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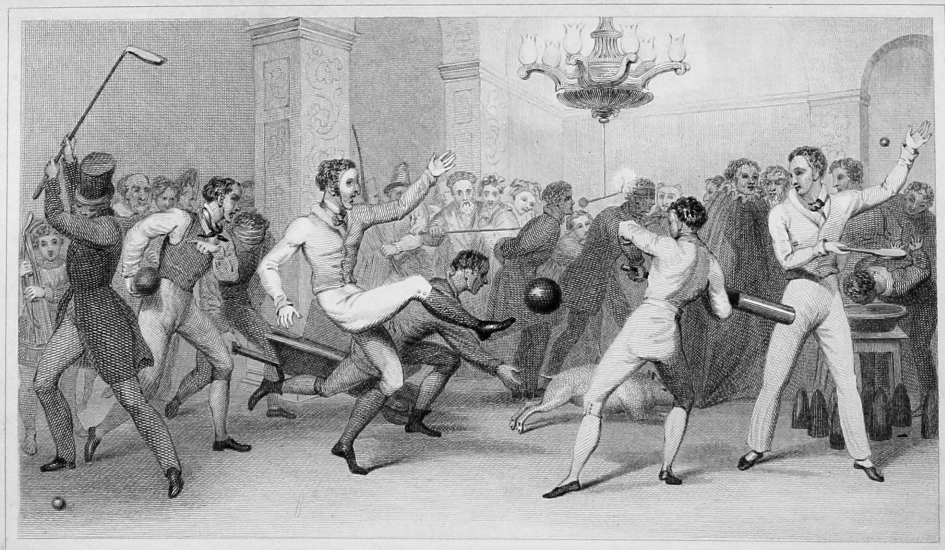

E. Howard. H. Adlard.

FRONTISPIECE. — MASQUERADE OF GAMES.

SPORTS AND GAMES,

BY

DONALD WALKER.

LONDON:
THOMAS HURST, ST PAUL'S CHURCH YARD.
1837.

GAMES AND SPORTS;

BEING AN APPENDIX TO

"MANLY EXERCISES" AND "EXERCISES FOR LADIES;"

CONTAINING THE

VARIOUS IN-DOOR GAMES AND SPORTS, THE OUT-OF-DOOR GAMES AND SPORTS, THOSE OF THE SEASONS, *&c.*

AND OMITTING ONLY,

GAMES OF HAZARD, AND SUCH GAMES OR SPORTS AS ARE EITHER FRIVOLOUS OR DANGEROUS.

BY DONALD WALKER.

LONDON:
THOMAS HURST, ST. PAUL'S CHURCH YARD.
1837.

DEDICATION.

TO

MISS ANNA MARGARET BIRKBECK.

In many of these Games, ladies may participate: most of them, they may witness and patronize. As not inconsistent, therefore, with female taste, I beg leave to inscribe them to you—in homage at once to Beauty and to Intellect.

DONALD WALKER.

ADVERTISEMENT.

In presenting to the public the two works entitled "Manly Exercises" and "Exercises for Ladies," I imagined that I had accomplished my task as to the physical education of the two sexes; because the former of these works not only consists of exercises which give every possible employment to the muscles, but these exercises, unlike those of previous gymnastic works, constitute those muscular efforts which are of direct and practical utility in life, and because the latter of these works supplies the want of demand for such efforts in the female sex,

by those gentle and graceful movements which health and the development of beauty require.

It has been urged, however, that those exercises which constitute Games and Sports are well calculated to excite, to a healthful and form-improving use of the muscles, thousands of persons over whom indolence would otherwise prevail.—It has also been urged that some of the active and social games and sports are well adapted to that vast number of persons who, during the day, are incessantly engaged in writing, reckoning, or some other sedentary occupation, and who seek at once for society and cheerful exercise during the few evening hours which they can command, and that the variety and diversity of these active social games, the pleasing and lively ideas they awaken, and the agreeable familiarity they admit of, render them in reality a beneficial recreation.—It has further been urged that,

in addition to the amusement and benefit that we receive from familiar and social games, they possess the advantage of creating in young persons a politeness and gentleness of manner equally becoming and agreeable. —There is some truth in all of these arguments.

On the other hand, it is undeniable that any game which requires the same sedentary position, the same exercise of the mind, and an additional guard over the feelings to conceal impatience and vexation at losses, must prove a very indifferent kind of recreation; and it consequently follows that, to persons engaged during the day, card-playing must be an additional fatigue both to the mind and the body.—Unhappily, too, that kind of gambling always degenerates into a passion, which both occupies much time, and is of the worst moral character. The best hours of the day and entire nights are passed at the table; and the gamblers not

only lose all taste of refined sentiments or useful energy, but feel implacable towards each other, are irreconceivable enemies whilst the game lasts, and acknowledge no ties of friendship.—Nor is this all: the witty verses of the Deshouliéres on this subject are equally true and well known:

"Le désir de gagner, qui nuit et jour occupe,
Est un dangereux aiguillon:
Souvent, quoique l'esprit, quoique le cœur, soit bon,
On commence par être dupe,
On finit par être fripon."

In Paris, before the revolution, it happened that a person in a gambling-house dropped a double louis, and was eager to pick it up immediately.—"What are you afraid of?" said another: "they are all honest men here."—"No doubt of it," replied he; "but if justice did her duty, one of these honest gentlemen would be hanged every week." —This was not regarded merely as a jest, nor told merely as a good joke. Assuredly, it is not safe to be even a spectator at a

gaming-table: "Of two lookers on," says an old proverb, "one always plays."—All this affords some additional argument in behalf of such a work as the present.

These views being corroborated by the experience and tact of my publisher, I have consented to fulfil a task less flattering than I could have wished to literary ambition; for I am here confined nearly to an editorial duty—the laws and forms of games must be rigidly adhered to, and I have possessed only the privilege of collecting into one volume and duly classifying games of all kinds, of rejecting games of hazard, and such games or sports as are either frivolous or dangerous, and of introducing some continental games of more intellectual character. It has, therefore, been my duty to profit by whatever preceding writers, both British and foreign, have done on this subject, as well as to consult the practical people connected with

establishments for games and sports, whenever I was at all doubtful as to my own knowledge on these subjects.

N.B. Many may be glad to know, and it is proper to state here, that the most extensive and best conducted establishment in London or its vicinity for athletic games in general, is Lord's Cricket-Ground. There, besides Cricket and Trap Ball, are played Quoits, Archery, Bowles, Lawn Billiards, Foot Ball; and, in the ground adjoining, Four Corners and Skittles.

At the Tennis Court in James's Street, Haymarket, an ancient and excellent establishment, the game of Tennis is played.

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GAMES AND SPORTS.

GAMES AND SPORTS.

PART I.

IN-DOOR GAMES AND SPORTS.

For convenience, these may be divided into two classes — those which are more social, and those which are less so; and the former may be first described.

In a country where so much time is necessarily spent in-doors, it is strange that so few in-door games should exist. The writer has, therefore, introduced here a dozen of the best of the continental games of that description.

BLIND MAN'S BUFF.

(Exercising Touch, &c.)

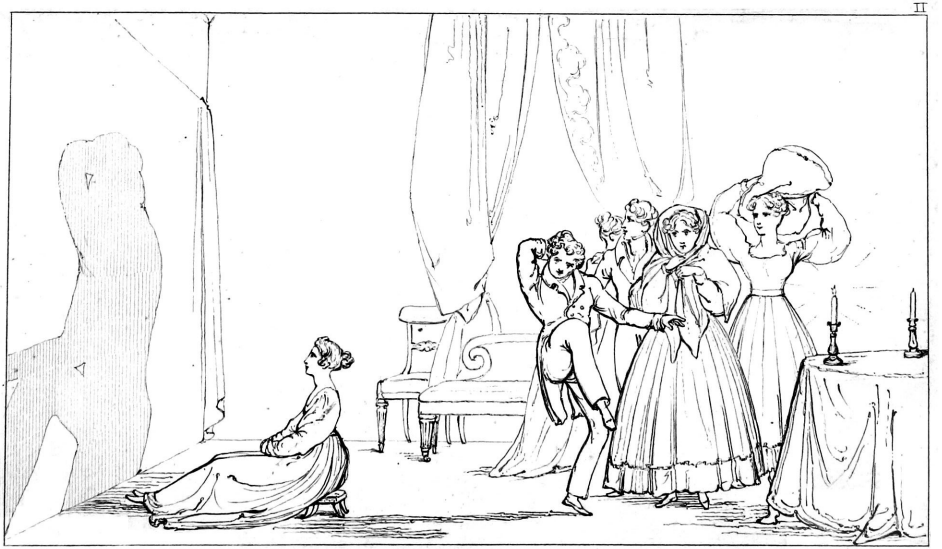
PLATE I.

In this well-known game, one of the party, having the eyes bandaged with a handkerchief, endeavours to catch one of the players and guess his name; while all the rest, who occasionally buffet the person blinded, thence called Buffy, endeavour to escape from him.

If, during Buffy's endeavour to catch some one, he goes too close to anything that may hurt him, he is warned by the cry of table, fire, &c. If, on catching any one, he does not guess right, they clap their hands three times, to inform him that he is mistaken. If, by skill or accident, he names the person correctly, the party caught becomes Blindman in turn.

This game was known to the Greeks, and was called by them Μυια χαλκι.—It may be played also in the open air, within certain limits or bounds.

BLIND MAN'S BUFF.



SHADOW BUFF.

SHADOW BUFF.

(Exercising Sight, &c.)

PLATE II.

At this game, Buffy is far from being blind; and, indeed, at no game does he more require the full use of the organ of vision.

A large white sheet or tablecloth is hung upon a high skreen or against the walls of the apartment, in the same way as for the exhibition of the magic lantern. A little before it, Buffy, with his face towards the white cloth, is placed upon a stool sufficiently low to prevent his shadow falling on the white sheet or tablecloth. At some distance behind him, a lamp or a single candle is placed upon a stand, and all the other lights are extinguished.

These preparations being completed, the parties who join in the game, form a kind of procession, and pass round one by one in succession,

between Buffy (who is not allowed to turn his head in the slightest degree,) and the table on which the lamp or candle stands. This produces the requisite effect: the light of the candle, being intercepted as each person passes before it, naturally throws a succession of well marked shadows on the sheet; and Buffy has to guess from the shade thrown on the curtain, who is passing, and to name the person aloud, making but one guess as to each.

This would seem very easy; but the game admits of many stratagems. For instance; a sprightly, lively girl, whose light footsteps would scarcely disturb the dewdrops on the grass, walks along tottering, as though struck with palsy and trembling under the weight of sixty winters; a player of the male sex muffles himself up in a curious costume composed of the bonnets, shawls and cloaks which the ladies have taken off on entering the room; another distorts himself so as to appear humpbacked; a third limps in a most dreadful manner; and a fourth increases his height, and alters his appearance by the assumption of a dignified and imposing gait. Endless, indeed, are the various postures and singular devices which the players vie with each other in

adopting purposely to embarrass Buffy; and the amusing mistakes which he makes, produce mirth and shouts of laughter.

When Buffy guesses correctly, the person named takes his place.

BUFF WITH THE WAND.

(*Exercising Hearing, &c.*)

All the parties playing take hold of each other's hands in a circle around Buffy, who is blindfold, and stands in the middle, holding a long wand or stick. The players then dance and skip round him, singing a short chorus of some song; and after going once round, they stop. Buffy then stretches forth his wand, directing it by chance; and the person whom it touches is compelled to take hold of it by the end presented. Buffy feeling the wand grasped, cries out three times; and the player who holds the wand must answer in the same manner, although he is allowed to counterfeit another than his natural voice.

If, in spite of this precaution, Buffy recognises and names him, they change places. If, on the contrary, Buffy is wrong, the wand is released, and he makes two more attempts in the same manner. If he is still unsuccessful, the game

continues with a fresh round; and he must continue blindfold until he names some one correctly —unless, indeed, one of the players voluntarily takes his place, in which case Buffy pays a fine and delivers up the wand.

Sometimes it is arranged that every person caught and correctly named by Buffy, shall pay a forfeit.

This game may be played in large apartments, and, during fine weather, in gardens or meadows.

N.B. As that which is sometimes called Indian Buff, in which Buffy guesses by touching the knees or sitting on the laps of the other players, is a rude and boisterous game, which presents nothing new, it is omitted.

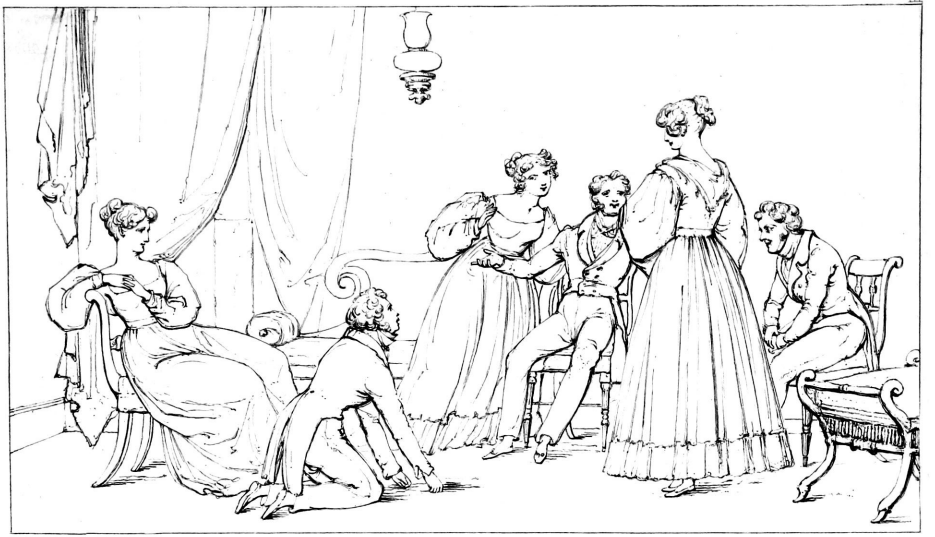
DUMB CRAMBO.

(*Exercising Imitative Faculties.*)

PLATE III.

In this game, which is highly amusing, the parties are seated in a circle or around the sides of a room; no table occupying the intermediate space so as to intercept the view of all the parties. The person who begins the game then pronounces aloud some word of a single syllable; and the more uncommon this word is, or the fewer the words that can be found to rhyme to it, the better—provided only that the beginner of the game knows a rhyme which is not likely to be discovered by some one else, for such a rhyme he must hold in reserve, and be able to produce at the end of the round, or he must forfeit.

The beginner of the game having, then, pronounced the first word, the person on his right must find another monosyllable to rhyme to it;



DUMB CRAMBO.

but if he *pronounces* the word, he forfeits,—he must *act* it. He accordingly rises, and, by signs or actions, must so clearly express the thing signified, that all the other players understand it.

Thus, supposing the beginner of the game, to pronounce the word *log* or *bog*, the person on the right may choose *dog* or *hog* as rhyming to it; but if he pronounces the word so chosen, he forfeits: he must, in the middle of the circle, act so very like one of these animals, finishing the picture, perhaps, by a bark or a grunt, that all can recognize the portrait. If, in endeavouring to explain, he names the animal or thing, or if he fails to be understood, or if after all he has not chosen a rhyme, a rhyme which is both perfect and has not been previously given, he equally forfeits.

Each player in succession, finding a new rhyme, acts similarly; concluding with the person who first gave the word, and who, when the party is numerous, is often deprived of the rhyme he had reserved for the conclusion, and forfeits. The person next to him on the right, gives the word with which the second round commences; and it proceeds till all have had their turn.

This game is much played in France and Italy; but I have not seen it described anywhere.

MYSTIFICATION.

(*Exercising Imitation.*)

THERE are many modes of mystifying, which are pleasant enough in society, without insulting the individual who is deceived, and at whose misapprehension the company are amused. These consist in the blunders and deceptions which the imitating party has sufficient tact and skill to pass off as natural to him, or as the truth.

Some persons who are naturally lively and jovial, possess also the talent of counterfeiting various sorts of idioms and strange dialects. There are additional means of leading any unsuspicious lady or gentleman in the company, who has not been told of it, into a series of errors, especially when the rest join and perform their part in mystifying the hapless individual.

A wag will pass himself off for a foreigner, a German, or a Turk, or of any other nation, and thus draw out the person who believes all that is

told him. Another will pretend to be deaf, and force those that address him to hollow in his ear till they are hoarse. He still pretends not to understand perfectly, answers unconnectedly, and by his mistakes draws shouts of laughter from the individual who is the dupe; whilst the company are equally amused at the expense of the mystified party.

QUESTIONS AND ANSWERS, OR THE WORD INTRODUCED.

(*Exercising Inventive Faculties.*)

THE company sit round in a circle. The person who commences the game whispers some word to the party on the right, and each of the others does the same. This word is generally one not commonly used, and, therefore, not easily introduced into a narrative or anecdote: but this will depend upon the age or acquirements of the players.

When every one in the circle has given and received a word, the person who commenced the game by whispering a word to the right hand party, turns and puts a question to the individual on the left.

The latter being obliged to reply and at the same time to bring in the word that was whispered in his ear, commences a discourse in which he endeavours to slide in, as adroitly as possible, the

word he had received; and if either the word introduced by him be discovered, or if the answer be not a reply to the question, it is a forfeit.

With regard to the mode of framing the answer, this game can be made extremely agreeable; and when the players possess tact and refined minds, nothing can be more rational, elegant and amusing.

The object, of course, is to give the answer without affectation or parade, in such a manner as to suit the age, sex, character, disposition, and acquirements of the party who puts the question. In replying to a man of sense and acquirements, the extemporaneous effusion may convey a flattering allusion or an indirect compliment. To a young lady remarkable for nothing but good looks, something courteous may be said upon the influence of natural loveliness; to a middle-aged lady, a short tale of a romantic and pathetic nature; to a person of a lively turn, an anecdote full of puns and jests. A few sarcastic pleasantries also may be admitted, provided always that they are not prompted by any malicious or malevolent feeling.

With regard to the word introduced, in all cases series of terms are disallowed: for instance, if you have to bring in the word *rose*, you cannot

make it a bouquet of jessamine, tuberose, violets, roses, &c.; nor, if you have the word *ribbon*, is it allowable to say, "I saw patches, rouge, gauzes and ribbons on the toilet of a pretty woman."

It is easy to imagine the perplexity and embarrassment sometimes attending this part of the game; for if the word is guessed by the person who puts the question, the other party not only forfeits but feels his self-love somewhat humiliated. Sometimes, for example, a young lady blushes as she approaches the fatal word! casts her eyes round the circle! stammers, and delivers herself more quickly of it than of any other word! and is now easy when she has got rid of it. But the party guesses the word, and the pouting air with which she pays the forfeit, shews how piqued she is at not having been able to conceal it!

Rules for the introduction of the word are not easily laid down; but the little finesses and stratagems generally adopted may be made sufficiently clear.

One device consists in pronouncing the word suddenly at the commencement of the recital, and then branching off into a digression quite foreign to the subject, to persuade the interrogator

that you are compelled to have recourse to this method to introduce the word. Sometimes, however, the fatal word must be deferred till the conclusion, when your interrogator is fully occupied with the preceding part. Another device is to pronounce as naturally as possible the word given, and pretend to hurry over another word, or to pronounce it in an embarrassed manner, and in a higher or lower tone of voice than the others. By means of these little stratagems, it often happens that the interrogator has not tact sufficient to detect the word.

If the question asked is totally at variance with the word given, the person answering must endeavour to introduce it in a digression. But in a general way the narrative should be short; and in long digressions, the original question is generally forgotten, and a forfeit incurred.

If the word can be introduced in a light agreeable allegory, it will be a proof of great quickness and versatility of talent.

PROVERBS.

(*Exercising the same faculties.*)

THIS game is very similar to that of Questions and Answers; but the party whispers a proverb instead of a word into the ear.

The player who has retired for an instant, returns, places himself in the centre of the circle, and asks each person any question that occurs to him. Each must then answer the question so as to bring in the proverb, which has been whispered to him, in the most natural manner possible.

In this game, there is no guessing; and the sole difficulty consists in framing the answer. If it be inappropriate, or the proverb unsuitable, it is a forfeit.

IMPROMPTU ROMANCE, OR, THE TALE CONTINUED.

(*Exercising the same Faculties.*)

THE person who is to commence the game, recounts the adventures of some prince, knight, or ambassador; or if he prefers describing an every-day occurrence of life, he selects his heroes from the justices of peace, city aldermen, farmers, &c. To each he assigns, as well as he can, peculiar tastes, opinions and passions, that bring the circumstances forward, or govern the events of the narrative.

Of course, an impromptu romance is rarely without a love tale. This will, therefore, be a necessary ingredient in its composition; but all prolixity and coldness must be avoided; all the common-place expressions of love and despair; and every thing that partakes of extravagant sensibility or dulness.

The person who commences assumes a name

analogous to the tale he is going to relate. If about an ambassador, he calls himself the secretary; and if about a knight errant, squire, or any other hero, he is either confidant, reporter, or author, according to the nature of the narrative. The other players take the names of the principal personages in the romance, or even of the objects which occur most frequently in the narrative; such as castle, tree, cavern, solitude, chimney, turret, river, sea, bank, dungeon, &c.

The great art is to take advantage of the interest created, to pronounce suddenly in the course of the recital the name adopted by one of the players, who is then obliged to continue the narrative. If he hesitate, he forfeits; and if he is not sufficiently skilful to keep up the tale or narrative, he must introduce another name as quickly as he can, and thus throw the task of continuation on another.

A singular rule at this game is that the narrator is allowed to stop suddenly in the middle of the most interesting passage, and point to one of the players, who must supply him immediately with some word totally at variance with the tenor of the passage, or must forfeit; and the narrator has to ingraft it on the tale as naturally as he can. The contrast and unexpected difficulty

increases the liveliness of the game, or, at all events, the number of forfeits.

The following, to the authorship of which the writer lays no claim, will serve as an example of the impromptu romance.

THE INVISIBLE FORTRESS.

Confidant. — I am about to tell you the wonderful tale of the Invisible Fortress: if you do not see it, you will hear of it, and that will do equally well.

Amongst those brave knights who were the ornaments of the court of the great King Arthur, the illustrious and invincible Panormotoz was the admired of all beholders. One morning, reclining on a magnificent sofa at one end of an apartment, which the King had appropriated to him in the palace, he reproached himself bitterly for the indolence in which he was living. Suddenly, he was roused from his reverie by a loud sneeze, which appeared to come from between his bed and the wall. He turned quickly to the side whence the sound proceeded, and saw there a little old woman, to whom, without any agitation, he said "God preserve you!" "You are gallant and polite, my son," said the old Fairy (for it was a fairy), "and that is the reason I have come to this *Castle*."

The Castle.—Mounted on my chariot of spider's web, which, before I came down, I fastened to the top of your *Chimney*.

The Chimney.—The matter in question is the deliverance of two princesses confined in the Invisible Fortress; and I trust, in making you my *Confidant*,*—

Confidant.—That you will not hesitate to fly to their succour.

As soon as the Knight heard these words, he jumped up and put on his armour, whilst the Fairy entered into some details respecting the Invisible Fortress. She had scarcely finished ere she vanished. Panormotoz, according to the orders he had received, went forth without saying anything.† (Here the confidant stops and points

* The parties who are not accustomed to extemporary narration, of course transfer it to another as speedily as they can, and especially to the Confidant, who should be better able to support it than the others.

† This is, as already said, one of the catches of the game. The Confidant alone has the power of stopping and fixing his eyes upon one of the players who must furnish him with some word totally unconnected with the subject, for the continuation of his tale. The Confidant must take care that the word given does not embarrass his narrative. If he hesitates, he forfeits; but if the party whom he looked at supplies him with a word that suits the recital, or hesitates, he forfeits for being unable to perplex the narrator.

to one of the players, who gives him the word *wan;* and the Confidant continues, pretending that he had heard *one*) of the ladies of the palace met him as he went to the *Sea.*

The Sea.—He found on the *Shore,*—

The Shore.—A Fisherman, whom in his turn he took for a *Confidant.*

Confidant.—If you are willing (said he) to take me in your bark, and abandon yourself with me to the mercy of the waves, we will together make the conquest of the Invisible Fortress, and I will undertake the care of your fortune. The knight spoke these words in so persuasive a tone, that the Fisherman (Here the Confidant looks to one of the players for a word, who says *refused*) to follow his wife, who came to fetch him to his dinner, and entered with the Knight into his skiff.

As soon as they entered, the sail filled; the bark cut through the humid plain with such rapidity that in less than ten minutes it carried them to an isle more than five thousand miles from the place they had left, and was dashed to pieces against the rocks that skirted the *Shore.*

The Shore.—The travellers overcame all obstacles which opposed their entrance into the isle, which they found covered with *Trees,*—

The Tree.—Of all descriptions. They called aloud; but no answer was returned, which made them suppose they were in some dreary *Solitude*.

Solitude.—Panormotoz, however, was not disheartened.—If we have no house on this island, (said he to the fisherman,) at all events we shall be able to find some *Cavern*—

The Cavern.—Where we shall find some shelter. But the *Confidant*,—

The Confidant.—Was not of the same opinion. His new master, however, contrived to bestow on him a little . . . (The word given is *Cheese*); and the Confidant, stopped in spite of himself by the inconsistency of the phrase, racks his brain to no purpose to get over it; he pays his forfeit; and the romance of the Invisible Fortress concludes.

THE STOOL OF REPENTANCE, OR ACCUSATIONS.

(*Exercising Knowledge of Character, &c.*)

THE company being formed in a circle or half circle, the persons so seated are called judges. One, called the defendant or culprit, is placed at some distance on a stool. Another, called the accuser, remains standing.

The business of the latter is to collect the opinions of the others on the accused; and he thus commences: "Most puissant judges," addressing the company, "know you why the culprit is on the Stool of Repentance?" Each judge rises in turn, and, approaching the accuser, whispers in his ear the reason why he supposes the culprit to be on the stool of repentance.

If the company be very numerous, it will be advisable to elect two accusers, that they may be able to deliver accurately the declarations they have received.

It seems difficult for persons not used to the game to give reasons that shall not be too severe for the gentlemen, and too stupid for ladies, to be witty and yet pleasant, complimentary and sensible. And to attempt to give examples for accusations which must depend upon the age, sex, character, appearance, talents, and particular position of the players, would be to attempt an impossibility.

It will not, however, be deemed complimentary to praise persons for qualities that they do not possess; and even exaggerated commendation degenerates into irony and offence. Witticisms should be light, and should not be directed against absurdity too marked, or against any physical defect, for then it becomes gross brutality. The mean should be kept in this, as in every other game; all excess should be avoided, and the rules of society strictly observed.

If a young lady be on the stool, the reason assigned may be that her heart is hard; that her eyes, if they are good, are guilty without her knowledge; that the Graces have delivered her to the tribunal of love, to expiate the torments she has made others suffer, &c. &c. Or, in a different train of ideas, a pretty girl may be on the stool to answer the charge of the rose, for

stealing its freshness and colour; of the lily, whose soft and simple beauty she has taken away; or of the violet, of which she possesses all the sweetness and amiable simplicity, &c. &c.

If you have to accuse a lady of a certain age, avoid most carefully not only all satirical remarks, but all misplaced compliments. Praise the qualities of her mind and heart. Say, for instance, she is on the stool to find herself condemned to be always good, always indulgent, and always amiable; or that she is there to teach young persons the art of capturing the Graces by the charms of the mind.

If you wish to rally a young man on his conceit, foppishness, or indiscretion, you may say he is on the stool because he could not see whilst consulting his glass; that in puffing himself out so conceitedly he was only like the frog that wished to make itself as big as an ox, &c. &c. If, on the contrary, you wish to praise him for his modesty or talents, say he is there to be compelled to listen to his own praises. If you wish to let him know that a declaration he has made is received or rejected, say that he has arrived in port, or that he has been shipwrecked, &c. &c.

It is not pretended to give phrases that a thou-

sand different circumstances may alter, still those adduced may serve to put inexperienced persons in the way; for this game unskilfully played produces quarrels, or creates hostility in parties, who are equally offended with the truth or with an innocent jest.

When each individual has declared his opinion to the accusers, the latter advance towards the culprit, alternately inform him in a loud voice of what has been alleged against him, and state the accusations to him in a different order to what they received them in. This is another advantage in having two accusers, because in speaking in turn, they break the order in which the declarations were made, much better than can be done by a single accuser, for the care taken to change the order of the declarations frequently destroys connexion.

Upon each accusation, the culprit names the judge whom he supposes to have made it. In doing so, his means of guessing must depend upon the knowledge he possesses of the tact, talent and character, of the judges.

If the culprit guesses right, the judge forfeits; but if wrong, the accused does not pay till the last accusation, when, if he has not been able to

guess the name of any judge, he forfeits, and remains still on the Stool of Repentance. This, however, rarely happens, as all that he has to do is to name one person correctly. If he happens to guess several of the players, the judge first named always takes the place of the culprit on the stool.

If the accuser omits any accusation, he pays a forfeit.

BLANK LETTERS, OR SECRETS REVEALED.

(*Exercising Knowledge of the same kind.*)

As many sheets of blank paper are folded up in the form of letters as there are players; and the person who commences the game presents the box or portfolio which contains the letters to each player, who takes one. He then opens the last which falls to his lot; and he pretends to read what is not written there, — an example which is followed by each in his turn.

It is evidently impossible to furnish examples for this game: it depends altogether upon the habits, knowledge, relations and tastes of the persons in company; for each should endeavour to reveal the supposed secrets which the other players may be imagined to write to their friends, relations and acquaintances.

According, however, to the birth-place of the

party, or the place where any of their intimate friends are known to be, the reader says "postmark, so and so." As he has his choice of persons, he will vary the subject: for example, after revealing the secret of some young lady's affection, he will next, perhaps, relate the opinion of some married lady in company on love and marriage, and for another he will recount some burlesque anecdote or pathetic tale.

Delicate allusions, light and elegant pleasantries, satirical observations, adroit flattery and ingenious witticisms should all animate and enliven the game of blank letters.

The following alteration, which serves to increase the vivacity of the game, is sometimes adopted.

If it be a gentleman's turn to open a letter, he presents it closed to the lady whose secrets he intended to disclose, and proposes to give up the letter and remain silent, if she is willing to pay the postage. The postage is fixed by the gentleman, generally of course a salute. If the postage is paid, the gentleman, who makes no disclosures, forfeits; and, if not, it is most likely that he will revenge himself by some satirical remarks.

This is an improvement and an additional attraction to this lively game.

When a letter has been opened and read, it is returned to the party who commenced; and the next round is begun by the right hand neighbour, and so on, in succession.

THE SECRETARY, OR SKETCHES OF CHARACTER.

(*Exercising similar Knowledge.*)

In this game, the company place themselves round a table furnished with all the materials necessary for writing. The person who acts as Secretary gives to each of the players a sheet or slip of white paper. After every one has written his or her name on the top, the papers are returned to the Secretary, who looks to see that all the names are legibly written, folds them, mixes them together, and distributes them by hazard to the players.

Each person then writes his opinion of the lady or gentleman whose name is at the top of the sheet or slip which has come to him, folds up the paper, and returns it to the Secretary. If by accident the paper with our own name on

it, falls to our lot, we have to write our own opinion of ourselves.

This operation being finished, the Secretary reads the contents of the various slips aloud; and he must not, under any pretext, allow any of the players to take it up to recognize the handwriting. When they have been all read, the papers are burnt.

But this, though in some cases a wise precaution, seems to intimate suspicion and doubt, which never should exist amongst persons met together for pleasure and harmony. Where the players are so fortunate as to have no suspicions of each other, the game is doubly pleasing. The party may then be called upon to guess the name of the individual who has written anything concerning him; and he is allowed to guess twice. If right the first time, the other party pays a forfeit; if the second, there is no forfeit; and if wrong twice, he himself pays a forfeit.

Generally one round is thought sufficient at this game; but if, instead of burning the papers, they are mixed and distributed again, the game will be found still more entertaining. The fear of the handwriting being recognized by the party at whose expense the company has been made

merry, operates as a wholesome restraint; and even admitting that one of the players has been rather severe, the party into whose hands his note has fallen, will not be slow to correct him in return; and this opposition will give additional interest to the game.

This game requires to be played with great circumspection: malicious expressions and satirical remarks introduced render it dangerous.

COURIERS, OR SKETCHES OF MANNERS.

(*Exercising Knowledge of Society.*)

Couriers are very near relations of those indiscreet personages that violate the secresy of epistolary correspondence.

In this case, all the players assume the title of courier from some particular place. Thus one is a cabinet courier; another, courier of the kitchen; a third, of the drawing room; a fourth, of the theatre: others, again, are couriers of some particular quarter of the town; one, for instance, from St. James's; another, from Whitechapel; a third, from the Temple; and a fourth, from the Borough; whilst the rest are couriers from towns with which some of the players are known to be connected. Many other couriers can be easily added; as couriers from a barrister, merchant, tavern, &c.

Each then relates whatever news is stirring in the quarter he comes from; and whoever relates

anything unconnected with the quarter from which he is supposed to arrive, or repeats what has been previously said, pays a forfeit.

This game may be made to afford the most striking representations of manners — sketches that are daily and hourly before us. All that is requisite is to narrate with order and conciseness, with the additional embellishment of a few similar circumstances and witty observations.

The game is sufficiently simple, but by no means devoid of instruction or amusement ; it teaches how to select the most forcible mode of expression, to take advantage of a variety of interesting circumstances which a superficial observer would totally neglect, to enquire into the springs of human character, the influence of particular situations, and finally, it leads to a lively and natural style of speaking.

It is needless to dwell upon the agreeable manner in which it may be done ; but it is not unnecessary to caution the players against borrowing their tales or narratives from any book. As soon as it depends merely upon memory, the game ceases to be either entertaining or original.

MARRIAGE.

(*Exercising Knowledge of the same kind.*)

THIS is a very amusing game, especially if the parties are lively and witty, and acquainted with the usages of society.

Each person selects and assumes some name from modern history, or from some comedy, novel, or romance. When they are all suited, the gentlemen propose to give one from amongst them to one of the ladies for a husband; and she is obliged to assign her motives either for accepting or refusing him.

In the latter case, she will assign his particular defects, as her reason for refusing him; always, however, in correspondence with the name he has assumed. For instance, if he has taken the name of Oswald, in Corinna, he may be accused by the lady of being guided too much by the opinion of others, and being devoid of confidence, love, &c.

Only one husband can be proposed; but any individual is allowed to offer himself, which renders the game still more lively; for the lover and the lady discuss together the qualities necessary to render them happy in marriage.

The reasons assigned by ladies generally for refusing the husband offered them are, that they think him fickle, jealous, capricious, sulky, passionate, &c.

The gentlemen, on their side, promise every thing; the young lady decides; and immediately on giving her assent is obliged to suffer a salute from her husband, whom she is, for the rest of the game, to call by his assumed name, or pay a forfeit. The addition of Mr. to the assumed name frequently produces a ludicrous effect.

The young lady next to the one who has just selected a husband for herself, chooses one in the same manner as her predecessor; beginning with the gentlemen next to the last bridegroom.

When all the ladies are provided, the young men are interrogated as to the motives which have induced them to marry. The reasons given by the different persons, the strange association of historical names, and the discussions between the future couple before the conclusion of the marriage, render this game exceedingly amusing.

MARRIAGES AND DIVORCES.

(*Exercising similar Knowledge.*)

THE Marriages take place from similarity of character.

The Divorces take place in consequence of difference of taste and temper.

These two games, which would appear similar to the preceding, resemble it only in the order to be followed.

The assembly commences by taking up a position in front of a desk; the ladies on one side, and the gentlemen on the other. The lady and gentleman placed opposite each other, are the future couple, in the game of Marriages, and the couple dissatisfied with each other, in the game of Divorces. If there be too many ladies or gentlemen, they compose the tribunal. If not, one couple is appointed to represent it.

Each person then takes a slip of paper; and, without conferring with others, writes down a

sketch of his or her character. When all have finished, which should be as speedily as possible, the judge, who is elevated on a high seat at the end of the table, gravely summons the couple most distant from him to deliver in their papers, from which he reads with a loud voice the defects or good qualities which they attribute to themselves.

In the supposition of it being a marriage that is proposed, if there exists a strong analogy of character between them, they are declared married, and summoned to form part of the court. If, on the contrary, their tastes are opposed to each other, the court declares that the Marriage shall not take place, and requires a forfeit from both parties.

The difference in the case of Divorce, is that the marriage is confirmed in consequence of similarity of temper, and both parties forfeit for having improperly sought a Divorce; or, on the other hand, it is dissolved, when the antipathy is real, and the divorced pair are then summoned to increase the number of judges.

SECTION II.

THE LESS SOCIAL GAMES.

SOME REMARKS ON BILLIARDS, DRAUGHTS, AND CHESS.

THE less social of the in-door games are billiards, draughts, and chess. In favour of these games, when accused of occupying too much time, it has been said, that they are instructive. Let us examine this allegation.

Of billiards, it may be said that it exercises the senses of touch and sight, and that it makes us acquainted with the motion and impulse of bodies. But it is a fact that nearly every act of our lives exercises these senses and informs us respecting these accidents, in that which is of course the most practical, and, therefore, the most favourable way; while the little that billiards presents of fundamental and definite know-

ledge may be acquired in a few hours. It is superiority in the mere game, therefore, that constitutes the charm of this pursuit; and all that can ensure of practical utility is far too limited to form any kind of compensation for the waste of time that too often attends it. Hence it becomes the pursuit of idle and artful persons; and if much time be devoted to it by those of more promising character, it is apt to assimilate them to those who naturally pursue it.

Of draughts and chess, it may be said that they accustom us to calculate consequences. But, as we see the former game teach only useless consequences, and render insensible to every other, the sot who spends his nights in the public house, while we observe the latter game too often engrosses that time from the richer man in which he might acquire many a useful science or elegant art, it is evident that such pretensions become worse than ridiculous. We indeed see at once the absurdity of any pretensions of the kind, when we enquire into the kind of consequences which either of these games is capable of teaching. They are the consequences of supposed and whimsical spaces or openings being left on one side, in which small bodies of supposed and whimsical powers on the other are to have an

arbitrary right of passing, to be followed by the removal of the other bodies over which they pass. Now, which is the act of life to which this nonsense has even the remotest relation? There is not one. But it will be said, if these games teach consequences, however ridiculous, they still teach some kind of thinking. True; but the common acts of life teach thinking to the purpose, and these evidently teach thinking to no purpose. That is all the difference; and it is enough for the man of sense who has some little regard for his well-being in society. As to chess teaching military affairs, the pretence is stupid. Of the greatest general of modern times, we are told, in regard to chess, "Il en avait fait une de ses distractions; mais il n'y réussissait pas aussi bien qu' à conduire une armée!" On the other hand, it has often ruined the commanders who practised it. Charles the Twelfth, of Sweden, generally lost the game characteristically enough, by making too much use of his king; and when he was closely besieged in a house by the Turks at Bender, after securing the doors and windows, he sat down composedly to chess. "Let me alone," said Al Amin, Kaliff of Bagdat, when, in the midst of a game at chess with his freedman and favorite Kuthar, he was informed that the

enemy were taking the city by assault, "let me alone, I see check-mate against Kuthar."

Such are the gains and the honours of such pursuits, when much time is given to them; and the worst is, that, unlike the happy and social games already described, which requiring the participation of many persons, can be but occasionally practised, these less social games, requiring but two persons, can easily, and are too frequently, made the business of life.

BILLIARDS.

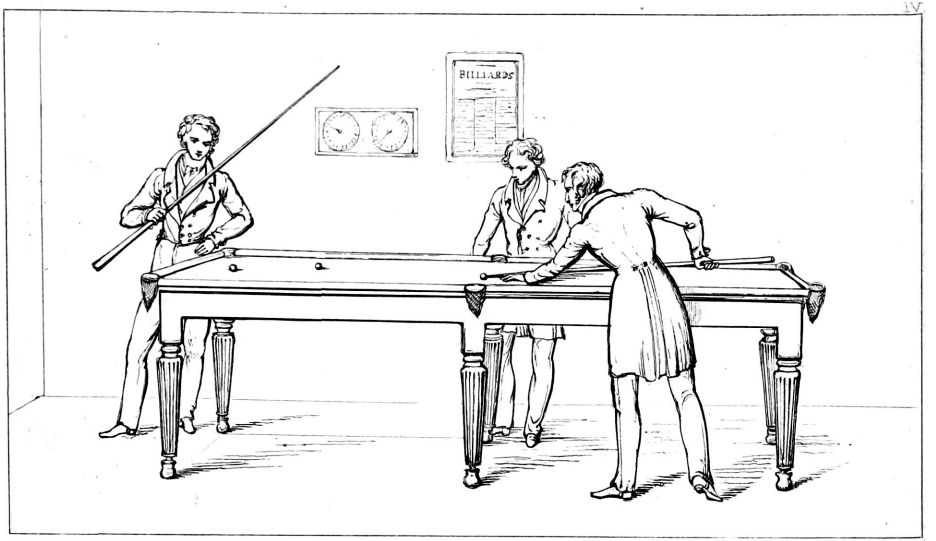
(*Exercising Touch and Sight, and slightly illustrating the Impulse of Bodies.*)

PLATE IV.

TABLE, INSTRUMENTS, AND MANNER OF USING THEM.

THIS game is played on a rectangular table with ivory balls.

The table is generally about twelve feet long and six wide. It is covered with fine green cloth, surrounded with a raised edge or border, two inches deep, and supporting internally a stuffed elastic pad, denominated the cushion; and it is furnished with six pockets, four of which are situated at the angles, and two midway in the length of the sides. The table has an upper and a lower part; across the upper part is drawn a straight line from one cushion to another, the space within which is called the baulk; and within the baulk is described a ring, or semicircle, of eleven inches radius, termed the striking



BILLIARDS.

point. This baulk and the spot for the red ball are generally at about one fifth of the table. The player whose ball is in hand is confined to this space and must not place his ball beyond it.

Two, three, four, five, or six balls are employed, according to the particular game. Of these balls two are white; the others are distinguished from each other by appropriate colours; and of the white ones, a black spot is attached to one as a mark of distinction. One of these balls is allotted to each player, or to each party, and the coloured balls are considered neutral, or common to both.

As all Billiard balls are made of ivory, and as in every mass of that substance there are always some parts more solid than others, there is not a single ball perhaps which has the centre of gravity exactly in the centre of the figure. On this account, every ball deviates more or less from the line in which it is impelled, when as light motion is communicated to it, in order to make it proceed towards the other side of the billiard table, unless it should happen that the heaviest part is placed at the top or bottom. An eminent maker of these balls declares that he has never been able to find one ball perfectly free from the fault now described.

Hence it is that when a player strikes the ball gently, he often imagines that he has struck it, that is, played badly, while his want of success is entirely the consequence of this fault in the ball. A good billiard player, before he engages to play, ought carefully to try the ball, in order to discover the heaviest and lightest parts.

The instruments employed for the purpose of striking the balls are two; the cue, and the mace. The former of these is a long round stick, usually made of ash, and of conical shape, being an inch and a half in diameter at one end, and at the other about half an inch. The latter consists of a long slender rod, with a thick piece of mahogany or other wood affixed to its extremity, and adapted to it in such an angle, as to rest flat upon the table while the stick is held up to the shoulder in the act of striking: the under side of this is flat and smooth, in order that it may move with facility over the cloth; the upper is concave; and the end to be opposed to the ball is plain and broad.

Of these instruments, the cue is by far the most universally in use. It possesses various advantages over the mace, and is invariably preferred by good players. A description of the mode of using it follows:

It is first necessary to form the bridge, or support upon which the cue is to act. This is done by the left hand of the player applied to the table, about half a foot from the ball to be struck. In forming it, the wrist and fingers only should rest upon the table; the latter being retained close to each other, turned outwards, and bent to such an angle, as to leave the palm considerably hollowed, at the same time that the thumb is elevated above the level of the knuckles, so as to form a furrow between it and the forefinger, in which the cue is to be received. It is next necessary to handle and adapt the cue in such a manner as to render it perfectly free and easy in its motion. This consists in turning the right wrist inward, the palm upward, and the back of the hand downward, in grasping the broad extremity of the cue between the thumb and fingers or in the palm generally, with sufficient firmness to enable the striker to use adequate strength in his stroke, and yet freely enough to allow of a considerable extent of motion; and in applying the other extremity of the instrument to the bridge, about half a foot from its point. The bridge being formed, and the cue thus adapted to it and held nearly level with the cloth, it only remains to strike the ball, which is to be done in

the following manner. The point of the cue, previously rubbed over with a little chalk, or made rough by a file, to prevent its slipping, ought, in the first place, to be made accurately to approach the centre, or an eighth of an inch above the centre, of the ball, which, as was before observed, should be rather more than half a foot from the hand. It should then be drawn a couple of inches backwards, slightly depressed towards the cloth, then gradually elevated to its former parallel, and lastly forced against the ball, so as to drive it onwards with more or less velocity, as occasion may require.

The action of the mace is far more simple. Previous to the act of striking, its broad extremity is to be adapted very accurately to the centre of the ball; and the stick being then carried up even with the right shoulder, the instrument and the ball are to be, at once, pushed onwards by the same effort, and without any sudden impulsive force. This should be particularly attended to, for if the ball be struck, rather than pushed onwards, there will be a danger of breaking the instrument.

The mace is preferred for trailing, that is, following the ball to such a convenient distance as to make it an easy play or hazard. The degrees

of trailing are various, and have different denominations, viz. the shove, the sweep, the long trail, and the dead trail or turn up, all which secure an advantage to a skilful player according to their various gradations: even the butt end of the cue becomes very powerful when it is made use of by a good trailer.

Tables, and every thing necessary in this game, may best be had of Mr. Thurston, of Catherine Street, Strand,—all constructed with scientific accuracy, and executed in a style of consummate beauty.

GENERAL PRINCIPLES OF THE GAME.

In Billiards, the general object of the player is, briefly, by striking one ball against another, either to propel one or both into a pocket, or with one ball to strike two others successively. Two balls lying in such a situation as to admit of one or both of them being pocketed, presents to the striker what is termed a hazard. If the red ball be one of these, it is then called a red hazard: if it consist of the two white balls only, it is called a white hazard. When, after the contact of the balls, the white or striking one is pocketed, the striker is said to have made a losing game hazard: when the ball struck at, whether

red or white, is made to enter a hole, he makes what is termed the winning game hazard. If with his own ball he strike two others successively, the stroke obtains the name of a carambole, carom, or cannon.

The accuracy of every stroke will very materially depend upon the proper regulation of the eye of the striker; and it thus requires a great degree of nicety.

There are two objects to be attentively regarded, nearly in the same instant; namely, the cue-ball, or that to be struck with the instrument, and the object-ball, or that to be struck at, in order to effect the desired hazard, or carom or cannon. The situation of the distant ball is first to be attentively marked: the cue is then to be adapted to the bridge formed by the hand, and upon this the eye should be suffered to rest until the instant of striking: previous to striking, the eye should be again carried to the distant ball, and ought to remain intently on it, until the stroke is completed; for the less frequently the eye wanders from ball to ball, the more correct will be the stroke. Two glances alone are sufficient, and the last of these, namely, from the first to the second ball, should be extremely rapid, at the same time that it is accurately distinct; for if

the least hesitation take place after the eye has left the striking ball, either a miss of the cue or an imperfect stroke will very generally be the consequence.

The position in which the striker stands, whilst in the act of playing, is also of essential importance.

A player whose posture is elegant, who strikes with ease and grace, and who is calm and collected, will uniformly attain a degree of skill, superior to him who stands inelegantly, delivers his ball ungracefully, and in his play is impatient and bustling. The body should be bent just enough to allow of the eye being directed along the cue with ease, and one foot should be extended forward: a person who plays with his right hand, should stand with his left foot foremost; and he who is left handed, should stand with his right foot foremost; as by such means each will be more steady and firm.

The direction of the motion produced in a moveable elastic body, projected directly against a body that is fixed and at rest, is simple and determinate; it is independent of the nature of the moving force; and is alike under all the varieties of velocity and mode of projection. The reaction will invariably equal the action and be contrary

thereto, or the line describing the course of the body, subsequent to contact, will form a counterpart to the motion imparted by the force originally impressed: hence the angle of reflection must uniformly be equal to the angle of incidence.

This, however, cannot be unqualifiedly said with regard to bodies equally moveable and elastic; the motion resulting from the contact of these being compound, or modified by the peculiarity in the action, and the intensity of the moving powers; and arising from the joint effect of different causes concurring at the same instant in their operation.

It has been found expedient, for the better explaining the varieties of motion resulting from a difference in the degree and mode of contact of the balls employed in the game of billiards, to divide the object ball, or that against which the player directs his stroke, into four or more parts, representing the precise points upon which the centre of the striking ball is to be received for different ends. This has given rise to the denominations, a full ball, a three-quarter ball, a half ball, a third ball, a quarter ball, an eighth ball, &c.

The term a full ball, or a full stroke, is meant

to imply that the contact of the balls is full and complete; or that the central point of one ball becomes opposed to the centre of the other. By the term, a three-quarter ball, is understood that at the time of contact, the striking ball is made to cover three quarters of the object ball; and in consequence, that three parts of the former are opposed to, or especially come in contact with, a corresponding three parts of the latter. A half ball, or half a ball, denotes that only half of each ball first partakes of the stroke; or, in other words, that the centre of each is the extreme point of its primary influence; and so of the third ball, the quarter ball, and the eighth ball, in which last, the edges of the balls only are made to touch each other.

Whenever the contact of the balls is accurately centrical, it follows of necessity, that the course which the object ball obtains, in consequence of the impulse of the striking one, must be precisely the original direction of the course of the latter; or that the direction acquired by the first ball, from the action of the instrument, and that obtained by the second, in consequence of its contact with the first, must, united, form a straight line. This is what is usually called a straight stroke.

In proportion as the stroke is more lateral or sidewise, or as it is technically termed fine, or the less the degree of direct contact, so will the angle formed by the acquired course of the object ball, with the original direction of the striking ball, be more considerable, and the angle formed by the course of the striking ball, previous to contact, with the direction it obtains subsequently, will be smaller.

The motion which the striking ball obtains after contact with that against which it is struck, will in every case be modified by the particular action of the instrument with which the stroke is given; and more especially by the particular action of the cue. There are four points in the ball to which the cue is occasionally applied for different purposes; namely, 1. The centre; 2. Below the centre; 3. Above the centre, and level with the table; 4. Above the centre, and oblique with regard to the level of the table.

The central stroke.—This is the usual and common mode of striking. The cue ought always to be applied to the centre of the ball, unless there are any of the objects in view to be presently mentioned. The stroke is not only more sure with regard to the action of the instrument, but a more accurate and even motion is imparted

to the distant ball. This mode of striking is universally employed in all common hazards; in the making of common cannons; in playing at the cushion to obtain an even reverberation of the ball; and in those particular cases where it is designed that all the motion acquired by the first or cue ball should be imparted to the second or object ball, in such wise, that the former shall lie still, or remove little after contact.*

The low stroke.—When a ball is struck beneath its centre, it *recoils from that against which it is propelled* with a slow whirling motion; a circumstance which affords an advantage peculiar to the cue player and which often enables him to score under the most adverse circum-

* Although this observation is theoretically correct, yet it is necessary to observe, that, in general, it is not unqualifiedly so, in a practical point of view. When the balls are near to each other, the central stroke, it is true, will produce the effect here described, or the one ball will impart to the other the whole of the velocity or quantity of motion communicated to it by the action of the original moving power; but when the balls are farther separated from each other, it will be necessary, in order to produce this effect, to play the low stroke for a recoil, otherwise unavoidable inaccuracies, either in the table or mode of projection of the ball, will frustrate the design of the striker.

stances. This stroke is usually employed in making cannons, where the three balls form either a right angle or less than a right angle, in effecting the losing hazard, when the object ball is too far beyond the hole to allow of its being made in the common mode of striking, and in playing three-quarter balls, when it is expedient to use only a very moderate degree of strength. Before it is attempted, however, it is necessary to be particularly cautious to chalk well the end of the cue, or to make it rough with a file; otherwise, when applied to the ball in this mode, it will be liable to slip.

The high stroke. — A ball when struck above its centre, imparts only a portion of its velocity to the ball against which it is propelled, and *continues its motion onwards in a direction more or less straight*, in proportion to the degree of fulness of the stroke. This mode of play is advantageously used to make the balls follow each other into a pocket, when they are parallel with each other, and in making cannons, when the third ball is masked by the second.

The high oblique stroke.—In this stroke, the cue, instead of being held in the usual way, upon a level with the table, is applied to the ball with considerable obliquity, in some instances

nearly perpendicularly, or in a very considerable angle with the cloth, so that the ball is forced against the table, rather than pushed smoothly over its surface, in consequence of which it obtains a leaping, instead of a continued motion; and the striker is thus enabled to force it over a contiguous ball, either after contact with it, or without touching it all. This mode of play is chiefly practised in order to strike the third ball when masked by the second, and in making cannons when the balls are parallel with each other, but the third is at a considerable distance from the second.

The motion which the striking ball obtains after contact, will also be invariably modified by the degree of strength employed in the stroke; receding most when struck least forcibly.

The strength to be employed in each stroke must differ with the design in view.

THE ANGLES OF THE TABLE AND THE COMMON HAZARDS.

The first thing in the game of billiards to which the attention of the novice should be directed, is what is commonly called the angles of the table, or, in other words, the course which the balls obtain by reverberation from the elastic cushion.

For this purpose, he should at first employ one ball only: he should strike it against various parts of the pad or cushion surrounding the table, and attentively mark the course which it takes under every different relative position, and he will soon perceive that "the angle of reflexion will be, in every case, equal to the angle of incidence," or, in other words, he will see that the direction the ball acquires after contact, will be precisely the reverse of, and form a counterpart to its original course; so that before he strikes, he has only to draw a line with the cue from his ball to the particular part of the cushion he intends to strike, and then complete the angle by a corresponding one in the contrary direction, in order to ascertain with precision (provided the bed be level, the cloth smooth, the cushion accurate, the point of the cue true and in good condition, and the ball struck in the centre,) the event of his stroke.

After a little practice in this way with one ball, he should proceed to employ two, combining his observation of the motion acquired by the contact of these, with that obtained by their subsequent percussion against the cushion.

After the learner has acquired some intimacy with the angles of the table, his next preparatory

step should be to make himself master of the several common winning and losing hazards.

For this purpose, he will find it expedient to begin with the winning hazards, which may be considered as a key to Billiards in general, for whoever can make a good winning hazard, will find little difficulty in effecting every other which the tables may present to him.

The full winning hazard should first be practised; beginning by placing the two balls near to each other, precisely even, and in the direction of a pocket, or what is still better, by marking a particular spot in one of the end cushions with chalk, and upon that precise point directing the stroke of the ball. After a little practice has enabled him to strike this with ease at a short distance, he is to remove the balls farther asunder, and in the end make the extent of his stroke the whole length of the table. If his eye and hand be steady enough to enable him to strike the mark at pleasure, at this distance, he may consider himself as possessing all the requisites for a good player, for the full stroke requires a far greater degree of skill and delicacy than any other, and in order to produce a straight and equal motion in the distant ball, it is necessary

that its centre receive the stroke with the utmost degree of precision.

The learner should next proceed to practice the other winning hazards, as the three-quarter ball winning hazard, the half ball winning hazard, the third ball winning hazard, the quarter ball winning hazard, and the eighth ball winning hazard, or cut.

With regard to winning hazards, the striker should observe one general caution, namely, if he play at the adversary's ball, to use only strength enough to carry it to the hole, and if he play at the carambole, or red ball, to play strong enough to bring it away from the hole, in the event of his failing to pocket it.*

Losing hazards must occur, more or less frequently, in every game; and after the different degrees of strength and fulness requisite for each stroke, have been once acquired, they are, of all other hazards, perhaps the most easy; requiring only a little practice and attention to enable the striker, in every instance, to ensure success.

When speaking of winning hazards, it was observed, that the more the balls recede from a

* This, as a general rule, is liable to various exceptions, which will be hereafter pointed out.

parallel with the hole; or, the more acute the angle formed by the pocket and the two balls, the more fine must be the stroke, and vice versa. It is, however, precisely the reverse with regard to losing hazards: in playing these, the further the hole in which the hazard is to be made, and the two balls recede from the parallel, the more full and strong will it be necessary to strike; and on the contrary, the more they approach to the straight line, the more fine and softly must the ball be played. Thus the hazard $\frac{3}{4}$ is denominated a three-quarter ball losing hazard, and requires the striking ball to be played upon three-quarters of the object ball with considerable strength; $\frac{1}{2}$ is a half ball losing hazard, $\frac{1}{3}$ a third ball losing hazard, $\frac{1}{4}$ a quarter ball losing hazard, and to make the hazard $\frac{1}{8}$, the object ball must be only lightly touched upon the side opposed to the pocket, into which it is designed the striker's ball shall enter.

In some particular instances, however, where there are other objects in view besides the simple hazard, and also where the balls are so nearly in a line with the hole as to expose the striker to the danger of missing, in consequence of the fineness with which his ball must be played, and it is, at the same time, of importance to make

the losing instead of the winning hazard, it becomes expedient to play nearly full instead of fine, adapting at the same time the cue to the ball above its centre, in order that the latter may continue its motion onwards, after contact, and ultimately enter the desired pocket. The losing hazard, under a variety of circumstances, may be made to much greater advantage, by playing thus full, than in the common way, as the striker will be enabled to use a greater degree of strength in his stroke: the event, however, unless to an experienced player, will be by no means so certain.

In three-quarter ball losing hazards also, it is sometimes of consequence to employ a less degree of strength than would be required in the usual manner of playing them. When this is the case, it becomes necessary to play under the centre of the ball, with gentle force; for, as has been already observed, a ball struck thus softly under its centre, will obtain the same course after contact with the distant one, as when played forcibly in the usual way.

With regard to the hazards here described, the young player should invariably have in view the following rules: first, when all of the balls are out of the baulk, so to dispose of that which

forms the hazard in question, that a carambole, or another hazard in one of the bottom or middle pockets, shall remain for his next stroke—this he will in every instance be able to accomplish, by varying the action of the cue, and using more or less strength and fulness as occasion may require; and, secondly, when the third ball is within the striking line, rather to sacrifice the hazard altogether, than to play at it, when by so doing he must leave his adversary the baulk.

Winning and losing hazards are not easily illustrated further without diagrams.

It is very generally of more advantage to pocket one ball than two; and it may indeed be laid down as a general rule, to make the single in preference to the double hazard; but there are various exceptions to this. Every player therefore ought to be able to make either, as circumstances may require; and there are very few positions which a ball can occupy, in which it will not present, at the same time, a winning hazard, a losing hazard, and a double or winning and losing hazard.

THE VARIOUS GAMES.

The following are those which are most played.

The White Winning Game is played with two white balls, and is twelve in number; and these points are scored (independently of forfeitures) from winning hazards only.

The White Losing Game is also twelve in number, and played with two white balls; but it is the reverse of the winning, the points in it being scored from losing, and double or winning and losing hazards.

The White Winning and Losing Game is a combination of the two preceding; that is to say, all balls which are put in by striking first the adversary's ball, reckon towards the game.

Choice of Balls consists in choosing each time which ball the player pleases. This is an incalculable advantage, and is usually played against losing and winning.

The Bricole Game is the being obliged to strike a cushion, and make the ball rebound or return to hit the adversary's ball. This is a great disadvantage; and is reckoned between equal players equivalent to receiving about eight or

nine points. When both players play bricole, the game is usually ten points in number, and these are scored from bricole hazards and forfeitures only.

The Bar-hole Game is so called from the hole being barred, which the ball should be played for, and the player striking for another hole. When this game is played against the common game, the advantage for the latter, between equal players, is reckoned to be about six points.

In the One-hole Game, all balls reckon which go into one hole. The player at it, although he seems, to those unacquainted with the game, to have the worst, has in fact the best of it; for as all balls which go into one hole reckon, the player endeavours to lay his ball constantly before that hole, and his antagonist frequently finds it very difficult to keep one or other ball out, particularly at the leads, when the one-hole player lays his ball as often as he can on the brink of the hole, leading for that purpose from the opposite end of the table.*

* The laws of the game direct that the lead should be given from that end of the table where the last hazard is made; but this is seldom enforced.

Hazards are so called because they depend entirely upon the making of hazards, there being no account kept of any game. Any number of persons may play, by having balls which are numbered; but, to avoid confusion, the number seldom exceeds six. The person, whose ball is put in, loses so much to the player, according to agreement, for each hazard; and the person who misses loses half the value of a hazard to him whose ball he played at. The only general rule is not to lay any ball a hazard for the next player; which may be in a great measure avoided, by always playing upon the next player, and either bringing him close to the cushion, or putting him at a distance from the rest of the balls.

In the Double Game, which is usually ten in number, and played with two balls, no hazard is scored unless it is made by reverberation from the cushion. The disadvantage compared with the white winning game, against which it is usually played, is estimated at five points.

In the Commanding Game, the adversary has the power of choosing, at which ball the striker shall play. It is usually played by a good player against the common game of an indifferent one,

and is equal to giving fourteen points out of twenty-four.

In the Limited Game, the table is divided by a line or boundary, beyond which the striker cannot pass his ball without a forfeiture. It is uninteresting, and rarely played.

The Carambole Game is played with three balls: one being red, which is neutral and termed the carambole; the remaining two white, and one of them allotted to each player. The caram bole, or red ball, is placed upon an appropriate spot at the bottom of the table, and after leading from the upper end, the view of the striker is either to make the winning or losing hazard, according to the particular form of the game, or to hit with his own ball the other two successively, which is also called a carambole, or cannon, and for which he obtains two points.

The carambole game has been more recently introduced from France, than most of the others. It is sometimes made to consist exclusively of cannons, which are either played successively until a certain number of points, usually twelve, are gained as above described; or in the manner of hazards, a stake depending upon each stroke. It is now, however, almost universally played in

conjunction with either winning or losing hazards, or both; constituting the following games:—

The winning and losing carambole consists of either twenty-one or twenty-four points, which are reckoned from caramboles, and from winning and losing hazards, equally, both white and red. Each of the white hazards and the carambole counts two; the red hazard, three points.

In the winning carambole, or red game, the points are obtained, independently of the forfeitures which every game has peculiar to itself, by winning hazards and cannons only. The game is either sixteen or eighteen in number.

The losing carambole is nearly the reverse of the winning. It consists of sixteen or eighteen points; which are made by caramboles, losing, and double hazards, counted as in the winning and losing game.

The carambole games are by far the most replete with variety and amusement. They require a considerable degree of skill and judgment, and are usually played with the cue. In these games, the red ball is placed upon a spot, on a line with the stringing nail, at the lower end of the table; and each antagonist, at the first stroke of a hazard, plays from a mark or ring which is

opposite to it, at the upper end of the table. After the making of caramboles and hazards, the grand object of the player is to obtain, what is called, the baulk; that is, making the white ball, and bringing the player's own ball, and the red one, above the stringing line or nail from which the adversaries begin. By this means, the opponent is obliged to play bricole from the opposite cushion, and it often happens that the game is determined by this situation.

The Russian Carambole is a game which has still more lately been introduced from abroad.

The Caroline or Carline Game has hitherto been confined to the Continent. It is played upon a round or square table, with five balls, three of which are neuter, and distinguished by their colour, one of them being red, another blue, and the remaining one yellow. The last is called the caroline ball. The red ball is placed upon its customary spot; the caroline or yellow, precisely in the centre of the table; and the blue ball, between the two, at the inferior end of the table. The striking spot is in a parallel with the three balls at the upper end. The game is forty-two in number, and the points are reckoned from caramboles and hazards; the red hazard reckon-

ing three, the blue two, and the caroline or yellow hazard, holed in the caroline or middle pocket, six points. After a cannon has been made, it cannot be repeated until a hazard is made.

The Four Game, consists of two partners on each side, at any of the common games, who play by succession after each winning hazard or two points lost. Thus after a white or red winning hazard has been made, the adversary, who has hitherto been playing, is put out, and his partner comes in. It is more frequently played in the white winning game; and, in this case, the game is made fifteen up; so that the point or hazard is an odd number; and this makes a miss at this game of greater consequence than it is at another, being as much at four, six, or eight, as it is at five, seven, or nine, at the single game.

The Cushion Game consists in the striker playing his ball from the top of the baulk cushion, instead of following his stroke upon the table, in the customary manner. It is usually played in the winning, or the winning or losing game; and the disadvantage, among even players, is estimated at six points.

THE WHITE WINNING GAME.

This game, together with the white losing game, is considered a key to Billiards in general, and should be practised by all learners before they attempt the more complex carambole games. It is played with two white balls, and consists of twelve points; which are scored from winning hazards exclusively. When four persons, however, play at the same time, the game is usually made fifteen up.

Rules.

1. The game begins by stringing for the lead and choice of balls.

2. In stringing for the lead, the striker must stand within the limits of the corner of the table, and must strike against the farthest cushion, in order to see which ball will be nearest the cushion where they stand.

3. After the first person has strung for the lead, if his adversary who follows him make his ball touch the other, or if he hole his own, he loses the lead.

4. The striker who plays at the lead must also

stand with both feet within the limits of the corner of the table, and must not place his ball beyond the stringing nails or spots.

5. If the leader follow his ball with either mace or cue, beyond the middle hole, it is no lead; and if his adversary chooses, he may make him lead again.

6. When a hazard has been lost in either of the corner holes, the leader is, if his adversary requires it, to lead from the end of the table where the hazard was lost; but if the hazard was lost in either of the middle holes, it is at the leader's option to play from either end of the table he pleases.

7. If the striker miss his adversary's ball, he loses one point.

8. If the striker hole his adversary's ball, or force it over the table, or on a cushion, he wins two points.

9. If the striker hole his own ball, or force it over the table, or on a cushion, he loses two points.

10. If the striker hole both balls, or force them over the table, he loses two points.

11. He who takes up his ball, or his adversary's, without leave, loses one.

12. If the striker touch or move his own ball,

not intending to make a stroke, it is deemed an accident, and his adversary, if he require it, may put back the ball in the place where it stood.

13. He who touches the ball twice, and moves it, loses one.

14. He who does not play as far as his adversary's ball, loses one, or his adversary may oblige him to pass the ball.

15. If the striker miss his ball, in attempting to make a stroke, it is not considered anything, and he may try again.

16. If the striker's ball should stand on the edge of a hole, and in attempting to play it off he makes it go in, he loses three points.

17. If a ball should stand on the edge of a hole and should fall in, before or when the striker has delivered his ball from his mace or cue, so as to have no chance for his stroke, the striker's and his adversary's balls must be placed in the original position, or as nearly so as possible, and the striker must play again.

18. A stroke is called foul if both the striker's feet are off the floor when playing; if the striker play with the wrong ball; if he touch his own ball twice in playing; if he strike a ball whilst yet running; or if his ball touch another ball.

In these cases, the player cannot score, and the adversary may break* the balls.

19. He who touches both balls at the same time, makes a foul stroke.

20. He who leaves the game before it is ended, loses it.

21. If any difference arises between players, he who marks the game, or the majority of the company, must decide it.

22. No person shall give advice to the players respecting the game, except by consent of both parties.

THE RED WINNING CARAMBOLE GAME.

The red winning game is eighteen in number, which are made from winning hazards and caroms only. It is subject to fewer chances than the winning and losing game, and for this reason is often preferred by good players.

Rules.

1. The stroke, and the choice of balls, must, in the first place, be strung for, as in the winning and losing game.

* That is, place them as at the commencement of the game.

2. The red ball is to be placed on a spot made for that purpose, in the centre, between the stringing nails or spots at the bottom of the table.

3. The white or striker's ball is to be played from a spot made for that purpose, or from within the ring described in the centre between the stringing nails, in the baulk, or upper end of the table.

4. After the first striker has played, his adversary is to play next, and so on alternately.

5. When the red ball or either of the white ones has been holed or forced over the table, it must be replaced on the spot where it originally stood at beginning.

6. If the striker miss both balls, he loses one point; and if by the same stroke he strike his own ball into a pocket, he loses three points.

7. If the striker carambole or hit the red ball and his antagonist's with his own ball, he wins two points.

8. If the striker holes his adversary's ball, he wins two points.

9. If the striker holes the red ball, he wins three points.

10. If the striker holes his adversary's ball, and the red ball by the same stroke, he wins

five points—two for the white, and three for the red ball.

11. If the striker make a carambole, and by the same stroke holes both his adversary's and the red ball, he wins seven points,—two for the carambole, two for the white, and three for the red ball.

12. Forcing any or all of the balls over the table, reckons nothing.

13. If the striker force any of the balls over the table, and at the same time make a carambole, he gains nothing by the stroke.

14. If the striker, by a foul or a fair stroke, holes his own ball, he loses two or three points, according to which ball he struck first, two for the white, and three for the red.

15. After a red ball has been holed or forced over the table, the striker is bound to see the ball placed on its proper spot before he strikes again; he can win no points while the ball is out of its place, and the stroke he made is deemed foul.

16. After the striker has made either a carambole or a hazard by holing his antagonist's or the red ball, if he should touch either of the balls on the table with his hand, stick, or otherwise,

he gains no points, and the stroke is deemed foul.

17. If the striker play with the wrong ball, and miss both the remaining balls, he loses one point, and if the ball should go into a hole by the stroke, he loses three points.

18. If either or both the balls should be upon the line, or within the stringing nails or spots, after the adversary's ball is off the table, it is called a baulk, and the striker who is to play from the ring or spot, must strike an opposite cushion to make the ball in returning hit one of the balls within the baulk, which, if he does not, he loses one point.

19. If, after the red ball has been holed or forced over the table, either of the white balls should lie so that the red ball cannot be placed on its proper spot, without touching these, the red ball must be placed on the spot in the middle of the table.

20. All strokes are fair with the point of the cue, except the balls touch.

THE WINNING AND LOSING CARAMBOLE GAME.

The winning and losing carambole game consists of either twenty-one or twenty-four points, the former in public, the latter in private rooms, which are counted equally from winning and losing hazards, and from caramboles.

Rules.

1. The game is to commence by stringing for the lead and the choice of balls.

2. The red ball is to be placed on the lower of the two spots, at the bottom of the table.

3. When the red ball has been holed or forced over the table, it must be replaced on the same spot where it originally stood, at the beginning of the game.

4. If the striker make any points, he may continue his game until he ceases to make points.

5. If the striker force his own or either of the other balls over the table, after having made a carambole or hazard, he gains nothing.

6. If the striker with his own ball holes his adversary's ball, he wins two points.

7. If the striker hole the red ball, he wins three points.

8. If the striker hole his own ball off his adversary's ball, he wins two points.

9. If the striker hole his own ball off the red ball, he wins three points.

10. If the striker make a carambole by striking the white ball first, and should hole his own ball by the same stroke, he wins four points —two for the cannon, and two for the white losing hazard.

11. If the striker make a carambole by striking the red ball first, and by the same stroke should pocket his own ball, he wins five points —two for the carambole, and three for the red losing hazard.

12. If the striker play at the white ball first, and should make a carambole, and at the same time hole his own and his adversary's ball, he wins six points—two for the carambole, and two for each white hazard.

13. If the striker carambole by striking the red ball first, and at the same time should hole his own and the red ball, he wins eight points—two for the cannon, three for the red losing, and three for the red winning hazard.

14. If the striker make a carambole by striking

the white ball first, and should hole his own ball, his adversary's, and the red ball, he wins nine points.

15. If the striker make a carambole by striking the red ball first, and by the same stroke should hole his own ball, the red, and his adversary's white ball, he gains ten points.

16. After the adversary's ball is off the table, and the two remaining balls are either upon the line, or within the stringing nails or spots, at the upper end of the table, where the white balls are originally placed in leading, it is called a baulk; and the striker who is to play from the ring must strike an opposite cushion, to make his ball, in returning, hit one of the balls in the baulk, which if he do not, he loses one point.

17. If the striker play with the wrong ball, and his adversary do not discover it, he may reckon all the points he gained by the stroke, and the marker is obliged to score them.

18. If a ball is found to have been changed during the course of the game, and it is not known by which player, the game must be played out with the balls as they then are.

19. If a player, in the act of striking, touch his ball with the instrument, it is deemed a stroke.

20. If the striker should accidentally touch or move his own ball, without intending at the time to make a stroke, he loses no point; but the adversary may put the ball back in the place where it stood.

21. Should a dispute arise, the marker alone is authorized to decide the question, and from his decision there is no appeal: but if, through inattention, he happen to be incompetent to make the required decision, the majority of the disinterested company then present is to decide the dispute.

THE RUSSIAN GAME.

The Game is Forty-eight Points.

1. It is played with five balls, viz. one yellow, one blue, one red, and two white.

2. The yellow ball is placed in the middle.

3. The red ball is placed on the winning spot.

4. The blue ball is placed in the centre of the stringing nails.

5. The lead is determined as in other games of billiards.

6. The leader gives a lead below the red ball.

7. The second player must play at the white ball: if he does not, he loses one point.

8. If the player, in giving his lead, touch one of the three balls, he loses one point; if he touch two, he loses two points; if he touch three, he loses three points; and the balls are replaced in their places; and if the striker's ball occupy the place of any of the three balls, he takes it up and gives the lead over again.

9. The yellow ball counts six points, and can be made only in the middle pockets: if the striker hole himself in any pocket from the yellow, or make the yellow in any other pocket but the middle, he loses six; that is, his adversary counts six.

10. The red and blue balls may be made in the corner pockets, and count four.

11. The white balls may be made in any pocket, and count two.

12. If the striker hole himself from the red or blue ball, he loses four.

13. If the striker hole himself from the white ball, he loses two.

14. Cannons may be made on any of the balls, and count two.

15. If the Striker make in one stroke more cannons than one, he counts but two.

16. If the striker hole himself after having cannoned, he loses as many points as he would have won.

17. There is no following stroke after a cannon.

18. After hazards, there is a following stroke; the balls made being put back in their places.

19. If the player in making one of the three coloured balls, should take the place of the ball made, and one or both of the places of the other two coloured balls should be empty, the ball made must be put in the vacant place which may be most distant from the ball of the player; but if the other balls are on their own spots, he must play, and the ball previously held must be replaced immediately, so as to allow the possibility of scoring.

20. If the striker play with the wrong ball, it is deemed a foul stroke.

21. If the striker force his own ball over the table, after making either a cannon or hazard, he loses all the points by the stroke. If he forces his adversary's ball over, he gains two; if the yellow, six; if red or blue, four; and continues to play.

22. In giving a miss, he must pass the middle pocket from the baulk.

23. All strokes are fair with the point, except they touch.

24. If any unforeseen case should arise, it is to be determined by the ordinary game.

POOL.

1. There are two ways of playing this game. First, with as many balls as players; and these balls are coloured for the purpose, and drawn from a bag, handed to the players by the marker. It is also played with two balls only; the balls to be used in rotation by each of the players. The first way is most in vogue.

2. The white ball leads off, or commences the game, by being placed on the lower spot. The red plays on the white; and the yellow on the red; and so on, in rotation, as is marked on the board.

3. In case of all the balls being in the baulk, we play from the centre spot of the circle on the object ball, except the object ball should happen to be pocketed; and in such case, we play on the nearest ball.

4. Each ball has three lives, which are forfeited by the following means: — by being

pocketed—by missing the object or nearest ball — by striking your own ball over the table — or by playing with, or at, a wrong ball.

5. If the striker pocket his own ball with the same stroke that he pockets the object ball, he loses the life, and not the holder of the other ball: both balls are to be played from the baulk, in their turn, as at the commencement.

6. When one or more balls are in a line with the striker's ball, either in or out of the baulk, so as to prevent him from playing at the proper ball, such balls are to be removed until the stroke is made, and then replaced on the spots they previously occupied.

7. If any doubt exist about which ball is nearest to the striker's ball, the distance is to be measured from the centre spot in the circle, and decided by the marker, or by the majority of the company, in case of there being no marker.

8. If any person should play out of his turn, he does not lose a life; and should he make a hazard, he is not allowed to score it, and his ball must remain on whatever part of the table it may stop; but the ball pocketed must be put on the place it formerly occupied, and the next player plays on.

9. The player who first loses his three lives is entitled to purchase the least number of lives on the board, by depositing in the pool a similar sum to that which he deposited at the commencement of the game.

10. Whoever makes a hazard, continues to play until he either misses a hazard, or pockets all the balls on the table; in which latter case, he leads, and the rest of the players follow the same rule as is laid down in number 2.

11. If information is required by the player as to which is his ball, or as to his turn to play, he has a right to an answer from the marker, or from the players; but he is not entitled to that information unasked.

12. If the player strike the object or nearest ball off the table, it is the same as if he pocketed it; but if his own ball go off at the same time, he loses the life, and not the holder of the other ball.

13. If the striker pocket the object ball, and should afterwards, by accident, touch or move any other ball on the table, by cue, hand, or otherwise, the stroke is considered foul; the ball moved must be replaced on the spot it previously occupied; no lives are lost; and the next person plays on.

14. If a player miss the nearest ball, and pocket any other, the ball put in the pocket loses no life, but remains in hand, and the owner plays it in his turn.

15. Should the striker's ball rest on the angle of any of the pockets, so as to prevent him playing direct at the proper ball, it is optional with the owner of the object ball which of the two balls shall be moved, so as to enable the striker to play direct at the object ball; but if he makes a hazard, he is not entitled to the score.

16. The two last players cannot purchase; they must divide, if they are left with one life each; but the striker is first entitled to his stroke before he divides.

17. The longest liver is entitled to the pool; and all strokes at this game are fair with the point of the cue, except the balls touch, in which case the player may give a miss to any part of the table he thinks proper.

18. All disputes are to be decided by the marker, except he is a player, and in such case the majority of the company must decide.

N.B. In all these games, the most difficult, surprising and beautiful strokes are produced on

the principle of Mingaud, whose method, illustrated by handsome diagrams, has been translated by Mr. Thurston, and may be had of him at 14, Catherine Street. No one aiming at excellence in this game, can dispense with the work.

To the same enlightened man and excellent mechanist, Mr. Thurston, I am indebted for the following notes on

BAGATELLE.

(*Exercising Sight and Touch, and slightly illustrating the Impulse of Bodies.*)

The four following games are played on a board, which is from six to ten feet in length, and from one foot nine inches to three feet wide, and lined with green cloth; a slip of thin wood being placed round the inside of its upper end, to form a semicircle.

In this board, there are nine cups let in level with the cloth, numbered one to nine, into which the balls are to be driven, in playing the two first-mentioned games.

There is also an arch, with holes similarly numbered, and of the size of the ball, through which the balls are to be driven in playing the two last-mentioned games, when the cups are not used.

There are likewise two small cushions placed

against the sides, to be used in the game of Mississippi; or the boards are sometimes stuffed round the sides.

The players use either the mace or cue, as may be agreed on.

LA BAGATELLE.

1. Any number of persons may join in this amusement.

2. Each person must strike a ball up the board, and he who gets the highest number takes the lead.

3. The first player is to take possession of the nine balls: the black one is to be placed on the mark nearest the circle, and one of the others on the mark nearest the end.

4. The black ball is to be placed on the mark nearest the circle at the commencement of every round, and is meant merely as an object to strike at.

5. The ball nearest the end is to be struck, with the mace or cue, at the other ball, endeavouring to strike it into one of the holes. The remaining balls are to be driven up in the same manner, either at the outstanding balls or for the holes.

6. Any number of rounds may be played for the game, as may be agreed upon at the commencement.

7. The party that obtains the greatest number (counting the holes, as marked, in which the balls are driven), wins the game.

8. The holes on the edge are intended to mark the game.

9. Any ball which shall rebound beyond the centre, or be forced off the board, must not be used again during that round.

SANS EGAL.

1. The person who takes the lead (which is to be decided as in La Bagatelle), makes choice of four balls of either colour, places the black ball on the mark next to the holes, and begins the game by striking up one of his balls.

2. The other player then strikes up one of his, and so on alternately.

3. He that holds the black ball, counts it towards his game, and also all that he may hole of his own.

4. If either player should hole any of his adversaries' balls, it counts for the owner of the balls.

5. The player who makes the greatest number of points, in each round, takes the lead in the next.

The game is 21 to 31, as may be agreed upon.

MISSISSIPPI.

1. Place the bridge close up to the circle.

2. Place the small cushions against the sides.

3. Each person is to strike one ball through the bridge; the highest number to take the lead, and play the nine balls successively.

4. All balls must strike the cushions, previous to entering the bridge; otherwise, the number made will be scored to the adversary.

5. The game is to be any number agreed upon before the commencement.

TROU MADAME

Is played the same as Mississippi, except that the balls are played straight from the end of the board to the bridge.

DRAUGHTS.

DRAUGHTS.

(*Illustrating the Effects of some supposed Powers in certain Objects, over other Objects placed in certain relations to these and to each other.*)

PLATE V.

THIS game is always played between two persons, upon a square board divided into numerous equal and smaller squares, alternately white and black, with flat round pieces of ebony or ivory, called men, which correspond in size with the squares on which they are placed, and are one half of them black or red, and the other half white or yellow, but are always called black and white.

There are two sorts of games at Draughts usually played, the Common or English game, and the Polish game; the first being much less extended and varied than the latter.

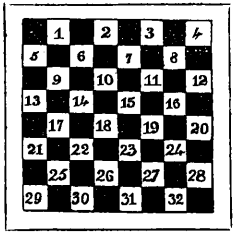
THE COMMON, OR ENGLISH, GAME.*

This game is played with a board divided into sixty-four squares; and with twenty-four men, twelve black and twelve white.

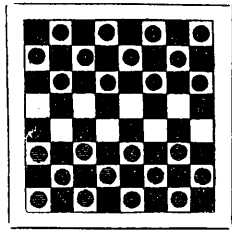
The board is placed between the players in such a manner that there is an upper white corner on the right hand; or, in other words, so that the row of squares next each player shall end on his right by a black square, if the men are placed on the white squares; and, consequently, so as to leave what is called the double corner, which is white, close to the said black square on the right of each player.

* In this game, Sturges is chiefly followed; but the introductory matter is more complete than in his original edition. Mr. G. Walker's edition of Sturges, however, is by far the best, and is strongly recommended to the draught player.

The Board, as it should be placed, and numbered for early practice.



The manner in which the men are set up on beginning the game.



Thus the men are placed in three rows, of four men in each, on two opposite sides of the board; the black men on one side, and the white on the other; but all on similarly coloured squares—being the white ones in England and France, and the black in Holland, Germany, &c.

To one antagonist belong all the men of one colour, and to the other all those of the other colour.

The men are to be moved diagonally, in straight lines, and consequently always on the same colour on which they were first placed.

The common men can move only forward, and can advance only one step at a time, except in the act of taking an opponent's man.

They can take their antagonist only in the proper direction of their motion, and by leaping over it to the unoccupied square beyond; after which the antagonist is removed from the board. Thus if Black move a man of his first rank, as, in the second diagram, the man on the space which is numbered 10 in the first diagram, to that numbered 14, and if white then play from 21 to 17, black can take white by leaping from 14 to 21.

Should the person playing either colour not take a man which has by situation been exposed to be taken, but move in a different direction, he may be huffed by the antagonist; that is, the latter, as a penalty to the first for not taking, may remove from the board the man with which he should have taken, and then play his own move; or he may insist on the first player taking the man, instead of being huffed.

When the game is opened, it is the object of each player to push on his men toward what is called the royal line of his antagonist, for the purpose of acquiring as many kings as he wishes to have.

For this purpose, each player in succession moves one of his men, in the oblique direction already described, to a contiguous white square; taking care that there is no enemy angularly in

front, capable of passing over the man moved, into the square left unoccupied, and able consequently to take the man,—unless, indeed, there be some reason for giving the man away; and also maintaining care that, when any one of the men has an enemy in front, the square behind him is not left unguarded.

When a man, however, is thus lost, the enemy is in his turn to be taken, if, with the space behind him unguarded, he be in front of your men, or if he afterwards can, without disadvantage, be thrown into that situation.

It is, in general, best to play the men toward the middle of the board, as, toward its sides, much of their power is lost.

When any man gets into a square in the last row of the enemy, he is crowned or made a king, by placing upon him another man of the same colour; and, though his move then finishes, and he can take nothing at that moment, he may afterwards move backward as well as forward, taking in both directions, but only on the white diagonals.

Thus, supposing a white man on 10 to have the move, while there are black men on 7 and 8, white, leaping over to 3, may take the man on 7 and be crowned, but he cannot at the same move

take the man on 8; though he could have taken the men on both 7 and 8, had he been a king previously.

Both common men and kings, may take any number of men, at one move, that are exposed to be taken, by forming a series with alternate unoccupied squares; and both may be huffed for overlooking this.

If the numbers are equal, each player tries to profit by giving one man for two, two for three, a common man for a king,—or a man which he can retake, and at the same time block up another of his adversary's.

If the numbers are unequal, the player who has most, tries to ruin his opponent by giving man for man; or he tries to divide his opponent's men, and to force them into positions where they must inevitably be shut up. In this case, the player who has fewest men tries to gain the double corners, where it requires two of his enemy's men to block up one of his.

The game is won by the player who first succeeds in taking, or blocking up, all his enemy's men, so that he has nothing to move. When, however, both players have few men of equal force remaining, with no reasonable hope of decided and speedy advantage, the game is given up as a drawn one.

To have the move, is an important point at draughts. It signifies the occupying such a position on the board, as will eventually enable one to drive his adversary into a confined situation, and as, at the end of the game, will secure the last move.

When your men are in a confined situation, says Sturges, the move is not only of no use to you, but may occasion the loss of the game. In other situations, to have the move is a decisive advantage even over a skilful adversary.

To know, says he, "in any particular situation, whether you have the move, you must number the men and the squares, and if the men are even and the squares odd, or the squares even and the men odd, you have the move. With even squares and even men, or odd squares and odd men, you have not the move. This rule will be best explained by an example. Look then at the critical situation below,* where the whites

	White.	Black.
* These four figures denote the square on which the men are placed *at first*.	26†	19
	32	28†

White to move.

The moves to be made.

32	to	27
28	—	32
27	—	24
19	—	28
26	—	23

White wins.

† Kings.

play first: there the adverse men are even, two to two; but the white squares, being five in number, are odd. The squares may be thus reckoned: from 26 a white king, to 28 a black king, are three, namely, 31, 27 and 24; the white squares between 32 a white man, and 19 a black man, are two, namely, 27 and 23. You may reckon more ways than one; but reckon which way you will, the squares will still be found odd; and, therefore, the white so situated has the move. When you have not the move, you must endeavour to procure it by giving man for man.

It is a mistaken notion that any advantage is derived from playing first. It is admitted that he who plays first has not the move, the men and squares being then both even; but, though he who plays second has the move, it can be of no service to him in that stage of the game. The truth is, that when the combatants continue giving man for man, the move will alternately belong to one and the other. The first player will have it at odd men, at 11, 9, 7, 5, 3 and 1; the second player will have it at even men, at 12, 10, 8, 6, 4 and 2; and, therefore, some error must be committed on one side or the other, before the move can be forced out of that direction.

There is another mode which, in less time than counting the squares, will enable you to see who has the move. For instance, if you wish to see if any man of yours has the move of any one man of your adversary's, cast your eye on the situations of both, and if you find a black square on the right angle, under his man, you have the move.—For example, you are to play first, and your white man is 30, when your adversary's black man is 3. In this situation, you will find the right angle in a black square between 31 and 32, immediately under 3, and therefore you have the move. This rule will apply to any number of men, and holds true in all cases without exception.

A game with ample variations is now given from Sturges; and, to by far the greater number of players, one is nearly as good as a thousand.

Here, the white squares are supposed to be numbered from 1 to 32, the black men to occupy the twelve upper squares, B. to indicate black, W. white, Va. variation, an asterisk the move which causes the loss of the game, *wn.* wins, and draw is printed at length.

The figures printed immediately on the right of *va.* signify the number of the variation in each game. The figures on the left side of each co-

lumn, denote the squares you play *from;* those on the right the squares you play *to.*

The lines which intersect the columns shew where each variation commences; but the figures from which the line directly branches, are not included in the branching variation: they are only connected with those immediately above them. I shall trace some of the variations in Game 1, which, by a little practice on the board, will be a perfect guide to all the rest.

It is proper, before you proceed to the variations, to play Game 1 out; then you begin the same again, by the black playing from 11 to 15, and the line then leads the whites to play from 24 to 20 at the top of the last column, where *va.* 1 commences, and near the bottom of which it ends in a draw. In *va.* 2, you begin and proceed as before, until the whites play from 21 to 17, in the eleventh move of the last column, when the line leads the blacks to play from 9 to 13 at *va.* 2, in the fifth column, at the bottom of which the game ends. In *va.* 3, you proceed in the same manner, until in the sixth move of *va.* 2, in the fifth column, the whites play from 14 to 10, when the line leads the blacks to play from 12 to 19, at *va.* 3, in the last column, at the bottom of which the game

ends. In tracing *va.* 4, you proceed down the first column to the fourth move, when the whites play from 25 to 18, when the line leads the blacks to play from 12 to 16 in *va.* 4, at the top of the third column, near the bottom of which the game ends. In *va.* 5, you proceed as before, until in the fourteenth move of *va.* 4, in the third column, the whites play from 26 to 17, when the line leads the blacks to play from 9 to 14 in *va.* 5, at the top of the fifth column, down which, near half-way, the game ends in a draw.

By attending to these directions, the learner will with ease be able to trace the beginning and progress of each variation.

Game	*Va.* 9	*Va.* 4	*Va.* 6	*Va.* 5	*Va.* 1
—	2. 9	12.16	25.21	9.14	24.20
11.15	28.19	29.25	10.14	17.10	8.11
22.18	9.14	8.11	17.10	6.15	22.18
15.22	25.22	24.20	6.15	27.24	15.22
25.18	1. 6	10.15	13. 6	8.12	25.18
8.11	32.28	25.22	2. 9	24.19	4. 8
29.25	6. 9	4. 8	24.19	15.24	29.25
4. 8	31.27	21.17	15.24	28.19	10.15
25.22	9.13	7.10	28.19	5. 9	25.22
12.16	27.24	17.14	9.14	13. 6	12.16
24.20	13.17	10.17	19.15	1.10	21.17
10.15	22.13	22.13	11.27	32.28	7.10
27.24*	14.17	15.22	20.11	3. 7	17.13
16.19	23.18	26.17	1. 6	28.24	8.12
23.16	16.23	8.12	32,23	10.14	28.24
15.19	24.19	27.24	6. 9	31.26	9.14
24.15	*W. wn*	3. 7	23.19	14.18	18. 9
9.14		30.25	14.17	*Draw*	5.14
18. 9	*Va.* 10	7.10	21.14		23.19
11.25	6.10	24.19	9.18	*Va.* 7	16.23
32.27	28.24	10.14	11. 7	13.17	26.19
5.14	5. 9	17.10	18.22	10.14	3. 8
27.23	31.27	6.24	7. 3	17.21	31.26
6.10	9.13	13. 6	5. 9	14.17	15.18
16.12	22.18	1.10	3. 7	22.25	22.15
8.11		28.19		17.22	11.18
28.24					32.28

25.29	13.17	2. 6	9.13	25.29	2. 7
30.25	18. 9	31.26	7.10	22.26	30.25
29.22	17.22	11.15	25.22	29.25	7.11
26.17	9. 6	20.11	10.14	31.27	25.21
11.15	22.26	15.24	25.29	*W.wn*	18.22
20.16	6. 2	23.19	31 27		26.17
15.18	26.31	10.14	29.25	*Va.* 2	11.15
24.20	2. 7	26.22	*Draw*	9.13	20.16
18.27	10.14	6. 9		17.14	15.18
31.24	19.15	25.21	*Va.* 8	16.19	24.20
14.18	11.18	9.13	28.19	23.16	18.22
16.11	20.11	11. 7	9.14	8.12	27.24
7.16	31.26	*W. wn*	25.22	14.10	22.26
20.11	23.19		2. 6	7.23	19.15
18.23	26.23	*Va.* 11	22.18	16. 7	12.19
11. 8	24.20	25.22	6.10	2.11	13. 9
23.27	23.32	6. 9	18. 9	26.10	6.22
8. 4	7.10	32.28	5.14	6.15	15. 6
27.31	32.27	9.13	13. 9	28.24	1.10
4. 8	10.17	28.24	14.17	5. 9	24. 6
31.27	27.24	10.14	9. 6	27.23	*Draw*
24.20	20.16	31.26	10.14	1. 6	
27.23	24. 8	13.17	6. 2	31.26	*Va.* 3
8 11	17.14	22.13	17.22	6.10	12.19
23.18	12.19	14.17	19.15	32.28	27.23
11. 8	14.16	19.15	11.27	3. 7	7.14
18.15	8.12	11.27	20.11	23.19	23. 7
B. wn	*W. wn*	*B. wn*	*Draw*	*W. wn*	*W. wn*

Rules of the Game.

1. For the move in the first game at each sitting, and for the choice of men, the players draw lots.—The first move of each subsequent game is to be taken by each player alternately, whether the game be won or drawn; and the men are to be changed at every game.

2. Pointing over the board, or any other action that can interrupt your adversary's full view of the men, is not tolerated.

3. The men may be adjusted upon the squares in any part of the game: but after they are so placed, if you touch a man, it being your turn to play, you must play him in one direction or another: if, however, you move your man so far as to be in any part visibly over the angle which divides the squares you are playing *from* or *to*, you must finish your move.

4. In case of your standing the huff, it is optional with your adversary to take *your* piece, or oblige you to take that one of *his* which you omitted by the huff. Were it otherwise, the best calculations would be rendered useless. The act of huffing is not a move.

5. If, when it is your turn to play, you delay

your move above three minutes, your adversary may call upon you to play; and after being so called upon, you are allowed five minutes more to play, but in default of moving in that time, you lose the game.

6. When a player is so circumstanced as to be able to take two different ways, he is entitled to take either, without regard to there being but one man to capture in one direction and two in the other. But in playing the losing game, your adversary can oblige you to take, on the move, the greatest number of men he has to lose.

7. While a game is pending, neither player can leave the room without his adversary's consent; or the party leaving forfeits the game.

8. To avoid useless delay, if, near the close of a game, little force remains, the stronger player may be required to win in a certain number of moves; and if he cannot, the game is regarded as a drawn one. If two kings remain opposed to one, the moves must not exceed twenty on each side; and if there are three kings to two, the moves must not exceed forty.

9. By-standers are not to say or do anything that can be construed into the slightest approach to advice or warning to either of the players.

10. Every point which these rules leave dis-

putable, must, by agreement, be referred to a third party, whose decision is final; and the player who breaks these rules and refuses submission to the penalty, loses the game even without his adversary playing it out.

11. If a false move be made, the adversary may insist that the piece touched be moved to any square he pleases, or that it stand where it already is, if more to his advantage.

THE POLISH GAME OF DRAUGHTS.

This game is played upon a board of one hundred squares, with forty men—twenty black, and twenty white.*

In this game, the men move forwards, as in the English game, one square at a time; but they take backwards and forwards; and the queens† move over several squares at a move. Consequently the combinations are much more numerous than in the Common Game. The Polish is almost the only game now played on the continent, and it is the one which we are more particularly desirous to describe.

* The reader may easily form for himself a diagram to illustrate this.

† At the game of Polish Draughts, the principal pieces are termed Queens, instead of Kings.

The men may be placed either on the white or black squares, but they are always placed on the white in England and France.

The draught board should be so placed that each player may have a double corner on the right hand. This double corner is, in reference to the blacks, the squares forty-one and forty-six; and, in reference to the whites, the squares forty-five and fifty. Thus, the board is naturally divided into two parts: the black men occupy twenty squares which extend from number one to number twenty inclusive; and the white are placed upon an equal number of squares from number thirty-one to fifty. Hence it follows that there remain, between the men of the two players, two rows of vacant squares, upon which the front men are played.

The rules of the game of Polish Draughts are partly the same as the rules of the common game. The chief difference is that which must naturally arise from the moves of the queens and common men, which, as we have before said, are not the same in the two games.

As all players are not of equal ability, it is usual for the more skilful to give an advantage to his opponent, in order to render the game more even, as in Chess, or English Draughts.

This advantage is greater, or less, according to the rank the players hold in point of skill. We will now lay down the fundamental.

Rules of the Game.

1. When the players are of equal force, the first move is decided by lot; but when a player receives odds, it is usual for him to play first.

2. The move of the men is always in advance to the right or the left, from white to white, one step at a time; but, in capturing, they move two, three, four steps and even more, when there are men to take, and can then also move backward as well as forward.

3. When a man is touched, it must be played if no legal obstacle prevents it: for this reason, the maxim has been laid down, a man touched is a man played, or touch and play.

4. A man is held to be touched the moment the finger is placed upon it: a player may move his man where he pleases, so long as he has not quitted it.

5. If the player wishes to touch one or more men for the purpose of placing them, he must first say "j'adoube," as in Chess: otherwise his adversary may compel him to play any of the

men he chooses that have been touched, provided no legal obstacle prevents their being played.

6. When one man finds in front of him another man of a different colour, and a vacant square behind the latter, the former passes over the second, takes it up, and occupies the vacant square; thus capturing his adversary in the same manner as he does in English Draughts. But in addition to this, at Polish Draughts, he applies the same principle to adverse men placed behind him; and he captures them accordingly.

7. And if there are several of the adversary's men with a vacant white square behind each, the capturing man continues to pass over, occupies the last vacant square, and takes off all the men over which he has passed.

8. When there are many men to take, none must be removed before the man that captures is placed upon the square where it is to stop.

9. The man or queen that takes, not only cannot repass, but on the contrary must stop on the square whither it has already passed, and upon which there is a man or a queen that forms part of those he ought to take, if this man or queen has another behind, even though there were besides one or more men or queens to take; but the man or queen placed behind the man or queen that

ought to take, has the right of taking that man or queen, if there be a vacant space. The following example will illustrate this rule:—

The player with the white men, has a man upon each of the squares, twenty-seven, thirty-two, thirty-three and thirty-seven, and a queen upon square forty-three.

The adversary has a black man on each of the squares, three, four and nine, a queen upon the tenth square, another on the ninth, and a man upon the nineteenth square.

The black queen on the thirteenth square, which has four to take, must place herself on the twenty-eighth square, because she is stopped by the man on square thirty-two, that she cannot take up till after she is placed; so that the white man on square thirty-two, being behind this black queen on square twenty-eight, takes it, and also two other men, and is crowned at square five.

10. When there are many men to take, and, in removing them, the player leaves one or more on the board from an oversight, the adversary has the right to huff the capturing piece: but he may huff or not as he chooses. When he does not huff, he obliges the adversary to take, which the latter can never refuse.

11. If the player who has the right of huffing,

takes up or touches the man to be huffed, he can no longer oblige it to take; he must huff it. This rule is founded on the maxim "touch and play."

12. A player who refuses to take, loses the game. This rule is founded upon the maxim that a refusal to take is a refusal to play: whoever refuses to play, abandons the game, and ought consequently to lose it. Hence the saying, whoever leaves the game loses it.

13. If a player, having to take on one side only, raises or touches another man by mistake, than the one with which he ought to take, or, if having to take on several sides, he raises or touches another man than the one with which he ought to take, the adversary may immediately huff the man that ought to take properly, and oblige him to play the one he touched.

14. After playing, the huff does not stand good, if the player who did not first take, takes at the next move, or if the man which ought to take has changed its position; but if things remain in the same state, the player who neglected to huff can return to it, or make him take, even after several moves, whether he at first perceived or not the error of his adversary.

15. The move is held to be finished, directly the man is placed or quitted.

16. A player is liable to be huffed for taking the smaller number and weaker pieces, instead of the longer number and stronger pieces.

17. The greatest number must be taken, when one or more men may be taken on one side, but still more on the other.

18. The strongest pieces must be taken, when there are an equal number of men on one side and queens on the other, or a queen and man. In such a case, the player must take on the side of the queen or queens, because a queen is worth more than a man.

19. Observe that when there are three men to take on one side, and on the other side a man and a queen, and even two queens, it is necessary, to avoid being huffed, to take the three men, because they exceed the rest in number.

20. When a man has reached one of the squares, where it ought to be crowned, it is covered with another man of the same colour, and is called a queen.

21. The white men become queens on the squares, one, two, three, four, five; and the black men, on squares forty-six, forty-seven, forty-eight, forty-nine, and fifty.

22. It is not sufficient for a man to pass upon one of the before-mentioned squares in order to become a queen; it must remain there by the termination of the move: thus, if a man, having reached one of these squares, has still to take, it must continue its course and remain a common man: this will be better understood by the following example:—

Suppose the squares thirty-four, forty-two and forty-three, are occupied by white men; and square thirty by a black man, the latter taking the white men on thirty-four and forty-three, reaches square forty-eight, which is one of those on which the black men become queens; but in this case the man cannot be crowned, because, having to take the white man on square forty-two, it only passes over square forty-eight, to remain afterwards on square thirty-seven, which is not one of the crowning squares.

If under these circumstances it should happen that the black man stops on square forty-eight, and takes only the white men on the squares thirty-four and forty-three, it may be huffed.

23. A queen differs from a common man both in the move and manner of taking.

It differs in the move, because the common man moves only one step in advance, except in

capturing, and takes only from square to square; whilst the queen can go from one extremity of the board to the other, if the passage is free; that is to say, if in this space, there is no man of the same colour as the queen, or men of a different colour, not to be taken.

The queen differs from a man in the manner of taking, because it can, in taking, traverse several squares at a time, provided they are vacant, or that there are men there of a different colour, which may be taken, so that it can turn to the right and left and sometimes make the round of the draught board.

24. When two equal players remain at the end of the game, one with three queens, the other with one only, but on the middle line, it is a drawn game, and must be recommenced.

25. When the single queen has not the middle line, there are many strokes to win; but as they cannot be forced, and the game must have an end, it is usually established that the player of the three queens shall not oblige his adversary to play more than fifteen moves, and the latter cannot refuse them though they should be to the advantage of the former.

26. Even when the player with the three queens gives odds, he can only demand fifteen moves.

27. But if the odds given consist in the draw, twenty moves are allowed, after which the game is finished and lost to him, if his adversary has preserved his queen so long.

28. In a game where the moves are limited, they cannot be exceeded, under pretence that the stroke which exceeds and wins is a necessary consequence of the preceding move: in such a case, the game is irrevocably won, when the last move fixed is played.

29. A move is not complete till each player has played once: thus, when the party who played first, plays the twentieth or twenty-fifth move, the twentieth or twenty-fifth move is not complete till the last player has played the twentieth or twenty-fifth time.

30. When, at the conclusion of a game, a player who has only one queen, offers to his adversary, who has a queen and two men, or two queens and a man, to crown his two men or the man, for the purpose of counting the limited moves, the latter is obliged to accept the offer, otherwise the former can leave the game as a draw.

31. When the player makes a false move, it remains with his adversary to make him play it in rule, or leave the queen or man on the squares where they are.

32. There is no punishment for moving a man that cannot legally be played.

33. In the same way, it is no fault to play one of your adversary's men, because you have not the right of doing so; and in such a case, you would not be liable to be huffed if you had to take; the reason being that, to give the right of huffing, the man must be touched that can be played.

34. When a player gives another the half, the third, or the fourth of the draw or of a man, the two players must play two, three, or four games to perform this agreement: these two, three, or four games are in this case properly only one: thus, if the revenge is given, the same number of games must be again played.

35. A game must be played out, or he who leaves it without the consent of his adversary, loses it.

36. In playing for money, it should be staked down: the same applies also to bets made by lookers-on.

37. If a spectator, when money is played for, gives any advice, even indirectly, to one of the players, and the latter, profiting by it, wins the game, the indiscreet looker-on must pay for the loser, and also for those who betted on his game.

38. In the event of any dispute about a move, it must be decided by the spectators who are not bettors: for this purpose, they are requested to explain, and the players are obliged to conform to their decision.

General Remarks.

When one of the players is reduced to a queen and the other has only three common men, there is no forced stroke by which the latter can win: therefore, among players of equal force, these are generally drawn games, because the attack has no advantage over the defence; but, between two players one of whom is superior to the other, it is different; for, though there is no certain stroke to win the game for the player with the three queens, there are many into which his adversary may fall, if he does not know them. For the latter, Manoury, in his celebrated Treatise on Polish Draughts, has laid down the positions and moves that must be avoided not to lose the game; and to him we must refer our readers.

When one party at the end of a game has a queen and a man against three queens, the best way is to sacrifice the man as soon as possible, be-

cause the game is more easily defended with the queen alone. Manoury has also clearly shown this.

Man for man, is forcing your adversary to take one or more men, or one or more queens, in order to place yourself in a position afterwards to take from him the same number of men or queens that he took from you.

It is by these exchanges that good players parry strokes and prepare them: if the game is embarrassed, they open it by giving man for man, or two for two. If a dangerous stroke is in preparation, they avoid it by exchanging man for man. If it is requisite to strengthen the weak side of your game, it may be managed by exchanging. If you wish to acquire an advantageous position, a well managed exchange will produce it. Finally, it is by exchanges that one man frequently keeps many confined, and that the game is eventually won.

The "coup de repos" is a position in which one of the players has to take several times successively, and the other as many moves to make freely and unimpeded. Whilst the first player makes his captures, the other arranges his men so as to make a stroke that his adversary cannot prevent; or he places himself behind one or more

men to be taken. This is called the "coup de repos," because the man of the second player, which is behind those of his adversary, or is about to make the stroke, is, in a manner, in repose waiting for the time of action.

The ' coup de repos" is generally the consequence of too much hurry on the part of the adversary, who, seeing a man to be taken, places himself behind, and finds himself compelled to take, and thus gives his adversary time to form an advantageous plan the execution of which cannot be prevented. It sometimes, however, happens that the coup de repos is produced by the skill of the player.

When two men of one player are so placed that there is an empty square behind each and a vacant square between them, where his adversary can place himself, it is called the lunette. In this situation, one of the men must necessarily be taken, because they cannot both be played, nor escape at the same time.

The lunette frequently offers several men to be taken on both sides. As it is most frequently a snare laid by a skilful player, it must be regarded with suspicion; for it is not to be supposed that the adversary exposes himself to lose one or more men for nothing. Therefore, before entering the

lunette, look at your adversary's position and then calculate what you yourself would do in a similar game.

It is sufficient to have given the rules of the game without entering into any long developments, which would be useless, for the manner of playing the game well depends upon the intelligence of the players, the combinations of the moves, and the various positions of the queens and men: upon these points, it is impossible to give certain rules: time and experience will be more useful in teaching how to play well at draughts, than all the vocabulary of moves and situations, some of which scarcely occur once in an age.

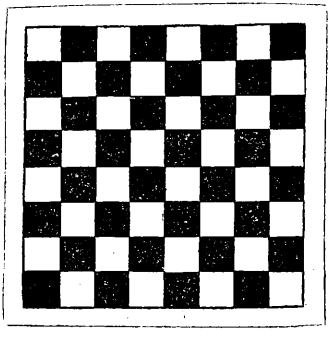
For further particulars, we refer to the Treatise on Polish Draughts by Manoury, from which have been extracted the preceding most essential precepts, and the fundamental rules of the game. The Café de Manoury at Paris, is still used as the head-quarters of the lovers of Polish Draughts. This place was, as its name imports, kept formerly by Manoury himself, and was subsequently frequented by Philidor, Blonde, and the first players of the time.

CHESS.

(*Illustrating the Effects of some supposed Powers in certain Objects over other Objects placed in certain relations to these and to each other.*)

CHESS, the most celebrated of sedentary games, depends on such skill and judgment as the limited and whimsical conditions described above admit of.

The Board.—Chess is played by two persons on a square table, called a chess-board, divided into sixty-four squares, ranged in eights, crosswise and lengthwise. These squares are alternately of two different colours in both directions, black and white generally. The chess-board does not differ from the draught-board; though you will observe that it is placed differently.



Each row of squares running between the top and the bottom of the board is called a file. Each row of squares running between the sides is called a rank. The rows of squares running obliquely upon the board are called diagonals; each consisting either wholly of black squares or wholly of white ones.

The table is placed between the two players so that each has a white square on the right.

The Men.—Each player has sixteen pieces, called chess-men, black for one player, and white for the other; which each places on his own side, on the two first ranks or rows of the chess-board, one on each square.

These pieces are distinguished as eight great, and eight small.

The small pieces, called pawns, are equal to each other in size, shape, &c., and are placed on the second rank of squares of the chess-board.

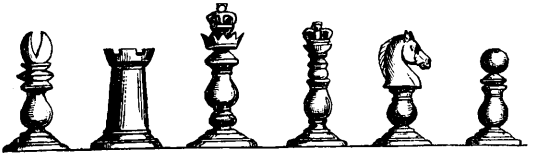
Places of Men.—The large pieces differ in size and value, and are placed on the first rank of the chess-board, which may be called the base. They consist

First. In two rooks or castles, placed on the two extreme squares, on the right and left.

Secondly. Two knights, placed next to the two castles.

Thirdly. Two bishops placed next to the knights.

Fourthly. A king and queen placed on the two remaining squares; the black queen upon the black square that remains vacant; the white queen on the white square.



Bishop. Rook. King. Queen. Knight. Pawn.

When all the pieces are rightly placed, the white king occupies the square to the right of its queen, and the black king, the square to the left of its queen.

Names of Men in relation to each other.—The pieces on the king's side of the board are called the king's bishop, the king's knight, and the king's rook. Those on the queen's side of the board are called the queen's bishop, the queen's knight, and the queen's rook.

The eight pawns are ranged from side to side, upon the second rank of squares, each taking its name from the greater piece before which it is placed. The pawn on the square before the king is called the king's pawn; the pawn before the queen, the queen's pawn; the pawn before the king's bishop, or the queen's bishop, the king's bishop's pawn, or the queen's bishop's pawn; the pawn before the king's knight, or the queen's knight, the king's knight's pawn, or the queen's knight's pawn; the pawn before the king's rook, or the queen's rook, the king's rook's pawn, or the queen's rook's pawn.

Names of Squares.—The squares of the board take their names from the several pieces which are placed upon them at the beginning of the game. The square originally occupied by the king is called

the king's square; that occupied by the queen, the queen's square; and so on as to the greater pieces of the first rank. The square before the king's square is called the king's second square; that before his second square is his third square; and that before the third is his fourth square. The eight greater pieces of each player have thus their proper and their second, third, and fourth squares, constituting the whole sixty-four.*

When we consider the squares in relation to each other, and to the motion of the pieces, we distinguish two kinds of contiguous squares. When thus viewed, the first kind of squares have one side in common; they are in contact, or are conterminous by that side; and they are of different colours: they are called contiguities of the first kind. The second kind of squares have only an angle in common, or by which they are in contact, and are always of the same colour: they are called contiguities of the second kind.

The mode of moving the pawns must be first described.

Move of the Pawns.—The pawns move straight forward along their own files, or along the rows

* The square before the king's fourth square is called his fifth square; and so on till his eighth square, which is also called the square of the adverse king.

perpendicular to the base of the chess-board, formed consequently by a succession of contiguous squares of the first kind. They move always from the side of the person who moves them to the adversary's side, and they never retire.

The square to which it is proposed to move the pawn, must be vacant; except in taking.

The pawn, though it moves straight forward, takes its adversary obliquely. Thus if one of the adversary's pieces or pawns be upon a square of the second kind of contiguity to that occupied by the pawn, and of the first kind of contiguity to that immediately before the pawn, and whither it may move the next time, according to the mode explained above, then the pawn may take the piece in its oblique situation, which is done by removing this piece from the board, and putting the pawn in the place of the piece removed.

This capture counts for a move, and you do not play, as in Draughts, as many times in succession as there are pieces to be taken: this is to be understood also of captures made by any other piece.—Neither are you compelled to take as at Draughts; and this applies also to the other pieces.

The first time the pawn is moved, it may be

played two squares, or one, at pleasure; but, after the first move, it can be played only one square at a time.

If, however, a pawn of one colour, for instance a white pawn, be pushed two squares at its first move, and if a black pawn be sufficiently advanced to take the white pawn, if it had been advanced only one square,—then the white pawn is said to pass exposed; the black pawn, if agreeable, can take it as if it had been pushed only one step; and this is called, to take "en passant." The black pawn is then placed on the square, not where the white pawn has been really pushed to, but upon that which it would have occupied if it had been pushed only one square. This taking in passing must take place immediately after the white pawn has been pushed; and the adversary cannot return to it in the succeeding moves. A greater piece cannot take in this case.

A pawn is said to be doubled when, by making a capture, it has passed from its own file to another file already having a pawn upon another square.

A pawn is said to be passed when there is no adverse pawn to oppose its progress to the first line of the antagonist, nor any such pawn on the

two adjacent files; or, if there be adverse pawns on these files, when it has passed them.

If a pawn arrives at the base of the board, occupied originally by the adversary's large pieces, it is said to queen. It then becomes a queen, or any other piece except a king, according to the will of the mover; and from that time, it is in no respect distinguishable from the piece into which it is changed: it moves in the same direction, and is of the same value.

Move of the Rooks.—The rooks move either upon files or upon ranks, on the squares perpendicular to the base, or on the squares parallel to the base. Along these squares, a rook moves one, two, three or more steps at pleasure; so that, placed on any square, it can be moved at once either to the base or to the side limits of the board, provided always that there are no pieces in that direction.

In the latter case, if the rook and the other pieces are of the same colour, the rook may be moved close to the piece, but cannot pass beyond it. If the piece belong to the adversary, the rook cannot pass over it, but may capture it, when the piece is removed from the board, and the rook is put in its place.

The same applies to the other larger pieces to be mentioned: they all take an adversary's piece in their line of march. The pawns alone take differently.

Move of the Knights.—Each knight leaps obliquely over part of an adjoining square to one of the next squares of different colour from that of the square which it leaves.

Thus, supposing a knight placed on a given square, a certain number of squares are contiguities of the first kind to it; two at the least, four at the most. A certain number of squares are contiguities of the second kind to these contiguities of the first kind; two at least, eight at most. Now, the knight can go, at one move, from the first square to any one of those contiguities of the second kind, at pleasure. Thus he moves always from black to white or from white to black, and may be played at least in two manners and at most in eight.

The knight is the only piece that is allowed to move over another; always supposing that the square to which it is proposed to move the knight, is not occupied by a piece of the same colour.

The knight is distinguished by never being exposed to be taken by the piece it attacks, ex-

cept that piece be another knight, and by the piece attacked being unable to protect itself by the interposition of another piece.

Move of the Bishops.—The bishops move in an oblique direction any number of squares, provided that direction be free of other pieces.

The bishops differ from the rooks in their move in as much as the rooks move along the lines formed by the squares alternately black and white, contiguities of the first kind; while the bishops, on the contrary, move along the lines formed by squares of the same order, contiguities of the second kind.

Hence, of the bishops on each side, those placed originally on the black squares never quit that colour; and those placed on the white, never quit the white.

Move of the Queen.—This piece unites in itself the moves of the rook and bishop.

Move of the King.—The king can move only one square at a time, and that backwards or forwards, sidewise or obliquely; or, in other words, the king goes in one move from his own square to one contiguous to it, of the first or second kind, at pleasure.

In Chess, the game is not won as at Draughts, by taking all the adversary's pieces, but by placing

his king in a certain position of restraint, termed *Checkmate;* even when all his pieces are on the board.

Another position may arise, constituting a drawn game, termed *Stale-mate.* In this case, the player having to move, is not absolutely in check at the moment; but he cannot play his king nor any other piece legally, that is, without exposing himself to check; neither can he take any of his adversary's men.

That which is called *Castling* is generally performed for the double purpose of moving the king into a more secure position, and of bringing a rook more into action.

Thus, when neither king nor rook have been previously moved, if the space between them is vacant, the king may be moved two squares, and, at the same move, the rook must be brought over him and placed on the adjoining square.

In castling on the king's side, the king is placed on the king's knight's square, and in the same move, the rook passes over and occupies the king's bishop's square. In castling on the queen's side, the king is placed on the queen's bishop's square; and, in the same move, the rook leaps over and occupies the queen's square.

A player giving the odds of the rook, may castle on that side of the board, as if the rook so given were in its proper place.

The rook may be played to the side of the king without castling, that is, without moving the king; but the king cannot be moved two squares, unless a rook be, at the same move, brought over him in castling.

In three cases, the king cannot castle, even if neither he nor the rook have been previously moved.

First. When in check;

Secondly. When, in placing himself on the proper square, he will be in check.

Thirdly. When either square over which the king, in order to castle, must pass, is in check.

In either of these three cases, if a player attempt to castle his king, he incurs the penalty consequent on making a false move.

Further defence of King. — The paramount importance of the king renders it evident that a player ought to defend his own king as much as possible, while he attacks vigorously the king of his adversary, who in return should oppose the same resistance, and attempt the same attack.

The adverse kings cannot approach each other, so as to be on conterminous squares.

The king is never to be taken by surprise. Thus, when he is attacked, that is to say, when a piece is played that would render him, were he not the king, liable to be taken the next move, if not provided against, the player is made aware, by saying "check," of the necessity of retiring his king, or more generally of repelling the attack.

Check to the king is either given as already described, or by discovery, which takes place when the removal of an interposed piece opens up a check from another piece.

If this is not done, he is not obliged to notice the check, but may play some other move, as if no check had been given.

If one player should say "check," without at the same time really giving check, and the other should in consequence have moved his king, or interposed a piece,—he may retract this move, provided he discover the error before his adversary plays again.

If, also, from neglecting to say check, the king of one player should remain in check for one or more moves, and the other, on perceiving it, should attack one of his pieces, at the same time saying "check," the latter can derive no advantage from this; for every move that may

have been played since he first checked the king must be recalled on both sides, and the original check must then be provided for.

If a player discover his king to be in check, and to have remained so during two or more moves, without being able to ascertain how it first occurred,—in this case, he is at liberty to retract his last move and provide for the check.

If the king, when attacked or in check, cannot retire without going into check of another of the adversary's pieces, and can neither cover himself with any of his men, nor take the piece or pawn by which he is attacked, he is then checkmated; the game is won by this move; and the victor announces his victory by calling "checkmate."

Drawn Game.— When neither party can give check-mate to the other, the game is said to be drawn. This happens, first, where one of the kings is stale-mated; secondly, when continued check is given to the king without there being any means of averting it; thirdly, when the remaining force is insufficient to give checkmate; fourthly, when though the force is sufficient, the player is incapable of giving checkmate in fifty moves; and fifthly, where both players being disin-

clined to hazard an attack, stand on the defensive.

All the greater pieces take in the direction of their motion.

The values of the men.—These have been calculated as merely regulating the odds sometimes given at the beginning of the game; for their value during the game must depend greatly on situation.

The value of the pawn being taken as one; the knight is worth rather more than three; the bishop is of similar value; the rook is worth about five pawns, or two pawns and a knight or bishop; the queen is worth about ten pawns, and is therefore the most powerful of all the pieces. As the continuance of the game depends upon the king, his value cannot be considered relatively.

It results from their relative powers, that though two knights, with the aid of the king, cannot give check-mate, a knight and a bishop can; that, at the beginning of a game, the king's bishop is more capable of attack than the queen's, and two bishops with the king can give check-mate; that the rooks increase in power as the board clears, and they are the only pieces, except the queen, that, with the aid of the king, can give check-

mate; that the relative value of the queen is diminished when, towards the end of a game, the board has become clearer for the rooks, and has, consequently, increased their power; and that the king should be employed as soon as more powerful pieces are removed.

When, in exchange for his own knight or bishop, one player gains the other's rook, he is said to gain the exchange.

Games at Chess are either close games, open games, or gambits, which last begin by advancing the king's and king's bishop's, or the queen's and queen's bishop's pawns, two squares each, and in which the first player thus sacrifices his bishop's pawn to remove the other's centre pawn from its fourth square, and thereby make an attack.

For the use of those who require to strengthen themselves in the practice of the moves, and in the first principles, examples of whole games are here added.

FIRST GAME.

1.

White.—King's pawn, two squares.
Black.—Queen's bishop's pawn, two squares.

2.

W.—King's bishop, to queen's bishop's fourth square.

B.—Queen's knight, to bishop's third square.

3.

W.—Queen, to king's bishop's third square.

B.—Queen's knight, to rook's fourth square, to take the bishop.

4.

W.—Bishop gives check-mate by taking the pawn of the black king's bishop.

Note.—This check-mate an attentive player will never allow more than once.

First Variation, at Black's third move.

3.

W.—Queen, to king's bishop's third square.

B.—King's knight, to bishop's third square, to avoid the check-mate to be given.

4.

W.—Queen, to her knight's third square.

B.—King's knight takes the pawn.

5.

W.—Bishop gives check-mate by taking the black king's bishop's pawn.

Note.—This check-mate is almost as simple as the preceding: a learner will see by this that a piece must not always be taken: frequently such a temptation deceives the young player, and closes his eyes to the danger that menaces him. There are several defences of this check-mate which are no better, and help only to retard it for a few moves, or tend at all events to embarrass the game. In a second variation, the black opposes a better defence.

Second Variation of Black's third move.

3.

W.—Queen, to king's bishop's third square.
B.—Queen's knight, to king's fourth square.

4.

W.—Queen, to her knight's third square.
B.—Knight takes bishop.

Remark.—In the sequel, when we give notes, we speak to the white in the second person, and of the black in the third, to avoid needless repetitions.

Note.—You play your queen to this square, because you hope to give check-mate as in the

preceding variation, if he should move his knight, without properly defending the king's bishop's pawn: but he destroys your project by taking your bishop; it being evident that at your fourth move, instead of playing the queen as you had before, you could not with any advantage take his king's bishop's pawn; for if you had taken it with your bishop or queen, he would have taken one or the other with his knight, and would consequently have gained a piece.

Continuation of the second Variation.

5.

W.—Queen takes knight.
B.—Queen's knight's pawn, one square.

6.

W.—King's knight, to bishop's third square.
B.—Queen's bishop, to knight's second sq.

7.

W.—King's knight, to king's fifth square.
B.—King's knight, to rook's third square, to parry the check-mate.

8.

W.—Queen's pawn, two squares.
B.—Pawn takes pawn.

9.

W.—Bishop takes knight.
B.—King's pawn, one square.

Note.—You would have check-mated him if he had taken your bishop. Thus he loses a piece by not foreseeing this move, and in consequence not attacking the knight with his queen's pawn, instead of taking your's. In this case, you playing the same move, he would have taken your knight, you would have drawn back your bishop, and he would have only had piece for piece.

Continuation of the Variation.

10.

W.—The bishop, to queen's second square.
B.—Queen's pawn, one square.

11.

W.—Queen gives check at her rook's fourth square.
B.—King, to his second square.

12.

W.—King's knight gives check at queen's bishop's sixth square.

B.—Bishop takes knight.

13.

W.—Queen takes bishop.

B.—King's bishop's pawn, one square.

Note.—By playing this pawn, he prepares a retreat for his king and the disengagement of his pieces: if he had pushed this pawn two squares you would check with bishop at his king's knight's fourth square. The king would have been compelled to retire to bishop's second square, having no other place; you would then take queen with bishop.

Continuation of the Variation.

14.

W.—Queen gives check at queen's knight's seventh square.

B.—The king, to his own square.

15.

W. Queen gives check at queen's bishop's sixth square.

B.—King, to his bishop's second square.

16.

W.—Queen, to her bishop's fourth square.
B.—Queen's rook, to bishop's square.

17.

W.—Queen takes pawn at her fourth square.
B.—Rook takes pawn.

Note.—You ought to have defended this pawn, rather than take his which was doubled. Such a pawn, however, is not always disadvantageous; it is not much so in this case: we have made you play it so here, to afford an opportunity of speaking of doubled pawns.

Continuation of the Variation.

18.

W.—Queen's knight, to rook's third square.
B.—King's pawn, one square, to take queen.

19.

W.—Queen gives check at her fifth square.
B.—King, to his square.

20.

W.—Queen gives check at king's sixth square.
B.—Bishop covers check.

Note.—He attacked your queen, leaving his castle exposed, because he thought he would have time to withdraw it, after you had withdrawn your queen. He did not perceive that you, withdrawing your queen by a check, after he had covered it, would take his castle. You ought not, however, to have given him the second check at his king's third square. It only served to disengage his pieces. You were sufficiently master of his game in keeping your queen at the fifth square: the more so because he dare not propose to exchange queens, having two pieces less. For this reason, you did not gain less, and only lost time; but there are circumstances under which a check so badly given, would have lost you the game.

Continuation of the Variation.

21.

W.—Knight takes rook.
B.—Queen, to her bishop's second square.

22.

W.—Castles on the king's side.
B.—Queen takes knight.

23.

W.—Queen's rook, to bishop's square.
B.—Queen takes bishop.

24.

W.—Queen's rook check-mates at the adverse queen's bishop's square.

Our first game with its variations was purposely weak, in imitation of the play natural to beginners. The next examples are of a higher order. They consist of two other games, recently played, by amateurs of considerable force; the first at Vienna, the second in Paris.

SECOND GAME.

WHITE.	BLACK.
1. K. P. two sq.	1. The same
2. K. B. to Q. B. fourth	2. Q. B. P. one
3. Q. Kt. to B. third	3. K. Kt. to B. third
4. Q. P. one	4. Q. P. two
5. P. takes P.	5. Q. B. P. takes P.
6. B. checks	6. Q. Kt. o B. third.

The student will observe that we now adopt the abbreviations used by the best writers; instead of the circumlocution proper only to a first game.

7. K. Kt. to B. third	7. K. B. to Q. third
8. Q. to K. second	8. Castles
9. Castles	9. Q. Kt. to Q. fifth
10. Kt. takes Kt.	10. P. takes Kt.

In this case, the doubled Pawn is highly advantageous to black; since your Knight is compelled to retreat, and has little choice of place.

11. Kt. to Q. sq.	11. Q. R. P. one
12. K. B. to Q. R. fourth	12. Q. Kt. P. two
13. K. B. to Q. Kt. third	13. K. R. to K. sq.
14. Q. to Q. second	14. Q. to K. second
15. Q. B. P. one	15. P. takes P.
16. Kt. takes P.	16. Q. P. one sq.
17. Kt. to Q. fifth	17. Kt. takes Kt.
18. B. takes Kt.	18. Q. to K. fourth.

This move of Black's is very important, for he offers to give Checkmate by taking Rook's Pawn with Queen, while, at the same time, he attacks Bishop.

19. B. takes K. B. P. ch.	19. K. takes B.
20. K. B. P. two	20. Q. checks at K. sixth
21. K. to R.	21. Q. B. to Q. Kt. 2d.
22. Q. to Q. B. second	22. Q. to K. seventh
23. Q. to Q. Kt. third, ch.	23. K. to B. sq.
24. K. R. to K. Kt.	24. Q. takes K. Kt. P. ch.
25. R. takes Q.	25. R. gives checkmate.

Black's twenty-fourth move is very skilful; White must take Queen; but, in doing so, Rook becomes locked up by the action of adverse Bishop, and the result is Checkmate.

THIRD GAME.

WHITE.	BLACK.
1. K. P. two sq.	1. K. P. two sq.
2. K. Kt. to B. third	2. Q. Kt. to B. third
3. K. B. to Q. B. fourth	3. The same
4. Q. Kt. P. two sq.	4. B. takes Q. Kt. P.
5. Q. B. P. one sq.	5. K. B. to K. second
6. Q. to Q. Kt. third	6. K. Kt. to R. third
7. Q. P. two	7. Q. Kt. to R. fourth
8. Q. to Q. R. fourth	8. Kt. takes B.
9. Q. takes Kt.	9. P. takes P.
10. B. takes Kt.	10. P. retakes B.
11. P. takes P.	11. K. R. to K. Kt.
12. Castles	12. Q. P. one sq.
13. K. to R.	13. Q. to Q. second
14. Q. Kt. to B. third	14. Q. B. P. one sq.
15. Q. P. one sq.	15. R. takes P.

If white take Rook with King, Black would force Checkmate, by a scientific combination of Queen and Bishop.

16. R. to K. Kt.	16. R. takes K. B. P.
17. K. R. to K. Kt. third	17. Q. B. P. moves
18. K. P. advances	18. Q. Kt. P. one sq.
19. Q. R. to K.	19. K. to Q.
20. K. P. advances	20. P. takes P.
21. P. retakes P.	21. Q. to K. sq.
22. Q. Kt. to Q. fifth	22. Q. B. to Kt. second
23. Q. R. to K. Kt.	23. B. takes Kt.

24. Q. retakes	24. K. to Q. B. second
25. R. to Kt. seventh	25. Q. R. to Q. B.
26. K. R. to K. B. seventh	26. K. to Kt. sq.
27. Q. R. to K. Kt. seventh	27. Q. to B. third
28. Q. takes Q.	28. R. takes Q.
29. R. takes B.	29. R. takes Kt.
30. R. to Q. Kt. 7th. ch.	30. K. to B. sq.
31. K. R. takes Q. R. P.	31. K. to Kt. sq.
32. K. R. to Kt. 7th. ch.	32. K. to Q. B. sq.
33. K. R. to K. B. seventh	

Upon which Black resigns the game.

It is unnecessary here to enter farther into details, and give descriptions of the numerous openings of games, with the thousands of variations branching from them. Persons who wish to know these games and moves may consult the various Treatises on Chess, especially the larger one of Mr. George Walker, published by Messrs. Sherwood and Co., Paternoster Row; the best work on Chess extant, and one which I earnestly recommend to the chess-player. I here adopt the laws of chess as laid down by that author, because it is better that there should be a general agreement on the subject.

LAWS OF THE GAME.*

1. If the board be improperly placed, and the mistake remain unobserved until four moves on each side have been made, the position of the board cannot be altered during the remainder of the game; but if the error be discovered before that number of moves has been made, either player has a right to insist on recommencing the game.

2. When no odds are given, if both players want the same coloured men, the question is decided by lot; but the player giving odds, may use which men he pleases; and during the sitting, each player continues to use the same coloured men.

3. Should any of the pieces be placed on wrong squares, or should any piece be omitted on the board, the position may be rectified, or such pieces added; provided, as before, there have not been four moves made on each side; for, in the latter case, the game must be played

* These are in some measure compressed here, by their regarding the game generally, and by all that regards particular pieces being stated in describing the movement of each.

out as the pieces stand, or without such as are not on the board.

4. The player engaging to give the rook or knight, may give which rook or knight he likes; but in giving the pawn, it is always understood that the king's bishop's pawn is to be given.

5. If a player, in giving odds, omit taking off the piece he has engaged to give, before four moves on each side have been made, he must play out the game with all his pieces as they stand; and, even though he should give check-mate, the game is to be considered as drawn. If he discover his error before playing his fourth move, the game must be recommenced.

6. The player who gives odds has always the advantage of the move; except of course in those games where the move is also given to the inferior player; as in giving the pawn and move.

7. When no odds are given, it is usual to draw lots for the first move of the first game; and the parties afterwards take the move alternately. When the game is drawn, the player who began that game, begins the next; for a drawn game is reckoned as no game, or as if such game had never been played.

8. If a player touch one of his pieces, it being his turn to play, he must move the piece so

touched, unless, at the first instant of touching it, he say "j'adoube." If a piece be improperly placed, or fall off the board, he must still say "j'adoube," at the moment of replacing it, should it be his turn to move, or he may otherwise be obliged to play the piece.*

9. If a player touch his king, it being his turn to play, and then find that he cannot move him without going into check, no penalty can be inflicted, on his replacing the king, and playing another piece instead. So also if he should touch a piece, which cannot be played without leaving the king in check, he must move his king; but should the king be unable to move, without going into check, no penalty can be inflicted.

10. Should a player, however inadvertently, touch one of his adversary's pieces (it being his own turn to play), without saying "j'adoube," in the act of first touching it, he must take that piece, if it can be taken. Should he be unable to take it, he must move his king; but if the

* Of course, the saying, "j'adoube," will not exonerate him from moving the piece touched, unless said while in the act of first touching it. A player might otherwise hold a piece in his fingers for five minutes, while hesitating on the move, and then, saying "j'adoube," restore it to its place, and play another instead.

king cannot move without going into check, no penalty can be inflicted.

11. As long as the player holds a piece on any particular square, he may withdraw it at any time, and play another move with the same piece; but after once quitting his hold, the move cannot be retracted.

12. The player making a false move (moving a rook, for instance, as if it were a knight), may be compelled—either to leave the piece where he has played it,—to move it to a square within its proper line of action,—or, to replace it and move the king instead.

13. If a player make two moves in succession, he must replace the second piece; or, by way of penalty, his adversary may insist on both moves remaining, and may go on with the game, as if only one move had been played.

14. Should a player, by mistake, move one of his adversary's pieces instead of one of his own, he may be compelled, at the option of his opponent, either to take the piece, if it can be taken, —to replace it where it stood, and move his king, —or, to leave it on the square to which he has inadvertently played it.*

* In this, as in every other case, should the king be unable to move without going into check, that part of the penalty must be remitted.

15. In receiving the odds of the pawn and the three first moves, or more, the player must not pass his own half of the board in taking these moves.*

16. If a player should capture a piece, with one that cannot take it, without making a false move, he must either take such piece, with one that can legally take it, or move the piece touched.†

17. Should a player unthinkingly capture one of his own pieces with another, he may be compelled to play either of the two, at the option of his adversary.

18. A player who castles in any of the cases which have been described as preventing it, must put back the move; and his adversary has the option of compelling him either to play the king, or the rook with which he intended to castle.

19. If a player remains with the rook and bishop, against the rook, or with both bishops,

* He might otherwise force check-mate, by taking three moves as follows:—1. K. P. one square.—2. K. B. to Q. third square.—3. Q. checks, &c.

† To exemplify this law, let us suppose that the player takes a piece with a rook, giving, by mistake, to such rook the move of a bishop; he may, in that case, be obliged either to play the rook, or to take the piece, should it be capable of being taken by any of his pieces.

or knight and bishop, against the king, or with greater force, as the queen and knight against the king, he is bound to check-mate in fifty moves at most on each side, or the game is drawn; these moves being reckoned from the point at which his opponent gives him notice that he intends computing them. Should he, however, have undertaken to check-mate with any particular piece or pawn, or on any specified square, or to compel his antagonist to give him check-mate or stale-mate, he is not to be restricted to any given number of moves.

20. If a player should undertake to *win* any particular position, and his adversary should draw such position, the former loses the game. Should he, for instance, undertake to win three games running, and his opponent draw one of them, he loses the match.

21. Should any dispute occur, as to points of the game for which the laws have not provided, the question is to be referred to a third party; and the decision then given must be considered as final.

GENERAL DIRECTIONS.

In *opening the game*, the common method is to advance the king's pawn two squares, in order to

give passage to the queen and the king's bishop. It is necessary, however, as early as possible to adopt some plan, unobserved by the antagonist, and, as the game proceeds, to advance it either by inferior pieces or by masked superior ones, or, on the contrary, to modify, or abandon it for another. It is not less necessary to discover the antagonist's plans, and to thwart them.

In *defending*,—the player, on his own part, must bring forward the men in protection of each other, never guarding an inferior piece with a superior, by which the power of the latter would be lost for higher purposes,—must protect a leading pawn when several follow each other obliquely in a chain,—must endeavour to concentrate three or four, which make a strong square,*—and must never move without ascertaining whether he is endangered, or likely to be endangered, by the last move of his antagonist.

In regard to the antagonist, the player must not permit him to advance one of his inferior on two of the player's superior pieces, as by this means he gives an inferior for a superior piece, which is called forking. When his antagonist

* Pawns separated by intervals are, on the contrary, feeble; and the greater their number, the more fatal to the game.

attacks one of his pieces with several, the player must have as many pieces of inferior value, if possible, to defend it;—when he cannot save a piece, he must, if possible, counterbalance it by taking one of the enemy's;—and he must prevent his antagonist penetrating early among his pieces, and so deciding the game.

In relation to the king in particular, it is often expedient not to take an antagonist's pawn placed immediately before the player's king, because in that situation it is calculated to protect the latter;—it is even right, in playing the king, to place it, if possible, on a square where an antagonist's pawn will protect it from his rook;—it is wrong to let the queen stand before the king so that the antagonist by bringing forward a castle or bishop might check the king if the queen were not there; for in that case she must go for little, or be altogether lost;—and it is important to be guarded against the antagonist's knights, because if, in the range of the knight, a superior piece be found on the same colour with the king, the knight may at once give check, and endanger that piece.

In *attacking*,—the player must never have many pieces crowded together, or if so, he must free them by exchanges;—and when his antagonist

moves forward his superior before his inferior pieces, the player must instantly attack them with his pawns, in order to crowd his antagonist's game, and cause him to lose his moves.

As the rook, queen, and bishop can act from a distance, and as their proximity to the antagonist's king both awakens attention and exposes them to be driven away, it is generally preferable to avoid bringing them near. It is even well to have their movements in ambuscade, by placing a piece before them, so that by removing the latter, the player may discover check on the antagonist's king.

A skilful player never attacks, except when prepared to counteract his antagonist's attempts to defeat him;—he is never drawn from a successful attack by any seeming advantage thrown in his way;—and when he finds that he can advantageously sacrifice a piece or two in furtherance of it, he never hesitates to do so.

When the antagonist has left a piece in the power of a cautious player, he considers whether some important move is not in ambush;—if he has one of his antagonist's pieces in his power, so that it cannot escape him, he is in no hurry to take it;—if two of them are at his command, he is determined in the choice of either, by the value

of each at that particular point of the game;—and if the piece can be taken in two ways, he chooses the best, taking it with the least valuable piece, when that can be taken in return.

In *giving check*, it is right not to attack the antagonist's king without sufficient force, because thereby a move, or the piece which the player employs in checking, may be lost; but to give check is an advantage, if even his antagonist's king be thereby compelled to move and to lose the privilege of castling.

As to *covering check*,—the player must be careful that while, perhaps, employed in giving check-mate, he leaves not his king to be check-mated by his antagonist;—if the antagonist attack the player's king, and the latter cannot retaliate, he must offer exchanges, which may cause the former to retire, and to lose a move;—and supposing that the player's king is in his own place, that his antagonist moves his queen to his king's second square, that there is no piece on the squares between the king and queen, and that the player's king is exposed to and checked by the queen, the check is to be obviated by capturing the queen, if possible, and by throwing some piece before the king, or by moving the king.

As to *castling*,—if this is intended on the king's side, the knight's and rook's pawns must, if possible, keep their places, because they are necessary to the protection of the king;—and after the king is castled, the pawns before him should be carefully guarded from all attacks.

If the antagonist castles on the same side as the player, he must rather avoid pushing forward his pawns, leaving his king unguarded, and must in preference make the attack with his superior pieces;—and when the kings have castled on different sides, he must attack with the pawns he has on the side on which he has castled, supporting them with his superior pieces.

It is better to play the king than to castle, when it permits a better attack with the pawns on that side, and when the confined situation in which castling places the king would prevent his escaping out of check.

In *concluding a game*, when each party has only a few pawns and no superior pieces, the kings must be employed to gain the move and the victory.

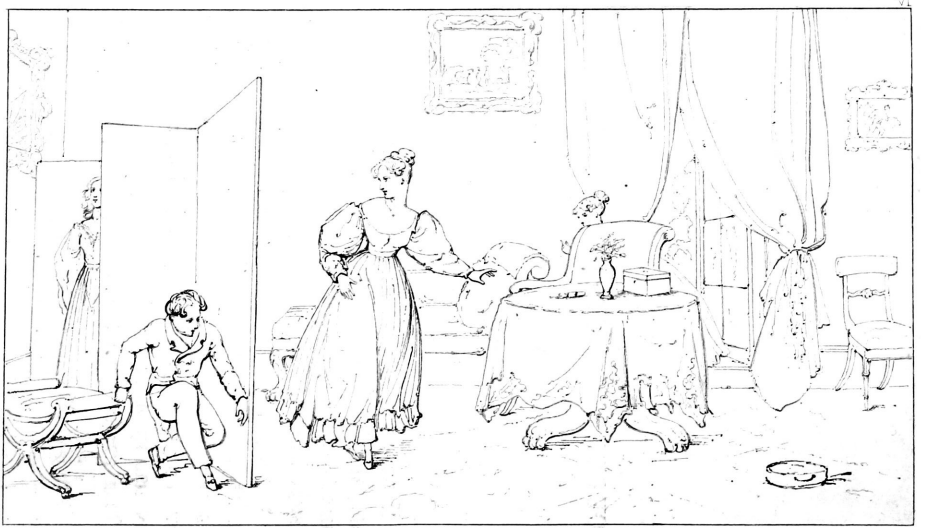
Two pawns against one must generally win, if the player avoids changing one of them for his antagonist's pawn;—and a single pawn may win if the king be placed before his pawn.

A pawn and a superior piece must win, except in the case of a pawn and a bishop, when the pawn is on the rook's file and the bishop does not command the square on which the pawn will reach the royal line.

A knight and bishop, or two bishops, or a queen against bishop and knight, may win.

A rook against a bishop, or a knight and two pawns, or a rook and knight against a rook, or a rook and a bishop, or a rook and a knight against a queen, make a drawn game.

A single pawn cannot win if the adverse king be placed in opposition to it; and even two knights without any other piece cannot give checkmate.



HIDE AND SEEK.

PART II.

OUT OF DOOR GAMES AND SPORTS.

(*Those depending on Speed, &c.*)

HIDE AND SEEK*.

PLATE VI.

HIDE AND SEEK! Perhaps on reading the title, the reader will exclaim, "this is a child's game."—So it is; but if he has ever played at it since he ceased to be a child, he has certainly been very much amused by it, and is by no means disinclined to take part in it again. If he has not, he may try it, and may then say if grown up persons are less amused by joining in this than in other games.

This game depends much upon the locality.

* This is placed first here, as it may also be an in-door game.

In a garden, it is delightful; but it is difficult and less amusing to play at it in a court yard or an inclosed space. Suppose we are in a garden or orchard, and select a place well furnished with trees, shrubs, thickets, statues, and everything calculated to conceal the players. Let a large tree at some distance from the rest, so that it can be easily reached from various quarters, be "home," that is, the spot where the players shall be safe from the pursuit of the one who is to catch them. And let it be laid down as a general rule, that every player hides alone.

The place, the home, and the person to seek, being arranged, the latter leans his head against the home, and shuts his eyes, whilst the rest immediately run off and conceal themselves. When they are hid, one of them cries Whoop as a signal for the person who is at home to seek after them.

The seeker begins to look carefully about him, to find out the hiding-places of the players. Whilst he is thus engaged, some of these stealthily quit their places, and dart, like lightning, homeward. The other immediately pursues; but before he catch them, they have reached the tree, and give him notice that they are out of his reach, by crying out Home. In the mean

time, the other players, taking advantage of his useless pursuit of their companions, start off from another quarter towards home; and the poor seeker finds them all merry at his expense.

He is not, however, always so unfortunate: he frequently ferrets out one who is just about to start, waits for him, and catches him on the road. If all the players start at the same time homewards, instead of running from one side to another, the seeker, like a prudent general, returns to his castle, whither they must also come, and there catches them as in a trap.

If he catches nobody, they all hide again, and he is obliged to be the seeker again; if he catches one only, that one takes his place; if several, the last caught becomes the seeker, and thus the game continues till the players are disposed to cease.

BARLEY BRINKS,

OR, ABOUT THE STACKS.

THIS is a Scottish rural form of Hide and Seek. One stack is fixed on as the goal, and one person is appointed to catch the rest who run out from it. He does not leave it till they are all out of his sight. Then, he sets off to catch them. Any one who is taken cannot run out with his former associates, being accounted a prisoner; but he is obliged to assist his captor in pursuing the rest. When all are taken, the game is finished; and he who was first taken is bound to act as catcher in the next game.

GROUPS.

The variety and amusement in this game consists in movement and continual change of places. It is a very lively game, especially when the players are active and clever. It is played either on a grass-plot or in a large room, in the following manner:

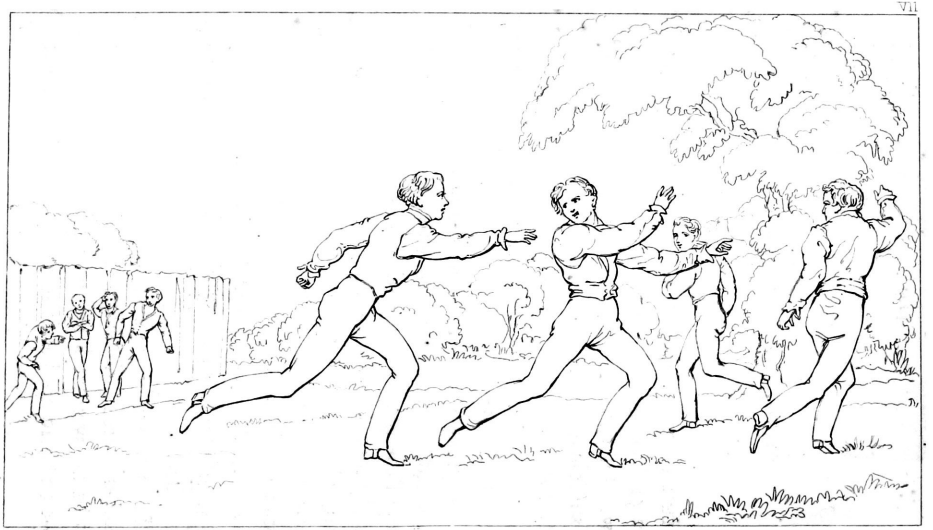
The number of players must be even, and consist of as many ladies as gentlemen. Each gentleman places a lady before him; and each couple, thus composed, forms what is termed a group. The couples are formed in a circle sufficiently apart from each other to leave room to pass between them. About these, a gentleman and lady, fixed upon by lot, pursue each other; and the party pursued (generally the lady) is allowed to run through the groups in every direction, while the pursuer can run only round the circle.

If the person who first starts, allows herself to be taken by the person who runs after her, she

takes his place, and is obliged in her turn to pursue some one else; but, to prevent being caught, she has only to place herself before any one of the groups she chooses inside the circle. Instantly, one of the two persons forming that group starts in place of the party that took shelter there; a lady being always replaced by a lady, and a gentleman by a gentleman.

If the new runner is taken, he is compelled to pursue the party that caught him; but the latter is also allowed to enter the circle, and place himself before one of the groups. This, of course, obliges another to start immediately as the first did; and so on in succession.

The number three in one group is, of course, inadmissible at this game: the third party is always obliged to start immediately, and is not allowed to enter the circle till he has finished his duty as pursuer.



PRISONERS' BASE OR BARS.

PRISONERS' BASE OR BARS.

PLATE VII.

THIS game is generally played in a long avenue in a park or garden, or in a large field or meadow. Of course, every plain and even ground of sufficient dimensions will do for the game; but there must be no ruts, ditches, stumps of trees or bushes, otherwise the players would be liable to falls.

The ground being chosen, the next thing is to mark out two camps either with the jackets and hats of the players, or with sticks and twigs, or merely by a line on the ground; all that is necessary being to mark out the space correctly. These two camps are opposite each other, at the distance of fifty or sixty paces. Two prisons are also marked out in a line with each other; the prison of one party being opposite the bounds of the other.

The runners in each camp should be equal in number, force and skill, so that one side shall not be an overmatch for the other. For this purpose (if there are ladies in the game), there must

be the same number of ladies and gentlemen on both sides.—Schoolboys and youths who play together at prisoners' base, knowing each other's force, two of them, equal runners, choose each a side. If the first choice is directed by lot, he who wins it, chooses from amongst his companions the one he thinks the best; and the other then does the same. The first then names a third partner; and so on, till they are all included in the game. In a similar manner, gentlemen select their male and female partners, which, of itself, is by no means an uninteresting game.

It is now decided by lot which camp shall challenge the other; and the players on both sides stand by each other on the line of their space. Presently a player from the challenging side advances over the intermediate space towards the opposite camp, bends his knee, and stretching out his arm, says, "I challenge such a one." The party challenged starts off instantly; strikes the extended hand of his opponent twice; and whilst about to strike it a third time, or immediately that he has done so, pursues his challenger, who runs from him as fast as he can. This preliminary, however, is often neglected, and the challenging party is pursued immediately, in order to render the game more active.

In all cases, however, directly the party challenged pursues his opponent, the latter is assisted by one of the runners on his own side, who pursues his antagonist, as if he had been challenged by the party who accepted the first challenge; a second runner then starts from the challenged camp, running upon the second from the camp of the challenger; and thus, one after the other, they all pursue those preceding them, until they have returned into their camps without any one being taken; or, till one of the players is made captive, when the party who captures him immediately cries out "prisoner."

The party captured is obliged to surrender himself without resistance, and cannot make his escape from his enemy's camp; and his captor is exempt from being touched in returning.

The camp is an inviolable asylum: no party who enters can be taken in his own space, but has the right of starting again after the players who were previously pursuing him. When one player is too far advanced, the others endeavour to cut off his retreat, that is to get between him and the camp he started from.

When the chace becomes general, and draws the players some distance from the camps, the game is exceedingly lively and amusing.

Prisoners' base is played in two ways. Sometimes the captives are not detained, and the game consists in a certain number of captures, which are counted as points towards game, and which may be twenty or any number agreed upon. But, more frequently, the prisoners are kept in the enemy's camp till they are rescued, or till there are no runners left on one side. In the latter case, the game may last a very long time, because a single runner, if very adroit, or if his opponents are not very cautious, may rescue the whole of his own side.

The prisoners are rescued in the following manner. They stand in single file at the entrance of the camp, holding each other by the hand. They cannot quit this place and regain their own camp, unless one of their own side comes up and touches the first of them with his hand without being taken himself. But this is not an easy matter, because some one is always left in the camp to guard the prisoners; and because the prison belonging to either party is always much nearer to the base of their opponents than to their own, and if the person sent to relieve his confederate be touched by an antagonist before he reaches him, he also becomes a prisoner, and stands in equal need of deliverance. If, by ac-

cident, they are all imprudently out of the camp, one of their opponents profits by their negligence, and deprives them in an instant of the fruits of numerous victories; and neither he nor those he has relieved are to touch or be touched in their return to their own camp. Thus Prisoners' Base exemplifies the maxim, "That it is more easy to make conquests than to keep them."

As the runners on both sides are generally well matched, this game is very long; for each party, by making prisoners, regains frequently whatever had been previously lost.

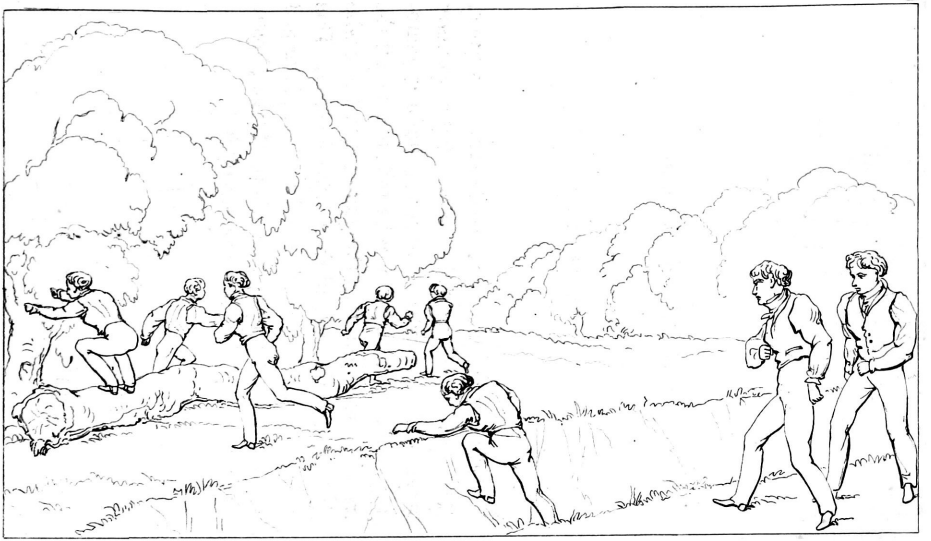
The addition of prisons occasions a considerable degree of variety in the pastime, and is frequently productive of much pleasantry; but the practice of thus detaining prisoners is bad, because it compels them to remain inactive after violent exercise: it is better, therefore, to count points, or to take forfeits, of which a sufficient number would be got to afford amusement at the conclusion of the game.

There is another variety of this game in which the prisoners are not rescued, but are drafted into the enemy's camp, and the game is over when all the players on one side have passed into the other camp.

FOLLOW MY LEADER.

PLATE VIII.

It is scarcely necessary to describe this game. The most skilful or active is selected to perform a series of manœuvres in running, climbing, jumping, &c., in which he must be followed by all the rest who have joined in the game; and those who fail, always fall behind those who succeed. This is an excellent game of exercise when performed in an extensive space, and where all the players are nearly equal in size and strength.



FOLLOW MY LEADER.

CASTING THE BAR, &c.

(*Those depending on Direction.*)

CASTING THE BAR, &c.

PLATE IX.

Casting the bar, the sledge-hammer, and among rustics, the axle-tree, is a very ancient and useful athletic game: the object of the player is to throw it farther than others.

Heaving a heavy cannon-ball is similarly practised in the north of England and in Scotland; and he obtains the prize who heaves it farthest in the fewest throws.

Casting of stones is practised in Wales as a game.

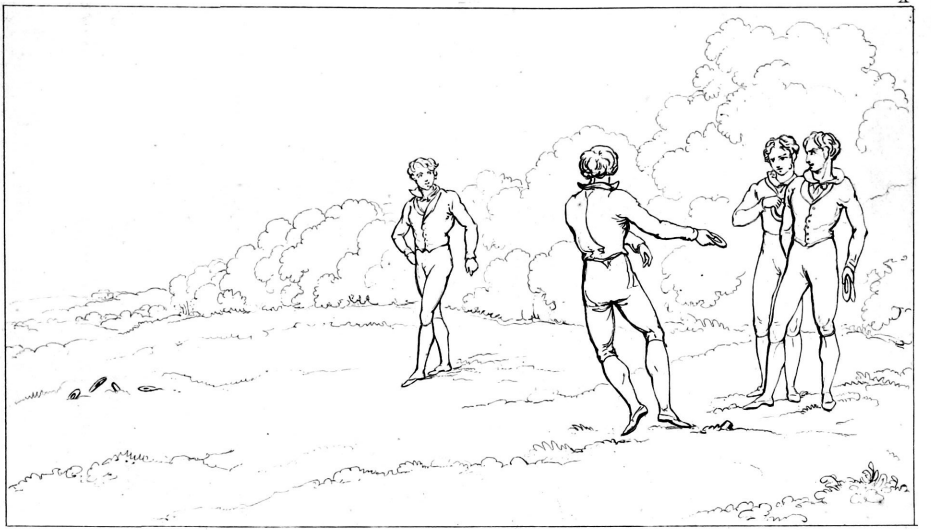
QUOITS.

PLATE X.

The game of quoits, or coits, as a mere amusement, is superior to the foregoing; the exertion required being more moderate, and the game not depending so much upon superior strength as upon superior skill.

The quoit seems evidently to have derived its origin from the ancient discus; and, with us in the present day, it is a circular plate of iron perforated in the middle, as the discus frequently was, and though generally, not always of one size, but larger or smaller to suit the strength or convenience of the players.

An iron pin, called a hob, is driven into the ground, within a few inches of the top; and at the distance of eighteen, twenty, or more yards, for the distance is optional, a second pin of iron is also made fast in a similar manner. Sometimes the marks are placed at extravagant distances,



QUOITS.

so as to require great strength to throw the quoit home.

Two or more persons, who, divided into two equal parties, are to contend for the victory, stand at one of the iron marks and throw an equal number of quoits to the other, and the nearest of them to the hob are reckoned towards game. If a quoit belonging to A lies nearest to the hob, and a quoit belonging to B the second, A can claim but one towards the game, though all his other quoits lie nearer to the mark than all the other quoits of B; because one quoit of B being the second nearest to the hob, cuts out, as it is called, all behind it: if no such quoit had interfered, then A would have reckoned all his as one each.

The most successful stroke in this game is what is termed technically ringing the quoit, that is, casting it in such a manner that the hole in the middle shall fall exactly on the top of the hob.

Having cast all their quoits, the candidates walk to the opposite side, and determine the state of the play; then taking their stand there, throw their quoits back again; and continue to do so alternately as long as the game remains undecided.

GOLF.

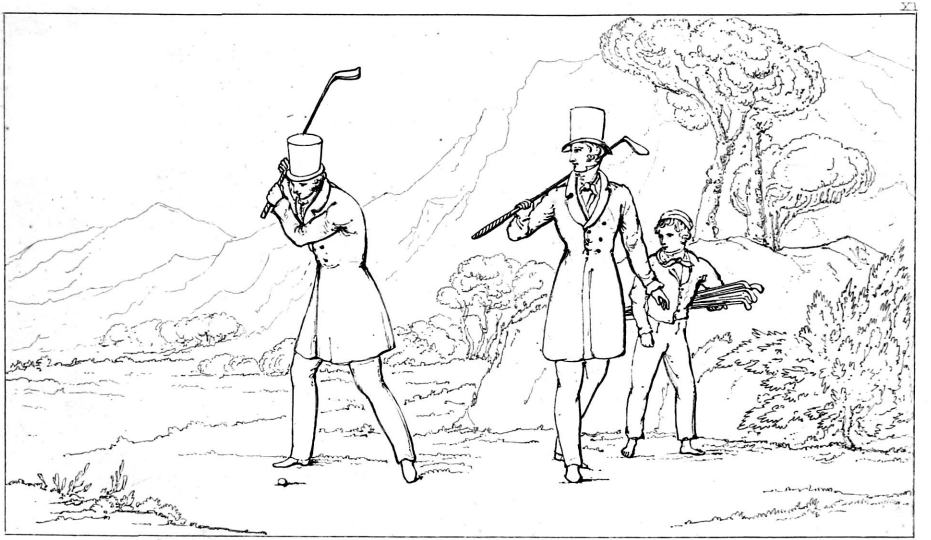
PLATE XI.

THERE are many games, says Strutt, played with the ball that require the assistance of a club or bat, and probably the most ancient among them is the pastime now distinguished by the name of golf. It answers to a rustic pastime of the Romans which they played with a ball of leather stuffed with feathers, called Paganica, because it was used by the common people: the golf-ball is composed of the same materials to this day.

In the northern parts of this country, golf is much practised; and the account here given of it is derived from some of the best northern writers on the subject.

The apparatus, says a good article in the Encyclopædia Edinensis, "for playing at this game consists of balls and a kind of bats called clubs.

"A golf-ball (about the size of an egg) is made



GOLF.

of very thick tough leather, formed into a spherical shape, (has the sewing turned inwards, leaving but a small opening for inserting the stuffing,) and is stuffed with feathers by means of a pointed iron instrument worked against the breast while the ball is supported on a stand. It is surprising what a quantity of feathers is stuffed into this small space. The ball when made, is not more than an inch and a half in diameter, and the leather of which it is formed, is nearly one fourth of an inch thick; and yet this hollow is made to contain as many feathers as in their natural state would nearly fill a hat. After filling the small hole made for that purpose, it is neatly sewed up, and the ball hammered into shape, and painted with white lead. These balls are very hard and elastic, and rather heavy for their size. Balls, however, are either light or heavy; the latter being used in playing against the wind.

"The clubs used for golf are of various sorts and sizes. The most common kind is the grass club, which consists of a long tapering shank (from three to four feet in length), to the smaller extremity of which is fixed a broad head."

The shank is covered with list, as far from the top as is necessary for the hands, in holding. Nearly all of it is of some very supple but

tough wood, as hickory, and it is joined obliquely to the head by strong glue, and whipped over with well resined cord.

The head, extending to the joining with the shank, is of hard wood, such as beech, and from its thickest part it is tapered off as nearly as possible according to the grain of the wood, so as to be little liable to split when striking the ball. It has, says the article just quoted, "one side rounded (and loaded with lead), and the other flattened and tipped with horn. It is fixed at rather an obtuse angle to the shank.

"Another kind is called the spoon, and differs from the first chiefly in having the straight edge scooped out, so as to form a hollow accommodated to the spherical shape of the ball. This is used for striking the ball out from among long grass.—A third kind is the putter, which has a short shank to which the head is fixed at right angles. This is employed when the ball is within a few feet of the hole, for striking it directly in with a slight impulse.—There are also two kinds of irons, a light and a heavy, for extricating the ball from a stony situation or from among bushes."

There are generally two players, who have each of them his club and ball. When four persons play, two of them are sometimes partners, and

have but one ball, which they strike alternately, but every man has his own club.

The grounds for this game vary. Some are quadrangular, and have a hole of a few inches diameter, at each corner. When they are of irregular form, there is a hole at each angle. From one to the other of these holes, the party go till they reach the spot whence they started. There is commonly about a quarter of a mile between each hole. The goff-lengths, or the spaces between the first and last holes, are sometimes extended to the distance of two or three miles. On these grounds, long grass is unfavorable, as it impedes the balls, and prevents their being easily found when struck to any distance.

In playing, then, says a good article in Brewster's Cyclopædia, "each party has a ball, and the rule is, that, at the beginning of a hole or game, the player may elevate his to what height he chooses for the convenience of striking, and this is done by means of a little sand or earth and is called teeing; but, after the first stroke has been made, the ball must be played from the spot where it chances to lie. And whichsoever ball lies farthest back, or at the greatest distance from the hole to which the players are proceeding,

must be always played till it gets before the other.

"Thus suppose A and B to be engaged in a match, A plays off, and then B. A's ball lies farthest behind; and, therefore, by the rules of the game, he is obliged to play again. This is called playing one more or the odds. But A misses his ball, or sends it only so short a distance, that it is not yet so near the mark as B's. A must, therefore, play a third time, and this is called playing two more; and should it so happen that, even at this stroke, he does not get his ball laid nearer to the hole than that of B, he must then play three more, and so on.

"When B then plays, he is said to play *one off three;* and if he plays a second time, in order to get before A's ball, he is said to play one off two; and if a third time, one off one, or *the like.* Then whoever of the two plays first again, plays the odds. But if, when B played one off two, or one off three, A had been to play next, he would then have played two more or three more respectively. If the party consists of four, the rule is the same, except that the two partners on each side play alternately. If the ball be struck into the hole at the like or an equal number of strokes on both sides, the hole is said to be

halved and goes for nothing. A good player will strike the ball to a distance of one hundred and eighty or two hundred yards."

"To play this game, will require more dexterity and practice than is commonly imagined. But an idea of its difficulty may be formed by considering the smallness of the object struck, compared with the largeness of the circle described in the swing round with the club; the accuracy required to keep the course, and to measure the force applied in such a manner as to avoid hazards and overdriving the ball when approaching the end of the range; also the judgment requisite to determine the most advantageous club to be used in any given situation of the ball, as well as the allowance to be made or the force and direction of the wind when there happens to be any, and the nature and inequalities of the ground."

This amusement is healthful but not laborious, as there is time for conversation between every stroke.

When there are several parties on the same ground, each preceding one, in order to prevent confusion, is allowed to advance two strokes before the next party.

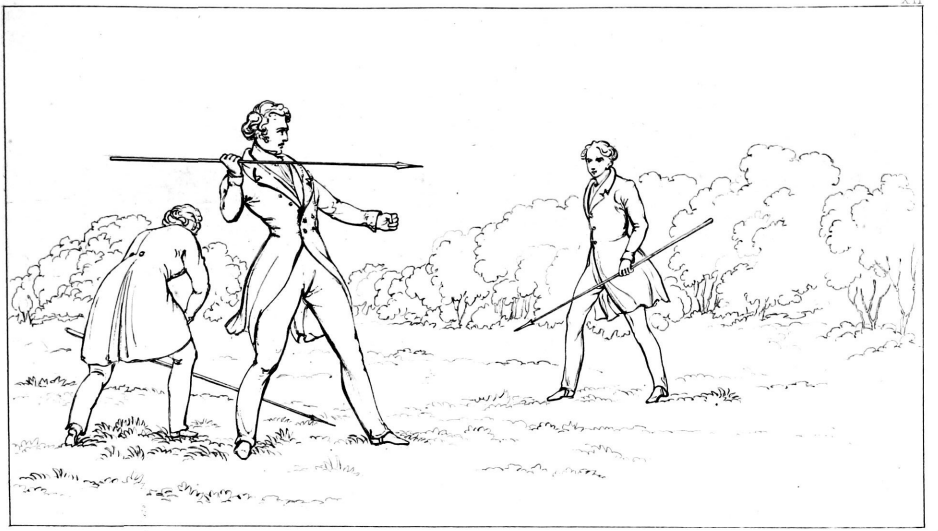
THROWING THE JAVELIN, SPEAR, &c.

PLATE XII.

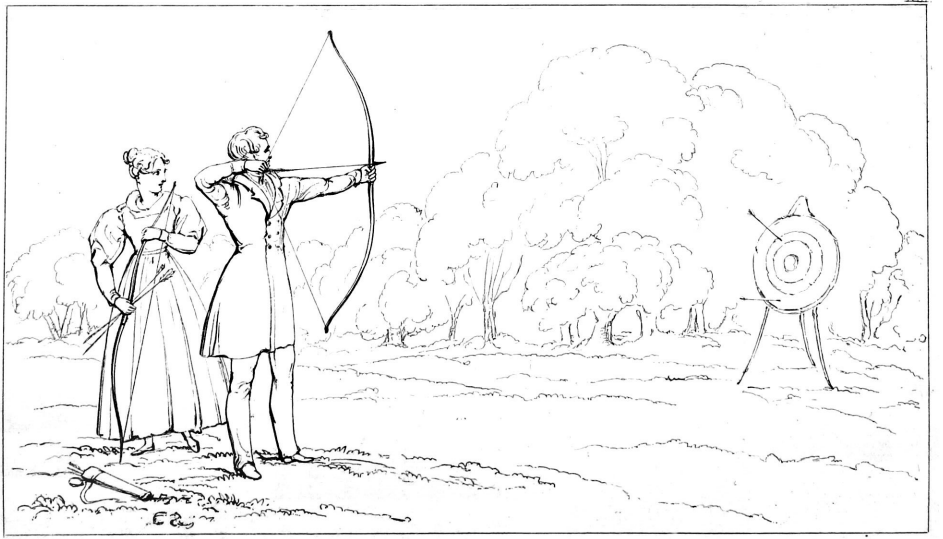
In this exercise, a long piece of wood shod with iron is thrown by the force of the arm and wrist against a target erected at a suitable distance.

The javelin or spear poised in the hand, of which the thumb is backward, and the little finger forward, is raised above the shoulder to about the height of the ear, and, after being well carried backward, is projected by the extension of the arm against the target, which may be at any distance to suit the skill and strength of the thrower.

The Indians throw the spear, and the Turks the javelin, with a precision and force almost incredible.



THROWING THE JAVELIN, SPEAR, &c.



ARCHERY.

ARCHERY.

PLATE XIII.

THE BOW.

Bows are formed of one or more pieces.—Of these, that on the belly or inside is generally of elastic, often of brittle wood; and a thin strip of ash, or hickory, is fixed along the back, or outside, which not only prevents the bow splitting, but renders it easy to draw.

The back or outside of the bow, or the part rendered convex in bending, is generally made flat; and the belly, inside, or part rendered concave in bending, round; and any endeavour to bend the bow, in the opposite direction, will, probably, break it.

Nearly in the middle of the bow, in order to enable the shooter to hold it steadily, is the handle, which is covered with shag or worsted lace. The handle is a little removed from, or

lower than the middle, to permit the arrow to go from that point; and one of the ends (the lower one) being thereby shortened, is necessarily made stronger, to equalize the action of both ends of the bow.

Each end of the bow has a horn with a notch in it, termed the nock, for the purpose of stringing it. The lower end has the shorter horn; while the upper has this part not only longer, but more curved.

Five feet nine inches is deemed a proper length for a bow, when the arrows are not shorter than twenty-seven, nor longer than twenty-nine or thirty inches. It has, indeed, been said, that a bow of five feet eight inches will project an arrow of twenty-seven inches, further than a longer bow will cast either that arrow or a longer one.

The power required to draw a bow an arrow's length is thus determined: the bow when strung, is supported horizontally; a scale with weights is hooked on the string; and that weight which draws the string till it is the arrow's length from the bow, is the measure of the power required.

Thus, from the bow we are able to pull, we may determine our strength of arm. From forty-six to forty-eight pounds are said to be the

general resistance of a bow; and he is reckoned strong, who can easily draw one of sixty; though many can draw one of seventy or eighty, and some one of ninety. Ladies' bows, in regard to resistance, are of from twenty-four to thirty-four pounds.*

Hence, a bow has generally a number immediately over the handle, which indicates the weight or force required to draw it.

THE BOW-STRING, &c.

The most general material of which strings are made is hemp; and of this the Italian possesses many advantages over all other sorts. The string is made of the longest threads of the hemp, tightly twisted, and afterwards rubbed with a thin glue, to preserve it from wet.

The thickness of the string must be suited to the power of the bow. A backed bow will accordingly require a thicker string than a bow made of one kind of wood. The string must be

* Mr. Waring, in his lucid little work on this subject, observes that a man has to exercise double the strength that the bow is marked with; for if he draws a bow of fifty pounds with his right hand, he must exert the same strength in the left to resist that pull.

of sufficient strength to ensure the safety of the bow, which is apt to fly when a string breaks.

A thick string gives greater certainty: a thin one casts the arrow further.

The eye, or part of the string which is fixed to the upper horn of the bow, is first made, and is somewhat thicker than the other end. The latter is generally without an eye, and is put on the lower horn by means of the noose used in moving timber, termed a timber-hitch, which the tighter it is drawn, holds the more securely.

Bow-strings are whipped at the nocking point, as well as a little above and below it, with waxed thread or silk. This saves the string from wearing, and fills the nock, which should apply close enough to the string to prevent the arrow from moving.

Previous to whipping, the string is so stretched as not to require altering, and the precise point on which the arrow should lie, the nocking point, is then whipped with white, and a portion on each side, with coloured silk or thread, to indicate more accurately the exact point for the arrow.

Some also whip the eye, the noose, and a little below each.

Previous to whipping, the nocking part of the

string should be waxed, to make the whipping hold the better; and afterwards, the whole string should be waxed (which is also repeated from time to time), to prevent it collecting moisture and untwisting, the latter of which is remedied by re-twisting the lower end, and being waxed before it is put on.

Glove-leather, tape, or any kind of binding round the eye of the string, will prevent its being cut by the nock of the horn.

As nothing is more liable to cause the fracture of a bow than a bad string, the archer should supply himself with several.

The following is the method of stringing the bow. The handle must be firmly grasped with the right hand, the wrist of which should be kept close and steady against the hip; the back or flat part of the bow must be towards the body of the stringer, and its lower end, having the shortest horn, must be placed on the ground, against the inside of the right foot, slightly turned inward, to prevent it from slipping. The left leg, of which the knee is kept quite straight, must be above two feet apart from the right, and rather in advance; and the part of the left hand close to the wrist, must now be allowed to rest on the upper part of the bow, the tip of the thumb lightly

touching one edge, and the first joint of the forefinger the other edge of the bow, and both supporting the eye of the string, which must be free from twist, with the noose on the middle of the horn. The bow must then be at once pulled back by its handle, with the right hand kept close to the body, and have its upper part pressed downwards with the left, by which also the eye of the string is slid firmly up before the thumb and forefinger, as the bow bends, until at length it reaches the nock, in which it should be carefully and securely fixed.*

When the string is on, its distance from the centre of the bow should be from five inches and a half to six inches.

In unstringing, the position is the same as that which is preparatory to stringing. The handle of the bow is grasped firmly with the right hand; and the left wrist is placed close to the upper horn at the back of the bow, that the forefinger may pass round it into the eye of the string, and that the fore-finger and thumb may be kept against the eye, to await its loosing. The bow

* During this operation, care must be taken to keep the three unemployed fingers of the left hand without or external to the string, to avoid the chance of a pinch, when the eye has been ill placed in the nock.

being then pulled up by its handle with the right hand, while its upper part is pressed down with the wrist of the left, the string becomes loose, the fore-finger lifts it from the nock, and the unstringing takes place.

To preserve the bow from moisture, it is recommended that, after using, it be deposited in an oil-cloth lined with baize; and that it be always kept in a moderate temperature. Keeping a bow in a hot room also injures the glue, and detaches the parts of a backed bow. All bows should, of course, be unstrung immediately after a shooting match is concluded or suspended; and, after being exposed to rain or haze, they should be rubbed with flannel previously to packing in the case. No bow should be drawn either without an arrow, or beyond proper limits; nor should a gentleman ever draw a lady's bow. Either of these endanger the bow, bystanders, &c.

ARROWS.

Steles, as the bodies of arrows without feathers or heads are termed, are made, says a practical man, of six different kinds of wood; four light,

namely, deal, asp, arbele, and a kind of poplar from Flanders; and two heavy, namely, lime and and Jamaica lance-wood. Yellow or red deal (with the turpentine in it) makes a good arrow, but it is apt to wear and splinter. Asp, being lighter, is more used. Arbele so nearly resembles asp, that there can scarcely be said to be any difference between them: asp, however, is the stiffer, and arbele, the more spongy wood. Lime is an excellent wood for arrows; but unless highly dried, it is too heavy for many bows for target-shooting, though it forms a good roving arrow; as does lancewood, which, being even heavier than lime, is indeed seldom used for any other kind of shooting.

Arrows should be perfectly round, but tapering slightly from the shoulder to the nock.

The head or pile of an arrow should be either of thin steel, or very hard iron, about three quarters of an inch in length, and not very sharply pointed. It should be of such weight as will allow the arrow to balance on the finger, at the distance of about one third, or rather more, from the head to the nock.

The nock of an arrow, to prevent the string from splitting the shaft, is usually formed of horn

let into the wood. It must, of course, be of such a size as just to admit the string.

Arrows are furnished with three feathers, which assist the steadiness, and, consequently, the velocity of flight. These are usually from the wing of an eagle, turkey, or goose.

The feathers of the turkey are not only of stronger texture than those of the goose, but, we are told, are less affected by heat and moisture. Goose-feathers, however, may, it is said, be made equal to any others by being washed with a solution of gum copal in spirit of turpentine, which not only renders them impenetrable by moisture, but does not in any degree damage the feather, or impede the shaft.

Formerly feathers for arrows were, in this country, most commonly procured from the goose; and the second, third and fourth feathers of the wing were preferred. Of the three feathers, two were commonly white; and these were from the gander; but the third, which was brown or grey, was from the goose. In adjusting the arrow, the latter was always placed uppermost, to direct the archer to the proper position in which the arrow might be strung. Turkey-feathers are now preferred.

The length of arrows varies according to the

power of the bow. Those used by men in this country, for a full-sized bow, are twenty-seven inches in length, exclusive of the pile. For ladies' bows, arrows of twenty-four inches suffice.

The weight of arrows is proportioned to the distance to be shot; the greater the distance, the lighter the arrow, and vice versâ. An arrow of the weight of three or four shillings, is recommended for a distance of one hundred yards and upwards; and one of five or six shillings weight, for shorter distances. It is not unusual to mark the weight between the feathers, by imprinting on the arrow as many short transverse lines as it weighs shillings.

Every individual should have his arrows peculiarly marked; and should be careful in drawing them from the mark or ground, laying hold of them as close to the object as possible, drawing in the same direction they entered, and slightly turning them while they are drawn.

THE QUIVER, &c.

The QUIVER is now seldom carried on the back, except in roving, and serves merely as a receptacle for arrows at home. The substitutes made use of on the ground, are the pouch and loop appended to the belt.

The BELT is usually made of stout leather, having on the right side a pouch, somewhat resembling a small bucket, into which the heads of the arrows are placed, after passing through a leathern loop, which keeps them steady by the side.

The TASSEL, for the purpose of dusting the arrows, or keeping them clean, is usually made of green worsted, and is slung on the belt on the left side of the archer.

The BRACE is composed of stout leather, polished externally to allow the string to glide over it freely. Its size depends upon that of the arm, and the manner of holding the bow; for on the arm of archers who hold their bows steadily, the string, when they loose the arrow, strikes nearly in the same place, and they can, therefore, shoot with a small brace; but, in shooting with much elevation, the arm requires a larger one. It is generally made from six to eight inches in length, with two straps and buckles to fasten it on the arm. Its form is oval; its colour, black or brown. When its surface becomes rough, it should be repolished, or laid aside, as otherwise the string will wear by the friction, and the bow be endangered.

For the hand, are used — either the GLOVE,

which consists of three finger-stalls (projecting no more over the fingers than is necessary to protect them) fastened to back thongs, which, by means of a cross strap, are buttoned round the wrist, being used with or without a proper glove;—or finger-stalls sewed to a common glove;—or the tab, a piece of flat leather, into which the fingers are let, and which lies on the inside of the hand.

The leather for all these is dressed on that side which is used outwardly.

The grease-box hangs by the side of the tassel; and the grease contained in it, suet and bees'-wax in equal quantities, is to soften the fingers of the glove, and facilitate loosing.

CHOICE OF BOW, ARROW, &c.

It is expedient to begin with a bow of moderate power, and gradually to advance to a stronger, as practice confers dexterity. There is, of course, no precise rule as to the strength of a bow adapted to any beginner, but a knowledge of his own strength, and its relation to that of the bow. Bows ordinarily used by healthy adults, have a power equal to from forty-six to forty-eight pounds for a short length; to more than fifty for

a long length; and to about sixty for roving or flight-shooting. Ladies' and boys' bows possess an average power of twenty-seven pounds; yet many can with care use those of thirty pounds or a little more.

In speaking of arrows, we have already noticed the ordinary length at which they are manufactured for men; those used by ladies and boys seldom exceed the length of twenty-four inches; and it may be here observed, that an archer may often find it advantageous to increase the power of his bow, and shorten the length of his arrow.

PRINCIPLES OF THE ART.

Ascham's five points of archery are, standing, nocking, drawing, holding, and loosing.

One foot, says Ascham, "must not stand too far from the other, lest the shooter stoop too much, which is unbecoming; nor yet too near the other, lest he should stand too upright, for so a man shall neither use his strength well, nor yet stand steadfastly. The mean betwixt both must be kept.

The feet are generally about half a foot or seven inches apart, and one in advance or nearer the mark than the other; the face and the left side

are turned toward the mark; the front of the body is consequently turned sideways from it; the neck is inclined a little downward; the left arm is held straight out with the knuckles vertical, or the thumb above and little finger below; the wrist and forearm are turned inward or toward their flexures, so that the string when loosened strikes the arm or rather the bracer which covers it; the upper part of the hand and the now uppermost extremity of the handle are on a level; and the whole of the hand grasps the whole of the handle.

The perpendicular position of the bow is the most common.

In nocking, the bow being held horizontally, with the string upward, the arrow is taken from the pouch by the middle, and so carried under the string, till the head reaches the left hand, of which the fore-finger is placed over it, when the right hand ascends to the nock, turns the cock feather uppermost,* and the arrow, sliding down the bow, is fixed with the nock upward, on that

* The cock feather, which is placed on the horn of the nock, is turned uppermost, because that ensures a smooth portion of the arrow passing over the bow in shooting. A feather turned toward the bow would not only be worn down, but would cause deflection from the direction.

part of the string which is opposite the extremity of the handle; the shaft being set exactly straight across the bow. As the nock of the arrow is now secured with the right hand, the fore-finger of the left hand is removed and surrounds the bow. If, says Ascham, "the shaft hand is high and the bow hand low, or the contrary, both the bow is in danger of breaking, and the shaft, if it is small, will start,—if great, it will hobble."

In drawing, the archer standing upright, with the left foot a few inches in advance of the right, and holding the string about half-way between the tips of two or at most three fingers of the left hand and their first joints, that it may be easily loosened, gradually presses his bow with that hand, while, rather pressing the arrow towards his bow, he draws the string steadily and evenly towards him with his right,* and meanwhile elevating the bow in proportion to the distance of the mark, he completes the drawing, which should always bring the arrow home, keeping his bow-arm firmly fixed on the bow, until the arrow's

* The bow-string is apt to be twisted wrongly by the pressure of the fingers, if not thus steadily and evenly drawn; and hence a young archer sometimes finds the arrow turn from his bow, and fall away from the string, while drawing.

release, which must exactly correspond with the completion of the drawing.

Mr. Waring says that, in the preceding operation, as the left hand raises the bow, the right should begin to draw, so that when it is held up at its intended elevation, it should be above half drawn, and that our best archers, as they raise the bow, draw it three parts of the way, pause to take aim, then draw it quite up to the head, and instantly loose, as further tension would break the best bow.

It is a rule to draw the arrow toward the ear; for if an archer who has learnt to bring the arrow toward that part, draw it to his breast, he finds that the bow which, in the former case, he could draw with ease, in the latter appears much stronger.

Ascham's fourth point, holding, applies to the time of holding the string when the bow is drawn up. Holding, he says, "must not be long, for it puts a bow in danger of breaking, and spoils the shoot: it must occupy so little time, that it may be perceived better in the mind when it is done, than seen with the eye when doing."

Loosing, Ascham says, "must be performed much in the same manner as holding,—so quick and hard, that it be without any twitches; so

soft and gentle, that the shaft fly not as if it was sent from a bow-case."

In this movement, it is necessary to hold the bow-arm very firmly at the moment of loosing; to bring the elbow of the right arm round; and to loose while drawing, without making any pause.

DISTANCE, ELEVATION, AIM, &c.

When the archer has acquired facility in the points already described, he may begin to shoot at a mark at thirty yards, the shortest distance recommended, and may thence proceed to sixty, and greater distances.

After, however, he has acquired steadiness, he may, by practising on the same day at different distances, accustom himself to the various degrees of elevation necessary for these distances, and obtain strength and ease in managing the bow.

Elevation, is an important point. If, when used, it be too small, the arrow will fall short of the mark; if too great, it will fly over it. Its true extent depends on the natural, but not well explained, feeling of the eye and hand, matured by practice. At moderate lengths, the less the elevation, the more certain the shot; for the more

the arrow loses the parabolic track, and approaches to an angular one, the less likely is it to strike the mark; and the higher it thus ascends, the more affected must it be by the wind. The strong-armed archer, drawing a stronger bow, can reach his object with much less elevation, than one who must shoot with a weak one. The custom is to shoot point-blank at a forty-yard mark; but beyond that, more or less elevation is necessary. In all cases, however, a little elevation tends to preserve the arrows.

Ascham particularly insists on an archer's remembering to keep his eye constantly fixed on the object aimed at. "Leaving a man's eye always on his mark, is the only waye to shoot streighte, yea, and I suppose, so redye and easye a waye, that if it be learned in youth, and confirmed with use, a man shall never misse therein. Some men wonder whye, in casting a man's eye at the marke, the hand should go streighte; but surely, if he considered the nature of a man's eye, he would not wonder at it." Ascham, however, by no means makes the reason of this clear. "The eye is the very tongue wherewith witte and reason doth speake to every parte of the bodye. This is most evident in fencing and feightinge.

The foot, the hande, and all, wayteth upon the eye. The eye is nothing more than a certayne windowe for witte to shute out her heade at. The chief cause why men cannot shute streighte, is because they looke at theyre shafte."

It is particularly to be observed, that the archer must not attempt to look along the arrow, or even to bring the head of it in a line with the eye and the mark; for, as the nock of the arrow lies to the right of the archer, so must the head appear on the right of the mark. It is the sense of touch, and a certain reckoning, or rather intuitive feeling connected with it, that constitute the aim in this case.

As archery must depend in a great degree on the wind and the weather, Ascham says, "in a side winde, you must stand somewhat across into the winde, by which means you will shoote the surer." Many archers accordingly make what is termed an allowance for the wind. But this requires great judgment.

KINDS OF SHOOTING.

Three kinds of shooting with the long-bow are commonly practised; namely, roving, butt-shooting, and target-shooting.

Roving, or shooting at rovers, is not improbably the most ancient kind. It is practised in traversing an open country, unconfined by hedges, and consists in aiming at casual and unmeasured marks, trees, bushes, and other objects, at considerable distances, with longer and heavier arrows than those commonly used. When a tree is the object, its trunk at a foot from the ground is the proper mark; and he who gains the last shot, names the next mark.

The advantages of roving are, that, as the archer shoots at considerable distances, and, consequently, at high elevations, he learns to command a stronger bow, and acquires a more accurate knowledge of distances. Roving also carries us over a great extent of country, and presents great variety.

The nearest in both these modes of shooting is the winner; but the number of the game is optional, and the mode of counting may be varied at pleasure.

Butts are mounds composed of turf, and are in form nearly square, or rather somewhat resemble a wedge; the length in front being generally about nine feet; the height, seven feet; the depth, four feet at the base, and one foot four inches at the top. For this purpose, turfs

dug from a common, where the grass is short and roots of heath are matted in it, are preferred to others. These are laid upon each other, and pressed tightly together.

Butts are placed at various distances, generally in sets, so disposed that they do not stand in the way of the archer when shooting at any of the lengths. Upon them, about breast-high, is placed the mark, a circular piece of thin white pasteboard, of about four inches in diameter, for a distance of thirty yards, and increasing to sixteen inches for a hundred and twenty yards.

The butts used by the Edinburgh archers for short lengths, are made of straw laid endwise, pressed hard with a screw, and cut in front in the manner in which hay is trussed. These are covered with a little building to protect the straw from injury, and the shooter from the rays of the sun whilst drawing the bow. These butts never injure the arrow, and are very durable.

The use of butts is to save the trouble of carrying heavy targets and their stands, to the ground; nothing additional being in this case necessary but the small and light pasteboard target, which is easily fixed on the butt.

No shots reckon but those within the pasteboard; and when two parties end equally, then

his nearest the peg, the pasteboard, or the butt, decides the game.

In TARGET shooting, the mark used consists of a target, occasionally placed on a butt, though more generally upon a frame; which gives it any degree of elevation.

The construction of targets is similar to that of the common straw bee-hives. Their diameter is usually about four feet and a half, or twice the length of the arrow. Their front is covered with cloth painted in rings of different colours in order to mark the skill of each shooter by the place of his arrow. The centre is generally gilt; and four other circles are usually described on it, namely, the red, inner white, black, and outer white, which is bordered by green. Ladies' targets are similar, but smaller.

Targets are used in pairs, that, by shooting from one to another and back again, useless walking may be avoided.

Hoyle shooting, flight shooting, clout shooting, and popinjay, are little practised.

PRACTICE.

In shooting at targets, the usual distances are fifty or sixty yards for ladies, and a hundred for gentlemen.

The following plan has been suggested as convenient for six gentlemen and as many ladies.—A pair of targets may be placed opposite each other, at the distance of a hundred yards. Let the whole party assemble at one end; let the gentlemen commence shooting; and, after having by pairs (in which each as he shoots retires behind him who shoots next), or otherwise, discharged their pouch, or three arrows, let them escort the ladies to a mark, or two banners opposite to each other, placed half-way between the targets, from which they will discharge the arrows at the same target as the gentlemen did. Should the number of archers exceed twelve, it would be advisable to have other targets, arranged laterally at convenient distances, and each set may be distinguished by a small banner. When all the arrows have been expended, a simultaneous movement should be made by the whole party towards the opposite target.

No more than two or three arrows should be shot at a time; for, with more, the aim grows unsteady.

The game may be counted, either according to the number of hits on the entire target, without reference to its circular divisions; or, according to the value assigned to the several circles re-

spectively, — the central gold reckoning nine, the outer white one, and the intermediate circles as agreed on.*

The usual mode of keeping an account of the game is by a card ruled as follows, on which the hits of each shooter are scored, either with a pin or a sort of needle termed a pricker.

	Gold 9.	Red 3.	Inner White 2.	Black 1¼.	Outer White 1.	Total.	Value.
Names							
A.							
B.							
C.							

Hits in the gold must, in reckoning, be multiplied by nine, and so of the rest; and no arrow is reckoned in a circle unless it is chiefly or completely within it.

* The red should be three; the inner white, two; and the black, one and a quarter, or five counts for four hits.

Those who wish to know more of archery, may refer to "The Archer's Guide," published by Mr. Hurst, of St. Paul's Church Yard. To that work, to Mr. Waring's excellent Treatise on Archery, to Moseley's Essay, and to Roberts's Bowman, I am here chiefly indebted.

N. B. — Bows, arrows, and every article necessary in the practice of archery may best be had at Mr. Waring's Archery Ware-room, Caroline-street, Bedford-square.

(*Those depending on Direction and Speed.*)

HURLING.

Hurling was played by the Romans with a ball called harpastum, a word probably derived from harpago, to snatch or take by violence. The contending parties endeavoured to force the ball from each other, and they who could retain it long enough to cast it beyond an appointed boundary were the conquerors.

The inhabitants of the western counties of England have long been famous for their skill in the practice of this pastime.

Its modern name is derived from hurling a ball of wood about three inches in diameter, plated with silver, sometimes gilt, and having commonly a motto, "Fair play is good play."

There were two methods of hurling in Cornwall, at the commencement of the seventeenth century,

and both are described by Carew, a contemporary writer, whose words are these: "Hurling taketh his denomination from throwing of the ball, and is of two sorts: in the east parts of Cornwall to goales; and in the west, to the country.

"For hurling to goales there are fifteen, twenty, or thirty players, more or less, chosen out on each side, who strip themselves to their slightest apparell and then join hands in ranke one against another; out of these rankes they match themselves by payres, one embracing another, and so passe away, every of which couple are especially to watch one another during the play; after this they pitch two bushes in the ground, some eight or ten feet asunder, and directly against them, ten or twelve score paces off, other twain in like distance, which they terme goales, where some indifferent person throweth up a ball, the which whosoever can catch and carry through his adversaries goale, hath wonne the game; but herein consisteth one of Hercules his labours, for he that is once possessed of the ball, hath his contrary mate waiting at inches and assaying to lay hold upon him, the other thrusteth him in the breast with his closed fist to keep him off, which they call *butting*." According to the laws of the game, "they must hurle man to man, and not

two set upon one man at once. The hurler against the ball must not *but* nor *handfast* under the girdle, he who hath the ball must *but* only in the other's breast, and deale no fore ball, that is, he may not throw it to any of his mates standing nearer to the goale than himself.

In hurling to the country, "two or three, or more parishes agree to hurl against two or three other parishes. The matches are usually made by gentlemen, and their goales are either those gentlemen's houses, or some towns or villages three or four miles asunder, of which either side maketh choice after the nearnesse of their dwellings; when they meet there is neyther comparing of numbers nor matching of men, but a silver ball is cast up, and that company which can catch and carry it by force or slight to the place assigned, gaineth the ball and the victory. Such as see where the ball is played give notice, crying 'ware east,' 'ware west,' as the same is carried. The hurlers take their next way over hilles, dales, hedges, ditches; yea, and thorow bushes, briars, mires, plashes, and rivers whatsoever, so as you shall sometimes see twenty or thirty lie tugging together in the water, scrambling and scratching for the ball."

This game requires quick eyes, nimble hands,

swift feet, skill in wrestling, and considerable strength, as well as good lungs.

"About the year 1775," says Strutt, "the hurling to the goals was frequently played by parties of Irishmen, in the fields at the back of the British Museum, but they used a kind of bat to take up the ball and to strike it from them; this instrument was flat on both sides, and broad and curving at the lower end. I have been greatly amused to see with what facility those who were skilful in the pastime would catch up the ball upon the bat, and often run with it for a considerable time, tossing it occasionally from the bat and recovering it again, till such time as they found a proper opportunity of driving it back amongst their companions, who generally followed and were ready to receive it. In other respects, I do not recollect that the game differed materially from the description given."

CRICKET.

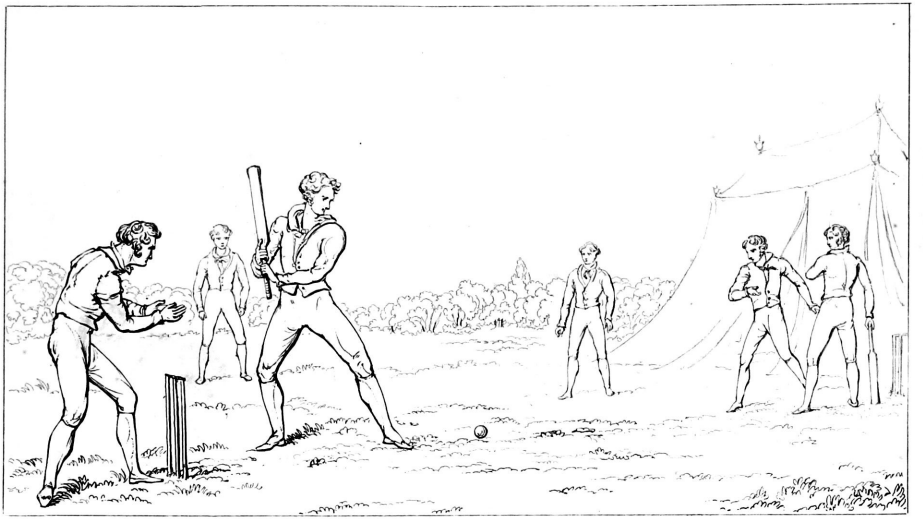
PLATE XIV.

In this, which is altogether an English game, one party tries to strike down what is called a wicket with a ball thrown, or rather bowled, from a fixed distance; and the other party tries to strike away the ball in its course, with force sufficient for purposes dependant on the kind of the game.

THE GROUND, WICKET, &c.

The ground for cricket should be level and smooth, especially between the wickets. On a field or common of that kind, therefore, a space is marked out of twenty-two yards in length.

At both extremities of this space, are fixed, perpendicularly and parallel to each other, sticks or stumps, which must be twenty-seven inches out of the ground, and across the



CRICKET.

tops of which, when they are converted into wickets, two short pieces called bails, each four inches in length, and meeting over the middle stump, are loosely placed.

The bowling crease is a mark made in the ground in a line with the stumps, and having these in the centre. It must be six feet eight inches in length, with a return crease at each end towards the bowler. It can scarcely be said to exist at single wicket; the bowler delivering the ball from the stump.

The popping crease, another mark made in the ground, must be four feet from the wicket, and parallel to it, unlimited in length, but not shorter than the bowling crease, and having in its middle, which will correspond with the middle stump, a hole called the block hole.

THE BALL, BAT, &c.

The cricket ball, of stout leather, is formed of two hemispherical pieces, sewed over a round ball of worsted so as to be perfectly spherical; and it must not weigh less than five ounces and a half, nor more than five ounces and three quarters.

The ball is struck by a bat formed of willow, thirty-eight inches or more in length, and

not more than four inches and a quarter in width, narrowed and rounded at one end into a handle, which is bound with waxed thread to prevent concussion and slipping, flattened on its front surface where it is to strike the ball, and somewhat rounded behind.

KINDS OF THE GAME.

When only one wicket is erected, the game is said to be played at Single Wicket: when there are two, it is called Double Wicket.

Single wicket may be played by any number, either separately opposed to each other, or forming parties; but it requires at least five players on each side; and double wicket must have eleven.

THE PLAYERS GENERALLY.

The players are in general divided into two parties, called the in-party and the out-party.

Two persons skilled in the laws of cricket, are chosen to see that the game is fairly conducted and to settle any dispute; one, in double wicket, taking his stand behind the bowler's wicket, and

the other behind the batsman, so as to be out of the way of the players.

The bowler belongs to the out-party. He may, according to recent and dangerous practice, raise his hand above his elbow in delivering the ball; he sometimes makes the ball, in the delivery, and by means of an action of the wrist, added to that of the arm, perform a double or complex motion, that of projection and that of lateral rotation, which renders it less easy to be hit by the striker; and he varies the rapidity of his balls for the same purpose; while, at the same time, he always bowls the ball so that the striker can play at it. The bowler bowls four balls before he changes wickets, which he does but once in the same innings.

The striker belongs to the in-party. When he hits, he should have one foot behind the popping crease; and when his partner strikes, he should stand behind it. Having struck, he will afterwards get as many runs as possible, for which he must be ever prepared, as, on these, *scores* toward game entirely depend; but he must never follow a ball so far that, in case of no runs being obtained, he cannot return to save his wicket.*

* Runs ought to be made at the will of the striker, who should never be compelled thereto at some one hit out of a

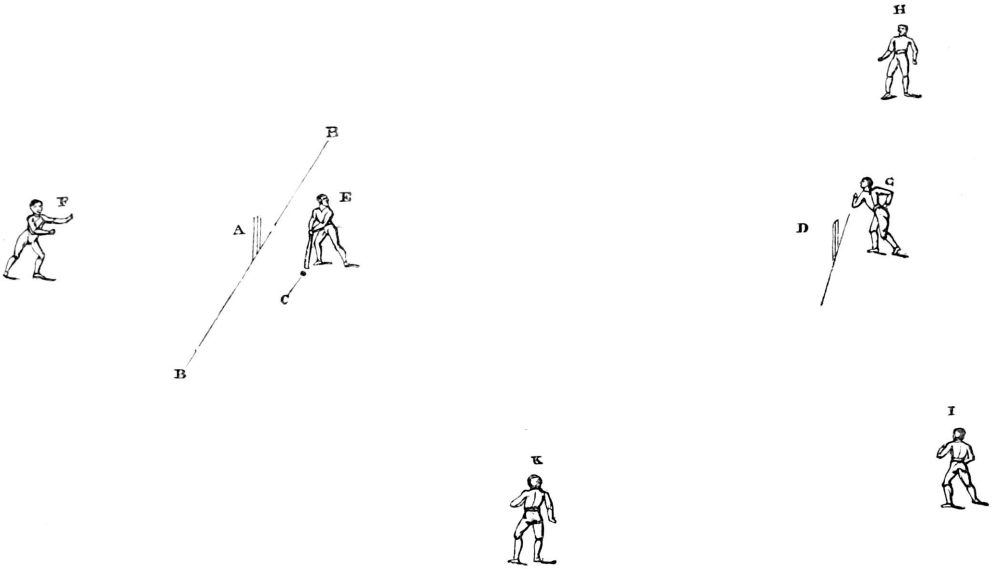
The wicket keeper takes any ball advancing directly toward him, in preference to any other player; and if the striker leave his post, the wicket keeper must stump him out or knock down his wicket.

The other players are described under Double Wicket.

SINGLE WICKET.

The placing or forming of the field will be better understood by the following diagram than any description.

given number; such a practice being prejudicial to the beginner, and teaching nothing but hard-hitting, without regard to easy balls or difficult ones.


H
B
F
E
A
C
D
B
I
K

A.—The Wicket.

B.—A Line, the purpose of which shall be spoken of immediately.

C.—The Popping Crease, with the Block Hole in its centre.

D.—The Bowler's Stump and Crease.

E.—The Batsman.

F.—Person stopping behind.

G.—The Bowler.

H.—Long Field On.

I.—Long Field Off.

K.—Off Fieldsman.

The minor position of a field and its varieties must necessarily depend upon the person batting; but, generally speaking, the above will be found to cover the field.

At single wicket, as well as double, the striker with his bat, belonging to the in-party, is the protector of the wicket.

The opponent party stand in the field to catch or stop the ball. The bowler, who is one of that party, takes his place by the side of a small stump two-and-twenty yards from the wicket, and thence delivers the balls with the intention of bowling it down.

The bowler, in delivering the ball, must not pass the stump near him before the ball leave his

hand; or the umpire must call audibly, "No ball."

One run is scored against the out-party if the bowler deliver a ball so wide, either to the right, left, or above the head, as not to be within reach of the striker's bat when fairly directed to it.

If the bowler prove successful, that is, if the stump is bowled out of the ground, or the bail is bowled off, the batsman retires from play, and another of his party succeeds.

If, on the contrary, the ball is struck by the bat and driven into the field beyond the reach of those who stand out to stop it, the striker runs to the stump at the bowler's station, which he touches with his bat, and then returns to his wicket.

If this run be performed before the ball is thrown back, one notch or score is made upon the tally towards his game; and he may continue such runs, each counting one, till the ball is returned.* For a lost ball, he counts three notches or scores.

* No runs can be made, if the ball, when struck, should not reach the ground before or in front of the parallel line marked B,B. If, however, the ball pitch before the line, and by any motion thereafter, go behind it, the striker may run for a score.

If, during a run, however, the ball be thrown up and the wicket beaten down with it, by the opponent party, before the striker is at home, or can ground his bat within the popping-crease, he is declared to be out, and the run is not reckoned. He is also out, if he strike the ball into the air, and it be caught by any of the field before it reaches the ground, and retained long enough to be thrown up again; or if he stop the ball with any part of his person before the wicket.

The batter, in striking a ball, may step beyond the popping crease to meet it; but if, in so doing, he strike it, he cannot score a run; and, if the ball pass him and do not strike off the bails, the wicket keeper cannot stump him out, as it is called, for when a ball, at single wicket, has passed the wicket, it is considered "dead." If, however, when out of his ground, he should strike the ball, and run for a score, he may be put out by the bails being knocked off before he regain his ground; and in no-wise can the batsman score his run, as he is never at liberty to leave his ground.

DOUBLE WICKET.

The following Diagram illustrates this.

K
B
A
L
I

M
A
D
C
H
F
E
G

A,A.—Batters, belonging to the In-side.

B.—The Bowler.

C.—The Wicket Keeper, leaning toward the wicket, to stump out the Batter if he leave his ground in striking the ball.

D.—Point, about four yards in front and to the right of the Striker, and allowing, in backing up, sufficient room to Short Slip.

E.—Long Slip, between Point and Short Slip, at the distance of ten or twelve yards, or as far as Long Stop, from the wicket.

F.—Short Slip, standing about two yards to the side of, and a little behind, the Wicket Keeper, whose place he takes when the latter runs after a ball.

G.—Long Stop, at some distance behind the Wicket Keeper, to save a run by stopping all balls which the former may have allowed to pass.

H.—Leg standing behind the line of the popping crease, at various distances, according to the capability of the Striker.

I.—Middle Wicket, on the off side, between Cover Point and Long Field Off.

K.—Long Field On, for hard hits.

L.—Long Field Off, as far to the left of the Bowler, as Long Field On is to the right.

M.—Cover Point, placed to the off side, and so as to stop balls missed by Point.

This will be found to cover and form a field, according to the general practice of the game.

It must be understood, nevertheless, that it is impossible that, amidst such variety in the capabilities of batsmen, these positions should not vary at the discretion of the out-players. If a left-handed man is the striker, the position of each must of course be exactly reversed; those who commonly are on the right side going over to the left, and those who are generally on the left placing themselves on the right.

At double wicket, which is by far the most interesting game, two wickets must be pitched opposite to each other; both parties have two innings, for the first of which, at beginning, they toss up; two strikers go in at once, one at each wicket; the two bowlers usually bowl four balls in succession alternately; the batsmen are said to be in as long as they remain at their wickets, and their party is called the in-party; and those who stand in the field with the bowlers are called the out-party.

When a ball is struck by either of the batters, each runs to the other wicket and back till the

ball is recovered by the opposite party; and, as already said, for each run, one notch is scored by the party in. Meanwhile, if any one of the out-party arranged on the ground to intercept the ball in its progress, should catch it before it touches the ground, the striker of the ball is out.

The striker may leave his ground to strike the ball, and may count his score if he be successful in his hit, and he may also be stumped out if the wicket keeper knock off the bails before he regain his ground, as there are no "dead balls" at double wicket,—unless it be a No Ball; and then the striker cannot be stumped out.

When the bowler has bowled four balls in succession, the Umpire, at his end, calls "Over;" upon which all the players take exactly opposite positions, and the Wicket Keeper (who sometimes, however, is not the Bowler) takes his turn, and bowls four successive balls; and so on successively.

At the conclusion, the notches for the runs are counted, and the side which has obtained the greatest number is victorious.

These are the general outlines of this game, but there are many other particular rules by which it is governed; and these are subject to frequent variations, according to the determination of the players.

THE LAWS OF CRICKET, REVISED BY THE MARYLEBONE CLUB, IN 1835.

[By the permission of Mr. Dark, of Lord's Cricket Ground, I present these Laws to the reader; and I, at the same time, desire to acknowledge his obliging revision of the whole of this article.]

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

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

3. The STUMPS must be twenty-seven inches out of the ground; the bails eight inches in length; the stumps of sufficient thickness to prevent the ball from passing through.

4. The BOWLING CREASE must be in a line

with the stumps; six feet eight inches in length; the stumps in the centre; with a return crease at each end, towards the bowler, at right angles.

5. The Popping Crease must be four feet from the wicket, and parallel to it; unlimited in length; but not shorter than the bowling crease.

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

7. It shall not be lawful for either party, during a match, without the consent of the other, to alter the ground by rolling, watering, covering, mowing, or beating. This rule is not meant to prevent the striker from beating the ground with his bat near to the spot where he stands during the innings, nor to prevent the bowler from filling up holes with saw-dust, &c. when the ground shall be wet.

8. After rain, the wickets may be changed with the consent of both parties.

9. The Bowler shall deliver the ball with one foot on the ground behind the bowling crease, and within the return crease; and shall bowl four balls before he change wickets; which he shall be permitted to do once only in the same innings.

10. The ball must be bowled. If it be thrown, or jerked, or if the hand be above the shoulder in the delivery, the umpire must call "No Ball."

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

12. If the bowler toss 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 (even although he attempt to hit it) shall adjudge one run to the parties receiving the innings, either with or without an appeal from them; which shall be put down to the score of wide balls; and such ball shall not be reckoned as any of the four balls. When the umpire shall have called "Wide Ball," one run only shall be reckoned, and the ball shall be considered dead.

13. If the bowler deliver a "No Ball," the striker may play at it, and be allowed as many runs as he can get, and he shall not be put out except by running out. In the event of no run being obtained by any other means, then one run shall be scored.

14. In the event of a change of bowling, no more than two balls shall be allowed for the sake of practice.

15. If the bowler try one ball, he shall be obliged to bowl four.

16. The STRIKER IS OUT, if either of the bails be bowled off, or if a stump be bowled out of the ground.

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

18. Or if, in striking, or at any other 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.

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

20. Or, if under pretence of running, or otherwise, either of the strikers prevent a ball from being caught.

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

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

23. Or, if any part of the striker's dress knock down the wicket.

24. Or, if the striker touch or take up the ball while in play, unless at the request of the opposite party.

25. Or, if with any part of his person he stop 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.

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

27. A ball being caught, no run shall be reckoned.

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

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

30. After the ball shall have been finally settled in the wicket-keeper's, or bowler's hand, it shall be considered dead. If, when the bowler is about to deliver the ball, the striker at his

wicket shall go outside the popping crease before such actual delivery, the said bowler may put him out.

31. If the striker be hurt, he may retire from his wicket and return to it any time during that innings.

32. If a striker be hurt, some other person may stand out for him, but not go in.

33. No substitute in the field shall be allowed to bowl, keep wicket, stand at the point, cover the point, or stop behind in any case.

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

35. The ball having been hit, the striker may guard his wicket with his bat, or with any part of his body, except his hand; that the twenty-fourth law may not be disobeyed.

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

37. The umpires 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 shall be conclusive.

38. The umpires in all matches shall pitch fair wickets, and the parties shall toss up for the choice of innings.

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

40. They are not to order a striker out, unless appealed to by the adversaries.

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

42. If either of the strikers run a short run, the umpire must call "One Short."

43. No umpire shall be allowed to bet.

44. No umpire is to be changed during a match, unless with the consent of both parties,

except in case of a violation of the 43d law: then either party may dismiss the transgressor.

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

46. The umpire must take especial care to call "No Ball" *instantly upon delivery*; "Wide Ball" *as soon as ever it shall pass the striker.*

47. The players who go in second shall follow their innings, if they shall have obtained one hundred runs less than their antagonists.

LAWS FOR SINGLE WICKET.

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

2. The ball must be hit before the bounds, to entitle the striker to a run; which run cannot be obtained, unless he touch the bowling stump or crease in a line with it with his bat, or some part of his person, or go beyond them; returning

to the popping crease as at double wicket, according to the 22d law.

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

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

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

6. 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.

7. The striker shall be entitled to three runs for lost ball, and the same number for ball stopped with hat; with reference to the 29th and 34th laws of double wicket.

8. When there shall be more than four players on a side, there shall be no bounds. All hits, byes, and overthrows shall then be allowed.

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

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

BETS.

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

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

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

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

[N. B.—At Lord's Cricket Ground, are held all the meetings of the Mary-le-Bonne Club, consisting of 300 Members, each of whom subscribes £3 yearly. Gentlemen occasionally playing pay 1*s*. each time for the day; and servants, 6*d*. On match days, the company pay 6*d*. for admittance.]

TRAP BALL.

To play at this game,—the trap is placed on the ground; two stakes are driven at twenty-one yards from the trap, and the same distance apart; and a line is drawn across, about a yard from the ground.

Beyond this, the players forming the out side, place themselves. The player on the inside, then, places the ball on the trap; on striking the tongue, the ball rises; this, the player strikes; and if he either does not hit it at all, or does not hit it over the line and between the bounds, he is out.

After the ball has been struck, the out side endeavours to catch it, before it touches the ground. If they do so, the striker is out. If they cannot catch it, they stop it as soon as they can, and bowl it at the trap, which if they hit the player is out. If not, one is scored to the game.

This game is played with as many of a side as may be on the ground.

(*Illustrating Impulsion, &c.*)

BOWLING.

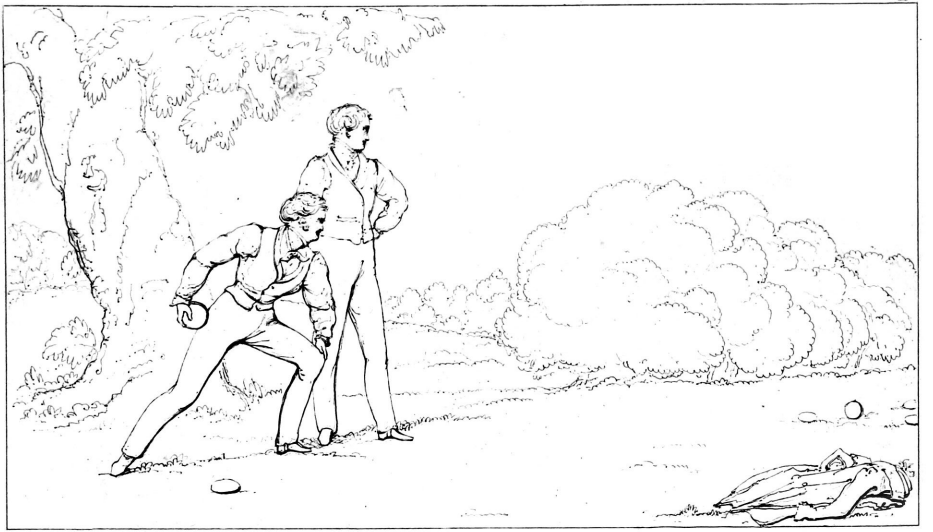
PLATE XV.

THIS game is played either in open bowling greens, or in closer alleys.

The bowling green should be from half an acre to an acre in size, of square form, and planted with trees at the ends, to afford shelter in hot weather to the players.

Its surface should not be lower than the general level of the neighbouring grounds, in order to be free from moisture. It should also be perfectly level and firm; and hence it requires frequent mowing and rolling.

Bowling, says an old writer, "is a pastime in which a man shall find great art in choosing out his ground, and preventing the winding, hanging, and many turning advantages of the same, whether it be in open wilde places, or in close allies; and for this sport, the chusing of the



BOWLING.

bowle is the greatest cunning; your flat bowles being best for allies, your round byazed bowles for open grounds of advantage, and your round bowles, like a ball, for green swarthes that are plain and level."

When there is a number of players, they are divided into two sides. Each player has two bowls of similar size, and numbered, or having different marks, so that he may know his own. The order in which they are to throw is decided by lot.

The first player throws a smaller bowl, called the jack, about thirty paces, which serves as a mark. He then rolls one of his own balls so as to lay it as near the jack as he can. A second player follows, and endeavours to lay his bowl nearer to the jack than his opponent. The partner of the first player then follows; and so on, in succession, till all the bowls are played.

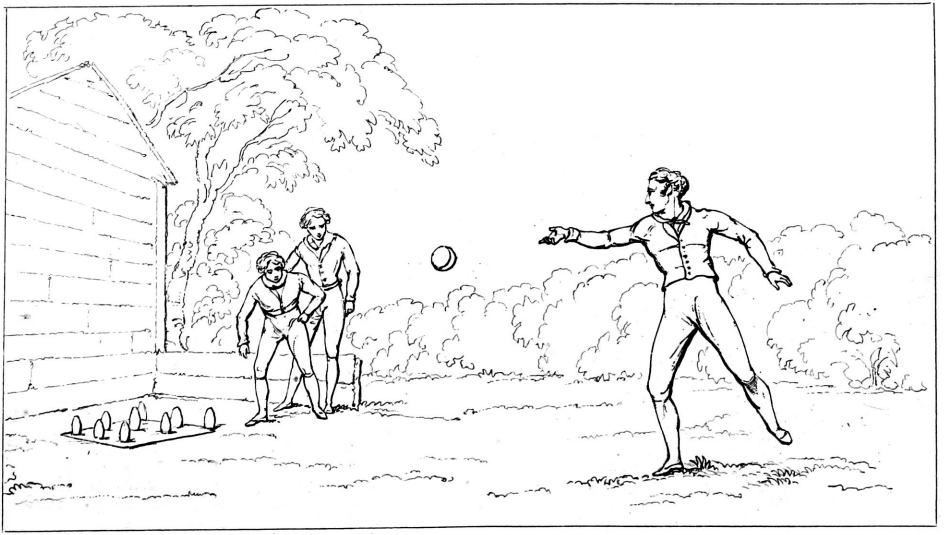
The objects of every player are to place his ball as close as possible to the jack; to drive away his adversary's ball when it lies between the jack and one of his own; to place his ball so that it may cover the balls of his party, and prevent their being driven away from the jack; or to remove the jack itself, so as to bring it nearer to

one of his own bowls that had gone beyond it in the preceding throw.

Great practice, however, is requisite before these strokes are attempted.

When all the balls are played, the party who has one or more balls nearest the jack, counts one for each; and so on in the sequel, till one party has won the match. The game, of course, consists of a certain number of points agreed upon by the players, generally five casts or best bowls

In a bowling alley, a block is placed at each extremity of the alley; and, beyond the block, a small ditch or trench is made. If the ball enters the ditch and rebounds towards the block, it counts nothing.



NINE PINS.

NINE PINS.

PLATE XVI.

For the practice of this game, the ground should be perfectly level.

The nine-pins or pieces of wood are of a conical shape; the pointed extremity terminating frequently in a nob. They must be sufficiently large at the base to stand upright. They are arranged in parallel lines of three each.

The ball is large, and generally pierced with a large hole for the four fingers and a round hole for the thumb. Some balls have only the last hole, but the best have two, as they are then more easily held, and can be thrown with greater force.

The players stand at a distance settled by mutual consent; and each in turn casts the bowl at the pins; the object being to beat them down in the fewest throws.

After the first throw, the pins that were knocked down are again put up, and the score marked.

The player, who, at this throw, is much nearer, is in so advantageous a position that sometimes the whole nine are brought down at one blow.

The game consists of a certain number of points; and one chalk or score is reckoned for every pin fairly struck down.

In the game of Skittles, there is a double effort; one by bowling, and the other by what is called tipping. The first is performed at a given distance; and the second, standing close to the frame upon which the pins are placed, and throwing the bowl through in the midst of them.

This game consists in obtaining thirty-one chalks precisely: less loses, or at least gives the antagonist a chance of winning the game; and more requires the player to begin again for nine, which must be exactly attained, to secure the game.

Four Corners is so called from the game being played with four very large pins, varying from eighteen to twenty-eight pounds each, and a ball of about fourteen pounds. The pins are placed in a lozenge form, and the ball is bowled against them.

This game requires a great deal of muscular power, as the players have to throw the ball from twenty to thirty feet; the distance varying according to the fancy of the players.

NINE HOLES, in the game of that name, are made in a square board, and disposed in three rows, three holes in each row, all of them at equal distances, about twelve or fourteen inches apart; and to every hole is affixed a numeral, from one to nine, so placed as to form the number fifteen in every row. The board, thus prepared, is fixed horizontally upon the ground, and surrounded on three sides with a gentle acclivity.

Each of the players being then furnished with a certain number of small metal balls, stands in his turn, by a mark made upon the ground, about five or six feet from the board, at which he bowls the balls: according to the value of the figures belonging to the holes into which they roll, his game is reckoned; and he who obtains the highest number is the winner.

CURLING.

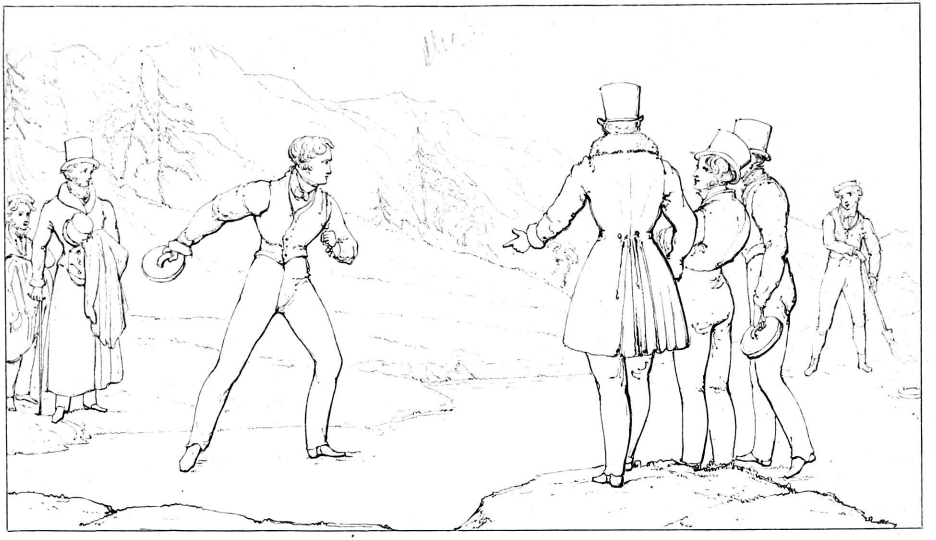
PLATE XVII.

THIS is one of the games of Scotland.

Pennant, in his Tour in Scotland, thus describes it:—"Of all the sports of these parts, that of curling is a favorite, and one unknown in England. It is an amusement of the winter, and played on the ice, by sliding, from one mark to another, great stones of 40lbs. to 70lbs. weight, of a hemispherical form, with an iron or wooden handle at top. The object of the player is to lay his stone as near the mark as possible, to guard that of his partner which had been well laid before, or to strike off that of his antagonist."

The *rink*, or course, is that part of the ice which is chosen for the game, in consequence of its being level, smooth, and without cracks, especially longitudinally or obliquely.

The length of the rink is generally from thirty to fifty yards, according to the smoothness of the



CURLING.

surface; and its breadth is about ten or twelve feet, to which extent it must be cleared from snow, as well as a few feet beyond the tee, at each end, in order that the stones which are driven too forcibly may get far enough to be of no use.

At each end of the rink, the mark, called a *tee*, is made. This is a small hole in the ice, round which two circles of greater and less diameter are drawn, for the more easy calculation of the relative distances of the stones from the *tee*, no measurement being permitted till the playing at each end is finished.

Across the rink at each end, and distant from the tee about a sixth of the whole length, is drawn a score, called the *hogscore*, and the stones which do not pass it are not reckoned.

A transverse hollow, called a *hack* or *hatch*, is made close by the tee, to support the foot upon; and this is so situated, that, when throwing his stone, the player passes it over the tee. In other cases, there are, near to each tee, two irons, furnished inferiorly with several points, on which the players in succession stand to prevent slipping.

Of rinks so constructed, there may, according to the number of players, be one or more.

The stones used in the game are generally of whinstone, or granite, close in their texture, without cracks, and capable of polish. They may be found in the beds of rivers, and on the seashore; having been rolled by the water until they have acquired nearly the shape which must otherwise be given them. The proper form of the stones is spherical, flattened on two opposite sides, so that they may have about double the extent in one direction that they have in the other. The upper and under surfaces must be parallel; the angles rounded off; and the under surface polished, to permit them to move easily along. Into the upper surface, is then fixed a handle generally of iron, or of wood, or of wood screwed into an iron standard fixed in the stone.

These stones are from thirty to sixty pounds weight, to suit the strength of the players.

On a rink, there are generally sixteen stones; each party having eight. Sometimes each player uses two stones; and then there are eight players on a rink, being four against four. At other times, the curlers have only one stone each; and then there are sixteen players on a rink, being eight against eight.

The game, however, may also be played by

one person against another, by two against two, or by three against three; and each of these may use any number of stones agreed upon.

He who is supposed to be the best curler is called the lead, and has usually the power of arranging the game; and he who is last is called the driver, and directs the rest of the party.

For sweeping snow or particles of broken ice from the rink, each player has a broom; and all are required to be clever in clearing the way before any stone they wish to run further.

In commencing the game, the lead tries to place his stone close to the tee; and it is reckoned to be better laid if it be a little short of the tee, and upon the middle line of the rink, than if it actually touched it.

The object of the next player is nearly the same: if in attempting to strike away his antagonist's stone he should miss, his stone may pass by, and be useless; but if he merely try to place his stone near the tee, it may remain there.

The object of the third in order is still to make the stone rest as near the tee as possible, if no stone be near it; but if otherwise, he tries to guard the stone of his partner, or strike away the stone of his antagonist.

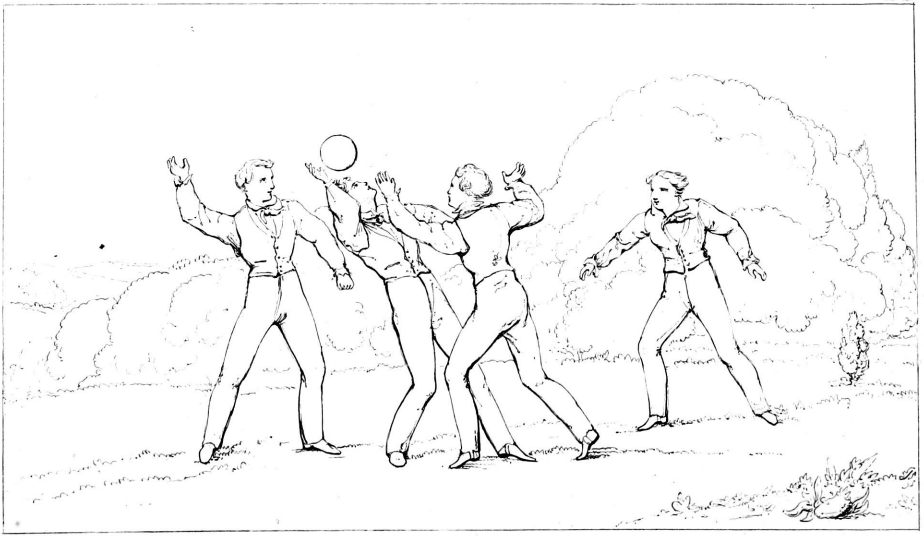
The fourth, it is probable, needs less to place his own stone near the tee, than to guard those of his party, or to strike off one of the opposite party.

The stone placed nearest to the tee, technically the *winner*, is sometimes so surrounded by others that it cannot be struck directly; and in order to remove it, it is necessary to strike another stone placed obliquely in relation to it.

When the winner cannot even thus be moved, the last of the opposite party endeavour to remove the surrounding stones, by powerful strokes; and when each player uses two stones, the last player may clear all away with his first stone, to supplant the winner with his second.

When, on both sides, the stones have been played, that which is nearest the tee counts one; and if the second, third, fourth, &c., belong to the same side (they are otherwise nothing), they count so many more.

Thirty-one is the number usually played for.



HAND BALL.

(*Illustrating Impulsion with Elasticity.*)

HAND-BALL.

PLATE XVIII.

THIS game was in use before the days of Homer, who introduces Corcyra, daughter of Alcinous, king of Phœnicia, amusing herself with her maidens at hand-ball:

"Tost and retost the ball incessant flies."

It anciently resembled the follis of the Romans, which was a large ball beaten backwards and forwards with the fist, and seems to have been much played with:

"Folle decet pueros ludere, folle senes."

In England, a similar game was formerly played at Easter in churches, and statutes were passed to regulate the size of the ball. The ceremony was as follows: the ball being received, the dean or his representative began an antiphone

or chant, suited to Easter-day; then, taking the ball in his left hand, he commenced a dance to the tune; and others of the clergy danced round hand in hand. At intervals, the ball was handed or tost to each of the choristers; the organ playing according to the dance or sport. At the conclusion of the sport, they went and took refreshment. It was the privilege of the lord or his *locum tenens* to throw the ball; and even the archbishop did it.

This game is still much practised in many parts of France; and, in Italy, it is an especial favorite. The higher and lower classes play it together; and it is no uncommon occurrence to see a nobleman playing with a mechanic who is skilful at the game.

It is sometimes played in England with the hand, in a similar manner to that practised in Italy and France, except that nothing is worn upon the hand or arm, and that the ball is struck from one side to the other with the open hand or fist.

As to its construction, Commenius says, it was a large ball made of double leather, which being filled with air by means of a ventil, was driven to and fro by the strength of men's arms; and for this purpose each of the players had a round

hollow bracer of wood to cover the hand and lower part of the arm, with which he struck the ball.

At the present day, it is made of a bladder, the roundest that can be selected; and the outside is oiled to prevent it becoming dry. This bladder is inclosed in a case of leather of the same size. It is then blown out with a piece of quill introduced into the neck of the bladder; and, when it is full of air, the orifice is carefully closed with a piece of packthread. The leather covering is furnished with a kind of valve that exactly covers the opening.—It would be a great improvement to make such balls of India rubber.

The great practice of the Italians at this game has induced them to furnish the arms of the players with an instrument of wood, shaped something like a sleeve; for, when the ball is struck with the naked fist, it requires great strength in the arm; and extreme pain, which soon becomes insupportable, is quickly felt, unless the player has taken the precaution to bind his wrist round with a handkerchief. Some players return the ball with the foot; but this requires much practice.

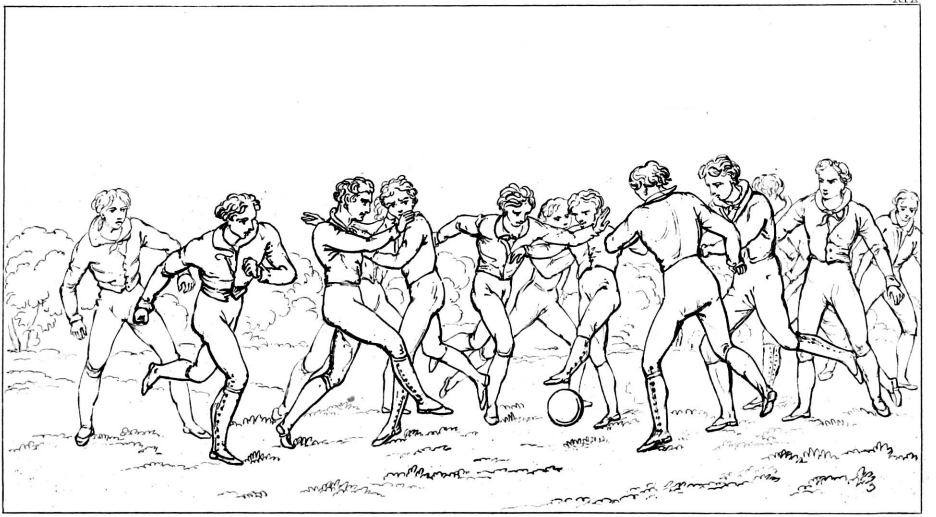
This pastime is usually practised in the open

fields, and is much commended for the healthiness of the exercise it affords.

The players are, in some cases, divided into two parties, who toss up to determine who shall begin with the ball. It is then thrown up; and each party immediately joins in the game, endeavouring to drive the ball home to the adversary's goal. The side that first reaches the adversary's goal wins.

In other cases, this exercise is practised by placing the players in a circle, who strike the ball by chance, so that each in his turn receives and returns it.

In playing at ball in the common way, the ball is often volleyed or struck at the first bound; but at this game, if it be not a match, each striker makes a point not to let the ball flag on his part, but to drive it as high as possible. For this purpose, the second, third and fourth bound, will do as well as the first: it is also allowable to strike it several times, so that it is no unusual thing to see a player bring the ball from a considerable distance, till he finds himself in a position to strike it with all his force.



FOOT BALL.

FOOT-BALL.

PLATE XIX.

When a match at foot-ball is made, two parties, each containing an equal number of competitors, take the field, and stand between two goals.

The goals are placed at the distance of eighty or a hundred yards from each other; and each is usually made with two sticks driven into the ground, about two or three feet apart.

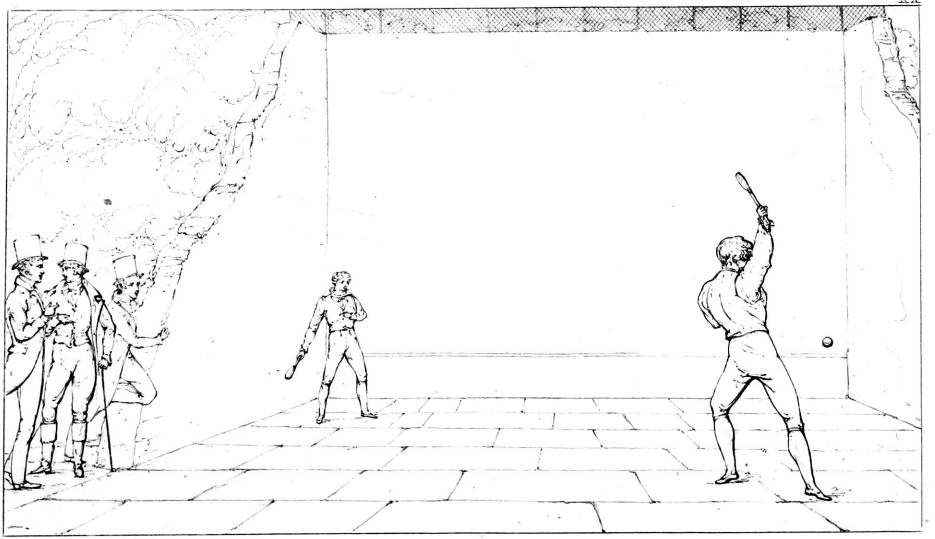
The ball, which is commonly made of a blown bladder, and cased with leather, is delivered in the midst of the ground.

The player who holds the ball advances between the parties, and delivers the ball by kicking it as far he can. The opposite party then return it; and all the players on each side immediately join in the game.

The object of each party is to drive it through the goal of their antagonists, which being achieved, the game is won.

The abilities of the performers are best displayed in attacking and defending the goals; and hence the pastime was more frequently called a goal at foot-ball than a game at foot-ball.

If this game requires little skill, it certainly requires great command of temper. An unfortunate kick upon the shins, which cannot at this game be always avoided, often produces a similar compliment; and a game that was begun in the kindest feeling, has not unfrequently concluded with a general skirmish.



RACKET.

RACKET.

PLATE XX.

THE Racket-ground presents, in the first place, a very high wall of about forty or more feet in width; and at the top of the wall is a net-work of about five feet in height to prevent those balls going over that happen to be struck above the coping of the wall. From the two extreme sides of the wall, two parallel lines of about sixty feet in length are marked with chalk, which are met by another line, at their extremities, drawn parallel to the wall. The court is then divided into two equal parts by a second line drawn parallel to the wall; and, when two are playing on each side, a line is also drawn from the centre of the wall to the end of the ground, to give each player his own ground.

The player who commences, or the server, stands in the centre of the ground, in a space marked out for that purpose. He must serve the first ball over a red line marked upon the

wall for that purpose; and, in its rebound, it must fall over, that is beyond, the line which crosses the middle of the ground parallel to the wall. If he fail to serve it above the red line, it is called a *cut* ball; and if it falls inside the line, it is called a short ball, and his opponent may accept it or not, as he chooses.

The in-player or server is out, if he serves three cut balls, if he strikes the wood which runs along the wall at about eighteen inches from the bottom, if he misses the ball twice with the racket in attempting to serve it, if the ball fall out of bounds, or if he wilfully obstruct his opponent's stroke.

The ball must be returned by the opponent before the second bound. It may be returned at the first hop, or before it reaches the ground. This last stroke is termed volleying; and, when well executed, is an excellent style of play: none but first-rate players succeed well in the execution of it.

The opponent loses one, if he fail to return the ball before the second bound, if he return it upon or below the wooden rail, if he strike it against the network at the top of the wall, if he return it properly and it fall out of bounds, or if he wilfully obstruct his adversary's stroke.

If a ball falls on the line, it is called a line ball, and is played again.

After the ball is once served, it may be played into any part of the ground.

A marker is always required at this game. His duty is to keep the balls well covered with chalk, so that they may leave a mark upon the wall, to watch carefully whether the ball falls in or out of bounds, to call the game as each stroke is made, and to be ready to be referred to, if necessary, by the players.

Fives is similar to Rackets, excepting that it is played with the open hand in a smaller ground, and the ball is served after it has rebounded from a stone placed in the centre of the ground as the serving place.

TENNIS.

PLATE XXI.

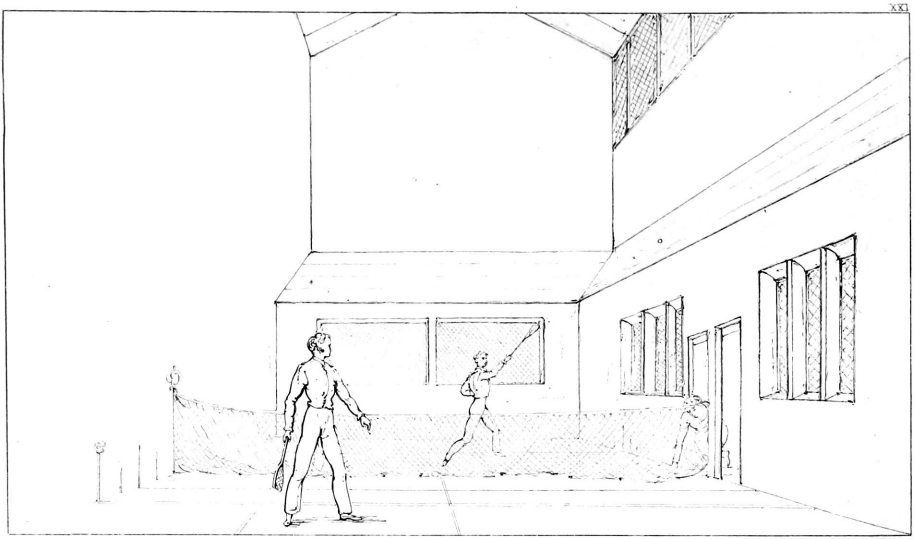
[For this article I am chiefly indebted, with the publisher's liberal permission, to the excellent "Treatise on Tennis," by a Member of the Tennis Club; Rodwell, New Bond-street; 1822.]

THE COURT.

The size of a Tennis Court is generally about ninety-six or ninety-seven feet long, by thirty-three or thirty-four feet wide.* Though many courts are smaller, this is the general proportion; and a foot more or less in length or width is not thought of any great consequence.

A line or net hangs exactly across the middle, and is precisely one yard in height at the centre; but it rises at each end a foot or more, so that it hangs in a slope or sweep. It is of a substance to resist any ball, with whatever force it may be struck. Over this net, the balls must be struck with a racket or bat, to make the stroke good.

* To this measurement, twenty feet must be added in length, and ten in breadth, for the galleries, &c.



TENNIS.

On entering the Tennis Court, there is a long gallery which goes to the dedans: this dedans is a kind of front gallery in which spectators usually stand, and into which, whenever a ball is struck, it tells for a certain stroke.

The long side gallery is divided into different compartments or galleries, each of which has its particular name, as follows.—From the line toward the dedans are the first gallery, door, second gallery, and last gallery. This is called the service side. From the dedans to the last gallery, are the figures 1, 2, 3, 4, 5, 6, at a yard distance each; by these the chases, which form a most essential part of the game, are marked.

On the other side of the line or net are also the first gallery, door, second gallery, and last gallery. This is called the hazard side. Every ball struck into the last gallery on this side reckons for a certain stroke, the same as the dedans. Between the second and this last gallery, are the figures 1, 2, to mark the chases on the hazard side.

Over this long gallery or these compartments, is a covering called the penthouse, on which the ball is played from the service side, in order to begin a set at tennis. This ball is called a service. In this, the ball is struck by a racket from

the hand by the player on the dedans side; and, to constitute a service, it must fall upon or strike the side penthouse on the other side of the cross net or line, and pitch or drop within certain lines on the hazard side. If the ball fail to do this, it is called a fault. Two of them consecutively are reckoned a stroke lost. If the ball roll round the end penthouse on the opposite side of the court, so as to fall beyond a certain line described for that purpose, it is called a passe; it reckons for nothing on either side; and the player must serve again. In serving, a passe removes a previous fault.

On the right hand wall of the court from the dedans, but on the hazard side, is the tambour, a part of the wall which projects so as to alter the direction of the ball and to make a variety in the stroke.

The last thing on the right hand side is the grille, wherein if the ball be struck, it is reckoned fifteen, or a certain stroke.

The Dedans.
Last Gallery
Yard Worse
Second Gallery.
The Door
First Gallery
Dedan Side.
Hazard Side
First Gallery
The Door
Second Gallery
Last Gallery
Tambour
Hazard Wall
Grille.
The Net
Passage
Scale of 9 Feet

THE BALL AND RACKET.

The tennis ball weighs about two ounces and a quarter; is made of strips of cloth closely wound together; and is covered with a coarse white kerseymere.

The racket is about two feet two inches in length. The bow is made of ash; and the continuation of it forms two sides of the handle. The middle piece is of lime tree. The head or bow is bent into an oval shape, and is pierced with holes to receive the catgut, which is drawn as tight as possible, in order to impel the ball with the greater force. The weight of a racket is from eighteen to twenty-two ounces.

The head or bow which receives the catgut or cord, and is therefore the most material part of the racket, should not be too narrow, nor so wide as to prevent the gut being drawn and held to a proper degree of tension.

A racket should not be heavy or light in the extreme; for if too light, it will not sufficiently resist the ball of itself, that is, by its own weight, and will consequently require an impulse from the player, which might otherwise be spared. If, on the other hand, it be too heavy, the player will find it difficult to manage with ease, and fatiguing to his wrist. When a player shall have ascertained

from practice and observation the description of racket that suits him best, he cannot be too nice in choosing them all of equal weight and similar shape.

The French racket is far superior to any other, the preparation or seasoning of the wood being well understood in that country.

THE CHASES, &c.

As to the use of the Chases, and the mode in which these decide or interfere so much in the game :—When the player gives his service at the beginning of a set, his adversary is supposed to return the ball, and wherever it falls after the first rebound untouched, the chase is called accordingly. For example :—If the ball fall at figure 1, the chase is called at a yard, that is to say, at a yard from the dedans: this chase remains till a second service is given, and if the player on the service side lets the ball go after his adversary returns it, it will form another chase, when the parties must change sides, there being two chases; and he who then will be on the hazard side, must play to win the first chase, which if he win by striking the ball so as to fall, after its first rebound, nearer to the dedans than figure 1, without his adversary being able to

return it from its first hop, or before it touches the floor, he gains a stroke, and then proceeds in like manner to play for the second chase, wherever it may happen to be. If a ball fall on a line with the first gallery, the chase is likewise marked at such place, naming the gallery, door, &c. When it is just put over the line, it is called "a chase at the line."*

The chases on the hazard side proceed from the ball being returned either too hard or not quite hard enough; so as to cause the ball to fall after its first rebound, on this side of the blue line, or line which bounds the hazard side chases, in which case it is a chase at 1, 2, first gallery, door, or second gallery, provided always that there be no chase then in play. On changing sides, the player, in order to win this chase, (it being one on the hazard side,) may put the ball over the line any where, so that his adversary does not return it. Whether there be any chase depending or not, all balls put over the net from the service side, which fall, without being returned

*If the score of the game of either party be 40 or advantage, it will be necessary to change sides, as soon as one chase is made; because, as the game may be won or lost by the decision of this one chase, there would be no opportunity to play for a second; as chases are never carried on to a following game.

beyond the blue line on the hazard side, reckon for a stroke.

A SET at Tennis consists of six games; and a game, of four points; but an "advantage" set which is most commonly played, though equally consisting of only six games, may be contingently lengthened out to any number of games, as a game may be to any number of strokes.

It is thus explained:—If a player win the sixth game before his adversary wins the fifth, the set is terminated; but if the games be equal on both sides, when they amount to four or five, that is, if the parties be four games all, or five games all, in that case two games must be won successively by one side or the other to decide the set; so that a set may continue for any number of games, provided they be won and lost alternately.

A GAME, as above stated, consists of four strokes, which instead of being numbered one, two, three, four, are reckoned in a manner which makes it at first very difficult to understand.

The first stroke or point is called	15
The second	30
The third	40 or 45
The fourth and last . .	Game.

Unless, indeed, the players get three strokes each, when, instead of calling it forty all, it is called "deuce," after which, as soon as any stroke is got, it is called "advantage;" and in case the strokes become equal again, "deuce" again; till one of the other gets two strokes following, which win the game.

There are various ways of giving odds at Tennis in order to make a match equal; or, in other words, to put the inferior player upon a level with the superior.

Choice of Sides.—As it is a question whether the service or hazard side be most advantageous, there can be no description of odds less than this. It is usual, however, at the opening of a match, to toss up for it: the gainer of the toss, of course, chooses that side which he considers most advantageous to him.

The Half-Bisque is the lowest advantage that can be given, choice of sides excepted, and may be thus explained:—If a player has given one fault, and is apprehensive of giving another, he may remove the first fault by taking the half-bisque. The half-bisque has also the power of removing a chase, without adding to the score of the person who takes it. Another, though *disputed*, advantage is said to belong

to it, namely, that of creating a second fault where one has already been made in serving.

THE BISQUE is one stroke or point to be taken or scored whenever the player who receives this advantage, thinks proper. For example, suppose a game of the set to be forty to thirty. He who is forty, by taking his bisque secures the game. But if the bisque be taken by the player, who is only thirty, it has the effect of reducing his adversary to his score, or in other words of removing a point from his adversary's game, not of adding one to his own.

Any number of bisques may be given, though it is not common to see more given than three or four, and it is at the option of the player who receives them to take them separately or together. A bisque when taken, disposes of a chase, if there be one in play.

HALF FIFTEEN.—The next greater odds are "Half Fifteen." In these odds, nothing is given in the first game, but one whole stroke or point (viz. 15.) in the next, and so on alternately for as many games as the set may last.

FIFTEEN.—The next greater odds are Fifteen, that is, a certain stroke or point at the beginning of each game.

HALF THIRTY, is fifteen one game, and thirty the next, and so on alternately.

THIRTY is two certain strokes at the beginning of each game.

HALF FORTY.—These odds are Thirty or two strokes in the first, and Forty or three strokes in the next game, and so on in alternate games.

FORTY is three strokes given in each game.

ROUND SERVICE.—To constitute a Round Service, the ball must strike both the side and end penthouse. The ball is thus rendered easy to be returned or struck out by the player on the hazard side.

HALF COURT is when a player is obliged to confine his balls to one half of the court lengthways; the choice being (at starting) with his adversary, which half it shall be; while the adversary is allowed to play his balls wherever he pleases. The straight half-courts on the left hand of the player on the service side are generally chosen, though some prefer the cross courts. If the ball be put out of the defined half-court, (the service always excepted), it is the loss of a stroke. Half-court is reckoned equal to half-thirty, or about one third of the game.

TOUCH-NO-WALL.—When a player gives

"Touch-no-Wall," he is restricted from playing his balls against any of the surrounding walls (the service excepted), either before they have touched the floor, or before the completion or fall of the first rebound. The openings are considered as barred by these odds. This advantage is the greatest in use at Tennis, as it admits of any number of strokes or points in the game being given in addition to it.

Touch-no-Side Wall.—The player who gives these odds is restricted from playing his balls against either of the side walls. If the ball touch either of them, a stroke or point is lost. The side galleries and doors are barred by these odds, but not the dedans, unless so expressly stipulated.

Barring the Hazard.—The player who gives these odds agrees to play none of his balls into the dedans, last gallery (hazard side), or grille, under forfeiture of the stroke if the ball be put into any one of them.

Barring the Openings.—These are odds of the same kind as those described under the foregoing head, but including all the galleries and doors.

The Nick is when the ball strikes the bottom or foot of the wall, so as to produce no

sensible bound or elevation. A complete Nick-ball cannot, by any possibility, be returned, but many that are nearly so may be caught up by great quickness, resulting from early judgment. The nick is more frequently accidental than intentional, and may, therefore, be said to subject this game, though in a very slight degree, to chance or accident. Many players, however, adopt a service, the very essence of which is to nick the wall, and few services, however the character of them may be disapproved, are more embarrassing. The nick or foot of the wall is also played for occasionally in the course of a reste. It is a masterly and decisive stroke, and seldom attempted but by proficients.

The Reste.—This is unquestionably a French term. Its definition, as applied to Tennis, is that space of time during which the ball is kept alive, or, in other words, returned without intermission from one player to the other.

A Passe is when the ball from the service strikes the side and end penthouse, rolling round so as to fall beyond a given line, called the Passe-line. A Passe removes a preceding fault; and if it could be given with certainty, might be resorted to occasionally for that purpose, as when one fault has been made, so much caution is

necessary in giving the next service, that a very indifferent one is often the result.

A FAULT, specifically so used, is when, in attempting to give a service, the ball either misses the penthouse altogether, or falls short of the blue line, which crosses the court at the last gallery on the hazard side. Two Faults in succession reckon as a stroke or point lost; and in this manner many points are lost in the game by young players. An old player seldom commits such an error, an error to which some small degree of disgrace is considered to attach.

THE SERVICE, &c.

THE SERVICE.—A good service, like a good opening at Chess, generally gains the attack, which is no small advantage; whereas by a bad service, that is, by a service which your adversary can place where and how he pleases with the greatest facility, the attack is lost, and you are left from that moment on the defensive. The services are various—side wall service, drop, and underhand twist or nick.

A player, to give the side-wall service with the best effect, should stand a little on the right hand of the division line of the court, and

advanced nearly up to the blue-line. The angle from this position will be sufficient, and he will be able to return to his place to receive the ball, if returned.

The best drop is when the ball is tossed high, strikes the penthouse but once, and, on its bound from the floor, barely reaches the end-wall. This description of service is calculated to embarrass the adversary by leaving him no room to strike the ball with security and effect.

In giving the twist or nick service, the player should stand as near to the penthouse as he conveniently can, and advanced in the court as far as the chase 3 or 4, though some consider this service can be given with better effect from chase 2. The best twist service is that which touches the penthouse but once, and springs from thence to the bottom of the end-wall. If it reach the end-wall, it will be either a nick or so nearly approaching to one as to render it difficult to place, if not to return.

A service may, however, be good of its kind, yet ill selected: its excellence will chiefly depend on its suitableness to the occasion. A stubborn adherence to one description of service on all occasions, and against all players, betrays evident want of judgment.

There is another description of service which the French term, "le service martelé ou piqué," because it is hammered upon the penthouse. It is a service very much in use, and tells particularly against young players, as the ball shoots upon the player with great rapidity after it touches the floor and end-wall. To give this service, you must stand near the pent-house, and strike the ball with an over-hand twist.

STRIKING OUT.—To strike out is the term applied to the first stroke after the game is opened with the service.

The object of the player in striking out is to make close chases, or to win those which have been made by his adversary, for which purpose he should place his balls as near to the side-walls as possible, and so as to touch them in the first bound. They should also be played, as near as may be, to the length of the court; by which is meant, that the ball should just reach the end-wall, at the extent of the first bound. This is, however, so difficult to execute with any certainty, that recourse is generally had to what is termed "cutting the ball," as a means of obtaining, with less risk, the object in view, namely, that of confining its bound within narrower limits.

It is hazardous to force for the dedans, inasmuch as the best players frequently fail in striking it, and the consequence of failure is, in all probability, the loss of the stroke. It is undoubtedly a safer and surer game to play on the floor, and from side to side.

Few can place the ball equally well on either side of the court. It is, however, most important to acquire this power; for, without it, you have no means of varying your attack or deceiving your adversary.

Cutting.—To cut a ball, the racket should be firmly grasped at the moment of striking and applied in an oblique direction, the angle being varied according to the height of the ball from the ground at the time it is struck. Much, therefore, must of course depend upon the proper inclination of the racket to the ball at the instant of percussion, both in regard to securing its due elevation, and to giving it that particular motion which constitutes a "cut ball."

To effect the latter purpose, the impulse conveyed to the racket should proceed more immediately from the wrist than from the arm and body, it being found that a quickness, effect, and point are communicated to the ball by the wrist, which no other manner of striking it will produce.

By this action of the striker, the ball receives a rotatory and vertical motion, and the effect is, that the rebound of the ball from the end-wall is suddenly checked, supposing always that it has previously touched the floor.

It might, I think, be confidently asserted, that the rebound of the cut-ball would be less by two-thirds than that of one struck by a racket perpendicular to the direction in which it is intended to impel the ball; or, in other words, a chase of two instead of a chase of six would result from the particular effect given to the ball of the cut-stroke.

It must not be forgotten that there is some risk in the performance, when the player aims at too much severity. The slightest turn of the wrist in applying the racket will so vary the elevation or depression of the ball, that it is extremely difficult to be "sure and severe" at the same time.

The Twist.—This stroke partakes much of the nature of the cut; the difference consisting in this, that the ball is struck sideways, giving it a rotatory and horizontal motion. The ball, too, by this means is projected in a curved instead of a straight line—it forms a parabola.

The effect also when it comes in contact with any of the surrounding walls, is very different to what it would be, if plainly hit. This difference is difficult of explanation; but certain it is, that the ball will form an angle on coming in contact with the side-wall, more or less acute, according as the twist shall have been given inwards or outwards, that is, towards or from the wall. A twisted ball played directly at or against a wall, perpendicular and opposite, will not rebound in the line of percussion, but will diverge and form an angle on the side on which it was struck or twisted, though reversely to the twist which it has received. Nothing, therefore, puts the judgment more to the trial than this description of stroke.

The Volley.—By volleying, is understood striking or meeting the ball with the racket before it reaches the ground. This is a part of the game very difficult to execute, though it appears very simple.

It enables a player, on the hazard side, to return, with effect, certain descriptions of service, which, allowed to fall, would be irretrievable. And, secondly, it gives to the player on the service side the means of occasionally foiling the

best striking out, by arresting the progress of a severely cut or well-placed ball. It has this advantage too, that it embarrasses by the suddenness and rapidity of the return.

THE HALF-VOLLEY.—This is performed by placing the racket as close as possible to the fall or pitch of the ball. The less the elevation of the ball from the ground at the time it meets the racket, the better. The racket is held firm and almost without motion, so that the ball may be returned by its own force more than by the stroke of the player. This stroke is exceedingly graceful.

Many balls cannot be returned, at least not conveniently, in any other manner, and it is equally effectual with the volley, in stopping the progress of a cut-ball.

BOASTING.—To boast is to strike the ball forcibly against either of the side walls. It is not of great utility in equal matches over the court; but it is of incalculable use where half-court is given. Here it would be impossible to bring many balls into the prescribed half-court, by any other means; while, at the same time, the player avoids placing the ball upon the racket of his adversary, disconcerts his game, by obliging him to alter his position, and finally, tries his

judgment; for a boasted-ball, if it reach the opposite side-wall in its bound, is very difficult to judge accurately.

As a general rule for judging a boasted-ball (that does not cross the court so as to come in contact with the opposite side-wall), it should be remembered, that it will invariably incline, on its rebound from the floor, to the wall against which it was boasted, and nearly in the same angle; in other words, the ball will not follow the line of incidence.

Forcing.—This stroke is chiefly used in playing for the dedans. Strength and precision are required to execute it well, but if the player possess these, no stroke at Tennis is more formidable or decisive. It can be equally played with the back or forehand, though, in my opinion, with greater effect with the former; because, in striking with the back hand, the ball is more easily masked or covered.

The force for the dedans by the side-wall, or by the boast, as it is generally termed, is a very powerful and masterly stroke, and cannot be too much practised, for if the ball be so played as to make an acute angle from the side-wall into the dedans, it is scarcely possible to return it. It may be well to observe generally that, in forcing, it is better to abate something in the velocity of

the stroke, in order to secure greater precision. A ball hit with all the collected force of the body, is seldom accurately directed.

The "Cut" is not necessary in forcing for the dedans, however much used; and for this reason probably, a ball plainly hit will reach a given point sooner than one cut.

Stopping.—To stop is to parry or guard the dedans, last gallery, or grille, but chiefly the first-mentioned opening. To stop the ball, that is, merely to prevent its entering the dedans, &c. is not sufficient; it must be returned also over the net, otherwise the stroke will be equally lost.

As the dedans, if hit, is a certain stroke or point in the game, it requires no argument to show the importance of being able to stop well; I mean with accuracy, and with the fore and backhand. If there be close chases, and the dedans be well defended, the adversary is left almost without resource.

Coup de Tems.—This stroke is not in frequent use, being resorted to only by great players in desperate cases. To succeed in it, the player must prejudge the probable course and time or rate of the ball, and strike, by anticipation, the place to which he supposes it will

come. This cannot, of course, be necessary except in the case of balls severely cut, and where the rebound is so short and quick as not to allow the player time for deliberate judgment and execution.

JUDGMENT.—A ball to be well played must be first accurately judged. The manner in which a ball is struck must determine the judgment of it: the twist or cut is discoverable partly from the position of the racket, partly from the motion and direction of the arm, and lastly from the sound or note which proceeds from the cords of the racket when the ball is struck.

PLAYING FOR AND DEFENDING CHASES.—The masterly player never loses sight of the chase, not even in the heat of a long and contested reste, being fully aware that he may as well fail to return the ball altogether as return it ineffectually; but if this coolness and collectedness be necessary in the person who plays for the chase, it is not less so in the player who defends it. His judgment should be first exercised in seeing that he does not play the ball unnecessarily; and if necessarily, then that he play it to the best advantage, by putting it, if possible, into the galleries, and thus depriving his adversary of all means of returning it.

PLAYING TO THE HALF-COURT.—The player who gives these odds is required to confine all his balls to that half of the court on either side, which shall be chosen by his adversary, who on the other hand is at liberty to play his balls into any part of the whole court without limitation.

The half-courts chosen are generally those on the left hand from the dedans. Players of very unequal force are brought more conveniently together by this mode than by any other; whilst the interest of the game is better supported than in matches over the court between players of very disproportionate powers.

The superior player, in making his attack, must be regulated by the system of defence adopted by his opponent. If the player, who defends the half-court, should stand advanced as far, or nearly so, as the blue or last gallery-line (service side), as I maintain he ought to do, the giver of the odds must, to avoid playing upon his racket, endeavour to play for the dedans, over his head, or by the side-wall over the pent-house, or by boasting behind him.

DOUBLE MATCHES.—It requires four players, properly speaking, to constitute a Double Match, though, where three only are engaged, it is still so termed.

The four persons are distributed, two on each side; those on the same side being partners. They are sometimes confined by agreement to their particular half-courts. This is most frequently done when there is a great inequality between the players; for, were it otherwise, the strongest player would usurp so much of the game as to leave his weaker partner a mere idle spectator.

When the parties are not confined or tied, as it is termed, the following rules should be observed.

A tennis-court is divided length-wise by a broad chalk line, running from the centre of the dedans to the opposite end—and when we speak of half-court, it means the half thus divided from the other, longitudinally; but a tennis-court is also divided across by a blue line, leaving almost as much distance from the dedans to this line, as from it to the net. In playing a double match, this latter division should be most attended to, and the player who is on the right hand (service-side) should defend the whole of the dedans, as well as his own side, while the other partner, placed in advance, should receive such balls as fall short, or, being played strong, rebound back to him from the wall of the dedans, not regarding

whether they be in the right or left hand half of the court. In other words, the players should, in distributing their strength, consider the court as divided crosswise instead of lengthwise.

These observations apply principally to the service-side, but are not wholly inapplicable to the hazard-side also.

The service is generally given by the weaker player, who stands in advance, in the left hand court, it being disadvantageous to remove the stronger player from his position for this purpose.

A Match of three.—In this, one player is opposed to two.

The single player should, as a general rule, be content to make advantageous chases, if on the service-side, by playing the balls short for the galleries on the hazard side; and if he be on the hazard side, he will do well to play, not unfrequently, for the dedans over the head of his adversary, who stands advanced, or on the floor between the two, or for the dedans by the boast, which is, after all, the most masterly and decisive stroke.

When the Side Walls are barred.—To play this game well, the ball cannot be too much cut, "hachée," as the French term it; for as your stroke, from the nature of the match,

must be confined, in a great degree, to the middle of the court, you have little means of perplexing the judgment of your adversary, and must endeavour to do that by the weight and severity of your balls which may in other matches be effected by placing them well and varying their direction.

It will, however, be frequently advantageous to hazard striking the side walls, in order to put your adversary out of his place, and to call his judgment in question.

The straighter and harder the ball is hit, so that it be kept upon the floor, the better; and it will be well, when an opportunity offers, to play home, that is, to the bottom or nick of the wall.

Touch no Wall.—This is an elegant and ingenious game. The balls of the player, who gives these odds, are in no case to touch any of the surrounding walls, either before they have reached the floor or before the completion of the first bound.

The character of this game is one of return; for as the superior player cannot decide the ball by reason of the restriction he is under, and the inferior one from deficiency in execution, it is frequently kept in play for a considerable time. This adds greatly to its beauty.

TAKING BISQUES.—It may be held as a rule, that when odds are given, a bisque should not be taken to make, but to save a game; and vice versâ, when odds are received; but this rule, like every other, has its exceptions. It may be justifiable even in the better player to take a bisque to make a forward and strong set, or to secure the fifth game. A bisque may also be properly taken to remove a close chace, in cases where, had there been no chase, it would have been very ill judged to employ it.

A bisque may be so taken as nearly to double its value. Suppose yourself, for example, on the hazard side, and the game thirty all, with a close chase in your favour: what an advantage is it in this situation to take your bisque, leaving your adversary, on changing sides, to play for the close chase. If again, being on the service side, you shall have made a hazard-side chase, when at thirty all, you may, by taking your bisque and changing sides for the chase, nearly secure two strokes in succession.

As an example to show how an opportunity may be intentionally produced for taking a bisque, suppose A and B the two players, A having a bisque and the game thirty all. Let A be on the service side, with a wide chase, A properly

serves again, but with a resolution not to play at the ball if well, that is, if severely returned by B, and for this plain reason; if it make a close chase, A can always command it with his bisque and in this manner: upon changing sides, A plays for the first, being a wide chase, and whether he win or lose it, though the winning it is much in his favour, takes his bisque for the second—thus making himself game, or leaving himself at deuce.

Any one, the least acquainted with tennis, can understand the obvious propriety of taking a bisque to win a game at advantage, especially if it removes a close chase at the same time. But it does not occur to young players to take a bisque, so as to throw their adversary into the dilemma of losing the game in default of winning a close chase.

It may be well sometimes to make a strong game with a bisque, in preference to waiting for an opportunity of winning the game with it. Thus —let A and B be the players, and the score fifteen all, with two chases, say the one at four and the other at three, and suppose A to win the first chase; A then takes his bisque for the second, making his game forty to fifteen, at least five to one in his favour; whereas, had A played

for the second chase at three and lost it (no unfair supposition,) the game, supposing him then to take the bisque, would be forty to thirty, or only three to one in his favour.*

If a player should receive many bisques, it will not be advisable for him to husband them too much. Let him rather avail himself of the opportunities for taking them as they occur, and thus avoid the predicament into which the inexperienced so frequently fall, of being obliged to take their bisques (possibly all in one game) with no hope of ultimate success, but merely to save the set for the moment.

It is extremely ill-judged in a player, who gives high odds, to take his bisque at advantage, except to win the set. His object should be of course to reduce his adversary from advantage, and that too, if the opportunity can be found, when he has a close, or his adversary a wide chase to play for.

* It is assumed to be of great importance to the player A, to win the game, and the illustration is brought forward in that view. If, however, A should have a forward set, or a very backward one, it may be well for him to retain his bisque, and risk both chases.

THE PLAYERS.

To give the player a posture at once commanding and easy, let his knees be moderately bent, his legs sufficiently apart to insure firmness to his position, and his body gently inclined forward; further, he should place himself at an easy distance from the ball, and keep the head or bow of his racket above the line of his wrist, supposing the ball to be at a moderate elevation from the floor. If it be a ball to the forehand, the left foot should be somewhat advanced; if one to the back hand, the right foot should be extended foremost; and when preparing to strike, the player should raise himself a little upon the ball of his feet, and sink again upon the heel at the moment of striking, not allowing, however, at any time, either foot to quit the ground entirely.

Many players will use every exertion to cross the line of the ball, that is, to get on the other side of it when played to their back-hand, in order to return it with somewhat more effect by a fore-hand stroke. Now this is not tennis, not tennis at least of the first order; nevertheless, I

will not contend that no circumstances can arise to make an occasional resort to this practice justifiable. In the case of very slow balls, or of such as falling upon the penthouse allow time for choice, the player is at liberty to use his fore-hand; but whenever he is too studious and eager to do so, he is betrayed into admission of a defect, and that a material one in the back-hand. Now to admit a defect, is to tell your adversary where to make his attack.

When the player shall have acquired some degree of manual skill, he should be taught th value of the different descriptions of odds given or received, where best to place himself for the defence of the whole or half court, what balls to volley and what to let pass, and generally every thing which may tend to form his judgment and advance him in the scientific part of the game.

The necessity is obvious of habituating yourself to ascertain the position of your adversary immediately before you play a ball; for as it will be his duty and object to watch your intention with the utmost narrowness, so it will be no less incumbent on you to mislead him, by playing, on every favorable opportunity, for that part of the court which is most exposed, or to which you perceive his mind to be least directed. I say on

every favorable occasion, for it is not every ball that will admit of time to predetermine where it should be placed; but supposing the ball to be of that description, the eye may be allowed a momentary transition to the adversary, in order by a rapid glance to ascertain his position before the ball is played, and then "prendre le defaut de l'adversaire."

By practice, this division of the attention between the ball and the adversary, between the thing to be played and the place where, become familiar and easy.

From this habit of self-possession results that highly esteemed quality in a player known by the term "address," which may be described as the faculty of discovering with readiness how the ball can be disposed of, or the match conducted to the best advantage, and of thus combining with execution as much of design and mind as the game is capable of admitting.

A player may, I conceive, attain to more accuracy with a short racket, that is, when the racket is grasped nearly in the centre of the handle; but by every principle of mechanics, greater force can be communicated to the ball when the racket is held nearer to the extremity.

The modern fashion is undoubtedly to hold it short, the old mode long.

As to the position which the player should take immediately after the service, and during the Reste, the general opinion is, I believe, that he should place himself at an easy distance from the centre of the dedans, say about the line of chase 2 and 3; for, if he retire further back, he will not be able to advance with ease to the volley, if necessary, nor for such balls as may fall short, or come out upon the rebound from the end-wall; and if more distant from the dedans, he will find it difficult to retreat in time for the defence of that important opening, or to prevent close chases, if the ball be well struck out.*

It will be often advantageous to stand forward against a weak player, in order to be in readiness to decide those balls which are feebly and ineffectually returned, of which there will be many, if you succeed in distressing him with your service. The reverse, however, of this course must be pursued against a superior player, who, being able to command the ball, and to strike

* These observations are, mutatis mutandis, equally applicable to the player on the hazard side.

out with precision and effect, or to force for the dedans, will not fail to get the balls past you on one side or the other, should you venture to take too forward a position. With such a player, you can scarcely hold yourself too near to the dedans, as well for the purpose of repelling his attacks upon that opening, as for the better returning such balls as may be laid down for chases.

The forward game, though attended with some risk, is undoubtedly formidable, being one of attack; it has the effect of embarrassing, and sometimes of intimidating the adversary, particularly if the player who adopts it has a good side-wall service, and a sure back-hand volley.

The qualities of the mind upon which I would more particularly insist are those of patience, perseverance, and good temper.

RULES OF THE GAME.

Neither player can take a bisque after the ball has been served, nor after a fault, provided always that no undue advantage be taken by the player who serves, by giving the service before his adversary is prepared, nor by the adversary refusing it, under pretence of being unprepared. If this point be disputed, it must be referred,

like other disputes, to the decision of the dedans. But if, in serving, a passé be given, a bisque may then be taken, whether a previous fault existed or not; for the passe-ball removes the fault, and leaves the game where it was before the service was attempted.

If a ball be struck accidentally or inadvertently before it touch the floor a second time, and be not returned over the net, it is a stroke lost, however evident it might be that the ball would have lost the chase (if one was in play,) provided it had not been so touched.

A ball cannot be played after it has previously touched any player; but the stroke is lost to the player whom the ball touches.

If the ball, when struck, touch the ceiling, posts, curtains, nets, or other part of the court above the surrounding walls or the top of the side wall (but not the edge), it is a stroke lost.

The side nets at the extreme end of the court are an exception to the foregoing rule, but not the *end* of the wood or posts supporting these nets.

No ball can be played after it has once entered the dedans, grille, or any of the galleries or doors, or touched any of the posts of the said galleries or doors, or the post in the centre of the dedans.

If any ball touch the post of a gallery, or door, or the post of the dedans, it is to be marked as if it entered such gallery, door, or dedans.

A ball that strikes the post which supports the net or line in the centre of the court, becomes a chase at the line, if it pass the other side of the net; but it is a stroke lost, if it fall on the side from which it was struck.

Services which strike the penthouse on the service side of the net *only*, are not allowable.

A service, though it may evidently have crossed the passe-line, may still be played before it fall on the floor; and if touched and not returned, it is a stroke lost.

In double matches, though the players be not tied nor restricted, they are, nevertheless, precluded from making any change in regard to serving or striking out in the middle or course of a game; between the games, they may alter their arrangements as they please, and as often.

In double matches, when there is no restriction, the service may be returned to either player; but if it be previously agreed that the players are to strike out alternately, the service must be returned by the player who is then striking out, otherwise the strike is lost.

If the ball on touching the *edge* of the pent-

house receive any additional and discernible elevation, it is a good service; if otherwise, it is a fault.

If a service be doubtful, or if any ball be returned so as to render it doubtful whether it was returned fairly or not, it was the duty of the marker to notice it instantly, and to call it "Fault," "Good," or "Foul," as he may judge it to be. If afterwards disputed, there is always an appeal to the dedans.

To reverse the decision of the marker, the concurrent opinion of the spectators is necessary, or a majority of two.

If a spectator has betted upon the stroke, game, set, or party, his opinion upon a disputed ball cannot be taken, unless with the consent of the players.

In matches played to the half-court, if the ball from the racket of the player who gives the odds strike the post in the centre of the dedans, it is a stroke to be scored in favour of the striker.

Again, if, in a similar match, the ball of the player who gives the odds should fall upon any part of the chalk line which divides the court, it is to be considered as within the allowed half-court, and to be played or scored accordingly.

So, if a service fall on the blue line, (hazard

side,) it is held to be a good service; and if in the course of a play, the ball so fall, and is not returned, it is good, and to be scored accordingly.

Again, if the ball fall on the passe-line, in giving a service, it must be returned, or the stroke is lost.

But if a ball, played for a chase, fall on the line or spot at which the chase was marked, such ball is not held to win the chase; but the chase is marked "off," and nothing is added to the score of either party.

If, in a match of the half-court, a ball struck by the giver of the odds, pitch or fall within the prescribed half-court, but bound into the dedans on that side or division of it which is barred, it shall, nevertheless, be scored in favour of the striker.

In half-court matches, no ball is held to be out of the given half-court, until it shall have touched the floor.

If a ball be struck with such force against the end wall as to return back into the court from which it was struck, without previously touching the floor on the other side of the net, the stroke is lost; but if it touch the floor, and, on its first bound, come back over the net, it is to be marked as a chase.

No marker or spectator in the dedans or galleries is allowed to give advice to the players; nor to put a player in mind of his bisque or bisques, in any way, either directly or indirectly.

If a marker make any palpable error in the score of the game or set (such, for instance, as scoring a stroke or game for one side instead of the other,) it is allowable for a bystander (as promoting the fairness of the game) to point it out, provided it be done at the moment; but if another stroke has been played, nothing can be said except by the players, or upon an appeal from either of them.

No spectator or sitter in the dedans (though not betting) is allowed to correct the marking of the chases, unless appealed to by the players, as such a permission would lead to endless altercations.

A player, if dissatisfied with the marking, may call in a second marker, and may appeal to the dedans, whenever he has good reason to think that a chase or stroke is marked against him.

LONG OR OPEN TENNIS.

PLATE XXII.

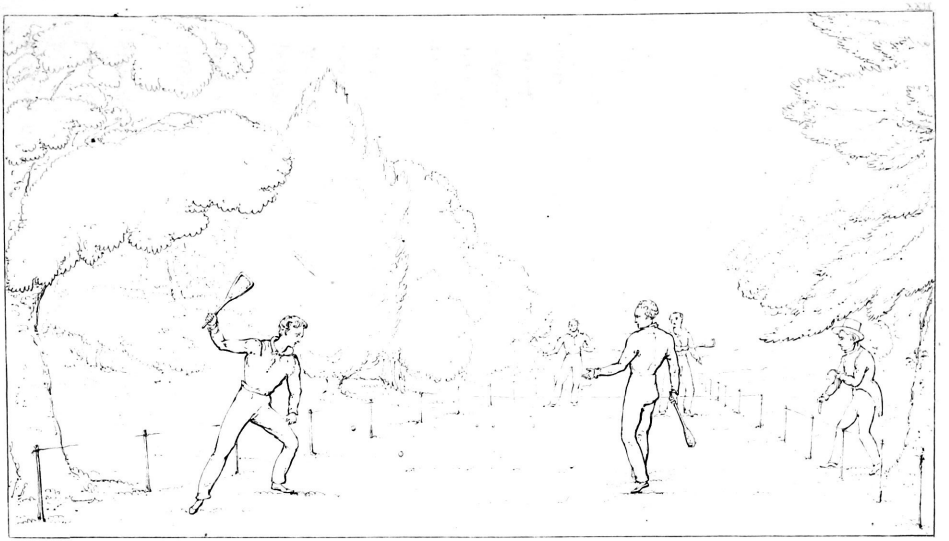
THIS game is played in the open air, upon ground rolled and arranged for the purpose. This ground should be one hundred and sixty paces in length; for, if smaller, the play would be hampered, and, if larger, the game would be too fatiguing.

Two parallel lines are drawn at a distance of twenty paces, to form the lateral bounds. These lines are marked by a string fastened to the top of stakes about two feet high, which are planted round the ground.

Another line is drawn across the middle; and whether a stroke counts or not, depends upon whether the ball goes over or under this line.

In this game, there are generally several players on each side, but it may be played by one against one.

The players take off their coats, and wear a



LONG OR OPEN TENNIS.

loose flannel jacket that allows the free exercise of their limbs. Some wear also a foraging cap; but it is better to play with the head bare. The neck should be free. A belt is worn round the middle. Soft pliant slippers, that yield to the movements of the feet, are absolutely necessary; for it is impossible to play the game properly in boots or strong shoes.

A correct eye and presence of mind, as well as skill and agility, are requisite to play this game properly.

Sometimes the player returns the ball just passing over his head, without waiting till it reaches the ground. Sometimes he raises it when it almost touches the ground, and returns it over the line. At other times, he retires from the line of the ball, if it appears likely to touch him, and leaves it for his partners behind him to return it. One player strikes the ball with all his strength; another waits for it, and allows it to drop as it were upon his racket; but skill in this game consists less in striking the ball with force, than in placing it so as to deceive the adversary. It is proper play to return the ball over the cord which divides the space into two parts; and bad play to play it under; but better play consists in so managing the stroke as to drop the ball just

over the cord, so that it falls almost dead; the ball then bounds but slightly, and great agility and skill is necessary on the part of the adversary to catch it up and return it.

This game, like other arts, has a language peculiar to itself. We will therefore describe the terms according to the order of the game.

TERMS OF THE GAME.

The *Service.*—When all the players are mustered before the game is begun, a racket is thrown up so that, after turning in the air, it falls to the ground either on the rough or smooth side; the rough side being that on which the knots of the racket are visible. When the racket is thrown up, the player calls smooth or rough, and, if he wins, has the right of serving the ball. The best player, however, generally commences; and the others succeed according to their strength.

The *serving place* is marked by a piece of cloth fastened in the ground by a nail. The server advances or retreats as he chooses, according to the force of the wind, against which he always places himself.

Sets are played with from two to twelve players; two against two, three against three, and so on,

but never more than six against six. Each set consists of four games at the least; but when there are more than three on each side, it consists of as many games as there are players plus one—that is, if there are four players on each side, five games are necessary to win; if five players, six games; but if six, six games are sufficient. In all cases, it is possible, and indeed it often happens, that the games may be extended to any number, as will be afterwards explained.

Each game consists of four strokes counting sixty, every stroke or score made counting fifteen points. The game therefore may be won in four strokes gained successively by the same party; but it rarely happens that a game is won in four strokes, unless the other be so bad a player that he cannot gain a single stroke during the game. This, however, very seldom occurs; for the game, though speedily over, would be won with too little trouble. The object, therefore, is to match the parties as equally as possible; and many strokes are then made before a score is gained or lost. Suppose one side makes fifteen the first stroke, the other side makes fifteen the second stroke; it is called fifteen all (à un). If the first again makes fifteen which is thirty all, and the other side the same, it is called thirty

(à un). If the first again scores fifteen which makes forty-five, and the other the same, it is called Deuce; when another stroke is got, it is called Advantage; if the strokes become equal again, it is called Deuce; and this continues till one or the other gets two strokes following, which wins the game. Sometimes game is not made after twelve strokes or more. Making, playing for, and defending chaces, prolongs the game. We will now explain this last circumstance as clearly as we can.

One of the first laws of the game is to return the ball that has been served either by *volleying*, that is, by striking it whilst in the air before it touches the ground, or at the first hop. The second hop is too late; and wherever the ball falls after the first rebound, untouched, even if it be stopped at the very spot, the chase is called accordingly. We say, if it be stopped at the very spot, because as long as the ball rolls within bounds, the *chase* lengthens with it, and it is only at the spot where it is stopped before passing the server's place, that the marker places a red or blue mark to indicate the chase.

A chace is then made, in the general game (la partie de tout le jeu), from the place of service, when service has once been made, to the

other extremity of the ground: in the limited game (la partie limitée), it is made in one of the two spaces comprised between the cord and the line placed at each end, parallel to the cord, above which the ball ought to pass, and not rolling on the ground, as is practised in the other game.

This chase counts nothing; it is only by playing for it that anything can be won or lost; no one can play for it till he is *passed*, that is, till he has changed sides; and, indeed, he only *passes* for the purpose of playing for and defending chases: then the players on one side change places with those on the other.

Playing for a chase is to endeavour to gain it. A chase is won by so managing the stroke that the ball, in striking out, shall fall, at the second bound, beyond the chase already made: if it falls short, it is lost: if it falls exactly on the line of the chase, it is played again: this of course is supposing that the adversary has been unable to return the ball at the first rebound.

Defending a chase is to return the adversary's ball before the second hop, if it is likely to win the chase: but if it seems likely to fall, at the second bound, short of the chase, a skilful player will let it pass; and if it happens as he expected,

the adversary loses the chase, and the other gains a point, *fifteen*, without playing.

As soon as two chases are made in a game, the players change sides, if neither side is forty-five, but if either side scores forty-five, they change when one chase is made.

At the limited game (la partie limitée), playing for a chase is very difficult, for the player loses it in every part of the court, from the place where the chase is marked to his own place. If the ball, in serving, falls short of the cord, he loses: if it goes over the line, as it always must, but does not reach the chase, he loses also: as also if he strikes the ball beyond the boundary line at the end. He can only win therefore between the place where the chase is marked and the boundary line, and therefore the most advantageous chases for him are those near the cord and even on it: the space in his favour is greater. On the contrary, it becomes smaller in proportion as they approach the terminating line; and he cannot gain a chase but by touching that line by a very rare chance or address.

As the players on both sides, in this game, are at a considerable distance from each other, and the loss or gain depends upon the spot where the ball falls, these points are left for the marker to

attend to, for the players, being intent on the attack or defence, cannot notice very accurately, and numerous mistakes and disputes would continually arise. It is the marker's business to walk round and to observe whether the balls fall in or out of bounds, if they are struck *fair*, that is at the first hop, or if *foul*, as at the second or third hop, for the players themselves are sometimes in doubt. It is his duty also to announce the loss or gain, call out the chase, and score the game. He also marks the number of games on each side and the sets.

OF ODDS.

The match is said to be even-handed when, the players being of the same strength, no odds are required; but if the parties are not equally matched, the better player gives odds of various sorts to the inferior player.

Half fifteen or half thirty is giving fifteen in two games, or fifteen in one game and thirty the next.

Fifteen, thirty, forty-five, is giving one, two, or three fifteens in each game.

Bisque, is one stroke or point to be taken

whenever the player who receives the odds thinks proper. Two, three, four bisques are so many points or fifteens. It is not the time to take bisques, on a stroke or score being terminated; and, therefore, to know how and when to take the bisque requires intelligence and experience on the part of the player.

The following advantages are also sometimes given.

1. One party plays all his balls over the cord, whilst the other may make his ball roll along the ground either in making or playing for a chase. This is considered equal to half thirty and even to thirty.

2. The party giving odds volleys every ball.

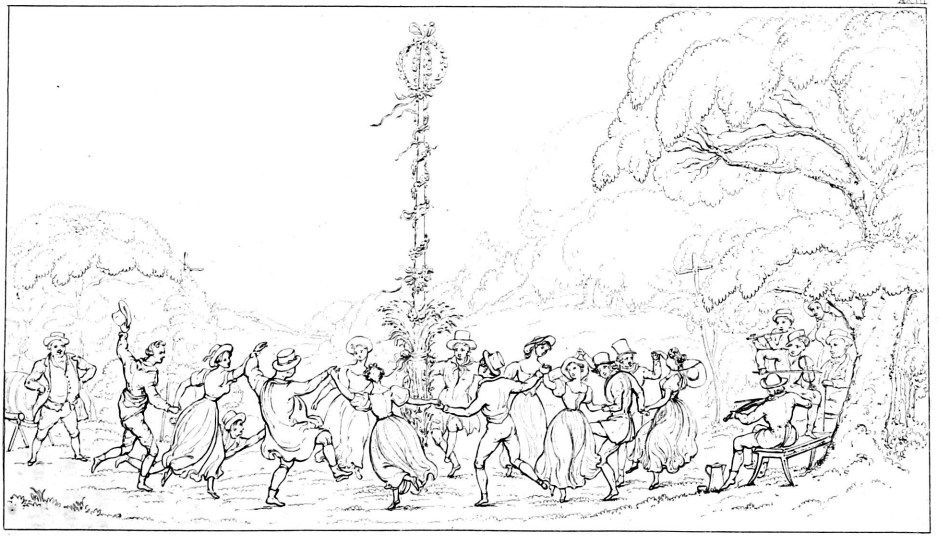
3. That party plays every ball with the reverse side of the racket.

4. It plays on one side, or half court. The court is divided in two by a line drawn lengthwise; and as it is also divided breadthwise by the cord, the player who gives this immense advantage has only a fourth of the court to play his balls into.

5. It plays in the four lists. At each end of the court, parallel with the cord, two lines are drawn at six, eight, or ten paces distance from

the boundary lines. The party giving these odds is confined to throwing the ball, and making and playing for chases, within these lines.

6. Sometimes it plays with a bat, square piece of wood or anything of that sort, against another with a racket. It is not very honourable to receive these odds; but they serve to shew that skill and practice will overcome all difficulties.



MAY-DAY.

PART III.

GAMES AND SPORTS OF SEASONS, &c.

SUMMER SPORTS.

MAY-DAY.

PLATE XXIII.

THE celebration of May-day has descended to us from the ancients, who observed the last four days in April, and the first of May, in honour of the goddess Flora.

At the return of Spring, throughout Attica, in Sparta, and in Arcadia, the youths and maidens, lightly clad, wearing garlands of oak and roses, and new blown flowers in their bosom, traversed the woods, forming pastoral dances.

In ancient Italy, on the calends of May, "the juvenile part of both sexes were wont to rise a little after midnight and walk to the neigh-

bouring woods, accompanied with the sound of rustic instruments, dancing along and gathering green boughs and flowers, which they brought into the city in the same manner. Fathers, mothers, relations and friends attended these troops in the streets, or awaited their return with a well-spread board. All the doors of the houses were then ornamented with these flowery spoils; and for this day all labour was suspended. After the banquet, concerts of music and dancing recommenced; and nothing but pleasure was thought of. The people, magistrates and patricians, united in the general joy, seemed to form as it were but one family. They were all adorned with garlands: to appear without this distinguishing mark of the fete, would have been deemed almost infamous: the senators made it a point of honour to be the first to wear it.

This fete was in time extended to late in the night; the rural dances which were at first merely the lively expression of an innocent joy, caused by the return of Spring, degenerated afterwards into amorous dances; and the fete was abolished. But the impressions it had made were too deep; to proscribe it was useless; and, shortly after the promulgation of the law, it reappeared and spread nearly over the whole

of Europe. It is the origin of all our May Sports.

Stubbs writes thus of May-day in England: "Against Maie-day, Whitsunday, or some other time of the year, every parish, towne, or village, assemble themselves, both men, women, and children; and either all together, or dividing themselves into companies, they goe, some to the woods and groves, some to the hills and mountaines, some to one place, some to another, where they spend all the night in pleasant pastimes, and in the morning they return, bringing with them birche boughes and branches of trees to deck their assemblies withal. But their chiefest jewel they bring from thence is the Maie-pole, which they bring home with great veneration; as thus — they have twentie or fourtie yoake of oxen, every oxe having a sweete nose-gaie of flowers tied to the tip of his hornes, and these oxen drawe home the May-poale, covered all over with flowers and hearbes, bound round with strings from the top to the bottome, and sometimes painted with variable colours, having two or three hundred men, women, and children following it with great devotion. And thus being reared up, with handkerchiefs and flags streaming on the top, they strew the ground

about, bind green boughs about it, and set up summer hauls, bowers and harbours hard by. They then fall to banquet and feast, to leap and dance about it, as the heathen people did at the dedication of their idols, whereof this is a perfect pattern or rather the thing itself.

> "The May pole is up,
> Now give me the cup,
> I'll drink to the garlands around it;
> But first unto those
> Whose hands did compose
> The glory of flowers that crown'd it."

On this day, the milkmaids, in their processions, led a cow which had her horns gilt, and was nearly covered with ribands of various colours, formed into bows and roses, and interspersed with green oaken leaves and bunches of flowers.

Bourne tells us that the May pole being placed in a convenient part of the village, stands there as it were consecrated to the Goddess of Flowers, without the least violation offered to it in the course of the year.

Of this day in Scotland, we find still more ancient reminiscences. In Sir John Sinclair's Statistical Account of Scotland, the minister of

Callender, in Perthshire, speaking of "peculiar customs," says: "upon the 1st of May, which is called Beltan or Bàl-tein day, all the boys in a township meet in the moors. They cut a table in the green sod of a round figure, by casting a trench in the ground of such circumference as to hold the whole company. They kindle a fire, and dress a repast of eggs and milk in the consistence of a custard. They knead a cake of oatmeal, which is toasted at the embers against a stone. After the custard is eaten up, they divide the cake into so many portions, as similar as possible in size and shape, as there are persons in company. They daub one of these portions all over with charcoal till it is perfectly black. They put all the bits of cake into a bonnet, and every one blindfold draws out a portion. He who holds the bonnet is entitled to the last bit. Whoever draws the black bit, is the devoted person to be sacrificed to Baal, whose favour they mean to implore in rendering the year productive of sustenance to man and beast." At the time here spoken of, the sacrifice consisted merely in compelling the devoted person to leap three times through the flames; and, perhaps, it never amounted to more than this.

The preceding is a remnant of Asiatic super-

stition. The far more interesting May-day of the Greeks is still celebrated in Scotland. There, May morning is the occasion of one of the most innocent, gay, and happy meetings that can be imagined.

Persons intending to witness the whole of the morning's proceedings, repair to the summit of the nearest hill of any considerable height (which is always appointed as the place of rendezvous) by two or three o'clock, and, consequently, a short time before it is light. The brief darkness, however, is enlivened by pipers who play national airs, while the people form a promenade, till the darkness is about to be dispelled. Then, in expectation of the sun's rising, all crowd to the very highest point they can attain, and there, in anxious expectation, wait till a slight ray of light on the horizon announces the sun's appearance. The moment the smallest segment of him is visible upon the horizon, he is hailed by three universal and tremendous huzzas, which are followed by shouts at intervals, till he is wholly visible. Having thus hailed the sun with gladness, the people descend, and disperse themselves all over the plains that surround the hill on which they have been collected. The pipers play some of their merriest national airs. Each

party of friends inlist a piper in their train, proceed to some level spot, and there dance till breakfast time. All then retire their own way, and go to attend their daily business, after thus spending the morning in a manner the most innocent and delightful.

In the celebration of this day, there is much to be admired. Milton has the following beautiful sonnet on May morning.

"Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flow'ry May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail, beauteous May, that dost inspire
Mirth, and youth and warm desire;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing;
Thus we salute thee with our early song,
And welcome thee and wish thee long."

The late Dr. Parr, the greatest scholar and one of the most influential men of his day, was a patron of May-day sports. Opposite his parsonage house, at Hatton, near Warwick, on the other side of the road, stood the parish May pole, which, on the annual festival, was dressed with garlands, surrounded by a numerous band of villagers. The Doctor was first of the throng, and danced with his parishioners, the gayest of

the gay. He kept the large crown of the May-pole in a closet in his house, whence it was produced every May-day with fresh flowers and streamers, preparatory to its elevation, and to the doctor's own appearance in the ring.

Mr. Washington Irving, in one of his works, says "I shall never forget the delight I felt on first seeing a May-pole. It was on the banks of the Dee, close beside that picturesque old bridge that stretches across the river from the quaint old city of Chester. I had already been carried back into former days by the antiquities of that venerable city, the examination of which is equal to turning over the pages of a black letter volume, or gazing on the pictures of Froissart. The May-pole on the margin of that poetic stream completed the illusion. My fancy adorned it with green flowers, and peopled the verdant banks with all the dancing revelry of May-day. The mere sight of this May-pole gave a glow to my feelings and spread a charm over the country for the rest of the day; and as I traversed the fair plains of Cheshire and the beautiful borders of Wales, and looked from among swelling hills down a long green valley, through which 'the Deva wound its wizard way,' my imagination turned all into a perfect Arcadia."

HARVEST HOME.

HARVEST SPORTS.

HARVEST HOME.

PLATE XXIV.

THIS sport had also a Grecian origin. At the commencement of Autumn, the Grecian youths, crowned with ivy and vine leaves, danced with measured steps to the sound of pipes and tabours, to celebrate the blessings of plenty; and in their songs and dances, nothing was expressed but liberty, pleasure and joy.

HENTZNER, a foreigner, who visited England at the close of the sixteenth century, says, "as we were returning to our inn (in or near Windsor), we happened to meet some country people celebrating their harvest-home. Their last load of corn they crown with flowers; having, besides, an image richly dressed, by which perhaps they signify Ceres: this they keep moving about, while the men and women, and men and maid-servants, riding through the streets in the cart, shout as loud as they can till they arrive at the barn."

Moresin, another foreign writer, also tells us that he saw "in England, the country people bring home a figure made with corn, round which the men and the women were promiscuously singing, and preceded by a piper or a drum."

In the north, says Mr. Brand, "not half a century ago, they used every where to dress up a figure at the end of harvest, which they called a kern-baby, plainly a corruption of corn-baby, as the kern or churn supper is of corn supper.

"He that is lord of the Harvest Home," says Tusser Redivivus, "is generally some staid sober working man who understands all sorts of harvest work. If he be of able body, he commonly leads the swarth in reaping and mowing."

Macrobius tells us "that among the ancients the masters of families, when they had got their harvest in, were wont to feast with their servants who had laboured for them in tilling the ground. In exact conformity with this, it is common among Christians, when the fruits of the earth are gathered in and laid in their proper repositories to provide a plentiful supper for the harvest men and servants of the family."

The harvest-supper in some places is called a mell-supper, and a churn-supper. Mell is plainly derived from the French word *mesler*, to mingle

together, the master and servant promiscuously at the same table. At the mell-supper, Bourne tells us, "the servant and his master are alike, and every thing is done with equal freedom: they sit at the same table; converse freely together; and spend the remaining part of the night in dancing and singing, without any difference or distinction.

On this night, it is usual with the farmers to invite their neighbours, friends and relations, to the Harvest-home.

It was formerly the custom in the parish of Longforgan, in the county of Perth, to give what was called a Maiden Feast. Upon the finishing of the harvest, the last handful of corn reaped in the field, was called the Maiden. This was generally contrived to fall into the hands of one of the finest girls in the field, who was dressed up with ribbons and brought home in triumph with the music of fiddles and bagpipes. A good dinner was given to the whole band, and the evening spent in joviality and dancing, while the fortunate lass who took the Maiden was the queen of the feast; after which, this handful of corn was dressed out generally in the form of a cross, and hung up with the date of the year in some conspicuous part of the house.

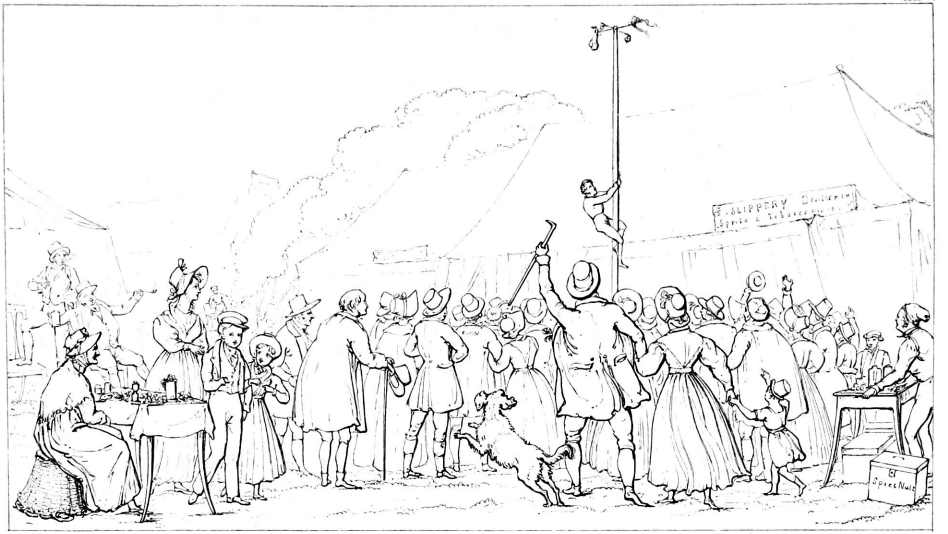
CLIMBING THE POLE.

PLATE XXV.

THIS is a common sport at harvest time, fairs, &c.

A smooth pole of considerable height, and rendered slippery, is fastened upright in the ground. At the top and a little below it, certain more valuable prizes are fastened; and, about a foot lower, other prizes of less value. These generally consist of articles of dress or of food, which are to be the reward of the successful aspirant who shall first gain possession of it by climbing up.

This climbing up, however, is evidently no easy matter: it is a difficult task at all times even with the vigorous application of hands and knees to ascend a tall, thin, straight and smooth pole; and, to perform this operation when the pole is by means of wax and soap rendered as slippery as a glacier, would appear too much for mortal skill.



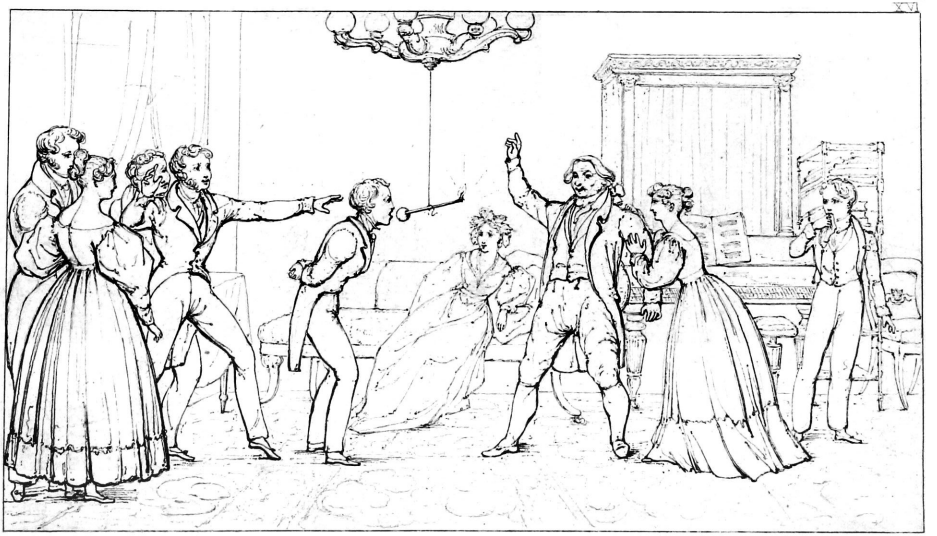
CLIMBING THE POLE.

Nevertheless, a candidate comes forward: the prize is tempting: the rustic wishes to shew off his agility to his mistress, or thinks how charming she will look with the bright crimson ribbon that flutters on the top. But, alas, for poor Hodge,—it is easier to wish than to have. He approaches the pole and embraces it tightly with clenched hands and griping knees—as easily might he essay to mount the rainbow—not a foot can he climb—and his disappointed phiz excites the laughter of the gazers, who make the welkin ring with their merry shouts.

Numerous candidates now take the field: some ascend a few feet after excruciating efforts, but can reach no further; some make reiterated but equally unsuccessful attempts; and others, having nearly reached the tempting prize, descend with a rapidity in inverse proportion to the slowness of their ascent.

In this manner, the sport goes on for some time, the crowd finding infinite satisfaction in the failure of the rustics, till at last one, more knowing than the rest, approaches with an air of inward satisfaction on his face—he looks with an eye of pity on the downcast youths who have failed—he prepares to ascend. Already has he reached the middle of the pole steadily; but then

he stops; he falters; he will surely slip down.—No: he has been a better general, and has provided himself against a retreat; he keeps himself in position with one hand, whilst, to the admiration of the gaping crowd, he inserts the other into the wide pocket in his femoral habiliments, whence it returns laden with sand. His progress is now facilitated—he gradually ascends—and, amidst the shouts of the crowd, seizes the prize for which so many had contended in vain.



SNAP APPLE.

WINTER SPORTS.

SNAP APPLE.

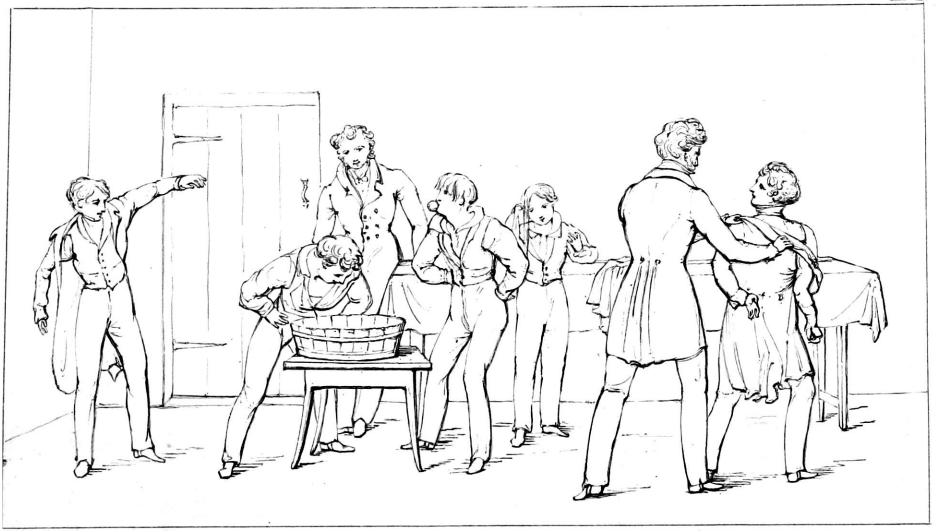
PLATE XXVI.

In Greece also, when the frosts of winter brought the people to their firesides, to enjoy the benefits of the other seasons, games, sports and festive dances again furnished fresh subjects of rejoicing. Some of these we have retained, and others we have modified to suit our climate.

It is customary on Christmas eve, with young people, to catch at apples when stuck upon one end of a suspended beam, at the other extremity of which is fixed a lighted candle. This is done with their mouths only; their hands being tied behind their backs.

The catching at the apple and candle may be called playing at something like the ancient game of Quintain, which is now almost totally forgotten, but of which there is the following description in Stow's Survey of London. "I have

seen," says he, "a quinten set up on Cornhill by the Leaden-hall, where the attendants on the lords of merry disports have run and made great pastime, for he that hit not the broad end of the quinten was of all men laughed to scorn; and he that hit it full, if he rid not the faster, had a sound blow on the neck with a bag full of sand hanged on the other end."



DIVING FOR APPLES.

DIVING FOR APPLES.

PLATE XXVII.

In this game, a number of apples are thrown into a large and deep tub of water, on the surface of which they float; and they may thence be taken up only by the mouths of the divers.

As, while thus floating, the apples yield to the slightest pressure, and easily escape from the lips of those who attempt to catch them, some rather profound immersions ensue, generally with little success. It is needless to say that this is always attended with much amusement to the lookers on and rival candidates.

NUT-BURNING.

Burning nuts and roasting apples compose a favorite entertainment on these occasions.

Burning nuts is indeed a kind of charm: they name a lad and a lass to each couple of nuts as they lay them in the fire; and according as they burn quietly together, or start from each other, the issue of the courtship will be.

NEW-YEAR'S MORNING.

PLATE XXVIII.

THERE was an ancient custom which is still retained in many places on New-year's Eve. Young women went about with a wassail bowl of spiced ale, with some sort of verses that they sung from door to door.

Wassail is derived from the Anglo-Saxon, and signifies to be in health. The wassail is said to have originated from the words of Rowena, the daughter of Hengist; who, presenting a bowl of wine to Vortigern, the king of the Britons, said, Health to you, my lord the king: þæʀ hæl, laʀoꞏð cynning.

The wassail bowl, says Warton, is Shakspeare's gossip's bowl, in Midsummer-Night's Dream, and was composed of ale, nutmeg, sugar, toast, and roasted crabs or apples. In return, they accepted little presents from the houses at which they stopped to pay this annual congratulation. Selden alludes to this custom in the following

NEW YEARS MORNING.

comparison: "The Pope, in sending reliques to princes, does as wenches do by their wassails at New-year's tide; they present you with a cup, and you must drink of a slabby stuff; but the meaning is, you must give them monies ten times more than it is worth."

In London at the present time, New-year's Eve is remarked in no respect but by the horrid clang of the bells which bursts forth from every church tower and steeple at the hour of twelve, and by festive parties who meet as it is termed "to see the old year out and the new year in."

In Scotland, where the people are tenacious in their adherence to olden custom, many practices are still in existence which have long been neglected in the south.

About eleven o'clock, on the last night of the year, may be seen young men running in all directions, to the houses of their sweethearts, with New-year's presents, generally consisting of things agreeable to the palate, hot pints in clean scoured kettles, &c. The streets are completely crowded with people of every description. The young women walk about without fear, as nobody thinks of interfering with them in the way of salutation, till the town clock warn the approach of twelve.

The merriment increases with the age of the night; and strange to tell, the last, the critical hour of the year approaches, while the female half of the creation are thinking of something else; at least they generally contrive to be a mile, or half a mile from home, at the very moment they should be at their own doors, if they wished to escape the compliments of the season.

Now, when within a few minutes of the hour, young women of all ranks—some with servants, others without, may be seen creeping along close to a wall, thinking to gain their homes without being discovered; but they are generally mistaken, for young men may also be seen moving after them at little distance, though unobserved, and only waiting for the warning clock, in order to make that salute which may not be rejected.

When the clock does strike, a curious scene ensues. All men who meet shake hands, and, how hostile soever before, cordially wish each other a happy new year. Happily, this is often, between them, the ending of previous strife or dislike. When men meet women, neglect of the salute on the part of the men, would be deemed not merely ungallant but stupid, and its refusal on the part of the women, as ungracious as unavailing. Even the lady who passes in a sedan

chair or a carriage submits, with the best grace she can, to pay the forfeit she has incurred.

Much amusement sometimes arises from the lower class of women expecting, or the lowest class demanding, the customary salute. On more than one occasion, we have seen a female cinder-gatherer, excited by the spirit of the hour, abandon her pursuit, fly, as if by inspiration, at the most fastidious dandy she could discover, throw her arms around him, kiss him with smacks that made the streets ring, and whirl with him in a pirouette that would have done honour to St. Romain and Perrot, or any other of these better dressed, though not more respectable, performers.

FIRST FOOT.

PLATE XXIX.

FRAZER'S MAGAZINE presents us with an account of this, as it is practised in some of the rural districts of Scotland.

"Midnight had been past some hours, when I began to feel fatigued and to think of returning home. I had not crossed more than a field or two, when it came into my head that I might as well avail myself of being early out, as it was then New-year's morning, and be the first foot at Muiredge, which was at that time occupied by my first of friends. To resolve and to execute were scarcely two things with me in those days, and away I bounded across the crisp pasture fields with light foot and lighter heart.

"When I arrived, I carefully explored every door and window, lest some one might have anticipated me; but all was silent. Being sufficiently familiar with the whole place, I hastened to the barn yard, procured a sheaf of wheat for

FIRST FOOT.

a first footing present, returned, and availing myself again of the local knowledge which my intimacy with the family had given me, with a hooked stick I shot the bolt, and gave myself admittance. I sought my way to the bed of the gudeman. Throwing the door gently open, it never was barred, I slipped in, and in the same instant wished him a happy new year, and tossed into the bed above him the ample and welcomed wheatsheaf. His hand was immediately held forth, and his cheerful voice answered my hail in that full, warm, heart-breathing tone peculiar to him, the very remembrance of which causes my heart even now to glow and swell within my bosom. The gudewife joined her welcome and her blessing, mixed with a kindly censure for my wandering and housebreaking propensities, and concluded by hinting that none in the house were yet stirring. She knew my heart, and her own unstained and single mind thought of no evil, nor in my case did she judge amiss. I hurried my steps again to wake my beloved Mary, but made no great haste, and caused noise sufficient to let my approach be heard. The door was slightly withheld, but soon gave way, and I found her up and hastily dressed. I enveloped her in a shepherd's plaid which I picked up in the

passage, and pressed the New-year's salutation on the softest, sweetest, and most innocent cheek that ever blushed beneath the warm kiss of love.

"A light was speedily procured, and rapidly did servant after servant appear, each bearing some rough offering, till the worthy couple were in no small hazard of being smothered beneath the abundance of their accumulating luck. The table, meanwhile, had been bountifully furnished by the ready hand of the kindly and active Mary, who had been for some time privileged to discharge the duties of gudewife. Each and all were pressed, nay compelled, to partake, and that in no scanty measure. Cakes expressly prepared for the occasion, and mountain dew of superior flavour and strength, freely given and gratefully received, warmed the hearts and loosened the tongues of all, from the old tried servant to the wee callant, while the good couple remained in bed according to established custom, there to receive the offerings and hear the kind wishes of every visitant."

The access of lovers is not, however, so easy in town as in the country. In town, they are perhaps more abundant: at all events, precautions are adopted as to their admittance or exclusion, which he who attempts to play the first

foot must well consider. This will appear from the following Communication, which conveys a sufficient notion of this practice at Edinburgh.

"A basket having been filled with all the delicacies we could procure, we sat down to wait the near approach of the privileged hour. On its actual approach, we set out.

"In a moment after knocking, the voice of one of the young ladies was heard, enquiring 'who's there?' My friend answered, as much in the tone of her brother's voice as he could, 'Come, come, open the door: who do you think would trouble himself about you?'

"The young ladies, however, did not think it sounded exactly like the voice of their brother, and therefore kept the chain on the door, and opened it only so far as that would permit, believing themselves perfectly safe, although it were a stranger. The door, however, was no sooner open, than I put my arm in, to prevent its being hastily closed, as I knew very well they would not attempt to shut it under such circumstances — although they did squeeze it pretty tightly.

"My companion now put his shoulder to the door, and pushed it open to the full extent of the chain. I then withdrew my arm; threw myself on my side upon the ground; and forced my head

and shoulders in at the bottom. They then saw clearly who I was; and, for old acquaintance sake, tried to push me back. Finding me determined, they were as determined: one brought a broom, and gave me some sound thumps over the shoulders; a second brought water, to see if that would make me retreat; and a third knelt at my head and slapped my face in such good earnest, that I more than once thought of returning, and should have done so, had it not been for my friend, who was endeavouring to push me through with all his strength.

"At length, the slapping became insufferable, and I got perfectly furious: so in desperation I made a stretch with both my hands towards the young perpetrator, clasped her round the neck, drew her face down over mine, and imprinted a kiss on her lips. She struggled to escape; I held firm; she struggled again, and that so desperately that she actually drew me through.

"Seeing myself now master of the fortress, I hastened to my feet; my opponents fled; and I opened the door to my accomplice. Having admitted him, I fastened the door, for fear another should profit by our labours, and we then proceeded to discover the retreat of the enemy.

"We searched all the down-stair rooms first;

but could find no one. So up-stairs we went; and, knowing the localities of the house, we proceeded straight to the drawing-room, where we found the young ladies. They made a little resistance by holding the door; but at last it gave way under superior pressure, and we burst in.

"After the usual salutes and good wishes, we all sat down, as happy as human beings could be, to feast upon the good things of the Land o'Cakes; for, in addition to our stock, the ladies had spread a table with all the rarieties they could imagine. When we added to this, their kind looks and still kinder attentions, we were induced almost to believe that they were not in earnest when they attempted to keep us out.

"After the song had revolved, we rose, wishing them many returns of the season; and we made our retreat with almost as much difficulty as we had effected our entrance."

TWELFTH NIGHT.

A WRITER in the Gentleman's Magazine, thinks the practice of choosing king and queen on Twelfth Night owes its origin to the custom among the Romans, which they took from the Grecians, of casting dice to decide who should be king of the feast, or as Horace calls him, "Arbiter bibendi." Whoever threw the lucky cast, which they called Venus or Basilicus, gave laws for the night.

Persons of the same rank drew lots for kingdoms, and, like kings, exercised their temporary authority.

The following directions for the modern Twelfth Night, are given in Rachel Revel's Winter Pastimes.

"First buy your cake; and, before your visitors arrive, buy your characters, each of which should have pleasant verse beneath. Next look at your invitation list, and count the number of ladies you expect, and afterwards the gentlemen. Then take as many female characters as you have in-

vited ladies, folding them up exactly of the same size, and numbering each on the back, and taking care to make the king number one, and the queen number two. Next prepare and number the gentlemen's characters. When all are assembled and tea over, put as many ladies' characters into a reticule as there are ladies present; and put the gentlemen's characters into a hat. Then call on a gentleman to carry the reticule to the ladies as they sit, from which each lady is to draw one ticket and to preserve it unopened. Select also a lady to bear the hat to the gentlemen for the same purpose. There will be one ticket left in the reticule, and one in the hat, which the lady and gentleman who carried each is to interchange, as having fallen to each other. Lastly, arrange your visitors according to their numbers; the king number one, the queen number two, and so on. The king is now to recite the verse on his ticket; then the queen, the verse on hers: and so the characters are to proceed in numerical order. This done, let the cake and refreshments go round; let wit and song abound; and, according to Twelfth Day law, let each party support his character till midnight."

SPORTS AT FAIRS.

HUNTING THE PIG.

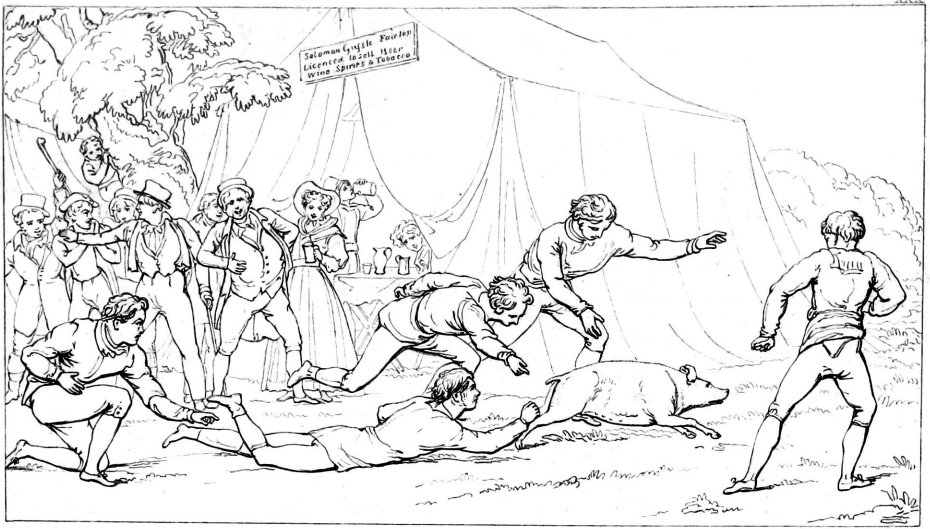
PLATE XXX.

At most country fairs, hunting the pig is pretty general.

A pig of considerable size and strength is selected, his tail is well soaped or greased, and he finally becomes the property of the rustic who is successful in grasping him by the tail, raising him up, and then throwing him across his shoulder.

This is evidently no easy matter; for, in addition to being greased, the tail is docked to within about two inches of the stump. No one is allowed to seize the pig by the leg or by any other part than the tail, under penalty of disqualification; but, as in climbing up the pole, dust and sand are very freely used.

In a very short time, the arena becomes a scene of indescribable confusion. The grunting of the pig in his efforts to escape from his pursuers, the lamentations of those who are sprawling in the mire, and the shouts and laughter of the spectators, produce a chorus truly deafening.



HUNTING THE PIG.

RUNNING IN SACKS.

RUNNING IN SACKS.

PLATE XXXI.

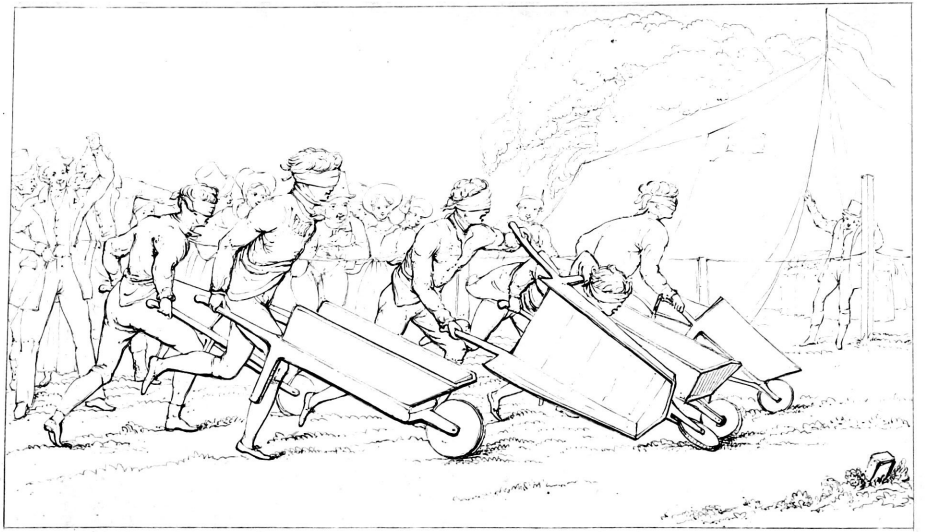
THIS is a sport the performers in which act more for the amusement of the spectators than for their own. A prize, consisting of a smock frock, a new hat, or something of that kind, is the reward of the person who first reaches the goal. As many as present themselves are allowed to compete; and when the competitors are numerous, the scene is indescribably ludicrous.

A certain space of ground, selected generally on account of the irregularity of its surface, is marked out, at the end of which the goal or winning post is erected. The runners are enclosed from the bottom of the feet to the neck in sacks, in which the hands are also confined, and the sack is then fastened round the neck.

At a given signal, they all start, but at a speed very disproportioned to their wishes. Some, with all their eagerness and efforts to advance,

remain jumping and striving without making visible progress; some again, become prostrate at the very outset; and others, having apparently no guidance of themselves, jostle against their neighbours, and speedily cover the ground with the fallen.

These constant mishaps and the unsuccessful attempts of the prostrate to rise, excite the risible faculties of the spectators, who endeavour, by shouts and applause, to reanimate the panting rustics to renewed exertions.



WHEELBARROW RACE.

WHEELBARROW RACE.

PLATE XXXII.

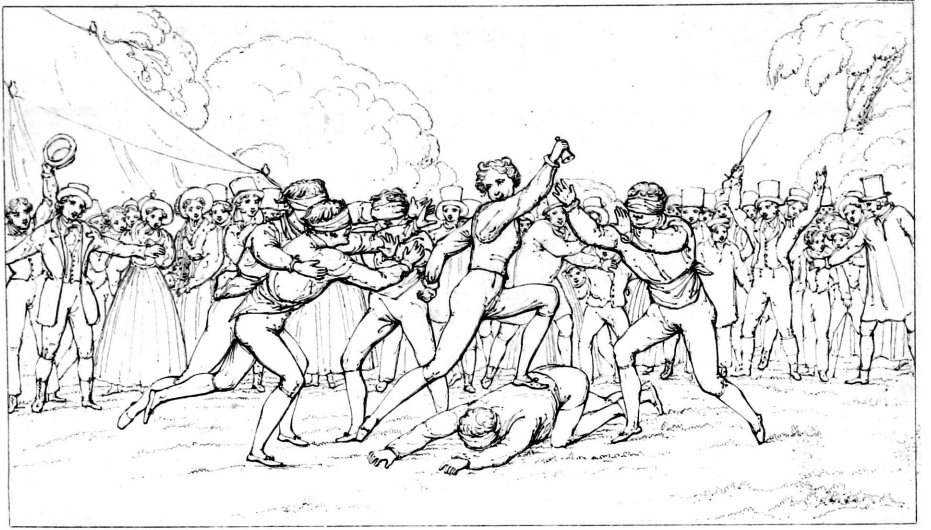
EACH candidate for the prize in this race appears on the ground with a wheelbarrow. The ground selected for the race is generally an uneven surface, limited by ditches on each side, and concluding by going over a small bridge without railings on either side, the water below being of the depth of from two to three feet. Along this course, over the bridge, and up to the goal, the candidates must drive their barrows blindfolded—if they can: we say if they can, for very few ever attain that enviable distinction.

When they are all in line and the signal given, off they start at any pace they choose; but any impetuosity in this sport is in general severely punished; for if the fleet bumpkin should escape the Scylla and Charybdis on each side of him, he is almost certain to be soused head over heels in the turbid stream below the treacherous bridge.

JINGLING MATCH.

PLATE XXXIII.

THE JINGLING MATCH is a diversion common enough at country wakes and fairs. The performance requires a large circle, enclosed with ropes, which is occupied by as many persons as are permitted to play, rarely exceeding nine or ten. All of these, except one of the most active, who is the jingler, have their eyes blinded with handkerchiefs or napkins. The eyes of the jingler are not covered; but he holds a small bell in each hand, which he is obliged to keep ringing incessantly so long as the play continues, which is commonly about twenty minutes, though sometimes it is extended to half an hour. In some places, the jingler has also small bells affixed to his knees and elbows. His business is to elude the pursuit of his blinded companions, who follow him, by the sound of the bells, in all directions, and sometimes oblige him to exert his utmost



JINGLING MATCH.

abilities to effect his escape, which must be done within the boundaries of the rope, for the law of the sport forbid him to pass beyond it. If he be caught in the time allotted for the continuance of the game, the person who caught him claims the prize: if, on the contrary, they are not able to take him, the prize becomes his due.

WHISTLING MATCH.

A MATCH of this kind is recorded in a paper of Addison's. "The prize," we are told, "was one guinea, to be conferred upon the ablest whistler; that is, he that could whistle clearest, and go through his tune without laughing, to which at the same time he was provoked by the antic postures of a merry-andrew, who was to stand upon the stage, and play his tricks in the eye of the performer. There were three competitors: the first two failed; but the third, in defiance of the zany and all his arts, whistled through two tunes with so settled a countenance that he bore away the prize, to the great admiration of the spectators." Addison tells us he was present at this performance, which took place at Bath about the year 1708.

The evening at fairs is commonly concluded with singing for laces and ribands, which indiscrimately admits of the exertions of both sexes.

PART IV.

FORFEITS.

OF FORFEITS GENERALLY.

As the forfeits are paid, they are placed in store in the lap of a lady called the forfeit keeper; and at the conclusion of the game, the drawing commences.

To prevent fraud, the forfeits are covered with a shawl or napkin, placed over the lady's lap, and the person who draws the forfeits, introduces the hand beneath the covering, without raising it more than is necessary to introduce the hand.

A player who has not forfeited is summoned to inflict the penances; or if there be none, a child is selected; or the forfeit keeper prescribes the necessary punishment for the forfeit which her neighbour draws.

The forfeit keeper then says to the person who is to impose the penalty, "What punishment do you award to this forfeit?" The other generally answers, "If it belongs to a lady, I award such a punishment; if to a gentleman, so and so; or, whether lady or gentleman, they must do so and so."

In spite of the precautions taken to conceal the name of the owner of the forfeit from the person who imposes the punishment, it often happens that, in collusion with the drawer of the forfeit, who can easily recollect the person who gave a particular forfeit, the imposer of the punishment discovers it, and affixes a punishment accordingly. To avoid this inconvenience, and to provide forfeits for games that require a great number, it is better to use white cards, write the name on them, and roll them up before they are given to the person who holds the forfeits.

As soon as the penance is declared, the person who has hold of the forfeit, draws it and exhibits it to the company. The person to whom it belongs is then obliged to execute the inflicted penance, and he does not receive back his forfeit till he has done so. He has then the privilege of ordering a penance in return, whilst the forfeit keeper or the child draws the forfeits.

Each player may prescribe the punishment, and draw a forfeit in turn.

It sometimes happens that one forfeit is pledged for two or three penances, in which case it is not returned till they are all performed. I do not advise the adoption of this method, as it is likely to create confusion: if there are not sufficient materials for forfeits, it is better to write the names on bits of paper and double them up. In good society, it is unnecessary to have valuable forfeits, to ensure the performance of the penances in order to regain them.

Although this method of imposing punishments is generally adopted, it would perhaps be better to draw the forfeits openly, and even to find out to whom they belong first. The players would have the double advantage of the benefit of the talents of some present, without imposing punishment beyond the power of others. For instance, a lively air, a drawing, verses, anecdotes, &c., might be required. As few possess impromptu talent, twenty-four hours might be given for the performance of the penance; and the delay would render the next evening's meeting still more agreeable.

INDEFINITE OR VARIABLE PENANCES.

TO BE AT THE DISCRETION OF THE COMPANY.

THIS is to be obliged to do whatever the company or a portion of those named beforehand may require. A lady is placed at the discretion of the gentlemen; and a gentleman at the discretion of the ladies. Not to weary the penitent, the company should inflict short, easy penances; such as a couplet, a song, &c.

TO BE SPEECHLESS.

This is to execute some task which each person in company successively imposes without uttering a word.

TO DO WHAT THE COMPANY DOES NOT CHOOSE.

The gentleman, or lady, on whom this penance is imposed, asks each player, "What would you not like to do?" And, according to the answer, he must do it himself. Thus, when a lady says

"I do not wish you to sing a song," he must execute that penance, and then return and ask the next person what he or she would not wish to do, and perform it in the same manner.—The person who imposes the penance rarely sends him to all the persons in company, especially if very numerous; but names a certain number.

INTELLECTUAL PENANCES.

THE STATUE.

A STOOL or chair is placed in the middle of the circle, and the person who is to perform the part of the statue stands upon it. Each player then requests him to take any attitude he chooses. One requires him to place his hand upon his heart, another to bend the arm or knee, to look up to the ceiling, to recline the head to the right or left; but all the attitudes should be graceful. When any one wishes to conclude the penance, he says, "I order you to come down." This is a penance chiefly for ladies.

TO TURN ANY LETTERS GIVEN INTO A COMPLIMENT TO YOUR MISTRESS.

The following is an example:—

H. I. H. W. G. O. G. F. Y.

Happy is he who gains one glance from you.

I. F. Y. C. M. T. D.

I fear your cruelty more than death.

TO USE THE LETTERS IN A DOUBLE SENSE.

P. A. W. L. W. A. Y.

Compliment.	*Insult.*
Pity	Perverse
A	As
Wretched	Wilful,
Lover,	Love
Who	Will
Adores	Avoid
You.	You.

BOUTS RIMÉS.

An even number of words, forming one or more couplets of rhymes, is proposed to the person to be fined. The owner of the forfeit must impromptu produce as many verses as words are given. The most uncommon words are selected to increase the difficulty.

IMPROMPTU COUPLET.

This is often awarded to a forfeit, when it is known that the owner can acquit himself with credit. A single couplet is sufficient unless more have been imposed.—As some people do not possess the faculty of versifying, attention should be paid to select couplets adapted to the tone of the society.

COMPARISONS.

Comparisons must present, at the same time, a likeness and a difference. The party who has to make the comparisons may compare himself, or one of the players that is named to him, or that he selects himself. Sometimes the penance requires him to compare a certain number of players, and sometimes the whole company.

A lady may be compared to the Hortensia: the resemblance, says the gentleman, lies in her beauty, and the privilege she possesses of appearing to advantage in every view: the difference lies in the absence of perfume.

A young man may be compared to a branch of myrtle, which preserves its verdure in all seasons as he preserves his sentiments—this is the resemblance; but if thrown into the fire it crackles, whilst he consumes in silence—this is the difference.

EMBLEMS.

Emblems, like comparisons, are either individual or collective. This is a very ingenious amusement. Each in turn proposes an emblem for every one in company; and he forfeits, if he hesitates, repeats himself, or gives an emblem

that appears unsuitable. The following are examples.

A tuberose may be selected as the emblem of a young lady; as, like that flower, she affects the head.

The vine will be an emblem of another; as, like the grape, she pleases to intoxication.

A pin is another emblem; as, like it, she pierces, but attaches.

TO PRODUCE A VENUS.

It is reported that Xeuxis, the famous Grecian painter, assembled the finest women of his time; and, imitating the perfection which each possessed in some particular portion of her person, produced a Venus which deserved the admiration of his own age and of posterity.

This little anecdote doubtless gave rise to the penance in question. The person on whom it is imposed fills the agreeable part of Xeuxis; and, taking those attractions of each lady in company which appear most brilliant, he forms with the whole a perfect Venus.

By way of exercising the ingenuity of the gentlemen, sometimes a moral, and sometimes a physical goddess is required. Thus, for the latter, the gentleman takes only the visible attractions

of the ladies; the complexion of one, the eyes of another, the bosom of a third, the style of a fourth, and so on; and for the former, only the intellectual qualities, such as candour, modesty, mind, heart, tenderness, affection, &c.

TO MAKE A MINERVA.

For this goddess, the image of moral perfection, the same method is adopted as in making a Venus, the image of physical perfection. The person charged with this agreeable duty, borrows wit from one lady, candour from another, and modesty, benevolence, mildness, and generosity, from others.

SONGS.

These hold a distinguished rank as a mode of penance. Ladies are generally required to sing; and even gentlemen who have a good voice.

Songs form a very agreeable amusement, if, instead of being imposed by chance, they are required only from persons who possess a good voice, or if some one else be requested to accompany them with the voice or with any instrument, such as the harp, guitar, piano, or violin.

PIECES OF MUSIC.

These also may be required, with or without accompaniment. Such little concerts are equally pleasant to the performers and auditors.

FRANKNESS.

If you are condemned to be *frank*, you address each person in company, saying something agreeable in a rather severe manner, or something malicious in a goodnatured tone. This penance requires much circumspection, delicacy and good feeling, a sufficient proof that it must not be generally enforced.

THE WILL.

The person who is condemned to make his will leaves, to the different individuals in company, all the moral and physical qualities he is supposed to have.

This penance affords great scope for the complimentary or satirical turn of the party, and presents a very favourable opportunity for the display of talent and wit.

POSITIVE PUNISHMENTS.

CONFESSION.

THE player who is ordered to confess, chooses his own confessor; but a lady must confess a gentleman, and a gentleman a lady. It is not required that the truth should be answered, as may be well supposed; but the answers must be to the point, or the question be adroitly eluded.

The following are the questions generally put:

If a young man is to confess, he is asked, Are you in love? How often have you been in love? What is the first letter of the lady's name whom you love best? Describe your mistress. In what does your hope, faith and charity consist? What qualities do you possess? What faults? What do you think of love? Are you jealous? Is it from a natural distrust, vanity, or excess of love? Have you ever been inconstant? Have you ever spoken ill of ladies? Have you kept your love-vows? Have not you looked upon love as a pastime?

If a young lady—Is your heart at liberty? What qualities would you desire in a friend? in a lover? in a husband? What circumstances would afford you the greatest pleasure? What affects you the most? What do you think of most frequently? Let me know your opinion of marriage. Are you constant? Have you never wished to please one whom you could not love? Have you not refused your lover a salute when you wished for it yourself? Have you never quarrelled with him, to try the power of your charms? Can you love till death? Do you always think of the pleasure of his first avowal of love? or do you think more of the last new fashion, balls, routs and romances?

THE LEARNED ASS.

The person who inflicts the punishment of the learned ass, reserves to himself to be the master of the animal, or points out some one in league with him to take that office. When the person who inflicts the penance does not name his keeper, the ass is at liberty to choose one for himself. The learned ass is always a gentleman, and goes on four legs.

His master stands up by the side of him, and addresses the company in a mountebank style:

"Ladies and gentlemen, here is an ass that deserves the degree of Doctor, for he can read the bottom of your hearts. Now, Sir Ass, walk round and jump for the company." The ass then makes one or two rounds, and raises his four legs like a lion rampant.

The master then says, "Now is the time to shew your skill: examine attentively and tell us which of these ladies is the greatest coquette." The ass examines the ladies attentively, approaches their knees, capers about them, and then according to his own knowledge, aided by a little spice of malice, he bows his head several times before the lady whom he thinks the greatest coquette. This generally produces loud shouts of laughter at her expense.

The master then proceeds in the same way, and asks the ass successively, "Which gentleman is the most fickle?" "Which lady is the most constant?" "Which is the most sensitive?" "the most amorous?" "the most indiscreet?" "the most wicked," &c.; and the ass always selects and replies in the same manner.

Sometimes, to render the game more piquant, the master asks "Which is the most faithful?" "Shew us the most innocent;" and Sir Ass, after several turns and capering about and negative

shakes of the head, returns to his master with his head up to intimate that he can find neither. This is generally the conclusion of the game.

The discourse we have assigned to the master varies of course according to the tact of the party who fills the part. The ass is obliged to remain dumb.

Sometimes the learned ass has no keeper; and each person in company asks a question in turn; but this method is not equal to the first. The questions want connexion, and are not put in that mountebank style which is so amusing.

THE DEAF PERSON.

The person on whom this temporary infirmity is inflicted, rises and stands in the middle of the circle, and must answer three times, "I am deaf, I can't hear;" and, the fourth time, "I hear."

Of course the spite of the players induces them to render the penance severe. If the deaf person be a gentleman, a lady approaches and offers something agreeable to him; and the unfortunate wight is compelled to reply in the stated form. Two other malicious ladies make him similar offers; or a gentleman, taking a lady by the hand, says, "I bring this lady to you—salute

her." The deaf person hears not. At the fourth question, however, when his ears are opened, he is told to conduct some lady to kiss the wall, to sing a song, &c. The deaf man is allowed to refuse, and of course does not neglect his privilege.

This penance is also inflicted on ladies; but then it is by no means so amusing.

PUNISHMENTS FOR LADIES.

In the French games, kisses are too much multiplied. In Britain, they can be assigned as punishments only to ladies.

KISS YOUR SHADOW.

When the lady attempts to do this, a gentleman may place himself between the candle and the shadow.

KISS THE CANDLESTICK.

A gentleman presents the candlestick somewhat elevated; and, when the lady is about to kiss it, she is saluted by the gentleman.

Or, if this punishment be imposed on a gentleman, he requests a lady to hold a lighted candle for a few seconds; and, having thus transformed the lady into a candlestick, he salutes her. This penance is imposed only on *young* gentlemen, who, it is thought, will be stupid enough to kiss the real candlestick, and thereby create some laughter; or when it is thought that

the same effect will be produced by the *young* lady being ignorant of the consequence of holding the candle.

BAISER À LA CAPUCINE.

The lady and gentleman are placed on their knees, back to back. They both turn their heads at the same time, one to the right and the other to the left, and endeavour to bring their lips together for the required salute. The gentleman may pass his arm round his companion's waist, in order to lessen the fatigue and support her, if she lose her equilibrium.

BAISER À LA RELIGIEUSE.

This is remarkable for the difficulty of performance. How unpleasant to be unable to salute the lady of your choice, except through the close bars of the back of a chair!

THE DECEITFUL KISS.

The lady who performs this penance approaches a young man, who advances eagerly to salute her, but finds himself repulsed and the favour granted to his neighbour.

When this trick is known, the young man who advances first cannot be deceived again; there-

fore he is not the one whom they endeavour to mystify; but his neighbour who, thinking he has only to present himself, advances; and the lady, whose choice is free, repulses him, and bestows the favour on the next to him. Sometimes she returns to the one who was before deceived, which renders the game more piquant.

KISS THE FOUR CORNERS OF THE ROOM.

When the lady attempts to do this, four gentlemen place themselves in the four corners of the room, and she is forced to salute them one after the other; or one gentleman, when the thing is not understood, may in succession, occupy more than one of the four corners of the room, and salute her in each.

TO KISS THE PERSON YOU LOVE BEST WITHOUT ANY ONE ELSE KNOWING IT.

For a lady, this penance consists in receiving a salute from more than one gentleman in the room.

GAMES OF PENANCE.

HERE the punishments which would seem merely accessories of games are, in reality, the foundation of them. The sole object of many games is to furnish an opportunity for accumulating forfeits, and, consequently, penances. Many gentlemen, and even many ladies, would care little to join in them if they did not hope to perform some penance at the conclusion. Frequently, even when vanity renders the players anxious and attentive to avoid forfeiting, the thought of the agreeable penance attached to it, induces them skilfully to feign abstraction, or inattention. By increasing then the number of rounds, and applying to several what has been prescribed to one only, the penance becomes a game.

THE POSTMAN.

When any one is ordered as a punishment to perform the office of postman, he must commence in the following manner :—He must get together in a bag, or reticule, or in the corner of

a shawl, as the sex may be, several pieces of paper folded up as letters. He then stands up in front of the players, and, adressing the player who was on his right hand, when he was seated, presents a letter, saying, "It is from such a place, &c." and takes care to make some allusion to the acquaintance, friendship, or relationship existing amongst the players. The party to whom the letter is sent asks how much the postage is? The postman demands as much as he chooses: for instance, he may charge four, six, eight, ten, or twelve pence: the postage is of course paid in kisses. But the lady may refuse to take in the letter, if she thinks the postage too heavy, as a proof that she is not satisfied; and the postman must pass on. This is a lesson for those gentlemen who are too bold; for a postage of two or three pence is, almost by the rules of the game, paid immediately in ready cash.

This penance is generally prescribed to a gentleman, who addresses himself to the ladies only. But if, by the casting of the lots, it comes to the turn of the lady, she presents letters to the gentlemen only in the party. In this case, the postage is very trifling, as the lady generally says the postage is paid, &c. &c.

If a successor is found for the postman, by the

substitution of his right hand neighbour, this penance becomes a game.

The postman receives a forfeit from every one who refuses to pay the postage, on account of the demand being exorbitant: the lady, on the contrary, receives forfeits from those that want to pay the postage.

This game is amusing enough for two or three rounds: it is not often played longer, because it accumulates plenty of forfeits and offers no variety.

THE BAILIFF, OR THE CREDITOR.

The gentleman condemned to act as the bailiff, says to a lady, "Pay, or I must put in a distress for so many kisses;" and at the same time he endeavours to get possession of her gloves, handkerchief, bonnet, reticule, or shawl. "But," says the lady, "I am short of money; at all events take off something; the interest is usurious;" with similar phrases. The creditor stands out for the full amount of his demand; but as the lady will not surrender, they bargain between them till finally the lady pays.

When the lady resolutely refuses, and "says I am insolvent," she lets the importunate creditor carry off some trifle belonging to her, that he has

been able to get possession of, and which he is afterwards obliged to return.

But when this penance is turned into a game, the article seized becomes a forfeit. The creditor passes from one lady to another to the end of the circle.

In the second round, the ladies become creditors, and distrain on the gentlemen; but, instead of demanding kisses of their debtors, they require a song, a declamation, and very frequently an extemporary verse. If the unfortunate debtors cannot comply, the lady endeavours to enforce the distress: this however, as the gentlemen are on their guard, is not always easily effected.

The creditors, both male and female, are replaced in the same manner as in the preceding game.

PATIPATA, WHO SHALL KISS THAT?

The company being seated in circle, one of the players, who is the penitent or Patipata, kneels down before a person of different sex; but to prevent fatigue, especially if the penitent be a female, she is seated on a footstool or cushion. The person on whose knees the penitent's head reclines, takes good care that he can see nothing;

and, pointing with his finger to some person or object in the room, says, "Patipata, who shall kiss that?" The penitent names any one he chooses; and the person so named is obliged to obey. As soon as that is performed, Patipata is again asked, and another player is named, and the game continues till Patipata names himself, for then he kisses the object pointed out, and is absolved from his penance.

This game of penance in which a great many players join, is extremely amusing, in consequence of the curious circumstances which the chance decisions of the penitent produce. He frequently sends one gentleman to embrace another; and a lady to kiss the hands or hair of another lady; a third is obliged to kiss her own arm or knee; and a fourth to imprint a kiss on his own cheek or forehead. The door, the walls, the vases, the furniture, chimney, clock, &c., come in also for their share of the kisses which the blind distributor orders.

As Patipata can answer '*I*' whenever he chooses, he generally takes care to do so immediately after any disagreeable object has been embraced, because he knows they change the object: but it frequently happens that he is mistaken in his conjectures, and, when he expected

to indemnify himself by saluting a rosy cheek, finds himself obliged to kiss the back of a sofa, the snuffers, or some such object. Patipata is allowed to raise his head and witness the execution of his decisions; and he lays it down immediately afterwards.

When this penance is a game, and Patipata names himself, and embraces one of the players, the latter takes his place; but when it is an inanimate object, the unlucky Patipata is obliged not only to kiss it, but also to continue his task. If he does not like to abide by his own decision, he may refuse the salute, by paying a forfeit, and must continue his unsuccessful career; no one else has this privilege; and the penitent can take advantage of it only three times: the fourth time he is obliged to accede to his own decisions. If the object however is animated, the player who sat originally on the right of Patipata, is obliged to take his place.

FINIS.

which are conducive both to health and amusement.—It is a perfect manual of instruction upon the subjects of which it treats."

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"Parents who are anxious to lay the foundation of *future health and strength*, and to remedy any *constitutional defect* in any of their children, will find this work valuable."—*Merthyr Guardian.*

II.

In Royal 18mo., price 8s. roan, gilt edges; or 9s. in silk; illustrated with 33 copper-plates,

EXERCISES FOR LADIES;

Calculated to preserve and improve Beauty, and to prevent and correct Personal Defects, inseparable from constrained or careless Habits: founded on Physiological Principles.

BY DONALD WALKER.

SECOND EDITION, WITH GREAT ADDITIONS AND IMPROVEMENTS.

MEDICAL TESTIMONIALS.

Letter from Dr. Birkbeck to the Author.

My dear Sir, 38, Finsbury Square; Dec. 10, 1835.

To promote and to regulate the exercise of young ladies, are objects not less important than difficult; and I am delighted to see an attempt made by the author of "Manly Exercises," for their accomplishment.

With your general views regarding female development, which are clear and well expressed, I thoroughly agree: and I am not less gratified by what you have stated respecting the necessity of early freedom from all restraint of a personal kind, of equality of action and position, and of constant, appropriate, well regulated exercise, to the production alike of grace, of health, and of vigor. You have contributed materially, I am persuaded, to prevent the occurrence of unequal enlargement of muscular parts, the first and slightest species of deformity; and the still more serious deviations from the correct form of the body, which occur when that curious and beautiful mechanical fabric the spine, becomes deranged. The means which you have proposed for the correction of such casualties when they do occur, are excellent; and will, I trust, quickly supersede the use of all those inconsistent and unscientific expedients, which, under the pretext of producing support and extension, augment the essential cause of deformity, by crippling the natural actions, overloading the weakened frame, and exerting much unequal and painful pressure.

The modes of action which, in your work, you have proposed as exercises for ladies, are good; and some of them are interesting and amusing. It has occurred to me often to observe, that for the recommendation of suitable and sufficient exercise, it was not enough powerfully to display its ultimate importance to the well-being of the individual; it was necessary to secure its adoption, to render it attractive likewise. Hence the advantage of dancing; and hence the advantage of the Indian Exercise, which, by its elegance, variety, and moderation, will, I doubt not, when your work has been extensively circulated, become a general favorite. Indeed, I am not acquainted with any modifications of action, which, in conferring grace, facility, and power, can be compared with the Indian Exercise.

That in this new endeavour to improve the physical condition of our species—and, in this instance, unquestionably the most interesting portion—I hope you may be eminently successful, after what I have written upon the subject, cannot be doubted: and I remain ever, my dear Sir,

Very sincerely and faithfully yours,

To Donald Walker, Esq. GEORGE BIRKBECK.

Letter from Dr. Copland to the Author.

Dear Sir,

I have been very much pleased by the perusal of your book on the "Exercises for Ladies," &c.

I agree with you in the opinion, that the universal and perpetually operating cause of deformity in young ladies is the "*one-sidedness*" with which nearly every action in common life is performed. Of the safety and efficacy of the exercises you recommend I have no doubt. The Indian Sceptre exercise is the most efficient and most graceful of any hitherto devised.

Upon the whole, I esteem the Exercises described to be the best calculated, of any means that have come to my knowledge, to prevent deformity, to remedy it in most cases, and to promote a healthy physical development.

I am, dear Sir, yours truly,

JAMES COPLAND, M.D. F.R.S. &c.

To Donald Walker, Esq. Bulstrode Street; 10, Dec. 1835.

From Mr. Coulson's Work on Deformities of the Chest.

"I deem the Indian Exercises, first described in this country by Donald Walker, in his 'Exercises for Ladies,' as greatly preferable to all others, both in these and in every other deformity of the chest."

OPINIONS OF THE JOURNALS,

AS TO THE FIRST EDITION;

Being Extracts from a few of the more important.

MAGAZINES.

"*A more important work to the fair sex than Walker's 'Exercises for Ladies' has not for years issued from the press.* The peculiar excellence of this work is, that all masculine gymnastics are excluded from its practice, and that the grace and delicacy of the female mind and person are considered, as well as the means of promoting health."

Lady's Magazine for February, 1836.

"Had we commenced this periodical sooner, Walker's important work would, most assuredly, have been *the first* on the list to review. In justice to our talented author, we must say, *his work is one of the first class;* and to all lovers of healthful exercises it will prove invaluable."—*Blackwood's Lady's Magazine for June*, 1836.

"Were we to follow the guidance of our own feelings, we should transcribe a great part of this work, which has been introduced into our publisher's family *with great success.* Mr. Walker has a right to say of himself,

'*Vixi* puellis nuper idoneus.'"

Gentleman's Magazine for August, 1836.

"There are few works addressed to ladies which will afford them more really useful information. Mr. Walker writes like a philosopher, a scholar, and generally as a man of refined taste.—The chapter on Deportment contains *new views* of some very *important matters* connected with *the forms* of *fashionable society.*"

Educational Magazine for February, 1836.

"This well got-up work is *calculated to do what the title promises.* As the ladies are sufficiently solicitous about their beauty, we need say no more to induce them to become intimately acquainted with the volume."—*Metropolitan Magazine for February*, 1836.

"It cannot be supposed that any lady will long remain a stranger to this work, after learning that *it is admirably calculated to do all that is promised in the title.*—Mr. Walker is labouring enthusiastically and successfully in behalf of the most rational and important principles in the culture both of mind and body."

Monthly Review for March, 1836.

"It is entitled to a place in the mother's library who is anxious to make her daughter an ornament to her sex, an honour to her race, and a fine specimen of British woman."

New Monthly Magazine for March, 1836.

"It is a plain, sensible treatise, free of trick and trumpery, and not carried to extravagance; its important object being the *prevention of deformity*, and the improvement of the figure and deportment of young women."—*Tait's Magazine for February*, 1836.

"In families and schools, the volume must be invaluable."

Family Magazine for February, 1836.

LONDON PAPERS.

"Mr. Donald Walker has already conferred a benefit on society by the publication of his *Manly Exercises:* that little volume, as may be supposed from its title, was for the use of the rougher division of the human race, and a very useful directory it was to all persons to whom it was addressed, and to many of whom it has no doubt been productive of the most happy consequences. He has now addressed a volume (*Ladies' Exercises*) to his fair countrywomen, which is well worthy their acceptance, and likely to produce very beneficial results upon their health, and consequently upon their happiness. Mr. Walker *has had a very difficult task to perform.* It was essential that his work should touch upon some subjects with which medical men only are presumed to be conversant; and it was also necessary that it should be written in such a manner that it might with propriety be put into the hands of the most modest female. *The author has performed this task with great felicity; there is nothing to wound delicacy; and yet there is no part of his subject left unnoticed which it was requisite to develope.—Mr. Walker has done much to rescue the females of this country from awkwardness, deformity, and disease.* He has laid down rules for the attainment of activity, elegance, and health; he has not been content with general directions for the security of these advantages, but has descended into details, and conveyed in a pleasing manner that information which has long been a desideratum in the education of young ladies. *It is a book of which every family should possess a copy, and with which the preceptress of every school should make herself acquainted.*"

The Times of the 8th of February.

"Mr. Walker, as the author of a popular account of 'Manly Exercises,' comes recommended for his knowledge of the subject. His 'Exercises for Ladies' is more valuable, and calculated to be infinitely more useful; for it is not confined to exercise merely, but regulates the motions of the limbs in action, the position of the body in repose, and in short the whole deportment.—Donald Walker carries out his system into every exercise and employment: standing and lying down, the sedentary positions in writing, drawing, and playing the harp or guitar, horse-riding, which we are glad to see

he does not approve of for ladies, walking, and dancing. *Mr. Walker's book deserves a place in every family library. Attention to his suggestions would make many a lovely girl more beautiful, and, what is of no small moment, more comfortable to herself.* If people look ungainly in going through the streets, how much more so must they appear in entering a room full of company, or joining a promenade?"—*The Spectator of the 9th of January.*

"Upon a former occasion, we strongly recommended to our readers a work, called 'Walker's Manly Exercises,' compiled in the same spirit of usefulness as the present volume.—In the present volume, Mr. Walker has devoted himself with equal assiduity to the fair sex, and after showing, upon philosophical principles, the innumerable evils arising from careless habits in sedentary occupations, when not counteracted by healthful exercise, he proceeds to illustrate his subject by a number of plates of wrong positions, &c., in which the evils he complains of have their origin, and to which many deformities in the persons of our females are clearly traced.—The remedies for these errors are given; and then Mr. Walker, in a series of papers, all equally well illustrated by plates, suggests a variety of easy and graceful exercises, in which the body and limbs are alike brought into healthful action, and the symmetry of the whole effectually secured."—*Bell's Life in London of the 9th of January.*

"This is an elegant little book; and its usefulness is stamped with the authority of eminent medical and scientific men. Mr. Walker is known as the author of a popular work on 'Manly Exercises,' and in the present volume, addressed to females, the author has produced *a work which is likely to prove of inestimable benefit to the rising generation.*"

Frazer's Literary Chronicle of the 16th of January.

"There is much interesting matter in the book, and many valuable hints, which are well deserving the attention of parents."

The Observer of the 9th of January.

"A book which ought to be in the hands of all mothers."

The Globe of the 12th of January.

"As the mental culture of young women is slighted, so is their *physical* education entirely neglected, or what is worse, in most instances perverted.—Almost the first person to remove the evils now complained of, was the author of the book before us. His work is an excellent, useful—*nationally* useful, treatise on the deformities occasioned by careless instructors, and ill-habits formed in the pursuit of the various branches of education.—The 'exercises' suggested by Mr. Walker, are of a nature well calculated to counteract the effects of sedentary studies, and without being laborious, are amusing and elegant."

Weekly Belle Assemblée of the 6th of February.

PROVINCIAL PAPERS.

"Mr. Walker, who is already favourably known by his excellent treatise on 'Manly Exercises,' has added another wreath to his reputation as an author, by the present interesting and useful work. *The subject is one of peculiar delicacy; but Mr. Walker has acquitted himself throughout his difficult task with much tact and address.* Under Mr. Walker's directions, an improved system of Calisthenics may be taught, by which it has already been proved, that ladies may acquire strength, improved health, and more elevated stature, as well as ease and grace in their movements and attitudes,—while many have been cured of deformities without any, the slightest, accident resulting from it."—*Kent Herald of the 21st of January*, 1836.

"This very difficult and delicate work, although just published, appears to have been read by many, and approved by all its readers. We learn, from unquestionable authority, that its medical precepts have received the strong approbation of several eminent practitioners, to whom it was submitted previously to publication.—It is unnecessary for us to praise a work which appears before the public with such recommendations as those we have quoted from."

Oxford University Herald of the 16th of January.

"The talented author of a popular account of 'Manly Exercises,' anxious to impart to the female sex a noble carriage and graceful figure, which will render them still more attractive, has written a volume on the subject—which its own importance and the knowledge of the author recommend to our perusal. Every family library ought to embrace this work, and we are convinced that *ladies must by reading it gain comfort to themselves, as well as render themselves more attractive to others.*"

York Herald of the 23d of January.

"The preservation of health and beauty is an art which interests the whole human race; and equally interesting to all ought the volume to be which teaches and illustrates that art. Mr. Walker has produced one of the best and handsomest works on the subject that has fallen under our review.—Of the manner in which Mr. Walker has executed his task, and the utility of his 'Exercises' for the improvement of health and beauty, he has produced very flattering testimonies from medical men of high repute. *As an excellent manual for young ladies, his book deserves extensive circulation.*"—*Edinburgh Advertiser of the 22d of January.*

"This work appears to have been dictated by the same kindly feeling towards the full enjoyment of the various functions of the body as distinguished its predecessor, the 'Manly Exercises,' by he same author. Mr. Walker has directed his attention to that

very common deformity, the lateral curvature of the spinal column, exhibiting the various causes, and suggesting remedies which must, in our opinion, be completely successful. He very clearly shows to us, that in the every-day occupations of life, females, through a total unconsciousness that they are injuring themselves, contract habits, which in the end deprive them of that due share of personal beauty and elegance which they would otherwise possess.—Mr. Walker's name would be a sufficient guarantee for the excellence of any work of this kind, but the one under notice also goes forth to the world strongly recommended by eminent medical men, who have borne testimony to its practical value and utility."

Manchester Courier of the 23d of January.

"It is not merely an entertaining, but a useful and important work—one which should be perused, and *the advice it contains should be carefully followed up by every young lady anxious to preserve an elegant shape and graceful deportment.*"

Bristol Journal of the 16th of January.

"Mr. Walker, the author of that popular book entitled 'Manly Exercises,' has at length turned his attention,—somewhat out of the order of precedence, we must confess,—to the Ladies, and has presented us with a volume intended to render still more graceful and enchanting that sex whom some of our love-lorn readers will perhaps consider already sufficiently fascinating. We can imagine a poor gentleman in this predicament addressing Mr. Walker in the language of Waller—

'The adorning them with so much art
Is but a barbarous skill;
'Tis like the poisoning of a dart,
Too apt before to kill.'

"Mr. Walker has, however, a further defence, which is impregnable, in the fact that *his Exercises are calculated not only to increase beauty of form and gracefulness of movement, but to promote and secure the invaluable blessings of health and strength.*"

Halifax Guardian of the 23d of January.

"Mr. Walker has this year advanced a further claim upon the patronage of the public. His useful and excellent work upon 'Manly Exercises,' is followed up by a more delicate task, skilfully executed, in the beautiful and pleasant little volume now before us.—Society demands, and our refined manners demand, the strictest attention to externals—for nothing is more certain than that the particular appearances of objects submitted to the eye determine, in

a very great degree, the tastes of a nation, and mould its ideas into the most perfect form of moral loveliness. If we crowd our halls with the best selected models which the classic chisels of antiquity have produced, how miserable and degrading is the contrast of homely distorted living figures, compared with their exquisite symmetry! The dead, the motionless marble, triumphs over the fascinations of beaming eyes and beautiful countenances, because in the latter case the deformity of an old hag is married to the face of an angel!—To give nature a fair chance—to correct bad habits, arising out of tight-lacing, twisted postures, lofty pillows, and other deteriorating causes—to stimulate the functions of life—to develope the capabilities of the human frame—to give ease to the confined members—to afford room for the nascent beauties to shoot up vigorously—and by gentle exercises and by art, properly applied, to quicken graceful and to correct injurious tendencies, are the objects of Mr. Walker's labours. *With judgment and delicacy united, he has managed to concentrate all the lessons which experience has taught, as most useful in disciplining the tender frames of our lovely countrywomen in the school of easy manners.*"

Gloucestershire Chronicle of the 6th of February.

"The want of *due exercise*, Mr. Walker proves, upon physiological principles, leads not only to a general feebleness of the frame, and a bad or imperfect development of the form, but also to mental debility and intellectual weakness. This, all experience testifies to be the fact. To correct such tendency in female education, Mr. Walker now publishes *a system of 'Ladies' Exercises,' calculated to strengthen the constitution, and to develope the form, and give to it that grace of attitude and movement of which it is so exquisitely susceptible.* This work we would recommend to the perusal and close attention of all instructors of female youth, as well as of all parents."

West Riding Herald of the 5th of February.

"After the sanction of so high a name as that of Dr. Birkbeck, Mr. Walker's book cannot be much enhanced by our humble testimonial; but such as it is, we cordially tender it to him, in the sincere hope that his work will receive that general attention which it so well deserves. *In Ladies' Schools, this little volume will be found of eminent importance,* as a most useful elemental treatise on physical education; while *to the adult female its precepts will prove well worthy of consideration.* Beauty without health and grace, loses more than half its charms; and with health and grace, the plainest become not merely agreeable but interesting."

Devonport Independent of the 13th of February.

"If this sensible little volume were placed, as it ought to be, in the hands of every young lady, and the rules and exercises it lays

down and recommends, sedulously attended to, the avocations of those who teach 'elegance and deportment' would be at an end. *We earnestly recommend this manual to mothers and governesses.*"

Newcastle Journal of the 6th of February.

"Mr. Walker strikingly shews, that not merely elegance of carriage, but the health and comfort of after-life depend very materially upon the *positions* in which the daily employments of youth are executed.—There is much useful information expressed in an easy and familiar manner, which has hitherto been too exclusively confined to the dancing academy and the school-room."

Bury Post of the 9th of March.

"This very clever work, founded on physiological principles, shows *the necessity of attending to a right position, to prevent those disorders of the spine which, latterly, have carried off so many of the youthful female population.* The work is admirably illustrated."

Liverpool Albion of the 15th of February.

"The injurious consequences of carelessness in sitting, in the position in which sleep is taken, in the manner of riding on horseback, &c., are pointed out both by precept and engraved examples, which exhibit some startling results brought about by very trifling causes, particularly the common but very serious defect of crooked spine."—*Newcastle Courant of the 20th of February.*

"Its value chiefly arises from the author's having founded his recommendation and disapproval of particular exercises on the principles of physiology. To the general correctness of his views on their individual tendencies and effects, a high tribute is paid in letters addressed to him by Dr. Birkbeck and Dr. Copland."

Leeds Mercury of the 4th of June.

"Déjà l'an dernier nous avions recommandé d'une manière particulière, à cette turbulente moitié du genre humain qu'on appelle homme, les leçons utiles et agréables réunies dans un charmant petit volume par M. Donald Walker, pour l'amusement et la santé de son semblable qui veut absolument nager quand il fait chaud, patiner quand il fait froid, et monter à cheval quand il a du fain dans ses bottes: voici maintenant un travail non moins complet du même auteur en faveur des dames. Ce manuel leur enseigne une foule d'exercices calculés pour préserver la beauté de celles qui ont le bonheur de la posséder, pour prévenir et corriger des défauts extérieurs venus de mauvaises habitudes, exercices basés sur des principes physiologiques. *Cet ouvrage est indispensable à tout chef de famille, et nous en recommandons chaudement l'acquisition à tout bon parent fier de sa progéniture.*"—*Panorama de Londres, 15, February.*

III.

With numerous Engravings from Designs by F. HOWARD.

GAMES AND SPORTS;

Consisting of In-Door Games, Out-of-Door Games, Games and Sports of the Seasons, &c.; excluding only Games of Chance, and Games or Sports that are either Childish or Dangerous.

BY DONALD WALKER.

IV.

DEFENSIVE EXERCISES, now preparing for the Press, will complete Mr. Walker's System of PHYSICAL EDUCATION.

V.

Being the First Work of a System of Literary Education,

READING AND WRITING,

OR IMPROVED SPELLING-BOOK;

Conformably with Walker's "Principles of Pronunciation," and with the views of Sheridan, Edgeworth, Bell, &c., as well as with other methods, by which the earliest education is divested of its irrational, arbitrary, and repulsive character, and habits of wrong pronunciation are, from the first, rendered impossible.

BY DONALD WALKER.

APPROBATION OF THE WORK.

"We are of opinion that '*Walker's Reading and Writing, or Improved Spelling Book,*' in consequence of its careful analysis, and clear exposition of the elements of the English language, is better calculated than any other work we have seen,—to lighten the task

both of teachers and pupils,—to make the acquirement of Reading easy,—and to produce everywhere an uniformity of correct Pronunciation.

GEORGE BIRKBECK, M.D. F.G.S., President of the London Mechanics' Institution.
ANTHONY CARLISLE, F.R.S., Vice-President of the College of Surgeons.
JAMES COPLAND, M.D.
JAMES FORD, Navestock Vicarage, Essex.
W. J. FOX.
GEORGE GLOVER, M.A.
JOHN GLENNIE GREIG, M.A., Academy, Leytonstone.
THOMAS WRIGHT HILL, F.R.A.S., Bruce Castle, Middlesex.
A. COPLAND HUTCHINSON, F.R.S.
JAMES MILL.*
JAMES MITCHELL, LL.D. F.G.S.
L. NEUMEGEN, Academy, Highgate.
HENRY NORWICH."

The VENERABLE the ARCHDEACON WRANGHAM honours the work by writing "I can conscientiously say that this work seems adapted to produce the desirable results of making the acquirement of reading more systematic, and of rendering the pronunciation of our language more uniformly correct."

The following are the expressions with which some of the gentlemen whose names appear in the preceding List, have further honoured the work:—

Dr. Copland says "It is admirably done, and well calculated to be useful even to the teacher. It will give a correct enunciation at the outset—a circumstance which, if not carefully attended to then, will be more or less felt for ever afterwards. The Reading Lessons are the most judicious I have yet seen."

The Reverend W. J. Fox says, "Your Improved Spelling-Book seems to me richly to deserve that title."

The Venerable the Archdeacon Glover says "I am fully sensible of the great pains bestowed on the construction of this work. The System is unquestionably good, and the Analysis at once ingenious and useful."

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* "The Historian of India," the author begs leave to append.

Mr. Greig says "I consider Mr. Walker's Book admirably calculated both for master and pupil, and shall unquestionably introduce it into my establishment, and call the notice of others to it, as far as lies in my power."

The Founder of the Schools of Hazlewood and Bruce Castle says, "I have carefully examined Mr. Walker's Improved Spelling-Book, and with great pleasure give my testimony to its merit, as to both plan and execution. The book is an excellent instrument for teaching to read and spell. The wretched inconsistency of our spelling with our pronunciation, or of our pronunciation with our spelling, whichever horn of the dilemma we choose to be gored with—such miserable inconsistency, exposed in all its nudity by the author's able Analysis, renders the wish more fervent than ever that there were in existence an enacting as well as a declaratory power that could act upon the laws of language, and could gradually sweep away much of that irregularity so harassing to children," &c.

Mr. A. Copland Hutchinson says "I am well convinced that the work must eventually be the standard school-book in all our seminaries of education."

The name of the Right Reverend the Bishop of Norwich, in the preceding list, confers the sanction of one of the most enlightened, most upright, and most benevolent of mankind.

OPINIONS OF JOURNALS.

"This is one of a series of ingenious works by the same author, who entertains the grand design of introducing a more rational mode of physical as well as mental cultivation, than has as yet ever been practised. There is much originality in his methods.—As to the present work, although we cannot, in a short notice, explain its leading features, we, without hesitation, declare that it goes to the root of the long established evils in the system usually pursued in schools, both as to reading and speaking the English language. Its tendency to produce a uniformity of correct pronunciation everywhere, is apparent, and altogether it is a work of great merit, deserving mature and universal consideration."

Monthly Review for March.

"Mr. Walker is a sensible elementary leader of the young; and this is a meritorious spelling-book and guide for early tuition."

Literary Gazette of the 13th of February.

"Mr. Walker is well known as a zealous writer on the education of youth; and we sincerely recommend his new spelling-book. It possesses the merit of being systematic; and the progressive advance-

ment of the pupil must receive incalculable assistance from the order in which the lessons are here arranged. To the teacher, great facilities are also afforded from the practical instructions prefixed to the divisions."—*Frazer's Literary Chronicle of the 27th of February.*

"The author of the 'British Manly Exercises,' and the 'Exercises for Ladies,' has produced one of the cleverest books on early education we ever met with. The *system* is certainly original, and to us appears to be so good, that we have little doubt in a short time it will become very general."

Manchester Courier of the 13th of February.

"In no department of education has there been a greater improvement than in that which has a direct reference to elementary instruction.—To the accomplishment of this very desirable object, we have no hesitation in saying, Mr. Donald Walker has, in his 'Reading and Writing, or Improved Spelling Book,' contributed in a very eminent degree."

The Halifax Guardian of the 6th of February.

"Walker's Reading and Writing, or Improved Spelling Book" both for *teacher* and *pupil*, comes to us sanctioned by the testimony to its great merits, of the most competent judges—men venerable for their scholastic attainments—their vast learning—and profound knowledge of the various modes of mental instruction, from its commencement in early infancy to its development in youth, and its final result in mature age. To such a testimony, it would be superfluous, perhaps intrusive, in us to offer the addition of our mite of approbation. We must, however, do our duty to the public by recommending this elementary work to the attentive consideration of the teachers of youth of both sexes."

West Riding Herald of the 5th of February.

"We recommend this work to all parents and guardians. Its cost is trifling, but the contents valuable. Seldom, indeed, have we seen so much really useful matter in so small a compass: the subject, too, is alike important to the poor as well as the rich. This opinion is confirmed by some of the highest authorities."

Sheffield Iris of the 5th of April.

"One of the most useful books which a teacher can put into the hands of children, simplifying the complexity of the English language, which has hitherto puzzled the ideas of children."

Liverpool Albion of the 15th of February.

"The work deserves the most careful attention of teachers and parents, with a view to the general diffusion of the improved system of instruction which it propounds."

Newcastle Courant of the 20th of February.

VI, VII, VIII, and IX.

PRINCIPLES OF ENGLISH GRAMMAR, PRINCIPLES OF ENGLISH COMPOSITION, PRINCIPLES OF POETICAL COMPOSITION, and PRINCIPLES OF ELOCUTION, will form the remaining works in Mr. Walker's System of LITERARY EDUCATION.

This day is published, price 5*s*., illustrated by various plates and woodcuts, second edition, considerably enlarged,

ON DEFORMITIES of the CHEST; by WILLIAM COULSON, Consulting Surgeon to the London Lying-In Hospital, late Surgeon to the General Dispensary, Fellow of the Royal Medico-Chirurgical Society, Member of the Hunterian Society, and Corresponding Member of the Medico-Chirurgical Society of Berlin.

CRITICAL NOTICES OF THE FIRST EDITION.

"This is a valuable contribution to surgical science."
Literary Gazette.

"This little volume we earnestly recommend to the careful perusal of every female who is at all capable of appreciating the blessing of health."—*Sunday Times.*

"We strongly recommend a perusal of this treatise to every parent, especially to every mother."—*Globe.*

"Mr. Coulson is entitled to the thanks of all parents for this seasonable publication."—*Morning Chronicle.*

"On looking over the list we find no fewer than 97 diseases produced by stays, all of which are attested by medical men. We hardly need, after these appalling facts, request the attention of all good mothers and guardians to this important subject."
Morning Herald.

"I strongly recommend Mr. Coulson's work to every mother, as well as to the public generally."—*Economy of Health*, by Dr. JAMES JOHNSON, just published.

"Some appropriate cases and plates illustrate this volume, which we recommend to our surgical brethren. Mr. Coulson seems to have devoted much attention to the subject, and has handled it well."—*Medico-Chirurgical Review, Oct.* 1836.

"A volume of extraordinary value to the medical profession, and deeply interesting to the friends of those who are afflicted with the deformities of which it treats."—*The Standard, Aug.* 15.

"We should especially recommend the Chapter on "Compression by Stays," to which practice the fair sex are indebted for that interesting fragility of constitution so commonly to be observed."
Satirist, Aug. 14.

"Upon its perusal, the reader will be astonished at the mass of human suffering which proceeds from ignorance in the management of children, and of the effects that arise from the compression of the human frame."—*Weekly Times, Aug.* 14.

"We strongly advise all parents who have a child labouring under this rather common infirmity to consult the work, and learn at how small an expense of time and trouble a distressing and dangerous defect may be alleviated, and, indeed, often removed."
The Athenæum, Aug. 20.

"We trust that the exposure here given of the injurious and often fatal effects of stays and tight-lacing, will powerfully contribute to induce a discontinuance of a practice which, in squeezing the body out of the limits of nature to the compass of a vitiated fashion, so frequently superinduces the deformity, disease, and death of the miserable victim exposed to the barbarous infliction."
Morning Advertiser, Aug. 13.

"The author's professional talents are of the highest order, and his work well deserves the attention of the parties for whose benefit it is more particularly designed."—*West Briton, Aug.* 19.

"Mr. Coulson's valuable remarks on tight-lacing will be read with pleasure, we are sure, and his advice to ladies in peculiar situations is most necessary."
Blackwood's Lady's Magazine, September, 1836.

"The deformities of the chest occasioned by tight-lacing, and the long train of grievous maladies incident to that pernicious practice, should be read by every female, and more especially by every mother."—*Kentish Observer, September* 22.

"We could wish that every mother of a family would possess and study this admirable work. There is, however, another class

of females who would profit by a perusal of Mr. Coulson's work, we mean married ladies in a certain condition, and to whom we very earnestly recommend his instructions."

Town and Country Magazine, October, 1836.

"This is a most valuable publication by a writer in every way competent to do it justice. The statements which it contains are no less painful than startling, and it is the duty of every mother to weigh them deeply, and to instil them into the minds of her daughters."—*Gloucestershire Chronicle, August* 27.

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