drill under the supervision of an experienced coxswain, to whose tender mercies we will now leave him.

IV. Steering.

A good coxswain, who thoroughly understands his business, is a priceless acquisition to a crew. Many a closely contested race has been lost which, by the aid of a cooler head, or the exercise of a little more nerve at the critical moment, might have been won; and, *vice versa*, many a hopeless race has been snatched out of the fire, when it seemed a thousand to one against it, by the good judgment and unerring eye of a skilful coxswain! In a little manual like the present it scarcely falls within our province to dilate upon the duties and functions of a coxswain, a competent knowledge of which can alone be acquired by long practice and experience; but, for the benefit of the tyro, we append a list of the principal words of command used by the steersman:—

ROWING AND SCULLING.

"Are you ready? Forward all."—The signal to get ready to start.

"Paddle all."—Row lightly.

"Row all."—Row hard.

"Row easy."—The signal to diminish the pace, but not to cease rowing.

"Easy all."—Cease rowing.

"Stop her" and "Hold her up."—Signal to stop the boat suddenly, which is effected by depressing the oars suddenly below the surface with the blades in the position of feathering.

"Back her."—The reverse of rowing, which is accomplished by turning the blade of the oar, and pushing instead of pulling.

"Mind your oars."—A signal to avoid a collision on either side. The order is generally accompanied by the words "bow side," or "stroke side," to indicate the side.

"Ship."—An order to get the oars on board; but since the introduction of strings across the rowlocks it is almost impracticable, and, consequently, obsolete in racing-boats.

V. Sculling.

Sculling, as has been already remarked, is a name given to the use of a pair of short oars, or sculls as they are technically termed, by a single sitter.

The principles are precisely the same as those which regulate Rowing—a straight back, good forward reach, firm grip of the water, and long machine-like swing from the hips. The seat should of course be quite in the centre of the boat, and, generally speaking, the lower it is placed the better, to enable the sitter to preserve his balance. The

SCULLING.

greatest power should be put into the first part of the stroke, whereby the boat, instead of being driven through, is lifted *over* the water; and care should be taken not to get too far back beyond the per-



pendicular at the finish of the stroke, as very little of the work done after the rowlocks goes to pace; besides which a sculler who swings far back is almost invariably slow in the recovery. The secret of good Sculling is, to pull both hands steadily and evenly, so that the sculls should be always at the same uniform depth beneath the surface from the beginning to the end of the stroke, without which it is impossible to keep the boat steadily on a straight course. This latter point is, generally speaking, the great stumbling-block with the beginner; for the sculler is his own coxswain, and, at first, naturally feels embarrassed by this double duty. When practising on a tolerably straight reach of water, a careful observation of the different objects on the bank, such as trees, gates, or even large tufts of grass, will enable him to keep a fairly straight course, without continually turning his head to see

ROWING AND SCULLING.

where he is going; but when compelled to look round, he should be careful never to turn either body or shoulders, but the head only, either to the right or left, as the case may require. In Sculling, owing to the handles of the sculls overlapping each other, it is necessary to pass one hand over the other. Most watermen pass the left over the right, but this is really inconvenient, though it is best to adopt one uniform practice. In Sculling it is of course impossible to accomplish, or at any rate to keep up, the same number of strokes in a given time as in Rowing: from thirty to thirty-two strokes a minute is very good work; and thirty-six may be considered about the maximum a first-class performer in a wager-boat can accomplish for any length of time; indeed, there are very few who can do it and at the same time row the stroke fairly through.

Good "watermanship" is even more important in Sculling than in Rowing. "It can never," writes Argonaut, "be taught theoretically: nothing but practice, and long solitary rows, will impart it." A sculling-boat may be stopped almost dead—in less time than it takes to relate it—by running the sculls down under water in the same manner as the oar (in holding water); and backing water is precisely similar, only with two sculls instead of one oar. To turn, one scull is backed and the other pulled. When starting a sculling-boat out from a boat-yard, the accepted rule is to put her sideways, not end on, into the water, with her head against the stream or tide; the inside outrigger is then held by an attendant whilst the sculler embarks, taking his outside scull and placing the handle through the rowlocks from the outside, and drawing it inward until the button is within the thowl. The inside

SCULLING.

scull is then shipped in the same way. The sculler being settled, and ready to go, the attendant takes the blade of the in-shore scull in his hand, and, keeping it down close to the level of the water, pushes it gradually out, and with it the sculler and outrigger together. The boat's nose can also frequently be steered out sufficiently to get a pull with the inside scull, by backing or holding water with the outer one, when her head is up-stream or against the tide. In coming in at a landing-place the boat is easily brought up alongside, by holding water with the inside, and pulling the outside scull; but if coming down with the stream the head must be previously turned round and put up against it as at starting. The sculls, when not in use, should invariably lie flat on the water, to balance the boat.

VI. Sliding Seats.

A vast amount of unprofitable controversy has been expended recently upon the merits and demerits of the now fashionable "sliding seat." The invention was first introduced in America several years ago, but its application to rowing-boats never attracted any general attention in England until the spring of 1872, when, as if by some preconcerted movement, the "slide" became all the rage, and the double victory of the London Rowing Club, who were one of the first to give the novelty a fair trial, in the Grand Challenge Cup and Steward's Challenge Cup, at Henly Regatta, in that year, had the effect of causing a general run upon the "sliding seat," and doubtless contributed in a great degree to the adoption of the new principle by the two Universities in their match of

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1873. That the "slide," as applied to a sculling-boat, is a mechanical gain, is generally admitted by all experienced scullers; but considerable difference of opinion appears to prevail amongst some of our best oarsmen as to whether the novelty is of any real assistance to a first-class crew in a racing eight-oared or four-oared boat. The advocates of the sliding seat maintain that it possesses two marked advantages over the old-fashioned fixed thwart; viz., (1) it gives increased length to the stroke, and (2) enables a crew to do the same amount of work with less effort. The opponents of the novelty—and among them Mr. George Morrison, the well-known Oxford "coach"—argue, on the other hand, that (1) the longer stroke, in other words the greater forward reach, which is acquired by the use of the sliding seat is counterbalanced by loss of leverage; and that (2) the alleged diminution of effort, so far from being a gain, is really a loss of power, as it simply arises from the crew being physically incapable—in consequence of the loss of leverage—to put their full strength into each individual stroke. "Who shall decide when doctors disagree?" The use of the sliding seat is at present only in its infancy, and we have yet much to learn as to its true value; in other words, whether it really contributes to "pace," which, after all—with every respect for the sticklers for "good form"—is the Alpha and Omega of the art of Rowing.

VII. Training.

Training is the art by which a man, when he has to row a race, to run one, or to endure any great amount of bodily fatigue, brings himself into that

TRAINING.

condition which will best fit him for the work to be performed. At this stage it is very necessary that you should know something about it; and it is all the more so since a belief is prevalent that training means the consumption of large quantities of beef in a semi-raw condition, and other equally unnatural things. Training may be said to include the work done in the boat, and, indeed, the entire occupation of a certain number of days and nights prior to the eventful one upon which the great contest is to take place.

The art of training is only just beginning to be understood. Rightly, there should be no violation of hygienic laws, and the constitution and physical condition of the trained, when in his normal state, ought to enter into any calculation; and inasmuch as no two constitutions are precisely alike, it is quite impossible to lay down one law for all. If, however, we give you the general principles, and detail the course of action which has been generally found to best answer the purpose, you will be able to apply them for your own benefit.

One of the most important rules to be observed in training is strict regularity in everything. The same hours each day must be devoted to exercise, the same to rest, to the bath, and to meals. In the beginning, the treatment, be it what it may, should be gentle. Of old, before a man went into training, it was the custom to reduce him greatly—to give him large doses of aperient medicine. This was unnatural, unnecessary, and, to a person originally in fair health, decidedly injurious. All this has been altered now, and the system is greatly improved. Still we ought to add that men or boys of delicate constitution, and such as have the misfortune to be weak in the chest, or are troubled with palpitation

ROWING AND SCULLING.

of the heart, ought never to attempt any strict training, as it may produce injurious results. Nay, many a blooming, promising young life has, ere this, been absolutely wrecked by training too severely for its natural condition.

A man who keeps regular hours, goes to bed early, does not take more than a glass of strong beer to dinner, and perhaps one glass of wine after it, who plays cricket in the summer, and football in the winter, will have a capital foundation to begin with; and though training can do much, there is no denying the advantage of a natural capacity to profit by it.

On the contrary, one who has not had plenty of out-door exercise, and is not in a generally vigorous condition, has not this advantage. In such a case, the best process is to begin with a bath, taken early in the morning, for each of the first three days, with a good rubbing after each bath with horsehair gloves, and half an hour's walk to follow; in the meantime the less the person in training drinks, the better. Regularity on the part of all the functions of the body is of primary importance. This secured, the next thing is to build up health and strength; make muscle and sinew as fast as you can, and as you make it educate it in the performance of the work for which you intend it. How is this to be done? Surely not by promoting great perspiration, which, as everybody knows, tends rather to weaken than strengthen the body. This is the most ridiculous of suppositions. The end is only to be achieved by the consumption of well-selected food, the avoidance of narcotics and stimulants, and the adoption of vigorous exercises. These exercises are of great importance. Early morning is a capital time for them, and in no case must they be taken immediately

TRAINING.

after a meal. "After dinner rest awhile" is a capital law, either for every-day life or for training. Give the digestive organs time to do their work properly. The exercise must be carefully graduated, so that though each day sees an increase, the increase is, from the greater powers of endurance that are attained, not felt, or felt but little, though, at the end of the week, the difference made in the programme is found to be really wonderful. Whether the exercise be walking or Rowing, this should be the case.

Diet is all-important. And here let us suppose that you have entered on a course of training for a rowing-match—viz., a four-oared race. You go to bed at ten o'clock ; you rise, if it be summer, at half-past six ; if it be spring or autumn, half an hour later ; winter, at half-past seven. Directly you are out of bed you take a cold bath, or, at least, sponge yourself rapidly with cold water, and afterwards vigorously rub yourself dry with rough towels. This is a useful and precautionary measure out of training as in, and every man ought to adopt it who wishes to be strong and healthy and to live long.

The crew should, when training becomes strict, be kept together, take their exercise in company—in fact, make a little band of brothers of themselves. By doing this they avoid all sorts of dullnesses, that are consequent upon the loss of their ordinary companions and the absence of books and other indulgences which must be foregone by every one who desires to train successfully. After the sponging, those who desire it may have a dry biscuit and a little thin gruel—only a little, observe. By the time they have dressed and taken this it will be seven o'clock. The time between this and eight must be spent in walking or running, according to

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the stage of training arrived at; but this is not in any case to be such violent exercise as will produce any great fatigue. At eight breakfast is served. This should consist of the lean portion of a broiled chop or steak; the bread should be at least two days old; all kinds of sauces, gravies, and the like, are to be avoided, and only one cup of tea should be taken. In the matter of eating, so long as the viands be of the right quality, the meat not fat or tough, and not overdone, there is no need to stint. About two hours and a half later, the intermediate time being spent in rest, the great event of the day has to take place—viz., the crew rows its very best over the whole course of the coming race—indeed, these trials should be in every sense as real and vigorous as if the opposing boat were actually rowing stroke for stroke by the side. In the very hot weather of midsummer it is often considered best to alter the programme of the day, and take the day's practice either in the morning or evening, allowing the arrangements of the meals to suit it, and in no case going out for vigorous work directly after a full meal.

Dinner may be taken at five or six o'clock: a good joint of meat, a well-cooked mealy potato, dry bread, and a pint, at most, of honest ale, makes up the sum of it. By the way, a glass of ale is also allowable at lunch. Wine should generally be avoided. The bill of fare for dinner may be occasionally varied by the introduction of poultry; but this is not so nutritive as beef or mutton, and must only be had when the former dishes fail. Lately, brocoli and other green vegetables have been allowed, but only by way of a change. The less liquids, of all kinds, the better. Condiments, puddings, pies, and pastry, are not to be thought of.

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Supper, taken an hour before going to bed, should consist of dry stale bread, and a little porridge unsweetened.

Now this programme may look very formidable, but when put in practice it is absolutely pleasant: the strength and vigour, the elastic step, and the growing powers of endurance are delicious. Then, too, the monotony is broken in many ways. Sometimes there is a stiff pull after dinner—not so far or so vigorous as that before, but still practice; and during those hours which we have said should be devoted to rest, that is, comparative rest, a book may be read, a quiet game of billiards played, or any other similar diversion adopted, with profit.

VIII. The Laws of Boat-racing.

THE OLD LAWS.

1. All boat-races shall be started in the following manner:—The starter, on being satisfied that the competitors are ready, shall give the signal to start.
2. If the starter considers the start false, he shall at once recall the boats to their stations; and any boat refusing to start again shall be distanced.
3. No fouling whatever shall be allowed.
4. It is the province of the umpire, when appealed to, but not before, to decide a foul; and the boat decided by him to have fouled shall be distanced.
5. In case of a foul the umpire, if appealed to during the race, shall direct the non-fouling boat to row on, which shall, in every case, row over the remainder of the course in order to claim the race.
6. It shall be considered a foul when, after the race has commenced, any competitor, by his oar, boat, or person, comes in contact with the oar, boat, or person of another competitor; and nothing else shall be considered a foul.
7. Any competitor who comes into contact with another competitor as defined in Rule 6 by crossing into his competitor's water commits a foul; but when a boat has once fairly taken

ROWING AND SCULLING.

another boat's water by a clear lead, it has a right to keep the water as taken.

8. A boat shall be held to have a clear lead of another boat when its stern is clearly past the stem of that other boat.

9. It shall be held that a boat's own water is the straight or true course from the station assigned to it at starting; but if two boats are racing, and one fairly takes the other's water by a clear lead, it shall be entitled to keep the water so taken to the end of the course; and if the two boats afterwards come into contact while the leading boat remains in the water so taken, the boat whose water has been so taken shall be deemed to have committed a foul; but if they come into contact by the leading boat's departing from the water so taken, the leading boat shall be deemed to have committed a foul.

10. The umpire shall be sole judge of a boat's straight or true course during every part of the race.

11. If in any race in which more than two boats start a foul takes place, and the boat adjudged by the umpire to have been fouled reaches the winning-post first, the race shall be decided as the boat comes in; but if the boat fouled does not come in first, or if the umpire is unable to decide which boat has committed the foul, the race shall be rowed over again, unless the umpire shall decide that the boat which came in first had a sufficient lead at the moment of the foul to warrant its having the race assigned to it.

12. Whenever the umpire shall direct a race to be rowed over again, any boat refusing so to row again shall be distanced.

13. Every boat shall stand by its accidents.

THE NEW LAWS.*

1. All boat-races shall be started in the following manner:—The starter, on being satisfied that the competitors are ready, shall give the signal to start.

2. If the starter considers the start false, he shall at once recall the boats to their stations; and any boat refusing to start again shall be disqualified.

3. Any boat not at its post at the time specified shall be liable to be disqualified by the umpire.

4. The umpire may act as starter, if he thinks fit: when he does not so act, the starter shall be subject to the control of the umpire.

* These Laws were settled at a meeting of representatives of the two University Boat Clubs and the principal Thames Rowing Clubs, held at Putney, March 20, 1872.

LAWS OF RACING.

5. Each boat shall keep its own water throughout the race, and any boat departing from its own water will do so at its peril.

6. A boat's own water is its straight course, parallel with those of the other competing boats, from the station assigned to it at starting to the finish.

7. The umpire shall be sole judge of a boat's own water and proper course during a race.

8. No fouling whatever shall be allowed: the boat committing a foul shall be disqualified.

9. It shall be considered a foul when, after the race has commenced, any competitor, by his oar, boat, or person, comes in contact with the oar, boat, or person of another competitor, unless in the opinion of the umpire such contact is so slight as not to influence the race.

10. The umpire may, during the race, caution any competitor when in danger of committing a foul.

11. The umpire, when appealed to, shall decide all questions as to a foul.

12. A claim of foul must be made to the judge or the umpire by the competitor himself before getting out of his boat.

13. In case of a foul the umpire shall have the power—

a. To place the boats, except the boat committing the foul, which shall be disqualified, in the order in which they came in.

b. To order the boats engaged in the race, other than the boat committing the foul, to row over again on the same or another day.

c. To re-start the qualified boats from the place where the foul was committed.

14. Every boat shall abide by its accidents.

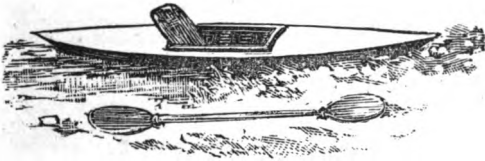
15. No boat shall be allowed to accompany a competitor for the purpose of directing his course or affording him other assistance. The boat receiving such direction or assistance shall be disqualified at the discretion of the umpire.

16. The jurisdiction of the umpire extends over the race and all matters connected with it, from the time the race is specified to start until its final termination, and his decision in all cases shall be final and without appeal.

17. Any competitor refusing to abide by the decision or to follow the directions of the umpire shall be disqualified.

18. The umpire, if he thinks proper, may reserve his decision, provided that in every case such decision be given on the day of the race.

CANOEING.



GENERAL DIRECTIONS.

CANOEING has of late come so much into favour, and is so agreeable a pastime, that we think a few remarks on the subject will not be out of place here. Although we do not consider Canoeing an exercise so invigorating or conducive to such muscular development as rowing, yet, as an amusement, it may be pursued with much healthful enjoyment. The rowing triton may condemn it as a somewhat childish pastime, but we can conceive few things more pleasant than the "paddling of one's own canoe" in the delightful evenings of summer, when the heat of the day is still sufficiently felt to render rowing as a mere amusement, out of the question.

CANOEING.

A great advantage in canoeing is that you face the direction you are going, and can better appreciate the beauties of the landscape as each change in its scenery opens to your view; and in the canoe we can explore back waters and mount small tributary streams, and poke our noses into all sorts of odd corners where the row-boat cannot penetrate.

Few rules are necessary for the management of the canoe. Above all things care must be exercised in getting into or leaving the canoe; and here we may observe *that it is incurring great risk to go a-canoeing without being able to swim.* Should the canoe at any time upset, which is an event not altogether impossible even in the hands of the most skilled, no better life-buoy can be had than the paddle, held in the middle by both hands beneath the chin, with the blades flat on the surface of the water.

On entering the canoe be careful to tread in the middle, face towards the bow, then steadying the body, bend the knees and gradually stoop so as to bring the hands *simultaneously* on either gunwale of the canoe; then letting the arms take the weight of the body, slide the legs forward, lower and seat yourself.

When seated in the canoe, the legs should be horizontal and the body almost perpendicular, so as to form as near as possible a right angle, thus **└**.

CANOEING.

The manner of working the paddle, though somewhat a matter of taste, is best accomplished by holding it with the palm of the right hand turned upwards and the back of the left hand towards you, the hands about a foot apart, and an equal distance from the centre, the arms bent, and the paddle when held horizontally in a line below the pectoral muscles. In propelling the canoe the blades of the paddle should describe a circular motion, but the angle at which the paddle is held while taking the stroke should be about 30° , and never exceed 45° . As in rowing, it is a great mistake to dip the blade too deep. In turning round, take a stroke forward on the one side and a stroke back on the other, according to which way you intend turning; but for the mere guiding of the canoe, an extra stroke, or the dipping of the blade and holding water on the one side or the other, will be sufficient.

In leaving the canoe, observe the same precautions as on entering it, and on no account to lean more heavily on one side than the other.

The observance of the above few and simple rules, together with moderate practice, will soon render proficient the merest tyro; and in conclusion, we offer our best wishes for the success of all who desire to "paddle their own canoe."

CANOEING.

The price of canoes varies from £7 to £17, according to the material, finish, and maker. A "Ringleader" canoe, built of cedar, by Messenger, of Teddington, costs £17; a "Rob Roy," made of oak, by Searle, of Lambeth, £15; a canoe of either pattern in pitch pine can be obtained of most boat builders for about £7 to £10. Jennings, of Liverpool, makes canoes of any pattern in teak. Canoes are built usually of cedar and oak for cruising purposes, and sometimes pine; but of cedar and pine for racing craft. Teak and mahogany are also sometimes used. The decks of canoes are usually of cedar, and the paddles of pine. The average size of a canoe is 15 ft. 6 in. long, by 26 in. beam, and about 9 in. depth; but this varies,—those intended for salt water are generally 15 ft. long by 28 in. beam. The "Ringleader" pattern is 17 ft. long, by 24 in. beam, and 12 in. deep. The canoe which appears to meet most favour is the "Rob Roy," by Mr. Magreggor; this is 12 ft. 6 in. by 26 in. For general usefulness and comfort, a canoe should be as short as possible and of great beam, so as to give a shallow draft, as usually speed is not required, but stability and comfort.



CONSTRUCTION OF RACING BOAT.

THE CONSTRUCTION OF AN EIGHT-OARED RACING BOAT.

The build of the boats for the inter-University races has very materially changed since the time of the first contests, which were rowed in oak cutters 52 feet long. In 1848, boats with outriggers were first used; in 1857, round-bottom boats without keels were adopted; and in the year 1873, sliding seats were introduced. A racing outriggered eight, such as is at present used, is from 56 to 58 feet long; 24 to 26 inches broad at the widest part, and 12 to 18 inches deep. The dimensions vary according to the weight of the crew for which it is built. The bottom is generally of mahogany or cedar, and those who know nothing of boat-building may be surprised to hear that it does not exceed $\frac{1}{4}$ th of an inch in thickness. A strong inside keel runs along the boat, and it is on to this that a oarsman steps while getting into his place; and his heels when he is seated are prevented from coming in contact with the bottom by a small length of stout planking. The boat is tapered towards the bow and towards the stern, and both ends beyond the part occupied by the crew are covered over with oiled canvas to keep water from splashing in. Very frequently what are termed washboards are added to the sides of the boats, if there is an anticipation of rowing in rough water. The rowlocks (the fulcrum on which the oars work) are supported on metal outriggers, which project some 1 foot 4 or 5 inches beyond the side of the boat. The oars are generally made to reach 9 feet beyond the outrigger, and the width of the blade is 5 inches. The entire weight of such a boat is about 280lbs, and the eight oars together weigh about 68lbs. The cost of building an outriggered eight-oar racing boat is generally reckoned at £1 a foot; so that the price without any alterations is rarely under £60.

In the early days of racing, the boats used to be elaborately painted and picked out with gold; but now paint is employed only for the outriggers and the blades of the oars, all the rest being protected by varnish.

Although sliding seats are of so recent introduction, there are already several modifications of their arrangement. The essential points are, that for each seat there are two rails or runners made of glass, brass, or some other suitable material on which the seat slides to and fro in the direction of the length of the boat, the seat being prevented from leaving the runners by a groove at each side. The distance

UNIVERSITY WINNERS.

of the slide is regulated by stops, and is varied from about 8 to 10 inches, to suit the size of the oarsman. The seat itself is either roughened by grooves or covered by a rough material to prevent the oarsman from slipping on it. Sliding seats were first introduced into England in November, 1871, in a four-oared race between Winship and Chambers's crew. They were used at Henley in 1872.

Table of Winners of the University Boat-race.

Year.	Date.	Winner.	Course.*	Won by.
1829	June 10	Oxford	Henley	easily
1836	June 17	Cambridge	W to P	1 min.
1839	April 3	Cambridge	W to P	1 m. 45 s.
1840	April 15	Cambridge	W to P	‡ length
1841	April 14	Cambridge	W to P	1 m. 4 s.
1842	June 11	Oxford	W to P	13 sec.
1845	Mar. 15	Cambridge	P to M	30 sec.
1846	April 3	Cambridge	M to P	2 lengths†
1849	Mar. 29	Cambridge	P to M	easily
1849	Dec. 15	Oxford	P to M	foul
1852	April 3	Oxford	P to M	27 sec.
1854	April 8	Oxford	P to M	11 strokes
1856	Mar. 15	Cambridge	M to P	‡ length
1857	April 4	Oxford	P to M	35 sec.‡
1858	Mar. 27	Cambridge	P to M	22 sec.
1859	April 15	Oxford	P to M	Cam. sank
1860	Mar. 31	Cambridge	P to M	1 length
1861	Mar. 23	Oxford	P to M	48 sec.
1862	April 12	Oxford	P to M	30 sec.
1863	Mar. 28	Oxford	M to P	43 sec.
1864	Mar. 19	Oxford	P to M	26 sec.
1865	April 8	Oxford	P to M	4 lengths
1866	Mar. 24	Oxford	P to M	15 sec.
1867	April 13	Oxford	P to M	‡ a length
1868	April 4	Oxford	P to M	6 lengths
1869	Mar. 17	Oxford	P to M	3 lengths
1870	April 6	Cambridge	P to M	1‡ length
1871	April 1	Cambridge	P to M	1 length
1872	Mar. 23	Cambridge	P to M	2 lengths
1873	Mar. 29	Cambridge	P to M	3 lengths
1874	Mar. 28	Cambridge	P to M	3‡ lengths
1875	Mar. 20	Oxford	P to M	26 sec.

* The abbreviations are, W to P, Westminster to Putney; P to M, Putney to Mortlake; M to P, Mortlake to Putney.

† The first University race rowed in outriggers.

‡ The first race in which either University rowed in the present style of eights without keel; also the first time either rowed with round oars.

YACHTING AND SAILING.



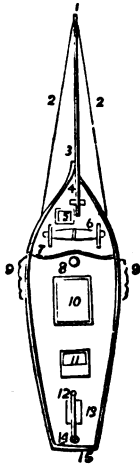
I. The Yacht.



YACHTS, whether intended for purposes of pleasure or racing, may be broadly divided into three classes; viz., cutters, schooners, and yawls. They are built of various sizes, and are rigged in various ways. But that you should make no mistake in the *names* of the vessels you see, we will briefly describe their several characteristics.

A ship, properly so called, has three masts—the foremast, nearest the stem; the mainmast, in the centre; and the mizenmast, towards the stern. Each of these masts is furnished with yard-arms, to carry square sails; and each mast is divided into three parts—the mast, the topmast, and the top-gallant-mast; which parts, again, take the names of the particular mast to which they belong—as the foremast, the foretopmast, the foretop-gallantmast, the mainmast, the maintopmast, &c. The yard-arms, which stretch across the masts, are also named after

THE YACHT.



PLAN OF THE DECK
OF A CUTTER YACHT.

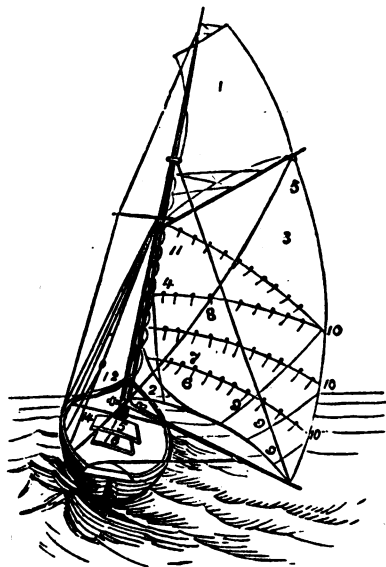
1. The bowsprit.
2. Bowsprit shrouds.
3. The stem head.
4. Bowsprit bits.
5. Fore-hatchway.
6. Windlass and bits.
7. Foresheet horse.
8. Masts.
- 9, 9. Channels.
10. Main hatchway.
11. Companion and binnacle.
12. Tiller.
13. Cabin skylight.
14. Rudder-head and case.
15. Taffrail.

the masts on which they are placed. The body of the ship is called the *hull*, the after-part of which is the *stern*, and the fore-part the *stem*. The *bowsprit* projects from the stem, and the *rudder* hangs on the stern. Every ship has one *deck* or more, according to its size; a *keel*, which runs underneath the structure from stem to stern; an *anchor*, with chains attached; a windlass, round which the *cable* is wound; ladders, rigging, &c. The bowsprit is divided into several parts. The spar attached to it is the *jibboom*; the two pieces hanging downwards are the *martingale*, which serves as a stay to the jibboom; and the little yard across it is called the *spritsail-yard*. The sails between the bowsprit and the foremast are called *jibs*; and the ropes by which the seamen go aloft are known as the *standing rigging*. They are named after the mast to which they are attached, as the *fore-rigging*, the *main-rigging*, and the *mizen-rigging*. The long flags which fly from the mast-heads are called *pennants*, and the wide flags *ensigns*.

A *barque* is a three-masted vessel, with the mizen-mast

YACHTING AND SAILING.

rigged schooner-fashion, with fore-and-aft topsail. *A schooner* is a two-masted vessel, with fore-and-aft sails. Sometimes she is rigged with a square sail and topgallantsail. *A brig* is a two-masted vessel, rigged with square sails. *A brigantine* is a sort of cross between a brig and a schooner. After



CUTTER YACHT IN FULL SAIL (END VIEW).

1. The gaff topsail.
2. The foresail.
3. The mainsail.
4. Tack tricing-line.
5. Peak-line, or signal halyards.
- 6, 7, 8. First, second, and third reefs.
- 9, 9, 9. Reef earrings.
- 10, 10, 10. Cringles.
11. Balance reef.
12. Anchor stock.
13. Windlass.
14. Foresheet horse.
15. Main hatch.
16. Companion and binnacle.

THE YACHT.

this comes a large variety of smaller craft, known as the Dutch galliot, the billy-boy, the smack, &c.

In order that the intending yachtsman should know something about the craft, we here give him the various parts of a cutter. The foregoing illustration shows a cutter yacht in full sail.

The bowsprit shrouds are to strengthen the bowsprit, and prevent it "buckling," or bending; and the foresheet horse is a chain, which runs or travels across an iron bar fixed in the sides of the vessel: its purpose is to allow the foresheet to move easily as the vessel tacks.



II. Management.

Now that you know of what parts the yacht consists, the next thing to learn is how to manage your vessel. This of course can really be acquired only by practice; but a few hints will suffice as a beginning.

Briefly, then, sailing is by no means so difficult an art as some imagine. Remember that the *mainsheet* is not a sail, but the rope by which the *mainsail* is controlled, after it is hoisted up and set. The mainsheet is that rope which is made fast at the outer end of the sail or of the boom. By it the sail may be hauled inboard, and set flat; by easing off the mainsheet the sail is freed from control, and allowed to swell out to the breeze.

The foresheet is the rope which is employed to control the foresail, after it is run and fairly set. The foresheet is fastened to the aft-clew of the

sail, and just as it is hauled taut (tight) or eased off (loosened), so the sail itself is managed.

Every one who ventures on the water in an open sailing-boat, says a competent writer, should be given strictly to understand that the most important rope, and that on which the safety of the boat and its crew depends, is the mainsheet. Next in importance is the foresheet; and if the vessel carries two head-sails, the jibsheets.

Every rope belonging to the working of the sails should be laid in a separate coil, so as to be ready at the instant of emergency. But it is especially important that the mainsheet should never be made fast, except in the most slight and simple manner. Care must be taken that it never becomes entangled, or in any way hidden from view, covered, or obstructed, whether the vessel is going before the wind, reaching, or tacking. In nine cases out of ten, the reason why boats are capsized is, that the man in charge of the mainsheet fails—from fright, confusion, or inattention—to slacken or tighten it at the right moment, or that the coil becomes entangled or twisted round something on deck.

The steersman has the charge of the rudder, and to him and the man at the mainsheet the proper sailing of the boat is confided. In ordinary yachting—such, we mean, as that in which you will take your first lessons—the boat keeps in sight of land, so that the steersman guides it by reference to the points on the land and various objects at sea. To steer by means of the mariner's compass is an art which needs fuller explanation than we can here afford to give, and actual teaching at the hands of a practical seaman. It involves, indeed, a knowledge, more or less, of the art of navigation, which knowledge includes, among other things, the acqui-

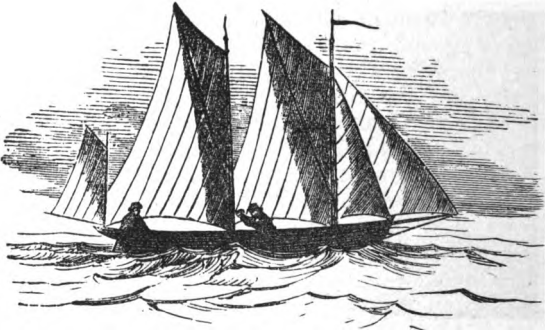
MANAGEMENT.

sition of the science of mathematics, with logarithms, &c. Just now, however, we need not enlarge upon that branch of the yachtsman's duties.

The steersman should be careful to keep the head of the boat to the point towards which he intends to go, and move the tiller to the right or the left, according to the state of the wind, always avoiding the error of putting the helm about too quickly, or bringing the boat too sharply round. The shifting of the boat's course should be made by a gradual, firm, and steady management of the tiller; and by this means you will not lose ground, or cause the progress of the vessel to be impeded.

III. Various Styles of Yacht.

We now proceed to show you the rig of the several varieties of pleasure-boats in ordinary use on our coasts.



SCHOONER-RIG, WITH SPRITSAILS.

The Cutter Yacht is a single-masted yacht with

YACHTING AND SAILING.

four sails—mainsail, maintopsail, foresail, and jib. Small boats have sometimes large jibs and no foresail. The model yacht of our time has been copied from the celebrated *America*, which, a few years since, was sent from the United States to contend in the regatta against our best yachts. She won the race; but our builders were not slow in discovering the peculiarities of her build and the causes of her swiftness, till nowadays our yachtsmen have various boats that can beat the *America*.

The Dandy-rigged Cutter, with Jigger, is a favourite with most yachtsmen. It has no boom to the mainsail, which can therefore be brailed up to a rope

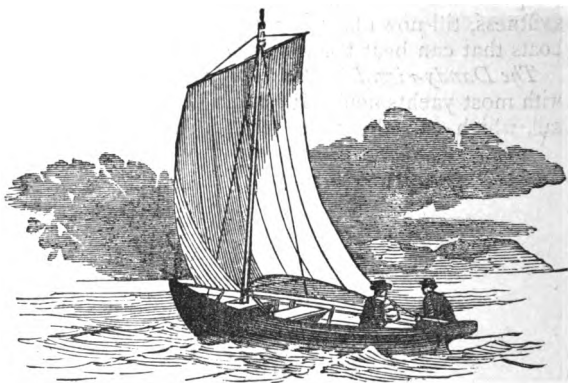


DANDY-RIGGED CUTTER, WITH JIGGER.

VARIOUS STYLES OF YACHT.

passing round it. The jigger is on a small mast at the stern, over which the sail projects. This is a safe style of rig, and a quick sailer. The sail is more quickly taken in by brailing it up than by lowering it down.

The Spritsail and the Lugsail.—These are boats with each a single sail. They are fast and handy



LUGSAIL.

to use. The *Lugsail* has a portion of the sail before the mast, which causes it to come round quickly in tacking. The *Spritsail* has the canvas abaft, and is therefore less easy to pull round. Of the two the lugsail is to be preferred, as you have more power over the boat than with the spritsail, though the canvas in the latter is flat to the wind.

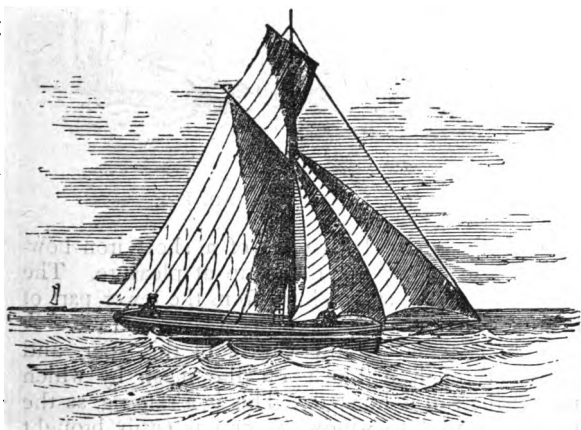
The Schooner has two masts with fore-and-aft sails, and sometimes a third sail, a jigger, raised on a spar at the stern. The engraving at the head of this section will show you the form of this vessel.

YACHTING AND SAILING.



SPRITSAIL.

Cutter-rigged, with Boom Mainsail.—A yacht with this form of rig is generally understood to be a good



CUTTER, WITH BOOM MAINSAIL.

VARIOUS STYLES OF YACHT.

sailer. It stands close to the wind, but it requires care in its management, or the weight of the boom will be likely to cause a capsize. The safer and more pretty rig is the Dandy-rig, or Ketch, in which you have the advantage of the heavy boom without its risk.

The Mainsail and Foresail.—This rig is particularly handy when the boat is tolerably large and broad on her beam. The advantages of the triangular mainsail and foresail rig are acknowledged by all yachtsmen. The foresail should be carried a foot

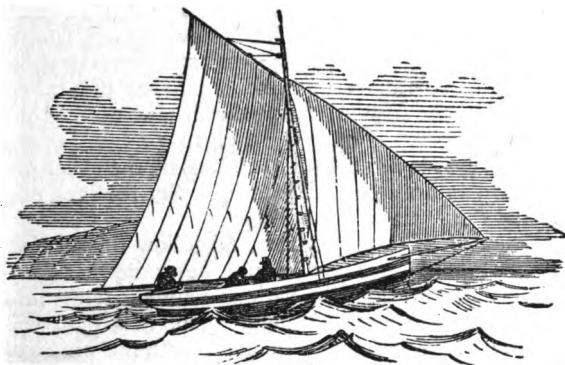


MAINSAIL AND FORESAIL RIG.

beyond the stem, by means of a short iron bowsprit, made to ship and unship at pleasure. The mainsail has a spar reaching from the lower part of the mast to the upper corner of the canvas. A rope is fastened to the centre of this spar, and passes through a block on the mast, by which means the sail is hoisted. This is a safe rig, as the boat goes well to windward, and is easily brought

about. Should a squall catch you, all you have to do is to let fly the foresheet and put your helm a-lee, when your boat will right itself directly.

The Balloon Foresail.—This style of rig is much used by boatmen, but for yachting purposes it is one to be avoided. The great foresail has a tendency to press the boat down in the water, and



BALLOON FORESAIL.

consequently you are nearly always wet. But the rig has great driving power, though for a pleasure-boat it is decidedly inferior to those already mentioned.

We now come to practical instructions for the management of the yacht.



IV. Practical Advice.

The first thing you have to do, when on board your pleasure-boat, is to *get under way*—that is, to sail from the harbour or starting-place. How are

PRACTICAL ADVICE.

you to manage this? The ordinary directions given by yachtsmen and seamen would be something like this:—"Ship the tiller; set the mainsail; hoist the throat nearly close up, and half-hoist the peak. Bend and haul the jib out of the bowsprit end; bouse the bobstay and bowsprit well taut. Hoist the jib, and bouse it well up. Get the topmast-stay, backstays, and rigging well taut. Hoist the foresail ready to cast her when her moorings are let go. Send a hand to the helm; -overhaul the mainsheet and the lee runner and tackle; lower the throat and hoist the peak of the mainsail taut up. Hoist the gaff-topsail, keeping the tack to windward of the peak halyards; and haul the slack of the sheet out before you hoist the sail taut up. Set the tack and heave the sheet well taut."

Now do you think you could follow these directions? We fancy you would be somewhat nonplused to translate the various nautical terms into colloquial English. Therefore your best plan will be to make yourselves acquainted with the principal phrases in use on board a yacht. You will not find it necessary to master all the puzzling phraseology in which the Dick Fids and Tom Taffrails of naval novelists indulge; but there is quite enough to puzzle a landsman, unless he familiarizes himself with a few necessary peculiarities of the language of the sea. We will therefore give you a list of nautical terms which will render the after directions easy to comprehend.

V. Nautical Terms.

Aback. The position of the sails when the wind presses them towards the mast.

Abaft or *Aft.* Behind, astern. *Abaft the mainmast* means behind the mainmast towards the stern.

YACHTING AND SAILING.

Abeam. At right angles with the keel of the vessel.

About. On the contrary tack ; going about or tacking.

Abreast. Beside of, or alongside.

Adrift. Let loose. To *set adrift* is to loosen a boat from its moorings.

Ahead, Afloat, Apeak, Astern, Avast, and Athwart. These words explain themselves. *Apeak* is when the cable is made fast, so as to bring the boat nearly over the anchor. *Avast* is the seaman's word for Stop, Stay, or Take care.

Backstays. The ropes that run from the top of the mast backwards to the sides of the vessel.

Ballast. The heavy material, as stones, shot, &c., placed in the bottom of the vessel to keep her low enough in the water.

Beacon, Buoy, &c. Lights or marks placed over shallow banks, &c., to show where a part is to be avoided.

Bearings. The bearings of an object are its position according to the compass. In ships the term also means the widest parts below the deck.

Belay. To make fast a rope. *Belay there* means to hold on tight.

Bend-to. Making fast a rope or sail to the yard, or a cable to the anchor. *Bending a sail* is fixing it to the mast and yard in its proper place.

Berth. The vessel's place when at anchor ; also the sleeping-place on board.

Bobstay. A rope or chain fixed at the end of the bowsprit and fastened about half-way down.

Boomguy. The small tackle, one end of which is hooked on to the main-boom and the other forward, to prevent the boom from swinging.

Bowline. The rope made fast to the foremast shroud and passed through in the after-part of the foresail, then round the shroud again, and round the sheet.

Bowsprit-bitts. The parts into which the bowsprit is fixed.

Bulwarks. The sides of the vessel above the deck ; the partition between the cabins.

Bunting. The material of which the flags are made ; the flags.

Capstan. A movable sort of wheel with which to hoist the cable, &c.

Cast her. Placing the head of the vessel in the proper position when the rope is loosened which holds her to the shore.

Cat-head. The projecting pieces of wood to which the anchor is hoisted and made fast.

NAUTICAL TERMS.

Channels. The parts on the side of the boat to which the shrouds are fastened.

Cleats. Pieces of wood or iron, projecting, to which ropes are belayed, or made fast.

Combings. The raised woodwork placed round the hatches to prevent water getting in.

Companion. The ladder leading to the cabin.

Cringles. Short loops of rope, each with a thimble inside, which are spliced to the lurch of the sails.

Davits. The rods projecting from the sides, from which boats are hung.

Draught. The depth of water requisite to float the vessel.

Earring. A short rope used in reefing, one end of which is made fast to the boom at the same distance from the mast as the cringle to which it belongs.

Fenders. Pieces of wood, rope, &c., hung over the sides, to protect them from chafing against anything with which they come in contact.

Fore-and-aft. Lengthwise of the vessel.

Foresheet Horse. The bar of iron which passes across the vessel, and to which the foresheet is fastened by means of a *Traveller*. It is only an inch or two above the deck.

Furl. To gather up the sail. *Unfurl.* To loosen.

Gaff. The spar to which the upper side of a fore-and-aft sail is bent.

Gangway. The doorway in the side of the vessel through which people pass in and out; any space which is to be kept clear is also so named.

Gaskets. Flat plaited ropes used to fasten the sail to the yard when it is furled.

Gunwale (pronounced *gun'el*). The upper rail of the vessel.

Halyards. Ropes for raising and lowering sails.

Hatchways and *Hatches.* The hatchways are the openings to the hold of the vessel; the hatches are the coverings of those openings.

Haul. To pull.—*Haul-aft.* To pull astern.

hawser. A stout rope.

Helm. The steering apparatus. To *put her helm down* is to put the helm to leeward; to *put her helm up* is to bring it to windward.—*Helm-a-lee*, the direction to put down the helm hard in tacking.

Fib. A triangular head-sail.

Fibboom. A spar rigged out beyond the bowsprit.

Lanyard. A small rope.

Lee-runner and tacker. A substitute for a backstay. They

YACHTING AND SAILING.

are used in cutters because they are easily removed when going before the wind.

Leeward. The point *to* which the wind blows.—*Windward.* The point *from* which the wind blows.

Luff. To steer near the wind.

Lurch. The sudden roll of the vessel.

Marlinspike. An iron pin used in splicing or unfastening ropes.

Martingale. The short, perpendicular spar under the end of the bowsprit.

Midships. The centre of the vessel midway between its sides.

Miss-stays. To fail in tacking or going about.

Overhaul. When a rope is passed through two blocks, in order to make a tackle, the rope which is hauled on is the *Fall*; and if one of the blocks gets loose, the act of hauling to separate them is called overhauling.

Painter. The rope that holds a boat to the vessel.

Pennant. The narrow flag flying at the head of the mast.

Port. To the left.

Quarter. That part of the vessel between the stern and main chains.

Rattines (pronounced *ratlins*). The ropes fastened across the shrouds to form the ladders.

Reef. Taking in a reef is tying up part of a sail.

Sailing with the wind abaft the beam. Going with the head of the vessel more than eight points from the wind, but not sixteen.

Sailing with the wind before the beam is when the head of the vessel is less than eight points from the wind, but not close-hauled.

Scud. To drive before the wind.

Sheets. The ropes by which the corners of the sails are made fast aft. Each sheet is called after the sail to which it is attached. The jib has two sheets, one on each side of the forestay, for the convenience of tacking. The fore-and-aft foresail has but one, which is made fast to the traveller of the fore-sheet horse. As the boat tacks, the traveller enables the foresail to pass from side to side of the vessel.

Shrouds. The rope supports to the masts. Each shroud is distinguished by the mast to which it is attached, as the main-shroud, the mizen-shroud, &c.

Spanker. The fore-and-aft sail set with a boom and gaff at the after-part of the vessel.

NAUTICAL TERMS.

Splice. To join two ropes together.

Starboard. To the right: the contrary to *Port*.

Stays. The ropes leading forward from the mast-head to the deck or to another mast, as the forestay, mainstay, &c.

Staysail. A sail hoisted on a stay.

Tack. To turn a vessel with her head to the wind from one side of the wind to the other. *Tacking up* (or *down*) *channel* is beating against a contrary wind; *Tacking off a lee shore*, attempting to keep off the shore. *Port* and *Starboard tacks*, going to the left and the right, to get as much of the wind as possible. Tack is also the name of a rope attached to the lower forward corner of a sail. A vessel's tacks are always to windward and forward, and the sheets to leeward and aft.

Thimbles. Small rings of metal inserted in the sails and in the ends of ropes.

Throat. The throat of the mainsail or fore-and-aft sail is that part which is fixed close to the mast.

Traveller. The ring that passes to and fro along the foresheet horse.

Unbend. To untie or unfasten.

Unmoor. To let loose a vessel from her moorings.

Vane. The bunting, flying at the masthead or elsewhere, to show the way of the wind.

Waist. That part of the ship between the fore-castle and quarter-deck; amidships.

Wake. The path left in the water by the passage of the vessel.

Wear and *Wear to.* To come round on the other side of the wind without bringing the vessel's head to the wind.

Yards. The spars which go crosswise on the masts, and on which square sails are set.

These are the principal sea phrases you will need to become acquainted with. When we say a vessel is *close hauled*, or *on the wind*, or *plying to windward*, we mean that she is steering close to the wind. Cutters are said to have good *way* when they can sail within five points of the wind; square-rigged vessels should sail within six points. A vessel is said to be *sailing before the wind* when the wind is dead over the taffrail. Her head is then sixteen points from the wind.

VI. The Yacht at Sea.

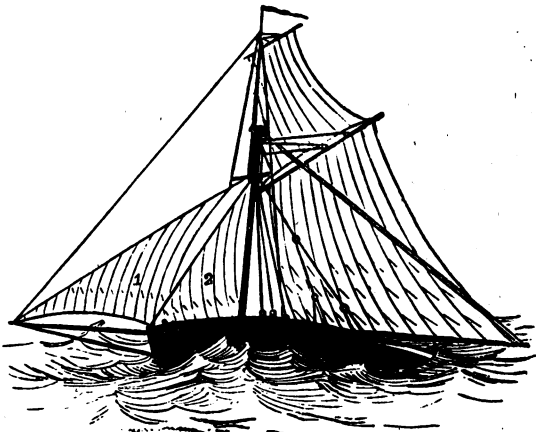
Every trade and profession has its *slang*. We do not employ the word in its mere dictionary form, as meaning "phrases used by the low, the vulgar, and the ignorant," but as expressing the fact that the law, the army, the counting-house, the manufactory, and the shop, have each and all their well-understood and accepted technicalities. To be a barrister or a solicitor, a soldier or a merchant, a manufacturer or a trader, it will be necessary to familiarize yourself with the language peculiar to each calling. So also with Boating and Sailing. To become a yachtsman you must not be ignorant of the slang of the sea. What follows will be easily understood if you have learned the meaning of the technical terms already given; but if you have failed to read and understand them, then we fear that you will not be of much use in managing a sailing-boat. Presuming, however, that you have conquered the technical terms, we now proceed to show you what to do when you are in your yacht.

Setting Sail.—As already explained, your first task is to hook on the bobstay and bouse down the end of the bowsprit. Then you must cast off the lashings which hold the mainsail furled; look to the foresail and jib, that they are ready to be hoisted, and see that the mainsheet is clear of obstructions. Before you set the headsails you must set the mainsails, and haul out the jib on the bowsprit; but do not hoist it until the mainsail is set and her moorings slipped. The boat should never be loosed from her moorings till the mainsail is fairly set and the anchor weighed—that is, raised from the water and made fast to the side of the boat. Run up the

THE YACHT AT SEA.

foresail directly the vessel is free. The boat's head will be canted or brought round by hauling the foresheet aweather. When fairly under way, run up the jib, being careful that the jib-sheets (or ropes) are clear and properly trimmed. Then, having got your main fairly up, haul up the peak. If there are many craft near you, so as to leave but little room for turning, you must drop or lower the peak, and set the headsails. Then, by hauling the foresheet aweather, you can turn the boat in a very little more space than its own length.

Reefing Sails.—Caution and expedition are necessary in this operation. The boat must be luffed close to the wind, or laid-to. but not sufficient to



YACHT WITH A BREEZE ON THE PORT TACK—ALL SAILS SET.

allow her to come about. Ease off the jib-sheet, and haul the foresail aweather. Then haul in the

YACHTING AND SAILING.

mainsheet as taut as you can, and the boat will be laid to. Now drop the peak and main sufficient for the reef you require. Cast off the main tack, and take down a reef, securing it by the reef earrings to the boom. Then tie up by reef-knots all the points along the lower part of the sail. You can then set up the peak and main, ease off the sheets, and haul down the main tack. The boat is then under a reefed mainsail. If you require to take in a second or third reef, proceed in the same way; but be careful never to tie a second or third reef till the first is thoroughly secured. Look well to your reef tackle, and see all sound and taut. It is seldom necessary to reef sails in smooth seas and light breezes, but it is imperative when the wind is strong and the sea heavy.

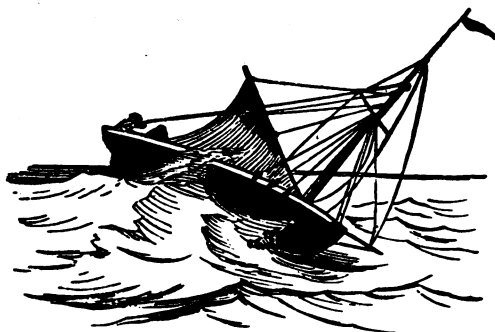
Tacking.—Our illustration represents a yacht tacking outside the harbour—that is, with her head towards the wind. How are we to tack, or turn the boat's head to the wind, so as to get the full advantage of the breeze? This is what you must do:—"Ready about!" cries the captain, in order that all hands may be attentive and at their stations. The helm is then "put up," or to windward a little. Let the vessel go rather off the wind, to get good way on her, then gently "down" or to leeward with the helm; which fact is made known by the helmsman calling out, "Helm's a-lee!" Let fly the jib sheet, which takes off the balance of wind from the head, and assists the helm in sweeping the stern to leeward, or, in other words, allowing the head to come quicker up to the wind. The man at the jib sheet quickly gathers in the slack or loose rope of the one opposite to that he let free. When the jib comes over the port side of the stay (which, you will remember, is the large rope from the lower

masthead to the stern-head), haul the port jib sheet well aft. When the mainsail is filled, let draw the foresail—that is, let go the bowline to the weather-shroud. It was held there till now, that the wind might act upon it with greater power to turn the vessel, from the time her head was about half-way round. From the time the jib-sheet is let loose till the foresail is let draw—that is, till the foresail pulls or draws the jib—the vessel is said to be “in stays.” Now right the helm, and shift over the tack to the mainsail. In tacking, one hand (man) should attend the mainsheet, to gather in the slack till the boom is amidships, and he eases off the rope as the sail fills, and the vessel lies over on the other side. To repeat, a vessel is “in stays” at the time she is coming about, after the helm is put down and while the sails are shaking in the wind. In squally weather, when the vessel is in stays, and it is doubtful whether she will come round, or in order to make her come round when she gathers sternway, shift her helm to the opposite side. She will then be on the starboard tack. In the illustration, 1 is the jib, 2 the foresail.

A vessel is said to have *missed stays* when she fails to come about when the helm is put down. This seldom happens in fair weather, but it is not uncommon in rough seas when there is much wind, or in very light variable airs. Whenever the boat is difficult to manage, and shows symptoms of disobeying her helm, you should be careful how you put her about. In such a case reef all sail, and lay her as close as you can to the wind.

The following illustration represents a yacht trying for harbour in a gale. It will explain more fully than words the necessity for caution and seamanship.

YACHTING AND SAILING.



YACHT ON THE STARBOARD TACK, IN A HEAVY GALE,
WITH MAINSAIL CLOSE REEFED.

We now come to consider another and a very pleasant part of the yachtsman's duties, namely—

Beating to Windward.—The boat that sails fastest and nearest to windward is invariably the winner of matches, but it is not necessarily the best sea-boat. Much of the success achieved by a yacht, however, is due to the manner in which it is managed—to a careful attention to the trim of the sheets and the adjustment of the sails. In sailing to windward—that is, in beating against the wind—the sails should be set as flat as possible, so that they may be eased off for running free and sailing on a bowline. Sailing a boat against the wind by various zigzag tacks is a performance that needs the nicest skill, a keen, watchful eye, and frequent practice—that is, if you would do your work in a seamanlike manner. But the art is by no means difficult to acquire. The helmsman must be careful to keep an eye on the luff of the mainsail, and should steer as close to

THE YACHT AT SEA.

the wind as he can. In simpler language, he must endeavour so to steer the craft as—while sailing as close to the wind as possible—to keep the sails full without allowing them to flap to and fro. In smooth water you can steer closer to the wind than in rough seas. “Keep her full” is a maxim with all yachtsmen; that is, keep the sails well blown out with the wind.

In beating up a narrow channel to windward, the best plan is to furl the jib, and depend only on the main and foresail. Large jibs are dangerous at such times, as their driving power is apt to be too much for the steersman. When the vessel goes free, help her all you can, by easing the tacks whenever practicable.

Sailing to Leeward, or Scudding, is the art of sailing the boat when she is running before the wind. Skill and caution are more requisite than when you sail against the wind, because the sails are apt to unexpectedly gybe, when a mast or a sail may be carried away before you know where you are. Much, very much, depends on the watchfulness and skill of the helmsman. If he sees the slightest indication of the sail gybing, he must instantly put down the helm; and in a heavy sea the mainsail must be close reefed or even furled. In scudding, the foresail is of little or no assistance, but the jib sometimes helps the boat forward. The jib-sheets, in such a case, should be judiciously trimmed and eased off. It will generally be best, in squally weather, to drop the peak, trice up the main tack, and reef the mainsail. All this, however, depends on the force of the wind that drives you forward.

Furling Sails.—The way in which you furl the sails of a cutter or sloop yacht is this:—Lift the flap of the sail over the boom; then place the aft

end of the sail over the flap, hauling it taut while another man neatly rolls the loose sail and lashes it over the gaff. The sail should never be rolled *round* the gaff or the boom. In hot weather, and likewise when wet, the sails should be furled loosely, so that the wind may penetrate and dry them. Mildew soon attacks a wet sail rolled tightly. The foresail, which is usually fastened to the forestay, should be lowered to the stem of the vessel and rolled up. Jibs and gaff-topsails are lowered by their ropes and stowed away below. Spiritsails and foresails are stowed and furled without being lowered. After taking out the sprit, they can be rolled up and fastened *to* the mast, not round it. When sails are new they should be frequently wetted with salt water, and allowed to dry gradually. This plan will prevent mildew: rain rots sails more than sea-water.

Sailing on a Bowline.—This is a method of sailing with the wind free and blowing sideways. In this case you need not keep your sails close-hauled; but you may ease off your sheets a little, when the sails will draw well, and the vessel go at good speed. Trim the mainsheet and jibsheet, so that no parts of them are slack enough to cause the sails to flap or quiver. When this is done every portion of the sail is filled with wind, and a good, lively run may be made. Boats built long and narrow are the best sailers on a bowline.

Steering.—There are only one or two other points that need remark before we bring our instructions to a close. Learn to steer by the compass, and, for this purpose, get a few practical directions from a good helmsman. We need not explain the nature of the mariner's compass, further than to say that it is placed in a binnacle in sight of the helmsman; that, by the power of the magnet, the needle constantly

THE YACHT AT SEA.

points to the north, by which means the vessel can always be kept in the direction desired; and that in the inside of the compass-box is a clear black stroke called the *lubber-line*, which, being in a direct line with the bow of the vessel, is a guide to the steersman, who keeps the point of the card which indicates the boat's course in the same direction as the lubber-line.



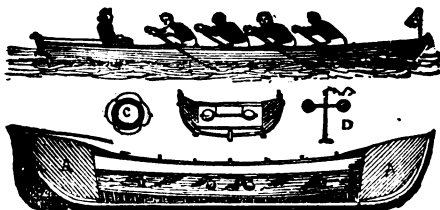
THE LIFEBOAT

CONCLUSION.

Before drawing our remarks to a close, we may refer to perhaps the most useful boat of all that ever rode upon the waters: we mean the LIFE-BOAT—the boat that, when no other vessel can withstand the tempest's shock, when the stoutest ships that ever breasted the waves are struggling in vain against the force of the rushing billows, cleaves the water, rides securely in the boiling trough, and saves the lives of those who must otherwise perish. All sorts of boats are valuable, but this most valuable of all. It is probable that many of our readers may have contributed towards the building of Life-boats, which are sometimes built by voluntary contributions. It is not necessary here to enter into details as to the services rendered by such boats upon our coasts; but in dealing with things nautical they may not, on any account, be omitted. Our engraving represents sections, sheer and midship, of a boat for saving life from shipwreck, built so that it will not sink, and always keep afloat the right way up. The ends, A A, are fitted with air-tight copper cases; the sides, B B, are filled with cork or india-rubber air-tight

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cases ; and the round buoy, c, is a ring of cork covered with canvas, and ropes attached to it, carried by all sea-going vessels. The buoy, d, is



LIFEBOAT. LIFE-BUOYS.

made of copper, and has a fusee in the tube at the top, carried by all ships of the royal navy at the stern (outboard) ; and when a man falls overboard, it is brought into use by pulling at a lanyard or line that comes inboard, which fires the fusee and drops the buoy into the sea : the smoke by day or light by night enables the unfortunate seaman to see the help at hand, and assists the boats to find him.



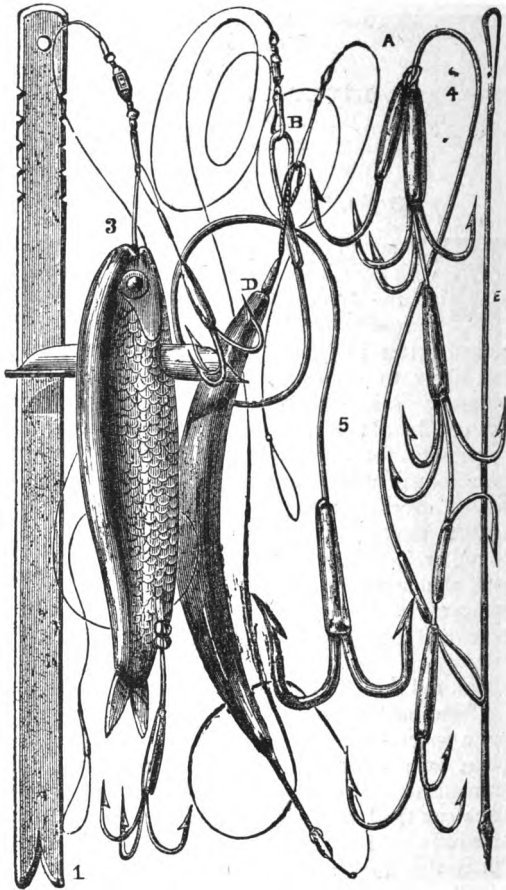
PART I.
RIVER-FISHING.

Rods, Tackle, and Baits.

THE selection of a *Rod* should be made with care, and we offer the following hints to the tyro. Unless you can afford to purchase rods for every kind of angling, you had better bethink yourself what kind you are most likely to follow. If you live among trout-streams, get a light fly-rod that you can easily work with one hand; for greater handiness more than compensates for not being able to throw so far as you might with a two-handed one, and the diminished physical exertion may well be taken into account. A stiffer top and joint next to the top will render the rod available for spinning with the minnow for trout, although it is advisable to have one a little stronger and less pliable. For bottom-fishing a longer and somewhat stiff rod is best, while for pike a strong and serviceable one must be used. The salmon rod should be about eighteen feet long, and is all the better if made in two pieces, and joined with a splice instead of a ferule; but if you have a splice, have two ferule-like rings loose on the rod, but made to fit tight over the two ends of the splice, which can then be easily secured by a few turns of waxed-silk cord. The chief objection to two-piece rods is that they are not easy to carry about, and

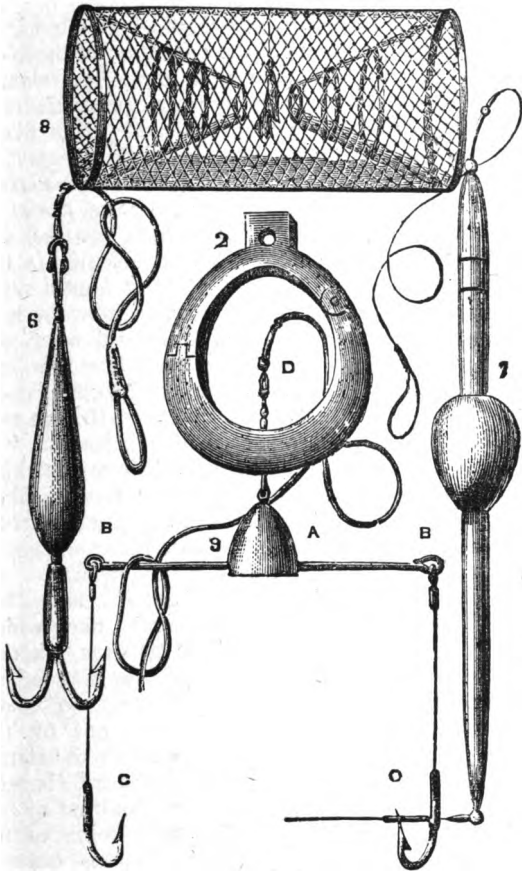
FISHING.

TACKLE. PLATE I.



TACKLE.

TACKLE. PLATE II.



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are more liable to be broken than the ordinary kind. The rings for the line should not be too small, or a slight "kink" may check the running out of the line at a critical moment. They should be made to fall flat when not in use, with the exception of those on a pike rod, which, as afterwards described, should be fixed standing. Too many rings cumber the rod, and too few render the strain unequal. It is needless to descant upon the various kinds of wood of which rods are made: go to a good tackle-maker, and trust to his recommendation. See, however, that the rod you choose is one which you feel will *fit* your hand, for this requisite is as essential in the choice of a rod as in that of a gun or a coat. When taken in the hand about a foot from the butt end, it should not feel top-heavy; and when you shake or wave it, it must not bend like a willow wand, but like a strip of thin steel. With care a good rod should last almost a life-time, and if kept well oiled and occasionally varnished will remain "as good as new." If troubled by the joints sticking fast, as is often the case after a wet day's fishing, they can be easily parted by turning the ferrule around in the flame of a candle or piece of lighted paper, and that without damaging the wood.

Next in order to the rod come the *Reel* and *Line*. The former is usually made of brass, than which material nothing can be better. A large wooden reel, which runs very freely, is used for pike-fishing on the Nottingham plan, and "fancy" reels of costly metal and workmanship are turned out for the salmon-fisher, whose only recommendation to balance against their extra cost is that they are a trifle lighter. The size of the reel depends upon the kind of fish you angle for, and the breadth and depth of the water. Avoid multiplying reels: it is quite a

TACKLE.

mistake. A check-reel is useful, as it does not overrun itself and entangle the line when the strain has ceased.

The question of *Lines* is a vexed one. For fly-fishing we prefer a mixture of silk and hair; for spinning, plaited silk. Many lines are improved by a waterproof dressing, but it is apt to render them rotten, and when it wears off it is difficult to renew. For pike-fishing a very cheap and efficient line can be obtained from the Manchester Cotton Company. It does not kink after being wetted and stretched, is very strong, and holds little water.

Of *Hooks* little can be said. One make is as good as another. To test their "temper," place the thumb-nail against the barb, with the thumb inside the hook, and press outwards. The angler should take care to have a good stock by him. A *Pocket-book*, with divisions for hooks and coils of gut, loops or flannel for artificial flies, and having in its recesses a lump of cobbler's wax, some sewing-silk, and a pair of scissors, is an indispensable companion. *Floats* are of various kinds, to suit all tastes, and in the course of this little work we shall point out the most useful. For landing heavy fish, *Landing-nets* and *Gaffs* are useful, and in some cases indispensable. For the transport of live bait, gudgeons, roach, or minnows, a *Bait-can* is required. This should have two lids of perforated metal, with an inch and a half space between. The holes are to admit air to the prisoners, and the double lid is to prevent the water splashing out and wetting the legs of the bearer. A good-sized *Creel* completes the equipment.

A *Disgorger* (fig. 1) is often useful in extricating the hook from the fish when it is deeply swallowed. It is simply a narrow strip of bone or stout wire, forked

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at one end. The fork is placed across the hook, when a twist of the wrist will disengage it.

The *Clearing-ring* (fig. 2) is a heavy metal ring, shutting with a clasp, and attached to a stout line. When the hook is fast on something at the bottom, the ring is clasped round the line and allowed to run down it to the hook, which it will frequently free.

Baits may be divided into two classes, natural and artificial, and it is needless to say that where practicable the natural bait should be used. In fly-fishing this is not often the case, and artificial flies are made in such perfection as to quite equal the natural fly in destructiveness.

The *Lob-worm* is a universal bait. The easiest method of obtaining a quantity is to go into the garden after dark with a light, and if after a shower of rain so much the better: you will see dozens lying stretched at full length on the loam. Avoid making any noise, and suddenly press the finger on their tails, to prevent their sudden withdrawal into their holes.

Red-worms are pink in colour, and are smaller than the preceding. They are to be found by digging in manure-heaps, and are a first-rate bait; as is also the *Brandling*, found in dung and tan-heaps. It is ringed with scarlet, and requires but little scouring before use.

It is extremely necessary that your worms should be properly *scoured*, as upon this much of your success will depend. This is done in the following manner:—Procure some long clean moss, and, after washing it well and squeezing out the wet, place the worms in it, when in a few days they will be purged and cleansed, and much tougher and livelier. If moss is not easily procurable, tea-leaves are a good substitute.

BAITS.

Wasp-grubs are tempting delicacies to drop among trout and the basking chub, and may be kept for a long time if the comb is baked in a slow oven or before the fire, and kept on dry straw.

Caddis are the larvæ of certain water-flies, and are found at the side of ditches and streams, crawling along the bottom in their curiously constructed cells.

Gentles may be bought in any quantity, or bred if the angler likes the trouble. When full grown they should be kept in dry sand. If the hook is tipped with the chrysalis, which is of a red colour, the meal is rendered more tempting.

The *Cowdung-bob*, found under cow-dungs in the summer, is good for carp.

The *Spawn* of any fish we only mention to warn our readers against, as there is a penalty of £2 attached to its use.

All flies are good for *dipping* with.

Intermediate between natural and artificial baits come the various *Pastes*. The most simple and the most efficacious is that made of the crumb of *new* white bread, moistened and kneaded into consistency. It may be coloured with vermilion or flavoured with honey, cheese, or pounded shrimps. In fact there is no end to the combinations that may be made with it.

It is often advisable, some hours before commencing, to ground-bait the spot where you intend to fish. Bran and chopped worms, mixed with clay, may be thrown in, and pieces of chewed bread cast about your float will attract the fish together.

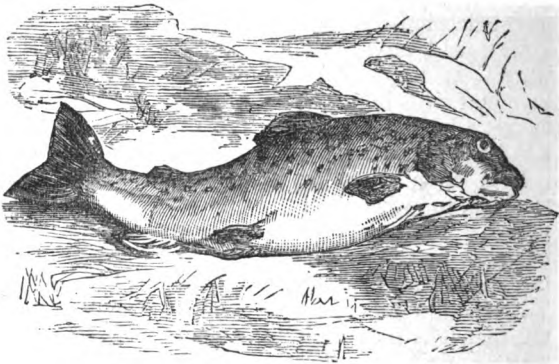
Artificial Flies are to be obtained at so cheap a rate that it is not worth the angler's while to make them; and as the art is one not to be learnt from word-description, without actual precept and prac-

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tice, we shall not attempt the impossible. Generally speaking, a small and dark fly is to be preferred on bright clear days, and a gaudier and larger imitation for lowering and windy weather. Everybody, however, has his own particular fancy, and on strange rivers it is well to be guided by residents in the neighbourhood.

By the river-side dress soberly. Anything staring or bright-coloured startles the fish, whose power of sight is very keen. Brown and grey are the best colours for killing fish. And as to weather, do not go out when the wind is in the east, for it is very seldom that fish bite well at such times, or immediately before rain or thunder : with those exceptions any weather may be suitable, for fish of all kinds are exceedingly capricious, and often falsify the angler's calculations.

The Trout.



As no man is a salmon-fisher without being a

THE TROUT.

trout-fisher first, we commence our lessons in angling with the latter.

The pleasantest and generally the more successful way of fishing for trout is with the artificial fly. To the end of the line will be attached a *casting-line* of fine round gut, about six feet long, on which will be knotted three flies, tied to short lengths of gut, at intervals of fifteen inches or so. To enable the angler to use these lines effectually he must attend to the following directions:—Make your first trials with a short line, gradually increasing the length as you become more proficient. First wet the cast, or “collar,” in the water, to take the curls out; then taking the rod in the right hand, just above the reel, wave it gently backwards towards the left or right shoulder (both ways should be practised) until the line is well stretched out behind, then bringing it back, describing somewhat of a circle in the air with the point of the rod, switch it rapidly forward, checking the motion before it becomes horizontal. This ought to pitch the line straight out over the water, and the motion being suddenly (but not too suddenly) checked, the flies should fall on the stream *before* the rest of the line. This latter perfection cannot always be attained, but it is well to try for it, as the slight splash made by the line will in clear water startle the fish before the flies fall. Every motion should be made quickly, but not harshly, or you may jerk your flies off. Nothing but practice can make perfect in fly-fishing. A single day in the company of an expert will teach you more than the most diligent reading. When the flies are on the water let them float down stream, keeping the line on the stretch and imparting to it a quivering kind of motion, so as to aid the deceptive appearance of

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the flies. A dimple in the water and a galvanic twitch will warn you of a rise, at which strike with a sharp jerk of the wrist upwards. If hooked, keep an even and steady strain on the fish, letting go no more line than is absolutely necessary. Wind up slowly, and if possible walk backwards until your fish is landed. If small he may be whipped out at once, but if large a landing-net will be advisable. On no account touch the line. If the elastic strain of the rod is removed, a sudden plunge may free your captive and leave you lamenting.

Opinions are divided as to whether it is best to fish up or down the stream. In fishing down-stream the line is kept well stretched, and not an inch of water is wasted, which is not always the case when you fish up-stream. In the latter case the line is sometimes doubled upon itself, and has to be cast more frequently to cover the same extent of water; but then when you strike you do so in the proper direction, and there is no chance of pulling the line away from the fish, for, be it remembered, they always lie with their noses pointing up-stream. On the whole, perhaps, it is most convenient to fish downwards; but that is impossible when you are fishing a small burn or Welsh mountain stream. From the extreme clearness of the water, if you stand at the head of the pool you are at once detected by the sharp eyes of the trout, and your sport spoiled; whereas if you approach them from behind they, not having eyes in their tails, are unsuspecting of your dangerous propinquity. The casts, too, are shorter and more easily managed in brook-fishing, and there is not the same objection to fishing up-stream as in river-fishing with a longer line.

Where possible, have the sun in your face and

THE TROUT.

the wind at your back ; but if you cannot have this, avoid at all events letting your shadow fall across the water, for nothing frightens fish so much. It is better to use a shorter line, and cast right in the teeth of the wind.

Trout spawn in the autumn, generally October or November, and during the winter are of course quite unfit to be caught. About March they come into season again, and towards June they are in their prime, for in this month they have their annual feast on the May-flies. These succulent morsels fall in hundreds on the water, and are eagerly gobbled up. *Blowline-fishing* may now be tried with success. This most deadly method is practised in the following manner:—A line of floss silk is armed with a small hook and long length of fine gut. A May-fly, or at other seasons any tempting-looking insect, is impaled upon the hook, which is run through its back just at the juncture of the wings, and the line is allowed to float out with the breeze, the fly just touching the water every few inches or so. Great care and skill are required in the landing of the fish, as the silk is but weak.

Minnow-fishing is another deadly way of killing trout. The tackle we should most recommend for the natural bait, which should always be used if available, consists of a brass needle, which is pushed through the minnow, having two wings, which impart to the bait a spinning motion. Near the top of the needle are two triangle-hooks, and one hook of each is fixed in the shoulders or back of the minnow, while a piece of lead attached to the middle of the needle lies concealed in the throat of the bait. A couple of swivels are necessary, to prevent the line twisting. Artificial spinning-baits (fig. 3) are also very useful, particularly in thick water,

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and the brighter they are the better. That known as the "Phantom" is one of the best. The flight is cast across the stream and worked back in pulls of about a yard at a time, and at such a pace that it is made to spin sharply. The moment a run is felt, strike sharply.

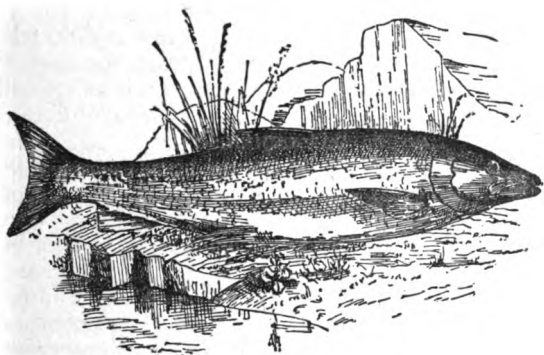
Worm-fishing, although not so dignified or graceful as either of the preceding, is in certain states of the water quite as likely to fill the basket. When the streams are muddy after rain repair to their banks with a stiffish rod and a moderate-sized hook, baited with a well-scoured worm. At the distance of a foot from the hook one or two large shots are placed on the gut. You fish by feel, with the line kept "taut," as a sailor would say. A bite is easily felt, and after a few seconds you may strike. Throw in among eddies, behind rocks and stones, or close along the edge of the bank if the water is tolerably deep, and you cannot fail to catch fish. The worm, if it be a bright red one and well scoured, may also be used in the very hottest and most glaring days of summer, when no other kind of fishing is of the slightest avail. Use the finest tackle consistent with strength, no shot on the line, and a stiff rod.

The Salmon.

Before we proceed to the capture of this noble fish it may be well to give our readers a short narrative of its wonderful life. It is well known that the salmon is not solely a fresh-water fish; that at certain seasons of the year a considerable portion of its time is spent in the salt water. In the early spring, exhausted by its spawning labours and long sojourn in fresh water, it swims seawards.

THE SALMON.

After recruiting its strength and increasing in size in the salt water, it begins to feel the pangs of love, and, led by an unerring instinct, seeks its parent river (never entering the wrong estuary), for the



purpose of spending a long honeymoon, and depositing its spawn in the gravelly beds of the fresh running stream, where alone it can be vivified. In its upward progress man's snares have to be avoided and innumerable obstacles to be overcome. To jump weirs and falls it does not, as it is often said to do, put its tail into its mouth and spring like a suddenly unbent bow, but taking a "run," with fins and tail strongly working, it dashes at the obstacle, and "scurries," rather than leaps, up it. It can seldom make a clear jump of more than five or six feet, and its highest leaps are made from the deepest water, where it can obtain a longer upward run, during which it gains an impetus for the spring. The salmon and its mate next seek out a shallow gravelly stretch of the river, and dig with their snouts a long and narrow ditch, in which

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the female deposits her spawn, which is impregnated by the male, and then covered over. This process is repeated until all the spawn is deposited, during which time, by the way, the smaller fish, including trout, have a rich repast on the grains that escape. All this takes place in the late autumn, and all through the winter the salmon, weak and in poor condition, is protected by the law from the angle or net, and lies by in quiet eddies to recruit its strength a little before leaving for the sea, which it does in March or April.

The eggs are hatched about this time, and the infant salmon stays in its fresh-water home for about a year, according to the best authorities, when it makes its first trip to the sea, led by that un-failing instinct which controls all its movements. On its return we find that it has increased in size from a few ounces to some three or four pounds.

The most common and indeed only sportsman-like mode of capturing this fish is with the artificial fly. The instructions already given for wielding the fly-rod will apply equally well to fly-fishing for salmon, except that both hands will be necessary to support the greater weight and length of the salmon-rod. One fly is quite sufficient on the cast. The local tackle-shops will always supply the necessary information as to size, colour, and tackle suitable to the water.

The salmon-fly should never be allowed to float with the stream as trout-flies may. Its size causes it to be rolled over by the water, doubled back on the line, and displayed in an otherwise unattractive manner to the fish below. It should always be worked across and against the stream in a succession of jerks, with a forward and backward motion of the rod, so as alternately to drag it towards you

THE SALMON.

and then let it fall back in the water. It should neither be worked too quickly nor too slowly: the happy mean alone ensures success.

In shallows flowing into or out of deep pools the salmon may be found, also in eddies and swirling backwaters, under the lee of rocks and stones, or at the converging point of two currents. In fact, all spots whither by the action of the stream food is carried will be favourite haunts. If your fly is skilfully thrown, so as to be swept with the current into the eddy, you have a fair chance of hooking your fish.

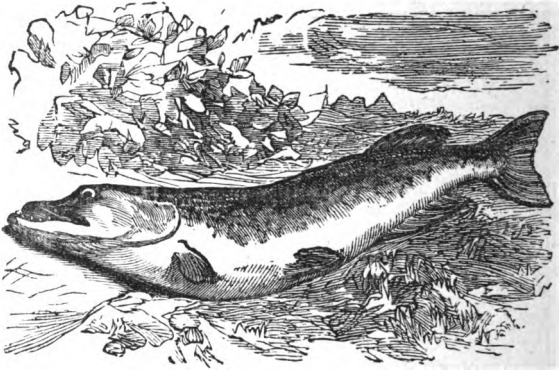
When hooked there commences a most exciting tussle. Do not strike at the first run, but wait till the salmon has turned, with the fly in his mouth, then strike and look out for squalls. Nothing can stop his first rush, and you must give line, though grudgingly, until his run is over, following him along the bank where practicable. Recover your line, or as much of it as you can, while he rests, and prepare for another rush. If he approaches any dangerous place, "give him the butt," as it is called, and place as great a strain on the fish as the rod and line will bear, lest you should lose him through getting the line entangled in tree-roots or cut against sharp rocks. Sometimes he will sulk at the bottom of a deep hole for a long time, taking no notice of the repeated tugs of the line, or the stones thrown in to start him away. When he is dislodged the fight recommences, and all the angler's skill, patience, and presence of mind will be fully employed ere he can secure his captive.

Fly-fishing, however, is not the only way in which the salmon can be taken: spinning with the minnow is occasionally successful, and, when the water is muddy with rain, bait-fishing with a good-

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sized hook (with two or three large shots, a couple of feet from the hook), baited with worms, shrimps, or cockles, will be found occasionally very killing.

The Pike.



This fish is so voracious as to be termed the fresh-water shark. Instances have even been known of over-grown and half-starved monsters attacking human beings while bathing. Its edible qualities are of no mean order, and the sport which it affords is plentiful and varied. It is a fish of rapid growth, and frequently attains a large size. The average weight is, however, about six pounds. Up to three pounds in weight these fish are usually called Jack, and over that weight Pike. Its appetite is omnivorous. Young ducks, water-hens, water-rats, frogs, and all kinds of fishes form its daily food, yet we have also caught it with a lob-worm. In preserved waters it is sometimes advisable to form

THE PIKE.

harbours of refuge for the smaller fish, by driving a number of stakes into the bed of the stream, just far enough apart to admit them, but close enough to exclude their pursuer.

Its chief haunts are slow and deep rivers, canals, large ponds and lakes, and backwaters in salmon and trout rivers. Where there is a bed of water-lilies a pike may generally be caught, for these seem to be good harbours for them. They spawn in the spring, and are not in season until June; but the most favourable time for catching them is in the autumn and winter, when they are in excellent condition and run freely. No amount of frost or snow is too great for pike-fishing, and the largest we ever caught was one Christmas-time, when the snow was deep on the ground.

Your rod should be about twelve feet six inches in length (hickory is the best material), strong, stiff, yet tolerably springy, with a lancewood top. The rings should all be upright and large, the bottom one large enough indeed to admit the thumb, and the top one not standing in a line with the rod, but at right angles to it. The object of having the rings of this kind is to prevent any sudden check through the line kinking or curling around the ring. The rod should be fitted with a large and strong reel and some eighty yards of plaited silk line.

Spinning is the mode to which we award the preference, and, to enable the reader to see what he should provide himself with, we refer him to the sketch of a spinning-flight shown at fig. 4. This ordinarily consists of three triangle-hooks, one "back" hook, and a lip-hook, moveable, so that it may be adjusted to suit any sized bait. In baiting this spinning-flight the lip-hook A is passed through both lips of the bait-fish. Then insert one hook

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of the first triangle just below the gill ; the next triangle may be taken over the back of the bait, and one hook of it fixed below the back fin. The last triangle should in like manner be inserted near the tail, which will be brought to a curve by fixing the back hook rather high up in the side of the bait ; and this curve will give it a spinning motion as it is drawn through the water.

For live bait a double hook (fig. 5) must be used. To bait this the gimp is detached from the swivel B, and attached to the loop of the baiting-needle E ; the threaded needle is then put in near the gill, and brought out just below the back fin, and care must be taken to hurt the bait as little as possible. The lead both for this and the above is of the shape shown at D.

Spinning, like fly-fishing, is hard to describe, but we will try to put it as clearly as possible. Take your stand by the water-side with the rod in the right hand, and the butt resting against the groin. Let the bait hang about two yards from the point of the rod, the line being controlled by the fore-finger of the right hand. With the left unreel a quantity of line, and let it lie in loose coils on the ground, seeing that it does not catch in any bush or thistle. Then, with a strong swing, pitch the bait right out, letting the line run free. A fair spinner can cast the bait thirty-five or forty yards with ease. The more lightly it falls on the water the better, as it will last longer and be less likely to frighten the fish. Draw the line in a yard and then lift the rod, and so, with alternate draws and lifts, the bait is brought home spinning sharply, and the line is coiled on the ground ready for another cast. During the cast the angler has probably moved a few yards down-stream, so as to fish fresh water

THE PIKE.

the next time. A run will be known by a sudden stoppage of the line and perhaps a swirl in the water, upon which strike hard and play your fish carefully, never giving him an unnecessary inch of line, and do your best to prevent his running under any tree growing near the water's edge, as in case he should you may lose your fish through the line getting entangled among the roots. You will need the gaff to land him, and take good care to keep your hand from contact with his teeth, for he bites very sharply indeed. If there be danger of his leaping into the water again you may effectually end his struggles by severing the back-bone with a knife. Cut the tackle away and rebait, for the same fish will rarely serve twice. The Thames spinners have a way of coiling the line in their hand, instead of letting it fall on the ground; but this is a knack only to be learnt from personal observation, and is scarcely worth the learning. The Nottingham men throw *from the reel*, which is a large wooden one, and runs easily. An undressed light silk line is used, and, instead of being drawn in by the hand, it is wound in rapidly by the revolutions of their large reel. This style has advantages, and is useful where the ground is scrubby and the line likely to catch; but the motion imparted to the bait is not so life-like as when the hand and rod are alternately used.

The sketch (fig. 6) shows the form of hook for *trolling* with a gorge bait. The loop of the gimp is slipped on the baiting-needle, which is run through the fish from the mouth to the centre of the tail, and drawn tight, the hooks lying close to the cheeks of the bait, and the lead lying concealed in its belly. No other fastening is necessary, although some anglers tie the tail to the gimp with silk. Cut off the ventral fin on one side, and the

FISHING.

pectoral fin on the other. This will give a more eccentric motion to the bait. Cast out the line in the same manner as in spinning, but let the bait sink to the bottom, which it will do in a curving or circling manner, shooting first on this side and then on that, and draw it up nearly to the top in a slanting direction. Repeat this until it is close in shore, when it may be taken up for another cast; but lift it out slowly, as a pike will frequently leave it until it seems to be escaping from him, when, for fear of losing it, he will make a dash at it. When you get a run *do not strike*, but let out line as the fish moves to his haunt, where he will gorge. Give him at the least five minutes, and, if you can control your impatience, some minutes longer—unless he moves off before, then tighten the line: there is no need to strike, as in spinning, for the hooks will be firmly embedded in his stomach. This kind of angling is suited for weedy water, or for fishing among tree-roots or off wooded banks, as the hooks do not catch. As the trace will have to be so frequently detached from the line, for the purpose of baiting, we may here mention a wrinkle, for which many cold fingers will thank us. Form a small loop at the end of the line, and whip a pin to it, leaving the head projecting a little beyond the loop. If the loop of the trace is slipped through this loop, and over the pin's head, it will form a perfectly safe fastening, easily unlinked, and incapable of binding like the ordinary knot will do when wet.

Live bait-fishing is very killing when the waters are muddy, and also generally in pools and lakes. A large float is required, and the line is kept down by a small bullet. The tackle is composed of one large triangle, above which a small single hook is whipped on to the gimp. This hook is thrust

THE PIKE.

through the back of the bait, so that the triangle hangs loose just below the belly. The bait swims about, and when a pike takes it, which is evidenced by the float disappearing, you strike quickly as in spinning.

Trimmering is a cold-blooded, wholesale way of slaughtering the pike, and is decidedly unsportsman-like. It is only allowable when the table is to be supplied or the stock kept down. Trimmers are round pieces of wood, painted white on one side and red on the other, with a line wrapped around them, and secured in the cleft of a stick passing through them, with a couple of yards hanging loose, and armed with a double hook dressed on wire. These are baited with fish alive or dead, or frogs, and are set to float on a pool or river. When a fish strikes, the trimmer turns over, betraying the run by its altered colour, and freeing the line so as to give the pike room to tire himself.

The best bait undoubtedly is a gudgeon. Its firm flesh and great brilliancy give it peculiar attractions, while as a *spinning* bait it is unrivalled. Roach may be used in its absence, but are not so good. Perch, with the back fin cut off, will also answer. Wrap the fish up in a damp cloth for transport. They will carry better and keep fresh and unbruised. For live bait-fishing they must of course be carried in such a bait-can as we have already described.

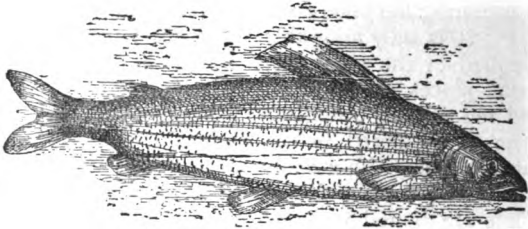
Of artificial baits there are numbers. The most useful and most generally used is the *Spoon-bait*, which is very killing in wild and stormy weather. It is considered an improvement to paint the convex side red. The artificial fly is sometimes used, but cannot take a place among pike-baits proper.

In the summer the evening is the best time for

FISHING.

pike-fishing, and in the autumn and winter the middle of the day.

The Grayling.

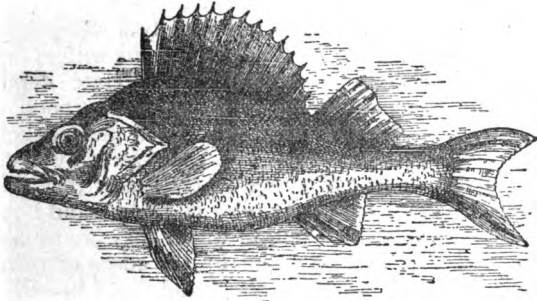


The grayling is something like the trout in its habits. The streams it most loves are quickly moving, clear-flowing shallows, deepening into long stretches of deep water. Comparatively speaking it is rather a rare fish, though in those rivers which it does frequent it is plentiful enough. October, November, and December are the best months for grayling, and on bright days capital sport may be had with dark flies of a small size.

The fly is, with this fish, as with trout, the pleasantest and most successful lure. Generally speaking the flies used for trout will be found successful also with the grayling. Gentles, in the autumn, and the white larvæ of beetles and moths are excellent baits for bottom-fishing. On feeling a bite do not strike at once, but wait a few seconds, to give the fish time to swallow the bait. Graylings should be struck and played with extreme caution and gentleness, as their mouths are very tender, and the hook is easily torn away.

THE PERCH.

The Perch.



Of the fish usually caught by bottom-fishing the perch perhaps shows most sport. It is a hog-backed fish, strongly and firmly built, and marked with transverse black stripes down the sides. Its dorsal fin is large and spiny, and when erected is a powerful weapon, necessitating some care in handling the fish when landed. It is gregarious, and where one is caught there are sure to be many others ; the prudent angler therefore will not leave the place until he has given it a fair trial. The perch is a bold and rapid biter, and takes the float away with a dash. In fact, the smaller the fish, the more determinately does he sail off with the bait. It is not well, however, to strike at the first bob of the float, for perch have large mouths, and the hook might be snatched away.

Perch spawn in March, and are in season from May to November, but the best months for their capture are August and September. The majority of perch are under a pound in weight, they seldom exceed three, and a perch of a pound and a half may be

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considered a good fish. Where they are very numerous excellent sport may be obtained on a favourable day, when they bite quickly. Their favourite haunts are clear and quietly flowing rivers (not so frequently in swift rivers as some writers say) with a gravelly bottom and of moderate depth. In such streams they affect the neighbourhood of tree-roots, under overhanging banks, at the debouchment of streams, in eddies and backwaters, by posts, mill-dams, or any structure in the water that may afford shelter, such as the piles of bridges and boat-houses. In lakes or ponds, where they are usually plentiful, they will be found by the edges of weed-beds, and particularly among and by water-lilies. Perch bite freely in almost all kinds of weather, but a warm dull day after rain is the best.

A good strong rod must be used, and tackle to match, although *fineness* and *invisibility* should never be lost sight of. A rather large hook should be employed, and the line should be well shotted at a distance of a foot from the hook. A float is necessary, and should not be too small. The cork ones are the best for perch-fishing, and should be pretty rotund in the body. The line should be of such a length that the float may sit upright on the water, and the bait be about six inches from the bottom where it is shallow, and about a quarter way from the bottom where it is deep. The most usual and frequently the most killing bait is a red-worm. We always bait with two, in this manner: we run the hook through the middle portion of the first worm for about a third of its length, then bring it out and run the worm up the line; this done, we pass the hook through the second worm, so as to conceal the bend of the hook in its body, leaving the head and tail free, then slip the first worm down

THE PERCH.

on the shank, and a most enticing bait is the result. The loose ends, which, by the way, should not be too long (to ensure which use short worms), play about in the water in a lively manner, and doubtless seem to the roving perch a very tempting morsel. Whether you bait with one or two worms, see that the hook is well covered.

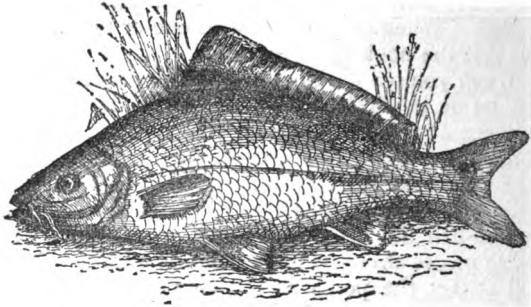
When you see the float bob do not strike at once, but let it be fairly pulled under, or drawn some distance away, before you lift your rod. If you are careful not to let one escape after being pricked with the hook, you may commit great havoc among a shoal. In lakes and large rivers it is often well to ground-bait the place with balls of soft clay, with which pieces of coarse lob-worms are mixed. These will attract the perch as the clay dissolves in the water and frees the worms. The perch will of course prefer the well-scoured bait of the angler.

Equally good with, and in some waters better than worms are minnows. The hook should be gently thrust through the skin under the back fin, so that the minnow may live and swim about in the water. In minnow-fishing quick striking is advisable, as the hook is uncovered. Minnows and worms may be used together in a very *delectable* style of fishing, called fishing with a paternoster. This is constructed in the following manner:—To the end of the gut a small bullet is attached, and at intervals above it are fastened hooks attached to short links of gut, or preferably to hog's bristles, as the latter stand well out from the line, if properly whipped to it. Four hooks will generally be found sufficient, and may be baited with worms, minnows, and shrimps. No float is used: you fish by feel. In this manner two or three may be taken at a time. We have often used the paternoster with a float,

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and without the bullet at the end of the line, with considerable success.

The Carp.



“And my first direction is, that if you will fish for a carp, you must put on a very large measure of patience,” says old Isaak Walton, and as far as the generality of waters go he is right. The carp is usually considered the most cautious of fresh-water fish, and only succumbs to the most cautious and patient fisherman.

Occasionally, however, carp bite freely in rivers or pools that are not much fished. Fine gut, small hooks, no shot, or very small ones, and a small float, are indispensable to success. For our own part we prefer the red-worm to any other bait; but in the summer they will only take it in the mornings and evenings. During the middle of the day any one of the pastes before-mentioned are more successful. They should be kneaded to the consistency of dough, and a piece about the size of a green pea placed upon a small hook. Strike at the first movement of the float in angling with paste; but

THE CARP.

when angling with the worm give the fish plenty of time. The carp has a very small mouth, and is a slow biter. He will play with and carry the bait about for some time before finally swallowing it, and during this time it is not safe to strike, although the float will be moving all the time. Should the float indicate a bite, and then remain quiet for a considerable time, you must not infer that the fish has left it. He may have it in his mouth lying quiet, or he may be cautiously watching it before taking another taste. Green peas slightly boiled form good baits, and are often much lauded, as are wasp-grubs and other insect larvæ.

In the summer, when carp are basking on the surface, they may be taken by dibbing with the natural fly, and even with an artificial imitation: a large blue-bottle fly, or bee, or other "fluffy" insect will be an attractive bait. Use a long rod and short fine line, with a very small hook, just placed through the body at the root of the wings. This should be "dibbed" on the surface of the water in likely spots, under bridges and over deep holes, or it may be placed a few inches before the nose of any basking carp. In this and in worm-fishing it is a good plan to cast the bait first on a weed or branch, and then let it drop into the water as if falling in accidentally. We have frequently caught large carp with a ledger line and Nottingham reel. In this mode of fishing no float is used, but the line is passed through a perforated bullet, which is kept from running down to the hook by a shot placed on the gut about eighteen inches above it. This is thrown a long distance out, in the same manner as in pike-fishing; the line is then drawn tight, and the bait allowed to rest until a bite is perceived by the twitching of the line as it is drawn

FISHING.

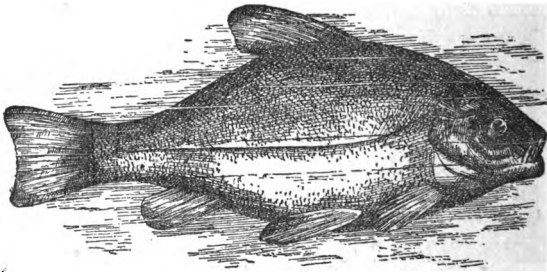
through the bullet. We consider this a most killing way of carp-fishing, where there are large fish. When fishing with worm the bait should rest on the ground, when with paste about six inches from it. The depth may be found by previously plumbing it.

Ground-baiting is essential to good sport with carp, and should be done, if possible, the night before. Use bran, clay, bread, and chopped worms, and throw in a little chewed bread around your float while fishing.

The haunts of carp are in the quietest portions of rivers and pools, and extreme quiet must be observed while fishing. They grow to a large size, and live to an immense age. Numerous stories are told of their tameness when fed and cared for, and are no doubt true. They will keep alive for a long time out of their native element, and bear transport for a great distance if packed in wet moss.

Carp spawn in April and May, but can never be called out of season for the angler.

The Tench.



Somewhat like the carp in its habits, although different in every other respect, the tench is a fish,

THE TENCH.

usually averaging about three pounds in weight, that is well worth angling for. It is of a peculiar thick-set, muscular build, of a greenish-brown hue, and covered with a soft slime, which is said to have great healing powers. This fish has been called the physician of the pike, because (so it is reported even yet, and was firmly believed in by our forefathers) when the pike is hurt in any fray he seeks out the tench, and, rubbing against him, is healed of his wounds by the slime. However this may be, it is a fact, established by experiment, that pike will not bite a tench.

Tench frequent still, weedy waters, and it would seem that the muddier the bottom is, the better they like it. The tench spawns in May and June, and is in its best season at the time of the corn harvest. The best baits are small red-worms, which should just touch the ground; and, unless there is a current, no shots should be used. In ponds a porcupine quill float is best, but in rivers a small cork one may be used. The tench is a slow and cautious biter, and will play with the worm for some time before it makes a bolt of it. When, however, the float rises so as to be flat on the water you may safely strike. This rising of the float is a peculiarity of tench-fishing, caused by the fish pushing the bait upwards, instead of diving off with it. If you strike then, provided your hook is not too large, you will hook your fish. When hooked you must give him the butt, as he at once makes for the mud and weeds; and if you allow him to bury his nose in the former, or get fairly into the latter, you will probably lose him. Land him as quickly and quietly as possible, or you may frighten his neighbours.

Worms, however, are not the only baits by which

FISHING.

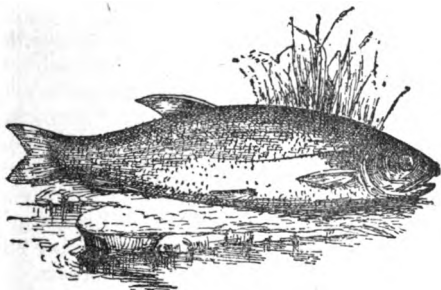
tench can be caught. Wasp-grubs and the other baits recommended for bottom-fishing may be used with success ; but we should not recommend paste, as the bite of the tench is not sufficiently decided to enable the angler to strike so immediately as he must do with paste. A little chewed bread or moistened bran, but preferably the former, will entice them to the neighbourhood of your hook. They seem to swim in pairs, and if you catch one you may be tolerably certain of catching another at or near the same spot, if you are sufficiently circumspect. Carp also swim in twos or threes, those of a size keeping together. Early in the morning and late in the evening tench usually bite well. On mild drizzly days they will bite well all day, but even then you will obtain better sport towards dusk. It is a good plan at such times to affix a white feather or piece of paper to the cap of the float, and when this cannot be seen you must shorten your line and fish by feel. The biting will continue on dark nights as long as you like to stay ; but on bright moonlight nights, when a few hours by the water-side would be pleasant, tench are seldom caught. Indeed this is true of most fish.

The Chub.

Although it is stated by some writers that the chub thrives best in ponds, yet in our opinion it is essentially a river fish. If it thrives at all in ponds, it is only in those which have a stream of water passing through them. Still and deep holes in rapid rivers, which run over a gravelly bottom, and oozy and muddy in the deeps, are its favourite haunts. The best chub are frequently taken in the heavy swirling eddies at the foot of a rapid ; if over-

THE CHUB.

hung by the bushes, so much the better. It is a roundly built, handsome fish, averaging from half a pound to four pounds in weight, and of a silvery brightness, verging upon yellow in the summer. Chub make rapid headway in a river if once introduced, especially if the bottom of the stream is more of a gravelly than a rocky character. They spawn in the early spring, but do not attain their greatest strength and *élan* until winter, when they are among the few fish that will afford sport on fine days at that inclement season.



There are many ways of fishing for chub, the most common being perhaps bottom-fishing, with worms, grubs, pastes, &c. In still deeps the worm or wasp-grub on a moderate-sized hook is good. Use an ordinary goose-quill float, as where there is any stream the porcupine float is overwhelmed. It is necessary also to use several shots on the line to sink the hook, otherwise the current would bear it to the top. A couple of red-worms or *large* brandlings, or one *large* well-scoured lob-worm, will be an enticing bait. A couple of wasp-grubs may be used with success in the summer and autumn.

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If the stream is of such a nature that a float cannot safely be used, employ the bullet-tackle, as described for carp-fishing. The bait should be cast in at the head of the stream, and allowed to run with it into the holes and eddies, the line being kept taut, so that the slightest bite will be felt. For bottom-fishing, the various pastes, cheese, snails, and even small frogs, may be successfully used, but we much prefer the old-fashioned worm.

As chub are gregarious, when a good hole is discovered the angler should stay by it as long as the fish will bite, and return to it on future occasions ; for "once a chub-hole, always a chub-hole," is a true saying. There will almost always be such bushes near as will afford him some concealment from the sharp eyes of these cunning denizens of the stream. A little ground-bait thrown in occasionally will serve to keep them on the feed and tend to allay their suspicions ; but care should be taken not to throw too much.

The chub may also be caught by spinning or trolling with a minnow or small gudgeon ; but this kind of angling is less sure than the others.

The pleasantest way of chub-fishing, however, is by dibbing with the natural fly on warm summer days. There are two ways of doing this. If the river is tolerably open, and the banks clear of bush, get a long rod and floss-silk line, such as we mentioned under the head of trout-fishing, and, with a small hook baited with a bee or grasshopper, or similar insect, get on the *windward* side of the river, and, letting the line float out on the breeze, drop the fly in the most likely spots by just lowering the point of the rod. By following this method, and skilfully humouring the fly into otherwise inaccessible spots, a large basket may be made.

THE CHUB.

The other method is best pursued on hot, still days, when the chub bask on the top of the water under the bushes. The hook, a small one, should be carefully inserted between the wings of a bee, grasshopper, or cockchafer. Roll the line around the point of the rod quite to the hook, then, cautiously and quietly approaching the water, behind the bushes, push your rod through the branches gently and quietly, until the point overhangs the water, and unroll the line until the fly touches the water, in which it must be dived in a seductive manner. You may pick out the largest of the basking fish, and drop the fly just before his nose, and so proceed down the river, selecting the largest to grace your basket. When hooked do not give him an inch of line: the place is too dangerous for tackle, on account of branches and snags. Give him the butt, and land him as well as you are able with the net. Of course any other fish may be taken in this way; and in the May-fly season trout may be caught in numbers in the deeps by fishing in this manner with the May-fly.

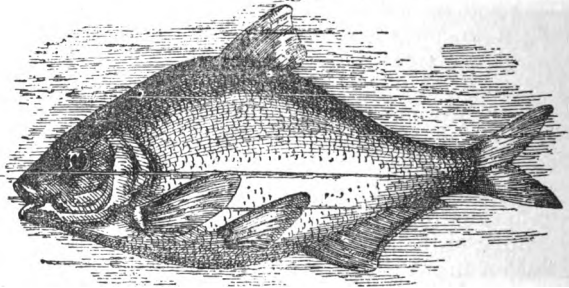
Artificial fly-fishing may also be followed in the shallows in the summer. The flies for this purpose should be large and rough in the body. Black and red palmers are standard flies for chub-fishing.

The Bream.

Handle the bream, when caught, as little as possible. Its scales are coated with an unpleasant sticky slime, that no doubt arises from its habits, which are mud-loving and slothful. Its chief haunts are slow, muddy rivers, such as the Yare, with a scarcely perceptible current, and a slimy oozy bottom. In lakes and broads where the

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water and bottom are of a somewhat similar character the bream is to be found in large numbers, and it attains its greatest size where the water is brackish. It averages in weight from one pound to three or four, and sometimes more. In habits and tastes it is something like the carp, but it is neither so gamesome nor so edible. It spawns towards the end of June, and is usually considered as in best season just before that process is commenced; but in our opinion August and September are the best months, and on mellow and fine days in October excellent sport may be obtained.



The only successful method of fishing for bream is by bottom-fishing. Worms are the best bait. Either the red-worm, brandling, or lobworm may be used. The spot fixed upon should be ground-baited the night before with chopped worms, bran, and bread, mixed up with clay or mould, and, in a river, thrown in *just above* the required spot, that the stream, if there be one, may carry the bait downwards, and distribute it over the fishing-ground. The distance above is a matter of judgment, and must, of course, depend upon the swiftness of the

THE BREAM.

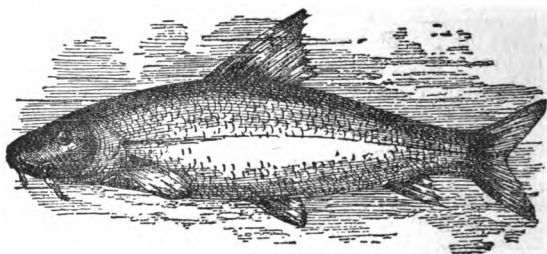
current. A quill float should be used, and a strong rod. The line should be shotted, so as to balance the float and allow the bait to trail on the bottom. Strike at the first bite. The bream fights like the carp, but does not show so much sport. Two or three rushes, and then it is all over with him.

As the bream frequents waters of considerable extent, the swims of the float should be as long as possible; but, as it is difficult to discover its movements at any distance from the bank or boat, it is often well to use the following float:—Affix two quills into a small cork float, so as to form one long quill float, with a small cork ball in the middle, as shown in fig. 7. Load the upper end with a couple of shot, fixed in with wax, and weight the line so that the float may lie flat on the water while undisturbed by a bite; but on the faintest touch of a fish the balance is overcome, and the float starts into an upright position. A bite can thus be discerned at a great distance. This “dodge,” or “wrinkle,” is invaluable at certain times and on certain waters. The angler will, of course, be able to judge where it is necessary or advisable to use it. The ledger-bait may be used with success in the manner directed for carp and chub.

Early in the morning and late at night are the best times to angle for bream; but in warm dull days, with a little wind, it will bite well all day. Some anglers go so far even as to say that a strong breeze, or gale, and a dull, “hard” sort of day, is the best for them, but with this we cannot agree. In brackish waters the bait should be larger and the line stronger than in perfectly fresh waters, as the fish are larger and more voracious. When the water is thick after rain, or from a high tide, or if there is a soft warm mist on the water, bream bite well.

FISHING.

The Barbel.

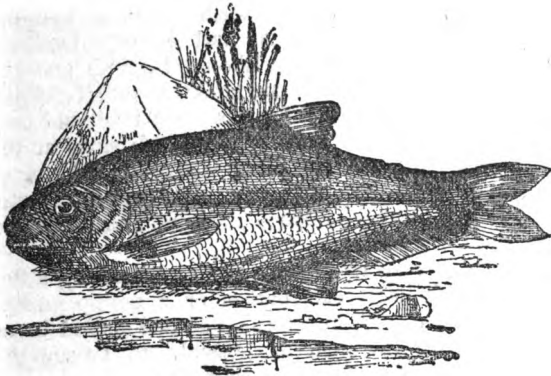


This is a fish that is not widely distributed, although tolerably common in some rivers. The Thames and the Trent are its chief strongholds, and in these rivers it is much fished for. It is essentially a river fish, and loves strong and swift currents, flowing between weeds, piles, and bridges. Always feeding on the bottom, it works along the gravel, stirring it up with its snout in search of food, after the manner of swine on dry land. From the sides of its mouth hang wattles or barbels (hence its name). It spawns in April, but is almost always in season as far as sport is concerned. In weight it is usually of from three to six pounds, and often attains to the weight of ten pounds. The barbel is a nice feeder, and some care and skill are necessary for his capture. The most approved way of fishing for him is with the ledger-line, already described, having a good-sized lob-worm for bait, or two red-worms, in either case taking care that they are well scoured. He may also be caught with gentles, paste, cheese, &c., in the same manner as that recommended for carp and bream. When struck keep a strong pull on the line, or he may seize hold of

THE BARBEL.

some root or post at the bottom, and defy all your efforts to remove him. Fine but strong tackle should always be used. It is usual and also best to ground-bait the spot for a night or two before fishing, when you will have a better chance of sport. When a float is used, the long line float as described for bream-fishing may be employed.

The Roach.



Roach are so exceedingly plentiful, and there are such numerous methods of fishing for them, that they are, and deservedly, favourite fish, especially with London anglers. Walton deems roach "silly," and easily caught; but they have certainly gained in wisdom since his day, for although small ones may be caught as fast as the angler throws his line in, yet the larger ones are exceedingly cautious, and no small skill is required in circumventing them. Roach love clear and limpid streams, but

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are found in all kinds of waters, choosing quietly flowing waters in preference to more turbulent streams. They are gregarious, and usually swim in large shoals, the largest heading the procession. In weight they vary from an ounce to a couple of pounds, and it has always appeared to us that the large fish are solitary in their habits, or at all events they do not hang together so much as the smaller ones. They spawn in May or the beginning of June, and may be fished for from July through the winter. The rod for roach-fishing should be long, to reach over the weeds; and light, to facilitate quick striking. The line should be fine, and the gut of the finest, while the hooks should be small and slender. When a float is used it should consist of a small porcupine quill. This sinks at the slightest touch, and is more visible to the angler than the half-inch quill that some writers recommend. Save where there is a stream, no shot should be used.

Paste, a very small red-worm or brandling, a few grains of boiled pearl barley, or a plump gentle, may be used with success. The line should be as short above the float as possible, to favour the strike. At the first movement of the float, strike. If you do not you lose both your fish and your bait. As your tackle must be fine, if you hook a large fish a landing-net will be necessary. The above baits may be used at all times in any water, save that paste may not be used in quick running streams. When roach are playing near the surface in some good feeding-place, such as at the mouth of a drain, great havoc may be committed among them by baiting with a wasp-grub, baked before the fire, or slightly boiled, and, using no float, casting it as you would a fly, among the shoal. Do not let it

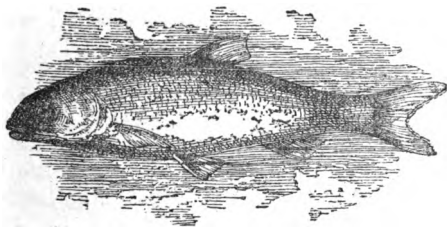
THE ROACH.

sink, but draw it gently away, when the roach will follow it eagerly, and one more daring than the rest will rush in and seize it.

Roach will take the fly freely if it be worked slowly and allowed to sink a few inches below the surface. If a gentle be placed on the hook, or, what will answer as well, a shred of kid glove or of wash-leather, the roach will dash at it madly. A natural grasshopper may also be used in this manner, as also for dibbing on the surface, as described when treating of chub-fishing. But perhaps the best fly for dibbing for roach is the yellow fly found on cow-dung.

Two hooks may be used with advantage in roach-fishing, with a different bait on each. Many anglers fish for roach with a line composed, for some distance next the hook, of single hair, and, as may be expected, often beat the gut-line fisher. Great care and skill in landing are required if this refinement of angling is adopted, and a landing-net is in all cases necessary. Ground-baiting should be practised if possible.

The Dace

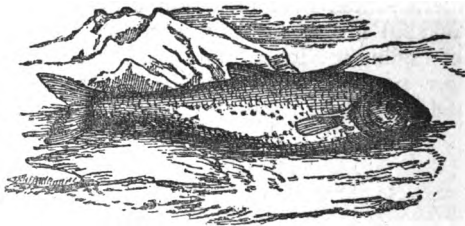


is something like the roach, but longer and more slim and graceful; its fins too are not red, and its

FISHING.

scales are finer, but in its habits it much resembles the roach: possibly, however, it loves swifter streams, and is found oftentimes in trout shallows and scours. It is gregarious, and at the mouths of drains and other favourable positions may be found in great numbers. The remarks made on the roach will apply almost equally well to the dace. Flies, gentles, and small red-worms are its favourite food, and are taken greedily, especially in the spring and autumn. During the summer months flies, tipped with gentles, or a piece of white kid glove or chamois-leather, should be used. Whipping for dace on the shallows in the summer evenings is a favourite amusement with many.

The Gudgeon.



This beautiful little fish delights chiefly in quiet streams, flowing over a gravelly or sandy bottom, but does not dislike rapid trout-streams.

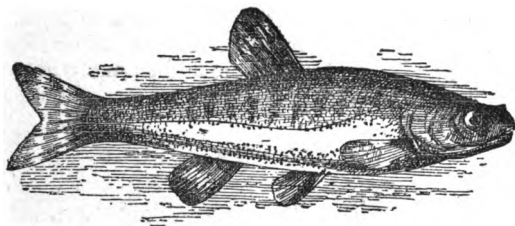
The gudgeon averages in weight nine or a dozen to the pound, and during the warmer portions of the year bites well all day long. They swim in shoals, and, on a good day, will keep the angler fully employed. A light rod should be used, with a small hook. Discard the float, and fish by feel, if the stream be rapid. A red-worm, gentle, or

THE GUDGEON.

caddis may be used as bait, and should touch the bottom. The bait should fit the hook tightly, and leave no loose ends for the gudgeons to nibble at. Do not strike at the first bite, for the gudgeon nibbles at the bait some little while before he finally takes it. To attract the fish to one spot rake up the gravel with a garden-rake or bough. This muddies the water and stirs up insect food, when the gudgeons will flock to the spot. Repeat this operation every time the biting ceases.

Gudgeon spawn twice a year, but may be said to be always in season.

The Minnow.

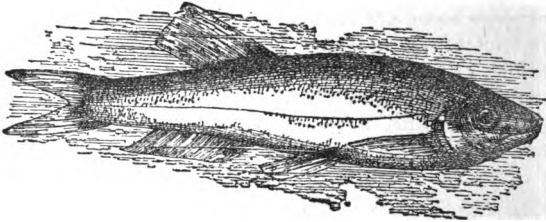


This active little fish is, in company with the stickleback, the first fish the juvenile angler tries his hand at. It is about an inch and a half or two inches in length, of a bright silvery hue, with black transverse bars. It abounds in incredible numbers in all our streams, and may be caught with a small hook and worm, and by striking quickly, or, for bait, by decoying them over a net with a bunch of worms.

If the incautious fly-fisher allows his cast to remain in the water for any length of time, he may find his hooks stripped bare of their feathers by these indefatigable little destroyers.

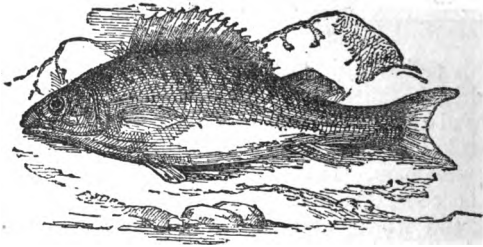
FISHING.

The Bleak.



This active little fish has scales of such a silvery sheen that it is said they are used to make mock pearls of. It frequents strong and clear streams, but may also be caught in still water. Artificial flies and gentles, or both combined, are the proper lures for bleak, and, with light tackle and as many hooks as he pleases, the angler may have plenty of sport.

The Pope



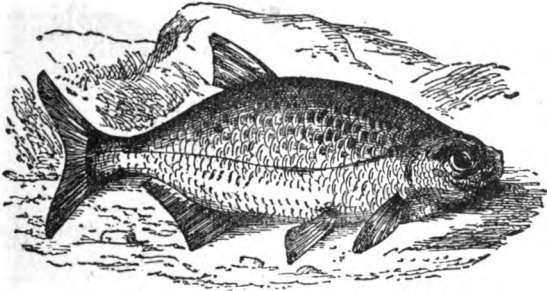
is a small fish of the perch family. It grows to no larger size than a finger's length, but may be caught in exactly the same manner as the perch, of which it is almost a fac-simile, only of course with smaller hooks.

CHAR AND GUINIAD.

Char and Guiniad

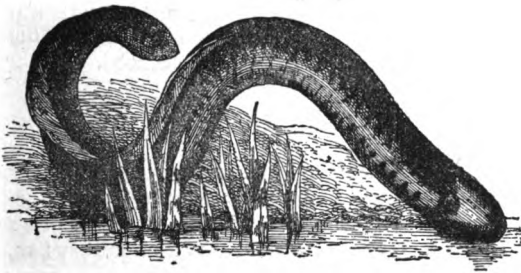
are so uncommon and so rarely caught that they do not come within the scope of a treatise like the present.

The Rud, or Roach Carp,



is a variety of the roach, and may be angled for in precisely the same manner.

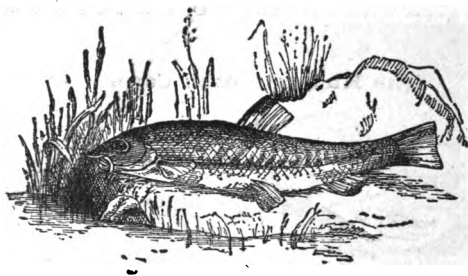
The Lamprey,



a kind of sucking-eel, does not concern the angler, as it does not take bait.

FISHING.

The Loach.



This fish is of use only for bait when other fish cannot be obtained. He may be caught by fishing for him with a small worm ; as may also

The Miller's Thumb,

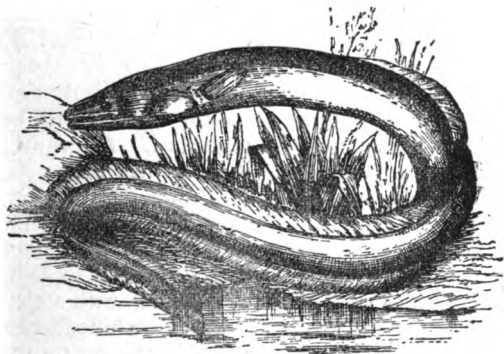
which is a miniature cod-fish in shape, and is found in the same places as the loach. Both these fish may be killed by striking the stones underneath which they live heavily with a large hammer. This stuns them, and they can be easily secured.

The Eel.

Every one knows the form of the eel. They are so common in all rivers that they are made acquaintance with at an early stage of the angler's life. To a certain extent the eel is a migratory fish, where the length of river permits any migration ; and vast numbers annually ascend and descend the rivers, whereto and whence is not yet decided.

THE EEL.

The spawning of the eel, too, seems clouded in mystery, some writers asserting that it is viviparous ; but this assertion seems to require proof. Its haunts are among tree-roots and stumps, under weeds and overhanging banks, in holes of masonry, and in soft mud. If you gaze cautiously over the bank when the water is clear, you may perceive their heads protruding from their haunts on the watch for prey ; and if a hook baited with a worm is guided to them, they will greedily seize it. They are to be found wherever there is water enough.



From May to August they are most in season, and will bite more freely when the water is discoloured after rain, and during thunder, which seems to stir them up exceedingly, also at night after hot days. A lob-worm is the usual bait, and should always rest on the ground. A float may be dispensed with, and the ledger-line used. Give plenty of time for the eel to swallow the bait, as he is a slow biter. The hook should be large, and the tackle strong. When you take him out of the

FISHING.

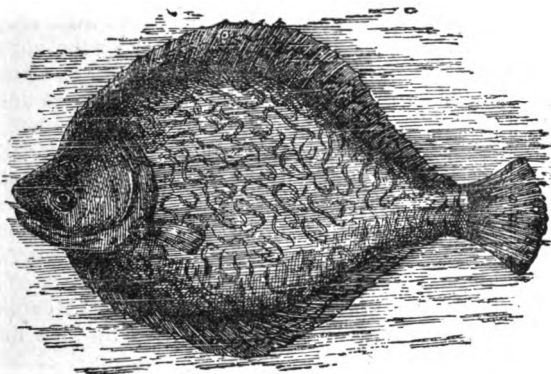
water, to prevent his entangling your line put your foot upon him and cut his head nearly off, so as to divide the spine; or strike him a blow on the tail, which paralyzes an eel sooner than anything else, though it will not kill him.

Eels are also caught by means of night-lines, which are baited with worms or loach, and hauled out in the morning. Another common and successful method is by "bobbing." A quantity of large worms are strung on worsted, and tied up into a ball, with a weight in the middle. This is let down to the bottom, and when it is judged, from the frequent tugs at the line, that a sufficient quantity of eels are biting, it is hauled quickly and quietly out, and the eels shaken off into the boat or basket. Their teeth get entangled in the worsted, and remain so long enough to allow the eels to be hoisted out in the manner described. A rod may be used, but in boat-fishing it is not necessary. If used, it should be a very stiff one. Any short stout stick will do. Another method of killing eels is by spearing them. *Snigging* is a method we have not practised, but which is thus described: "It is performed with a stick about a yard long, with a cleft at each end, and a strong needle well whipped to a small whipcord line from the eye down to the middle. In baiting run the head of the needle quite up into the head of a lob-worm, letting the point come out about the middle; then put the point of the needle into the cleft at either end of the stick, and, taking both stick and line together in one hand (some of the line being wrapped round the hand), put the bait softly into holes under walls, stones, &c., where eels hide themselves (if there be an eel there, he will take the worm and needle out of the cleft); draw back the stick gently (having

THE EEL.

slackened the line), and give time for his swallowing the bait; then strike, and the needle will stick across his throat: let him tire himself with tugging, previous to any attempt to pull him out, for he lies folded in his den, and will fasten his tail round anything for his defence."

The Flounder



is a flat fish, properly a sea or brackish-water fish; but it frequently finds its way a long distance up the rivers, and thrives well. It may be angled for with a worm, using a strong line and stout gut and a stiff rod. When struck it clings to the bottom and gives no play. Still where they abound they are worth catching, if only for the table.



Angling Quarters.

For particular information as to "where to go

FISHING.

and how to go" in search of sport, we would refer our readers to "The Rail and the Rod," published in parts to correspond with the various great lines of railways, by Mr. Horace Cox, of the Strand, London. The angler will find its pages a useful guide in his angling rambles.

Nets and Netting.

Under this heading we propose to treat only of those nets which are either auxiliary to the angler's art, such as the *landing-net* and *casting-net*, or those which are used for catching fish in places and at times when they cannot be caught with the rod.

The *Landing-net* is a round bag-net, mounted on a wire hoop and fixed to the head of a staff, which is sometimes made telescopic, for the sake of portability. The meshes of the net should be small and of stout twine. If the net is tanned or dressed with caoutchouc, it will harden the twine and prevent the hooks of your spinning-flight catching in the meshes to the same extent as they might otherwise do.

The *Casting-net* should be about thirteen yards in circumference, and lightly leaded to permit of far casts. Its use is to obtain small fish as bait for pike-fishing, which, without its aid, could scarcely be procured in the cold months of the year, when pike are at their best season. The art of throwing is only to be thoroughly learnt by observation of an experienced hand, and by long practice. The net is neatly adjusted on the grass, and then gathered up on the left arm and hand, and with a side swing thrown gently on the water, the angler retaining hold of the end of the line. The net should spread out in a circle, and all parts ought to touch the

NETS AND NETTING.

water at the same moment. If one side touches the water first, the fish will fly from the splash and escape the net before the other side settles down. Be careful also not to throw too *high*, or the splash will be much greater than it need be. Allow it to remain on the bottom a little time, that the fish may get better entangled in the tucks. Draw it to the shore as gently as possible, and in lifting it out see that you do not shake any of the fish back into the water.

Tench and eels are easily caught by means of the *Hoop-net* (fig. 8). This is in shape like a barrel, the net being stretched on a round frame four feet in length and two feet in diameter, with channels leading into the net at each end, down which the fish swim, attracted by a bunch of flowers suspended in the middle, or a couple of small fish placed inside. It is curious that a bunch of flowers, or anything similarly gaudy, should so attract the finny tribe. The hoop-net should be set in water about twice its depth, in the channels between the weeds, and wherever there appears to be a path or run of fish.

The *Drag-net* is a large affair, of great length, with which a piece of water is enclosed and dragged, and is used chiefly for salmon.

The *Flew-net* is a net which is generally set across a river or pool, and in which, from its peculiar construction, the fish entangle themselves as they swim about. It has two walls of large meshed net-work, of any desirable length, and six or seven feet in depth. Between these two walls is a finer net of small meshes, set very loosely, so that when the fish strike it they push the middle net through the large meshes of the walls, and enclose themselves in a kind of bag. The lower side has lead to sink it, and the upper corks to float it.

FISHING.

The *Twopole-net* is a moderate-sized net, to the ends of which two poles are attached. A small pool in a river can be swept clean with this net. The *modus operandi* is to surround a tree-root or other likely haunt for fish, and beat the holes well with a pole, when the fish dart out and are immediately taken.

PART II.

SEA-FISHING.

Tackle, &c.

OUR notice of Sea-fishing must necessarily be brief. It may be divided into two classes—fishing at anchor, and fishing while in motion; the latter being generally known by the names of *Whiffing* and *Railing*. Off the coast of nearly every part of the kingdom are numberless localities which are favourite spots for ground-fishing. These are known to the local fishermen, and are generally shoals in the neighbourhood of rocks or a sunken wreck. Their position is found by means of “marks,” which are prominent objects on the shore whose relative positions, as seen from the fishing-grounds, have been carefully noted.

Rods are very seldom used for sea-fishing, and the lines are hauled in by hand. To stand this they must of course be strong. The strong current of the tides and the greater buoyancy of the salt water necessitate heavy leads, the size varying with the locality. The usual form of tackle for ground-fishing is shown in fig. 9.

A is a conical-shaped piece of lead suspended on a swivel D. B B are pieces of stout wire, projecting out a sufficient distance to prevent the snoods c c from fouling. This tackle is baited with

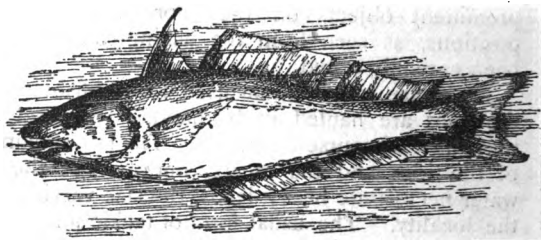
FISHING.

one of the baits described below, and is suffered to sink to the bottom and then drawn up a few inches. When a bite is felt it is hauled in rapidly by hand, and the fish lifted over the side.

Another method of fishing from a boat at anchor is with drift lines, which are lines weighted with leads of different weights, and are allowed to run out from the boat when the tide is flowing strongly, and usually catch chance fish that play at or near the surface.

The same sort of tackle may be used for whiffing and railing, in which methods two or more lines are trailed behind a boat under oars (more properly called "whiffing"), or under sail (more properly called "railing"). In this mode of fishing artificial baits may be used, such as silver spinners or white flies, and even pieces of tobacco-pipe, or red or white rag when the pursuit is after mackarel.

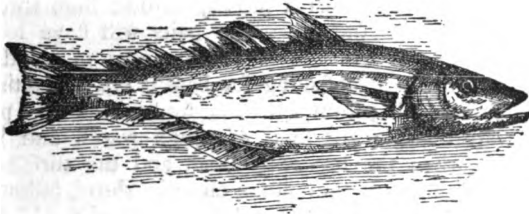
Whiting



are caught in great numbers from an anchored boat. Bait with mussels, lug-worms, or a piece of fish. The whiting attains to about two pounds in weight.

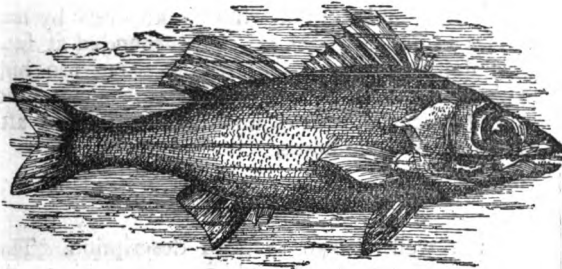
THE POLLACK.

The Pollack



reaches up to twelve or fifteen pounds in weight, and is usually found where there is a rocky bottom. Drift-fishing and whiffing are the most usual methods of catching pollack, and no bait is better than the living sand-eel. For fishing from shore, on rocky points or harbour heads, a large float, similar to that used in live-bait fishing for pike, may be used with advantage, as a greater length of line can be managed by its aid.

The Bass



is of the perch tribe, although more like the salmon in shape. It is common in estuaries and harbours,

FISHING.

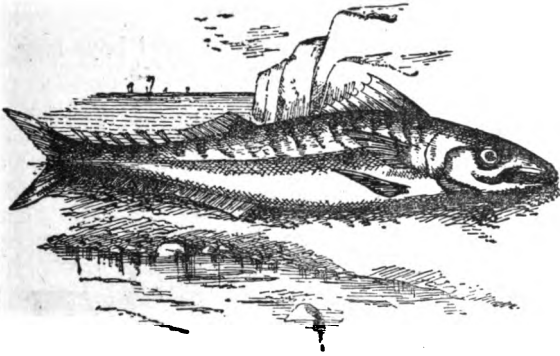
and averages from four to twelve pounds in weight. It may be fished for either from a boat at anchor, or from shore with a heavily leaded line, thrown well out into the sea. The baits will have to be tough ones, and the best are pieces of squid, or cuttle-fish. Rod-fishing for bass is often practised, either whiffing from a boat or from rocks and pier-heads. Bass are fond of rough water, and bite best when the breeze is fresh and the surf high. At such times they come close in shore, following the first wave up the beach in search of food. Fly-fishing at such times, and when a shoal "breaks" on the surface of the water, may be practised with success. The flies should be large, and made of one or two thick white feathers, rolled round the head of the hook and lashed.

The *Trot* is a deadly contrivance, which may be used for other fish as well as bass. It is of two kinds: one a long line, with numerous hooks, supported on short links of snooding at intervals, which is laid down on shore when the tide is at the ebb, and taken up again after the tide has returned past the place; and the other, a similar line, but floated with corks, and kept down at both ends by large stones; smaller stones are also suspended at intervals along the line, to prevent it rising too high. This is set from a boat, often across some sandy cone between the rocks, and taken up again after the lapse of some hours.

Mackarel

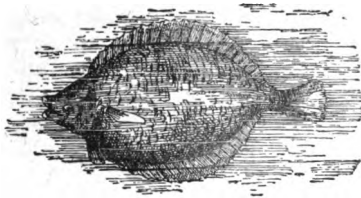
are too well known to need description. They are generally taken by whiffing or railing, and although the artificial baits described above will take them readily, by far the best bait is a small

MACKAREL.



slice cut from the tail of a mackerel. This is simply hooked through one end and trailed behind in the water. The boat should sail at a pace not exceeding four miles an hour, at which rate tolerably heavy leads will be needed. When the fish cease biting turn and sail over the same ground again. Mackerel may also be taken at anchor, when sand-eels are the best baits.

The Dab



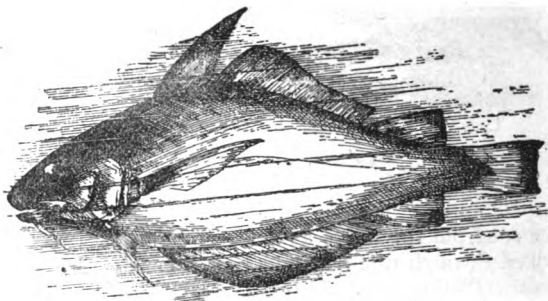
is a fish in shape like the flounder. It is found in abundance on all the sandy coasts of England, and may be taken with a hand-line while at anchor.

FISHING.

The Flounder

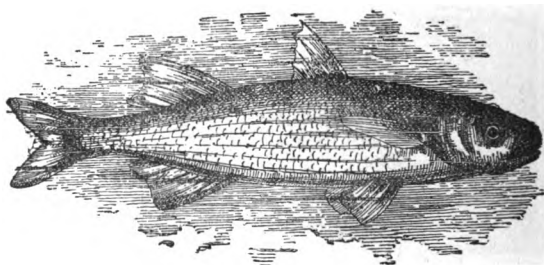
is properly an estuary fish, but in quiet bays may be caught in the same manner as the dab.

The Whiting Pout



is exceedingly common, and may be caught in the same manner as the whiting.

The Grey Mullet



at times feeds well, and may be caught in great numbers with a paternoster-line baited with rag-worms and shrimps.

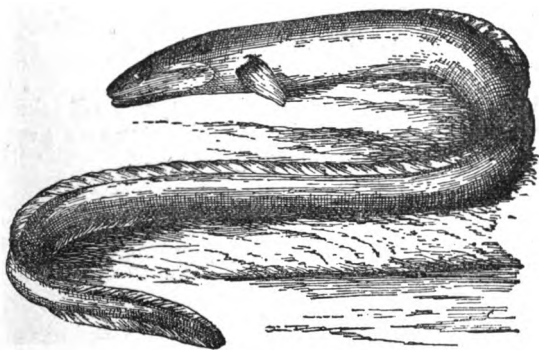
THE SMELT.

The Smelt



is a delicate little fish, which abounds in the vicinity of harbours, the mouths of drains, and in sheltered coves. It may be caught with a pater-noster rigged on gut, or by float-line fishing. A small piece of shrimp is sufficient bait.

The Conger

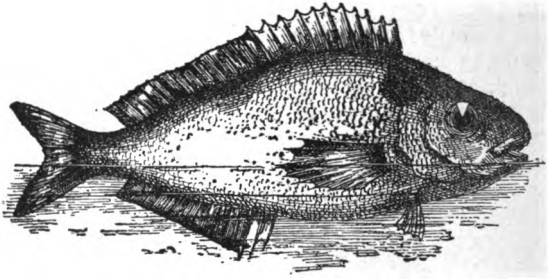


is a "magnified eel," and is caught of great weight. Its haunts are where the bottom is rocky and near wrecks. The tackle should be strong and well

FISHING.

served with wire or hemp. A piece of fish forms the bait, and a conger-line may be thrown out while fishing at anchor for other fish. A gaff will be needed in landing the conger, and a stout stick to give him his quietus. Although the head is the vulnerable point, a blow on the tail will deprive that troublesome part of motion, and render your task of extricating the hook easier.

The Sea-bream



is very numerous on the south coast, and will take a variety of baits. In size it is from two to five pounds, and generally affords good sport.



THE ART OF FENCING.

INTRODUCTION.

THERE is no exercise so admirably calculated to impart a graceful and elegant carriage and deportment as the practice of Fencing. It is also one requiring nothing beyond the average amount of muscle and sinew; a quick eye, and natural dexterity of movement, being more essential than mere physical strength.

The Italians were the first, and most skilled masters in the use of the rapier, and with them the duello is still a national institution. The French also, as a nation, excel in the use of the small sword, and even at the present day, duels, which are still of frequent occurrence with our Gallic neighbours, are mostly decided with the sword. In England, except as an accomplishment, fencing is a thing of the past; but down to our own times, as recently as in the reign of George the Third, every well-dressed man

FENCING,

carried his sword; in fact, his equipment was not complete without one. This he drew on the slightest provocation, and it was not alone that encounters, often terminating fatally, took place in coffee-houses and taverns, but were of such frequent occurrence in the streets and parks, that they at last led to a statute rendering it illegal for civilians to carry side-arms.

The small-sword possesses in the hand of a skilled Fencer another advantage; for it should be borne in mind that it furnishes a means of defence whenever, or however, attacked. With a well-tempered blade he can repel the attack of almost any weapon with which he may be assailed, from the formidable lance of the Cossack of the Don to the shillalagh of the athletic and not easily beaten Irishman, who trails his coat at fairs or other merry makings, requesting that some 'gintleman' will be so engagin' as to tread on the tail of it.

REQUISITES.

The Fencer should be provided with a wire mask, wherewith to ward off awkward thrusts in the face; the foils, or mock swords, should have a button on the tip. When the match is one of any importance this is dipped in black, so as to show on the light dress of an antagonist where he has been touched. To the above must be added a well-padded glove for the right hand, and shield of leather sewn on the front and collar of the jacket.

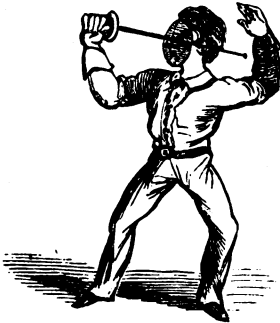
PRELIMINARY REMARKS.

An attack should never be commenced until a good opening is detected. The best time to attack is when an

CARTE AND TIERCE.

adversary staggers upon a feint or appeal. A Fencer should never retreat if he can possibly avoid it, unless he do so with a covert design; as it is likely his opponent will follow him, and gain an advantage. Cut over cut should not be used as a first attack, but applied when an antagonist, from being fatigued, rises up with his guard low. It is good practice to rise up after a lunge, to make a counter parade if possible. It is indiscreet to be too eager to thrust, or to thrust too often; but when a lunge is made it should be done effectually, and the guard well opposed to that of the antagonist. The eye should be kept on that of an antagonist, and not on his sword.

Before meeting an opponent, the positions, guards, and attacks should be well practised. In order to give precision to the hand, and to get into the habit of striking particular points with the foil, attentive practice is necessary.



THROWING CARTE AND TIERCE AT THE WALL.

The learner having placed himself at lunging distance

FENCING.

from the wall, where a target has been placed about breast high from the floor, he lunges out in *carte* to prove his distance, after correcting which, he will rise up to the recover, right heel in the hollow of the left foot off the floor, sink down to the second position, with the left hand up, and the point opposite the left ear, (see illustration on preceding page).

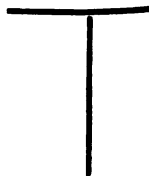
He will after a pause steady himself, turn his hand, lunge, and throw prime. He then points, lunges, and throws prime again. Having ascertained that he has lunged correctly, he recovers, and as he rises, he lowers his point, and brings it, as before, past his shoulder and opposite the left ear.

POSITION PREVIOUS TO DRAWING THE SWORD.

In order to facilitate the learner in acquiring the position, chalk lines should be drawn on the floor, thus:—

The pupil should place his left foot on the horizontal line, the hollow of it at the juncture of the two lines, and his right one on the perpendicular line, the heel close in the hollow of the left foot.

The foil should be held in the left hand under the guard, the point downwards, as though suspended from the waist in a scabbard. The knuckles should rest against the outside of the left hip; the right hand hanging loosely down, close to the right side. The body should be held erect; the head up, and the shoulders pressed back; the body turned to the left, presenting the right side to the front.



THE GUARD.

HOLDING THE SWORD WHEN IN THE POSITION OF GUARD.

The hilt should be held flat in the hand, the thumb stretched along the upper side; the end of it about an inch from the guard, the pommel lying on the wrist, and held loosely, unless when thrusting or parrying, when the fingers should embrace it firmly.

DRAWING THE SWORD.

In this motion the right hand is raised, and passed across the face, the movement being continued until the hilt of the sword is seized with the right hand, the thumb of the left hand touching the left hip. The sword is then drawn as if from a scabbard.

THE GUARD.

The guard is the position from which all movements, offensive or defensive, are made. The Fencer should stand with his knees straight, his feet at right angles, heel to heel, the right foot right side, and the head erect. The body should be held upright and firm, the arms hanging down by the side, but easily, and without constraint; the left hand holding the foil a few inches beneath the guard. He is then to bring his right hand across his body,



THE GUARD.
FIRST POSITION.

FENCING.

and seize the foil-handle until both arms are nearly extended upward and outward. He should here pause. This is the first position of the guard.

These movements should be frequently practised, as they accustom the arms to move independently of the body, flatten the points of the shoulders, and give prominence to the chest.



THE GUARD.
SECOND POSITION.

To arrive at the second position of the guard, the right arm with the foil is brought down to the front, until the right elbow is a little above, and in advance of the waist; the fore-arm sloping upward; the point of the foil being the height of the upper part of the waist. The Fencer then sinks down, separating the knees, and stepping forward with the right foot about fourteen or sixteen inches,—the number of inches must of course depend on the height of the man, and his own comfort in the position will direct him as to the distance. The general rule is, that the knee of the left leg will jut over the toes of the left foot, and the right leg, from ankle to knee, be per-

THE LUNGE.

pendicular. It is in this position that he will receive all attacks from an adversary, and from this position will all his attacks be made.

ADVANCE.

Having placed himself on guard, in *carte*, he moves the right foot gently forward about six inches; the left is brought easily after it; the knees still bent, and the body kept as steady as possible, retaining the position of guard.

RETIRE.

The reverse of the last movement is made; the left foot is moved backwards about six inches, and the right foot brought firmly after it, while all motion of the body is, if possible, avoided.

THE HALF-LUNGE.

This movement is performed by lowering the left hand quickly to within four inches of the left thigh, bending the right, and extending the right arm, raising it till it is three inches higher than the head; then lowering the point of the foil to about the height of the breast. If lunging at a target the point is levelled to the centre of it.

THE LUNGE.

This is effected by stepping out about eighteen inches more than in the "half-lunge;" delivering the thrust, and keeping fast hold of the hilt; bending the foil upwards, but not so much as to cause it to break. The left knee should be braced, left hip drawn in, and the right knee

FENCING.

bent over the toe, which should point direct to the front; while the left foot is kept flat and fast to the ground, the head up, and the body perpendicular from the hip; the palm of the left hand turned upwards, and about four inches above the thigh. The look must be directed along the inside of the arm. This is the thrust of high carte.

THE RECOVER

Is to return from the position of the lunge to that of the guard, and is thus effected: The left arm is nimbly thrown up to its place, the right arm drawn in, and the left knee re-bent. These movements must be made at the same time, as it is their united action that enables a person to recover from so extended a position as the lunge, quick enough to avoid a thrust if his own attack has failed.

THE ENGAGE.

It is customary for adversaries, on coming to the guard, to join blades on what is called the inside, that is, the right side; although there are occasions when it is advisable to engage on the outside, or on the left, otherwise called the carte or tierce sides.

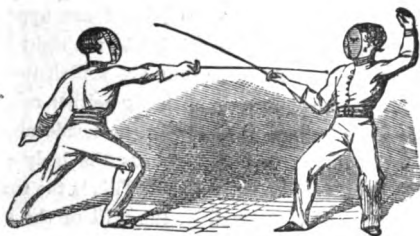
PARADES.

Each opening has its parades or defences, and each parade will guard its own opening, and, strictly speaking, no other. The opening inside above the hand, is defended by two parades.

As its name imports, the first and most natural parade is prime. In this parade, the right hand is raised as high

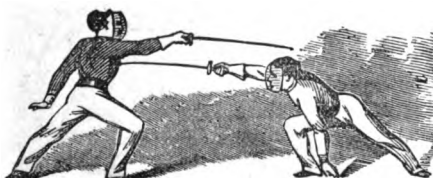
PARADE.

as the forehead, so that the Fencer can see his opponent's face under his wrist. The blade of the foil is almost



PRIME PARADE.

horizontal, but the point is rather lowered toward the ground. As this parade will throw the right side of the body open to the adversary's sword, it is good play to disengage from left to right, and deliver a rapid thrust at the adversary, in order to anticipate him before he can bring his sword round for another thrust. His point will be thrown so far out of the line, that he will be behindhand in point of time.



THRUST UNDER ARM.

This is a very useful parade for Fencers of short stature, as they can sometimes get in their blade under their opponent's arm after they have parried his thrust.

FENCING.

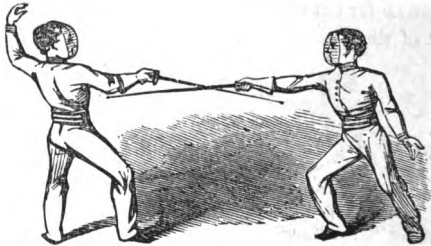
The next parade is that of

CARTE.

In *carte* the nails of the sword hand are uppermost. On the approach of an adversary's blade, the right hand is moved a few inches—three or four are sufficient—across the body on the inside, the hand being neither raised nor depressed. This guards the body on the inside above the hand; but the movement that guards the body on one side, has left it exposed on the other. This is the case with all simple parades; consequently, the skill of the swordsman must endeavour to neutralize the disadvantage; therefore, when the exposed part outside above the hand is assailed, the defence for it is that of

TIERCE.

This is formed by turning the hand, with the nails downward, and crossing to the opposite side, some six or eight inches; the hand and point at the same elevation



CARTE AND TIERCE.

as before: this will guard this opening; if, however, the attack is under instead of over the hand, then the proper parade would be "*seconde*."

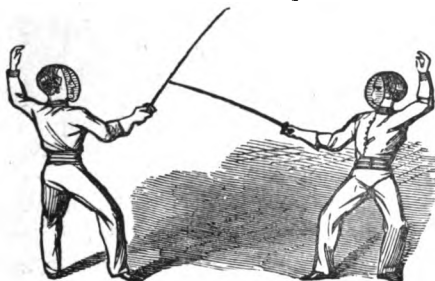
It should be borne in mind, that the original hold of the

SECONDE—OCTAVE.

hilt must be maintained, and it on no account is to be allowed to turn round in the hand when changing from *carte* to *tierce*, and *vice versá*.

SECONDE

Is formed by turning the hand in the same position in which it was turned for *tierce*, but the point of the foil slopes



SECONDE.

as much downward as in *tierce* it did upward, the direction and distance for the hand to traverse being the same. Again, had the attack been none of these, but at the inside, under the hand, then the proper parade would have been

DEMI-CIRCLE,

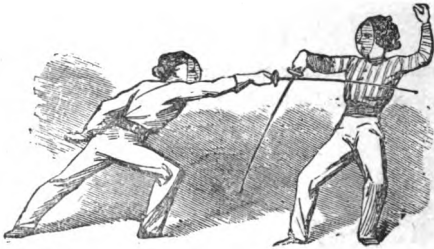
Which, as its name expresses, is a half-circle described by a sweep of the blade traversing the under line.

OCTAVE

Is the next parade. In this the hand is held as in *carte*. The foil is kept lower than that of the opponent; the

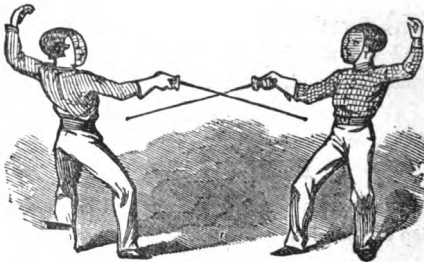
FENCING.

blade is almost horizontal, the point being slightly lower than the hilt, and directed towards the body of the adversary.



LOW CARTE PARRIED BY DEMI-CIRCLE.

Octave is extremely useful when the Fencer misses his parade of demi-circle, as there is but a short distance for the point to traverse, and it generally meets the point of the adversary before the point can be properly fixed; moreover, it brings the point so near the adversary's body



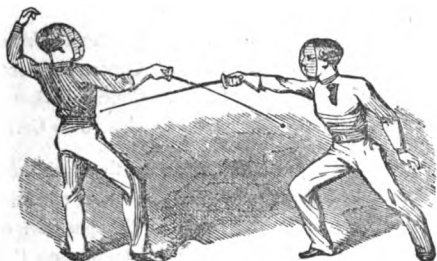
OCTAVE AND DEMI-CIRCLE—FIRST POSITION.

that he cannot venture to make another thrust until he has removed the foil.

The above enumerates and describes the forms of the four

CONTRE-PARADE.

parades. They are called simple parades, to distinguish them from another set of defensive movements, called—



OCTAVE AND DEMI-CIRCLE—SECOND POSITION.

CONTRE-PARADES.

A man standing foil in hand, is exposed in four distinct places to thrusts from an adversary within lunging distance. But he has a defence for each of the exposed places. If a man has but one defence for each assailable part, then his adversary, knowing beforehand what the defence must be, would be prepared to deceive him; therefore, if he has a second defence for each part, then his adversary cannot tell what the defence will be, until his attack, false or real, is begun.

To meet this contingency, a second series of defences have been devised, which are of an entirely different nature from the simple parades.

To know one contre-parade is, virtually, to know all, as they are all formed on the same plan. They are all full circles in the position of hand and direction of foil, of the different simple parades; or, more clearly speaking, each simple parade has a contre-parade. There are, therefore,

FENCING.

four simple parades and four contre-parades, which may be thus arranged:—

Carte	...	...	...	...	Contre de Carte.
Tierce	...	...	...	...	Contre de Tierce.
Seconde	...	...	...	...	Contre de Seconde.
Demi-cercle	...	...	...	...	Contre de Cercle.

A contre-parade is a full circle in the position of hand and direction of blade as it's simple; thus, contre de carte is made by retaining the hand in the position of carte, while the foil describes a circle descending on the inside, and returning by the outside to the place of its departure; so with all the others, the foil following the direction of the simple parade of which it is the contre. These complete the entire system of defences.

We now come to movements of an opposite nature, viz., the

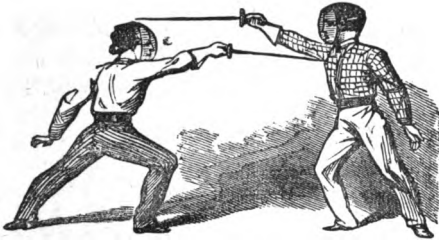
ATTACKS.

The most simple of these is when two adversaries are supposed to be standing *en guard*, within lunging distance of each other; then the most simple movement that the attacking party could make, would be

THE STRAIGHT THRUST

To the outside or inside, according to his line of engagement. In describing the lunge, it may be said we have described the straight thrust; it is but a lunge in a straight line, taking care, however, to feel firmly the adversary's blade, and also taking care not to press or lean on it during the delivery of the thrust.

ONE—TWO.



THE STRAIGHT THRUST.

The next attack of importance is

THE DISENGAGEMENT.

This movement is performed thus: Being on guard and the blades meeting about eight inches from the points, the Fencer lowers his point, and passes it under the blade of his adversary, turning the wrist at the same time to tierce, and pressing lightly against his opponent's blade; he then disengages again to carte, lowering his point, turning the wrist to carte, and again pressing lightly on the blade of his antagonist.

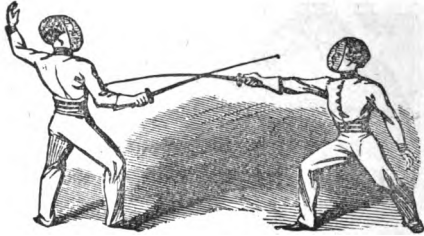
THE ONE—TWO

Is but a double engagement, the first being but a feint, or false attack, to induce the adversary to form a parade to cover the part threatened, for the covering of one part of the body exposes the opposite. The second disengagement is made to take advantage of this exposure. The arm is extended half way on the first, and then wholly on the second, to be immediately followed by the lunge.

The practice of this lesson evinces the advantages of a

FENCING.

proper and sufficient extension, and a parade that is not too wide. The quick extension of the left leg and right arm, performed during the disengage, should throw the point near the adversary's breast with such force as to



ONE—TWO.

resemble a thrust; at once forcing him to a parade, and taking a position much nearer to his body, rendering a second disengage beneath his tierce parade almost certain to hit, if not met with corresponding neatness. The parades must be precise, coming to sufficient guard, and no more. If the parade of tierce be made too wide, it is not possible to get back to *carte* again.

It is well to allow the attacking party to have the option of thrusting home in the *one*; as the adversary's knowledge that it is but a feint, may prevent him from going fully to guard.

ONE—TWO—THREE.

When the young swordsman has acquired facility in practising the "one—two," he may commence the "one—two—three," making the first disengage by the extension of the arm alone; the two by the full extension; and the

APPEALS, BEATS, AND GLIZADES.

three, by the complete lunge to be answered by the parades of tierce, carte, and tierce again.

The attack should be neat and deliberate; anxiety should not be exhibited so much to make a hit as to be correct and precise. Quickness will follow, as a matter of course. The attacked party should stand his ground, with his left foot firm, as nothing gives greater promise of excellence than receiving the hit without finching the body. To make the parades neatly, and to keep cool, is the great secret of success; for any nervousness or irritability in the motions will be fatal to good fencing. The simple turn from carte to tierce is almost sufficient to cover the body; care should be taken that the hand is high enough, so that the weak part of the blade is not opposed to the *forte*, or strong part of the adversary's.

APPEALS, BEATS ON THE BLADE, AND GLIZADES.

Appeals, beats, and glizades tend to plant the Fencer firmly on his guard, to embarrass his adversary, and cause him to give openings. They may be performed previously to simple thrusts, feints, or counter disengagements, &c. An appeal, or beat with the foot, is performed either on the engagement of carte or tierce, by suddenly raising and letting fall the right foot, with a beat on the same spot; taking care to balance the body and keeping a good position on guard.

The beat on the blade is abruptly touching the adversary's blade, so as to startle him, and get openings to thrust. If the opponent resists the beat, he that has made the beat should instantaneously disengage, and thrust home. Should

FENCING.

the adversary mask feint one—two, and he uses a counter parade; counter disengage, or double.

Glizades are slightly gliding the blade along that of the adversary, at the same time forming the complete extension of the arm, or the complete extension, managing, and restraining the body, so as to be aware of the opponent's thrust, and to make sure of returning it. If engaged in *carte*, out of measure, a quick advance, with a glizade, must infallibly afford openings, either to mask feints or otherwise.

THE BEAT AND THRUST.

This is another variety of attack. Supposing a Fencer's blade to be firmly joined to that of his adversary: when the intention was to deliver a straight thrust, there would be danger of falling upon his point. This danger is avoided by a slight beat on the blade of his opponent the instant preceding the extension of the arm. This move is, of course, followed *en suite* by the lunge.

The companion attack to this is

THE BEAT AND DISENGAGEMENT.

The beat here takes the character of the first disengagement in one—two; that is, it becomes a feint, and is intended to induce the adversary to return to the place he occupied when the beat was made. The attacking party will then immediately pass to the opposite side of his blade, in the manner described in the disengagement.

It will be seen that all that these movements pass under the adversary's blade. However, there are certain situations in the assault, as a Fencing bout is called, when

CUT OVER AND DISENGAGEMENT.

an adversary is more assailable *over* the *point* than under the blade; for this purpose there is what the French call *coupé sur point*, or

CUT OVER POINT.

It is thus made:—By the action of the hand, and without drawing it back at all, the foil is raised and brought down on the opposite side of the adversary's blade, the arm being extended during its fall to the horizontal position, on attaining which the lunge is delivered.

CUT OVER AND DISENGAGEMENT

Is on the same principle as the "one—two," and "beat and disengagement." On the adversary opposing the first movement (the cut) with a parade, the second movement (the disengagement) is made to the opposite side, to be followed, of course, by the lunge; the extension of the arm being divided between the two movements.

These attacks are called simple attacks, because they may be parried by one or more simple parades, according to the number of movements in the attack. In fact, every attack can be parried, and every parade can be deceived; it is the additional movement last made which hits or guards.

Thus a movement is threatened by disengagement to the outside: the adversary bars the way effectually by the guard of tierce; then No. 1 makes a second disengagement to the inside, which is now exposed from the very fact of the outside being guarded (for both lines of attack cannot be guarded at the same time); thus converting the attack on the part of No. 1 into "one—two;" but should the ad-

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versary parry carte on the second movement of No. 1, the attack of the latter would be warded off. This may be carried much further, but what has been said will be sufficient to explain the nature of simple parades and attacks.

To deceive a "contre-parade," a second movement, called a *double* or

DOUBLE,

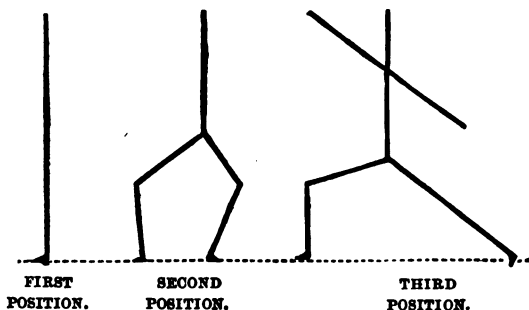
Has been invented: it is very simple in principle, and admirably answers the purpose. For instance, if a Fencer were to threaten his adversary by a disengagement to the outside, and if, instead of tierce, the latter parried "contre de carte," the double is then made by making a second disengagement to the same side as the first; for it will be found that his "contre de carte" has replaced the blades in the positions they occupied previous to the disengagement. The attacking party will then have an opening, and may finish the attack by the lunge.

As all the contre-parades are on the same plan and principle, so are all the doubles. Of course, it is understood that all the movements of the double are made *en suite*, and without allowing the adversary's blade time to overtake the parade.

THE PRACTICE OF ATTACK AND DEFENCE.

Two combatants are opposed to each other, and for distinction should be numbered One and Two. The positions are three, viz. :—

CARTE OVER ARM.



HIGH CARTE.

Both engage in carte. Number One delivers the thrust of carte in third position. Number Two parries carte by throwing his hand towards the left shoulder, turning his opponent's point past it; remaining in the second position. Then both guard in carte.

TIERCE.

Number One and Two engage in tierce. Number One delivers the thrust of tierce in the third position. Number Two parries tierce by carrying his right hand to the right, raising it at the same time, causing his opponent's point to pass his. Then both guard in tierce.

CARTE OVER THE ARM.

The adversaries engage in carte. Number One disengages without turning the wrist, and thrusts carte in the third position,—although on the tierce side,—looking over the arm as in tierce. Number Two parries by turning the

FENCING.

nails more up than in *carte*, and removing his wrist sufficiently to the right to cause the point of Number One to pass over the shoulder of Number Two. Both then guard in *carte*.

LOW CARTE.

Engage in *carte*,—Number One delivers *carte* in the third position, at the pit of the stomach of his opponent, his hand being raised no higher than his chin. Number Two parries circle in the second position, carrying his hand a little to the left, and keeping it well up. Both then guard in *carte*.

PRIME.

Engage in *carte*. Number One makes a half lunge, so as to carry his point to within four inches of the body of Number Two; after which he steps out to the third position, turning his hand to tierce and thrust. Number Two parries in the second position, carrying his arm towards the left, back of the hand opposite the left shoulder; point downwards, perpendicularly between the feet. This defence resembles the fifth guard of the Broad-sword. Both then guard in tierce.

SECONDE.

Engage in *seconde*,—Number One delivers his thrust at the ribs, under the arm, looking to the right of the arm, as in tierce; the hand and hilt as high as the chin. Number Two parries *seconde* in the second position, by extending the arm and moving the hand a little to the right, turning the thrust past him. Both then guard in *seconde*.

CROSSING THE BLADE.

CARTE OUTSIDE THE ARM.

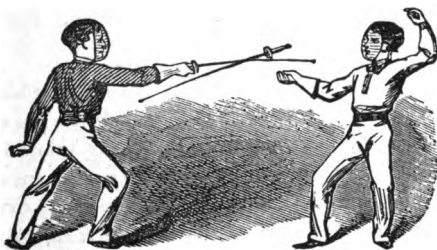
Engage in tierce,—Number One makes a half lunge, turning his wrist to carte, and after a pause he lunges and delivers carte, close under the arm-pit, bending his own foil upwards. Number Two parries circle. Then both guard in tierce.

QUINTE.

Engage in quinte with the points low, the thumb-nail towards the left. Number One steps out and delivers his point under his opponent's elbow, above the groin; bending his blade and forcing his adversary's, he gives his wrist a little turn, and striking vertically downwards with the hilt and forte, or strongest point of his foil, beats his opponent's point downwards, and clear of his own left knee. Both then guard in carte.

CROSSING AND BINDING THE BLADE.

Attempts to disarm, although not always successful, yet



generally afford an opening. It must be borne in mind that a thrust must not be given, or an advantage taken, when an

FENCING.

opponent is disarmed. In this movement, both parties engage in *carte*. Number One gains a little on his adversary's foil; then suddenly turning his wrist, he bears strongly on his blade, forcing it outwards from himself. Number Two yields his wrist, and if not disarmed remains in the positions into which he was forced by his adversary. Then Number One lunges out, and thrusts *carte* over the arm, on the opening he has made. Number Two raises his hand quickly, and parries *tierce*. Both then guard in *carte*.

FEINTS.

A feint is intended to deceive an adversary into a belief that the purpose of his adversary is to hit him in one part of his body, while the real design is to thrust at another.

FEINT 1.—Engage in *carte*,—Number One makes a feint by disengaging to *tierce*, and making a demonstration as though he really meant to thrust *tierce*; he then disengages quickly back, and thrusts *carte* in the third position. In answer to the first movement of Number One, Number Two turns his hand ready to parry *tierce*; but on the second, he parries *carte* in the second position. Both then guard in *carte*.

FEINT 2.—Engage in *carte*,—Number One turns his wrist and lowers his point, and feints *seconde* inside his adversary's arm: he next lunges, and delivers *prime* in the third position. They then guard in *carte*. In answer to the first movement, Number Two turns his hand to circle, and to the second; he *prime* parries in the second position. Both then guard in *carte*.

FEINT 3.—Engage in *carte*,—Number One disengages and

PASSES IN CARTE.

feints carte over the arm; he then thrusts quinte in the third position. Number Two replies to the first feint by turning his wrist to parry tierce, and to the second by turning the hand and parrying prime, in the second position. Both then guard in carte.

FEINT 4.—Engage in tierce,—Number One disengages and feints carte. Number Two turns the hand to carte. Number One disengages again, and thrusts tierce in the third position. Number Two parries tierce in the second position. Both then guard in tierce.

FEINT 5.—Engage in tierce,—Number One disengages under the arm, and feints seconde. Number Two lowers the point to seconde. Number Two turns the wrist suddenly, and thrusts carte over the arm, in the third position. Both then guard in tierce.

FEINT 6.—Engage in tierce,—Number One lowers his point, and feints seconde inside his opponent's arm. Number One disengages rapidly over his adversary's arm, and thrusts tierce in the third position. Both then guard in tierce.

PASSES IN CARTE.

Engage in carte,—Number One beats an appeal with his foot; gives a dry beat on his opponent's blade, and half lunges in carte. Number Two opposes the half lunge with simple carte. Number One next disengages, bringing the left foot in front of the right heel, and thrusts in this manner without a lunge carte over the arm. Number Two turns the hand to tierce, which would be the readiest parade, and remains steady. Both then guard in carte.

FENCING.

TIERCE.

They engage in tierce,—Number One makes an appeal and dry beat, half lunging in tierce. Number Two opposes this with tierce. Number One next disengages, bringing up the left foot, and thrusts under the arm. Number Two receives the thrust without parrying. Both then guard in tierce.

THE UNDERTHRUST WHEN AN ADVERSARY THRUSTS IN TOO CLOSE MEASURE.

They engage in carte,—Number One engages in carte, close in measure, disengages and thrusts in tierce. Number Two draws back the left foot, stretching it well out to the rear, and delivers seconde; keeping his head well down, and his left hand hanging perpendicularly betwixt his feet, ready to support him in case he should become unsteady. Number Two recovers to guard in carte. Number One recovers to carte, by drawing back the right foot.

GENERAL ADVICE.

Do not put yourself on the position of guard within reach of your adversary's sword.

If you are much inferior, make no long assaults.

Do nothing that is useless; every movement should tend to your advantage.

Let your movements be made as much within the line of your adversary's body as possible.

Endeavour both to discover your adversary's designs, and to conceal your own.

GENERAL ADVICE.

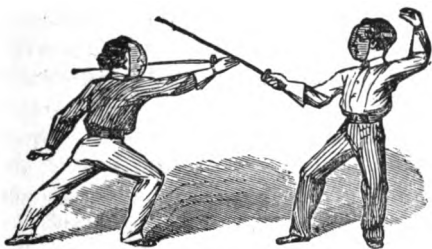
Two skilful men acting together, fight more with their heads than their hands.

The smaller you can make the movements with your foil, the quicker will your point arrive at your adversary's body.

Do not endeavour to give many thrusts on the lunge, thus running the risk of receiving one in the interim.

If your adversary drop his foil by accident, or in consequence of a smart parade of yours, you should immediately pick it up, and present it to him politely.

Always join blades (if possible) previously to another attack, after a hit is given.





THE BROAD-SWORD EXERCISE.

THE principal distinction between the Broad-sword exercise and the rapier is, that the latter is formed only for thrusting, while the former is adapted for cutting also. Indeed, those who use the Broad-sword, are, in the opinion of skilled swordsmen, too apt to neglect the use of the point, and to give their attention exclusively to the cuts.

The first lesson in the sword exercise is necessarily to know how to stand. The learner should be instructed to perform the different movements by word of command, remembering to consider the first parts of the word as a caution, and not to stir until the last syllable is uttered. Then the movement should be made smartly. In giving the word, the instructor always makes a slight pause, in order to give his pupils time to remember what they must do. For example, the words "Draw swords" is given thus: "Draw swords!" The words to be given smartly, in order that the movement should correspond.

POSITIONS.

POSITIONS.

FIRST POSITION.—The target should be about fourteen inches in diameter, and placed on the wall, having its centre about four feet from the ground. A perpendicular line is



FIRST POSITION.

then drawn from the spot at the bottom of the target to the ground, and continued on the floor, in order to secure the proper position of the heels. The learner should stand perfectly upright opposite the target, with his right side towards it, his heels close together, his right toe pointing to the target, and his left foot at right angles with the right. His arms must be clasped behind his back, his right palm supporting the left elbow, and his left

hand grasping the right arm just above the elbow. In this position he must bend both knees, and sink down as far as possible. This will not be very far at first, but he will soon sink down quite easily.

The second position is accomplished by placing the right foot smartly in front, about fourteen or sixteen inches before the left. He must be accustomed to balance himself so perfectly on his left foot, that he can place the right either before or behind it, without losing his balance.



SECOND POSITION.

BROAD-SWORD EXERCISE.

The third position is next to be learned. This consists in stepping well forward with the right foot, until the left knee is quite straight, and the right knee exactly perpendicularly placed over the right foot. Great care must



THIRD POSITION.

be taken to keep the heels exactly in the same line, and the body perfectly upright.

These preliminaries having been settled, the learner stands upright before the target in the first position. A sword is then put into his hand, and the target is explained as follows:

The interior lines represent the cuts. Cut 1 being directed to No. 1 diagonally through the target, coming out at 4. Cut 2 is the same, only from left to right. 3 is made upwards diagonally, and 4 is the same, only in the opposite direction. Cut 5 is horizontally through the target, from left to right. Cut 7 is perpendicularly downward. Care must be taken that cuts are fairly given with the edge.



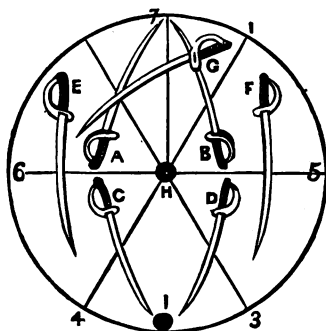
The swords drawn on the target represent guards, the guard, however, 7th, not to be made across, but must have the point directly rather for-

CUTS AND GUARDS.

ward and downward, as a cut 7 glides off the blade, and can be instantly answered either by a thrust, or by cut No. 1.

The two dark spots represent the places where the thrusts take effect.

The learner begins by taking the sword in his right hand, having its edge toward the target, and its back resting on his shoulder. His right arm is bent at right angles, and the elbow against his side. The left hand must rest upon the hip, the thumb being to the rear.



THE TARGET.

CUTS AND GUARDS.

At the words "cuts and guards," the young swordsman places himself in the proper position to commence.

CUTS.

CUT 1.—Extend the right arm, and make the cut clear through the target. When the point has cleared the target

BROAD-SWORD EXERCISE,

continue the sweep of the sword, and by a turn of the wrist, bring it with its back on the left shoulder, its edge towards the left. The arm is then ready for

Cut 2.—Bring the sword from 2 to 3; continue the movement of the sword, and turn the wrist, so that it rests with the edge downwards, and point below the hip. At

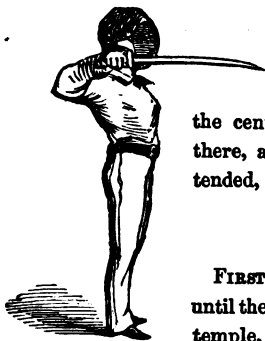
Cut 3.—Cut through the target, diagonally, bringing the sword from 3 to 2; and bring the sword onwards, so that it rests with the edge downwards, and the point below the left hip. At

Cut 4.—Cut from 4 to 1, and bring the sword round until its point is over the right shoulder, with its edge well to the right.

Cut 5.—At the word five, make a horizontal cut from 5 to 6, and sweep the sword round until it rests on the left shoulder with its edge to the left, and its point well over the shoulder.

Cut 6.—Cut horizontally through the target, from 6 to 7, and bring the sword over the head, with its edge upward and its point hanging over the back. From this position.

Cut 7.—Make a downward stroke until the sword reaches the centre of the target. Arrest it there, and remain with the arm extended, waiting for the word



FIRST POINT.

POINTS.

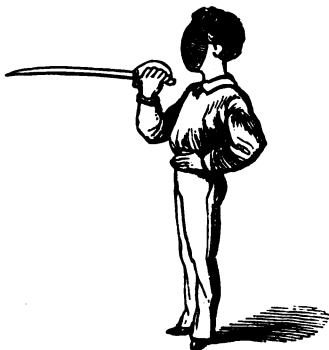
FIRST POINT.—Draw back the sword until the right wrist is against the right temple, the edge of the sword being upward. Make a slight pause, and

POINTS.

then thrust smartly forward toward the centre of the target, raising the wrist as high as No. 1, and pressing the left shoulder well back.

SECOND POINT.—

Turn the wrist round to the left, so that the edge comes upward; draw the hand back until it rests on the breast, and give the point forward to the centre of the target, raising the hand as before.



SECOND POINT.

THIRD POINT.—

Give the hilt of the sword a slight twist in the hand, so that the edge again comes uppermost, and the guard rests against the back of



THIRD POINT.

the hand. Draw back the hand until it rests against the right hip, and deliver it forward toward the spot at the bottom of the target, raising the wrist as high as the spot in the centre. The object in raising the wrist is to deceive the eye of the opponent, who will be more likely to notice the position of your right wrist, than of your point. In all the

BROAD-SWORD EXERCISE.

thrusts, the left shoulder should be rather brought forward before the point is given, and pressed well back while it is being delivered.

GUARDS.

Wait after the point has been delivered for the word "Defend!"—At the word, draw up the hand smartly, and form the first guard. Make the other guards in succession as they are named, while the instructor proves their accuracy by giving the corresponding cuts. The guards must be learned from the target, by placing the sword in exactly the same position as those delineated. The guards are these:—

A. First guard.

B. Second.

C. Third.

D. Fourth.

E. Fifth.

F. Sixth.

G. Seventh.

The two spots, H and I, on the target, mark the places toward which the points are made; H for the first and second point, I for the third.

PARRY.

The parry, or parade of a thrust, is executed with the back of the sword. The firmest way of parrying is to hold the sword perpendicularly, with its edge to the right shoulder; then, by sweeping the sword round from left to right, any thrust within its sweep is thrown wide from the body.

The parry is executed with the wrist, and not with the arm, which must not move.

HANGING GUARD.

HANGING GUARD.

When the pupil is acquainted with both cuts and guards, he should learn the hanging guard, a most useful position,



HANGING GUARD.

as it keeps the body well hidden under the sword, and at the same time leaves the sword in a good position to strike or thrust.

It is performed as follows:— Step out to the second position; raise the arm until the hand is just over the right foot, and as high as the head. The edge of the sword is upward, and the point is directed downward and toward the left. The left shoulder is pressed rather forward, and the neck and chest drawn inward.

In this position the swordsman is prepared to receive or make an attack, as he may think fit. Although it is at first rather fatiguing, owing to the unaccustomed position of the arm and head, the sensation soon wears off; and there is no attitude which gives equal advantages.

There are other modes of standing on guard, each possessing its peculiar advantages. These are the inside and outside guard.

INSIDE GUARD.

Stand in the second position, having the wrist of the right

BROAD-SWORD EXERCISE.

hand nearly as low as the waist, the hand being exactly over the right foot. The point of the sword is raised as high as the eyes, and the edge is turned inward, as illustrated by the engraving.



INSIDE GUARD.

OUTSIDE GUARD.

The outside guard is similar to the inside, with this difference, that the edge of the sword is turned well outward.

To arrive at the hanging guard, the words are given thus: "Inside guard!"—"Outside guard!"—"Guard!"

ATTACK AND DEFENCE.

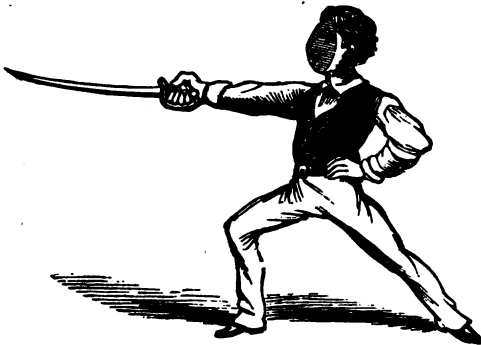
Having advanced thus far, the swordsman is next taught to combine the three movements of striking, thrusting, and guarding by the following exercise:—

- | | |
|-------------------|-------------------|
| 1. Inside guard. | 8. Cut three. |
| 2. Outside guard. | 9. Third guard. |
| 3. Guard. | 10. Cut four. |
| 4. Cut one. | 11. Fourth guard. |
| 5. First guard. | 12. Cut five. |
| 6. Cut two. | 13. Fifth guard. |
| 7. Second guard. | 14. Cut six. |

ATTACK AND DEFENCE.

- | | |
|--|--|
| 15. Sixth guard. | (Thrust in third position.) |
| 16. Cut seven. | |
| 17. Seventh guard. | 20. Third point. |
| 18. First point. (Prepare for the point in first position). Two. (Thrust in third position.) | (Prepare.) Two. (Thrust.) |
| 19. Second point. (Prepare for it in first position.) Two. | 21. Parry. (Prepare to parry in first position.) Two. (Parry.) |
| | 22. Guard. |

The young swordsman will find the foregoing a most valuable exercise of drill, and sufficiently interesting to make it an agreeable pastime. When he can accomplish all these combinations neatly, accurately, and promptly, he will be justified in considering himself in a fair way of becoming an expert broad-swordsman or a single-stick player



SEVENTH CUT.

BROAD-SWORD EXERCISE.

It should be borne in mind, that in this, as well as in all the exercises, the cuts and points must be given in the third position, as shown in the illustration, in which the



swordsman is represented just as he has delivered the seventh cut, and is waiting for the next word before he resumes the first position.

The guards, on the contrary, are given in the first position, as will be observed in the illustration, which represents the seventh guard.

DRAW SWORDS.

The first word of command is "Draw swords." At the word "Draw," seize the sheath just below the hilt with the left hand, and raise the hilt as high as the hip, at the same time grasping the hilt with the right hand, turning the edge of the sword to the rear, and drawing it partially from the scabbard, to insure its easy removal.

At the word "Swords!" draw the blade smartly out of the sheath, throwing the point upward, at the full extent of the arm, the edge being still to the rear.

RECOVER SWORDS.

The wrist is now smartly lowered until it is level with the chin, the blade upright, and the edge to the left. This is the position of "Recover swords." The elbow should be kept close to the body, as in the illustration.

PRACTISES.

SLOPE SWORDS.

At the word "Swords," raise right hand smartly, until it forms a right angle at the elbow.

RETURN SWORDS.

At the word, raise the blade until it is perpendicular, move the hilt to the hollow of the left shoulder, drop the point of the sword into the scabbard, which has been grasped by the left hand and slightly raised;—at the same time turn the edge to the rear; pause an instant, and on the word "Swords," send it smartly into the scabbard, removing both hands as the hilt strikes against the mouth of the scabbard; drop them to the side, with the palms outward, and stand in the first position.



PRACTICES.

There are many exercises with the broad-sword, called "Practices." One **RECOVER SWORDS.** we have given, which is to be practised alone: but when the tyro has acquired some amount of confidence in the use of his weapon, he must be placed opposite an antagonist, when they will go through them; each in turn taking the attack and defence.

These exercises are always learned with the single-stick, or basket-hilted cudgel, in order to avoid dangers which would be inevitable if the sword were used. The young

BROAD-SWORD EXERCISE.

swordsman must also be provided with a stout wire mask wherewith to defend the face and neck. This latter should be formed as a kind of helmet above, to guard the head from an unconsidered, or rather too successful cut on the part of an adversary, when the seventh guard is broken through. No practices, loose or otherwise, should be permitted without the masks, as neither of the combatants would be able to cut or thrust with confidence, and a timid, hesitating habit of attack would be engendered.

SECOND PRACTICE.

The object of this is to teach the point and parry, and to give steadiness to the feet. Two swordsmen are placed face to face, at just such a distance that, when perfectly erect, they can touch the hilt of their adversary's sword with the point of their own.

The one who gives the first point is called "Front rank," and the one who gives first parry is called "Rear rank." There may be a dozen in each rank, or only one. When there is more than one, each man tries his distance by extending his sword.

WORD OF COMMAND.	FRONT RANK.	REAR RANK.
Guard.	Hanging guard.	Hanging guard.
Third Point.	{ Prepare to give third point. }	{ Prepare to parry }
Point.	{ Give third point, and when parried, spring back to first position, and prepare to parry. }	{ Parry third point and prepare to give third point. }

FOURTH PRACTICE.

WORD OF COMMAND.	FRONT RANK.	REAR RANK
Point.	{ Parry third point, and prepare for third point.	} Give third point, and prepare to parry.

In this and the other practices, the cuts must be delivered in the third position, and the guards in the first. In the third and fourth practices the cuts may be given lightly, as many of them are not intended to be guarded, but merely to show the powers of the sword in various positions.

FOURTH PRACTICE.

WORD OF COMMAND.	FRONT RANK.	REAR RANK.
Guard.	Hanging guard.	Hanging guard.
Head.	Seventh cut.	Seventh guard.
Head.	Seventh guard.	Cut seven.
Leg.	Fourth cut.	Seventh guard.
Leg.	Seventh guard.	Fourth cut.
Head.	Seventh cut.	Seventh guard.
Head.	Seventh guard.	Seventh cut.
Guard.	Hanging guard.	Hanging guard.
Slope swords.	Slope swords.	Slope swords.

In this and the preceding exercise, the power of shifting the leg is shown. If two swordsmen attack each other, and Number One strikes at the leg of Number Two, it will be better for Number Two not to oppose the cut by the third or fourth guard, but to draw back the leg smartly, and cut six or seven at the adversary's head or neck.

In loose play, as it is called, that is, when the combatants engage with swords without following any word of command, but strike and guard as they best can, both swords-

BROAD-SWORD EXERCISE.

men stand in the second position, because they can either advance or retreat as they choose, and can lunge out to the third position for a thrust or a cut, or spring up to the first position for a guard, with equal ease.

It is often a kind of trap to put the right leg more forward than usual, in order to induce the adversary to make a cut at it. When he does so, the leg is drawn back; the stroke passes harmless, and the deceived striker gets the stick of his opponent on his head and shoulders.

The next is a very complicated exercise, called the

FIFTH PRACTICE.

WORD OF COMMAND.	FRONT RANK.	REAR RANK.
Draw swords.	Draw swords.	
Inside guard.	Inside guard.	raw swords.
Outside guard.	Outside guard.	Inside guard.
Guard.	Hanging guard.	Outside guard.
Head.	Seventh cut.	Hanging guard.
Head.	Seventh guard.	Seventh guard.
Arm.	Second cut (at arm.)	Seventh cut.
Head.	Seventh guard.	Second guard.
Head.	Seventh cut.	Seventh cut.
Arm.	Seventh guard.	Seventh guard.
Head.	Seventh cut.	Second cut (at arm.)
Head.	Seventh guard.	Seventh guard.
Right side.	Sixth cut.	Seventh cut.
Head.	Seventh guard.	Sixth guard.
Head.	Seventh cut.	Seventh guard.
Right side.	Sixth guard.	Sixth cut.
Guard.	Hanging guard.	Hanging guard.

The swordsman will find this practice most exhilarating and showy in effect. In all these practices it is essential that

GENERAL REMARKS.

he should become sufficiently *intime* with each, as not to require the word of command beyond first, second, or third practice.

FORT AND FEEBLE.

The half of the sword-blade next the hilt is called the "Fort," because it is the strongest place on which the cut of an adversary can be received. Always parry and guard with the fort of your sword; as if you try to guard a cut with the "feeble," which is the remaining half of the blade, your guard will be forced, and the cut take place. "Fort and Feeble" is also applicable to the foils used in Fencing.

DRAWING CUT.

A curved sword is the best calculated for making the drawing cut. Indeed, the curved sabre may be considered to have quite superseded the straight one, if we except the cutlasses still in use in the navy. A large beet-root or mangold-wurzel affords good practice. The root should be placed loose on a table, from which the swordsman stands at arms length, laying the edge of the sword slightly on it and slicing the root by repeatedly drawing the sword over it. This is no easy task, although it is apparently simple enough, and produces an unpleasant sensation from the wrist to the shoulder during the early practice of it; but after a little time the sword glides off the root as easily as if the latter was made of highly-glazed porcelain.

GENERAL REMARKS.

Keep your eye off your own sword, and fix your attention on the eye and sword wrist of your adversary.

BROAD-SWORD EXERCISE.

It should be borne in mind that the great point in Broad-sword exercise, as in Fencing, is to gain time. Every effort, therefore, should be made to advance your point nearer to your adversary than his is to you.

The assault should be commenced out of distance, so as to leave no reason for either of the opponents to complain of having been taken by surprise.

Should both antagonists mutually exchange a cut or thrust at the same instant, he who gave his cut or thrust in the third position is the victor.

When one party receives a cut or a thrust, he passes his sword into his left hand, and his adversary comes to inside guard.

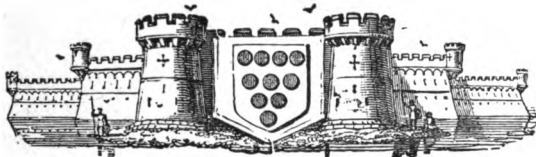
Always spring back to the second position after delivering a cut or thrust.

The line of direction should be carefully kept, or an opening will be left for your opponent to get his sword into.

It cannot be too strongly impressed on the minds of tyros, the necessity of invariably wearing the mask in these encounters; or the loss of an eye, or other disfigurement of the face is always imminent.

It is hardly necessary to impress on the minds of young swordsmen that any rudeness, or taking advantage of superior physical strength to force an adversary's guard, is not permissible either in *l'art d'escrime*, or in the Broad-sword exercise. Every movement and exercise must be performed with gentleness and grace.





BOXING.

BOXING, when practised with caution, is an invigorating exercise, and those skilled in the art are at all times furnished with natural weapons. As in fencing and the broad-sword exercise, it develops the physical powers and preserves their elasticity.

The advantage possessed by one who has learned Boxing scientifically, over an antagonist who fights from mere brute instinct, is manifest. In an encounter the skill of the former neutralizes any advantage the latter may possess in strength or stature.

Pugilism, *pur et simple*, may be claimed as entirely English. It has never been thoroughly understood on the Continent of Europe, and even in the United States only by professional prize-fighters. The French combine with the "Fistic Art" that of the "*Savate*," which means using the legs and feet, as well as the arms and hands, as a means of attack and defence; but a trained English boxer, if he suspects that such a movement is intended, will lay his opponent on his back before he can recover his balance: in fact, even without being previously aware of what was in the mind of the disciple of the *Savate*,

BOXING.

a smart pugilist will be prepared to anticipate, and checkmate it. In America combatants are a little too apt to supplement the hands and arms with biting, scratching, kicking, gouging, and the use of the "knuckleduster."

The *Pancratiun* of the ancients combined boxing and wrestling; but, except for that combination, it very much resembled our modern system. Even in the latter, there is an approach to that made in "throwing" an opponent, which is pretty much the same as what is called in wrestling "cross buttocking."

THE GLOVES.

In a friendly encounter, the gloves answer the same purpose as the button on the foil in fencing. Yet, if they are used very energetically, a "facer" from even a well-padded glove will leave its mark. They should be stuffed with the best horsehair, and covered with soft Chamois leather. The Greeks, for mere exercise in sparring, made use of muffles, or gloves, as we do. These were the *Cestus*, and in a serious encounter the padding was removed, and replaced by lumps of heavy metal. Plato, in speaking of training, says:—"It is only by frequent use of the gloves that a knowledge of 'stopping' and 'hitting' can be acquired." This is curious, as proving that the Divine Plato was not altogether a novice in the art of self-defence. The sparring muffles were called by the Romans *sacculi*.

THE POSITION.

The weight of the body should be thrown principally on the left leg, so that the boxer can either advance or retire;

THE SET-TO.

the right arm bent at the elbow to something less than a right angle, and brought across the body, so as to defend the stomach, technically called the "mark," and in the slang of the prize-ring, the "bread-basket." The left arm is more advanced, and kept well into the side, as this last enables the boxer to hit straight from the shoulder, which he would otherwise be unable to do. The "fist" must be made by clenching the fingers tightly with the thumb doubled down outside them, so that when the knuckles are presented towards an antagonist, he can see no part of it. The head should be held erect, and thrown slightly back, while the eye is fixed steadily on that of the opponent. Novices who are apprehensive of damage to their faces, generally rush into the arms of their adversary, with the head downwards, like a goat or ram about to butt; thus giving him a famous chance of delivering a blow on the temple, which rather surprises the greenhorn, as the position of his head has deprived him of the power of parrying that which he has been unable to see was coming.

THE SET-TO.

In placing two combatants face to face, the general rule is for the left toe of each to be on a level with the right heel of his opponent. This gives the proper distance, a knowledge of which is of the utmost importance. Variations in this rule, however, must be allowed, as some persons, even of equal height, have longer arms than others, and can consequently reach some inches further.

A "set-to" generally opens with a little preliminary sparring, which is supposed to give the antagonists time

BOXING.

to form an idea of each other's play; but it is more a form than anything else, as an experienced boxer, clever at feints, will pretty well keep his "little game" to himself.

PARRYING AND STOPPING.

The right hand and arm are chiefly used for parrying and stopping. These are effected as follows. Suppose an antagonist aims a blow at your nose, or on the upper part of the chest, and you feel yourself in a good position; don't think of retiring, but hold your ground, and throw your right arm out with energy, directed upwards, and by catching your adversary on the wrist, it is thrown out of the direction in which it was aimed. This is an important parry, as it is sure to leave his head unguarded, and gives an opening for putting in a "one—two," that is, two blows succeeding each other rapidly. It is a favourite move with prize-fighters, who call it a "postman's knock;" by others it is called the "counter." Its great value is, that it is sent home at the moment when your antagonist has flattered himself that he is about to strike, so that the turn in affairs caused by it, in a great measure effects the disarrangement of his plans at the outset.

Stopping is another move, and is used where the parry is impracticable. For instance, suppose an antagonist strikes at the body, the parry cannot be effected; therefore you must either be content to receive the blow, take it in hopes of returning it, or stop it. In stopping, the blow is received on the arm, and thereby its force is broken, and unless your adversary is possessed of more than ordinary strength, the arm does not suffer much from

MILLING ON THE RETREAT.

the stroke, as naturally yielding to it, it acts like the buffer of a railway carriage.

HITTING.

Being placed in position, and the fists doubled, the next thing is to learn to strike. The blow should be delivered straight from the shoulder; not merely with the arm, but an impetus must be given with the entire body, assisted by the spring of the right foot on the ground. Swing hitting must be avoided, as the arm loses by it a great part of its force. An adversary is hardly ever staggered by a blow delivered in this fashion. A circular one also takes more time to deliver than a straight one, and while you swing your arm round you give your adversary an opportunity of darting in and striking before your blow has had time to reach him. The ancient Greeks appear to have differed from us on this point, for we find in Virgil's account of the match between Entellus and Dares, that one of the combatants—

“Hammering right and left, with ponderous swing,
Ruffianed the reeling youngster round the ring.”

Never hesitate or draw back, once you have made up your mind to strike. Your antagonist perceives your intention, and, if he is anything of a boxer, will not fail to take advantage of your vacillation to plant a blow.

MILLING ON THE RETREAT.

This has been a favourite practice with many eminent prize-fighters. It consists in keeping well up to your

BOXING.

man, and slowly retiring before him at the same time, acting chiefly on the defensive, but planting a blow whenever an opening presents itself. Where your adversary is a smart boxer, and presses you more closely than is agreeable, it is called "ruffianing his man."

GETTING THE HEAD IN CHANCERY.

Supposing you are adroit enough to get your left arm round your adversary's neck, and securing his head, the latter is said to be "in chancery." Then, should he not be able to disengage himself, you rain blows on his "nob" until he calls out "Enough!" Hitting in this way is called "fibbing."

THROWING.

This is an operation requiring considerable dexterity. Shifting round, and merely trying a little play, until a favourable opportunity occurs, you endeavour to plant a "facer." Should you succeed in this, thereby staggering your antagonist for a moment, you will, quick as lightning, catch him round the back with your left arm, and, opening your hand, pin his left arm to his side; then, getting your left thigh under his right one, you land him, by a jerk, on his back. Should he be too powerful to submit quietly; a "facer" or a "ribber," well delivered with the right hand, will assist the manœuvre. When an adversary is "floored," a round is completed. In prize-fighting, if, after a certain number of seconds, a man is not ready to come again to the "scratch," he is "counted out;" that is, he is considered vanquished.

GENERAL REMARKS.

GENERAL REMARKS.

It cannot be too strongly borne in mind, that in boxing, one of the elements of success consists in keeping your temper. There is no doubt that it is aggravating to get a dab on the nose, but to be disconcerted by it, and lose your presence of mind, is to lose the fight. "Claret" may be "tapped," even by a well-padded glove, when sent home by a vigorous arm, and the eyes be made to run water; but though the tears may be streaming down your cheeks, face your man with a smiling countenance, and keep your brain clear.

Some boxers fight entirely on the Fabian system; that is, they are possessed of such staying powers, that, by standing entirely on the defensive, without either giving or taking, they at length wear out their adversary's bottom. In this manner battles have been won, and no blood spilt. It is called "bloodless milling." This manner of fighting has been adopted by some moderns, and was much in vogue with the ancients. Melancomas, the favourite of the Emperor Titus, could stand with his arms extended for two entire days.

A blow delivered below the belt is not allowed to count; it is called a "foul blow," and it is considered cowardly to deal it.

Although many pugilists condemn the practice of shifting ground, it is not against the rules of the prize-ring, and may be practised if found convenient.





THE ART OF SWIMMING.



THE POSITION.

1.—Introductory.

SWIMMING, I contend, is the most useful of all the accomplishments which help to make up the complete education of a gentleman. Other athletic sports have their special advocates and their enthusiastic votaries; but in all that tends to muscular development, the strengthening of the nervous system, and the renovation of the several functions of life, Swimming must be admitted to bear away the palm. At any rate, I believe that no course of training can be satisfactorily pursued in which Swimming does not form a prominent feature. But independently of this

THE ART OF SWIMMING.

particular view of the case, see how admirably the noble and invigorating art serves the cause of humanity. How many a valuable life has been saved by the timely aid of the strong swimmer! How many times has it happened that when a vessel has struck upon hidden rocks close to land the intrepid swimmer has carried a rope to the shore, and thereby established a communication! And yet, with all these recommendations, it is astonishing to find how few of the inhabitants of this sea-girt isle know how to swim. Why is this? Not, surely, from want of water; for the great ocean is not at a great distance from any of our homes, and rivers and streams flow past our very doors. Not from fear; for among all the people of the world the British alone have entirely succeeded in making a friend, and servant, and plaything of the sea. Not from any distaste for the art; for it is well known that all boys love to bathe and paddle in the water whenever and wherever they can. In the busy life of great cities Swimming is undeservedly neglected; and the paucity of baths and public swimming-places, provided with competent instructors, may have something to do with the fact. Parents, too, sometimes discourage rather than recommend natation; and thus it is that youths become swimmers by chance, or accident, or anything but scientific study. However, not to occupy too much space in mere generalities, I propose to do what has not been very well done before—that is to say, to teach Swimming scientifically and practically.

Let us, then, begin with such instructions as will be readily understood and easily followed in practice, avoiding the vice of some modern treatises by not attempting too much.

THE FIRST ESSAY.

2. The First Essay.

The first thing necessary for a good swimmer is confidence. Now this can only be acquired by frequent immersion. After a few trials, however, the tyro will discover that his body is lighter than the water; and this knowledge of the buoyancy of the water, and the almost impossibility of the swimmer's body sinking in it, is the one great requisite for plain Swimming. Of course, the more scientific branches of the art require study and long familiarity with the element in which only it can be practised. A few trials will soon teach you to overcome the instinctive fear we all have of venturing alone into the water; and if, in the early stages of your practice, you can procure the assistance of



PLAIN SWIMMING.

THE ART OF SWIMMING.

a good swimmer, your progress will be greatly facilitated. Plain Swimming is a perfectly simple operation, easily acquired, and, when once acquired, never forgotten. In taking your first dip walk quietly in until the water rises to your waist or thereabouts, and then paddle about until you get accustomed to the new sensation. Much mischief has been caused by following the advice very often given of plunging head-foremost at the tyro's first attempt. The shock to the system experienced by this method has often spoiled a good swimmer, and caused a nervous trepidation which it has taken years to conquer. Such advice cannot be too severely condemned; for, besides the danger of drowning, the sudden plunge is apt to frighten and discourage the learner, and cause a distaste for Swimming and a disinclination to pursue it as an art. Franklin, the American philosopher, is the father of this serious mistake, which has been ignorantly followed by every pretender who, without being a practical swimmer, has thought fit to write about Swimming.

When in the water to the depth of the waist, gradually immerse yourself, and "take a duck," as it is familiarly termed, so as to wet the head and the whole of the body. Repeat this as often as you feel inclined; and you will very soon become thoroughly accustomed to the "feel" of the water, and acquire a degree of confidence which you will always find valuable, rendering your bath a real pleasure instead of a simple exercise. A very good plan is to drop a porcelain egg or some white object to the bottom, and try to pick it up; when, by repeating this experiment, you will acquire the conviction, so necessary to a thorough swimmer, that your body is of less specific gravity than the water it

THE FIRST ESSAY.

displaces. This, however, is only true with regard to the body in certain positions. By doubling up and contracting the limbs you make the body as heavy as a stone, and as likely to sink to the bottom; but by spreading out the limbs and keeping the body stiff and straight you will find that the tendency is not to sink, but to float on the surface. You will soon be able to prolong the period of your "duck," till after a few trials you make a fearless plunge, either from the water itself or from the side of the bath or the shore, as the case may be. Having acquired sufficient confidence, you can now increase the depth till the water just covers the shoulders. Then turn your face to the shore and commence striking out. In doing this keep the fingers close together about four inches beneath the surface, so that no water can pass through them, with the palms rather concave. Now lean with your chest on the water, and as you throw your arms forward your body will assume a horizontal position, just beneath the surface. With slow and steady action let the legs follow the motion of the hands, or rather act simultaneously with them. Then spread the hands so as to describe a half-circle, the elbows coming close to the body, and the hands to the chest. Some clever writers have advised amateurs in Swimming to imitate the action of a frog. Nothing can be more absurd, false, and mischievous than this advice; for a man does not swim at all like a frog, and if he attempted to do so down he would go, head first. The limbs of the two animals are formed on different plans. It is right and natural for the frog to throw out his limbs in angles, and bring them back in similar lines of projection, with a sort of front and back jerk, continually repeated; but when a man swims he

THE ART OF SWIMMING.

spreads his legs and arms widely apart, and brings them close together in order to repeat the stroke—an altogether distinct motion from that of the frog. Take it as a rule that as you throw out your legs you should also expel the air from the lungs, and as you draw your legs up you should take air into the lungs. By this means you can drive away the water which rises to your mouth. Remember that the *reason* for these directions is that if you *draw* your breath when you strike out you will probably take in a quantity of water, while if you *expire* it, the motion of your legs and arms will be in accordance with that of your lungs, and you will be quite safe. But it is not at all necessary to consider your breathing in your early trials. A few yards is all you will be able to accomplish at first. Therefore, if you feel any inconvenience from the water entering your mouth, close your lips, and it cannot get in. As you progress the management of the breath will cause you neither trouble nor anxiety: keep your head well up, your body straight, your limbs extended, and your breath will take care of itself. Slow and steady is the rule in learning: swiftness will be certain to come afterwards.

But I must give you yet a few more directions. In getting ready for each successive stroke, draw back the legs and arms by a simultaneous motion. Keep the toes well turned out, and the feet wide apart; and as you send out the arms kick the legs backward and sideways to their full extent, keeping them separate till they have described as wide a circle as possible, the legs coming close together at the end of each stroke. Press against the water with the *sole* of the foot, and not with the toes, and then you will get a much better purchase, and make more easy and rapid progress. For you must

SWIMMING ON THE BACK.

recollect that, though the limpid water divides easily enough as your hands and feet pass through it, a real resistance is offered by it to the body of the swimmer; and it is on this resistance you must, to a certain extent, rely in propelling yourself forward. Without this simultaneous action of the arms and the legs it is impossible to become a good swimmer. In propelling the body through the water it is of the utmost consequence to use the feet properly. And to do so it is necessary so to turn the ankle-joint that, in drawing the leg up after the kick, the instep or upper part of the foot offers the smallest possible resistance to the water. This action of the foot has never before been noticed in any treatise on Swimming; and the reason why it has not is that few practical swimmers have attempted to write about the art. But, *to attain perfection in Swimming, this action of the ankle-joint is absolutely necessary.*

3. Swimming on the Back.

This method of swimming is readily accomplished; indeed, many youths acquire it before they are *au fait* at the usual plan. It is the easiest way of supporting the body in the water; and if the head be thrown well back, the chest held well up, and the body kept still, it is almost impossible to sink. And this, by the way, is a fact that should be remembered, in cases of sudden immersion, by persons who cannot swim. Many a life lost by drowning would have been saved had the victim only lain quietly on his back, instead of struggling into an upright position. Place the hands on the sides, near the hips; lay the head and body easily down on the water, the knees and elbows turned out so

THE ART OF SWIMMING.

that they keep under, and lie perfectly still. The legs must then be drawn up and used in the same way as in chest-swimming, not forgetting to use the ankle in the manner already described. When you have learned to swim well on the back you can practise what is called "the steamer," which is done by beating the water with the feet, so as



SWIMMING ON THE BACK.

to send up a storm of spray like the paddle-wheels of a steam-boat, while at the same time you propel yourself forward head first. There is, however, no utility in "the steamer."

4. Floating.

To float well it is necessary to lie on your back with the body as straight as possible, the head thrown well back, and the arms stretched back behind the head as far as they can go. This method of lying on the water removes the centre of gravity

FLOATING.

nearer to the head, so that the body can be made to float for any length of time on, or just below, the surface, with the face sufficiently out of the water for breathing, and the toes just visible, in a line with the head. The easiest method of floating is to lie upon the back, chest well up, hands over the head, with the palms pressing upwards, and allowing the feet to hang down, showing only the knees. Floating in fresh water is much more difficult than in the sea, in consequence of the superior buoyancy of the latter. You can keep moving by a slight motion of the hands, when floating becomes a sort of back swimming.

5. The Plunge.

I told you that a good method of getting accustomed to the water was to "duck" after a white object at the bottom. But simple "ducking" is a very different thing from plunging. By-and-by you will be able to make the grand dive, head foremost, from almost any height; but it is best to begin with the simple plunge before you attempt the regular plunge, the easiest way of making which is to place the body in the attitude shown in the engraving, and throw yourself, head foremost, quietly into the water.

If you bend too far forward you will probably throw a somersault into the water. This, though often done by swimmers, may alarm you at first; it is therefore better to make the plunge shallow rather than deep. You must remember that you make with hands and arms a passage, as it were, for your head and body. If you assume the position given in the diagram, you will at once avoid too deep a plunge and too flat and disagreeable a fall. Indeed, the head may be held even

THE ART OF SWIMMING.

lower down. Once in the water, how are you to get out? Well, if, directly you have made your



THE PLUNGE.

plunge, you place your limbs and body in a straight line, the water will bring you to the surface all right.

Some clever writer once stated that it was impossible to open the eyes in the water, in consequence of the pressure on the eyelids; and all the rest of the clever writers have endorsed the absurdity. Now you should know that there is *no difficulty whatever in keeping the eyes open under water*, and in opening and shutting them as often as you please. In fact, you should always accustom yourself to use your eyes as freely beneath the surface as above it. You will soon overcome the slight tingling sensation at first observed.

6. Diving.

You should accustom yourself to dive out from the bank or side of the bath, and in a short time you will be able to make the grand plunge without hesitation or fear, when you must adopt a somewhat different attitude from that shown in my last lesson. Brace the body firmly, and, with the hands joined wedgelike in front of the head, take your jump boldly into the water. What is termed a "header," principally practised at the Universities, is usually taken from a height, or from the bank after a run.

Diving in deep water is much more easy than in shallow streams; but to be able to leap into shallow water is a very useful accomplishment. To do this



DIVING IN SHALLOW WATER.

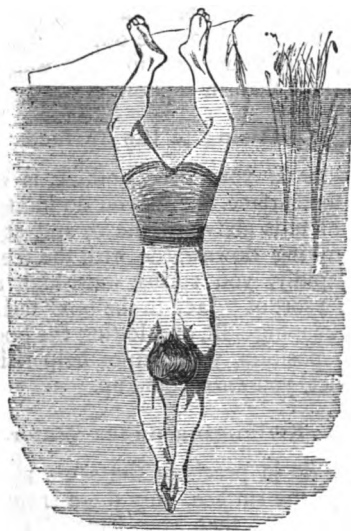
it is necessary to keep your body pretty straight when making the dive, and to curve your back upwards at the instant your head touches the water. To such perfection in this respect do some

THE ART OF SWIMMING.

swimmers arrive, that their heads may be seen to emerge almost at the same instant that their feet touch the waves.

Previous to taking the dive it is as well to fill and empty the lungs several times. This drives out nearly all the air from the lungs, and enables you to remain under water for a considerable time.

The next feat to be accomplished is the perfect and complete "header."



THE HEADER.

The test of a thoroughly good and successful header is that it makes no splash, the body gliding, as it were, down into the depth of the water like

DIVING.

an otter or a fish; a series of waving rings and a multitude of bubbles on the surface alone showing the vanishing-point of the diver. Of course, the faculty of leaping from a height is only to be accomplished by the aid of courage and presence of mind. Do not attempt too much at first, but let your practice be progressive—the low bank or leaping-board before you try the bridge.

Remember that the depth to which you descend depends entirely on the impetus given by the jump. But you need not be afraid of depth; for there is no more danger in sixteen fathoms of water than there is in three. If you are out of your depth you must swim, and swimming in deep water is easier and pleasanter than in shallow.

7. Rising to the Surface.

Having made your dive, nothing is easier than to rise to the surface. This you do immediately by raising the hands above the head, and at the same moment striking downwards with the feet. If you do this rapidly, you spring waist-high above the surface, in a sort of "Jack-in-the-box" fashion. But by merely keeping still, and letting the body assume an upright position, you cannot help rising to the top. In fact, you *must* come up.

8. Swimming under Water.

This you do in precisely the same manner as if you were on the surface, only there is this difficulty to contend with, that you have the trouble of holding your breath. But the difficulty is more imaginary than real; for as soon as you feel that you want to breathe you rise to the surface and blow. The most unforeseen occasions may, at some

THE ART OF SWIMMING.

time or other, oblige you to throw yourself into the water with your clothes on, and it is a troublesome and difficult thing to swim under those circumstances. Commence at first by swimming with



your trousers and stockings on, then with your vest, and afterwards with your coat, increasing by degrees, until you are able to swim with all your ordinary garments on. I mention this because, should you

SWIMMING UNDER WATER.

happen to have to swim with your clothes on, it is easier to keep below than upon the surface.

9. Side-swimming.

This style of Swimming is the most difficult of acquirement, but at the same time it is, perhaps, the most useful; for a side-swimmer can progress against a tide which it would be almost impossible to resist upon the breast. The side-swimmer offers only half the resistance to the water which is presented by the chest-swimmer, and is enabled to make way in a much more rapid manner. But, out of many hundreds of persons who profess to understand and practise the art of Swimming, there are but very few really good side-swimmers.

The most ready way of practising this style of Swimming is by laying the face and body well down sideways on the water, with the mouth a little raised, so that you may breathe freely. It matters not on which side you swim, the plan of proceeding being, of course, the same. The hand must be used as a cut-water, taking care that when you send it out from the shoulder you send your legs out at the same time. Let the other arm rest close to the body till you have had some practice with one hand; then commence using both hands. If swimming on the right side, the right hand is struck out boldly to the full extent of reach, and brought down decisively and still straight, using the left more as a rudder, though in a similar way to the right, but not with so long an action: swimming on the left side is the same thing *mutatis mutandis*. To my mind, this plan of Swimming is not only the most useful and comfortable, but it is also the most elegant. The swimmer can change from side to

THE ART OF SWIMMING.

side at pleasure, and alternate with chest or back-swimming, or floating. This style of natation is not often taught by professional swimmers, unless when training a pupil for Swimming-matches ; but it will be found to be delightful when once thoroughly acquired.

10. Swimming like a Dog.

This plan of Swimming is very useful, as it gives a change of position. In order to swim like a dog it is necessary to carry the hands and feet alternately out of the water—the right hand working with the left foot, and the left foot with the right



SWIMMING LIKE A DOG.

hand. The hands should be bent as in the engraving, the palms downwards, a little below the surface, beating up and down, alternately with the feet.

SWIMMING HAND-OVER-HAND.

11. To Swim Hand-over-hand.

It requires a rather considerable number of efforts to swim in what is termed the Indian style, but of all manners of swimming this is the quickest. Cast yourself on your stomach, and at the same time throw



HAND-OVER-HAND.

the right hand to the front; bend the last joints of the fingers in such a manner that they form a cavity, at the same time also moving the feet; then force the

THE ART OF SWIMMING.

body along; the right arm thus passing behind the body, throw the left hand out in the same manner as the right. By this alternate movement of the arms the body leans to the right when propelled by the right arm, and to the left when propelled by the left arm. By some this is called "waltzing;" it is done to perfection by Beckwith, though in a somewhat different way.

12. Swimming with one Hand out of the Water.

The same movements are made as in swimming hand-over-hand—leaning on the left side with the right hand out of the water. It is necessary, at the same time, in order to overcome the inaction of the



"TO BE KEPT DRY."

right hand, to give greater impulsion to the legs. The left hand is held out of the water in swimming on the right side. It is necessary to accustom yourself well to swimming in this manner without holding anything in the hand; but after a time you

SWIMMING WITH ONE HAND.

can carry different objects in the hand, the weight of which may be gradually increased. It is thus that some, while traversing a river, swimming with one hand, carry their clothes above the head with the other ; but this latter will be found to be a very difficult operation to any but an accomplished swimmer.

13. To Swim Frogwise.

I have already told you that a man cannot swim like a frog ; but there is, nevertheless, a style which is known as swimming frog-fashion.

When you are in the water up to the shoulders, place the arms close to the body, the palms of the hands and the fingers close together, the thumbs sticking up ; then incline the upper part of the body slowly to the front, keeping the head upright. As soon as your feet have left the ground, bring the heels one against the other, near to the upper extremity of the hips ; then, by a simultaneous and active motion, carry the hands to the front, and throw the feet back. The arms should be held at the height of the shoulders, the hands thrown on either side, the fingers joined, rather curved, a little below the surface of the water. Then bring them back to the first position. The legs and arms should always be thrown out to their full extent. Repeat the same movements at equal intervals, without hurrying. Throw yourself on your back, the face, the chest, and toes being above the surface, the arms placed against the sides of the body. You progress by making a movement of the hands backwards and forwards, at the same time using the feet in the same manner as described for hand-over-hand Swimming. When you wish to change your position and swim on the stomach,

THE ART OF SWIMMING.

raise one hand out, and press down and embrace; as it were, the water with the other; you will then turn over easily.

14. Balancing in the Water.

This is by no means so difficult a feat as might be supposed; though considerable confidence is necessary in order to perform it properly. When



out of your depth, let your head fall gently back till your chin is just on a level with the surface. You will then be in a perpendicular position, as shown in the diagram; but I should advise the young swimmer to throw his head much farther back on the water. In this feat the arms, and

BALANCING IN THE WATER.

even the legs, may be crossed; and, if the water be smooth and unruffled, you will be able to balance or suspend yourself easily enough. This may be continued for a while, when, if you stretch your arms gradually above your head to their full length, your body will assume a horizontal position, and you will be able to float upon the surface like a plank. In floating, you will remember that I told you the arms must be thrown back as far as possible, and the body kept rigid, when the toes will appear above the water. This is due to the fact that the lungs become the centre of the body, the head and the arms at one end balancing the legs at the other. Of course, in floating or balancing, the slightest motion will remove the centre of gravity, and alter the position of the body.

15. Treading Water.

Allow your feet to descend into the water as in balancing. By an action of the feet similar to that of stepping up a ladder, you will be able to keep your head and neck above the surface. The hands may be made to assist you very much in treading water, by a kind of pawing motion, keeping the backs of them upwards, and making the strokes downwards. In this way you may continue for a good while, and by inclining your body to the right or left you may advance in any direction you choose, though, of course, your progress will be but slow. I have seen and performed a variety of feats in the water; but anything beyond plain Swimming is only to be acquired by great and continual practice.

16. Upright Swimming.

In France and Germany, and various military and naval schools abroad, Swimming in the upright

position is much practised. The system was introduced by M. Bernardi, a Prussian officer, and is exceedingly valuable to soldiers. The pupil is first taught to float in an upright position—in fact, to perform the feat we call balancing. He is then directed to use his limbs much in the same way as in walking, stretching his arms out sideways to their full extent, and putting one foot forward and the other backward in regular order, at the same time keeping the head directly in the centre of the body, so as to preserve the balance evenly. He next learns to make a circular sweep with the hands at the same moment that the legs are struck forward and downward.

17. The Prussian System.

In the Prussian system, as taught by General Pfael, the swimming girdle or rope is used, as with us, the teacher guiding and suspending the pupil till he acquires confidence to go alone. After that, the pupil is encouraged to dive into the water, keeping his legs straight and close together; next the movement of the limbs, as already explained in these lessons, is attended to. In truth, the whole system is much like that now taught in our Swimming-schools, with, perhaps, a little more military precision.

18. The Washing-tub.

Lie on your back, and gather up your knees as close as you can to your chin, and at the same moment work the hands with a downward pressure. You will now find that you are able to rotate at a rapid pace.

THE PLANK.

19. The Plank.

This is a feat for two swimmers. One lays himself flat on his back on the water, the feet and legs close together, the hands kept straight down by the side of the body, and the head well up. The other then takes hold of his ankles, and pulls at them, while at the same time he impels himself. By this action one swimmer passes quickly over the other.

20. The Wrestle.

Two swimmers treading water place themselves opposite each other, and the one, touching the head of the other, endeavours to force him under. The right hand is only to be held above the water.

21. The Float.

Lie on your back with your feet stretched out and your body as motionless as possible. Another swimmer then takes your feet and propels you forward.

22. The Drive.

Two swimmers place themselves on their backs, feet to feet, and the object of the game is to see which can first impel the other forward.

23. Leap-frog.

This amusing sport is performed as follows :— One swimmer treads water, and the other follows close behind him, with his hands upon his shoulders. Then, with a spring, he mounts with his feet to his neighbour's shoulders, and dives in, forcing him down ; and so on, alternately.

24. Corks, Bladders, &c.

Do not use them: all artificial means of learning to swim are bad. But in cases where confidence is not to be easily attained they may be employed sparingly. A better support, however, is a plank, which may be pushed before you, and used as a float when required. Discard them all as soon as you have confidence in the water.

25. The Cramp.

Swimmers are exposed to a muscular contraction which is known under the name of the cramp—a contraction which renders powerless the limb which it attacks. But a swimmer should not be alarmed: with a little presence of mind, the evil is to be surmounted. As soon as the swimmer feels the cramp in his feet or legs, he should forcibly stretch out the limb, and raise the foot up, or rather turn the toes up: if his efforts do not succeed, he should throw himself on his back, and float until he receives assistance. The most important thing of all is to preserve presence of mind; for the most able swimmer, if he gives himself up to fear, courts the same danger as those who do not know how to swim.

26. How to Teach Swimming.

The general directions already given will, I presume, have been sufficiently clear to enable all my readers to obtain a fair average notion of the graceful art I profess. You will not probably have had much actual practice in the water, but you will, at any rate, have so far profited by my teaching as to have got rid of some of the nervousness and hesitation natural to the tyro in his first attempt to

HOW TO TEACH SWIMMING.

swim. Now, if you will carefully follow me in the directions here given, and perseveringly carry theory into practice, you will soon be a good swimmer. There is nothing like getting a thorough knowledge of the *reasons for doing things*—that is to say, the theory; but it is impossible to acquire facility in any art by theory alone. *How to do it* must be followed by actually *doing it*.

Well, then, without making more ado, let me show you the way.

My pupils always begin in this manner: they get into the water to about the waist, and then, spreading out the limbs, endeavour to float, or at any rate prevent themselves from sinking. They soon find that it is much more easy to float than to sink; and this knowledge once acquired, they have little difficulty in following out any directions I give them. In order to give the learner confidence in the water a little manual aid is very useful. I usually pass a flat band or rope round his chest, and, holding the other end of it, support him on the surface, while he makes his first strokes; or, if necessary, I go into the water with him, and place my hand gently under his chin or his chest, and the other hand on his back, to prevent his head from going under. But if you find that you do not readily take to the water with confidence, then a good plan is to float a plank and push it easily before you, so that you can at any time seize it with your hands as before stated. To support the body on the surface, only very slight assistance is necessary, and any swimmer, with this knowledge, can teach and assist others as efficiently as the most doughty professor.

An ounce of practice is worth a pound of theory. I hope, therefore, that my pupils will steadily persevere in this noble art. I say noble, because,

while it takes high rank—perhaps the highest—among athletic sports and pastimes, it is undoubtedly one of the most useful and health-preserving accomplishments. Not to repeat what I have already written, I cannot but observe that every boy should be an expert swimmer; for who knows how soon or how often he may be called upon to show familiarity with the water in the saving of life? During one summer it was my good fortune to rescue upwards of a dozen adventurous—or perhaps I should rather say careless—youths from a watery grave. And what I, in my profession as a swimming-master, am liable to be called upon to do daily, you may at least be expected at some time or other to perform. Rovers all over the world as Englishmen are, it is a source of wonder to me that so few of them are thoroughly good swimmers. For the emigrant and the traveller to know how to swim is hardly less important than to know how to ride and shoot.

In swimming it is necessary to observe certain rules, and to take some precautions which prudence advises. Before entering into water the body should not be in any great perspiration, nor should it be perfectly cool. When you can plunge into the water, the best way is to throw the whole of the body in at one movement; the ascending action of the blood is thus prevented, which might cause injury to the head. On coming out of the water the clothes should only be put on after the body is perfectly dry; and it is salutary, after you are dressed, to take a sharp walk. The middle of the day or immediately after dinner is not particularly favourable for this exercise—the morning is the best time (but not on an empty stomach, especially in the case of weakly constituted persons), or, better still, the

HOW TO TEACH SWIMMING.

evening, before supper. Running waters are always to be preferred to enclosed waters. Choose, as far as you can, a level bottom without stones, so as not to hurt your feet. Avoid swimming among weeds, for fear of entangling yourself.



Hints to Learners.

PROBABLY one of the best ways of learning to swim is to go with a competent teacher, in a boat, into deep water, which is the most buoyant, and prevents the constant tendency of beginners to touch the bottom, which here is of course impossible.

The teacher should fasten a rope carefully around the waist, or, better still, to a belt which can neither tighten nor slip down. The rope may be attached to a short pole. Supported in this manner, the pupil may take his proper position in the water, and practise the necessary motions, and the support of the rope may be gradually lessened, until the pupil finds himself entirely sustained by the water.

Corks and bladders are often used as supports for learners; but, as I have already said, it is much better to begin without them. As, however, they may be a protection in some cases against accidents, and may enable the learner to practise the proper motions for Swimming more carefully, they are not to be entirely condemned. Several large pieces of cork must be strung upon each end of a piece of rope, long enough to pass under the chest and reach just above the shoulders; or well blown and properly secured bladders may be fastened in the same way. Care must be taken to confine these supports near the shoulders, as by their slipping down they would plunge the head under water, and produce the very catastrophe they were designed to prevent.

A great variety of life-preservers have been in-

HINTS TO LEARNERS.

vented, made of India-rubber and cork shavings, in the form of jackets, belts, &c., which may be used like the cork and bladders; but as their bulk is generally all round the chest, they hinder the free use of the arms, and impede the velocity of motion. As life-preservers they would do very well if people ever had them on when they were needed, or had presence of mind enough to fit and inflate them in sudden emergencies. The best life-preservers are the self-reliance and well-directed skill of a good swimmer.

Swimming with the plank has two advantages: the young bather has always the means of saving himself from the effects of a sudden cramp; and he can practise with facility the necessary motions with the legs and feet, aided by the momentum of the plank. A piece of light wood, three or four feet long, two feet wide, and about two inches thick, will answer very well for this purpose. The chin may be rested upon the end, and the arms used; but this must be done carefully, or the support may go beyond the young swimmer's reach.

A better method, as many think, than any of these is for the teacher to wade into the water with his pupil, and support him in a horizontal position by placing his hand under the pupil's chest, while he directs his motions. He may then withdraw his support almost imperceptibly. I do not see, however, what advantage this method has over that first noticed with the boat, unless it be that the teacher can better enforce his precepts by example, and, in swimming himself, give practical illustrations of his theories of propulsion.

Good Swimming.



YOU must not fancy that when you have read what I have written you will necessarily be able to swim well. On the contrary, you must persevere daily if you ever intend to become a good swimmer. Do not be discouraged by a few failures; for, depend upon it, nothing worth having or worth knowing was ever acquired without trouble and determination.

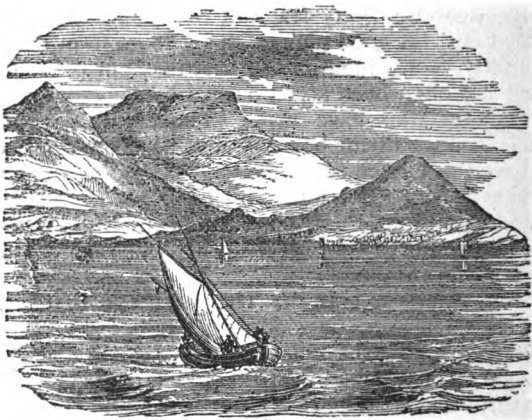
In still water a swimmer ought to make a hundred yards in a minute and a half—rather faster than a tide. It is extremely good work to be able to swim forty yards under water in about forty or fifty seconds. Very few can reach fifty yards in this time. A good plunger ought to go from thirty to forty feet without taking a stroke, but over fifty feet has often been accomplished by some of those swimmers who have made plunging a *specialité*. The bank or diving-board should be slightly raised above the surface of the water. A good swimmer ought to be able to propel his body five feet in one stroke; but it is not good judgment to take too long a stroke at first: all this will come naturally to you afterwards.

To swim a mile in the Thames above Battersea in fifteen minutes is good work: if below London Bridge, where the tide is stronger, the distance ought to be accomplished in less time, although it is surprising what small assistance the tide gives the human body. In still water a good swimmer ought to make a quarter of a mile in eight minutes and three-quarters, or thereabouts: if in a bath—say forty yards long—at least twenty seconds ought to

GOOD SWIMMING.

be saved; and if in a smaller bath, still greater speed should be attained, as a swimmer with practice can turn faster than he can swim, on account of the more solid purchase the side of the bath gives to the feet.

Having shown you the various styles of Swimming, and how to acquire ease, grace, and confidence in the water, it only remains for me to add a few more suggestions as to Sea-bathing and How to Save Life; and if, with these and practice, you do not become a swimmer, the fault is yours, not mine.



Sea-bathing.

FOR the benefit of such of my readers as take a holiday at the seaside, I append a few simple directions that will be found useful.

27. Bathing from the Shore.

Take care that some one of your companions remains with your clothes : at watering-places there are always sea-rovers looking out for flotsam and jetsam. Wade in up to the shoulders, and then turn to the shore and strike out ; but beware of sunken rocks and sharp-shelled crustacea. Do not go far from land, and see that the tide does not carry you too far away from the spot whence you started.

28. Bathing from a Machine.

Take the number of your machine before entering, and leave your watch and valuables at home, or in the hands of the proprietor of the machine. If you can dive, go out into deep water, and make the "header" boldly. But if you lack confidence, you can dive with the assistance of the ropes. Be careful not to bruise yourself against the wheels, nor go too far away from the machine.

29. Bathing from a Boat.

Of all the methods of sea-bathing this is the pleasantest and the healthiest. But if the wind blow sharply, I should advise you not to remain too long in the water, and to undress and dress as

SEA-BATHING.

quickly as you can. Choose a boat with a small ladder over the side: you will find it useful in getting in from the water—landsmen generally making a trouble in getting smartly on board—to say nothing of a grazed shin or a raw elbow. In diving take a good wide leap from the head of the boat rather than from its side, and see that you are well followed by the boatmen. If you cannot swim well, a rope, with a broad band for the chest, will be found very useful and comfortable.

30. The Tide.

Notice the "set" of the tide, and take precautions accordingly. Swimming seawards with the tide is rather dangerous, as you may find it hard to get back against an ebb.

31. The Waves.

Be careful that you are not taken off your feet unawares; watch the advance of the wave, and as it comes in leap upwards, so that it may pass under your feet; but if the waves come in with a rush, and a roar, and a torrent, then you may let them pass over you without danger. If you are a good swimmer, you may actually dive through the waves, or throw yourself boldly forward and crest them. The waves nearest the shore are the most noisy and dangerous, as they break on the shingle and roll awkwardly. In coming in take care to run well out of reach of the next wave as soon as your feet touch the bottom. No swimmer should venture far from shore when the tide is running out without being accompanied by a boat. But when the tide is coming in you may go as far as you choose, and float back.

Usefulness of the Art.



RECRUIT, on entering the French army, is early taught to swim. Water, when it becomes familiar, is the best of friends. Soldiers have been known to march fifteen miles farther (after a long march), under a sultry sun, when the officers have given them orders to bathe for half an hour. The recruit is brought to the river on a sultry, broiling day. There the fear of water naturally seizes him; but he is intrusted to the hands of a veteran swimmer, who gives him his first lesson, and little by little he becomes expert: he learns to dive, too, and ascertain the nature of a river bed, so that the engineer may judge from his report what sort of bridge can be thrown across a stream. He is taught how to swim a long time, how to rest himself, how to save a companion; he is trained to swim with his clothes on, to carry his musket dry, and to practise a thousand dodges, by which he may approach, unnoticed, the opposite bank of a river, where an enemy is encamped. The medical authorities of the French army recommend that men inclined to diseases of the chest should be frequently made to swim. The following are the effects (which M. le Dr. Dudon attributes to Swimming) on the organs of respiration:—"A swimmer wishing to proceed from one place to another is obliged to deploy his arms and legs to cut through the liquid, and to beat the water with them to sustain himself. It is to the chest, as being the central point of sustentation, that every movement of the limbs responds. This irradiation of the movements to the chest, far from

USEFULNESS OF THE ART.

being hurtful to it, is beneficial ; for, according to a sacred principle of physiology, the more an organ is put in action, the more vigour and aptitude it will gain to perform its functions. Applying this principle to natation, it will easily be conceived how the membranes of the chest of a swimmer acquire development, the pulmonary tissues firmness, tone, and energy."

I am glad to perceive that this useful art is now rapidly becoming popular. A few years ago not one in a hundred could swim—and such was particularly the case amongst our seamen and fishermen. Observing this lamentable deficiency amongst a class of our countrymen whose vocation calls them to spend more than half their time on the water, the National Life-boat Institution, six or seven years ago, were induced to direct public attention to the subject. Cases had often been brought under its notice of persons perishing simply because they could not swim a few yards. Happily such a state of things is rapidly disappearing, and high and low are now practising the art with an assiduity becoming its importance ; and I trust the day is not distant when it will become a part of the education of all classes of the people.

It may here be mentioned as a fact not generally known, that when a person is drowning, if he be taken by the arm from behind, between the elbow and shoulder, he cannot touch the person attempting to save him, and whatever struggles he may make will only assist the person holding him in keeping his head above water. A good swimmer can keep a man thus above the water for an hour. If seized by any other part of the body, the probability is that he will clutch the swimmer, and perhaps, as is often the case, both will be drowned.

How to Save Life.



ONE of the very first and most valuable means of saving your own life is to know how to float, though floating is by no means swimming. Remember that the water will support the body, if you only place yourself in the proper position. Many persons are drowned by not attending to a few simple and easily acquired rules.

Exertion in the water is not requisite to preserve the body from sinking: *all that you have to do is to lie on your back, and keep your face above the surface, without attempting to imitate the action of the swimmer.*

Keep your hands under the water. As the waves pass over you, take advantage of the interval to renew the air in your chest.

Keep the lungs as full of air as possible.

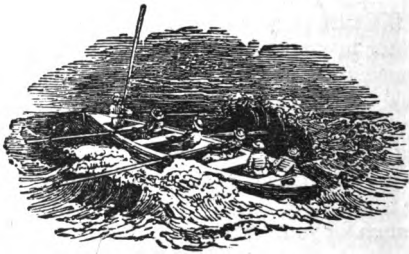
Now these rules fully carried out will, at any rate, prevent you from sinking. For you must recollect that keeping your lungs full of air is as good as tying a bladder round your neck, or placing corks behind your shoulders. Remember, also, that the act of raising your hands above your head causes you to sink inevitably, while by keeping them below the surface you can float till succour arrives. The water in your ears will not hurt you, though it may cause a humming sound in your head. Nor is it absolutely necessary to close your eyes, for the water will not hurt them, beyond, perhaps, a slight tingling sensation. Endeavour by all means to preserve your presence of mind, and do not give way to fright.

So much for your own safety. But in cases where it is necessary to save the life of a companion, or other

SAVING LIFE.

person, in danger of drowning, a different system must be pursued. The first and most important object is to bring your friend ashore: this is sometimes very difficult, as drowning persons are apt to grasp at and cling to you. Shakespeare tells us that drowning men catch at straws. Therefore beware of that catch, as it is very dangerous both to the drowning man and to the rescuer. When you reach the person in danger, you should endeavour to support his head, with your hand under his chin. *But at all hazards bring him ashore as quickly as possible, either above or under the water.* Keep your man at arm's length, and if possible approach him from behind, so as to prevent him clutching or clinging to you; then push him before you to shore. A very slight exertion will suffice to keep him from sinking.

In cases where the person is insensible any means of bringing him quickly ashore may be taken. Raise his head above the surface, and either push him before you or support him with one arm, while you swim with the other, or tread water, or swim on your back; but in any case use despatch. While you display courage, beware of rashness.



RESTORATION OF THE APPARENTLY
DROWNED.

In the year 1857 the Royal National Life-boat Institution circulated various rules for the restoration of the apparently drowned. These had been tested by a large experience in all parts of the world, and had been found highly effective. But they were still capable of improvement. The officers of this excellent institution have therefore issued a set of new rules, illustrated by engravings. These directions, which follow, are those adopted by the Royal Humane Society:—Send immediately for medical assistance, blankets, and dry clothing, but proceed to treat the patient *instantly* on the spot, in the open air, with the face downwards, whether on shore or afloat; exposing the face, neck, and chest to the wind, except in severe weather, and removing all tight clothing from the neck and chest, especially the braces.

The points to be aimed at are—first and *immediately*, the RESTORATION of BREATHING; and, secondly, after breathing is restored, the PROMOTION OF WARMTH AND CIRCULATION.

The efforts to *restore breathing* must be commenced immediately and energetically, and persevered in for one or two hours, or until a medical man has pronounced that life is extinct.

Efforts to promote *warmth* and *circulation*, beyond removing the wet clothes and drying the skin, must not be made until the first appearance of natural breathing. For if circulation of the blood

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be induced before breathing has recommenced, the restoration to life will be endangered.

I. To Restore Breathing: Hall's Method.

TO CLEAR THE THROAT.—Place the patient on the floor or ground with the face downwards, and one



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of the arms under the forehead, in which position all fluids will more readily escape by the mouth, and the tongue itself will fall forward, leaving the entrance into the windpipe free. Assist this operation by wiping and cleansing the mouth.

If satisfactory breathing commences, use the treatment described below to promote warmth. If there be only slight breathing, or no breathing, or if the breathing fail, then—

TO EXCITE BREATHING—Turn the patient well and instantly on the side, supporting the head, and—

Excite the nostrils with snuff, hartshorn, and smelling-salts, or tickle the throat with a feather, &c., if they are at hand. Rub the chest and face warm, and dash cold water, or cold and hot water alternately, on them.

If there be no success, lose not a moment, but instantly—

TO IMITATE BREATHING—Replace the patient on the face, raising and supporting the chest well on a folded coat or other article of dress.

Turn the body very gently on the side and a little beyond, and then briskly on the face, back again; repeating these measures cautiously, efficiently, and perseveringly about fifteen times in the minute, or once every four or five seconds, occasionally varying the side.

[By placing the patient on the chest, the weight of the body forces the air out; when turned on the side this pressure is removed, and air enters the chest.]

On each occasion that the body is replaced on the face make uniform but efficient pressure, with brisk movement, on the back between and below the shoulder-blades or bones on each side, removing

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the pressure immediately before turning the body on the side. During the whole of the operations let one person attend solely to the movements of the head, and of the arm placed under it.

[*The first measure increases the expiration, the second commences inspiration.*]



II.—EXPIRATION (HALL'S METHOD).

The result is *Respiration*, or *Natural Breathing*, and, if not too late, *Life*.

Whilst the above operations are being proceeded with dry the hands and feet; and as soon as dry clothing or blankets can be procured strip the body and cover, or gradually reclothe it, but take care not to interfere with the efforts to restore breathing.

[*The foregoing two illustrations show the position of the body during the employment of Dr. Marshall Hall's method of inducing respiration.*]

II. Silvester's Method.

Should these efforts not prove successful in the course of from two to five minutes, proceed to imitate breathing by Dr. Silvester's method, as follows:—

Place the patient on the back on a flat surface, inclined a little upwards from the feet; raise and support the head and shoulders on a small firm cushion or folded article of dress placed under the shoulder-blades.

Draw forward the patient's tongue, and keep it projecting beyond the lips: an elastic band over the tongue and under the chin will answer this purpose, or a piece of string or tape may be tied round them, or by raising the lower jaw the teeth may be made to retain the tongue in that position. Remove all tight clothing from about the neck and chest, especially the braces.

TO IMITATE THE MOVEMENTS OF BREATHING.—
Standing at the patient's head, grasp the arms just above the elbows, draw them gently and steadily upwards above the head, and *keep them stretched* upwards for two seconds. [*By this means air is drawn into the lungs.*] Then turn down the patient's

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arms, and press them gently and firmly for two seconds against the sides of the chest. [*By this means air is pressed out of the lungs.*]



I.—INSPIRATION (SILVER'S METHOD).

Repeat these measures alternately, deliberately, and perseveringly, about fifteen times in a minute, until a spontaneous effort to respire is perceived, immediately upon which cease to imitate the

THE ART OF SWIMMING.

movements of breathing, and proceed to induce circulation and warmth.



II.—EXPIRATION (SILVESTER'S METHOD)

[*The foregoing two illustrations show the position of the body during the employment of Dr. Silvester's method of inducing respiration.*]

III. Treatment after Natural Breathing has been Restored.

TO PROMOTE WARMTH AND CIRCULATION.

Commence rubbing the limbs upwards, with firm grasping pressure and energy, using handkerchiefs, flannels, &c. *By this measure the blood is propelled along the veins towards the heart.*]

The friction must be continued under the blanket or over the dry clothing.

Promote the warmth of the body by the application of hot flannels, bottles or bladders of hot water, heated bricks, &c., to the pit of the stomach, the armpits, between the thighs, and to the soles of the feet.

If the patient has been carried to a house after respiration has been restored, be careful to let the air play freely about the room.

On the restoration of life a teaspoonful of warm water should be given; and then, if the power of swallowing have returned, small quantities of wine, warm brandy-and-water, or coffee, should be administered. The patient should be kept in bed, and a disposition to sleep encouraged.

GENERAL OBSERVATIONS.—The above treatment should be persevered in for some hours, as it is an erroneous opinion that persons are irrecoverable because life does not soon make its appearance, some having been restored after many hours' seeming lifelessness.

APPEARANCES WHICH GENERALLY ACCOMPANY DEATH.—Breathing and the heart's action cease entirely; the eyelids are generally half-closed, the pupils dilated, the jaws clenched, the fingers semi-contracted, the tongue approaches to the under

THE ART OF SWIMMING.

edges of the lips, and these, as well as the nostrils, are covered with a frothy mucus. Coldness and pallor of surface increase.

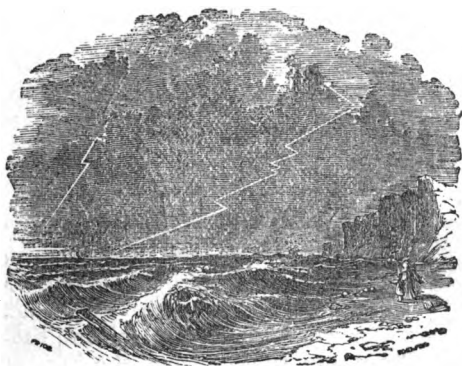
CAUTIONS.

Prevent unnecessary crowding of persons round the body, especially if in an apartment.

Avoid rough usage, and do not allow the body to remain on the back unless the tongue is secured.

Under no circumstance hold the body up by the feet.

On no account place the body in a warm bath, unless under medical direction, and even then it should only be employed as a momentary excitant.



Swimming for Ladies.



LADIES' BATHING COSTUME.

WHY should not ladies learn to swim? The question has often been asked, but never has it been satisfactorily answered. Miss Harriet Martineau, with that practical good sense for which she is so eminent, has ere now ventilated the subject; but she has not, I think, touched upon the real point of the question—which concerns the men much more than the ladies—I mean the real or presumed difficulty of ladies finding proper bathing-places away from the observation of the other sex. Few English

THE ART OF SWIMMING.

ladies have the opportunity of learning this most useful and necessary art, although it is one which is very easily acquired. Swimming-baths for ladies are not yet among the institutions of our free, happy, and highly refined country. At the sea-side watering-places, says a recent writer, "the English bathing-dress is one of such incumbrance and indelicacy that it would be quite impossible to learn to swim in it. In Biarritz, in the south of France, both gentlemen and ladies have a suitable and picturesque dress, which entirely covers the person, and one in which they have the free use of their limbs. Fathers and brothers can without any indelicacy bathe with their families; and why should our English ladies be so much behind their Continental neighbours? Ladies can form no idea of the pleasure derived from a knowledge of swimming: it gives them confidence when in a boat, knowing that if they are upset they can save themselves. At present all social enjoyment of bathing is lost by being separated from the family party; and why should this separation be? If suitable dresses were adopted, how much more pleasant it would be for each family to have their own machine, not in the water, but on the sands," so that they might dress at leisure. If ladies' swimming-baths were established, I am confident they would very soon become fashionable, and be sufficiently well patronized to make them pay as a commercial speculation.

The following, on this subject, was addressed to the *Times* by an eminent physician:—

"My attention has long been very much attracted by the anomalies, and, I must say, indecencies, of the English system of sea-bathing; and, after some hesitation, I have resolved to address you, requesting you to bring your powerful influence to

SWIMMING FOR LADIES.

bear to introduce a reform which will add considerably to the pleasure and seemliness of what has become a universal fashion, and what, rightly practised, must be a universal benefit. I beg those who are fond of bathing, those who enjoy the seaside, and those who value whatever tends to the enjoyment or conserves the propriety of mankind, to give a few moments' consideration to a contrast which I will set before them. I am aware that the inconveniences attendant upon public bathing at our watering-places have been frequently noticed by correspondents of the newspapers; but it has only been in a casual way, and moreover in a hopeless tone, as if nothing effectual could be done to cure the evil. Indeed, unless the plan I shall, before I conclude, propose be adopted, I confess I see little prospect of any reform.

“Police regulations have been tried over and over again, and invariably found comparatively useless. What else could be expected? If people go to a place to bathe, bathe they will. They cannot bathe in their ordinary clothes; they cannot be compelled to bathe at unreasonable hours, and when they bathe a concourse must necessarily assemble. Families sojourn at these places in great numbers, and the family element introduces at once an idea of community, which contributes to the freedom and publicity of the whole affair. The result is that the whole community bathe virtually in public. There would be nothing in this had we revived, with the practices of the ancients, their manners also. Public baths are no novelty; even the meeting of men and women at baths has been ere now an ordinary custom; and the fact of the bathing taking place in the open air instead of in buildings is manifestly adapted rather to encourage

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than hinder the revival of this custom—firstly, because do what you will you cannot make open-air bathing strictly private, or keep the sexes entirely out of each other's sight; and secondly, because open-air bathing is favourable to, and seems naturally to suggest, attire such as would enable the men and women to mix as freely with each other as when in their ordinary dress. But what a contrast to this does our present fashion present!

“Every one has been at some watering-place, and it is not necessary therefore for me to enter into very elaborate particulars. Were it so, my pen would have to be laid down, for the scenes which are daily complained of by men to men, and by women to women, while living at sea-side watering-places, are practically indescribable in print. Almost all English bathing-places resemble each other in the fact that there are rows of houses along the beach, from which, without the aid of an opera-glass, the bathing operations are clearly visible—some houses from which the bathers may be very easily recognised, and some from which it is unsafe for a lady to look at bathing-time, lest her delicacy should be outraged. Then the beach is largely frequented by *flâneurs* of both sexes, who must be either very much shocked at the free-and-easy spectacle afforded them, or prove, by not being shocked at it, that they have already sustained a decrease of sensitiveness through witnessing it. The costume considered necessary is, for the men, a covering of water, say about to the height of the knees. Nothing can be more natural. There is even something picturesque and poetic about this manner of veiling nudity, but its insufficiency is obvious when we reflect what a small proportion it bears to the amount of covering exacted in ordinary

SWIMMING FOR LADIES.

life by recognised notions of propriety, and remember numbers of ladies are always promenading the beach, and sitting in the dwelling-houses close to the bathing-places.

“The female Briton when bathing has a slight advantage over the male as far as civilized notions of propriety go, inasmuch as she generally wears a chemise or shirt of blue flannel, open at the chest and tied round the neck. It reaches a little below the knee, and is just long enough to make swimming impossible, but by no means adapted, either in size or shape, to effectually answer the requirements of decency. On this point I will not dwell, however, further than to say that if ladies believe that their system of bathing renders them greatly less than men objects for the inspection of the improperly curious, they are much mistaken. I do not care to notice the argument that if people behaved properly they would not stare. It suffices that people do stare, and that a certain proportion of people always will stare. What is required, therefore, is a system by which the temptation to gaze can be removed, or by which gazing can be rendered innocuous, or even invited, by tasteful dressing, without any reproach whatever.

“Contrast with all this the scene that may be witnessed at Biarritz, and you will be possessed with my plan ; for I desire nothing better than the substitution of the pleasant and *comme il faut* bathing-habits worn at this place, the favourite resort of the best society.

“To my intense surprise I saw, when I first visited Biarritz, gentlemen walking down to the water with their wives on their arms, and their daughters following them. All were dressed in a seemly yet convenient fashion. The men wear

simply loose, baggy trousers, and a skirted Garibaldi of the same or corresponding material.

“The ladies wear what may be described as a simple Bloomer costume, consisting of jackets shaped variously according to taste, and loose trousers reaching to the ankle. The dress is completed by list slippers, to protect the feet from the shingle, and a straw hat, neatly trimmed, to protect the fair wearer’s complexion.

“The complete decency of the costume was sufficiently evidenced by the fact that ladies and gentlemen walked about together in it, and still more by the fact that on the part of the ladies the dresses were trimmed in such a way as to add materially to their comeliness, and to prove beyond doubt that they were meant to be looked at just as bonnets and paletots are.

“Dressed in this sensible manner, all the nervousness and awkwardness of English bathers are lost. All is buoyancy and ease. The simplicity and convenience of the method for bathing influence the manners of the beach, and instead of the leering and mock modesty which offends the critic on manners at an English watering-place, the extreme social felicity of seeing and being seen is enjoyed each day with as much gusto as if every day were a *fête*, and as if the company on the sands constituted one continuous *conversazione*.

“People walk about among their friends before bathing and after bathing with the greatest ease and freedom, engaging in conversation, lounging, refreshing themselves, reading—in short, doing everything that people do at our watering-places, with this grand difference, that it can all be done in the bathing-dress, and that the bathing, instead of being an unpleasant furtive parenthesis in the day, when nobody


SWIMMING FOR LADIES.

likes to be seen, and everybody hopes not to be missed, is freely partaken of in company, and becomes the means of much enjoyment and social pleasure. I maintain that, if once the difficulty of novelty was surmounted, the introduction of this elegant, cheerful, and sensible French custom would greatly increase the pleasure taken in bathing, and would vastly increase the number of bathers and the frequency with which they can bathe. The present system is bad enough, we all know, for a man, and it must be much worse for a woman—so much worse that most ladies must have some difficulty in overcoming their diffidence sufficiently to bathe, and many of the more timid order must be entirely prevented from doing so.

“Could families bathe together in England as under this system which I am advocating they do abroad, I am sure they would find a great addition to the delight derivable from a sea-side holiday; they would avoid that miserable separation in the early morning which makes such a hiatus in the day, and turns what ought to be a pleasure into a chilling and odious necessity; and they would cease to make spectacles of themselves for the random or systematic curiosity of gazers from the beach or from the neighbouring houses.”



Concluding Observations.

LEANLINESS, obtained in whatever way, keeps open the pores of the skin, and allows of the escape of the insensible perspiration, which is thrown off in great quantities, and the free egress of which is of the utmost importance to the health of the system.

The tonic and reviving qualities of cold water are of the most remarkable character. How wonderfully refreshing it is to bathe merely the face and hands in this element!

On first plunging into cold water there comes a shock, which drives the blood to the central parts of the system. But immediately a reaction takes place, which is assisted by the exercise of swimming, producing, even in water of a low temperature, an agreeable warmth. The stay in the water should never be voluntarily prolonged beyond the period of this excitement. If the water be left while this warmth continues, and the body dried, the healthy glow over the whole surface will be delightful.

To remain in the water after the first reaction is over produces a prolonged chilliness, a shrinking of the flesh, and a contraction of the skin, by no means favourable to health or enjoyment; for it is only in water thoroughly warmed by the summer heats that we may bathe for any great length of time with impunity.

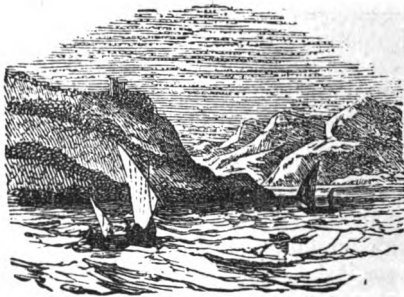
The sea is the best place for swimming. Owing to the greater specific gravity of salt water than fresh, the body is more buoyant in it, as are other substances. A ship coming out of salt water into fresh sinks

CONCLUSION.

perceptibly in the water. The difference is nearly equal to the weight of the salt held in solution.

Whenever you can, select a bottom of hard sand, gravel, or smooth stones. Sharp stones and shells cut the feet—weeds may entangle them. The swimmer must avoid floating grass and quicksand. The beginner must be careful that the water does not run beyond his depth, and that the current does not carry him into a deeper place, also that there be no holes in the bottom. As persons are always liable to accidents, cramps, &c., it is desirable that boys or girls should be accompanied by those who are older than themselves, and who will be able to save them in any emergency.

Here I conclude. I have had great pleasure in writing these pages, because they bring me into friendly relation with thousands of readers, to whom, in my humble way, I trust I shall prove useful. Nor have my pupils themselves, I hope, been without benefit from these my first written instructions in the Art of Swimming.



BILLIARDS

FOR BEGINNERS.

CHAPTER I.

INTRODUCES ALL THE REST.



AM by no means satisfied with the manner in which Elementary Books are usually written. They either presume that the reader knows everything and only wants reminding of a few doubtful or ill-remembered points, or that he knows nothing and has to learn the very alphabet of the art or science he wishes to acquire. In this Handbook I give the reader credit for a certain acquaintance with the game of which it treats, while I by no means presume to believe that he is clever enough to do without my teaching.

Well, then, it is nearly unnecessary to state that the game of Billiards in England is played upon a slate-topped table, covered with fine green cloth, and provided with elastic cushions and six pockets; that the whole art and mystery of the game consists in forcing ivory balls into these pockets, or against these cushions or each other, in such a way as to make hazards and canons; that the instrument with which the game is played is a leather-topped *cue*; that in certain positions a *rest*, longer or shorter as the case may be, is needed; or that the table is distinguished by certain lines, semicircles, and spots, to regulate the several games played upon it. All this, and much more of the mere alphabet of this excellent game, the beginner will acquire on his very first visit to a billiard-room. Of the History of Billiards I need in this treatise to say nothing.

But there are still a few necessary instructions that cannot be omitted in a book professedly written for Beginners. First, then, I must make them acquainted with the—

BILLIARDS.

Technical Terms

USED IN THE VARIOUS GAMES.

White Ball.—The plain white ivory ball used in all the ordinary Billiard games. The regular billiard ball is two inches and an eighth in circumference.

Spot (or Spot-ball).—The white ball with a black spot inserted in order to distinguish it from the white ball.

Red Ball.—The third ball with which the ordinary Winning, Losing, and Canon game is played; always coloured red.

Player's (or Striker's) Ball.—The ball with which the striker plays.

Object-ball.—The ball immediately aimed at, or struck by the player's ball—the ball played upon.

Miss.—A ball which fails to strike the object-ball is termed a "miss." When a miss is purposely given, the stroke may be made either with the point or butt end of the cue, or with the butt itself.

Coup.—A stroke in which the player's ball runs into a pocket without striking another ball.

Cue.—The leather-topped stick with which the ball is struck. The mace, or hammer-headed cue, is now seldom used, even by ladies.

Butt.—A heavy cue with a broad base or butt, used for pushing the playing ball in certain situations; as when it is necessary to play from the baulk half-circle to the top of the table in order to strike a ball in baulk.

Baulk, Baulk-line, and Baulk-circle.—The lines drawn at the bottom of the table, from which the players start. *In Baulk* is a ball within the baulk-line, and which cannot be played by the player whose ball is in hand; the semicircle described within the baulk-line.

Breaking the Balls.—This is the striking the red ball at the commencement of the game, or at such times as the rules demand; as, for instance, after a foul stroke; or when the player's ball touches that of his adversary. In this last case the player must make a stroke, by running into a pocket or making a canon. Failing to do either of these, the game proceeds without the balls being broken.

A Break.—As many points as a player can make by a succession of strokes, whether hazards or canons, is termed a "break." At any intermission in the act of continuous scoring, the other player goes in and scores as many as he can. A break of fifteen is considered good. Cooke, Bennett, and other fine players, often make breaks of over a hundred points. I have frequently scored the fifty game right off a single break; and once in an American game I scored three hundred and ninety-five.

In Hand.—A ball is said to be "in hand" when it is off the table and in possession of the player, by reason of its having been pocketed.

Hazard.—All strokes are properly hazards, but the term is only applied to a stroke in which one of the balls is played into a pocket. The *Winning Hazard* is one in which the object-ball is struck by the player's ball and pocketed; the *Losing Hazard* is made by the player's ball running into a pocket after contact with the object-ball.

Canon (or Carambole).—A canon is made by the player's ball striking the ball he plays at or upon, and then glancing off and striking the other ball. By this it will be understood that no canon can be made with fewer than three balls.

Angles of the Table.—The line of direction taken by the ball after striking a cushion forms an angle with the cushion nearly equal to the angle which the original line of direction given to the ball by the cue makes with the cushion. Hence the axiom that *the angle of reflection equals the angle of incidence.* (See page 42.)

TECHNICAL TERMS.

The Bridge.—The bridge is formed by raising the knuckles of the left hand and extending the thumb, in order that between the thumb and forefinger, when the hand is placed on the table, a proper rest may be made for the cue. If the hand be hot, the forefinger and thumb should be chalked, in order that the cue may slide easily and pleasantly between them. Some players chalk the cue; but that is not so well. The cue should be dry and smooth, but no part except the leather tip requires chalking.

Game.—The winning, and consequent losing by the other side, of the game, according to the number of points played.

Cramp Games are those in which a player gives his opponent some especial advantage, as twenty points out of fifty; four pockets to one; canons and hazards against canons; two strokes to one; both sides of the table against one, &c. These are commonly played for stakes by a first-rate against a beginner, and are therefore of little interest to the latter. *Caveat emptor.*

Stroke.—Every impetus given to a ball by the cue of the player is called a stroke.

Foul Stroke.—A stroke not recognised by the rules of the game. The most common foul strokes are the touching of a ball with the hand or person after it has been struck with the cue, or during the time it is rolling; playing with the wrong ball; failing to play the ball struck more than two inches from its starting-place; playing the cue over the top of the ball struck at; playing improperly out of baulk, and touching an opponent's ball. For all these there are various penalties, according to the rules of the particular games.

Doubles, or Doublets, are strokes made by striking the player's ball against the object-ball in such a way as to cause one or the other of them to rebound from the cushion into a pocket. Doublets across the table are among the most scientific of strokes, for they depend upon an accurate calculation of the line of reflection after the first incidence of the ball struck. The *Double-double* is a third or fourth rebound of the ball.

Bricole.—A doublet in which the cushion is first struck in order that a canon or hazard may result from the rebound of the ball.

High Stroke.—A stroke with the point of the cue above the centre of the ball played on.

Low Stroke.—A stroke below the centre. When accompanied by a sudden draw-back motion of the striker's hand, the low stroke becomes a *Screw* or *Twist*. The effect is to cause the player's ball to stop at or near its place, or return to the point of the cue.

Centre Stroke.—A stroke directly in the centre of the player's ball.

Side Stroke.—A stroke made more or less on one or other side of the player's ball. Its effect is to cause the ball to diverge from the direct line of progression towards the side on which it has been struck.

Following Stroke.—A high pushing stroke, made by allowing the cue to follow after the ball, and causing both balls to roll in the same line.

Full Stroke.—A stroke in which the centre of the player's ball is made to strike full in the centre of the object-ball.

Slow Stroke.—This is a sort of slow twist or screw, by hitting the ball rather below the centre with a decided but slow draw-back motion.

Stringing for the Lead.—The players strike a ball from baulk to the top cushion, and the ball which, on its return, stops nearest to the bottom cushion wins the choice of lead. If one ball strike the other, the string must be made again. As the first player in Billiards can only play at a single ball, the red, the advantage lies with the second player; for either the red is moved from the spot, or the position of the white after the stroke may leave an easy canon. It is an old saying that with three

BILLIARDS.

balls on the table there are seven chances of scoring—six pockets and a canon. *Verbum sap.*

The Pair of Breeches—is when with a single stroke you make a double hazard in the top pockets, one ball in each. It is made by striking a full ball in such a way as to cause each ball to diverge at equivalent angles from about the centre of the table, the striker's ball being in or near the baulk.

The Jenny.—A most useful stroke, made by a losing hazard in a centre pocket from an object-ball a few inches from the cushion.

The Spot.—The place for the red ball, at the top end of the table. There is also the *Middle Spot* in the centre of the table, and three spots on the baulk-line, one in the middle and one at each end of the semicircle. It is not necessary that I should trouble you with the exact positions of these spots, as on every table they will be properly placed.

Angled.—A ball is said to be "angled" when it is so placed in a corner that the striker cannot hit the object-ball. In such case the striker usually gives a miss, or plays bricole on to the ball he wants to hit. (See Rules for Pool.)

Top of the Table.—The top end is opposite the baulk.

The strokes above mentioned are of course capable of a large number of variations, according to the precise point of impact between the two balls. All this we shall see by-and-by.

It is usual with writers on the game—and, by the way, there are very few writers who are likewise players, and *vice versa*—to give diagrams of these several strokes; but I have generally found that a little actual practice with the cue and balls, when accompanied by intelligible directions, is far better than written descriptions. Billiards is not like chess, or draughts, or whist, which may, indeed, be thoroughly taught by books; for, to become a good billiard-player, actual practice on a good table is absolutely necessary.

CHAPTER II.

THE VARIOUS GAMES.



THE several games played on the billiard-table I shall now describe. They are all, however, modifications of the Winning, Losing, and Canon game; and, whether known as the English game, the French game, the American game, Pool, Pyramids, Skittles, the Go-back game, or Penny Pot, they all depend on, and are governed by, certain well-defined principles; the object in each and all being to drive certain balls into the

THE VARIOUS GAMES.

pockets, to make the strokes called canons, or to combine—as in the English game—winning and losing hazards and canons, each stroke counting a certain number of points; the player or players who first accomplish the end desired winning the game. Many of the foreign games are played with large balls on a small table without pockets; but as these are all inferior to the English game, and as the English game is the game which is most fashionable in every country to which Englishmen resort, I shall bestow more attention on our home pastime than on the Billiards of exotic cultivation.

The Winning, Losing, and Canon Game.

The regular game of Billiards—Billiards *par excellence*—is the *Winning, Losing, and Canon Game*. It is played by two players, with three balls; or by four players—two and two, side against side. The rules for a single match or a four match are precisely the same, only that in the latter the player may instruct his partner. The game is usually played “fifty up”—that is, fifty points, scored thus: for every canon, *two points*; for every white winning or losing hazard, *two points*; for every red winning or losing hazard, *three points*; for every miss, *one point*; and for every coup, *three points*.

In a two-handed match each player has a white ball, the white and the spot-white. The red ball is placed on the spot, and the player who leads off either strikes it with his own ball, or gives a miss either in baulk or at any part of the table he chooses. The player continues to play as long as he can score, and then his adversary does likewise. The game is scored on a properly constructed marking-board. At public tables an attendant, called the “marker,” is always present to score the game, and decide disputes when called on by the players. The following rules were supplied to me by Messrs. Thurston and Co., of Catherine Street, Strand, billiard-table makers to the Queen and Prince of Wales.

The remarks within brackets are my own, and are inserted for the guidance of beginners.

Billiards may be played for any number of points—fifty generally; twenty-one up, twenty-four, fifty, or a hundred being common numbers. Matches are played two, three, or five hundred up, and occasionally a thousand, or even two thousand, according to previous agreement between the players. When points are given they are marked on the board at the commencement of the game.

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RULES OF THE WINNING, LOSING, AND CANON GAME.

1. The game commences by stringing for the lead and choice of the balls, as in the White Winning Game.

[The receiver of points generally leads off; but this is not absolute, as the points are given to equalize the game. On commencing a second game, the winner of the previous game leads off.]

2. The red ball must be placed on the upper of the two spots at the top of the table, and replaced there when it is pocketed or forced over the edge of the table, or when the balls are broken.

[Breaking the balls is placing them as at the commencement of the game. Holing and pocketing are synonymous terms.]

3. The player who breaks the balls leads off, unless when they are broken by mutual consent, in which case the lead should be stipulated for, or strung for.

4. If a player make a stroke in a game, he must finish that game; otherwise he loses it.

5. If the striker make any points, he continues his game until he ceases to make points.

6. If, when the cue is pointed, the ball should be moved without the striker intending to strike, it must be replaced; and if not replaced before the stroke be played, the adversary may claim it as a foul stroke.

[If the ball be moved a couple of inches, it is reckoned as a stroke.]

7. If a ball spring from the table, and strike one of the players or a by-stander, so as to prevent its falling on the floor, it must be considered as off the table.

[Contrary to the practice of some clubs.]

8. If a ball run so near the brink of a pocket as to stand there, and afterwards fall in, it must be replaced, and played at, or with, as the case may be.

[There is no necessity for "challenging" a ball as in Bagatelle. The marker or umpire must decide whether the ball has stood still or not. This and the preceding rule apply to slow wooden tables rather than to the fast slate ones now in use.]

9. If (as it may sometimes happen) a ball be spinning on the brink of a pocket, and although stationary for a time, afterwards fall in, in that case the hazard is scored, if the motion be not gone out of the ball at the time it falls into the pocket.

[This must be decided by the marker, against whose decision no gentleman player ever appeals.]

10. If a ball lodge on the top of a cushion, it is considered as off the table.

[This can scarcely happen on modern tables.]

11. After the adversary's ball is off the table, and the two remaining balls are either upon the line, or within the stringing dots at the lower end of the table, where the white balls are originally placed in leading, it is called a baulk, and the striker, who is to play from the ring, must strike outside the baulk, so as to occasion his ball, in returning, to hit one of the balls in the baulk; if he does not strike it, he loses one point.

12. A *Line-ball* is when the centre of the ball is exactly on the line of

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the baulk, in which case it is to be considered in the baulk, and cannot be played at except from a cushion out of the baulk.

13. All misses to be given with the point of the cue, and the ball struck only once: if otherwise given the adversary may claim it as a foul stroke, and enforce the penalty, which is to make the striker play the stroke over again, or have the ball replaced where it was struck from the second time.

14. A player cannot score if he makes a foul stroke.

[It is a *Foul* if a striker move a ball in the act of striking; or if he play with the wrong ball; or if he touch his own ball twice in playing; or if he strike a ball whilst it is running; or if he touch another ball; or if his feet are off the floor when playing. The penalty in all these cases is breaking the balls, and losing the lead. Enforcing the penalty for a foul stroke is entirely at the option of the adversary; but it is best always to play the strict game.]

15. If the adversary do not choose to enforce the penalty for a foul stroke, the striker may play on, and score all the points that he made by the foul stroke, which the marker is bound to score.

16. If the striker hole the white ball (a white winning hazard), or if he hole his own ball from the white ball (a white losing hazard), he gains two points; if he does both, he gains four points.

17. If the striker hole the red ball, he wins three points; and if by the same stroke he hole his own from the red, he wins three more.

18. When the red ball is pocketed, or off the table, and the spot is occupied by the white ball, it must be placed in a corresponding situation at the other end of the table; but if that should be occupied also by the other white ball, it must be placed in the centre of the table, immediately between the two middle pockets; and wherever it is placed, there it must remain, until it be played at, or the game be over.

[The usual custom is to place the red ball on the middle spot when the proper spot is covered; and if the middle spot is also occupied, then the ball is placed on the centre baulk spot.]

19. If the striker play at the white ball first, make a canon, and pocket his own ball, he gains four points; two for the canon, and two for the white losing hazard.

20. If the striker play at the white ball first, and pocket his own ball and the red one, he gains five points.

21. If the striker play at the white ball first, make a canon, and pocket the red and white balls, he gains seven points.

22. If the striker play at the white ball first, make a canon, and at the same time pocket his own and his adversary's ball, he wins six points; two for the canon, and two for each white hazard.

23. If the striker play at the white ball first, and pocket all the balls without making a canon, he gains seven points.

24. If the striker play at the white ball first, make a canon, and pocket all the balls, he gains nine points.

25. If the striker play at the red ball first and pocket it, he gains three points; if he pocket the red and his own ball, he gains six points.

26. If the striker play at the red ball first, make a canon, and by the same stroke pocket his own ball, he gains five points; two for the canon, and three for the red losing hazard.

27. If the striker play at the red ball first, make a canon, and pocket the red and the white ball, he gains seven points.

28. If the striker play at the red ball first, make a canon, and at the

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same time pocket his own and the red ball, he wins eight points; two for the canon, three for the red losing, and three for the red winning hazard.

29. If the striker play at the red ball first, and pocket his own and the white ball, without a canon, he gains five points.

30. If the striker play at the red ball first, and pocket all the balls, without a canon, he gains eight points.

31. If the striker, by striking the red ball first, make a canon, and by the same stroke pocket his own and both the other balls, he gains ten points, the greatest number that can be gained by one stroke.

[All the rules from 19 to 31 inclusive may be included in one general sentence; namely, that for each canon *two* are scored; for each white hazard, *two*; and for each red hazard, *three*.]

32. If the striker, in taking aim, move his ball, so as to strike the ball he is playing at, without intending to strike it, it is a stroke, and must pass as such, unless the adversary choose to let him play the stroke over again.

33. If a striker, in the act of striking, move his ball, it is a stroke.

[Unless the ball be moved as in Rule 6.]

34. If the striker miss the ball he intended to play at, he loses one point; and if by the same stroke his own ball run into a pocket, he loses three points; that is to say, his adversary scores so many points.

[This last stroke is called a *coup*.]

35. If the striker force his own or either of the other balls over the table, after having made a canon or a hazard, he gains nothing by the stroke, and his adversary plays on without breaking the balls.

36. If the striker wilfully force his ball off the table *without striking another ball*, he loses three points; but if the ball go over by accident, he loses one point only for the miss.

[It is easy for any one to see whether a ball be purposely forced over the table. The marker and the company decide in cases of this sort.]

37. If the striker play with the wrong ball, and a canon or hazard be made thereby, the adversary may have the balls broken; but if nothing be made by the stroke, he (the adversary) may take his choice of balls the next stroke, and with the ball he chooses he must continue to play until the game is over.

38. No by-stander or looker-on has a right to inform the adversary that the striker has played, or is about to play, with the wrong ball.

39. No person, except the adversary, has a right to inform the striker that he is playing the wrong ball.

[These two rules are simply the reverse of each other.]

40. If the adversary do not see the striker play with the wrong ball, or, seeing it, do not choose to enforce the penalty, the marker is bound to score all the points that may have been made by the stroke.

41. If the striker's ball be in hand, and the red and the adversary's balls within the baulk, he (the striker) cannot play at them except from a cushion out of the baulk.

[This is usually done by playing from the top cushion with the butt, or playing bricole from the cushion.]

42. If the striker's ball be in hand, and the other two balls within the baulk, and should he, either by accident or design, strike one of them, without first playing out of the baulk, the adversary has the option of letting the balls remain as they are, and scoring a miss—of having the

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ball so struck replaced in its original position, and scoring a miss—of making the striker play the stroke over again—or of making it a foul stroke, and breaking the balls.

[The meaning of all this is that the penalty for a foul stroke may or may not be enforced by the adversary. Thurston's note to this rule is as follows:—"At first sight this would appear a harsh rule, with a heavy penalty annexed to it; but perhaps the adverse party may have laid his plans with skill, and must not, therefore, have them unfairly frustrated with impunity. Besides, care *must* be taken that the adversary be not a sufferer by the unfair play or blunders of the striker."]

43. If the striker's ball be in hand, he has no right to play at a cushion within the baulk, in order to strike a ball that is out of it.

44. If the striker's ball be in hand, and he, in playing from the baulk, should move his ball in the act of striking, it is a stroke, although the ball should not go out of the baulk; but the adversary may, if he choose, compel him to play the stroke over again.

45. If the striker's ball be near the ball he plays at, and he play the stroke with the point of the cue, it is fair; but if he play it with the butt end, the marker must decide whether it be foul or fair.

[The principle which ought to govern the decision of the marker in such a case is this—namely, that the striker's butt must quit his ball before it comes in contact with the other ball. All strokes are fair that are made with the point of the cue.]

46. If the striker's ball be on the brink of a pocket, and he, in the act of striking, miss the stroke, and, in drawing back his cue, knock his ball into the pocket, he loses three points, for a coup.

47. If the striker, in giving a miss from the baulk, should let his ball remain in the baulk, without its having gone out, the adversary may either allow it to remain so, or compel him to play the stroke over again.

48. If the striker, in giving a miss, should make a foul stroke, and his adversary claim it as such, and enforce the penalty, the miss is not scored.

49. No person is allowed to take up a ball without permission of the adversary.

[The taking up a ball while in the act of rolling is, in some clubs, made a penalty of three points; in others the ball must be played over again.]

50. If one of the players move a ball by accident, it must be replaced to the satisfaction of the adversary.

51. If, in the course of the game, a player take up a ball, supposing it to be in hand, the adversary may break the balls, or have them replaced to his own satisfaction.

52. If the marker, or a by-stander, touch either of the balls, whether it be running or not, it must be placed as near as possible to the place it did occupy or would apparently have occupied.

53. If, after the striker has made a canon or a hazard, he take up the ball, thinking the game is over, the adversary has the option of breaking the balls, or having them replaced.

54. If, after the striker has made a miss or a coup, he take up a ball, supposing the game to be over, he loses the game.

55. If, after the striker has made a miss or a coup, the adversary, thinking the game is over, take up a ball, he (the last striker) may have the balls replaced as they were, or break the balls.

56. If, after the striker has made a canon or hazard, the adversary,

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thinking the game is over when it is not, take up a ball (whether running or not), he loses the game.

[This, again, is a rule which varies in different clubs.]

57. If, after striking, the striker should obstruct or accelerate the running of the balls in any way, it is at the adversary's option to make it a foul stroke, and break the balls, or have them replaced.

58. If, after the striker has played, the adversary should obstruct or accelerate the running of the balls in any way, he (the striker) may claim the right of breaking the balls, or having them placed to his own satisfaction.

[No person has a right to offer advice to the players during the progress of the game. The note to this rule properly says, "But if a person be appealed to by one of the players, or by the marker, he has then a right to give an opinion, whether he be interested in the game or not; and if a spectator sees the game marked wrong, he has a right to mention it, provided he does it in time for it to be rectified, but not afterwards." No person interested in the game, as a maker of bets or wagers, is allowed, under any circumstances, to interfere with its progress. It is the duty of the marker to put a stop to all such interference.]

[No person is allowed to walk about the billiard-room during the game, make a noise, or otherwise annoy the players. It is expected that all persons in the room, whether they are playing or not, will conform to the foregoing rules, in so far as they relate to them respectively.]

I have turned the last four rules, as given by Messrs. Thurston, into notes, as no rules can really be made for visitors or by-standers. But if they *will* interfere, then the marker must do his best for the comfort of the players. In all cases of doubt or difficulty the marker must decide, and when he is incapable of satisfying the players the opinion of the majority of the persons present must be taken.

The *Four-handed Game* is played in precisely the same manner as the regular English game. There is, however, a variation allowed in the manner of playing it. Sometimes the four players take it in turns to play, each making as many as he can off his break; and sometimes one partner remains a looker-on till the other is put out by a winning or losing hazard being made by one of the players on the opposite side. In either case the game proceeds till the score—usually 63—is made by hazards, canons, misses, and penalties; the side first making the required number, winning.

The American Game.

This game was introduced several years ago, and for a time was very popular. It consists entirely of winning hazards and canons. The game is commonly played sixty-two up,

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but of course it may be played for any agreed number of points. The laws as to foul strokes, misses, and coups (except where stated otherwise in the rules) are the same as in the English game.

RULES OF THE AMERICAN GAME.

1. This game is played with four balls—two white, one dark red, and one light red.
2. At the commencement of the game the dark red is placed on the spot in the centre of the upper half of the table, and the light red in a similar position at the baulk end, and is considered in baulk, consequently cannot be played at when the striker's ball is in hand.
3. The baulk extends as far as the light red, and may be played from any part of the table within that line.
4. String for the lead, the winner having choice.
[The ball nearest to the top cushion, after rebounding from the bottom cushion, is always the first for choice of lead.]
5. The player who leads must give a miss (which does not count) anywhere behind the red ball, or, failing to leave it behind, has the option of putting it on the winning and losing spot at the end of the table.
6. The opponent must then either play at the white ball or give a miss (which does not count); for, should he strike either of the reds, the adversary could either have it played over again, or score a miss, with the advantage of the position of the balls.
7. The game consists of canons and winning hazards. Losing hazards score against the player making them, either two or three, besides the loss of whatever he may have made.
8. If the player make two and lose his own ball, he loses two—that is, if he strike the white ball first; but if he strike the red ball first, he loses three.
9. The following is the manner in which the game is scored; viz., canons, two, if made off the white on either of the red balls; three, if off the two red balls; and five, off all.
10. Hazards: two for the white, three for either of the reds, and eight if all are holed; consequently it is possible to make thirteen by one stroke.
11. No stroke can be made if the stroke is foul; if a foul stroke is made, the balls must remain as they have run, and not be broken and placed on the spots (as in the three-ball game), the adversary takes advantage of whatever may be left, and goes on playing.
12. In case the striker's ball touch another he cannot score.
13. The red balls, when holed, must always be placed on their respective spots, where they are put at the beginning of the game; but in case the spot happens to be occupied by another ball it must be held in hand till the balls are removed, and then spotted after the balls have done running.
14. If the striker's ball go over the table after making a score, it counts against him, the same as the losing hazard.

This game may be played with partners, four or six-handed, each player taking his stroke alternately.

As a family game this is amusing, for comparatively little skill is required to make canons with four balls on the table; and it is easy to hole the red from the centre spot into either of the top or middle pockets.

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Carline (or Caroline).

This is a Russian game, very similar in its character to the American game. It is played with three coloured balls—black, red, and blue—and two white balls; and the game, usually forty, sixty-three, or one hundred and one up, is made entirely by winning hazards and canons. The rules as to misses and foul strokes are the same as in English Billiards. In commencing the game the red ball is placed on the winning spot at the top of the table, the black ball on the centre spot, and the blue ball on the baulk spot. The black ball is called the Carline, and when it is holed in either of the centre pockets it *scores six*; lodged in either of the other pockets it *loses six*. The other coloured balls played into either of the corner pockets *score three* each; but if played into the centre pockets they *lose three*. The white winning hazards *score two*, but white losing hazards *lose two*. Canons count in this way: from a white to a coloured ball, *two points*; and from one coloured ball to another, *three points*. Successive canons count in like manner. Thus a canon from a white ball to the red (say), *two*; from the red to the blue, *three*; and from the red to the black, *three*. And if any or all the balls, except the player's, be pocketed, the hazards are marked in addition to the canons. Thus it is possible to make twenty-three. Say you play at the Carline and pocket it, six; at the same strokes canoning on to the blue and pocketing it, six; then canoning on to the red and pocketing it, six; and afterwards canoning on to the white and pocketing it, five: = twenty-three. But suppose—a most unlikely case, by the way—your own ball were then to run into a pocket, your adversary would score not only all you had made, but your losing hazard in addition; in all, twenty-five.

Carline is a very lively game, and may be played by two, four, or even six players; the partners taking their turns alternately, and each player going on as long as he can score without failing to make a hazard or canon. This is one plan of playing Carline; but there are other ways adopted in different parts of the country and by various players. The following are the rules published by Messrs. Thurston and Co. :—

LAWS OF CARLINE.

This game is played forty (or more) up.

1. The balls used are two white ones, a red, a blue, and a yellow. The red ball is placed on the winning spot; the blue on the centre of the baulk-

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line, and is considered in baulk ; and the yellow in the centre of the table between the two middle pockets.

2. The game is forty in number, and is scored by winning hazards and canons.

3. The red ball may be pocketed in any pocket, and scores three ; the blue may be pocketed in any pocket, and scores four ; the adversary's ball may be pocketed in any pocket, and scores two ; the yellow ball can be pocketed in the middle pockets only, and scores six ; a canon scores two, but there is no following canon.

4. After hazards there is a following stroke, the balls made being put back in their places.

5. The striker in leading off, or when his ball is in hand, may play from any part of the baulk he pleases.

6. In leading off, the striker *must* play his ball out of the baulk to any part of the table he chooses ; and the adversary must play his first stroke at the white ball.

7. If the striker pocket his own ball off the blue, he loses four points—if off the yellow, he loses six—if off the red, he loses three—and off the white, two.

8. The striker, by pocketing his own ball, loses all the points he would otherwise have gained by the stroke ; so that it would be possible for him to lose twenty-one points by one stroke ; that is, if he played at the yellow ball, made a canon, and pocketed all the balls.

9. If the player in giving his lead touch one of the three balls, he loses one point ; if he touch two, he loses two points ; if he touch three, he loses three points, and the balls so moved must be replaced ; and if the striker's ball occupy the place of any of the three balls, he must take it up, and give the lead over again.

10. If the striker force his own ball off the table after making a canon or hazard, he loses all the points he would otherwise have gained by the stroke.

11. If the player, in pocketing one of the three coloured balls, should take the place of the ball so pocketed, and one or both of the places of the other two coloured balls should be unoccupied, the ball made must be placed on the vacant spot which may be most distant from the ball of the player ; but if the other balls are on their own spots, he must play, and the ball previously held must be replaced immediately, so as to allow the possibility of scoring.

12. If the striker force his adversary's ball over the table, he gains two points ; if the yellow, he gains six ; if the red, three ; if the blue, four.

13. The striker in giving a miss from the baulk must pass the middle pocket.

14. If any unforeseen case should arise, it must be determined by the rules of the ordinary game.

The great art in playing Carline is to keep the balls before you, so as to make as many canons as you can ; and to make the winning hazards in such a way as to allow of a succession of hazards in one or other of the pockets. For instance, you play at the centre ball and hole it in the middle ; it is replaced, and, if you have kept well behind it, you hole it again and again—scoring six for each yellow winning hazard. The rule as to following canons—that is, canons made from the player's ball on to two other balls, and thence to a fourth or a fifth—must be determined previous to the commencement of the game.

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CHAPTER III.

WINNING HAZARD GAMES.

Pool.

POOl may be played by two or more players ; but a five or seven Pool is decidedly the best. The game consists entirely of winning hazards, each player playing on the one who preceded him. Pool is always played for a stake formed by equal contributions of all the players ; and he who holds out longest claims the whole ; or, if there be two players left at the end with equal chances of winning—an equal number of “lives” —the pool is divided between them. At starting, each player has three lives, every ball pocketed being termed a life. The white ball is placed on the winning spot, and the red plays at it. Failing to pocket the white, yellow plays upon red, and then blue upon yellow, and so on, according to the number of the players. When one of the company takes a life—that is, pockets a ball—he plays on the nearest ball to his own, when it has ceased to roll ; and if he take that, he plays on his nearest again ; and so on till he has made as many winning hazards as he can. The regular order of play is as follows, the marker calling each ball — “Red upon white, and yellow's your player,” &c. For every life lost, the loser pays a certain fixed sum to the taker of that life ; and if the striker miss a ball, he pays a life to him whose ball he played upon. Each player goes on in regular order, generally this :—

The marker, having received each player's stake, puts the proper number of balls into the pool-basket, and gives them out one by one, without seeing them till they issue from the mouth of the basket, which is shaped like a bottle. Then

The white ball is spotted,
Red plays upon white,
Yellow upon red,
Blue upon yellow,
Green upon blue,
Brown upon green,
Black upon brown,
Spot white upon black,
White upon spot white,

and so on, in accordance with the number of players

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joining in the game. Each player makes his stroke, and endeavours to pocket his object-ball, or leave his own ball in such a position as renders it "safe"—that is to say at a distance from his own player or under a cushion. When all the lives but two are lost, the player who took the last life plays upon the remaining ball; and, if he fail to pocket it, the stakes are divided between the survivors. In most rooms the charge for the table—usually two or three pence a ball—is deducted before the stakes are paid over to the winners. When the last two players have an unequal number of lives, they play on till either one or the other wins the game, or equalizes the lives, by pocketing a ball or giving a miss. The first player who loses all his lives can "star"—that is, pay into the common fund a sum equal to his original stake, and have a number of lives equal to that of the lowest in the game. Thus, if the lowest be *one*, he has one life; *two*, two lives, &c. Poor players may come in with four or five lives, but they divide the pool with two or three lives against the one held by an ordinary player.

The following are the rules observed in all the best clubs and billiard-rooms:—

RULES OF POOL.

1. When coloured balls are used, the players play progressively, as the colours are placed on the marking-board, the top colour being No. 1.
2. Each player has three lives at starting. No. 1 places his ball on the winning and losing spot; No. 2 plays at No. 1, No. 3 at No. 2, and so on; each person playing at the last ball; unless it should be in hand, then the player plays at the nearest ball.
3. If the striker lose a life in any way, the next player plays at the nearest ball to his own; but if his (the player's) ball be in hand, he plays at the nearest ball to the centre of the baulk-line, whether in or out of baulk.
4. Should a doubt arise respecting the distance of balls, it must (if at the commencement of the game, or if the player's ball be in hand) be measured from the centre spot in the circle; but if the striker's ball be not in hand, the measurement must be made from his ball to the others, and in both cases it must be decided by the marker, or by the majority of the company; but should the distance be equal, then the parties must draw lots for the ball to be played at.
5. The baulk is no protection to Pool under any circumstances.
6. The player may lose a life by any one of the following means: by pocketing his own ball; by running a coup; by missing a ball; by forcing a ball off the table; by playing with the wrong ball; by playing at the wrong ball; or by playing out of his turn.
7. Should the striker pocket the ball he plays at, and by the same stroke pocket his own, or force it over the table, he loses the life, and not the person whose ball he pocketed.
8. Should the player play with or strike the wrong ball, he pays the

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same forfeit to the person whose ball he should have played at as he would have done if he had pocketed his own ball.

9. If the striker miss the ball he ought to play at, and strike another ball, and pocket it, he loses a life, and not the person whose ball he pocketed; in which case the striker's ball must be taken off the table, and both balls remain in hand until it be their turn to play. If the striker, when in hand, play with a ball on the table, he also loses a life, and the ball is replaced.

10. If the striker, whilst taking his aim, inquire which is the ball he ought to play at, and is misinformed by any one of the company or by the marker, he does not lose a life; the ball must, in this case, be replaced, and the stroke played again.

11. If information is required by the player, as to which is his ball, or when it is his turn to play, he has a right to an answer from the marker or from the players.

12. When a ball or balls touch the striker's ball, or are in line between it and the ball he has to play at, so that it will prevent him hitting *any part of the object-ball*, they must be taken up until the stroke be played; and after the balls have ceased running they must be replaced.

[Thus if a ball be angled, its player may have any, or all, the balls but his own and the one he plays upon removed from the table. In some clubs an angled ball may be taken out of the corner and played from a little distance from the pocket, but its player cannot take a life with the stroke.]

13. If a ball or balls are in the way of a striker's cue, so that he cannot play at his ball, he can have them taken up.

14. When the striker takes a life he continues to play on as long as he can make a hazard, or until the balls are all off the table; in which latter case he places his ball on the spot as at the commencement.

15. The first person who loses his three lives is entitled to purchase, or, as it is called, to star (that being the mark placed against his lives on the board to denote that he has purchased), by paying into the pool the same sum as at the commencement, for which he receives lives equal in number to the lowest number of lives on the board.

16. If the first person out refuses to star, the second person may do it; if the second refuses, the third may do it; and so on, until only two persons are left in the pool, in which case the privilege of starring ceases.

17. Only one star is allowed in a pool.

[The star is shown on the marking-board.]

18. If the striker move his or another ball, while in the act of striking his own ball, the stroke is considered foul; and if by the same stroke he pocket a ball, or force it off the table, the owner of that ball does not lose a life, and the ball must be placed on the original spot; but if by that stroke he should pocket his own ball, or force it off the table, he loses a life.

19. If the striker's ball touch the one he has to play at, he is at liberty either to play at it, or at any other ball on the table, and it is not to be considered a foul stroke; in which case, however, the striker is liable to lose a life by going into a pocket or over the table.

20. After making a hazard, if the striker take up his ball, or stop it before it has done running, he cannot claim the life from the person whose ball was pocketed, it being possible that his own ball might have gone into a pocket if he had not stopped it.

21. If, before a star, two or more balls are pocketed, by the same stroke, including the ball played at, each having one life, the owner of

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the ball first struck has the option of starring; but should he refuse, and more than one remain, the player to whom they belong must draw lots for the star.

22. Should the striker's ball stop on the spot of a ball removed, the ball which has been removed must remain in hand until the spot is unoccupied, and then be replaced.

23. Should the striker's ball miss the ball played at, no person is allowed to stop the ball till it has ceased running or struck another ball, except the striker (or owner of the ball), who may stop the ball when he pleases.

24. If the striker should have his next player's ball removed, and stop on the spot it occupied, the next player must give a miss from the baulk to any part of the table he thinks proper; for which miss he does not lose a life.

25. If the striker has a ball removed, and any other than the next player's ball should stop on the spot it occupied, the ball removed must remain in hand till the one on its place be played, unless it should happen to be the turn of the one removed to play before the one on its place; in which case that ball must give place to the one originally taken up; after which it may be replaced.

26. If the corner of the cushion should prevent the striker from playing in a direct line, he can have any ball removed for the purpose of playing at a cushion first.

[See note about angled balls. "Any" in this case, as in others, means "all" but the striker's ball and the object-ball, if the player think fit.]

27. The last two players cannot star or purchase; but they may divide, if they are left with an equal number of lives each; the striker, however, is entitled to his stroke before the division.

[When three players, with a life each, remain in a pool, and one gives a miss, the others divide without a stroke. This regulation is obviously fair, as it would otherwise be in the power of an unfair player to miss a ball and give his friend an improper chance of taking its whole pool.]

28. All disputes to be decided by a majority of the players.

29. The charge for the play to be taken out of the pool before the stakes are given up to the winner or winners.

Safe play is the grand secret of good Pool. Never attempt to take a life without well considering where your player is, and where your own ball should, or be likely to, stop. Pool, for small stakes, is a capital game, but if indulged in too often your pocket must suffer, no matter how well you play.

In the game called the *Nearest Ball Pool* all the laws of regular Pool are observed, with the following modifications:—

In this Pool the players always play at the nearest ball out of the baulk; for here the baulk is a protection.

1. If all the balls be in the baulk, and the striker's ball in hand, he must lead to the top cushion, or place the ball on the winning and losing spot.

2. If the striker's ball be within the baulk-line, and he has to play at a ball out of the baulk, he is allowed to have any ball taken up that may chance to lie in his way.

3. If *all* the balls (the striker's included) be within the baulk, and the striker's ball not in hand, he plays at the nearest ball.

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Another way to play at Pool is to have only two balls, the players taking it in turns, and playing alternately at the object-ball, or taking their choice of balls. This is a slow game.



Pyramids.

Pyramids is a good game for two or four players—best for two. It is played with fifteen or sixteen balls, either white or coloured, arranged in a pyramid, thus :—



Or thus :—



The players have a white or coloured ball, sufficiently distinguished from the rest, with which they both play. The sole object of the game is to pocket the pyramid balls, and the player who takes the last ball wins. When sixteen balls form the pyramid, the last ball counts two ; the player who takes the last ball but one retains the original playing ball, and his adversary plays with the coloured ball. Pyramids is generally played for a certain stake on the game, and so much for each life or winning hazard. The proportion between the pool and the lives is generally one of the latter to three of the former—one-shilling lives and three-shilling pool, &c. The player who makes a winning hazard plays on as long as he can score. When he fails to pocket a ball, his adversary goes, and so on alternately, till all the balls but two are pocketed. Then the taker of the last life is the winner of the game. The player loses a life by making a miss or pocketing his own ball. Foul strokes are the same as in Billiards ; and if the player touch any ball other than his own with his cue, or any of the pyramid balls with his hand, cue, or any part of his dress, he makes a foul stroke, and cannot at that stroke take a life. Pyramids is a

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very fashionable game, but great practice is necessary in order to succeed at it.

LAWS OF PYRAMIDS.

1. This game may be played with any number of balls, but it is generally played with sixteen; viz., fifteen red, and one white.
2. At the commencement the coloured balls are to be placed on the table in form of a triangle, the first ball to stand on the winning spot, which will form the point of the triangle nearest to the centre of the table.
3. If more than two persons play and the number is odd, each must play alternately; the rotation to be decided by stringing. The player holding the greater number of balls to receive from each of the others (a certain sum per ball having been agreed upon) the difference between their number and his.
4. If the number of players be even, they may form sides, when the partners may play alternately, or go out upon a hazard, miss, &c., being made, as may be previously agreed upon.
5. The players to string for the choice of lead—the leader to place his ball (the white) within the semicircle at the baulk, and to play at the coloured balls.
6. The next player plays with the white ball from the spot on which it was left by his opponent, unless it should be off the table; in which case he plays from the baulk as at the commencement.
7. None but winning hazards can be made, and the same rules are generally to be observed as at common Pool.
8. The player, who pockets the greatest number of balls wins the game.
9. If the player give a miss, pocket the white ball, or force it over the table, he loses one; that is to say, he must place one of the coloured balls which he has pocketed on the winning spot, if unoccupied; if not, it must be placed in a direct line behind it.
10. If the striker hole his own ball, or force it over the table, and at the same time pocket one or more of the coloured balls, or force them over the table, he gains nothing by the stroke; the coloured balls so removed must be replaced on the table, together with one of the striker's coloured balls as a penalty.
11. Should the striker losing a ball not have taken one, the first he holes must be placed on the table, as in Rule 9; should he not take one during the game, he must pay, for each ball so forfeited, as much as he is playing for per ball.
12. If the white ball touch a coloured one, the player may score all the coloured balls he pockets—he cannot give a miss.
13. Should the striker move any ball in taking aim or striking, he loses all he might otherwise have gained by the stroke.
14. If the striker force one or more of the coloured balls over the table, he scores one for each, the same as if he had pocketed them.
[Unless (in some rooms) the ball be purposely forced over the table.]
15. If the game be played with an even number of balls, the last hazard counts but one; if with an odd number, it counts two.
16. When all the coloured balls but one are pocketed, the player who made the last hazard continues to play with the white ball, and his opponent with the red, alternately, as at Single Pool.
17. When only two balls are on the table, and two persons playing, should the striker hole the ball he is playing with, or make a miss, the game is finished; if there are more than two players, and they not partners, the striker places a ball on the spot as in Rule 9.

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The LOSING PYRAMIDS is the reverse of the above ; only losing hazards counting towards the game, and a ball being taken from the board for every losing hazard that is made by either player. Winning hazards count against the player.

Pyramid Pool, or Shell-out.

The following are the rules for this game, which is simply Pyramids played for a stake, to which all contribute, won by the best player, or divided between the holders of the last equal lives. In the game known as *Shell-out* the winner of each hazard takes a stake from the holder of the ball pocketed, and pays to the holder of the ball played upon for every losing hazard. It is a lively and interesting game.

1. This game is played with fifteen balls ; viz., fourteen red, and one white.

2. At the commencement the balls are placed on the table in the shape of a triangle, the first ball to stand on the winning-spot, as in Rule 2, Pyramid game. The middle ball in the last row (which must always be the white ball) must be taken out, and played with, from the baulk.

3. No. 1 plays from the baulk ; if he make a winning hazard, he continues to play on till he has done scoring ; but if he pocket his own ball, or force it off the table, and by the same stroke pocket any or either of the other balls, the ball or balls so pocketed are placed on the table, on the winning-spot, or, if occupied, as near to it as possible, in a line with the centre of the table ; and the first ball he takes during the game is forfeited and placed also on the winning-spot. No. 2 then plays on.

4. A player loses a ball by pocketing the ball he plays with, by forcing it over the table, by missing all the balls, by playing with the wrong ball, or out of his turn ; in either case he pays one ball to the person who played before him, one is taken from his score, and the next player proceeds.

5. When only two balls are left on the table the game becomes Single Pool, and he who takes the last ball wins the Pool.

Rules 3, 4, 6, 11, 12, 13, and 14 in the Pyramid game are to be observed also at Pyramid Pool.

Single Pool.

This rather slow game is played by two persons, for a stake on the Pool and so much on each of three Lives. It is played with two balls, and the sole object of the player is to pocket his opponent. The striker who first succeeds in taking all his adversary's lives wins the pool. The great art in this game is so to play your ball as to leave it far away and safe from the ball of the other player. As a means of practice for regular Pool it is not, however, without its merits. The Rules regarding misses, losing hazards, foul strokes, &c., are the same as in Pool.

SKITTLE POOL.

CHAPTER IV.

SKITTLE POOL AND MINOR GAMES.



VERY amusing variety of Pool was introduced into London, I know not by whom, some few years ago, and for a time Skittle Pool was highly popular. The grand secret of its popularity, however, consisted in the fact that it was a game for beginners rather than for players. No great science or skill is requisite in order to play at it, and luck is a large element in its practice.

Skittle Pool.

The table is arranged for Skittle Pool by the marker, who places twelve skittles round the table at regular stations, about six inches from the cushions, and at certain defined distances from each other. Ten of the skittles are white, and two black. One of the black skittles is placed on the right-hand spot of the baulk-circle, and the other just in front of a white skittle near the right-hand middle pocket. Three balls—two white and a red—are employed; and at starting the red ball is placed between the winning and losing spot, and a white ball on the centre spot in baulk. Each skittle bears a certain value, from one point to ten; and the striker who succeeds in knocking down a skittle, *after hitting a ball* with the playing ball, wins the agreed number of points towards the game, which is usually played two hundred up. The first player then aims from any part of the baulk, with the ball in hand, at the red-ball, and scores all he makes by the stroke. The second player follows with the other white ball, and the third with the red; and so on in this order for as many players as join in the game. At a single stroke several skittles may be overturned, and they all count towards the striker's game. If a ball be pocketed, it remains till the turn of its player arrives. The pockets and canons count for nothing; and the player who first gets the required number wins the game. Whoever knocks over a black skittle forfeits all the points already made; but he may star as many points as the lowest marked on the board. A player may star as often as he is put out of the game, and any number of stars is allowed. Skittle Pool is an amusing game for young players, but in public rooms the

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charge for the table—so much a ball, which is deducted from each pool—runs away with a large proportion of the stakes.

This is the way in which I have seen Skittle Pool played. I am enabled, however, by the courtesy of Messrs. Thurston and Co., to furnish a much more complete account of the game as it is now played, together with the Directions for Placing the Skittles. These will be useful for players at private tables.

The white pins or skittles at B and E are to be placed nine inches from the baulk-line, and those at C and D on similar spots at the other end of the table, in a line with the pyramid spot A.

The space between B and C, and D and E, must then be divided into three equal parts, and on the four points thus obtained place white pins, F, G, H, J. Place one white pin at K, and another on the baulk-line at L (this pin counts ten), a black one at M on the baulk-line also (the distance for these two pins to be four inches from the spots in baulk). Place the remaining black one at N, at an equal distance between the cushion and pin at J.

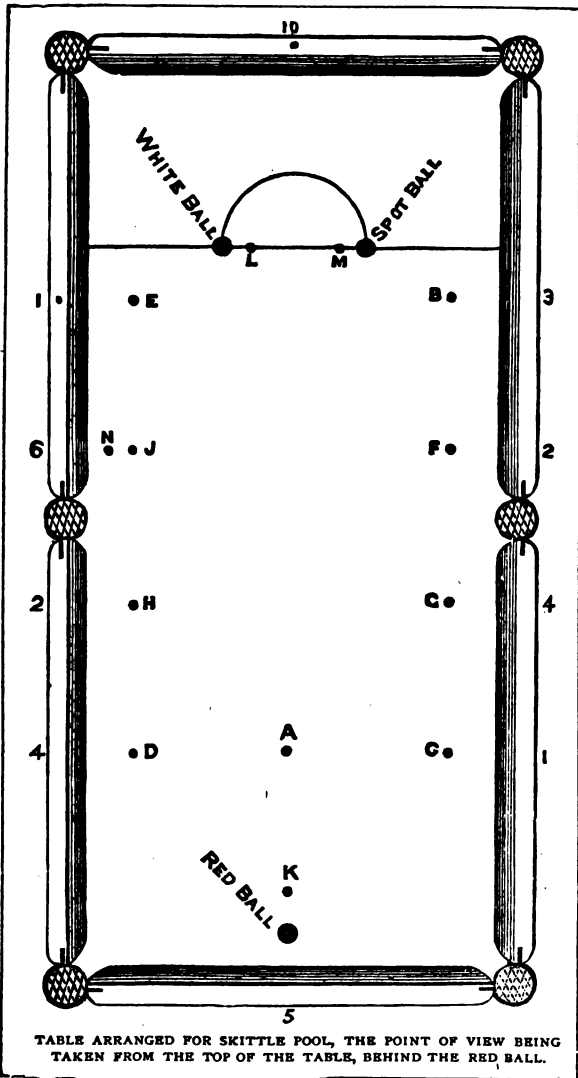
The set of billiard-balls are also to be placed as follows; viz., the white and spot-white balls on the spots in baulk, and the red ball at an equal distance between the cushion and pin K.

N.B. After the positions of the pins have been obtained, the places can be marked by black plaister spots on the cloth. The number opposite each pin shows the number of points that it counts.

All the pins or skittles round the sides or end of the table are to be placed their own length (say four inches) from the cushion.

RULES OF SKITTLE POOL.

1. This game is played with the three billiard-balls and twelve skittles, ten white, and two black, all of which are placed on the table according to the diagram.
2. The game is thirty-one up.
3. The rotation of the players is decided by numbered counters drawn from a bag, one by each player, and each player has one stroke alternately, according to his rotation.
4. Any number of persons can play, and the following order must be strictly attended to; viz., the balls and skittles being placed in their proper position by the marker, No. 1 plays either the white ball or spot-white ball out of baulk, aiming at the red ball, which he *must* strike before hitting a skittle, or he cannot score; No. 2 plays with the remaining white ball at either of the other balls, unless the remaining white ball has been removed by the first player, in which case he, No. 2



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(as well as the following players), plays at and with either of the three balls at discretion.

5. The player scores the number which is placed opposite the skittle which he displaces, unless it be a *black* one, in which case he loses his life, but can purchase another by paying the same amount into the pool as at first, which he can do as often as he pleases during the game, if he signifies the same before the next player has made his stroke, but he comes in without any points he may have previously made.

6. Any person who knocks down a black pin (*after making his stroke*) with a ball, cue, his sleeve, or in any other way, loses his life, and can only join in the game again by purchasing, as in Rule 5.

7. Any skittle or skittles having been removed by a player must be replaced before the next player makes his stroke.

8. Any ball occupying the place of a fallen skittle must be placed on its own proper spot, as at the commencement of the game, unless any other ball occupies that position, in which case each must be placed on its own proper spot.

9. Any skittle is considered to be down if it is entirely off its spot, or is leaning against a ball, cushion, or other skittle.

10. Any one playing out of turn cannot score any points which he would otherwise have made, and the following player takes *his* stroke without replacing the ball; but the former has the right to play in his turn, if he has not lost his life by removing a black skittle.

11. Foul strokes are made by the following means; viz., by pushing a ball instead of striking it; by knocking down a white pin without striking a ball first, or before the balls have ceased running; by playing out of turn—when all the skittles are not in their places, or the three balls are pot on the table. Running in or jumping off the table is not foul. Any one making a foul stroke cannot score.

12. If by mistake the black and white skittles are wrongly placed, and a stroke is made, the white scores, and the black counts as dead; but the skittles must then be placed in their proper position.

13. Should the three balls be so covered by the pins as to prevent their being played at, the red ball can be spotted after one miss has been given; and if they are again covered, the spot ball can be spotted: a miss cannot be given to benefit the next player.

14. Any one not being present at the commencement of the pool has the right to join in it, provided no player has then made more than one stroke.

15. Any one purchasing a life and not having his stroke has his purchase-money returned.

16. The charge for the game to be deducted from the pool before it is handed over to the winner.

Hazards, or Penny Pot.

This is another of the easy Pool games. It is played in the same way as Pool, the order of the balls is the same, and the same rules govern it; but, instead of a stake to be divided, and three lives to each player, there is no pool staked, and each player has as many lives as he chooses, simply receiving a small fine—usually a penny, hence the name of the game—from the player whose life he takes, and paying to him who

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pockets his ball. Every striker who takes a life goes on till he ceases to score, playing at the nearest ball after each winning hazard. A life is forfeited to the player played upon for every losing hazard, miss, or coup. The game is continued for any length of time at the pleasure of the players, and any one can retire at any moment he chooses. Penny Pot is a very merry and amusing game for a mixed party of ladies and gentlemen, and may be played with either cue, mace, or butt—or even the flat end of a stiff walking-stick when the number of cues is not equal to that of the players. I may here observe that the various games of Billiards do not depend for their interest on the stakes risked. I once played a match of a hundred up, with a famous professional, for a pair of gloves, and I assure you the excitement was as great as if it had been for a hundred guineas.

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### Handicap Sweepstakes.

This is English Billiards played by a number of persons. The red ball is placed on the spot, and the various players are handicapped according to their efficiency. The best player has (say) fifty to score, the second forty, the third thirty, the fourth twenty-five, the fifth twenty, and so on. The first player then strikes the red with the white ball, and the second goes on and makes all he can by winning or losing hazards and canons. When he ceases to score, the third plays, each one taking his turn and playing with one or other of the white balls, according to the proper order, from the place where it stopped. The players string for the start, and the rules of Billiards as to coups, misses, foul strokes, &c., are observed; each of the players marking the number of points made, and the penalties incurred by the striker. Sometimes, however, a single point is deducted from the striker's score for a miss, and three for a coup, &c., instead of adding the point to the scores of the rest of the players—an obviously fairer plan. The Handicap is played for a stake contributed equally by all the players, and he who first scores the required number wins the whole. This is a very pretty game for a mixed party, as, if the handicap has been well made, the worst player is put on an equality with the best.

The Handicap can also be played in pairs drawn by lot, and the winners re-paired till two only are left, the eventual winner receiving the stakes.



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### The Canon Game.

The Carambole games played in England are much the same as the French game described on p. 35. They require considerable skill to play well. Canons alone count to the score, and the game is usually twenty-one up. Pockets do not count either way, and at starting the red ball is placed on the spot, and the spot-white on the baulk spot.

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### The White Winning Game.

This consists of white winning hazards only, and is usually played twelve or twenty up. This is said to be the original game of Billiards, and only two white balls are used. It is simple, but monotonous.

#### RULES OF THE WHITE WINNING GAME.

1. In commencing the game, string for the lead.
2. After the first player has strung for the lead, if his adversary who follows him make his ball touch the other, or hole his own, he loses the lead.
3. If the leader follow his ball with either mace or cue, beyond the middle pocket, it is no lead, and his adversary may, if he choose, insist on his leading again.
4. When a hazard has been lost in any of the corner pockets, the leader is obliged, if his adversary require it, to lead from the end of the table where the hazard was lost; but if the hazard were lost in either of the middle pockets, it is at the leader's option to play from either end of the table he pleases.
5. If the striker do not hit his adversary's ball, he loses one point; and if, by the same stroke, his own ball should go into a pocket, over the table, or lodge on a cushion, he loses three points; viz., one for missing his adversary's ball, and two for pocketing his own.
6. If the striker hole his adversary's ball, or force it over the table or on a cushion, he wins two points.
7. If the striker hole his own ball, or force it over the table or on a cushion, he loses two points.
8. If the striker hole both balls, or force them over the table, he loses two points.
9. If the striker touch or move his own ball, not intending to make a stroke, it is deemed an accident, and he must, if his adversary require it, put back the ball in the place where it stood, and play over again.
10. He who does not play as far as his adversary's ball loses one; or his adversary may oblige him to pass the ball, more especially in giving a miss; or he can, if he choose, make him replace the ball, and play until he has passed it.

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### The White Losing Game.

This game is twenty up, and the score is made by losing

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hazards only, with two balls. As the object in the White Winning game is to pocket your adversary, so the *motif* in this is to lose your own ball off your opponent's. All the laws as to misses, foul strokes, &c., common to Billiards are observed in this game.

### The White Winning and Losing Game.

A simple combination of the two preceding, the rules for Billiards governing it as well as them. Canons do not count, and it is commonly played twenty-one up, the players stringing for the lead.

### The Winning Canon Game.

In this all losing hazards count against the player. It is usually eighteen or twenty up, and consists of winning hazards, canons, misses, coups, &c., the forfeits being added to the score of the non-striker.

### The Red Winning Canon Game.

Here the red only is allowed to be pocketed; the canons being added to the winning hazards give it a little more variety than a merely hazard game. The following are the rules by which it is governed. The game is usually played eighteen, twenty-one, or twenty-five up, at the choice of the players.

1. In commencing, string for the stroke and choice of the balls.
2. A red ball is to be placed on the spot in the centre of the table.
3. After the first striker has played, his adversary is to follow, and so on alternately throughout the game.
4. If the striker miss both the balls, he loses one; and if he pocket his own ball by the same stroke, he loses three points.
5. If the striker hit the red ball and his adversary's with his own ball he wins two points.
6. If the striker hole his adversary's ball, he wins two points; if he hole the red, he wins three.
7. If the striker hole the red and his adversary's ball by the same stroke, he wins five; two for the white, and three for the red ball.
8. If the striker make a canon, and hole his adversary's ball and the red ball by the same stroke, he wins seven points.  
[Always count two for the canon, two for pocketing the white, and three for the red ball.]
9. Forcing any one or all the balls over the table does not reckon any point.
10. If the striker hole his own ball by a foul or fair stroke, he loses either two or three points, according to the ball he struck first—three for the red, and two for the white.

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11. If the striker make a canon or a winning hazard, and force any of the balls over the table, he wins nothing by the stroke.

12. After the red ball has been holed, or forced over the table, the striker of it is bound to see it placed on the proper spot before he strikes again; otherwise he can win no points while the ball is out of its place, and the stroke is deemed foul.

13. If, after the red ball has been holed or forced over the table, either of the white balls should lie upon, or be so near the spot that the red cannot be placed in its proper situation without their touching each other, the red ball must then be placed on the spot in the centre of the table.

14. If, after the striker has made a canon, or holed his adversary's or the red ball, he should touch either of the balls which remain on the table with hand, cue, or otherwise, he cannot score the points he made by the stroke, as it is deemed foul.

15. If the striker play with the wrong ball, or miss both the balls, he loses one point; and if the ball should go into a pocket by the same stroke, he loses three points.

### One Pocket to Five.

An amusing Cramp game, played commonly sixteen, eighteen, or twenty up. The best player selects a pocket, usually a corner one, or he may allow his opponent to name the pocket; and all the balls he lodges in that pocket count towards the game; those holed in either of the other pockets scoring against him. The player who has the five pockets is, on the contrary, allowed to score in all the pockets but the one selected by his opponent, in which if either of the balls happen to fall, the points are scored to the other side. Winning and losing hazards, and canons, count as in Billiards, all the rules of which game apply to this. The giving of five pockets to one is equal to about thirty in fifty. The grand secret in this game is to avoid the pocket or pockets belonging to the other side, and to drive the balls to your own part of the table. Five Pockets to Four was the great game of Mr. Kentfield, the famous "Jonathan" of Brighton.

### Two Pockets to Four.

This Cramp game is equal to giving seventeen points out of fifty. It is played in precisely the same way as Billiards, all the balls lodged in the opponent's pockets becoming forfeits to the non-striker.

### Side against Side.

Billiards under difficulties. One player takes the pockets on one side of the table, and the other the pockets on the other side. The game is scored by winning and losing hazards and

## MINOR GAMES.

canons, and no advantage accrues to either player from choice of sides, if both be right-handed; but with a left-handed player the left side of the table is of course the most advantageous. All hazards made in the opponent's pockets count against the player. The game is usually twenty-one up, and is governed by the rules of Billiards.

### The Nomination Game.

This is the ordinary game of Billiards, with a difference. Each player is obliged to name his stroke, and, if he fail to make it, any score made by him is counted by his adversary. This game is seldom played, and in the hands of any but very good players is very uninteresting. All the rules of Billiards are observed.

### The Commanding Game.

This game, like the last, is regular Billiards, with the difference that the opponent names each stroke the player is to make. Then, if the player fail, any hazard or canon other than the one commanded goes to the other side. It is usually played by a professor against a tyro, and, except under such circumstances, is dull and stupid. Rules as in Billiards.

### The Go-back (or Pull-back) Game.

This is another modification of Billiards, and can only be played between a good and a bad player. It is usually played sixteen up, though of course any number of points agreed upon may be played. In the hands of a good player sixteen is no great number to get off a break; and the peculiarity of the Go-back is that the superior player goes back to *nil* every time his opponent scores a hazard—not a canon; while the latter, on the contrary, scores all he can make. This is often a rooking or gambling game, and beginners are therefore advised to fight shy of strangers who propose to play at it with them.

There are several other Cramp games that need only to be mentioned.

*The Doublet Game* is played with either two or three

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balls, and all the hazards are made by a double from the opposite cushion. When three balls are employed all the canons, as well as all the hazards, both winning and losing, must be made by doubles. All hazards made without the doublet score against the player. This, indeed, is French Billiards as it was formerly played.

*The Bricole Game* is, like the Doublet game, played from the cushion, which is first struck with the player's ball, in order that it may rebound to the object-ball. The player forfeits all losing hazards made with his own ball, and counts all winning hazards and canons. Rules as in Billiards.

*Choice of Balls.*—This is Three-ball Billiards, with the variation that each player in turn takes his choice of the ball he wishes to play with. With three balls placed near to each other, thus—



I have made over three hundred canons. This game is commonly played by a good player—who follows the ordinary plan, and canons only with his own ball—against a bad one, who is allowed to play with and at any of the three. Rules, otherwise, as in Billiards. Sixteen up.

*The Bar-hole Game* is like One Pocket to Five, except that a particular pocket is barred to both players, and any hazard in that pocket is scored to your opponent.

*White against Red.*—One player strikes at the white ball, and the other at the red; and as the red counts three for a hazard, and the white only two, the advantage is with the former. It may be played either with or without canons, and with winning hazards only, or winning and losing hazards combined with canons.

*The Cushion Game* is played from the top of the cushion—the frame of the table, instead of from the table itself. All canons and hazards so made count as in Billiards. A rooking game, and to be avoided, as no man offers to play at it unless he is well up in the science of the cue.

*Non-cushion Game.*—In this the ball of the player is not allowed to touch the cushion, under a penalty of one point. Canons and hazards count as usual. In playing back at a ball the player is allowed to strike one cushion only. Sixteen up is the number which wins this absurd game.

## MINOR GAMES.

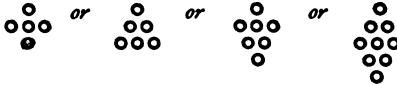
### The French Game.

The game commonly played in France consists altogether of canons. The table is smaller than ours, without pockets, the balls much larger, and the cues considerably heavier and wider at their tips. Played on an English table, pockets and misses count for nothing either way. When the French game is begun the red ball is placed on the spot, and the non-striker's ball on the centre baulk spot. The striker then plays at the red, and if he make a canon goes on again, till he fails to score. Then the second player canons, if he can, from the spot on which his ball stopped; and so on alternately. The game is usually twenty-one canons, and three balls must always be kept in play. When either the red or white are pocketed they are replaced on their several spots. In England the French Canon game is not much played.

The rules as to foul strokes, &c., are the same as in the English game.

### The Spanish Game.

*Kugel-partie*, or Skittles, is played by two persons with three balls—red, and two white—and five, six, seven, or nine skittles set up close together in the middle of the table, thus :—



The red ball is placed on the spot, and the two white balls on the outside spots in baulk. The first player then strikes the red ball, and endeavours to canon on the skittles. Failing to accomplish his object, the second player goes on, and so alternately. The game is twenty-one up, and is scored by winning hazards and canons, as in our Winning Hazard game, and by knocking down the skittles.

If, after hitting an object-ball, the striker knock down a skittle, he gains two points; if he knock down two skittles, he gains four points, and so on; two points for every pin overturned after contact between his own and the object-ball. If he succeed in knocking down the middle pin alone, he scores five; and if he is fortunate enough to floor the lot, he

## BILLIARDS.

wins the game off the stroke. To pocket the red is to win *three* points, and two for each pin down by the same stroke ; to pocket the white, two points, and two for each pin knocked down by the canon.

But if the player knock down the pin with his own ball, *before striking another ball*, he loses *two* points for every pin overturned ; and if he knock over the whole of the pins, without first striking a ball, he loses the game. A losing hazard from the white forfeits *two* points to his adversary, and all the points made by toppling over the skittles. Thus, suppose the player to strike the red ball and pocket it, make a canon and knock down two skittles, and then run into a pocket, he loses twelve points : three for the red, two for the canon, four for the pins, and three for the losing hazard.

The following are the rules for the Spanish Game :—

This game is played with three balls and five wooden skittles, which skittles are placed in the centre of the table about two inches and a quarter apart, forming a diamond square.

The game is thirty-one up, and is scored by winning hazards and canons (the same as in the English Winning game), and by knocking down the pins.

1. If the player, after striking a ball, should knock down a skittle, he gains two points ; if he knock down two, he gains four points ; and so on, scoring two points for each skittle. If he knock down the middle one *alone*, he gains five points ; but if he should knock them all down by one stroke, he wins the game.

2. If the striker hole his own ball from another ball, he loses all the points he would otherwise have gained by the stroke.

3. If the striker pocket the red ball, he gains three points for that, and two for each skittle he may knock down by the same stroke.

4. If the striker pocket the white ball, he gains two points for that, and two for each skittle he may knock down by the stroke.

5. If the striker knock down any skittles with his own ball, before striking another ball, he loses two for each skittle so knocked down.

6. If the player, in the act of striking, should knock down any of the skittles with his cue, he loses as many points as he would otherwise have gained by the stroke.

7. If the striker cause his own ball to fly off the table, he loses three points ; and if after making a canon or hazard, he loses as many points as he would otherwise have gained.

8. If any unforeseen case should arise, it must be determined by the rules of the ordinary game.

There are several other foreign games—German Pyramids (*Pyramiden partie*), the German Sausage game (*Wurst partie*), &c. ; the game *à la Royale*, &c. ; but these are so seldom played in England that they are not worth describing, moreover they are far less interesting than our English games already described.

CHAPTER V.

THE SCIENTIFIC PRINCIPLES OF  
BILLIARDS.

**W**E now come to the real difficulties of the noble game, the *pons asinorum*, over which so few climb without damage to temper and purse. Having shown you what games to play, it now becomes my business to teach you, in as plain terms as I can use, *how to play them*.

The very first thing to learn in Billiards is to strike a ball with fairness, certainty, and precision. This can only be done with a good, firm, steady *bridge*. The wrist should rest firmly on the table, about seven or eight inches from the ball, and the tips of the fingers should touch the table so as to form a counterpoise to the wrist, with the palm hollowed so as to raise the knuckles, and the thumb extended slightly—neither too close to the fingers nor too far away. The bridge should be so made as to be at once firm and perfectly free: certain strokes require the hand to be raised on the tips of the finger, while the screw and others render the lowering of the thumb necessary. Nothing is more common than to see a young player make a bad bridge, bending his fingers instead

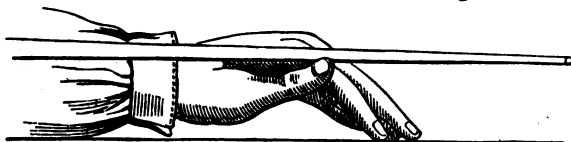


FIG. 1.—THE BRIDGE.

of extending them, throwing them out like a fan instead of keeping them close together, resting the hand flat on the table, doubling it up like a fist, cocking up the little finger, and so on. All this is to be avoided if you would become an easy and elegant player.

Then as to the handling of the cue. Choose a cue of moderate length and weight, not too fine at the tip, nor too flat and broad. To find the proper length of the cue, select one that will *stand easily under your chin*. A too long or too short cue will effectually cripple your chances of



## BILLIARDS.

becoming a good player. Grasp it firmly, but not too tightly, at about five or six inches from its butt, and *make the stroke rather from the shoulder than from the fore-arm.* The direction in italics, however, applies more directly to winning than to losing hazards. For slow losing hazards and light canons many players hold the cue between the fingers and thumb. I do not, however, recommend much variation in the manner of using the cue, though it will be found that many strokes require a slight deviation from the regular method. For instance, winning hazards require the cue to be held tightly, while losing hazards may be better made with a light and easy grasp. In playing a ball from under the cushion the cue must be shortened, and the stroke made with a firm push; in the *following stroke* the cue must be allowed to flow, as it were, after the ball; and in the screw, or twist, the stroke must be sudden and quick, with a draw-back motion, more or less decided, according to the strength of the stroke and the part of the ball struck.

In making your stroke point your cue at the part of the ball you wish to strike, draw it back six or seven inches, and then hit the ball with a firm blow, more or less hard according to circumstances. Avoid all see-sawing action, and endeavour to make your stroke freely and evenly by one decided impulse. A great point is to keep the cue as *nearly horizontal to the table* as you can, and to avoid shifting its height up and down as you take aim. My own plan is to take correct aim, drop the tip of my cue for a second on the table, then raise it to the proper height, draw it well back, and make the stroke by one full, free impulse. But, in fact, the handling of the cue and the making of the bridge cannot be fully taught on paper. A single lesson from a good player will be more useful than all the book-teaching in the world.

*Position is important.* Stand firmly and easily on your feet, not too widely apart, and keep the knees straight. Nothing is so inelegant as bent knees at a billiard-table. *Let the stoop to the table be made from the hips, and not from the knees.* A right-handed player will slightly advance his left foot and incline his head, while a left-handed striker will do just the reverse.

In order to make a true and successful stroke you must keep the tip of your cue well chalked, avoid all jerks and overstrained actions, take accurate aim, and be careful not to raise your arm too high above the level of the table. Hand

## SCIENTIFIC PRINCIPLES.

and eye should be in unison. First observe the position of the object-ball, and then, by an almost simultaneous impulse, take your aim, and, *looking only at your striking ball*, make the stroke.

When you use the *rest* put the head of it sufficiently near to the ball, and keep the cue in as horizontal a position as you can. The proper distance from the ball will allow you to see the striking ball over the head of the rest—say from eight to twelve inches. The rest needs to be held lightly in the left hand, and the cue must be taken between the fingers and thumb, with the palm downwards. It is not necessary to say anything about the *mace*, as it is seldom used; but in the use of the *butt* or the butt-end of your own cue you *must not strike at the ball*, but push with the butt by a firm, flowing action. To do this properly you must place the head of the butt close to the ball you have to strike, and hold it near its end between your fingers and thumb, and not in the palm of your hand.

### The Balls and Cues.

Having acquired the knack of properly making the Bridge and using the Cue, the next point is to know where to strike your ball. A diagram will assist us here. Suppose the following figure to be the ball :

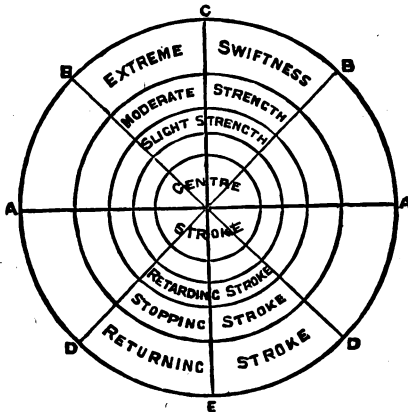


FIG. 2.—THE DIVIDED BALL.

## BILLIARDS.

Here we have a number of imaginary lines and circles. A A divides the ball into two equal halves. If you strike *above* the centre, the ball travels swiftly ; if *below* it, its pace is more slow ; and the lower you strike it the slower is its progression, till it either stops dead or returns to the point of the cue. The points A B and B C, on the left-hand upper side, give the parts for the left side-stroke, and C B and B A the right-hand side-stroke ; while A D E give the corresponding side-strokes below the centre. When struck on the right-hand side, the ball diverges to the right ; and when struck on the left side, the points of divergence are to the left of the point of contact between cue and ball. This, in truth, is the main theory of the Side-stroke, about which, however, I shall have something more to say. (See page 56 *et seq.*)

In commencing practice at Billiards the amateur will find it much more easy to *divide the object-ball*. Thus, if half the striking ball is made to impinge on half the object-ball, we call that stroke a *half ball* ; and so, with the greater or lesser points of contact between the two balls, we get a *three-quarter ball*, a *third ball*, an *eighth ball*, a *very fine ball*, &c. This, again, will be best understood by referring to a diagram.

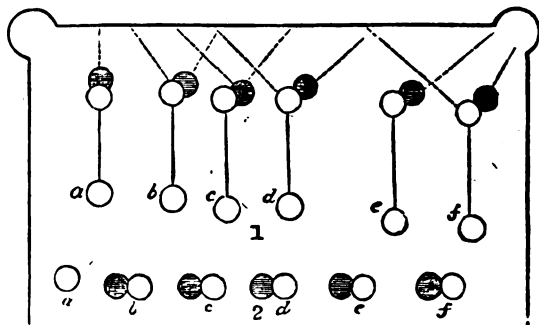


FIG. 3.—DIVIDING THE OBJECT-BALL.

In the upper row (1) *a* is a *full ball*, made by striking directly in the centre of the object-ball ; *b* is a *half ball*, in which the contact is about half of each ball ; *c* a *third ball*, when the contact is still less ; *d* an *eighth ball* ; and *e* and *f* *very fine balls*. The lower line of balls (2) shows the points of contact in a different direction ; and the two diagrams taken together

## THE BALLS AND CUES.

will be sufficiently explanatory. Remember that *the slighter the contact between the striker's ball and the object-ball, the wider the divergence after contact*; consistently, of course, with the strength or force of the stroke, which, if *too strong*, breaks through the regular angles, and falsifies the axiom that "the angles of incidence and reflection always correspond."

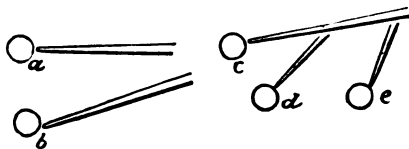


FIG. 4.—WAY OF MAKING THE STROKES.

Another little diagram will show us how to make the several strokes mentioned. For the *full stroke (a)* the player's ball must be struck full in the centre, so as to meet the object-ball full; then both balls will travel in about the same line. For the *stopping stroke, or screw (b)*, the ball must be struck firmly, more or less below the centre, with a sharp draw-back motion; when, on reaching the object-ball, it will either stop still at the point of contact, or return to the striker. This is one of the most useful strokes at Billiards. The secret of the screw is this: the ball, being struck below its centre, travels by a series of under-and-under revolutions, contrary to its usual mode; and then when it comes in contact with another ball or with the cushion, or when its twist is exhausted, its direction is reversed, and it comes back in the regular over-and-over fashion. You may illustrate this with a boy's hoop, which, if you take it below its centre, and throw it forward with a jerk, will travel onwards for a certain distance, and then return to the thrower, in a regular wheel. The twist of the cricket-ball is produced in the same way. You can also make the twist, or screw, by striking the ball on the top (*d*), when it will jump; or on the top side (*e*), when it will spin forward and return. These latter strokes are necessary when the ball struck is very near the object-ball. Of course all these strokes will be varied by the amount of *side* given to the striker's ball. The *following stroke (c)* is made by striking the ball rather high, and giving to your arm a sort of flowing motion, as already explained. Recollect that the higher you strike your ball the swifter it will travel, and the lower you strike it the slower it will go, till it stops altogether.

## BILLIARDS.

It is by no means so difficult to divide the object-ball as may appear on reading these directions. After a little practice the eye gets so accustomed to the imaginary lines on the ball, that the billiard-player can without difficulty hit any part of the ball with his cue, and cause the two balls to strike each other with almost mathematical precision. The deflection of the balls from each other after contact is due either to the part of the striker's ball struck by the cue, or to the degree of impingement between the striker's ball and the object-ball. In the first case we have the *side-stroke* pure and simple; and in the last we have what billiard-players have agreed to call the *division of the object-ball*. When the two actions are combined we say that we *divide both balls*. In the best styles of play, by the best players, this combination of forces is accomplished with great neatness and accuracy.

Now we come to the principle upon which hinges all the science of Billiards—namely, that *the angle of reflection is equal to the angle of incidence*. The meaning of this phrase is this, that “the direction of the motion produced in a movable elastic body projected against a body that is fixed and at rest is simple and determinate, and is alike under all the varieties of velocity and modes of projection; the reaction will invariably equal the action, and be the counterpart thereof; or, in other words, the course of the body after contact will be the counterpart of the motion originally imparted to it; hence the angle of reflection must uniformly be equal to the angle of incidence.”

For the sake of those of my readers who are not mathematical, I will illustrate this fact by a diagram.

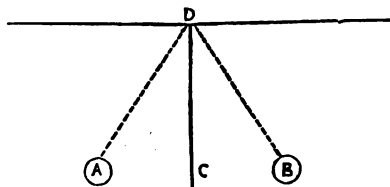


FIG. 5.—ANGLES OF INCIDENCE AND REFLECTION.

If the ball A be propelled against the cushion at D, it will form with the line D C the angle A D C: the return of the ball will be found to be nearly equal to the other angle produced by the line dropped through the point of contact. This is the theory; but it must be remembered that *the stronger or harder*

## THE BALLS AND CUES.

*the stroke, the more acute the angle, and vice versa.* The axiom is, however, sufficiently true for our purpose, and may form an almost infallible guide to the young player in the making of canons and hazards. When, however—as in the case of one ball striking another—two elastic and moving bodies come into contact, the angle is modified by the degree of impingement. The natural angle of 45 degrees is produced by a moderately hard stroke on the player's ball and a half-ball on the object-ball.

### Angles of the Table.

Of course young players begin by endeavouring to make canons and hazards; but a knowledge of the angles of the table will be found of great assistance to them. Thus it will

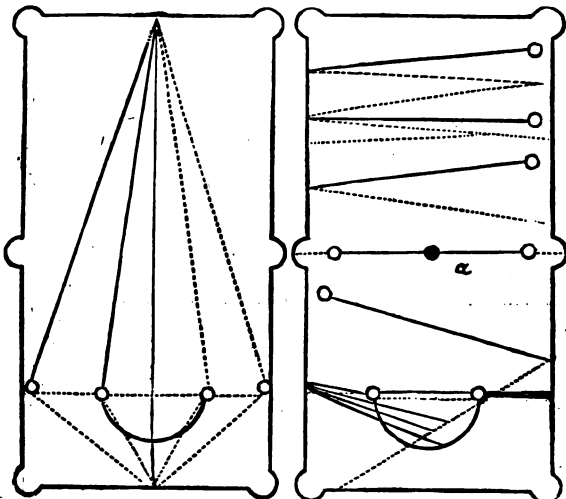


FIG. 6.—ANGLES.

FIG. 7.—ANGLES AND DOUBLET.

tend greatly to facilitate his game and educate his hand if he practice the angles in figs. 6 and 9, where the angles of incidence and reflection are correctly indicated. Let him place the balls in the positions shown, and, striking them from their

## BILLIARDS.

places, endeavour to produce the corresponding angles marked with the dotted lines.

In all the diagrams the striker's ball is represented by an open circle, and the object-ball by a black one. The first line of progression—which forms the angle of incidence—is shown by a straight line, and the return line—which forms the angle of reflection—is by a dotted line.

In fig. 7 we have a few other lines of angles for "keeping the baulk." These may be multiplied indefinitely all over, across, and up and down the table. The centre illustration (a)

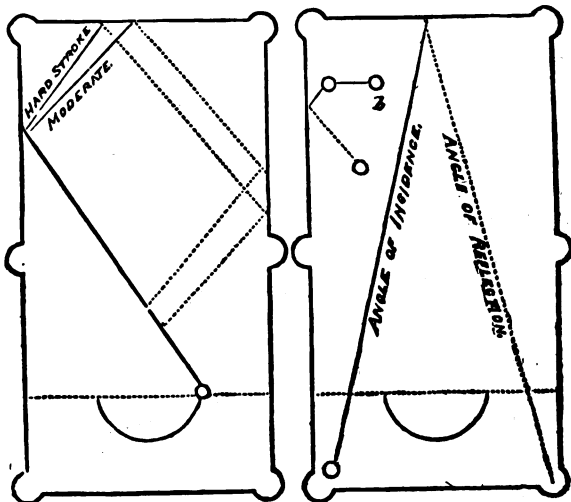


FIG. 8.—STRENGTHS.

FIG. 9.—ANGLES.

in fig. 7 shows a most neat and useful stroke made by combining the *full* stroke with the screw. If the centre ball be struck low, with a good draw-back, one white ball will be forced into the pocket, and the middle ball, returning to the other white one, will canon and send it into the opposite pocket, and probably follow in after it. This is the well-known centre ten-stroke, when the middle ball is white, and the cushion ball first struck red.

## ANGLES OF THE TABLE.

Another illustration of the angles is seen in the little figure (b) in fig. 9. The rule holds good whether one leg of the angle be much shorter than the other or not; thus you may always calculate on making certain strokes with some degree of accuracy, this degree of course depending upon the strength of the stroke, and the amount of "side" given to your own ball, or the quantity of "division" imparted to the object-ball.

Fig. 8 shows the degree and nature of the deflection produced by a hard and by a moderate stroke. It is hardly necessary to say that illustrations of this fact might be multiplied to any extent. By the way, it may be as well to notice that this theory of angles can be usefully applied to the healthy, though unfortunately not too respectable, game of skittles.

### ~~~~~ Winning Hazards.

The first strokes a young player should learn to make are winning hazards. These may be played at all degrees of

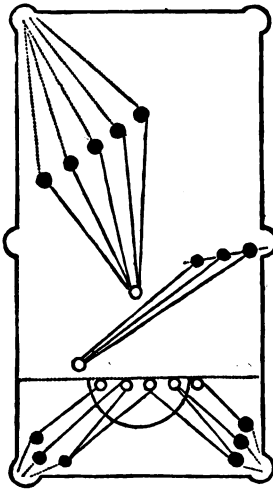


FIG. 10.—WINNING HAZARDS.

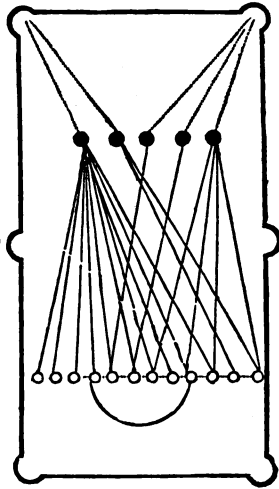


FIG. 11.—WINNING HAZARDS.



## BILLIARDS.

strength, but they are most effective when made with moderate strength. A "stop-ball" struck rather below the centre is one of the strokes that will be found extremely useful in Pool or Pyramids. By it you may make the hazards shown in fig. 12. To play a winning hazard and stop at the point of concussion with the object-ball is a *tour de force* that requires practice and considerable command of cue; for you must recollect that all the fine strong strokes made by Cooke, Bennett, Roberts, Hughes, and other professional players, are acquired as a scholar learns his lesson—*by dint of steady study and long practice*. The two strokes shown in fig. 12 are to stop in the circle and make the hazard; and to make the winning hazard in the far corner pocket, and draw back your own ball in the near pocket. They must be played with a low draw-back with good strength, but no violence. Hard hitting is destructive to all elegant and successful play.

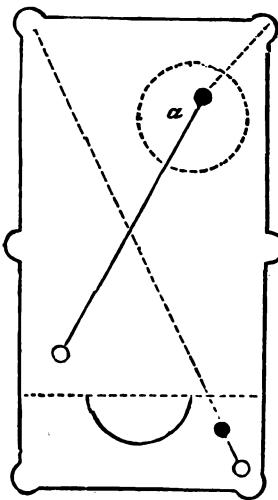


FIG. 12.—STOP-BALLS.

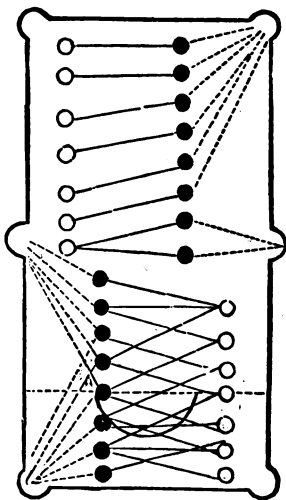


FIG. 13.—WINNING HAZARDS.

The winning hazards in diagrams 10, 11, and 13 sufficiently explain themselves. That part of your ball is to be

## WINNING HAZARDS.

struck which is shown in the figures. The whole art and mystery of winning-hazard striking is to hit the object-ball full for the pocket. If it and your own ball be in a straight line for the pocket, then all you have to do is to strike a full ball; but if the object-ball be at an angle on either side to the pocket, then you must play a half, third, quarter, or fine ball, *in order to make it straight to the pocket.* Understand by the last expression that what you have to do in order to "make the ball straight to the pocket" is to hit it in such a way as will send it in the direction you choose. In all the hazards shown in diagrams 10, 11, 12, and 13, your own ball is to be struck full in the centre, and you produce the necessary deflection of the object-ball by dividing it according to the plan I have already explained. It is not necessary that I should tell you how much division to put upon the object-ball in each in-

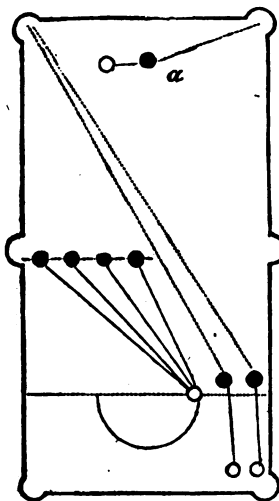


FIG. 14.—WINNING HAZARDS.

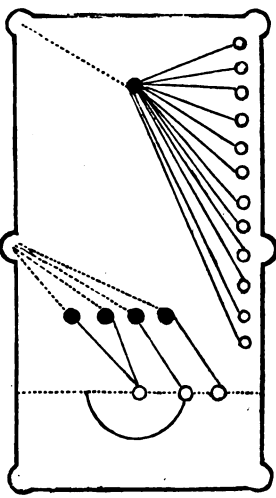


FIG. 15.—WINNING HAZARDS.

dividual instance. It is a perfect fallacy to suppose that the young player can follow printed directions so minutely as to be able to distinguish for himself between a *half* and a *third*

## BILLIARDS.

ball, much less between a *quarter* and an *eighth*. What the tyro has to do is to place the white and red balls in the positions severally indicated in the diagrams, and, by aid of eye, hand, and common sense, endeavour to make the hazards shown.

In fig. 14 the hazards from the baulk to the middle pocket are by no means difficult; but they require precision in striking the object-ball finely and decidedly. So, also, do the strokes shown in diagrams 15, 16, and 17. In each case the direction of the ball to be struck, and the part of the object-ball that must receive the blow from the playing-ball, is as nearly shown as may be.

The *Spot-stroke* (*a*), shown in fig. 14, is highly useful.

There are several ways of playing the *Spot-stroke*. One is to play direct at the red, and stop your own ball just behind it; another is to play a gentle ball, which just lodges the red in the pocket and leaves your own ball in a position favourable for making the hazard in the other corner pocket. In the first case you must play a low stop-stroke, with just sufficient force to make the hazard, and at the same time bring your own ball four or five inches back from the red. You will find this difficult to repeat above two or three times, because of the double danger of stopping your ball on the spot and of receding too far. A safer plan is to play a gentle stroke on to the red, and reverse the position of your own ball. But this is not an easy stroke by any means, for, if you look at the position of the balls with regard to the corner pockets, you will find that, though the red is straight to the corner, the white is not straight to the red. A little "side" is therefore to be placed on your own ball, and the red to be slightly divided: in effect you must divide both balls, in order to leave a hazard in one pocket after you have made it in the other and replaced the red on the spot. The chief difficulty in the *Spot-stroke* is to recover position after each hazard. First *make sure of the hazard*, with just strength enough to carry the red ball to the pocket. Then play in such a manner as will leave your ball behind the spot, on one or the other side, for the succeeding stroke. This must be done, either in the ways shown above, or by playing off the top cushion, so as to bring your ball back again behind the red. Every stroke must, therefore, be made with the double intention of making the hazard and gaining the position. And this can be accomplished only by dint of long, patient, and intelligent practice.

The *Slow Screw* is a stroke that may be advantageously employed in making winning hazards, especially in cases in

## WINNING HAZARDS.

which the balls lie close together (as in fig. 12). The way to make the slow screw is to hit your ball well below the centre, with a sharp twisting stroke. At the instant the stroke is made the wrist must be slightly turned inward, so as to give the necessary screw to the ball. It is, however, impossible to satisfactorily describe this peculiar action of the wrist. Practice only can make you master of it.

### Losing Hazards.

Losing Hazards require a different sort of treatment from Winning Hazards. In the latter force and decision may accomplish a great deal, while in the former a fine, delicate touch, a light hand, and a quick eye, are the true secrets of success. In nothing on the billiard-table is the master-touch so evident as

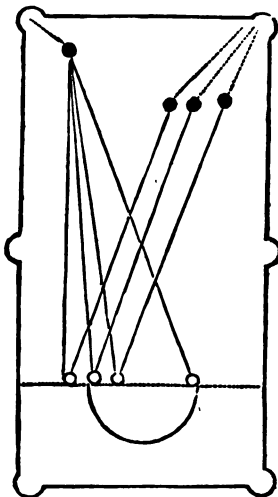


FIG. 16.—LOSING HAZARDS.

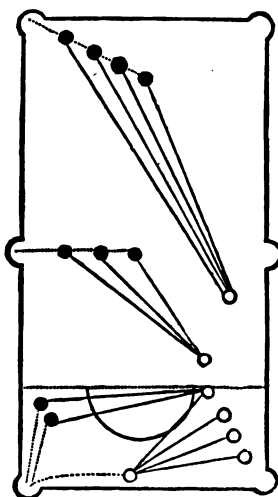


FIG. 17.—LOSING HAZARDS.

in the clean and successful making of losing hazards. Correct calculation of angles, nice division of the object-ball, proper quantity of "side," good appreciation of strength—that is, the relative elasticity of the balls to the cushion—are all

## BILLIARDS.

necessary to the making of losing hazards. Knowledge of strengths enables the player to keep the balls before him, and in a succession of hazards and canons to make a good break. A thorough player seldom needs to use the rest, because when he plays a stroke he not only makes the hazard he plays for, but leaves his ball in a position to make another hazard or canon. This is the perfection of Billiards.

The losing hazards shown in figs. 16, 17, and 18 will be easily understood. They are to be made by dividing the object-ball, and playing with moderate strength. The hazards in the top pocket (*a*) require half-balls, while that in the corner (*b*) requires a little left-hand side put on the playing-ball, striking the cushion and object-ball at the same instant. This stroke is often made at Pool or Pyramids when you try to play a winning hazard. It is a very pretty stroke to accomplish with neatness and certainty.

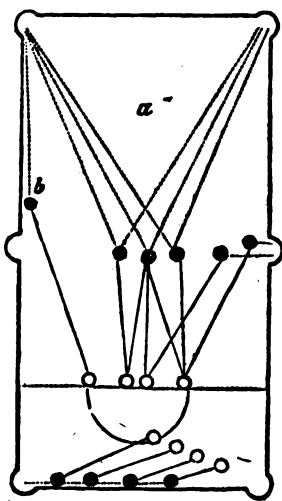


FIG. 18.—LOSING HAZARDS.

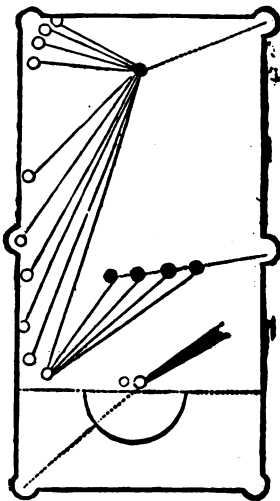


FIG. 19.—LOSING HAZARDS.

The losing hazards in the middle pocket are easily made; the great aim being to bring the object-ball back to about

## LOSING HAZARDS.

the same place, in order that you may repeat the stroke. This requires a nice adjustment of strength; and, when well done, several hazards may be made in one or other of the middle pockets, the position of the playing-ball being shifted from left to right or from right to left of the baulk according to circumstances. The proper placing of the player's ball in baulk is only to be acquired by practice, a few inches more or less from the centre making a considerable difference in the line travelled by the object-ball.

The hazards in the left-hand baulk corner are somewhat more difficult to make, in consequence of your being obliged to divide both balls. Try them in the positions indicated, and you will soon find that you must put "side" upon your own ball: in these cases, whether you play for hazards in the right or left-hand pocket, the in-side must be put on your

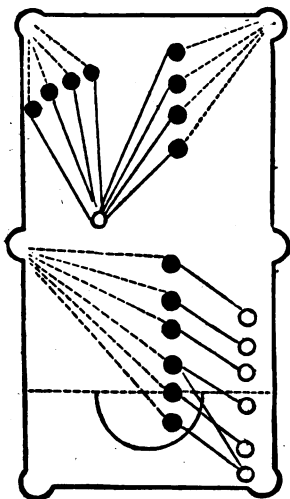


FIG. 20.—LOSING HAZARDS.

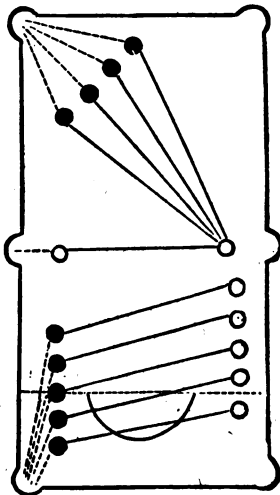


FIG. 21.—LOSING HAZARDS.

ball, the side always taking effect according to the manner of striking your ball. Supposing you wish your ball to hug the cushion, therefore, you must put on the in-side: the

## BILLIARDS.

object-ball will fly off at a tangent, and your own ball will proceed straight to the pocket.

There is only one stroke in fig. 19 that needs remark—the other hazards being plainly enough shown in the diagram. This is the *line-ball*. The object-ball being *out of baulk*, place your own ball as close to it as you can, and *gently push it into the corner pocket without moving the object-ball*. This very beautiful and highly effective stroke may be repeated as many as a dozen times.

The losing hazards in figs. 20 and 21 need no particular description. In them it is only absolutely necessary to divide the object-ball; but in making these strokes players generally divide both balls. Of course it will be understood that strokes of a similar character may be made in all the pockets, according to the respective places of the balls.

Remarks on the hazards in figs. 22, 23, 24, and 25 are

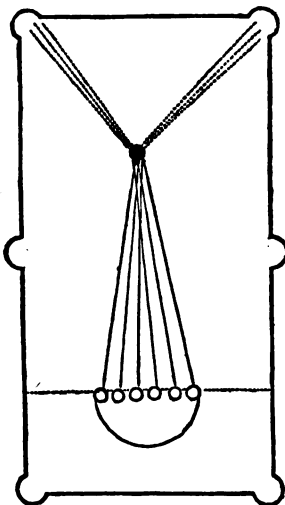


FIG. 22.—LOSING HAZARDS.

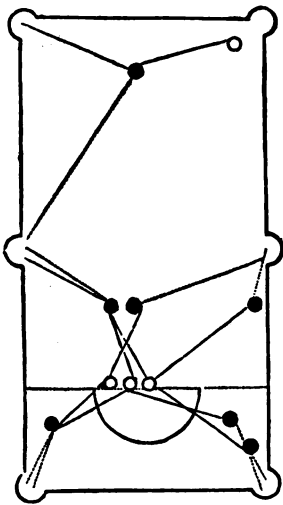


FIG. 23.—LOSING HAZARDS.

hardly necessary, so well are they indicated in the diagrams. Division of the object-ball or division of both balls may be

## LOSING HAZARDS.

employed at pleasure ; screw being put on where it is necessary, as shown in the hazards in the corner pockets and the one in the centre pocket in fig. 24.

Hundreds of cases might be given ; but, as they would

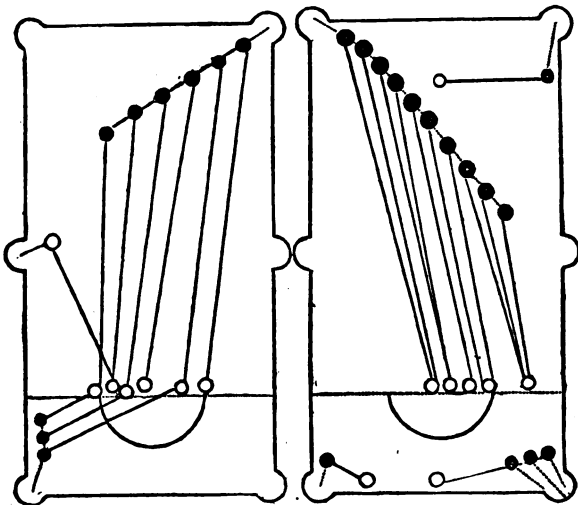


FIG. 24.—LOSING HAZARDS.

FIG. 25.—LOSING HAZARDS.

rather puzzle than assist the pupil, I prefer to leave the illustrations of losing hazards to the practical science that is only to be acquired on the table itself.

### Canons.

You all know what a canon is ; I therefore refer you at once to the diagrams, with only a remark or two in explanation.

Here will be seen the direction taken by your ball after contact with the object-ball. All the strokes shown in figs. 26 to 32, inclusive, are *canons by natural angles, without the use of side-stroke*. They can all be made by full open strokes on the centre of your own ball, the division of the object-ball being made as shown in the diagrams. I have not thought



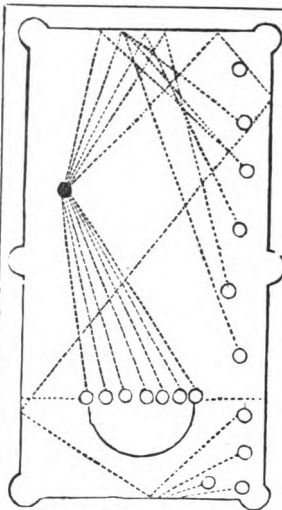


FIG. 26.—CANONS.

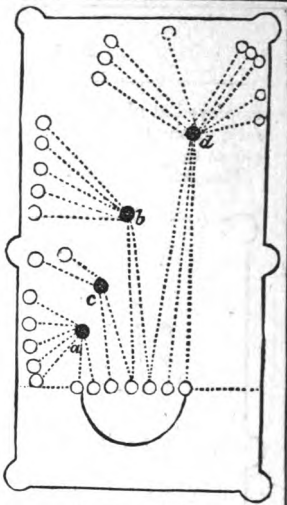


FIG. 27.—CANONS.

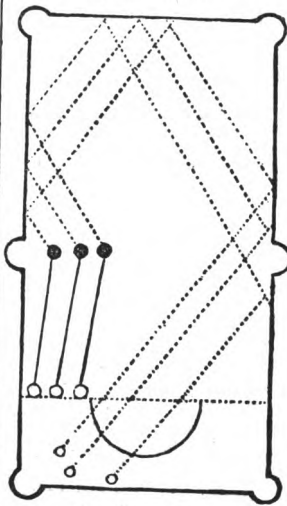


FIG. 28.—CANONS.

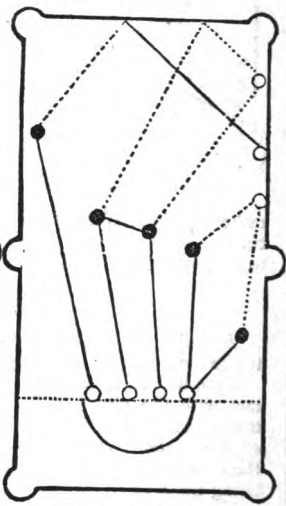
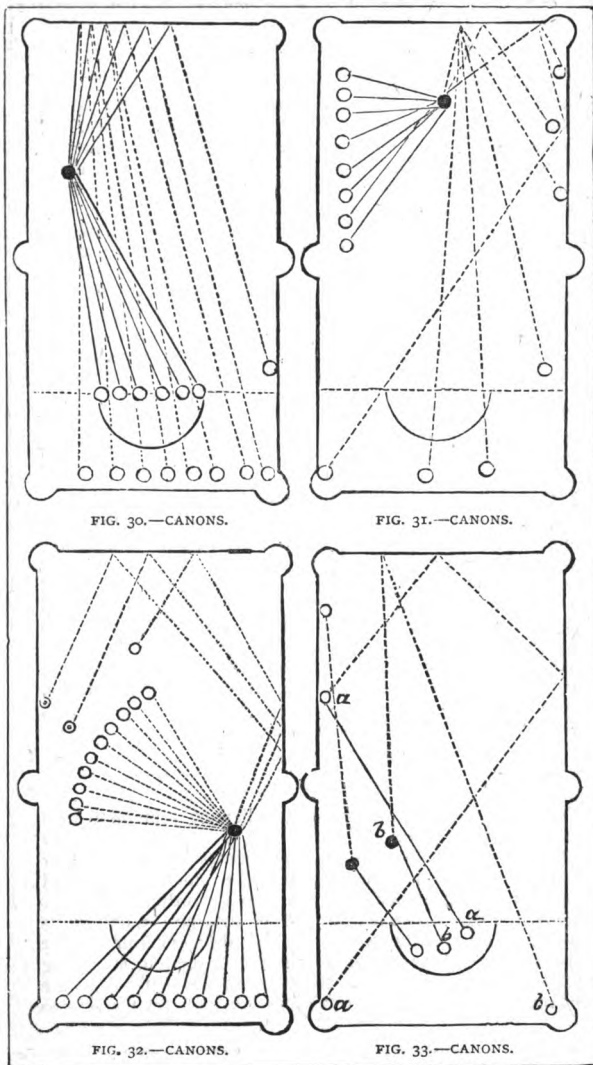


FIG. 29.—CANONS.



## BILLIARDS.

it necessary to show the direction taken by the object-ball, as that would have involved a confusing number of lines.

In fig. 27 the canons *a* require more or less screw and draw-back; the canons *b* a division of the object-ball from the half, with screw (to square the ball lowest in the figure) to an eighth, or thereabouts, to make the uppermost canon. The canons *c* require a simple division of the object-ball, as also do those marked *d*. All these are easy of execution; and if they be struck fairly and with good, though not extreme strength, they will be made by the natural angles of the table—always remembering the important axiom that *the angles of incidence and reflection are, for all practical purposes, equal to each other*. These canons may be increased at pleasure. I have given only those which are most obvious and which most frequently occur in the course of ordinary play.

The canons in figs. 30, 31, 32, and 33 are of a similarly simple character, and in order that the beginner may accustom himself to the making of them he should try them successively, and only be content when he can make them easily. In fig. 33 the canons *a* and *b* require your ball to be struck rather high, in order that the distance may be fairly travelled: the longer the distance, the higher the stroke; the harder the stroke, the more acute the angle. Of course canons are frequently combined with winning and losing hazards; but it will be sufficient for the learner to try for a single stroke, and if any others follow, so much the better for his game. Remember the fable of the dog and the shadow, and lose not a certainty by endeavouring to grasp at too much. Always have an object in view when you are making your stroke, draw an imaginary line for every canon, and play with strength enough to effect your object.

### The Side-stroke.

You have, ere this, pretty well familiarized your mind with the nature of the Side-stroke. I need therefore only remark that it is one of the most useful adjuncts to Billiards ever devised. It was quite unknown to the older writers, and is even now but imperfectly practised by ordinary players. Briefly, the side-stroke is a method of striking the ball on its side which causes it to travel on an axis different from its true axis—higher or lower, more to the right or the left, according to the manner in which it is struck. I cannot better illustrate this removal of the ball's travelling axis than by referring to

## THE SIDE-STROKE.

the way in which you play a ball out of baulk, and into baulk again. By striking a ball a little on one side or the other you shift the rolling axis of the ball—raising or lowering it as the case may be. See this diagram, and you will immediately comprehend the *nature* of the side-stroke :—

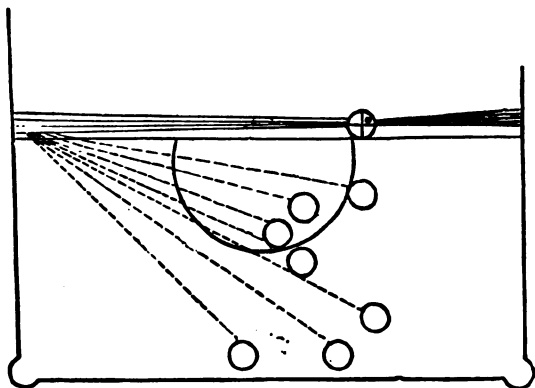


FIG. 34.—ILLUSTRATING THE SIDE-STROKE.

The *effect* of the side-stroke is to cause the ball struck to travel slowly on its false axis towards the object-ball or cushion. As soon as contact takes place, with either ball or cushion, the player's ball assumes a series of rather rapid twists or curls, and flies off at an angle more acute or obtuse than that which belongs to the regular natural angle. *The ball must always be struck on the same side as that which you intend it to travel after contact*; for the side does not take full effect till the contact has been made. A very hard blow will defeat the side given to the ball, and a rather gentle one will commonly produce the effect intended. In making the side-stroke you must aim directly and distinctly at the part you wish to strike, draw back your cue, and then, with an *indescribable twist or turn of the wrist at the instant of striking*, make the correct stroke. The *quantity* of side given to your ball is only to be determined by practice. Refer to the diagram of the Divided Ball, p. 39, and you will see the parts into which it is divided by imaginary lines; and according to the distance from the centre, above or below the central lines, will be the amount

## BILLIARDS.

of deflection taken by the ball after it has been struck. This is very difficult to describe; but, once acquired, the side-stroke is easy of execution.

All the strokes that can be made by dividing the object-ball can be made by the side-stroke; but the reverse of the proposition is not true; for the parabolic curve assumed by the ball after it has been struck on its side cannot be produced by simple division of the object-ball. *The side cannot be communicated to the object-ball.* This is, I know, contrary to the opinion of some writers and many players, but I stake my professional reputation on the correctness of the assertion. *Extreme side will take effect before the object-ball or cushion is struck;* as you may see by striking a side ball into the centre of the table and watching the deviation it makes from the natural angle of 45 degrees when the side ceases to act.

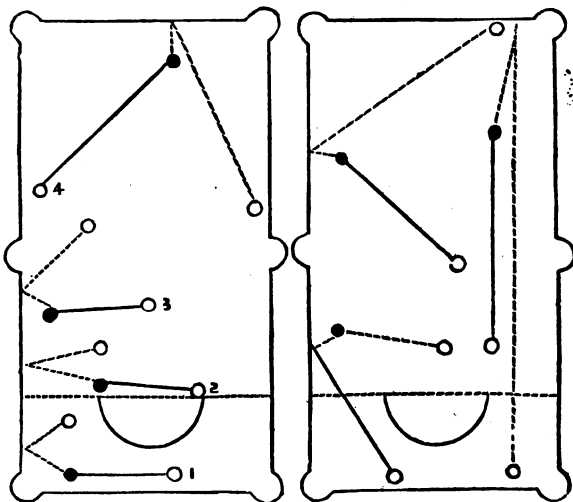


FIG. 35.—SIDE-STROKE CANONS.

FIG. 30.—SIDE-STROKE CANONS.

I do not recommend young players to depend too much on the side-stroke, for nothing is more deceptive; but you cannot

## THE SIDE-STROKE.

become a thoroughly good player till you have made yourself master of it.

The side-stroke is particularly useful in canons. In fig. 35 you will observe the effect (1) of a gentle side-stroke ; while in cases 2 and 3 a more decided side is necessary. Various side-stroke canons are shown in figs. 36 and 37.

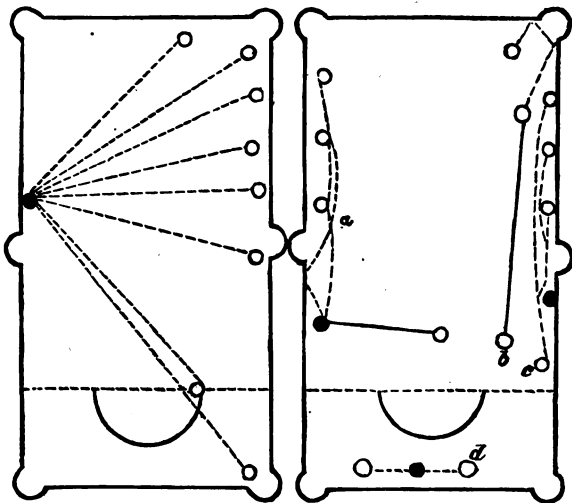


FIG. 37.—SIDE-STROKE CANONS.

FIG. 38.—SIDE-STROKE CANONS.

In fig. 38 (case *a*) the power of the side-stroke is particularly well shown. Here a canon can be made on either of the balls, from the striking-ball to the red, and thence to the others. In case *c* the player's ball must be struck very high, with a strong in-side, when the red will be passed and one of the balls against the cushion reached without difficulty. This is rather a practice stroke than a particularly useful one. Not so with case *b*, which is a regular canon, made by the employment of a small amount of side properly applied. In all these cases care must be taken to fairly strike the ball, and not to slip the point of the cue off its top. Case *d* is a following stroke in which a canon is made by

## BILLIARDS.

removing the object-ball and continuing the passage of your own ball to the other white one. This is to be made with a light stroke and moderate side. Many other instances might be adduced; but it will suffice to observe that in cases where your ball is near to the object-ball, or when you are near to a cushion, the side may be very effectually applied. When you wish to make the angle more acute than is ordinarily the case, then the side may be applied; but in general play it should be used rather as a resource in difficult situations than as a means of attaining an easily acquired end.

Stand well behind your ball, and deliver your stroke with ease and precision—giving freedom to the arm, and easy play to the wrist. It is perhaps easier to play with side than to divide the object-ball, from the fact that you put the side on the ball immediately under your eye, while you divide the ball that is distant from your cue's point. For this reason most players adopt a mixed style, and divide both balls. A round-tipped cue, well chalked, is generally thought best for the making of side-strokes; though some players prefer a broad flat-tipped cue.

### Cramp-strokes.

There are scores of Cramp-strokes: I need only refer to a few of the more common.

Case 1 (fig. 39) is useful in many instances. When your ball is close to the red in either corner you may *push* it into the pocket with a slight side; and if another ball be placed as in the diagram, an eight-stroke will be made—3 for the red winning hazard, 3 for the white losing hazard off the red, and 2 for the canon you must make. The red ball will first fall into the pocket, then the canon will be made, and the white ball will drop easily after the red.

Case 2 (fig. 39) is an instance of a ten-stroke. The playing-ball must be struck sharply on the in-side, when the red will fall into the corner pocket and your ball will fly to the opposite corner, cross to the cushion, and make the canon on the ball over the middle pocket, holing it and following in after it. A ten-stroke of another kind, which requires a strong side nicely put on, is shown in fig. 41 (a). Case b shows the ordinary effect of the side—very useful in particular situations.

In fig. 40 I have given two instances of the *Basket-stroke* (a). Here, in order to make the ball pass round a basket or hat placed on the table, and canon from one ball to another, a strong side must be put on, and the object-ball struck full:

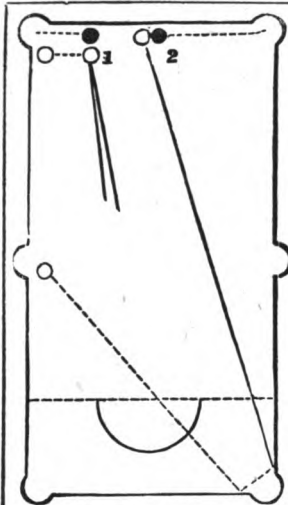


FIG. 39.—CRAMP-STROKES.

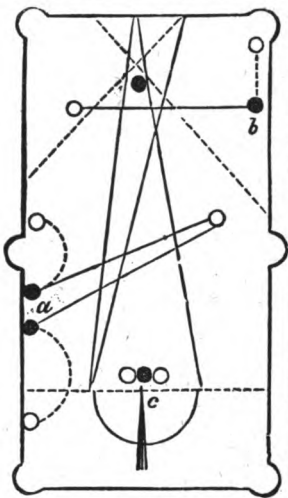


FIG. 40.—CRAMP-STROKES.

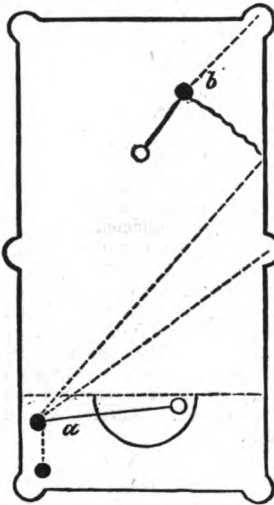


FIG. 41.—CRAMP-STROKES.

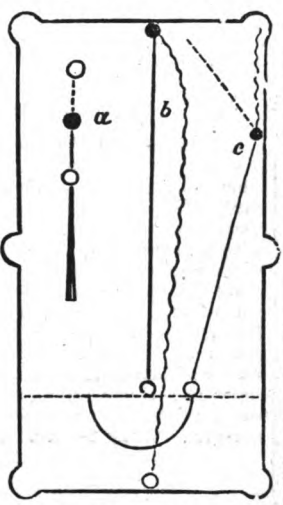


FIG. 42.—CRAMP-STROKES.



## BILLIARDS.

the kiss and the side combined will cause your ball to curl round the basket and get the canon.

Case *b* is hardly a cramp-stroke; for what you want to effect is to make the losing hazard in the corner pocket. This is accomplished with a strong side and a kiss.

Case *c*, fig. 40, is a very common rooking stroke. The player places the three balls together, the red in the centre, and then offers to bet that he will play the middle ball away without disturbing the others. When the wager is taken, as it commonly is, the player holds his cue firmly, and strikes the red ball hard, near the top, which causes it to rise a little from the table and pass over the others; or rather the small circumference of the red ball passes through the wide opening left by the upper halves of the two white balls.

Fig. 42 shows the *dip* (*a*) by which the player's ball is made to jump over the red and fall on the white on the other side. This is also done by striking the ball on the top. Case *b* is made by a kiss, the red ball being close to the cushion and struck full: the strong side on the playing-ball combines with the kiss to cause it to curl back to the ball below the baulk and make a canon. Case *c*, in which both balls are pocketed in the corner, is also made by a strong side and kiss, the object-ball and the cushion being struck at the same moment.

### Concluding Remarks.

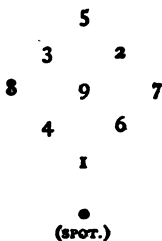
Always play for some definite object. Regulate your stroke to the object to be achieved. In the regular game do not *pot* the white ball, as, though you may score two, you have only one ball to play at afterwards. When the red ball is over a pocket and you wish to hole it, play with sufficient strength to bring your own ball away from the pocket in case you miss it. When you cannot score, play for safety. When the red is in baulk, and there seems no chance of scoring otherwise, you can pocket the white. Never dispute the marker's decision. Avoid the man who offers to show you a few good strokes, carries a bit of chalk in his pocket, and calls the marker by his Christian name. Keep the balls before you. Play with better men than yourself, and observe their style. Do not knock the balls about without an object. Never bet with strangers. **KEEP YOUR TEMPER!**

# BAGATELLE.

SEVERAL games are played on the Bagatelle-board, two or more persons playing.

## Rules for La Bagatelle.

1. Any number may play, whether singly or in "sides."
  2. Each player "strings for lead," and he who lodges his ball in the highest hole begins.
  3. The player who wins the lead takes possession of the nine balls, and begins the game.
  4. The black ball is placed on the spot in front of the first hole, and the player plays from the baulk by striking at the black ball, and endeavouring to hit it, or his own ball, or both balls, into a hole or holes.
  5. The black ball counts double into whichever hole it falls.
- [Sometimes a black ball and a red ball are used, both of which count double. The cups are numbered, and into whichever cup the balls fall, so many are counted for the player. The board is numbered thus:—



---

### BAULK-LINE.

[The usual plan is to try to drop the black ball in the seven or the eight, and the white in the opposite hole, and thus score twenty-two or twenty-three at one stroke.]

6. The striker's ball must be placed within the baulk-line, and is struck with the cue at the black ball. The remainder of the balls are then driven up the board in like manner, and the sum total of the holes made is the striker's score.

7. Any number of rounds may be played for the game, as agreed on previous to its commencement.

## BAGATELLE.

8. The player (or side) obtaining the highest score wins the game.
9. Any ball that rebounds beyond the baulk-line, or is forced over the board, is not to be again played during that round.

### Sans Egal.

1. The person who takes the lead (decided as in "La Bagatelle") makes choice of four balls of either colour, places the black ball on the spot, and commences by striking up one of his balls.
2. The other player then strikes up one of his, and so on alternately.
3. He that holes the black ball counts it towards his game, and also all that he may hole of his own.
4. If a player hole any of his adversary's balls, the number is scored to the owner of them.
5. The player who makes the greatest number of points in each round wins the game, and takes the lead in the next.

### The Canon Game.

1. Choice of balls, and the lead having been decided, the black is placed on the spot, and the adversary's ball equidistant between cups Nos. 1 and 9.
2. If the player canon, he scores two. If at the same time he hole either of the balls, he also scores the number marked in the cups, the black ball counting double.
3. The striker continues to play as long as he scores.
4. There is no score unless a canon be made, and all points made by a ball without a canon count for the other side.
5. If either the adversary's or the black ball are holed, or roll beyond the baulk-line, they must be replaced on their respective spots.
6. The black ball must be always struck by the player's ball, or in default of this the adversary scores five. A miss also counts five to the adversary.
7. The game is 120 or 150, as may be agreed upon.

When there are pockets to the table the white and red balls pocketed count each two, and the black ball three. Sometimes three is counted for a canon from the black to the red ball, and *vice versa*, and two for a Canon from the white to a coloured ball, or from a coloured to a white one.

Hold the cue with a firm, but not too tight a grasp, and strike the cue ball in the centre. A modification of the side-stroke may be well introduced occasionally; but the more advantageous play is to divide the object-ball. By it you may make such a calculation of the angles as will enable you to hole your ball with tolerable certainty. Beware of playing too hard: Bagatelle requires much less force than Billiards.

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