Anglino, p. 63-86.

THE

BOY'S BOOK

OF

SPORTS AND GAMES,

CONTAINING

RULES AND DIRECTIONS

FOR THE PRACTICE OF THE

Principal Recreative Amusements of Youth.

BY UNCLE CHARLES,

AUTHOR OF "THE LITTLE BOY'S OWN BOOK," ETC., ETC.

WITH ILLUSTRATIONS, BY HENRY SEARS.

London:

PUBLISHED BY HENRY ALLMAN,

32, PATERNOSTER ROW.

1850

SEARS, PRINTER, IVY LANE, ST. PAUL'S.

PREFACE.

THE Preface is an Author's privilege. WE ourselves confess to an especial affection for the dear, time-honoured custom. It appears like a friendly grasping of the hand, a cordial interchange of kindliness and esteem, by which a mutually good understanding is established between the Reader and the Author; nor, in the present instance, are we in any wise disposed to waive this ancient custom, notwithstanding that it is, too frequently,

"More honoured in the breach than in the observance."

In the present work, we redeem the promise made in our previous little volume. The inducements to perform this "labour of love," have been manifold; and not the least of them was the consideration, that, among the few works of the kind published, scarcely one of them treats of the Sports and Pastimes of Youth in a manner calculated to bring them within the latter's entire comprehension, or is to be obtained at a reasonable price. Herein are presented, among numerous others, Treatises upon CRICKET, SWIMMING, SKATING, ROWING, and RIDING. The advantages of these exercises need not here be enumerated; their beneficial effects, in regard to health merely, must be manifest to all. Besides these, this unpretending work contains articles on MINOR SPORTS, calculated to find favour with our more juvenile

Readers—on GYMNASTIC EXERCISES, the practice of which imparts a hardiness and agility to Youth—on ANGLING, the *summum maximum* of boyish aspirations—on FENCING and ARCHERY, both elegant accomplishments—and on SLEIGHT OF HAND, &c., in order that those of our young Readers who are ambitiously inclined, may, in imitation of, and competition with us "Children of a larger growth," amuse the fire-side circle on many a dull winter's evening, when the silver-sheeted snows lie thickly encrusted on the ground,—when the "winds whistle cold," and all out-door recreative enjoyments are for a time unattainable.

Let us, in conclusion, be permitted to hope, that we have succeeded in our aim of offering, in the following pages, compendious instruction in each *species* of pastime therein treated of; and in such a manner, that they may be understood by all. To do this, within the narrow compass of a work like the present "BOY'S BOOK OF SPORTS AND GAMES," was, it must be acknowledged, a task somewhat difficult of execution, but it has been cheerfully undertaken and performed.

And if our efforts have been instrumental in instructing, improving, or amusing, any of our youthful Readers, we need scarcely affirm, that it will prove a source of real and unmixed gratification to their well-wisher and friend,

UNCLE CHARLES.

CONTENTS.

MINOR SPORTS.

GYMNASTIC EXERCISES.

CRICKET.

SLEIGHT OF HAND, MAGIC, &c.

THE

Boy's Book of Sports and Games.

MINOR SPORTS.

BONCES.

HAVING provided yourselves with marbles, called bonces, let the one agreeing to commence the game, roll his marble a short distance. His adversary then shoots at it, and so on in rotation until one or other wins it, by striking the marble the number of times agreed upon.

SPANNING.

This is played with any kind of marble. The one agreeing to commence, shoots his marble as far as he likes. His opponent then shoots in his turn, endeavouring to strike the one first shot, or shoot it so close that he can touch both at a span; if he can, he wins; and so on in succession, until one or other wins.

THE REGIMENT OF SOLDIERS.

According to the number of players, let each put down two or three marbles, and having placed them in a straight line, draw another line about two yards from where the marbles are, to play from, which is done by shooting at them in rotation; and all the marbles knocked off the line become the property of the player.

CHIP HALFPENNY.

To play at this, you must provide yourself with a small wooden spoon, as well as your top. Draw a line, on which place the two halfpence. The first player then spins his top, and taking it up in his spoon, tries to chip his halfpenny towards the goal or winning place; his opponent then does the same, and so on till one or other wins.

HOCKEY, OR SHINNEY.

It will be necessary in this game, to provide yourselves with a vine stick having a hook at one end, and also a ball; or a good sized bung, is the best to play with. The players must be equal in point of numbers, on each side. The bung is then placed in the centre of the playground, and

the party winning the right of striking first, attempts to strike it to touch his opponent's goal, and he must be well backed by his party to enable him, if possible, to succeed. This game affords excellent amusement and sport when the game is played by skaters, but they must be good ones, or it is dangerous. This is called in Scotland, &c., shinney, from the players striking each others' shins, in trying to knock the bung from between their legs; but this I trust my young readers will not attempt, as it invariably produces much ill feeling, which should not exist between little boys.

I SPY I.

This game is best played where there are a number of convenient places to hide. Sides are chosen, and one party goes out to hide while the other remains at "home." One of the players who are out hiding, calls "*warning*," and then quickly hides himself. The other party at home, then sallies out to find them, but if two of the hiding party can reach home before one has been discovered, they cry out "all home," and then can go and hide again. The seekers must find two of the opposition before they are entitled to go out and hide.

MASTERS AND MEN.

This is a game that admits of great variety, and will fford as much amusement to the spectators as to the players. In fact, if properly played, they may well be called juvenile charades. The party is divided into two; one to be called the masters, and the other the men. The latter, who commence the game by agreement, must try and keep the masters out of work as long as they can. The men must make a choice of some trade they can easily imitate, such as a carpenter, mason, doctor, &c., and one of them must tell the masters the first and last letters of the trade; and endeavour to depict the actions of men employed in the trade chosen. If the masters guess the proper answer, they take the place of the men. If after some time they do not, they begin a new trade.

THE GRACES.

This game is played by any number of persons standing apart from each other, and requires two wands, and a hoop covered with leather, which may be procured at any toy shop. The wands are held firmly in each hand, and the hoop is placed on them. The wands must then be crossed, and sharply drawn asunder, trying to drive the hoop, so that another with whom you are playing may catch it.

THE BANDILOR.

This toy is made of wood, somewhat in the shape of a ship's pulley, with a string wound round the centre. To bring this into action, the end of the string must be held between the finger and thumb, allowing the bandilor to fall; the string will then unwind itself, and on checking its fall, will instantly rewind itself. This is a nice plaything, and may be easily procured.

CUP AND BALL.

This toy must be procured at some toy shop. They are made of wood and ivory; the latter is the best, as it is not so liable to chip or splinter. You must hold the stem of it between the finger and thumb of the right hand, and jerk the ball upwards to enable you to catch it in the cup, turning the ball round in the jerk. When you have attained some proficiency in catching it in the cup, you can then endeavour to catch it on the pointed end, or stem, though it will require some practice to accomplish this

NINE HOLES.

This game is played as well with leaden bullets as with marbles. They are to be bowled along a level course, at a

board having arches cut in it, with numbers marked over each arch; viz., supposing there are eight arches, they may be numbered thus, 2 0 5 1 0 4 3 0. If the bowler strikes the side of the arch, he loses his marble, but receives as many from the owner of the board as the number over the arch through which his marble passes.

RACKETS.

This game is played in a clear space of ground, having a high wall painted black, and the ground divided into four equal parts with chalk, two divisions near the wall, and two behind them. The latter are occupied by the out players. At the height of forty inches from the ground, a broad line is drawn with chalk on the wall, and the ball must strike the wall above this line. It can be played by either two or four players. When two play, each must cover two compartments; but when four are playing, each player takes one of the divisions. Those occupying the divisions nearest the wall, are called "in hand" players; those in the others, "out hand" players. The ball must not weigh more than one ounce, and as the eye cannot well follow it in the game unless it is rendered discernible by being frequently rolled in white chalk, it should be changed often for that purpose, as it then forms a strong contrast to the black wall played

against. The ball is driven forward against the wall, with a *racket*, formed of a strong catgut net work. The rules are as follow :—After deciding who begins the game, it is commenced by the "in hand" party striking the ball against the wall; if it strikes under the line, or goes over the wall, or does not rebound into the "out hands" spaces, or goes beyond the bounds of the racket ground, the striker is "out," and the "out hand" takes his place. Should none of these occur, when the ball has rebounded into the out-spaces, and risen from the ground, it is driven back to the wall again, to rebound into one of the in-spaces, and so on alternately. The art consists in driving the ball in such a manner against the wall, that in its rebound, your opponents shall be unable to pick it up or hit it; when this occurs, the one who struck the ball counts one point, and the game is so continued, until one side scores eleven or fifteen as agreed upon.

FIVES,

Sometimes called hand tennis, or palm play, from being once played with the naked hand, afterwards with a lined glove, or cords bound round the hand. Fives can be played singly or with partners. A wall should be selected with a good level hard piece of ground before it. A line

is then drawn on the wall three feet from the ground; another on the ground two yards from the wall; and another describing three sides of a square, of which the wall makes the fourth, to mark the bounds. The winner of the choice of commencing, begins by dapping his ball on the ground, striking it against the wall above the line drawn, so that it may rebound far enough to fall outside the line on the ground. The other player then strikes it in the same manner before it has touched the ground more than once. The first player then prepares to strike it as it rebounds, and the game is thus continued until one of the players fails to lift the ball before it has rebounded from the ground more than once, strikes it below the mark, or drives it out of bounds. If the player does either of these, he loses his innings; if the other, then the in-player scores one on each occasion towards the game, which is fifteen. The rules are the same when partners are playing, each side keeping up the ball alternately, and the partners taking it in turns for innings as the other side goes out. After the ball is first played out at the commencement, it is not necessary to make the ball rebound beyond the ground line, which is used only to make the player who is *in* give out the ball fairly, when he first takes the innings, or plays out the ball after he has won a point.

FOOT BALL.

This game was formerly much in repute in this country, until the reign of Edward the Third, when it was succeeded by the more delightful amusement of archery, the practice of which was enforced by a public edict, as foot-ball was found to impede the progress of the latter accomplishment, and its being properly learned. The game should be played in a large field, having at each end a boundary mark or home for the contending armies, which may consist of any number equally divided; and is played with a bladder filled with wind, or an India rubber ball covered with seal skin. The ball is placed in the centre of the field, and the contending parties endeavour to kick it into their opponent's boundary. The party which first succeeds in doing this, wins the game. This is a game that will afford excellent amusement, and is highly conducive to health.

GOLF, OR CAMBUCA,

So called in the reign of Edward the Third, from a crooked club or bandy-bat used in playing. In Scotland it is much practised, and is sometimes called bandy ball.

This game may be played by any number, each player being provided with a bandy made of ash, four feet and a

half long, with a curve or hook affixed to the bottom, made of horn, and backed with lead. The ball should be small, made of feathers covered with leather, and very hard. The game consists in driving the ball into holes made in the ground at certain distances one from the other, and he who succeeds in doing so in the fewest number of strokes wins the game. Between the first and last holes a space of two miles may intervene; the number of holes between which are optional. The ball must be driven into each hole and not beyond it. There is a golf club in London composed of Scotchmen, who meet once a year to play a grand match. They appear in Highland costume, which forms a very picturesque exhibition.

HURLING.

The number of players must be even, and divided into pairs, and when the game commences, each pair become individual opponents. They should be well matched as to size and strength. Two poles are fixed in the ground ten feet apart, and opposite them two more (the same distance apart) about two hundred and fifty paces off. The umpire, who does not take a part in the game, then throws up a ball, and whoever can catch it, and carry it through his

opponent's goal, wins the game. The point of the game consists in the holder of the ball retaining it long enough; for his antagonist endeavours to possess himself of the ball, and impede the holder's progress. The law of the game is that they may hurl the ball from one player to another, but two must not attack one, nor can the holder of the ball hurl it to any of his party who may be nearer his opponent's goal than himself.

STOOL BALL

Is played by two persons, one taking his place in front of a stool placed upon the ground, the other taking his place at a distance. The latter tosses the ball endeavouring to strike the stool, and it is the business of the other to beat it away with his hand to prevent this; and he reckons one to the game for every time he strikes the ball away. If on the other hand, the stool should be struck, the players change places; the one winning the game who drives the ball away from the stool the greatest number of times. This game may be played by several persons placing stools in the form of a circle, a single player to each stool; when the ball has been struck, each one changes his place, running from stool to stool, and if the feeder recovers the ball in time to strike any of the players before he arrives at the

stool to which he is running, they change places, and the one touched becomes feeder until he succeeds in striking another.

TRAP, BAT, AND BALL.

A boundary is placed at given distances on each side of the trap, through which the ball must pass, and a line is fixed fifteen or twenty feet from the trap, and eight or ten feet high, over which the striker must send the ball, or he is out. The game may be played by any number. The one who is to commence places his ball in the spoon of the trap; he then touches the tongue, and as the ball rises he strikes it. The other players endeavour to catch it, and the one who succeeds before the ball has struck the ground becomes the batsman. If the ball is not caught, the player into whose hands it comes, bowls it at the trap from the place where he picked it up. If he hits the trap, the striker is out, and he takes his place. If he misses it the batsman scores one towards the game. The tongue of the trap should not be struck too violently; and it is as well to catch the ball with your left hand once or twice before calling "play," and striking it. This will enable you to judge what is the best position to stand in, so as to strike the ball in a direction where there is the least chance of its being

caught. By allowing the ball to rise to its greatest height it will enable you to take a good aim at it as it is falling.

ROUNDERS.

This and the above game rank next to cricket for amusement, and being healthy and invigorating exercises. It is played with a round stick two feet in length, and a hard bench ball. Four or five stones or posts are placed in the form of a circle, one of which is called the "home" and the others "bases." After partners on each side have been chosen, and the innings determined, the out players are scattered over the field, one taking his place as "feeder" in front of home, and one behind to return the ball to the feeder. The in player who commences then strikes at the ball. If he succeeds he runs from base to base, and another takes up the bat. If any strike at a ball and miss it, they are out; or if any are struck with the ball while running from base to base, they are out; and the feeder may pretend to toss the ball, to induce a player to leave a base he is standing at, to obtain a chance of striking him and putting him out. Each in player takes the bat in rotation as he arrives at home. If all are out but two or three, and those are at the bases, and one be not able to reach home before the home is crowned by the ball, all are out, or if one

of the strikers sends his ball so that it is caught, all his party are out. If all are out but two, the best player is allowed, with the consent of the others, to have two feeds or hits for the rounder, and if he gets home without being struck, or the home being crowned, all his party are in again, and continue as before; if not the opposite party goes in.

PALL MALL.

The Mall in St. James's Park derived its name from this game being constantly practised there during the reign of Charles the Second, by Charles himself, and his courtiers, but of late years it is scarcely heard of. The game is played with a piece of box and a mallet in an alley having an iron arch at each end, and he who drives the ball through the arch in the fewest number of strokes wins the game.

QUOITS.

An iron hob or pin is driven into the ground, to within four or five inches of the head; and at a distance of 14, 16, 20, or more yards, according to the age and strength of the players, a second pin is driven in, in a similar

manner, and those who are contending in the game stand at one of the pins, and each throws an equal number of quoits to the other pin. The player who rings his quoit, or puts it nearest to the pin, scores one point to the game; but if A puts a quoit nearest the pin, and B places one second, and A then places the remainder of his quoits nearest the pin after B, he still scores only one, as by B putting his one quoit second, it prevents the other quoits being reckoned; but if B does not succeed in placing a quoit to cut out those of A, each of A's quoits counts as one. By having two pins the players can proceed from one to the other to determine the state of the game, and play on to each pin. This game is much practised in ngland, several grand quoit matches coming off annually. As an exercise, it is highly conducive to health. Strutt in his Sports and Pastimes, says, that "the quoit seems evidently to have derived its origin from the ancient *Discus*."

BOWLS

May be played by sides of two or three each, or single players. Two balls are taken by each player, and the one who commences casts a smaller ball, frequently painted white, and called a jack, to any distance that suits him. He then delivers a ball towards the jack, each player follow-

ing his example until all the balls are used; one of each side delivering a ball alternately. The position of the balls is then examined, and the one lying nearest to the jack scores one to the player, and if his other ball (or presuming the game is played with partners, either of their balls,) should be nearer the jack than any ball delivered by his or their opponents, then they can score as many more towards the game as they have balls thus placed. The game should be played upon a closely shorn grass lawn, perfectly smooth and level. The balls played with are not perfectly round, being what is called biased, having some mark at the thick end, which end must be held towards the bowler's left hand. The aim of the player is to drive his opponent's ball away from the jack, or the latter away from the former, and at the same time place his ball as near the jack as he can.

The terms used in the game are, "to bowl wide," which is when the bias is good, or is not strong enough; "narrow," when it is too strong; "finely bowled," when the ball passes close to the jack; "yard over," is when the jack is moved; "over bows," when the ball passes beyond the jack. A ball is sometimes placed by a player purposely within his reach to obstruct the one who follows him, and is called "laid at hand;" placing the nearest ball to the jack,

is called "bowl best at jack;" "drawing a cast," is to win by bowling nearest the jack, without touching a ball. A ball "rubs" when retarded in its motion by some impediment; and is "gone" when it passes far beyond the jack; a "lurch" is when one side scores eleven before their opponents have scored five, and is game.

HOP SCOTCH.

Draw on the ground a figure resembling a window arched at the top. The beds are formed in the following manner. At the end farthest from the arch a line is drawn from side to side, which is bed 1. Another like it, divided in the centre, forms beds 2 and 3. Bed 4 is like the first. The next bed must be wider, with a cross drawn diagonally from corner to corner, for beds 5, 6, 7, and 8. Bed 9 is like the first, and 10 and 11 are like 2 and 3. Bed 12, at the arch, is called the cat's head. The one who commences throws an oyster shell into No. 1, he then hops into that bed, and with the foot on which he falls, drives it out. He then throws it into 2, steps into 1, hops into 2, drives the shell from 2 to 1, and then from 1 out of the figure. The shell is now thrown into 3, and the player steps into 1, jumps astride into 2 and 3, one foot in each base, springs on one foot into 3, drives the shell into 2, from 2 to 1, and out as

before. He now throws the shell into 4, steps into 1, jumps astride 2 and 3, and alights upon one foot in No. 4, picks up the shell, and placing it on the front of his foot off the ground, jerks it upwards with a motion of the leg, and catches it in his hand. He then jumps back, repeating the same jumps as when he advanced. He throws the shell now into 5, and passing through the beds as before, alights on one foot in No. 5, drives the shell into 4, catches it, and returns as before. He now throws the shell into 6, drives it to 5, and then to 4, catches it, and returns. When he is in 7, after jumping astride 6 and 7, he drives the shell into 6, 5, and 4; then out as usual. From 8 to 7, 6, 5 and 4, consecutively, returning as at first. In 9 he catches the shell from his foot, and returns as from 4. In 10 he drives it to 9. In 11, after jumping astride, he drives it into 10, then into 9, catching it and returning as before. He now throws the shell into the cat's head, on arriving at which, he catches the shell three times from his foot, and then drives it with the foot he stands on, through all the beds, returning as usual out.

GYMNASTIC EXERCISES.

TRAINING.

Prior to commencing a course of Gymnastics, the body should be in good health, and partially trained by exercises in walking, running, and jumping.

IN WALKING

The head should be kept up, the body erect, but not stiff, resting upon the ball of the foot, not on the toe or heel, the shoulders thrown back, and the arms allowed to move freely by the side.

IN RUNNING

The arms should be kept nearly still, the elbows to the sides of the body, bringing the closed hands in front on the chest, and the legs must not be raised too high.

IN JUMPING

The knees should be bent so that the calves of the leg may touch the thigh. The fall should be on the toes, and never on the heels. The arms should swing forward when taking a spring, the body kept forward, the breath held, and in taking the run let your steps be short, and increase in quickness as you approach the leap, coming to the ground with both feet together.

THE HIGH LEAP

May be taken either standing, or with a run. For the former keep the legs together, raising the feet and knees in a straight direction. For the latter a light step with a short run quickening gradually as you approach the object you wish to leap over.

THE LONG LEAP

Requires the spring to be made from the toes of one foot, and the arms and body to be kept forward.

THE HIGH LEAP WITH THE POLE.

The pole shou'd be taken with the right hand level with

the head. Spring with the right foot over what you wish to clear; and as you alight, turn round, bringing your front towards the place you leap from.

THE LONG LEAP WITH THE POLE.

The pole must be firmly placed, and the body thrown forward, turning round as you cross the place you have to leap over.

THE DEEP LEAP WITH THE POLE.

The same rules as for the last. Throw the body forward and lower the pole to the depth you have to leap, coming to the ground upon the balls of the feet.

LIFTING AT ARM'S LENGTH.

The pole is taken in the hand, and elevated in a right line with the arm, which must be stretched out at full length.

THE ROPE.

In climbing the rope, the hands must be moved one above the other, the feet to be drawn up alternately with the hands, and the rope grasped firmly between them. To

avoid blistering the hands in descending, they must be lowered one after the other.

THE JAVELIN.

This is an excellent gymnastic recreation. You must have a pole shod at one end with iron. It should be grasped with the whole hand, the butt coming between the first finger and thumb. The aim must be taken deliberately, and the javelin properly poised before it is cast. The arm in doing so to be thrown as far back as possible to deliver the javelin with greater force.

THE LONG CHALK.

Mark a line upon the ground, to which the toes of both feet must be placed, neither of which must move beyond it. Either hand is then thrown forward on the floor, as far, and no farther, as will enable you with a spring to regain your former upright position, not scraping the floor with the hand, nor disturbing the position of your feet. After you have ascertained by practice the distance you can fall and regain your original position, take a piece of chalk, and make a mark as far in front of you as you can with your disengaged hand, without altering the position of the feet, or using both hands in rising.

THE HAND SPRING.

This feat is performed by throwing yourself forward against a wall, resting upon the palm of the hand with the fingers upward, the feet being placed at a distance from the wall, which will enable you to recover an upright position; for according to the distance you stand from the wall, the more or less difficult will the feat be found. This feat should be well practised before commencing the

SPRING FROM THE THUMB,

Which is performed by resting the body upon the thumb, the inside of which is placed against the edge of a table, taking care that it rests against something, or else you may get a fall by driving the table before you. By continual practice you may extend the distance you stand from the table.

THE STOOPING REACH.

By practising this feat considerable agility may be acquired. A line should be drawn upon the floor against which the other side of the right foot must be placed, and the heel of the left foot placed at a short distance behind

the right foot touching the line. The right hand must be passed under the knee of the right leg, and with a piece of chalk mark a line as far in advance of the other line as you can, and then immediately recover your position without moving your feet or touching the ground with your hands. The knee and body may project over the line chalked, but the feet must be kept in their original position. In this feat there is no spring to assist you in rising, as the chalk is held between the fore-finger and thumb.

THE TRIUMPH.

So called from the difficulty of accomplishing this feat without a great deal of practice. The palms of the hands must be placed together behind you, with the thumbs nearest the back, and the fingers downwards; and then keeping the palms as much as possible together, turn the hands, keeping the tops of the fingers close to the back, until they are placed between the shoulders, with the thumbs outward, the tops of the fingers towards the head, and the palms touching one another.

THE FEAT WITH THE FINGERS

Is done by placing your arms horizontally close to and across your chest; the fore-fingers of each hand pressing

one against the other. When in this position, another person may endeavour to separate them, which he will fail to do it they are held properly, as he must use only regular force, and not jerk them suddenly.

THE FEAT WITH THE POKER.

A common fire poker must be held between the fingers and thumb, which by the motion of the fingers and thumb you must endeavour to work upwards, the poker remaining perpendicular the whole time. This is a much more difficult feat than it would appear at first, as it requires not only considerable strength of finger, but also knack, which cannot be acquired without practice, and when first attempted, will be found very difficult.

TWO TO ONE.

Take a skipping rope, and use it in the common way at first until you are able to increase the velocity, when, with a spring higher than ordinary, you may pass the rope twice under you before touching the ground. By practice this feat may be done three times instead of twice.

KNEELING DOWN

Is an exercise of some difficulty, and is done by placing the

toes against a line chalked on the floor, and kneeling down and springing up again without making use of the hands, or moving the toes from the chalk line.

TO REMOVE A CHAIR FROM UNDER YOU WITHOUT FALLING.

The body is placed upon three chairs, the centre one of which should be lighter than the others, the head resting upon one, and the heels upon the other. The body must be stiffened, and the chest thrown up, keeping the shoulders down. You then disengage the middle chair, and move it over your body until you deposit it on the opposite side. This is one of the feats which at first is found very difficult, but which by practise may be overcome, provided the chair you have to lift is not too heavy for your strength.

BREAST TO MOUTH.

The distance from the outside of the elbow to the tip of the second finger, is measured on a cane or stick. You must then grasp the stick with the right hand, the middle finger being placed over the mark. The stick must be held horizontally before you, with the elbow close to the side, and you must then endeavour to raise the left

end of the stick to your mouth, without changing your position or moving your head.

WALKING ON STILTS

Is a habit acquired in early life by the shepherds of the south of France; for by these additional legs the feet are kept from the burning sand in summer, and from the water which covers the sandy plains in winter; and by gaining this elevation, they acquire such an increased sphere of vision over the sandy plains, as enables them to see their sheep at a greater distance than they could from the ground. Stilts are made with two poles, and at any distance from their ends, a piece of wood, flat on the upper surface for the foot to rest on, and is fastened by a strap attached to it, and another a little above the knee. Stilts made high enough to be used as supports for the hands are better than those cut off just above the knee joint.

CRICKET.

THIS pastime has long been acknowledged as perhaps the most manly of all the field sports practised in this country, and will doubtless continue to be the favourite game of the people of England, till a nobler is discovered. Though it is decidedly a scientific game, it is not confined to any particular class, but is enjoyed equally by all ranks and conditions of men, from the prince to the peasant. Even in our seats of learning it is pursued with all the enthusiasm which once characterized the games of Athens and of Rome. Its popularity has increased so much within the last few years, that it bids fair to become as universal as Archery was in former times, when the practice of it was enjoined upon all by royal mandate. In some remote counties it is not much practised yet, and in a few others it is scarcely even understood, but there is no county near the metropolis where it is not looked upon as the principal field recreation.

It is difficult to ascertain the exact date or origin of this game. Some suppose that it originated from stool ball,

others maintain that it sprang from club ball, &c. It is not of much consequence to us to enter here into an examination of all the conjectures which have been offered on this point; but we may state that the earliest mention we have of it is in the time of Charles the Second. We are sure however that at that period it was little practised, and was played very differently then from the way it is at the present day. For example, instead of three stumps and two bails, the wickets were composed of only two stumps and one bail, and the stumps were not made so high then as they are now. The weight of the balls, and the length and shape of the bats too were not limited till a comparatively late period, when it was decided that the balls should weigh not more than five ounces and three quarters, nor less than five ounces and a half each, and the bats were not to exceed thirty-eight inches in length, nor four inches and a quarter in breadth.

DOUBLE WICKET.

Double wicket requires eleven players on each side. One chosen from each eleven to toss up for choice of innings, and two players from the side winning the toss, go in, one at each wicket. Two umpires are to be appointed in order to settle all disputes that may arise. They are to

take their stations one at each wicket, and should be well acquainted with the laws of the game, as their decisions are final. The umpire at the striker's wicket should be rather behind it, so as not to interfere with the players; and his chief duty is to decide whether the batsman has been fairly stumped out or not. The umpire at the bowler's wicket must place himself in a direct line behind it, that he may see if the bowler delivers his ball fairly and that the batsman does not stop the ball with any part of his person, and also to decide upon all catches before wicket. The out-players are placed about the field in various situations; each bowler delivers four or six balls as previously agreed upon, before what is termed an "over" is called, and when the umpire calls an over, each out-player changes his place. It is the endeavour of the batsman to strike the ball so as to get as many runs as he can, one run being scored each time the batsmen change places. Should the ball be caught, the striker is out; or the ball be thrown up and one of the wickets struck down, before the player running for it reaches it, he is out. When the out-players have succeeded in putting out all their opponents, they go in in the same manner. Each side has two innings, and the side that gets the greatest number of runs, of course wins the game.

THE BATS

Should not exceed four inches and a quarter in the widest part, nor thirty-eight inches in length. They are principally made of willow, waxed twine being bound tightly round the handle, as it affords the striker a good purchase for the hand, and prevents concussion being felt. The weight should not exceed two pounds and a half; the face must be perfectly smooth, slightly curved from the middle to the sides, and the back must be more accurately rounded than the surface. For a left handed player the off side should be rounded at the tip, and the near side square, to prevent the ball from rising when blocked; and for a right handed player this must be reversed. In choosing a bat do not select one that is too heavy to use comfortably, or the handle of which feels too thick when taken in the hand, but one that is stout at the shoulder or bottom of the handle, as it will be found the strongest; and to prevent a bat from drying and splitting, it should occasionally be oiled with linseed oil.

THE BALL

Must weigh not less than five ounces and a half, or

more than five ounces and three quarters, and in circumference must not exceed nine inches and a quarter. At the commencement of a new game, either side is entitled to call for a new ball.

THE STUMPS

Must rise twenty-four inches out of the ground, and are generally made of ashe or lance wood, grooved on the top, to hold the bails, which must be four inches long.

THE SCORERS

Are to be chosen one by each side, to mark the game, and are placed at some distance out on the ground. It is usual to mark each party's score separately, and each striker's in the same way, and when he is put out, it must be described as run, bowled, &c., &c., as the case may be. All over throws and balls lost, are to be scored to the striker, and the no balls, byes, and wide balls, that may occur in an innings, are to be separately cast up, and added to the strikers' runs at the termination of the innings.

THE GROUND

Should be extensive, and must be as level as possible, so that nothing may impede the progress of the ball, and it will be found necessary occasionally to have it rolled and watered.

THE WICKETS.

The wickets are pitched by the umpires, directly opposite to each other, at the distance of twenty-two yards. The stumps are placed sufficiently close to each other to prevent the ball passing between them, without striking them down or knocking the bails off.

THE BOWLING CREASE, AND POPPING CREASE.

The bowling crease should be in a line with the wickets, six feet eight inches in length, having a return crease at each end towards the bowler, at right angles, with the stumps in the centre.

The popping crease must be four feet from the wicket, and exactly parallel with it, and the length is unlimited, but it must not be shorter than the bowling crease.

THE BOWLER.

Bowling is a very important feature of the game, and requires great steadiness. Bad bowling has often been the cause of losing the game. The bowler and wicket-keeper, may have a secret mode of conveying to each other hints for varying the swiftness and direction of the ball, so that the bowler is in this manner made better acquainted with the peculiarities of the striker. The style now universally adopted is round bowling, which is accomplished by turning the wrist in delivering the ball, so that it may take a circular course from the hand to the wicket. And the aim in this mode of bowling is, to ground the ball just without the batsman's reach, in a direct line to the leg stump, which is the weakest.

THE BATSMAN.

The batsman must stand with the right foot on his ground behind the popping crease, and as near as possible to the block-hole, but be careful to keep from before his wicket. The left foot must rest lightly on the ground, as much as an unconstrained attitude will permit, towards the bowler. The bat must be placed opposite the middle stump before the ball is delivered; and it should be grasped by the right

hand in the middle of the handle; the left hand placed a little above the right, as by holding it in this manner, the player acquires greater command over it, and renders his hitting much stronger. To avoid striking into the air, the batsman should keep his left shoulder a little forward in the direction of the bowler, and the left elbow well up. As the ball is delivered, the bat may be gradually raised; marking with the eye at the same time where it pitches. The batsman should always play as if he were suspicious of a ball coming straight, though from its apparent direction he may suppose the ball will fall wide. The ball should be struck by the bat about six inches from the tip, and he must avoid hitting under the ball. As soon as his partner is about to strike, he should be ready to run, but he must be careful not to leave his ground before the ball has been delivered by the bowler; as soon as it is, he may follow it, but not too far to prevent him returning to his wicket should no runs be obtained. Runs before wicket depend upon the will of the striker, those behind wicket upon the decision of his partner. The wicket each batsman is running to save, should be kept in view, to prevent their coming into collision one with the other.

THE WICKET-KEEPER.

As much depends upon the wicket-keeper, he should pay the strictest attention to the game, and must not suffer the striker to move off his ground without knocking down his wicket, which is termed "stumping out." It is likewise his duty to see that the fieldsmen are in their proper places, and he should give his directions by signs rather than by words, to prevent his opponents being cognizant of them. He places himself at the distance of a yard or a yard and a half, sometimes less, behind the stumps, according to the strength of the bowling, and stands with his left foot forward, and his hands always ready for action. In returning the ball to the bowler, he must deliver it so that the bowler may either catch it at once, or receive it when it first rebounds. And the bowler must be spared all unnecessary trouble in running after it, or stooping to pick it up.

THE SHORT SLIP.

The short slip must stand so as to reach within two feet of the wicket-keeper, and should be ready if the latter leaves the wicket after the ball, to take his place until his return. Sometimes an additional short slip is placed be-

tween this player and the point, for catches, when a batsman frequently cuts or tips off the ball from off the edge of his bat.

THE POINT.

The point places himself about seven yards from the striker, in a line with the popping-crease. He should be a good catcher, and an active player.

MID-WICKET.

Mid-wicket must stand about seven or eight yards from the bowler's wicket. He must not throw the ball up too hard, nor higher than the bails of the stumps. Mid-wicket takes the place of the bowler, should he leave it, until his return, and must back him to prevent a run when the ball is sharply hit straight to the bowler.

COVER POINT.

This player takes his place between the point and mid-wicket, only further out in the field to cover them should they miss a ball hit towards them.

LEG.

Leg stands rather behind the striker, about fourteen or sixteen yards from the wicket.

LONG STOP.

Long stop places himself behind the wicket-keeper, the distance to be varied according to the swiftness of the bowling. He must be able to throw in well, as he will have to look to balls tipped with the edge of the bat, and those that pass the wicket-keeper, and also attend to backing up.

LONG SLIP.

This player stands at the same distance from the wicket as the long stop, between the point and the short slip, and covers both. He should stand in a diagonal line with the batsman.

LONG FIELD OFF.

The long field off should place himself at a considerable distance in the field between the mid-wicket and the bowler,

so that he may cover both of them. He should be able to throw well, and with judgment.

LONG FIELD ON.

Long field on is placed at some distance wide of the bowler's wicket to prevent a second run being obtained.

CHANGES OF POSITION.

When a left-handed player takes the bat, short slip and point must cross over, leg must stand closer to the wicket to cover point and short slip; long slip must stand further a-field to play leg. Cover point should stand out a little wider, and mid-wicket cross over. These changes of position must be made so rapidly, that the bowler be not delayed.

Should the batsman strike his ball more on the on-side than the off-side, long slip and mid-wicket-off may lessen the distance between each other, and cover point placed at mid-wicket-on, the former dividing the duties of cover point between them.

FIELDING.

In fielding, should the ball be coming close along the ground, the hands must be quickly put down as you advance

to meet the ball, but it must be taken as it rises, should it bound.

The hands must be extended in advancing to catch a ball, the eye must steadfastly follow the course of the ball, and the fingers closed upon it when in hand, drawing the hands at the same time towards the chest, which assists in breaking the force of the ball, as the concussion is sometimes liable to injure the fingers, causing you to miss the catch. No player should throw up the ball higher than the bails, nor should he interfere with another's particular work, but be ready at all times to support another where he thinks it necessary, each avoiding uncalled for interference in another's peculiar department of the game.

LAWS OF DOUBLE WICKET.

THE GROUND.

It shall not be allowable for either party during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating. This rule is not meant to prevent the striker from beating the ground with his bat near where he stands during the innings, nor to prevent the bowler from filling up holes with sawdust,

&c., when the ground shall be wet. After rain the wickets may be changed with the consent of both parties.

THE BOWLER.

The bowler shall deliver the ball with one foot behind the bowling crease, and within the return crease, and shall bowl four or six balls as agreed upon previously, before he changes wickets, which he is permitted to do but once in the same innings. He may order the striker at his wicket to stand at whichever side of it he pleases.

WIDE BALL, NO BALL, AND LOST BALL.

The ball shall be bowled. If it be jerked or thrown, or if any part of the hand or arm be above the elbow at the time of the delivery, the umpire shall call "no ball," when the striker may get all the runs he can off the ball, and shall not be put out, except by running out, and in the event of no run being obtained by any other means, then a run shall be scored, and not considered as one of the bowler's four balls. If the bowler tosses the ball over the striker's head, or bowl it so wide, that it shall be out of distance to be played at, the umpire, (although the batsman shall attempt to hit it) shall adjudge one run to the players receiv-

ing the innings, either with or without an appeal to them. This ball shall be put down to the wide balls, and not reckoned as one of the four balls; but if the batsman shall bring himself within reach of the ball, then the run shall not be adjudged. When the umpire has called "wide ball," one run only shall be scored, and the ball considered dead.

While the ball is kept in the bowler's or wicket-keeper's hand, it is no longer in play, and the batsmen are not bound to keep within their ground; but, if when the bowler is about to deliver the ball, the batsman at his wicket shall go outside the popping-crease, before such actual delivery, the bowler may put him out.

After the delivery of four balls, the umpire shall call, "over," but not until the ball shall be finally settled in the wicket-keeper's or bowler's hand. If any idea be entertained that either of the strikers are out, a question may be made previously to, but not after the delivery of the next ball.

In the event of a change of bowling, no trial ball shall be allowed; and if the bowler gives one ball, he must bowl four.

If "lost ball" be called, the striker scores six runs; but if more than six runs have been obtained before "lost ball" is called, they shall score all that have been run.

If the bowler or fieldsman stops the ball with his hat, the opposite party add five runs to their score, and the ball shall be considered dead.

THE STRIKER.

The striker is out, if the bail be bowled off, or a stump be bowled out of the ground; or, if the ball, from a stroke of the bat or hand, but not of the wrist, be held before it touch the ground, although it be hugged to the body of the catcher; or, if in striking, or at any time while the ball shall be in play, both his feet be over the popping-crease, and his wicket put down, except his bat be grounded within it; or, if in striking the ball, he hit down his wicket.

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; or, if the ball be struck, and he wilfully strikes it again; or, if in running, the wicket be struck down by a throw, or by the hand or arm, (with ball in hand) before his foot, hand, or bat be grounded over the popping-crease; but if the bails be off, the stump must be struck out of the ground: also, if any part of the striker's dress knock down the wicket; or if, with any part of his person, he stops the ball, which in the opinion of the umpire at the bowler's wicket, shall have been delivered in a straight

line to the striker's wicket, and would have hit it. If the players have crossed each other, he that runs for the wicket put down, is out. When a ball shall be caught, no run shall be scored. When a striker shall be run out, the run which they were attempting, shall not be counted. If a striker be hurt, some other person may be allowed to field for him, but not to go in. If a striker be hurt, he may retire from his wicket, and return to it at any time in that innings. No substitute in the field shall be allowed to bowl, keep wicket, stand at point, mid-wicket, or stop behind to a fast bowler, unless with the consent of the adverse party. The umpires shall enforce this law. If the ball be struck, the striker may guard his wicket either with his body or his bat. When a batsman is out, no practice on the part of the fieldsmen with the ball shall be allowed.

THE WICKET-KEEPER.

The wicket-keeper shall stand at a reasonable distance behind the wicket, and shall not move until the ball be out of the bowler's hands, and 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.

THE UMPIRES.

The umpires in all matches shall pitch fair wickets, and the parties shall toss for choice of innings. They are sole judges of fair and 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 is conclusive.

No umpire is allowed to bet upon the match.

They shall allow two minutes for each man to come in, and fifteen minutes between each innings. When the umpires shall call "play," the party refusing to play shall lose the match.

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

The umpire should call "no ball," immediately upon delivery, "wide ball" directly it passes the striker.

But, if the bowler's foot be not behind the bowling-crease, within the return crease, when he shall deliver the ball, they must, unasked, call "no ball."

If the striker run a short run, the umpire must call "one short."

The players who go in second shall follow their innings, should they obtain one hundred runs less than their opponents.

The umpires are not to be changed during the match but by the consent of both parties.

LAWS OF SINGLE WICKET.

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. 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 it with his bat, or some part of his person; or go beyond them; returning to the popping crease as in double wicket.

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.

When there shall be less than five players on a side, neither byes nor over throws shall be allowed; nor shall the striker be caught out behind the wicket, nor stumped out.

The fieldsman must return the ball so that it shall cross the play between the wicket and the bowling crease and

the bounds; the striker may return till the ball be so returned.

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

The striker shall be entitled to three runs for lost ball, and the same number for ball stopped with the hat of one of the players.

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.

The bowler is subject to the same laws, as at double wicket.

Not more than one minute shall be allowed between each ball.

GENERAL OBSERVATIONS.

THE BAT.

The first study of a cricketer should be, the proper method of handling his bat, as upon that depends the defence of his wicket. Some are too apt to adopt a style of play, depending altogether upon physical force, instead of using proper discrimination in hitting some balls and stopping

others. The home block is always to be preferred to a slashing style of play, at a ball coming in wide of the stumps, as they frequently turn out trimmers, and if you frequently adopt the latter play, the bowler will drop his succeeding balls shorter, until he induces you to leave your wicket unprotected. By waiting the advance of a ball in preference to advancing to meet it, the sight you get of it is much more accurate; consequently, always keep your ground, and cover your wicket with the home block, to smother these balls, rather than risk the loss of it by stepping to hit it.

The above observations refer only to balls grounded without the batsman's reach. After a little practice, you will soon be able accurately to judge with the eye the spot a ball will pitch, and the angle it will perform. If a ball grounds and rises sharply within a few inches of your position, by endeavouring to hit it, you will hardly fail striking your stumps at the same time. This should be met by inclining the bat forward without removing it from the block hole, and is called the forward block. In home blocking, the ball should be taken with the centre of the bat, for the chance will be, that if taken by the inner edge, it will glance off to your wicket; or a catch for short slip, if taken with the outer edge. One of the best and most

elegant positions for the defence of the wicket, is that called "the draw." It is used against balls that pitch somewhat short, and come up rather within the line of your leg stump; such balls not being sufficiently wide for you to get round at them by a full leg "swoop," you should invert the blade of your bat by a dexterous twist, and you will thus cause the ball to take the direction of a safe run or two between the leg and the long stop. A ball should never be drawn that rises from the off side of your wicket, or you will draw your stump at the same time. When a ball comes close along the ground, three or four inches wide of the leg stump, it can be played between the legs; but if it rises eight or ten inches wide, turn as quickly round as possible, and drive it with all your force.

BOWLING AND WICKET-KEEPING.

The bowler should always study the weakest points of a player. Of the stumps, the most valuable is the leg. In reaching out at balls pitched wide of the direct line to the off-stump, the batsman frequently hits under the balls, as they are puzzling to him, unless he is well acquainted with the hit known as the cut. The bowler should also use his judgment in varying his balls from fast to slow. In adopting the modern style of bowling do not forget that the ball

must be delivered with the hand below, not above the elbow, and avoid the habit of throwing. The batsman will find it no easy task to defend his wickets where a considerable twist in the ball's progress is acquired by inverting the wrist in the delivery, by which the ball with a circular motion acquires a greater degree of velocity, which may be increased with practice after having acquired the art of grounding the ball properly.

CONCLUDING OBSERVATIONS.

Do not indulge in over anxiety to obtain a long score, as this is the greatest fault with young cricketers, or to obtain runs at the beginning of your innings, as at first the eye is apt to fail, and by blocking the first "over," you will be made acquainted with your opponent's style of bowling. Always be careful not to leave your ground before you are sure the bowler has delivered the ball. If on commencing play you should be asked to go in first, do so at once, without any expression of superstition or prejudice. For, if on taking the bat you express an expectation of being soon put out, you will not often be disappointed. Never determine upon making a particular hit before the ball is delivered, for should one be bowled that will not suit your purpose, it will be awkward. You must not leave your ground until

the ball pitches, or else the bowler may drop his ball rather short, and put you out. And by playing a little too far back, he may deliver one within your ability to hit properly without levelling your stumps. When a ball is delivered very slowly, stay at home and block, particularly if it be a leg ball, for, with a good wicket-keeper, you will lose your wickets if you are enticed off your ground.

Hats of every description should be avoided, as they are are apt to blow off. Woollen caps absorb the perspiration better, and are lighter and cooler on the head; they should have peaks to shelter the eyes. The dress should be composed of prepared well shrunk flannel, the nether garment having an India-rubber belt passed through loops in the waistband, instead of braces, as they only impede the movements. India-rubber padding for the shins, and gloves, will be found serviceable in protecting those parts of the person when the bowling is swift. The best remedy for a bruise is sweet oil well rubbed in, or warm water. Never stand about the ground when warm, or you may take cold.

ARCHERY.

ALTHOUGH no longer useful as a military exercise, Archery is still much in vogue, keeping up the associations of a brilliant antiquity. So lately as the year 1753, targets were erected during the Easter and Whitsuntide holidays in Finsbury fields, when the best shooter was styled "captain," for the ensuing year, and the second, "Lieutenant." For the purposes of war, the bow has been superseded by fire-arms, as it is by no means so certain of aim, for moisture and the prevalence of wind are almost fatal to the use of this instrument, besides that its range is comparatively limited. In many parts of South America the bow is still used, and is eight feet and a half in length, the arrows being about six feet and a quarter in length. The natives use this apparently unwieldy instrument with great skill.

THE BOW.

The archer must choose a bow adapted to his height and strength, as by selecting one suited to a stronger person, he will find this delightful exercise become a toil, and he will be prevented hitting the mark. The bow is flat outside, called the back, and the inside part, called the belly, is round. This part is bent inward. If the bow be pulled the reverse way it will break. It is always to be strung with the round part inward, however it may be bent when unstrung.

ARROWS.

Arrows must always be in length and height proportioned to the bow with which they are intended to be used. They vary acording to the fancy of the archer, and are used either blunt or sharp; some are made to taper from the pile to the feathers, and some *vice versâ;* and some are made thickest in the centre; but those first mentioned are the most to be preferred. The notches that fit to the string of the bow should be cased with horn, and they must fit with great exactness, not being too tight nor too loose. Three

turkey or grey goose feathers are affixed to arrows; one of these generally of a different colour from the other two, and called the cock feather, must be placed upper-most on the string.

THE STRING.

To prevent the string from being weakened by friction, that part of it which receives the notch of the arrow is whipped with silk; if this should come off, it must be re-whipped at once, or the string in all probability will break, and frequently the bow at the same time. A string should never be permitted to remain twisted or ravelled; it must be thrown on one side and re-twisted and waxed, before it is used again. In stringing the bow, the string must always be from the centre of the bow proportionate to its length; for instance, a bow five feet long should have the string about five inches from the centre.

THE QUIVER.

The quiver is usually made of wood or leather, sometimes tin, and is seldom worn except in roving.

THE TASSEL.

The tassel is used for cleaning the arrow from dirt, which when it enters the ground may adhere to it; for if it were allowed to remain, it would render the course of the arrow untrue, and also impede its flight. So that it may be always at hand, it is suspended on the left side of the archer.

THE GLOVE.

The glove has three finger stalls, which should not project over the tops, nor cover the first joint. It has also a back thong, and a wrist-strap to fasten it, and is worn on the right hand, and its purpose is to prevent the fingers from being hurt by the string.

THE BRACE.

The brace is to afford protection to the left arm from being injured by the string, for without this, in all probability the archer would be prevented shooting for any length of time. It is made of stout leather, having a very smooth surface, which should be kept continually greased, that the string may meet with no impediment in gliding over it. It frequently happens that the archer's arm is considerably

and dangerously bruised by the bow string, by not paying proper and careful attention to the above rule.

THE BELT, POUCH, AND GREASE-BOX.

The belt buckles round the waist, the pouch being suspended on the right side, and the grease-box from the middle. The grease-box contains a composition for greasing the finger of the shooting gloves, and the brace when occasion may require it. The pouch is intended to hold the arrows required for immediate use in target shooting.

THE ASCHAM.

The Ascham is a case, containing compartments and drawers for the reception of all the necessary accoutrements of the archer.

BUTTS.

Butts are artificial mounds of turf, built according to the fancy of the archer. They are generally made about seven feet high, eight feet wide, and three feet thick. In the centre of the butt a circular piece of card-board is placed for a mark, varying in diameter according to the distance

the archer shoots; for sixty yards, it should be six inches in diameter, and for eighty-yards, eight inches; and so on in proportion. He who places the most arrows in the card-board is the winner; and those shot outside the mark are not counted.

TARGETS.

Two targets are invariably placed opposite each other, in order to avoid a waste of time in going to fetch the arrows, and returning to a particular spot to shoot from. Targets are made of various dimensions depending upon distance. They are usually four feet and a half in diameter for 100 yards, and so on in proportion to a less distance. The shot in the gold or centre wins. Each circle, (gold, red inner, white and black), has a proportionate value, viz., 10, 8, 6, 4, and the outer white, 1. Some targets are made with a facing of canvas sewn on straw used for the purpose; but they are generally fixed, being too heavy for the archer to carry about: others are made of mill-board for roving, being portable but not so durable. The arrow must be extracted from the ground in the same direction as it entered, and held as near the pile as possible, for by not properly attending to these instructions you will probably break a great many arrows.

POSITION.

The position should be erect, firm, and partly side-ways, the face turned towards the mark, but no part of the front of the body; the heels must be a few inches apart, and the head bent forward. The bow is held in the left hand, in a perpendicular position, with the wrist bent inwards, the arrow to be brought towards the right ear, not towards the eye. The arrow must be drawn from the pouch by the middle, and carried over the left side of the bow, under the string, and the notch placed in the string with the dark feather uppermost. While lifting the bow with the left hand, the right should be engaged in drawing the string, using the first two fingers only, and not the thumb. Take the aim when the arrow is three parts drawn; and when it reaches the head, it should be let fly, or else the bow may snap. Bad attitudes in archery are extremely inelegant, and even ridiculous, and also will be found to impede the archer's success; therefore, your first study must be to acquire an easy and proper position.

ROVING.

Roving will be found a very pleasant exercise, and by

some is preferred to target-shooting. The mark should be some conspicuous object, such as a bush or tree. If an arrow is within two bows' length of the mark, whatever it may be, then it counts one, seven or ten being the game. The one shooting nearest, has the privilege of fixing the next mark. Blunt-headed arrows are the best for this style of shooting, as it will be found difficult to extract the sharp-headed ones, if firmly driven into a tree, without breaking them or cutting the wood away around the arrows. They are not restricted to space, but may rove from field to field taking care to see that there is no one near the mark they shoot at for fear of some accident, particularly when using sharp-headed arrows.

DISTANCE, OR FLIGHT SHOOTING.

Flight shooting does not require any particular aim, and therefore does not improve a young archer wishing to excel as a marksman. It consists merely in shooting to as great a distance as possible, and of course the one shooting farthest scores one, seven or ten being the game as agreed upon. This kind of shooting has a very injurious effect upon the bow, rendering it more liable to be broken than at any other kind of shooting with the long bow.

CLOUT SHOOTING.

When butts or targets cannot be set up near home, clout shooting may be practised. The clout is sometimes made of paste-board, and sometimes of white cloth fastened upon a stick. All arrows that fall within two bows' length of the mark, score one, and seven or ten is the game.

STRINGING THE BOW.

This is a very difficult operation, and requires a good deal of practice to perform it well. In order to make the following directions more simple, it may be well to state, that the upper end of the bow, is the one which has the long bone, and the other with the short bone is called the lower end, and the middle of the bow is generally called the handle.

Turn the flat side of the bow towards your body, and take the upper end of it in your left hand, placing the other end on the ground, against the inside of the right foot. Having put the eye of the bowstring above your left hand, catch the bow by the handle and pull it up with considerable force, at the same time move the left hand upwards, till the eye of the string is placed completely into the nock.

For the sake of enabling you with greater ease to move up the eye of the bowstring, you should press the wrist of the left hand firmly against the bow, as that will allow you to work the fingers gradually upwards. You will easily observe the advantages of this; for, when the string tightens, as the eye approaches the nock, you will find it necessary to use every stratagem in addition to your whole strength.

In unstringing the bow, you place the same end on the ground as you did when stringing it; but, as you now want to undo what you did before, you must reverse the position of the bow by turning the string upwards: you then slacken the string, by pressing the hand against the bow till you are enabled to lift the eye out of the nock, which you can easily accomplish with the thumb.

ANGLING.

THERE appears to be some enduring charm connected with this delightful summer sport, for we find, that many pursue it with as much enthusiasm in a "good old age," as ever they did in their "boyish days." This amusement is in fact such a universal favourite with the people of England, that there is no particular age or class that can be said to follow it, as is the case with many other sports; for it is enjoyed equally by the old and the young, by the professional man and the man of business; by the military man and by the statesman; and each, as he has the time and opportunity, studies it with more careful attention. And yet we cannot help wondering why angling should be so eagerly pursued by those of all ages and professions, when we remember that it demands a greater amount of patience and perseverance than is required in the pursuit of any other sport. We have heard many reasons given for this; but as it would occupy too much space to enumerate them all here, we shall give only the general conclusion at which

we ourselves have arrived, viz., there is so much variety connected with it, from first to last, that many different dispositions find something in it to attract them. Some will take as much delight in arranging the flies in their pocket-book, as others do when enjoying the sport on the banks of a river; while others find their pleasure in adjusting the hooks on the line, and otherwise preparing the rod. Our young friends will find full directions given in the following pages; also, as much of the Act of Parliament relating to angling, as is necessary to keep them out of the clutches of the law.

RODS.

Your first care will be to provide yourself with good rods, lines, floats, and hooks, as almost every fishing station requires something different. A rod of bamboo (with three or four tops of different lengths) about eight or ten feet in length will be found the most serviceable, and it is necessary that it should be fine and taper with rings for a running line. This description of rod is the best you can get for punt-fishing on the Thames, care being taken to choose it light and elastic. Hickory rods may be procured very cheap, and are quite good enough for "little boys." The tops used for roach, dace, tench, &c., should be more elastic

than those used for barbel, perch, &c. Fly rods are much lighter and more elastic, and should spring well from the butt-end to the top.

The rod must be kept where it will not get damp, as that will rot it; nor must it be kept in too dry a place, for that will crack it. In putting your rod together in warm weather, do not wet the joints too much, or else you will find it difficult to separate them, as they will stick if you wait till they dry; and in using force to get them asunder you may strain your rod.

LINES.

The best lines are those commonly called "gut" and "hair;" the latter for fine clear water: they should be chosen round and even: other lines are made of plaited silk. Always purchase them at a shop, until you have gained sufficient experience to make them yourself. This will also apply to

HOOKS.

In choosing them, see that the barb is of a good length, the points sharp, and that the gut or hair is round and even. They are numbered for convenience, to distinguish them or the fish they are intended to take. For barbel, tench,

carp, and perch, Nos. 7, 8, 9, and 10 are used: for roach and dace, 11 and 12; for chub and ruff, 8 or 9; for gudgeon, grayling, &c., 10, 11, or 12; for bleak and minnows, 13 or 14; and for trout, Nos. 7 or 8.

FLOATS.

Cork or reed are the best for a running stream, duck quills, or porcupine, for pond fishing. Small shot are the best to poise the float, as it is better to have a greater number of shot in preference to a few large ones.

BAITS.

The lob-worm is a good bait for salmon, trout, perch, chub, and eels; and is to be found with the dew-worm in loamy soils, or fallow fields newly ploughed. Gilt tails, or brandlings, and red worms are to be found in old dung-hills, hot-beds, &c., and are good bait for tench, perch, bream, and gudgeon, when well scoured, which is done by placing them in moss for a few hours. The oak-worm, cabbage-worm, canker-worm, and colewort-worm are to be found on the leaves of trees, plants, &c., and are good bait for chub, trout, roach, dace or tench. Maggots or gentles are readily taken by all kinds of fish; they must be kept in wheat bran to scour them. Minnows, dace, bleak, perch, &c., are good

bait for pike. Greaves are a good bait for barbel, roach, chub, and dace. The wasp grub, and the grasshopper are eagerly taken by almost any fish in clear streams about mid-water.

PASTE

For barbel. Mix some white bread with greaves, and knead it stiff: this paste makes a good bait for roach, dace chub, &c., when fishing in the Thames.

SWEET PASTE.

For carp, tench, and chub. Take some crumb of a white loaf and dip it in honey; then work it with the fingers in the palm of the hand, until it is of a proper consistency. Lump sugar dissolved in water, may be used when you cannot get honey.

GROUND BAITS.

The best ground bait is composed of clay, mixed with bran and a few gentles or greaves, moulded together into balls about the size of an egg: the crumb of a white loaf mixed with bran and pollard kneaded together to the proper consistency. Gentles mixed with clay and bread may be

used for carp, tench, roach, dace, &c., in ponds. Grains are good ground bait for carp, tench, &c., and they must be fresh, for the fish will avoid them if they are sour. With these, the place you intend to fish should be baited over night.

THE CALENDAR.

Fish may be taken at all periods of the year.

January. Jack, chub, and roach, will bite this month in clear water, about mid-day.

February. Chub, carp, perch, roach, &c., at mid-day, near the bank.

March. Carp, dace, roach, gudgeon, &c., about the middle of the day.

April. Trout, jack, roach, dace, chub, perch, &c.

May. Barbel, bream, and almost all fish will bite this month.

June. This is the worst month in the year, as most of the fish are spawning.

July. All fish will bite this month, but not freely.

August, *September*, and *October*, are the best months for fishing, particularly for punt fishing in the Thames, and all bottom fishing.

November. Roach, dace, chub, and jack will feed about mid-day.

RIVERS.

The first on the list stands the "Thames," and, it is always admitted to be one of the best, being well stocked with fish, and is under the control of the Thames Angling Association. At all the following stations, viz., Isleworth, Richmond, Twickenham Deeps, Teddington, Kingston, Thames-Ditton, Hampton, Shepperton, Staines, Eton, Henley, Weybridge, Goring, Maidenhead, Marlow, Reading, Sunbury, Chertsey, Pangbourne, Datchet, and Sheatley; will be found fishermen to attend you in a punt.

THE MOLE

Is famed for roach, chub, perch, jack, and several other fish. It is situated in the county of Surrey, in the neighbourhood of Chertsey.

THE NEW RIVER

Contains perch, chub, dace, gudgeon, &c., and is well adapted for a beginner, being situated near the metropolis.

THE RIVER LEA

Has some good fishing preserves on the line of the Eastern Counties Railway, (on payment of a shilling) at Waltham. Nearer London, there is the Horse and Groom, at Walthamstow Common, and at Lea Bridge.

THE RIVERS

Ouse, in Herts; the Wandle, in Surrey; the Stour, and many others too numerous to mention, are all in good repute. The Grand Surrey Canal, on payment of a shilling. The Paddington Canal contains some good fish; the latter at the different stations on the Great Western Railway.

The East and West India Docks are well stocked with roach, dace, bream, &c.; a ticket to be obtained from a director.

There are several subscription waters near London, well stocked with jack, perch, roach, tench, carp, dace, &c. Dagenham Reach; Annerley, on the Croydon line; Stanmore, Middlesex; and also several ponds at Hornsey Wood, Hampstead, Clapham, Epping Forest, and Bushey Heath.

ARTICLES REQUISITE FOR ANGLERS.

Hooks of various sizes; floats; lines; caps, for floats; split shot; gentle box; worm bags; a plummet, for taking the depth; landing net; clearing ring; disgorger; winches for running line; pan, for live bait, &c. The lines should be four yards long.

SALT WATER ANGLING.

At the mouths of rivers flowing up from the sea, piers, &c., whiting, plaice, turbot, &c., may be taken. Bait with shrimps, gentles, or red worms at the mouth of rivers; and when angling from a boat or pier, &c., a raw crab, a piece of whiting, or two or three red worms. The tackle necessary will be a strong rod, good line leaded, large hook, and cork float.

OBSERVATIONS.

For bottom fishing care should be taken properly to plumb the depth without disturbing the water. When the water is not deep, keep as far from it as you can. The use of fine tackle will enable you the sooner to become proficient. Do not lose your patience if you do not at once

meet with the success you anticipated, or if your tackle breaks, but endeavour to repair it. In close weather, or with a gentle rain, fish will bite best; also with a gentle wind from the south-west. Fish will seldom bite with a north wind, except in sheltered places. Keep the sun in your face, if possible, as your shadow will frighten the fish. If you should hook a good fish, keep your rod bent, or he will break your line, or his hold. Never attempt to land a large fish by laying hold of the line, but always have a landing net prepared. In the morning early, or after five in the evening are the best parts of the day for angling. Always keep your tackle neat and clean, and they will be ready when required. Take care to be well clad, and wear thick soled shoes, or you may take cold. If you should fish in company with any one, let there be a distance of forty yards between you. Fish as close to the bank as you can. Patience in this, as in every pursuit of life, is particularly essential, for with perseverance, success must eventually attend you.

LAWS RELATING TO ANGLING, ETC.

For the direction of many of our readers, who are not acquainted with the provisions of the statutes against

unlawful Angling, &c. we cannot do better than quote them. They are extracted from 7 & 8 George IV. cap. 29, and from Secs. 34 & 35 of that Act.

"34.—That if any person shall unlawfully and wilfully take or destroy any fish in any Water which shall run through, or be in any land adjoining or belonging to the dwelling house of any person being the owner of such Water, or having a right of fishery therein, every such offender shall be guilty of a misdemeanour, and being convicted thereof, shall be punished accordingly, and if any person shall unlawfully and wilfully take or destroy, or attempt to take or destroy, any fish in any Water not being such as aforesaid, but shall be private property, or in which there shall be any private right of fishery, every such offender being convicted thereof before a Justice of the Peace, shall forfeit and pay over and above the value of the fish taken or destroyed (if any) such sum of money not exceeding five pounds as to the Justice shall deem meet: Provided always, that nothing hereinbefore contained, shall extend to any person angling in the day-time; but if any person shall by angling in the day-time unlawfully and wilfully take or destroy, or attempt to take or destroy, any fish in any such Water as first mentioned, he shall on conviction before a Justice of the Peace, forfeit and pay any sum not exceeding

five pounds; and in any such water as last mentioned, on the like conviction, forfeit and pay any sum not exceeding two pounds, as to the Justice shall seem meet; and if the boundary of any Parish, Township, or Vill (city) shall happen to be in or by the side of any such water as is hereinbefore mentioned, it shall be sufficient to prove that the offence was committed either in the Parish, Township, or Vill named in the indictment or information, or in any Parish, Township, or Vill adjoining thereto."

"35.—That if any person shall at any time be found fishing against the Provisions of this Act, it shall be lawful for the owner of the Ground, Water, or Fishery where such offender shall be so found, his servants, or any person authorized by him, to demand from such offender any rod, lines, hooks, nets, or other implements for taking or destroying fish, which shall then be in his possession, and in case such offender shall not immediately deliver up the same, to seize and take the same from him for the use of such owner: Provided always that any person angling in the day-time against the Provisions of this Act, from whom any implements used by Anglers shall be taken, or by whom the same shall be delivered up as aforesaid, shall by the taking or delivering thereof be exempted from the payment of any damages or penalty for such angling."

And by the 7 & 8 Geo. IV., cap. 30, sec. 15, it is enacted,

"That if any person shall unlawfully and maliciously break down or otherwise destroy the dam of any fish pond, or of any water, with intent thereby to take or destroy any of the fish in such pond or water, or so as thereby to cause the loss or destruction of any of the fish, or shall unlawfully and maliciously put any lime, or any other noxious material in any such pond or water, with intent thereby to destroy any of the fish therein, or shall unlawfully and maliciously break down or otherwise destroy the dam of any mill-pond, every such offender shall be guilty of a misdemeanour, and being convicted thereof, shall be liable at the discretion of the Court (of Quarter Sessions) to be transported beyond the seas, for the term of seven years, or to be imprisoned for any term not exceeding two years, and if a Male to be once, twice, or thrice publicly or privately whipped, (if the Court shall so think fit) in addition to such imprisonment."

Neither of these Sections we have quoted, extends to Scotland or Ireland.

DIRECTIONS FOR FISHING.

THE TROUT.

Ground angling requires a strong rod. The line should be a foot longer than the rod; the float well poised with shot; the hook No. 7, and baited with well scoured and lively lob or dew worms. The bait being cast in, let it drag gently on the bottom, and do no strike when you first feel a bite, but slacken your line; when you feel two or three sharp tugs, strike smartly. If it is a large fish, do not be in too much haste to land him, but give him line. On a cloudy day they will freely take minnows, worms, and flies of all kinds. The minnow is the most killing bait for trout. Angle with the point of the rod down the stream, drawing the minnow up the stream by degrees; but do not snatch it away, and never strike until he has turned with the bait. They are in season from March to September.

PIKE, OR JACK.

The most favourable months for taking this fish are September and October. They are to be found near flags, bulrushes, and water-docks; and in cold weather in the

"deeps" under clay banks, and piles of bridges. In order to bait the hook (which should be Nos. 3, 4, or 5,) it should be passed through its lips, and caught near the back fin, when using live bait; roach, dace, gudgeon, minnows, &c., are all good bait. Live bait require hooks made purposely. They consist of two hooks joined back to back, with a smaller hook in the middle of their shanks, and the bait is hooked by the small hook. The lines for trolling are made of silk, and at least fifty or sixty yards should be kept on the winch. The rod should be very strong, and about fourteen feet long, with a good whalebone top, and rings for a running line. Many anglers prefer the perch or the gudgeon, as being the longest lived on the hook. The frog is a good bait for pike, but it should be the water frog, of which the yellowest are the best, and may be found in ditches. To keep the frog alive as long on the hook as possible, pass the arming wire into his mouth, and out at the gills; with a fine needle and silk sew the upper part of his leg with a single stitch to the arming wire of the hook, or tie the frog's leg above the upper joint to it. This is a good leger bait. A good sized cork float is the best. Some parts of the river Lea abound with pike. The rivers Stort, near Hoddesdon, and the Roding in Essex, contain many jack. The Camberwell Canal, from the Kent Road to the

Deptford Lower Road, contains some jack; also the Paddington Canal, near the first bridge; Dagenham Reach, Essex; and many other places near London.

THE PERCH

Affords the angler great diversion. The tackle must be strong, a gut line, No. 8 hook, and a cork float. As bait, brandlings, or red dung-hill worms, well scoured. You must use a running line, as these fish if large, are very strong. A minnow is a good live bait for perch. Do not fish long in one spot. Perch feed but little in hot weather; cloudy, with a gentle breeze, is the best. They are to be found in deep holes, eddies, near locks in rivers, mill-ponds, on the sandy parts of canals, &c.

THE GRAYLING

Is found in many parts of England in clear quick streams, with clay bottoms. Hook No. 9 or 10, a quill float, and a fine gut line are the best. The depth must be well plumbed, and the bait allowed to drag the bottom. The best baits are lob-worms, gentles, cadis, flag-worms, or brandlings. In cold weather the depth from the ground should be about three inches, and in hot weather about mid-water. From June to October are the best months.

THE RUFFE.

Its haunts are in recluse places, where the water is deep, and runs with a muddy bottom. The tackle should be fine, the hook No. 8, a quill float, and a clear red worm, which must drag the ground. For ground bait, use clay balls, with worms, or mud balls to thicken the water should it be clear.

THE CARP.

Early in the morning or late in the evening, is the time to fish for carp, and their favourite haunts are deep holes and the stumps and roots of trees. Use a fine round gut line, quill float, and hook No. 9. The best baits are red worms, gentles well scoured, and the crumb of new baked bread made into a paste, by being well kneaded. Do not approach too near the edge of the water, nor strike too eagerly when you feel a bite; but slacken your line to allow him to gorge. A running line should be used, for if you hook a large one, he will make an obstinate resistance. The line should be given out cautiously, drawing and letting it go alternately, until the fish be exhausted.

THE TENCH.

The directions for fishing for carp will in a great measure apply to this fish, as their habits are nearly similar. June, July, and August are the best months. They are to be found in the Thames, Lea, and Roding, and in the Grand Surrey and Croydon Canals. The same tackle as for carp.

THE BREAM.

The larger ones, called carp bream, resemble the carp in colour and are a distinct species from the white bream. They are to be found in rivers where the water is deep, and in mill-ponds, &c. The following are good baits, lob, flag or marsh worms, brandlings, and in June, and July, the grasshopper. The tackle necessary is a running line, light rod, quill float, No. 10 hook, and the bait should be one inch from the bottom. They will bite best after a gentle rain, and when hooked resist a little, but soon turn on their side, and are easily landed.

THE BARBEL.

This is a handsome fish, and can live in the strongest streams, and is to be found in the deeps about bridges, and

flood-gates of rivers. July to October are the best months. In the Thames they are very plentiful; they may be taken by angling from a punt with running tackle, a strong rod, fine round gut line, cork float, No. 9 or 10 hook, and bait with red worms, gentles, or greaves, which must always touch the ground, rendering it imperative to plumb the depth from time to time, as the tide rises or falls. Before commencing, bait the place well, and continue it while fishing. The best bait is clay, bran and greaves, or grains; or clay, bran and gentles, kneaded together. The instant you see a bite strike smartly, and raise the top of your rod, and give him a considerable run before you attempt to turn him, and play with him until he is quite weak, before you land him, for if he is governed with a tight line, he will seldom escape when once hooked.

THE ROACH.

The tackle for roach should be fine and strong, a gut line, quill float, and No. 11 or 12 hook. The float should be well shotted, and only about the eighth of an inch should appear above the water, so that the slightest movement is seen. Strike quickly from your wrist, not from the arm. A running line should be used as you may hook

a barbel, or even a full sized roach, both of which will struggle a great deal. The same bait as is used for barbel will do for roach. They are very plentiful in the rivers Thames and Lea; in the former at Shepperton, Halliford, Walton, Sunbury, Twickenham Deeps, &c.

THE DACE

Affords the angler much sport, and is to be found in the same haunts as the Roach, and is angled for with the same same sort of tackle and bait as for the roach. This fish affords excellent practice for the amateur fly-fisher, in whipping for them in the warm summer months, with a small artificial fly, when shoals may be seen basking in the shallows.

THE CHUB.

The rod and line must be strong, the latter of gut, a quill float, No. 9 or 10 hook, with a running line. The baits are worms, gentles, snails, or ox brains, but when fishing with the latter, strike quickly, as the bait is very tender. Use ground bait of soaked bread, pollard, and bran worked together.

THE BLEAK.

The finest gut or hair for a line, quill float, and No. 14 hook, and bait with gentles or paste. This will also apply to THE MINNOW. They are to be found in large shoals in the Thames, Lea, New River, &c., and are good live bait for jack.

THE GUDGEON

Is to be found at the bottoms of shallow streams, which are sandy and gravelly. They will bite all day. A single hair line, a fine taper rod, fine quill float, and hook No. 12 or 13 must be used, and the bait allowed to drag upon the ground. A rake is indispensable, which should be used every quarter of an hour. Strike the moment you perceive a bite. Bait with gentles, cow dung worms, or small red-worms.

THE EEL.

There are two ways of fishing for eels; the one called sniggling, the other bobbing. The first is with a short strong rod and line, small hook baited with a lob-worm.

The second is done by stringing a quantity of worms together, until you have a good bunch, then fasten them to the line, cast them in the water, sink them to the bottom, and continually raise them a few inches until you have a bite.

FLY FISHING NATURAL & ARTIFICIAL.

Rods for fly-fishing are very different from those used for bottom fishing, being much more slender, and should spring well from the butt to the top. The lines must be fine and round, and the hooks well made, and of an appropriate size for the bait used. Running tackle will always be necessary. The natural baits are ant flies, the ash and the oak fly, which are good baits for trout. Roach, dace, chub, bream, &c., will take hornets, wasps, and bees, which should be dried in an oven, but not too much, or they will not keep. The grey, and the green drake-flies are exactly alike in shape, having slender bodies, with wings like a butterfly, and are to be found on rushes in the rivers. The bonnet-fly, the hawthorn-fly, and the fern-fly, are all good baits for roach, dace, chub, trout, &c. When fishing, the wind should be at your back, as it assists you in casting the

line, which should be cast at first near the bank, until by practice you acquire the art of properly throwing it, so as to let the bait just reach the surface of the water, and draw it gently down the stream, raising it a little from time to time to keep the bait in motion. When a fish takes your bait, unless he is too large, he should be landed immediately, so that you may not alarm other fish.

CASTING THE LINE.

The rod must be of a length for you to have the power of properly casting the line. The fly or bait should not be put on until you have put your rod together, and your line is properly brought through the rings. The rod is held in the right hand, and the line just above the hook, in your left, and when the rod is moved backwards to cast the line, the latter must be relinquished. By practice, beginning with short throws, and increasing the distance as you improve, you will be able to place your fly at any spot you wish. Flies should be gently drawn towards the shore, and you must strike the moment you perceive a bite, but this must be done with the stream, not against it.

The angler should keep himself as much out of the sight of the fish as possible, and not angle with the sun at his back, to cast his shadow and that of his rod on the water

The lighter you cast your fly on the water, the greater chance you will have of success. If you always fix your eye upon the place you intend to cast your bait, a little experience will soon enable you to increase the distance, with accuracy. There are a great variety of artificial flies, all of which it is best to purchase at a shop, as the best you can make will be inferior to those made by persons used to manufacture them.

CONCLUDING OBSERVATIONS.

The principal maxims to be observed are; always wear thick shoes, and go well clad; do not drink cold water when in a perspiration; always use fine tackle, and your success will be the greater. On a soft rainy, a foggy, or a cloudy day, fish will bite best. Fish with your back to the sun and wind, if possible. Keep your tackle in good order. If two or more are of a party, do not fish too close together, and avoid annoying one another by encroaching upon each other's ground.

SWIMMING.

THE many advantages of swimming are too generally appreciated, to require that we should enter here into any lengthened recommendation of the art. It may be sufficient to draw attention to the fact, that those who cannot swim, invariably express great regret for not having learned: while those who can, always speak of it with evident feelings of pleasure and satisfaction. These facts are sufficient proof of the high and universal estimation in which it is held, and we would earnestly advise our young friends, not to lose any opportunity of acquiring an art, the practice of which, is so conducive to the health and vigour of the body, and is frequently the means of saving not only our own lives, but the lives of others.

TO BEGIN TO LEARN TO SWIM.

To put yourself in a right posture for swimming, lay down gently on your face, keep your head and neck upright, your breast advancing forward, and your back bending;

withdraw your legs from the bottom, and immediately stretch them out in imitation of a frog, strike out your arms forward, and spread them open, then draw them in again towards your breast; strike forward, make use first of your feet, then of your hands, as many strokes as you can, and you will find this way easy and pleasant. I have been used to persuade those whom I have taught to swim, not at all to fear laying along the water when they know the bottom. It will sometimes happen that you will drink down some water, but that ought not to discourage you; nor need you fancy to yourself that you are not as capable of learning and swimming as well as others, for the same thing happens almost to all beginners; besides, it is common, at first learning, in lying along the water to sink down, and be almost stifled in holding one's breath. It is usual, at first, for these reasons, to administer sundry helps: as, to hold up their chins, or give them a bundle of corks, or bladders, which are the best helps for young beginners.

Take special care that the water is not higher than your breast, nor shallower than up to near your waist.

TO RETURN BACK AGAIN IN SWIMMING.

To turn back, you must turn the palm of your right

hand outward from you, and strike out the arm the same way, and do exactly the contrary with your left hand and arm, striking that inwards the contrary way, embracing, as it were, the water on that side.

TO FLOAT OR SWIM WITH THE FACE TOWARD THE SKY.

When you are upright in the water, lay down on your back very gently, elevate your breast above the surface of the water, and in the mean while keep your body always extended in the same right-line, your hands lying on your stomach, striking out and drawing in your legs successively, and govern yourself accordingly. The best way to begin will be by the assistance of some one's hand, or a bundle of corks, or bladders; you have nothing to do but to lay down gently, and take especial care that you do not, through fear, put down one of your legs to feel for the bottom, for you need not fear sinking, but such a motion of the foot is the way to make you do so.

HOW TO TURN IN THE WATER.

To turn easily you must incline your head and body to the side you would turn to, and at the same time move and

turn your legs after the same manner, as you would do to turn the same way on land ; this hinders and stops the motion of your body forwards all at once.

If you will turn to the left, you must turn the thumb of your right hand towards the bottom, and with the palm open, but somewhat bent, drive off the water forward from that side, and, at the same time, with the left hand open, and fingers close, drive the water on that side backwards, and at once turn your body and face to the left. If you would turn to the right, you must do just the same thing contrariwise.

THE TURN CALLED RINGING THE BELLS.

If you swim on your face, you must at once draw in your feet, and strike them forwards, as you did before backwards, at the same time striking out your hands backwards, and putting your body in an upright posture.

If you swim on your back, you must at once draw in your legs towards your back, and striking them down towards the bottom, cast your body forward till you are turned on the face : but you must take heed that you have water sufficient, and that there are no weeds at the bottom, which have sometimes proved fatal to the best swimmers.

ANOTHER WAY OF TURNING.

If you swim on your face, and would turn to the left, you must extend your right hand and arm as far out before you as you can, and turn your face, breast, and whole body to the left, lifting up your right hand towards the top of the water, and you will find yourself on your back; and from your back you may turn again on your face, and so on as often as you please. That these changes of posture may be performed with speed and agility, you must take care to keep your legs close together, and your arms stretched out before your breast, but not separated from one another.

TO SWIM BACKWARDS.

When lying on the back you push yourself onward with our feet and legs; but to do the contrary, and advance forward, you must, lying always on the back, keep the body extended at full length in a straight line, the breast inflated, so that that part of the back which is between the shoulders must be concave (or hollow,) and sunk down in the water, the hands on the stomach. Being, I say, in this posture, you must lift up your legs one after another, and draw them back with all the force you can towards your back,

letting them fall into the water, for thus you will return to the place whence you came.

TO TURN ONE'S SELF LAYING ALONG.

It seems at first sight, as if to turn one's self, and turn one's self laying along, were the same thing; but to turn laying along, you must keep yourself in a posture extended and laying on the back, the top of your arms close to your sides, turning the lowest joint of your right hand outwards; the legs at a distance from one another, at least a foot, or thereabouts. The soles of your feet turned towards the bottom of the water. In this posture you may turn as you please towards the right or left side. This may be serviceable in several circumstances; for it often happens, that a person swimming on his back, may be forced against a bank, or among weeds; wherefore a ready way of turning is very proper to avoid those sort of dangers. But, notwithstanding these methods of escape, it is not safe to venture among dangers of this kind, especially weeds; for some time or other one may be caught. There is another way of disengaging one's self from weeds, which I will show under the following head.

TO MAKE A CIRCLE.

To perform this, the body laying on the back, if you would begin to turn from the right to the left, you must first sink your left side somewhat more towards the bottom than the other, and lift out of the water your legs successively, first the left, then the right, and at each of these motions advance your legs onwards about a foot each, towards the left side, your head remaining still in the same place; the froth on the surface of the water will note the parts of the circle you have described. In the practice of it you must take care not to elevate your feet too high in the air, for that would sink down the head in the water; nor to strike the water too hard with the feet, as it causes a disagreeable noise.

TO TURN, BEING IN AN UPRIGHT POSTURE.

Being in the water in an upright posture, you may turn and view every thing successively round about you. You may see that I am indeed upright, but to make you understand those motions of my feet which you cannot see;--suppose I wish to turn to the right, in the first place I embrace the water with the sole of my right foot, and after-

wards with that of my left; and in the meanwhile I incline my body towards the left; I also draw, as much as I can, the water towards me with my hands, and afterwards drive it off again; I draw it first with my left hand, and then with my right, and having so drawn it towards me, drive it off again.

TO ADVANCE SWIMMING WITH THE HANDS JOINED TOGETHER.

This is one of the first and most simple ways of swimming, and is also very graceful. In the practice of it you hold your hands joined together, drawing them in towards the breast, and successively striking them out again. The two hands remain all the while joined, insomuch that the thumbs and fingers being turned towards the surface of the water, seem to be out of it. Besides the gracefulness of this way of swimming, it is moreover serviceable for traversing or swimming across a heap of weeds, &c., for the hands being thus joined, as it were, in a point, open a passage for you through weeds or reeds, if they chance to oppose you, especially if you take care not to strike your hands out too far.

TO SWIM ON YOUR SIDE.

Suppose you swim on your back or face, lower or sink your left side, and at the same time elevate your right one. In swimming, when you are thus laid, move your left hand as often as you see convenient, without either separating it far from your body, or sinking it, perpetually striking it out, and retracting it, as in a right-line, on the surface of the water.

TO SWIM ON THE FACE HOLDING BOTH HANDS STILL.

This is easily performed in the following manner. You must keep your breast advancing forward, your neck upright on the water, both your hands fast behind your head, or on your back, while in the meantime your legs and thighs push you forward by the same motions you make when you swim on your face.

TO CARRY THE LEFT LEG IN THE RIGHT HAND.

This is performed when, in swimming on the face, you lift up your leg, and moving it towards the back, take hold

of it with the hand of the opposite side, continuing in the mean while to swim with the leg and other hand which are at liberty.

TO SWIM LIKE A DOG.

To swim like a dog, you must lift up and depress one hand successively after another, and do the same also with your feet, only with this difference, that with your hands you must draw the water towards you, and with your feet drive it from you; you must begin with the right hand and right foot, and afterwards with the left hand and foot, and so successively.

TO BEAT THE WATER.

You strike the water with your right and left legs; the manner of it is very pleasant; when swimming on the back, at each extension of the legs, lifting them up out of the water one after another, you strike the water so that it rebounds up into the air. Those who are most expert at this, bring their chins towards their breast at each extension. There are some who, not satisfied with going so far only, to perform the business more gracefully, lift up their legs much higher than others, strike the water at each

extension, sometimes with the right leg, sometimes with the left, at the same time turn the whole body. This will be found most agreeable. To perform this, you must keep your body extended on your back, expand or inflate your breast, and keep it almost out of the water, the palms of both your hands extended and turned towards the bottom, for it is the office of the hands to keep up the body while you strike and open your legs; but if, at the same time, you wish to beat water, and turn yourself, in that case, supposing your right leg is up out of the water, you must strike the water with that, and at the same time lift up the left leg, and by the same action turn your whole body.

TO KEEP ONE FOOT AT LIBERTY.

These easy ways of swimming seem more for diversion than advantage; yet, notwithstanding, there is not one of them but what may be serviceable in some of those numerous rencounters which happen to swimmers; as, for example, this may serve to disengage one's feet from weeds. He turns himself sometimes to the right, sometimes to the left, having always one leg up out of the water, looking about him, bringing in his chin always towards his breast. It is more difficult than it seems to be at first sight; for if the breast is not inflated, the palms of the

hands extended, and turned downwards towards the bottom, and if the other leg is not employed in the water, your head immediately sinks down. The address or management of it is difficult; but the recompense, when learned, is satisfactory and very useful.

TO SHOW BOTH FEET OUT OF THE WATER.

One may swim holding both feet out of the water, and this is very easy; you may also not only remain so in one place, but also make advances forward. You must place yourself on your back, and bend the small of it contrariwise to what is practised in other ways of swimming; your hands must be on your stomach, the palms of them open, moving them to and fro, like oars, which must sustain your body while your feet are down. This way of swimming will serve to show you whether your feet are clean or not, after having taken them from the bottom.

SUSPENSION BY THE CHIN.

You cannot easily imagine how this manner of swimming is performed. To make you comprehend it you are to remember, that when you swim on your back you lie still, your legs being extended; when you find yourself in that

posture, you must let your legs go down or sink; and when they come to be perpendicular to the bottom, you must take them up again, bending your knees, and inflating your breast: and as to the arms and hands, whereof the back parts lie flat on the water by the shoulders, you must sometimes extend them on one side, sometimes on the other, sometimes shut them, turning the palms towards the bottom, the fingers close to one another, holding your chin as upright as possible. This way, which seems so surprising, is sometimes very useful: suppose, at any time, the ice should happen to break under your feet, this way will be of vast advantage to secure yourself from the danger.

TO TREAD WATER.

By this way you remain upright in the water without making any motion with your hands, only you move the water round with your legs from you, the soles of your feet being perpendicular to the bottom. This way of swimming is very advantageous, for it gives us the free use of the hands.

CHANGING HAND AND FOOT.

With the right hand you hold the left foot, and contrariwise; but you must change these holds by a speedy letting

or striking down of the foot held up. This may be useful for taking off weeds from the legs.

TO CREEP.

The action of swimming in man is very like the motion of creeping in reptiles; as, suppose a snake, for example, which, resting or stopping first, with his fore parts, draws the rest of the body forwards; and it is a way very serviceable to get clear of weeds. To practise it, being on the face, you cast your hands forward, and your feet softly backward, but close together, and thus you advance, extending your arms and hands as far from your breast as possible, your fingers close, and the palms of your hands a little bent, turned towards the bottom; for being in this posture, if you draw towards your breast with your hands and arms the water that is before you, by that you give time to the rest of your body to advance farther, and to disengage yourself from the weeds, if you are entangled in them, which must not be done with too much haste or force.

TO SIT IN THE WATER.

You must take both your legs in your hands, draw in your breath, and so keep your breast inflated; your head

upright, and lifting up successively your arms and legs, by that motion sustain yourself.

TO SWIM HOLDING UP YOUR HANDS.

While you swim on your back, it is easy to put your hands to what use you please; but it is difficult to hold them upright, and swim at the same time too. It would appear at first sight as if this were the most easy method we have yet taught. You must take care lest, while you lift up your arms, the thorax or breast be not contracted, for if so you sink. The whole art in this way of swimming, consists in heaving up the breast as high, and keeping it inflated as much as possible, while your arms are held.

THE LEAP OF THE GOAT.

It is called so by reason you imitate the leaping of goats in the motion of the feet. To perform it you must have both courage and strength. You must keep your breast inflated, and strike with both your hands the water on each side, by thick short strokes three or four times, but more forcibly the last time than the others: while you are doing thus, you must lift your feet up quite out of the water, and rub them one against the other, as you see commonly done

in the cutting of capers. This is one of the most difficult, the most ingenious pieces of art belonging to swimming, and when you have arrived at it, you may say you have mastered one of the most difficult points in the whole art; for it is as difficult as to swim under water, to which there is required a great deal of artificial management; which now I come to show. The first step is to learn to dive.

TO DIVE.

If men sink to the bottom of the water, it is their own fault; there is not only occasion for force, but also art to do it safely The first way of doing it is to begin with your feet touching the bottom; then afterwards rise up, your head bowed down, so that your chin must touch your breast; the crown of your head being turned towards the bottom, holding the back of your hands close together, right before your head, and sinking or striking them down first with all the swiftness and exactness you can: thus you may dive to the bottom.

THE PERPENDICULAR DESCENT.

This is for those who leap from any height into the water, and is performed by taking a leap a little forward, and

sometimes upward, that your head may be perpendicularly downward. When you have very deep water, it cannot be performed after any more ready method, because of the difficulty of long holding one's breath. However, it is seldom put in practice by reason of the dangers which attend it.

TO SWIM UNDER WATER.

You first of all dive down; the two hands must be turned back to back, and close to one another; after which you must extend them with all the swiftness you can, your thumbs turned upwards, and your fore-fingers towards the bottom; you may have occasion to swim thus, when you are to seek for any thing at the bottom of the water; also to help one in danger of being drowned. But in this last case, you must take heed not to come too near to any one in that danger; for if such a one takes hold of you, you are certainly lost

To proceed, in that case, safely, you must keep ten or twelve feet off: your best way will be not to lay hold of him till he is quite sunk down, and has lost the use of his sight; and if you have observed the place where he is, you may endeavour to take hold of him by the hair, and so draw him on your back, always taking care that he does

not lay hold of you, or otherwise hamper you; you may thus draw him to some shallow place.

TO COME TO THE TOP OF THE WATER, AFTER DIVING.

After you are at the bottom, you may return with the same facility; which is performed much after the same way as we have taught before, to turn one's self in the water; the person who swims with one of his hands extended, must push from him, with his palm, the water which is before him, and with the cavity of the other palm drawing towards him the water which is behind him; when your hand is extended as far as it can be, the fingers of the hand so extended, and the palm of that turned outwards, ought to shut or clench; the perfection of this way you will see as follows.

IN SWIMMING UNDER WATER, TO MAKE A CIRCLE.

When swimmers go to search for any thing in the water, they swim round about the place where the thing was cast in, if they do not find it immediately; by this sort of address

they can take up the least thing that is at the bottom. The manner of making this compass or circle is thus: if you would begin the circle from the right hand, and end it at the left, you must grasp or embrace the water with both your hands from the right to the left, and exactly contrary if you would turn the other way; but when you have dived perpendicularly down, and cannot see what you want to find, you will be obliged to take such a compass, but do not go so far as to lose the light; for when that once begins to fail you, it is a sign you are either too deep, or under a boat, or shore, or something else that intercepts the light. You must always take heed of venturing into such places; and if you should find yourself so engaged, call to mind whereabouts, or which way you came thither, and turn back the same way, looking upwards for the light; for you may see it a great way off; above all, take heed you do not breathe under the water. In case you are afraid that an enemy should lay wait for you when you come up again, you must have recourse to the agility of the dolphin.

SKATING.

If we may judge of the popularity of the different sports and amusements by the amount of danger which we see incurred in their pursuit, we should say that none stands so high in public favour as Skating. Let any one go to the Regent's Park, or to the Serpentine in Hyde Park, two or three days after a frost has set in, and he will there see ample proof of our assertion, by witnessing the drags of the Royal Humane Society at full work in extricating those rash and impatient youths who have been so foolish as to venture upon the ice before it is strong enough to bear them, contrary to the urgent admonitions of the officers of that very benevolent society, by whose indefatigable exertions thousands have been rescued from an untimely grave. Like most of our other amusements, it is difficult to ascertain much about its origin, but we have no doubt that it was at first practised more from necessity than as a recreation. Many feats and graceful evolutions may be performed on the ice by those who have had much practice in Skating.

SKATING is the art of balancing the body, while, by the impulse of each foot alternately, it moves rapidly upon the ice.

CONSTRUCTION OF THE SKATE.

The wood of the skate should be slightly hollowed, so as to adapt it to the ball of the foot; and as the heel of the boot must be thick enough to admit the peg, it may be well to lower the wood of the skate corresponding to the heel, so as to permit the foot to regain that degree of horizontal position which it would otherwise lose by the height of the heel: for the more of the foot that is in contact with the skate, the more firmly will these be attached.

As the tread of the skate should correspond as nearly as possible with that of the foot, the wood of the skate should be of the same length as the boot or shoe.

The irons should be of good steel, well secured in the wood; and should pass beyond the screw at the heel nearly as far as the wood itself; but the bows of the iron should not project much beyond the wood.

If the skate project much beyond the wood, the whole foot, and more especially its hind part, must be raised considerably from the ice when the front or bow of the skate is brought to bear upon it; and, as the skater depends upon

this part for the power of his stroke, it is evident that that must be greatly diminished by the general distance of the foot from the ice.

In short, if the skate be too long, the stroke will be feeble, and the back of the leg painfully cramped; if it be too short, the footing will be proportionably unsteady and tottering.

As the position of the person in the act of skating is never vertical, and is sometimes very much inclined, and as considerable exertion of the muscles of the leg is requisite to keep the ankle stiff, this ought to be relieved by the lowness of the skates.

Seeing, then, that the closer the foot is to the ice the less is the strain on the ankle, it is clear that the foot ought to be brought as near to the ice as possible, without danger of bringing the sole of the shoe in contact with it, while traversing on the edge of the skate. The best height is about three quarters of an inch.

The iron should be about a quarter of an inch thick.

The more simple the fastenings of the skate are, the better. The two straps, namely, the cross strap over the toe, and the heel strap, cannot be improved, unless, perhaps, by passing one strap through the three bores, and so making it serve for both.

Before going on the ice, the young skater must learn to

tie on the skates, and may also learn to walk with them easily in a room, balancing alternately on each foot.

DRESS OF THE SKATER.

A skater's dress should be as close and unencumbered as possible. Large skirts get entangled with his own limbs' or those of the persons who pass near him: and all fulness of dress is exposed to the wind.

Loose trousers, frocks, and more especially great coats, must be avoided; and, indeed, by wearing additional under-clothing, they can always be dispensed with.

As the exercise of skating produces perspiration, flannel next the chest, shoulders, and loins, is necessary to avoid the evils produced by sudden chills in cold weather.

The best dress for this exercise is what is called a dress-coat buttoned, tight pantaloons, and laced boots (having the heel no higher than is necessary for the peg,) which hold the foot tightly and steadily in its place, as well as give the best support to the ankle; for it is of no use to draw the straps of the skate tight if the boot or shoe be loose.

PRELIMINARY AND GENERAL DIRECTIONS.

Either very rough or very smooth ice should be avoided.

The person who for the first time ventures on the ice, must not trust to a stick. He may make a friend's hand his support, if he requires one; but that should be soon relinquished, in order to balance himself. He will probably scramble about for half an hour or so, till he begins to find out where the edge of his skate is.

The following directions will be useful:

The beginner must be fearless, but not violent: not even in a hurry. He must not let his feet get far apart, and must keep his heels still nearer together. He must keep the ankle of the foot on the ice quite firm; not attempting to gain the edge of the skate by bending it, because the right mode of getting to either edge is by the inclination of the whole body in the direction required; and this inclination should be made fearlessly and decisively. He must keep the leg which is on the ice perfectly straight; for though the knee must be somewhat bent at the time of striking, it must be straightened as quickly as possible without any jerk. The leg which is off the ice should also be kept straight, though not stiff, having an easy though slight play, the toe pointing downwards, and the heel being

kept within from six to twelve inches of the other. He must not look down at the ice, nor at the feet, to see how they perform. He may at first incline his body a little forward, for safety, but must hold his head up, and see where he goes. He must keep his person erect, and his face rather elevated than otherwise, but not affectedly. When once off, he must bring both feet up together, and strike again, as soon as he finds himself steady enough. While skating he must rarely allow both feet to be on the ice together. The position of the arms should be easy and varied; one being always more raised than the other, this elevation being alternate, and the change corresponding with that of the legs: that is, the right arm being raised as the right leg is put down, and *vice versâ*, so that the arm and leg of the same side may not be raised together. The face must be always turned in the direction of the line intended to be described. Hence, in backward skating, the head will be inclined much over the shoulder; in forward skating, but slightly. All sudden and violent action must be avoided. Stopping may be caused by slightly bending the knees, drawing the feet together, inclining the body forward, and pressing on the heels. It may also be caused by turning short to the right or left, the foot on the

side to which we turn being rather more advanced, and supporting part of the weight.

THE ORDINARY RUN, OR INSIDE EDGE FORWARD.

The first attempt of the beginner is to walk, and this walk shortly bccomes a sliding gait. This is done entirely on the inside edge of the skate. The first impulse is to be gained by pressing the inside edge of one skate against the ice, and advancing with the opposite foot. To effect this the beginner must bring the feet nearly together, turn the left somewhat out, and place the right a little in advance, and at right angles with it: lean forward with the right shoulder, and at the same time move the right foot onwards, and press sharply, or strike the ice, with the inside edge of the left skate, care being taken instantly to throw his weight on the right foot.

While thus in motion the skater must bring up the left foot nearly to a level with the other, and may for the present proceed a short way on both feet. He must next place the left foot in advance in its turn, bring the left shoulder forward, inclining to that side, strike from the inside edge of the right skate, and proceed as before. Finally, this motion has only to be repeated on each foot alternately,

gradually keeping the foot from which he struck longer off the ice, till he has gained sufficient command of himself to keep it off altogether, and is able to strike directly from one to the other, without at any time having them both on the ice together.

Having practised this till he has gained some degree of firmness and power, and a command of his balance, he may proceed to

THE FORWARD ROLL, OR OUTSIDE EDGE.

This is commonly reckoned the first step to figure skating, as, when it is once effected, the rest follows with ease. The impulse for the forward roll is gained in the same manner as for the ordinary run; but, to get on the outside edge of the right foot, the moment that foot is in motion, the skater must advance the left shoulder, throw the right arm back, look over the right shoulder, and incline the whole person boldly and decisively to that side, keeping the left foot suspended behind, with its toe closely pointed to the heel of the right. As he proceeds he must bring the left foot past the inside of the right, with a slight jerk, which produces an opposing balance of the body; the right foot must quickly press, first on the outside of the heel, then on the inside of its toe; the left foot must be placed down before it, before

it is removed more than about eight or ten inches from the other foot; and, by striking outside to the left, and giving at the same moment a strong push with the inside of the right toe, the skater passes from right to left, inclining to the left side, in the same manner as he did to the right. The skater then continues to change from left to right, and from right to left in the same manner. He must not at first remain long upon one leg, nor scruple occasionally to put the other down to assist. And throughout he must keep himself erect, leaning most on the heel.

The Dutch travelling roll is done on the outside edge forward, diverging from the straight line no more than is requisite to keep the skate on its edge.

The cross roll or figure 8 is also done on the outside edge forward. This is only the completion of the circle on the outside edge; and it is performed by crossing the legs, and striking from the outside instead of the inside edge. In order to do this, as the skater draws to the close of the stroke on his right leg, he must throw the left quite across it, which will cause him to press hard on the outside of the right skate, from which he must immediately strike, at the same time throwing back the left arm, and looking over the left shoulder, to bring him well upon the outside of that skate. By completing the circle in this manner on each

leg the 8 is formed, each circle being small, complete, and well-formed before the foot is changed.

The Mercury Figure is merely the outside and inside forward succeeding each other on the same leg alternately, by which a serpentine line is described. This is skated with the force and rapidity gained by a run. When the run is complete, and the skater on the outside edge, his person becomes quiescent, in the attitude of Mercury, having the right arm advanced and much raised, the face turned over the right shoulder, and the left foot off the ice, a short distance behind the other, turned out and pointed.

FIGURE OF THREE, OR INSIDE EDGE BACKWARD.

This figure is formed by turning from the outside edge forward to the inside edge backward on the same foot. The head of the 3 is formed like the half circle, on the heel of the outside edge; but when the half circle is complete, the skater leans suddenly forward, and rests on the same toe inside, and a backward motion, making the tail of the 3, is the consequence. At first the skater should not throw himself quite so hard as hitherto on the outside forward, in order that he may be able the more easily to change to the inside back. He may also be for some time contented

with much less than a semi-circle before he turns. Having done this, and brought the left leg nearly up to the other, the skater must not pass it on in advance, as he would to complete a circle, but must throw it gently off sideways, at the same moment turning the face from the right to the left shoulder, and giving the whole person a slight inclination to the left side. Those actions throw the skater upon the inside of his skate; but as the first impulse should still retain most of its force, he continues to move on the inside back, in a direction so little different, that his first impulse loses little by the change. If unable to change the edge by this method, the skater may assist himself by slightly and gently swinging the arm and leg outward, so as to incline the person to a rotary motion. This swing, however, must be corrected as soon as the object is attained; and it must generally be observed, that the change from edge to edge is to be effected merely by the inclination of the body, not by swinging. When the skater is able to join the ends of the 3, so as to form one side of a circle, then by striking off in the same manner, and completing another 3, with the left leg, the combination of the two 3's will form an 8. In the first attempts the 3 should not be made above two feet long, which the skater will acquire the power of doing almost imperceptibly. He may then gradually

extend the size as he advances in the art. Though backward skating is spoken of, the term refers to the skate only, which in such cases moves heel foremost, but the person of the skater moves sideways, the face being always turned in the direction in which he is proceeding.

OUTSIDE EDGE BACKWARDS.

Here the skater, having completed the 3, and being carried on by the first impulse, still continues his progress in the same direction, but on the other foot, putting it down on its outside edge, and continuing to go backwards slowly. To accomplish this, the skater, after making the 3, and placing the outside edge of his left foot on the ice, should at once turn his face over the right shoulder, raise his right foot from the ice, and throw back his right arm and shoulder. If, for a while, the skater is unable readily to raise that foot which has made the 3, and leave himself on the outside of the other skate, he may keep both down for some distance, putting himself, however, in attitude of being on the outside only of one skate, and gradually lifting the other off the ice, as he acq uires ability. When finishing any figure, this use of both feet back has great convenience and beauty. Before venturing on the outside backward, the skater ought to take care that the ice is clear of stones,

reeds, &c., and must also be certain of the good quality of his irons. When going with great force backward, the course may be deflected so as to stop by degrees; and, when moving slowly, the suspended foot may be put down in a cross direction to the path.

Such, then, are the four movements of which alone the skate is capable: namely, the inside edge forward; the outside forward; the inside back; and the outside back; in which has been seen how the impulse for the first two is gained, and how the third flows from the second, and the fourth from the third. By the combination of these elements of skating, and the variations with which they succeed each other, are formed all the evolutions in this art.

The Double Three is that combination in which the skates are brought from the inside back of the first three to the outside forward of the second. Here the skater, after having completed one 3, and being on the inside back, must bring the whole of the left side forward, particularly the leg, till it is thrown almost across the right, on which he is skating. This action brings him once more to the outside forward, from which he again turns to the inside back. While he is still in motion on the second inside back of the right leg, he must strike on the left, and repeat the same on that. It is at first enough to do two 3's perfectly and smoothly.

Their number from one impulse may be increased as the skater gains steadiness and skill; the art of accomplishing this being to touch as lightly as possible on each side of the skate successively, so that the first impulse may be preserved and made the most of.

The Back Roll is a means of moving from one foot to another. Suppose the skater to have put himself on the outside edge back of the left leg, with considerable impulse, by means of the 3 performed on the right—not bearing hard on the edge, for the object is to change it, and take up the motion on the right foot—this is effected by throwing the left arm and shoulder back, and turning the face to look over them; when, having brought the inside of his left skate to bear on the ice, he must immediately strike from it to the outside back of the other, by pressing it into the ice as forcibly as he can at the toe. Having thus been brought to the backward roll on the right foot, he repeats the same with it.

The Back Cross Roll is done by changing the balance of the body, to move from one foot to the other, in the same manner as for the back roll. Here the stroke is from the outside instead of the inside edge of the skate; the edge on which he is skating not being changed, but the right foot, which is off the ice, being crossed at the back of the

left, and put down, and the stroke taken at the same moment, from the outside edge of the left skate at the toe. As in the back roll of both forms, the strokes are but feeble, the skater may, from time to time, renew his impulse as he finds occasion, by commencing anew with the 3. The large outside backward roll is attained by a run, when the skater, having gained all the impulse he can, strikes on the outside forward of the right leg, turns the 3, and immediately puts down the left on the outside back. He then, without further effort, flies rapidly over the ice; the left arm being raised, the head turned over the right shoulder, and the right foot turned out and pointed.

ROWING.

INDEPENDENTLY of being one of the finest recreations both of youth and manhood, this delightful occupation may be said to be eminently conducive to health. The very fact that, by the exertion necessary for the action of rowing, the muscles of the body are more regularly and equally than usual, brought into play, should be a strong inducement to boys to practise this vigorous pastime, as early and as much as possible. And it should always be remembered, that it need never exceed the bounds of moderation; otherwise, that which should be only an enjoyment, too frequently is considered a task; and it sometimes occurs, that the trifling and temporary bodily fatigue experienced after a little more than ordinary exertion, is magnified ten fold, and boys no longer derive from rowing, that gratification necessary to its complete enjoyment.

The benefits that result from it are considerable; indeed, the very position the body occupies, while in the act of rowing, is an evidence of its advantages to the general

system, as a salutary exercise. The muscular exertion of the arms, leg, and back, is equal, or very nearly so; and the regular motion of the former, not only does not impede respiration, but rather assists it, by producing a corresponding regularity of breathing. Besides this, the chest is well expanded, and this fact alone is the best argument we can adduce in favour of rowing as a healthy amusement, for in and near that region of the body, are situated all those organs which impart life and motion to the human frame; which thus obtains, in time, increased strength. The muscles become more powerful, and capable of enduring greater fatigue, and the whole body naturally imbibes a hardihood and vital energy that gradually increase as youth grows up to manhood, till it, at last, becomes able to endure a vast amount of exertion and labour. Contrast, for an instant, the appearance of a boy to whom his parents, from mistaken notions of rearing, have denied all open air amusements—compare his sickly features, his colourless eye, the pallor of his thin lip, his vapid expression, and his frequently attenuated frame and disproportionate limbs; with one who has been taught to practise those healthy recreations, which it has been the purpose of this book to inculcate, and what a difference do we not behold. In the latter, the unmistakeable signs of health: that most glorious gift the

Almighty has bestowed on man, present themselves. A warm, rich glow, mantles over his cheeks, his eye is bright and clear, his lip full and red, his limbs well developed and admirably proportioned. All, indeed, breathes of a sense of health and enjoyment. And it may be affirmed beyond doubt, that, the existence of a boy thus disciplined to bodily exercise, must as nearly approach the perfection of happiness, as it is possible to enjoy on this planet, which is all the "world" to us mortals.

We shall divide our present subject into several heads; first and foremost let us treat of

THE BOAT.

The ancients tell us that a straw, or some say the branch of a tree, floating on the water, suggested itself to the mechanical imagination of man, who thereupon, and long ere the use of iron was known, fashioned from the trunk of a tree the first rude boat. The primitive attempt was at first unsuccessful, till it was discovered that by tapering the ends of the boat (those being the parts on which the wind blew with the greatest force), and thus rendering the middle broader than the extreme ends, the boat itself was kept afloat. It would be quite out of place to explain the gradual improvements in the art of boat building; it must

be apparent to all that this branch of mechanics has been brought to the utmost perfection, uniting at once a degree of elegance with safety quite unparalleled. That this primitive method has suggested itself naturally to different races of mankind, is proved by the fact that the North American Indians possessed a light species of canoe and the South Sea Islanders a cocoa nut shallop or pirogue: the design of which they could never have obtained from more civilized nations, because there is ample proof that they possessed these means of crossing rivers, lakes, and even seas, previously to the first visit of the white men. It is easy to imagine how the paddle and its use first suggested itself, and if it was very unlike the elegantly-shaped scull or oar of the present day, no one can deny that the same principle belongs to both. It remained for later years to bring it to perfection and to invent the *rowlocks* of a boat, by which so much additional impetus is obtained by the stroke of the oar, and subsequently the *outriggers*, which are daily increasing in public estimation for their good qualities.

IN STARTING

Too much caution cannot be exercised in stepping into a boat, more especially from one to another, at which times

accidents frequently occur unless great care is taken to preserve the equilibrium of your body as well as of the boat. That however, effected, the next care is to push the latter off. This should be done by turning its stern, or head towards the tide, and with the aid of a boat-hook, or if that be wanting, a scull or oar, giving it an impetus till she is fairly afloat.

SCULLING.

If you are about to row with a pair of sculls, seat yourself in the centre of the boat, or amid-ships, as it is technically termed, so that the boat's equipoise may be equal, and the water may present an equal resistance round the boat. Keep the back, from the shoulders down to the hip, perfectly upright: the feet should be in the middle of the stretcher, and pressed firmly against the footboard, the toes turned outward, and the heels tolerably close together. Do not, previously to making the "pull," or stroke, extend the legs quite, but in bending forward keep the knees inclined, and the former will necessarily be wide apart, so that when the stroke is finished they will close together again, becoming very nearly straight. Hold the sculls by the thinner part of their handles, which must extend or cross over each other in front just sufficiently to allow you,

when "pulling home," to bring one hand likewise over the other. Dip the blade lightly in the water till it is entirely immersed; you will then perceive that the moment this is effected the arms and body incline backward, the latter assuming an upright position as the arms remain extended; then pull the scull firmly and rapidly, but without jerking, until the hands reach the chest; nearly the middle is the best, and with the act of feathering the stroke is terminated. In sculling, we have said, the hands pass over each other, but there is no arbitrary rule as to whether the right hand should pass over the left or *vice versâ*; many scientific watermen use the right hand uppermost when rowing *against tide*, and the left hand above when *with* tide. Above all, never forget to keep a good look out over the shoulder. Most of the accidents, and much of the lamentable loss of life, occur from negligence on this point.

PULLING WITH THE OAR.

You seat yourself differently when using the oar, than when sculling. In the former, sit nearer to the gunwale of the boat, which is balanced by the next oarsman sitting at an equal distance from the other gunwale. It is unnecessary to recapitulate the general directions as to position and

method of striking, which we have just given under the head of sculling. In holding the oar, you must recollect, when sitting on the starboard side, to clasp the thin part of the handle, close to the end, with your right hand, and with your left the loom, or shoulder of the oar, at the point where it begins to increase in thickness. The body should lean forward from the hips, the back kept straight, and the stroke is made in precisely the same mode as when sculling. After the stroke is made, the back will have lost a little of its perpendicular position, the head being erect; the body and arms will then regain their natural position, and afterwards be brought quickly forward, on the repetition of the stroke. Your eyes should look "straight ahead," as it is the duty of your coxswain to keep the boat free from danger.

FEATHERING.

You will not forget that, previously to pulling, the arms are extended, and the wrists perfectly straight. When the sculls have passed through the water, just at the end of the stroke, the elbows must be lowered, and the wrists raised, so that the back of each hand can be turned towards that part of the arm between the elbow and the shoulder. This is called the fore-arm, and in this mode "feathering" is ef-

fected. During the return of the sculls, the hands must be kept in this position, until you are about to begin another stroke, by dipping the former in the water. Then let the sculls be raised a little out of the water, but not too high, otherwise the stroke will be deprived of half its power; and you will not only pull awkwardly, but fall into other faults studiously to be avoided. But be sure to raise the sculls sufficiently high out of the water, or you will probably feather either *under* it or on its surface, and thereby lose the impetus of the stroke, at an unnecessary expenditure of strength.

TO BACK WATER.

The method of effecting this important proceeding in boating tactics is thus performed. Keep the oars or sculls a little beneath the water, the concave or broad portion of the blade fronting you; then push against it with force, and the boat will consequently *recede* through the water; and thus is accomplished what is technically termed "*backing water.*"

CROSSING.

When a boat is being rowed directly across the stream,

and another is advancing towards it, *with the tide* in its favour, the latter must proceed astern of the former.

PASSING.

When the channel is narrow, the boat which is overtaken must remain inside, while the boat passing it must take care to keep beyond reach of the other's oars or sculls. his is invariably the regulation, unless it happens that there is more than sufficient space for the advancing boat to retain the inside position without fear of coming in contact with the other's oars or sculls.

MEETING.

When one boat is met by another, that one which has the tide in its favour is bound to give way to the other, if there is not sufficient space for both to proceed uninterruptedly. It often occurs that this space is so narrow and confined as to cause both boats to come in contact with each other. In such a case, each boat's crew must lift their oars or sculls from the rowlocks, either allowing them to drift alongside, or replacing them in the boat—technically called "*unshipping*" them—till the temporary difficulty is overcome.

TIDES.

On this head it is scarcely needful to observe more, than that, when rowing with the tide the middle of the stream of course is best, as the current at that point is considerably more rapid than at its sides. When however the tide is against you, it must be evident that the sides of the stream will be more favourable to you, in progress, inasmuch as the current, as we said before, has less influence at those places than at the middle.

LANDING.

In order to land or disembark at any particular spot, if the tide is in your favour, let the boat be steered, or guide it yourself when you use no rudder, in a slightly oblique direction towards the place, in order that as you approach it, the stern may be taken down by the current, for it is always better to land stern to tide. On arriving at the place of landing, your first care must be to unship the oars or sculls, and replace them in the boat, their blades forward, and their looms or shoulders aft. Then with the assistance of the painter or *head-fast*, as it is somewhat more correctly termed, jump ashore, and affix the boat to some object which will ensure its security.

REMEMBER

I. That keeping stroke and time are the two chief points demanding an oarsman's care.

II. That each oarsman while rowing must strictly obey the command of the coxswain.

III. And must also be very particular to take his time from the strokesman, or the rower who sits nearest to the boat's stern.

IV. Then when there is any swell on the water, which is caused as well by the paddle of steamboats, as by rough, windy weather, you cannot be too careful in keeping the boat's bow, or head, well facing it. The swell of the river Thames is at such times nearly as dangerous to cutters, &c., as is the the heavy ground-swell of the Atlantic to the galleys of a man-of-war, which can seldom live in it.

AVOID

I. *Throwing up water.*—This is a source of very great annoyance to others in the boat, and should be studiously avoided.

II. *Catching crabs.*—When any one falls backward from the seat because of his scull or oar passing through the water while attempting to pull, he is said to "catch a crab," and

it is of so unpleasant a nature, that the amateur generally overcomes the ill habit as quickly as possible.

III. *Jerking.*—for it is a fault to which powerfully-muscular men are peculiarly prone, because, instead of bending back the body gradually, and thus, by their mere weight partially pulling, they depend solely on their strength of arm and wrist, and generally pull too suddenly and violently. In consequence of the stroke not being continued by falling backward, it is terminated sooner than it should be, and a *jerk* is the consequence: this destroys the swing of the boat, which should be uniform. But besides this the rower becomes quickly wearied, the propulsive power materially lessened, and it is a source of considerable annoyance to the remainder of the boat's crew.

IV. *Doubling the body*—over the oar at the end of the pull, thereby hindering the advancing forward of the body and arms simultaneously; a feature in good rowing very important.

V. *Slackening the arms too quickly*—which lessens the impetus of the stroke, and frequently impedes the progress of the boat.

VI. *Feathering the sculls before they are withdrawn from the water*—or permitting them to be borne along by the boat. By the former you needlessly increase your own

exertion, and by the latter you partially stop the boat. These faults will not unfrequently occur when the boat is very light, and draws but a few inches *of water*, and they often happen even in boats of ordinary size and weight. To avoid them, dip the scull deeper at the beginning of the pull.

VII. *Rowing with the back curved.*—This, as we have previously explained, is a very common blemish, and should be avoided, as the speed is very much decreased in consequence.

VIII. *Pulling into the boat*—as it is calculated to rock it, by which, of course, considerable power is lost. This fault arises from holding the sculls so that the hands are too close together.

IX. *Pulling out of the boat.*—This is the effect produced by an unsteady rower who is apt to roll towards the gunwale of the boat in falling back after pulling, and is amended by sitting nearer to the gunwale. These last two faults are particularly the case with persons ambitious of distinction, and "showing off," but deficient of ability and power. By the experienced eye, they are however quickly discovered, and a laugh is the only result.

X. *Rowing round*—which is caused by not dipping the sculls or oar in the water sufficiently deep at first. The

rower feels that the water does not offer adequate resistance, and thereupon endeavours to deepen the blade of the oar, thus describing the segment of a circle, and bringing the flat portion of the blade almost perpendicularly to the water —the boat is consequently pressed down by the strain. "Catching crabs" frequently results from this ill habit, which should be cautiously shunned.

XI. *Capping the oar*—or the end of it, with the hands. Independently of its awkward appearance, it gives birth to many of the faults we have previously cited.

XII. *Not keeping stroke.*—It is very different from not keeping time. It is not *working* in the same manner as the stroke oar, even though you may keep time by dropping your oar into the water at the same moment as the strokesman does. This is perhaps the most dangerous fault of all we have enumerated, inasmuch, as the entire progress of the boat depends upon the equal and simultaneous efforts of its crew. Remember, therefore, that the pull must begin directly the blade of your oar is thoroughly immersed in the water.

XIII. *Not keeping time.*—The awkwardness of this fault should alone induce you to overcome it as soon as possible. But if you cannot keep time, (that is by not dropping your oar into the water simultaneously with the strokesman.

you will find yourself unfit to row with others, and they will shun you in consequence.

SEA ROWING.

The same general remarks we have given as applicable to river rowing will also be of service on this head; and we need add nothing else than the following cautions. If there is a swell when landing on the sea-shore, exercise somewhat more care than you would on the Thames or Isis. The boats, however, used on the sea, are always stronger, larger, and better manned; but it is always advisable to watch for a smooth, or temporary abatement of the swell, and as soon as a good opportunity presents itself, seize it, and with united strength pull towards the shore, forcing the boat as high upon the beach as possible. It is then the duty of the bowman to jump ashore with the painter, or headfast, in his hand, and drag the boat beyond the reach of the surf. It is the work of a moment for the crew to unship their oars and lay them in the boat as previously described, and to jump ashore to render assistance to the bowman if needed. This aid should always be tendered on occasions where the boat is large and heavy, and the surf high.

Somewhat less easy of accomplishment is it to launch a boat from the sea beach. If the swell is rather heavy, and

the boat large, the two bowmen should enter the boat ready to use their oars at a moment's notice. The remainder of the crew in equal divisions on each side, should then grasp her gunwale, and propel her bow toward the sea, and in order to do this they are generally compelled to enter the water. Not until she is fairly off shore should they jump in, for the probability would be, that if the swell carried her back, so that she grounded, and shipped a sea, her head would be turned, and she would be capsized by the next sea before her crew could prevent it. It sometimes happens, too, that even when a-float, her head is turned by reason of her crew's movement not being sufficiently rapid in getting her well off: when this occurs, the two bowmen should proceed to the bow with their oars, or, still better, with their boat-hooks, and propel the boat's head from the shore, by forcing them into the strand. Remember that your boat's broadside lying to sea is accompanied by very great danger; the boat's stern should always be kept hard to sea if possible, and it will be found much less difficult to keep it thus, than, when the swell has once turned it shoreward, to regain its head-way to sea.

TERMS USED IN BOATING.

Bow.—The head of the boat.

Bow oar.—The right, or *starboard* oar, nearest the bow of the boat.

Bowman.—The man nearest the boat's bow.

Coxswain.—He who steers the boat.

Cut-water.—The stem, or head's point.

Foresheets.—The open space towards the boat's head.

Headfast.—A rope affixed forward to secure the boat after landing.

In Bow.—A direction for the bowman to prepare with his boat hook to make all clear for shore.

Out-riggers.—The modern improvement on rowlocks.

Bow off.—The direction given by the coxswain for the oars to be laid, in being unshipped, with their blades forward.

Rowlocks—The interstices made in the boat's gunwale for the insertion of the sculls or oars.

"*Ship*" *the sculls, or oars.*—To insert them in the rowlocks ready for rowing.

Stern Sheets.—The space between the bowman's seat and the stern.

Stroke oar.—That which the strokesman uses.

Strokesman.—The rower who sits nearest the stern.

Strokeside.—The right or "port" side.

Thowl pins.—Sometimes used for rowlocks.

Tiller.—The rudder.

Unship sculls.—The order to take them out of the rowlocks.

Weather oar.—So called when it is on that side from which the wind blows.

A FEW FINAL REMARKS.

In the preceding hints we have endeavoured to explain, as succinctly as lay in our power, not only the method whereby it is comparatively easy to become an expert rower, but have recapitulated all those faults which should most studiously be avoided, and those directions cannot, we think, fail to make any one theoretically acquainted with the art of rowing, if he will endeavour to understand and recollect them. The old proverb, "Practice makes perfect," so admirable in itself, is peculiarly applicable in the present instance. The best theory will never make one a master of any art, nor will practice alone effect it. It is by the conjunction of the two, however, that we are enabled to over-

come all its obstacles, and to obtain the complete mastery. The difficulties that beset the learner during his first attempts with the scull or oar are manifold, but let him not be disheartened by them. The observance and practice of our directions will soon surmount them. In the mean time, let us advise him to take a few practical lessons from some experienced person, which will considerably facilitate his progress

And we would seriously impress on each of our young readers the necessity, until they shall have obtained some little knowledge of the art, of not venturing into a boat without some experienced friend or waterman. Many lamentable cases of loss of life have occurred by these premature attempts at rowing. In a little time, with patience and practice he will, like the "Jolly Young Waterman" himself, be enabled to

"Feather his oars with skill and dexterity.'

RIDING.

This accomplishment, besides being a most elegant and fascinating exercise, may justly be called one of the "businesses of life," and is besides one of the ambitions to which manhood and boyhood more or less are prone. But we are not about to inflict on our young readers a tiresome dissertation on this subject. The heavier care of endeavouring to explain lucidly, and within our limited compass, the mysteries of riding, presses upon us.

THE HORSE.

This noble creature, the monarch of domestic animals, has been so frequently and so well described as to need no further eulogy from a pen so humble as ours. Suffice it to say, that for beauty, intelligence, docility, and courage, he is not to be surpassed. To the ancients as well as to ourselves, the noble nature of the horse has endeared him; and his was a master-spirit who called this pride of Natural History, the "Friend of Man."

THE SADDLE

Should be fixed carefully, about an inch, or perhaps more, behind the flat bone of the shoulder, called the "*plate bone*," and should be at least 4 inches from the hips. Frequently the saddle is fixed too forward, and when this is the case, the rider is too close to the horse's neck, and is consequently less able to control its motions. Besides, it impedes the free action of the animal's shoulder, and renders him more liable to trip. A crupper is sometimes necessary to keep the saddle from working or "*riding*" forward, and possesses the advantage of permitting the girths to be somewhat more loose than when the girths alone sustain the saddle in its proper position. A saddle that fits well is a luxury, as all riders will tell you, and horses, too, if they could articulate; and your seat is always uneasy if the saddle bears too closely on one side, and the reverse way on the other; remember that it should always press evenly on the ribs. Always tighten the girths equally on both sides of the saddle. It is too generally done on the *near* or left side only, and this is the cause of frequent discomfort both to horse and rider. Take care to buckle the back girth in the first place, and afterwards that in front, which is made to lap over the other so as to preserve it in its proper place.

When a horse is malformed, you must, in order that the saddle should not shift on to the withers, tighten the back girth over the front.

THE STIRRUPS.

In order to ascertain the correct length of the stirrups, place the finger-tips of the right hand on one of the stirrup-leather catches, and either increase or diminish the number of holes, until the stirrup just reaches to the right arm-pit. This will be found in most instances to succeed.

THE BRIDLE.

After the saddle is adjusted, the next duty is to remove the halter, and fix the bridle, not the least important of the horse's equipments. And first of the bit—called in former times, the *bitle*. It should neither be too large, nor the contrary, but preserve that happy medium which secures safety to the rider and comfort to the horse. We have not space to enter into a description of the various bits, &c., of modern use, but merely warn our young readers against the use of the *lever* or *curb-bit*, which not only injures the horse's mouth, but ruins his temper and pace, its whole force being concentrated on the animal's jaw. It possesses the power of pinching the bars with such cruel violence that

fracture of the bone has nòt unfrequently occurred, even with branches of no unusual length; and can likewise crush and bruise the skin beneath the jaw and the tender covering of the inside of the mouth. Horses should never be punished unnecessarily, for they vary materially in the degree of command over the mouth. If a horse falls to the ground through violently pulling one of these lever-bits, the result is frequently fracture of the jaw. But a high-spirited horse will not brook a curb-bit, and the snaffle is then adopted instead; and we would recommend, with the most unqualified approval, the use of the latter *in all cases*. Double reins are perhaps to be preferred to the single rein when a horse will submit to them, inasmuch as they give the rider an entire control over the animal with the left hand merely; and besides, they are stronger than the single snaffle. When you use the double reins, recollect the bridoon or snaffle is regulated by one rein, and the curb by the other. In bridling, look that the curb chain and snap, and the throat lash, are loose, then introduce the right arm through the reins, so as to separate them, and hold the check-straps and head-stall by the right thumb; after that pass the reins over the animal's head, suffering them to remain on his neck, subsitute your left thumb for your right, and guiding the bit into his mouth with the left hand, at the same moment

bringing over the horses ears the head-stall. The throat-lash should be fastened sufficiently loose to enable you to introduce two of your fingers between it and the horse's cheek. Then take care that the curb-chain be not twisted, and draw the links up so as to allow space enough to insert the forefingers between the animal's jaw and the curb. If the horse keeps his head steady, he may be sure the bit is correctly freed: and this will be confirmed by the readiness with which he obeys his rider, and by his easiness and lightness in hand. If a noseband is added to the bridle it must not be buckled too tightly, but so as to admit the same amount of play.

TO MOUNT,

Stand, whip in left hand with its handle upwards, before the horse's left shoulder, take between the forefinger and thumb of the right hand the snaffle rein at its centre, allowing the curb-rein to remain loose on the animal's neck, draw the former (the snaffle rein) up between the first and third finger of the left hand—the middle finger separating them—until it is sufficiently tight for you to feel the horse's mouth, and let the slack end drop over the middle joint of the forefinger, so that it falls down on the offside of the animal's neck. Afterwards take the centre of the curb-

rein between the forefinger and thumb of the right hand, taking care that they hang more loosely than the snaffle rein. Divide it with the little finger of the left hand; draw the slack ends up the palm, and let them fall over the ends of the snaffle rein on the off-side. This accomplished, then grasp firmly a lock of the horse's mane, with the left hand, using the precaution not to displace the reins it holds—rest it on the animal's neck, within six or eight inches distance from the pummel of the saddle, close to the withers. Then introduce the left foot into the stirrup, and as this is somewhat difficult to tyros, hold it in the right hand for that purpose; after that rest the right hand on the cantle, and raise the body till the right foot is close to the left, and the saddle is pressed by both knees. Shift the right hand from the cantle to the pummel, and move the right leg rapidly, but without jerking or haste, over the horse, and fall easily—it is a little difficult at first—into the saddle; strike the right stirrup quickly with the toe of your right boot, which can be done by inclining it slightly inwards, and as the stirrup swings round insert the foot into it. Practise this a few times at first, because the hand should on no occasion be employed when you lose the stirrups, and you will soon be enabled to drop them, even when galloping, and by striking both toes at once inwards regain possession of them.

The rein should be drawn up, when once seated, and the whip now transferred into the right hand. The snaffle must be held so as to give the horse's head unfettered motion; the curb-chain however will require to be more slackened than the former.

As to position when on horseback, we need scarcely say more than that the head should be held perpendicularly, the chin drawn back, the chest expanded, the shoulders back, and the hip curved. The best advice we can offer on this point is, that the rider should generally bend his looks in front of him, and over the horse's head, between the ears. The elbows should be close to the sides, the bridle-hand uppermost. Do not sit too backward in the saddle, nor, on the contrary, too close to the pommel. The legs should not remain in that straight, stiff mode so distinctive of the "London Cockney," but the knees slightly curved: so that, in fact, the foot-bar of the stirrup reach about an inch beyond the ankle. It is an excellent method to practise without stirrups, for it should not be forgotten, that these articles are only intended as a means whereby to mount, and to dismount, and as a *rest* merely for the foot, the ankles of which would probably be, otherwise, liable to painful swellings, and not as an aid for a rider to sustain a firm seat.

WALKING.

Let us take "walking" as the first illustration of the horse's paces, and in this act the animal has always one leg off the ground and three on it. In order to urge the horse to move in a walk, increase the action on his mouth a little by holding up the hand, and press his flanks with both legs slightly, but rather more on the right side to indicate the rider's will that the horse should raise or "*lead*" his right leg first. The intelligent animal will quickly obey this command, and then the pressure on the mouth should be eased and that of the legs relaxed, or the walk will soon be increased into a trot.

In order to make the horse halt while walking, the rider's arms should be pressed to his side, and both reins tightened gradually, but decisively, towards the chest, the horseman also bending back his body so as to add a firmer direction to the animal. This intimation should not be repeated by pulling the rein after the first time, as the horse will instinctively obey the check at once.

TROTTING.

If you desire the animal to trot, press both legs firmly to his flanks, and raise the bridle hand at the same time,

but without a jerk. It is frequently necessary to encourage a horse with the voice; and so accustomed does this docile animal become to his rider's word of command, that it is obeyed readily and with wonderful intelligence. Once in a trot, however, you can suffer the hand to resume and retain its proper position, and ease his mouth; do not lean too forward, and let the knees and thighs clasp the horse's flank, not the former merely. The body should be carried so that it can yield without effort to the action of the horse, by rising or sinking in the saddle easily. The animal's action or *pace* should never be anticipated by the rider in his desire to assist it, inasmuch as it looks very awkward and makes him appear as if momentarily in danger of falling off; a person who "rides quicker than his horse," as the phrase goes, is generally a subject for ridicule. Boys feel the keenness of this as well as "children of a larger growth;" they will therefore be careful how they fall into this ill habit.

CANTERING,

Though by some writers called a species of gallop, should be in reality treated of as a distinct pace, inasmuch as the horse has always in canter three feet off the ground, whereas in galloping he has all four off simultaneously. It is the

most difficult of all paces. In order to direct the animal into a canter, let both legs be with the hips slightly inflected, so as to press, by bending forward the thigh on the leading side, with the leg of the opposite side on the croup. Raise the hand simultaneously somewhat above the level of the elbow, and the horse will instinctively bring himself well on his haunches, and will then fall into the canter. But you must not suffer it to lapse into a trot, and to prevent that, should he seem so inclined, keep the hand firmer. Once in a canter, shorten the inner rein more than the other, so that the pace may be retained. To turn when cantering, urge the horse with the leading rein, press the haunches forward and under, and aid by pressure of the calf of the outward leg and with the outward rein.

GALLOPING.

In this pace the four legs of the horse are lifted off the ground at once, and the pace is consequently far swifter. The voice of the rider, and a tightened rein, will soon urge the animal into a trot. To gallop to the left, lead with the near fore-leg; to gallop to the right, lead with the right fore-leg, the hind legs of each side following its fore-leg. To change the leading leg, bring the opposite hip foremost, and reverse the reins; the horse will then shift the lead

with the opposite leg without any stop. To halt, either when galloping or cantering, should not be attempted too suddenly or violently, unless you can depend upon your horse. *The double stop* is always best; as it is more completely effectual. This is done by inclining the body gently backward; this causes the animal to decrease his speed, and if the body is retained in that position, he obeys the stops at the next "*cadence.*" The reins are always shortened in these stops, as we have already mentioned more than once.

LEAPING.

This, the most difficult of all feats in equestrianism, requires only confidence, a perfect balance, and adaptibility to the horse's slightest motion. Leaping at the bar, as practised in the riding school, will be found of great utility, inasmuch as it imparts experience enough to the horseman to be of service to the horse by assisting him in his leap. Keep the animal well in hand, and ride him to the leap deliberately, using the voice also as a means of encouraging him still more, and your steed will measure the distance, and effect the leap alone. A free bridle rein and hand, and a firm, flexible seat, are the rider's chief requisites; and the hands should be kept low and in the centre, with

the elbows pressing the side. As the horse risês to the leap the body will naturally assume a forward position, when he descends it is thrown backward. From this it will be perceived the rider's body is in all cases (let the horse proceed at what pace he will) *perpendicular* from the earth, and this is the grand secret of equitation and all the voluminous rules of the *ménage* resolve themselves into it. The safety in the saddle depends on this upright position; and remember always to give the horse a sufficiently free use of his head as not to lose your command and restraint over him. A hedge is the best and least dangerous leap for practice.

REMEMBER,

1. Should you wish to turn your horse to the right, pull the right rein, and, *vice versâ*, if you wish to proceed to the left; only move the animal's head just sufficiently to see his eye. This, of course, applies equally to cases where you have double reins. There are several species of rein-holds in use, each of which is said to possess its exclusive advantage; some of our readers will prefer one kind, some another.

2. To shift or change the bridoon, substitute the fore finger of one hand for the little finger of the other.

3. To shorten reins, let the left hand retain its position, though the fingers should be a little loosened; and after taking the slack reins in your right hand, draw them all equally and evenly, until they are of the requisite length; then take between the fore finger and thumb the loose reins, and draw them tight with the left hand.

4. Never pull the reins with force, or "tug" them hastily; a light hand is the true method of teaching the horse his duty.

5. The horse is what is termed "collected," when he obeys your will readily, and you "*feel*" his mouth just sufficiently to ensure obedience.

6. A heavy hand generally ruins a horse's mouth.

7. A careless one frequently risks the neck or life of the rider.

8. To turn to the right, shorten the right hand upwards.

9. To turn to the left, shorten the left rein.

10. To make the horse stop, shorten both reins.

11. To urge him backwards, pull the reins (shortened) till he has receded as far as you require.

12. Keep the horse's head straight; he should always look before him.

13. And the knuckles should be kept towards the ani-

mal's neck, the finger-nails opposite the rider's chest, the heel firmly pressed down, and the toes turned in.

14. The body should be carried with ease. As we have said before, the rider should mainly depend, for an easy and secure seat, on the perfect equilibrium of the body, rather than upon the support of reins or stirrups, and the clasp of the thigh and leg.

15. Our young readers need scarcely be informed of the common terms used on the road, "*near*" and "*off*," as applied to the side of the horse. They will recollect we have told them, that the rider on mounting stands on the left side of the animal; it is therefore that the nearest side of the steed (or the left side) is called the "near side," and by the term "off side" is known the right side, or that which is farthest off from the rider.

16. The near side of the road should be kept on all occasions. Our young readers will do well to remember this.

17. But if you desire to pass any vehicle or horse that is proceeding at a slower pace than you, you may pass on the right side, but remember to cross over directly afterwards to your proper side of the road.

18. Be watchful over the horse's every motion. On this depends the security of your seat, if the animal becomes ·stive, or attempts to rear, or falls.

19. No habit is more ludicrous than that of allowing the arms to flap up and down, as if beating a tattoo on the ribs with the elbows. Avoid it.

20. Always keep the shoulders square. Any change of position of the hips should not produce a corresponding motion of the former.

21. If a horse is given to stumbling, rearing, or kicking, it is safest to hold the reins with both hands, and to keep them more shortened than usually. In the first mentioned of these instances, press your legs well to the animal's sides, as it gives him confidence in his rider. This should be more particularly attended to when descending a hill. A rearing horse demands your constant attention, and is very dangerous to an inexperienced rider. When the animal begins to rear, separate the reins, tightening one and slackening the other; he will then be compelled to move one of his hind feet, which necessarily causes him to replace his fore feet on the ground again. Turn him round once or twice after this, using the spur gently. If, however, the horse has reared before you can prevent him doing so, lean the body well forward, and endeavour to press him down; then act as before directed. If a horse is addicted to kicking, always hold him with a short bridle; not too much so, however, or it will prevent his progress. When

he attempts to kick, throw the body well back, and keep his head thoroughly under subjection. Turning him round, with a gentle use of the spur, will in time correct this fault.

22. Horses frequently become uneasy without any apparent cause. When this is the case, be careful that he is galled by neither bit, curb, saddle, crupper, nor head straps, as it invariably arises from some misfit of the harness. Many riders flog a horse for this uneasiness. To do so is not only hazardous, but cruel.

23. A plunging steed only requires the rider's patience. His efforts nearly always fail to burst his girths. You must take care, however, that he does not jerk you forward, as he gets his head down. Till he is quiet, keep your legs pressed tightly to his sides.

24. A horse that bolts, only requires restraint, not by a perpetual curb, but by checking him by one or two pulls, with both hands depressed.

25. A shying animal needs only a patient kindness and attention, as it generally arises from timidity, and in some cases an imperfect sight. Keep his head high and straight forward, and press him with the leg on the side toward which he shies. Recollect that a horse never rushes in the direction of the object which startles him; and if possible, *encourage him to look at, and proceed close to it.* In

some animals, however, this fault can never be corrected; but by these means, many horses have been perfectly cured of it.

26. If a horse attempts to rub your leg against a wall, turn his head toward it, and he will cease; if not, back him.

27. Restiveness in horses needs firmness, and, never forget it, *patience;* to lose that, is to give the animal the advantage. Except you wish to turn the croup, it is better not to use the spur; and if your horse tries to turn to the left, do not pull to the right, but press him to the left rather more than he desires, and then turn his head in the proper direction, and urge him forward. If he stands stock still, allow him to do so. A minute or two will tire him; and always be willing to make peace with your horse. His instinct is so great and his spirit so high, that he will quickly perceive and avail himself of this willingness.

28. A good horseman can always make his steed lead with either foot; and change is frequently beneficial.

29. It is better to restrain your horse on starting, or he will soon be "blown," as the phrase goes; that is, be out of breath, and his gallop prevented for the day. In a heavy country, never gallop him too fast, and when proceeding over a fallow field, always choose the hedge side, as the

ground is generally firmer there. Otherwise the horse becomes rapidly exhausted.

30. In the *ménage*, several terms, such as "*appui*," "*aid*," "*support*," "*correspondence*," &c., are used to denote the mutually good understanding between the horse and his rider, by means of the bridle. And the animal is said to be "collected," "united," or "dis-united;" but these significations, however useful they may be in the school, are quite unnecessary to be learned, to become even a first-rate horseman.

IN CONCLUSION.

Let us impress upon our young readers, to shew conciliation and kindness to this intelligent and noble beast. Any one that is cruel to an animal, can never be admired for his humanity; how much the less, then, when he is so to a creature the most useful to Man, and the most tractable and symmetrical of all. Some riders pull at the reins with all their strength, inflicting much pain to the horse's mouth, and when he backs, punish him with the whip, complaining that be will not stand still. Is there any thing more absurd or unjust? The rider ought assuredly to be master, but he can never be so, unless he tempers firmness with gen-

tlencss. A good horse performs well, when walking four miles an hour; cantering six and a half; trotting eight and a half; and galloping eleven. An animal out of condition, or even of the ordinary kind, will not keep paces like these.

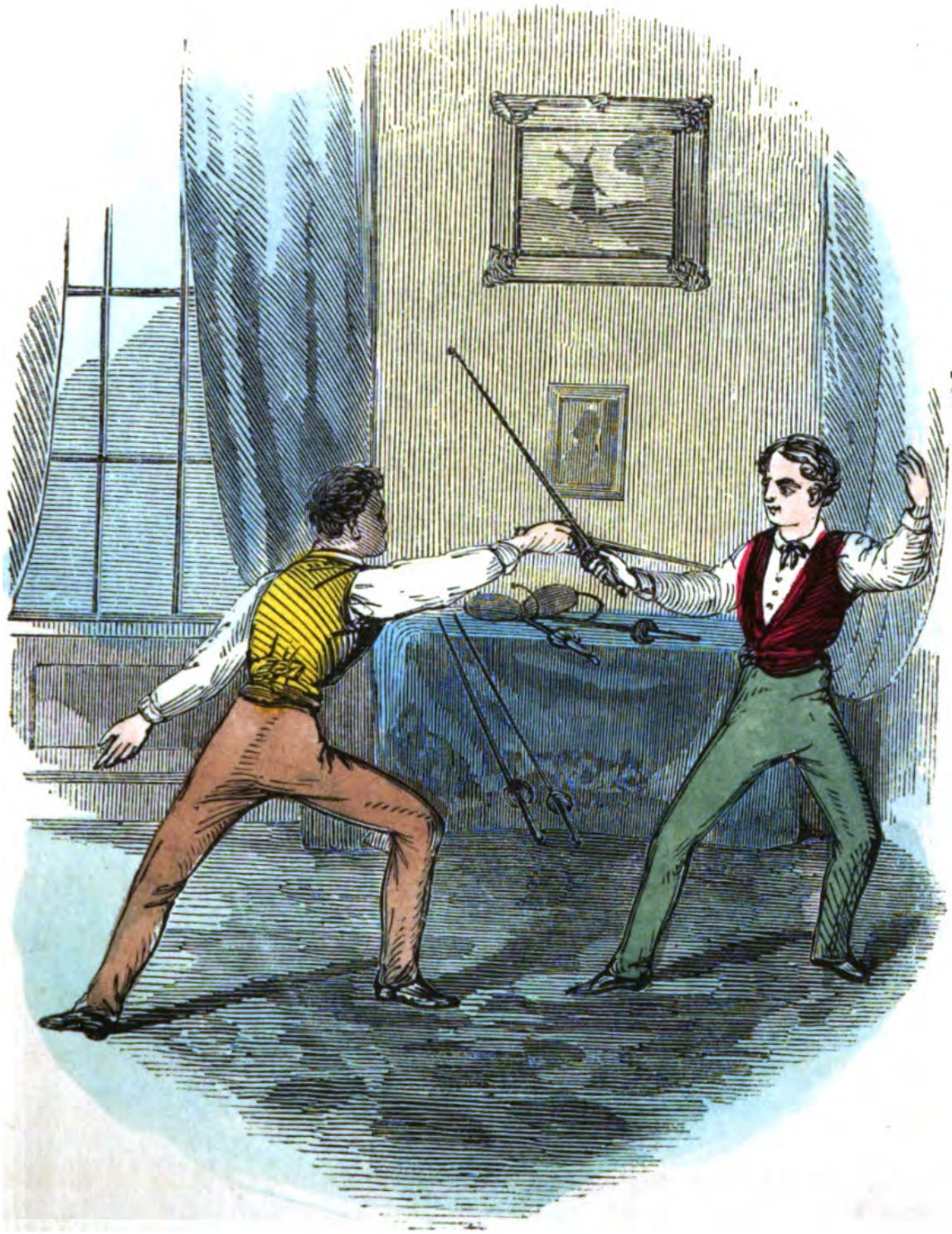
A horse is nervously sensitive of pain, and ill usage will often break his spirit and temper; but a good tempered animal will evince in many ways his attachment to a kind rider, and so wonderful is his intelligence, that he will recognise his master's voice and footsteps, even when heard at a distance. Let our readers, then, who are fortunate enough to possess a steed like this, occasionalise the old saw, "Love me, love my dog," and in lieu thereof, adopt as their motto,

"Love me, love my horse!"

FENCING.

A CENTURY ago, the rapier or small sword, was an indispensable addition to the person of a gentleman; and it was, at such a period, reasonably urged, that the cultivation of fencing, as an art, was more than calculated to induce young men to engage in duels: we say *reasonably*, because, in those times, a word was followed by a blow without a moment elapsing in which explanation could be offered: but, except by military officers, when on duty or parade, the sword is no longer worn—therefore the cultivation of fencing can no longer be objected to; and as an elegant and excellent exercise, imparting agility and deportment to the body, and rapidity to the eye, this art is chiefly to be recommended.

The Foils—should be proportioned in size to that of those who use them. The medium for adults is generally thirty or thirty-one inches beyond the hilt. The button at the top should be covered with leather, or some little danger might accrue



from a thrust given with a force rather greater than intended. The hilt must be held flat in the hand, so that, when you assume the guard, the two edges of the foil are nearly horizontal. The thumb should be extended down the upper flat portion of the hilt, within half an inch of the shell, and the pommel should rest a little under the wrist. A glove padded on the back and outside of the finger, will be found very useful if worn on the right hand. The *forte*, or strong part of the blade, extends half way from the shell of the guard to the point, the remainder being termed the *foible*, or weaker portion.

The Masks—should have stout wire fronts, sufficiently strong to guard the face from the danger of an accidental thrust.

The Guard.—Hold yourself perfectly erect, throw the head and shoulders back, with your right side fronting your adversary, your eyes directed towards him, over the right arm. Keep the heels close together, and your feet at right angles. Then press the foil to your side with the left hand, take hold of the hilt with your right hand, and draw it away as if from a sheath, raising the left hand simultaneously, till the foil is extended horizontally above the head by both hands, the left holding it near the button. This should be the position the left hand should assume in all cases of guards; and may be termed the first position.

Guard in Carte.—Take one step forward with the right foot (bending both knees slightly), in a line with the left heel, which will be at right angles with the left foot. The right leg should be perpendicular with the body, the left knee projecting, when bent, over the toe, and the body supported entirely by the left leg. Extend the point of the sword towards the face of your adversary, while the hilt should be held on a level with the lower part of your chest. The position of the blade should be opposed to that of your adversary, so as to keep the point of his foil out of the line of your body. The left arm remaining behind your head, as previously described in the guard.

Guard in Tierce.—The position of this guard, is the same as that of the guard in carte, save with respect to the right hand and arm. Tierce is a parade outside, that is, position of the nails downwards, unopposing the thumb to a thrust outside. Carte, on the contrary, is an inside parade, and, to oppose the thumb to a thrust inside, the nails are outward. In these, and in all other parades, the force or opposition should just be enough to prevent the point of your adversary's blade from being in a line with your own body.

The Salute—Is the necessary courtesy in fencing, and is intended for a display of elegance of attitude and motion.

It usually prefaces an assault or an engagement for hits, and is thus performed. Place yourself in the first position as just described, salute your adversary with your right hand, the sword being held to your left side; then salute with the garde in carte, again in tierce, and describe a wide counter in tierce, by a circular motion of the wrist, and resume your guard. Make two *appels*, or stamps with the right foot, and form your extension, the body being left uncovered: your adversary performs these manœuvres, keeping exact time with you; but, instead of forming his extension, he will thrust, as if about to longe carte inside, presenting the point of his foil a little distance from your breast in order to measure, while you remain in extension and uncovered. After taking this measure your adversary recovers, you then do the same, by bringing back the right heel close to the left, your right hand, with the nails upward, still extended, and your left arm and hand on guard. It is needless to repeat that your body should be carried sideways, and your head erect; then salute with the parades of carte and tierce, and finally resume your position of guard in carte with a circular movement of the wrist. It is for your adversary now to form his extension, and thus to leave his body uncovered, and it is your time to thrust, by feinting a full longe in carte, towards his breast, but without

touching it. After that, recover to the first position, salute in carte and tierce once more; resume your guard by the circular movement of the wrist as before. Practice will teach you to perform these manœuvres with the utmost rapidity, and they are invaluable in imparting grace, ease, and precision.

The Appel—or stamp with the right foot, is made when engaged in either carte or tierce, by suddenly raising and letting the foot fall again on the same place. The guard should be strictly in its position, and the body well balanced.

The beat on the Blade—Is for the purpose of embarassing your opponent, so as to obtain an opening for a thrust; if however he resist the beat, disengage rapidly and longe home. When he forms a simple parade attack him with the one, two; if he form a counter parade, then double or counter disengage.

The Glissade—Is effected by gently gliding your weapon along that of your adversary, while you simultaneously form an extension of the arm, or the entire extension, keeping yourself well covered and prepared for any thrust he may offer. When engaged in carte, a glissade with a rapid advance very frequently presents you an opening either to feint or for a longe.

The Advance.—Let the right foot be moved forward to the necessary distance, and be followed by the left. Both

these motions to be effected almost simultaneously. It would be well to practise this several times, pausing a few instants between the advances, after each of which your guard's distance and position should be precisely similiar to when you commenced. Your guard should be well preserved, and your body carried firmly throughout.

The Retreat—Is the backward movement similiar to the advance, the left foot being moved backward, followed directly by the right foot.

Extension in Carte.—Raise the hilt of the foil parallel with the mouth, pointing the point of the foil towards your adversary's breast. Bend the right knee rather beyond the extremities of the foot, straightening the left leg. Drop the left arm until it is straight also, and the open hand within three or four inches from the left thigh with the palm inwards. The head and shoulders should be thrown back, and the body presented sideways, so that your left arm is hidden from your foe. The extension, by which name is called the position in which feints are executed, is thus performed; advance the point of your foil with some force, so as to deceive your adversary, by the belief that you intend to longe, and so bring him to the opposing parade. Your right arm should be a little raised before the rest of the limbs and body is extended, or your foe may prob-

ably offer a time thrust, by forming his extension before yours is concluded.

To engage and disengage.—When you first cross blades or guard, if you encounter your adversary's weapon inside, it is termed, "engaging in carte," if outside, "in tierce." In order to disengage, that is, to shift the position of your foil from carte to tierce, or *vice versâ*, all that is necessary is to bring dexterously and quickly the point of your sword from one side of your adversary's foil under his wrist to the other; the movement should be no more than sufficient just to clear his weapon.

To return to the extension.—If your opponent thrust with a complete longe, and you can manage to parry it so as to throw his arm out of the proper line, then with as much celerity as possible advance your arm and longe straight at him in return before he can recover. If the extension of the arm is not sufficiently near, then form the entire extension of the leg as well as arm.

Recovering. — When you have delivered a longe, in order to recover to your guard, raise the left arm to its required angle, and by bending the left knee, draw back the right leg quickly by the impetus of the heel. Of course you must not leave yourself exposed to your opponent's foil until your recovery is perfect; when this is done, however, make *the appel*

The Parade of Prime.—Let the nails be downwards, the hand extended higher than the mouth, and an opposition inwardly as in semicircle. The wrist should be bent downward and the arm drawn in towards your body, because the point of your blade should incline more than in any other low parade.

The Parade of Seconde.—To oppose the simple thrusts of seconde and low carte, this parade will be found very successful. To form it from carte to tierce, the point of your blade should be dropped, the guard of which, as in the parade of octave, should incline to the angle of 45 degrees. The hand should be opposed outwards, the wrist and nails downward, as in the parade of octave.

The Parade of Octave.—To perform this, the right hand must be raised as high as the chin, your arm extended well outwards. Bend your wrist as much as you are able, so that the front of your blade fall parallel with your opponent's flank; your guard point forming nearly an angle of forty-five degrees.

The Parade of Semi-circle can be effectually opposed to thrusts of seconde, low carte, the disengage, and carte over the arm. The left side of the body should be gently inclined, the finger nails upwards, and the point of your blade dropped. The hand should be held as high as the

mouth, your arm inward, your eyes looking over your arm at your sword's point, the guard of which should describe an angle of 45 degrees.

Counter, or Round Parade can be used when your adversary disengages either in carte, tierce, semi-circle, or seconde. It is performed by frustrating his movements, so as to keep him in the same engagement whether in carte or tierce. The movement of the wrist is sufficient to effect this, but it requires to be done with rapidity and neatness.

Counter, or Round Parade, in Carte.—If engaged in carte, and covered, should your opponent endeavour to longe carte over the arm, by bringing the point of his foil underneath your blade, you should prevent the accomplishment of his design by instantaneously disengaging under his blade, thus keeping him still in carte. Your arm should be drawn towards your breast, till you can feel his sword, or he will pass, by extension, the forte of his blade to the foible of your own, and thereby compel a thrust. The circular motion you perform, should not be wider than you can possibly avoid, and you should be well covered, as this circle is performed by the wrist entirely.

Counter, or Round Parade in Tierce is similar to the counter in carte, except that the point of your foil describes a reverse series of movements. If you are engaged in

tierce, and covered, and your adversary endeavours to thrust carte inside by disengaging, imitate his movements rapidly, by the circular motion we have before mentioned, till you touch his blade, still keeping it in tierce. Then draw back your arm towards your body, and resume your guard as before.

The Time Thrust is made when your opponent is tardy. You should always keep yourself well covered when you deliver it, by offering a strong opposition to his weapon, so that you need not fear a thrust in return, delivered simultaneously with your own.

The Thrust of Prime.—After parrying your opponent's *forte* with the prime parade, the thrust of prime should follow, if he presses too closely, and is advanced beyond his measure. The thrust is effected by merely an extension of the right arm, from the opposing parade towards your opponent's body. It should be well extended—the nails underneath.

The Thrust of Seconde.—When engaged in tierce, drop the point of your weapon beneath your opponent's wrist, nails downward. Afterwards longe and effect the thrust on his flank. This thrust is also made after the parade of tierce.

The Thrust of Octave.—In this thrust, which is delivered

on the flank, the arm should be well opposed outwardly. The parade of octave will parry this thrust, if your opponent makes it, and you will naturally deliver the same thrust, and as he is upon his longe, you may at the same time touch him with your extension merely.

To Thrust in Carte and Tierce.—Let us suppose you are engaged in carte, (after the salute,) and your adversary, disengaging from your carte side to tierce, makes a thrust in the former, over the arm. In that case, you must oppose by a parade in tierce, and afterwards lower the point, to accustom yourself to effect a thrust in seconde. Continue in this position till your opponent recovers his guard, and then cross his blade in tierce. He will then disengage by thrusting carte, which you must ward off by forming the parade of carte. After this, the grace is to present the point in low carte towards your adversary's loins. After the latter has thrusted alternately tierce and carte, he repeats the salute, and remains on extension; and it is then for you to longe in carte, in order to take the measure; then cross blades, disengage, and thrust carte over the arm. Your opponent again crosses blades in tierce, opposing in carte, and you must disengage rapidly, and offer a thrust in carte inside. The ornament on this longe, is to allow the blade of your foil to fall backward, retaining possession of the

handle by the first and second fingers and thumb, forming an angle, through which you have a view of your opponent.

Carte over the arm.—This is effected in the same method as the thrust of carte inside, except that the head is held erect on the inside, and the hand extended in opposition outwards, so that you may be securely covered.

Longe in Carte.—The difference between the extension and the longe should always be clearly defined. The latter is made when the swordsman is on the extension, and is effected by merely extending the right foot just so far that you may readily draw it back again to recover, the left foot still remaining in its position, as when on guard. The right knee should on no account be bent inwards, the shoulders and head well thrown back, and your body should present only its right side to your opponent, who should not be able to see your left hand. Your right hand should be on a level with your eyes.

Low Carte.—This thrust is given in the same mode as a simple thrust in carte, except that the hand is held lower, the body out of the line of your opponent's point, and the point of your weapon not so much raised. If your opponent have frequent recourse to his high parade, this will be found an excellent thrust.

Tierce over the arm, is precisely the same as the like

thrust in carte, save that the left hand has its palm outwards, the right hand well extended outwards, and the wrist reversed.

The feints are numerous, and are used very successfully in fencing, in order to embarass your adversary, and throw him off his guard, and are especially used to deceive his parades. In order to thrust all feints of your opponent, who acts on the defensive, endeavour to irritate him by *appels*, glissades, disengages, and false attacks, with extensions, so as, however, not to hazard a repost. If he forms his parade with the counter in carte, disengage with extension in carte home; if he simply parades, deliver the cut over and thrust carte; if in tierce, perform your seconde, with its extension; if he returns seconde, disengage over, and thrust in carte inside. In order to parry all feints, form all the parades rapidly and irregularly in succession—the simple parades of carte and tierce, perhaps, more frequently—so as to confuse your adversary. This becomes almost an instinct of the hand and eye. You must not stop on your parade, but double till you feel his blade. Rely solely on your wrist, and keep your body well balanced. Your disengages should on no occasion be made from the elbow or the shoulder.

The feint, or cut over the point, can be effected from

tierce to carte, or *vice versâ*. When your opponent holds the point of his blade extended on guard, raise yours by the upward movement of the wrist, and without altering the position of the arm, rapidly, so as to be well clear of his point; then form your extension neatly and swiftly, and make the longe in carte over the arm, and outside of his weapon, your body well protected from a time thrust which your adversary may possibly attempt. *This is from carte to tierce.* From tierce to carte, this can be effected in the same way, or adopted as a feint; the cut over being the *one*, the longe the *two*, after a second disengage, with the wrist downward.

The feint of one, two, should not be attempted until you have attained a facility in executing the primary thrusts, disengages, and parades. The one, two, is very beneficial in regulating proper extensions and parades, and is thus executed. If you are on guard carte, disengage beneath your adversary's foil, while the point of yours should advance; then form your extension, in order to thrust over the arm in carte. This should be done so rapidly as to resemble a thrust. Your opponent will make a parade of tierce, to cover on the outside; you should then lower your point just enough to let his parade pass, and immediately raise it, to complete your longe inside in carte. Should

your adversary oppose this, by returning to his first parade of carte, you will then recover. The parades should be neatly effected, and just enough to be able to resume your guard easily. The parade of tierce must not be executed too widely, or you will not be enabled to return to carte in time.

Pupils should practise these feints both on the defensive and attacking side; they will thereby sooner comprehend that their object is to prevent an opponent from going to guard fully.

The One, Two, Three, may be successfully practised after you have acquired a facility in executing the previous feint of one, two. The *one* disengage is made by the extension of the arm only, the *two* by the complete extension, and the *three* by the entire longe, to be opposed by the parades of tierce, carte, and tierce.

The Seconde Feint.—If engaged in tierce, lower the point of your foil without reversing your nails, as if you meant to thrust seconde. Then rapidly upturn them on your opponent's parade of seconde, and let your thrust in carte over the arm follow.

The feint of Flanconade.—Press on your opponent's foil, and thrust carte inside on the opposition of his weapon.

To Force your Opponent's Blade.—If the *forte* of your

weapon, in consequence of your adversary's posture on guard, cross his *foible*, you can, if you please, either disarm him or force his blade by a thrust which his opposing parade would not be sufficiently strong to prevent. He would render himself liable to this mode of attack, if he held his point too low, or when on guard, by raising the arm too much on extension.

Flanconade, or forcing the blade in carte.—If your opponent's hand is low while on guard in carte, form your extension, then cross his foible ; and with the hand held as in low carte, raise the point of your weapon, and longe well beneath his wrist.

To force the blades in tierce.—If your opponent when on guard in tierce holds his hand too low, form your extension with the hand high, bending with your forte his foible, and deliver your thrust. It is a certain hit if he does not form his prime parade in time—for the advantage of your forte over his foible would be sure to overcome all his strength in tierce.

The Circle.—Is the name of the counter disengage in semi-circle, and is performed with that of seconde, in precisely a similar manner to that of carte and tierce, except that you disengage above the blade instead of beneath, and the hand should be raised high. These counter-disengages

for the low parades however are not much in use in fencing for hits, though it is as well to practise them.

Thrust of the Wrist.—If you are engaged in carte, and thrust carte over the arm, and if your opponent is tardy in thrusting after you have delivered the longe, or parries with simple tierce, press well with your forte on his weapon, and thrust at him with the wrist in seconde, as you recover to guard.

To Disarm.—If your adversary's point is low, form your extension, binding the *foible* of his weapon with your *forte*, and rapidly shifting your point from carte beneath his wrist; urge it forward to the point where the thumb and fingers grasp the handle of the foil, and, with a jerk, disarm him.

Concluding Remarks.—It is scarcely within the limits of a book like the present to offer the observations that we should otherwise be inclined to do. We may however remark a few that we consider of the greater importance.

Be cautious of the first hit. Always keep well covered on one side or the other. On no account engage or recommence, after a hit, directly, or a longe from your opponent will be the result. Nor retreat out of distance from a hit—it is irregular, and you lose the chance of a thrust or repost in return. The height of your hand and point should depend on that of your opponent—if he holds his low, throw

your point, with your hand high, over his foible. Feints and false attacks are at all times excellent: and try them all. When delivering a longe never withdraw your weapon by bending the arm. Your parades may be varied at will, so that your adversary may not discover your favourites. Endeavour to discover his, however, if possible, by acting on the defensive; and if he is a superior fencer to yourself this will give you a corresponding advantage over him. No thrust should be delivered unless you are securely covered. Never offer a counter hit; it is a mean subterfuge. All your parades, &c., should be mentally prepared, and executed rapidly, and with precision. In the excitement of assaults, you will at first be apt to forget all these rules—but after they are over, *practise* thrusting carte and tierce, so as to recall the *principles* of fencing to mind.

Scientific fencing depends mainly on the execution of the counter-parades. Let our young readers practise these frequently, as their practice bestow sconsiderable suppleness and elasticity to the arm and wrist. In conclusion, let us add that nothing is more calculated to impart an easy and elegant carriage to the limbs than fencing, and we trust our efforts have been able to demonstrate its rules, &c., as clearly as we could wish—or they have been—unlike the sword,

"POINTLESS."

SLEIGHT OF HAND, MAGIC, ETC.

The magic funnel.—You must have a double funnel, that is, two funnels soldered one within the other; the first funnel must have no passage, so that whatever liquor is poured into it cannot run out. The second funnel must be made so, that at the little end you may pour in a quantity of liquor. Having previously filled this funnel with whatever kind of liquor you mean to call for, stop the hole with your thumb, which prevents it from running out, and which you put there under pretence of not losing the liquor you call for, which is poured into the funnel without any hole. When this is drunk, and the funnel turned downward, the liquor which you had previously put in cannot run out; but when you turn the funnel the other way, to the great astonishment of the company the liquor is poured into a glass, and should be the exact quantity of what you had called for. You may then drink the person's health who drank before, and tell him it is a cheap way of treating a friend.

To make cold water hot without the aid of fire.—You give a pint of cold water to one of the company, and taking off the lid of the kettle, you request him to put it into it; you then put the lid on the kettle; take the pint, and the exact quantity of water comes out of the kettle boiling hot.

The kettle has two bottoms. Boiling water has been previously conveyed into it through the nose. There is no passage for the cold water, which is put in where the lid is off; consequently, the hot water can alone pour out.

This trick may be varied, and for the better; as the heat of the water may betray it, should the bottom of the kettle be full. You may therefore propose to change water into wine or punch.

A coffee pot may be made on a similar plan; but a kettle is preferable, it being more likely from its size and breadth, to baffle the examination of the curious.

This trick may also be improved by an additional expense, so that whatever liquid is on either bottom may be poured out occasionally. For this purpose there must be a double passage to the nose of the kettle, and secret springs to stop either passage.

To lock a padlock on your cheek.—You show a padlock to the company, which, when sufficiently examined, to their great astonishment, you fasten on your cheek, nor can it b.

The padlock for this purpose has a bow with a division which admits the cheek, so contrived that when locked it may neither pinch too hard, nor yet hold so slightly as to be drawn off. There should be a variety of notches on it, that the place of the division may not be noticed.

To put a ring through your cheek.—This trick is performed upon the same principle as the preceding one. You must have two rings exactly similar, one of which has a notch which admits your cheek. When you have shewn the perfect ring to the company, you change it for the other, and privately slip the notch over one side of your mouth; in the mean time you slip the whole ring on your stick, hiding it with your hand; then bid some one hold the end of the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it and whirling the other ring you hold your hand over, round about the stick.

To make iron swim.—Having placed a pail of water before the company, you cast in a piece of iron or steel, and say, "Ladies and gentlemen, you now behold this sinks to the bottom, but you shall soon see it swim on the surface." Attention being thus obtained, you wave your hand over the pail of water, and the steel immediately ascends to the top. The top of the rod which you wave over the water,

must be iron touched by the loadstone, by the attraction of which the steel will ascend in the water.

To make a lighted candle burn under water.—Take a glass, and fastening a small bit of wood across the mouth, stick thereon a piece of candle lighted; and with a steady hand, convey the glass to the surface of the water; then push it carefully down, and you may see the candle burn under the water, and you may bring it up again alight.

In the same manner you may put a handkerchief rolled tightly together, and it will not be wet.

The principal art in performing this trick, consists in the nicety of bringing the mouth of the glass exactly level with the surface of the water; for if you put it the least on one side, the water will rush in, and consequently put out the candle, or, in the other case, wet the handkerchief; so that a nice eye and steady hand are necessarily requisite for this performance.

This trick, simple as it is, may serve in some degree to elucidate that contrivance called the diving-bell; as it is certainly done upon the same principle.

The Turks and Christians.—You tell the company the following story. An English captain, whose crew consisted of thirty men, half Christians and half Turks, was wrecked, and for the preservation of some of their lives it was deem-

expedient that half of the crew should be thrown overboard, or all must inevitably perish. The captain therefore proposed that every man should come upon deck, and that every ninth person should become the victim. The crew obeyed the summons, and the captain placed them in such an order; though with apparent impartiality, that every ninth man was a Turk, and all the Christians were preserved. You then take 15 red cards for the Christians, and 15 black cards for the Turks, and you place them in such an order on the table, that every ninth card is black, which you take away as you reckon, till only the 15 red cards remain.

This ingenious trick, which is scarcely known, can be performed by the fourteen vowels in the following couplet:

"From numbers, aid, and art,
Never will fame depart."

You must begin with the Christians (red cards) O being the fourth vowel in *from*, put down four red cards; U five black ones; E two red; A one black; I three red; A one black; A one red; E two black; E two red; I three black; A one red; E two black; E two red; A one black. You may make three or four lines of the cards, which will make it appear more strange. Be sure to take

away every ninth card, saying "Overboard with that Turk," and all the red cards will remain.

Light produced by Sugar.—If two pieces of loaf-sugar (about a pound each) are struck against each other in the dark, a light-blue flame, like lightning will be elicited. The same effect takes place when a loaf of sugar is struck with an iron instrument.

To give a ghastly Appearance to Persons in a Room.—Dissolve salt in an infusion of saffron and spirits of wine. Dip some tow in this solution, and having set fire to it, extinguish all the other lights in the room.

To change Blue to White.—Dissolve copper filings in a phial of volatile alkali: when the vial is unstopped, the liquor will be blue; when stopped, it will be white.

To break a Stick, placed on two Glasses, without breaking the Glasses.—The stick, intended to be broken, must neither be thick, nor rest with any great hold on the two glasses. Both its extremities must taper to a point, and should be of as uniform a size as possible, in order that the centre of gravity may be more easily known. The stick must be placed resting on the edges of the glasses which ought to be perfectly level, that the stick may remain horizontal, and not inclined to one side more than another. Care also must be taken that the points only shall res-

lightly on the edge of each glass. If a speedy and smart blow, but proportioned, as far as can be judged, to the size of the stick, and the distance of the glasses, be then given to it in the middle, it will break in two, without either of the glasses being injured.

To diversify the Colours of Flowers.—Fill a vessel of what size or shape you please, with good rich earth, which has been dried and sifted in the sun, then plant in the same a slip or branch of a plant bearing a white flower, (for such only can be tinged) and use no other water to water it with, but such as is tinged with red, if you desire red flowers; with blue, if blue flowers, &c. With this coloured water, water the plant twice a day, morning, and evening, and remove it into the house at night, so that it drink not of the morning or evening dew for those weeks. You will then experience, that it will produce flowers, not altogether tinctured with that colour wherewith you watered it, but partly with that, and partly with the natural.

The Learned Swan.—Have a large marble or china bowl, painted inside the rim with the letters of the alphabet; a small swan in which is concealed a steel or iron pin, is set to swim in the bowl, and on being desired, will select any letters, say those which compose your name—to effect this, the performer of the trick must have a magnet in his pocket,

by means of which, as he moves round the table, the swan will be attracted to every letter at which it is required to stop.

Singular Experiment.—Fix, at the height of the eye, on a dark ground, a small round piece of white paper, and a little lower, at the distance of about two feet to the right, fix up another, of about three inches in diameter; then place yourself opposite to the first piece of paper, and, having shut the left eye, retire backwards, keeping your eye still fixed on the first object; when you are at the distance of nine or ten feet, the second will entirely disappear from your sight.

Singular Effect on the Visual Organs.—Affix to a dark wall a round piece of paper, an inch or two in diameter; and a little lower, at the distance of two feet on each side, make two marks; then place yourself directly opposite to the paper, and hold the end of your finger before your face in such a manner, that when the right eye is open, it shall conceal the mark on the left; and when the left eye is open, the mark on the right; if you then look with both eyes to the end of your finger, the paper, which is not at all concealed by it from either of your eyes, will nevertheless disappear.

The Thaumatrope—an amusing Toy.—The optical prin-

ciple on which this machine is constructed, is the duration of an impression on the eye, after the object producing it has been withdrawn, and which is said to last about a second.

The cards are each suspended by a bobbin at either side. There is a *part* of a figure or object represented on one side of the card, and the remainder on the other. For example: we have the head of a watchman on the obverse of one, and the empty watch-box on the reverse; by twirling the bobbins, and consequently spinning the card, the head and box fit together, and we see a complete guardian of the night.

Then there are some choice *jeux d'esprit.* There is on the obverse of one card a thing like a well-worn bundle of birch, but by twirling the bobbins we produce a shower of fresh leaves, and these leaves falling upon that bundle produce the striking likeness of a *tree.*

THE END.

SEARS, PRINTER, IVY LANE, ST. PAUL'S.