

605377

THE
HANDY BOOK OF GAMES
FOR
GENTLEMEN.

BILLIARDS, BAGATELLE,
CHESS, DRAUGHTS AND BACKGAMMON,
WHIST, LOO AND CRIBBAGE,
BÉZIQUE, ÉCARTE, EUCHRE, DROLI
AND
ALL THE ROUND GAMES.

BY
CAPTAIN CRAWLEY,
AUTHOR OF "THE BILLIARD BOOK," "WHIST FOR ALL PLAYERS,"
ETC. ETC.

LONDON:
WARD, LOCK, AND TYLER,
WARWICK HOUSE, PATERNOSTER ROW

P R E F A C E.

THE Present Edition of my **HANDY BOOK OF GAMES FOR GENTLEMEN** needs but little in the way of Preface. Several years have elapsed since my Notes on Billiards, Chess, Draughts, and Whist appeared in the columns of the *Field*, the *Sporting Gazette*, and other newspapers of repute. These Notes are now re-issued, with such additions and alterations as the improved modes of play have rendered necessary or advisable. The chapters on Bézique, Euchre, Drole, Napoleon, Polish Bank, Catch the Ten, and Solitaire now appear for the first time. The sections devoted to Billiards, Chess, Draughts, and Ecarté have been nearly re-written, with the addition of new diagrams, problems, positions, and rules : and scarcely a page but has received the benefit of careful revision. In many important respects, therefore, the

present issue of my **HANDY BOOK OF GAMES FOR GENTLEMEN** may be accepted as an original work.

With New Diagrams, New Games and New Notions, this Tenth Edition of my Book will, I trust, commend itself still more favourably to my constant friends and patrons, the Discerning Public : not only as a Guide to Beginners, but as an authoritative Referee in cases of doubt or disagreement, and a not particularly dull Companion at any time.

Undoubtedly pleasant as it is to know that to my books many good players owe their first introduction to Billiards, Chess, Draughts, and Whist, it will be still more gratifying to believe that in this new volume new readers will find not a little instruction—and something, at least, in the way of amusement.

RAWDON CRAWLEY.

Megatherium Club,

January, 1876.

16

HIS ROYAL HIGHNESS
ALBERT EDWARD. PRINCE OF WALES,
THE FIRST GENTLEMAN IN ENGLAND,

This Book of Games

IS MOST RESPECTFULLY DEDICATED

BY HIS LOYAL AND OBDIENT SERVANT,

THE AUTHOR.

CONTENTS.

BILLIARDS.

CHAPTER	PAGE
I. Introductory	3
II. The Angles of the Table—Terms used in the Game	12
III. Divisions of the Balls—Winning and Losing Hazards.	22
IV. Hazards and Canons—Rules of the English Game	31
V. The Side Stroke	40
VI. The Side Stroke and Screw	49
VII. Strengths and Doublets—The Four Ball or American Game	59
VIII. The Spot Stroke	71
IX. Dividing both Balls—Winning Carambole Games	81
X. Cramp Strokes and Cramp Games	89
XI. Pyramids	99
XII. Pool	110
XIII. Foreign Games.	122
XIV. A Résumé of the foregoing Chapters	129
XV. Hints on Betting	140
XVI. The Championship Rules	146
XVII. La Bagatelle, &c.	151

CHESS.

I. Introductory	155
II. Chess Notation, and the Laws of the Game	169

CHAPTER	PAGE
III. General Observations on the Pieces	176
IV. Endings of Games	190
V. Openings of Games	213
VI. Games Illustrative of the foregoing Chapters	229
VII. Problems with their Solutions	267
VIII. Chess Stratagems and Endings of Games	299

DRAUGHTS.

A Chapter on Draughts	305
Established Laws of the Game	306
General Rules for Playing	307
Games for Practice	312
Half-a-dozen Critical Situations to draw Games	330
A Couple of Situations to win Games	331
The Losing Game	331
Polish Draughts	332

BACKGAMMON.

I. Introductory	337
II. Something of its History	347
III. Instructions	364
IV. The Laws of Backgammon	378
V. Calculation of Chances	386
VI. Explanation of Technicalities	397

SOLITAIRE.

Explanation of the Game	401
-----------------------------------	-----

WHIST.

I. Introductory	405
II. Preliminary Instructions	410
Explanation of Terms	413
Bob Short's Maxims	415
III. The Acknowledged Rules of the Game	418
A few Easy Rules for Amateurs	419
Hints and Cautions	421

CHAPTER	PAGE
IV. The Acknowledged Rules of the Game (<i>continued</i>)	424
Cutting-in for Partners	425
The Deal	425
The Game	427
The Revoke	428
The Score	428
V. First Hand—The Lead	430
VI. The Second Hand	437
VII. The Third Hand	442
VIII. The Fourth Hand	446
Underplay	448
Ruffing and Forcing	449
Blue Peter	451
Artificial Memory	451
Playing the Strict Game	452
Mrs. Battle's Opinion on Whist	453
IX. Leading Trumps	455
X. Returning your Partner's Lead, Calculations, &c.	461
When a Player should Return his Partner's Lead	462
Cases in which it is not good Play to Return your	
Partner's Lead	464
How to Play for the Odd Trick	464
A Common Case	465
Calculations	465
Betting the Odds	466
Rules for Betting the Odds, with the Chances of	
Winning	467
XI. Whist according to Deschappelles	469
The Revoke	473
Allowed Combination between Players	475
Bystanders	476
Short Whist	479
The Laws of Short Whist	480
Maxims for Beginners	481
Leading Trumps	486
Odds at Short Whist	490
Three-handed Whist	493
Another Mode	494
A Third Plan	494
Two-handed Whist	496

	PAGE
Another Method	496
Dumby	497
Double Dumby	498
Catch the Ten	500
Spoil Five	502

LOO.

A Chapter on Loo	506
Three-card Loo	507
Laws of Loo	509
Another way	511
Five-card Loo	512

CRIBBAGE.

Cribbage—Rules of the Game	514
Cribbage taught by a Professor	516
The Technical Terms used in the Game	517
The Acknowledged Laws of the Game	521
Examples of Modes of Reckoning	526
Maxims for Laying out Cards for the Crib	528
The High Game—How to play it	531
Chances of the Game	534
Even Betting	534
Odds in favour of the Dealer	534
The Odds against the Dealer	535
Recapitulation	535
Six-card Cribbage	538
Three-handed Cribbage	540
Four-handed Cribbage	541

BÉZIQUE, EUCHRE, DROLE, &c.

Bézique	547
Euchre	553
Drole	557

CONTENTS.

x1

ÉCARTÉ.

PAGE

The Principles of the Game	561
A List of the Terms used in Ecarté	563
General Rules for Playing Ecarté	564
Hands which Win or Lose the Point, according as they are Played	567
Calculations for Betting Odds	568
Admitted Rules for betting on Ecarté	569
Dealing and Misdealing	570
Revoking and Under-forcing	571
General Rules as to Facing Cards	571

PICQUET.

Explanation of Terms used in Picquet	575
Mode of Playing Picquet	577
Laws of the Game	580
Calculations	583
Cases of Instruction and Curiosity	584

ALL-FOURS.

Mode of Playing	587
Laws of the Game	588

QUADRILLE.

Introductory	590
Rank and Order when Trumps	591
Rank and Order when not Trumps	591
Terms used in the Game	593
Laws of the Game	595
Rules for Learners	597
Reversis	599
A Chapter on Pope Joan	604
Commit	606

	PAGE
A Chapter on Matrimony	608
Boaston or Boston	610
Vingt-un, Quinze, and Thirty-one	614
A Chapter on Put	620
Speculation	623
Connexions	624
Brag	626
Cassino	629
Lottery	631
Commerce	634
Snip-Snap-Snore	635
Lift Smoke	636
Blind Hookey	638
Polish Bank	638
Earl of Ceventry	639
Napoleon	640

BILLIARDS :
ITS THEORY AND PRACTICE.

BILLIARDS:

ITS THEORY AND PRACTICE.

CHAPTER I.

INTRODUCTORY.

OF all indoor amusements, commend us to Billiards. "Let us to billiards, Charmian," cried Cleopatra, in the absence of her beloved Antony. We admire the taste of the lady, though we doubt whether the noble game was among the regular recreations of the Egyptian court; indeed, we fancy that the precise period of its invention is not certainly known. I have been told that the Chinese lay claim to the possession of a game similar to Billiards; but, never having been in China, I cannot vouch for the truth of the story. Its introduction into British India and the Australian islands is certainly due to British enterprise. All the knowledge we possess of its introduction is, that it was probably invented by the Dutch, from whom the French, the Germans, and the Italians soon learned it, and that it presently afterwards found its way into our own tight little island. A recent writer states that it was invented by Henrique Devigne, a French artist, who lived in the time of Charles the Ninth, but adduces no evidence for this or other of his assertions; and, therefore, we may conclude that of the actual origin of Billiards nothing is known.

The time of its first appearance in England is doubt-

ful ; but, as it is mentioned by Shakespeare, it must at least have been known as a fashionable amusement in the middle of the sixteenth century. This, however, by the way. What we have to do is, not to trace the *history* of Billiards, but to teach its *practice* scientifically.

To return : Billiards is, as I said, the first of indoor games. Chess is a capital game, but it is a sedentary one, and affords rather an *exercise* than an *amusement* to the mind. Cards lead to gambling ; and as to draughts, dominoes, backgammon, &c., they are of too slight a character to engage the attention of a thorough billiard player. Billiards is a science, the practice of which not only improves and strengthens the mind, but gives tone and vigour to the body. A good, active player walks about two miles an hour round and about the table. The act of striking the ball provides exercise for the arms, opens the chest, and compels a certain degree of motion in all parts of the body : in fact, I know of only two instruments the use of which brings all the muscles into play, and they are the spade and the billiard cue. This phrase, which I first used in the *Field* newspaper twenty years ago, has been since adopted by every penny-a-liner who has written on Billiards.

In my youthful days I was in the habit of visiting the country house of a wealthy baronet. He was a man who enjoyed life to the full : hunting, fishing, racing, cricketing, each in its proper season, shared his patronage. I used really to envy him, though he was some twenty years my senior, he was such a splendid fellow. But in his cup of sweet there was a drop of bitterness : there always is, I suppose, just to keep down our pride, and to remind us that we are poor weak creatures. My friend had an only daughter, who, from the effect of a fall in her infancy—those precious nurses ! always looking after red coats instead of their baby charges !—had contracted a high shoulder, which, as the young lady approached womanhood, proved a real deformity.

Her father had taken advice, of course ; but the only specific his medical friends could recommend was exercise ! Well, the young lady rode, and danced, and walked, and ran, and played with the skipping-rope, and used the dumb-bells, till she grew rosy-faced and plump ; but the high shoulder did not show any symptoms of abating, and looked, indeed, all the more conspicuous by contrast with her pretty face and otherwise handsome person. One autumn I went down, as usual, and took with me a fine young fellow who was studying medicine. As soon as he saw the young lady, he instantly did her the honour of falling in love with her ; which compliment she repaid in a most gracious manner—rather to my annoyance. Well, one day we were talking in the library—the baronet, my friend, and I—when the subject of the young lady’s unfortunate deformity (for so her father would insist on calling it) came upon the *tapis*. “ Now, look here, Sir Harry,” said my friend ; “ you have tried all sorts of remedies, but none of them touches the part affected. Riding and walking are excellent kinds of exercise, but they don’t bring the right muscles into action. The dumb-bells do, I confess ; but, then, they tire the young lady without interesting her. What we want is to combine exercise with amusement. Let me recommend Billiards.” The baronet was a wise man, and was not above taking extra-official advice, even from his daughter’s admirer ; so he quietly set about erecting a billiard-room. In about three months an old stable was converted into a handsome apartment, elegantly fitted up with a regular first-rate table, cues, balls, and marking-board, all complete. My friend taught the young lady to play, and, of course, under such a tutor, she soon became proficient. In less than a year the deformity was so far reduced as to be scarcely perceptible, and very soon after she became so good a billiard player as to actually beat her master, whom she eventually rewarded by marrying off hand, to the great

disgust of all the red coats, to say nothing of the black coats, in the field and neighbourhood.

I have introduced this anecdote—which is strictly true—simply as an evidence of the healthfulness of the game of Billiards. Now, however, we will proceed to our proper business. Of course, all my readers are acquainted with the form of a billiard table. In England the tables used in the clubs and public rooms are always twelve feet long by six wide, *inside the cushions*; but smaller tables, from six feet and upwards in length, are occasionally made to suit private players and small apartments. The established table is made of stout oak, mahogany, or other wood; has a slate bed, covered with fine green cloth, and rests on eight legs; with an elastic cushion all round, intersected by six pockets—one at each corner and one in the centre of each side cushion. The cushions are now almost universally made of native India-rubber, though many of the old players say that the stroke is more certain from the old stuffed list cushions. Three spots will be found on all good tables—one in the direct centre, between the two middle pockets; another, the *winning spot*, occupying a position at the upper end of the table, two feet six inches from the cushion; and the third, a distance of thirteen inches from the cushion. This is called *the spot*, as it is used in the more common of the English games, the winning and losing game, on which to place the red ball at starting. The *bauk line* is drawn at the lower end of the table, and is, or ought to be, exactly two feet six inches from the cushion. From the centre of the bauk line is struck a semicircle of ten inches radius, in the centre, and at the two ends of which are usually placed smaller spots. From any part of this semicircle (which is sometimes absurdly called the D) the player commences, in all English games; but in the American and Russian games he is allowed to place his ball anywhere within the bauk line. All first-class tables are about

three feet high, with pocket openings of from three inches and an eighth to three inches and a half in width. The pockets should be deep enough to contain at least five balls, and the table should be perfectly level. A ground-floor is the best for a billiard room, as the floors of modern houses are apt to vibrate. In Paris, and other Continental cities, they play the Canon game upon smaller tables without pockets; but the real scientific game is only played in Great Britain and the colonies, though many foreigners are very excellent handlers of the cue—as you will probably find, to your cost, if you play for money in Paris, Berlin, or the German watering-places.

What is called the Championship table was introduced in 1870, when the contest for the Championship of Billiards was founded. It is a mutilated table with narrow pockets, and with the spot placed nearer to the top cushion, and was evidently intended to shut out some young spot-stroke players from all chance of contending for the championship, which has ever since been a mere duel between Cook and the younger Roberts, who have alternately held the coveted position among professional players.

Having said thus much for the benefit of my amateur readers—I shall get scientific enough by-and-by—let me say a word or two about the balls and cues. The regular size of the ivory balls used for match games in England is two and a sixteenth inches in diameter, and weigh about four and a half ounces; but smaller or larger balls are in common use for the Canon game, Pyramids, and some other games I shall have to mention. The ball should be perfectly round, without the slightest tendency to roll one or other way by reason of imperfect gravity. A badly-weighted ball is soon discovered on a good table. If the ball be struck fairly in the centre, from the middle of the baulk, it will return from the top cushion to the spot from which it was delivered;

but, of course, if it be not struck directly in the centre, it will have a tendency, on its return, to diverge either to the right or the left. A little practice will soon enable the player to discover a true from an imperfect ball. All the balls used in the game should be of precisely the same weight and size. Great attention is paid to this matter by the makers of modern billiard balls.

With regard to the cue, it should be of moderate weight, well balanced, so that the portion behind the hand is about the same weight as that in front, and of such a height as that it may *stand upright beneath the chin of the player*. This last rule, now universally adopted by professionals, will be found of great advantage to a young player, as the use of too long or too short a cue is apt to cramp the free exercise of the arm in making the stroke. The leather *tip* of the cue should be flat for the ordinary winning and losing game, and not more than three-eighths of an inch in diameter; though, of course, much depends on the taste of the player. A somewhat round-tipped cue, well and evenly chalked, is necessary in making the side stroke—of which more hereafter. Some players, however, prefer a flat tip; but much depends on custom and familiarity with a particular style of cue. I have seen cues elaborately ornamented with inlaid coloured woods, and so on, but that is only folly and expense. The best cues are made plain, of well-seasoned ash, gently tapering from the butt to the tip; the broad end should have one side slightly flattened, so as to lie well and evenly on the table when required to be used as a butt. The mace, by the way, is never used by the present generation of billiard players. The *weight* of the cue is entirely a matter of taste. It varies from eleven to sixteen ounces; but the cue which would be light for one player would be heavy for another.

Before the tyro commences playing, he should have

learned to make a good firm *bridge*, with the fingers well set together, and the thumb not too wide from the forefinger, keeping the fingers straight and the knuckles well up. The hand should rest evenly and firmly on the wrist and tips of the fingers, and care should be taken that too great a distance is not kept between the bridge and the cue hand. Many an amateur fails in becoming a player from inattention to these little matters at starting. From six to nine inches is a good striking distance. In making a canon or losing hazard, the cue should be held lightly between the thumb and fingers of the right hand; but, for the straight winning hazard, the cue should be grasped firmly in the hand, and the ball struck full in the centre. Of course, much of the amateur's success will depend on how far he understands and conquers the theory of the game before he begins to play.

Having made a good bridge, the next point to be attained is, how, to strike the opposing ball in a fair, full, and even manner—the side and oblique strokes will come after. The best way to accomplish this is to play, at first, with two balls, striking one against the other fairly, and with such strength as to bring the ball struck back into the baulk. Good practice also may be had with a single ball, by which the angles of the table will be acquired, recollecting that *the angle of reflection is always equal to the angle of incidence*. That is to say, that if a ball be struck from one corner of the baulk against the top cushion, midway between its length from side to side, it will return to the spot at the other side of the semicircle, and, with the baulk line, complete a triangle, the two legs of which equal each other in length and direction; and so on, throughout all the angles of the table. Of course, this law varies with the sharpness of the stroke, the height at which the ball is struck, the variation from the centre of the ball struck, and so on.

I shall conclude this chapter with a few general observations, which it will be useful for *all players to remember*.

Never hesitate about your stroke, nor see-saw up and down with your cue while making it. Get your sight, and make your stroke at once.

Deliver your cue by one free, direct, and certain impulse, without hesitation, doubt, or fear. There are strokes, however, which require to be made from under the cushion; in which cases, shorten your cue and strike firmly.

Learn to deliver your ball with a moderate degree of strength: a very hard stroke defeats its own purpose, and breaks through the regular angles of the table; while a too slow stroke frequently leaves your own ball in danger. Strike your ball, but do not push it.

Every stroke requires its own special strength; but this can only be acquired by practice, and cannot be taught in books.

Stand firmly upon your feet, with (for a right-handed player) the left foot a little advanced, and bend your body rather than your knees. An ungraceful position begets ungraceful and variable play.

Do not attempt difficult strokes without having previously practised them, as such play is very likely to leave you in danger.

Discover the strength of the table before playing. This you may do by an experimental stroke or two. Good elastic cushions will carry the ball at least thrice up and down the table; a very fast table, however, is not the best for good play.

Do not disturb yourself about the state of the score; that is the marker's business.

It is not considered the gentlemanly game to pocket the *white* except the *red* be in baulk, or when it is important to keep the baulk; or when a two-stroke will end the game. But beyond all this, pocketing the white

is weak and disadvantageous, as it leaves you only one ball to play at, and renders a canon impossible.

Recollect that *from the marker's decision there is no appeal.*

Never volunteer remarks about another man's game, nor interfere, unless your opinion is requested. Idle talking begets bad play.

Listen for the stroke before entering a room in which a game is being played.

Lastly, and most important of all—**KEEP YOUR TEMPER.**



CHAPTER II.

THE ANGLES OF THE TABLE—TERMS USED IN THE GAME.

ALWAYS remembering that *the angle of reflection equals the angle of incidence*, the very first and best practice for the beginner is to conquer what is called the Angles of the Table. Of course it must be understood, once for all, that I am not writing for professional, or even for good amateur players. The purpose of this little book is simply to provide advice and assistance for the novice ; as we proceed we shall find it necessary to go somewhat more deeply into the subject, and to illustrate our remarks by means of diagrams. The maxim as to the equality of angle of incidence and reflection, though practically true, cannot be demonstrated with exactness, owing to the variations in the manner of striking the ball ; but it is a maxim worth remembering, as it contains the secret of the *Natural Angle*, of which more presently. As soon as you have acquired facility in using the cue, striking the ball smoothly and fairly from the shoulder, then it will be well to practise with *single* ball. Commencing from the baulk, the ball should be struck against the opposite cushion in various places, with such a moderate degree of strength as to bring it well back again. Observe now that the angles made by the returning ball will be in every place the near counterpart or reverse of the direction assumed by the original stroke ; and this, too, through as many reflections of the original angle as the ball can be made to travel up and down or across the table. I am assuming that your ball be struck full and fair in the centre. A ball struck out of the centre,

more or less on the right or left side, will, on reaching the cushion, take a sharper or more or less acute angle. This is, in fact, the whole secret of the *side stroke*. Many good players practise the side stroke daily, but are altogether ignorant of the scientific causes of its effects. The blow struck on the *side* of the ball *does not take full effect* in giving it particular direction till it reaches the cushion, or comes into contact with another ball. The great mistake of young players is to put side on a ball when there is little or no occasion for it. There is no greater accomplishment for a billiard player than a perfect knowledge of the side stroke; but in no part of Billiards is there so much empirical practice and want of real knowledge. But of this more by-and-by; let us keep, for the present, to our angles.

Anything that is worth learning at all is worth learning thoroughly: for a man to call himself a billiard player merely because he can make hazards and canons, is as absurd as for another to call himself a scholar merely because he has learned a few dictionary quotations in foreign languages. To understand the moves at chess is not to be a chess player; so neither does the knack of knocking about the balls constitute a billiard player.

A little practice with a single ball will soon bring the student into acquaintance with all the principal angles. A very good plan to proceed upon is to make a small chalk spot on the top or side cushion, and strike at it repeatedly with various degrees of strength, first from one and then from the other side of the angle. In this way the truth of your stroke will be proved, and you will discover how the different strengths and sides given to your ball affect the angles produced. In all modern tables, the cushions are of India-rubber; but as the strengths of the cushions vary, so it will be found that the angles produced on different tables also slightly vary, but not sufficiently so to materially in-

fluence the truth of the stroke or game. You will soon discover, also, that very hard hitting rather defeats than forwards your object ; a smooth, well-delivered ball being, in the majority of cases, the most advantageous. Two or three hours' practice with a single ball, if pursued in the spirit of a true student, will have sufficiently acquainted you with the action of the ball and the course of the angles, so as to render your next step of comparatively easy accomplishment.

Now take two other balls, the white and red, and, placing them in the line of the angles observed, endeavour to produce the various canons that lie within those angles. As soon as you have acquired a little intimacy with the more common canons (*carambole* is the correct term, but it is seldom used in England nowadays), you can increase or decrease the distance between the balls, and so vary your practice *ad infinitum*. Of course I need scarcely say that the number of angles on the table are countless ; but having once conquered the principle, and acquired the knowledge that the return ball is, more or less, the counterpart of the original stroke, you will have crossed that *pons asinorum* which many amateurs at Billiards never attempt.

You may next try simple hazards, still bearing in mind the grand axiom—which differs in no way from the practice with the single ball except so far as the ball is struck higher or lower, stronger or more slowly, on one side or the other.

Before going farther, it will, perhaps, be as well to describe the master-stroke in Billiards—

THE NATURAL ANGLE.

This is the key-stroke of the game : the Natural Angle of forty-five degrees, as shown in the accompanying diagrams. Place a ball in either of the positions indicated, and play from the baulk with moderate strength,

and you will soon see that the tendency of the playing ball is to fly into a pocket after contact with the object-

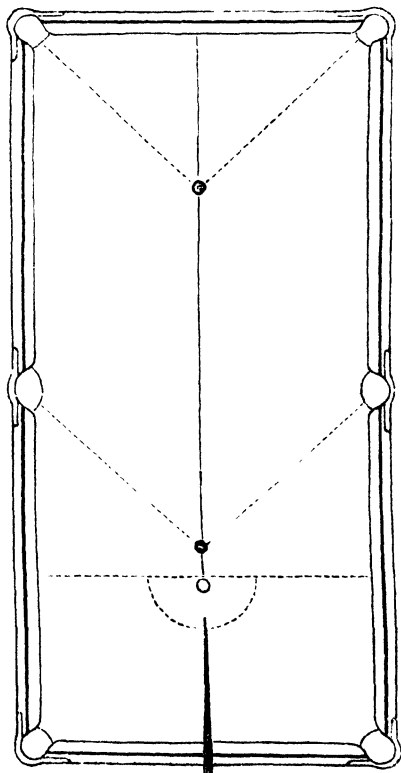


FIG. 1.—NATURAL ANGLE FOR LOSING HAZARDE.

ball. The balls diverge in an angle of forty-five degrees, only the harder you strike the playing ball the wider

the divergence between the balls after contact. Play, therefore, with strength just sufficient to carry your ball

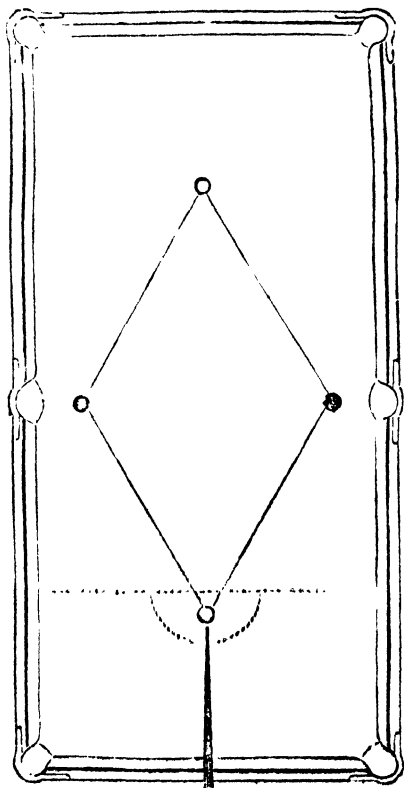


FIG. 2.—NATURAL ANGLE FOR CANON.

into the pocket, and you cannot fail to make the hazard.
So also with the winning hazards and canons. This

has not been shown very clearly in other treatises on Billiards; and, in order to further explain it, we will

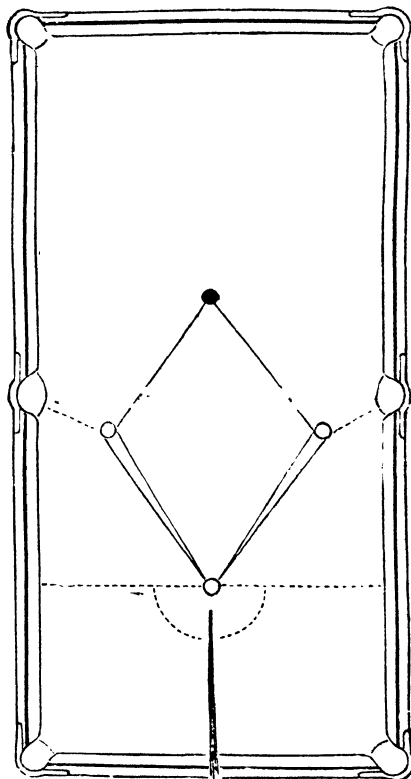


FIG. 3.—NATURAL ANGLE FOR LOSING HAZARDS AND CANONS. take three balls, and place them as in the third figure, and try first the canons and then the losing hazards.

Play the strokes over and over again, till you have acquired sufficient dexterity to make them with certainty. For the losing hazards, strike your own ball in the centre so as to meet the object-ball on the outside, nearest the cushion; and for the canon, reverse the order by striking the object-ball on the in-side. Vary the plan, and practise till you are perfect.

TECHNICAL TERMS IN BILLIARDS.

The *Hazard* is, in fact, any stroke made with the point of the cue; but the term is now only applied to a stroke in which a ball is played into a pocket. The *Winning Hazard* is one in which the object-ball is struck with your own ball and sent into a pocket; the *Losing Hazard* is a stroke in which the striker's ball is pocketed from off, or after contact with, another.

The *Canon* is produced by a very simple means apparently, though a little practice will soon convince a learner that there is a great deal to learn in the science of canons. To make a canon you must strike *with your own ball* the other two balls successively. The stroke may be made direct from one ball to another, or after contact with the cushion. Some players have acquired great fame by canons made by striking several cushions—all round the table, as it is called. The late Mr. Kentfield (the celebrated Jonathan, of Brighton) had a very excellent canon of his own, which he made when both the balls were within the baulk line, and at opposite sides of the table. Mr. Roberts, of Manchester, once the champion of Billiards, was and is also famous for his canons; and Cook, the prince of players, reckons the great strength of his game mainly by the certainty and complication of his wonderful canons. The great secret of success in making canons from the cushion lies in a perfect knowledge of the angles of the table.

The *High Stroke* is produced by striking the ball above its centre. It has the effect of making the ball travel much faster than the centre stroke. By it is produced

The *Following Stroke*, very useful in the English and canon games. It is made by striking your ball high, and allowing your arm to *flow*, as it were, after the cue—a sort of rapid pushing stroke.

The *Full Centre Stroke* has the effect of forcing the object-ball in the same line as the striking ball, and is used in making winning hazards, especially when it is important to pocket both balls.

The *Slow Stroke* is useful in keeping the balls together, so as to leave another hazard or canon after the first score has been effected. It is generally much more effective in the hands of a good player than a swiftly-delivered ball.

A *Miss* is given when you fail to hit your own or the object-ball, or when you place your own ball in a position of safety, if there be no immediate or certain stroke on the table. When the *Miss* is purposely given, it should always be made with the point of the cue, with the thick end of your own cue, or with the *butt*; never with the hand alone or the side of the cue. Many players make the *Mis*s from beyond and into the baulk with the side of the cue; but the opponent may always insist upon the stroke being made with the point. It is not considered fair to stop a ball in giving a *Miss*.

A *Coup* is made either when you run your own ball accidentally, or purposely, into a pocket, without it first coming into contact with another ball. When you force your ball off the table without striking another ball, the stroke is called the *Coup*.

The *Low Stroke* has the effect of retarding or altogether stopping the progress of the ball struck when it reaches the object-ball or the cushion. It is produced by striking the ball below its centre. By it we get

The *Screw* or *Twist*, which has the effect of bringing the ball back again after contact with the object-ball. It is made by striking your ball very low, with a sort of jerk, only to be acquired by practice.

The *Object-Ball* is the ball struck *at*; the *Striker's Ball* is the ball played *with*.

A *Foul Stroke* is one not in accordance with the rules of the game.

The *Side Stroke*, as I have already explained, is produced by striking your own ball more or less on the right or left side, according as you wish it to take a right or left angle after contact with the cushion or another ball. It is an axiom with players that the ball must be struck *on the side it is intended to go*; but, as I shall have occasion to show by-and-by, this is not an infallible law—many causes arising where it is advisable to use the *reverse side* in order to produce the effect otherwise producible by the ordinary or regular *Side Stroke*.

The *Jenny* is one of the most artistic strokes. It is made by a losing hazard into the middle pocket, from a ball lying near to the cushion, and from six to twelve inches from the pocket. I have known some players make five, six, and even eight of these Jenny strokes consecutively off the red ball. On a very fast table, however, it is nearly impossible to make a second Jenny, as the rebound from the cushion carries the object-ball too far towards the centre of the table, however fine the stroke be played; but then there is generally a losing hazard left by the ordinary angle *inside* the object-ball. The Long Jenny is the same stroke made in one of the end pockets—a much more difficult operation.

The *Pair of Breeches* occurs where the object-ball lies in or near the centre of the upper end of the table, above the middle pockets from baulk, or *vice versé*. A half ball well played will lodge a ball in each of the top pockets, as will be easily understood by examining

the diagram illustrative of the natural angle. The *Breeches* is a good stroke to play for practice. It is not always found advantageous, however, to play this stroke when a canon would be left were the losing hazard simply made. The *power* of making the stroke when it presents itself is, notwithstanding, frequently of great advantage to the player.

The *Doublet* (or *Double*) is produced by striking your own or the object-ball against one of the cushions, so as to make it rebound to an opposite pocket or ball. Striking two cushions by a double reflection is usually called a *Double Double*. It is a very useful stroke to know, especially in the winning hazard games, and every player should be able to make it when it presents itself. Of course, I do not mean to say that such a degree of dexterity is ever attainable as to make every stroke a certainty; all I want to impress upon the tyro is, that, in Billiards, certain principles once known cannot fail to be useful to him. In this stroke the ball may be made to reflect its original line of impetus with more or less acuteness, according to the strength with which it is struck, the place where the object-ball is divided, the degree of side given to it, &c.

The *Rest* or *Jigger* is used in making a bridge, when the ball is too far from the player to allow him to reach it with his hand.

Cramp Games are those which are played out of the usual course, as when a player gives five pockets to one, stakes his hazards against his adversary's canons and hazards, and so on. They are usually employed by a player against an amateur, when a smaller number of points are scored.

Enough for this chapter. If you attend to my instructions you will not be likely to play Billiards *à tort et à travers*—which, being translated into elegant English, means *making a mull of it*.

CHAPTER III.

DIVISION OF THE BALLS—WINNING AND LOSING
HAZARDS.

I SAID in my first chapter that the game of Billiards was one the practice of which *improved* the mind. Now, let me prove my words. Anyone may knock the balls about on the table; but it is not everyone who arrives at the *why* and *wherefore* of his strokes; and, without the true principles of the game be thoroughly understood, no man can become a really good player. Some men I know who can play tolerably good games, making the usual winning and losing hazards with some degree of success, and even winning money sometimes. But as soon as such men get opposed to really scientific players, they lose all confidence, get nervous, and complain that they are "out of play to-night." The reason is, that they have never got over the alphabet of the game. They play empirically, and, therefore, science beats them, as a matter of course. It is my desire to so instruct my readers that they shall be able to avoid the errors into which beginners almost invariably fall. I have won and lost hundreds at the game, and the result of my experience may be summed up in a single sentence:—Practice, *without* scientific knowledge, *may* succeed; but practice, *united to* science, *must* win.

I presume that by this time you have acquired a tolerably good command over your ball; that you have become so far acquainted with the angles of the table as to know about where your ball would be likely to stop, and that you have learned to make the ordinary direct canons and hazards. But you have yet much to learn before you are master of your game. Taking this to be

your ball, and the line beneath it to be the table, you are enabled to strike any portion of its surface except that immediately in contact with the table, your eye being on

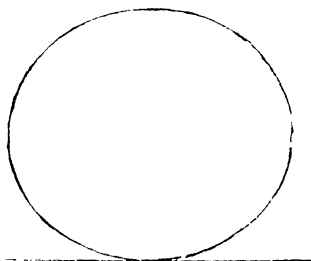


FIG. 4.

a level with the cushion. This and the other figures introduced I have purposely drawn without shading, so that nothing may interfere with the rules I shall attempt to lay down. Now draw an imaginary line across the

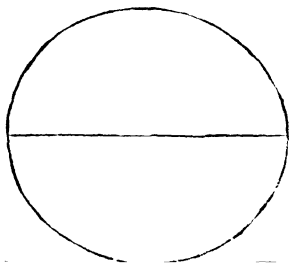


FIG.

centre of the ball, and strike at the dot at the side. This will give a free, full impulse to the ball's direction. If you strike above this line, your ball will travel swiftly.

In making the high stroke, you must let your arm follow the cue; not by a push, but by a single decided impulse, striking from the shoulder rather than from the elbow, if the striking ball be sufficiently distant from the cushion. If you strike below the centre, the stroke will have a tendency to retard the ball; lower still, the ball will stop; and at the lowest, the ball will return to the cue's point. The next diagram will more fully explain my meaning.

Struck at 1, the ball will travel at its fastest, consistently with the force applied, following straight from the point struck; at 2, the same effect with moderate swift-

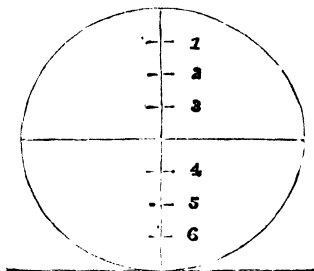


FIG. 6.

ness; at 3, your ball will still travel direct to its object, but less swiftly than before; struck in the centre, you know the effect. Now take the lower figures: struck, with the same degree of strength as before, at 4, its progress will be retarded; at 5, it will stop at the object-ball struck; and at 6, it will return to the player with more or less swiftness, according to the force and precision of the stroke. The two latter strokes must be accompanied by a sudden drawing back of the hand, with a very slight turn of the wrist—an action not altogether explainable on paper, but which is easily acquired. When

performed by a good player, it seems easy and natural enough. Any player or marker will show you the stroke. All these effects may be produced with the same or nearly the same degree of strength. A ball struck at the same heights as indicated in Fig. 6, a little to the right or left, will produce a corresponding inclination to the right or left on reaching the cushion or another ball: but to the principle of the *side stroke* I must devote an entire chapter. For the present, therefore, we will pursue the plain game, and strike our ball in the centre of its diameter, higher or lower, according to the effect desired.

It will now be necessary to explain how certain effects are produced by dividing, not your own, but the *object-ball*.

In taking aim at an object-ball, it is usual, and indeed necessary, in order to give particular effect to the stroke, that particular portions of it should be struck. *Par exemple*, you wish to make either of the *Losing Hazards*

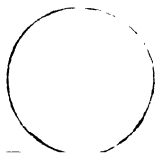


FIG. 7.—THE FULL BALL.

shown in Fig. 9; now, not one of the strokes there shown could be made by striking your own ball full upon the centre of the object-ball; the same also with the *Winning Hazards* in Fig. 10. What we do, therefore, is to divide the object-ball into imaginary parts. If a full ball is requisite, you strike your own ball so that its centre meets the centre of the object-ball, or nearly. Of course the impetus given to the object-ball will be the same as that originally applied to the striker's; this is what is called a *Straight Stroke*. If you wish to make the other hazards, you must strike the object in such a

way as to make the angle from it more or less acute. A *Half Ball*, a *Three-quarter Ball*, an *Eighth* or *Fine* Ball, and so on, must be struck so that the point of deflection carries your ball in the direction intended. By

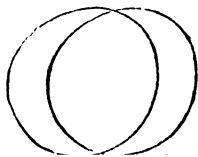


FIG. 8.—THREE-QUARTER BALL.

studying the diagrams and practising them upon the table, however, much more will be learned than can ever be explained on paper. You will do well to get a few hours' instruction from an intelligent marker. Most markers

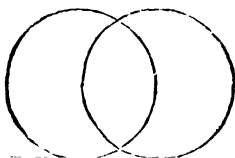


FIG. 9.—HALF BALL.

are fairly good players, and are happy to give instruction in the day-time. Their charge, I think, is half a crown an hour, which includes the tables.

In all these cases, *your own ball* must be struck full

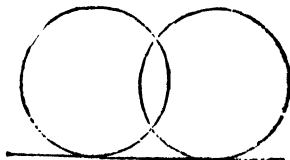


FIG. 10.—QUARTER BALL.

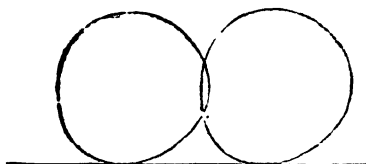


FIG. 11.—FINE BALL.

FIG. 7, the *Full Ball*, where the striker's ball meets or covers the object-ball directly full—the cue should be grasped tightly in the hand, not held loosely between the fingers, as for the losing hazard; FIG. 8, a *Three-quarter Ball*, where the one ball touches or covers about three-fourths of the other; FIG. 9, a *Half Ball*, in which the striking ball covers about half the object-ball; FIG. 10, a *Quarter Ball*, in which the contact is slight; FIG. 11, a *Fine Ball*, in which the striker's ball comes in contact with the other just sufficient to touch it in passing. The learner should practise all these strokes with a marker, if possible.

in the centre. The motion of the striking ball, after contact with the object-ball, will, it must be remembered, always be modified by the strength of the stroke, the height at which you strike, and the distance on either side from the direct centre of your own or the object-ball. In proportion as the contact of the balls is more or less full, so will the divergence of the two balls be more or less in the direction of the original line of progression. Kentfield, in his book, published many years ago, divided the striker's ball into seventeen points; but I doubt whether anyone could ever acquire such extreme dexterity as to strike each of the points indicated.

What I have now shown is the ordinary manner of striking at the object-ball; and this "ordinary manner" *must* be acquired before you attempt the side stroke. In my next chapter I give some other diagrams of strokes to be made with the ordinary full ball, and the rules for playing the English (or winning and losing hazard and canon) game. Let me conclude with an anecdote.

I was one evening playing a match game with a fine player in one of the rooms of the Army and Navy Club. The game was a thousand up. My score stood at 760,

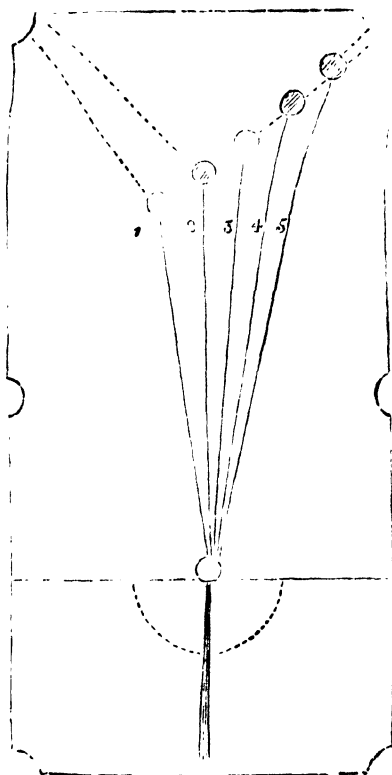


FIG. 12.—LOSING HAZARDS.

1, a quarter ball; 2, a half ball; 3, a three-quarter ball; 4, a quarter ball; 5, a five ball.

and my opponent's at about 450. I felt confident of winning, and backed myself to a large amount. I seemed

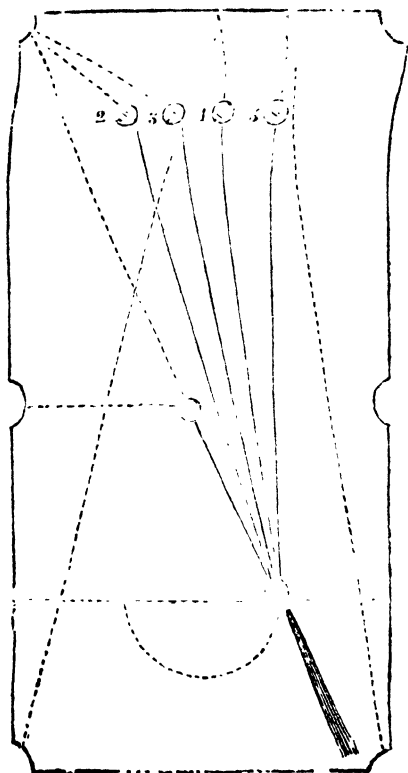


FIG. 13.—WINNING HAZARDS.

1, a full ball for the corner pocket, or the object-ball, if struck on the extreme right side, would double into the middle; 2, a three-quarter ball; 3, a half ball; 4, a nearly full ball for the double in the left-hand corner; 5, nearly full for the other corner.

to be able to make every hazard and canon I played for, and felt no small gratification as I listened to the mur-

murs of admiration that every now and then rose from the lookers on. Presently my opponent missed his stroke, leaving the red ball just over one of the middle pockets. The game was before me. There was a certain score of at least a dozen off the red; but, to show my skill, and prompted by vanity, I attempted a difficult canon off the white—and *missed it*. My opponent then played at the red, and scored, and went on scoring; and, in short, very soon won the game. I lost my money; but I gained a piece of wisdom as compensation. Here it is—take it to heart: *Never neglect a present good for a future benefit; for an opportunity once lost can never be recovered.*

In a game played at the Crystal Palace, in 1874, between Cook and the younger Roberts, a similar incident occurred. Cook tried a difficult canon, when an easy losing hazard lay before him. He missed the canon, and then his opponent, who was many points behind, went in, got up to the top of the table, began playing the spot-stroke, and never ceased to score till Ingarfield, the marker, called “Game!”



CHAPTER IV.

HAZARDS AND CANONS---RULES OF THE ENGLISH GAME.

My friend and biographer, the late Michael Angelo Titmarsh, Esq., of the Middle Temple, Barrister-at-law, first acquainted the world with my skill at Billiards. I have now much pleasure in making public the fact that he was himself almost as dexterous with the cue as with the pen. I taught him, in fact, all he knew about the noble game; so that, in thus bearing testimony to his talents, I am paying myself a sort of left-handed compliment. Well, once when we were playing a little match at the Megatherium Club (my old friend Pam was keeping score—he was a sharp, active fellow then), a position of the balls arose similar to that marked 1 in the following diagram, Fig. 14. I made a losing hazard into the middle pocket, brought the red back again from the top cushion to about the same place, and from that break scored seventy-five right away.

Now, I may as well tell you, once for all, that the success of any man's game does not depend so much on the making of any peculiarly difficult strokes as on the keeping of the balls well together, so that a succession of hazards and canons may be made. In order to accomplish this, the player should accustom himself to make the common hazards and canons shown in the diagrams, with such strength as to keep the balls before him and within a reasonable distance of each other after the stroke is made. I am aware that only long practice can familiarize the player with the strength of his own play: sometimes he strikes too hard and sometimes too lightly; but attention to the position of the object-ball after reverberation from a losing hazard will soon show

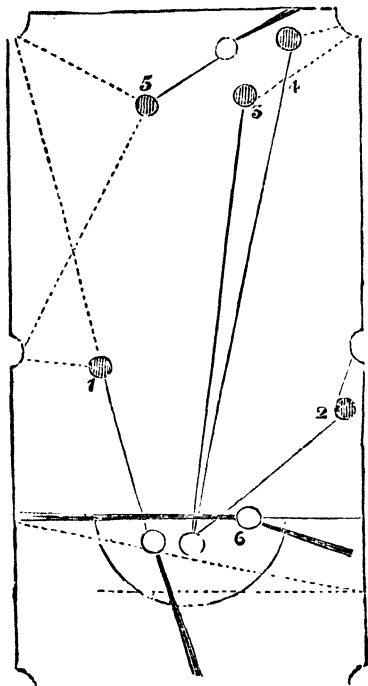


FIG. 14.—COMMON HAZARDS.

1, losing hazard, and (perhaps) pocket the red; 2, the Jenny; 3, 4, losing hazards; 5, losing hazard, and (perhaps) pocket the red in the centre; 6, keeping the baulk.

(In all these cases the white is the striker's ball.)

him that a main element of his success must depend on his placing it so that he may score again. In the game

I have just mentioned as having played with my dear old friend Titmarsh, my first stroke scored three, and the red ball coming again to about the same place, so as to leave another losing hazard, I was enabled to make a great score from a very common opening. In those days seventy-five was a great score; so great, as to be talked about in the clubs for a week!

It should be borne in mind, too, that there is seldom anything gained from pocketing the white, as only one ball is then left on the table, and your adversary, when it is his turn to play, has the advantage of the baulk. Another great matter to consider is, so to place your ball when in hand as to at once render the stroke as easy as possible, and leave the object-ball in such a position as to have another score off it from the baulk. In the jenny (marked 2 in diagram 14) it is of importance not only to make the stroke intended, but to leave another losing hazard off the same ball. This is accomplished by placing your own ball in the centre of the baulk a little below the line, and playing a high quarter ball upon the red: this will leave the object-ball at such a distance from the middle pocket as to leave an easy losing hazard after. Then, according to the strength with which you play, you can either make another hazard in the centre, as in case 1, or in the right hand corner, as in cases 3 and 4. Again, a position often occurs like that described in case 5, where the red ball is either on the spot or near it, and your own ball lies near the cushion on one or other side of the table. Now both the winning hazard and the doublet are uncertain from such a position; but a three-quarter ball, played with moderate strength, will lodge your ball in the corner, and the red in or near the middle pocket. It is not always the best play to pocket both balls. In the case in point, a losing hazard in the corner, leaving another in the centre, is decidedly best, as it renders your own game more open. This is a

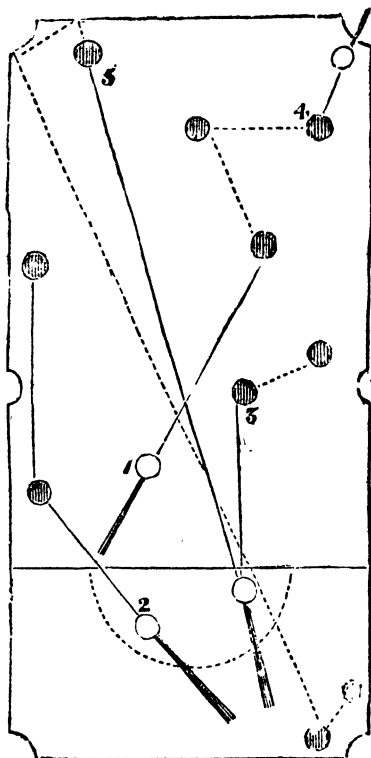


FIG. 15.—COMMON CANONS.

1. A fine ball on the left of the object ball.
2. A fine stroke on the right of the object ball.
3. A low ball full on the object ball.
4. A low full ball, with slow screw.
5. A full ball to strike the two cushions, and make a canon on either of the balls within the baulk; or, suppose two balls in baulk, the same effect will be produced by striking a full ball on to the cushion. This is a most useful and safe stroke.

capital stroke for practice, and one that occurs in almost every winning and losing game. In cases 1, 2, 3, and 4, your own ball is to be struck in the centre.

In case 6, diagram 14, we have the first instance of the side stroke. To *keep the baulk* with this stroke, you must strike your ball rather high on the inner side. It is the easiest application of the side-stroke I know, and will acquaint you with the nature of this kind of play very readily.

With regard to the canons shown in diagram 15, I have chosen only those which occur most commonly in every game, and which may all be made with a full open stroke on your own ball : numerous others will arise in every game. To arrive at something like certainty, you should accustom yourself to measure the angle with your eye, and strike at that part of the object-ball that appears to render the canon most easy of accomplishment. In my next chapter I shall endeavour to give some instructions on the scientific principle of the side-stroke, concluding my present with the rules for that best of all games on the billiard table, the Winning or Losing Canon, or, as it is now more properly called, the English game. These rules are those acknowledged in all the clubs and principal rooms in town and country. Rules are hung on the walls of most billiard rooms ; but they are generally very verbose, and not always very clear. I shall endeavour to avoid both faults, and still say all that is necessary.

RULES FOR THE ENGLISH GAME.

1. The winning and losing carambole game is played with three balls, white, spot-white, and red. On commencing the game, the red is placed on the spot, and the players string from the baulk circle. The ball that stops nearest to the cushion wins the lead, and gives the

choice of balls. When points are given, the player receiving them breaks the balls, either striking the red or giving a miss in baulk.

2. The usual game is fifty up ; but it may be played at any greater or lesser number of points.

3. A miss must in all cases be played with the point of the cue.

4. *In reckoning the points*, a white winning or losing hazard scores two ; a red winning or losing hazard, three ; a miss forfeits one ; a coup forfeits three (which are scored against you, not taken off your score). Pocketing the two white balls counts four ; pocketing a white and red ball, five ; a white hazard and canon, four ; a red hazard and canon, five ; pocketing your own and the red ball, six ; your own, the white, and a canon, when the white is first struck, six ; your own, off the red, a canon, and the white, seven ; the red, your own, and a canon, eight ; all the balls, when the white is first struck, seven ; all the balls, when the red is first struck, eight ; all the balls and a canon, when the white is first struck, nine ; and when the red is first struck, ten.

5. No ball must be struck till it has done rolling.

6. *All strokes are fair with the point of the cue.* In pushing strokes, if your cue leave the ball and touch it again, it is a foul stroke.

7. When your own ball touches the object ball, you cannot score. [You therefore run into a pocket, or canon, when the red is again placed on the spot, and the next player goes on from baulk, your ball being in hand.] The object ball and the red touching are playable.

8. *Foul strokes* are made in the following ways :—Touching a ball when rolling ; moving a ball when in the act of striking ; playing with the wrong ball or when the red is off the table, or playing with both feet off the ground ; touching both balls with the cue ; wilfully knocking a ball off the table ; when in hand, playing at a ball in baulk ; blowing upon a ball ; shaking the table or

floor; touching any other ball than your own with hand or cue, or wilfully altering the course of either.

Exceptions.—Accidentally touching a ball in taking aim; knocking a ball off the table by accident or through fault of the table; playing with a wrong ball when told it is your own by the marker or your adversary; if impeded in your stroke by the player, marker, or bystander. In the latter case no penalty can be claimed for foul; but the balls must be replaced as nearly as possible, and the stroke made over again.

9. *Penalties for foul strokes* are taken by the striker losing his stroke; by the non-striker calling a foul stroke, and breaking the balls; or the non-striker may let the balls remain, or compel the striker to re-make the stroke. In the case of a *changed ball*, the non-striker may either have the balls changed again, so that each player has his own ball, or he may insist on the game going on as the balls then stand, the striker losing any score he has made with the last stroke; or he may claim for foul, and insist on the striker breaking the balls. If, however, the change of balls be not discovered before a second stroke has been made, the game must go on as the balls then stand, and any score made must be counted.

10. A line ball cannot be played at.

11. Knocking the object-ball off the table does not score; forcing your own ball off the table, after having struck another, involves no penalty; knocking your own ball off the table without striking another is a *coup*, and scores three against you.

12. The player who throws up his cue, or refuses to play, loses the game.

13. All bets go with the game.

14. All disputes to be decided by the marker; and, in case he is unable to decide, by the majority of the company. [Markers should not be allowed to make bets. Few gentlemen bet with professional markers. In all

games for stakes an umpire or referee should be appointed.]

15. If a ball be accidentally moved, it must be replaced as nearly as possible.

16. No bystander has any right to interfere, in any way, with a game, unless appealed to by the players.

In these sixteen rules you have all that it is necessary to know of the ninety or a hundred rules usually given. I must be allowed, however, to add a few remarks, just by way of advice and caution:—Be attentive to your game, and lose no fair opportunity of scoring. Do not stand over the pocket or ball your adversary is playing at—it is an ungentlemanly habit. Do not bet if you are nervous, or if the loss of the wager is likely to cost you any uneasiness. Never dispute the score with the marker; if you have fair reason to believe he scores improperly, or has any interest in making you lose, do not play again in that room. Do nothing to annoy your adversary. Boasting, loud talking, putting your hand near a pocket a ball is likely to run into, pretending to guide a ball with your finger or cue, standing over the pocket your opponent is playing for, making wry faces while taking aim, &c., are all vulgar habits, more “honoured in the breach than the observance.” Do not canon from a white ball, unless the stroke be nearly certain, as your own is likely to be left in danger. Do not pocket your adversary, unless the red be in baulk, or a two-stroke ends the game; as, besides leaving only one ball to play at, it is not considered the high game. When the white is safe under the cushion, it is not good policy to disturb it. In playing *bricole* from the cushion, always remember the grand maxim as to the equality of angles. Never strike the balls at random, but always have some direct object in view: many points are lost from inconsiderate play; while, on the contrary, many an

inferior player wins a game by sheer force of careful play. If there be really no score on the balls, then play for safety, by leaving your own and the red as far apart as possible, or giving a miss. When your adversary's ball is off the table, play for baulk rather than risk a doubtful stroke; when near the end of the game, do not disturb the red, if it be safe, unless there is a good chance of a score off it. Do not vary your strength, or play high or low, if there be no obvious necessity for so doing. Never play carelessly; the chances of the game are so many, that you can never be certain of winning till the whole number of points are scored. When under a cushion, and your adversary and the red are safe, it is better to give a miss than to risk an unlikely stroke. Never play the losing hazard at the white in baulk when the red is also in baulk, without you are certain of bringing the white out; nothing tends to the success of a game so much as a careful consideration of the ultimate position of the balls after the stroke. Never allow the red to remain near a pocket, unless there is a certain hazard off the white. In playing the red winning hazard, use sufficient strength to bring your ball away from the cushion, so as to leave another stroke off the red when spotted. On the contrary, it is generally best so to play the white winning hazard as to leave your ball under the cushion after your stroke. Do not attempt canons round the table without careful consideration as to the strength of your stroke and the angles of the table. And, lastly, never forget that *common strokes, with careful play, stand a better chance than the most brilliant hazards without it.*



CHAPTER V.

THE SIDE STROKE.

My friend Captain —, of the Army and Navy Club, boasts that he never plays on a public table, and that he will give any man a hundred pounds who catches him doing so. Now, although the gallant captain is confessedly one of the finest amateur players in the kingdom—he was a pupil of mine, and now he can beat his master—I must tell him that, as a general rule, there is better play on public tables than in the clubs. I quarrel with no man's opinions; but I speak by the card when I say that a billiard player improves more rapidly by playing occasionally with strangers, than by continually matching himself against opponents whose strength of cue is well known to him—as must be the case, to a certain extent, with club-house players. I have been frequently asked who are the best players in London, and I confess that, although I have watched the play of all the most noted professionals for the last twenty-five years, William Cook and John Roberts the younger are far and away the most able of them all. Stanley and Taylor, Kilkenny, the brothers Bennett—Joseph, Alfred, John, and Frederick—come next, perhaps; and after them a host of players, among whom may be mentioned Timbrell, Harry Evans, D. Richards, Shorter, John Roberts, senior, Hart, Hunt, and the veterans Dufton and Stammers. The latter, a most courteous player, gives lessons at his rooms, at Purssell's, Cornhill; Joseph Bennett, ex-champion, gives lessons at his rooms in Oxford Street; and Harry Evans at his rooms in Regent's Quadrant. An hour or two of practice with either of them will give the tyro a better notion of the true principles of billiard-play than all the written instructions in the world.

The strength of all these professional players lies in their perfect knowledge of the side-stroke. Till he was beaten by Cook, in 1870, the elder Roberts, of Manchester, was acknowledged as the finest player in England. No man who cannot use the side when necessary must consider himself a player now-a-days. The fault with most players is, their constant and unnecessary use of the side in situations where the full, old-fashioned stroke would answer the same purpose. The principle of the side-stroke is to render the reflection from the object ball or cushion more or less acute than it would be if struck in the ordinary way. The old and more usual style of play is to divide the object ball in the manner already explained, striking your own ball full in the centre; by the side stroke just the reverse plan is adopted, and you divide your own ball and strike the object ball full. By the latter plan much more certainty is attained, from the simple reason that your own ball is immediately under the eye, and can be struck in any part of its circumference, while the object ball is at a greater or less distance, and, therefore, particular strokes are more or less difficult of accomplishment. *Every stroke that may be made by dividing the object ball can also be made (and with much greater precision) by using the side-stroke*; but the reverse of the proposition is not true; for, by the use of the side-stroke, many hazards and canons are possible that cannot be made by simply dividing the object-ball. Sometimes (as I show, by-and-by) it is necessary to divide both balls; the finest players, indeed, are in the habit of constantly doing so. For the present, however, we will confine ourselves to the simple side-stroke. I must presume that my friends, the amateurs, for whom alone I write, have already made themselves tolerably well acquainted with the manner of dividing the object-ball, and that they have arrived at something like precision and certainty in their strokes in common hazards; I proceed now, therefore, to explain

how the side-stroke is accomplished. First, I must correct one or two very common errors in regard to the action of the side when applied to the striker's ball: if made with too great strength, its object is defeated, and the ball runs off on the side opposite to the one intended: the ball should be struck, in most cases, *on the side it is intended to go*, with the cue held diagonally, more or less, to the centre of the ball, especially in the screw or twist strokes. The side does not act—or, rather, its action is not apparent—till it reaches the object ball or cushion, when the impetus originally received will be at once perceived; for, on the direction of the ball's progression being reversed, it will be found to run off sharply from the point of contact, with greater acuteness than is observed in its natural angle. The side given to the striker's ball *does not in any case communicate itself to the object ball*, as is by some stated—for, on the latter being struck full, its natural course is in a straight line with the striker's ball at the point of contact; it is only when the object-ball is struck otherwise than full that an *appearance of communicated side* is presented.

Now imagine your ball to be divided in the manner shown in Fig. 16. The upper and lower divisions being understood, and the effect of the high or low stroke being perfectly under the player's command, endeavour to produce the various effects shown in the next figure.

In the four following diagrams, Fig. 16 must be taken as the striker's ball.

For the strokes on the right hand, direct the cue across the ball, and *vice versa*. The various strokes shown in Fig. 17 may all be produced from one position of the striker's ball.

To produce the canon marked 1, strike your ball at 5 E (in Fig. 16) with moderate strength. Of course the hazards may be made with equal certainty; but canons have been chosen for greater facility of explanation. As

we may have frequently to refer to Fig. 16, we may as well speak of it as the *divided ball*. You will find no difficulty in following the figures, though, at first sight, the directions may appear rather complicated. For case

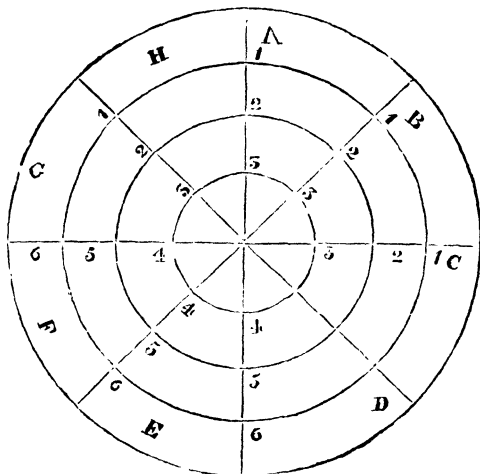


FIG. 16.—THE DIVIDED BALL.

2, strike at 5 F; for case 3, strike at 2 H; for case 4, a following ball on 1 H; for case 5, strike at 2 A; for case 6, strike on 3 C; for case 7, a screw from 6 D and for case 8, a similar screw from 6 E. These directions will be rendered plainer by the example shown in Fig. 17.

Here a slight screw on the divided ball in 5 D will produce either of the canons shown (from 1 to 2, or from 1 to 3), or a hazard in the middle pocket. The reverse side will, of course, give you the pocket on the right-hand side—the cue being held in both cases diagonally. These examples might be multiplied inde-

finitely; but, to show more distinctly the action of the side-stroke, let us look at the canons in Fig. 19.

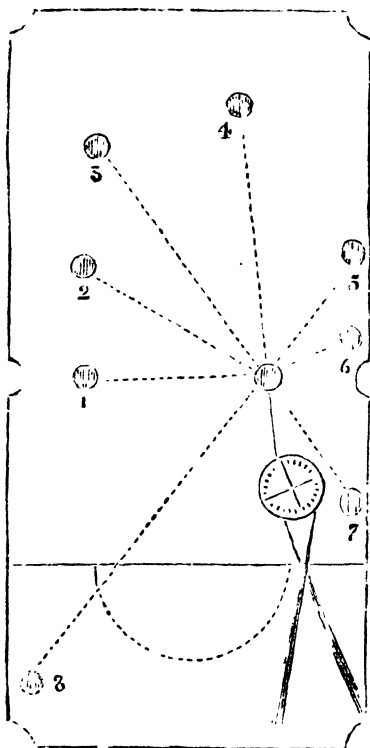


FIG. 17.—SIDE STROKE CANONS. THE "DIVIDED BALL" ENLARGED.

The divided ball, struck in the centre with a straight cue, will, of course, rebound in a straight line to the

centre of the baulk ; struck in 2 A or 2 H, will produce either of the canons marked 1 in this figure ; struck in

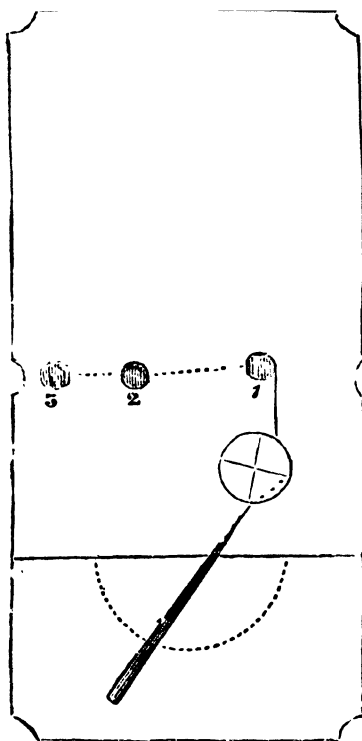


FIG. 18.—SQUARING THE BALL. THE "DIVIDED BALL" ENLARGED.

2 B or 2 G, the canons marked 2 will be made; and struck on 2 C or 2 F, the canons marked 3 will occur,

the *cuo* always crossing the ball opposite to the side struck. It is needless to observe that endless modi-

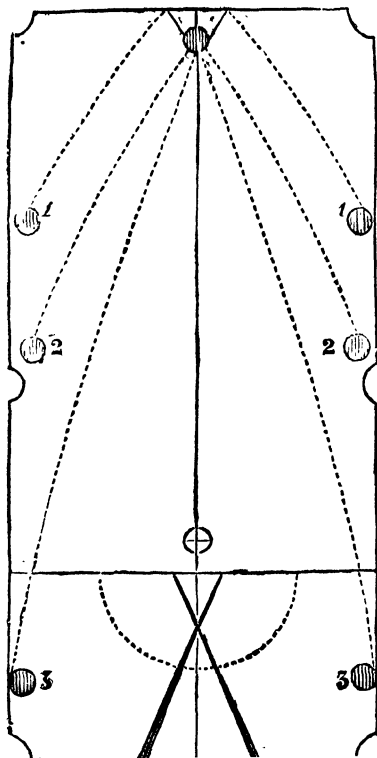


FIG. 19.—ACTION OF THE SIDE STROKE.

fications of these strokes must occur in every game, and that a knowledge of these effects must assist the merest tyro.

In the last figure (20) in my present chapter, I have shown three favourite strokes. In case 1, the centre is

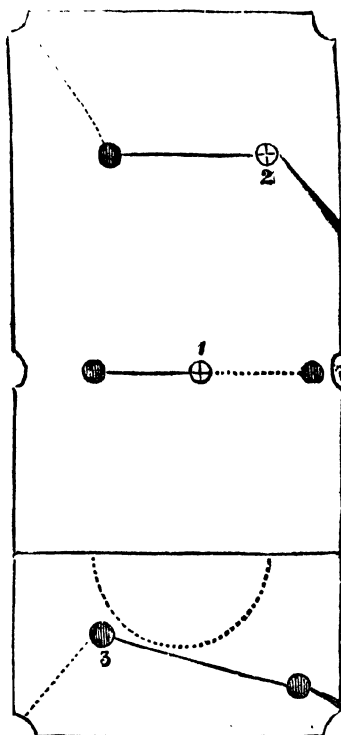


FIG. 20.—SIDE STROKE HAZARDS.

the striker's ball, and it is his object to pocket both balls in opposite pockets, and canon, making a seven stroke, or a ten, if all the balls be pocketed. This is by no means

so difficult as might appear. Strike your ball, with a good drawback, a very little to the right or left of 6 D, the centre, and you will make a winning hazard, draw back your ball for the canon, and possibly pocket one or both the other balls. In case 2, a very common position, strike your ball rather below the centre, slightly on the right side; and for case 3, a little below the centre on the left side. These two strokes and their modifications occur in almost every game. Their accomplishment is highly useful, as, whether successful or not, your ball is generally left pretty safe. I recollect once, in playing with Lord W——, who is a better player than he is a diplomatist, winning a game with a judicious centre ten stroke, in a game of a hundred up. My game was almost gone; but I took courage, and remembered that good old school motto, *Nil desperandum*.

With regard to what is called the *reverse side* nothing can absolutely be taught on paper. You must be taught the stroke on the table. Then you will at once see the effect of striking the playing ball on the side opposite to that which it is intended to travel. The purpose of the reverse side is to avoid the kiss or to narrow the curve. It is a curious and extremely pretty stroke, which few but fine players can accomplish. Every tyro should practise it, nevertheless.

In the best play of Cook the reverse side is frequently employed with great success. There is, indeed, no player who appears to so thoroughly understand its value and importance. In making it, a sort of twist, which is thoroughly indescribable on paper, is given to the cue. Ask a marker to explain it on the table.

CHAPTER VI.

THE SIDE STROKE AND SCREW.

It is frequently found of great importance to combine the side stroke and screw. I remember once playing a game with a very great man, who afterwards won a very high position in the world, when a brilliant twist in an unlikely situation brought my opponent's game into such a favourable position, that he won it easily in a few more strokes. In fact, he won that game of billiards by a *coup de main*. Now, although brilliant and difficult strokes are often dangerous to play (as in the instance of my great friend's career, which was a succession of doubtful but splendidly executed *hazards*), they are very useful to know. The *screw* or *twist* may often be brought into play when the more direct and old-fashioned stroke would be utterly useless. With many young players, however, the mode of making the screw is but partially understood; I shall, therefore, before giving illustrations of its effect, attempt to explain its philosophy. In general strokes the cue is held parallel to the axis of the ball (as in A A, Fig. 21); but, to gain a stronger effect of the side stroke, hold the cue at a more or less acute angle (as in B B and C C, in Fig. 21). This requires practice, so as to strike the ball true; but it is one of the great secrets of the side stroke. But in holding your cue in this angle, be careful that you stand easily and firmly behind it, not distorting the body or bending the knees. This extreme power of the side may either be combined with the high or low stroke, according as your ball is struck above or beneath its centre. With the low stroke you produce the *slow twist*, a most useful stroke to know. It is not always necessary that you should strike your ball hard in making this stroke, though a certain sharp drawback

motion of the arm is absolutely essential to its success. In certain situations, as, for instance, in playing outside

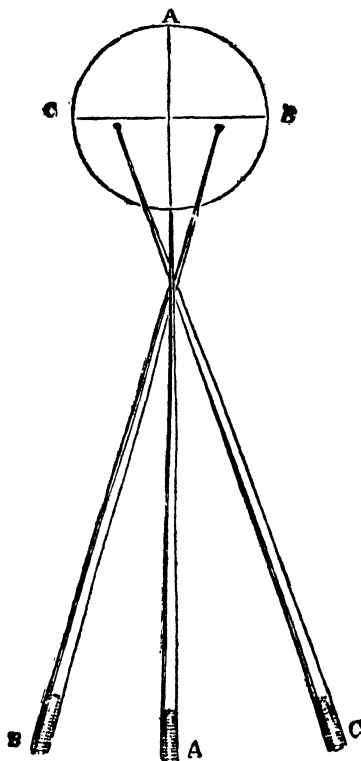


FIG. 21.—POSITION OF THE CUE FOR A SCREW OR TWIST BALL.

the baulk line to canon by *bricole* from the cushion on two balls within the baulk, this stroke is highly useful—

the same action taking place, whether the object struck be the ball or the cushion, though in the former case its power is much more apparent. In Fig. 22 I have shown the various positions in which the screw may be made; the four dotted lines giving the extremes of the

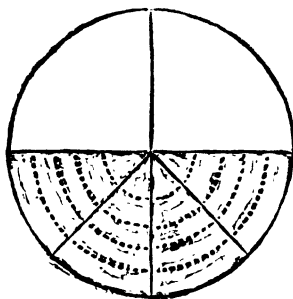


FIG. 22.—LINES OF SCREW.

striking points. I do not pretend that it is possible to touch every one of these points with absolute certainty; but the knowledge of the effect produced cannot but prove highly useful to an amateur. The late Jonathan, at Brighton, many years ago, showed to demonstration how the various points of the divided ball might be made to certainly approximate to the effects intended.

Let me now illustrate the position I have taken. In all the figures following, the dot upon the striker's ball is the *point d'appui*.

In Fig. 23, case 1, the striker's ball struck on the left hand side, a very little below the centre, will give you the losing hazard in the left corner; struck in similar manner on the right hand, the right hand middle pocket hazard may be made, or the canon on to a ball lying near the upper centre, or the pocket in the right hand corner.

In case 2, in the same figure, the various effects

shown may be produced according as greater or less screw is put on your ball. These canons and hazards

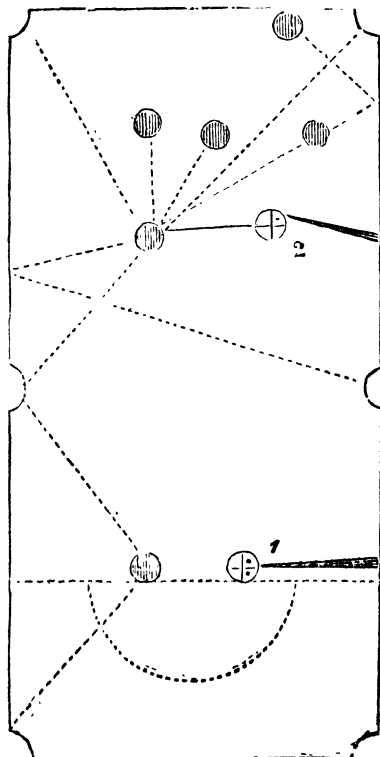


FIG. 23. —LOSING HAZARDS AND CANONS.

occur in almost every game, and should be practised by placing the balls in the positions indicated.

In Fig. 24, the direct effect of the screw is shown in case 1, where your ball is drawn back for the canon, or

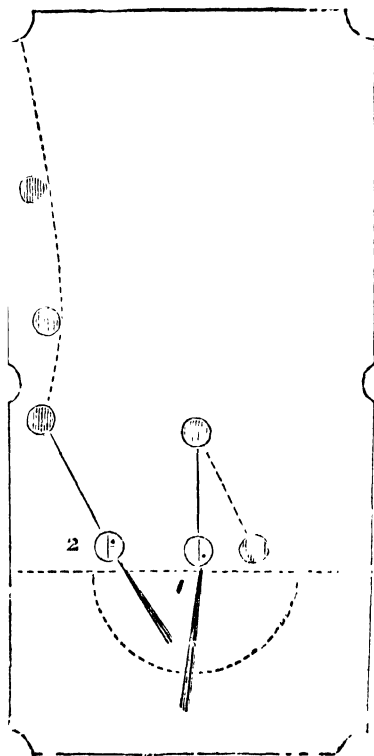


FIG. 24.—THE SCREW AND SIDE.

the hazard in the right hand corner pocket. For this stroke you must strike your ball very low, with a sudden

and decided drawback of the arm—not too hard. In case 2, the side nicely put on will give you either of the

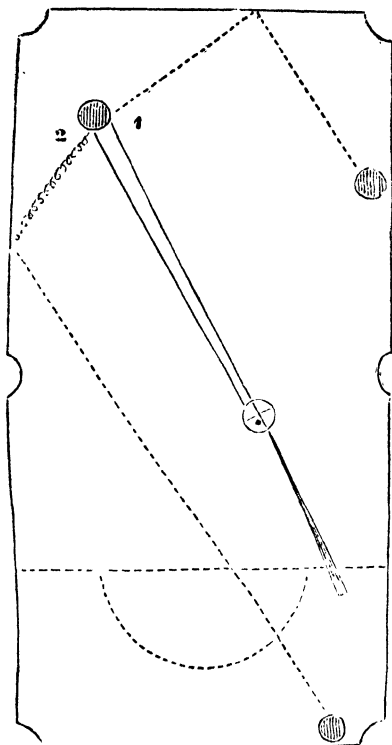


FIG. 25.—DIRECT AND SCREW CANONS.

canons indicated on the left corner pocket. In this, and all the other diagrams, the open ball is the striker's, and the black the object-ball.

In Fig. 25, I have shown the different effects produced by the direct and side strokes. In the first case (1) a

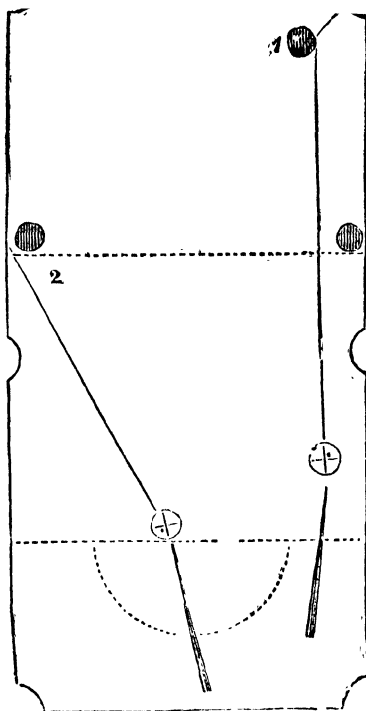


FIG. 26.—HAZARD AND CANON.

stroke made low on your ball will produce the canon on to the ball near the right hand cushion. For this stroke the object-ball must be struck full. In the other

case (2) a very low side stroke will screw your ball back from the object on to the cushion, when it will run sharply

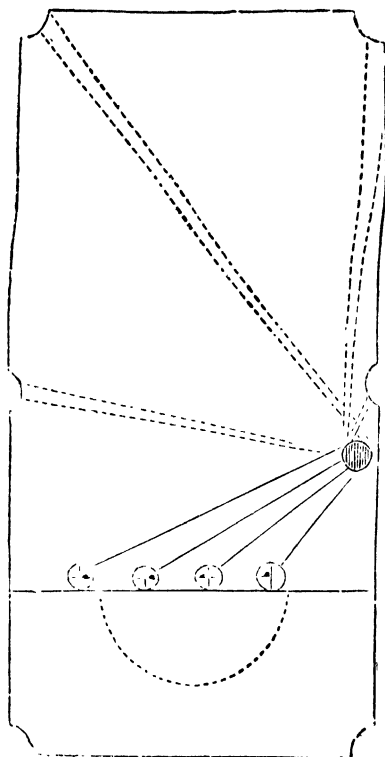


FIG. 27.—STROKES MADE BY DIVIDING BOTH BALLS.

down to the canon or pocket in the right hand corner pocket in the baulk.

In Fig. 26, case 1 requires but very slight screw for the losing hazard. Your ball should be struck either

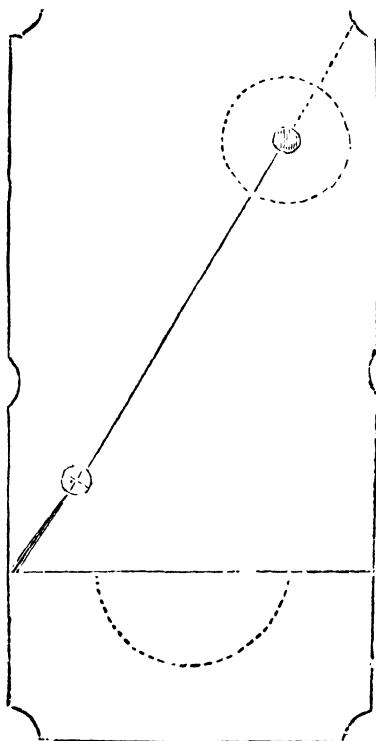


FIG. 28.—WINNING HAZARD, AND STOP IN THE CENTRE.

hard enough to bring the object-ball back from the baulk to near the middle pocket, or gently enough to produce

the same effect, so as in **either case** to leave another hazard. Case 2 is a highly useful stroke, where in an unlikely position a fine canon may be made, and a hazard in the corner pocket probably left. Your ball must be struck sharply a little below the centre on the left hand side, and it will cross the table in a direct line, and make the canon. Of course the same effect follows a similar stroke in any part of the table. The secret of this stroke is to strike the ball and cushion at the same instant, but the object-ball should receive a full blow, or your own ball will follow through it, instead of rebounding from it. It is not of great importance that the object-ball should actually *touch* the cushion. Here the side and screw are brought into combination with admirable effect.

In Fig. 27, we see the various effects following the several degrees of side put on the divided ball. By varying the position of the striker's ball, either of the Jennys or the hazards shown may be accomplished, with, of course, any canon that may happen to lie within range. Struck with a fine side, the middle or corner pocket may be attained; with a more full stroke, the *bricole* from the cushion gives you the middle or end doublet. In these strokes both balls are divided, as shown in the figure.

The last figure in my present chapter shows a stroke that is highly useful in pool and winning hazard games. Here the object is to pocket the object-ball and remain on or near the spot it occupied. A low stroke, very slightly on the side, with a little screw, will accomplish this. The true method of making this stop stroke is to strike your own ball with a sudden full, but low and drawback, action—the stroke, indeed, known as the drag. When you have, by practice, attained the freedom of hand necessary for this stroke, and can stop your ball at a good distance, then you may hope to win at pool or pyramids, and not before. *Verbum sap.*

CHAPTER VII.

STRENGTHS AND DOUBLETS—THE FOUR-BALL OR AMERICAN GAME.

THOSE who are curious as to the mathematical theory of the equality of angles may study the subject in my larger treatise, "The Billiard Book;" for the learner, however, it will be sufficient to indicate the nature of the several strengths as practised in the several games played on the table.

1. A ball struck from the baulk line with strength enough to merely reach the top cushion is the *unit* or *minimum power*.

2. A ball propelled from the baulk line to the top cushion with sufficient strength to bring it thence into baulk is called the *ordinary power*.

3. A ball struck with force enough to send it from baulk to the top cushion, back again to the bottom cushion, and half-way up the table, is called the *elbow stroke*.

4. A ball struck from baulk to the top cushion with sufficient power to make it rebound against the bottom cushion, and thence again to the top cushion, is called a *hard stroke*.

5. A ball struck from baulk to the top cushion with strength enough to make it travel back to the bottom cushion, thence again to the top cushion, and back to the bottom cushion, or into the baulk—that is, twice up and down the table—I call the *shoulder stroke*.

Thus we have five distinct and easily understood degrees of strength, severally indicated by as many easily remembered terms: 1, the *unit* or *minimum*

power; 2, the *ordinary power*; 3, the *elbow stroke*; 4, the *hard stroke*; and 5, the *shoulder stroke*, beyond which latter no command over the direction of the ball can fairly be calculated upon.

Combined with the principle of the *natural angle*, we have here a theory that anyone, without the least knowledge of mathematics or the motive power of forces, can at once comprehend and illustrate for himself. It is manifest that as soon as the player has acquired sufficient command over his cue to enable him to make either of the strokes at pleasure, he has conquered one of the great difficulties of Billiards. In order, therefore, to acquire familiarity with the precise quantity of strength necessary under all conditions of the balls, and all varieties of the game, intelligent practice is the one great desideratum. Begin with the *unit stroke*, and play it again and again, till you can lodge your ball in a circle no larger than that of your hat; then play the *ordinary stroke*, and practise it till you can bring back your ball to any given part of the table, and afterwards proceed with the other strokes, playing them over and over again till you can make them with ease and accuracy.

Steadiness of aim is also another very necessary acquirement, and nothing is so conducive to accuracy in the making of strokes as attention to strength and motive power. With a full knowledge of the effect produced by every stroke, you will soon acquire the difficult but most useful art of "nursing the balls."

Some years ago, Mr. Stark, a fine player from the United States, arrived in this country; and to him we are mainly indebted for the introduction among us of the Four-ball or American game. His fame as a billiard player had preceded him, and great was the curiosity felt in clubs and public rooms to witness his wonderful skill. No cavalier or knight of ancient or modern days ever wielded lance or sword with such dexterity as that exhibited by Mr. Stark with the billiard cue. No player

of the present degenerate times had acquired such mastery over the simple instrument. The number he could score from a single break was something fabulous, and he had come over to the "old country" not so much to "beat the Britishers"—of course, there could be no doubt about that little achievement—as to show us thick-blooded islanders to what perfection the game of Billiards had been brought by its scientific devotees in the "free and independent" land of Stars and Stripes. Mr. Stark was prepared to play any man in England at his own peculiar game, and give him odds! and, like the wealthy thimble-rigger on a country racecourse, was ready to stake to any amount—had "got more money nor the parson of the parish, and could break the Bank of England!" Stand aside, John Roberts, and make room for the great Mr. Stark! Such was the sort of rhodomontade that preceded the American; and, with our usual gullibility, we believed all we heard, and never for a moment suspected the presence of bun-kum!

Well, Mr. Stark arrived; and, to do him justice, he was really a fine player and a modest man. It was his backers, and not he, that boasted. I saw him play several times with tolerably good players at Green's rooms, in Leicester Square, and he invariably beat them at long odds. Now, the American is a very different game from the English. It is played with four balls, and consists entirely of winning hazards and canons. Our great players had never seen it before. Their practice of winning hazards had been principally obtained in the games of pool and pyramids; so that Mr. Stark's game took them a little by surprise. It is true that he really did make some great scores, occasionally getting a hundred or a hundred and fifty, and even more, off one break. But as soon as English players had seen the game they began to practise it; and, speedily conquering its alphabet, became adepts in every tone and inflexion of its language. The American game was for a time

quite fashionable in the clubs and principal public rooms; but Mr. Stark had not been three months in England before he was challenged and beaten! He made no great noise after; and, though he was doubtless a very excellent player, he never found courage or opportunity to accept a challenge for an even game from any celebrated English player.

In observing his game, I soon discovered that its great strength lay, not so much in his canons as in his admirable straight and doublet winning hazards. Till his appearance in England, the perfection and certainty since attained in making winning hazards was certainly unknown; so that, in spite of his comparative failure as "the finest player in the world," he proved of immense assistance to us in directing our attention to a new and interesting game. In those days the Spot Stroke was comparatively unpractised.

Though in many respects inferior to the English game, the American four-ball game is useful in accustoming the young player to the making of winning hazards and canons in apparently unlikely situations. In the games of pool and pyramids, the certainty of direction assumed by the object-ball is a matter of great importance; and I know of no better introduction to those excellent games than an occasional match at the American game, with a good player for antagonist.

Now for the practice.

In the next figure I have drawn several instances of the winning doublet. These, of course, may be multiplied indefinitely, and similar angles be made to each pocket on the table; but for our present purpose they will suffice. I presume that all the diagrams given are regularly practised, otherwise my instructions will be useless. In making the winning doublet it is not necessary to use the side stroke, except for the purpose of avoiding the chance of a losing hazard—a matter occasionally of much importance. In this figure I merely indicate the

direction of the object-ball after reverberation; the success of the stroke must depend on the accuracy with

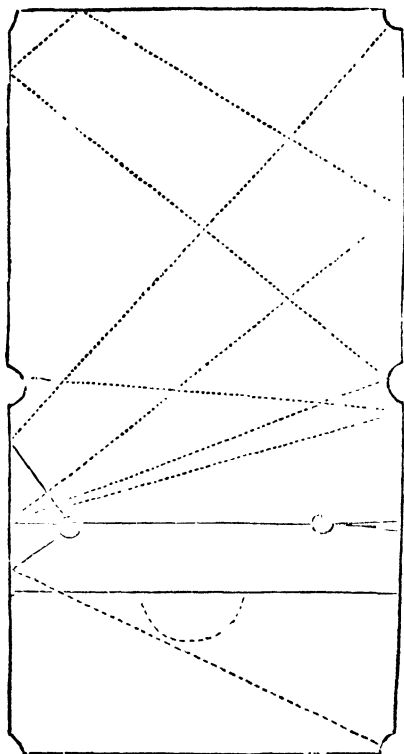


FIG. 29.—WINNING DOUBLETS.

which the ball is divided. For the direct doublet to the opposite side of the table a three-quarter ball is requisite when your own lies immediately opposite the object-ball;

and by just so much as you vary the division of the ball played on, by so much will the angle be more or less acute or obtuse. The expert player will soon discover for himself the degree of division necessary in order to produce the particular effect intended, and the education of the eye and hand can really only be acquired by careful study and long practice. If you content yourself, my young friend, by simply *reading* my instructions, you will never become a billiard player. You must take a room to yourself and practise almost daily. A few lessons from Joseph Bennett, Harry Evans, or any intelligent marker will assist you amazingly. There is another way of learning Billiards, which is to play with any adversary who may present himself, and take your chance; but, unless you have a good long purse, you will find this rather expensive. I learnt in that way myself; but my preliminary instructions were obtained from a real master of the game, the late Mr. Winsor, of 252, Strand, whose rooms were attended, at the time I speak of, by some of the best players, as well as the most gentlemanly men, in London. But to return to our doublets.

The only true way of acquiring anything approaching certainty in making the doublet is to carefully measure with the eye the angle intended, and note the effect produced; then practise that stroke until you can accomplish it easily. As soon as you get over the first difficulty in making the direct winning doublet across the table into a middle pocket, then try the end pockets, as shown in the preceding diagram, varying the division of the object-ball till you have schooled your hand into something like certainty. The other strokes, from the cushion, and so on, will follow as a matter of course. The drawing an imaginary line from place to place on the table is, after a little practice, one of the easiest things possible. But never forget the grand rule as to the Natural Angle. When the angle of departure between the two balls is wider or narrower than 45 degrees, you

may be sure of one of two things—either you have put too much *side* on your own ball, or you have divided the

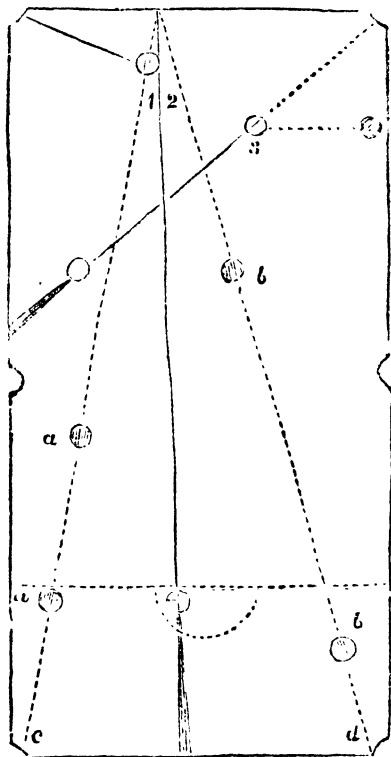


FIG. 30.—WINNING HAZARDS AND CANONS.

object-ball. In the first case, the angle produced by the reverberation of your own ball will be more acute than you intended ; in the other, the return angle assumed by

the object-ball is faulty, in just the proportion in which the division of it has been incorrect. Let me repeat, that only when *both balls* are struck full and fair in the centre can the maxim be considered an infallible one, and that any variation *must* make the return angle more or less inaccurate. I have here been speaking only of the *winning doublet*; but the same remarks will apply equally well to the *losing doublet*—with this difference, however: in the latter, the losing doublet, the side-stroke may be judiciously introduced, either in conjunction with, or independent of, the division of the object-ball. In making the winning doublet, as in the regular winning hazard, you will find it advantageous to grasp the cue firmly, as by that means a more fair and full stroke is obtained. The reverse method of holding the cue is best for losing hazards. Notice the way in which Cook and the other fine players hold the cue.

In the American game the winning hazard is, in a great variety of instances, judiciously combined with the canon. In Fig. 30, I have shown a few of the more common. In cases 1 and 2 the object-ball is lodged in the left-hand corner, and according as you put the right or left on your ball, the canons *a a* or *b b*, or any that happen to lie in those lines, would follow. But you must recollect that the pockets *c d* also lie open; so that, in a stroke of this kind, great caution is necessary. The pocket and canon shown in case 3 is more safe to play, as from your return ball another hazard or canon would probably be left. The more usual and safe plan is that adopted by Stark. In the American game the ball is placed on the lower spot, nearly centre-wise, between the four top pockets; and his plan is, whenever he can get into position near the spotted ball, to play a low ball and stop, or a slow ball with a little side, and just pass the point of contact. In this way, with the four pockets before him, he has been able to make extraordinary scores. I have myself, in a friendly match with Lord

C——, scored a hundred and forty from a position like that marked 3, the red ball being each time spotted on the upper centre or winning spot. In a recent game between Cook and the younger Roberts, great advantage was taken of the central winning hazard, though, from lack of practice, neither player made any great scores.

I will now briefly give you the

RULES FOR THE AMERICAN OR FOUR-BALL GAME.

1. This game is played with four balls—red, pink, white, and spot-white. The red ball is placed on the spot immediately below the spot used in the English game; the pink on the spot in the centre of the baulk line; and the white balls are in hand, one belonging to each player.

2. The game is usually played sixty-three up, and consists entirely of winning hazards and canons.

3. The baulk circle is not used, the striker's ball, whenever it is in hand, being played from anywhere within the baulk line, which is drawn two inches higher up the table than usual.

4. The first player gives a miss anywhere out of baulk (behind the red is usually considered the best place, because the canon is difficult). If the first player strike a ball, his adversary may compel him to go on again, or he may, if he choose, elect to have it remain where it stops, taking one as for a miss.

5. The second player must strike the white ball or give a miss.

6. Losing hazards score against the player. If the player pocket his own ball he loses two, three, or four, according to the balls struck, as well as any score he may have made with the stroke.

7. *The points scored are*—two for a canon, two for a white hazard, three for a red hazard, and four for a pink hazard. A canon from the white to the red, or the pink,

scores *two*, or *vice versâ*; from the red to the pink, or from the pink to the red, *three* points; if from the white to the red and afterwards to the pink, *four*; a canon from one of the coloured balls to the other and afterwards on to the white, *five*—these last being double canons. Pocketing the white and red, *five*; the white and pink, *six*; the red and pink, *seven*; the red, pink, and white, *nine*. If canons be made, they are scored in addition as above: thus fourteen may be scored in a single stroke—*four* for the pink, *three* for the canon to the red, *three* for the red hazard, *two* for the canon on to the white, and *two* for the white winning hazard: and *sixteen* may be lost, supposing that, in addition to the above scores, your own ball should also be pocketed—a most unlikely stroke.

8. Foul strokes the same as in the English game, except that, when the striker's ball touches the object-ball, he is allowed to score.

For a young player I know of no game that presents such good practice for the winning hazards and canons. It is a game, however, to try the temper, as there is a good deal of luck in it; but then you know the old proverb, which may as well be applied to Billiards as to anything else—*Palam qui meruit ferat*.

The following, which differ in some respects from the foregoing, are—

THURSTON'S RULES FOR THE AMERICAN GAME.

This game is played with four balls: two white, one red, and one pink.

At the commencement of the game, the red is placed on the spot, in the centre of the upper half of the table, and the pink in a similar position at the lower baulk end, and is considered in the baulk; consequently, cannot be played at when the striker's ball is in hand.

The baulk extends as far as the line of the pink, and can be played from any part within that line.

1. String for the lead, the winner having choice of the lead and balls.

2. The party leading *must play* a miss (which does not count) anywhere behind the red, or failing to leave it behind, must play it again; *but if it be in the least past the line of the red, it must remain there.* The miss does not count to either player.

3. The opponent *must then either play at the white ball or give a miss*, which counts one point against him. For should he strike either the red or pink it must be replaced, and his adversary scores a miss and goes on playing.

4. The game consists of canons and winning hazards, is generally played one hundred up, and is scored in the following manner :—

CANONS.—Two, if made with the white and either the red or pink; three, off both red and pink; and five, off all.

WINNING HAZARDS.—Two, for holing the white; three, for either the red or pink; six, for both red and pink; and eight, for holing all.

Thirteen can be made by one stroke.

5. Losing hazards count against the party making them, either two or three, besides the loss of whatever may have been scored by the stroke.

6. A losing hazard scores two to the opponent if the white ball be struck *by the striker's ball*, and three if the red or pink only.

7. If the striker force his own ball off the table, the penalty is the same as for a losing hazard; but no point is gained or lost by forcing either of the other balls off.

8. When the striker forces his opponent's ball off the table, it remains in hand; but if either the red or pink, it must be placed on the spot as at the commencement.

9. If, when a red or pink ball is holed or forced off the table, its proper spot be occupied by another ball,

it must remain in hand until there be room, and then spotted when the balls have done rolling.

10. No score can be made if the stroke be foul.

11. The stroke is foul if the striker move his own or another ball in the act of striking, or while the balls are rolling. But if, in taking aim, he accidentally touch or move a ball, it may be replaced, and the stroke will then be fair.

12. No score can be made when the striker's ball touches another.

13. The balls are never broken after a foul stroke, as in the English three-ball game, but must remain as they have run; the adversary having the advantage of whatever may be left.

14. Should the striker play with the wrong ball, he cannot score, and his opponent has the option of playing with either ball.

15. Should the striker force his ball off the table or run it off into a pocket without touching another, his adversary scores three points.



CHAPTER VIII.

THE SPOT-STROKE.

THE great improvement in the length of scores by modern players is due almost exclusively to the use of the Spot-stroke. This particular hazard is not, however, of recent introduction. It was known to White early in the present century, and was largely practised by both Kentfield and the elder Roberts. From the latter, indeed, Cook, the champion, is said to have learned the proper way of making it. "Presuming," says White, "the red ball to occupy its proper place on the spot, and the striker's ball behind it in a direct line with the pocket, this is a simple and common case. But it is one which, if managed with address, may, by a particular mode of play, be often turned to much advantage. From the balls being so near to each other, the player will be enabled to vary his manner of striking at pleasure. If, therefore, he avail himself of the low stroke, he may without difficulty make the ball return to the place it before occupied, and thus will be able to repeat the stroke more or less frequently, proportioned to his share of dexterity."

Here is the whole theory of the Spot-stroke, which, in the hands of a Cook, a Taylor, or a Stanley, has of late turned to so much advantage. Cook has, I believe, pocketed the red ball no fewer than 200 times consecutively, though in this respect he has been nearly approached by his younger competitors.

Here I may notice a curious error with regard to the book often mentioned as "White on Billiards." Many players—and some few ill-informed writers—evidently think that the work is still in print, and that it contains certain and authoritative directions as to the modes of

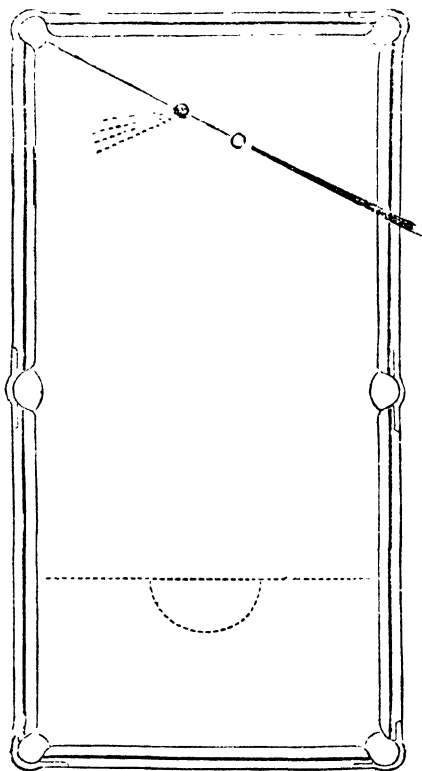


FIG. 31.--THE SPOT-STROKE.

Play with strength enough to leave the white in one of the places indicated by the dotted lines.

modern Billiard-play. There never was a greater mistake. White's treatise was mainly a translation of a

French work, with additions from the "Instructions how to play at the gentile, cleanly, and most ingenious game at Billiards," contained in Cotton's "Compleat Gamester," first issued more than two hundred years ago. White, whose book was published in 1807, makes no mention of the side-stroke, for it had not then been discovered; nor did he know anything of slate-topped tables, india-rubber cushions, or leather-tipped cues, for they were not yet invented. All he knew about Billiards was confined to the simple white ball games—the conjunction of them with carambole games, our present Billiards not being then introduced. The axiom about the equality of angles appears in the French treatise thus: "L'angle d'incidence de la bille contre une des bandes du Billard est égal à l'angle de réflexion;" and of which White observes, "Nothing connected with the game of Billiards is more essentially important to be kept in mind." White's treatise has been out of print for half a century. The poor little modern compilation sometimes mistaken for the real "White on Billiards" is a piracy of my first edition, which was mainly a reprint of the articles I contributed to the *Field* newspaper in 1856. The book of the genuine White is incorporated in the treatise on Billiards in Bohn's "Handbook of Games;" the plagiarism of the modern White possesses no kind of scientific value or authority.

To return, however, to the Spot-stroke.

There are two ways of making the Spot-stroke, the object of which must depend on the position of the striker's ball after pocketing the red. When the red ball is on the spot and the player's ball directly behind it, in a nearly straight line with the corner pocket, you may play a low drawback screw. This, if made with sufficient strength, will lodge the red in the pocket, and leave the white a few inches behind the spot. In this way the stroke may be repeated again and again. You must, however, be careful not to leave the white on

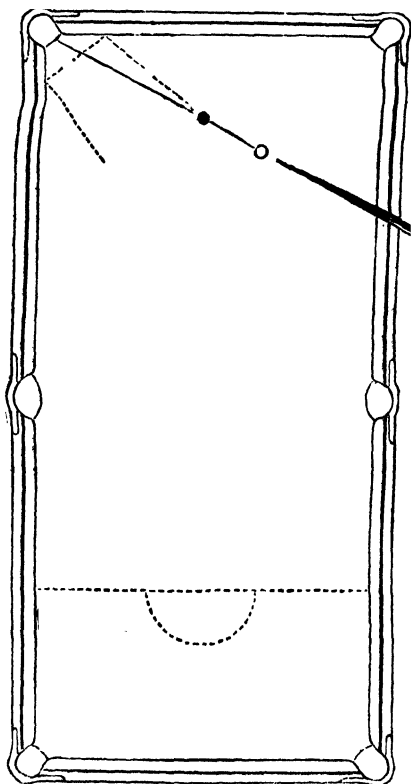


FIG. 32.—THE SPOT-STROKE.

Play on to the cushion with strength enough to bring the white back to the place indicated for the next red hazard.

the spot, as in that case the red will have to be spotted in the middle of the table, and your break will be pro-

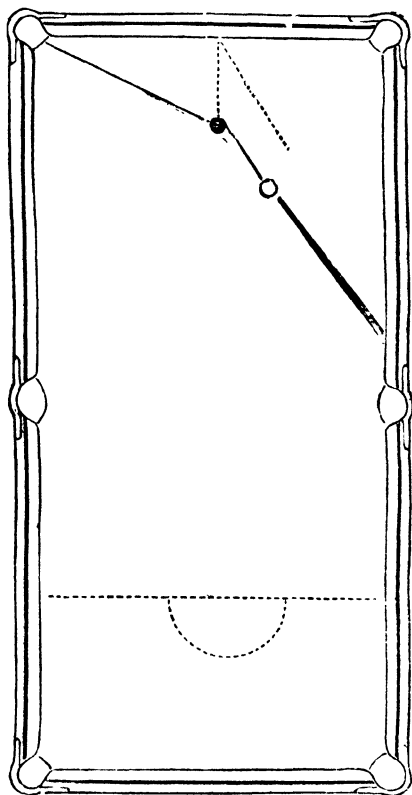


FIG. 33.—THE SPOT-STROKE.

Recovering position off the top cushion.

bably over. More or less side will be necessary in making this stroke; but generally a full ball struck low will accomplish the end intended.

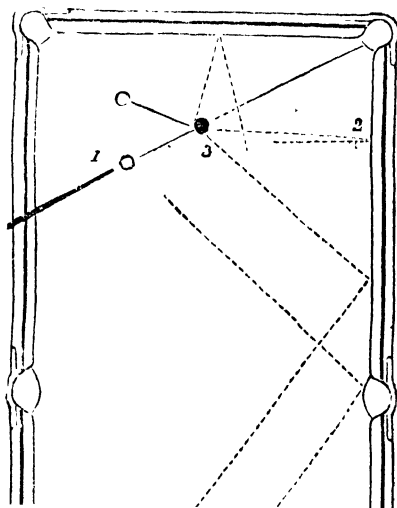


FIG. 34.—THE SPOT-SIROKE.

1. Play on to top cushion for position.
2. Play on to the side cushion for position.
3. Recovering position with a cut and play round the table.

The other way is to play with side and division of the object-ball so as to drop the latter into the pocket and

bring your own ball off the cushion into position for the next hazard. Thus you may alternate your stroke from one corner to the other, and keep up a long succession of winning hazards.

Instead of being "monotonous"—as some clever writer observed, and all the other clever writers, who are very seldom players, and hardly ever know anything of the game beyond what they are told, invariably repeat whenever they have a chance—the Spot-stroke includes all the strokes known on the billiard table. To make the Spot-stroke properly, the player must as occasion arises, use the side, the drag, the follow, and the screw. But the beginner must not imagine it is particularly easy to make a number of Spot-strokes consecutively. Practice, after having once acquired facility in making the winning hazard, is absolutely indispensable to success.

The first thing necessary is to make sure of the hazard; and that can only be done by dint of practice. The next is to leave the playing ball in such a position, after pocketing the red, as to enable you to repeat the stroke in one or another of the corner pockets. Care, freedom of play, and delicacy of strength are indispensable to proficiency in the Spot-stroke; and these, again, are only to be got by practice.

The red being on the spot, and the white ball just behind it, say about eight or nine inches, both in a line with the pocket, the best and simplest stroke is the screw-back. The red ball is to be struck with just sufficient strength to carry it to the pocket, and at the same time to draw back the playing ball. You must then strike the red full in the centre, hitting your own ball low with a fairly sharp and sudden drawback. This is the plan advocated by White; and, where practicable, it is the best and the safest. With practice, ten or a dozen such strokes may be made. I once saw Joseph Bennett make this stroke twenty-five times consecutively.

It will happen, however, even with the best players,

that the white ball, after the hazard, will stop a little out of the line. In such a case, it will be necessary to cut the red into the pocket, putting as much side on the playing ball as to bring it off the cushion.

The two strokes named—the screw and the cut—are principally used in making the spot hazard; the rest are needful in recovering position, when the white ball happens to stop a little too high up or too low down the table, or too near to, or too far behind, the red. In these cases the red may be dropped gently into the pocket, either by a following stroke, or drag, or a gentle screw.

Remember, however, that when the striker's ball and the red are within two or three inches of each other, it is hardly possible to play a "following ball"—at least, with any certainty; and when the white is close to either of the side cushions, the screw-back is immensely difficult, even for a first-rate player. Of course, it is to be done, but not with safety.

The great thing in hazard-striking, and particularly in such a delicate matter as scoring from the spot, is confidence in yourself. There must be no hesitation, no hankering after a canon, should your opponent's ball be close by; no indecision as to strength; and, lastly, no uncertain hitting. The grasp should be at once firm as steel and soft as velvet.

Now to come to the "recovering-position" strokes. Supposing that, in screwing back, the player hit his own ball too hard, and, consequently, instead of being about eight or ten inches behind the red, he is about that distance from the side cushion, the play is as follows:—

Strike the white above the centre (full on to the red) with a little "side" on to the top cushion, sufficiently hard for it to follow the red; strike the top cushion about a foot from the pocket, rebound on to the side cushion close to the pocket, and from thence to a position about ten inches behind the spot on the opposite side to that

from which the stroke was made. Position having been thus attained, the Spot-stroke can be continued, as in either of the first two examples.

Supposing that, in screwing, the white ball should not recoil more than two or three inches (or, at most, five inches) from the spot, it is the proper play to screw again, as the "following ball" cannot be effected.

Then, in the cases of losing position by the white stopping too near to, or too far from, the top cushion, and thus not leaving a straight hazard, the following hints will be found useful in recovering the lost position:—

If the white be left about two feet from both top and side cushion—the white being then the fourth corner of an imaginary square, the top corner pocket being the opposite—it will be necessary to "cut" the red in, and at the same time, put on as much "side" as possible to the top cushion. This will bring the white ball back—on the same side of the spot—to the position of a straight hazard.

If, however, the white be within four or five inches of the red, and in about the same direction as in the last example, the hazard is made more safely and easily by putting on a good deal of "side" away from the top cushion. This will bring the ball to the opposite side of the spot, and leave a straight hazard, to be dealt with as previously directed.

When the white is too near the top cushion for the straight hazard, the stroke is still to be made by playing with some considerable "side" to the top cushion, and hitting the white rather high, with a quick, flowing stroke.

These few general instructions will, if steadily and perseveringly adhered to, be found of great use. In making the Spot-stroke, play as firmly and gently as possible, as a single jerky or nervous stroke will lose position irretrievably; and recollect that "strength" cannot be taught. Without practice, and, indeed, without

patient and earnest study, "strength" and the effects described as resulting from certain play will be altogether marred.

When position is quite lost, play for the Losing Hazard off the red, and with sufficient strength to bring the object-ball down to the middle pocket, and thereby leave another "red loser."

Generally speaking, very little "side" is required for the Spot-stroke; though occasionally it will be found not only necessary but almost indispensable.

Now an examination of the diagrams will assist the amateur, not only in comprehending what has already been said, but in perfecting the practice in the Spot-stroke.

In all these positions the direction of the object-ball after contact with the cue is shown with dotted lines; the mode of striking the player's ball is therefore sufficiently obvious. The endeavour of the player is invariably to keep his ball at the top of the table, within six to eighteen inches of the red, and in such a position as to allow a winning hazard to follow. Sometimes the slow drop ball, sometimes the follow, the drag, the screw will be necessary, but he should always play his stroke with strength enough, and no more, to accomplish his object.

Much might be written on the Spot-stroke, but were I to write a volume, you would, after diligently reading it, know less about this particular hazard than you can acquire with a few hours' practice with an intelligent professional. I may, therefore, only add that for the Spot-stroke the cue should be held somewhat tightly, that the white ball must be struck with decision and good strength, and, above all, that the red be pocketed. In this, as in every other stroke in Billiards, beware of playing too hard. Hard hitting is the vice of the tyro. In the tyro would become an adept, let him by all means avoid it.

CHAPTER IX.

DIVIDING BOTH BALLS—WINNING CARAMBOLE GAMES.

I THINK I said before, that the operation of the side stroke has the practical effect of removing the axis of the ball struck a little to the right or left, and that its natural axis is regained on the ball's contact with the cushion or another ball. I said also that the side stroke did not take full effect till the playing ball came in contact with the object-ball or the cushion. By this it must be understood that the effect is not *seen* till it reaches the point of contact; though, from the fact of the ball travelling on an axis removed from its centre, the side must be really given to the striker's ball at the very instant it is struck. By just so much as the ball be struck out of its centre will its rolling point or axis be removed from its natural axis; in other words, when you apply the side you make your ball describe a parabolic curve towards the object at which it is aimed, its natural line of progression being only regained after contact with the cushion or another ball.

In applying the side, it is usual to strike the object-ball full; but much greater power is obtained, in particular cases, when both balls are divided. This dividing both balls is, in truth, a very important element in the real science of the game; and to perform the operation successfully requires great practice. It is not sufficient, in order to gain a very acute angle, that the necessary quantity of side be applied to your own ball; the object-ball must also be carefully divided, so as to remove the point of contact from the centre of both balls. This kind of play gives the *appearance of communicated side*, about which so many players and so many of the clever

writers are mistaken. The fact is, that this resemblance of side transferred to the object-ball arises from both the balls taking angles contrary to that natural to them if struck full or nearly so. Again, in the screw or twist the ball travels more slowly, from the fact that its usual mode of progression is reversed. Instead of revolving, as a wheel does, by a series of over and over revolutions about its axis, it progresses by a contrary method, or, to use familiar language, under and under. The ball struck has two motions—a forward and a lateral one; the two combined form the screw or twist. If you take a boy's hoop, and, holding it below its centre, throw it forward, and at the same moment pull it back, as it were, by a sudden jerk, you will find that, after going on a little way, its mode of revolution will be reversed, and it will return to your hand. This is just the philosophy of the screw. You strike the ball low; it travels by a series of under and under revolutions, and then, when it reaches another ball or the cushion, it returns to your cue's point, instead of taking its natural angle. This is precisely the effect in the returning hoop, because its method of revolution is reversed after contact. I have already explained how, if a ball be struck very high, it travels at its fastest; the theory of its return by the screw stroke is, however, just the reverse of this; for the lower you strike it the slower it travels, and if you strike it low enough it either stops dead, or returns from the point of contact. There is a stroke that is of easy accomplishment after a little practice, but which appears extremely difficult to a young player—that of playing from the baulk upon a ball on the spot, and screwing it back again to its starting-point. This is done by firmly grasping your cue, and putting on a strong, slow twist. Your ball must be struck fairly in the centre, as low as will carry it to the object-ball, on contact with which it returns sharply into baulk. This is sometimes a very useful stroke at pool or pyramids;

but unless you can do it pretty certainly, you had better not attempt it, as the return of your ball into baulk may be much more easily effected from the side cushion.

In the next diagram I show one of the most common effects of the division of both balls. When made with judgment, canons are not only the most elegant, but the safest balls you can play. The principle of the canon is precisely the same, whether your own or both balls be divided; but, where canons from two or three cushions are to be made, you will find that, by dividing the object-ball, there will be less resistance to the passage of your own ball. The effect of the side will be precisely the same as before, although the side does not gain its full power until the player's ball reaches the cushion. When it reaches the cushion, however, it takes its true course, as if struck from that place with the cue; but a little more strength of play is sometimes necessary. The canons in Fig. 35 would at first sight appear difficult; but if your ball be struck on the dot marked, and the object-ball be so divided that you make only a very fine contact with it, either of the canons marked 1, 2, 3, 4, and 5, can be made. These, which would appear to an inexperienced player the effect of chance, may, after a little practice, be made with perfect certainty. The purpose here of dividing the object-ball is, that you may not altogether remove the side till the cushion is attained. If the object-ball, in a case like this, be struck full, the angle taken by your own ball would not be nearly so wide, but would correspond to the line of double dots (*a*), supposing, of course, that you avoid the kiss. In the division of both balls, therefore, you accomplish three objects; you avoid the chance of a kiss, you render the angle as wide as you wish, and your ball travels down to the canon as fast as is needful. Of course the same remarks hold good with regard to almost any position of the balls in which it is necessary to make the canon from the cushion. The canon marked 1 in the

diagram might be made by a direct full stroke from one ball to the other ; but then it would be much narrower

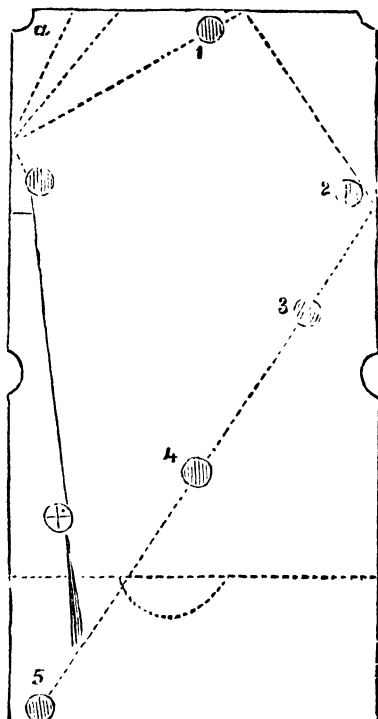


FIG. 35.—SIDE STROKE CANONS.

than it is when the left-hand cushion is first attained. A canon from two cushions gives you, in most cases, several inches more space ; as, for instance, when a ball

lies in a corner near a pocket, there is a greater chance of striking it when you attempt the canon from both cushions than if you try only for a direct canon on to the ball. This will be rendered evident immediately if you place one ball over the left-hand pocket at the top, and the other over the right-hand pocket at the bottom of the table, and try a canon from baulk. A canon, you must recollect, is always wider than a pocket; in fact, it is an axiom in billiards that every canon is six inches wide—two inches for the object-ball and four for the striker's ball, according to the side on which the point of contact takes place.

But it may be asked, "How am I to judge of the quantity of side I should put on in an instance like this?" This question I have endeavoured to answer in the following diagram (Fig. 36):—

Suppose *a* your own ball, enlarged to show the striking spot. You wish to make a canon from *b* to *c*. Imagine a line drawn through the centre of *b* to the centre of *c*, and then strike on the dot on the right side nearest the centre. You wish to make a losing hazard in the pocket *d*. Imagine a similar line from the centre of your own ball to the pocket—here distinguished by a dotted line; strike the outside upper spot by a half ball on *b*; hole your own ball in the pocket *e* by a similar stroke on the outside spot on the left hand; go through the ball *b*, and hole yourself in the pocket *f* by a high ball slightly struck on the left side; canon on *g* by a rather low side stroke on the dot nearest the centre; make the pocket *h* by a side twist on the outside dot, in both the last cases giving your cue a slightly angular position across your ball; return upon *i* and canon, or make the canon *k* from the cushion by a low side stroke from the spot on the right of the centre; or attain the pocket *l* by a similar stroke a little nearer the centre of the divided ball. All these canons and hazards may be made from one position of the

striker's ball. Of course an infinite variety of similar canons may be made, and really do occur, in almost

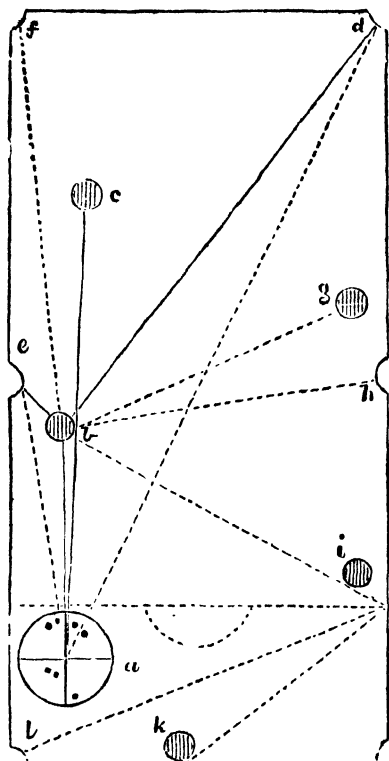


FIG. 36.—SIDE STROKE CANONS AND HAZARDS.

every game. I give this diagram for practice. I do not mean to say that absolute certainty may be attained; but what I do say is, that such an approximation to

certainly, in these and such-like canons, may be arrived at as to give the player a decided advantage over an adversary who simply uses the natural angles of the table. My old preceptor, Winsor, was so accomplished a master of the canons from the cushions that it could almost be said of him that he could canon anywhere about the table from the baulk. I recollect playing with a gentleman who boasted that he played the good old-fashioned game, and never used the side. Well, he certainly was a fine player, and seldom missed a hazard or canon that presented itself. In the first two or three games I stood no chance with him; but as soon as I came to understand his style of play, I abandoned what is called the "open game," and played to leave the balls under and about the cushion. As soon as I did this his game was over, and I beat him easily. Canons that he missed by the regular full stroke I accomplished by dividing both balls, till at last he was constrained to confess that, much as he loved the *old style*, he was beaten by the *new*.

The finest and most graceful amateur player I ever knew was a gentleman called "Chad," which I suspect to have been a *nom de table*. He was so accomplished in the matter of the side-stroke and strength of cue that he could divide both balls so as to leave the object-ball pretty nearly in the same place, after reverberation from the cushion, for many strokes in succession. In the jenny and the spot stroke he was particularly excellent. For instance, I have seen him score twenty-two winning hazards from a red ball lying over the middle pocket—always bringing it back from the top cushion to about the place it originally occupied. The same kind of stroke he was able to make with nearly equal certainty when the losing hazard occurred in an end top pocket. I notice these cases simply to show how much may be acquired by a good eye, a steady hand, and long practice.

What I have said and shown in this chapter will be

found highly useful as practice for either of the canon games. The winning canon games are seldom played now-a-days, as they do not present the variety observed in the regular English game. As, however, it will be expected of me that I should notice the principal games played on the billiard table, I subjoin the

RULES FOR THE RED WINNING HAZARD AND CARAMBOLE GAME.

1. This game consists entirely of winning hazards and canons; foul strokes, misses, &c., counting the same as in the English game.

2. It is usually played twenty-one up, and the players string for lead.

3. The red ball is spotted on the winning spot and the non-player's ball on the spot in baulk. Whenever a white ball is pocketed, it is placed on the baulk spot, so as always to leave a canon to be played for.

4. *The points scored are*—two for a canon; two for a white winning hazard; three for a red winning hazard; four for a white hazard and canon; five for a red hazard and canon; seven for a red and white hazard and canon. If the striker hole his own ball, he forfeits the number of points equivalent to the stroke.

5. If the striker play with the wrong ball, and his adversary fail to discover it before a second stroke is made, he reckons all he scores, and retains the ball. If, however, the change be discovered before a second stroke is made, the striker forfeits all points he may have made by the stroke, and his adversary goes on with which ball he chooses.

The other rules are the same as those for the regular English game.

THE WHITE WINNING GAME

is now seldom played. It is governed by the same general rules as the preceding.

CHAPTER X.

CRAMP STROKES AND CRAMP GAMES.

I DARE say many of my readers have noticed occasionally the various feats of dexterity performed by old handlers of the billiard cue. These strokes, though not often brought into play, are, in many cases, highly useful in recovering an apparently lost game. An instance occurs to me in which young Blomfield, an excellent player, and son of the late Bishop of London, made a cramp stroke of such surpassing brilliancy that it brought the balls into play, and enabled him to recover his position, in a game apparently irretrievably gone. Another such a case occurred in my own play, at Brighton, a few years ago. I was engaged in a difficult match with a very careful player, who has since proved himself as dexterous with the sword as he formerly was with the cue, and has proved his prowess in many a brilliant sortie and repulse against the Muscovites before Sebastopol. The stroke I speak of is that delineated in the upper left-hand corner (1) of Fig. 37. The object-ball, the red, lay close against the top cushion, with my own ball nearly touching it, and the white ball hugging the side cushion near the pocket. In this position I was enabled to make an eight stroke, and afterwards a canon from the white to the red on the spot, which break gave me, with the subsequent strokes, such command of the game, as carried my score beyond my opponent's, and eventually secured me the game. Now, in a position like this, the more usual stroke would be the simple canon: but, by a decided *push* a little on the right side of my ball, I forced the red into the corner pocket, made the canon, and then

followed into the pocket with my own ball—three for the red winning hazard, two for the canon, and three

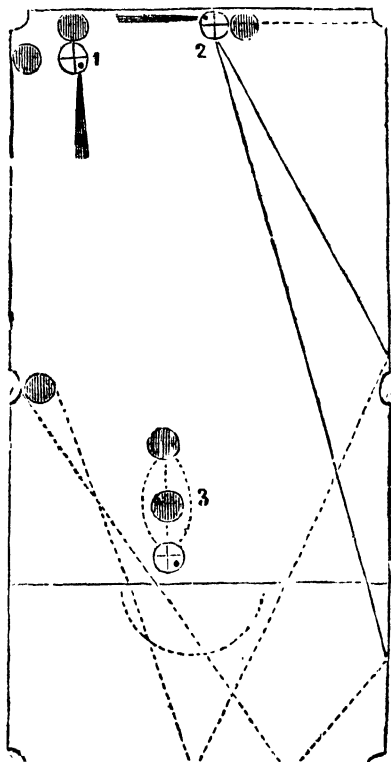


FIG. 37.—CRAMP STROKES.

for the losing hazard, off the red. I am not aware that the stroke has ever been noticed elsewhere—certainly

not in print; but I have since found it very serviceable. It is very easy of accomplishment, if you place the point of your cue close against your ball, at about the place marked by a dot in the figure, and *push it forward*, gently but decidedly, and without allowing your cue to leave the ball till the stroke is made. The object-ball, thus impelled, makes a series of slow revolutions to the pocket; your own ball follows to the canon, and the kiss gives you the losing hazard. This position often occurs. If, as in a game of pool, it is your intention to pocket only the object-ball, you must slightly divide it, which will give your own ball a tendency to run to the right instead of the left. The same kind of pushing stroke made on the *left* side will, of course, give you the losing hazard. You must be careful, however, not to touch the cushion with the point of your cue, or the stroke will be foul. I have shown this stroke to a great many players, and they all acknowledge it to be a capital one, as it may be made in any corner, and at almost any distance from the pocket. In the game of pyramids, a stroke like this is of immense advantage sometimes, as not only can you make the winning hazard, but leave your own ball safe as well.

The next stroke (2) in Fig. 30 shows how advantage may be taken of a common situation. Instead of the ordinary winning hazard in the corner, the player stands a little to the left of his ball, and, putting on a slight high side, strikes the object-ball full in the corner, runs down the table, in either of the angles marked, and makes the canon. With a ball lying a little lower down than the one over the middle pocket in the diagram, a nine or ten stroke may be made, according as the white or the red ball is placed next the striker's ball. In this stroke the striker's and the object-ball should lie close to each other, but not touch. A ten stroke may also be made with the red ball lying over the centre, and the white over the end pocket; the striker's ball in hand.

To pocket the red, make the canon, and hole the white is easy enough; but to follow in after the white ball requires an extreme high stroke; on the *right* of the striker's ball if the object-balls lie on the left cushion, and *vice versâ*.

The stroke marked 3 in Fig. 37 is comparatively useless, and is introduced simply to show what may be done by a clever player. Here it is the object of the striker to play on the distant ball without touching the centre ball. This may be accomplished either by the stroke called the *dip*, in which you lift or jump your own ball over the centre ball, or by making your own ball assume a parabolic curve to the object without touching the centre ball. To make the *dip* you must strike your ball about three-fourths in the centre, your cue being raised so as to command the upper surface of the ball. For this purpose you must raise the rest-hand on to the tips of the fingers and strike perpendicularly down on to the ball with a sharp and sudden impetus—which, by the way, is very likely to tear the cloth and cost you a guinea! The striker's ball then rises from the table with a reversed action, and passes over the centre ball on to the end one. Or the same effect may be produced by an extraordinary fine slow side stroke, as shown in the engraving. Mr. Goode, of Ludgate Hill, tells a story of one Jabez Hare, who attained such a degree of certainty with this kind of dipping or jumping stroke that he could make his ball fly from one corner of the table to another and lodge it in a pocket without touching a ball that was placed directly in front of the pocket! And I have heard of another player who is said to have been able to canon upon a ball placed on a second table five feet off the one from which he played! I have seen some wonderful things done on a billiard table, but I do not stake my reputation on the truth of these anecdotes. If you have seen Monsieur Izar perform any of his hand-strokes you will be able to judge of the numerous tricks at

which some men are adepts. The clever marker takes a billiard ball between his right finger and thumb and

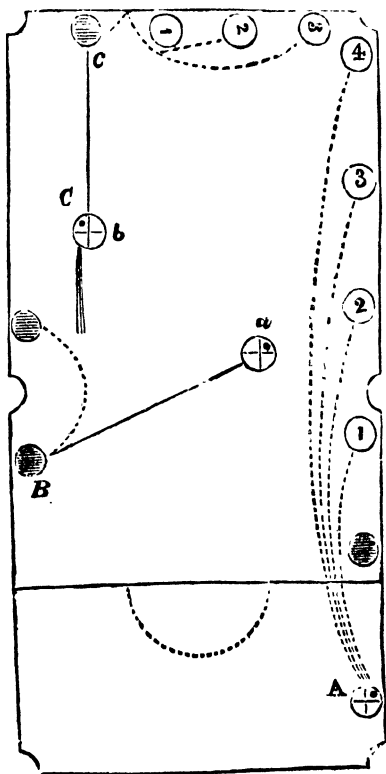


FIG. 38.—CRAMP STROKES.

twists it about the table in all directions—into the pockets, round hats, along the cushions, and so on, in the most mar-

vellous manner. All this, however, is not billiards, but clever ball-play, the which can only be acquired by constant, unremitting practice. "How long," I asked Mons. Izar, "did it take you to learn how to twist the ball among so many drinking glasses and decanters without touching them?" The Professor smiled, and replied—"Vell, I did learn dat famous littel drick in about von year!" So if any of my readers are anxious to become celebrated hand-stroke players, they have only to give a year's study and practice to each particular feat!

The tricks performed with the billiard balls are almost numberless. In Fig. 38 I show a curious but now somewhat common experiment of striking a distant ball lying against a cushion, without touching the intermediate ball, which lies near to or touching the cushion. The ball (A) at the bottom of the table is the striker's, and the next we will suppose to be the red. To strike the ball 1 without touching the red you must hold the cue nearly perpendicularly and strike your own ball right on the top, aiming half an inch from the red; to strike 2, the same kind of stroke is made, aiming two inches from the red; for 3, you must aim three inches; and for the stroke on the ball marked 4, you must aim at least four inches from the red. In each of these strokes the distance to be travelled by your own ball must be carefully measured, as upon the curve assumed depends its success. Striking the ball on the top has the effect of altering its running axis, and, in fact, making a screw by striking a high ball instead of a low one; hence the curve, which is equivalent to the extreme side, or to the return stroke when the ball is struck much below its centre.

In the stroke marked B in the same figure we have a forcible exemplification of the effect of the side stroke. I have seen a well-known amateur place a hat or the pool-basket against the centre pocket, with a ball at a little distance on either side of it, and make a canon from one ball to the other. Of course the putting the

cushion the striker's ball assumes curve enough to pass round the hat or basket and canon on the other ball. It makes no difference which ball you play at first, so that you reverse the position of the striker's ball. This is a good betting stroke, and any ordinary player may attain it easily by a few hours' steady practice now I have told him the secret. Both this and the next stroke in the diagram depend on the kiss from the cushion.

To canon when both balls touch the cushion (C, Fig. 38) requires a fine side stroke. Suppose *b* your own ball, *c* the red, and you wish to canon on 1; you must strike *b* high on the left, dividing the red three-quarters to the right; to canon on 2, the same stroke rather stronger; and on 3, you must strike *b* a little nearer the centre. All these canons are made by a kiss from the cushion. Striking your own ball on the left keeps it close to, or rather makes it drag, the cushion.

All these cramp strokes are useful to know, though I should not advise any young player to attempt them in a match unless there is fair warrant for their use and a degree of certainty in their execution. Many others might be given, but these will suffice. Indeed, there is scarcely a marker in any room in town or country who will not show you half a dozen or more of these cramp strokes for a glass of brandy and water or a few cigars. Those I have adduced may be brought usefully into practice, however, and may be considered almost legitimate strokes. Cramp strokes are mere tricks of the

hand, and have no more to do with the real game of billiards than the eccentricities of Monsieur Izar and the hand-stroke players.

Let me now say a few words about

CRAMP GAMES.

Most of these games are played sixteen up; but they may, of course, consist of any number agreed on. The rules are the same as in the English hazard and canon game. The most common of the cramp games is—

1. *One Pocket to Five*.—In this game one player selects a single pocket, giving the other five to his antagonist. The rules are the same as in the English game, except that a hazard in the opponent's pocket scores against the striker. The art is to keep your ball in play in your own portion of the table; and as all canons count, the odds given, where the players are of equal strength, are about, I consider, fifteen in fifty. The late Mr. Kentfield (Jonathan) was very fond of this game. When an amateur plays a professional, one pocket to five is a good game for practice.

2. *The Go-Back Game*.—In this all the canons and hazards score as in the English game. It is usually played sixteen or twenty-one up. The principle of the game is this: the superior player must score the game off the balls, or at some interval of his adversary's score, as for every hazard (not canon) the latter makes, the go-back player loses the points he has already gained and goes back to *nil*. The odds between even players are about three to one against the go-back ball; but with a good player against an inferior, the chances are about equal. It is a lively game.

3. *The Commanding Game*.—This is seldom played now-a-days, except where a first-rate player engages a mere novice. Instead of the player choosing his own stroke, his adversary chooses for him—the rules being the same as in the English game, with these exceptions:—

1. If the striker play at a different ball from that commanded, he loses a point, and the ball is replaced. 2. If the striker miss the ball commanded and strike the other, he loses one for the miss, and the balls must be replaced. 3. No hazard or canon scores unless the ball named be first struck. 4. If the balls touch, the striker can score notwithstanding.

4. *The Nomination Game*.—This is the regular English game ; but each player must name his stroke before making it. If he make any hazard or canon not named, that stroke scores against him. But if he name a stroke and make it, he is entitled to count all the points arising from it. For instance, if he name a losing hazard off the red, and with the same stroke pocket the red as well, he scores six ; if he name a canon and make it, and afterwards run into a pocket, he counts all the points made. It is a slow and uninteresting game.

5. *The Doublet Game* is played entirely by doublets from the cushion. It is usually played sixteen up by equal players. All canons and hazards made without first making the doublet score against the striker. *The Bricole Game* is similar to this, except that the cushion and not the ball, is first struck.

6. *Side against Side*.—In this game one player takes the right-hand cushion and three pockets, and the other the left. Canons in the centre of the table and from either cushion count ; but all winning and losing hazards made in your opponent's pockets score against you. It is an equal game, the points being scored as in the English game.

7. *Winning Hazards against all Hazards and Canons*.—Between even players the odds are about three to one.

8. *Canons against Hazards and Canons*.—A slow game.

9. *Two Pockets to Four*.—Between equal players the odds are about ten in fifty.

10. *Choice of Balls*.—This game is usually played by an inferior against a good player, the former choosing his ball each time he strikes, and scoring all he makes against the latter's winning and losing hazards.

11. *Hazards*.—At this game any number of players may engage. The striker plays upon any ball on the table, and receives a stake from the player whose ball he pockets, playing afterwards upon the nearest ball. A good game for young ladies and gentlemen in a country house.

12. *The Limited Game* is played with a line drawn down the middle of the table, beyond which neither player can pass without forfeit. With scientific players this is an interesting game; with inferior players it is merely a funny and not very fast one. It is very seldom played.

13. *The Stop Game*.—In this game the striker's ball must never touch the cushion, except under the penalty of losing one point. Losing hazards count even if they touch the edge of the cushion in going into the pocket. It is a game for good players only.

Here, then, are a round baker's dozen of what are called Cramp Games. There are several others; but they are childish and uninteresting, and, therefore, not worth describing.



CHAPTER XI.

PYRAMIDS.

IN many of the clubs and public rooms Pyramids has almost superseded the regular winning and losing games. As an exhibition of manual dexterity, the game is decidedly inferior; but in the various chances it affords for the making of wagers, it is superior to the English game. This last matter, however, is of slight consequence, as gambling has really nothing *per se* to do with Billiards.

Pyramids consists entirely of winning hazards, and therefore presents less variety than in a game where both hazards and canons score. It is essentially a wagering game, and is always played for a stake upon each ball, besides the stake on the pool. Indeed, I can scarcely conceive a couple of players engaging in a pyramid without a stake on the balls; such a game, except by exhibition between the two first-rates, would be "stale, flat, and unprofitable;" though nothing is more common than to see the English game played merely for the tables—an undoubted evidence, I think, of its decided superiority over all other games on the billiard table.

The game of Pyramids is probably of German origin, being a simple modification of the *pyramiden partie*. It is usually played, in this country, with fifteen coloured balls and a white one, though a greater or lesser number of balls may be employed, according to the rules of the room or the pleasure of the players. When an even number of balls forms the pyramid, the last ball counts *two*; when an odd number, *one*.

The balls are arranged on the table in the form of a pyramid or triangle, with the apex towards the player, in

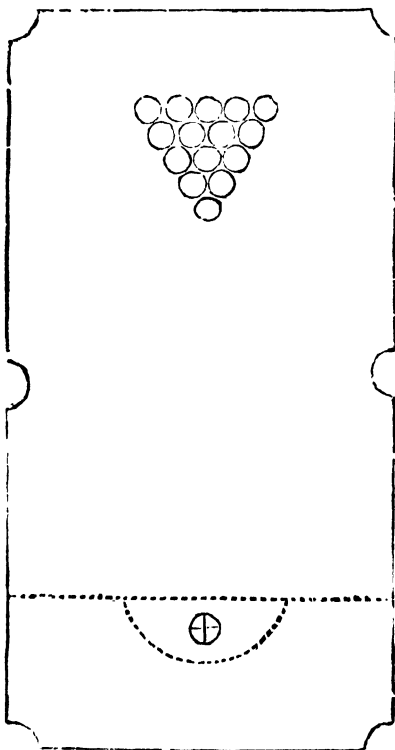


FIG. 39.—BALLS ARRANGED FOR A PYRAMID.

the manner shown in Fig. 39—the single ball or point being placed on the winning spot.

The whole art of this game consists in pocketing the coloured balls, and the player who succeeds in holing the greatest number wins.

After deciding as to the lead, the player strikes his ball from baulk at the mass on the table. If he succeed in pocketing a ball, he proceeds to strike at any other ball he chooses from the place where the white ball stops. On his failing to pocket a ball, the other player goes on from the place of the white ball ; and so the game proceeds till all the balls are pocketed.

If the player pocket his own ball he loses a point, a ball is replaced on the winning spot, and the striker's ball is played from baulk.

If the player pocket one or more coloured balls, and with the same stroke holes his own ball, the coloured balls are replaced, and the next player goes on from baulk, the former striker losing a point.

The coloured ball, when replaced, must be put on the winning spot ; and if that be full, it must be placed on the winning and losing spot ; if that also is so occupied that the ball cannot be placed there without touching another ball, the centre spot must be used ; and, in failure of that, the baulk spot.

In pocketing his own *as well* as a coloured ball, two balls must be put on the table, one for the coloured ball holed and the other for the point forfeited : and so of any number of balls pocketed by the same stroke.

If the player make a losing hazard, before he has taken a ball, he is technically said to *owe* one ; and the first ball he takes is placed on the spot open. If the game is finished before he is enabled to pay the ball owing, he must pay the winner for a ball extra : thus it is possible to win by sixteen or more balls.

If the player make a miss he forfeits one point, and a coloured ball is placed on the table. Cases will occur in which it is doubtful whether the stroke can be reckoned

a miss or merely foul. The marker or some disinterested third party must decide.

If the striker make a foul stroke he cannot score, and the next player proceeds from the place where the white or striker's ball stops.

Foul strokes are made in either of the following ways :—If, in making a stroke, the player touch any other ball with his cue, hand, or person ; if, in taking aim, he move his own or another ball by ever so little, with either cue or person ; if, after making his stroke, he touch one of the coloured balls ; if, in a pushing or other stroke, he touch the striking ball more than once. In these cases the striker's ball is replaced as nearly as may be, and the player makes a stroke, but he is not allowed to score.

It has been usual to forfeit a point for a foul stroke ; but the more common and equitable plan is not to allow the player to score. This is now the almost universal rule.

If the player, by a fair stroke, force one or more of the coloured balls off the table, such balls score just as if they had been pocketed.

If the white or player's ball be struck off the table, one point is forfeited and a ball is spotted.

Both players use the same striking ball, except where only two balls are left on the table. In that case, the player who made the last hazard plays with the white, and his adversary with the coloured ball.

When two balls only remain on the table, the player who holes his own ball, or makes a miss, loses the game.

These are the principal rules necessary to remember. For any others you must refer to the marker—cases occasionally arising for which it is impossible to provide rules beforehand.

This game is usually played by two persons, though it may be arranged for any number of players. As a *game*

of four it is usually played by partners, each of whom is allowed to give advice to the other. With three or more players it is an amusing game when the stakes are small.

I recollect, while on a visit at the seat of Lord —, in Suffolk, we used to play at a capital game, in which ladies and gentlemen commonly joined. The plan was this:—The players strung for choice of lead (or otherwise decided on the order of their play), and the first player broke the mass of balls—the rest playing in succession till the table was cleared—the last ball counting one. The player who obtained the largest number of balls won the game, and received from each of the other players a penny for every point less than his own. When it happened that two or more players obtained the same number of balls, it was decided that he who obtained the *first four* (or five, six, &c., according to the number of balls forming the pyramid) won the game, and received stakes from those below him; those having the same number as the winner of course saving their stakes.

Let me now endeavour to *improve my text*, as the old divines have it. The game, my dear young friends, is Pyramids. Now, my advice to all young players, when invited by strangers in a public room to “just play a little pool for sixpence a ball or so,” is to *avoid it*. For these reasons: Pyramids in some public rooms is a sharper’s game. These gentlemen sportsmen make it their special study, and never lose an opportunity of “picking up” any young pigeon who, with more money than wit, thinks he can play a “decentish winning hazard.” These professional thieves (I cannot dignify them by the term players) practise daily; and to such perfection have some of them arrived that they can place the playing ball safe under the cushion after almost every successful stroke. As the game is seldom played in a public room for less than sixpence or shilling a ball, with eighteenpence or half-a-crown for the pool, it is

possible—and, indeed, very likely—for the tyro to lose eight or ten shillings in a single game. Nor is this all—the sharpening gentry have a clever knack of betting or taking odds on the game; and, while apparently offering a fair wager, contrive to fleece the gentleman player who is unfortunate enough to be caught in their traps. I recollect an instance in point. A certain Mr. Wido was playing a game of pyramids with a friend of mine at Hunt's rooms, in the Strand. The game was merely for sixpence a ball and shilling pool; and the score standing at nine to two in favour of my friend, it was consequently lost to Mr. Wido. There were four balls left on the table; when says Wido, "I will bet half a sovereign on each of these balls." My friend, flushed with success, took the bet, and the game proceeded thus:—Wido played in an extremely cautious manner till there was a hazard left. That he made immediately, winning the first half-sovereign. Instead, however, of going on with the next stroke, he gave a miss close under the most distant cushion, and the ball just taken was replaced on the spot. My friend was thus under the necessity of playing hard at the ball in order to be certain of striking—a plan that could not be otherwise than favourable to his adversary. As soon as another easy hazard would present itself, Wido would not fail to make it, and then give a miss. In this way, alternately taking a ball and giving a miss, the game went on for about half-an-hour—every such manœuvre winning Wido half-a-sovereign, minus sixpence for the ball missed—till my friend threw up the game in disgust, with the loss of nearly five pounds and the empty honour of winning the game. He has been more cautious since then of betting with a professional player!

This little anecdote is strictly true, and may perhaps act as a caution to gentlemen players in public rooms. Of course, it sometimes happens that a sharp gets taken in; but the instances, like angels' visits, are few and far

between. There is a way, however, that altogether defeats the machinations of these gentry, even when you are unfortunate enough to play a match with one of them. It is a golden rule, and worth remembering; it is, moreover, easy to remember, as it consists of two words only—DON'T BET!

In Pyramids the chief point to be observed is *safety*; the most brilliant hazards are useless without it. Endeavour always to play your ball with such strength as to bring it under the cushion after the stroke is made. There are many exceptions to this rule, however—as when a succession of hazards may be readily accomplished, or when a favourable break occurs after the first hazard. I have often seen six, eight, ten, and even twelve balls taken in a single break, though three or four hazards at a break is usually considered very good play. In a game between Cook and the younger Roberts in 1874, Cook took his whole fifteen balls in a single break! Pyramids is a game that requires constant practice, strict attention, and good nerve. Like all games, indeed, of mingled skill and chance, the player never gets on well unless he can *keep his temper*.

There is another game sometimes played, called the *Losing Pyramid*. In this the player makes losing hazards only; and, whenever his ball is pocketed, he has the privilege of removing from the table any ball he chooses.

To such perfection have some attained in Losing Pyramids that it is not at all a rare occurrence to see a player clear the table at a single break. I have done so myself several times, and I have seen a gentleman named Patterson (a dentist in Fleet-street, who by-the-way, is far more clever with the forceps than he is with the billiard cue) perform the same feat three times in the course of a single evening's play.

Pyramids is a very favourite game with some players; and it is not an uncommon thing for a man to arrive at

a high degree of skill in winning hazards, to the almost total neglect of the regular losing hazards and canons of the English game. This has been the case with more than a dozen fine players I could mention. I fear, however, that it is the temptation of the half-crown lives and ten-shilling pools that has led them from the better game. I used to play with a gentleman a few years since who was good at winning hazards, and nothing else. In London he won almost invariably at Pyramids. Business or pleasure took him to Paris, where the rooks plucked him till he had scarcely a feather to fly with. Again I say, *beware of a good player at Pyramids*. But for fear of the law of libel, I could name a score of so-called "gentlemen players," who frequent the public rooms of the Strand and Fleet Street, with whom it would be dangerous to come in contact at Pyramids, though at the English game they are harmless enough. Old Cornelius (who was once a fine player himself, and had a son extremely clever) told me that he had seen a hundred pounds dropped at Pyramids for every sovereign lost at the English game. My friend Michael Angelo Titmarsh, who, as I before hinted, knew a little about billiards, as well as other more useful things, used to quote an Italian proverb as a warning lesson to all novices at Pyramids: "*Fidarsi è bene, e non fidarse è meglio*"—which, being translated into familiar English, tells us that "Mistrust is the mother of safety." I am very fond of the game myself; but I really think my dear old friend was right.

RULES FOR PYRAMIDS.

The following are the Rules as published by an eminent maker:—

1. This game may be played with any number of balls, but it is generally played with sixteen, viz., fifteen red and one white.
2. At the commencement, the coloured balls are to

be placed on the table in the form of a triangle, the first ball to stand on the winning spot, which will form the point of the triangle nearest to the centre of the table.

3. If only two persons play, the players string for the choice of lead—the leader to place his ball (the white) within the semicircle at the baulk, and to play at the coloured balls.

4. If more than two persons play, and the number is odd, each must play alternately; the rotation to be decided by stringing, or by drawing numbers out of a bag, which should be kept by the marker for that purpose.

5. If the number of players is even they may form sides, when the partners may play alternately, or go out upon a hazard, miss, &c., being made, as may be previously agreed upon.

6. The next player plays with the white ball from the spot on which it was left by his opponent, except it should be off the table, in which case he plays from the baulk, as at the commencement.

7. None but winning hazards can be made, and the same rules are generally to be observed as at common pool.

8. The player who pockets the greatest number of balls wins the game.

9. If the player give a miss, pocket the white ball, or force it over the table, he loses one; that is to say, he must place one of the coloured balls, which he has pocketed, on the winning spot, if unoccupied; if not, it must be placed in a direct line behind it.

10. If the striker hole his own ball, or force it over the table, and at the same time pocket one or more of the coloured balls, or force *them* over the table, or move any balls in taking aim or striking, he loses all he might otherwise have gained by the stroke; the coloured balls so removed must be replaced on the table, together with one of the striker's balls, as a penalty.

11. Should the striker losing a ball not have taken one, the first he holes must be placed on the table, as in Rule 9. Should he not take one during the game, he must pay for each ball so forfeited as much as he is playing for per ball.

12. If the white ball touch a coloured one, the player may score all the coloured balls he pockets; he cannot give a miss.

13. If the striker force one or more of the coloured balls over the table, he scores one for each, the same as if he had pocketed them.

14. If the game is played with an odd number of balls, the last hazard counts but one; if with an even number, it counts two.

15. When all the coloured balls but one are pocketed, the player who made the last hazard continues to play with the white ball, and his opponent with the red, alternately, as at single pool.

16. At the end of the game, the player who has pocketed the greatest number of balls is entitled to receive from each of the others the difference between their number and his, a certain sum per ball having been agreed upon at the commencement.

17. When only two balls are on the table, and two persons playing, should the striker hole the ball he is playing with, or make a miss, the game is finished; if there are more than two players, and they are not partners, the striker places a ball on the spot, as in Rule 9.

PYRAMID POOL.

1. This game is played with fifteen balls, viz., fourteen red and one white.

2. At the commencement, the balls are placed on the table in the shape of a triangle, the first ball to stand on the winning spot, as in Rule 2, Pyramid Game. The middle ball in the last row (which must always be the

white ball) must be taken out, and played with from the baulk.

3. No. 1 plays from the baulk ; if he make a winning hazard, he continues to play on till he has done scoring ; but if he pocket his own ball, or force it off the table, and by the same stroke pocket any or either of the other balls, the ball or balls so pocketed are placed on the table, on the winning spot, or, if occupied, as near to it as possible, in a line with the centre of the table ; and the first ball he takes during the game is forfeited and placed also on the winning spot. No. 2 then plays on.

4. A player loses a ball by pocketing the ball he plays with, by forcing it over the table, by missing all the balls, by playing with the wrong ball or out of his turn ; in either case he pays one ball to the person who played before him, one is taken from his score, and the next player proceeds.

5. When only two balls are left on the table, the game becomes single pool, and he who takes the last ball wins the pool.

Rules 3, 4, 6, 11, 12, 13, and 14 in the Pyramid game are to be observed also at Pyramid Pool.



CHAPTER XII.

POOL.

IN clubs and public rooms, Pool is the most generally played game. The other billiard games are played by two or four persons only; but Pool affords amusement for a dozen. Consisting, as it does, entirely of winning hazards, very little practice will enable an amateur to play at it without great risk. In point of variety, it yields, however, to the English game at Billiards.

There are many ways of playing Pool—as, for instance, playing with as many balls as there are players; playing with two balls only, each player striking with the ball last played at; striking the nearest ball; striking the last player's ball; or playing at any ball on the table, as at pyramids. But the game that is most popular, and, in fact, the only one that is practised in England, is what is commonly known as POOL, in which each player has a ball of a particular colour, with which he plays upon the last striker, or, when the latter is in hand, at the nearest ball.

Pool may be played by two or more persons. It is occasionally played by twelve or fourteen; but a six or seven Pool is considered the best game. The colours of the balls are shown on a marking board; and at starting each player has three lives. The game is usually played for a small stake on each ball and a pool, to which each player contributes. Eightpenny pool and sixpenny lives is the game most usual in public rooms; half-crown pool and shilling lives is most common at the clubs—the charge for the table being *always* taken out of the pool.

The marker or other person collects the pool and gives out the balls from a basket or bag. When each player

is provided with a ball, the white is placed on the spot, and the game proceeds in the following order:—

Red plays upon	White.
Yellow „	Red.
Blue „	Yellow.
Brown „	Blue.
Green „	Brown.
Black „	Green.
White „	Black.
Spot white „	White.
Spot red „	Spot white.
Spot yellow „	Spot red.
Spot Blue „	Spot Yellow.
Spot brown „	Spot blue, &c.

And so alternately, according to the number of the players. I have given this list of the colours and the order of playing as that most usually observed. It is common for the marker to call out to each player whose turn it is to play—

“Red (or any other colour, as the case may be) upon white, and yellow is your player;” but it is well to know the order of the balls for yourself.

In Pool the baulk is no protection; that is to say, a ball within the baulk line can be played at by the player whose ball is in hand.

The player whose turn it is strikes at the last player's ball, and endeavours to play it in a pocket. If he succeed in pocketing the ball, he plays at the nearest ball, and goes on till he fails in taking a ball, when the next player plays upon him, and so on throughout the game. The last player left in the game claims the pool, except where the last two players have an equal number of lives, when the pool is divided between them, technically known as a “division.”

With this general explanation, we may go at once to the most commonly observed

RULES FOR THE GAME OF POOL.

1. Each player has three lives at starting, and plays in the order shown on the marking board.

2. The first player strikes from the baulk semicircle at the white ball on the spot, and if he does not succeed in holing it, the next player strikes at his ball. If, after taking a life, there be no other ball on the table, the striker spots his ball, and the next player goes on.

3. The baulk is no protection, the striker being allowed to play at any ball within the baulk when that happens to be the ball next in order of play.

4. When the striker has succeeded in pocketing a ball, he plays at the ball nearest his own; but if the player's ball be in hand, he plays at the ball nearest to the baulk spot.

5. When any doubt arises as to the nearest ball, it is the marker's business to measure the distance; and his decision is final.

6. All disputes to be settled by the marker, the referee, or by the majority of the players. When the distances are declared by the marker to be equal, then the owners of the balls must draw lots as to which the striker shall play on.

7. The striker *loses* a life in any of the following ways:—If he miss the ball played at; or lose his own ball in a pocket; or run a coup; or force his own ball over the table; or play at or with the wrong ball; or play out of his turn. In each of these cases he pays the price of the life to the owner of the ball he played at.

Exceptions.—The player does not lose a life when he has been told by the marker (or other person having charge of the game) to play at a wrong ball; or when he takes a wrong ball from a pocket by mistake for his own; or in any case where he is misled by the marker, or any of the other players. In these instances it is usual to allow the player to retain his

life, but he cannot claim a life from the ball played on should he hole it.

8. The player *gains* a life for every ball he pockets, claiming the stake of the owner of the ball.

9. If, after pocketing the ball played at, the striker lose his own ball by running into a pocket or forcing it off the table, *he*, and not the person played at, loses a life. In each case the ball pocketed is played from the baulk when its turn comes.

10. If the player force the ball he plays at over the table, he *gains* a life ; but if he force his own ball off, he *loses* a life.

11. The striker may have any ball taken up that is in the way of his arm or hand, or that interferes with his playing a full, fair stroke at the right ball.

[It has been usual to say that a ball is not to be removed if the striker can hit any part of the object ball. This is not now observed.]

12. If the striker's ball be angled, he may have any (or all) of the balls removed from the table, to allow him to play *bricole* from the cushion.

[In some rooms the angled ball is allowed to be moved out of the corner, when the striker plays for safety, he being not permitted to take a life. This appears to be a very fair plan.]

13. The first player who loses his three lives has the privilege of purchasing what is called a *star*, by paying into the pool the same sum as his original stake. For this he receives lives equal to the lowest number on the marking board.

14. Only one star is allowed in a pool.

15. If the first person out refuse to star, the next player out has the option ; and if he refuse, the next player out, and so on. But if only two players be left in the pool without a star, no purchase can be allowed.

16. *Foul strokes*.—If, in the act of striking, the player touch any other ball than his own, he makes a

foul stroke, and cannot take a life ; if, with such a stroke, he pocket a ball, the owner of that ball does not lose a life, and the ball is considered to be in hand till it is the owner's turn to play.

[It is usual in some rooms to replace the ball so holed upon the spot from which it was struck. This I consider a bad plan, as it is almost impossible to replace the ball exactly in its former position.

If the striker touch his own or any other ball with either cue or person, he makes a foul stroke, and cannot take a life.]

17. No player, after a miss, has a right to touch any ball but his own. If, after a miss, the ball be stopped or taken up before it has done rolling, the owner of the ball may claim a life from the person so stopping it.

[The obvious fairness of this rule is seen at once when only two players are left in the pool.]

18. If, after a hazard, the striker should touch or remove his own ball from the table, he cannot claim a life, as his own ball might possibly have run into a pocket.

[It is common in some rooms to take up a ball after a miss before it touches any other ball. This is manifestly unfair, as it might possibly reach the ball first played for.]

19. If, before a star, two or more balls should have been pocketed by one stroke, the owner of the ball first struck (each player having one life) may claim the star ; should he refuse, the other two players may draw lots for the star.

20. Should the striker's ball stop on the place from which another ball has been removed, it must be allowed to remain, and the former ball be played in its turn from the baulk.

[This rule is subject to some variation. In some rooms the ball is replaced on the spot from which it was taken as soon as there be room for it. The

former plan I consider the best ; but Thurston and others prefer the latter.]

21. If the striker should have had his next player's ball removed, and afterwards stop on the spot it occupied, the latter may give a miss from baulk without losing a life.

22. The last two players in a pool divide whenever their lives be equal in number ; the last player who takes a life being entitled to a stroke.

23. If, when three players, each having one life, remain in the pool, the striker make a miss, the other two divide without a stroke.

[Here, again, it is evident that the rule is a good one, as, if the next player could play after a miss, a game might be *sold* by one player for the advantage of another.]

24. All disputes to be decided by the marker ; or if he be interested in the game either as a player, by betting, &c., the point in question must be settled by the majority of the company.

These are the principal rules that need to be remembered, though many others might have been given ; nor is it necessary to give the rules for the other pool games, as they are seldom or never played in this country. Let me, however, venture upon a little advice to amateurs wishful to join in this game. In the first place, *Don't bet with strangers*. Secondly, Always play for safety, if there be no probable hazard on the ball played at. Thirdly, Be careful to see where your player is situated, as, if he be in the centre of the table, it would often be more judicious to lay yourself under the cushion than to attempt a difficult stroke. Fourthly, Prudence divides more pools than pluck, though pluck occasionally beats prudence. Fifthly, In playing at a ball on the spot, be careful to use such strength as will leave your ball a good distance from your player. Sixthly, Always give your player a good wide berth, if possible. Seventhly, But when your player

lies close under a cushion, then play boldly at the object-ball. Eighthly, Don't star one life against two threes without the threes happen to be worse players than yourself. Ninthly, lastly, and most importantly of all—KEEP YOUR TEMPER.

Now, after these nine "ly's," it won't be necessary for me to say much more. Pool is a game in which an indifferent player may join without much risk, if the stakes be not very high. I have known many amateurs to divide with first-class men, and all by virtue of careful play. If you leave yourself under or near the cushion, the chances are greatly against your losing a life, because your player, however skilful he may be, has to look to the safety of his own ball, which he will not needlessly endanger for a doubtful stroke. When the game is reduced to two or three players, you need to be more careful than ever, as a single mistake may lose you all chance of the pool; but by prudence, I don't mean timidity. Nor would I advocate rashness under the name of bold, strong play, though you may stand a good chance. Hard hitting is not often necessary at pool—a firm, even stroke, just hard enough to carry your ball to the cushion after contact with the object-ball, is the best and safest; though sometimes it is necessary to bring your ball back again to the baulk after the stroke, in which case a little side, judiciously put on, will be found highly useful. But the side stroke need not be brought prominently forward in this game, though both it and the screw are occasionally found very useful. In some situations—as, for instance, when your own ball lies in the midst of several others, and a good break presents itself—boldness rather than caution is desirable. Take notice also of the style of play adopted by your antagonist, and play accordingly. *Fas est et ab hoste doceri.*

In some of the clubs and public rooms it is usual to play for very high stakes. Now, although I have frequently played at pound and crown pool, I disapprove of

high stakes as a rule. Where the risk is great, the sociability and good-humour which constitute the heart and soul of the game are endangered, if not altogether destroyed. When Billiards or Pool come to be played for money, and money only, the game is a labour, and not a pleasure. Indeed, I am very doubtful whether all the games on the billiard table would not be better played without a penny stake upon them. I have known young men entirely ruined by billiards. But on this and some other points how much might be said!

SKITTLE POOL.

This game, which was rather popular some time ago, is played with twelve skittles, arranged on a plan as in the diagram, according to the following Rules:—

1. Skittle Pool is played with the three billiard balls, and twelve skittles, ten white and two black, all of which are placed on the table according to the diagram.

2. The game is thirty-one up.

3. The rotation of the players is decided by numbered counters drawn from a bag, one by each player, and each player has one stroke alternately, according to his rotation.

4. Any number of persons can play; the balls and skittles being placed in their proper position by the marker, No. 1 plays either the white ball or spot white ball out of baulk, aiming at the red ball, which he *must* strike before hitting a skittle, or he cannot score. No. 2 plays with the remaining white ball at either of the other balls, unless the remaining white ball has been removed by the first player, in which case he, No. 2 (as well as the following players), plays at, and with either of the three balls at discretion,

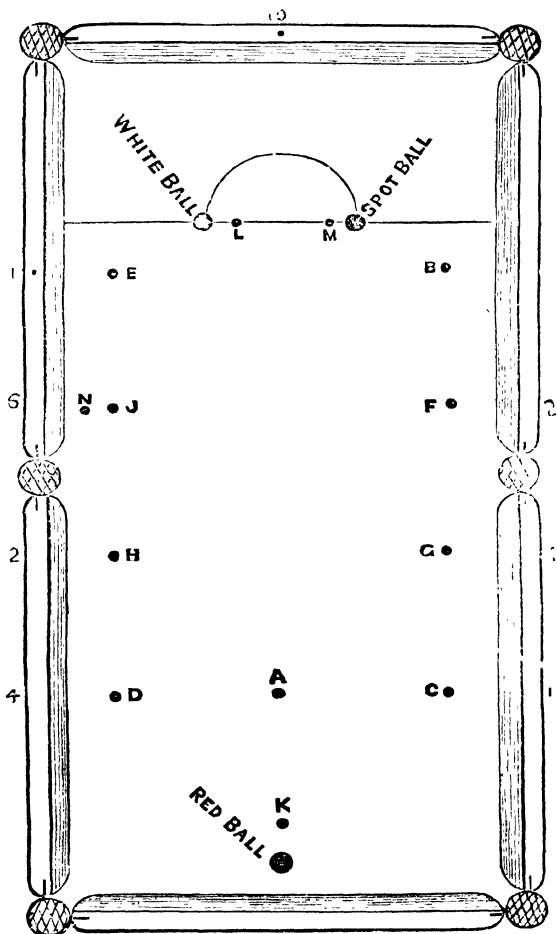


TABLE ARRANGED FOR SKITTLE POOL.

5. The player scores the number which is placed opposite the skittle which he displaces, except it be a *black* one, in which case he loses his life, but can purchase another by paying the same amount into the pool as at first, which he can do as often as he pleases during the game, if he signifies the same before the next player has made his stroke, but he comes in without any points he may have previously made.

6. Any person who knocks down a black pin (*after making his stroke*) with a ball, cue, his sleeve, or in any other way, loses his life, and can only join in the game again by purchasing, as in Rule 5.

7. Any skittle or skittles having been removed by a player, must be replaced before the next player makes his stroke.

8. Any ball occupying the place of a fallen skittle must be placed on its own proper spot, as at the commencement of the game, unless any other ball occupies that position, in which case each must be placed on its own proper spot.

9. Any skittle is considered to be down if it is entirely off its spot, or is leaning against a ball, cushion, or other skittle.

10. Any one playing out of turn cannot score any points which he would otherwise have made, and the following player takes *his* stroke without replacing the ball; but the former has the right to play in his turn, if he has not lost his life by removing a black skittle.

11. Foul strokes are made by the following means:—viz., by pushing a ball instead of striking it—by knocking down a white pin without striking a ball first, or before the balls have ceased running—by playing out of turn—when all the skittles are not in their places, or the three balls are not on the table. Running in or jumping off the table is not foul. Anyone making a foul stroke cannot score.

12. If by mistake the black and white skittles are wrongly placed, and a stroke is made, the white scores

and the black counts as dead; but the skittles must then be placed in their proper position.

13. Should the three balls be so covered by the pins as to prevent their being played at, the red ball can be spotted after one miss has been given, and if they are again covered, the spot ball can be spotted; a miss cannot be given to benefit the next player.

14. Any one not being present at the commencement of the pool, has the right to join in it, provided no player has then made more than one stroke.

15. Any one purchasing a life and not having his stroke, has his purchase-money returned.

16. The charge for the game to be deducted from the pool before it is handed over to the winner.

BLACK POOL.

This game is Pool with the addition of a black ball, which is placed on the centre spot, and when holed in either of the middle pockets wins a life from all the players; and if holed in a corner pocket, forfeits a life to each player. It is an intricate and not particularly interesting game.

HANDICAP SWEEPSTAKES.

This is the English game, with each player handicapped according to his strength and presumed skill. Any number of players can join in it, each player being handicapped according to his strength of play. Thus, one may have fifty to score; another, forty-five; a third, forty; a fourth, thirty, and so on. The players string for the start, and when the first has done scoring, the second goes on; the third follows, and the rest in rotation. The player who first makes up his number wins the stakes—usually sixpence or a shilling each—out of which the charge for the table is taken. In case of

the player making a miss it has been usual to add one to each of the others' scores ; but in some rooms one point is taken from the score of the player, and the others reap no advantage. This is evidently the fairest mode of reckoning the points. The same also with *coups*. Handicap Sweepstakes is a very amusing and speculative game for a number of players ; it is easier, too, than pool, as the best players, if the Handicap has been well made, have no advantage over the worst.

THE FOUR MATCH

Is the English game played by two pairs of partners. Each player is allowed to advise his partner, and no player can be put out till he has made a stroke. Two commence the game, and at every winning or losing hazard the opponent goes out, and the other partner proceeds with the game. Two misses, without a stroke between, also put the player out. The game is usually played sixty-three up, and the rules for the English game are observed.

A LA ROYALE.

The Game a la Royale is played by three players, with the same rules, as regards hazards, canons, and misses, as in the English game. Each player keeps to his own score, and he who first makes up his allotted number of points receives stakes of the other two. All forfeits from misses, *coups*, &c., score to each of the other players. The players string for lead ; two go in, and the third plays with the ball left by the first, each one taking his turn to strike on the other ceasing to score.

CHAPTER XII.

FOREIGN GAMES.

ALTHOUGH the English is confessedly the best and most scientific game on the billiard table, many of the foreign games present considerable amusement and variety; and, as it is but right that I should leave nothing important connected with Billiards untouched or unnoticed, I shall devote this chapter to those foreign games most commonly played.

The French or Carambole Game.—In Paris and many continental cities the game of Billiards is commonly played on a small table without pockets; canons, therefore, are the only strokes that can be made. What is, however, known as *French Billiards* is played on the usual table, and consists of canons without hazards. The most fashionable and scientific mode of playing this game in France is that in which the hazards count against the player, the score being made entirely by doublet canons. This game is seldom played in England.

The simple Canon Game, as played in England, consists either—

Of canons only, in which both winning and losing hazards score against the player;

Of canons and winning hazards, losing hazards counting against the player; or,

Of canons and losing hazards, winning hazards counting against the player.

The game is usually played twenty-one up, and the points are taken as in the English game—two for a canon or white hazard, and three for a red hazard; one for a miss, and three for a *coup*. The variations are—

1. On commencing the game the red is placed on the

winning spot, and the non-striker's ball on the baulk spot; whenever the latter is holed, it is again placed on the spot as before, so that there are always two balls to play at.

2. The baulk is considered, as in the American game, to be anywhere within the *baulk line*, without reference to the semicircle.

3. If, after making a canon, the white ball is pocketed and the red ball is left within the baulk line, the red is again placed on the spot.

4. The player, being in hand, must play at the red first.

Of course, the great art in this game lies in the facility with which the player can make canons. It is not an uncommon thing for a good player to stake his canons against the canons and hazards of an indifferent one, or his canons against the other's hazards, and so on. Here the player's knowledge of the angles of the table comes into advantageous operation, and the division of both balls shows its superiority over the ordinary mode of play. To illustrate my remarks, let me ask you to look at the following diagram, in which, without both balls are divided, the canon would be nearly impossible. In the first case, suppose *a* to be the striker's ball, and he wishes to make the canon. To play full upon the object-ball and run through it would almost inevitably lead to a kiss and spoil the stroke, and most probably leave a canon for his opponent. Instead of that he plays an extremely fine stroke upon the object-ball, and the left side he put on his own ball carries it onwards to the cushion in the direction of the first dotted line. On meeting the cushion the side takes full effect and brings his ball acutely down to the canon. Now this stroke *may* be accomplished by playing round the table, but it is *very uncertain*. In the next place suppose *b* to be the striker's ball; he puts on a narrow right side stroke, merely grazes the object-ball, and comes down, according to the strength, and canons upon

either 1, 1*, 2, 3, or 4, or any ball lying within that line of reflexion. You see how important, then, is a

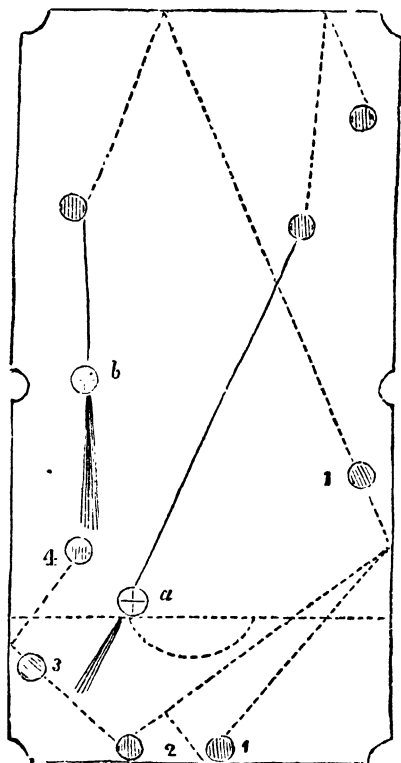


FIG. 40.—CANONS BY DIVIDING BOTH BALLS.

knowledge of this plan of dividing both balls. I have known players who could make these canons with a

walking-stick, and I recollect seeing a one-armed man in France who could *throw* the ball from his hand with such certainty as to be able to play the canon game against ordinary players who scored all the canons and hazards with the cue. So much for knowledge and practice.

Let us now pass to

The Skittle Game (Kugel-partie).—I am doubtful whether this game is, originally, a Spanish or a German one. It is played with three balls and five wooden pins or skittles; sometimes nine pins are used. The skittles are placed in the centre of the table between the two middle pockets, forming a diamond with the point to the baulk, in the manner shown in Fig. 41.

The red ball is placed on the spot; the players string for choice of balls and lead; and the usual rules common to the English game are observed.

The game is then played thus:

The points played are usually thirty-one up, and are scored by winning and losing hazards, canons, and knocking down the skittles.

The player whose turn it is to start plays at the red ball from baulk, and endeavours to knock down a pin with the same stroke. If he knock a pin without *first* striking a ball, he loses a point, and the pin is replaced. The other player goes on as soon as the first has done scoring.

The points are thus reckoned:

If the player, after striking a ball, knock down a pin, he gains *two* points; if he knock down two pins, he gains *four*—and so on, *two* for each pin. If he knock down the *whole* of the pins at one stroke, he wins the game. If he pocket the red ball, he scores *three*, and *two* for each pin knocked down; if he pocket the white ball, he scores *two*, and *two* for each pin down.

If he strike a ball, and then knock down the middle pin, he scores *five*, and *two* for each of the other pins knocked down.

Losing hazards count against the player in the same proportion.

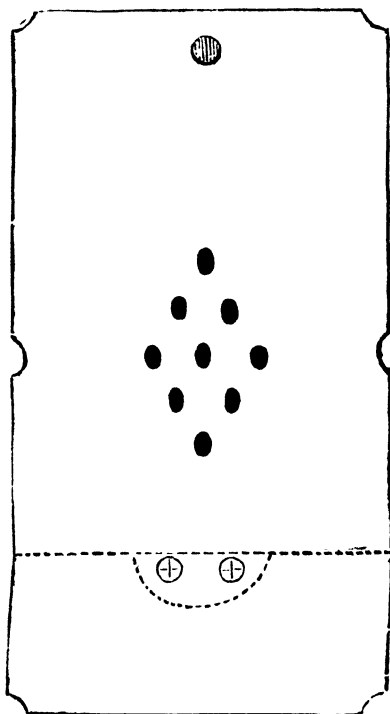


FIG. 41.—THE TABLE ARRANGED FOR THE SPANISH GAME.

The American or Four-Ball Game has already been noticed.

The Sausage Game (Wurst-partie).—This is a game of German origin, and is played with fifteen coloured balls, twelve of which are placed in two rows, the players

taking each a ball, white and spot-white. The striker breaks the balls, and his object is to place two balls in each pocket, and two *only*. The game is usually played sixty-four up, and is scored by counting *two* for each ball placed in the corner pocket, and *eight* for each ball holed in the centre pockets. Losing hazards count against the player. There is great variety in this game towards the end, as it is the object of the player, when he cannot score himself, so to place the ball as to render it difficult for his adversary to hole it.

The German Pyramid Game (Pyramiden-partie).—This game is played with twenty-one balls. The balls are placed on the table as in our Pyramid, with the point towards the baulk. After the first stroke the player may play *with any ball at any ball*. It is a sort of *solitaire* for each player in turn. Three balls must be placed in each pocket at the pleasure of the adversary. Losing hazards count against the player. The balls count two each, and a price is set on each ball. When all the balls are pocketed at one break, double stakes are claimed. It may be played any number up.

Caroline or Carline.—This is a Russian game, played with five balls. There are many ways of playing it; but the following is the most common, at least in England:—

The red ball is placed on the winning spot, a blue ball on the spot in baulk, and a yellow or brown ball on the centre spot. This centre ball is called the *carline*. The players take a white and a spot-white ball, and string for lead. The game is usually played sixty-one up, and the points are scored in the following manner:—

For every canon, *two*; and for every canon after the first, *two*.

For a white winning hazard in any pocket, *two*.

For a red winning hazard in any pocket, *three*.

For a blue winning hazard in any pocket, *four*.

The carline ball can be held in either of the centre pockets *only*, in which it counts *six*.

The game thus consists entirely of winning hazards, canons, and forfeits.

If the yellow or carline ball be lodged in any other than a middle pocket, it loses in the same proportion as it would have gained.

All losing hazards forfeit in the same proportion as they would have gained. Thus, in a single stroke, the player may lose twenty-three, supposing he had pocketed the carline (six), made a canon (two), pocketed the red (three), made a canon to the blue and pocketed it (six), and then run into a pocket himself (forfeiting six, as he struck the carline first). This is, however, a most unlikely stroke.

At the start each player strikes the red ball; if no hazard or canon be made by the first player, the other goes on and plays at the red wherever it has stopped.

Knocking a ball off the table scores the same as if it were pocketed—the white, *two*; the red, *three*; the blue, *four*; the carline, *six*; but if the striker's ball be forced over the table, he loses in the same proportion. The game is played from the baulk line, not the semicircle.

When the striker's ball is in hand, after the first stroke, he can play at any ball in baulk.

The striker's ball touching another does not prevent him from scoring.

This game may be considerably varied according to the pleasure of the players. For instance: *losing* may be substituted for *winning* hazards; canons may be made *before* or *after* the winning hazards; the canon may be reckoned as two, three, four, or six, according to the ball first played on; not following the stroke after making a canon; barring any of, or all, the canons, &c.; but in what way soever it is played, it is a good and amusing game for young players, and provides capital practice for winning hazards and canons.

CHAPTER XIV.

RESUME OF THE FOREGOING.

OFTEN during the passage of the original chapters through the columns of the *Field*, and frequently since, as edition has succeeded edition, have I been requested by correspondents to give my opinion on such and such a player's mode of play; but I have steadily resisted the temptation to become too personal in my remarks, preferring rather to render assistance to the tyro than to provide the player with matter for scandal or gossip. As I said in my first chapter, my instructions are intended for the amateur, not for the professor. It would have been easy to have given a greater number of diagrams, and to have swelled my remarks to twice or thrice their requisite length. In taking leave, therefore, of my readers, I have only to touch upon some few subjects already adverted to, and so close.

The following *notanda* will, it is hoped, be found useful to all *amateurs* in Billiards, and perhaps to not a few *players*.

Billiards, to be played well, must be practised scientifically. It is of no use knocking the balls about without knowing "the reason why"—a child may soon be taught to do that; and of as little use is it to acquire facility in handling the cue, without at the same time learning to make the different strokes that occur in every game with such strength and judgment as will leave another stroke, or a series of strokes, to follow. The main art of Billiards consists, not so much in the making of any particularly difficult strokes, as in playing with such a degree of strength as will enable you to make a succession of strokes. The break by which the amateur

adds three or four to his score grows, in the hands of the practised player, into fifty, sixty, or even more; and this, too, not by virtue of any very extraordinarily fine strokes, but simply in consequence of the scientific knowledge that enables him to keep a succession of hazards and canons on the table. To acquire this knowledge it is necessary to practise with a good player or a marker pretty frequently, to watch the effect of certain strokes, and to apportion the strength of your play by the nature of the cushion. A few hours' practice with a good player is, I honestly confess, worth all my teaching on paper; the purpose of the latter being to give the amateur that theoretical knowledge without which his practice can lead but to imperfect results after all.

PRACTICAL INSTRUCTIONS.

There are some hazards that cannot but occur in every game. Take the losing hazard in the middle pocket, for instance. It is very easy to make, and may be made either by putting side on your own ball, or by dividing the object-ball. But it is not sufficient to make the single hazard. You must learn so to place your own ball in baulk as to make the hazard easy, and at the same time to bring the object-ball back from the top cushion so as to leave another hazard in the same or the opposite pocket. From a situation of this kind a great score is often made by a good player. If you wish to acquire facility in this or any other stroke, you must practise it daily, till you have conquered its difficulties and become acquainted with the strength necessary in order to make it. The strength of modern cushions does not materially vary, so that when you have learned to make half a dozen losing hazards on one table, you will not find it difficult to repeat the experiment on another.

Of course, the position of the object-ball must be

taken into consideration in attempting the losing hazard in the middle pocket from baulk. If the object-ball lie rather below the line of the pocket, then the Natural Angle will be sufficient without side; half an inch above that will require a little side; a ball in a direct, straight line from the pocket requires a full, strong ball from the farther spot; a quarter of an inch higher, and then strength and side will be necessary; half an inch, and then the losing hazard cannot be made without screw. So that you see all lies within the compass of an inch or two. A ball a couple of inches above the centre line of the table will be unsafe to play for the middle pockets, and the losing hazard in the top pocket presents the most favourable chances of scoring and making a break. Attention to these little things constitutes all the difference between a player and a tyro. I have seen a good break made from a ball lying just over the middle pocket, by a series of very slightly-touched hazards; so slight, indeed, as to move the object-ball only about half an inch with every successive stroke. Indeed, when a losing hazard in the side or top pocket presents itself, much judgment is required. If you play it too hard, you will bring the object-ball into the baulk, and so lose the chance of another score; and if you play it too gently, you may, perhaps, miss your hazard altogether, and open the game for your adversary. *Medio tutissimus ibis.*

The place of the balls on the table *after* the stroke is often as important to observe as the strokes themselves. When two hazards lie equally open, it is not good play always to make the easiest one first. A single glance will inform you in such cases which to strike first, if you recollect that the true plan is to bring the balls together after reverberation, so as to leave another stroke. For example: Two hazards present themselves for the centre pocket. Your ball being in hand, you must play for the hazard that shall bring the object-ball back to the oppo-

site cushion ; so that not only do you secure the losing hazard off the other ball for the second stroke, but an easy canon is left for the third, and so on, through a break of any length. The true player is not content to simply make the hazard or canon before him ; he often attempts a very difficult stroke, so as to bring the balls into play, makes the break as long as he can without danger, and then defends the game by playing for safety when no further score is on the table.

Again, how very often does the " spot-stroke " occur—the red on the spot and your own ball lying before it, so as to present a nearly straight hazard in the corner pocket. No stroke is so easy as this, and yet how few players take advantage of it. Read the chapter on the spot-stroke carefully. Just a little side put on your ball, with strength enough to carry the red into the pocket, will give you the hazard in the opposite corner, from a precisely similar position of the two balls. I have seen fifteen or twenty winning hazards made from this break by very ordinary and non-professional players—the red ball being lodged in one or other of the corner pockets, and then spotted. The plan is to strike your ball with side and strength enough to carry it a little way only beyond the spot *in a line with the pocket to be next played for*. That is the only difficulty. It is easy enough to make the *one* winning hazard ; to make a succession of such hazards requires judgment and nice play. There is another, but, with beginners, less certain, plan of making this stroke ; which is by drawing back your ball with a slight screw, and playing always for one pocket. In some situations—as, for instance, when your opponent's ball is lying under the cushion near to the pocket played for—it is the preferable mode of playing the stroke ; but I like the other best, both as being less dangerous if you happen to miss the hazard, and as being much more easily accomplished ; for, should your ball chance to lodge *on* the spot instead of *behind* it—a common case—

the red ball would have to be placed on the centre spot, and your break would be lost.

The red ball being on the spot, and your own lying near to the cushion in the corner, it is easy to make a six stroke—the losing hazard in the corner pocket and the red in the middle; but you must be careful, in making this stroke, that you secure the losing hazard, as the red is almost certain to be left in the neighbourhood of one of the middle pockets; when, if your opponent is at the baulk end of the table, he obtains the break instead of you. This stroke should be as easy as the corresponding hazard in baulk, and should never be missed; yet I find that the majority of young players make the baulk hazard, and double the object-ball into or near the centre pocket, while they miss the top pocket hazard. How is this? Why, simply because they play the regular angle for the baulk stroke, and divide the object-ball, while for the top pocket they put on side where it is not wanted. As I have often said, the side stroke is highly useful in its proper place—and *only there*. Why go through the back streets and alleys when the straight road is the nearest and the safest?

In making canons, too, I have noticed that most amateurs play much too hard, or they put on side where it is not wanted; or they neglect to use the check (or reverse) side in its proper place, or screw too much or too little. All that is necessary in order to make the ordinary canons that present themselves in the English game, is, that your ball should reach and slightly pass the second ball struck, by which style of play another canon would most probably be left. It is always considered better play to make the canon than the hazard when both are equally easy, because it is less difficult to calculate the place of the object-ball from the canon than the hazard; besides which, your having to play from baulk may altogether spoil a promising break. On the other hand, situations often occur in which the hazard

would be better play than the canon, as the object-ball would be thereby brought near to the red, and so leave the chance of a good break. In fact, it is extremely difficult to place the balls in such a position as to leave neither a hazard nor a canon; and, in the majority of instances, a careful player will be able to place the balls advantageously for the succeeding stroke.

In cases where close canon occurs, it is good play to keep the two balls before your own by a very slight and easy stroke. I have seen the elder Roberts, Kentfield, Cook, John Roberts, junior, Taylor, Stanley, and other first-rate professionals nurse the balls with such skill and nicety of aim as to make from a dozen to twenty consecutive canons, and yet never leave more than three or four inches between any of the balls. Cook is particularly happy in this style of play. On one occasion, particularly, I recollect seeing a player drive the two balls right round the table by a succession of neatly-executed canons. I afterwards tried the same kind of stroke myself, and found it easy to place one ball before the other in a series of short angles, so as to make a great number of canons. A little practice will soon show you the quantity of side and division necessary in order to prevent the balls getting too wide apart; and very useful such strokes are, I assure you, for there is scarcely a game in which the balls do not fall close together, so as to leave an easy slow canon. Be certain, however, that you *do* make the canon, and not, as I have seen some players, just reach up to the balls and there stop, as in that case you leave the little one for your opponent to nurse—a kind of thing by no means pleasant if you happen to have any money at stake.

It is better always to play for some definite object than to merely take the chances of the table. Luck is a very pleasant thing, but science always beats it in the long run. Hard hitting *may* force your ball into some unexpected pocket; but care and prudence, if they do

not accomplish the object intended by the player, never, I very seldom, endanger their possessor's game. But or would not encourage a timid style of play, than which nothing is so fatal to success. The true artist unites confidence to watchfulness.

In the losing hazards in the t p corner pockets, from baulk too, it is necessary sometimes to play with sufficient strength either to bring the object-ball down to the bottom cushion and back again to the centre of the table, or to leave another hazard in the top pocket. It is difficult to say which is the better play, so much depends on the position of your opponent's ball—supposing you to be playing with the red—and on the average strength with which you are in the habit of playing. It is a bad plan to vary your strength unnecessarily. Some strokes require a slow, others a fast ball; but, in the majority of cases, it is sufficient to bring the object-ball about half-way down the table after the losing hazard. One of the most mischievous consequences of a beginner teaching himself is the habit he gets into of playing too strongly. What I should advise is, that every one who wishes to become an adept at the game should take occasional lessons of a good player. For this purpose, I may warmly recommend Mr. Joseph Bennett, at his room in Oxford Street, and Mr. W. Cook, 99, Regent Street. Instruction is also given at Hunt's, Burleigh Street, Strand; but, in fact, the tyro will obtain the assistance he needs from any marker who plays a good name, and is known as a patient, honest, good-natured fellow.

It is an axiom in Billiards that all strokes are fair that are made with the point of the cue; some exception must, however, be taken to this rule. It is not a fair stroke when the point of the cue passes the legitimate point of contact with the object-ball. It is not a fair stroke when the point of the cue is pushed forward in such a way as to touch the cushion or ball beyond the object-ball, &c. In all such cases, when they occur, the

marker's decision must be considered final, except where he is interested in the game, when the opinion of the majority of the players present must be taken.

In making the Jenny, much more depends on the placing of the striker's ball, and its proper degree of strength, than on the point of surface at which the object-ball is struck. Indeed, this remark applies to nearly all strokes made from the baulk when the player's ball is in hand. An inch or two more to the right or left will make all the difference between a successful break and a single hazard. I cannot illustrate my position without a diagram; but a few strokes made at a ball lying well for the Jenny in the middle pocket will soon show the amateur where a stroke from the centre of the baulk will bring the object-ball, so that he can easily vary the position of the striking ball and the strength of his play, according to the place of the ball played upon.

In low strokes, again, many tyros fail by playing *too low*. It is necessary, in playing for a stop ball, not only to play low, but also to accompany the stroke with that peculiar drawback motion I have already attempted to describe. This stroke any marker will show you; for markers, generally speaking, like nothing so well as instructing their patrons. Take their instructions, and pay for them if need be, but do not play with them except for practice—unless, indeed, you know them to be honest fellows. If you bet with some of them, the chances are about a guinea to a gooseberry that you lose.

I must tell you, too, that a ball may be made to travel nearly as fast with a low stroke as with a high one, provided enough side be judiciously applied. Too many young players imagine that a low stroke necessarily has a tendency to retard the ball, when, in fact, it is the sudden stopping or following of the cue at and after the ball that causes it to either go fast or slow, or stop altogether on contact with the object ball, or to return to the hand of the player.

Many games are lost for want of a sufficient regard to safety. It is sometimes—nay, often—better play to give a miss under the cushion than to attempt a doubtful hazard. Remember, too, that the game is never entirely over till the marker calls “Game !” and that the man who is ahead in the score is seldom so careful as he should be. He presumes upon his luck ; it is your task to take his presumption out of him. Carefully watch the style of your adversary’s play. If you find him good at canons rather than hazards, leave your ball and the red as wide apart as possible, with his ball between, if you can—for even the best players fail occasionally in long or cushion canons. If, on the contrary, you find that he makes winning better than losing hazards, then leave the red under a cushion on the conclusion of your break. An open game is all very well among friends ; but to win you must defend your game when you are behind in the score and the stake is important. “Watch and wait” is a good motto for a Billiard player. Many an apparently lost game has been recovered by carefully defending it till a good opening has occurred for a break. The red ball more usually presents chances for hazards than the white ; but when it is safe, and you are ahead of your opponent, leave it alone. I have generally found it better to keep playing away at the white than to disturb the red when I have had the best of the game. But, on the contrary, when I have had the worst, I play at the red, and leave my opponent the chances of any canons or hazards that may be left ; my object being, of course, in the one case to open the game, and in the other to keep it to myself. Score all you can with certainty, and then leave the balls as safe as possible for your opponent.

Another very common cause of failure among young players is the uncertainty with which they play, sometimes with a high, and sometimes with a low stroke, in order to accomplish the same object. In the generality

of cases, the centre stroke and the Natural Angle are all that is necessary, putting on on a little side, or dividing the object-ball, as may appear requisite. Do not vary your ordinary style of play, except where the case appears absolutely to demand it, nor attempt difficult and brilliant strokes where common canons and hazards would do as well. Striking at the wrong ball by way of experiment, and such-like absurdities, is also a frequent cause of failure. When your opponent's ball is off the table, it is better to sacrifice a point and keep the baulk than attempt a doubtful hazard at the red. If it be not possible to bring both balls in baulk, then the next best play is to lay the red in safety under the cushion, and run gently into baulk with your own ball. If your opponent is safely tucked up under a cushion, it seems a pity to disturb him, especially if there be any play at all at the red. As he is obliged to play from a cramped position, the chances are that he will leave a hazard or canon; but do not attempt roundabout canons, when any other mode of play is open. It is also well to observe that most red winning hazards should be made with good strength, so as to bring the ball away from the pocket in case of failure; while, if it be necessary to hold your adversary, let the stroke be only just strong enough to carry him to the pocket, so that, if you fail to make the hazard, he may be left under the cushion. But I hold it as a golden rule *never to pocket my adversary's ball while there remains any other way of scoring.*

I shall not tire my reader's patience by any further hint, rule, or piece of advice other than this:—Always notice well the position of the balls before you strike, and calculate the places they will occupy after the stroke. Only by close observation and practice can you conquer the difficulties of the strength necessary to make and keep a good break. *Nothing tends to render a game so secure as a judicious anticipation of the probable consequences of every stroke.* No sleight of hand in the

finish of the game can compensate for a neglect of this rule.

As to *Public Rooms*. If you want a quiet game, you may have it at Cook's Rooms in Regent Street; and in the Regent's Quadrant; the Gaiety in the Strand; Strudwicke's (the Twelve Tables) in Fleet Street; Goode's, Ludgate Hill, and at other reputable houses, both east west, north, and south. Out of town it would be difficult—outside the walls of a country house—to say where the best tables are to be found, good and bad ones being equally common. In Brighton, however, the younger Roberts' and Bowles' rooms bear the palm. In Manchester and Liverpool are many well-frequented rooms. It is not necessary to particularize other tables; though, if any of my readers should chance to visit Paris, a look into the rooms about the Palais Royal and the Boulevards des Italiennes will take a wrinkle or two out of their eyes with regard to the canon game.

Tables in Private Houses. You cannot do better than go to our best makers. Second-hand tables are generally dear. Tables of ten, eight, or six feet in length are provided for small rooms. Billiards may certainly be learned and practised on these tables, which have the advantage of not requiring a room especially set apart for them. Beware of the advertised trash—"Billiards in Every Home for Twopence Halfpenny," a "First-Class Table Complete for Fifteen-pence," and so on. These so-called tables are mere arrangements of webbing or list for cushions, and are utterly useless, except as toys for children.

CHAPTER XV.

HINTS ON BETTING.

As I have several times spoken of betting, and as betting is a not uncommon accompaniment to Billiards, I may as well give the following few *Rules for the guidance of wagers on Billiards*.

In a game of fifty between even players, the odds are—

At 10 to 0 — 10 to 9 in favour of the striker.

15	„	10—6	„	„
25	„	3—1	„	„
30	„	4—1	„	„
40	„	5—1	„	„

Above 40, any odds.

At 10 to 5 the odds in his favour are 7 to 6

15—10	„	„	7—5
20—15	„	„	4—4
30—20	„	„	3—2
40—20	„	„	2—1
45—30	„	„	3—1

In a game of fifty, *the striker giving ten points*, and the betting supposed to be even at starting, the odds are—

At 10 to 10 ... 7 to 4 in his favour.

20—15 ... 2—1	„
30—20 ... 5—2	„
40—30 ... 3—1	„

In a game of fifty, *the striker giving fifteen points*, the betting being even at starting—

At 15 to 15 the odds in his favour are 5 to 4

20 — 15	„	„	3 — 2
30 — 20	„	„	2 — 1
35 — 20	„	„	3 — 1
40 — 20	„	„	4 — 1
40 — 30	„	„	3 — 1
40 — 45	„	„	2 — 1
35 — 45	„	„	even
30 — 45	„	„	1 — 2
25 — 45	„	„	1 — 4

In a game of fifty, the striker giving twenty, and the betting supposed to be even at starting—

At 5 to 25 the odds are 2 to 3 in his favour.

10 — 25	„	even	„
20 — 25	„	2 — 1	„
30 — 25	„	3 — 1	„
35 — 25	„	4 — 1	„
40 — 30	„	4 — 1	„
45 — 40	„	5 — 1	„
45 — 45	„	2 — 1	„
40 — 45	„	2 — 3	„
35 — 45	„	2 — 5	„
30 — 45	„	2 — 6	„
20 — 45	„	2 — 8	„

And so on in proportion ; but I think the betting is generally in favour of the player who gives the points.

In a game of a hundred, between even players, the betting is in the same proportion as in a game of fifty, except that, in a long game, I should prefer backing the more careful player.

In a game of a hundred, the striker giving ten, fifteen, or twenty points, the betting is in about the same proportion as in a game of fifty, except that the longer the game the greater the chance for the player who gives odds.

In a game of a hundred, the striker giving forty, the betting is—

Love 40	even	40 — 80	1 to 2
10 to 40	7 to 6	45 — 85	1 — 3
20 — 40	3 — 2	50 — 90	1 — 3
40 — 40	2 — 1	60 — 90	2 — 5
60 — 40	3 — 1	70 — 95	1 — 2
70 — 40	any odds	85 — 95	even
20 — 60	even		

In a game of this kind the odds must vary not so much with the score as with the known fact of the player being able to make a great score from a favourable opening. Few men would give such odds as forty out of a hundred if they did not possess the ability to score from twenty to thirty at a break: so that the betting must always be governed by the skill of the several players. There is, besides skill, another element that enters into all such matters—which is the fact that the amateur does not play his full game in presence of his opponent's superior science. In Billiards, as in all other games of mingled skill and chance, the temper of the player must, more or less, advance or prejudice his game. If he is nervous and frightened, he had better not play with his masters in the game—especially for money; but if he wish to succeed as a player, there is no way of acquiring the requisite talent so good as paying for it. You know the old proverb—“Experience bought is better than taught.” Well, you must buy your experience; only be careful that you do not pay too dearly for it.

No rules can be given as to odds between a player and an amateur; but the luck of the table will give the latter about fifteen points: if he play tolerably hard at the balls, the bets must be made accordingly.

All bets offered and taken are to be considered as made.

In disputed games, the stakeholder, if there be one, must take the sense of the company as to the bet before paying over the money to either party; and, in the event of their declining to decide, he must return the stakes to the several parties.

One ball at Pyramids is equivalent to five points in fifty at Billiards between even players.

Two balls at Pyramids are equivalent to fifteen in fifty at Billiards.

Three balls at Pyramids are equivalent to twenty in fifty at Billiards.

One pocket to five between even players is equal to about fifteen points.

Canons against hazards between equal players are equivalent to about twenty-five in fifty.

Canons against canons and hazards between equal players are equivalent to about thirty in fifty.

Winning hazards and canons against losing hazards and canons, between even players, is equal to giving the latter five points.

A hundred and fifty against fifty is equal to about sixty in a hundred, or thirty-five in fifty. The betting in such a game must, of course, depend on the known skill of the players.

In betting odds, the rules usual to horse-racing govern Billiards; as, for instance, if odds be given and it be afterwards agreed to draw the bet, the money must be put together and divided.

It is usual for strangers to stake, if the bet be over a shilling or half-a-crown, or the takers can refuse to complete the wager.

A bet once offered may be taken by anyone in the room before the next stroke be made.

In this place I may perhaps be allowed to offer a *few words of caution* to young players as to betting. Many a player is in the habit of offering bets he never intends to take. Have nothing to do with him. When you see a man place the balls in apparently awkward positions, and then say he will take ten to one, or such and such long odds, that he will make the canon, hazard, and so on, always conclude at once that he has practised the stroke long enough to make it almost a certainty, and don't be tempted into offering him the wager. When he fails to obtain the bet, you will find that he will presently make the stroke just to show you how easy it is ; but do not you be green enough to take odds that you do it yourself. If you have never seen it before, you will be sure to lose. Canons round the table, drawing the ball back by a great screw, losing and winning hazards from balls under the cushions, canons from the red on the spot to the white on the baulk spot, winning and losing hazards from baulk off the red on the spot, pocketing two balls placed over the corner pockets by one stroke, various ways of placing the balls for strokes of eight or ten—these are the usual traps that are set to catch the unwary. Don't be persuaded by any offers of favourable bets to put your foot into them. Nevertheless, they are all good things enough to know, as, once seen, you can judge of the prudence and honesty of betting men at billiards. Avoid the man who offers to play you with one hand, or to back his walking-stick against your cue !

There is another class of bets which it is as well perhaps to avoid—bets that depend upon some trick, like laying one cue on the table as a guide for the ball and striking with the other ; raising the cloth with a pin, or blowing on the ball for a canon ; placing a hat over one ball and pocketing another by striking the hat ; putting a ball over each pocket and betting against an amateur pocketing them all without losing himself or giving a

miss ; jumping a ball over a certain space, or from one table to another, and such-like discreditable ways of winning money of green young men. I merely glance at this subject, and, without pretending to hold myself higher than other men, pronounce all such practices as totally unworthy of billiard players, to say nothing of gentlemen. A fair bet on a game, or on a point of skill or science, is all very well ; but when money is attempted to be made in a billiard-room by trick and fraud, the parties to either should be unceremoniously kicked out, as unworthy to sit in the same room with gentlemen and men of honour.

IT IS BEST, PERHAPS, NOT TO BET AT ALL ; but on that point *de gustibus non est disputandum*.

One of my critics says that “with Captain Crawley betting is a *principle*.” He evidently did not read the last sentence.



CHAPTER XVI.

THE CHAMPIONSHIP RULES.

THE following Rules, compiled for Messrs. Burroughes and Watts by agreement between several professional players, I insert in all their verbosity and bad grammar: not that I think them the best that could be made, but because they are accepted by many players as a guide to the English game—Billiards *par excellence*.

1. The choice of balls and order of play shall, unless mutually agreed upon by the two players, be determined by stringing; and the striker whose ball stops nearest the lower cushion, after being forced from baulk up the table, may take which ball he likes and play, or direct his opponent to play first, as he may deem expedient.

2. The red ball shall, at the opening of every game, be placed on the top spot, and replaced after being pocketed or forced off the table, or whenever the balls are broken.

3. Whoever breaks the balls must play out of baulk, though it is not necessary that he shall strike the red ball.

4. The game shall be adjudged in favour of whoever first scores the number of points agreed on, when the marker shall call "game;" or it shall be given against whoever, after having once commenced, shall neglect or refuse to continue when called upon by his opponent to play.

[The scores are counted as below.]

5. A two stroke is made by pocketing an opponent's ball, or by pocketing the striker's ball off his opponent's, or by making a canon; to effect which the striker must cause his ball to strike both the others.

6. A three stroke is made by pocketing the red ball, or by pocketing the striker's ball off the red.

7. A four stroke may be made by pocketing the white and spot-white balls, or by making a canon and pocketing an opponent's ball, or by making a canon and pocketing the striker's ball, the non-striker's ball having been first hit.

8. A five stroke may be made by scoring a canon and pocketing the red ball, or by a canon and pocketing the striker's ball after having struck the red ball first.

9. To effect a six stroke, the red ball must be struck first, and the striker's and the red ball pocketed, or by a canon off an opponent's ball on to the red and pocketing the two white balls.

10. A seven stroke is made by striking an opponent's ball first, pocketing it, making a canon, and pocketing the red also, or by making a canon and pocketing the red and an opponent's ball, or by playing at an opponent's ball first and pocketing all the balls without making a canon.

11. An eight stroke is made by striking the red ball first, pocketing it, making a canon, and pocketing the striker's ball; or by hitting the red first and pocketing all the balls without making a canon.

12. A nine stroke is made by striking an opponent's ball first, making a canon, and pocketing all the balls.

13. A ten stroke is made by striking the red ball first, making a canon, and pocketing all the balls.

14. If the striker scores by his stroke he continues until he ceases to make any points, when his opponent follows on.

15. If when moving the cue backwards and forwards, and prior to a stroke, it touches and moves the ball, the ball must be replaced to the satisfaction of an adversary, otherwise it is a foul stroke; but if the player strikes, and grazes any part of the ball with any part of

the cue, it must be considered a stroke, and the opponent follows on.

16. If a ball rebounds from the table, and is prevented in any way, or by any object except the cushion, from falling to the ground, or if it lodges on a cushion and remains there, it shall be considered off the table, unless it is the red, which must be spotted.

17. A ball on the brink of a pocket need not be "challenged;" if it ceasing running and remains stationary, then falls in, it must be replaced, and the score thus made does not count.

18. Any ball or balls behind the baulk line, or resting exactly upon the line, are not playable if the striker be in baulk, and he must play out of baulk before hitting another ball.

19. Misses may be given with the point or butt of the cue, and shall count one for each against the player: or if the player strike his ball with the cue more than once a penalty shall be enforced, and the non-striker may oblige him to play again, or may call on the marker to place the ball at the point it reached or would have reached when struck first.

20. Foul strokes do not score to the player, who must allow his opponent to follow on. They are made thus:—By striking a ball twice with the cue; by touching with the hand, ball, or cue an opponent's or the red ball; by playing with a wrong ball; by lifting both feet from the floor when playing; by playing at the striker's own ball, and displacing it ever so little (except whilst taking aim, when it shall be replaced, and he shall play again).

21. The penalty for a foul stroke is losing the lead, and, in case of a score, an opponent must have the red ball spotted, and himself break the balls, when the player who made the foul must follow suit, both playing from the D. If the foul is not claimed the player continues to score, if he can.

22. After being pocketed or forced off the table, the

red ball must be spotted on the top spot, but if that is occupied by another ball the red must be placed on the centre spot between the middle pockets.

23. If in taking aim the player moves his ball and causes it to strike another, even without intending to make a stroke, a foul stroke may be claimed by an adversary.

24. If a player fail to hit another ball, it counts one to his opponent; but if by the same stroke the player's ball is forced over the table or into any pocket, it counts three to his opponent.

25. Forcing any ball off the table, either before or after a score, causes the striker to gain nothing by the stroke.

26. In the event of either player using his opponent's ball and scoring, the red must be spotted and the balls broken again by the non-striker; but if no score is made the next player may take his choice of balls, and continue to use the ball he so chooses to the end of the game. No penalty, however, attaches in either case, unless the mistake be discovered before the next stroke.

27. No person, except an opponent, has a right to tell the player that he is using the wrong ball, or to inform the non-striker that his opponent has used the wrong ball; and if the opponent does not see the striker use the wrong ball, or, seeing him, does not claim the penalty, the marker is bound to score any points made to the striker.

28. Should the striker, in playing up the table on a ball or balls in baulk, either by accident or design, strike one of them without first going out of baulk, his opponent may have the balls replaced, score a miss, and follow on; or may cause the striker to play again, or may claim a foul, and have the red spotted, and the balls broken again.

29. The striker when in hand may not play at a cushion within the baulk (except by going first up the

table) so as to hit balls that are within or without the line.

30. If in hand, and in the act of playing, the striker shall move his ball with insufficient strength to take it out of baulk, it shall be counted as a miss to the opponent, who, however, may oblige him to replace his ball and play again.

31. If in playing a pushing stroke the striker pushes more than once, it is unfair, and any score he may make does not count. His opponent follows by breaking the balls.

32. If in the act of drawing back his cue the striker knocks the ball into a pocket, it counts three to the opponent, and is reckoned a stroke.

33. If a foul stroke be made whilst giving a miss, the adversary may enforce the penalty or claim the miss, but he cannot do both.

34. If either player take up a ball, unless by consent, the adversary may have it replaced, or may have the balls broken; but if any other person touches or takes up a ball it must be replaced by the marker as nearly as possible.

35. If, after striking, the player or his opponent should by any means obstruct or hasten the speed of any ball, it is at the opponent's or player's option to have them replaced, or to break the balls.

36. No player is allowed to receive, nor any bystander to offer, advice on the game; but should any person be appealed to by the marker or either player, he has a right to offer an opinion; or if a spectator sees the game wrongly marked he may call out, but he must do so prior to another stroke.

37. The marker shall act as umpire, but any question may be referred by either player to the company, the opinion of the majority of whom shall be acted upon.

LA BAGATELLE.

DURING the time I was writing my papers on Billiards in the *Field*, I was several times requested to say something about Bagatelle. Now the truth is that I have not played at the game since I was a boy; for Bagatelle is to Billiards what draughts is to chess, and he who plays at the superior game seldom practises much at the other. However, it is as well, perhaps, just to devote a page or two to the various Bagatelle games, if it be only for the benefit of the twenty correspondents who have already addressed me on the subject.

Of course all my readers know that Bagatelle is played on an oblong board, in which there are nine cups or holes, and that it is the object of the players to place the balls in these cups, which are numbered from one to nine, as in the diagram on next page.

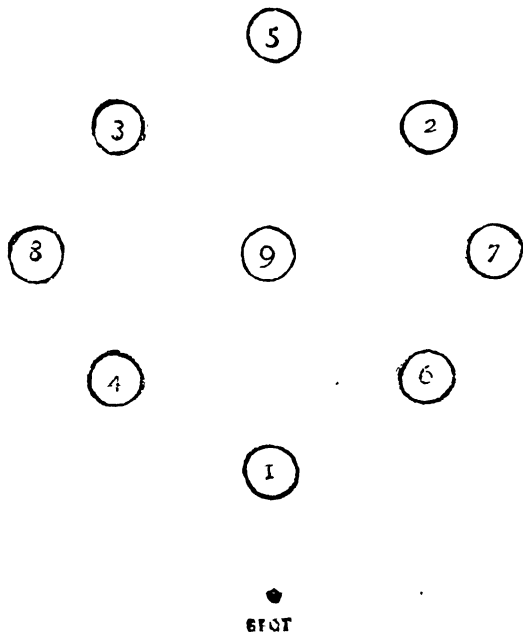
The several games played on the Bagatelle-board are—Ia Bagatelle (usually called the English game), Bagatelle à la Française (known generally as the French game), Sans Egal, Mississippi, and Trou Madame. Besides these, there are the canon and the Irish games. Let us take them in the order here set down.

LA BAGATELLE.—This game is played by any number of players, from two upwards, with nine balls, two of which are usually coloured, and count double.

The red ball is placed on the spot, and the player strikes at it with the other coloured ball, endeavouring to hole it and his own ball by the same stroke. He then plays with the other balls successively until the whole nine have been sent up the table.

Any number of rounds may be played as agreed on at the commencement of the game, and he who obtains the greatest score wins the game.

If the ball struck at rebounds from the cushion and passes the baulk line, it is taken up and is considered lost for that round. Sometimes two lines are drawn



across the table, one to determine the baulk, and the other the lost balls.

This is an extremely easy game to play, and I have

seen some persons so extremely dexterous as to be able to fill all the holes, with the coloured balls in the eight and seven, in a single round. The coloured balls counting severally sixteen and fourteen, it is possible to obtain sixty in a single go; or if the red ball were placed in the centre hole (the nine), and the black in the eight hole, you may even score as many as sixty-two. But such score is very unusual; a hundred in three goes being considered good play. The stroke for Bagatelle must be much more easy and gentle than that for Billiards; but what I have said with regard to side will apply equally to both games. The score is sometimes marked on the board itself, by means of pegs and holes along the edges.

THE FRENCH GAME.—The game is usually a hundred up, and may be played by two or more players; two or four is the usual number. The score is taken, as in *La Bagatelle*, from the figures marked within the cups.

The red ball is placed on the spot, and he who has the break strikes at it with the other coloured ball. If he succeeds in holing a ball at the start, he goes on till he fails; his adversary then plays, and so on alternately, till the number determined on is obtained. He who first gets that number wins the game.

While either of the coloured balls remains out of a hole it must be played at, and he who fails to strike it forfeits five to his adversary.

Missing a white ball counts one to the opposite side.

Knocking a ball off the table is usually a forfeit of five, though in some rooms no penalty is enforced.

If a ball lies over a hole, and does not fall immediately into it, the adversary may say, "I challenge that ball;" when, if it drops into the cup (from the vibration of the room or table, &c.), it must be replaced. This rule also applies to *La Bagatelle*.

MISSISSIPPI.—This game is played by means of a bridge placed across the board, and a couple of little

cushions against the side. Each player strikes his ball against one of the cushions, so as to make it rebound or canon on to the bridge, each arch of which bears a particular number. When the ball passes through the bridge, the player reckons the number of the arch to his score; and he who obtains the highest number in two or more rounds wins the game.

THE CANON GAME consists entirely of canons, and may be played any number up. It is played with three balls. There is not much art in making canons on a Bagatelle board. I lately made a hundred and seventy consecutive canons, just by way of experiment. I was tired of the exercise, or I think I could (nature permitting) have gone on until now!

THE IRISH GAME consists of canons and winning hazards only. It is played with three balls, the canon counting two, and the hazard as many as is marked in the cup. If the player's own ball falls into a hole it counts to his adversary.

There are two or three other games on the Bagatelle board, but they are too simple to need explanation. There is also a game called *Sans Egal*, not much played; and another known as *Cockamaroo*, or Russian bagatelle, which is played on a board stuck full of pins, with half a dozen arches, and a bell to ring when the ball strikes it. It is a pretty game enough for children; but, like the Race Game, it is sometimes made the vehicle for gambling among children of a larger growth. Bagatelle boards, properly fitted up for all these games, and made to fold, so as to serve as tables when not in play, are made by most billiard-table makers.

I have lately seen bagatelle boards with two pockets, in addition to the nine holes. On such tables the canon game is that usually played: an improvement, I think, on the old game.

C H E S S :

ITS THEORY AND PRACTICE.

CHES:

ITS

THEORY AND PRACTICE.

CHAPTER I.

INTRODUCTORY.

Here on the pigmy field two armies spread;
This, pale as new fall'n snow—that, blushing red.
Intense the interest that their leaders take,
As though a kingdom were indeed at stake.

CHES is, of all in-door games, the most ancient and honourable. It is, in fact, the first of scientific recreations. Chance is an element of all other games, but in Chess pure skill, knowledge, and practice, invariably triumph over rashness and inexperience. As a mental exercise, the game of Chess has no equal; and it has this advantage over all other games, that it is seldom or never played for large stakes, or made the subject of rash wagers. It has been said, that a first-rate Chess-player would make a good general; for the same quality of mind which enables the Chess-player to dispose his men advantageously upon the mimic battle-field, represented by the chequered board, would serve to marshal a host of living warriors upon the tented plain.

In this introductory chapter the reader must excuse me if I treat him as a perfect novice at the game. If he be tolerably conversant with the theory of Chess, he

may pass over the preliminary instructions. Problems difficult enough, and games regularly played throughout, in the best style, will occupy his attention in subsequent chapters; but, for the benefit of that numerous class who know Chess only by name, it is necessary to begin at the beginning.

And, first, let me say something of the history of this noble game.

Of its origin nothing really is known. The paternity of Homer is claimed by many cities, and, like it, various nations contend for the honour of having invented Chess. The Chaldeans, the Arabians, the Saracens, the Persians, the Greeks, the Italians, the Chinese, the Japanese, and various tribes of Orientals, have asserted their right to be considered the authors of this noble game; but, in fact, its origin is lost in the mists of antiquity. It is impossible to give the palm to any one of these people above all others, for probably each improved a little upon it, till it has arrived at its present state of perfection. Homer tells us that it was played at the siege of Troy, Palamedes having invented it to divert the Grecian chiefs during the tediously long years they sat down before the walls of the famous city and demanded the restitution of that historical Cyprian, the beautiful Helen. Herodotus, "the father of history," also attributes its invention to the Greeks; but Bochartus supposes it to be of Oriental extraction, and to have come to us from Persia, through Arabia. This is generally admitted to be the most probable conjecture, as most of the terms employed in the game are either translations or corruptions of Arabic or Persian words. Thus, we are told the word *check* is derived from the Persian word *schach*, or *shiek*, the king, and *mat*, dead; hence, *checkmate*, the king is dead.

But India claims the paternity of the game, Chess having been played in Hindoostan, China, and Japan from time immemorial. Sir William Jones, the great Oriental scholar, tells us that it was invented, nearly

four thousand years ago, by a certain Queen of Ceylon; and Mr. Irwin has the following account of its origin, as given in an ancient Chinese manuscript:—"Three hundred and seventy years after the time of Confucius, Hung Cochee, King of the Kiangnan, sent an expedition into the Shensi country, under the command of a mandarin called Hensing, in order to conquer it. After an unsuccessful campaign, the soldiers were put into winter quarters, where, finding the weather much colder than they had been accustomed to, and being, besides, deprived of their wives and families, the army became impatient of their situation, and clamorous to return home. Hensing, upon this, revolved in his own mind the bad consequences of complying with their wishes: the necessity of soothing his troops, and reconciling them to their position, appeared urgent, with a view to his operations in the ensuing year. He was a man of genius as well as a good soldier; and, having meditated for some time on the subject, he invented the game of Chess, as well for an amusement to his men in their vacant hours as to inflame their military ardour—the game being founded wholly on the principles of war. The stratagem succeeded entirely to his wishes. The soldiery were delighted with the diversion, and forgot, in their daily contests for victory, the inconvenience and hardship of their situation."

This, it will be seen, is but a variation of the Greek story. A similar legend exists among the Japanese, the Icelanders, and the Italians. But to what nation or person soever the origin of the game belongs, it is certain that its inventor must have possessed no common order of mind, for it is as popular now, in the days of commerce and the electric telegraph, as it was two thousand years ago.

From its very nature Chess has always been a favourite game with warriors and students. We are told that Tamerlane, the great conqueror, was a devoted lover of the game, and that he was playing it at the

very moment that Bajazet was brought into his camp a prisoner. Charles the First is said to have been so deeply engaged in a game at Chess that he did not desist from it, even when news was brought him of the final intention of the Scots to sell him to the English. King John was playing at Chess when the deputies from Rouen came to inform him that the city was besieged by Philip Augustus; but so absorbed was he that he finished the game before he gave them audience. Numerous anecdotes of this kind are current among Chess-players. Two or three others will suffice. In the chronicle of the Moorish kings of Granada, it is related that, in 1396, Mehemed Babba seized on the crown then worn by his elder brother; but in all his enterprises he was unsuccessful, and was finally poisoned, like Nessus, by a medicated shirt. During the wars with Castille, he despatched an officer to the fort of Salobrena, with orders to put his brother Juzaf to death, in order to secure the succession to his own son. On arriving at the fort, the messenger of death found the Prince Juzaf engaged in a game of Chess with a priest. The officer announced his dread mission, but the prince begged hard to be allowed to finish the game. At first the alcade was inexorable, but, becoming interested in the progress of the game, gave the prince two hours' respite. Those two hours were eventful. The game went on, but during its progress a messenger arrived with the news of Mehemed's death, and Juzaf was instantly proclaimed king in his stead. A similar anecdote is related by Dr. Robertson in his History of Charles the Fifth. John Frederic, Elector of Saxony, having been taken prisoner by Charles, was condemned to death. The royal decree was intimated to him while playing Chess with his fellow-prisoner, Ernest of Brunswick. After a brief pause, and a few reflections on the injustice of his sentence, the Elector turned to his antagonist, and exclaimed, "At least, let us finish our game before I die." He played with his usual skill and

ingenuity; and, having beaten Ernest, expressed his satisfaction at the victory, and signified his readiness to accompany his gaoler to the place of execution. But, during the time occupied in the game, a mandate had arrived, commuting his punishment into five years' imprisonment. Napoleon the Great is said to have consoled himself, during his captivity on the barren rock of St. Helena, with this charming game, often playing solus for want of a fitting antagonist. Marshal Keith invented a modification of the game, which greatly amused the King of Prussia. Various other ingenious men have proposed different ways of playing the game, with boards containing a greater or less number of squares; and, about five hundred years since, a game was invented which was played on a round table. Various innovations have, from time to time, been introduced into the established game, and lately it was proposed to double the size of the board and the number of the men, so that four persons might play at the same time; but these changes have met with no encouragement from the members of the European clubs, and the lovers of Chess.

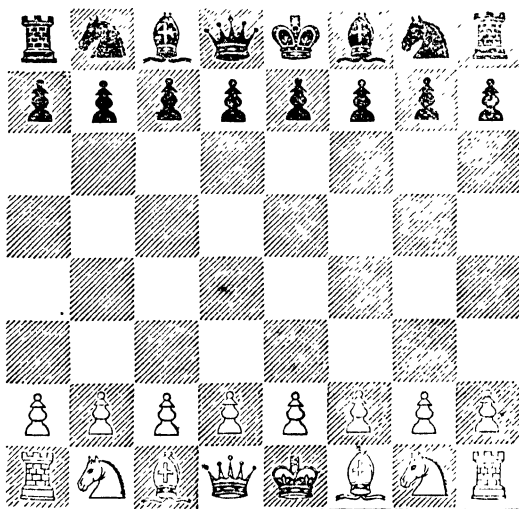
"John De Vigney," says Strutt, "wrote a book which he called the 'Moralization of Chess,' wherein he assures us that this game was invented in the reign of Evil Merodach, King of Babylon, and was made known to that monarch, in order to engage his attention and correct his manners." "There are three reasons," says De Vigney, "which induced this philosopher to institute this new pastime: first, to reclaim a wicked king; secondly, to prevent idleness; and, thirdly, practically to demonstrate the nature and necessity of nobleness."

But enough of history and anecdote.

THE GAME.


The game of Chess—as practised in this country, and by the principal nations of the world—is played by


two persons, on a board containing sixty-four squares, alternately coloured black and white, or red and white. Each player has eight pieces and eight pawns, one set usually white, and the other black or red. The *pieces* on each side are—King, Queen, two Rooks, two Bishops, two Knights, with eight soldiers, called Pawns, one belonging to each piece. On commencing the game, the board should be set with a white square at the right-hand corner. The lines of squares running upwards are termed *files*, those from left to right are called *ranks* or *lines*, while those running obliquely are known as *diagonals*. As to the disposition on the board, perhaps a single diagram will be more instructive than any number of words. In the following engraving, therefore, we have the





CHESS BOARD, WITH THE PIECES PLACED IN THEIR PROPER ORDER.


The moves of the several pieces are as follow, always remembering that, in placing the men, the Queen stands on her own colour:—

 THE KING moves one square at a time, in any direction; and once in a game is allowed a jump of two squares, called Castling, which I will explain presently. The King never leaves the board, and his person is sacred from arrest. When, however, he is forced into such a position that, were he any other piece, he would be liable to be taken, he is said to be in *check*; and when he is so surrounded that he cannot get out of check (either by moving, taking the adversary, or interposing a piece), he is said to be *mated*, and the game is over. Two Kings are not allowed to stand next each other. A vacant square must always intervene.



 The QUEEN moves in lines, in every direction, backward, forward, across, or diagonally, one or more squares at a time. Her power extends over all the unoccupied lines before her. She goes forward or retreats, at pleasure.

 The ROOK, or CASTLE, moves only in right lines, up, down, or across the board, one or more squares at a time. His power also extends over both the right lines unoccupied by his own or his opponent's pieces or pawns.

 The BISHOP moves to and fro diagonally, on its own colour—the Black Bishop on the black, and the White Bishop on the white. The Bishops are also known as the King's Bishop and the Queen's Bishop, and they are always known as such by the colour of the square on which they move. Each Bishop commands the diagonal before it, that is unoccupied by its own or its opponent's men.

 The KNIGHT has a peculiar oblique move, entirely its own. From its place on the diagram it has three moves—to the Bishop's third square to the Rook's third place; and to the place of the King's or Queen's Pawn, according to which side it belongs. Thence, by a series of forward and sideway jumps, it can pass over every square on the board. The other pieces require the interposing Pawn removed before they can get out from the positions they occupy at the commencement of the game, but the Knight merely wants a vacant square, on which to make his move; or, in the case of an opponent's piece or Pawn, removing it and taking its place.

The above are the *pieces'* places in the order of their value—the King first, which cannot be taken; the Queen, the Rooks, the Bishops, and the Knights. Belonging to them, and called by their names, as King's Pawn, Queen's Pawn, &c., are the

  PAWNS, eight in number on each side. The Pawns move straight forward, one square at a time, except at their first move, when they have the privilege of moving two squares. But they capture the enemy diagonally. They cannot retreat, like the pieces; but if they arrive at the last square on the opposite side, they may be exchanged for, or promoted to the rank of, any other piece. Thus, you may have two or more Queens, three or more Bishops, Rooks, or Knights. But the piece usually claimed is the Queen; hence the move is generally called *going to Queen*. The amateur will soon discover, that upon the proper handling of his Pawns much of the success of his game depends. But I shall have more to say on this subject, by-and-by. There is a move, too, which is peculiar to the Pawns, which is not generally understood, even by tolerably good players. To explain: if a White Pawn, say, has moved forward into the fifth

square, and a Black Pawn, in making the first move, takes a jump of two squares, the latter passes the empty square or field of his opponent. Then the White Pawn has the privilege of removing the black one from the board, and passing into the space he previously guarded. This move is called "taking in passing" (*en passant*). I shall describe this move more particularly when I come to treat of the power of the Pawns and pieces.

CASTLING is performed in this way: if the space between the King and the Castle be unoccupied, the King moves two squares from his place and the Castle is brought to the side of the King farthest from his own proper square.

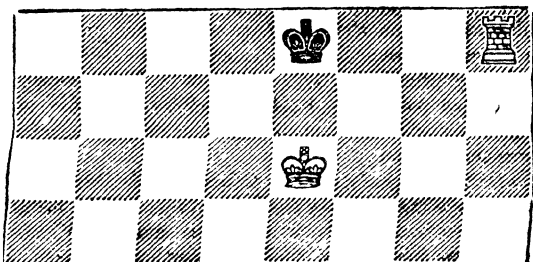
All the *pieces* capture in the direction of their proper moves. In taking, the player removes the piece or Pawn from the board, and places his own piece on the unoccupied square, and not, as in Draughts, on the square beyond.

The object of the game is to *checkmate* the adverse King, that is, to force him into such a position that he cannot move out of check. When the King is in such a situation that, were he any other piece, he would be liable to be taken, he is said to be in *check*. It is then obligatory on him to do one of these three things—to move out of check, interpose a piece, or take the man that threatens him. The whole art and mystery of the game is to bring such a force to bear upon the King as allows him no escape—when he is said to be *checkmated*, and the game is won.

To illustrate the simplest form of checkmate: suppose the Black King to be on his own square and the White King on the third square directly opposite, so as to leave only a single vacant square between, with a White Queen or Rook in either of the corners on the Black King's line—the latter is in check and cannot escape. The whole line is commanded by the Queen

or Rook, and he cannot move next the opposing King.
Thus :—

BLACK.



STALEMATE is such a position of the King that, although not in check, he cannot stir without moving into check with one or other of the opposing pieces.

I shall conclude this introductory chapter by the following

EXPLANATION OF THE PRINCIPAL TECHNICAL TERMS IN THE GAME.

CHECK.—As already stated, when an attack is made on the King by a piece or Pawn, he is said to be *in check*. He must then relieve himself by either of the following methods :—1. By moving out of the track of the opposing piece (but not into that of another). 2. By interposing a piece or Pawn between the King and the man checking him. 3. By taking the adverse piece.

SIMPLE CHECK is when the King is checked by a single piece only.

DOUBLE CHECK occurs when two pieces give check at the same time, and which may happen on the same move.

CHECK BY DISCOVERY is when, by removing a piece or Pawn, check is suddenly opened from another piece whose attack was previously hidden by the position of the piece removed. The following will give an illus-

tration of check by discovery and double check at the same time :—

WHITE.
B at K R sq
Kt at K B 3rd

BLACK.
K at his 5th

By playing the Knight either to Queen's second square or King's Kt.'s 5th, you accomplish at one move both check by discovery and double check.

CHECKMATE.—When the King is forced into such a position as to be unable to be moved out of check, take the checking piece, or interpose any piece, he is said to be *checkmated*, and the player so checkmated loses the game.

STALEMATE.—When it is your turn to move, and your King, without being actually in check, is so placed that you cannot move him without placing him *en prise*, and at the same time *you have no other piece or Pawn that can be played*, your King is said to be stalemated. This, as I have already stated, is a *drawn game*.

DOUBLED PAWN.—When two Pawns are on the same file, the front Pawn is called a “doubled Pawn.”

CASTLING.—This is a move peculiar to the King, in combination with either of the Rooks, which he has the privilege of making once in the game, under certain restrictions. It is usually made in order to place the King in a position of greater security. The only method of castling is as follows :—To castle with the King's Rook, you must move the Rook to the King's Bishop's square, and the King to the King's Knight's square; with the Queen's Rook, you must play the Rook to the Queen's square, and the King to the Queen's Bishop's square; thus, in either case, the King moves two squares, and the Rook, being brought over, is placed on the adjoining square. The following conditions are absolute :—To be enabled to castle, neither the King nor Rook must have been moved; the King must not be in check; there must not be any piece between the King and Rook, and neither of the squares, upon which

the King or Rook traverses or rests upon in castling, must be commanded by an adverse piece. In Italy, it is allowed the player to move his King or Rook to either of the four squares.

DRAWN GAME.—When neither party can checkmate the other, the result is a *drawn game*. There are several sorts of drawn games—1. By perpetual check; *i. e.*, by perpetually attacking with one particular piece, which compels a repetition of the same mode of defence. 2. When you have not sufficient force, as a King and Knight only, &c. &c. 3. By stalemate. 4. When both players persist in acting on the defensive. 5. When the remaining forces of each player are equal, or nearly equal; each, for instance, remaining with a Queen or Rook, &c., &c., and it becomes evident that no effective result can be produced, the game is usually given up or withdrawn. 6. When, in particular situations, a King, Rook, and Knight are opposed by a King and Queen. Properly played, this is almost invariably a drawn game. 7. When, having sufficient force, you are unable to effect checkmate within fifty moves.

EN PRISE.—When a piece is attacked by another it is said to be *en prise* of the attacking piece.

TO WIN THE EXCHANGE.—When you win a Rook for a Bishop or Knight you are said to win the exchange.

GAMBIT.—The term is derived from an Italian word, used in wrestling, and is given to a peculiar opening of a game, in which a Pawn is sacrificed at the second move by the player first moving, with the chance of gaining compensation through the attack thereby gained. The two principal gambits are the King's and Queen's. The King's gambit consists in each player moving his King's Pawn two squares at the first move; the first player then moves his King's Bishop's Pawn two squares, and the second player takes it with his King's Pawn. The Queen's gambit is played in a similar manner, with the two Queen's Pawns and the Queen's Bishop's Pawn.

GAMBIT PAWN.—This term applies to the Pawn

sacrificed in opening the gambit, as well as to the Pawn which captures the proffered Pawn. Thus, in the gambit, the second player's King's or Queen's Pawn, after having taken the first player's King's Bishop's or Queen's Bishop's Pawn, is called the *gambit Pawn*.

J'ADOUBE.—A French phrase, signifying, I adjust, I replace, or arrange; and must be used when you touch a piece or Pawn without intending to play it.

MINOR PIECES.—The Knight and Bishop are termed minor pieces.

PASSED PAWNS.—A Pawn is called *passed* when it is not prevented by any of the adverse Pawns, either in front, or on one of the two files immediately right or left, from reaching its eighth square.

QUEENING A PAWN.—You are said to Queen a Pawn when you have advanced it to its eighth square. It may then assume the power of a Queen, Rook, Bishop, or Knight, just as the exigencies of your game may require.

TO TAKE EN PASSANT.—The following example will best explain this phrase:—Place a White Pawn on White King's Rook's second square, and a Black Pawn on King's Knight's 5th. If the White Pawn advance one square, it is clear that it can be taken by the Black Pawn; but if you play the White Pawn two squares, the Black Pawn may, if the circumstances of the game require it, take the White Pawn, just in the same manner as though it had been played one square only. This is called taking *en passant*, because the Pawn passes over a square attacked by the adverse square. A piece, it must be observed, cannot take or be taken *en passant*.

TO INTERPOSE, OR COVER.—When you interpose one of your men between your King when in check, or a piece attacked and the piece attacking, you are said to cover such check or attack.

ISOLATED PAWN.—A Pawn entirely severed from its fellows is termed an isolated Pawn.

FOOL'S MATE.—A condition to which beginners are very liable. It is usually accomplished as follows:—

WHITE.	BLACK.
K Kt P 2 squares	K P 1 or 2 squares
K B P 1 square	Q mates on K R 5

SCHOLAR'S MATE is effected thus:—

WHITE.	BLACK.
K P 2 squares	K P 2 squares
K B to Q B 4th	K B to Q B 4th
Q to K R 5th	Q P 1 square
Q takes K B P, giving scholar's mate	

This is a favourite way of opening the game. We shall see, by-and-by, how to successfully oppose this attack.

THE RELATIVE VALUE OF THE PIECES.

The Pawn, as the lowest piece in this case of value, is usually considered as the unit by which to measure the value of the other pieces. It is, however, difficult to measure the pieces by this standard. The King's, Queen's, and Bishop's Pawns are called the *centre Pawns*, and are of more value than the other Pawns, particularly in the beginning and middle of the game. The Rook's Pawns are considered as least in value.

The Bishops and Knights are considered to be equal in value; and are worth rather more than three Pawns.

A Rook is valued at five Pawns, and may be exchanged for a minor piece and two Pawns, and two Rooks may be exchanged for three minor pieces.

The Queen is equal to two Rooks and a Pawn, and is superior in value to any three minor pieces.

The relative value of the King, from the nature of the game, cannot be estimated: His powers of attack, however, from his being able to move both in right lines or diagonally, are very considerable. At the latter end of the game, his strength materially increases, especially when the issue of the struggle is to be determined by Pawn play.

CHAPTER II.

CHESS NOTATION, AND THE LAWS OF THE GAME.

FROM the day when Caxton printed his "Book of the Chesse," in an old chapel in the Almonry, Westminster, the game has gradually improved, till in our own time it may be said to have reached perfection. Within the present century a system of Chess notation has been generally adopted, which renders the playing of games by correspondence not only possible, but perfectly easy. The plan now employed by English and Continental players in describing the moves of a game is very simple. First, we suppose the board to be divided into two parts. Each half of the board is then subdivided, and each square takes its name from the piece that commands it at the commencement of the game. Thus, the square on which either King is placed at starting is called the King's square; the one immediately in front, the King's second square; the next, on the same file, the King's third square, and so on. The Bishop standing next to the King is known as the King's Bishop, and the square he occupies, the King's Bishop's square; the squares in front are called the King's Bishop's second, third, fourth, fifth squares, &c. Next to the King's Bishop stands the King's Knight, and the square on which he stands is called the King's Knight's square; and the squares in front, the King's Knight's second, third, &c., squares. In the corner stands the King's Rook, and the squares before him are called after his name. On the other side of the King stands the Queen, on the Queen's square—the Queen's Bishop, Queen's Knight, and Queen's Rook being placed on their respective squares as on the King's side, and the squares in front of each piece being called after the

names of the pieces, as before. The Pawns take their names from their superior officers. Thus, the Pawn before the King is called the King's Pawn; that before the Queen, the Queen's Pawn; that before the King and Queen's Bishop, the King's or Queen's Bishop's Pawn; and so, also, of the Knights and Rooks. Perhaps it would be an improvement, especially when the player intends to win by a particular Knight or Pawn, if the Knights and Pawns were stamped with letters, showing to what piece they originally belonged.

By an examination of the following diagram, this system of Chess notation will be seen at a glance. The white pieces are moving upward.

BLACK.

bs n d Q.R.8.	q 1 n d Q.Kt.8.	bs n d Q.B.8.	bs d Q 8.	bs n K.8.	bs n n K B.8.	q 1 n n K.Kt.8.	bs n n K R 8.
zn d Q R.7.	z 1 n d Q.Kt.7.	zn d Q.B.7.	z d Q.7.	zn K.7.	zn n K.B.7.	z 1 n n K.Kt.7.	zn n K.R.7.
fn d Q R.6.	f 1 n d Q.Kt.6.	fn d Q.B.6.	f d Q.6.	fn K 6.	f n n K.B.6.	f 1 n n K.Kt.6.	fn n K.R.6.
fn d Q R.5.	f 1 n d Q Kt.5.	fn d Q B.5.	f d Q 5.	fn K 5.	f n n K.B.5.	f 1 n n K.Kt.5.	fn n K R.5.
gn d Q R.4.	g 1 n d Q Kt.4.	gn d Q.B.4.	g d Q.4.	gn K.4.	gn n K B.4.	g 1 n n K.Kt.4.	gn n K R.4.
gn d Q R.3.	g 1 n d Q Kt.3.	gn d Q.B.3.	g d Q.3.	gn K.3.	gn n K B.3.	g 1 n n K.Kt.3.	gn n K R.3.
zn d Q R.2.	z 1 n d Q Kt.2.	zn d Q.B.2.	z d Q 2.	zn K.2.	zn n K.B.2.	z 1 n n K Kt.2.	zn n K R.2.
sn d Q R.1.	s 1 n d Q Kt.1.	sn d Q B.1.	s d Q 1.	sn K.1.	sn n K B.1.	s 1 n n K Kt.1.	sn n K R.1.

WHITE.

It is necessary that the amateur should make himself fully acquainted with this very simple system, as it is used in all the games and problems I shall in future chapters introduce.

Herr Steinitz, Mr. Blackburn, Mr. Morphy, and other fine players have obtained considerable celebrity by

being able to play without seeing the board; in fact, some of them are able to play eight or ten games simultaneously. Mr. Blackburn has played twelve games at one time, blindfold! Of course these feats are mere efforts of memory, and have nothing to do with the game except as curiosities. But their accomplishment would be utterly impossible without a thorough knowledge of this, or some other equally good, system of Chess notation. Various other plans have been suggested, but they are all inferior to this.

I will now make the intelligent reader acquainted with

THE ESTABLISHED LAWS OF THE GAME.

The following laws have been in use, with some slight exceptions, for more than fifty years. In order to give them authority, however, they were revised, a few years ago, by the London Chess Club, which was established in 1807. They are now adopted and recognized by all the clubs and players in Great Britain and the Continent, as well as by those of the United States, Australia, India, and the British Colonies:—

I.—The Chess-board must be so placed that each player has a white corner square nearest his right-hand. If the board has been improperly placed, it must be adjusted, provided *four* moves only on each side have been played.

II.—If a piece or Pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III.—Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV.—If a player, undertaking to give the odds of a piece or Pawn, neglect to remove it from the board, his

adversary, after *four* moves have been played on each side, has the choice of proceeding with or recommending the game.

V.—When no odds are given, the players take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following one.

VI.—The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a Pawn is given, it is always understood to be the King's Bishop's Pawn.

VII.—A piece or Pawn touched must be played, unless at the moment of touching it the player say, "*J'adoube*," or words to that effect; but if a piece or Pawn be displayed or overturned by accident, it may be restored to its place.

VIII.—While a player holds the piece or Pawn he has touched, he may play it to any other than the square he took it from; but, having once quitted it, he cannot recall the move.

IX.—Should a player take one of his adversary's pieces or Pawns, without saying "*J'adoube*," or other words to that effect, his adversary may compel him to take it; but if it cannot be legally taken, he may oblige him to move the King; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X.—Should a player move one of his adversary's men, his antagonist has the option of compelling him—
1. To replace the piece or Pawn, and move his King.
2. To replace the piece or Pawn and take it. 3. To let the piece or Pawn remain on the square to which it had been played, as if the move were correct.

XI.—If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling

him to take it with a piece or Pawn that can legally take it, or to move his own piece or Pawn which he touched.

XII.—Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII.—If a player make a false move—*i. e.*, play a piece or Pawn to any square to which it cannot legally be moved—his adversary has the choice of three penalties, viz.: 1. Of compelling him to let the piece or Pawn remain on the square to which he played it. 2. To move correctly to another square. 3. To replace the piece or Pawn and move his King.

XIV.—Should a player move out of his turn, his adversary may choose whether both moves shall remain, or the second be retracted.

XV.—When a Pawn is first moved in a game, it may be played one or two squares; but, in the latter case, the opponent has the privilege of taking it *en passant* with any Pawn which could have taken it had it been played one square only. A Pawn cannot be taken *en passant* by a piece.

XVI.—A player cannot castle in the following cases:—

1. If the King or Rook have been moved.
2. If the King be in check.
3. If there be any piece between the King and the Rook.
4. If the King pass over any square attacked by one of the adversary's pieces or Pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties, viz.: 1. Of insisting that the move remain. 2. Of compelling him to move the King. 3. Of compelling him to move the Rook.

XVII.—If a player touch a piece or Pawn that cannot be moved without leaving the King in check,

he must replace the piece or Pawn and move his King ; but if the King cannot be moved, no penalty can be inflicted.

XVIII.—If a player attack the adverse King without saying “Check,” his adversary is not obliged to attend to it ; but if the former, in playing his next move, were to say “Check,” each player must retract his last move, and he who is under check must obviate it.

XIX.—If the King has been in check for several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check ; but if the moves made subsequent to the check be known, they must be retracted.

XX.—Should a player say “Check,” without giving it, and his adversary, in consequence, move his King, or touch a piece or Pawn to interpose, he may retract such move, provided his adversary has not completed his last move.

XXI.—Every Pawn which has reached the 8th or last square of the Chess-board must be immediately exchanged for a Queen, or any piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

XXII.—If a player remain, at the end of the game, with a Rook and Bishop against a Rook, with both Bishops only, the Knight and Bishop only, &c., he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn ; the fifty moves commence from the time the adversary gives notice that he will count them. The law holds good for all other checkmates of pieces only, such as Queen, or Rook only, Queen against a Rook, &c., &c.

XXIII.—If a player agree to checkmate with a particular piece or Pawn, or on a particular square, or

engage to force his adversary to stalemate or checkmate him, he is not restricted to any number of moves.

XXIV.—A stalemate is a drawn game.

XXV.—If a player make a false move, castle improperly, &c., &c., the adversary must take notice of such irregularity before he touches a piece or Pawn, or he will not be allowed to inflict any penalty.

XXVI.—Should any question arise respecting which there is no law, or in case of a dispute respecting any law, the players must refer the point to the most skilful disinterested bystanders, and their decision must be considered as conclusive.

To these general laws a few hints—useful alike to amateurs and players—may be appended. Do not linger with your hand on a piece or Pawn, or over the board, but decide first and move at once.

Accustom yourself to play with either black or white, and practise various openings and defences.

After your King's Pawn has moved, it is well to move your pieces out before you move other Pawns, or you may be encumbered with your own men.

Avoid useless checks.

Remember that the object of the game is to checkmate, and not to win exchanges.

Courtesy will suggest to gentlemen looking on that they should not interfere with the game.

Study every move before making one, and look well over the board to see what your opponent is about.

It is not considered the high game to take advantage of an adversary's obvious mistake. Your practised swordsman never lunges when his opponent slips.

When you see that your game is gone, do not unnecessarily prolong it, but give up gracefully and at once.

Lastly, and most important of all—**DON'T DISPUTE ABOUT TRIFLES; AND—KEEP YOUR TEMPER.**

CHAPTER III.

GENERAL OBSERVATIONS ON THE PIECES.

FROM the days of the great Homer, and hence onwards to those of Philidor and our own times, Chess has been the one single game at which all men, from kings and divines to actors and dustmen, could indulge without reproach. To the "Invention and Art of the Chesse," indeed, we find studious men, under all kinds of governments and in nearly all lands, giving their minds with an enthusiasm scarcely comprehensible by the uninitiated. To play well and scientifically at Chess is the work of a superior mind, and the capacity to enter fully into the merits of the game is a token that the player has, in one respect at least, received a liberal education.

In Chess everything depends on skill and knowledge. It cannot be played, as other games are, empirically or by rule of thumb. In order, therefore, that my readers should be put in possession of the necessary knowledge, I propose, in the present chapter, treating of the powers of the pieces. Let all commence with his Majesty.

THE KING.—It is rarely good play to move the King about at the commencement of a game, but it is often advisable to castle as soon as possible. It is generally allowed that it is better to castle on the King's than on the Queen's side, as your King is less liable to attack, in consequence of the smaller space before him, and better able to repel invasion. Should you not have castled previous to an exchange of Queens, it is often advisable to move your King instead. In such case the King's Bishop's second square, being well defended by Pawns, is a good situation. After castling, do not be in any hurry to move your Pawns from before the

King, or you may have to move his Majesty forward in order to defend them. When the principal pieces are removed from the board the King becomes a valuable and active agent either in attack or defence. For instance, you cannot easily checkmate with a Rook and Bishop, or Rook and Knight, without the assistance of the King. Be careful not to lose the Pawn in front of your King, as it may shield him from attack. Some players will even sacrifice a Knight or a Bishop in the early part of the game to obtain the removal of this Pawn after their opponents have castled, depending on the chances of the game to win back the exchange. This I do not think advisable, except you are opposed to an inferior player. Between equal players the odds of a minor piece are sufficient to insure the victory. It is generally considered poor play to give check early in the game, if by that means you force the King to move, and so prevent his castling. But it is bad, decidedly bad play, to check without some real object, or with a single piece. Always have some probable advantage in view in giving check. It is useless to repeat the check with a single piece if your opponent's King is enabled to move back to his former place, except, indeed, you check in order to prevent your opponent retorting upon you with a fierce attack. In such a case the player who has the first attack can generally compel a drawn game by giving perpetual check; but, for my own part, when I find that I cannot win, I try as hardy as I can to obtain a draw. In answering a check, cover your King with a piece that attacks the checking piece, where that is possible; or with a piece of equal value, as a Queen to a Queen, a Bishop to a Bishop, as in these cases you may gain a slight advantage by exchanging. The best piece with which to cover a Queen's attack is the Bishop. But never, if there be any other safe move, interpose a superior piece to that which gives the check. It should not be

forgotten that when the game is reduced to a King and two or three Pawns, he who manœuvres best must win—or draw. The careful player will be cautious in defending his Pawns and preventing those belonging to his opponent from going to Queen. As this double operation, however, is not always possible, it then becomes a matter of calculation as to which player Queens first. As before stated, Kings cannot stand next each other; a square must always intervene.

THE QUEEN.—This, the “Achilles of the chequered field,” as Ponziani has aptly styled it, is the most powerful piece on the board. Uniting in her own person the powers of the Queen, Rook, Bishop, and Pawn, she is capable, generally, of winning a game against any two inferior pieces. But, in handling the Queen, the young player will do well not to expose her to unnecessary risk. Avoid playing your Queen in front of your King in all cases where the latter may be as well defended by a less valuable piece. At the same time, do not remove her too far from her royal spouse. It is poor and weak play to bring out the Queen early in the game, or to make an attack with her unsupported by other pieces. Every time your adversary forces your Queen to retire by approaching it with inferior pieces, you lose a move and weaken your power of offence, besides allowing your opponent to bring his own pieces into play. Do not be over-anxious to win a distant Pawn with your Queen, as it may happen that such a course will carry her too far from the scene of action. Many a skilful player will allow you to take a Knight’s or Bishop’s Pawn with a view to draw your Queen from her supporters. I have won many a game by this *ruse*. Don’t be led into that trap without you can rush back to your former place after making a successful foray. Beware lest your Queen and a minor piece be forked by a Knight or Bishop, as such a move generally results in your loss

of a piece; be careful also not to get your Queen on the same diagonal with your King, as it allows the opposing Bishop a strong attack. Playing away from your own half of the board frequently causes the Queen to be pinned by a Bishop, or a Bishop and a Knight; in which case the power of your principal piece is materially lessened, if not altogether rendered nugatory. In fine, your Queen, when supported, is all powerful; alone, she is liable to attack, and her force is materially lessened. I have noticed that with many young players it is the custom to exchange Queens at an early stage of the game. This I cannot but think very absurd; as, except you win by the exchange—though it be only a Pawn—or bring the opposing King into an awkward or exposed position, you merely weaken your game by this mode of play. It cannot be advantageous to an army to lose its generalissimo at the commencement of the battle. Chess is not a duel, but a general fight, in which each soldier acts an important part, according to his rank. Marco Girolamo Vida, in his essay on Chess, says that the Queen should be kept on the board at almost any risk; and I think so, too.

THE ROOK or CASTLE is, next to the Queen, the most important piece on the board. In the early part of the game he has not many opportunities for action, but towards the end, after the removal of the Queen from the board, he is all-important. When the battle-field becomes thinned and the game tolerably forward, then is the time to bring your Rooks into active play. It is a too common fault, especially with young players, to change Rooks early in the game, forgetful of the fact that a King can mate with a single Rook, but not with two Knights unsupported by Pawns. As soon as you have an open file before you, it is well that you should defend it against attack by *doubling your Rooks*; that is to say, placing one Rook in front of the other on the same line. In this position, either for offence or de-

fence, they are quite equal, or indeed more than equal, to a Queen. But while you are thus careful of your own Rooks, endeavour, if possible, to prevent your adversary from doubling his, either by pushing forward a Pawn or attacking the square with a Knight or Bishop. Should your opponent play one of his Rooks on an open file already defended by one of your Rooks, it is generally better to defend your position than to exchange pieces, *unless you perceive an evident advantage in the exchange*. It is often good play to post one of your Rooks on your adversary's second rank, because it prevents the forward march of his King, and obliges him to defend his position instead of attacking yours. Towards the end of a game this is often a decisive move, especially with a Rook opposed to a Bishop or Knight. But in a case of this kind you must not allow your King to remain idle, as he is a good support to a Rook. At the same time you must be careful not to get your Rook on the same diagonal with your King, as in such a position he would be liable to capture from a Bishop, in giving check. When your Rooks are doubled and in possession of an open file, should your adversary endeavour to attack them, defend the position, as the Rooks support each other; the attacking party cannot win by the exchange without he brings a third piece to bear; in which case, without you also can defend your Rooks, exchange without hesitation. It is a very powerful reason for bringing your pieces early into play that the Rooks are almost useless at home, and cannot be advantageously worked except in a tolerably clear field.

THE BISHOP.—A very able soldier is this representative of the church militant, especially in conjunction with a Knight. Remember, also, that two Bishops at the end of a game are stronger than two Knights, though a single Knight is probably of greater value than a single Bishop. It is generally conceded that the

King's Bishop is slightly superior to the Queen's, in the beginning of the game; as not only can it be brought into play at once, and so placed as to attack the King's weakest position, the King's Bishop's Pawn, but it can check the adverse King on his own square, and also after he has castled. It is often, therefore, good play to offer to exchange your Queen's Bishop or Queen's Knight for your adversary's King's Bishop, at the commencement of the game, as already observed. The best place for the King's Bishop is at the Queen's Bishop's fourth square, attacking the adverse King's Bishop's Pawn. The next best place for the Q. B. is the Q.'s third square; but this position is rarely tenable till the Queen's Pawn has been moved, though circumstances *may* arise in which it would be advisable to occupy that square. Should your adversary, when your Bishop is at Q. B.'s fourth square, provoke an exchange, by playing his Q. B. to his King's third, it must depend altogether on the circumstances of your game whether it is well to accept the challenge; for, although you double the Pawns on his King's file, you also give him an open range for his Rook after he has castled. When, therefore, it is not prudent to accept the proffered Bishop, the best play will be to Q. Kt.'s third. It is not well, either, to advance your Q.'s Pawn one step only before bringing out your K.'s B., because, in that case, you only leave him the King's second square to retreat to. Should you, at the close of the game, be strong in Pawns, you should endeavour to get rid of the adverse Bishops, as they retard the progress of your Pawns, often more effectually than either an opposing Rook or Knight. Should you remain with two or three Pawns and one Bishop, it should be your endeavour to keep your Pawns on the squares reverse to the Bishop's range, so as not to obstruct the action of the latter, and prevent the approach of the adverse King. Should you, however, have the worst of the

game, it is generally better to place your Pawns on the same colour as the Bishop's, so that his reverence may defend them. Never lose sight of the power possessed by the Bishop—that of pinning an adverse Knight or Rook; and do not too hastily exchange your Bishops for the Knights, although generally, in average positions, ranked of equal value.

THE KNIGHT is the piece next in importance to the Bishop. In the hands of some players it is even superior to the Bishop towards the end of the game. *The Knight's singular move renders all calculations in which he takes part very difficult. His power of overleaping pieces and Pawns, and attacking in the very heart and centre of the adverse position; the facility he possesses of becoming dangerous without putting himself en prise; the fact that he can, in one move, give check and fork another piece, and that his check is not avoided by interposing a piece, as in the case of an attack from a Queen, Rook, or Bishop, renders him a very dangerous enemy.* In the hands of skilful players, the Knight is a powerful piece. It is possible for him to pass from any particular square to every square on the board. This curious problem has engaged the attention of many *savans*; and as it is a matter of curiosity, and is usually inserted in every book on chess, I introduce it here. The following diagrams show four ways in which the feat may be accomplished. In the first and second, the Knight starts from one of the upper angles, and covers every square on the board; in the third, he starts from near the centre; and in the last from the Q. B. P.'s square:—

OBSERVATIONS ON THE PIECES.

182

1	38	31	44	3	46	29	42
32	35	2	39	30	43	4	47
37	8	33	26	45	6	41	28
34	25	36	7	40	27	48	5
9	60	17	56	11	52	19	50
24	57	10	63	18	49	12	53
61	16	59	22	55	14	51	20
58	23	62	15	64	21	54	13

1. BY M. MONTEMORT.

34	49	22	11	36	39	24	1
21	10	35	50	23	12	37	40
48	33	62	57	38	25	2	13
9	20	51	54	63	60	41	26
32	47	58	61	56	53	14	3
19	8	55	52	59	64	27	42
46	31	6	17	44	29	4	15
7	18	45	30	5	16	43	28

2. BY M. DEMOIVRE.

40	9	26	53	42	7	64	29
25	52	41	8	27	30	43	6
10	39	21	57	54	63	28	31
23	56	51	60	1	44	5	62
50	11	38	55	58	61	32	45
37	22	59	48	19	2	15	4
12	49	20	35	14	17	46	33
21	36	13	18	47	34	3	16

3. BY M. MAIRAN.

25	22	37	8	35	20	47	6
38	9	24	21	52	7	34	19
23	26	11	36	59	48	5	46
10	39	62	51	56	53	18	33
27	12	55	58	49	60	45	4
40	63	50	61	54	57	32	17
13	28	1	42	15	30	3	44
64	41	14	29	2	43	16	31

BY M. W-

A little examination will show that the plan of Demoivre is at once the simplest and the easiest to remember. Its principle consists in filling up, as far as possible, the two outer bands, and not entering the central squares till there is no other method of moving the Knight from the place he occupies. In solving the problem by this method, the Knight's move may be said to be almost constrained. When he arrives at square 61, it is entirely optional whether he move to square 64, and thence to 63, and end at 62, or pass to 62 and so to 63, and end at 64. In the last plan, that of M. W——, a captain in a Polish regiment of dragoons, the solution must depend nearly entirely on memory. The principle of his moves is, however, in some measure, circular. In each and all of the plans the Knight is debarred from resting twice on the same square. In practising these moves of the Knight—very useful for acquiring a full knowledge of his power on the chess-board—the student should place a counter or mark on every square on which the Knight rests.

In playing the Knight—we now resume his regular moves in the game—it is seldom considered advisable to move on to the Rooks' files, as the power of the Knights is considerably diminished at the side of the board. The best place for the King's Knight, at the beginning of a game, is the K. B.'s third square, because it then attacks your adversary's King's Pawn after it has moved two squares, and also prevents the adverse Queen from playing to your K. R.'s fourth—a position which is frequently one of constraint and danger to your King. I think it an error to suppose (as many writers on chess do) that the Knight should not be played to the Bishop's third square before the Bishop's Pawn has been moved, and that, therefore, it should be played to the King's second square. This latter move generally leads the way to a bad and awkward game. The Queen's fourth square is usually considered

a good attacking position for the Queen's Knight. The Queen's third is also an advantageous position for the Knight, especially if the adverse Q.'s Pawn be still at his own square. Beware of a *fork* by the Knight, as in almost all such cases you lose by the exchange. When your Q.'s Kt. has been played to Q. B.'s third square, it is often advisable to bring him by K.'s second to K. Kt.'s third, whence he can easily move to K. B.'s fifth. Beware, too, of a *smothered mate*, which is given by the Knight when your King is in such a position as to be hemmed in or confined by his own pieces.

A favourite opening, called the GUIOCO PIANO, is made in the King's Knight's game, thus :—

WHITE.	BLACK.
1. P to K 4th	1. P to K 4th
2. K Kt to B 3rd	2. Q Kt to B 3rd
3. K B to Q B 4th	3. K B to Q B 4th

Do not forget that, at the end of a game, a Knight with three or four Pawns is more powerful than a Bishop possessing an equal force of Pawns, since the Knight can attack on either colour, while check from the Bishop can be avoided by the adverse King keeping off the squares of his colour. The several openings for the King's Knight are known as the KING'S KNIGHT'S GAME, GUIOCO PIANO, EVANS' GAMBIT, and the SCOTCH GAMBIT, to each of which I shall refer in subsequent chapters.

The PAWN is the least valuable piece on the board. It is usual to call the King, Queen, and Rook, *superior pieces*, the Bishop and Knight *minor pieces*, and the Pawns *men*.

A few hints as to the conduct of his Pawns will be very useful to the young player. Mr. Staunton gives the following excellent advice as to the manner of playing them :—“It is advisable generally so to play

your Pawns that they shall not retard the movements of your own pieces, and yet obstruct, as much as possible, those of your opponent. Most players, therefore, strive to occupy the centre squares of the board with their Pawns pretty early in the game. But you should not be too eager to advance two Pawns abreast in the middle of the field until you are able to maintain them there, *either with superior pieces or other Pawns*. When you have two Pawns so advanced, should your adversary attack one of them with a Pawn of his, it is sometimes better to push the Pawn attacked another square than to take his Pawn; but you must always be careful of advancing your Pawns too far, because, unless supported, they are almost sure to fall. Pawns, early in the game, are usually better at their fourth squares than at their sixth. In an open game—that is, where both parties play P. to K.'s 4th at the beginning—it is not generally prudent to move the K. Kt.'s Pawn, or Q. Kt.'s Pawn, early in the opening, but you may do so advantageously in most of the close *débûts*. As your K. B.'s Pawn is the most vulnerable point, always have an especial eye to that, until, by castling on your K.'s side, you have given it the support of a R. as well as the K.; and, after castling, be wary of advancing the Kt.'s Pawn that is before your K. When your Pawns stand in a line *diagonally*, take more than ordinary care to preserve the *topmost Pawn*, and never forget that *Pawns united have great power, and, isolated, very little*. Be careful of advancing your Pawns far forward on either side until you see on which your adversary castles. Keep in mind that a passed Pawn is an advantage almost always when supported by another Pawn; that a doubled Pawn is not, in every case, a disadvantage, if united with other Pawns; that a Pawn being less in value than a piece, it is mostly better to defend with it than the latter; *that two Pawns in any situation can protect themselves against a King*; and, finally, for-

get not, when the end of a game approaches, where you have Pawns, or even a Pawn against a minor piece, *that you may win, but that your antagonist, except in the rarest cases, never can.*"

The following instructive observations on the advance of the Pawn two steps, and his power of taking an adverse Pawn which attempts to pass him, I extract from the "Analyse Nouvelle" of Major Jaenisch :—

"To be able properly to judge the question relative to the taking of a Pawn *en passant*, or *passar battaglia* of the Italians, we must recollect that, at the origin of the game, the Pawns advanced but one square only, and this is still the general usage in the East ; besides, the nature of the Pawn itself indicates it. It is evident it was with the intention of augmenting the value of this, the weakest, but the most interesting of the chess forces, and to avoid by that means a languid opening, that it was permitted to march two steps on the first move, when it was tacitly supposed no enemy was within reach. It was subsequently perceived that some piece of the enemy might often command the square over which the Pawn leaps, and that, to permit this leap, was, in some sort, to violate the rights of that piece ; but, whether for generous disregard of the Pawn or indulgence for its weakness, it was generally agreed to permit it this license. The aspect of things changed when the question came to be discussed, if this violation of the rights of the attacking piece conceded to the Pawn at its first move could be equally exercised *vis-à-vis* of another Pawn ; in other words, if the *passar battaglia*, with regard to a piece, could be tolerated, with respect to a Pawn of the adversary which had arrived at its fifth square. Upon this point the opinions of chess players were divided ; the majority of amateurs, the great players of Spain and Portugal at their head (Iberia was then the classic land of Chess), decided that the Pawn could not be

permitted, *vis-à-vis* of an equal, what was tolerated as to a piece; that the permission of *passar battaglia*, as to an attacking piece, could have no other object than to give animation to the game, in aiding the weakness of the Pawn; that this object would not only be unattained, but that a directly contrary effect would be produced if the legitimate rights of the Pawn, advanced to its fifth square, should be violated. It is thus, at least, that we explain the motives that led the players of the Iberian Peninsula (according to the testimony of Ruy Lopez), and later, those of France, England, and Germany, to establish the rule of taking the Pawns in passing, which heightens powerfully the interest of the game, in giving additional force to the Pawns, the ‘soul of Chess,’ as they are called by Philidor.”

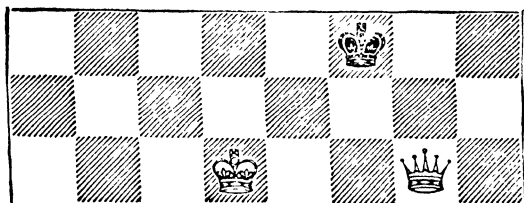
CHAPTER IV.

ENDINGS OF GAMES.

LET us now see how we may most easily effect checkmate. One of the great faults observable in the practice of young players is the want of care displayed by them in the ending of otherwise well-played games. It is a frequent observation that, towards the end of the game, the amateur makes a number of useless moves: in other words, that he is a long time in discovering the way to checkmate his opponent. This arises, very commonly, from want of care rather than want of knowledge. The greatest possible circumspection is required in particular endings. The object for which you have been striving for an hour or two may be, and frequently is, sacrificed to a single false move. How often has it happened to the young player that, just as he fancies he has the game in his hands, his opponent walks down with a Queen or Castle, and snatches the victory out of his grasp! Or, how frequently does it occur that all our care may be thrown away, and all our plans defeated, by the insidious approach of some well-supported Knight or Pawn, or the clever advance of the rival King! The student will do well, therefore, to make himself acquainted with the various positions that occur in the endings of games. In *simple checkmates*, in which a single King is opposed by a King and Queen, a King and Rook, a King, Rook, and Bishop, a King, Bishop, and Knight, &c., little difficulty can occur; but you must remember that rule of the game which gives to your opponent the right of demanding a checkmate in fifty moves; failing which, the game is drawn.

In a checkmate by a Queen and King against a

single King, all that is necessary for the player to do is to prevent the march of the adverse King beyond a particular line by posting his Q. at one end of that line. He then advances his King so as to allow his opponent no escape, and mates. In the following position, for instance, you can give mate in two moves. But you must beware that you do not allow a *stalemate*, which is a drawn game:—

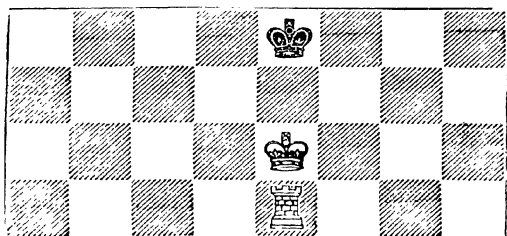


WHITE.

In this case, the proper play is for the white to move his Q. to the R.'s seventh, when the black K. must move to his own square; then the white Q. moves up to K.'s seventh, and says *mate*. If the white King had been moved on to his sixth, a stalemate would have been the consequence. It will be seen that nothing is easier than to checkmate with a King and Queen against a King. Indeed, between even players, the side possessing only the King would at once retire.

To mate with KING AND ROOK AGAINST A KING is almost as easy. The first step is to confine the opposite King to a given number of lines, and then advancing your King and Rook till the enemy is fairly driven to the side of the board. When you have so driven him, and placed your King in front of him, all that you have to do is to give check and mate. Without detailing the precise moves, it will be sufficient for the tyro to place the two Kings and the Rook on the board, and play. It will be found that the King cannot, by any

means, prolong the game beyond eighteen or twenty moves. In fact, the K. and R. can always mate, when opposed to a single King, in about twenty moves. It is sometimes good play to advance with the King in front of the Rook. In the following position, *mate may be given in three moves* :—



To mate in three moves, in a position like the above, it is necessary to move your Rook one square beyond your King on either side, when the black King *must* move in the opposite direction, and cannot advance on the second line, because of the opposing monarch.

You then move your R. back again on the same line, one square beyond that occupied by the black K., which obliges him to resume his position opposite your K. You then advance your R. to the eighth line, and mate. With the Kings opposite each other, it matters little from which square of the fourth line the Rook starts.

In giving mate with a Queen or Rook against a single King, *remember that one check only is absolutely necessary.* In some situations, however, it will be found that a close check will drive your opponent to the side or top of the board more quickly than by simply advancing your King and supporting him with the Rook.

We have seen how a King and Queen may win against a King, and also how a King and Castle may mate a single King. These are the usual and most simple means of winning a game. When pieces are engaged against pieces, or Pawns against Pawns, then it becomes a more difficult matter to mate within the stipulated number of moves. It is generally considered that *a King against a King and two Bishops* ought to draw the game. But this is a mistake; the two Bishops ought to compel a mate within, at any rate, about thirty moves. The great difficulty is to drive the opposing King to the side of the board, and then to fix him in one of the corner squares.

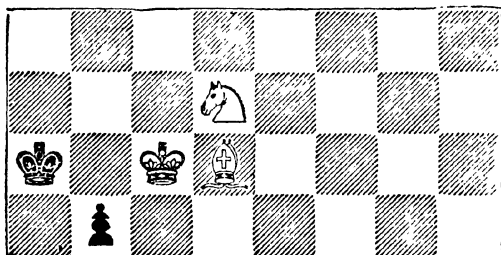
To do this, you must bring your own King into active play, and support every move of your Bishops by advancing him so as to prevent the escape of your opponent. Place the Kings on their own squares, and the Bishops also in their proper positions as at the commencement of a game, and try in how many moves mate can be accomplished. With young players, the usual plan is to give a great number of checks. This is altogether wrong; for, if the game be played in its integrity, only the three or four last moves need to give check.

In the position indicated, the two Bishops are nearly equal to a Queen, and they should, therefore, be played in such a way as to prevent the advance of the adverse King into the centre of the board. The best moves to begin with are K. B. to K. R. third, and Q. B. to K. B. fourth, after which you gradually advance your King till you have driven your opponent to his Rook's square and command the white square, your Rook's seventh, with your own King on the Knight's sixth. Having attained this position, you bring up your Bishops, and mate in three moves. But if your opponent possesses a Pawn, then the chances of his making a drawn game of it are greatly increased, as he may drive it forward

so as to interrupt the march of your King, and oblige you to defend your position with a Bishop.

To checkmate with A KING, BISHOP, AND KNIGHT AGAINST A KING is still more difficult. Indeed, with most players it would be given up as a drawn game. Without you can drive the adverse King into a corner of the board, and that corner is commanded by your Bishop, mate within the fifty moves is impossible. Of course, it would seem that the opponent's King had only to keep off the opposite Bishop's colour to avoid checkmate; but this is not so easy as you might suppose. Place a King in either of his Rook's square, with the opposite side arranged thus: K. on B.'s sixth, B. on his fifth, and Kt. on his fifth, and you will find that, with about half-a-dozen checks, you may mate in about twenty moves. It is not necessary to specify them, as the moves of the single King may be varied so as either to shorten or prolong the game. When, however, the King has a Pawn or two the mate is sometimes easier, as his Pawns impede him, and, at the same time, prevent you allowing him to claim a draw by a stalemate.

In the *Palamede*, the following position occurs, which shows how comparatively easy it is to give mate with a K. B. and Kt. against a K. and P. The upper squares belong to the black.



White to play and mate in six moves.

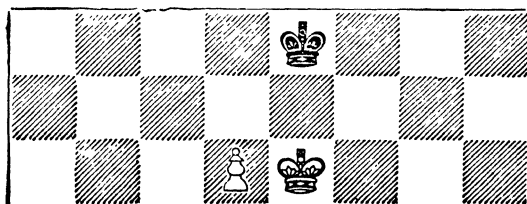
The moves given are as follow :—

- | WHITE. | BLACK. |
|----------------------|-----------------|
| 1. B to Q Kt 4th | 1. K to Q R 2nd |
| 2. B to Q B 5th (ch) | 2. K to R sq |
| 3. K to Q Kt 6th | 3. P to Q K 5th |
| 4. K to Q R 6th | 4. P to Q K 6th |
| 5. B to Q 6th | 5. P to Q K 7th |
| 6. Kt checkmates | |

It will be seen, on playing the above moves, that, had white failed to check with his Kt., the P. would have gone to Queen, and probably won the game.

TWO KNIGHTS AND A KING AGAINST A KING cannot, under any circumstances, force a mate ; but if it happen that the adverse King possesses a Pawn or two, then checkmate may be sometimes attained, even though his Pawn is able to Queen. As before observed, *a King and a minor piece cannot checkmate*. With a Bishop, Pawn, and King against a King, or a King and Pawn against a King, or a King, Knight, and Pawn against a King, it often becomes a matter of great difficulty to avoid a stalemate.

In the following position, if the black move first, the white wins ; if the white move, the game is drawn :—



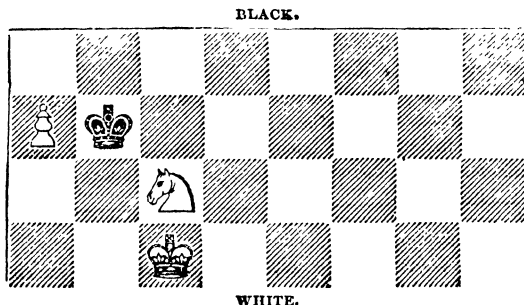
You will perceive that, if black move first, he must move on one of the black squares, when the Pawn is pushed forward to the seventh square, *without giving check*. It may be observed, as a general rule, that if the King can advance to the sixth square with a Pawn on

either side of him, he can force a mate. If the white, in this case, moves first, he must either advance his Pawn or move his King behind or away from the Pawn. In either case, a drawn game would be the result.

Many positions might be given of these odds, but I prefer leaving them to the ingenuity of my readers.

Two Pawns on squares next each other ought always to win against a single King. With a single Pawn, however, on the Rook's file, a drawn game must always result if the game be properly played.

A Pawn supported by a minor piece ought always to win against a single King; but positions occur in which a King can draw the game against a King, Knight, and Pawn. The following is a notable example:—



In all endings of games, in which there are pieces and Pawns on both sides, it often becomes a matter of considerable difficulty for either side to win. With ordinary players, the stronger side wins, as a matter of course; but it sometimes happens that the inferior pieces win against the superior, or draw the game by stalemate or perpetual check. It may, however, be stated, as an invariable rule, that the Queen can always win against any one inferior piece, and usually against

two. An examination of the following positions will be found extremely useful to the young player.

THE QUEEN WINS AGAINST A BISHOP OR KNIGHT, except when the latter has the power of sacrificing the inferior piece, and making a drawn game. Examine the following position. Black playing, draws the game:—

WHITE.	BLACK.
K at his R 6th	K at his R sq
P at R 5th	Kt at Q 3rd
Q at B 3rd	

THE QUEEN WINS AGAINST A ROOK in all the usual positions, as it has the power of giving check at an angle, and at the same time commands the Rook's place. Philidor gives an instance—numerous others might be cited—in which the Rook draws the game. Thus—

WHITE.	BLACK.
1. K at Q 7th	1. K at Q B 5th
2. Q at K 4th	2. R at Q B 4th

THE KING AND QUEEN AGAINST KING, ROOK, AND KNIGHT, in the centre of the board, cannot win, as the Rook or Knight has always the power of interposing and forcing an exchange. This is allowed to be a drawn game. The King can always move out of check, or cover the Queen's check.

THE QUEEN WINS AGAINST A ROOK AND PAWN, except in some particular positions, when the latter can compel a draw.

Many ingenious problems have been invented, in which the inferior may force a drawn game against the superior pieces. As a rule, however, the *Queen wins against any two inferior pieces*. In actual play, the Queen *ought* to win against two Bishops or two Knights. But it must be remembered that the power of the Bishops in combination is almost equal to that of a Queen, especially when it is considered that the one King can never pass the squares defended by the Bishops, and that, on

receiving check, the other can always move out of danger without sacrificing one of his pieces. *Par exemple*: in the following position, quoted by Staunton, from the "Handbook" of Bilguer and Von der Laza, the Bishops are able to draw the game in spite of all the efforts of the opposing Queen:—

WHITE.	BLACK.
K at his Kt 4th	K at his Kt 2nd
Q at her R 4th	B at K Kt 3rd
	B at his 3d

The moves of the Bishop's game are thus given, white playing first:—

WHITE.	BLACK.
1. Q to Q 7th (ch)	1. K to B or Kt sq (best)
2. Q to K 6th	2. K to Kt 2nd
3. K to K B 4th	3. B to K R 2nd
4. Q to Q 7th	4. K to Kt 3rd
5. Q to K 8th	5. K to Kt 2nd
6. K to Kt 4th	6. B to Kt 3rd
8. Q to Q 9th (ch)	7. B to R 2nd
9. Q to K 8th (ch)	8. K to Kt 3rd
10. K to R 5th	9. K to Kt 2nd
	10. Q B to K B 4th

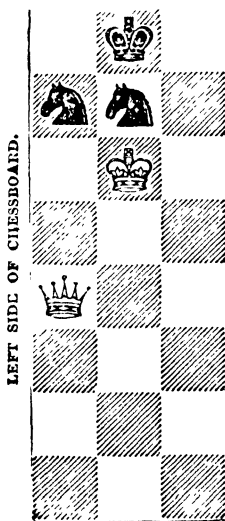
And the game is drawn.

It is shown, however, that, had the black moved one of his Bishops first instead of his King, the white would have won—the Queen, in a few moves, being able to win one of his Bishops, and destroy black's defence.

It is generally considered, that *the Queen can win against two Knights*. It is, however, the opinion of the author of the "Handbuch" that this decision is open to argument. The matter is fully investigated in the "Chess Player's Chronicle," and various illustrations are there given of the power of the Knights to draw the game. In the following position (a), for instance, the white cannot win if the black has the move. Of course, the white wins if it move first. If the King

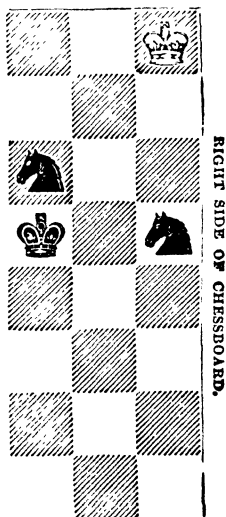
can be forced into a corner, as in the following diagram (b), it does not much matter where the opposing Queen is placed, as the King can always move out of check without disturbing the position of the Knights. If, however, the black King leaves his Knight's or moves on to the Rook's file, he loses his position, and subsequently the game. With regard to the Knight's defence against a Queen, it has been generally considered that they should support each other; but, says Von der Laza, who may be said to be the inventor or discoverer of this mode of defence, "It is even more easy to draw the game with two Knights against the Queen than with two Bishops. The whole secret of the Knight's defence consists in placing them before their King in the same

BLACK (a).



WHITE.

BLACK (b).



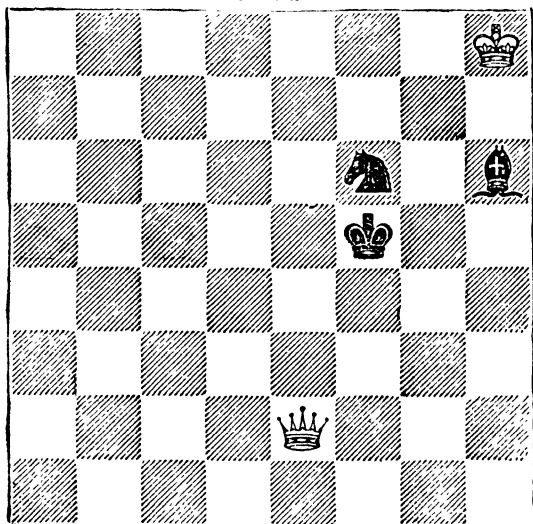
WHITE.

position as the Bishops; that is to say, side by side, and *not* so that they may defend each other." In illustration of his argument, the author gives the moves consequent on various positions; but these, in my limited space, I cannot afford to quote. Suffice it, that he establishes the fact that the two Knights can compel the Queen to draw the game, though, under no circumstances, can they win themselves.

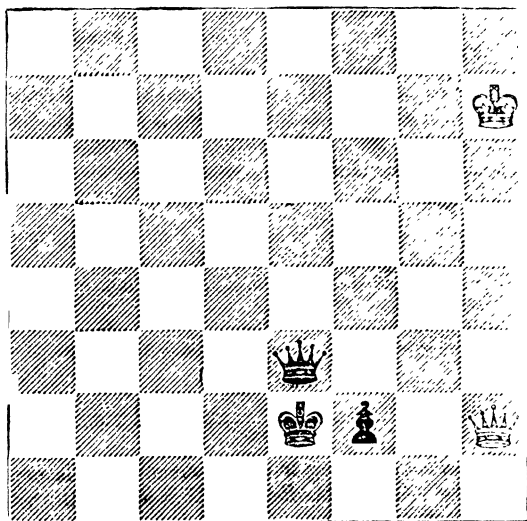
THE QUEEN WINS AGAINST A BISHOP AND KNIGHT, except in some peculiar situations where the King, as in the given diagram, can be pinned in a corner, when a drawn game is the consequence. What does it matter where the Queen is placed in a position like this?

Here it is plain that, on whatever square the Queen

BLACK.



moves, the black King has the power of getting out of check without disturbing the position of his Bishop and Knight; or, if it be necessary to interpose either of these pieces, in order to cover the Queen's check, the white King gains nothing, because his opponent always has the power to resume his position. Great care is, however, necessary in situations of this kind, because the slightest error will lead to the loss of one of the inferior pieces. It may, however, be taken as a general rule, that the Queen wins against any two minor pieces, especially if they are not closely supported by their King, or when they are at a distance from each other.



WHITE.

In some cases, the Queen wins against a Queen and Pawn, or against a Pawn alone. But numerous situa-

tions occur in which it is a matter of extreme difficulty to prevent a drawn game, or even a loss of your Queen. Mr. Lewis gives the following as an instance in which the black, with the move, *ought* to win. It would seem that the white cannot move his Queen without allowing the Pawn to advance.

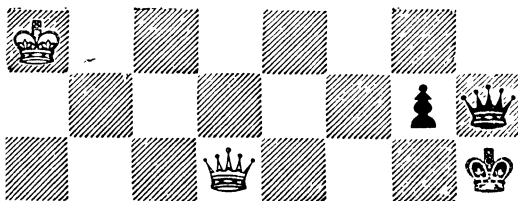
What, then, does white do? If he gives check, black interposes his Queen, which he is enabled to do *ad infinitum*: if black takes the Pawn, he loses his Queen, and the game. See diagram on previous page.

Black must protect his Pawn's place; he therefore moves—

- BLACK.
1. Q to her Kt 4th
 2. K to his 8th
 3. Pawn Queens, and wins

- WHITE.
1. K moves
 2. Q to Q R sq (ch)

Many positions might be given in which the Queen and Pawn are compelled to accept a draw against the Queen alone. In the following case, the white draws the game, having the move, against two Queens:—



Here the black, being in check, must either interpose his Queen or Queen his Pawn, which allows the white to give perpetual check; but if, instead of changing the Pawn for a Queen, the black changes it for a Knight, I am not quite certain that the white can force a draw by perpetual check; but, on the other hand,

white always has the power of changing Queens, and a drawn game is inevitable, because black cannot mate with a King and Knight.

With the Queen off the board, the endings of games become more and more complicated: still, with equal players, equality of pieces and Pawns *ought* to ensure a draw. In some situations, however, the position of either player's pieces gives him such an advantage as renders the winning of the game a simple certainty within a given number of moves.

WITH ROOK AGAINST ROOK, A DRAWN GAME IS INEVITABLE; as, it being impossible to mate with a Rook except the Kings be opposite each other, as I have already shown (except when one King is in the corner), the opposing Rook has nearly always the power of giving check, and so preventing the loss of the game or exchanging pieces, and making a draw.

A BISHOP OUGHT ALWAYS TO DRAW THE GAME AGAINST A ROOK. With the Bishop to interpose, it is nearly impossible to force your adversary's King into a square opposite to your own King. But the Bishop, in this case, should not be kept too near your King, as it is possible to give check, and, by the same move, attack the Bishop. Philidor says that the only secure place for the King belonging to the weaker party is the black square next the black corner when the Bishop moves on the white, and *vice versâ*, as, in this case, the King cannot be forced out of the corner when he has once retreated to it.

Examine the following position, and you will see that it is impossible for the Rook to win:—

WHITE.
K at his R 8th
K B at Kt 8th

BLACK.
K at his R 3rd
Q R at his 7th

In the following position, white, with the move, mates in seven moves:—

WHITE.

K at his Q 7th
 R at K 2nd
 P at Q Kt 2nd
 P at R 6th

BLACK.

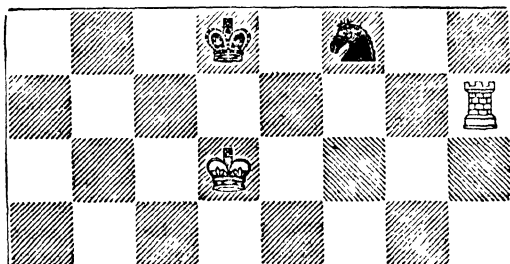
K at his R sq
 B at his K Kt sq
 P at K R 2nd
 P at Q Kt 5th

The two Pawns on the Knight's file have nothing to do with the position, except to provide a move for the black.

A ROOK AGAINST KNIGHT is usually considered a won game. It often happens, however, that the Knight is able to force a draw.

In the following position, black draws the game:—

BLACK.



WHITE.

It will be seen that black always has the power of interposing his Knight to cover the Rook's check, or of moving his King in case of the Rook running over to the other side. But if the black King can be driven into a corner, the Rook wins. So long as the weaker force retains the centre squares of any of the side lines, he is safe. In the case of a Bishop against a Rook, it was shown that the corner square was the place of safety. With a Knight opposed to a Rook, however, the case is reversed—*medio tutissimis ibis*.

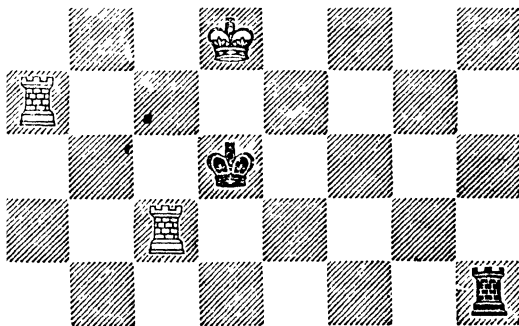
THE ROOK USUALLY LOSES AGAINST TWO KNIGHTS AND A BISHOP, OR TWO BISHOPS AND A KNIGHT. But

if the Rook be supported by a Pawn or two, he ought to win.

ROOK AND PAWN AGAINST ROOK OUGHT TO WIN; but it often happens that the weaker force is enabled to draw the game, especially when the King is in front of the Pawn. Mr. Staunton gives several instances in which the Rook loses against one, two, or three Pawns. Usually, however, the Rook can so frequently give check, that he can force the opposite King away from his Pawns, in which case the Rook wins. If, however, a King or Queen's Pawn can be advanced to its 7th square, and is well defended by its King, it may sometimes win against a Rook, or even against a Queen, or, at any rate, obtain a draw, by stalemate or perpetual check. Two Pawns, united at their sixth squares, must win against the Rook.

TWO ROOKS AGAINST ONE OUGHT TO WIN, and generally do, except in some peculiar situations. In Stamma's famous position—

BLACK.



it is evident that, having to play first, black wins in a single move; and, even without the move, it would seem that he can draw the game, because white cannot,

by the same move, defend the checkmate and protect his Rook. We can show, however, that in this position the white can win the game.

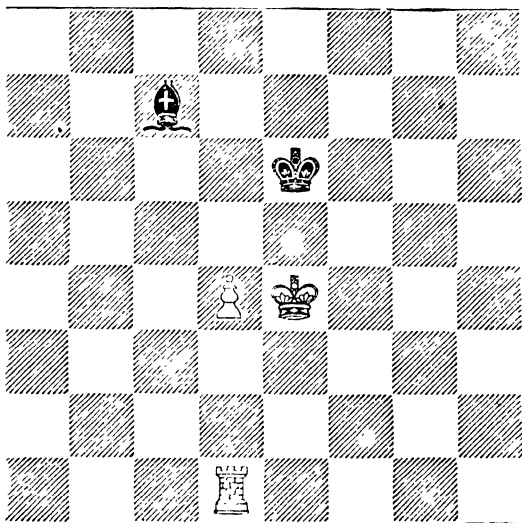
- WHITE.
 1. R to K R 5th
 2. R to Q R 6th (ch)
 3. R to Q R 5th (ch)
 4. R takes R, and wins

- BLACK.
 1. R takes R
 2. K moves
 3. K moves

And if the black decline to take the offered Rook, the white wins directly.

ROOK AND PAWN AGAINST A BISHOP *ought* to win, in spite of the interposing power of the latter. In Philidor's famous position—

BLACK.



WHITE (TO PLAY).

black can draw the game if the white make the slightest slip. Various modes of attack for white are

given by the players, but it is only by the greatest care that the Rook can win.

It has, at length, been admitted that the *King, Rook, and Bishop cannot force a checkmate against a King and Rook*. The solution of this interesting question is due to Herr Kling, who, in an elaborate treatise, has proved to demonstration that the Rook can always draw the game against a Rook and Bishop. My space will not allow me to further allude to this remarkably ingenious examen, but, after repeated trials and experiments, I am forced inevitably to Herr Kling's conclusion, namely, that *Rook and Bishop against a Rook constitute a drawn game*.

THE ROOK OUGHT TO DRAW THE GAME AGAINST ROOK AND KNIGHT. This is the usual opinion, but Mr. Forth has demonstrated the superiority of the two pieces over the one. The following position is given by that gentleman as an instance in which white ought to win in about twenty moves :—

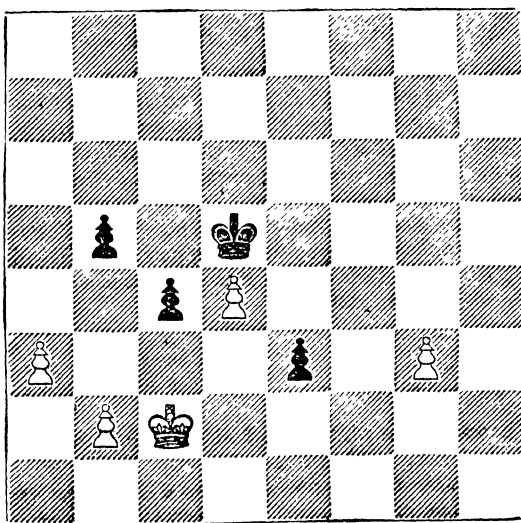
WHITE.	BLACK.
K at K B 6th	K at his sq
R at Q Kt 7th	Q R at his sq
Kt at K 4th	

“It will be seen,” says Mr. Forth, “that when the black King is on the Rook’s, Knight’s, or Bishop’s squares, it is comparatively easy to force the game; but the difficulty is materially enhanced when he is on the King’s or Queen’s squares, where it is at present an undecided question whether mate can be forced in general situations. The positions where the Rook and Knight exercise the greatest power are those in which the adverse Rook is on the same part of the board as that on which the Kings stand, and the white Knight can be moved to the squares next to his King for the purpose of interposing when check is given. Such situations are, for the most part, decisive. Great care must, however, be taken to keep the Kings near to each

other, that time may not be lost in gaining the opposition at the right moment."

Between equal players, games which are left with a King and the same number of Pawns on either side, may generally be considered as drawn. And if we allow only their original value to the Pawns, such a result would be almost invariable; but the power possessed by the Pawn of exchanging for a Queen, or any other piece, on reaching its eighth square, renders such endings extremely interesting, and sometimes very complicated. It often happens that a good player will change away his pieces for others of equal value, in order, when he has a superiority of Pawns, to fight out his game with the Pawns alone. In such cases, the greatest circumspection is necessary, as the slightest mistake on either side will result in the loss of the game. Nothing shows a good player's skill so well as a perfect handling of his Pawns, and it is in the indifference with which an amateur sacrifices them that his want of knowledge is exhibited. It is exceedingly difficult to convey upon paper the proper method of playing Pawns, so much depends on the way in which they are supported by their King and each other, and the force that is brought against them. In the game I introduce into page 220, played by correspondence between Mr. — and my friend Mr. William Sidney Smith, the situation of the Pawns will be seen to have ultimately determined the event. And it is only by a careful examination of critical situations, combined with actual experience derived from actual play, that the amateur can hope to attain excellence in the management of his Pawns. It has often been said that the stronger side wins; but this is a Jesuitical sort of phrase, because it does not express all it means. The stronger side is really not that which has the largest number of Pawns, but that which has the best situation, as seen in the game already referred to. Instances

innumerable might be given of games lost through carelessness in regard to the situation of Pawns. I was once playing a match with a gentleman of the Manchester Club, and giving him the odds of a Knight and Pawn. I recovered the odds, and had mate before me in a move or two, when, by neglecting to stop the advance of my adversary's Pawn, I allowed it to go to Queen, and so lost the game. Mr. Staunton gives, in his excellent book, a very remarkable instance in which a game was lost, by simple inadvertence, in the great match which was played in Paris, in 1843. The position was as follows:—



Here Mr. Staunton (the black), instead of taking the white Queen's Pawn with his King, as he should have

done, and won the game, moved his King to its fifth square, and lost. As will be seen, on playing out the game, this little slip enabled the white to Queen his Pawn and win. Had Mr. Staunton played the game out in its integrity, the following, as given by the great player himself, would have been the result:—

WHITE.

2. K to Q sq (best)
3. P to K Kt 4th
4. K to his sq
5. P to K Kt 5th
6. P to K Kt 6th
7. P to K Kt 7th
8. P queens
9. K takes P
10. Q takes Q

BLACK.

1. K takes P
2. K to Q 6th
3. P to K 7th (ch)
4. K to Q B 7th
5. K takes Q Kt P
6. P to Q B 6th
7. P to Q B 7th
8. P queens and checks
9. Q to Q B 5th (ch)
10. P takes Q, and must win

However, not to multiply examples, it may be said that, as a rule, *King and Pawn against King and Pawn is a drawn game*, except in the instance of the Pawn queening, and giving check at the same move, when the game is usually won by a succession of checks.

TWO PAWNS USUALLY WIN AGAINST ONE, though numerous instances are known in which the single Pawn is enabled either to win or draw the game. In the following case, for example, the game is drawn, no matter which side moves first:—

WHITE.

- K at his Kt 5th
K Kt P at his 4th
K R P at his 4th

BLACK.

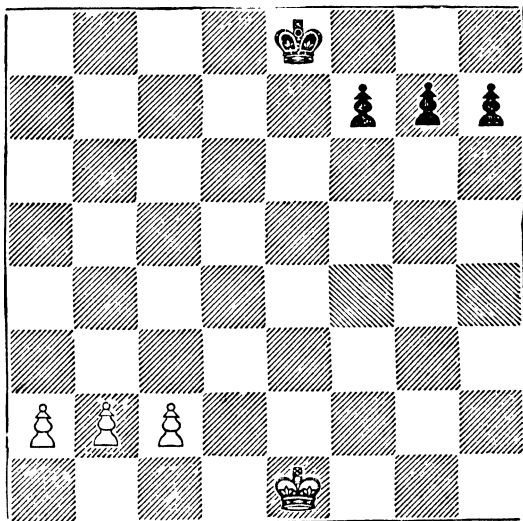
- K at his Kt 2nd
K R P at his 2nd

If, however, the white King had been on his Bishop's 4th, he must win with the move.

A KING AND TWO PAWNS AGAINST A KING AND TWO PAWNS is commonly a drawn game, but as against *passed Pawns*, the superior force ought always to win, as it is almost impossible to prevent one of the Pawns going to Queen.

Greco's celebrated position of *a King and three passed Pawns against an equal force* has usually been considered a drawn game. But it has been demonstrated by M. Szen and others that, in the following position, white must win :—

BLACK.



With the white King placed on his Queen's square, and the other pieces as above, the side which first plays wins. This is the position that was generally assumed by the concealed player, who directed the moves of Maelzel's celebrated "automaton." It will be recollected that the automaton always insisted on the first move, and that he seldom played complete games. In fact, the games played in Europe and America by the automaton were skilfully-devised "end games," the pro-

perty or invention of Stamma, Lolli, and the veteran Lewis, who, in his youth, was himself engaged as the actual player. They were games carefully selected to give the automaton, *with the move*, a won game. Schlumberger, or Mulhouse, the last director of this scientific sham, lost several games, in the United States, against ordinary players, and so destroyed the automaton's reputation for invincibility. The secret of the concealed player at last oozed out, and the mechanism of the wonderful Turk fell into disrepute. In an early number of Mr. Staunton's "Chess Player's Chronicle," a full account is given of the automaton Chess Player. Kempelen's ingenious invention mysteriously disappeared about thirty years ago. Another Automaton Chess-player, however, made his appearance at the Crystal Palace in 1868, and has, up to this time (1875) held his place among the attractions at that attractive place. The secret of this, as of the earlier (so-called) automaton, is that a living player is concealed in the box on which the figure sits, and makes his moves by means of springs, &c., in the figures. Below the chessboard at which the automaton's adversary plays, is another on which each move is seen and answered. It would occupy too much space to thoroughly describe this ingenious deception: but that it is a deception, there can be no manner of doubt.

The lad who lies hidden somewhere in the apparatus, and directs the moves of the figure, is a fairly good player. He opens the games in the regular way, takes the first move, and plays only one game with each antagonist. I have played with him several times, and, except in one instance, have won the game.

CHAPTER V.

OPENINGS OF GAMES.

As the *endings of games* are often of more importance than the several methods of opening them, I gave them first; but it must not be considered that the opening of a game is a matter of slight consequence. On the contrary, success in most cases depends on the first dozen moves. A careful study, therefore, of the various approved openings is of the greatest importance to the youthful player.

The principal modes of beginning the game are the following:—

1. THE KNIGHT'S OPENING, thus—

- | | |
|--------------------|-----------------|
| WHITE. | BLACK. |
| 1. K P to K 4th | 1. K P to K 4th |
| 2. K Kt to K B 3rd | |

2. THE KING'S BISHOP'S OPENING—

- | | |
|-------------------|-----------------|
| WHITE. | BLACK. |
| 1. K P to K 4th | 1. K P to K 4th |
| 2. K B to Q B 4th | |

3. THE QUEEN'S BISHOP'S PAWN'S OPENING—

- | | |
|-------------------|-----------------|
| WHITE. | BLACK. |
| 1. K P to K 4th | 1. K P to K 4th |
| 2. Q B P to B 3rd | |

4. THE KING'S GAMBIT—

- | | |
|------------|--------------|
| WHITE. | BLACK. |
| 1. K P 2 | 1. K P 2 |
| 2. K B P 2 | 2. P takes P |

Many varieties of these four openings on the King's side are known; as, for example, Captain Evans' Gambit, the Giuoco Piano, the Scotch Gambit, the Damiano, the Muzio, the Lopez, and the Allgaier Gam-

bits. The openings on the Queen's side are less interesting. The principal is the Aleppo or Queen's Gambit, which is as follows:—

WHITE.	BLACK.
1. P to Q 4th	1. P to Q 4th
2. P to Q B 4th	2. P takes P

When the offered Pawn is taken, that constitutes the gambit—the word, as I have already explained, is derived from an Italian term used in wrestling. Of course the game may be varied by the second player refusing to take the Pawn. In the Queen's Gambit, for instance, it is considered that the best move for the second player is to refuse the Pawn, and play P. to K.'s third. This was the practice of Salvio, the great Italian player, and it has been adopted, with variations, by McDonnell, La Bourdonnais, Mr. Staunton, Mr. Morphy, the fine American player, and others. Let us examine the King's Gambit, which, after all, is the best and

(1. $\frac{K P 2}{K P 2}$	2. K B P 2
	P takes P)

safest opening for the young player. The King's Gambit is also known as the King's Knight's Gambit, when the third move is King's Knight to Bishop's third square. This opening leads to many brilliant sorties in the hands of adroit players. After accepting the gambit, the best defence to the Knight's attack is to advance your Pawn to King's Knight's fourth square; or you may play Pawn to Queen's fourth, or Pawn to King's Bishop's fourth, or K. B. to Q. B. fourth, and the chances of the game will be equal. Examine the following game for the result of this method:—

KING'S GAMBIT.

WHITE.	BLACK.
1. K P 2	1. K P 2
2. K B P 2	2. P takes P
3. K B to Q B 4th	3. K Kt to B 3rd
4. Q Kt to B 3rd	4. Q P 1

- | | |
|-------------------------|------------------|
| 5. Q P 2 | 5. K Kt to P 2nd |
| 6. K R P 2 | 6. P takes P |
| 7. Q B takes P | 7. Q B to Kt 5th |
| 8. K Kt to B 3rd | 8. K B to K 2nd |
| 9. Q to Q 2nd | 9. P to K R 6th |
| 10. K Kt to Kt 5th | 10. Q P 1 |
| 11. Kt takes Q P | 11. B to K R 4th |
| 12. Kt takes Q B P (ch) | 12. K to B sq |
| 13. Kt takes K B P | 13. B takes Kt |
| 14. B (ch) | 14. K to Kt sq |
| 15. Q (mates) | |

More than once during the passage of these chapters through the press have I been asked to express my opinion with regard to various living players. Now, although I have played most of the leading stars in the chess hemisphere, with varied success, I have steadily resisted giving any opinion as to the merits of rival players, except to acknowledge Messrs. Steinitz, Wisker, and Blackburn as the kings of the chess-world. No such reticence is necessary with regard to the elder race of players. The fact is, that the game of chess is so well played now-a-day, that many a living player would have stood a good chance against Philidor himself, *provided, of course, that the latter had not improved with the times.* Who amongst all the great players of the past could have beaten De la Bourdonnais, McDonnell, Staunton, or Morphy? I do not think one. The present time, or rather the time just passed, could boast of a Cochrane, a Der Laza, and a Kieserilzkij, in opposition to Lolli, Boncourt, or Ponziani. In truth, we have advanced in chess, as in all other sciences, and it were idle now to lament the successes achieved by Salvio, Carrera, Rui Lopez, or Rocco. The chances are (and I say it with all respect to the memory of the illustrious dead) that, had their games been preserved, we should have found them as frequently making slips as the moderns. The game given on page 225 is one of nine played by the great American champion. It is certainly brilliant, especially when the manner of playing

it be considered. How many old players would have resorted to the same stratagem as that recorded in the final moves of this game? Not many, I guess! Without hesitation, I give it as my candid opinion that De la Bourdonnais (who died in 1843) was as fine and original a player as any of those whose names are held up as the great masters of the game. Alexander McDonnell, too, was probably one of the very first of English players; and in the records of the *parties* between him and his immediate contemporaries, we have some of the best instances of fine play on record. In the "Chess Studies" of Mr. George Walker, and in the pages of the "Chess Player's Chronicle," are preserved some of the best games between the two last-mentioned players; and I know no finer exercise for the amateur in chess than a critical study of these famous games. Many other names might be mentioned, of both deceased and living players, but, for the present, I refrain from pursuing the tempting theme. Let us go back to our studies.

THE KING'S KNIGHT'S OPENING.

- | WHITE. | BLACK. |
|------------------|------------|
| 1. P to K 4th | P to K 4th |
| 2. K Kt to B 3rd | |

The Knight attacks the advanced Pawn. The usual defence to this opening is to advance the Q.'s Kt. to Bishop's 3. *Philidor's celebrated defence* is to advance the P. to Q. 3, thus:—

- | WHITE. | BLACK. |
|------------------|---------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. P to Q 3rd |

which leaves the games quite equal. *Petroff's defence* to this opening is ingenious, and worth studying. Instead of bringing the Q.'s Kt. out, he advances the K.'s Kt.

- | WHITE. | BLACK. |
|------------------|------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. K Kt to B 3rd |

which is a variation of the Damiano Gambit, where the Pawn is advanced to K. B. 3. The celebrated Russian declares that this is the best answer to Knight's attack. This, however, has been doubted, as the third move taken strengthens the power of the attacking party. Then there is the *Counter Gambit*, thus:—

- | WHITE. | BLACK. |
|------------------|-----------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. P to K B 4th |

The following is the opening known as

THE GUIOCO PIANO.

- | WHITE. | BLACK. |
|-------------------|-------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. K B to Q B 4th | 3. K B to Q B 4th |

Here the black plays a perfectly safe game; but its strength depends on the answer he gives to his opponent's fifth move. If white advance his P. to Q. third, it is best, perhaps, for black to take P. with P.; but if white brings his K. Kt. to his 5th square, then black had better castle, and the game is equal. Many variations of this opening occur in the experience of every player. We come now to—

CAPTAIN EVANS' GAMBIT.

This is a clever variation of the Guioco Piano, and was invented by the fine player whose name it bears. It is as follows:—

- | WHITE. | BLACK. |
|-------------------|-------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. K B to Q B 4th | 3. K B to Q B 4th |
| 4. P to Q Kt 4th | 4. B takes Q Kt P |

which last move of the black constitutes the gambit. You see the Bishop or Knight must take the Pawn, or else retreat with the Bishop. This fine opening brings the attacking player's Pawns into the centre of the

board, and yet leaves him room to attack the adverse K. with both Q. and Q. B. It is a most powerful opening, and can scarcely be resisted. Mr. Staunton, in his "Handbook," has several illustrations of the proper modes of replying to this opening; but in all, the white, or rather the first player, has the advantage. Then we have—

THE KNIGHT'S DEFENCE.

WHITE.	BLACK.
1. P to K 4th	1. P to K 4th
2. K Kt to B 3rd	2. Q Kt to B 3rd
3. K B to K B 4th	3. K Kt to B 3rd

which is also a variation, like the Scotch Gambit, of the Guiooco Piano, and was invented by Gianutio, who flourished in the middle of the sixteenth century. Next there is—

RUY LOPEZ' GAME.

WHITE.	BLACK.
1. P to K 4th	1. P to K 4th
2. K Kt to B 3rd	2. Q Kt to B 3rd
3. K B to Q Kt 5th	3. K Kt to B 3rd

which is also a strong game, if well supported; but it often leads to a rapid exchange of pieces, and, in the hands of a poor player, a rather dangerous adventure.

THE SCOTCH GAMBIT varies the Knight's opening, by advancing the Q. P. two squares at the third move. It is certainly one of the best replies to the Knight's opening yet discovered. It is also called the *Queen's Pawn Game*, and was first brought prominently into notice in the celebrated match by correspondence between the London and Edinburgh Clubs some years since. Black *must* take the advance Q. P., or consent to be in a very bad position. If the player acting on the defence decline the gambit, he endangers his game, which is not certainly the case with the other gambits in this opening. Most writers, however, agree with Lolli, that the white's best 4th move is to take the Kt.,

when black takes Kt. with P. Many ingenious variations of this opening are given by the principal writers on chess.

It is but a simple variation of the Guioco Piano, and may be considered a safe way of commencing a game. These are the moves:—

- | WHITE. | BLACK. |
|------------------|------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. Q P 2 | |

This third move of the white gives the name to the opening, and when black takes the offered Pawn, the gambit is complete. Both Staunton and Morphy consider the advance of the Q. P. quite sound, and often adopt it. A clever variation of the Q. P.'s opening is that invented by Cochrane. Thus:—

- | | BLACK. |
|-------------------|--------------|
| 4. K B to Q B 4th | 3. P takes P |
| 5. P to Q B 4th | 4. B checks |
| 6. P takes P | 5. P takes P |

The sixth move of the white is that invented by Cochrane. It is very pretty, but will not stand, for if black plays K. B. to Q. R.'s 4, white is obliged to push on his K. P. To this black responds with his Q. P. two (St. Amant's move), or with his K. Kt. to K.'s 2nd, the move proposed by Major Jaenisch, the famous German analyst. The Q. P. 1 move is, by some, considered unsound. An examination of the following illustrative game, in which each player moves his Q. P. two squares, will show that Mr. Staunton is right:—

BETWEEN MESSRS. MORPHY AND LICHTENHEIN.

The American Chess Tournament.

- | WHITE (MR. LICHTENHEIN). | BLACK (MR. MORPHY). |
|--------------------------|---------------------|
| 1. P to Q 4th | 1. P to Q 4th |
| 2. P to Q B 4th | 2. P to K 3rd |
| 3. Q Kt to B 3rd | 3. K Kt to B 3rd |
| 4. K Kt to B 3rd | 4. P to Q B 4th |
| 5. P to K 3rd | 5. Q Kt to B 3rd |

- | | |
|--|-----------------------|
| 6. P to Q R 3rd | 6. K B to Q 3rd |
| 7. Q P takes P | 7. K B takes P |
| 8. P to Q Kt 4th | 8. K B to Q 3rd |
| 9. Q B to Kt 2nd | 9. Castles |
| 10. Q Kt to Kt 5th | 10. K B to K 2nd |
| 11. Q Kt to Q 4th | 11. K Kt to K 5th |
| 12. Q Kt takes Q Kt | 12. Kt P takes Q Kt |
| 13. K B to Q 3rd | 13. P to Q B 4th |
| 14. Kt to Q 2nd | 14. Kt takes Kt |
| 15. Q takes Kt | 15. Q P takes P |
| 16. K B to K 4th | 16. Q takes Q |
| 17. K takes Q | 17. Q R to Kt sq |
| 18. Q B to K 5th | 18. Q R to Kt 4th |
| 19. K B to Q B 6th | 19. Q R to Kt 3rd |
| 20. P to Q Kt 5th | 20. Q B to Kt 2nd |
| 21. Q B to B 7th | 21. P to B 6th (ch) |
| 22. K takes P | 22. Q B takes K B |
| 23. Q B takes R | 23. K B to B 3rd (ch) |
| 24. K to Q 2nd | 24. R P takes B |
| 25. Kt P takes Q B | 25. B takes Q R |
| 26. R takes B | 26. R to Q B sq |
| 27. P to Q R 4th | 27. R takes B P |
| 28. P to Q R 5th | 28. Kt P takes P |
| 29. R takes P | 29. P to K Kt 3rd |
| 30. P to K B 3rd | 30. R to Q Kt 3rd |
| 31. R takes B P, and the game was drawn. | |

THE MUZIO GAMBIT.

This celebrated gambit is an offspring of the King's Gambit, and turns on the sacrifice by the first player of a Knight, in order to secure a strong position. Whence it derived its name, I am not able to say; but various great writers have examined this gambit with a view to test its soundness. "In the two defences," says Staunton, "to the King's Gambit by Salvio and Cochrane, when the second player for his fourth move advanced his Pawn to King's Knight's fifth, attacking his Knight, white replies by moving his Knight to King's fifth, subjecting himself to a counter attack, from which escape without loss is difficult, if not impracticable."

From this circumstance, probably, originated the

Muzio Gambit, wherein the first player, instead of removing the attacked Knight, boldly abandons him, and, by castling, immediately brings against his adversary an almost overwhelming force.

The following are the moves of the Muzio Gambit :—

WHITE.	BLACK.
1. P to K 4th	1. P to K 4th
2. P to K B 4th	2. P takes P
3. K Kt to B 3rd	3. P to K Kt 4th
4. K B to Q B 4th	4. K Kt P advances
5. Castles	5. P takes Kt

The taking of the Knight by the black, and the act of castling on the white's fifth move, constitute the gambit. From this point, notwithstanding the loss of the Knight, white has a very strong game. But, instead of castling, some players recommend the moving of Queen's Pawn to Queen's fourth; and, as a good variation of the defence, M'Donnell advises the playing of the Queen's Knight to Queen's Bishop's third.

To continue the game from the above opening :—

WHITE.	BLACK.
6. Q takes P	6. Q to K B 3rd
7. K P 1	7. Q takes K P
8. Q P 1	8. K B to R 3rd
9. Q B to Q 2nd	9. K Kt to K 2nd
10. Q Kt to B 3rd	10. Q Kt to B 3rd (a)
11. Q R to K sq	11. Q to Q B 4th (ch) (b)
12. K to R sq	

&c. &c.

(a) Not the best move, though preferred by De la Bourdonnais.

(b) Best play.

Various other defences to the black's attack are known, but this will be sufficient, as we show the white to have at least an equal game. Indeed, from this position he ought to win. Suppose we play the game out :—

WHITE.	BLACK.
13. Q Kt to Q 5th	12. Q P 1 (c)
14. R takes Kt (d)	13. Q Kt to K 4th
	14. P takes R

- | | |
|----------------------------|----------------------|
| 15. Q B to Kt 4th | 15. Q to Q 5th (e) |
| 16. Q P 1 | 16. K P 1 (f) |
| 17. Q to K R 5th | 17. Q to K Kt 2nd |
| 18. Kt takes P (ch) (g) | 18. K to Q sq (g) |
| 19. Kt takes R | 19. K R to Kt sq |
| 20. B takes Kt (ch) | 20. K takes B |
| 21. Q to Q B 5th (ch) | 21. K to K B 3rd (g) |
| 22. Q to Q 4th (ch) | 22. K to Kt 4th |
| 23. Q takes K P, and wins. | |

(c) The better play, in my opinion, is Q Kt to Q 5th.

(d) Evidently better than the move recommended by Bourdonnais, Q to K R 5th.

(e) If, instead of this move, black plays his Q to Q B 3rd, white replies by K B to Q Kt 5th.

(f) If Kt takes Kt, your Pawn takes Q; and if black then replies by taking B with Kt, white moves Q to K R 5th.

(g) Best.

THE QUEEN'S GAMBIT.

This form of gambit was formerly called the "Aleppo Gambit," from the fact that it was a favourite opening of the celebrated Stamma, of that city. Though a good opening, it is not often employed by modern players. I have not seen it once used by Morphy, and not frequently by Staunton. In the games between the Bourdonnais and M'Donnell, however, it has been brought into practice in the most successful manner. The moves of this opening are as follow:—

- | WHITE. | BLACK. |
|-----------------|---------------|
| 1. P to Q 4th | 1. P to Q 4th |
| 2. P to Q B 4th | 2. P takes P |

The taking of the Pawn on the second move of the second player constitutes the gambit. The Pawn is sometimes refused, and Pawn moved to King's third instead. Salvio advises the latter mode of play as the safest and best, and proposes, as the second move of the black, the advance of a Pawn to Q. B.'s fourth square—a conclusion from which I respectfully dissent. To pursue the game as opened above:—

- | | |
|-----------------|---------------|
| 3. P to K 3rd | 3. P to K 4th |
| 4. P to Q R 4th | |

and the result will be, that white gains a piece at the eighth move, and obtains a very strong position. If, however, a different mode of play be adopted, as—

- | | |
|-----------------|------------------|
| 4. P to Q R 4th | 3. P to Q Kt 4th |
| 5. P takes P | 4. P to Q B 3rd |
| 6. Q to K B 3rd | 5. P takes P |

the white still gains a piece. Perhaps the best play for the black is to exchange Queens and give check, which obliges the white King to move and rather cramps his game, and allows black to castle without danger. Staunton's analysis of this opening clearly proves that the refusal of the gambit leads to the best game. It will be seen, though, that the chances of either player are equal, if the usual mode of conducting this gambit be adopted. *Par exemple*:—

- | WHITE. | BLACK. |
|------------------|------------------|
| 1. P to Q 4th | 1. P to Q 4th |
| 2. P to Q B 4th | 2. P takes P |
| 3. Q Kt to B 3rd | 3. K Kt to B 3rd |
| 4. P to K 3rd | 4. P to K 4th |
| 5. K B takes P | 5. P takes P |
| 6. P takes P | 6. K B to Q 3rd |

And the game is over.

IRREGULAR OPENINGS.

When Mr. Morphy resided in England, some doubts, were then expressed as to the soundness of the regular defence to the King's Knight's Opening—Q. Kt. to B.'s 3rd for the second player; and Philidor's Defence—Pawn to Q.'s 3rd—has again come into position. This move, which, for a time, prevents the King's Bishop from coming out, is now considered—so variable is fashion even in chess play—to be safer and better than the regular defence. In the games between Morphy and Lowenthal, Philidor's defence was adopted by the American champion with considerable success; but, after all, it is quite a matter of opinion as to which is

the best reply to the King's Knight's Opening—so much depends on the tactics of the first player.

Among the irregular openings most commonly adopted are, the FRENCH GAME:—

- | WHITE. | BLACK. |
|---------------|-----------------|
| 1. P to K 4th | 1. P to K 3rd |
| 2. P to Q 4th | 2. P to Q 4th |
| 3. P takes P | 3. P takes P |
| OR, | |
| 3. P to K 5th | 3. P to Q B 4th |

Next we have what is called the SICILIAN GAME:—

- | WHITE. | BLACK. |
|------------------|-----------------|
| 1. P to K 4th | 1. P to Q B 4th |
| 2. K Kt to B 3rd | 2. P to K 3rd |

This leads to a strong game, and, in the opinion of Major Jaenisch, is superior to the K. Kt.'s opening.

Here is the CENTRE COUNTER GAMBIT:—

- | WHITE. | BLACK. |
|---------------|---------------|
| 1. P to K 4th | 1. P to Q 4th |

and the FRANCHETTO:—

- | WHITE. | BLACK. |
|-----------------|--------------------|
| 1. P to K 4th | 1. P to Q Kt 3rd |
| 2. P to Q 4th | 2. Q B to Q Kt 2nd |
| 3. K B to Q 3rd | 3. P to K 3rd |

which opening also leads to an interesting game, the chances from this point being equal.

An opening seldom practised is that of bringing out both Knights before the Pawns. In the hands of a strong player, this change may be made a good one, but I doubt its soundness, as, after all, the King's Pawn *must* be advanced, at about the third or fourth move. The best defence to these irregular openings is to follow the precise line of action adopted by your adversary, and not to be seduced into making the first actual attack.

A very good opening is:—

WHITE.

1. P to K B 4th

BLACK

1. P to Q 4th.

which may be carried on either by white playing his K. Kt. to B. 3rd, or by advancing his King's Pawn one square.

The advance of Pawn to Q. B. 4th is also a safe opening, which gives the first player the advantage of the move—no slight matter. I think, with M'Donnell and Morphy, that the very best mode of play is to commence the attack, and force your adversary to stand on the defensive. To illustrate the defence alluded to above, as the King's Knight's Opening, I give a game from the match between Mr. Morphy and Mr. Lowenthal, alluded to in a previous page.

WHITE (MR. LOWENTHAL).

1. P to K 4th
2. Kt to K B 3rd
3. P to Q 4th
4. Kt takes P
5. Kt to Q B 3rd
6. B to K 2nd
7. Castles
8. Kt to K B 3rd
9. B to K B 4th
10. Q to Q 2nd
11. P takes P
12. Q R to Q sq
13. Q takes Kt
14. B to Q 3rd
15. Kt to K Kt 5th
16. Q takes B
17. Q to K R 4th
18. P to Q R (c)
19. K R to K sq
20. Kt to Q R 4th
21. Kt to Q B 3rd

BLACK (MR. MORPHY).

1. P to K 4th
2. P to Q 3rd
3. P takes P
4. Kt to K B 3rd (a)
5. B to K 2nd
6. Castles
7. P to Q B 4th
8. Kt to Q B 3rd
9. B to K 3rd
10. P to Q 4th
11. Kt takes P
12. Kt takes B
13. Q to Q R 4th
14. Q R to Q sq
15. B takes Kt
16. P to K R 3rd
17. Kt to Q 5th (b)
18. K R to K sq
19. Q to Q Kt 3rd
20. Q to Q R 4th
21. P to K B 4th

(a) Had black advanced his Q P, he would have given a slight advantage to his opponent.

(b) Had white failed to have made the correct counter-move—P to Q R 3rd—he would have lost the game.

(c) Excellent. Had he played his K R to K sq., black would probably have won a Pawn by moving Q to her Kt 5th.

- | | |
|-----------------------|------------------------|
| 22. R to K 5th | 22. B to K B 2nd |
| 23. Q R to K sq | 23. Q to Q Kt 3rd |
| 24. R takes R | 24. R takes R |
| 25. R takes R (ch) | 25. B takes R |
| 26. Q to K 7th | 26. B to B 2nd |
| 27. Kt to Q R 4th | 27. Q to Q R 4th |
| 28. Kt takes Q B P | 28. Q to Q 7th |
| 29. P to K B 3rd (d) | 29. Kt to Q B 3rd (e) |
| 30. Q to K 2nd (g) | 30. Q B 8th (ch) |
| 31. K to B 2nd | 31. Q takes Kt P |
| 32. B takes P (h) | 32. Q takes R P |
| 33. Q to Q Kt 5th | 33. Q to Q B 6th |
| 34. Kt to Q Kt 3rd | 34. Q to K B 3rd |
| 35. Q takes Q Kt P | 35. P to K Kt 3rd |
| 36. Q to Q B 8th (ch) | 36. K to R 2nd |
| 37. B to Q 3rd | 37. Kt to K 4th |
| 38. Kt to Q 2nd | 38. Q to R 5th (ch) |
| 39. K to B sq | 39. Q takes R P |
| 40. Kt to K 4th | 40. Q to K R 8th (ch) |
| 41. K to B 2nd | 41. Q to Q B 8th |
| 42. Q to Q B 3rd | 42. Q to K B 5th |
| 43. K to K 2nd | 43. P to K R 4th |
| 44. Kt to K B 2nd | 44. P to K R 5th |
| 45. Q to Q 2nd | 45. Q to K Kt 6th |
| 46. Q to K 3rd | 46. P to Q R 4th |
| 47. Q to K 4th | 47. B to K 3rd |
| 48. P to K B 4th | 48. Kt takes B |
| 49. P takes Kt | 49. B to K Kt 5th (ch) |
| 50. K to B sq | 50. B to K B 4th |
| 51. Q to K 7th (ch) | 51. K to R 3rd |

And the game was drawn.

(d) Had white advanced his Pawn to K R 3rd, black would have been able to draw the game by perpetual check.

(e) Forces white's Q to retreat. Good.

In the above game it will be seen that each player stood well on the defence, and the result was a draw. Had black, at his 33rd move, played Kt. to Q.'s 5, white would have gained a fine position—by taking Q. Kt.'s P. with his Queen—and probably secured the game.

GIVING THE PAWN AND MOVE.

We have seen how some of the principal openings and endings of games are conducted: let us now devote

a brief space to the consideration of the odds of a Pawn. Between even players, it has generally been conceded that the giving of a Pawn ought to lead to the loss of the game. But this must be taken *cum grano salis*; because the King's Bishop's Pawn is meant by the term "giving a Pawn." If the Queen's Rook's, or the Queen's Knight's, Pawn were given, I do not think that the gift would be any advantage to the receiver. But, taking the K. B. P. as the one given, the odds become really and powerfully great, as a good attack is immediately secured. Mr. Walker and other fine players declare that the giving a Pawn and two moves is even less odds than the single Pawn and move. The chief difference, says this gentleman, between Pawn and two moves and Pawn and move lies in this—that whereas, in the former, you, giving the odds, are cramped and crowded through a long series of moves, in the latter, you are morally sure to get your men out tolerably early, and deploy your forces in the open field, thus ensuring, at least, an open fight. In the first case, you are confined in a fortress, battered by a hostile train of artillery, from which sally is proportionally difficult. In the second case, you are entrenched with a minor force, in a strong position, from which, with due care, you can always emerge into the front rank. Deschappelles and others prefer the one Pawn and move to the two Pawns and move; but I think, with Mr. Walker, that the apparently weakest position is, in reality, the strongest. It would be easy to give numerous examples of both: one will suffice. Suppose black to give the Pawn and move, his K. B. P. must be taken from the board:—

WHITE.

1. K P 2
2. Q P 2
3. P takes P
4. K B P 2
5. K B to Q B 4th

BLACK.

1. Q Kt to B 3rd
2. K P 2
3. Kt takes P
4. Q Kt to K B 2nd
5. K Kt to R 3rd

From this position, white *ought* to win the game. In fact—and there is no getting over it—the odds of a Pawn are very great between two players. The opening, as above, is so far favourable to the white, that De la Bourdonnais considers it “irresistible.” I do not go quite so far as that, however. Let my readers play out the opening, and try for themselves.

Numerous instances are on record of persons playing at Chess blindfolded centuries ago, and of others who would play two, three, or four games at a time. In the year 1266 there was a Saracen named Buzecca, who came to Florence, and played at one time, on three Chess-boards with the most skilful masters in Florence, playing at two by the memory, and with the third by sight. He won two games, and the third was drawn. Salvio, who wrote a treatise on the game of Chess; Zerone, Mediano, and Ruy Lopez of Spain, Mangrolino of Florence, and Paoli Boi of Syracuse, could all play successfully without seeing the board. Sacchieri of Turin, Keysler informs us, could play at Chess with three different persons at the same time, even without seeing any one of the Chess-boards. He required no more than that his substitute should tell him what piece his antagonist had moved; and Sacchieri could direct what step was to be taken on his side, holding at the same time conversation with the company present. If any dispute arose about the place where any piece should be, he could tell every move that had been made, not only by himself, but by his antagonist, from the beginning of the game, and in this manner incontestably decide the proper place of the piece. There is no mode of teaching to play Chess blindfold. It is entirely an effort of memory and skill.

CHAPTER VI.

GAMES ILLUSTRATIVE OF THE FOREGOING CHAPTERS.

I HAVE been favoured by Messrs. Low and Son with a copy of "The Book of the First American Chess Congress," by Mr. D. W. Fiske, the well-known editor for the "Chess Monthly."* This most valuable contribution to the literature of Chess forms a handsome volume, and contains not only an account of the rise, progress, and conclusion of the American Chess Tournay of 1857, but also a sketch of the History of Chess in both hemispheres, and an interesting chapter descriptive of Chess history in the United States, from the days of Franklin to those of Morphy. Of the tournament itself, Mr. Fiske gives a most lucid and interesting account, accompanying the games with various valuable and erudite notes, and describing the progress of the contest in a lively and impartial manner. It is only when speaking of Chess in England and France, that he trips. To be sure, he acknowledges his obligations to Dr. Duncan Forbes, of King's College, whom he describes as "one of the first Orientalists and most ardent Chess enthusiast of the age." Had Mr. Fiske been as well acquainted with European Chess as he evidently is with the game in the United States, he would hardly have gone to Dr. Forbes for information on the History of Chess in preference to Dr. Madden or Mr. Staunton. One of the consequences of this selection has been the undue prominence given to ordinary English players

* The "Book of the First American Chess Congress, containing the Proceedings of that Celebrated Assemblage, with the Papers read in its Sessions, the Games Played in the Grand Tournament, and the Stratagems used in the Problem Tournay," &c. By Daniel W. Fiske, M.A. London: S. Low and Son. New York: Rudd and Co.

to the entire exclusion of many much more exact and analytical players. Nor is it quite fair and impartial in his notice of Staunton and Walker, confessedly two of the best English players, if not the best players in England. In a History of Chess, too, it would have been as well to have printed a catalogue of the principal books written on Chess, with their dates of publication, and a complete list of the newspapers and periodicals, in England, France, and Germany, which devote a portion of their space to the ancient and noble game. Moreover, the moves of some of the games are incorrectly printed. Nevertheless, the volume is exceedingly well got up, and should form a portion of every chess-player's library.

As a specimen of Mr. Fiske's powers as an analyst, I extract the winning game in the Congress, with the editor's notes appended, and the problem which was adjudged the best submitted to the umpires.

GAME I.

DECIDING GAME IN THE CONGRESS BETWEEN MESSRS. MORPHY
AND PAULSEN.

(Irregular opening.)

WHITE (MR. PAULSEN).	BLACK (MR. MORPHY).
1. P to K 4th	1. P to K 4th
2. K Kt to B 3rd	2. Q Kt to B 3rd
3. Q Kt to B 3rd	3. K Kt to B 3rd
4. P to Q 4th (a)	4. K B to Q Kt 4th (b)
5. K B to Q Kt 5th	5. K Kt takes K P
6. Q to Q 3rd	6. P to Q 4th
7. K Kt takes K P	7. Castles
8. Castles	8. Q Kt takes K Kt
9. Q P takes K Kt	9. K B takes K Kt
10. Kt P takes K B	10. P to Q B 3rd
11. K B to R 4th	11. Q to Q R 4th

(a) We should rather prefer 4. K B to Q B 4th.

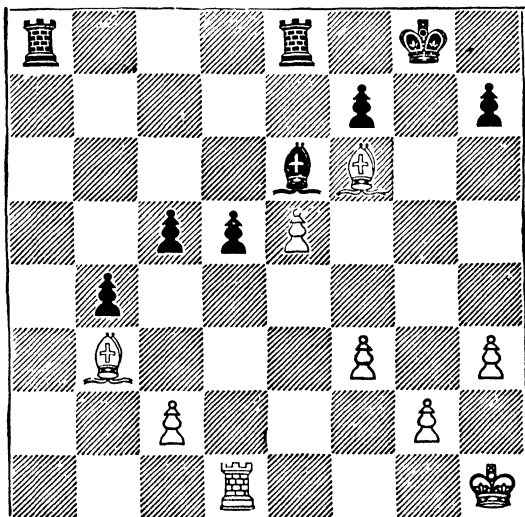
(b) Black has now not only gained the attack, but must win a Pawn immediately.

- | | |
|--------------------|----------------------|
| 12. K B to Kt 3rd | 12. Q takes B P |
| 13. Q B to K B 4th | 13. Q B to K B 4th |
| 14. Q R to B sq | 14. P to K Kt 4th |
| 15. Q takes Q (c) | 15. Kt takes Q |
| 16. Q B takes Kt P | 16. Kt to K 7th (ch) |
| 17. K to R sq | 17. Kt takes Q R |
| 18. R takes Kt | 18. K R to K sq |
| 19. Q B to B 6th | 19. P to Q Kt 4th |
| 20. P to K B 3rd | 20. P to Q R 4th |
| 21. P to Q R 3rd | 21. B to K 3rd (d) |
| 22. R to Q sq | 22. P to Q Kt 5th |
| 23. R P takes P | 23. R P takes P |
| 24. P to K R 3rd | 24. P to Q B 4th (e) |

(c) Giving up, at least, the exchange.

(d) In order to advance his Q B P.

(e) The reader will see, from the accompanying diagram, that Black, owing to the strength of his Pawns on the Queen's flank, already has a virtually won battle:—



WHITE

- | | |
|------------------------|--------------------|
| 25. P to Q B 3rd (f) | 25. Kt P takes P |
| 26. K B to Q B 2nd (g) | 26. Q R to R 7th |
| 27. R to Q B sq | 27. K R to Q R sq |
| 28. Q B to Kt 5th | 28. Q R to R 8th |
| 29. K B to Kt sq | 29. P to B 7th (h) |

And Mr. Morphy wins the first prize. (i)

(f) If he venture to take the Q P with K B, he must lose a piece.

(g) If he now captures the Q P, Black wins at once, thus:—

- | | |
|-------------------|-----------------------|
| 26. K B takes Q P | 26. B takes K B |
| 27. R takes B | 27. P to B 7th |
| 28. R takes B P | 28. Q R to R 8th (ch) |

Queening the Pawn next move.

(h) Winning a piece by force, for if

- | | |
|-------------------|----------------------|
| 30. K B takes P | 30. Q R takes R (ch) |
| 31. Q B takes Q R | 31. R to R 8th |

gaining the Q B.

(i) The time of this game was not noted down. It lasted about six hours.

The preceding game, though really excellent, is, in many respects, inferior to several of those played by Mr. Morphy during his last visit to this country. Let my readers play it out, and judge for themselves.

GAME II.

BETWEEN MR. — AND MR. W. SIDNEY SMITH.

(*King's Knight's opening.*)

- | WHITE (MR. —). | BLACK (MR. SMITH). |
|--------------------|--------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. P to Q 4th | 3. K takes P |
| 4. Kt takes K P | 4. Kt to R 3rd |
| 5. P to K B 4th | 5. B to Q B 4th |
| 6. Kt to K B 3rd | 6. P to Q B 3rd |
| 7. B to Q B 4th | 7. Kt to K 2nd |
| 8. B to Q Kt 3rd | 8. P to K B 4th |
| 9. B takes Kt | 9. P takes B |
| 10. Q takes Q (ch) | 10. K takes Q |
| 11. P to K 5th | 11. Kt to Q 4th |
| 12. K to K 2nd | 12. K to K 2nd |

- | | |
|--------------------|-----------------------|
| 13. P to Q R 3rd | 13. P to Q Kt 4th |
| 14. P to Q Kt 4th | 14. B to Q Kt 3rd |
| 15. P to K Kt 3rd | 15. B to Q Kt 2nd |
| 16. B to Q Kt 2nd | 16. Q R to Q sq |
| 17. Kt to Q 2nd | 17. Kt to K 6th |
| 18. P to Q B 3rd | 18. R to Q 4th |
| 19. Kt to Q 4th | 19. Kt to Q B 5th |
| 20. Kt takes Kt | 20. P takes Kt |
| 21. K R to Q sq | 21. K R to Q B sq |
| 22. Q R to Q Kt sq | 22. B to Q R 3rd |
| 23. K to K B 3rd | 23. P to Q B 4th |
| 24. Kt to B 2nd | 24. B to Kt 2nd |
| 25. K to K 2nd | 25. K R to Q sq |
| 26. P to Q Kt 5th | 26. R takes R |
| 27. R takes R | 27. B to K B 6th (ch) |
| 28. K takes B | 28. R takes R |
| 29. Kt to K 3rd | 29. R to Q 7th |
| 30. Kt takes P | 30. R takes K R P |
| 31. P to K Kt 4th | 31. R to R 6th (ch) |
| 32. K to Kt 2nd | 32. P takes P |
| 33. Kt to Q 6th | 33. R to K B 6th |
| 34. P to Q B 4th | 34. P to K R 4th |

And White resigns.

GAME III.

A game in the *London Journal* Chess Tournament : played by correspondence. The players are W. G. Crook, Esq., of North Walsham, and E. W. Cox, Esq., of Liverpool.

(*Ruy Lopez opening.*)

- | WHITE (MR. CROOK). | BLACK (MR. COX). |
|--------------------|-------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. K B to Q Kt 5th | 3. K B to Q B 4th |
| 4. P Q to B 3rd | 4. Q to K B 3rd |
| 5. Castles | 5. Kt to K 2nd |
| 6. P to Q 4th | 6. P takes P |
| 7. Q B to K Kt 5th | 7. Q to K Kt 3rd |
| 8. B to K Kt | 8. Q Kt to B |
| 9. P to P | 9. B to Q Kt 3rd |
| 10. Q Kt to B 3rd | 10. Castles (a) |

(a) Game to here is as in *Handbook*.

- | | |
|----------------------|----------------------|
| 11. B to Q B 4th | 11. P to Q 3rd |
| 12. Q to Q 3rd | 12. Q B to K Kt 5th |
| 13. Q R to Q sq | 13. Q Kt to B 3rd |
| 14. Q Kt to Q 5th | 14. K R to K sq |
| 15. Q Kt takes K B | 15. Q R P takes Kt |
| 16. Kt to K R 4th | 16. Q to K R 4th |
| 17. P to K B 3rd | 17. Q B to K 3rd (b) |
| 18. P to K Kt 3rd | 18. Q R to Q R 5th |
| 19. P to Q 5th | 19. Q Kt to K 4th |
| 20. Q to Q Kt 3rd | 20. R takes B (c) |
| 21. P takes B | 21. K R takes P |
| 22. P to K B 4th | 22. Q R takes K P |
| 23. P takes Kt | 23. K R takes P |
| 24. Q to Q B 2nd (d) | 24. P to K Kt 4th |
| 25. Kt to K B 5th | 25. Q R to K 7th |

And White resigns.

(b) Tempting advance of adverse Q P.

(c) In preference to defending R with B, and intentionally changing piece for three Pawns.

(d) Mr. Crook says he registered this in error for Q to Q B 3rd, and did not discover it till too late. However, on referring the matter to a friend, he thought it better to resign, as his last move must stand, and Black would eventually have won by the following play:—

- | | |
|-------------------------|--------------------|
| 24. Q on Q B 3rd | 24. P to K Kt 4th |
| 25. Kt to K B 5th | 25. Q R to K 7th |
| 26. P to K R 4th (best) | 26. P takes P |
| 27. Kt takes P | 27. K R to K 6th |
| 28. Q R to Q3rd (best) | 28. R takes R |
| 29. Q takes R | 29. R takes Q Kt P |

GAME IV.

The following smart little game has been forwarded to me from Purssell's Chess-rooms, Cornhill. It was played between two of the regular frequenters of that admirable establishment.

(*Muzio Gambit.*)

- | WHITE. | BLACK. |
|-------------------|------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. P to K B 4th | 2. P takes P |
| 3. K Kt to B 3rd | 3. P to K Kt 4th |
| 4. K B to Q B 4th | 4. P to K Kt 5th |

- | | |
|---------------------------------|---------------------|
| 5. P to Q 4th | 5. P takes Kt |
| 6. Q takes P | 6. Q to K B 3rd |
| 7. P to K 5th | 7. Q to Q B 3rd (a) |
| 8. B to Q 5th | 8. Q takes Q B P |
| 9. Castles | 9. K Kt to K 2nd |
| 10. K B takes K B P (ch) | 10. K takes B |
| 11. Q takes gambit P | 11. K Kt to B 4th |
| 12. Q to K Kt 5th | 12. P to Q 4th |
| 13. Q to B 6th (ch) | 13. K to Kt sq |
| 14. P to K 6th | 14. K Kt to K R 3rd |
| 15. Q takes K B and <i>mate</i> | |

(a) This move is not the best, in my opinion, and, with the preceding, is but a poor defence at this period of the game.

GAME V.

BETWEEN MR. EDWIN GEAKE AND MR. S. H. CODNER.

(*Guioco Piano.*)

- | WHITE (MR. GEAKE). | BLACK (MR. CODNER). |
|--------------------|-----------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. Kt to K B 3rd | 2. Kt to Q B 3rd |
| 3. B to Q B 4th | 3. B to Q B 4th |
| 4. P to Q Kt 4th | 4. P to Q 4th |
| 5. P takes Q P | 5. Kt takes Kt P |
| 6. P to Q B 3rd | 6. Kt takes Q P |
| 7. Kt takes K P | 7. Q B to K 3rd |
| 8. P to Q 4th | 8. B to Q Kt 3rd |
| 9. Castles | 9. P to Q B 3rd |
| 10. Q to K B 3rd | 10. K Kt to K 2nd |
| 11. Q Kt to Q 2nd | 11. K Kt to Kt 3rd |
| 12. Kt takes Kt | 12. R P takes Kt |
| 13. R to K sq | 13. Q to Q 3rd |
| 14. P to K Kt 3rd | 14. Castles Q R |
| 15. Kt to K 4th | 15. Q to Q 2nd |
| 16. Kt to Kt 5th | 16. Q R to K sq |
| 17. P to Q R 4th | 17. B to K Kt 5th |
| 18. R takes R (ch) | 18. R takes R |
| 19. Q takes B P | 19. R to K 8th (ch) |
| 20. K to Kt 2nd | 20. B to K R 6th (ch) |

And White resigns.

GAME VI.

BETWEEN MR. BRIERLEY AND MR. SCHOFIELD.

WHITE (MR. BRIERLEY).	BLACK (MR. SCHOFIELD).
1. K P 2	1. K P 2
2. K Kt to B 3rd	2. Q P 1
3. Q P 2	3. P takes P
4. Q takes P	4. Q B P to Q B 4th
5. Q to Q B 4th	5. Q B to K 3rd
6. Q to Q Kt 5th (ch)	6. Q to Q 2nd
7. Q Kt P 1	7. K R P 1
8. Q B to Kt 2nd	8. Q takes Q
9. K B takes Q	9. Q B to Q 2nd
10. K B to Q B 4th	10. K Kt to K 2nd
11. Castles	11. K B P 1
12. Q Kt to Q 2nd	12. Q B to Q B 3rd
13. B to Q 3rd	13. P to Q 4th
14. Q R P 2	14. P to Q 5th
15. B to Q R 3rd	15. Q Kt P 1
16. Kt to Q B 4th	16. Kt to Q B
17. P to K 5th	17. B to K 2nd
18. B to K Kt 6th (ch)	18. K to Q sq
19. K P takes P	19. P takes P
20. Q B to own sq	20. Q B takes Kt
21. K Kt P 1	21. Q R P 1
22. Kt to Q 2nd	22. Q B to Q 4th
23. Q R P to 5th	23. Q Kt P to 4th
24. B to Q Kt 2nd	24. Kt to Q B 3rd
25. Q B P 1	25. Kt to K 4th
26. B to K B 5th	26. Kt to Q 3rd
27. P takes P	27. P takes P
28. B to K R 3rd	28. Kt from K 4 to Q B 3rd
29. K R to Q B sq	29. Q P to 6th
30. K R to Q B 5th	30. Kt to Q Kt 5th
31. Q B to Q B 3rd	31. Kt to Q Kt 2nd
32. K R to Q B 8th (ch)	32. R takes R
33. B takes R	33. K takes B
34. R to K sq	34. K to Q 2nd
35. Q R to own sq	35. R to Q B sq
36. Q Kt to own sq	36. Kt to Q B 7th
37. Q R to 2nd	37. K B to Q Kt 5th
38. B takes B	38. Kt takes B

And White resigns.

GAME VII.

The following is the thirteenth game in the match between Messrs. Wisker and Macdonnell. The result of the contest was that Mr. Wisker won seven games, Mr. Macdonnell, four; drawn four. Mr. Wisker therefore won the fifty guinea stake.

EVANS'S GAMBIT.

WHITE (MR. WISKER).

1. P to K 4
2. Kt to K B 3
3. B to B 1
4. P to Q Kt 4
5. P to Q B 3
6. Castles
7. P to Q 4
8. P takes P
9. P to Q 5
10. B to Kt 2
11. B to Q 3
12. Kt to Q B 3
13. Kt to K 2
14. Q to Q 2
15. K to R square
16. Kt to Kt 3

BLACK (MR. MACDONNELL).

1. P to K 4
2. Kt to Q B 3
3. B to B 4
4. B takes P
5. B to B 4
6. P to Q 3
7. P takes P
8. B to Kt 3
9. Kt to Q R 4
10. Kt to K 2
11. Castles
12. Kt to Kt 3
13. P to Q B 4
14. P to K B 3
15. B to B 2
16. R to Kt square

The ordinary opening moves of the attack, played in a few minutes.

17. Kt to K square
18. Kt to B 2
19. B takes Kt
20. Kt to K 3
21. B to K 2
22. Q R to B square
23. P to B 4
24. R takes P
25. K R to B square
26. P takes B
27. B to B 3
28. K R to K square

17. P. to Kt 4
18. Kt to K 4
19. Q P takes B
20. P to B 5
21. Kt to Kt 2
22. Kt to Q 3
23. P takes P
24. Kt to B 2
25. B takes Kt
26. Kt to Q 3
27. Q to K square
28. Q to Kt 3

29. Kt to B square

30. Q to B 4

31. Kt to Q 2

32. B to Q square

29. R to K square

30. R to K 4

31. B to Q 2

The object of the last half-dozen moves has been to save and win the King's Pawn. White now endeavours to bring his Kt round to K B 3; but he should previously have removed his King from its dangerous position at R square.

33. B to B 2

34. R to K 3

32. Q R to K square

33. B to K Kt 5

34. Kt to K B 4

Finely played, and decisive. The whole game is played in the best style by Mr. Macdonnell.

35. K R to K square

If he take the Knight, Black checks at K R 3 and then captures the Rook.

36. Q to K 3

35. Kt to Q 5

He has no better play. His subsequent taking of R P was fatal.

37. R takes Kt

38. Q takes R P

39. R takes R

36. Kt takes B

37. R takes Q P

38. R takes Kt

39. Q to R 3 (ch), and wins.

GAME VIII.

Played by correspondence between Messrs. R. J. Ager, and J. R. Daniel.

KING'S BISHOP'S DEFENCE.

WHITE (MR. AGER).

1. P to K 4

2. B to Q B 4

3. P to Q B 3

4. Q to K B 3

5. P to Q 3

6. B takes P

7. Q to K Kt 3

8. R P takes Q

9. B takes Kt P

BLACK (MR. DANIEL).

1. P to K 4

2. B to Q B 4

3. Q to K R 5

4. Kt to K B 3

5. P to Q 4

6. B to K Kt 5

7. Q takes Q

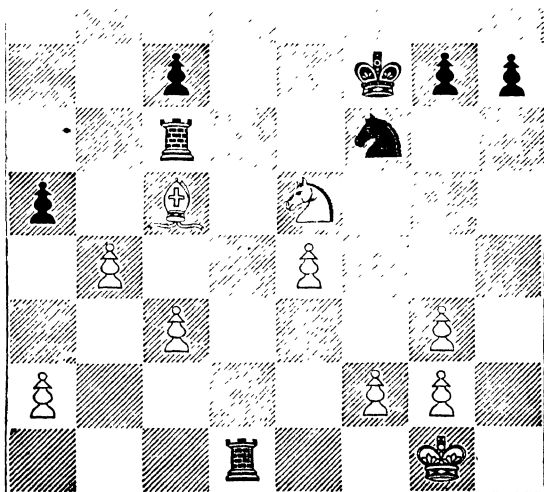
8. Castles

9. Kt to Q R 3

10. Kt to Q 2
11. B takes Kt
12. B to Q B 4
13. K Kt to B 3
14. Castles
15. B takes B (ch)
16. P to Kt 4
17. Kt to Q B 4
18. Q P takes P
19. Kt takes B
20. B to K 3
21. B to B 5
22. Kt to Q 2
23. K R to Q square
24. Kt to Q B 4
25. R takes R
26. Kt takes K P (ch)

10. Q R to Q square
11. R to Q 3
12. B to K 3
13. Kt to Kt 5
14. P to K B 4
15. R takes B
16. B to Q Kt 3
17. K B P takes P
18. Kt to K B 3
19. R takes Kt
20. R to Q B 3
21. K R to K square
22. K R to Q square
23. P to Q R 4
24. R takes R (ch)
25. K to B 2

And Black resigns, with the following position :
Black.



White.

GAME IX.

I have received the following interesting game from Mr. Selwyn, Secretary of the Boston Chess Club. It was played between Mr. Morphy and Mr. Broughton, the former giving the odds of Queen's Knight. The piece is, therefore, to be removed from the board.

WHITE (MR. MORPHY).	BLACK (MR. BROUGHTON).
1. P to K 4th	1. P to K 4th
2. P to K B 4th (a)	2. P to Q 4th
3. P takes Q P	3. P to K 5th (b)
4. B to Q B 4th	4. B to Q 3rd
5. P to Q 4th	5. Kt to K B 3rd
6. Kt to K 2nd	6. B to K Kt 5th
7. P to K R 3rd	7. B takes Kt
8. Q takes B	8. P to Q B 3rd
9. P takes P	9. Kt takes P
10. P to Q B 3rd	10. Castles
11. B to K 3rd	11. Q Kt to R 4th
12. B to Q Kt 5th	12. P to Q R 3rd
13. B to Q R 4th	13. Q to Q B 2nd
14. P to K Kt 3rd	14. Q to Q B 4th
15. Q to Q sq	15. K Kt to Q 4th
16. K to B 2nd	16. Kt takes B
17. Kt takes Kt	17. P to Q Kt 4th
18. B to Q B 2nd	18. Q R to K sq
19. B to Q Kt 3rd	19. Q to Q B 2nd
20. Q R to Q B sq	20. Kt to Q B 3rd
21. Q to K B sq	21. Kt to K 2nd
22. Q to K Kt 2nd	22. Kt to K B 4th (ch)
23. K to K 2nd	23. Kt takes Kt P (ch)
24. Q takes Kt	24. B takes B P (c)
25. Q to K Kt 2nd	25. B takes R
26. R takes B	26. K to R sq
27. P to K R 4th	27. P to K B 4th

(a) This variation from Mr. Morphy's most usual opening—1. P to K 4th; 2. K Kt to B 3rd—is necessitated by the fact of his having given the Q Kt.

(b) Had Black taken P with Q, a different game would have resulted—shorter and more brilliant. Mr. Broughton evidently plays on the defensive throughout.

(c) The sacrifice in the previous move is quite sound, but it required considerable pluck to make it against a player like Morphy.

- | | |
|---------------------|---------------------------|
| 28. R to K R sq | 28. P to K B 5th |
| 29. Q to K R 2nd | 29. P to K B 6th (ch) (d) |
| 30. K to K 3rd | 30. Q takes Q (ch) (e) |
| 31. R takes Q | 31. R to K B 3rd |
| 32. P to Q B 4th | 32. P takes P |
| 33. B takes P | 33. R to K R 3rd |
| 34. R to Q B 2nd | 34. R takes P |
| 35. B to K B 7th | 35. P to K B 7th |
| 36. R takes P | 36. R to R 6th (ch) (f) |
| 37. K to K 2nd | 37. R to Q B sq |
| 38. B to Q B 4th | 38. R to K B 6th (g) |
| 39. P to Q Kt 3rd | 39. R takes R (ch) |
| 40. K takes R | 40. P to K Kt 4th |
| 41. K to K 3rd | 41. R to K sq |
| 42. B to K 2nd | 42. K to Kt 2nd |
| 43. P to Q Kt 4th | 43. K to B 3rd |
| 44. P to Q R 4th | 44. K to B 4th |
| 45. B takes Q R 4th | 45. P to K Kt 5th |
| 46. P to Q R 5th | 46. P advances |
| 47. B to K B sq | 47. K to Kt 5th |
| 48. B to Q R 6th | 48. R to K B sq (h) |
| 49. B to K Kt 2nd | 49. R to K B 7th |
| 50. B takes K P | 50. R to Q R 7th |
| 51. Q to Q Kt 5th | 51. P to K R 4th (i) |
| 52. B to Q Kt 7th | 52. P advances |
| 53. B to B 8th (ch) | 53. K to Kt 4th |
| 54. B to K R 3rd | 54. P to K Kt 7th |
| 55. B takes P | 55. R takes B (k) |
| 56. P to Q R 7th | |

And White wins.

(d) Ingenious, but useless.

(e) Has the effect of prolonging the game, by weakening his antagonist's attack.

(f) This gives still further trouble to White, but is of no ultimate benefit.

(g) With his two Rooks, Black ought now to have made a grand attack, but it will be seen that he loses the chance of making a grand coup.

(h) Had Mr. Broughton played P to K 4th, he might possibly have won the game. As it is, this last move is fatal.

(i) Too late to be of any advantage.

(k) White making his Queen first wins. The delay in advancing his Pawn was an evident oversight on the part of Mr. Broughton.

Throughout this long and interesting game, it is remarkable that Mr. Morphy gives but very few checks, and never a useless one. He goes straightforward, and gains by almost every move. Even his opponent's checks are comparatively harmless, as he is always able to move his King out of danger. Though a good player, Mr. Broughton exhibits a want of concentration.

GAME X.

The following game, by correspondence, between A. Collingwood, Esq., of Woodburn, and G. Farrow, Esq., of Hull, has been kindly forwarded to me for publication:—

WHITE (MR. COLLINGWOOD).

1. P to K 4th
2. Q Kt to Q B 2nd
3. K B to Q B 4th
4. Q to K B 3rd
5. P to K R 3rd
6. P to Q 3rd
7. P to K R 4th
8. Q B to K 3rd
9. P to K R 5th (a)
10. Q to K Kt 3rd
11. Q B to K R 6th
12. K Kt to K B 3rd
13. P takes B
14. R takes P
15. K R to K R 3rd
16. Kt to K R 4th
17. Q to K Kt 5th
18. P to K B 3rd (c)
19. Q to K R 6th
20. P to K Kt 4th
21. K to Q 2nd
22. B to Q K 5th
23. P to K Kt 5th

BLACK (MR. FARROW).

1. P to K 4th
2. K Kt to K B 3rd
3. K B to Q B 4th
4. P to Q 3rd
5. Castles
6. B to K 3rd
7. Q Kt to K B 3rd
8. B to Q 5th
9. Q B to K Kt 5th
10. B takes K R P
11. B to K Kt 3rd
12. B takes Kt (ch)
13. P takes B
14. K to K Kt 2nd
15. Q to K 2nd (b)
16. K to K R sq
17. K R to K Kt sq
18. B takes K P
19. B to K Kt 3rd
20. R to K Kt 2nd
21. P to Q 4th
22. P to K 5th
23. P takes K B P (d)

(a) Losing a Pawn.

(b) A very weak move.

(c) Losing another Pawn.

(d) A slip, and the worst move in the game,

- | | |
|---------------------|------------------------|
| 24. R takes Kt | 24. Q takes P |
| 25. R takes P | 25. Q to Q 3rd |
| 26. Q R to K Kt sq | 26. Kt to K 4th |
| 27. K R to K B 5th | 27. Q R to K Kt sq |
| 28. K R to K Kt 5th | 28. P to Q B 3rd |
| 29. P to Q 4th | 29. Kt to K B 6th (ch) |
| 30. Kt takes Kt | 30. Q to K B 5th (ch) |
| 31. K to K 2nd | 31. Q to K 5th (ch) |
| 32. K to K B 2nd | 32. P takes B |
| 33. Kt to K 5th | 33. Q takes Q B P (ch) |
| 34. K to K B sq | 34. B to Q 6th (ch) |
| 35. Kt takes B | 35. Q takes Kt (ch) |
| 36. K to K B 2nd | 36. Q to Q 7th (ch) |
| 37. K to K B sq | 37. Q to K B 5th (ch) |
| 38. K to K 2nd | 38. R takes R |
| 39. R takes R | 39. R to K sq (ch) |
| 40. K to Q 3rd | 40. Q to K B 8th (ch) |
| 41. K to Q B 2nd | 41. R to K 7th (ch) |
| 42. K to Q Kt 3rd | 42. Q to Q Kt 8th (ch) |
| 43. K to Q R 3rd | 43. Q mates |

GAME XI.

BETWEEN MR. MORPHY AND JUDGE MEEK.

- | WHITE (MR. MORPHY). | BLACK (JUDGE MEEK). |
|---------------------|---------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. P to K B 4th | 2. P takes P |
| 3. Kt to K B 3rd | 3. P to K Kt 4th |
| 4. B to Q B 4th | 4. B to Kt 2nd |
| 5. P to K R 4th | 5. P to Kt 5th (a) |
| 6. Kt to Kt 5th | 6. Kt to K R 3rd |
| 7. P to Q 4th | 7. P to K B 3rd |
| 8. Q B takes P | 8. B P takes Kt |
| 9. B takes Kt P | 9. B to B 3rd |
| 10. Q to Q 2nd | 10. B takes Q B |
| 11. R P takes K B | 11. K Kt to B 2nd |
| 12. B takes Kt (ch) | 12. K takes B |
| 13. Q to B 4th (ch) | 13. K to Kt sq |
| 14. Castles | 14. Q to K 2nd |
| 15. Q Kt to B 3rd | 15. P to Q B 3rd |
| 16. Q R to K sq | 16. P to Q 3rd |
| 17. Kt to Q 5th (b) | 17. B P takes Kt |
| 18. K P takes Q P | |

And Black resigns.

- (a) P to K R 3rd, at this point, is much better.
 (b) The game is finely played by Mr. Morphy.

GAME XII.

The following interesting and instructive game was played in Berlin, between M. von der Lasa, the fine player and writer, and M. Mayet, President of the Berlin Chess Club :—

WHITE (M. MAYET).

1. P to K 4th
2. P to K B 4th
3. Kt to K B 3rd
4. P to K R 4th
5. Kt to K 5th
6. Kt takes Kt P
7. P to Q 4th (b)
8. Kt to K B 2nd
9. Q to K B 3rd
10. B to K 2nd
11. P to Q B 3rd
12. K to B sq
13. K Kt to R 3rd
14. R takes B
15. K to Kt
16. Kt to Q 2nd
17. B to Q 3rd
18. P to K 5th
19. R takes B (c)
20. R takes Kt
21. P takes P
22. Q takes Q
23. K B takes K R P
24. B to Q B 2nd
25. K to B 2nd
26. K B to B 5th (ch)
27. K B takes Kt P
28. K B to his 5th
29. R takes R
30. Kt to K B 3rd
31. K to K 2nd
32. Kt to Q 4th

BLACK (VON DER LASA).

1. P to K 4th
2. P takes P
3. P to K Kt 4th
4. P to K Kt 5th
5. P to Q 3rd (a)
6. B to K 2nd
7. K B takes P (ch)
8. Q to K Kt 4th
9. B to K Kt 6th
10. Kt to Q B 3rd
11. K Kt to K B 3rd
12. K R to Kt sq
13. Q B takes Kt
14. Castles
15. Q R to K sq
16. Q to K Kt 3rd
17. K Kt to Kt 5th
18. P to K B 4th
19. P takes P (d)
20. Q takes R
21. Q R takes P
22. P takes Q
23. K R to his sq
24. Q R to K 8th (ch)
25. K R to his 8th
26. K to Q
27. Kt to K 4th
28. Q R takes Q B
29. R takes R
30. R to Q 8th
31. R to Q 3rd
32. K to K 2nd

(a) A favourite defence with Kieseritzki.

(b) Some prefer here P to Q 3rd.

(c) Beautifully played.

(d) If Black takes the Rook with P, he plainly loses the Queen.

- | | |
|--------------------|--------------------|
| 33. B to K 4th | 33. K to B 3rd |
| 34. P to Q Kt 3rd | 34. P to Q B 3rd |
| 35. P to Q R 4th | 35. P to Q R 3rd |
| 36. P to Q R 5th | 36. P to Q B 4th |
| 37. Kt to Q B 2nd | 37. Kt to Q B 3rd |
| 38. B takes Kt | 38. P takes B |
| 39. P to Q Kt 4th | 39. K to B 4th |
| 40. Kt to K sq | 40. R to K Kt 3rd |
| 41. K to B 2nd | 41. K to K 5th |
| 42. Kt to K B 3rd | 42. R to K Kt 2nd |
| 43. Kt to K sq | 43. R to K Kt 6th |
| 44. Kt to K B 3rd | 44. R takes Kt (e) |
| 45. P takes R (ch) | 45. K to Q 6th |
| 46. K to Kt 2nd | 46. K to K 6th |

And Black wins.

(e) Highly ingenious.

GAME XIII.

BETWEEN MR MORPHY AND MR. ELKIN.

(*King's Gambit.*)

- | WHITE (MR. ELKIN). | BLACK (MR. MORPHY). |
|----------------------|----------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. P to K B 4th (a) | 2. P takes P (b) |
| 3. Kt to K B 3rd (c) | 3. P to K Kt 4th |
| 4. P to K R 4th | 4. P to Kt 5th |
| 5. Kt to K 5th | 5. Kt to K B 3rd (d) |
| 6. B to Q B 4th | 6. P to Q 4th |
| 7. P takes P | 7. B to Q 3rd |
| 8. P to Q 4th | 8. Kt to R 4th |
| 9. Q to Q 2nd | 9. Q to K 2nd |

(a) This constitutes the Gambit, the lines of attack and defence in which are very numerous. In addition to being a highly interesting opening, it is, if studied with care, the most instructive.

(b) In technical terms, the Gambit is accepted by this move; if any other be adopted, the Gambit is said to be declined.

(c) This forms the King's Knight's Gambit; if the Bishop were played here, the opening is termed the King's Bishop's Gambit.

(d) Most books recommend P to K R 4th, at this juncture, but that move has, of late years, been proved weak, and gone altogether out of vogue. The move in the text is now considered the proper defence.

- | | |
|-------------------|------------------------|
| 10. K to Q | 10. Castles |
| 11. Q to K | 11. R to K |
| 12. Kt to Q 3rd | 12. Q to Q |
| 13. Q to Q B 3rd | 13. P to Kt 6th |
| 14. Kt to Q 2nd | 14. B to K Kt 5th (ch) |
| 15. Kt to K B 3 | 15. Kt to Q 2nd |
| 16. B to Q Kt 5th | 16. R to K 2nd |
| 17. B takes Kt | 17. Q takes B |
| 18. B to Q 2nd | 18. Q R to K |
| 19. R to K | 19. B takes Kt (ch) |
| 20. P takes B | 20. Q to K R 6th |
| 21. Kt to K 5th | 21. P to Kt 7th |
| 22. B takes P (e) | 22. Kt takes B |
| 23. Q to K 3rd | 23. B takes Kt |
| 24. P takes B | 24. R takes P |
| 25. Q takes Kt | 25. R takes P (ch) |

And Black wins.

(e) This certainly did not improve matters, but Black had a won game, and threatened, moreover, to play Q to K R 7th, and then Queen the Pawn.

GAME XIV.

BETWEEN MR. LICHTENHEIN AND MR. PERRIN.

(*Sicilian opening.*)

- | WHITE (MR. PERRIN). | BLACK (MR. LICHTENHEIN). |
|---------------------|--------------------------|
| 1. P to K 4th | 1. P to Q B 4th |
| 2. P to Q 4th | 2. B P takes P |
| 3. K Kt to B 3rd | 3. Q Kt to B 3rd |
| 4. K Kt takes P | 4. P to K 3rd |
| 5. Q B to K 3rd | 5. K Kt to K 2nd |
| 6. K B to Q 3rd | 6. K Kt to Kt 3rd |
| 7. Castles | 7. K B to K 2nd |
| 8. P to Q B 3rd | 8. Castles |
| 9. Q Kt to Q 2nd | 9. Q Kt takes K Kt |
| 10. P takes Q Kt | 10. P to K B 4th |
| 11. K P takes P | 11. K P takes P |
| 12. P to K B 4th | 12. P to Q 4th |
| 13. Kt to K B 3rd | 13. Q B to K 3rd |
| 14. Kt to K 5th | 14. Kt takes Kt |
| 15. B P takes Kt | 15. K B to K Kt 4th |
| 16. Q to Q 2nd | 16. K B takes Q B (ch) |
| 17. Q takes K B | 17. K R to B 2nd |
| 18. Q R to Q B sq | 18. Q to K 2nd |

- | | |
|-------------------------|-------------------|
| 19. Q R to B 3rd | 19. Q R to K B sq |
| 20. P to K Kt 3rd | 20. P to K Kt 4th |
| 21. B to Q B 2nd | 21. P to K B 5th |
| 22. Kt P takes P | 22. Kt P takes P |
| 23. Q to K B 3rd | 23. Q to Q Kt 5th |
| 24. Q to K B 2nd (a) | 24. P to K B 6th |
| 25. K to R sq | 25. K R to B 5th |
| 26. Q R takes K B P (b) | 26. K R takes Q R |
| 27. Q to K Kt 2nd (ch) | 27. K to R sq |
| 28. R to K Kt sq | 28. Q to K 2nd |
| 29. P to Q R 3rd | 29. K R to B 7th |

And Black wins. (c)

(a) The only method of protecting both the attacked Pawns.

(b) Wholly unsound. White omitted to observe that after 27. Q to K Kt 2nd (ch), he could not play 28. R takes K R, on account of Black's move of 28. Q to K 8th (ch).

(c) Time, two hours.

GAME XV.

This brilliant little game was played at the Italian Opera, in Paris, during the performance of *Il Barbière di Sevilgia*, between Mr. Morphy and M. Budzinsky.

WHITE (M. BUDZINSKY).

1. P to K 4th
2. P to K B 4th
3. B to Q B 4th
4. B takes P (b)
5. Kt to Q B 3rd (c)
6. P to Q 3rd
7. P takes Kt

BLACK (MR. MORPHY).

1. P to K 4th
2. P takes P
3. P to Q 4th (a)
4. Kt to K B 3rd
5. B to Q Kt 5th
6. Kt takes B
7. Castles

(a) Young players will do well to defend the Bishop's Gambit in the mode adopted by Mr. Morphy in this game; it makes the second player's an even game.

(b) Taking P with P is bad, e.g.—

- | | |
|---|--------------------|
| 4. P takes B | 4. Q to R 5th (ch) |
| 5. K to B (best) | 5. P to B 6th |
| 6. P to Q 4th (best)* | 6. P takes P (ch) |
| 7. K takes P, and White's King is much exposed. | |

(c) Kt to K B 3rd is the correct move here.

* If Q to K (ch), then Black changes off the Queens, and then takes Kt P with P.

- | | |
|-----------------|-----------------------|
| 8. Q to K B 3rd | 8. R to K (ch) |
| 9. Kt to K 2nd | 9. B takes Kt (ch) |
| 10. P takes B | 10. Q to K R 5th (ch) |
| 11. P to Kt 3rd | 11. B to K Kt 5th |

And Black wins. (d)

(d) Because White cannot avoid the loss of a piece as follows:—

- | | |
|-----------------------|--|
| 12. P takes Q (or A.) | 12. B takes Q |
| 13. R to K B | 13. R takes Kt (ch) |
| 14. K to Q | 14. R to K B 7th (disc. ch) |
| 15. K to K | 15. R takes R (ch) |
| 16. K takes R | 16. B takes P, with a clear piece ahead. |

(A.)

- | | |
|-----------------|---|
| 12. Q to Kt 2nd | 12. P to K B 6th |
| 13. P takes Q | 13. P takes Q |
| 14. R to K Kt | 14. R takes Kt (ch), with a piece ahead and a won game. |

GAME XVI.

BETWEEN MR. PERRIN AND MR. KNOTT.

(Irregular opening.)

- | WHITE (MR. PERRIN). | BLACK (MR. KNOTT). |
|---------------------|--------------------|
| 1. P to Q B 4th | 1. P to K B 4th |
| 2. P to Q 4th | 2. P to K 3rd |
| 3. Q Kt to B 3rd | 3. K Kt to B 3rd |
| 4. P to K 3rd | 4. K B to K 2nd |
| 5. K B to Q 3rd | 5. Castles |
| 6. P to Q R 3rd | 6. P to Q Kt 3rd |
| 7. K Kt to K 2nd | 7. P to Q 4th |
| 8. Castles | 8. P to Q B 3rd |
| 9. B P takes P | 9. B P takes P |
| 10. P to K B 3rd | 10. Q B to Kt 2nd |
| 11. K Kt to B 4th | 11. Q B to B sq |
| 12. Q B to Q 2nd | 12. K to R sq |
| 13. K to R sq | 13. P to K Kt 4th |
| 14. K Kt to R 3rd | 14. P to K Kt 5th |
| 15. K Kt to B 4th | 15. K B to Q 3rd |
| 16. B P takes P | 16. K Kt takes P |
| 17. Q to K B 3rd | 17. Q to K R 5th |
| 18. P to K R 3rd | 18. K B takes K Kt |
| 19. Q takes B | 19. Q to K R 3rd |
| 20. Q takes Q | 20. K Kt takes Q |

- | | |
|--------------------|------------------|
| 21. P to K 4th (a) | 21. Q P takes P |
| 22. K B takes K P | 22. B to Q R 3rd |
| 23. K B takes Q R | 23. B takes K R |
| 24. B takes Kt | 24. R to K B 3rd |
| 25. B to K B 4th | |

And White wins. (b)

(a) The correct play. (b) Time, three hours.

GAME XVII.

BETWEEN MESSRS. H. J. HOPE AND C. H. JENNINGS.

WHITE (MR. JENNINGS).

BLACK (MR. HOPE).

- | | |
|---------------------------|------------------------|
| 1. P to K 4 | 1. P to K 4 |
| 2. Kt to K B 3 | 2. Kt to Q B 3 |
| 3. B to Q B 4 | 3. B to Q B 4 |
| 4. P to Q B 3 | 4. P to Q 3 |
| 5. P to Q 4 | 5. P takes P |
| 6. P takes P | 6. B to Q Kt 3 |
| 7. Kt to K Kt 5 | 7. Kt to K R 3 |
| 8. Q to K R 5 | 8. Q to K B 3 |
| 9. P to K 5 | 9. P takes P |
| 10. Kt to K 4 | 10. Q to K B 4 |
| 11. Kt to K Kt 3 | 11. Q to Q B 7 |
| 12. Kt to Q B 3 | 12. B to K Kt 5 |
| 13. Q to K Kt 5 | 13. B takes P |
| 14. Kt from K Kt 3 to K 4 | 14. R to Q square |
| 15. Castles | 15. Castles |
| 16. Kt to K B 6 (ch) | 16. K to R square |
| 17. Kt takes B | 17. Kt takes Kt |
| 18. Q takes Kt | 18. B takes Kt |
| 19. P takes B | 19. Q takes P |
| 20. B to K 3 | 20. P to K B 4 |
| 21. Q to K 2 | 21. P to B 5 |
| 22. K R to Q B square | 22. Q to Q R 4 |
| 23. B takes P | 23. P takes B |
| 24. Q to Q Kt 2 | 24. P to B 6 |
| 25. P to Kt 3 | 25. P to Q Kt 3 |
| 26. R to K square | 26. Q to K R 4 |
| 27. P to K R 4 | 27. R to Q 5 |
| 28. Q to Q R 3 | 28. Kt to Kt 5 |
| 29. Q takes Kt | 29. P to Q B 4 |
| 30. Q to Q R 3 | 30. R takes K R P |
| 31. Q takes K B P | 31. Q takes Q |
| 32. P takes R | 32. Q takes K B P (ch) |
| 33. K to R square | 33. Q takes K R P (ch) |
| 34. K moves | 34. Q takes B |

And White resigns.

A very neat and pretty game. The opening was right on both sides, but white soon got into difficulties and did well to resign.

GAME XVIII.

In the year 1842, M. Alexandre, the well-known chess-player, visited Pesth, in Hungary. Struck with the skill of some of the members of its Chess-club, he advised them to challenge the Paris club, then holding the highest rank in Europe, to a match by correspondence. This was accepted, and two games were contested simultaneously, the time of play extending over three years and a half. The Paris competitors were Deschappelles (who retired early from the contest), St. Amant, Kieseritzki, Laroche, and others; the Pesth players were represented mainly by Grimm, Löwenthal, and Szen. The result gave one game to the latter and one draw, and the following, which is worthy of close study, is the one so gained. It is the best example extant of the attack in the Petroff's Kt. opening:—

- | WHITE (PESTH). | BLACK (PARIS). |
|-------------------|----------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. Kt to K B 3rd | 2. Kt to K B 3rd |
| 3. Kt takes P | 3. P to Q 3rd |
| 4. Kt to K B 3rd | 4. Kt takes P |
| 5. P to Q 4th | 5. P to Q 4th |
| 6. B to Q 3rd | 6. B to Q 3rd |
| 7. Castles | 7. Castles |
| 8. P to Q B 4th | 8. B to K 3rd |
| 9. Q to B 2nd | 9. P to K B 4th |
| 10. Q to Kt 3rd | 10. P takes P |
| 11. Q takes Kt P | 11. P to Q B 3rd (a) |
| 12. B takes Kt | 12. P takes B |
| 13. Kt to Kt 5th | 13. B to K B 4th |
| 14. Kt to Q B 3rd | 14. Q to Q 2nd |

(a) This was played with the object of winning the Queen if she captured the Rook.

- | | |
|---------------------------------|-------------------------|
| 15. Q takes Q (<i>b</i>) | 15. Kt takes Q |
| 16. K Kt takes K P | 16. B to Q B 2nd |
| 17. R to K | 17. Q R to Q Kt |
| 18. R to K 2nd | 18. Kt to Kt 3rd |
| 19. Kt to Q B 5th | 19. B to Q 3rd |
| 20. K Kt to K 4th | 20. B to Q B 2nd |
| 21. Kt to Q B 5th | 21. B to Q 6th |
| 22. R to K 3rd | 22. B to B 7th |
| 23. Kt to K 6th | 23. R to B 2nd |
| 24. Kt takes B | 24. R takes Kt. |
| 25. R to K 2nd (<i>c</i>) | 25. B to Q 6th |
| 26. B to K B 4th | 26. B takes R |
| 27. B takes R | 27. R to K (<i>d</i>) |
| 28. B takes Kt | 28. P takes B |
| 29. R to K | 29. B to R 4th |
| 30. R takes R (<i>ch</i>) | 30. B takes R |
| 31. Kt to K 4th | 31. P to Q Kt 4th |
| 32. P to Q R 3rd | 32. B to Kt 3rd |
| 33. P to B 3rd | 33. K to B 2nd |
| 34. K to B 2nd | 34. K to K 3rd |
| 35. K to K 3rd | 35. P to R 3rd |
| 36. P to K Kt 4th | 36. K to Q 4th |
| 37. Kt to Q B 3rd (<i>ch</i>) | 37. K to Q 3rd |
| 38. P to B 4th | 38. B to K |
| 39. P to B 5th | 39. B to Q 2nd |
| 40. Kt to K 4th (<i>ch</i>) | 40. K to K 2nd |
| 41. K to B 4th | 41. B to K |
| 42. K to K 5th | 42. B to B 2nd |
| 43. P to K R 4th | 43. B to Q 4th |
| 44. P to Kt 5th | 44. P takes P |
| 45. P takes P | 45. B to Kt |
| 46. P to Kt 6th | |

And White wins.

(*b*) As the Queen would have been lost by Kt to R 3rd, if the Rook had been taken, I am of opinion that White played correctly at this point. It is true that a full equivalent would have been gained for the Queen in the capture of both Rooks, but the move in the text secures at least a draw, which was deemed an advantage sufficient.

(*c*) An important move, placing victory in White's hands.

(*d*) The best move, for had they played R to Q B, White would first have taken Kt with B, and then B with Kt.

GAME XIX.

BETWEEN TWO FINE PLAYERS OF THE LONDON CHESS CLUB.

WHITE (MR. MONGREDIEN).

BLACK (MR. JONES).

1. P to K 4th
2. P to K B 4th
3. Kt to K B 3rd
4. P to K R 4th
5. Kt to K 5th
6. B to Q B 4th
7. P to Q 4th
8. Kt to Q 3rd
9. P takes P
10. B to K 3rd (a)
11. K to Q 2nd
12. Kt to Q B 3rd (c)
13. B to Q Kt 3rd
14. R P takes Kt
15. Q takes P
16. Q to K B 4th
17. Kt to Q 5th
18. P to K 5th
19. P to K 6th (ch)
20. R takes B
21. R to K (e)
22. Kt to Kt 4th (ch)
23. R takes B
24. K R to K Kt
25. B to B 2nd
26. B to K R 4th
27. R to K Kt 6th
28. Kt to Q 5th
29. B to B 6th
30. Q takes B P (ch)

1. P to K 4th
2. P takes P
3. P to K Kt 4th
4. P to K Kt 5th
5. P to K R 4th
6. Kt to K R 3rd
7. P to Q 3rd
8. P to K B 6th
9. B to K 2nd
10. B takes R P (ch)
11. Kt to Q B 3rd (b)
12. Kt to Q R 4th
13. Kt takes B (ch)
14. P takes P
15. B to K Kt 5th
16. P to K B 4th
17. K to Q 2nd
18. Kt to B 2nd
19. K takes P
20. K takes Kt (d)
21. K to B 3rd
22. K to Q 2nd
23. Q to B 3rd (f)
24. R to K R 2nd
25. Kt to K R 3rd
26. Q to K R
27. R to K B
28. Kt to Kt 5th
29. Kt takes B
30. K to B 3rd

(a) B to K B 4th is known as the classical move, as it affords the advantage of playing eventually Q to K 3rd, attacking Kt with B and Q.

(b) With the intention to exchange Kt for B by afterwards playing Kt to R 4th.

(c) Kt to R 3rd is commonly played.

(d) Black would lose a Pawn by taking R with Q.

(e) Finely played; were Black to take Rook he would lose the Queen.

(f) The best move; had White taken Rook he would have been mated in seven moves.

- | | |
|--------------------------------------|------------------|
| 31. Kt takes Kt | 31. K R to B 2nd |
| 32. P to Q 5th (ch) | 32. K to Kt 3rd |
| 33. Q to B 2nd (ch) | 33. P to B 4th |
| 34. P takes P (<i>en prise</i>) | 34. K takes P |
| 35. Q to B 3rd (ch) | 35. K to B 2nd |
| 36. Q to Q B 3rd (ch) | 36. K to Kt |
| 37. R to K 6th | 37. Q R to Q |
| 38. K to B | 38. P to K R 5th |
| 39. R takes P | 39. R takes R |
| 40. Kt to Q 7th (ch) | 40. K R takes Kt |
| 41. Q takes Q (ch) | 41. R to Q |
| 42. Q to K 5th (ch), and White wins. | |

GAME XX.

BETWEEN HERR KLING AND AN AMATEUR

WHITE (AMATEUR).

BLACK (MR. KLING).

- | | |
|--------------------|------------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. P to K B 4th | 2. P takes P |
| 3. B to Q B 4th | 3. Q to R 5th (ch) |
| 4. K to B | 4. P to K Kt 4th |
| 5. P to Q 4th (a) | 5. P to Q 3rd |
| 6. Kt to Q B 3rd | 6. P to Q B 3rd (b) |
| 7. Kt to K B 3rd | 7. Q to R 4th |
| 8. P to K R 4th | 8. P to K R 3rd |
| 9. K to Kt | 9. P to K Kt 5th |
| 10. Kt to K | 10. P to K B 6th |
| 11. P takes P | 11. B to K Kt 2nd |
| 12. B to K 2nd | 12. P takes P |
| 13. B takes P | 13. Q to K Kt 3rd (ch) |
| 14. K to B 2nd | 14. P to K R 4th (c) |
| 15. Kt to K 2nd | 15. B to K R 3rd |
| 16. P to Q B 3rd | 16. Q to K B 3rd |
| 17. Kt to K Kt 3rd | 17. B takes B |
| 18. R takes B | 18. B to K Kt 5th |
| 19. Q to Q 2nd | 19. Kt to K R 3rd |
| 20. B to Q B 2nd | 20. Kt to Q 2nd |
| 21. K to Kt 2nd | 21. R to K Kt |
| 22. Q to Q 3rd | 22. Castles |
| 23. R to K B 2nd | 23. Q to K 2nd |
| 24. Q to K 3rd | 24. R to K Kt 3rd |

(a) The correct move here is Kt to Q B 3rd.

(b) We should have preferred playing B to K Kt 2nd.

(c) With the intention of playing either Kt or B.

25. Kt to Q 3rd	25. P to K B 4th (<i>d</i> ,
26. Kt to K B 4th	26. B takes B (<i>ch</i>)
27. K takes B	27. R takes Kt (<i>ch</i>) (<i>e</i>)
28. K takes R	28. Kt to K Kt 5th
29. Kt to K Kt 6th	29. Q to K 3rd
30. Q to K Kt 5th	30. Kt takes R
31. K takes Kt	31. P takes P (<i>f</i>)
32. K to K 3rd	32. R to K
33. Kt to K B 4th	33. Q to K B 2nd
34. Q to K Kt 6th	34. Q to K B
35. P to Q B 4th	35. Kt to K B 3rd
36. Q to K B 5th (<i>ch</i>)	36. K to Q Kt
37. P to Q Kt 3rd (<i>g</i>)	37. Kt to K Kt 5th (<i>ch</i>)

And White resigns.

(*d*) A good move, leading to a strong attack.

(*e*) Finely played.

(*f*) Much better than taking P with Q.

(*g*) An oversight, which loses the Queen on the move, but the game was previously lost.

GAME XXI.

The following blindfold game was played between Anderssen and Harrwitz, at the Manchester meeting :—

WHITE (MR. HARRWITZ).	BLACK (MR. ANDERSSSEN).
1. P to K 4th	1. P to K 4th
2. P to K B 4th (<i>a</i>)	2. P takes P
3. Kt to K B 3rd	3. P to K Kt 4th
4. P to K R 4th	4. P to K Kt 5th
5. Kt to K 5th	5. P to K R 4th (<i>b</i>)
6. B to Q B 4th	6. R to R 2nd
7. P to Q 4th	7. P to K B 6th
8. P takes P	8. P to Q 3rd
9. Kt to Q 3rd	9. B to K 2nd
10. B to K 3rd	10. B takes P (<i>ch</i>)
11. K to Q 2nd	11. B to K Kt 4th

(*a*) This gambit is Mr. Harrwitz's favourite opening. He is familiar with all the phases of the attack, and plays it against both strong players and weak ones.

(*b*) Mr. Anderssen should here have adopted the defence Kt to K B 3rd, successfully played by Mr. Löwenthal against Mr. Harrwitz and other great players.

- | | |
|---------------------------|------------------------|
| 12. Q to K Kt sq (c) | 12. Kt to Q B 3rd |
| 13. B to Q Kt 5th | 13. B to Q 2nd |
| 14. B takes Kt. | 14. P takes B |
| 15. Kt to Q B 3rd | 15. Q to K 2nd |
| 16. P to K 5th (d) | 16. B takes B (ch) (e) |
| 17. Q takes B | 17. P to Q 4th |
| 18. Q R to K Kt sq | 18. P to K B 4th |
| 19. Kt to B 4th | 19. Q to K Kt 4th (f) |
| 20. Kt at B 4th takes Q P | 20. Q takes Q (ch) |
| 21. Kt takes Q | 21. Castles (Q R) |
| 22. P takes P | 22. B P takes P |
| 23. Q Kt to K 2nd (g) | 23. P to Q B 4th |
| 24. P to Q 5th | 24. Kt to K 2nd |
| 25. Kt to K B 4th | 25. Kt takes Q P (h) |
| 26. K Kt takes Kt | 26. R to B 2nd |
| 27. K to K 3rd | 27. R to K sq |
| 28. K R takes P | 28. B to B 4th |
| 29. P to K 6th | 29. B takes K P |
| 30. R to K 5th | And Black resigns. |

(c) A good move; it not only checks the advance of the adverse Pawns, but also enables White, in case of Black's capturing Bishop with Bishop, to re-take Bishop with Queen.

(d) A combination worthy of a great player over the board. The credit due to Mr. Harrwitz is much augmented, when we remember that he had to rely entirely on his memory. This move gave him the better game; it established centre Pawns, and forced Black to exchange Bishops, by which the position of the White Queen was considerably improved.

(e) If Black had at once played P to Q 4th, White would have advanced the K B P, compelling Black to play B to K R 5th, and if White had then pushed on his P to K B 5th, he would have obtained a fine attack.

(f) Evidently a mistake.

(g) Threatening to take the K Kt P.

(h) Desperate. The game, however, was beyond recovery.

GAME XXII.

BETWEEN MESSRS. MORPHY AND LICHTENHEIN.

(*Scotch Gambit.*)

WHITE (MR. LICHTENHEIN).

BLACK (MR. MORPHY).

1. P to K 4th

1. P to K 4th

2. K Kt to B 3rd

2. Q Kt to B 3rd

3. P to Q 4th

3. K P takes P

- | | |
|-----------------------|----------------------|
| 4. K B to Q B 4th | 4. K Kt to B 3rd (a) |
| 5. P to K 5th | 5. P to Q 4th |
| 6. K B to Q Kt 5th | 6. K Kt to K 5th |
| 7. K Kt takes Q P | 7. Q B to Q 2nd |
| 8. K Kt takes Q Kt | 8. Kt P takes Kt |
| 9. K B to Q 3rd | 9. K B to Q B 4th |
| 10. K B takes Kt | 10. Q to K R 6th |
| 11. Q to K 2nd | 11. Q P takes B |
| 12. B to K 3rd (b) | 12. Q B to K Kt 6th |
| 13. Q to Q B 4th (c) | 13. K B takes B |
| 14. P to K Kt 3rd (d) | 14. Q to Q sq |
| 15. B P takes B | 15. Q to Q 8th (ch) |
| 16. K to B 2nd | 16. Q to B 6th (ch) |
| 17. K to Kt sq | 17. B to K R 6th |
| 18. Q takes B P (ch) | 18. K to B sq (e) |

And Black wins. (f)

(a) Not a very common defence, but a perfectly safe one.

(b) He should have Castled at once.

(c) If 13. Q to Q 2nd, Black would, of course, play 13. Q R to Q-q.

(d) If 14. Q takes B P (ch) 14. K to B sq
 15. Q takes Q R (ch) 15. K to K 2nd

and Black must win.

(e) White cannot delay the mate longer than three moves.

(f) Time, forty-five minutes.

GAME XXIII.

BETWEEN HERR FALKBEER AND MR. BRIEN.

WHITE (HERR F.)

BLACK (MR. B.)

- | | |
|-------------------|----------------------|
| 1. P to K 4th | 1. P to K 3rd |
| 2. P to Q 4th | 2. P to Q 4th |
| 3. P takes P | 3. P takes P |
| 4. Q B to K 3 | 4. B to Q 3rd |
| 5. P to Q B 4 | 5. P takes P |
| 6. K B takes P | 6. Kt to K B 3rd |
| 7. Kt to Q B 3rd | 7. Castles |
| 8. P to K R 3rd | 8. P to Q B 3rd |
| 9. Kt to K B 3rd | 9. Q Kt to Q 2nd |
| 10. Castles | 10. Q Kt to Q Kt 3rd |
| 11. B to Q Kt 3rd | 11. K Kt to Q 4th |
| 12. Q Kt to K 4th | 12. P to K B 4th |
| 13. Kt takes K B | 13. Q takes Kt |
| 14. R to K sq | 14. B to Q 2nd |

- | | |
|---------------------------------|---------------------|
| 15. Kt to K 5th | 15. P to K B 5th |
| 16. B to Q 2nd | 16. K to K R sq |
| 17. Q to K R 5th | 17. B to K sq |
| 18. Q to K B 3rd | 18. Q to Q sq |
| 19. R to K 4th | 19. Q to K R 5th |
| 20. P to K Kt 4th | 20. P to K Kt 4th |
| 21. K to K Kt 2nd | 21. K to K Kt 2nd |
| 22. Q R to K sq | 22. K Kt to K B 3rd |
| 23. B to Q Kt 4th | 23. R to K R sq |
| 24. Kt to Q 3rd | 24. Kt takes R |
| 25. Q takes Kt | 25. B to K Kt 3rd |
| 26. Q to K 7th (ch) | 26. K to K R 3rd |
| 27. Kt takes P | 27. Q R to K sq |
| 28. Kt takes B | 28. P takes Kt |
| 29. Q takes R | 29. R takes Q |
| 30. R takes R | 30. K to K R 2nd |
| 31. R to K 7th (ch) | 31. K to K R sq |
| 32. R to K 8th (ch) | 32. K to K R 2nd |
| 33. B to Q 6th, and White wins. | |

The above was one game in a match played at Kling's Rooms, New Oxford-street. The Vienna player at one time promised well, but he broke down after a few parties with some of our best men.

GAME XXIV.

BETWEEN MESSRS. PAULSEN AND FRERE.

Without seeing the Board.

(Irregular opening.)

WHITE (MR. FRERE).

1. P to Q B 4th
2. P to K 3rd
3. Q Kt to B 3rd
4. P to Q 4th
5. K Kt to B 3rd
6. Q B to Q 2nd
7. Q takes K Kt
8. P to Q R 3rd
9. Q takes K B
10. P to K Kt 3rd
11. B to Kt 2nd
12. Castles (K R)
13. Q R to Q sq

BLACK (MR. PAULSEN).

1. P to K B 4th
2. K Kt to B 3rd
3. P to K 3rd
4. K B to Q Kt 5th
5. K Kt to K 5th
6. K Kt takes Q B
7. P to Q 3rd
8. K B takes Kt
9. Castles
10. P to Q Kt 3rd
11. B to Kt 2nd
12. Kt to Q 2nd
13. Kt to K B 3rd

- | | |
|------------------------|--------------------|
| 14. Kt to Q 2nd | 14. B takes B |
| 15. K takes B | 15. Q to K 2nd |
| 16. P to K B 4th | 16. P to Q B 4th |
| 17. Q to Q 3rd | 17. Q R to Q sq |
| 18. Q R to K sq | 18. P to Q 4th |
| 19. Kt to K B 3rd | 19. Q to Q Kt 2nd |
| 20. K to Kt sq | 20. Kt to K 5th |
| 21. P to Q Kt 3rd | 21. K R to K sq |
| 22. Q R to K 2nd | 22. P to K R 3rd |
| 23. P to Q R 4th | 23. Q R to Q Kt sq |
| 24. Q R to K Kt 2nd | 24. Kt to K B 3rd |
| 25. P to K R 3rd | 25. P takes Q B P |
| 26. Kt P takes P | 26. Q to Q B 3rd |
| 27. Q to Q B 2nd | 27. Q R to Q B sq |
| 28. Kt to K 5th | 28. Q to B 2nd |
| 29. P to K Kt 4th | 29. B P takes Q P |
| 30. P takes Q P | 30. Kt to K 5th |
| 31. P takes B P | 31. K P takes P |
| 32. Q to Q Kt 3rd | 32. K to R 2nd |
| 33. Q R to Kt 6th | 33. R takes Kt |
| 34. Q R takes R P (ch) | 34. Kt P takes R |
| 35. B P takes R | 35. Kt to Q 7th |

And White, after several more moves, resigns.

GAME XXV.

BETWEEN MESSRS. PAULSEN AND MORPHY.

Without seeing the Board.

(*Irregular opening.*)

WHITE (MR. PAULSEN).

1. P to K 4th
2. K Kt to B 3rd
3. Q Kt to B 3rd
4. K B to Q Kt 5th
5. P to Q 4th
6. K Kt takes P
7. K Kt takes Q Kt
8. K B to Q R 4th
9. Castles
10. Q B to K 3rd
11. B P takes B
12. Q to Q 3rd
13. Q R to K sq
14. Q to K 2nd

BLACK (MR. MORPHY).

1. P to K 4th
2. Q Kt to B 3rd
3. K B to Q B 4th
4. P to Q 3rd
5. K P takes P
6. Q B to Q 2nd
7. Kt P takes K Kt
8. Q to K B 3rd
9. Kt to K 2nd
10. K B takes Q B
11. Q to K R 3rd
12. Kt to K Kt 3rd
13. Kt to K 4th
14. Castles (K R)

- | | |
|-------------------|---------------------|
| 15. P to K R 3rd | 15. K to K R sq |
| 16. Kt to Q sq | 16. P to K Kt 4th |
| 17. Kt to K B 2nd | 17. K R to K Kt sq |
| 18. Kt to Q 3rd | 18. P to K Kt 5th |
| 19. Kt takes Kt | 19. P takes Kt |
| 20. P takes P | 20. B takes P |
| 21. Q to K B 2nd | 21. K R to K Kt 3rd |
| 22. Q takes K B P | 22. B to K 3rd |
| 23. Q takes Q B P | |

And Black announced mate in five moves.

GAME XXVI.

(*Evans' Gambit.*)

WHITE (MR. STANYARD).

1. P to K 4
2. Kt to K B 3
3. B to B 4
4. P to Q Kt 4
5. P to Q B 3
6. Castles
7. Q to Kt 3
8. K B to Q 5
9. P to Q 4
10. Kt to K Kt 5
11. Q to B 2
12. Q to Q 3
13. B to Q Kt 3
14. Kt to K B 3
15. K Kt takes P
16. Q Kt to Q 2
17. B to Q R 4 (ch)
18. Kt takes Kt
19. Q takes P
20. Q to Q 3
21. Q to K Kt 3
22. P to K R 3
23. K to R 2
24. R takes Kt
25. Q takes B
26. P to K 5
27. Q to K B 3
28. Kt takes P
29. B to Q Kt 3
30. B to R 3

BLACK (MR. DAVIS).

1. P to K 4
2. Kt to Q B 3
3. B to B 4
4. B takes P
5. B to Q R 4
6. P to Q 3
7. Q to K 2
8. B to Q Kt 3
9. P takes P
10. K Kt to R 3
11. Kt to Q R 4
12. P to Q B 3
13. Q to K B 3
14. Q to K Kt 3
15. P to Q 4
16. P to Q B 4
17. Kt to Q B 3
18. P takes Kt
19. Castles
20. Kt to K Kt 5
21. P to Q B 5
22. Kt takes P
23. B to Q 2
24. B takes R
25. P to K B 4
26. P to K B 5
27. Q to K 3
28. K to R square
29. Q R to Q square
30. P to Q B 4

- | | |
|---------------------|-----------------|
| 31. B takes P | 31. B to B 3 |
| 32. Q to Kt 4 | 32. Q to Q 4 |
| 33. B takes R | 33. R takes B |
| 34. R to Q square | 34. Q to K 5 |
| 35. R to Q 4 | 35. Q to K Kt 3 |
| 36. Q takes Q | 36. P take Q |
| 37. Kt to Q 6 | 37. K to R 2 |
| 38. Kt to K B 7 | 38. P to Kt 4 |
| 39. Kt takes P (ch) | 39. K to Kt 3 |
| 40. Kt to K 6 | |

And Black resigns.

GAME XXVII.

BETWEEN MESSRS. COCHRANE AND STAUNTON.

WHITE (MR. COCHRANE).

1. P to K 4th
2. P to K B 4th
3. K Kt to B 3rd
4. B to Q B 4th
5. P to Q 4th
6. Q takes P
7. K B takes P
8. B takes K B P (ch)
9. Castles
10. Q B takes P
11. Q takes B (ch)
12. P to K 5th
13. Q to K R 4th
14. R takes Kt
15. Q to K B 2nd
16. R to K B 4th
17. Q Kt to B 3rd
18. Q Kt to K 4th
19. Q Kt to B 6th (ch)
20. Q to K R 4th
21. P to Q 5th (c)
22. Kt takes Kt (ch)

BLACK (MR. STAUNTON).

1. P to K 4th
2. P takes P
3. P to K Kt 4th
4. P to K Kt 5th
5. P takes Kt
6. P to Q 4th
7. P to Q B 3rd
8. K takes B
9. K B to R 3rd (a)
10. B takes B
11. K Kt to B 3rd
12. K R to K K.
13. K to K sq
14. Q B to Kt 5th
15. Q Kt to Q 2nd
16. P to Q B 4th (b)
17. Q Kt to Kt 3rd
18. Q B to K 3rd
19. K to K 2nd
20. K R to Kt 3rd
21. Kt takes Q P
22. K to Q 2nd

(a) If Black at this point takes P with Q (ch), White can interpose his Q B, and obtain a fine attacking position immediately.

(b) This seems weak, but Black has really no good move on the board.

(c) Very well played. The tenacity with which Mr. Cochrane would hold his opponent, if he once got him in a grip like this, was remarkable.

- | | |
|--------------------------|----------------|
| 23. Q takes R P (ch) | 23. K to B 3rd |
| 24. Kt to K 7th (ch) | 24. Q takes Kt |
| 25. Q takes Q, and wins. | |

GAME XXVIII.

BETWEEN THE AUTHOR AND AN AMATEUR.

The former without seeing the Board.

- | WHITE (E. C. F.). | BLACK (CAPTAIN CRAWLEY). |
|---------------------------|--------------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. Q to K B 3rd | 2. K Kt to B 3rd |
| 3. K B to Q B 4th | 3. P to Q B 3rd |
| 4. P to Q 3rd | 4. P to Q 4th |
| 5. B to Q Kt 3rd | 5. Q B to K Kt 5th |
| 6. Q to K Kt 3rd | 6. K B to Q B 4th |
| 7. Q Kt to B 3rd | 7. P to Q 5th |
| 8. Q takes K B (ch) | 8. Q to K 2nd |
| 9. Q takes Q (ch) | 9. B takes Q |
| 10. P to K 3rd | 10. Q B to K 3rd |
| 11. Q Kt to Q R 4th | 11. K B to Q Kt 5th (ch) |
| 12. B to Q 2nd | 12. Q Kt to R 3rd |
| 13. K Kt to B 3rd | 13. K B to Q B 4th |
| 14. Kt takes B | 14. Kt takes Kt |
| 15. K Kt takes Q P | 15. Castles on Q's side |
| 16. K to K B 3rd | 16. Q B takes B |
| 17. R P takes B | 17. P to Q R 3rd |
| 18. Kt to K 5th | 18. K R to K sq |
| 19. Kt takes K B P | 19. R to Q sq |
| 20. K Kt to his 5th | 20. Kt to K 3rd |
| 21. Q R to his 5th | 21. Kt to Q 5th |
| 22. P to K 5th | 22. Q R to Q 4th |
| 23. P to K B 4th | 23. P to K R 3rd |
| 24. P to Q B 4th | 24. R takes R |
| 25. B takes R | 25. P takes Kt |
| 26. B to his 3rd | 26. Kt takes Q B P (ch) |
| 27. K to Q 2nd | 27. Kt to Q 2nd |
| 28. K takes Kt | 28. P takes P |
| 29. R to K sq | 29. R to K 3rd |
| 30. P to Q 4th | 30. R to K Kt 3rd |
| 31. P to K 5th | 31. R takes K Kt P (ch) |
| 32. B to Q 2nd (very bad) | 32. Kt to K B 3rd |
| 33. P to K 7th | 33. P to K B 6th |
| 34. R to K 6th | 34. Kt to K sq |
| 35. P to Q 5th | 35. P to K B 7th |

And White resigns.

GAME XXIX.

BETWEEN COLONEL SZABO AND MR. ZYTOGORSKI.

(King's Knight's Gambit.)

WHITE (COLONEL SZABO).

1. P to K 4th
2. P to K B 4th
3. Kt to K B 3rd
4. B to Q B 4th
5. P to Q B 3rd
6. P to Q 4th
7. Castles
8. P to K R 4th
9. P takes Q P
10. P takes Kt P
11. Q to Q 3rd
12. B to Q Kt 3rd
13. B to Q B 2nd
14. Kt to K R 2nd
15. P to K Kt 4th
16. Q takes K Kt P
17. Q to Q 3rd
18. Q to K B 5th
19. R to K B 2nd
20. B takes Kt P
21. Q to Q Kt 6th
22. Kt takes K B P
23. R takes B
24. Q Kt to Q 2nd
25. B takes Kt
26. Q takes R (ch)
27. B to Q Kt 3rd (ch)
28. Q to K 4th (ch)
29. K to R 3rd (ch)
30. Q to Kt 4th
31. R to K B 3rd
32. R takes Kt (ch)
33. R takes Q (ch)
34. Q takes R (ch)

BLACK (MR. ZYTOGORSKI).

1. P to K 4th
2. P takes P
3. P to K Kt 4th
4. K B to Kt 2nd
5. P to K R 3rd
6. K Kt to K 2nd
7. Castles
8. P to Q 4th
9. Kt takes P
10. P takes P
11. P to Q B 3rd
12. B to K Kt 5th
13. P to K B 4th
14. B to K R 4th
15. P takes P (*en passant*)
16. P to K B 5th
17. Kt to K B 3rd
18. B to K 7th
19. P to K B 6th
20. Q to Q 2nd
21. Q to Q B 2nd
22. B takes Kt
23. Q Kt to Q 2nd
24. Q R to K sq
25. R takes B
26. Kt to K B sq
27. K to R 2nd
28. K to R sq
29. B to K R 3rd
30. Q to R 2nd
31. R to K Kt 3rd
32. B takes R
33. K takes R

And Black resigns.

GAME XXX.

BETWEEN THE AUTHOR (BLINDFOLD) AND MR. H. H—.

BLACK (CAPTAIN CRAWLEY). WHITE (MR. H. H—).

- | | |
|-----------------------|------------------------|
| 1. P to K 4th | 1. P to K 3rd |
| 2. P to Q 4th | 2. P to Q B 4th |
| 3. P to K 5th | 3. P to P B 4th |
| 4. P to Q B 3rd | 4. Q Kt to B 3rd |
| 5. K B to Q 3rd | 5. Q to Kt 3rd |
| 6. K Kt to B 3rd | 6. Q B to Q 2nd |
| 7. P takes P | 7. K B takes P |
| 8. Castles | 8. P to Q R 4th |
| 9. P to Q R 4th | 9. K Kt to K 2nd |
| 10. Q to her B 2nd | 10. K Kt to his 3rd |
| 11. K B takes Kt | 11. K R P takes B |
| 12. B to K Kt 5th | 12. K R to K R 4th |
| 13. K R to K sq | 13. Q R to Q B sq |
| 14. Q Kt to Q 2nd | 14. B takes K B P (ch) |
| 15. K to R sq | 15. B takes K R |
| 16. R takes B | 16. Kt to Q 5th |
| 17. Kt takes Kt | 17. Q takes Kt |
| 18. Kt to K B 3rd | 18. Q takes Q R P |
| 19. Q to Q 2nd | 19. Q to K Kt 5th |
| 20. P to K R 3rd | 20. Q to K B 4th |
| 21. K to Kt sq | 21. P to K B 3rd |
| 22. B to K B 4th | 22. P takes P (a) |
| 23. B takes P | 23. K R to his sq |
| 24. B takes K Kt P | 24. K R to Kt sq |
| 25. R to K 5th | 25. Q to K B 2nd (b) |
| 26. B to K R 6th | 26. Q R to Q B 5th |
| 27. Q takes Q P | 27. Q R to Q B 3rd |
| 28. Q takes Q R P | 28. P to Q Kt 3rd |
| 29. Q to Q R 8th (ch) | 29. Q R to B sq |
| 30. Q to her Kt 7th | 30. Q to K 2nd |
| 31. Q takes P | 31. Q R to Q B 3rd |
| 32. Q to K 3rd | 32. K R to his sq |
| 33. Kt to Q 4th | 33. R to Q B 4th |
| 34. B to K Kt 5th | 34. Q to Q 3rd |
| 35. B to K B 4th | |

And White resigned.

(a) Worse than useless.

(b) This retreat will be seen to be fatal to White's game.
Better have given up the Queen at once.

GAME XXXI.

BETWEEN THE AUTHOR AND MR. B——, A WELL-KNOWN
PLAYER.

- | WHITE. | BLACK (CAPTAIN) |
|------------------------|-----------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. K Kt to B 3rd | 2. Q Kt to B 3rd |
| 3. K B to Q B 4th | 3. K B to Q B 4th |
| 4. P to Q Kt 4th | 4. B takes Q Kt P |
| 5. P to Q B 3rd | 5. B to Q R 4th |
| 6. Castles | 6. K Kt to B 3rd |
| 7. Kt to K Kt 5th | 7. Castles |
| 8. P to K B 4th | 8. B to Q Kt 3rd (ch) |
| 9. P to Q 4th | 9. P to Q 3rd |
| 10. K to R sq | 10. K P takes Q P |
| 11. P to K 5th | 11. Q P takes K P |
| 12. Q B to Q R 3rd | 12. Q B to K Kt 5th |
| 13. Q to K sq | 13. Q Kt to R 4th |
| 14. Kt takes K B P | 14. R takes Kt |
| 15. B takes R (ch) | 15. K takes B |
| 16. K B P takes K P | 16. Q Kt to Q B 5th |
| 17. P takes K Kt | 17. Kt to K 6th |
| 18. R to K B 4th | 18. K Kt P takes P |
| 19. Q to R 4th | 19. P to K R 4th |
| 20. P to K R 3rd | 20. P to K B 3rd |
| 21. R takes B | 21. R P takes R |
| 22. Q to R 7th (ch) | 22. K to his 3rd |
| 23. Kt to Q 2nd | 23. P takes Q B P |
| 24. K to Q Kt 3rd | 24. Q to K B 3rd |
| 25. B to Q B 5th | 25. R to K R sq |
| 26. Kt checks | 26. K to his 4th |
| 27. Q to her 7th | 27. B takes B |
| 28. R to K sq | 28. B takes Kt |
| 29. Q takes Q B P (ch) | 29. Q to her 3rd |
| 30. Q to K Kt 7th (ch) | 30. K to his 5th |

After several more moves, Black won the game.

GAME XXXII.

BETWEEN MR. MORPHY AND MR. ———.

- | WHITE (MR. MORPHY). | BLACK (MR. ———). |
|---------------------|------------------|
| 1. P to K 4th | 1. P to K 4th |
| 2. Kt to K B 3rd | 2. Kt to Q B 3rd |
| 3. B to Q B 4th | 3. B to Q B 4th |

- | | |
|-----------------------|--------------------|
| 4. P to Q Kt 4th | 4. B takes Kt P |
| 5. P to Q R 3rd | 5. B to Q R 4th |
| 6. P to Q 4th | 6. P takes P |
| 7. Castles | 7. P takes P |
| 8. B to Q R 3rd | 8. P to Q 3rd |
| 9. Q to Q Kt 3rd | 9. Kt to K R 3rd |
| 10. Q Kt takes P | 10. B takes Kt |
| 11. Q takes B | 11. Castles |
| 12. Q R to Q sq | 12. Kt to K Kt 5th |
| 13. P to K R 3rd | 13. Kt to K 4th |
| 14. Kt takes Kt | 14. Kt takes Kt |
| 15. B to K 2nd | 15. P to K B 4th |
| 16. P to K B 4th | 16. Kt to Q B 3rd |
| 17. B to Q B 4th (ch) | 17. K to R sq |
| 18. Q B to Q Kt 2nd | 18. Q to K 2nd |
| 19. Q R to K sq | 19. R to K B 3rd |
| 20. P takes P | 20. Q to K B sq |
| 21. R to K 8th | 21. Q takes R |
| 22. Q takes R | 22. Q to K 2nd |
| 23. Q takes P (ch) | 23. Q takes Q |
| 24. P to K B 6th | 24. Q to B 2nd |

And White wins easily.

The concluding moves of Mr. Morphy in this game would be considered fine specimens of chess if they were played in the ordinary manner; but when it is remembered that the game was one of six, all played simultaneously and blindfold, the termination must be pronounced marvellously good. It will be found, on examination, that there is no other mode of winning than by playing the Rook to King's 8th on the 21st move. Various other modes of play might be suggested, but all except that end in favour of Black.

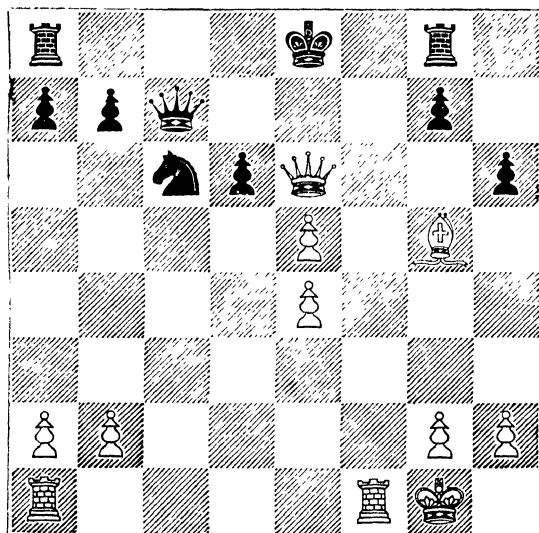
GAME XXXIII.

SICILIAN OPENING.

- | WHITE. | BLACK. |
|----------------|---------------|
| 1. P to K 4 | 1. P to Q B 4 |
| 2. P to Q 4 | 2. P takes P |
| 3. K Kt to B 3 | 3. P to K 4 |
| 4. B to Q B 4 | 4. B to K 2 |
| 5. P to B 3 | 5. P to Q 3 |
| 6. Q to Kt 3 | 6. P takes P |

- | | |
|--------------------------|-------------------|
| 7. B takes P (ch) | 7. K to B square |
| 8. Q Kt takes P | 8. Q Kt to B 3 |
| 9. B takes Kt | 9. R takes B |
| 10. Castles | 10. Q to K square |
| 11. Kt to K Kt 5 | 11. B takes Kt |
| 12. B takes B | 12. B to K 3 |
| 13. Kt to Q 5 | 13. P to K R 3 |
| 14. P to B 4 | 14. Q to Q 2 |
| 15. P takes K P (dis ch) | 15. K to K square |
| 16. Kt to B 7 (ch) | 16. Q takes Kt |
| 17. Q takes B (ch) | |

And White wins, with the following position :—



WHITE.

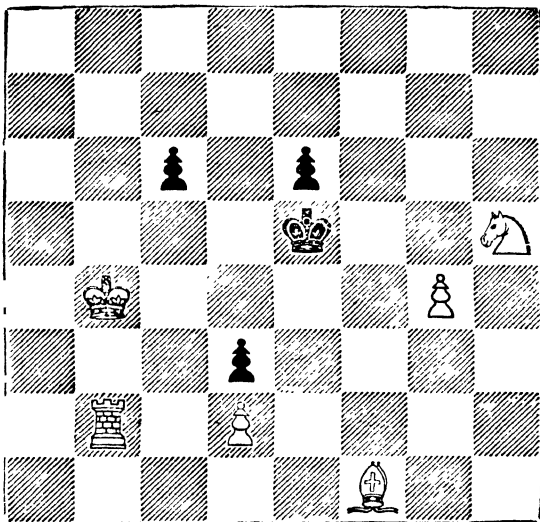
These examples will suffice to introduce the beginner to the study of the noble game of Chess, which has a literature of its own more extensive and elaborate than that of any other game or pastime.

CHAPTER VII

PROBLEMS.

PROBLEM I.

BLACK.



WHITE.

White playing first, checkmates in four moves.

WHITE.

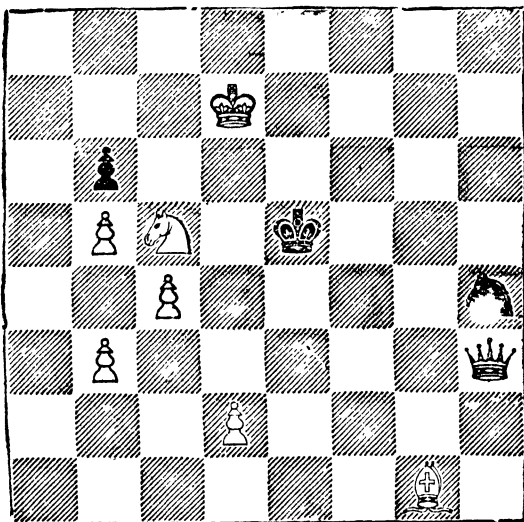
1. K to Q B 5th
2. B to K Kt 2nd (ch)
3. R to Q B 2nd
4. P 2—mates

BLACK.

1. K moves
2. K retires
3. P takes R

PROBLEM II.

BLACK.



WHITE.

White to play first, and mate in three moves.

WHITE.

1. B to Q 4th (ch)
2. Q to K 6th
3. Q to Q 6th—mate
3. Q to her 5th—mate
3. Q mates, as above

BLACK.

1. K takes B (best)
2. K takes Kt or (a)
- (a) 2. P takes Kt or (b)
- (b) 2. Kt moves

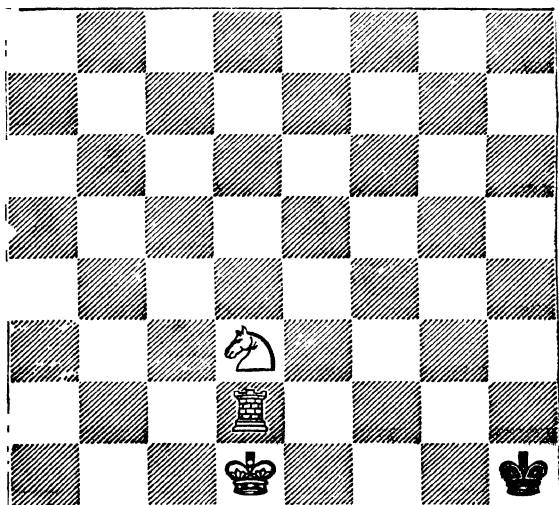
Or, Black, for his first move, may play K to K B 5th, when White checks with his Bishop on K's 3rd, and afterwards mates with Q on K 6th.

PROBLEM III.

By J. G. C.

(For beginners.)

BLACK.



W K K K K K

White to play, and mate in five moves.

WHITE.

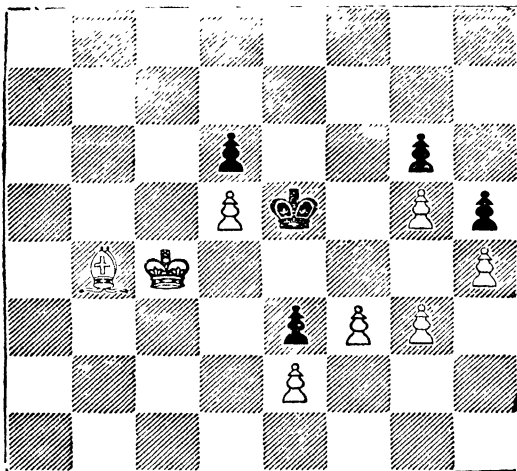
1. Kt to K B 4
2. K to K 2
3. K to K B 3
4. K to K Kt 3
5. R mates

BLACK.

1. K moves
2. K moves
3. K moves
4. K moves

PROBLEM IV.

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

1. B to K sq
2. B to B 2nd
3. B to Kt sq
4. B to R 2nd
5. Kt P 1—mate
3. K to Q 4th
4. K P 2—mate

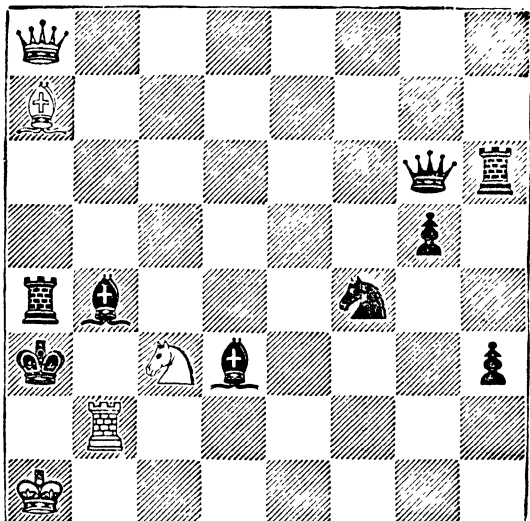
BLACK.

1. K to B 4th
2. K to K 4th (a)
3. K to B 4th
4. K to K 4th
- (a) 2. P takes B
3. P Queen's

PROBLEM V.

By HERR KLING.

BLACK.



WHITE.

White to move, and checkmate in three moves.

WHITE.

1. B to Q B 5th (a)
2. Q to K B 3rd
3. Kt mates

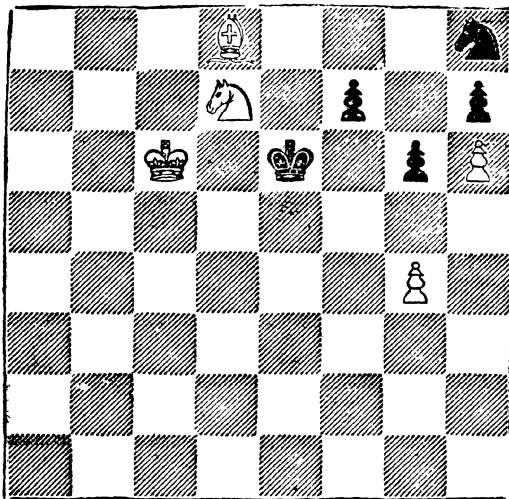
BLACK.

1. Q to Q R 3rd
2. Any move

(a) If R takes Q, B gives mate; or if B takes B, Q gi mate.

PROBLEM VI.

BLACK.



WHITE.

White to move, and mate in four moves.

WHITE.

1. B to K B 6th
2. Kt to K B 8th (ch)
3. K to Q 6th
4. Kt mates

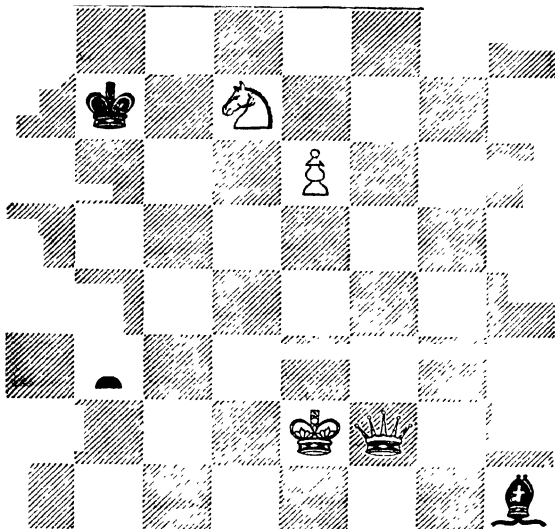
BLACK.

1. P moves
2. K takes B
3. Kt moves

PROBLEM VII.

By E. K. MASH.

BLACK.



WHITE.

White to play, and mate in two moves.

WHITE.

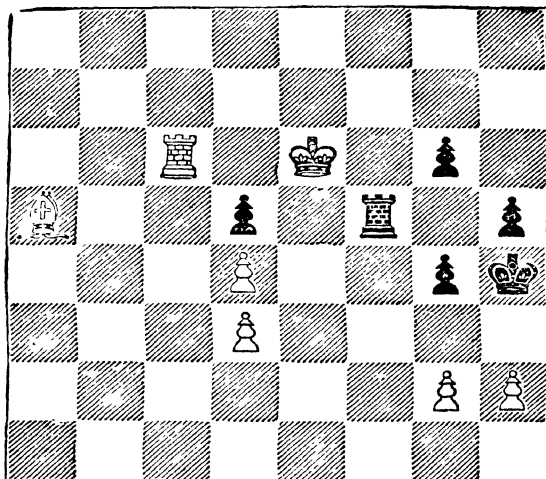
1. Q to Q Kt 6th (ch)
2. Q mates

BLACK.

1. Any move

PROBLEM VIII.

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

1. B to Q 8th (ch)
2. R to Q B 5th
3. R takes P
4. R P 1 (ch)
5. B takes R—mate
4. R takes R
5. R takes Kt P—mate

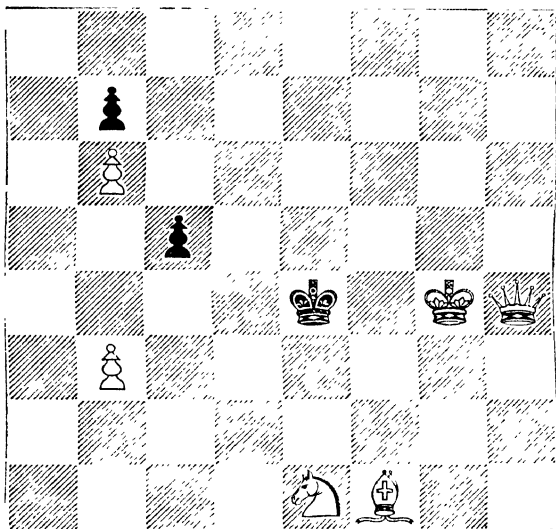
BLACK.

1. R interposes
2. Q Kt P 1
3. K to Kt 5th (a)
4. K moves
- (a) 3. P takes R P
4. P becomes Q

PROBLEM IX.

By F. POTT.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE.

1. Kt to Q B 2
2. Q to K 7
3. Q or B mates

BLACK.

1. K moves
2. K or P moves

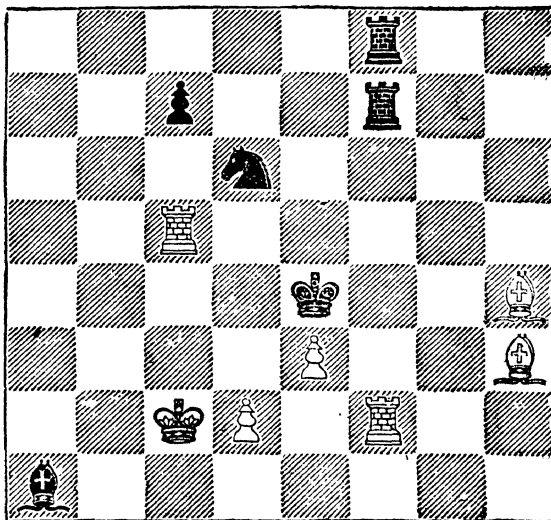
OR—

2. Q to K 7 (ch)
- 3 B mates

1. P moves
2. K moves

PROBLEM X.

BLACK.



WHITE.

White to play, and checkmate in four moves.

WHITE.

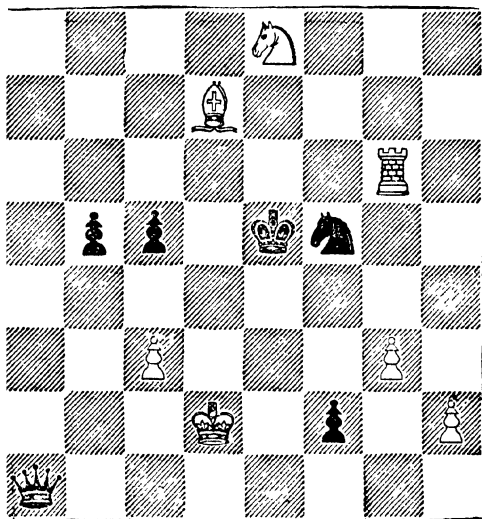
1. B to K B 6th
2. B to Q 7th
3. R to K B 4th (ch)
4. B mates

BLACK.

1. R takes B
2. R to K B 4th (best)
3. R takes R

PROBLEM XL.

BLACK.



WHITE.

White to move, and to draw by perpetual check.

WHITE.

1. R to K 6th (ch)
2. R to Q 6th (ch)
3. Kt to K B 6th (ch)
4. Kt to K Kt 4th (ch)

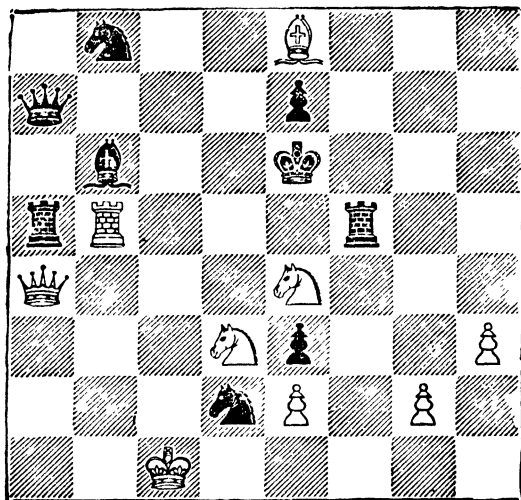
BLACK.

1. K moves
2. Kt takes R
3. K to K 4th (best)
4. K to K 5th or Q 4th

After which moves, it will be seen that White has perpetual check.

PROBLEM XII.

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

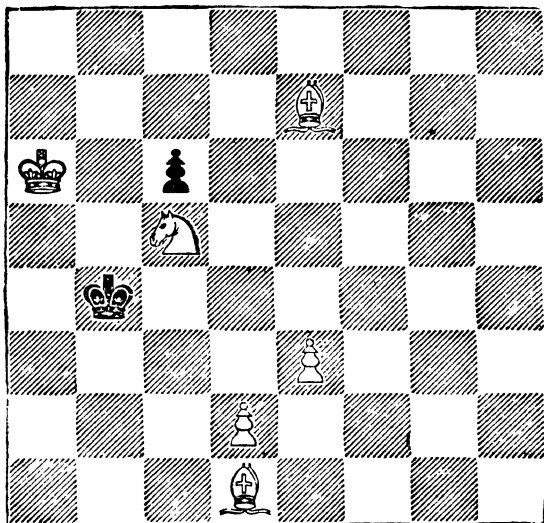
1. Q to Q R 2nd (ch)
2. R to K 5th (ch)
3. Kt to K B 4th (ch)
4. B to K Kt 6th (ch)
5. K Kt P 1—mate

BLACK.

1. R takes Q
2. R takes R
3. K to B 4th
4. K takes Kt

PROBLEM XIII.

BLACK.



WHITE.

White to play, and mate in four moves.

WHITE.

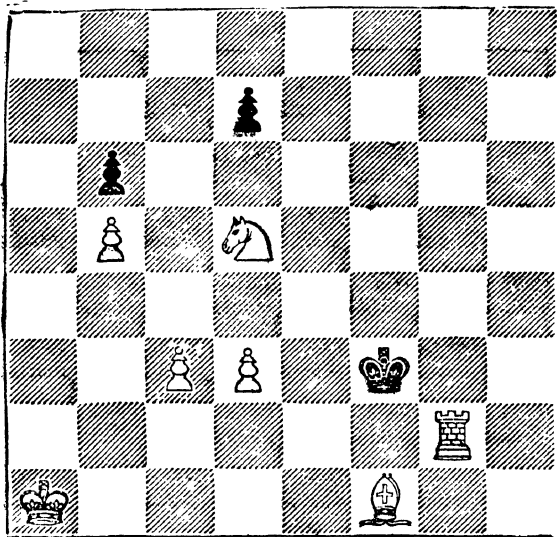
1. B to Q Kt 3rd
2. B to K B 6th
3. B to Q Kt 2nd
4. B mates

BLACK.

1. K moves
2. K moves
3. K takes Kt

PROBLEM XIV

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

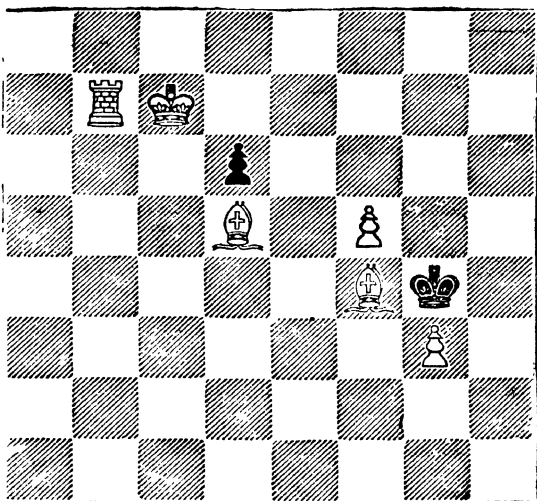
1. K to Q Kt 2nd
2. P to Q 4th
3. R to K B 2nd
4. R to K 2nd
- 5 R to K 5th—disc, check and mates

BLACK.

1. P moves
2. K to K 5th
3. K takes Kt
4. K to Q B 5th

PROBLEM XV.

BLACK.



WHITE.

White to play first, and mate in four moves.

WHITE.

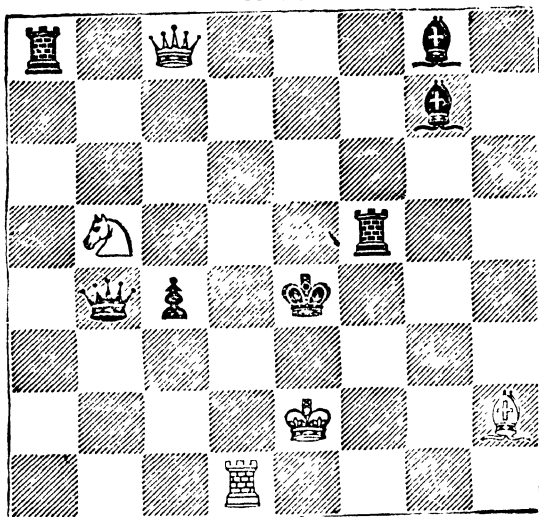
1. K takes P
2. R to R 7th (ch)
3. R to R 5th
4. B to B 3rd (ch)—mate
2. R to K Kt 7th
3. B to K 5th (ch)
4. P 1 (ch)—mate

BLACK.

1. K to R 6th or 4th (a)
2. K to Kt 5th
3. K takes R
- (a) 1. K takes P
2. K to B 3rd
3. K to B 4th

PROBLEM XVI.

BLACK.



White to play, and mate in four moves

WHITE.

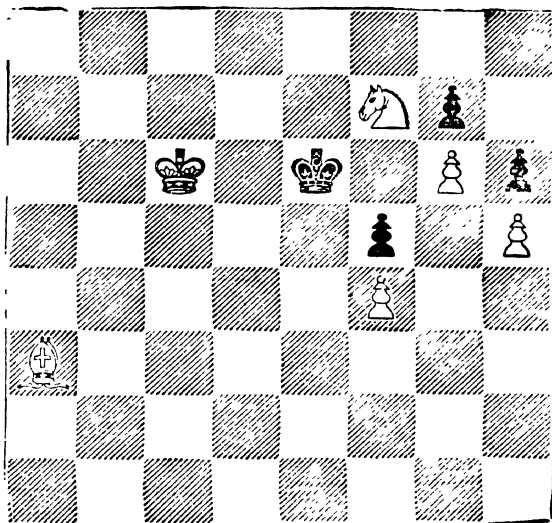
1. R to Q 4th (ch)
2. Q to Q Kt 7th (ch)
3. Kt to Q 6th (ch)
4. Q to her Kt sq—mate

BLACK.

1. R takes R
2. R interposes
3. Q takes Kt

PROBLEM XVII.

BLACK.



WHITE.

White to play, and mate in four moves.

WHITE.

1. B to K B 8th
2. Kt to his 5th
3. K to Q 6th
4. B mates

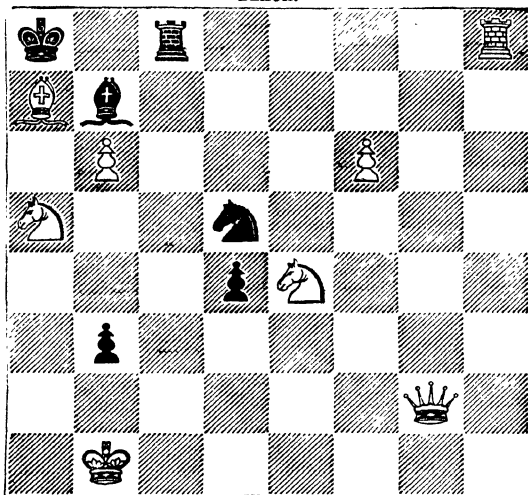
BLACK.

1. K moves
2. P takes K
3. P moves

PROBLEM XVIII.

By E. FREEBOROUGH.

BLACK.



WHITE.

White to play and mate in four moves.

WHITE.

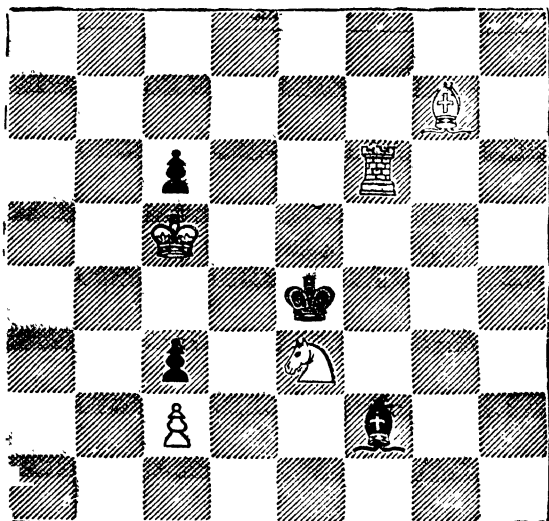
1. Kt to Q B 3rd
2. K to Kt 2nd
3. K to Q R 3rd
4. Q takes B, or R takes R, mating accordingly
2. Kt takes Kt
3. Q takes R
4. Kt to B 7th, or Q takes B. Mates accordingly
2. R takes R (ch)
3. Q takes Kt (ch)
4. Q takes B—mate

BLACK.

1. Kt takes Kt (ch) (a)
2. Kt checks
3. Anything
- (a) 1. R takes R (b)
2. R to R 8th (ch.) (If Black plays R to Q B square, White answers Q to K Kt 8th)
3. B moves, or B takes Kt
- (b) 1. P takes Kt
2. B takes R
3. B covers

PROBLEM XIX.

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

1. R takes B
2. B to Q 4th (ch)
3. K takes P
4. R to K 2nd
- 5.

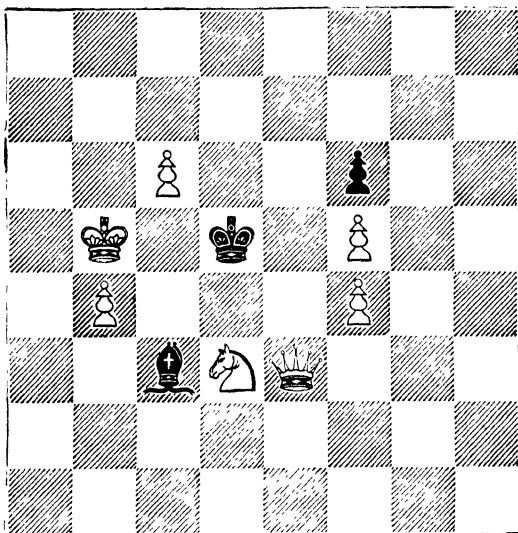
BLACK.

1. K takes Kt
2. K to his 5th
3. K takes B
4. K moves

PROBLEM XX.

By G. W. P. HAYCRAFT.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE.

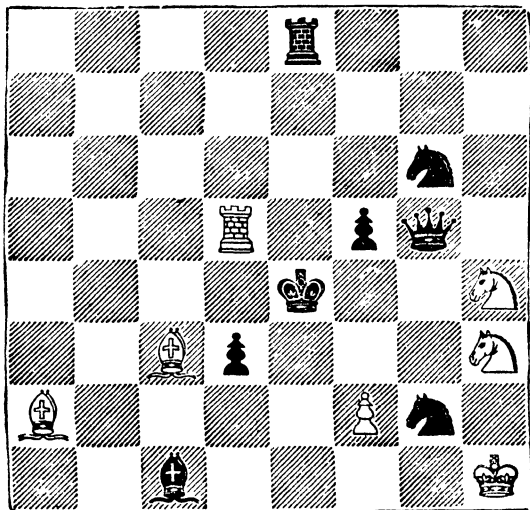
1. Kt to K B 2nd
2. Q to Q R 7th
3. Q to Q 7th mate

BLACK.

1. K to Q 3rd (best)
2. Any move

PROBLEM XXI.

BLACK.



WHITE.

White to play, and mate in two moves.

WHITE.

1. R to Q 6th
2. R, B, Kt, or P mates

BLACK.

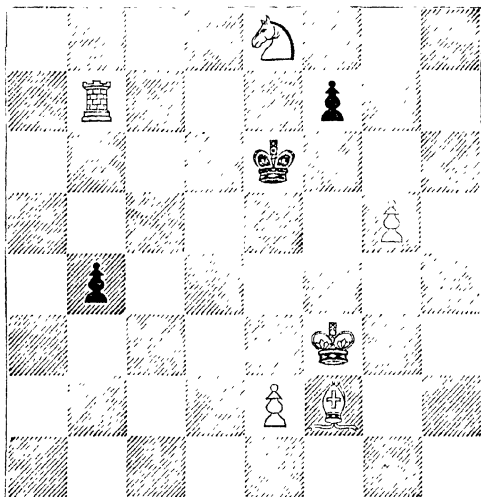
1. Any move

Black has several modes of defence, but no move that he can make will delay the mate beyond White's second move.

PROBLEM XXII.

By C. E. FRENY.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE.

1. P to K 4th
2. P takes P (*en passant*)
3. R to K 7th mate

BLACK.

1. P to K B 4th
2. Any move

OR—

2. B to Q B 5th
3. R mates on K 7th

1. P to Q Kt 6th
2. Any move

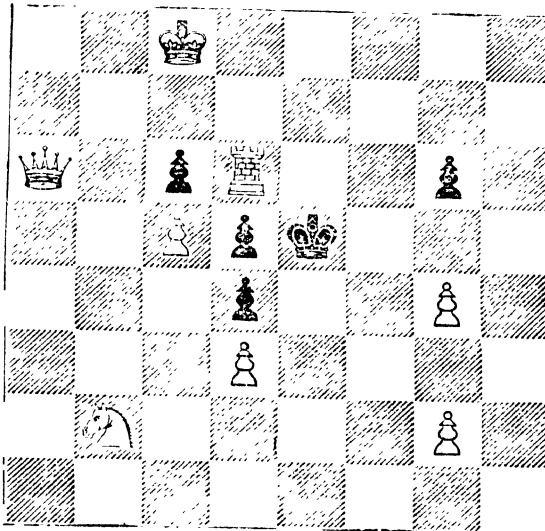
OR—

If Black King move at first move, Rook mates at second move on K 7.

PROBLEM XXIII.

BY F. ALEXANDER, ESQ.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE.

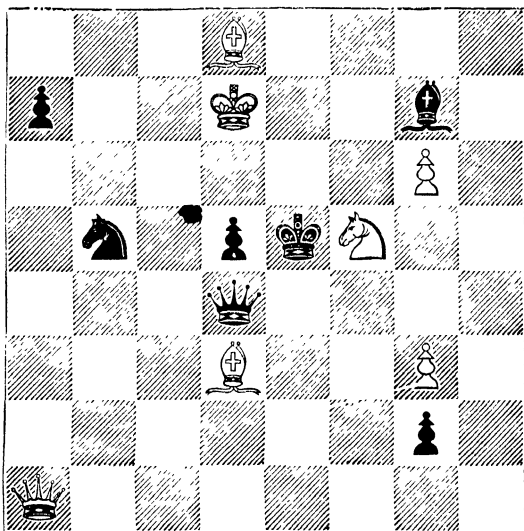
1. P to K Kt 3rd
2. Q to Q B 4th
3. Kt takes P—mate

BLACK.

1. P to K Kt 4th
2. P takes Q

PROBLEM XXIV.

BY P. L. TRAVOLI.



WHITE.

White to play, and mate in two moves.

WHITE.

1. Kt to K 7th
2. Kt to Q B 6th—mate

BLACK.

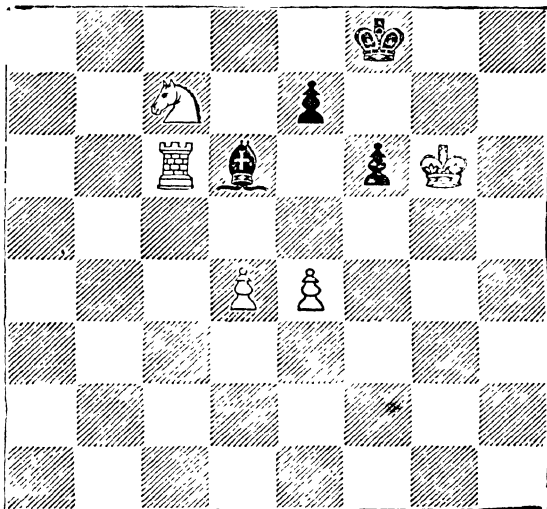
1. Any move

If white tries to mate by Kt to K R 4th, Black can escape by playing 2, P to K Kt 8th, claiming Kt.

PROBLEM XXV.

BY HERR KLING.

BLACK.



WHITE.

White to play, and mate in five moves.

WHITE.

1. Kt to Q 5th
2. R to Q B 8th (ch)
3. Kt to Q Kt 6th (ch)
4. R to Q B 6th
5. P mates

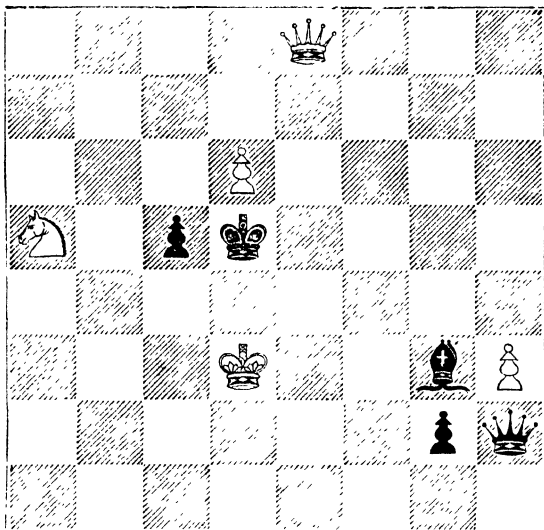
BLACK.

1. K to K sq
2. K to Q 2nd
3. K to K 3rd
4. P to B 4th

PROBLEM XXVI.

BY R. HOLROYDE.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE.

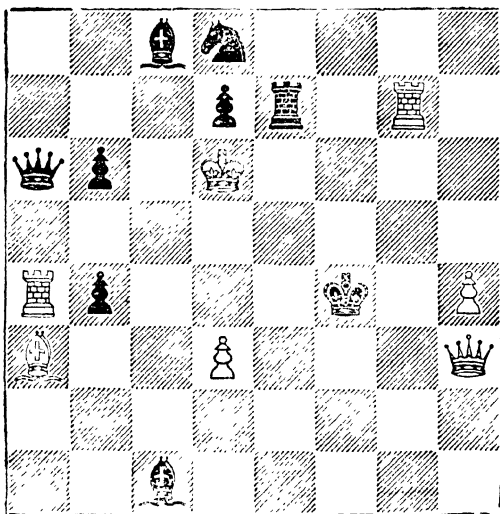
1. Kt to Q B 4th
2. Kt to Q Kt 6th (ch)
3. Q to Q 7th—mate

BLACK.

1. B to K 4th
2. K takes P

PROBLEM XXVII.

BLACK.



WHITE.

White to play, and compel Black to mate him in three moves.

WHITE.

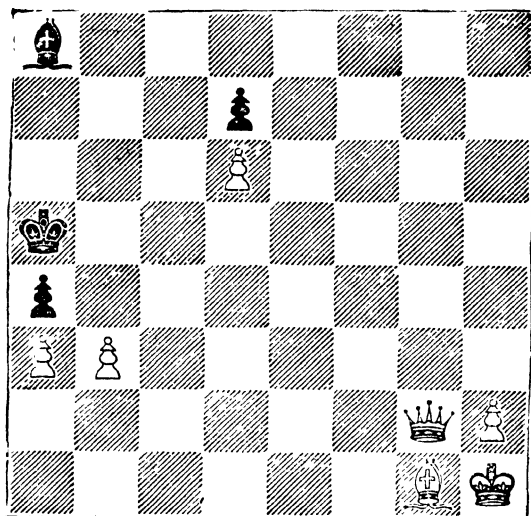
1. Q B takes B (ch)
2. Q R takes P (ch)
3. K R to K B 7th (ch)

BLACK.

1. K R to K 6th
2. Q to Q B 5th
3. Kt takes R and mates

PROBLEM XXVIII.

BLACK.



WHITE.

White plays, and compels Black to mate in four moves.

WHITE.

1. P to Kt 4th (ch)
2. Q to K 5th (ch)
3. Q to Q Kt 7th (ch)
4. P to Kt 5th

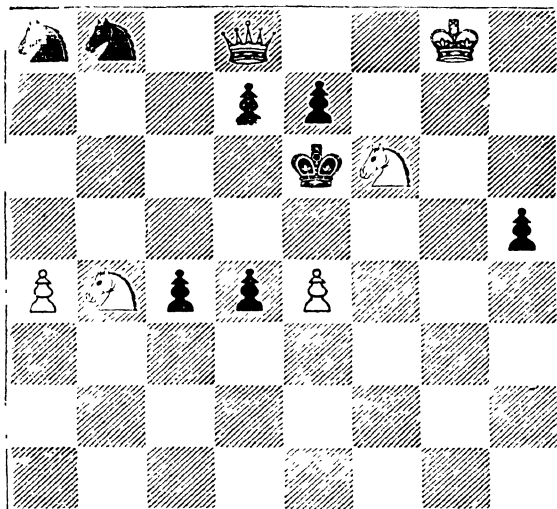
BLACK.

1. K to Kt 4th (best)
2. K to R 3rd (best)
3. K takes Q
4. Black must give mate

PROBLEM XXIX.

By RUDOLPH WILLMERS, OF VIENNA.

BLACK.



WHITE.

White to play, and mate in four moves.

WHITE.

1. Kt to B 6th
2. Kt to Q 5th
3. Q takes Q P (ch)
4. Q to B 5th—mate

BLACK.

1. P takes Q Kt
2. P takes P
3. K moves

Or, 1. Kt takes Kt

2. Kt to K 4th
3. K to Q 3rd

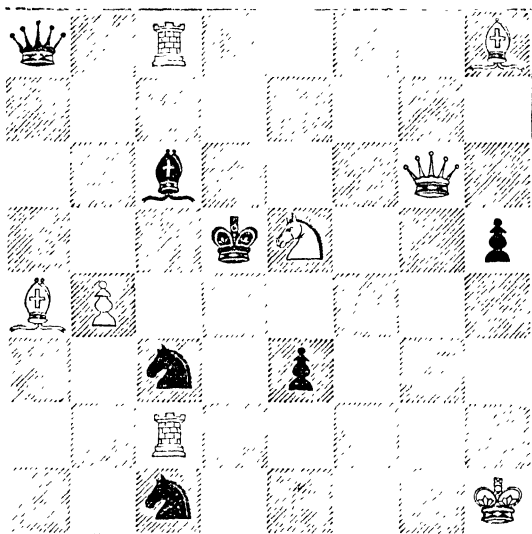
2. Q takes Q P (ch)
3. Q to B 5th (ch)
4. Kt to K 8th—mate

The Black has several moves, but cannot avoid

PROBLEM XXX.

By T. H. HOPWOOD, OF MANCHESTER.

BLACK.



WHITE.

White to play and mate in two moves.

WHITE.

1. Kt to B 4th
2. Q mates

BLACK.

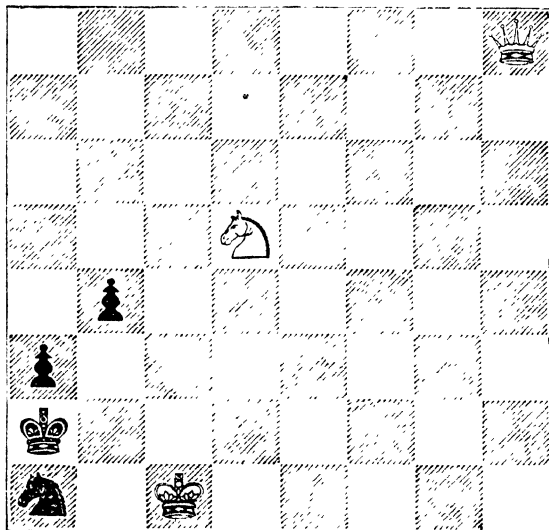
1. K takes Kt (ch)

If Black play another move, Kt or Q mates accordingly.

PROBLEM XXXI.

By P. L. TRAVOLI.

BLACK.



WHITE.

White to play, and mate in three moves.

WHITE

1. Q takes Kt (ch)
2. Kt takes P
3. Kt mates

BLACK.

1. K takes Q
2. P moves

OR—

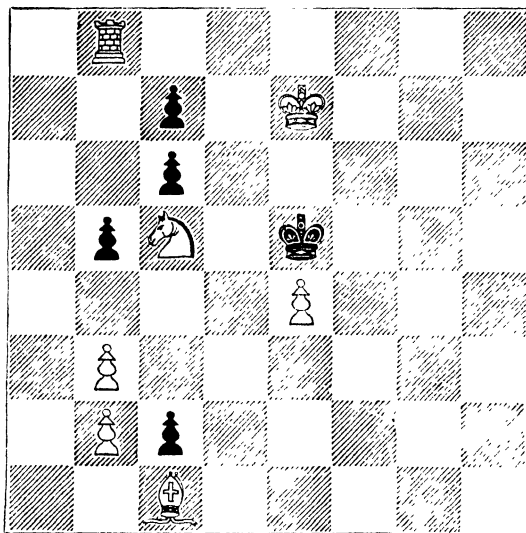
2. Kt to QKt 6th
3. Q mates

1. K moves
2. P moves

PROBLEM XXXII.

By F. C. COLLINS.

BLACK.



WHITE.

White to play, and mate in four moves.

WHITE.

1. R to Q 8th
2. R to Q Kt 8th
3. K to K 6th
4. B mates

BLACK.

1. P moves
2. K to Q 5th
3. K takes Kt

CHAPTER VIII.

CHESS STRATAGEMS, AND ENDINGS OF GAMES.

Original and Selected.

PLACE the men as in the order following for each game, and endeavour to play the games out in the number of moves stated.

I.—WHITE TO PLAY, AND MATE IN THREE MOVES.

WHITE.	BLACK.
K at Q R 2nd	K at Q R 5th
Kt at Q 5th	Q at Q B 1st
P at Q 3rd	Kt at K 4th
Q B 2nd and Q R 3rd	P at Q R 4th

II.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
Q at her 6th	K at his 5th
R at K B 3rd	
Kt at K 2nd	
B at K Kt 4th	

III.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
K at his Kt 4th	K at his 5th
Q at K R 4th	P at Q B 4th
Kt at K R 3rd	
Ps at K B 2nd and Q B 6th	

IV.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.	BLACK.
K at K B 7th	K at Q 5th
R at Q B 3rd	
B at K B 8th	
Ps at Q 2nd and K B 2nd	

V.—WHITE PLAYS FIRST, AND MATE IN FIVE MOVES.

BLACK.	
K at Q R 2nd	K at Q B 2nd
Q at Q R 3rd	Q at K Kt 8th
R at Q 4th	R at Q R sq
B at K 4th	B at Q B sq
Kt at Q B 5th	Kt at Q Kt sq
Ps at K R 2nd, K Kt 2nd, Q Kt 2nd, and Q R 1th	Ps at K R 2nd, K Kt 3rd, Q B 3rd, Q B 5th, Q Kt 4th, and Q R 3rd

Place the pieces as stated, and try your ingenuity.

VI.—WHITE TO PLAY, AND MATE WITH THE PAWN IN 4 MOVES.

BLACK.	
WHITE.	
K at Q B 5th	K at Q R sq
Q at K 5th	R at Q sq
Kt at Q R 6th	B at Q Kt 2nd
P at Q Kt 5th	

VII.—WHITE PLAYING FIRST, MATE IN THREE MOVES.

BLACK.	
WHITE.	
K at K Kt sq	K at his 4th
Q at her 7th	Q at her Kt 8th
R at Q R 1th	Bs at K R 5th and K B 6th
B at K B sq	Kt at Q sq
Kts at K R 5th and Q 4th	Ps at K Kt 5th, K B 4th, Q B 3rd, Q Kt 2nd, and Q R 3rd
Ps at Q 3rd, Q B 2nd, and Q Kt 3rd	

VIII.—WHITE PLAYING FIRST, MATE IN FOUR MOVES.

This capital stratagem was invented by Herr Kling—confessedly one of the most clever inventors of ingenious problems.

BLACK.	
WHITE.	
K at K B 5th	K at K R 4th
R at K Kt 4th	Ps at K 5th, K 4th, and K Kt 4th
B at K B 2nd	
P at K Kt 2nd	

IX.—WHITE PLAYING FIRST, MATES IN FOUR MOVES.

WHITE.

K at his 3rd

Q at Q R 3rd

Kt at K R 5th

P at K Kt 4th

BLACK.

K at K Kt 8th

Ps at K R 7th and 5th

X.—EITHER PLAYER MOVING FIRST OUGHT TO MATE HIS ADVERSARY IN THREE MOVES.

WHITE.

K at Q R sq

R at Q 3rd

R at K B 2nd

B at K Kt 8th

Kt at Q 5th

Ps at Q Kt 2nd, and K R 6th

BLACK.

K at his sq

R at Q B sq

R at Q Kt 3rd

Kt at K 2nd

B at Q Kt 8th

Ps at K 5th and Q Kt 6th

XI.—WHITE PLAYING, MATES IN THREE MOVES.

WHITE.

K at K sq

R at K R 7th

B at Q B 8th

Kts at Q 5th and K B 5th

P at K 2nd

BLACK.

K at his 4th

XII.—WHITE PLAYING FIRST, MATES IN THREE MOVES.

WHITE.

K at Q B 8th

Q at K 7th

R at Q B 6th

B at K B 5th

B at Q 6th

P at K 4th

BLACK.

K at K R 3rd

Q at K R 5th

R at K B 8th

R at Q B 6th

B at K R 4th

Kts at K Kt 7th and K 4th

P at K B 2nd

XIII.—WHITE ENGAGES TO MATE WITH THE PAWN IN FIVE MOVES, WITHOUT TAKING THE ADVERSE BISHOP.

WHITE.

K at his 8th

Q at K 6th

R at K B 7th

B at Q Kt sq

P at K Kt 6th

BLACK.

K at K Kt sq

B at K B 8th

XIV.—WHITE TO PLAY, AND MATE IN FOUR MOVES.

WHITE.
 K at Q B 6th
 R at K B 4th
 B at K B 3rd
 Kt at Q 3rd

BLACK.
 K at K 3rd

The above are easy illustrations of the endings of games with various pieces.

The following instructive position occurs in the ending of a game between Mr. Morphy and Mr. Löwenthal, in which the former won, of course:—

WHITE (MR. MORPHY).
 K at Q 2nd
 Q at K 9th
 R at K Kt sq
 B at Q 3rd
 Kt at K B 6th
 Ps at K R 2nd, Q Kt 2nd,
 Q B 3rd, and Q 4th

BLACK (MR. LOWE).
 K at K Kt 2nd
 Q at Q R sq
 K R at his sq
 B at Q Kt 3rd
 Ps at K Kt 4th, Q B 2nd,
 Q Kt 2nd, and Q R 2nd

It would have been easy to have extended this treatise on the Noble Game of Chess to twice or thrice its present dimensions; but for students I think enough has been done to show how it is to be played. Having conquered the principles of the game, its practice is simply a pleasant recreation.

DRAUGHTS:
ITS THEORY AND PRACTICE.

DRAUGHTS:

ITS THEORY AND PRACTICE.

DRAUGHTS, though a strictly scientific game, is inferior to Chess in variety and interest. If antiquity gives it any claim to reverence, then the game of Draughts is worthy of our greatest regard, for it is said to have preceded Chess, which is, at least, four thousand years old! But be this as it may, the game is a good game, and, when well played, is really a fine exercise for the mind. Of course, all my readers know that Draughts is played on a board similar to that used for Chess; that each player has twelve men, which move and take diagonally, by passing *over* the opponent on to an empty square; that a man passing on to the last row of squares becomes a King, which has the power of moving backwards or forwards, one square at a time; and that the board must be so placed as to leave a double corner at the right hand of the player.

But to be more explicit: on commencing the game, each player has twelve men, respectively placed on the white squares of the three first lines of the board.

The men being placed upon the board, the game is opened, and continued by each player moving alternately; the right of the first move, as well as the choice of men, being decided by lot.

The men move forward diagonally, one square at a time, on the white squares; but any man attaining the extreme line of the board assumes the name and power of a King, and is crowned by having another man placed on him. He can then move backwards and forwards indifferently: not, however, off the white squares.

The men capture in the direction in which they

move, by leaping over any hostile piece that may be *en prise*, and taking up the vacant white square beyond him; the captured piece being removed from the board.

From this it will be obvious, that any man left unsupported—that is, having a vacant white square on either line of diagonals behind him—is liable to be taken by any of the enemy's men in a position to effect the capture, and, moreover, that if several men are left unsupported in a similar manner, they may all, by possibility, be taken, by one and the same man of the enemy, at one and the same move.

The game is won by capturing or blockading the men of the adversary, so that he has nothing left to move; but occasions will occur where the number of men remaining on the board are very few and equal in number, and the players tolerably well matched, so that neither party can hope to gain much advantage; in such a case as this, a persistence in play is rather a trial of temper than of strength, and courtesy will dictate the young player to draw the game. With two Kings on each side, the game may be claimed as drawn by the player possessing the line of the double corner.

ESTABLISHED LAWS OF THE GAME.

1. The first move of every game must be taken alternately by each player, whether the last be won or drawn.

2. Pointing over the board, or using any action to interrupt the opponent in having a full view of the men, is not allowed.

3. The men may be properly adjusted in any part of the game. After they are so placed, if either of the players touch a man, he must move it somewhere. If the man be so moved as to be visible on the angle

separating the squares, the player who so touches the man must move it to the square indicated.

4. It is optional with the player either to allow his opponent to stand the huff, or to compel him to take the offered piece.

5. If either player, when it is his turn to play, hesitates for more than five minutes to make his move, his opponent may call upon him either to move or resign the game. A delay of ten minutes in moving loses the game.

6. Neither player is allowed to quit the room during the progress of a game without his opponent's consent.

7. In the losing equally with the winning game, it is compulsory upon the player to take all the men he can legally take by the same move. On making a King, however, the latter must remain on his square till a move has been made on the opposite side.

8. When a small number of men only remain in the game, either party having the minority of pieces may call upon his opponent to win in fifty moves, or declare the game drawn. With two Kings opposed to one, the game is declared drawn, unless it be won in, at most, twenty moves.

GENERAL RULES FOR PLAYING.

It is judicious play to keep your men towards the centre of the board, in the form of a pyramid. Be careful to back up your advanced men so as not to leave a chance of your opponent taking two for one. A man on a side square is deprived of half his offensive power.

Be careful to look well over the board before making your move; but let not your caution descend to timidity. Resolve the consequences of every move before making it.

Never touch a man without moving it.

Avoid the inelegant act of pointing with your finger

across the board. Determine on your move, and make it without hesitation.

Avoid conversations with a view of annoying or confusing your adversary. If you prove the conqueror, endeavour to act the part of a noble one, and triumph not over a fallen enemy. Even when often defeated, let your loss act rather as a spur to increased care, watchfulness, and practice, than as a provocative of ill blood.

Never play at draughts or chess if you cannot keep your temper.

In order to comprehend the position of the men in the endings of games, it will be necessary for us to remember the notation usually adopted by players, which is as follows:—Beginning at the left hand upper corner, the squares are numbered from 1 to 32, thus:—

	1	2	3	4
5	6	7	8	
9	10	11	12	
13	14	15	16	
17	18	19	20	
21	22	23	24	
25	26	27	28	
29	30	31	32	

Suppose white to occupy the lower half of the board, and be moving upwards, let us examine a few of the most simple positions :—

POSITION I.

WHITE.	BLACK.
A Man on 6	A Man on 12
A Man on 24	K on 15

Black moves and wins.

POSITION II.

WHITE.	BLACK.
K on 31	K on 26
K on 32	K on 27
	Man on 21

White moves and wins.

POSITION III.

WHITE.	BLACK.
K on 26	K on 25
K on 27	Man on 21

Either side to move and win.

POSITION IV.

WHITE.	BLACK.
K on 23	K on 28
K on 27	Man on 11

White moves and draws.

POSITION V.

WHITE.	BLACK.
K on 22	K on 14
K on 23	K on 15
	Man on 13

Black to move and white to win.

POSITION VI.

WHITE.	BLACK.
K on 14	K on 6
K on 18	K on 24
K on 23	

White moves and wins.

From the study of these half-dozen positions, if the reader will work them out, he will derive more actual knowledge of the game than he could by six months' desultory play with an indifferent antagonist. I need scarcely say that Draughts cannot be thoroughly taught in an hour, and that patience and deep thought are necessary in order to attain anything like the mastery over the numerous combinations the game presents. At the same time, it may be said that Draughts is so easily comprehended, that a child may learn the moves in five minutes. The savages of the South Sea Island, are good players, and I remember being introduced to a harmless lunatic in Bethlehem Hospital, with whom I stood not a ghost of a chance.

In all these positions, the player with the move has the advantage. Now, it is not always easy to tell when you have the move. There are several ways of discovering the fact, but the easiest is, I think, the following:—You wish to know whether any one man of yours has the move of one of your adversary's. Examine the situation of both, and if you find that your opponent has a black square at a right angle under his man, you have the move. For example, your white man is on square 30 when your adversary's black is on square 3. You will find the right angle in a black square between 31 and 32, and you have the move. This rule applies to any number of men, and is really infallible.

There is another method not less easy. Count all the pieces, of both colours, which stand on those columns (not diagonals) which have a white square at foot. If the number be odd, the white has the move; if even, the move is with the black. This also is an invariable test.

POSITION VII.

WHITE.	BLACK.
Man on 6	K on 7
Man on 12	K on 11
Man on 19	K on 23
White to move and win.	

POSITION VIII.

WHITE.	BLACK.
K on 1	Man on 4
K on 2	Man on 6
K on 3	Man on 10
Man on 5	Man on 15
Man on 12	
Man on 13	
Man on 23	
Black to move and win.	

POSITION IX.

WHITE.	BLACK.
K on 2	Men on 1, 3, 12, 19, 23
Men on 8, 19, 20, 30, 32	K on 26
White to move and win.	

POSITION X.

WHITE.	BLACK.
Men on 10, 11, 13	K on 22
	Men on 2, 13
White to move and win.	

POSITION XI.

WHITE.	BLACK.
Men on 9, 17, 29, 26, 30,	Men on 2, 3, 11, 24, 28
31	K on 32
White to move and win.	

POSITION XII.

WHITE.	BLACK.
Men on 13, 15, 17, 20, 21,	Men on 1, 4, 5, 6, 7, 8,
22, 25, 27, 32	12, 18
White to move and win.	

POSITION XIII.

WHITE.	BLACK.
K on 20, 26, 30	K on 3, 9
Men on 12, 19, 22, 28	Men on 5, 10, 11, 13, 17

Black to move and win.

POSITION XIV.

WHITE.	BLACK.
K on 11, 16, 29	K on 20, 22
Man on 32	Men on 23, 29

White to move and win.

GAMES FOR PRACTICE.

In the following simple games, which have been actually played, the black moves first, from one square to another, as in the diagram, each player moving alternately.

GAME I.

BLACK.	WHITE.
11 to 15	23 to 19
9 to 14	22 to 17
6 to 9	17 to 13
2 to 6	25 to 22
8 to 11	29 to 25
4 to 8	24 to 20
15 to 24	28 to 19
11 to 15	27 to 24
14 to 17	21 to 14
9 to 18	26 to 23
18 to 27	32 to 23
10 to 14	19 to 10
6 to 15	13 to 9
8 to 11	25 to 21

White wins.

GAME II.

BLACK.	WHITE.
19 to 14	22 to 18
6 to 10	26 to 22

2 to 6	31 to 26
10 to 15	24 to 20
7 to 10	28 to 24
12 to 16	32 to 28
8 to 12	24 to 19
15 to 31	

Makes a King and wins.

GAME III.

BLACK.	WHITE.
10 to 15	23 to 19
6 to 10	26 to 23
9 to 13	23 to 18
5 to 9	30 to 26
11 to 16	18 to 11
8 to 15	27 to 23
16 to 20	32 to 27
7 to 11	19 to 16
12 to 19	23 to 7
2 to 11	24 to 19
15 to 24	28 to 19
3 to 7	19 to 16
10 to 15	16 to 12
11 to 16*	22 to 17
13 to 22	25 to 2

White makes a King and wins.

Black lost his game by moving from 11 to 16*. In most games the odds of a piece, between even players, is sufficient to win a game.

GAME IV.

BLACK.	WHITE.
11 to 15	23 to 19
9 to 14	22 to 17
5 to 9	26 to 23
9 to 13	30 to 26
13 to 22	25 to 9
6 to 13	29 to 25
8 to 11	25 to 22
4 to 8	23 to 17
13 to 22	26 to 17
1 to 5	17 to 13 (:)

(a) 17 to 14 would have been the better move.

2 to 6	21 to 17
12 to 16	19 to 13
5 to 9	23 to 18
9 to 14	27 to 22
14 to 21	31 to 26
11 to 16	26 to 22
21 to 25	22 to 17
25 to 30 K	17 to 14
10 to 17	19 to 1 K
16 to 20	23 to 19
20 to 27	32 to 23
17 to 22	19 to 15
22 to 26	1 to 6
26 to 31 K	6 to 2
7 to 11	15 to 10
31 to 27	23 to 18
30 to 26	18 to 14
11 to 15	2 to 6
15 to 18	14 to 9
8 to 11	10 to 7
3 to 10	6 to 8—win;

It must be understood that these are not given as model games, but simply as showing the results of actual play. White has now five pieces to four, and therefore must win.

GAME V.

BLACK.	WHITE.
11 to 15	22 to 18
15 to 22	25 to 18
8 to 11	29 to 25
4 to 8	24 to 20
10 to 15	25 to 22
12 to 16	21 to 17
8 to 12	17 to 13
17 to 10	27 to 24
9 to 14	18 to 9
5 to 14	32 to 27
2 to 7 (a)	24 to 19
15 to 24	28 to 19
14 to 17	19 to 15
10 to 19	22 to 18

(a) A good move, as it stops the advance of white, and enables him to King in a move or two if he wishes.

17 to 22	26 to 17
19 to 26	30 to 23
16 to 19	23 to 16
12 to 19	17 to 14
6 to 10	14 to 9
19 to 23	27 to 24
10 to 13	18 to 14
23 to 27	31 to 26
27 to 32 K (b)	26 to 23
15 to 18	23 to 19
32 to 28	9 to 5
18 to 22	14 to 9
22 to 26	9 to 6
1 to 10	6 to 1 K
26 to 31 K, and wins	

(b) Better move to 31.

It may be as well here to show how *two Kings win against one*, though, of course, the player with the single King, unless his opponent was very weak, would at once retire. Suppose the single white King to have attained the double corner, say square 32, and his antagonist to stand on squares 23 and 19. The black moves.

BLACK.	WHITE.
19 to 24	32 to 28
23 to 19	28 to 32
24 to 28	32 to 27
28 to 32	27 to 31
19 to 15*	31 to 26
15 to 18	26 to 30
18 to 22	

or

18 to 22

26 to 31

White can only now move in the angle of one or other of the opposing Kings, and therefore loses the game. From the position given, the two Kings can always win in seven moves.

To win with three Kings against two is sometimes rather difficult, as the player with the two men will

not willingly give piece for piece. The way to effect it is this: get all the men in a line—as from 1 to 28—and give piece for piece. With white Kings on, say 1, 10, and 15, and black Kings on 19 and 24, the white, with the move, retires his King from 10 to 6, and obliges black to exchange.

GAME VI.

BLACK.	WHITE.
23 to 18	10 to 15
26 to 23	9 to 14
18 to 9	5 to 14
22 to 18	15 to 22
25 to 9	6 to 13
30 to 25	1 to 5
31 to 26	11 to 15
26 to 22	7 to 10
22 to 17	13 to 22
25 to 11	8 to 15
29 to 25	5 to 9
25 to 22	10 to 14
22 to 17	2 to 7
17 to 10	7 to 14
24 to 20	15 to 18
27 to 24	18 to 27
32 to 23	9 to 13
24 to 19	13 to 17
19 to 15	17 to 22
15 to 10	22 to 26
20 to 16	12 to 19
23 to 10	26 to 31 K
16 to 11	14 to 18
11 to 7	18 to 23
7 to 2 K	32 to 26
2 to 6	20 to 30 K
21 to 17	4 to 8
17 to 13	30 to 25
13 to 9	8 to 11
10 to 7	3 to 10
6 to 8	

Black takes two for one and wins.

GAME VII.

BLACK.	WHITE.
34 to 30	20 to 25
40 to 34	14 to 20
45 to 40	10 to 14
50 to 45	5 to 10
33 to 28	20 to 24
39 to 33	15 to 20
44 to 39	18 to 23
49 to 44	12 to 18
31 to 27	7 to 12
37 to 31	2 to 7
41 to 37	10 to 15
47 to 41	4 to 10
31 to 26	24 to 29
33 to 24 (taking 29)	20 to 29 (takes 24)
39 to 33	17 to 22
33 to 34 (t 29)	22 to 33 (t 28)
38 to 29 (t 33)	11 to 17
37 to 31	7 to 11
42 to 37	17 to 21
26 to 17	11 to 22 (t 17)
43 to 38	14 to 20
31 to 26	22 to 23 (t 27, 37, and 38)
29 to 38 (t 33)	20 to 29 (t 24)
32 to 28	23 to 43 (t 28 and 38)
5 to 37	12 to 17
37 to 5 (t 14)	9 to 14
5 to 11 (t 23 and 17)	18 to 23
30 to 24	6 to 17 (t King)
35 to 30	16 to 21
40 to 35	3 to 9
44 to 39	1 to 7
39 to 33	7 to 12
41 to 37	12 to 18
36 to 31	21 to 27
46 to 41	27 to 36 (t 31)
30 to 25	36 to 47 (K, t 41)
25 to 23 (t 20, 9, 8, and 18)	47 to 20 (t 33 and 24)
26 to 21	17 to 22
35 to 30	15 to 20
23 to 12 (t 18)	13 to 18
45 to 40	22 to 28
40 to 34	28 to 33
37 to 28	33 to 38
12 to 8	38 to 16 (t 32 and 21)
8 to 3	16 to 21
3 to 25 (t 20)	21 to 27
25 to 20	27 to 32
20 to 47	32 to 37

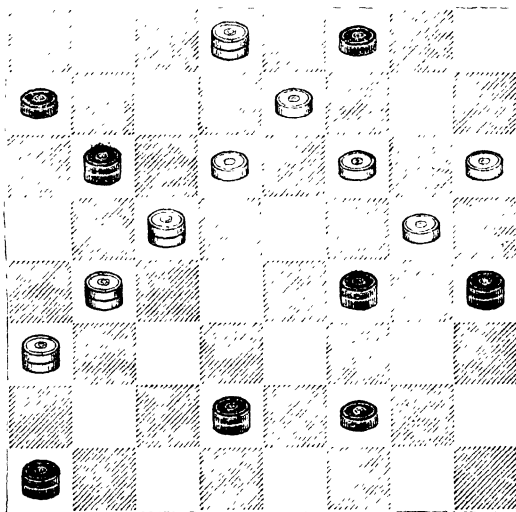
And White loses.

PROBLEM I.

In the following problems the White men occupy the lower half of the board, and move upward: the Black *vice versa*.

By JAMES WAUGH, OF EDINBURGH.

BLACK.



WHITE.

White to play and win in six moves.

WHITE.

17 to 13

10 to 6

11 to 8

12 to 8

2 to 7

13 to 15, and wins

BLACK.

9 to 18

3 to 10

20 to 4

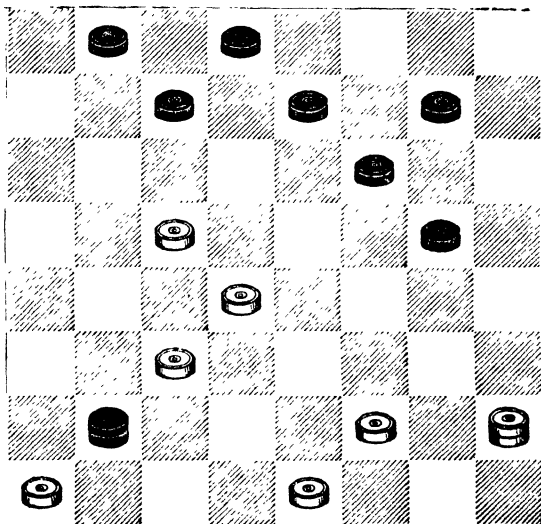
4 to 11

11 to 9

PROBLEM II.

By W. WALLER.

BLACK.



WHITE.

White to play first and win in six moves.

WHITE.

14 to 9

22 to 17

18 to 15

31 to 26

29 to 15

18 to 10, and wins

BLACK.

6 to 13

13 to 22

11 to 18

22 to 31

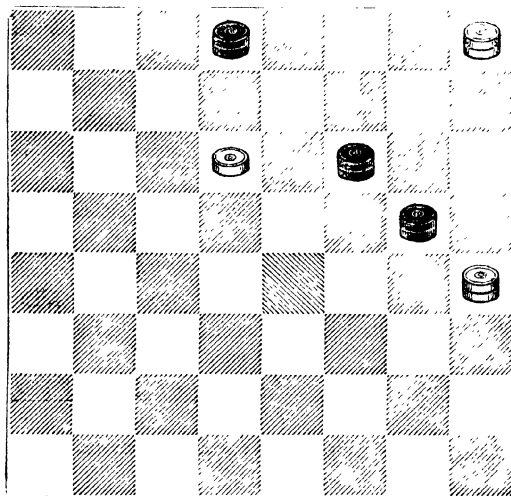
31 to 24

v

PROBLEM III.

By JAMES T. C. CHATTO.

BLACK.



WHITE.

White to play, and win in two moves.

WHITE.

4 to 8
20 to 11, and wins

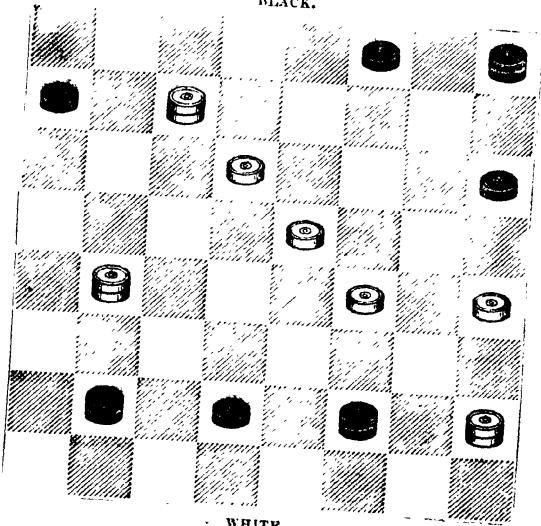
BLACK.

11 to 4

PROBLEM IV.

BY JAMES WAUGH, OF EDINBURGH.

BLACK.



WHITE.

White to play first, and win in five moves.

WHITE.

17 to 22

19 to 15

20 to 16

10 to 7

6 to 15, and wins

BLACK.

25 to 11

11 to 18

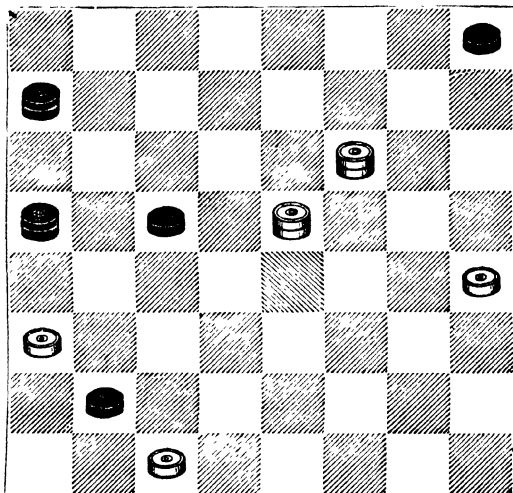
12 to 19

3 to 10

PROBLEM V.

BY JAMES WATTS, OF LEEDS.

BLACK.



WHITE.

Black to play first, and win in four moves.

BLACK.

4 to 8

14 to 17

13 to 9

9 to 11, and wins

WHITE.

11 to 4

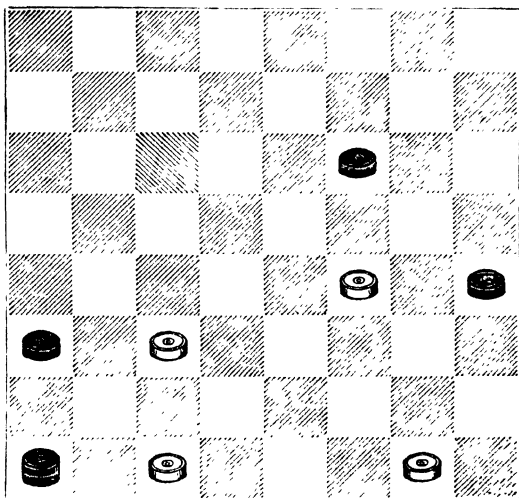
21 to 14

30 to 21

PROBLEM VI.

By THOS. M. HOGG, OF HAWICK.

BLACK.



WHITE.

White to play first, and win in two moves.

WHITE.

19 to 15

32 to 28, and wins, as

Black cannot move

without losing a man

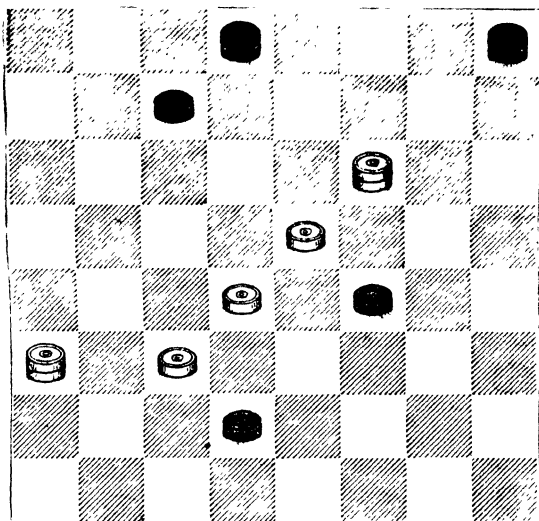
BLACK.

11 to 25

PROBLEM VII.

By W. WILSON.

BLACK.



WHITE.

White to play, and win in four moves.

WHITE.

11 to 7

15 to 8

18 to 15

21 to 16, closing up

Black

BLACK.

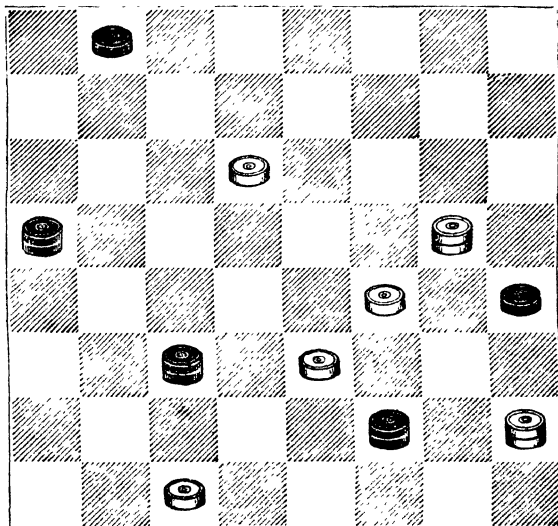
2 to 11

4 to 11

11 to 25

PROBLEM VIII.

By SAMUEL GALLAGHER.



WHITE.

White to play, and win in seven moves.

WHITE.

28 to 32
10 to 6
19 to 15
16 to 14
32 to 28
30 to 26
28 to 32

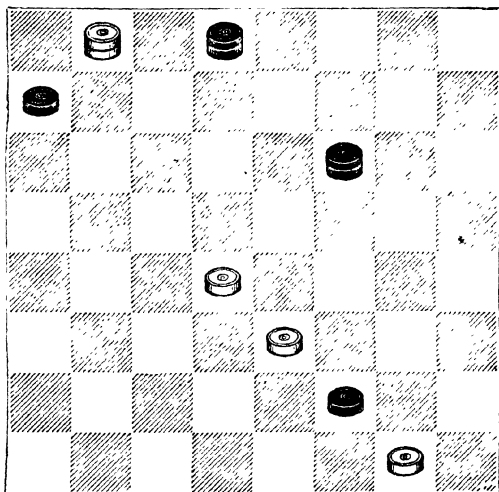
BLACK.

27 to 18
1 to 10
18 to 11
20 to 24
24 to 27
22 to 31

PROBLEM IX.

BY JOHN EVANS.

BLACK.



WHITE.

White to play first, and win in four moves.

WHITE.

1 to 6

18 to 15

23 to 14

32 to 14, and wins.

BLACK.

2 to 9

11 to 18

9 to 18

PROBLEM X

BLACK.



WHITE.

White to play and win.

WHITE.

28 to 24

24 to 19

6 to 2

2 to 7

7 to 10

30 to 25

14 to 9, and wins

BLACK.

7 to 11

4 to 8

8 to 12

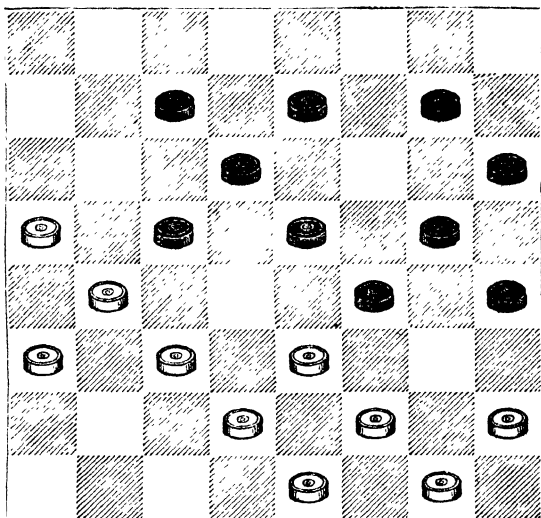
7 to 16

16 to 23

29 to 22

PROBLEM XI.

BLACK.



WHITE.

White to play and win.

WHITE.

22 to 18

13 to 9

27 to 24

31 to 6

17 to 3, and wins

OR—

23 to 18

31 to 26

27 to 2, and wins

BLACK.

15 to 23

6 to 13

20 to 27

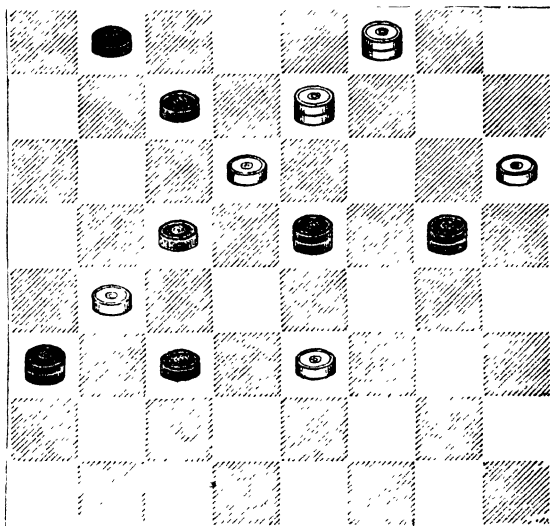
22 to 31

14 to 30

30 to 23

PROBLEM XII.

By J. HALTON, LIVERPOOL.



WHITE.

White to play and win.

WHITE.

23 to 10

3 to 8

8 to 11

12 to 3

7 to 11

3 to 10, and wins

BLACK.

14 to 23

21 to 14

15 to 8

6 to 15

16 to 7

HALF-A-DOZEN CRITICAL SITUATIONS TO DRAW GAMES.

I.

On No. 3, 4, 12, black Kings; on No. 10, 11, white Kings, and black to move.

B 3,8	W 10,15	B 8,3	W 15,19
B 12,8	W 19,15	&c.	

II.

No. 5, a black man; 9, a black King; 7, a white King, and white to move.

W 7,10	B 9,13	W 10,14	B 13,9
W 11,10	&c.		

III.

No. 3, 4, black Kings; 15, a white King, and white to move.

W 15,11	B 3,8	W 11,7	B 8,12
W 7,11	&c.		

IV.

No. 18, 19, black Kings; 28, a black King; 27, 32, white Kings, and white to play.

W 27,24	B 18,15	W 24,20	B 15,11
W 20,24	B 19,23	W 24,20	&c.

V.

No. 13, a black man; 14, 15, black Kings; 22, 23, white Kings, and black to move.

B 14,17	W 23,26	B 15,10	W 22,25
B 17,21	W 25,22	B 10,14	W 26,30
B 14,17	W 22,18	B 17,14	&c.

VI.

No. 21, a black man; 22, 23, 24, black Kings; 30, a white man; 31, 32, white Kings, and black to move.

B 24,28	W 31,27	B 23,19	W 27,31
B 19,24	W 32,26	B 24,20	W 27,23
B 22,18	W 31,27	B 18,15	W 27,31
B 15,19	W 31,27	&c.	

A COUPLE OF SITUATIONS TO WIN GAMES.

I.

No. 21, a black man; 25, a black King; 26, 27, white Kings, and either to move.

B 25,29	W 27,23	B 29,25	W 22,18
B 25,29	W 18,22	B 21,25	W 26,30

II.

No. 1, 2, black Kings; 10, 11, white Kings; 5, a white man, and either to play.

W 10,14	B 2,6	W 14,17	B 6,9
W 17,13	B 9,6	W 11,16	B 6,2
W 16,19	B 2,6	W 19,23	B 6,2
W 13,9	B 1,6	W 23,18	B 6,13
W 18,14	B 13,6	W 14,10	&c.

THE LOSING GAME.

This is by no means difficult. The whole art and secret lies in the player bringing up his men in such a manner as to be able, not only to open a way for his opponent, and make him take two or more men at a time, but also so to arrange his men as to keep up, so to speak, a succession of losing hazards. It is, of course, possible for a player with half-a-dozen men left on the

board to compel his opponent to take them all with a single King; or, easier still, for a single King to move in such a way as to compel his adversary to give up his men, one after another, till he finds an opportunity of committing scientific suicide. The losing game cannot be said to be quite so interesting as the regular winning one, but it is full of variety, and forms a charming contrast to the more studious brother.

POLISH DRAUGHTS.

The ordinary game is played upon the regular English board of sixty-four squares. I believe that the game, as played in Poland, used to require a board with a hundred squares, ten each way. For all purposes of the game, however, the usual draught-board may be employed. The board is arranged so as to have a double corner at the right hand: as in the English game, it is a matter of indifference which colour is played on.

Now, the only and great difference between the English and Polish games is, that the men, after moving forwards, one square at a time, can take any piece *en prise* either backwards or forwards, so long as there are any to take; and the Kings are allowed to leap over two or more pieces on the same angle, and capture either backwards or forwards wherever there is a piece *en prise*. This, then, is the grand secret. As in our own game, a piece touched must be moved, and the game is won, as with us, when the last piece is captured. In the hands of expert players, this is a very amusing game.

But, in order that my readers may fully comprehend the peculiarities of Polish Draughts, I make bold to extract a passage or two from the essay of my friend,

Mr. H. G. Bohn, who is an accomplished player at various games.

“When one party, at the end of a game, has a King and a man against three Kings, the best way is to sacrifice the man as soon as possible, because the game is more easily defended with the King alone.

“In Polish Draughts, especially, it is by 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 the move, or 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.

“When two men of one colour 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 a *lunette*, and this is much more likely to occur in the Polish than in the English game. In this position 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, if he be a practised player, would expose 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 position.

“Towards the end of a game, when there are but few Pawns left on the board, concentrate them as soon as possible. At that period of the game the slightest error is fatal.

"The King is so powerful a piece, that one, two, or three Pawns may be advantageously sacrificed to obtain him. But, in doing so, it is necessary to note the future prospects of his reign. Be certain that he will be in safety, and occupy a position that may enable him to retake an equivalent for the Pawns sacrificed, without danger to himself. An expert player will endeavour to snare the King as soon as he is made, by placing a Pawn in his way, so as to cause his being retaken."

It is scarcely necessary to give the moves of a game. Let my readers study the instructions given above, and try a game for themselves.

BACKGAMMON:
ITS THEORY AND PRACTICE.
TO WHICH IS ADDED
A CHAPTER ON SOLITAIRE.



CHAPTER I.

INTRODUCTORY.

"Unnumbered spirits round thee fly,
The light militia of the lower sky :
These though unseen, are ever on the wing,
Hang round the box"—POPE.

MANY months ago—so many that I do not care to say precisely how many ; but, at any rate, at a period posterior to that in which the learned and good-natured Michael Angelo Titmarsh introduced Rawdon Crawley to the public, in the pages of the admirable piece of family biography known as "Vanity Fair"—it was my fortune to be the last visitor stopping at an old country house. It does not much matter in what county the country house in question is situated ; but

when I tell you, confidentially, that it was somewhere down North, I dare say, most sagacious reader, that you—belonging, of course, to the upper ten thousand—will at once guess its name. My Lord A., and Sir Edward B., and Colonel C., and all the rest of the notables, right through the alphabet, had returned to town, or gone a little farther North to shoot grouse, or taken a run over to Paris, as English people always do in the autumn, when they can have the gay city to themselves, the French aristocracy having retired at the close of *their* metropolitan season; but, for reasons of my own, and which it is not necessary to avow, I remained the one solitary guest of the noble earl and his amiable countess. I must say I was rather bored, for I did not take much interest in the agricultural pursuits to which my host was devoted, nor was I attracted in any great degree by the system of visiting the poor in their cottages down in the village, to which I was invited by the example of my noble hostess. I soon got tired of knocking the billiard-balls about by myself, and as for playing the earl, there really was no pleasure in achieving a victory over him, it was so very easy. Well, what was I to do? There was, to be sure, the refuge of the library, but, somehow, I never could sleep easily amid the thousands of volumes, all telling of industry, in their writing, printing, and what my publisher calls “getting up.” I have no doubt that the pains and industry bestowed by many of the authors, whose books now reposed so daintily on mahogany, and were protected from dust by slips of red shelf-leather and brown Russia bindings, were quite thrown away and wasted. I am pretty sure they were, as far as I was concerned, just then—but still, the very presence of so much learning had a depressing effect on my nerves. I have heard of a man who said he was never so much alone as when in company; but, I must confess, I differ from him, for I am never so

much alone as when alone. I want excitement; and whether I obtain it on a race-course, or in a ball-room, or a theatre, or a club, or over a billiard-table, does not much matter. In my time, I have sought it in many strange ways—at night in the streets, or over the green cloth, with chessmen, cards, dominoes, or halfpence rattled in a pint pot over a ginshop counter—and even in some less creditable fashions. But, on the occasion of which I am now speaking, none of these resources were open to me, and I was really beginning to think whether it would not be better to plead some suddenly remembered engagement that should carry me back to the Vanity Fair my friend and sponsor has so ably painted.

Suddenly, one day, as I was sitting in the library, I bethought me that I would write a book. My essay on Billiards had been so well received—a couple of editions having been demanded in about six months—that, looking around me on the evidences of learning piled row above row, I was fired with the noble ambition of again appearing before the public as an author. Everything was favourable to the idea. Here, in this fine old house, far away from “the world,” and with nothing particular to do to occupy my time, how could I employ it better than by writing a book? I had plenty of leisure; and, as for talent, I believe nobody, whatever they may say about me, has dared to deny that I possess *that* quality. Well, then, having determined to write a book, the question that next arose was, “What shall I write about?” I arose and examined the shelves—this time with anxious curiosity. I took down Macaulay. “It won’t do to write a History of England,” said I to myself, “for the noble Scotchman has forestalled me in that fiction.” I glanced at Shakspeare. “No, hang it! the drama is unapproachable with the Bard of Avon staring one in the face.” I gently removed Byron from his shelf—

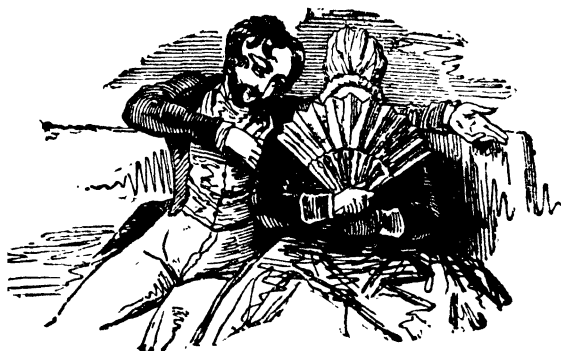
Murray's one volume edition, beautifully bound in morocco elegant. "I don't think poetry is my forte, seeing that 'Don Juan' and 'Mazeppa' have already been written." Placed on one long shelf by themselves were the works of Richardson, Smollett, Addison, Steele, Swift, Johnson, and dear old Oliver Goldsmith. "I don't think that style will take with the public," I murmured. "Esmond" and "The Virginians" had not been written then. Just below were the "Waverley Novels," and the early tales of Charles Dickens. "I fancy that fiction is not altogether in my style," I said, as I passed onward. I took down old Burton, heavy in corded calf, and eyed him wistfully. Next him was lying a thin volume of Carlyle's "Sartor Resartus." "Clever fellows, both," said I, "but I don't think the world will stand another 'Anatomy of Melancholy,' or even a second 'Essay on the History of Old Clothes.' Bless me, I am anticipated everywhere." Passing disdainfully by Lord Chesterfield's Letters, and Voltaire's Works in a thousand volumes, and scarcely condescending to bestow a glance at Blair's "Rhetoric" and Bagster's celebrated "Shove," I came at last to a couple of showily-bound volumes in red and gold, labelled on the back "Walpoliana." "Ha!" I exclaimed, "here is an agreeable rattle!" And sure enough it was, for, on taking it down and opening it, I found that it was not a book at all, but a Backgammon-board, with dice and draughtmen, all complete. A new idea took possession of my mind. I am a pretty good player at the "little battle," why should I not write a book explaining its mysteries? Why, indeed! I have written a successful book on Billiards; hang it! I will write another on Backgammon. One book! I will write three books—"Backgammon," "Chess and Draughts," and "Whist, Loo, and Cribbage." Let Macaulay make himself famous in history, and Dickens in fiction, and Tennyson in poetry, and Watts Phillips in melodrama—

adapted from the French—I will make for myself a name, not only as a player of games, but as a writer about them.

In a minute my mind was made up; and, my determination once taken, my listlessness left me. I threw off my *ennui* as I would a worn-out and worthless garment. I recalled, as by intuition, what fine things the poet had said about the quick dice, that—

“In thunder leaping from the box, awake
The sounding gammon.”

I remembered, too, with something like a blush upon my cheek, not altogether hidden by whiskers and moustache in those days, how, once upon a time—as the story books have it—



GAMMON

of another character altogether engaged my attention. I became suddenly alive to the points of the noble old game. Here was excitement. How often, on a winter's evening, had I rattled the dice within just such a folio work, in two volumes, as this dear old “Walpoliana,” although, perhaps, labelled “History of England,” or the “Noble Book of Games,” or the “Lives of Heroes,”

all equally applicable titles, seeing that history is but a story of men struggling against men, party against party, genius and skill against rashness and desperation at long odds; perseverance that must win at last, and without which heroism never succeeded yet; caution and nerve—

“To bear with accidents, and every change
Of various life, to struggle with adversity;”

to be warily on guard against surprise, false move, and defeat; to be alive always to the chances which the blind goddess may throw out—

“The tide which
Taken at the flood leads on to fortune;”

the vantage ground which, once gained, neither reverses, captures, nor revolutions, can altogether overthrow: all these were emblemized in the good old game of Backgammon. Why, here was work that should bring me not only amusement and employment, but good money, with which to play at that harder, sterner game called Life. *Vive la bagatelle!* Why bother oneself about serious matters, when trifles of no more importance than the “tables” that amused our Saxon ancestors can bring “work and wages” to a modern fine gentleman?

Why, even the technical terms employed in the game are suggestive of fun, to say nothing of their being food for reflection. “The Divine Swan,” as a theatrical friend of mine used to call William Shakspeare, tells us that books are to be found in the running brooks (and, by parity of reasoning, pamphlets in ditches, handbills in gutters, and tradesmen’s cards in stagnant rain-pools), sermons in stones, and good in everything: so why can we not dig a moral out of this gaudily-bound Backgammon-board, with its spotted cubes of ivory, and its black and yellow discs of ebony and boxwood? We are told, for instance, that “a blot is not a blot till it is hit;” a maxim I make bold to deny, seeing

that a blot on scutcheon or character is none the less a blot because it happens to be among the "things not generally known." [Lest I may be accused of a joke, I beg to observe, *sotto voce*, that I wish to throw no discredit on friend Timbs's "handy book:" and here again I find myself stealing a couple of words from that learned, able-to-do-anythingarian, Lord Campbell. It's very provoking! I shall have the critics finding out the book from which I take my illustrations if I don't mind, and serving me as they did poor Alexander Smith, by printing, in parallel columns, in the *Athenæum*, passages from my book, and those of all other authors, in which like nouns and verbs are employed; while some industrious book-worm will take the trouble—as happens in the case, sometimes, of Tom Taylor's original dramas—of going to the British Museum Library, and fishing up all the old French books from which my incidents are borrowed; although I, like the celebrated dramatist, never dreamed of the unfortunate felix being allowed to escape from the satchel.] Again, what a valuable lesson is taught by the term "Cover your man;" a direct hint that protection, in all cases, is due to those who partake of our hospitality, and that, in cases where we find our acquaintances in a state of seediness, it is our duty to introduce them to our tailors, and let them run up a score at our hatters, a proceeding certain to be felt by either debtor or creditor. [A very old pun that about felt and the hatter. I hope the reader will excuse it.] But, perhaps, the maxim may be made to admit of a much wider interpretation. When we find a miserable creature at the door in "looped and windowed wretchedness," it teaches us that it would be better that the good lady of the house looked up all discarded garments with which to cover the man (or woman), rather than change the old clothes with a cheating Israelite or canting Hibernian for gaudy china or rootless geraniums. But the term

also suggests a very useful hint to those gentlemen who patronize the duel—that unfashionable method of settling differences; as, if you properly “cover your man,” you will most probably have your fortune told by that palladium of British liberty, a venerable judge in a wig and twelve highly-educated tradesmen in a box, which may be not inaptly compared to an *opera* box, seeing that it is the occasional duty of the occupants to condemn the interesting gentleman who stands before the rue to be *worked* off, as Mr. Dennis (*vide* “Barnaby Rudge”) delicately expresses it.

“Making your points” is a term that will be well understood and appreciated by amateur actors, who, in their ambition to “strut and fret their hour upon the stage” (Shakspeare, hem!), often neglect the more serious occupations of life. It is to be understood, however, that the stage is only a miniature representation of the world’s great drama, and that, while we are careful in both to “make our points,” we must not be forgetful of the proper business of the scene.

“Get home as quickly as you can,” is a hint to husbands and young men unprovided with latch-keys. Unmarried ladies will do well to think of the necessity of “getting your man off;” while faithless lovers and wanderers will not fail to “go back” as quickly as possible. Those loose fish upon town who are ready to “go back” to their old, idle, smoking, Evans’s-Saloon-and-Café-Chantant ways, will not be worse off if they remember that “going back” to good conduct is not so easy as they may think, every false step leading them downwards on the path of respectability. After the *facilis descensus Averni* they will find the return rather less practicable than learning Sanscrit or Chinese. To make “a hit” is useful occasionally in a dispute with a cabman, and to make one as palpable as Hamlet’s is what my publisher will endeavour to do with my book. If it arrives at a second edition, he will then make a

"double hit," the "gammon" to which I (and Mr. Clarke) desire the dear, sensible, appreciative public to "seriously incline." Verily, Backgammon is a capital teacher of moralities!

But not only are proverbs to be derived from the game—proverbial allusions to dice are as common as blackberries. The Greeks, both ancient and modern [I do not refer to the Greeks of St. James's, nor to the inhabitants of Greek-street, Soho], had a proverb [it is not given in the original language, in compliment to my lady readers], which tells us that "sixes or aces"—all or nothing—is desirable. *Jacta est alea*—the die is cast—exclaimed Cæsar, one of the most celebrated men of Roman story, as he crossed the Rubicon on his way to the imperial city, universal sovereignty, and the daggers of Brutus and Company. Shakspeare, prince of poets! has a king who not only "set his life upon a cast," but wished to stand "the hazard of the die." Indeed, if I were only to quote the numerous passages in which poets and authors have drawn illustrations from the chances of the dice, I might almost make this chapter fill the book. The indulgent reader will allow me just to cite a few instances.

Spenser, in his "Fairie Queene," speaks of the "equal die (or hazard) of war;" Hamlet, in his madness, speaks of "marriage vows" being "as false as dicers' (gamblers') oaths;" in another play Shakspeare says—"Keep a gamester from the dice, and a student from his books, and it is wonderful." Again, in "Henry IV.," one of the characters says, "I was as virtuous as a gentleman need to be, swore little, and diced not above seven times a week." These quotations show that gambling with dice was common enough in the sixteenth century; but two hundred years later, as appears from Addison's "Guardian," the ladies were also smitten with the phrenzy "What would you say should you see your sparkler shaking her elbow for a whole night together, and

thumping the table with a dice-box?" Speaking of the chances on the dice, Bentley says, "It is above a hundred to one against any particular throw that you don't cast any given set of faces with four cubical dice. Now, after you have cast all the trials but one, it is still as much odds at the last remaining trial as it was at the first." These are a few of the unfavourable opinions of authors, directed to the dark side of the subject, for the shaking of dice does not always lead to gambling, a vice I detest. The spotted cubes have, however, been put to better uses—sometimes. The good Dr. Watts used them to teach little children their alphabet, by having letters pasted on their six sides; Dryden cites them as being the fairest arbiters in a quarrel; and Dean Swift—delicate and moral writer—speaks of their use in Backgammon as being the only use a clergyman can put them to—a little gentle excitement without vice.

In fine, Backgammon is one of the best of domestic games. Every husband and wife should know how to play it, and every lover should teach it to his mistress. It is not so abstruse as to put a stop to pleasant conversation or soft looks, and possesses sufficient variety to charm away *ennui*, keep alive the attention, and drive off the spleen. The merry rattling of the dice is music to the ears of those who play for love instead of money; and so that you, dear readers, avoid the example of the Great Napoleon—uncle to him whom Victor Hugo has rather maliciously styled Napoleon the Little—and steer clear of such awful throws as those ascribed to him

"Whose games were empires, and whose stakes were thrones,
Whose table earth, whose dice were human bones,"

you will, doubtless, contrive to pass many a pleasant evening, under the care of your present instructor. Above all, if you would become thoroughly proficient in the "little battle," allow me to advise you, in the words of the late Mr. Abernethy, to "buy my book."

CHAPTER II.

SOMETHING OF ITS HISTORY.

"Very reverend sport, truly."—SHAKESPEARE.

"Kindly condescend
To visit a dull country friend ;
Here you'll be ever sure to meet
A hearty welcome, though no treat ,
A house where quiet guards the door,
No rural wits smoke, drink, and roar ;
Choice books, safe horses, wholesome liquor,
Billiards, backgammon, and the vicar."

SOAME JENYNS (1735).

THE late Lord Macaulay was acknowledged to be the most celebrated modern historian of England: Rawdon Crawley will, in after times (may the turf lie lightly on his breast!), be spoken of as the historian, *par excellence*, of Backgammon, Billiards, Chess, Draughts, and Whist. You see immortality is not so *very* difficult to obtain, if you only go the right way to work. Now there are several plans on which history has been written successfully. Of course they will occur to the reader, so that it is scarcely worth while to name them. But for the sake of the unlearned—and that there are such people, who read books too, the existence of the "Family Herald," sale two hundred and twenty thousand at the lowest computation; "Cassell's Illustrated Family Paper," sale some scores fewer than its unillustrated rival; "Reynolds's Miscellany," sale unknown; and the "London Journal," sale greater than all the rest put together—sufficiently proves. For the sake of this uninformed million, or any of them who may happen to read this volume, I may say at once, that in writing *my* history, I shall neither emulate Niebuhr, who collects together all the fables that have ever been

current only to bowl them down, like so many nine-pins, by force of logical argument; nor Macaulay, who is not particular as to a fact or two, so that his sentences roll on grandly and Mississippi-like, and fall in with his particular views; nor Grote, who is more precise than picturesque; nor Robertson, nor Hume, nor Smollett, who write as partizans; nor Alison, whose loose generalizations are always open to contradiction; nor even Harrison Ainsworth, who eats fact and vomits fiction; but it will be rather my endeavour, in humble imitation of that famous historian, Herr Teufelsdröck, to state the facts already known as concisely as I can, and leave the reader to form his own conclusions by help of an occasional hint or suggestion.

To plunge at once, then, *in medias res*, we are happy to inform the reader that of the origin of Backgammon *nothing whatever is known*. Under circumstances so extremely favourable, the historian can wander through wide fields of conjecture without fear or hesitation, and indulge in any speculations he chooses, undismayed by the frown of the critic, the sneer of the bibliopolist, or the open contradiction of the bookworm. When we commence by stating that all we *know* (of this particular subject) is *nothing*, we shall be easily excused when we affirm that we know just as much as those who have gone before us in investigations of the same doubtful character. To be sure, we are saved the trouble of reconciling conflicting statements, or of weighing authority against supposition, or of admitting direct testimony in opposition to doubtful speculation. A very desirable state of things for an inquirer who sits, as I do now, at this present time of writing, surrounded by books, of more or less doubtful veracity.

We have the authority of the great Milton in favour of the fact, that

Many books,
Wise men have said, are wearisome ;”

so that, in what follows, I shall not take the trouble to weary myself or the reader with any attempt at independent inquiry into the origin of Backgammon, seeing that wiser and more patient authors have already done that for me; but shall simply content myself by giving the reader a brief *resumé* of what is—not known, but conjectured.

Without wandering back into the mazes of antiquity, and possibly losing myself without benefiting the reader—for of what use would be a search among old manuscripts, if any existed, and I were fortunate enough to find them, seeing that it was the custom, as Mr. Hallam informs us, of those respectable old fellows who wrote books before the advent of paper and the printing-press, to “erase one manuscript in order to substitute another on the same skin?”—I may say that—

The derivation of Backgammon, a game of mixed chance and calculation, is a vexed question. Why vex the reader by saying more on the subject, except that it behoves a writer of my eminence to tell all he believes? though, as the Arab proverb has it, “He who believes all that he hears, often believes more than he hears.” But to resume: the writer in “*La Maison des Jeux Academiques*” (first edition, 1675, handsomely bound in tooled calf, on third shelf from the floor to the left of the fireplace, and standing next the famous “*Amadie*”), candidly confesses that he can make nothing of the matter, and that it would not much matter if he could; a historian after my own heart. But the subject cannot be discussed in this cavalier fashion. Backgammon may have been invented by the Chinese, or the Japanese, the Egyptians (who were clever at games as well as at a few other things), the Hebrews, the Greeks, the Romans, the French, the Germans, the Spanish, the Saxons, Danes, or the Ancient Britons. Dr. Henry inclines to the latter, for he says, “It is Welsh, and derives its name from two Cymric words—

back, little, and *gammon*, battle, "the little battle." But Strutt, the historian, has another origin for our game, for he says its name is pure Saxon, and means a game of coming back. Here are his arguments, from the edition of William Hone, anything but handsome paper-boards, 1833, published by T. T. and J. Tegg, Cheapside. "The words are perfectly Saxon, as *Bac*, or *Baic*, and *Zamen*, that is, the Back Game; so denominated because the performance consists in the players bringing their men back from their antagonists' tables into their own; or because the pieces are sometimes taken up and obliged to go back, that is, re-enter at the table they came from."

This appears a very reasonable conjecture—still, only a conjecture—and Bishop Kennett admits its probability. But then, although it is admitted that both Saxons and Welshmen played at Backgammon (or Tables, as it was afterwards called), did they not derive the game, as they did many more useful things, from the Romans? When the Roman legions overran and occupied this island, it seems the likeliest thing in the world that they should bring their games as well as their customs with them. The poor Britons would naturally learn both of their conquerors; and when—

"(Sad relief!) from the bleak coast that hears
The German ocean roar; deep, blooming, strong,
And yellow-haired, the blue-eyed Saxon came,"

and saw and conquered, and finally settled among the aborigines—when they had *colonized* our fatherland, as we have since colonized India and Australia, and North America and the West Indies—when, the fighting over, they had time to look about them, what more likely than that they should learn to play at the Roman-Welsh game common among the islanders?

"Perhaps," says Mr. Bohn, or rather, Mr. Carleton, "this (referring to the Welsh-Saxon theory) may satisfy

the antiquarian, and be accepted as a sufficient offering to the etymologist. It would have been a mere recreation in chronology, to have disputed all the probabilities for assigning Backgammon to the antediluvian ages. One portion of its machinery consists in dice; now dice defy chronology. Their types are found in Etruscan tombs and in the hieroglyphics of Egypt; and the historian of Charonea asserts that Mercury had a throw of the dice, once upon a time, with the goddess Luna."

This off-hand way of getting rid of a difficulty may suit Mr. Bohn and his readers; but what would be thought of me, with all the pleasant uncertainties of the subject before me, if I dismissed it so readily? Is it likely the critics would accept so bald a dissertation? Is it probable the reader would be content with so little? Or—I ask any candid author placed in a similar dilemma—would any respectable publisher be satisfied with this "history" if I stopped here? No! I hear in the silence of this stupendous library; I see in the smoke curling up from the tip of my cabana (Fribourg and Pontet's, at forty-eight shillings a pound), the awful sentence, "Push along, old fellow!"

Well, then, we find the word Backgammon, or something like it, in the Scottish language, a clear proof that the game was not confined to the Saxons and the Welsh. In Wyntoun's Chronicle, which is said to be the most ancient specimen of the Scottish tongue extant, we find these lines, on the death of Alexander III. :—

"Quhen Alysander, our king, was dede,
That Scotland led in luive and le,
Away was sens of ale ane brede,
Of wyne and wax, of *gamyn* and glee."

Dr. Henry contends that games of chance were not popular among the Ancient Britons. But he, or any one else, will hardly presume to deny, in contravention

to the authority of the Roman historian Tacitus, that the ancient Germans were inveterate gamblers. And if the old Teutonics were anything like their descendants, Backgammon would be just the game for them—a mixture of chance and skill. He admits, however, that the Ancient Britons were, in many respects, like their German conquerors; and as he equally charges Germans and Britons with sloth, why should not the latter have amused their idleness with the very games which amused and drove away the *ennui* of the former? Dr. Henry strengthens his argument by reference to Ossian, whom he pronounces contemporary with the historian Dio, and whom he constantly cites to prove the spirit of poetry and the state of manners then prevalent among the inhabitants of this island! On this subject, then, he may be read—as many more celebrated authors are read—to be doubted.

From all this, then, we contend that the honour of having invented the capital game of Backgammon belongs neither to Saxons, Gauls, Germans, nor Welshmen; but that the latter received it direct from the Romans, whose “*Scripta Duodecim*”—which circulated in the days when circulating libraries were not—certainly resembled our Backgammon in more than one important particular. To prove my position, I might cite poets, orators, dramatists, historians, epigrammatists, and grammarians—Cicero and Ovid, Terence, Martial, and Quintillian: one quotation, however, will, in this place, suffice. Cicero says, speaking of dice-playing, “Old and infirm citizens, gentlemen whom age, or fortune, or disgusted patriotism, caused to leave the hubbub of the Capitol, enjoyed these games in their retirements—the more so as personal fatigue or exertion was not necessary to success—dice, like pistols, reduce the odds between bodily strength and weakness to a level.”

That the “*Scripta Duodecim*” of the Romans—who

probably derived it, as well as many arts and sciences, from the Greeks—differed from our modern game, I admit; but it was played with the same number of party-coloured counters, by two players, with dice, alternately, on tables, marked as ours, with a like number of lines, and possessed, like Backgammon, a happy admixture of chance and skill. The difference between the Roman game and ours was not really very extensive, as I understand it.

And then as to dice, how much may be said of their antiquity! The Emperor Claudius, who was a sort of imperial Hoyle, wrote much concerning games. Augustus Cæsar, there is reason to believe, was partial to a quiet game with the spotted cubes. Dice are impartial when fairly manufactured; and though Shakspeare makes Antony complain that the dice obeyed Octavius, yet I cannot but think that “the world’s great master stood subdued” at Scripta Duodecim, for lucky numbers would not turn up, however the cubes might be thrown, merely to please the Emperor. Dice are honestier than courtiers, and the most accomplished parasite that ever “sleeked his tongue” could hardly bring up sixes or aces whenever he chose.

Dice are among the most ancient instruments for gaming with which we are acquainted.

“Your Roman antiquities are but modern toys
Compared to them.”

They are mentioned, often, by Homer. To Æschylus and others they were familiar. Representations of them are found in Etruscan tombs and among the hieroglyphics of old Egypt—to say nothing of their being found in the comparatively modern cities of Herculaneum and Pompeii. Nay, so great is their antiquity, that we are told by Plutarch that Mercury once had a throw with them in pleasant contention with the Moon. This, however, was a *very* long time ago, for it was be-

fore the birth of Osiris, the great deity of the Egyptians, son of Jupiter the mighty and Niobe the tearful. The story goes, that Mercury won from Luna, his fair antagonist, the five days that go to complete the days of the year: though why the Moon had possession of them, or what use they were to Mercury when he had won them, does not very clearly appear—a circumstance by no means uncommon in that pleasant story-book called the "Heathen Mythology." This is the story referred to by Mr. Carleton, in Boln's "Handbook of Games," and quoted a page or two back.

To give another instance of the gambling propensities of the gods: we are told that Cupid and Ganymede were once sitting up very late playing at dice. The God of Love was very unlucky: he lost every throw, and was speedily dispossessed of all he had—money and jewels, and, finally, his temper. So infatuated was he, however, that at last he even staked his darts and quiver—the earliest instance of pawnbroking on record—and unfortunately lost them. Ganymede, who was evidently a cool and self-possessed gambler, evidently beyond his age, did not take advantage of his fortune, but generously returned to his brother deity the instruments of his trade, as heart-breaker. The cup-bearer of the gods must have been no common boy to have conquered Love. He—

"Who, with box and dice,
Drew in young deities to vice,"

must have really been a superior sort of fellow—a kind of Count D'Orsay among the inhabitants of Olympus.



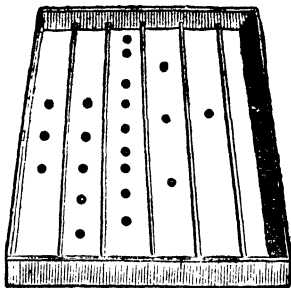
"Double sixes, Cupid?"

"No; seven's the main, you little stupid!"

ANON.

But to descend from the region of romance to that of history. In ancient Greece various games with dice were common. To an intellectual people the mere throwing of the dice would hardly present sufficient variety; and without deep gaming, to which they were not addicted, would soon become tiresome. We find, therefore, that the Greeks improved upon the simple Tom Dod system of high throws and low throws, and invented a game that is really not very unlike our Backgammon. They used a kind of board or tablet known as the Abacus (ἀβαξ) of which the engraving opposite is a representation. In form it is not altogether dissimilar to our Backgammon-board. It had lines inscribed on it, and the men or counters (πτεσσοι) were moved according to the numbers on the dice (κυβοι), as they were thrown alternately by each player. Repre-

sentations of this game, which evidently resembled that of which I am now writing, are to be found on several antique vases, and it is fair to conclude that the first authentic mention of it was made by the Greek writers. As before suggested, the Romans derived their "Scripta Duodecim" from the Greeks; and wherever the Roman eagles gathered themselves together, there the game would speedily become known. In this way, Backgammon probably became known in Gaul, Spain, Britain' and other countries, each people giving it a



GREEK BACKGAMMON BOARD.

name in their own mother tongue. We are not able to trace it to the Egyptians or Hebrews; but recent voyagers have discovered that the Japanese possess a game not unlike Backgammon in its main characteristics. It is scarcely worth while to prosecute the inquiry further, or to search among the doubtful annals of Eastern or Scandinavian tribes (the new reading-room of the British Museum is so awfully crowded with idlers nowadays that there is no doing a little crib without your neighbours, right and left, and over the way, and at the next table, knowing all about the business on which you are engaged); and even if I succeeded in bringing forward any new fact, the critics would be

sure to say that my labour had been thrown away, and that the parturient mountain had produced nothing but a muscipular abortion.

But when I leave the realms of fable—*i.e.*, ancient history—and arrive at the land of stern facts—*videlicet*, England—I find that the obscurity in which I have been wandering with that patient animal, the reader, becomes suddenly illumined. The annalists of the thirteenth century—by which term, of course, I mean the poets, who are your only true historians—tell us that Backgammon was, in those days, known as “Tables,” and that our ancestors, when they had leisure from love and war, were fond, as Chaucer has it, of

“Dancen and play at che: and tables.”

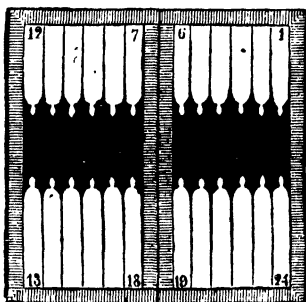
In the Harleian collection of Manuscripts, there is a representation of two persons engaged in playing at Tables. Although the artist has made his drawing with so small a regard to perspective that the men seem to



BACKGAMMON OR TABLES IN THE THIRTEENTH CENTURY.

be in danger of falling forward; and although the board has no division, like those in modern use, the game being played between these two elegant gentle-

men is evidently Backgammon, and nothing else. The points on either side are contained in one compartment, an arrangement that must have occasionally produced some little confusion. And that our ancestors found this out—they were shrewd fellows, those knights, who wrung Magna Charta from King John, and employed their leisure with dice-throwing and quintain—is quite evident, for, in the next century, we find that the table is divided, as in the following engraving.



A TABLE OF THE FOURTEENTH CENTURY.

The manner of playing at Tables is minutely described by the author of a MS. in the King's Library.

"There are," he says, "many ways of playing at the tables with the dice. The first of these, and the longest, is called the English game, 'Ludus Anglicorum,' which is thus performed:—He who sits on the side of the board marked 1—12 has fifteen men (homines) in the part marked 24, and he who sits on the side marked 13—24 has a like number of men in the part 1. They play with three dice, or else with two, allowing always (semper, that is, at every throw) six for a third die. Then he who is seated at 1—12 must bring all his men placed at 24 through the partitions (paginas), from 24 to 19, from 18 to 23, and from

12 to 7, into the division 6—1, and then bear them off; his opponent must do the same from 1 to 7, thence to 12, thence to 18, into the compartment 19—24; and he who first bears off all his men is conqueror."

Here we may observe, that the most material circumstances in which the game differed, at this remote period, from the present method of playing it, are, first, in having three dice instead of two, or reckoning a certain number for the third; and, secondly, in placing all the men within the antagonist's table, which, if I do not mistake the author, must be put upon his ace point.

But to go on. "There is," says he, "another game upon the tables, called *Paume Carie*, which is played with two dice, and requires four players, that is, two on either side; or six, and then three are opposed to three."

He then speaks of a third game, called "*Ludus Lombardorum*," the Game of Lombardy, and thus played:—He who sits on the side marked 13—24 has his men at 6, and his antagonist has his men at 19; which is changing the ace-point in the English game for the six-point—and this alteration probably shortened the game. He then mentions the five following variations by name only:—The Imperial Game, the Provincial Game, the games called *Baralie*, *Mylys*, and *Faylis*.

Now I would not have the indulgent reader imagine that I really consulted the MS. quoted. No; let me be honest, and confess that I copied the whole description out of "*Strutt's Sports and Pastimes*," Tegg's edition, pages 321-2.

To resume. Backgammon was a favourite pastime with the wise and learned of the olden time; and by them it has been continued to be played. Dean Swift, writing to a friend, asks, perhaps sarcastically—

"In what esteem are you with the vicar of the parish? Can you play with him at Backgammon?"

In earlier times, however, than those of the author of "Gulliver's Travels," the game was positively restricted to certain classes of people.

Richard Cœur de Lion and Philip Augustus of France issued decrees prohibiting any military man under the rank of a knight from playing at this or any other game *for money*; a very proper regulation—I wish it had been in force in my regiment—it would have saved many a mother's sighs and many a young wife's tears. In the army of the Crusaders there was a regular scale for knights and nobles, beyond which they were not allowed to wager. Kings only were unlimited in their stakes; and it did not much matter as far as they were concerned, as they drew their pocket money—quite a regal prerogative—from the pockets of the people. A couplet, in the "Life and Actes of Richard the First," describes him as not only an adept at Backgammon, but also as a good hand at Chess:

"And King Richard stode and pleay,
At the Chesse in his gally:"

rather a curious place in which to indulge in so sedentary a game; but perhaps he played standing, on account of the difficulty of sitting in armour.

It is not difficult to imagine the Lion-heart pondering over the game and thinking how he might give "check" to Saladin, the "best of Paynim chivalry." In those days of love and gallantry it was not unusual for the ladies to take part in hawking bouts in the day time and a throw at Tables at night; and, doubtless, many a love passage has been played over the games at Tables in bower and rush-strewn hall.

The Scotch have always distinguished themselves as good players at any game requiring calculation, for the canny North Britons have mathematical heads. Thus we find that our game was in high repute at Court; and it is a matter of history that James the First, one of the

most accomplished of Scottish monarchs, spent the last evening of his life—the one previous to his assassination in the Abbey of the Black Friars at Perth, in 1437, by his traitorous kinsman, the Earl of Atholl—in reading with his Queen, and the nobles and ladies of his Court, and in playing at Chess and Tables. Another tragedy, too, is associated with this game. In 1479, the Duke of Albany, brother to James the Third, was confined in Edinburgh Castle, where he made himself so popular that he was allowed considerable liberty. One night he invited the captain of the guard to supper. The evening was jovially spent in drinking, singing, and playing at Tables; but in the morning, when the prison servant brought in the breakfast equipage, they found their royal captive flown and his gaoler guest a blackened corpse upon the fireless hearth!

Many other anecdotes, of not quite so serious a character, perhaps, might be told of the progress of the game in Scotland, where it continued, and continues, popular. The great Wizard of the North—him of the “Waverley Novels,” not the “Gun-trick”—tells us that Tables was played in the Castle of Inverary during the wars of the great Montrose, and even under the severely rigid government of Gillespie Grumach. In later times—times not quite so full of romantic adventure as those above referred to—Major Bellenden, fearing that the civil wars would break out again, philosophically makes up his mind to enjoy his leisure as long as he can, and wiles away his idle moments with a quiet hit or two with his steward, now and then, at tric-trac.

Tric-trac is the French name for Backgammon, and by this designation it was common in both England and Scotland in the last and preceding century. It was always a favourite diversion with the clergy, and numerous are the quotations I could make from writers of the Johnsonian period in reference to it. Sir Roger de Coverley, of immortal memory, wishful to obtain

from the university a chaplain of piety, learning, and urbanity, made it a condition that the candidate should, at least, know something of Backgammon!

It would be easy to cull from the books of the past ample illustrations of the gentle influence exercised over the minds of the squires and yeomen by the excellent game of Backgammon. The squires—in the days when the non-existence of railways and the un-negotiable character of little bills kept them at home in their halls, manor-houses, and granges—could not be always eating, drinking, and smoking, adepts as they were in the cooking of boar's head and baron, the brewing of ale cup, and the smoking of everlasting pipes. They must have some amusements superior to reading "Culpepper's Herbal," "Gwyllim's Heraldry," and "Baker's Chronicles," at such times as foul weather kept them within doors.

"Dice and cards," says the learned (and some say avaricious) Lord Bacon, in a letter to Sir George Villiers, "may sometimes be used when field sports cannot be had." What, then, so innocent as Backgammon or Chess, Whist or Cribbage? Cards, indeed, were played by lacqueys in the hall, and grooms in the stable, and petty tradesmen in the tavern. But Backgammon never was a vulgar game; it has been played, and is played now, by learned dignitaries of the Church and State, as a game boasting a Greek origin should be, in libraries and studies.

"It is only persons of consequence," says a quaint old French writer, "who play the noble game of Backgammon; and those only who are the most quick-witted, ready, and watchful, can ever thoroughly master it."

As for the name as we have it, I think I prefer the old cognomen of Tables, as there is something rather low in the sound of the word gammon. The French term, *Tric-trac*, is derived, I am told, from the sound of the men moving one after the other on the board, and the clatter of the dice. The counters which we call men, our gallant allies have, with characteristic polite-

ness, styled "les dames." The Germans know the game also by the term "Tric-trac;" but the Italians have shown it most honour by denominating it "Tavola reale," the royal table. But whether it be called by any or all of these titles, it is certain that the game is a good game, and deserves to be better known. For this end I have taken the trouble—ignoring the pleasures of town—to collect the information here set down, in the hope that the study and practice of it will do some little in weaning young men from debasing pleasures, and in showing them that one well-known style of



"GETTING HOME"

may, at least, give place to less harmful amusements.

CHAPTER III.

INSTRUCTIONS.

"How luck and skill alternately advance
The force of judgment, and the power of chance."

BACKGAMMON, OR THE BATTLE OF THE FLIES.
A Serio-Comic Poem (1731).

"Teach me, Sir Edgar? Not an easy task,
For I hate in-door pastimes.
O, for the bracing moor—the teeming stubble—
Or the only chorus I hear music in—the packs!
These are the sports I follow, and follow keenly,
As your mounted beggar (the proverb tells out),
Joys in performances equestrian.
As for this game of thine—is't good?

Humoursome? Honest? * *

* * * *

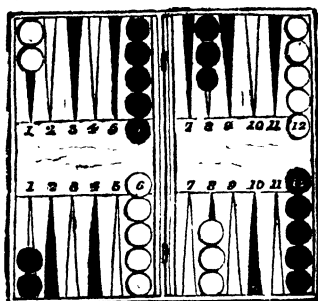
Let's talk about it, then."

FENCES AND DEFENCES (1695).

AFTER the history—which, after all, is only introductory to the real purpose of this treatise—come, naturally enough, the instructions. It is a difficult thing to describe the manner of playing this game, and few authors have attempted it. Hoyle and others, who have written on the subject, have generally shirked the subject; and instead of describing the mode of playing the game, have gone off at once into technicalities, and bothered their readers with "blots," "bars," "points," "odds," and "chances." I must be a little more particular. Now, first of all, it is just possible that some of my readers have never seen a Backgammon Board. Therefore, as the first step in acquiring a language is to learn its alphabet, I here—in order to render the game easy (to the very meanest capacities)—begin by placing before the eyes of my dear readers a picture of the BACKGAMMON BOARD, with the men set out in order for commencing a game.

BLACK.

BLACK'S HOME, OR INNER TABLE | BLACK'S OUTER TABLE.

WHITE'S HOME OR INNER TABLE | WHITE'S OUTER TABLE.
WHITE.

It will be seen—at a glance—that each player has fifteen men, placed as in the illustration. The table is divided into two parts; and a little attention will show that the men belonging to each adversary are arranged upon the battle-field in precisely similar order—an advantage not always obtained upon actual battle-fields, where men are the “pieces” to be knocked over and taken prisoners.

The board consists of twenty-four *points*, coloured alternately of different colours, usually blue and red; and that division in which are placed five black men and two white is called the *table* or *home* of the white, and *vice versa*. Beginning from the ace, the points are numbered consecutively to twelve. French terms are usually employed for the points: thus *ace*, *deux*, *trois*, *quatre*, *cing*, *six*, stand for one, two, three, four, five, six. On the other side of the division that separates the table into two halves, the first point is called the *bar-point*. Supposing, therefore, the game to be played on the right-hand table (as in the illustration), *two* men are placed upon the ace-point in your adversary's table;



SINGLE MAN MAY BE TAKEN,

and the *blot* is said to be *hit*—that is, taken prisoner, torn from his position, and placed on the bar to wait till he can be *entered* again.

To *enter* means to throw a number on either of the dice; and the point so numbered must be vacant, or blotted on the enemy's *table*. The captured man may be *entered* or placed there. As this locality is most remote from the *home* of his friends, the banishment is antipodean, like that to Botany Bay. Two or more men on a point are unassailable: it is your single men only that can be impressed. If your adversary have three or four in his table secured by two or more men, it is evident that there may be delay and difficulty in entering any *hitted* man. Delays in Backgammon, as in morals, are always dangerous. Therefore the dice must be thrown again and again till a vacant point be gained and the man be entered, and your game goes on as before. Meanwhile, however, your adversary goes on with *his* game; but until an entrance has been effected, no man on the captive's side can be moved. They are all stationary, like the people in the petrified

city. If every point be filled, however, the prisoner must wait till a line in the hostile table becomes vacant or blotted. Of course it may happen that both parties have men to enter; but they must play the game, and are not allowed to exchange prisoners.

When two numbers are thrown, and one enables a man to enter, the second number must be played elsewhere; but if there be more than one man to enter, and only one number giving the privilege of entry appears on the dice, the game must remain in *statu quo* till a proper number be thrown.

When *doublets* (that is, two dice with same numbers upwards) are thrown, the player has four moves instead of two: for example, if a deuce doublet (two twos) be thrown, one man may be moved eight points, four men each two points, two men each four points, or immediately, so that the quadruple be completed. The same also of all numbers known as doublets.

Whatever numbers be thrown on the dice *must* be played. There is no option in the case. If, however, every point to which a man could be moved be occupied by the adverse columns, the situation of the men remains unchanged, and your opponent proceeds with his game. If one man only can be played, *he must be played*. The other die, like Big Ben of Westminster, has been cast in vain. *Par exemple*, a six and an ace are thrown. Every sixth point in your position is manned and impregnable; but the ace-point is vacant; therefore the ace (which is a second-cousin sort of point, being *once removed*) only can be played.

Your men move always in one direction: from the adverse inner table over the bar, through your adversary's outer table round into your own outer table, and then over the bar home.

We now come to the second stage. Suppose the player has brought all his men "home;" that is, ensconced in their proper tables; it is then the business

of each player to *bear his men*; that is, to take them off the board. For every number thrown, a man is removed from the corresponding point, until the whole are borne off. In doing this, should the adversary be waiting to "enter" any of his men which have been "hit," care should be taken to leave no "blots" or uncovered points. In "bearing off," doublets have the same power as in the moves, four men are removed; if higher numbers are on the dice than on the points, men may be taken from any lower point—thus, if double sixes are thrown, and the point has been already stripped, four men may be removed from the cinque-point of any lower number. If a low number is thrown, and the corresponding point hold no men, they must be played up from a higher point. Thus, if double aces be thrown, and there are no men upon the ace-point, two or more men must be played up from the higher points, or a fewer number played up and taken off.

If one player has not borne off his first man before the other has borne off his last, he loses a "gammon," which is equivalent to two games or "hits." If each player has borne off, it is reduced to a "hit," or game of one. If the winner has borne off all his men before the loser has carried his men out of his adversary's table, it is a "back-gammon," and usually held equivalent to three hits or games.

But there are restrictions and privileges in taking off. As before observed, doublets have the same power as in the moves: four men are placed on the retired list. If higher numbers are on the dice than on the points, men may be taken off from any lower point. Thus, a six and a cinque are thrown—if those points are unoccupied, men may be taken off from the nearest number. If a lower number be thrown, and the corresponding point holds no men, they must be played up from a higher point; and so on (as already stated) with all the other numbers.

In order to acquire a good knowledge of Backgammon, it will be necessary for the learner to study these instructions with the board before him. But, perhaps, the best plan will be, in order to conquer the principles of the game, to play one or two.

In commencing the game, each player throws one of the dice to determine the priority of move. The winner may then, if he chooses, adopt and play the number of the probationary throw. If a tolerably good point be thrown, it should certainly be chosen; but if not, then it will be rejected. The two dice are then thrown out of the box and the play begins.

Let the student number the points in his board so as to correspond with the little engraving at page 466, distinguishing those on the side of the black by the letter *b*, 1 *b.*, 2*b.*, &c.; their opponents, the whites, 1 *w.*, 2 *w.*, &c. In the following games, *L* represents the black and *F* the white.

To begin, *L* throws, say, 5; *F*, 2. *L* has, therefore, won the first move. But not liking a five to commence the game with, he throws again, and the result is—

Aces, doublets.]—These are played, 2 from 8 to 7 *b* and 2 from 6 to 5 *b*.

F 5, 4.]—2 from 12 *b.* to 8 and 9 *w.*

L 3 *s.*, *ds.*]—2 from 1 *w.* to 7 *w.*, occupying adversary's bar-point.

F 5, 2.]—1 from 9 and 1 from 6 *w.* to 4 *w.*

L 6, 1.]—1 from 12 *w.* to 7 *b.*, and 1 from 6 to 5 *b.*

F 5, 3.]—1 from 8 and 1 from 6 *w.* to 3 *w.*

L 6, 3.]—1 from 8 and 1 from 5 *b.* to 2 *b.*

F 6, 5.]—1 from 12 *b.* to 2 *w.*

L 3, 1.]—1 from 12 *w.* to 9 *b.*

F 4, 2.]—1 from 8 *w.* to 2 *w.*, covering man.

L 6, 2.]—1 from 12 *w.* to 5 *b.*

F 6 *s.*, *ds.*]—2 from 8 *w.* to 2 *w.*, the other 2 cannot be played, every point occupied.

L 4, 3.]—2 from 12 *w.* to 10 and 9 *b.*

F 3, 1.]—1 from 1 b. to 4 b., and 1 from 2 w. to 1 w.

L 5, 1.]—1 from 9 and 1 from 5 b. to 4 b., taking up man (placing the captive on the central division) and making point.

F 3, 4.]—Enters captive at 3 b., moves 1 man from 12 b. to 9 w.

L 6, 1.]—1 from 7 w. to 12 b. (taking man), 1 from 10 b to 9 b.

F 3, 2.]—Enter at 3 b., 1 from 9 to 7 w., taking man.

L 3, 1.]—Enter at 1 w., hitting blot and making capture, 1 from 12 to 9 b.

F 5, 1.]—Enter 1 b., 1 from 3 to 8 b.

L 3, 1.]—1 from 9 to 8 b., taking man thence to 5 b.

F 4, 2.]—Both points occupied in enemy's table, so the prisoner cannot be entered; no move made on the part of F, whose position is not very enviable.

L 5, 4.]—1 from 1 w. to 10 w.

F 6, 5.]—Still cannot enter. "Hope deferred," &c.

L 6, 3.]—1 from 10 w. to 9 b., thence to 6 b.

F 1 s., ds.]—Enter 1 b., 1 from 7 to 5 (2 moves), and 1 from 6 to 5 w., securing cinque-point.

L 6, 4.]—1 from 9 and 1 from 7 b. to 3 b., taking man and making point.

F 1 ds.]—Enter 1 b., 3 from 2 to 1 w.

L 6, 5.]—1 from 9 to 3, and 1 from 7 to 2 b.

F 3, 2.]—2 from 4 to 2 and 1 w.

L 6, 3.]—1 from 7 to 4 b.: "the table's full," like Macbeth's, and 1 man taken off for the 6 point.

F 4 s., ds.]—2 from 6 and 2 from 5 w. to 2 and 1 w.

L 4, 1.]—Takes off 1 from 4 point, plays up 1 from 3 to 2, ace-point being occupied by the enemy.

F 2, 1.]—2 from 3 to 2 and 1 w.

L 4, 2.]—Takes off from 4 and 2, leaving blot—game greatly in favour of L; risk may be run.

F 6, 5.]—1 from 1 b. to 12 b.

L 5,]—Takes off.

F 4, 2.]—1 from 12 b. to 7 w.

L 6, 3.]—Takes off from 6, plays up from 6 to 3.

F 5, 2.]—1 from 1 b. to 8 b.

L 6, 4.]—Takes off from 5; 4 can neither be played nor taken off.

F 5, 3.]—1 from 8 b. to 9 w.

L 5, 1.]—Takes off from 5, plays 1 from 3 to 2.

F 4, 2.]—1 from 9, and 1 from 7 w. to 5 w., making point.

L 3, 2.]—Takes off, leaving blot.

F 4, 2.]—1 from 1 to 3 b., hitting and taking up blot, thence to 7 b.

L 5, 1.]—Cannot enter.

F 3, 2.]—1 from 7 b. to 12 b.

L 5, 4.]—Enter at 4, thence to 9 w.

F 3 s., ds.]—1 from 12 b. to 1 w.

L 6, 4.]—1 from 9 w. to 10 b., thence to 6 b.

F 5, 2.]—1 from 1 to 6 b., taking man, thence to 8 b.

L 5, 4.]—Enter 4, thence to 9 w.

F 2 s., ds.]—1 (in 4 moves) from 8 b. to 9 w., taking man.

L 6, 3.]—Enter at 3, thence to 9 w., taking man.

F 5, 4.]—Enter at 5, thence to 9 b.

L 3 s., ds.]—1 (in 4 moves) from 9 w. to 4 b.

F 5, 1.]—1 from 9 b. to 10 w.

L 4 s., ds.]—Takes off, and the unhappy F loses a gammon.

SECOND GAME.

F flings 6, and L 1 (it is sometimes customary, however, for the winner of the preceding games to have the first throw in the next); F moves 1 from 12 b., and 1 from 8 to 7 w., forming the bar-point.

L 5, 1.]—1 from 12 w. to 7 b.

F 4, 2.]—1 from 8 w. to 4 w., and 1 from 6 w. to ditto, making quatre-point in table.

L 5, 2.]—1 from 1 w. to 8 w., taking man.

- F 3, 1.]—Enters at 3, plays to 4 b.
 L 2 s., ds.]—2 from 6 b. to 4 b. (capturing man),
 and 2 from 12 w. to 11 b.
 F 5, 3.]—Enters 3, and the 5 from 12 b. to 8 w.,
 taking up blot.
 L 4, 3.]—Enters 8, and other from 11 b. to 7 b.,
 securing bar.
 F 4, 6.]—1 to 5 b., thence to 11 b., again hitting blot.
 L 6 s., ds.]—Cannot enter, quiescent if **not** content,
 no movement.
 F 2 s., ds.]—1 from 1 b. to 3 b., covering man, and
 1 from 12 b. to 7 w.
 L 6, 1.]—Enters 1, plays other from 3 w. to 9 w.
 F 4, 1.]—1 from 11 b. to 9 w., taking man.
 L 5 s., ds.]—Enter 5, 2 from 12 w. to 8 b., and 1
 from 5 w. to 10 w.
 F 5, 4.]—2 from 12 b. to 9 and 8 w.
 L 2 s., ds.]—2 from 1 w. to 5 w.
 F 6, 2.]—1 from 3 b. to 11 b.
 L 2 s., ds.]—1 from 10 w. to 11 b. (capturing man
 in the progress), thence to 7 b.
 F 4, 3.]—Enters 3, 1 from 6 w. to 2 w.
 L 5, 2.]—1 from 8 b. to 1 b.
 F 4 s., ds.]—2 from 7 w. to 3 w., and 2 from 6 w.
 to 2 w.
 L 3, 1.]—1 from 8 b., and 1 from 6 b. to cinque-
 point.
 F 5, 1.]—1 from 9 w. to 4 w., and 1 from 9 to 8 w.
 1. —1 from 7 b. to 1 b.
 F 1, 1. —1 from 8 w. to 6 w., 1 from 4 w. to 3 w.
 L 3, 2. —2 from 4 b. to 1 and 1 b.
 F 6, 2. —1 from 3 to 11 b.
 L 5, 1.]—1 from 8 b. to 3 b., taking man, thence to
 2 b., only 2 points vacant.
 F 4, 1.]—Enters 4, 1 from 11 b. to 12 b.
 L 5, 2.]—2 from 8 to 3 and 6 b.
 F 4, 1.]—1 from 4 to 9 b.

- L 6, 4.]—2 from 7 to 3 and 1 b.
 F 1 s., ds.]—1 from 9 to 12 b., and 1 from 7 to 6 w.
 L 4 s., ds.]—2 from 5 to 9 w., 2 from 6 to 2 b.
 F 6, 3.]—2 from 12 b. to 7 and 10 w.
 L 5, 4.]—2 from 9 w. to 12 and 11 b.; the men have all passed, so no further collision—no captures can take place.
 F 6, 5.]—1 from 10 to 4, and 1 from 8 to 3 w.
 L 5, 1.]—1 from 11 to 6, and 1 from 12 to 11 b.
 F 4, 3.]—1 from 8 to 5, and 1 from 7 to 3 w., all the men at home.
 L 4, 3.]—1 from 11 to 4 b., all at home.
 F 5, 4.]—Takes one man from those points, 5 and 4.
 L 5, 4.]—Ditto, ditto.
 F 6, 3.]—Men from points.
 L 2, 1.]—Ditto.
 F 6, 3.]—Ditto.
 L 4, 3.]—Takes off from 3, plays up the 4 from 6 to 2 w.
 F 5 s., ds.]—Plays up 1 from 6 to 1, takes off 2 from 4, and 1 from 3 points.
 L 5, 2.]—Men from points.
 F 3, 2.]—Ditto.
 L 6, 5.]—1 from 6, other from 3.
 F 6, 2.]—1 from 3 and 1 from 2.
 L 4 s., ds.]—3 from 2 and 1 from 1.
 F 5 s., ds.]—2 off; F wins a hit.

Oral instruction may be the best, and there are few who cannot find a friend to impart it; but take no lessons, oh! tender-hearted bachelor, from one who is young and fair, and has the gift which attends such possessions; you will not be well taught in juxtaposition to bright eyes, and a hand—

“In whose comparison all whites are ink,
 Writing their own reproach.”

Let me now give the reader a few

HINTS, OBSERVATIONS, AND CAUTIONS.

1. By the directions given to play for a gammon, you are voluntarily to make some blots; the odds being in your favour that they are not hit; but should that so happen, in such case you will have three men in your adversary's table; you must then endeavour to secure your adversary's cinque, quatre, or trois point, to prevent a gammon, and must be very cautious how you suffer him to take up a fourth man.

2. Take care not to crowd your game—that is, putting many men either upon your trois or deuce point in your own table—which is, in effect, losing those men by not having them to play. Besides, by crowding your game, you are often gammoned; as, when your adversary finds your game open, by being crowded in your own table, he may then play as he thinks fit.

3. By referring to the calculations, you may know the odds of entering a single man upon any certain number of points, and play your game accordingly.

4. If you are obliged to leave a blot, by having recourse to the calculations for hitting it, you will find the chances for and against you.

5. You will also find the odds for and against being hit by double dice, and consequently can choose a method of play most to your advantage.

6. If it be necessary to make a run, in order to win a hit, and you would know who is forwardest, begin reckoning how many points you have to bring home to the six-point in your table the man that is at the greatest distance, and do the like by every other man abroad; when the numbers are summed up, add for those already on your own tables (supposing the men that were abroad as on your sixth point for bearing), namely, six for every man on the six, and so on

respectively for each; five, four, three, two, or one, for every man according to the points on which they are situated. Do the like to your adversary's game, and then you will know which of you is forwardest, and likeliest to win the hit.

DIRECTIONS FOR A LEARNER TO BEAR HIS MEN.

1. If your adversary be great before you, never play a man from your quatre, trois, or deuce points, in order to bear that man from the point where you put it, because nothing but high doublets can give you any chance for the hit; therefore, instead of playing an ace or a deuce from any of the aforesaid points, always play them from your highest point; by which means, throwing two fives, or two fours, will, upon having eased your six and cinque points, be of great advantage: whereas, had your six-point remained loaded, you must, perhaps, be obliged to play at length those fives and fours.

2. Whenever you have taken up two of your adversary's men, and happen to have two, three, or more points made in your own table, never fail spreading your men, either to take a new point in table, or to hit the man your adversary may happen to enter. As soon as he enters one, compare his game with yours; and if you find your game equal, or better, take the man if you can, because it is twenty-five to eleven against his hitting you; which being so much in your favour, you ought always to run that risk, when you have already two of his men up: except you play for a single hit only.

3. Never be deterred from taking up any one man of your adversary by the apprehension of being hit with double dice, because the fairest probability is five to one against him.

4. If you should happen to have five points in your table, and to have taken one of your adversary's men,

and are obliged to leave a blot out of your table, rather leave it upon doublets than any other, because doublets are thirty-five to one against his hitting you, and any other chance is but seventeen to one against him.

5. Two of your adversary's men in your table are better for a hit than any greater number, provided your game be the forwardest; because having three or more men in your table gives him more chances to hit you than if he had only two men.

6. If you are to leave a blot upon entering a man on your adversary's table, and have your choice where, always choose that point which is the most disadvantageous to him. To illustrate this: suppose it is his interest to hit or take you up as soon as you enter; in that case leave the blot upon his lowest point; that is to say, upon his deuce, rather than upon his trois, and so on; because all the men your adversary plays upon his trois or deuce points are, in a great measure, out of play, these men not having it in their power to make his cinque-point, and consequently his game will be crowded there and open elsewhere, whereby you will be able also much to annoy him.

7. Prevent your adversary from bearing his men to the greatest advantage, when you are running to save a gammon: suppose you should have two men upon his ace point, and several others abroad; though you should lose one point or two, in putting the men into your table, yet it is your interest to leave a man upon the adversary's ace point, which will prevent him bearing his men to the greatest advantage, and will also give you the chance of his making a blot that you may hit. But if, upon calculation, you find you have a throw, or a probability of saving your gammon, never wait for a blot, because the odds are greatly against hitting it.

CHAPTER IV.

THE LAWS OF BACKGAMMON.

"But is this law?
Ay, marry is't."—HAMLET.

1. If you take a man or men from any point, that man or men must be played.

2. You are not understood to have played any man till it is placed upon a point and quitted.

3. If you play with fourteen men only, there is no penalty attending it, because, with a lesser number, you play to a disadvantage, by not having the additional man to make up your tables.

4. If you bear any number of men before you have entered a man taken up, and which, consequently, you were obliged to enter, such men, so borne, must be entered again in your adversary's tables, as well as the man taken up.

5. If you have mistaken your throw, and played it, and your adversary have thrown, it is not in your power or his choice to alter it, unless both parties agree.

FURTHER RULES AND HINTS.

It is very difficult to lay down rules to provide for circumstances contingent upon chance, but it is essential to point out how, *at the commencement of the game*, the throws may be rendered most available.

The best throw is double aces, which should be played, two on the bar, and two on the cinque point; the antagonist then cannot escape, with either a quatre, cinque, or six throw; and if fortune enable you to fill up your quatre point also, he may find it as hard to get out as did Sterne's starling. See Game I., page 471.

The next best is sixes, for the two bar-points may

be occupied, and it may hap that the adversary becomes barred in or out, as were schoolmasters before they were so much abroad.

The third best is trois ace, which completes the cinque point in your table.

Quatre, deuce, cinque, trois, and six quatre, form respectively the quatre, trois, and deuce points in your table.

Six ace must be played to gain footing at the bar, that being a point well adapted for successfully waging this noisy warfare.

Double trois, take a double jump to the same station.

When double deuces are flung, they must be played two on your table's quatre point, and two from the five men in the far corner on the hostile side.

Double fours from the same array of five to the quatre point at home.

Double fives in like order to the trois.

Six deuce—one of the twins in the enemy's camp as far as he will go.

Six trois—from the same.

Cinque quatre—from the same to the same.

Cinque deuce—two men from the cornered five before mentioned.

Cinque ace (a vile throw)—perhaps the best, because the boldest, play is one man on your cinque point, another to the point adjoining the bar.

Quatre trois—two men from the extreme five ready to form points next throw—*fortunâ juvante*.

Quatre ace—from the five to the fifth point thence.

Trois deuce—the same, or spread in preparation for seats at your table.

Deuce ace—*ad libitum*, as you like it.

Six cinque enables one of the men in the adversary's table, with two bounds, to join his fellow's eleven degrees distant.

These may be called the Backgammon tactics for the opening of the campaign; we give now instructions to

apply to the progress of the warfare. As we are using martial terms, and assuming authority, we will take the opportunity to generalize, and do it in these.

When the numbers flung are not available to make points, let them make preparation for points; spread the men so that you may hope gallantly to carry your point the next throw—but this should only be done when the adverse table affords facilities for entering.

If it appear unadvisable to spread your men, endeavour to get away with one or both from the adversary's table—steal a march, which is a lawful theft.

When compelled to leave a blot, leave it not uncared for, but



"COVER YOUR MAN"

as well, and as soon, and as perfectly as you can.

Linger not in the enemy's entrenchments, or retreat may be cut off; whenever the bar-point and two points in the table are occupied, be assured that—

“Time, the churl, has beckoned,
And you must away, away.”

Be over-bold rather than over-wary; more games are lost by excess of caution than by extremity of rashness—

“For desperate valour oft makes good,
Even by its daring, venture rude,
Where prudence would have failed.”

If retreat from the hostile lines be hopeless, scruple not to leave blots to be taken; four men, especially on forward points, will sorely annoy your adversary, and render his home uncomfortable.

Avoid, if possible, breaking up the six or cinque points in your table towards the close of the game, or if you capture the foe you cannot detain him long; he must soon fling one of those numbers, and, like the gazelle, “exulting, still may bound,” to a safer locality.

Eschew many men on one point—five or more (perhaps four) are called a long string, and long strings may be all very well in the matter of titles, kites, or pearls—but at Backgammon they are neither useful nor graceful.

If you have two or three captives, and an indifferently-furnished home, hurry your men forward: bear them in whenever you may, not as “single spies, but in battalions;” truss up every possible point; keep the enemy out, or be prepared to hit any single man, and expel him should he enter.

If the course of the dice, like that of another well-known course, “run not smooth,” and you are compelled, when in possession of a captive, to leave a blot away from home, leave it, if possible, so that it neces-

sitates doublets for the adversary to enter and hit you at one throw.

When running to avoid a gammon, and having two men on the enemy's ace point, move any of their fellows rather than them. "Tarry a little," as old Sir Nicholas Bacon advises, "that you may make an end the sooner," for your opponent may be compelled to leave blots which you may hit once—yea, twice—and the *tables may be turned*.

It is frequently good play to take a man, and leave a blot, "a poor thing of your own," in the place, if the antagonist's power cannot re-hit you, except with double dice, for it is five to one against his effecting such a consummation.

Avoid crowding your game—avoid especially having many men on the trois or deuce stations at home, for such men are pent up, so as to be moveless, and the struggle must be carried on by stragglers, perhaps at a distance, certainly to a disadvantage.

Hoyle gives the following

RULES FOR PLAYING

AT SETTING OUT ALL THE THROWS ON THE DICE WHEN
THE PLAYER IS TO PLAY FOR A GAMMON
OR FOR A SINGLE HIT.

The Rules marked thus (†) are for a gammon only; those marked thus () are for a hit only.*

1. Two aces are to be played on the cinque point and bar-point for a gammon or for a hit.

2. Two sixes to be played on the adversary's bar-point and on the thrower's bar-point for a gammon or for a hit.

3. † Two trois to be played on the cinque point, and the other two on the trois point in his own tables, for a gammon only.

4. † Two deuces to be played on the quatre point,

in his own tables, and two to be brought over from the five men placed in the adversary's tables, for a gammon only.

5. † Two fours to be brought over from the five men placed in the adversary's tables, and to be put upon the cinque point in his own tables, for a gammon only.

6. Two fives to be brought over from the five men placed in the adversary's tables, and to be put on the trois point in his own tables, for a gammon or for a hit.

7. Six ace, he must take his bar-point for a gammon or for a hit.

8. Six deuce, a man to be brought from the five men placed in the adversary's tables, and to be placed in the cinque point in his own tables, for a gammon or for a hit.

9. Six and three, a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

10. Six and four, a man to be brought from the adversary's ace point, as far as he will go, for a gammon or for a hit.

11. Six and five, a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

12. Cinque and quatre, a man to be carried from the adversary's ace point, as far as he can go, for a gammon or for a hit.

13. Cinque trois, to make the trois point in his table, for a gammon or for a hit.

14. Cinque deuce, to play two men from the five placed in the adversary's tables, for a gammon or for a hit.

15. † Cinque ace, to bring one man from the five placed in the adversary's tables for the cinque, and to play one man down on the cinque point in his own tables for the ace, for a gammon only.

16. Quatre trois, two men to be brought from the five placed in the adversary's tables, for a gammon or for a hit.

17. Quatre deuce, to make the quatre point in his own tables, for a gammon or for a hit.

18. † Quatre ace, to play a man from the five placed in the adversary's tables for the quatre; and for the ace, to play a man down upon the cinque point in his own tables, for a gammon only.

19. † Trois deuce, two men to be brought from the five placed in the adversary's tables, for a gammon only.

20. Trois ace, to make the cinque point in his own tables, for a gammon or for a hit.

21. † Deuce ace, to play one man from the five men placed in the adversary's table for the deuce; and for the ace, to play a man down upon the cinque point in his own tables.

22. * Two trois, two of them to be played on the cinque point in his own tables, and with the other two he is to take the quatre point in the adversary's tables.

23. * Two deuces, two of them are to be played on the quatre point in his own tables, and with the other two he is to take the trois point in the adversary's tables. By playing these two cases in this manner, the player avoids being shut up in the adversary's tables, and has the chance of throwing out the tables to win the hit.

24. * Two fours, two of them are to take the adversary's cinque point in the adversary's tables, and for the other two, two men are to be brought from the five placed in the adversary's tables.

25. * Cinque ace, the cinque should be played from the five men placed in the adversary's tables, and the ace from the adversary's ace point.

26. * Quatre ace, the quatre to be played from the five men placed in the adversary's ace point.

27. * Deuce ace, the deuce to be played from the

five men placed in the adversary's tables, and the ace from the adversary's ace point.

The last three chances are played in this manner; because, an ace being laid down in the adversary's tables, there is a probability of throwing deuce ace, trois deuce, quatre trois, or six cinque, in two or three throws; either of which throws secures a point, and gives the player the best of the hit.

CHAPTER V.

CALCULATION OF CHANCES.

"So much he'd studied in these schools,
 His life was guided by their rules,
 His very walk was strictly—what d'y'e call
 That meted progress?—Mathematical.
 He shaved in diagrams—abhorr'd romances,
 And dwelt upon the certainties of chances.
 His dreams were algebra."

BOOKS AND MEN (1700).

"My tables."—HAMLET.

IN looking to the authorities I have found it necessary to consult in compiling this treatise, I discover that the writers in the "Encyclopædia Britannica," "Bohn's Book of Games," "Rees" and the "Penny" Cyclopædias, &c., have, one and all, borrowed from Hoyle. I therefore go back to the original source—brave old Hoyle—for my information.

It is necessary for the amateur (here I am quoting Hoyle, though not altogether *verbatim et literatim*) to know how many throws, one with another, he may fling upon two dice. There are thirty-six chances on the two dice, and the points upon these thirty-six chances are as follow:—

2 Aces	...	...	...	...	4
2 Deuces	...	...	...	...	8
2 Trois	...	...	...	...	12
2 Fours	...	...	...	...	16
2 Fives	...	...	...	...	20
2 Sixes	...	...	...	...	24
6 and 5 twice	...	...	...	...	22
Carried forward					106

	Brought forward	...	106
6 and 4 twice	...	...	20
6 and 3 twice	...	...	18
6 and 2 twice	...	...	16
6 and 1 twice	...	...	14
5 and 4 twice	...	...	18
5 and 3 twice	...	...	16
5 and 2 twice	...	...	14
5 and 1 twice	...	...	12
4 and 3 twice	...	...	14
4 and 2 twice	...	...	12
4 and 1 twice	...	...	10
3 and 2 twice	...	...	10
3 and 1 twice	...	...	8
2 and 1 twice	...	...	6

Divide by 36) 294 (8
288

6

The number 294, divided by 36, gives 8 as the product, with a remainder of 6. It follows, therefore, that, one throw with another, the player may expect to throw 8 at every fling of two dice.

The chances upon two dice, calculated for Backgammon, are as follow:—

2 Sixes	...	...	...	...	1
2 Fives	...	...	...	...	1
2 Fours	...	...	...	...	1
2 Trois	...	...	...	...	1
2 Deuces	...	...	...	...	1
†2 Aces	...	...	...	...	1
6 and 5 twice	...	...	...	...	2
6 and 4 twice	...	...	...	...	2
Carried forward					10

	Brought forward	...	10
6 and 3 twice	...	...	2
6 and 2 twice	...	...	2
†6 and 1 twice	...	...	2
5 and 4 twice	...	...	2
5 and 3 twice	...	...	2
5 and 2 twice	...	...	2
†5 and 1 twice	...	...	2
4 and 3 twice	...	...	2
4 and 2 twice	...	...	2
†4 and 1 twice	...	...	2
3 and 2 twice	...	...	2
†3 and 1 twice	...	...	2
†2 and 1 twice	...	...	2
			<hr/>
			36

As it may seem difficult to find out, by this table of thirty-six chances, what are the odds of being hit upon a certain or flat die, let the following method be pursued.

The player may observe in the above table that what are thus marked (†) are—

†2 Aces	...	...	...	...	1
†6 and 1 twice	...	...	...	...	2
†5 and 1 twice	...	...	...	...	2
†4 and 1 twice	...	...	...	...	2
†3 and 1 twice	...	...	...	...	2
†2 and 1 twice	...	...	...	...	2
					<hr/>
Total	...	...	...	...	11
					<hr/>
Which deducted from...					36
					<hr/>
There remain	...		...		25

So that it appears it is twenty-five to eleven against hitting an ace upon a certain or flat die.

The above method holds good with respect to any other flat die. For example, what are the odds of entering a man upon the points 1, 2, 3, 4, or 5?

Here comes Hoyle with a ready answer, saving me and the reader about six months' severe study of that delectable science called the doctrine of chances.

To enter it upon	For.	Against.	For.	Against.
1 point is	11	to 25, or about	4	to 9
2 "	20	" 16 "	5	" 4
3 "	27	" 9 "	3	" 1
4 "	32	" 4 "	8	" 1
5 "	35	" 1 "	35	" 1

Again, the following table shows the odds of hitting with any chance in the form of a single die.

To enter it upon	For.	Against.	For.	Against.
1 is	11	to 25, or about	4	to 9
2 "	12	" 24 "	1	" 2
3 "	14	" 22 "	2	" 3
4 "	15	" 21 "	5	" 7
5 "	15	" 21 "	5	" 7
6 "	17	" 19 "	$8\frac{1}{2}$	" $9\frac{1}{2}$

The odds of hitting with double dice are calculated as follow :—

To hit upon	For.	Against.	For.	Against.
7 is	6	to 30, or about	1	to 5
8 "	6	" 30 "	1	" 5
9 "	5	" 31 "	1	" 6
10 "	3	" 33 "	1	" 11
11 "	2	" 34 "	1	" 17
12 "	1	" 36 "	1	" 36

To carry these calculations still further, the odds, in

table of a thirty-six chances, of hitting upon a six are—

2 Sixes	...	...	...	...	1
2 Trois	...	...	...	...	1
2 Deuces	...	...	...	...	1
6 and 5 twice	...	...	...	...	2
6 and 4 twice	...	...	...	...	2
6 and 3 twice	...	...	...	...	2
6 and 2 twice	...	...	...	...	2
6 and 1 twice	...	...	...	...	2
5 and 1 twice	...	...	...	...	2
4 and 2 twice	...	...	...	...	2

 17

Which deducted from... 36

There remain 19

By which it appears to be 19 to 17 against being hit upon a six.

The odds on the hits are—

2 Love is about	...	...	5 to	2
2 to 1 is	...	...	2 „	1
1 Love is	...	...	3 „	2

The following is given as the plan upon which a player may calculate the odds of saving or winning the gammon:—

Suppose the adversary has so many men abroad as require three throws to put them into his tables, and at the same time that the player's tables are made up, and that he has taken up one of the adversary's men; in this case it is about an equal wager that the adversary is gammoned. For in all probability the player has borne two men before he opens his tables, and when he bears the third man, he will be obliged to open his

six or cinque point. It is then probable that the adversary is obliged to throw twice before he enters his men in the player's tables, twice more before he puts that man into his own tables, and three throws more to put the men which are abroad into his own tables; in all, seven throws. Now, the player having twelve men to bear, he may be forced to make an ace or a deuce twice before he can bear all his men, and consequently will require seven throws in bearing them; so that, upon the whole, it is about equal whether the adversary is gammoned or not.

Again: suppose you have three men upon your adversary's ace point, and five in your tables; and that your adversary has all his men in his tables, three upon each of his five highest points: What is the probability of his gammoning you or not?—Of course the probability of a player being "gammoned" depends greatly on the verdant state of his optic orb; but in our game the chances are—

For his bearing 3 men from his 6 point,	18
" " from his 5 point,	15
" " from his 4 point,	12
" " from his 3 point,	9
" " from his 2 point,	6

Total	60
-------	-----	-----	-----	----

To bring your three men from your adversary's
ace point to your six point, in your tables,
being for each 18 points, makes in all ... 54

The remainder is	6
------------------	-----	-----	---

And besides the six points in your favour, there is a further consideration to be added for you, which is, that your adversary may make one or two blots in bearing, as is frequently the case. It is clear, by this

calculation, that you have much the better of the probability of saving your gammon—*i. e.*, your bacon.

This case is supposed upon an equality of throwing.

Yet again: suppose you leave two blots, neither of which can be hit but by double dice; to hit the one that cast must be eight, and to hit the other it must be nine; by which means your adversary has only one die to hit either of them.

What are the odds of his hitting either of these blots?

The chances on two dice are, in all, 36.

The chances to hit 8 are, 6 and 2 twice...	2
" " 5 and 3 twice...	2
" " 2 Deuces ...	1
" " 2 Fours ...	1
The chances to hit 9 are, 6 and 3 twice...	2
" " 5 and 4 twice...	2
" " 2 Trois ...	1

Total chances for hitting ...	11
-------------------------------	----

Remaining chances for not hitting ...	25
---------------------------------------	----

So that it is 25 to 11 that he will not hit either of those blots.

Yet one more example, as quoted by Mr. Carleton, from Hoyle:—

Let us suppose the player to leave two other blots which cannot be hit except by double dice, the one must be hit by eight and the other by seven. What are the odds on your adversary hitting either of these blots—the chances on the dice being 36?

The chances to hit 8 are, 6 and 2 twice...	2
" " 5 and 3 twice...	2
" " 2 Fours ...	1
" " 2 Deuces ...	1

The chances to hit 7 are, 6 and 1 twice...	2
" " 5 and 2 twice...	2
" " 4 and 3 twice...	2
<hr/>	
Total chances for hitting 	12
<hr/>	
Remaining chances for not hitting ...	24

It is, therefore, two to one that you are not hit.

The like method is to be taken with three, four, or five blots upon double dice; or with blots made upon double and single dice at the same time; you are then only to find out (by the table of 36 chances) how many there are to hit any of those blots, and add all together in one sum, which subtract from the number of 36, which is the whole of the chances upon two dice—so doing resolves any question required.

A CASE OF CURIOSITY AND INSTRUCTION.

In the following case is shown the probability of making the hit last by one of the players for many hours, although they shall both play as fast as usual. Suppose B to have borne thirteen men, and that A has his fifteen men in B's tables, viz., three men upon his six point, as many upon his cinque point, three upon his quatre point, the same number upon his trois point, two upon his deuce point, and one upon his ace point. A, in this situation, can prolong it, as aforesaid, by bringing his fifteen men home, always securing six close points till B has entered his two men, and brought them upon any certain point; as soon as B has gained that point, A will open an ace, deuce, or trois point, or all of them; which done, B hits one of them, and A, taking care to have two or three men in B's tables, is ready to hit that man; and also he, being certain of taking up the other man, has it in his power to prolong the hit almost to any length, provided he takes care

not to open such points as two fours, two fives, or two sixes, but always to open the ace, deuce, or trois points, for B to hit him.

A CRITICAL GAME.

Suppose A and B place their men for a hit in the following manner:—A to have three men upon the six point in his own tables, three men out of his tables upon the usual point, and nine men upon his adversary's ace, deuce, and trois points—that is, three upon each; and suppose B's men to be placed in his own and his adversary's tables in the same order. So situated, the best player should win the hit; the game being so equal, that, in this case, the dice should be thrown for. Now, if A throws first, he should endeavour to gain his adversary's cinque point—this being done, he should lay as many blots as possible, to tempt B to hit him, as it puts him backward, and A thereby gains an advantage. A should always endeavour to have three men upon each of his adversary's ace and deuce points; because, when B makes a blot, these points will remain secure; and when A has borne five, six, or more men, A yet may secure six close points out of his tables, in order to prevent B from getting his man home, at which time he should calculate who has the best of the hit. If he finds that B is foremost, he should then try to lay such blots as may be taken up by his adversary, that he may have a chance of taking up another man, in case B should happen to have a blot at home.

A BACK GAME.

This I quote from Mr. Carleton:—Suppose A to have five men placed upon his six point, five men upon his quatre point, and five men upon his deuce point, all in his own tables.

And suppose B to have three men placed upon A's ace point, three men upon A's trois point, and three

men upon A's cinque point; let B also have three men upon his six point in his own tables, and three men placed out of his tables, in the usual manner:

Who has the better of the hit?

It is an equal game; but to play it critically, the difficulty lies upon B, who is, in the first place, to endeavour to gain his cinque and quatre points in his own tables; and when that is effected, he is to lay two men from A's cinque point, in order to oblige his adversary to blot, by throwing an ace, which, if B hits, he will have the fairest probability of winning the hit.

ANOTHER CURIOUS CASE.

A and B play at Backgammon. A has borne thirteen men, and has two men to bear upon his deuce point; B has thirteen men in his own tables, with two men to enter. B is to throw, and to name the throws both for himself and A, but not to hit a blot on either side:

What throws is B to name for both parties, in order to save his gammon?

B calls for himself two aces, which enter his two men upon A's ace point. B also calls two aces for A; and, consequently, A cannot either bear a man or play one; then B calls for two sixes for himself, and carries one man home upon his six point in his own tables, and the other he places upon his adversary's bar-point; B also calls six ace for A, so that A has one man left to bear; and then B calls for himself either two sixes, two fives, or two fours, any of which bear a man, in case he has men in his own tables upon those points, and to save his gammon.

These cases might be multiplied *ad infinitum*; but enough has been said, I think, to enable the tyro to make himself, by a little study, a first-rate player at Backgammon. Of course, I do not pretend to tell the reader that he can, by reading alone, acquire a knowledge of any game, much less of any art or science.

Sufficient if these instructions enable him to begin; a little practice will soon render him familiar with the points to be observed, and the chances to be taken advantage of.

I may as well confess that I have taken my "Curious Case" bodily from the treatise on Backgammon in the "Encyclopædia Britannica." From what source soever the writer obtained *his* information, I must, in justice, say that it is singularly accurate.

CHAPTER VI.

EXPLANATION OF

CARP.—“Hast found the dictionary?”

Boy.—“The rats have ate it, sir.”

CARP.—“The unprincipled marauders!

. . . Hence, go beg the definitions;

Go, copy, borrow, steal them.”

THE MISER AND THE SCATTERLING.

BACKWARD GAME.—Men behindhand at Backgammon, like Napoleon at Moscow, in the

“Game which, were their subjects wise,
Kings would but seldom play at.”

FORWARD GAME.—Men in advance, and, therefore, to advantage in Backgammon. It is also a rather forward game for boys to ape the manners of men about town; for young ladies to marry at fifteen; for fathers of families to be seen often at Evans's supper-rooms after midnight, or for mothers-in-law to attempt blowing them up at breakfast next morning for doing so. The last game had better not be played too often if husband and wife wish to play *their* game of life in peace and quietness.

COVERING YOUR MAN, in Backgammon, means making sure of him to prevent his being hit. It is somewhat the same in a duel, with a difference, for, if you do not soon cover your man, you cannot hit him at all. Mr. Kenny Meadows's idea of covering a man is pleasantly exemplified at page 481. The term may also be applied to breeching a youngster and clothing your poor relation when he comes to your house in a state of semi-nudity or extra shabbiness. In the latter case, you not only do a Christian act, but save your own credit if there be visitors in the house—a matter of no small importance.

BEARING YOUR MEN IN.—This term is applied in Backgammon to the conveying of your counters to your own tables. In social life it is sometimes used when you bring your boys in-doors to avoid a street-fight.

DOUBLETS.—A constellation of dice, a “cross” at billiards, or the avoiding a policeman by dodging round the corner.

HIGH DOUBLETS.—Twin sixes, or fives, in Backgammon. In life, two little boys (or girls) of the same age, dressed precisely alike, or two tall old maids flirting at a card party.

TO ENTER.—In Backgammon, to enter is to get your man again on the board after he has been hit. In life, a respectable man usually enters your premises with his hat in his hand and a pleasant smile on his face; if he be of the dangerous, yclept burglar class, he commonly enters by means of a jemmy, and his face concealed by a crape veil. To enter a theatre you must either pay or provide yourself with a press order, in which latter case the box-keepers look at you with suspicion if you be not a frequent visitor. To enter a Puseyite church, or the stalls at Mr. Albert Smith’s entertainment, you must be full-dressed. The station-house is usually entered in company with a policeman and a crowd of officious witnesses.

GAMMON, in our game, means when one player has removed all his men, and his adversary has not removed one. In society it is usually prefaced by the words, “Come, none o’ that!” or sentences equivalent. See page 442 for the artist’s idea of the term. It is also applied to a side of an unclean animal in a saline state, and is sometimes taken with spinach.

GETTING HOME is sometimes as difficult in life as it is in Backgammon, as our artist has amusingly exemplified at page 464. It is always advisable to “get home” as quickly as you can after a ball, a race, or a row; and no one will deny that “getting home” is

the very best thing to do when it rains hard, or mine host at Blackwall or Richmond begins to use his double chinks, and palm off fine old gooseberry upon his guests for Moët's "sparkling quality at 96s. the case of eight bottles."

HITTING MEN is cruel, both on the Backgammon-board and in the prize-ring. In South Carolina it is usually performed with a cow-hide whip; in the American Senate, with a gutta-percha stick. It is a popular sport with metropolitan policemen in low neighbourhoods. Sometimes, however, these guardians of cooks and kitchens are not content with "hitting men," but hit women too.

MAKING POINTS.—Making ground in Backgammon, and creating sensations in unexpected places in theatricals.

MEN.—In Backgammon, the wooden representatives of the genus *homo*, usually black and white. In real life, any reasoning bipeds with less than £300 a-year. With more than that annual income they are usually termed "swells." In Backgammon, as in war, they are exposed to "moving accidents," and "being *taken* by the insolent foe."

TABLE.—The home of the men, in Backgammon. In life, the "table" most patronized is usually well spread; and if at somebody else's "home" the better, except when you are *very* rich.

TO TAKE.—To seize the body of a man astray. This is the Backgammon definition; but in war and peace it means to "loot," or to "prig," terms not, of course, understood in polite society. It is also occasionally used by old gentlemen who patronize puns, and is usually accompanied by a dig in the short ribs, "Do you take?" From the capture of men at Backgammon, rather than from an unfortunate's wailings, may be derived the saying, "He is in a sad taking."

TAKING MEN OFF.—This term is applied equally to

removing men from the Backgammon Board and from their country in convict-ships—"leaving their country for their country's good."

CHANCES.—A Cabinet in a minority is usually governed by them—Mr. Disraeli, in his celebrated impersonation of the political Micawber, generally waiting for "something to turn up." There are thirty-six chances on two dice—given, the number of chances that fall to the lot of sanguine individuals who wait for the

"Tide in the affairs of men,
That, taken at the flood, leads on to fortune."

ODDS.—What are they, so long as you are happy?

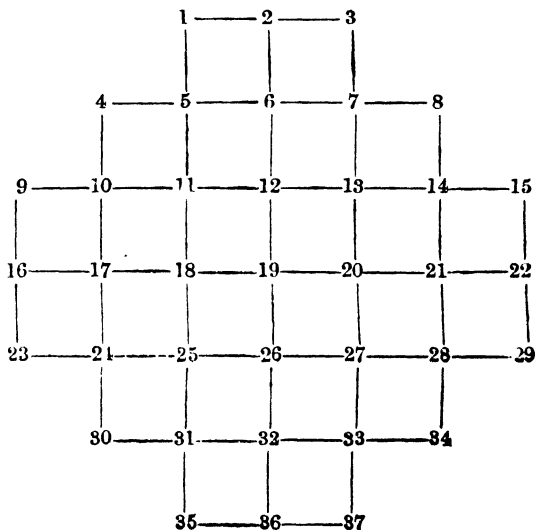
DIE.—A cube of spotted ivory, and what we shall all come to

SOLITAIRE.

As a game for a single player, I consider this the best of all, and as superior to cards, for one player, as Chess is to Draughts or Billiards to Bagatelle.—Mr. CLAY.

Solitaire is played on a board pierced with thirty-seven holes, in each of which is placed a marble or peg. The art of the game is to remove all the marbles or pegs, so that, at the end, only one is left on the board.

One marble (or man) takes another when it can leap over another, or a number in succession, into an empty hole beyond, as in Draughts. To accomplish this, considerable calculation and attention are requisite. In variety of play, Solitaire is infinite. A single example, however, is only necessary to explain the game. Here is the board, on which we suppose the marbles to occupy the holes from 1 to 37—



MODE OF PLAY BY REMOVING MARBLE 1 AND
TERMINATING AT HOLE 37.

Remove No. 1	From 18 to 5
From 3 to 1	„ 1 to 11
„ 12 to 2	„ 31 to 18
„ 13 to 3	„ 18 to 5
„ 15 to 13	„ 20 to 7
„ 4 to 6	„ 8 to 13
„ 33 to 20	„ 29 to 27
„ 20 to 7	„ 11 to 31
„ 9 to 11	„ 31 to 33
„ 16 to 18	„ 34 to 32
„ 23 to 25	„ 20 to 33
„ 22 to 20	„ 37 to 27
„ 5 to 18	„ 6 to 16
„ 18 to 20	„ 19 to 32
„ 20 to 33	„ 36 to 26
„ 33 to 31	„ 30 to 32
„ 2 to 12	„ 26 to 36
„ 8 to 6	„ 35 to 37

Herr Bazalion has written an elaborate treatise on Solitaire; but I do not think it well to follow him. If I show how the game can be played, the ingenious tyro will soon discover its varieties.

A favourite mode of play is to remove the centre, or any other marble, and to end at the hole that marble originally occupied. Solitaire boards may be purchased at Messrs. Mead & Powell's, the "Old Mansion House," Cheapside; where also you can buy Chessmen and Boards, Draughts, and indeed all the apparatus for table games, both cheap and good. The men and boards sold by the ordinary toy-dealers, are of poor quality, and not to be depended on.

W H I S T,
L O O, A N D C R I B B A G E,
E T C., E T C.

WHIST:

THEORY AND PRACTICE.

CHAPTER I.

INTRODUCTORY.

Behold four Kings in Majesty revered,
With hoary whiskers and a forky beard,
And four fair Queens, whose hands sustain a flower,
The expressive emblem of their softer power :
Four Knaves in garbs succinet, a trusty band,
Caps on their heads, and halberts in the hand ;
And parti-coloured troops, a shining train,
Draw forth to combat on the velvet plain.

The Rape of the Lock.—POPE.

CHRISTMAS EVE, of all eves in the year, is the time for fun and merriment; singing, dancing, and acting charades for the juniors—cards and conversation, toasts, sentiments, and good old-fashioned stories for the seniors of the family. The day preceding Christmas is a good day on which to commence any important transaction : to wit, jotting down in your memory the names of the friends to whom you mean to make Christmas and New Year's presents, putting a comfortable fifty in the left-hand pocket of your pegtops to be distributed on boxing-day amongst the most deserving of your poor neighbours and dependents ; looking over your banker's book with a view to a

little extra expenditure during the holidays, in order to make the young people happy and comfortable; assisting a poor relation to a substantial loan without interest, and other matters of that jovial character. Christmas time being a sort of starting point for the year before us, and card-playing being one of its good old-established customs, I esteem myself lucky in being able to bring out my treatise on Whist, the best game on the cards, on so auspicious an anniversary.

It is not my intention to trace the origin of cards; therefore I say nothing of the fable which attributes their invention to a French Abbé, in order to cure the melancholy of the Mad King, Charles the Sixth. I do not put much faith in the story as to the distribution of the pack into four suits or colours; therefore I pass by the notion that they were designed to represent the four conditions of man: the *gens de cœur*—gentlemen of the choir, or ecclesiastics, known by us as *Hearts*; the nobles or *espadas* who wore swords or pikes, and which we call *Spades*; the *trèfles* (or trefoils) which represented the husbandman, and which we call *Clubs*; and the citizen class (*carreaux*, or square caps) now universally designated *Diamonds*. Nor do I think it necessary to do more than simply refer to the French notion that the four kings represent David, Alexander, Cæsar, and Charles, the monarchies of the Hebrews, Greeks, Romans, and Franks under Charlemagne; nor is it necessary that I should give in my adhesion to the notion that the four queens—Argine, Esther, Judith, and Pallas—are the types of good birth, piety, fortitude, and wisdom; or that by the knaves, are meant real proper knights, because the French call them by the historical names of Hogier and Lahire, or merely esquires or servants. These matters are really of no importance now-a-days; so I pass them by.

As to the origin of our famous game of Whist, a worthy French writer says:—"It is well known that the lords of the three kingdoms, after having declaimed all day and a portion of every night in parliament, on affairs

of state, found it necessary to invent a mute game, in order to rest their weary tongues—and hence we have *Whist*.”

The date of the game's first appearance is not certainly known; but it must have been commonly played two hundred years ago, since we find frequent mention made of it by writers in the early part of the seventeenth century. “Ruff, Honours, and Whist,” says Cotton, writing in 1680, “are games so well known in England, in all parts thereof, that every child of eight years old hath a competent knowledge of that [which?] recreation—these games differing little from one another.” Swift alludes to Whist and Backgammon as proper games for clergymen; Thomson tells us that Whist was patronized by squires and gentlemen, and Pope, in one of his epistles to Martha Blount, says:—

“Some squire perhaps, you take delight to rack,
Whose game is Whist—whose drink, a toast in sack;
Whose laughs are hearty, though his jests are coarse,
Who loves you best of all things—but his horse.”

But whensoever and by whomsoever invented, Whist is by all card players, acknowledged to be the king of games. Unlike most other card games, it presents great scope for the exercise of judgment, memory, skill, and good temper. In variety it yields to none, and in scientific calculation it is superior to any. It is not a game determinable by chance alone, for a single error or miscalculation is sufficient to overthrow the apparently most certain triumph. In a word, Whist is a game for ladies and gentlemen, rather than for snobs and servants.

Before I enter on an explanation of the mysteries of my favourite game there is yet something more to say. The first writer on Whist is brave old Hoyle, whose treatise, published in 1743, is, and must be, the text book to which all subsequent annotators refer. Times have changed since our author gave lessons on the game at a guinea each, for now the most elaborate disquisitions on its peculiarities may be purchased at half-a-crown. Before

Hoyle's time the game was probably played without any strict regard to rules ; but since the appearance of his treatise certain known principles have been universally recognized by English and continental players. Early in the present century Mr. Mathews, of Bath, published his "Advice to Young Whist-players," which was to a certain extent a commentary or disquisition on Hoyle. It ran through several editions, and was for many years considered the standard work. The introduction of Short Whist, however, robbed Mr. Mathews of some of his honours ; and since then various writers of greater or less authority have brought out works explanatory of the game. Of modern authors, Deschappelles and Carleton may be considered the best. May I hope that in future the name of Captain Crawley will be united to theirs, when lords and gentlemen quote the titles of Books of Games ?

In my next chapter I shall enter fully into the mysteries of the game of Whist. For the present I must be allowed to merely hint at a few of the qualifications of a good player. *In primis*, he (or she) must keep a strict guard on his (or her) temper. A bad-tempered man cannot play at Whist. Next, let the student make himself thoroughly acquainted with the plain rules of the game, and before he plays endeavour to conquer the *principles* of the game. When he has mastered its *theory* he may begin to *practise*. When he has acquired sufficient knowledge to play a respectable game, learned how to follow his partner's lead and avoid the error of trumping his best card ; when he can be sure he will not make a revoke, or throw away a last card in a suit unnecessarily—then he may enter upon the more intricate combinations, and think for himself when the rules laid down for his guidance may be safely followed or neglected. I presume (for the nonce) that I am writing for amateurs ; therefore I may tell them that Whist is an amazing trier of patience, and that only he who can absolutely conquer its difficulties, can hope to become a good player. It is necessary to have a "calculating head" in order to excel ; reflection and memory

are the two great qualities at Whist. Four good players know, almost to a certainty, where every card is placed after the second or third round. Two amateurs against two players stand not much more chance than if their cards were laid face upwards on the table. Whist is to be played in silence; it is not a conversation game. Study and practice are necessary before the *finesse* of the game can be fully acquired. *Indocti discant, et ament meminisse periti.* Or, in plain English, from these lessons let the unskilful learn, and let the learned improve their recollections.

CHAPTER II.

PRELIMINARY INSTRUCTIONS.

The Baron now his Diamonds pours apace,
The embroidered King, who shows but half his face,
And his refulgent Queen, with powers combined,
Of broken troops, an easy conquest find.
Clubs, Diamonds, Hearts, in wild disorder seen,
With throngs promiscuous strew the level green.

POPE.

THE only way to thoroughly master any art or science is to begin at the beginning. On the presumption, therefore, that some of my readers may know little or nothing of the game of Whist, I proceed to conduct them over that *pons asinorum*, known as the First Lesson.

The game of Whist, then, is played by four persons, with a full pack of fifty-two cards. The four persons are divided into partners, two and two. This division is usually settled at the commencement of the sitting by cutting or drawing the cards, the two highest playing the two lowest. The partners sit opposite each other on either side of the table, and cut for deal; the player cutting the lowest card deals, but it is usual in modern play to give the deal to the lowest card shown in cutting for partners. Previously to the cards being dealt the pack is shuffled or "made" by the elder hand, and cut by the younger; the undermost card in the pack thus shuffled and cut being the trump. The pack is then dealt out card by card to each player, beginning with the left, the *elder hand*, till the whole are distributed. The last card, the *trump*, is then thrown on the table, face upwards, and so remains till the first trick is turned, when it is taken up by the dealer and added to his hand.

The cards being dealt, each player takes up his thirteen cards and arranges them into suits; that is to say, places

each kind of card with its fellows, the hearts, diamonds, spades, and clubs, by themselves, so that they may be readily selected when required. The *elder hand*—the player on the left of the dealer, be it remembered—now *leads* or plays a card; his left-hand neighbour follows, then his partner, and lastly, his right-hand adversary. The highest card in the suit, or a trump, wins the *trick*, which is then taken up and placed by itself. The winner of the trick then plays another card, and so the game proceeds till the whole thirteen tricks are played, and the *hand* is finished.

The cards are then again shuffled and cut, and the second deal commences, the player on the left of the last dealer taking the deal, and *his* left-hand player becoming the *elder hand*. In this way the deal goes round till the game is completed. It is usual for each player to take the deal in turn, though in some companies they cut for deal at the commencement of every game.

The value or rank of the cards in Whist is as follows: The *ace* is the highest card in each suit, then the king, queen, knave, ten, and so on, down to the two (*deuce* or *deux*), which is the lowest.

It is usual for the partner of the player who wins the first trick to take it up and keep the score; and, for convenience sake, he commonly keeps the score throughout the sitting. The game is reckoned thus:—In Long Whist, which we are now considering, each trick *above six* reckons *one point towards the game*, which consists of *ten tricks*.

Now, with regard to the way in which the *tricks* are won. Each player *must follow suit, if he can*, or he subjects himself to the penalty of a *revoke*, of which more presently. But if he be not able to follow suit, he may play a *trump*, and so win the trick, or throw away any small card of another suit, which is called *renouncing*.

The ace, king, queen, and knave of trumps are called *honours*, and they reckon each a point towards the game, independent of the tricks. Thus: the partners holding between them *three* honours, score *two* to their game; if

they hold the whole *four*, of course they score them ; but if each player hold *one* honour only, or if each *side* hold *two* honours each, no score can be counted, and honours are said to be *divided*. As already explained, *ten tricks are game*. But if either party score *nine* tricks they are not allowed to count honours, even though they may hold the whole four. The side holding *eight* tricks has the privilege of what is known as *the call* ; that is, the player having two honours may—*when it comes to his turn to play, and not before*—ask his partner, “ Can you one ? ” or, “ Have you an honour ? ” . If he have, he assents, and the three honours are shown, and the game won. Of course, the player at eight points may show the three honours in his own hand if he has them. At *nine* points, honours do not count ; at *eight*, honours, if shown, count before tricks ; but at *seven* or *six*, tricks count before honours. It is usual among Whist-players to reckon the *games* in this way : A *single* game is won by one point or more points against a less number ; a *double* is won by either side scoring *ten* points before their adversaries have scored *five*, and a *triple*, or *lurch*, (seldom played now-a-days) is when either side scores ten points to *love* or nothing. A *rubber* is the best two games of three.

POINTS OF A RUBBER.

A *single*, 1 point ; a *double*, 2 points ; and the *rub*, 2 points. Thus it will be seen that, in playing for points, it is possible for either side to win *five* points—one for the single, two for the double, and two for the rub. When triplets are allowed, *eight* points may be gained in a single rubber. I have often seen Whist played in the clubs at £5 games, and guinea points ; but I do not approve of such high stakes, for then the game degenerates into mere gambling, which is detestable. As Whist is a really scientific game, very small stakes, or none at all, need only be played for.

When the whole thirteen tricks have been gained in one hand, it is called a *slam*. In some companies the *slam* is

considered equivalent to a full rubber; but this **must** always depend on the practice of the table.

A *lurch* is, at some tables, reckoned equivalent to three points. This also is a matter of private arrangement.

The *points of the game* are usually marked on the table with four counters. The simplest method I am acquainted with is this:—

1,	2,	3,	4,	5,	6,	7,	8,	9.
			oo	o	o	oo	ooo	o
o	oo	ooo	oo	oo	ooo	o	o	o
								o

The principle of this method of keeping the score is, that the unit *above* counts for three, and *below*, for five.

Various ingenious little instruments have been invented to serve as Whist Markers, but I know of none superior to the four coins—except indeed *Goodall's Marker*, which is first rate.

EXPLANATION OF TERMS USED IN WHIST.

Shuffling.—Mixing the cards; this is done previous to every new deal.

Blue Peter.—A signal for trumps, explained in a subsequent page.

Cutting.—One player lifts a few cards from the pack and places them on the table; the lower heap is then placed on the top. In cutting for partners or deal, each party lifts a few cards and shows the undermost one of his lot. To save trouble, it is common either to deal a card to each player or to throw the pack on the table, face downwards, and let each player select one.

Dealing.—Distributing the cards face downwards.

Double.—Scoring ten before your adversaries have marked five at Long Whist. Or five before three in Short Whist.

Faced Card.—One with its face upwards, so as to be seen. When a card is faced, it is usual to have a fresh deal; if demanded by the opposite side.

Hand.—The number of cards belonging to each player.

Elder hand.—The person who leads. At starting, the player to the left of the dealer.

King Card.—Highest remaining card of a suit.

Trick.—The four cards played in a single round.

Trump.—The last card dealt, and which always belongs to the dealer. All the cards of this suit are then trumps for that round.

Suits.—The four orders of cards, thirteen to each, viz., hearts and diamonds (red); spades and clubs (black). If a trump card is played, it is called *trumping the suit*.

Renounce.—Playing a card of another suit to that led; not a trump.

Ruff.—Trumping a renounced suit.

Revoking.—Trumping, by mistake or design, when you can follow suit. The penalty for a *revoke* is the loss of three tricks, which may be claimed at any time during the deal, but not afterwards.

Finessing.—Endeavouring to gain an advantage by concealing your hand. Thus, a third player possessing the *best*, and the *third-best* card of a suit led, plays the latter, and risks his adversary having the second-best. If the last player does not win the trick, the third player, sure of making his best card, wins a trick.

Forcing.—Playing a suit in which your partner or adversary has none, thus forcing the latter to trump or pass the trick.

Long Trump.—The possession of one or more trumps, when all the rest are played.

Love.—No score having been made in the game.

Loose Card.—A card of no value, and which may, therefore, be thrown on a trick won or lost.

Lurch.—(At Long Whist), not saving the double

Points.—The number of tricks that constitute the game or rubber.

Sequence.—Three or more cards in consecutive order or value—as ace, king, queen; seven, eight, nine, ten, &c.

Single.—Scoring the ten tricks at Long Whist after your

adversaries have scored five. At Short Whist after they have scored four.

Slam.—Winning every trick in the round.

Bumber.—A rubber of full points—five at Long Whist, eight at Short Whist. That is, winning two games in succession before your adversaries have scored.

Quarte.—The four successive cards in any suite. Ace, king, queen, knave, constitute what is called *Quarte-major*.

Quint.—Five successive cards of a suit.

Rubber.—The best of three games.

See-saw, is when each partner trumps a suit, and they play those cards which allow each to use his trumps.

Tenace.—Being last player, and possessing the best and third-best cards. Thus, if your adversary leads a king, you are able to take it with your ace; if he leads a knave, you are able to take it with your queen; and you thus win two tricks.

Minor Tenace.—The second and fourth best of a suit.

Trumping Suit, is when the player, having no card of the suit led, plays a trump.

Underplay.—Playing a deceptive game. For instance, the elder hand playing a small card when he holds the best in the suit.

We have now fairly given the Alphabet of the game. Let the novice make himself fully acquainted with it, and in a little while he will be able to take a hand at Whist.

BOB SHORT'S MAXIMS.

The following maxims for Whist may be easily committed to memory:—

Lead from your strong suit, and be cautious how you change suits; and keep a commanding card to bring it in again.

Lead through the strong suit and up to the weak, but not in trumps, unless very strong in them.

Lead the highest of a sequence; but if you have a quarte or cinque to a king, lead the lowest.

Lead through an honour, particularly if the game be much against you.

Lead your best trump, if your adversaries be eight, and you have no honour; but not if you have four trumps, unless you have a sequence.

Lead a trump if you have four or five, or a strong hand; but not if weak.

Having ace, king, and two or three small cards, lead ace and king, if weak in trumps; but a small one if strong in them.

If you have the last trump, with some winning cards, and one losing card only, lead the losing card.

Return your partner's lead, not your adversary's; and if you have only three in the suit, play the best; but you need not return it immediately, when you win with the king, queen, or knave, and have only small ones, or when you hold a good sequence, have a strong suit, or have five trumps.

Do not lead from ace queen or ace knave.

Do not lead an ace, unless you have a king.

Do not lead a thirteenth card, unless trumps be out.

Do not trump a thirteenth card, unless you be last player, or want the lead.

Keep a small card to return your partner's lead.

Be cautious in trumping a card when strong in trumps, particularly if you have a strong suit.

Having only a few small trumps, make them when you can.

If your partner refuse to trump a suit, of which he knows you have not the best, lead your best trump.

When you hold all the remaining trumps play one, and then try to put the lead in your partner's hand.

Remember how many of each suit are out, and what is the best card left in each hand.

Never force your partner if you are weak in trumps, unless you have a renounce, or want the odd trick.

When playing for the odd trick, be cautious of trumping out, especially if your partner be likely to trump a suit ; and make all the tricks you can early, and avoid finessing.

If you take a trick, and have a sequence, win it with the lowest.

Retain the turn-up card as long as you can.

Attend to the score; and, keep your temper!

CHAPTER III.

THE ACKNOWLEDGED RULES OF THE GAME.

The skilful nymph reviews her force with care—

“Let Spades be trumps !” she said, and trumps they were.

POPE.

HAVING given a brief general account of the game of Whist, we will now, most intelligent of readers and most studious of students, with your kind permission, descend to particulars. Let no man flatter himself that he is an adept at Whist till he has won and lost at least a hundred games. “It is a great desideratum,” says Deschappelles, “that the game should be detailed in a definite, constant, and uniform manner; but, at the same time, that its principles should remain unchanged.” There is no disagreeing with this, though it must be confessed that the advice is given in a rather sententious manner—a manner common to great writers and Frenchmen. “Sir,” said my Lord Bumptious to me one evening at the Megatherium—his lordship rather affects the Johnsonian style—“Sir, Whist must be played in its integrity. A knowledge of Whist, sir, is a great thing; there is a community of mind in it. A thorough comprehension and polite practice of Whist is the parole of diplomatists and gentlemen all over the world.”

“Except at Whitechapel and Timbuctoo,” whispered young Charley Blathers to me, with a twinkle of his grey eye, “where the barbarians play at Put, and score the game with dead men’s knuckle-bones.”

His lordship, who has been attached to half the embassies in Europe, and has played Whist at the Courts of Vienna and Mecklenburg, double dummy, frowned at this

unseasonable interruption, and went on to give us youngsters a few hints on the game, which I here, even at the risk of repetition, embody under the head of

A FEW EASY RULES FOR AMATEURS.

When you have sorted your hand so as to place each card of the four suits in their natural order, lead from the strongest suit.

When you possess a good hand, it is policy to lead through an honour—lead through the strong suit up to the weak one.

With a fair hand and four or five trumps, it is well to lead a trump. You will then see what sort of cards your opponents hold.

If you hold sequences—three or four cards in consecutive order—play your highest. If, for instance, you hold queen, king, and ace, play the ace, and make the next trick with your king.

If you hold ace and queen, it is as well to keep them back till you see where the king lies. It is not good to play an ace without you hold a king. The best lead in that case is with a little one, when, if your partner has the king, you win two tricks instead of one.

Be careful not to lead a thirteenth card, unless all the trumps are out; nor should you trump a thirteenth card, unless you are last player. This, however, is only a general rule. I hold it best to win a trick whenever I can without prejudice to my partner's game.

It is a maxim always to be remembered, that the third hand plays high, and heads the trick, if he can, because this obliges the last player to expose his hand; and even if he win the trick, you know that the next highest card in the suit must make a trick.

Always endeavour to hold back a commanding card, in order to bring your strong suit into play.

Follow your partner's lead, and not your adversary's.

It may sometimes happen, however, that you will do well to cross the game. But you must be careful by so doing that you do not lead trumps when your partner is likely to trump any particular suit.

Never force your adversary with your best card, unless you possess the next best.

When your partner leads, endeavour to keep the command in his hand. Your time is sure to come if you only wait and watch.

With only a single card of a suit, it is, perhaps, well to lead it, especially if you have two or three small trumps, as then your partner can usually bring them into play.

It is well for the dealer to keep the turn-up card in his hand as long as he can, even if it be a small one. It may be used advantageously in making a last trick. Never neglect to make the odd trick, as upon that often depends the game. If you have no honours, and your opponents stand at eight, play your highest trump.

Be not rash in playing. Look well after the highest card in the suit, and do not trump it if your partner has led, *without you feel certain that the fourth player will make the trick with a trump*; in which case, either play a high trump, or let the trick pass.

The state of your score must be your guide as to making tricks. I consider eight better than nine, when your opponents stand only at four or five, because you may call honours next deal; but if they are six or seven, I should decidedly not throw away a trick to avoid getting into the nine holes.

The above short rules may be very well committed to memory, but they are by no means to be considered all that you have to remember. A single chapter is too short for all the laws of the game; nor would it be well to encumber the student's memory with too much at a time. I shall, therefore, conclude this lesson, my dear pupils, with a batch of

HINTS AND CAUTIONS.

And not only for amateurs, but also for old whist-players, are the following maxims intended. They are admitted as invariable and binding by the players at the best clubs ; and even the Marquess de Queenace, who is acknowledged to be supreme at the game, has been obliged to conform to them.

First, then, *lookers-on have no right to interfere, unless appealed to* ; and this I say in the face of two opinions, directly contrary to each other. Mr. Watson, in his admirable treatise on "Short Whist"—and the rule applies equally to all the Whist games—says, "Should a trick be wrongly scored, or parties during play take up a trick to which they are not entitled, or omit to score honours, or score them when they have them not, or make a revoke which is not noticed, &c., the bystanders must remain silent, whatever may be their interest therein." Deschapelles, on the contrary, gives it as his opinion that—"if any points be marked which have not been gained, it is the duty of the bystanders to mention the circumstance, and to have the error rectified." This last is the French rule, and will not hold water in this "tight little island." "I should like," observed my friend the Right Hon. Elphinstone Macer—to whom I mentioned the discrepancy between the two authorities—"I should like to see any looker-on interfere with *my* game !"

A shown card, or one drawn completely from the player's hand, may be called for and dealt with as a played card. This, however, does not apply to a trump, which would cause the player to make a revoke.

If the player announce his ability to win all the remaining tricks, the opposite players may insist on the cards in both partners' hands being laid on the table, and a card may be "called," or treated as an exposed card. Each trick may then be played from the exposed hands.

The lead is completed as soon as the second card is played, and the first player has then no right to withdraw his card and substitute another.

The game is finished and over when the score is made up and the pack gathered together. After that no dispute can be allowed to take place as to tricks, honours, or revokes.

If a player throw up his cards and the next player do so likewise, the hand is at an end. Deschapelles, however, leaves this matter somewhat in doubt. "Our expressions," he observes, "are sometimes designedly indefinite, because, upon reflection, having found it necessary to be vague, we make a duty of necessity."(!) What does the learned Frenchman mean by this confusion of terms? Most certainly the rule in England is as I have stated it.

None but the last player has any right to look at the last trick. This rule, though not always enforced at English card tables, is strictly in accordance with the etiquette of Whist.

After the first trick is turned, and the trump card taken into the dealer's hand, no player has any right to ask to see it.

Any player is allowed to ask his partner "What are trumps?" or to request him to "Draw his card," or at eight, to ask if he has an honour; or to inquire if he can follow suit; or to ask if there be not a revoke. But these questions can only be asked when it is the questioner's turn to play.

No player is allowed to draw his own card unless required to do so by his partner.

No points can be marked after the second trick of the following deal has been turned.

At eight points it is the privilege of the elder hand to ask the younger, and not the younger the elder, whether he has an honour.

The tricks should be placed in such order as will enable the whole of the players to see them; and thus many disputes may be avoided.

At eight points the player who has the lead may show three honours and claim the game.

Honours shown after the lead, or at any point except eight, may, and should, be treated as exposed cards.

In some companies a *slam*—that is, the winning of the whole thirteen tricks in one hand—is equivalent to a rubber. In the clubs, however, a “slam” is only reckoned as a rubber when the partners scoring the thirteen tricks hold also the four honours.

CHAPTER IV.

THE ACKNOWLEDGED RULES OF THE GAME

(continued).

If Hercules and Lychas play at dice,
Which is the better man? The greater throw
May turn by fortune from the weaker hand :
So is Alcides beaten by his page.—SHAKESPEARE.

“THE beginner at Whist,” says the great Deschappelles, “is not entirely destitute of some notion of the game. First, he has before his eyes his thirteen cards, the trump card, and the position of the game; and again, he is acquainted with the strength of the players, and has some idea of a system of play. But these advantages are trifling, when compared with what remains to be learned, and with those probabilities which arise from the fall of every card as the round advances. To the indolent these advantages will ever remain a hidden talent; nor is it likely that chance will improve them; to the hesitating and doubtful, as they do not appear in a sufficiently tangible form, they will be lost in imagination and caprice; but when placed in the hands of the investigating and sagacious, they will increase with study and practice; they will grow with the growth of genius, and at length invest it with a regular and palpable system, which, gradually disengaging itself from the obscure and probable, will at length be enabled to draw inferences amounting to almost a positive certainty.”

This fanfaronade, which is quoted by Mr. Carleton at the commencement of his own admirable treatise on Whist, may possibly convey information to some minds; but I confess, with my friend Charley Blathers, it smells very much of the study, and very little of the card table. “Nothing like practice and a retintive memory, me bye,”

observed the Mulligan to me, when he chanced to call in at my chambers, and kindly looked over my proofs, just come damp from the printer. "Me princelee ancestors, who were great carrd-players, as well as waarriors, have left it as a maxim for all amathures at Whist that an ounce of practice is worth a pound of theory." And so, without further preface, I proceed with the game: and first as to

CUTTING-IN FOR PARTNERS.

The ace is the lowest card in cutting. Not fewer than four cards are considered a cut. The club rule is to have two new packs of cards, and for each player to cut off a certain number, when the two highest and the two lowest become partners. In general society it is considered sufficient to throw the cards, face downwards, on the table, and let each player select one. If the two lowest or two highest cards be a tie, the cards must be cut again by the parties holding the tie, and so on through any number of ties. Should a card be exposed, there must be a fresh cut, the dealer having the option of shuffling them before the next cut. After the pack is cut it cannot be changed during that deal. All cutting in and cutting out must be in pairs. Should other persons present wish to play, the two who have been longest in, retire. It is usual in that case to cut again for partners. The right-hand opponent cuts the cards for the dealer.

THE DEAL.

Previous to the deal the cards must be shuffled. It has been usual for either of the players to shuffle the pack, the dealer having the privilege of shuffling last; but this I believe to be wrong. The practice in the clubs to which I belong is that which is most in accordance with fairness and good order: the player at the left hand of the dealer shuffles, or "makes" the pack, the right-hand opponent cuts them, and the dealer's partner has no business, and

is not allowed, to touch the cards at all. But previous to the cut, the dealer can, of course, shuffle the cards if he choose. The cards must always be shuffled *above*, and not *on* or *below* the table.

The cards must be dealt one at a time, beginning at the left hand. Should the bottom card be exposed in cutting or dealing, opponents can claim a fresh deal. Where it is the habit of the players to bet on the trump, it should not be exposed till the bets are completed.

A *misdeal* occurs under the following circumstances :— Where too many or too few cards are given to any one player ; where the dealer looks at the bottom card before the deal is completed ; where a card is shown ; where the cards are dealt without being cut ; where the pack is faulty. *In all cases, except the last, the deal is forfeited and passes to the next player.*

If the dealer suspect he has given a card too many to either player, he may count the cards in his hand, but not touch those on the table. He may then rectify a mistake before another card is dealt. *A faced card necessitates a fresh deal*, if demanded by either side.

There is no penalty for facing a card by accident, which is not the trump, by any player other than the dealer.

Should any player deal out of turn, the deal must stand, if it be completed and the trump card turned. In such case the player passed over loses his deal. If the mistake be discovered before the deal is completed, it must be rectified.

It is the duty of the dealer's partner to gather up the cards after each game, and place them at his right hand.

The deal is not lost through the faultiness of the cards, but it is the duty of the first dealer to count the cards on commencing a game.

The trump card must always be left on the table till the first trick is turned, after which it is taken into the dealer's hand. If left on the table after the first round, it may be treated as an exposed card, and called for by the opposite players.

THE GAME.

It must be understood that the following laws are imperative.

A card played out of turn can be called at any part of the game.

No objection can be made to a lead out of turn after the first card is played to the next trick.

Opponents have the privilege of either allowing a card to remain that has been played by the wrong partner, or they may insist on the right player leading, when the card is treated as if it had been exposed.

Should a player play out of turn before his partner has played a card, the opponents may call on him to play his highest or lowest card of the suit led, or trump.

Should a player, after having won a trick, lead again before his partner has laid down his card, the card so played becomes an exposed card, and the other partner may be called upon to win the trick, if he can.

It is allowable, when a player does not follow his partner's lead or trump, for the latter to inquire whether he holds any of the suit led.

If two cards have been played together, or if the player play twice to the same trick, his opponent may select which card shall be played to the trick, and the other may be called, provided it does not cause a revoke. If the trick be turned with five cards in it, a fresh deal may be called.

All cards played out of turn are treated as exposed cards, and must be left on the table if demanded by the opposite players.

Before playing, the player may ask his partner to draw his card.

No player but he who won the last trick has a right to look at it after it is turned.

Should the third player play before the second, the fourth player has a right also to play before the second. Should

a fourth player throw down a card before the second, or third, either of them may insist on the fourth player's card remaining, that they may win the trick if they can.

Should a card be trumped in error, the error may be corrected before the trick is turned.

No player can transfer his cards to a nonplayer, without the consent of the table.

New cards may be called for at any period of a rubber before dealing. Of course this law applies more particularly to club tables.

THE REVOKE.

I have already explained the nature of a revoke. Any player may rectify his mistake, in playing a trump when he can follow suit, before the trick is turned; but he may be called upon to play his highest or lowest card of the suit led, and the exposed card may be called.

The penalty for a revoke is three tricks.

The party claiming a revoke must search the tricks before the cards are cut for the next deal.

If the players accused of making a revoke shuffle the cards together so that the tricks cannot be examined, they forfeit three tricks, as for a revoke.

The players against whom a revoke has been established, cannot, under any circumstances, win a game in that hand.

The players making a revoke remain at nine, should their score be ten or more after the three tricks have been deducted.

In case of revokes on both sides, a fresh deal must be called.

THE SCORE.

Long Whist consists of ten points—a point is scored for each trick after six.

In reckoning, tricks count before honours, except at eight, as already explained.

Four honours in one or both the partners' hands, count

as *four* ; three, as *two* ; two honours on each side go for nothing—*honours are divided*.

At the point of nine, honours do not count.

Honours cannot be counted **unless** they have been claimed and scored before the succeeding deal is completed.

At eight, as already explained, the players having them can show them and claim the game. No player is allowed to call without holding two honours. Should a partner neglect to answer the call of his partner at eight points, tricks count first.

One partner should keep the score, but if both score and any discrepancy arise between the scores, opponents may select which score they please.

The *rubber* consists of two games of three.

Points are scored for tricks and honours. The game is ten points. If either side score ten before their opponents have scored five, they win a *double* : if the opposite have scored five or more against ten, the latter win a single. The whole thirteen tricks being won before the other side have scored a trick is called a *slam*, and in some clubs is equivalent to a rubber.

No points can be scored after the second trick of the next deal has been scored.

A player scoring more than he is entitled to, is allowed to correct his mistake at any time during the game. If he score too few, the fault and penalty are his own. If a player neglect to score his points, he loses them if another game is commenced. In a former chapter I explained how the score ought to be kept with counters. In my next chapter I shall proceed to consider the proper mode of playing each hand.

CHAPTER V.

FIRST HAND—THE LEAD.

Spadillo first, unconquerable lord !

Led off two captive trumps, and swept the board.

POP.

It has been said by the accomplished Frenchman, Deschappelles—who, whatever else he did amiss, certainly played well at Whist—that on the first card played depended the success of that particular round, and sometimes, indeed, the game itself. I cannot go quite so far as that, but it is certain that a good lead—*le premier pas qui coûte*—goes very far to win the game. “The difference,” says Deschappelles, “which exists between the beginning and end of a game is incalculable. It sets out in ignorance and obscurity, guided by instinct and chance, supported by invention and talent. It finishes in experience, guided by positive evidence, and supported by the light of mathematical deduction.” “A deal at Whist,” he goes on to say, “may be considered as a graduated scale of intelligence, beginning with the inventor’s faculty, and ending with mathematical demonstration; and we easily imagine that his intellectual powers are not unemployed during its construction. Every faculty of the mind is engaged in the operation; every class of mental agency, and every shroud of intelligence is, in some degree, called into action; and the continual change in the faculty employed prevents too laborious an exertion of intellect, keeps up excitement to the end, and produces the highest degree of pleasure !”

Our author then divides a deal of Whist into two parts, and elaborately demonstrates each round till what he calls the culminating point—the seventh or odd trick—is achieved.

It is scarcely necessary that we should follow the

learned professor through his long and tedious disquisition ; but just to show the spirit of his remarks, I venture upon a further quotation. Hear him :—"The leading of the round should be preceded by reflection. Some time may be found for the latter, an excuse for which may be made in arranging the cards, and reviewing the strength of our hand. This, of course, will not confuse the memory, that great organ by which our game is regulated, because it is not yet called into action. This interval will be well employed, as it will give an opportunity of laying down the frame-work of that web whence all the threads of action proceed, and from which an effect is to be produced. The time thus spent in reflection will be well repaid, and the sequel will yield most beneficial results ; for every second thus employed will afterwards produce a ten-fold interest. The cards will flow in such rapid succession from your hand that your adversaries will be wholly unable to draw any inductions from them injurious to your game ; and your partner, excited by your calm and collected manner, and attentively seconding your efforts, will feel inspired by a spark of that feeling of concord which destroys all separate existence, and makes us consider ourselves as parts of a whole (!)—that feeling so instantaneous in its action, so subtle in its essence, and productive of such miracles." (!!)

Then descending from heaven to earth, the great Whist-player comes to the actual practice of the game, and becomes an intelligible and safe guide. He tells us that to play the king when we hold the ace, is to inform our adversaries of the strength of our hand, and make a useless parade of strength—a parade that is immediately taken advantage of to our confusion and loss. The art of the leading player is so to play his cards as to inform his partner of the strength of his hand, without, at the same time, disclosing his secret to his adversaries. How is this to be accomplished ? "Why," says Deschappelles, "if you lead by a false invite, by a knave or queen, for instance, you deprive your partner of his best means of defence,

and may happen to fall into your adversaries' strongest suit, and involve yourself in utter ruin.

"Suppose you lead by a true invite; here again your chance of success may be weak, especially if it be true that, in order to discover the state of your partner's hand, you must play from a weak suit; besides, such a mode of play, even when successful, is not accompanied with important results, and if you are not supported, your means are crippled for the remainder of the round.

"Suppose you lead a trump; if you are strong in trumps, they are weakened by the lead, and thus, giving your antagonists timely notice of your strength, they will unite their efforts, and strain every nerve to save the game; if, on the other hand, you are weak in trumps, you have thus initiated your adversaries, and taught them their own powers; you have been the first to provoke the contest, and draw upon yourself the inevitable and disastrous consequences of your indiscretion, and every succeeding movement of the round, by contributing to expose your weakness, will confirm your impending fate, and at length complete your destruction.

"The lead of a deal at Whist is directed by invention in a descending scale of progression, from the first trick down to the seventh!

"The second part of the deal begins between the sixth and the eighth trick. All plans of finesse and strategy disappear now that the action of the game itself comes into play. The scheming of the players is now revealed, the position of the cards more palpable, and the fate of the game, to a certain degree, evident. This moment comes sooner or later to different players, in proportion to the attention they bestow on the game; it depends, in a great measure, on the will of the player, on the interest which he takes in playing, and consequently on his desire or indifference for gain."

So far the Frenchman. Now let us descend to our own experience. And first, let me warn the young whist-player not to sort his cards after any regular plan, but

to put the suits together just as they fall. Many players put their trumps to the right or left of their other cards, and thus show to a sharp-sighted adversary just how many trumps they hold. For my part, I think the very best plan is to take up the cards just as they happen to fall, and hold them spaced in the hand without sorting. A very little practice will soon enable the player to select the right card without arranging them previously. Now then for the rules as to the lead.

I know that various writers have various opinions as to the advisability of leading a single card of a suit, when you have no other, especially if the first player be weak in trumps. I always do so, and I think it best, because, after all, it is the best policy to play that card which will least damage your partner's chance. Lead from your strongest suit, for when trumps are out they make tricks.

With ace and three or four cards, not trumps, lead your ace, and then follow with a small one, which will give your partner an opportunity of bringing in his king.

In leading from a sequence play the highest, unless it be a king.

With king and two or three others, lead an eight or ten. The third player must then bring out a high card and almost force the ace. If your partner has the ace he makes it, and your king is safe to make a trick.

In sequences lead from the highest, rather than from the lowest, because it obliges your left-hand adversary to head the trick and informs your partner; who, if he holds the best card of the suit, allows you to win the trick and reserves his own.

If strong in trumps reserve them, and finesse. If weak, or with four or five small ones, lead out from trumps and exhaust the suit, especially if you happen to hold good cards of other suits.

If you hold ace, king, and a small card, lead the ace and afterwards the king, and so make sure of two tricks.

With only one trump and a good hand play a certain

card, and then the trump. Your partner discovering that you have no more trumps, will do all he can to draw two for one, and so give you an opportunity of making your other suits. With ace, king, and queen, lead the king, and afterwards the queen, which will inform your partner that you have the ace.

With a weak hand—as queen, knave, and ten—play the highest, and thus you strengthen your partner's hand; for, if he hold king and ace, or either of them, he can reserve them, or play them as he finds it necessary.

If weak in trumps, and you hold ace and king of any other suit, play the ace, and follow with the king. If you are strong in trumps, you may lead a small card and give your partner the chance of making his queen.

Be careful not to keep back the highest card of your partner's best suit, or he may fancy his adversaries have it and so lose the lead.

It is not *always* good play to return your partner's lead. With a certain trick in your hand, *make it*, and *then* return the lead.

With king, queen, and one small card, play the small one. Your partner then has a chance of making his ace, and you are freed from any fear of afterwards making your king and queen.

With king, knave, and ten, lead the ten; for if your partner hold the ace, you have a fair chance of making three tricks, whether he pass the ten or not.

Retain, if possible, a high card to command your adversary's leading suit; but be careful not to keep a high card that must fall to a trump.

When your left-hand adversary passes a winning card, notice what card he throws away, and then when you have again the lead play a high card of that suit. The chances are that he has thrown from his longest suit. If you have reason to think your right-hand opponent hold small cards of a suit, lead that suit as soon as you can.

It is not good policy always to open a new suit till you have exhausted the one before you; for remember that the

thirteenth card is as good as a trump when trumps are all out.

Reserve the thirteenth card for the odd trick, *if you can*, especially if there be trumps yet in hand. But when only one trump remains to be played, boldly lead with the thirteenth card; the trump may be with your partner instead of with your adversaries.

Take notice of your partner's hand, and endeavour to lead up to it.

With ace and four small trumps, lead the lowest. Your ace of trumps must always make a trick.

I do not consider it good policy to lead a king when it is your only card of a suit, for you then tell your adversaries of your weakness, and possibly injure your partner's chance of the game.

But if you hold five or six trumps, you may safely lead the single king.

With five or six trumps, lead off two rounds with them, and you then secure a certain trick, even should you have lost the two tricks thus ventured upon.

Return your partner's lead in trumps, unless you command certain tricks.

With the trumps about equal—you with four, for instance—hesitate not, but lead them. Lead through a king or queen that has been turned up on your left hand.

With a long suit, and ace, king, queen, and a small one of trumps, get out the trumps and make your long suit secure.

If your partner fail to follow suit, and yet does not trump a winning card, play a trump the moment the lead is in your hands.

If you have only the ace of trumps, and you suspect your adversaries are strong in trumps, play the ace. The king or queen may fall on your left.

Do not force your partner if he is strong in trumps; but if he pass a trump, then lead trumps whenever you can.

If your adversary lead trumps, do not return his lead

if you are strong in trumps ; for then you know he must be weak, and that his object is to exhaust them.

If three trumps only remain, and you have two, play one of them ; then if you win the trick, your hand and your partner's are safe.

Do not play a thirteenth card if both you and your partner are out of trumps, as in that case you give your adversaries a chance of making their trumps separately.

With knave, king, and ace of trumps, play the king, and then lead from another suit. This will tell your partner where the honours lie and enable you to finesse with your knave, as the queen may be on your right hand. Without there is an absolute necessity, from weakness in other suits, do not call for honours at the point of eight. In the clubs, honours are seldom called at eight unless one has been turned up.

With only a single trump in your hand, lead it boldly ; for then, should your partner be strong in trumps, he secures two for one.

And never forget that upon the lead depends the success of the game. In Whist, as in a school-fight, the first knock-down blow is half the battle.

CHAPTER VI.

THE SECOND HAND.

And now (as oft in some distempered state)
On one nice trick depends the general fate,
An Ace of Hearts steps forth.

POPE.

"CARDS," says Shenstone, "if one may guess from their first appearance, seem invented for the use of children, but by degrees men grew enamoured of the use of them as a suitable entertainment." Then Mr. Shenstone, as was the fashion with writers of the Johnsonian school, enters into a tirade against card-playing, and ends by saying, "that when a gentleman invites him to play cards, he considers it as that gentleman's private opinion that he has neither sense nor fancy." It is clear that Shenstone could not have frequented the *best* society, or, at any rate, that he could not have been acquainted with Whist. Indeed, I very much doubt whether the game mentioned by Thomson, Pope, Prior, and their contemporaries, is the game now so popular among all classes. It was not till comparatively late years that any well understood code of laws governed Whist and the other card games, and even Edmund Hoyle himself was better known by his name than by his works. The "Slam, Ruff, and Honours," described by Cotton and others, is no more like our Whist than was the "Richard the Third" of William Shakspeare like the "Richard" we have seen at the minor theatres. I observe, too, that the Short Whist that was so fashionable ten years since no longer holds undisputed sway at Arthur's, Brookes', and the United Service clubs. After being cut in two, for the convenience of players who indulged in high stakes, the game is gradually assuming its original noble proportions.

But *revenons à nous moutons*. As second player, it would appear that there is little for the novice to learn beyond the act of following suit. After a few games, however, he will discover that much of the success of the round depends on the manner in which he plays his hand. But let him beware of attempting too much. Remember the maxim of the witty and caustic Rochefoucauld: "An inclination to *appear* clever often prevents our really *becoming* so." And again: "It requires great ability to be able to conceal our ability; it requires no less tact to profit by good advice than to be guided by our own opinions."

With these cautions let me essay a few general and safe rules for the conduct of the second hand at Whist. Of course, as often as the lead changes, the relative positions of the players—as first, second, third, or fourth hand—change also. My friends at Brookes', White's, and the Megatherium Clubs, will kindly remember that I am writing for novices, who require everything to be fully explained.

When you hold ace and king of the suit led, make the first and second trick, and lead another suit. The third round will most probably be trumped. It is a matter of no consequence which you play first, ace or king, as in either case your partner will be informed as to the strength of your hand.

As a rule, the second player throws away small cards, especially when he is strong in the several suits.

With ace, king, and knave, as second player, it is best that you should win the trick with the ace, and then lead another suit. Then, if your right-hand adversary repeat his former lead, you can finesse with your knave, and still command the suit, and at the same time inform your partner.

With a sequence of four or five cards in the suit led, play the lowest.

With ace, king, and queen, play the ace, as this mode of play will induce your left-hand opponent to return his partner's lead, in the belief that he holds the king.

With ace, ten, and a small card, play the small one when the queen is led, as that gives your partner an opportunity of making his king, if he hold it, and at the same time keeps the command in your hands. But if the queen win the round, then do not attempt to finesse with your ten, in the next, but play your ace, and you will most likely catch the king from your left-hand adversary, or give your partner a chance of trumping when the king is led.

With ace, knave, and another, it is sometimes well to pass the trick when the king is led, as your right-hand opponent, supposing his partner to hold the ace, repeats the suit with the queen, and enables you to make your ace and knave. This is, however, a rather dangerous experiment with any other suit than trumps, as the elder hand may have played from a single card, the king, in order to get out his trumps.

If you hold king and queen, play the queen; if only queen and knave, play the latter; and so also with the other cards of the suit.

With ace and another, it is best to play the small one, as you then give your partner, the last player, an opportunity of winning the trick. If you play ace, it may happen that your partner's king will fall to it.

If you hold only the queen and another, play the queen to a knave led, as that obliges the third hand to play his king or ace, or pass the trick.

With ace, queen, and ten, play the queen, and secure the lead in another round, as that obliges the third player to make his king. But if trumps be led, then play your ten. If the third player win the trick, he will, most probably, be induced to return the lead, when you make your ten ace.

With the ten and a small card, play the small one in the first round; but if your right-hand adversary lead with a low card in the second round, then put on your ten; and thus you may save a trick, and strengthen your partner's hand.

Be careful in trumping doubtful cards; but if you have

reason to believe that your partner is weak in trumps, then trump your adversary's lead, whenever you have an opportunity, unless you know that your partner has the best card of the suit led.

Never let a chance of making a trick pass you after the first or second round. Your small trumps had better be made when opportunity presents itself, as they must of course fall to the superior cards; and even should your partner hold the winning cards of the suits you ruff, they will most probably make tricks towards the end of the hand. If you are weak in trumps, it is well, perhaps, to trump in the second round, as then you enable your partner to make the leading cards of the other suits.

When strong in trumps, but enabled only to win one certain trick, it is well to pass the trick, as then your partner has a chance of making the best card of the suit, besides retaining the command of trumps. If you find it necessary to trump a thirteenth card, trump with a heavy one, the best you have below the ace, as that compels your left-hand adversary to play *his* best.

With "king singly guarded"—that is, with king and only one other card, play your king boldly; the chances are that your right-hand adversary had led from his ace.

Nearly all the old authorities on Whist condemn the practice of the second hand heading the leading card. *They* say the second hand should play low; *I* say, and many first-rate players agree with me, that the second hand should not allow a trick to pass him that he can safely make. The "king ever, the queen never!" Thus, with a king and small one, play the king; with a queen and a small one, play the juvenile. If the third player throw the king, and your partner has the ace, you are afterwards enabled to make your queen, and win two tricks on your opponents' lead.

When the highest card of a suit is led in the second or third round, and you are unable to follow suit, trump high, even should you know that the third player holds a still higher trump. But if you have reason to think t c

same suit will be again led by your right-hand opponent, win the trick by all means and play out a trump.

Let the player of the second hand always remember this last and most important rule. *If you cannot win the trick, follow suit, or trump, throw away a card that is not likely ever to make a trick—as a deuce, trois, or quatre.*

CHAPTER VII.

THE THIRD HAND.

Fortune's blows

When most struck home, being gentle wounded, *crave*

A noble cunning.—SHAKESPEARE.

"THE amateur at Whist," says one of the editors of Hoyle—I really forget which among the number—"should not perplex himself with many calculations, but after obtaining a little theoretical knowledge of the game, prefer contending with good players rather than with novices, and particularly avoid playing with those who find fault or attempt to direct him during the game." That is to say, he should consent to learn Whist as the boys at public schools used to acquire Latin and mathematics—by aid of much beating; a very shallow-pated method, I take it. On the contrary, let the amateur thoroughly master the theory of the game, and he may then take a hand at any table in the three kingdoms. It is quite useless to acquire a mere empirical knowledge of any art or science. A fellow in Dublin, called White, or Kite, or some such name, plagiarised my book on Billiards, and stole my title. Being in the Irish metropolis one summer, I strolled into his rooms and found him, just what I expected, a braggart Irishman, who could make a few flashy strokes, but knew no more of the theory of the game than did the cue with which he "twists" and "screws" his way through the world. And so also in Whist. It is *not* sufficient to be able merely to *play a little*; he who would come off with credit at club or party, must strive to master the game and play *well*. And this brings me back to the editor of Hoyle, just now quoted. I quite agree with him that it is disagreeable to have a fault-finding partner: but the amateur must not be disheartened; and, instead of feeling

annoyed at being told when he is wrong, let him profit by his mistakes, and take advice as he does physic—as a remedy and a cure. The young player must accustom himself to defeat, but never let him lose his temper. A man who cannot play cards and lose his money without at the same time losing his temper, had better stick to the smoking room of his club and read the papers, or assist in playing charades, when he visits his friends, for the amusement of country cousins and other varieties of the slow-and-sure family. And now, before I analyse the duties of the Third Player, let me just jot down a word or two of advice, equally valuable to all four hands:—

Never lead a card without having some particular object in view, even though that object be a worthless one.

As indifferent play may sometimes succeed where good play would fail, a correct judgment cannot always be formed from this result; therefore let not old players quarrel with their partners for what may be very excusable errors.

Learn to comprehend the reason for every kind of play adopted by your partner, and assist him whenever you can. Recollect that, together you have twenty-six cards, and it matters not which of you wins the odd trick, or holds the honours, so that you secure the game.

Be careful not to make a revoke or a misdeal. Deschapelles says: "There is no circumstance that tends to more confusion in a game at Whist than a revoke. It is altogether opposed to the principles of the game. The making of a revoke should be, and is, visited by a severe chastisement, on account of the disorder it occasions, and because of the ease with which it may escape notice."

When you have accidentally made a revoke, never object to pay the penalty. I shall, by and by, have something more to say on the subject of revokes.

Take up the turn-up when the first round is completed, to prevent it being called as an exposed card.

Be courteous, conciliatory, and, at the same time, vigilant!

Now, then, for a brief examination of the duties of the player who holds

THIRD HAND.

It is an axiom at Whist that the third hand should always play high. But there are exceptions to this, as to other rules. If, for instance, you hold ace and queen, finesse with your queen, and if you win the trick, immediately lead your ace. If your partner has led a small card with the king behind, you will probably catch his majesty; but even in that case you will have secured two tricks. But suppose your partner to hold king and two others, then you stand a chance of making three, when, had you played your ace in the first round, you would only have made two. If your partner lead a small card, it is best that you should play your highest, except in a case similar to the above.

The player holding third hand has better and more frequent opportunities for exercising the delicate operation of finesse, than either of the other players.

If your partner lead a thirteenth card, and the second player either fail to trump, or show a weakness in trumps, put on a heavy trump and win the trick. But if you are weak in trumps, then let the trick pass and reserve your trumps; and even if the second hand play a ten, and you have the queen, play it, and so force the last player. Sometimes your partner will play a thirteenth card, so as to enable you to make your trumps separately. If you have reason to think this is the case, trump high. It is even well, occasionally, to sacrifice your own small trump, in order that your partner may secure his remaining trump, and get the lead. Should your partner play an ace and then lead with a queen, put your king on it and leave his suit open, for the probability is, that he holds the knave and some others. Having won the trick with your king, play trumps, if you hold well in them.

With ace and king, play the ace and return the king, which will leave your partner free in the suit he led.

With ace and knave, play the ace and return the knave, which will enable your partner to hold the command of that suit with his king or queen, if he has also smaller cards.

With king and knave, play the king and return the knave, and so strengthen your partner's hand.

With ace and one small card only, I think it good play to put the ace on your partner's king, and return the lead, for the chances are the ace would be an obstruction to his suit, by his not knowing where it lies. Having made the trick with the ace, you play a small one, and enable him to make his queen or knave. Then, if he return the suit, you can trump and keep the lead.

Hoyle says that it is good play, with the king and one small card, to play the king to your partner's ace and return the suit, so that there may be no baulk to his hand. But I am rather doubtful on this point, as it might happen that your partner led from ace and ten, or ace and eight, in which case you would have lost the command of the suit. In this case the player must exercise his own good judgment.

If your right-hand adversary call for honours at eight, and you hold ace, king, nine, and others, finesse with the small one. But if your left-hand adversary fail to call, or does not answer to his partner's invitation, then finesse with your ten, if you hold it, and you may, perhaps, secure your opponent's queen.

If you hold sequences—say the three or four highest cards of a suit—play the highest, and return the lead.

If you have any doubt about where the highest card of the suit led lies, play a strong one, and force the last player.

Endeavour always to keep the command in your partner's hand, if you have reason to believe he holds good cards. Never force your partner, if you can avoid it; for I hold it a safe rule for the third player to make the trick, rather than risk its loss.

CHAPTER VIII.

THE FOURTH HAND.

UNDERPLAY, RUFFING, FORCING, &c.

O, thoughtless mortals ! ever blind to fate,
 Too soon dejected, and too soon elate ;
 Sudden these Honours shall be snatched away,
 And cursed for ever this victorious day.

POPE.

“IN war,” says Voltaire, “we ought to do that which the enemy most dreads.” As in war, so in Whist : with a difference, however ; for we *play* with our friends and *fight* with our enemies. We must do both with honour and in all fairness ; and Whist is honour. Why, in both field and club—

“Not to be captious, nor unjustly fight,
 ’Tis to confess what’s wrong, and do what’s right.”

There’s a world of wisdom in the old epigram. The Whist-player should be especially careful “not to be captious,” and if he happen to sit opposite a careless partner he must not “unjustly fight” against the chances and probabilities of the game. When he makes a mistake—a revoke or a misdeal, for instance—he will be esteemed a better man and a better player if he at once, and without hesitation, “confesses to the wrong” and “does what’s right,” by giving up the three tricks claimed as penalty for his fault. And there are many valuable lessons to be learned over the card-table. Whist is a corrector of morals ; for how soon is a falsehood discovered in “counting honours ?”—a practical teacher of diplomacy ; for what ambassador ever won the “odd trick” without exercising a little “finesse ?”—a test of temper ; for what tries

a man so severely as a run of ill luck at stiffish points, with a bad partner?—a reprover of vanity; for what so completely takes the conceit out of a braggart as the success of his adversary?—a warning against negligence; for what player ever shows indifference when the fate of the game depends on the making the last trick in the suit?—a teacher of logic; for what empirical practice ever stood against the force of “four by honours and three by cards?”—an admonisher against idleness; for what lazy player ever came off with credit when he neglected to follow his partner’s lead, or trumped his best card in the suit?—an argument in favour of method, exactness, and good principles—a represser of idle conversation—a punisher of injustice—a rewarder of right—an advocate for integrity—a respector of precedent—an upholder of privilege—a friend to honour, and a thorough-going conservative in all that regards fair dealing and gentlemanly conduct. Who shall say more in favour of any other indoor game? Whist is play for gentlemen, and “what is a gentleman without his amusements?”

Having said thus much on the general subject, let us now descend to particulars, and see what are the duties and responsibilities of the last player.

It is the business of the fourth hand to win the trick if it be against him, irrespective of all calculations as to what his partner or his opponents may hold. If he cannot head the third player’s card, let him throw away a small one.

If you hold ace, knave, and a small one, and your partner lead the king, play the small one. On your partner leading with the same suit, the queen will probably be played by the third hand, in which case you will make a trick with both ace and knave.

With only two cards of a suit, say ace and ten, win your partner’s trick with the ace, and return the suit.

If you hold a sequence, it is good play to win the trick with the lowest card, and return the highest.

It may sometimes happen that it is better to throw

away a loose card and pass the trick, than to play a trump—supposing that you are not strong in trumps.

Always endeavour to lead through a strong suit, in which your opponents are presumed to be weak. Indeed, the advantage gained is worth the risk of heading your partner's trick.

It is not *always* bad play to lead from your adversary's suit. When the third hand is weak in his partner's lead, you may return that suit with advantage. Your own partner may hold well in that suit, while you know that your adversary has played the best card he had.

If you hold the thirteenth trump, keep it in your hand to make a trick when your partner's lead fails ; or, if you have good leading cards in your own hand, play the trump and lead from your strong suit.

Lastly, never pass a trick when you are in nine holes. But if both sides stand at eight, it is well to pass the odd trick, and drop your adversary into the fatal pit of nine.

Having gone through the separate hands it would appear that all has been said that can be said on the subject. This, however, is by no means the case. A practical knowledge of the following expedients, common at the Whist table, is, if not absolutely necessary, at least very useful to any one who would become an expert at the game.

UNDERPLAY.

The kind of play known under this title is frequently adopted by "old hands" when opposed to "novices." The expedient is simple in the extreme, and once known can easily be detected. It consists principally in keeping back a king-card so as to leave your adversary in doubt as to where it may be. By this means you sometimes enable

your partner to make a third best card, while you still retain the command of the suit—or your opponents, being deceived, lead out the suit and lose a trick. Underplay is not, however, invariably successful. It may happen that the king-card is ruffed, or that your opponents hold the third best, in which case a trick would necessarily be lost.

When, however, you hold a tolerably long suit in trumps, it is advantageous to adopt the underplay, especially if you have reason to believe that your partner is weak in trumps. *Par exemple* : you hold ace, queen, and four trumps ; a knave being led, you, as second hand, must not, as in the old style of play, take the trick with the ace, but pass and leave it for your partner. And so also of analogous cases.

RUFFING AND FORCING.

As already explained, the term *ruffing* or *trumping* is applied to a case in which a trump is played to any other suit led ; and *forcing* means the playing of a card that compels your partner or adversary to part with a trump. The rule to be observed in the vast majority of cases is very simple. Don't force your partner if you are weak in trumps, unless you have a renounce, or want to win the odd trick.

But there *are* cases in which I would force my partner, without the slightest compunction ; as, for instance, when there appeared to be a chance of a see-saw ; when he leads for a ruff, and does not immediately play trumps ; if he has not given the signal for a trump ; and lastly, when playing for the odd trick.

Certain rules, with regard to the ruff, are accepted in nearly all companies. If you are strong in trumps do not ruff a second-best or uncertain card, except in case of a see-saw ; but if you are weak in trumps, then ruff, even though you are certain of being over-ruffed, and know that the king-card is in your partner's hand. The advantages of this mode of play are, that you show your partner the

poverty of your hand, and by means of your poor trumps draw a higher one from your adversary; possibly leaving the command of your opponent's adverse suit with your partner.

Again, it is of great importance that you should bring down the strength of a long suit as soon as possible. Some players are afraid of ruffing with the king-trump; but they evidently forget that the ace can make but one trick, while the ruff may obstruct the winning of several.

If your partner refuse to be forced, you know that he has either a strong hand of trumps, or none at all.

It is also very impolitic to force both your adversaries, as by that means you enable one of them to make loose trumps, and the other to discard. The danger of this mode of play is often not discovered till it is too late. Amateur players sometimes make the mistake of equally forcing strong and weak hands.

Be careful in playing your thirteenth card, that the advantage fall to your partner. If he have one trump, well and good; but if the two remaining trumps are in the hands of your opponents, the playing of the thirteenth card is bad.

When your partner seems anxious to get out trumps, defer to him gracefully. It is bad taste and bad play, in such a case, to hoard up a single trump for the purpose of ruffing.

With four or five trumps, and an otherwise weak hand, do not allow yourself to be forced unnecessarily, as by exhausting the trumps your opponents may probably establish a long suit. The better play is to reserve your trumps and support your partner, and by that means turn the tables on your adversaries.

When your partner refuses to ruff a winning card, lead a trump immediately; your highest trump if weak. On the other hand, if your adversary decline to ruff, it is useless to change the suit and play trumps. The best plan is to pursue the lead and give your partner the opportunity of a counter resource.

BLUE PETER.

I spoke just now of a player giving his partner an intimation that he wishes him to play a trump. The signal called *Blue Peter* is given by *playing a superior card unnecessarily before an inferior*; as a ten before an eight, or a knave before a queen, a tray before a deuce, &c. This signal is understood by your partner to be an intimation that the player wishes for trumps.

ARTIFICIAL MEMORY.

Many players attribute the loss of a game to their want of memory. Now, although I place no reliance on mnemonical systems of placing the cards, I nevertheless insert Hoyle's plan for showing what he calls artificial memory.

"Place the trumps to the left of all the other suits in your hand, the best or strongest suit next, the second best next, and the weakest last on the right hand.

"If, in the course of play, you find you have the best card remaining of any suit, place it to the right of them, as it must certainly win a trick, after all the trumps are played.

"When you find you are possessed of the second best card of any suit, to remember, place it on the right hand of that card you have already to remember as the best card remaining.

"If you have the third best card of any suit, place a small card of that suit between the second best card and the third best.

"In order to remember your partner's first lead, place a small card of the suit led entirely to the left of the trumps, or trump, in case you have but one.

"When you deal, put the trump turned up to the left of all your trumps; and, as it is a kind of rule, keep this trump

as long as you are able ; it will be more out of the way, and easier for you to recollect."

The best plan in my opinion is, however, to observe the allowed inferences ; namely, the *Blue Peter*, &c. The leading from the highest of a sequence suggesting the fact of your partner holding the next card in value ; the leading from a king-trump, and then stopping, being an intimation that your partner is weak in trumps, especially after a ruff ; a discard being a hint that your partner does not wish that particular suit led, and so on. Your partner discarding an ace or king card is a direct indication that your partner holds the other cards of the sequence ; the discarding the second best card is an indication that your partner has no more of that suit.

The fourth hand ought to win at the least possible cost to the player. If, therefore, he win a ten with an ace, you know that your partner has nothing lower to beat the ten ; but if he immediately return the king, you would equally know that he does not hold the queen, and so on. By winning with the highest, and returning the lowest card of a sequence, one player is informed of the strength of the other. All these inferences are allowable, and are of the greatest importance to remember, especially in trumps.

PLAYING THE STRICT GAME.

In most companies, first-rate card-players insist on the *strict game* being played. I hold it to be a good maxim that no allowances should be made for forgetfulness, and that any departure from the regular rules should be visited by the proper penalty. If players once begin to excuse faults, the beauty of the game is destroyed, and Whist degenerates into *Beggar my Neighbour*, besides opening a way for disputes. Charles Lamb, in one of his charming *Essays of Elia*, has an admirable "bit," *apropos*, of the necessity of playing the strict game. I beg to extract some portion of

MRS. BATTLE'S OPINIONS ON WHIST.

“‘A clear fire, a clean hearth, and the rigour of the game.’ This was the celebrated *wish* of old Sarah Battle (now with God), who, next to her devotions, loved a good game of Whist. She was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand, if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary, who has slipped a wrong card, to take it up and play another. These insufferable triflers are the curse of a table. One of these flies will spoil a whole pot. Of such it may be said that they do not play at cards, but only play at playing at them.

“Sarah Battle was none of that breed. She detested them, as I do, from her heart and soul, and would not, save upon a striking emergency, willingly seat herself at the same table with them. She loved a thorough-paced partner, a determined enemy. She took, and gave, no concessions. She hated favours. She never made a revoke, nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight: cut and thrust. She held not her good sword (her cards) ‘like a dancer.’ She sate bolt upright; and neither showed you her cards, nor desired to see yours. All people have their blind side—their superstitions; and I have heard her declare, under the rose, that hearts were her favourite suit.

“I never in my life—and I knew Sarah Battle many of the best years of it—saw her take out her snuff-box when it was her turn to play; or snuff a candle in the middle of a game; or ring for a servant, till it was fairly over. She never introduced, or connived at, miscellaneous conversation during its process. As she emphatically observed,

cards were cards ; and if I ever saw unmingled distaste in her fine last-century countenance, it was at the airs of a young gentleman of a literary turn, who had been with difficulty persuaded to take a hand ; and who, in his excess of candour, declared that he thought there was no harm in unbending the mind now and then, after serious studies, in recreations of that kind ! She could not bear to have her noble occupation, to which she wound up her faculties, considered in that light. It was her business, her duty ; the thing she came into the world to do,—and she did it. She unbent her mind afterwards, over a book.

“Pope was her favourite author : his Rape of the Lock her favourite work. She once did me the favour to play over with me (with the cards) his celebrated game of Ombre in that poem ; and to explain to me how far it agreed with, and in what points it would be found to differ from, quadrille. Her illustrations were apposite and poignant ; and I had the pleasure of sending the substance of them to Mr. Bowles ; but I suppose they came too late to be inserted among his ingenious notes upon that author.

“Quadrille, she told me, was her first love, but Whist was the *solider* game—that was her word. It was a long meal ; not like quadrille, a feast of snatches. One or two rubbers might co-extend in duration with the evening. . . . A grave simplicity was what she chiefly admired in her favourite game : there was nothing silly in it like the Nob at Cribbage—nothing superfluous. She even wished that Whist were more simple than it is, and saw no reason for the deciding of the trump by the turn of the card. Why not one suit always trumps ? In square games (she meant Whist) all that is possible to be allowed in card-playing is accomplished. No inducement could ever prevail upon her to play *for nothing*. She could not conceive a *game* wanting the spritely infusion of chance, the handsome excuses of good fortune. Man is a gaming animal, and his passion can scarcely be more safely expended than upon a game at cards with only a few shillings for the stake.”

CHAPTER IX.

LEADING TRUMPS.

Good unexpected, evil unforeseen,
 Appear by turns as Fortune shifts the scene;
 Some raised aloft come tumbling down amain,
 And fall so hard, they bound and rise again.

LANDSDOWNE.

"DRAT that man," says Mrs. Hickenbotham, the grocer's stout spouse, "he's been and gone and trumped my best card!" "Peste!" mutters the Countess Dowager Fitz-fluke, in similar circumstances; "a trick lost!" "Me bye," exclaims my friend Costigan, "ye should look well after the thirteenth carrd, and be particularly careful not to thrump yer partner's king." "Sir," exclaims the Right Honourable Edward Elphinstone Macer, with the blandest and most cutting coolness, "we lose the odd trick, the game, and the rubber, in consequence of your leading a trump instead of returning me a spade!"

Who that has played at Whist in club, tavern, or back drawing-room at home, has not had experience of the kind of disagreeable remonstrance of which the above are but feeble specimens? Who that ever prided himself on his knowledge of the game has not found himself suddenly taken aback by some such exclamation, politely cool, or warmly indignant (as the case may be,) as that of her ladyship the countess or the right hon. gent? And how are we to avoid these awkward slips of memory, and get into the habit of always playing well? Why, by first thoroughly conquering the principles, and then, by careful and intelligent practice, overcoming the alphabet of the game. No man ever became excellent at anything without pains and trouble. There is no royal road to Whist any more than there is to learning. The late Prince Metternich,

one of the finest players that ever lived, once observed that there was as much art in Whist as in diplomacy. But, without going *quite* so far as that, I may say that, to be a good Whist player, it is necessary to possess—and all intelligent men may acquire it—the cunning of the fox, joined to the wisdom of the serpent. There is little necessity, however, for the mildness of the dove, though even *that* quality will be found extremely useful at times.

But to return to our muttons. The following rules will be found useful to all players on the subject of *leading trumps* :—

Being first player—and this position occurs every time you are enabled to take a trick—you will examine your hand thoroughly, and make a mental calculation as to its strength. If you are strong in trumps, lead them boldly, and so exhaust the suit, especially if you hold good leading cards in other suits. You by this means secure your good cards from the chances of being trumped. By being strong in trumps, I do not mean always holding the commanding trumps, but such cards as will compel your adversaries, either to head the tricks or pass them. By this means you at once ascertain the strength of your partner's hand, and discover your own chance of success.

As a rule, it is bad play to trump from a weak hand; though with four or five small trumps, and your partner also weak, you can draw two for one. Nay, it sometimes happens that this mode of play compels your adversaries to drop their leading cards one upon the other. With knave and four little ones, for instance, I consider it good play to lead out the best, as then your adversaries, either as second or fourth players, must head the trick, or allow you to take it up. If the fourth player take the trick with his ace, you have then an opportunity of drawing the king with an eight or nine; if he pass it, you score the trick. In either case, you obtain an advantage.

With ace, king, knave, and three small trumps, boldly play the ace, and follow with the king. The chances are that the queen drops to one or other of the leading cards,

and then you have an opportunity of making your knave and exhausting the trumps.

With ace, king, knave, and one or two small trumps, play the king and wait the return of your partner to put on the knave. The ace is always a certain trick. By this means you probably win the queen. But if the state of your hand is such that you wish to exhaust trumps, then play two rounds, as before, and lead out with your strong suit.

With ace, king, and two or three small trumps, play out a small one, so as to let your partner win the trick, if he can. But do not sacrifice your strength for nought.

With ace, queen, and small trumps, play the queen. Only the king can take the trick; and if your partner has it, and a small one, you make your queen safe.

With ace, queen, and knave, play the knave. Your adversaries must win with the king, or pass the trick.

With ace, queen, ten, and one or two small trumps, play a small one, and so give your partner an opportunity of taking the trick with knave or queen. Even if the king be against you, a certain advantage is secured in being able to make your queen without risk and keep the command of the suit.

With king, queen, ten, and small trumps, play the king. If his majesty be taken by the ace, you have an opportunity of finessing with your ten on the return of the suit.

With king, knave, ten, and small ones, lead the knave, as it will effectually prevent your adversaries from making their small trumps.

With queen, knave, nine, and small ones, lead the queen. If your partner hold the ace and another, you have a good chance of making the entire suit.

With queen, knave, and two or three small trumps, lead out the queen. If your partner hold the ace, you may possibly take the whole of the tricks in trumps. The third player *must* head the trick with a king, which falls to the ace in fourth hand.

With knave, ten, ace, and small trumps, lead the ten or

the knave. On the return of trumps you may possibly finesse with the eight, and still hold the commanding card.

With only small trumps in your hand lead the highest, and so support your partner. With a sequence, begin with the highest.

If an honour be turned up on your left, and the game be against you, lead a trump on the first opportunity. This will distress your adversaries, unless two honours are held on your right hand, against which the chances are about three to one. It is, however, in all other cases, rather dangerous to lead through an honour, unless you are strong in trumps, or otherwise hold a good hand, because all the advantage of leading through an honour lies in the power of your partner to finesse.

If an honour be turned up on your left, lead the highest of a sequence, which will prevent the last hand from overtrumping your partner without weakening your own chance.

With queen turned up on your left, and you holding ace, king, and a small one, lead the small one. You will then probably secure the queen.

If your partner has had an honour turned up to him, lead a small trump if strong in the suit; but if you happen to be weak in trumps, play your highest. By this method of play the weak hand supports the strong one.

If ace be turned up on your left, and you hold king, queen, and knave, play the latter. The other two tricks must be yours.

If ace be turned up on your right, and you hold king, queen, and ten, play the king, and then finesse with your ten. This will show your partner the strength of your hand, and enable you to make the last trick with your queen.

If the king be turned up on your right, and you hold knave, queen, and nine, play the knave, and on the return of trumps play the nine, which may prevent the ten from making a trick.

With king turned up on your left, and you holding

knave, ten, and nine, lead the latter, and on the return of trumps play the ten. This will show your partner your strength in trumps.

With queen turned up on the right, and you sit with ace, king, and knave, lead the king. On the return of trumps play the knave. You are certain to make your ace, whenever you choose.

With queen turned up on your right, and you sit with ace, king, and small ones, play the king, and afterwards finesse with your knave, if the queen has not already fallen; otherwise, the queen will make a trick.

With knave turned up on your right, and you hold king, queen, and ten, lead the queen. On the return of trumps play the ten, and so make a trick with it.

With knave on your right, and you have king, queen, and small ones, lead the king, and if that win a trick, play a small one, for the chances are that your partner holds the ace.

With the knave turned up on your right, and you hold king, queen, and ten, with two small trumps, lead a small one, and on the return of trumps play the ten. It is five to four that your partner holds one honour.

If your adversaries stand at eight, and you hold no honour, lead your best trump. If your partner has two honours, you have assisted him; if he has only one you lose the game. So that either way you have done no harm by leading out trumps. Of course, if your adversaries fail to call on the first round, tricks count before honours.

Many players hold it to be a golden rule, never to lead trumps from a weak hand. This rule will not, however, hold water now-a-days. Since the introduction of *Blue Peter*, the necessity of leading through your adversary's hand has become less and less. With five trumps in hand, it is usual to play two rounds; and with six trumps, it would be very unwise not to do so. You are thus enabled to distress your opponents, and strengthen your own and your partner's hand. In endeavouring to

establish a long suit, it will be found often desirable to exhaust the trumps as quickly as possible. And even with a strong hand it is advisable to sometimes play trumps in order to retain the lead and secure your long suit. But when the majority of trumps is clearly and decidedly against your side, it would be unwise to persevere. It is often as good policy to exhibit your weakness to your partner, as to show your strength, as this enables him to make the best of his own hand. Many good players consider it unwise to lead trumps when playing for the odd trick; but on this point every one must judge for himself. Generally speaking, it is good play to finesse the knave when you hold the queen. In case your opponents stand at three, to lose, your play is to lead your highest trump, especially if you hold no honours, for in this position, unless your partner holds two honours, the game may almost be counted as lost. There are three positions in which it is good to return the lead in trumps. First, when your opponents lead trumps, and you are strong in them, though weak in other suits; secondly, when you think it well to establish a long suit; and lastly, when you wish to strengthen your partner. In the latter case play your highest. The object in leading trumps being rather either to strengthen your own hand or weaken your opponents than the mere making of tricks, the player will do well to be cautious in not parting with the leading card. With four trumps in hand, the odds of your partner holding *two* out of the remaining *nine* is about eleven to five.

CHAPTER X.

RETURNING YOUR PARTNER'S LEAD, CALCULATIONS, ETC.

Let us
Act with cool prudence, and with manly temper,
As well as manly firmness.—THOMSON.

IN Mr. Singer's elaborate and interesting work, "Researches into the History of Playing Cards," there are given many anecdotes, not only of the origin of the various games that have come down to our times, but also some curious information as to the supposed place of birth of the fifty-two slabs of pasteboard which have contributed so much to the amusement and delectation of the world. As I have not hitherto said much on this subject, I may as well, now that I am in the vein, just run off from memory the facts that strike me in connection with cards and card-playing. By some writers the invention of printing and engraving is ascribed to the previous manufacture of playing-cards. But I do not go quite so far as that. I rather agree with Mr. Ottley that the art of printing was an independent discovery that might or might not have been suggested by the existence of playing cards; or rather, their mode of manufacture; their painted faces having, in the first instance, been probably produced by means of a kind of stencil plates: afterwards the figures were drawn on blocks of wood, cut out in relief, and then transferred by pressure or friction to paper. Heineken states that cards were first used in Germany about the year 1300, at which time they were drawn and painted each card singly. Mr. Bullet claims for them a French origin, while Mr. Singer claims Italy as their birth-place; and other writers aver that we derived the manufacture of cards, and our knowledge of the few early simple games, from the East, that mother of the arts. Soon the art

was improved by European practitioners, till in our day the card makers' trade is a really ingenious one. In nearly all periods since their invention, the playing at cards has been denounced by the governments of various countries. In Venice, in 1441, a decree was issued that none under the rank of gentlemen were to be allowed to play at any games with cards, and at the same time a law was passed prohibiting foreigners from manufacturing playing cards—a proof, say the Italian writers, that cards had their origin in Italy! As well might we claim England as the natal place of cards, because, in his history of the Order of the Garter, Austis produces a passage, cited from a wardrobe book of the time of Edward I., in which mention is made of a game entitled the “Four Kings;” or because, in 1463, the card makers of London petitioned parliament against the importation of cards of foreign manufacture. That Edward I., who resided five years in Syria, may have brought this game to England, does not, however, seem a very unreasonable supposition. In the International Exhibitions, there were exhibited various specimens of cards ornamented in the most elaborate manner, by Messrs. Goodall and Son, and others, which really take rank as works of art. Those of my readers who play at the clubs will have, doubtless, noticed considerable improvements in the manufacture of cards since the time when the “finest gentleman in Europe” played Whist with Sheridan and Fox.

And this last sentence brings me back to my own proper business of instructor, and puts an end to my gossip. In this present chapter I propose to show, first,—

WHEN A PLAYER SHOULD RETURN HIS PARTNER'S LEAD.

Old Hoyle well understood the game of Whist; and though later writers have made some improvements and additions to his instructions, he is in the main to be depended on. Thus, what he says on the question of

following a partner's lead is as true now as it was when he gave instructions on the game at a guinea a lesson. Rare times those for a professional card-player! It is clear such gains are not makeable now-a-days, or Captain Crawley would not find it necessary to pen lessons on Whist for the million. To begin, then.

Your partner leads a diamond, say, and you win the trick with a king; return a small one, for the chances are that he played from an ace and another.

When you win with an ace, and can return an honour, it is well to return his lead, and strengthen his hand.

When your partner leads a trump, it is well to return trumps to him as soon as possible, especially if you can play an honour, as he is then informed of the strength of your hand. Do not, however, lead through an honour. In case of a trump led, it is well to return the best card you have, unless you hold a high sequence, or the best three cards of the suit. If the lead is through an honour return a small one, when you hold no good or safe card in any other suit; for then you are altogether dependent on your partner.

When your partner has exhausted all his trumps, return his lead, and enable him to make tricks in his strong suit.

When you possess no leading cards of your own, then return your partner's suit as early as you can, for it is clear that the game must depend on his hand, at least, for that round.

When your partner plays a small card, and you win with an ace, return his lead immediately, as he probably played from a king and another.

When your partner leads a knave or queen, and you think fit to win the trick, return the suit, for he probably played from a single card. Thus, if he played a king, and the fourth hand takes the trick with an ace, you return your best card as soon as possible, and allow him to trump.

In all cases in which your own hand is weak, win the trick if you can, and return your partner's lead.

**CASES IN WHICH IT IS NOT GOOD PLAY TO RETURN
YOUR PARTNER'S LEAD.**

If you win a trick, and hold other certain winning cards in your hand, make all the tricks you can.

With a good sequence, it is best to play it out, before you return your partner's lead.

With a strong hand, play your own game.

With a good show of trumps, you may lead a trump to try the strength of the other three hands.

When you have won with a queen or knave, and have only small cards of the same suit, it is better to play from a certain card of another suit than return your partner's lead.

When you hold a strong hand, play it out, irrespective of your partner. It matters not which player wins.

HOW TO PLAY FOR THE ODD TRICK.

The following is Hoyle's advice in nearly his own words, as to playing for the odd trick:—If you are elder hand, and have ace, king, and three small trumps, with three or four small cards of a third suit, and one small card of a fourth suit, how are you to play? Why, play your single cards. If your partner win the trick, well; if won by your adversaries, they may play out trumps or play into your weak suit, in which case you and your partner gain the ten ace.

In playing for the odd trick, be cautious in trumping right out, for, however good your hand may be, you may want the trump at the end. And as you only want the odd trick, you need not play for the great game.

If your partner appear likely to trump, do not play out all your trumps; for it is evidently better to let him make tricks than to force him.

Make your tricks early. Of course, this advice is

equally good for either hand. Be cautious of finessing. Look carefully over your hand, in order to avoid the chance of a revoke.

With a single card of any suit, and three or four small trumps, play the single one, for you will then stand a chance of making a small trump on the return of the suit.

If you are strong in trumps you may do well to force your partner, for you may then gain a trick or two that would otherwise pass to your opponents.

A COMMON CASE.

If you have two trumps remaining when your adversaries have only one, and your partner seems to be strong in another suit, lead a trump so as to draw the one from your opponents, and so lead into your partner's suit.

CALCULATIONS.

The following are the odds against your partner holding any particular card :—

Against his holding	one particular winning card	2 to 1
"	" two certain winning cards	7 to 1
"	" three certain winning cards	30 to 1
"	" two out of any three cards	
	of a suit	4 to 1
"	" one out of any two	3 to 2

But it is at least five to one that your partner has at least one winning card in his hand ; and four to one in favour of his holding at least two.

With the deal, it is two to one against you or your partner holding any particular card except the turn-up, and three to two against either of your adversaries possessing any named card.

BETTING THE ODDS.

I do not consider that it is at all necessary to bet at a game of Whist, and yet it seems that a treatise on the game is scarcely complete without it includes a list of the odds usually given and received. The fluctuations of the game are such, however, as to render any *certain* rules for betting absolutely impossible; the following may, nevertheless, be taken as the nearest approximation to the betting on various points of the game. At Long Whist, the odds are as follows:

With the Deal	{	1 love is 11 to 10	}	on the Game.
		2 love — 5 — 4		
		3 love — 3 — 2		
		4 love — 7 — 4		
		5 love — 2 — 1		
		6 love — 5 — 2		
		7 love — 7 — 2		
		8 love — 5 — 1		
		9 love — 9 — 2		
With the Deal	{	1 to 1 is 9 to 8	}	on the Game.
		2 — 1 — 9 — 7		
		3 — 1 — 9 — 6		
		4 — 1 — 9 — 5		
		5 — 1 — 9 — 4		
		6 — 1 — 3 — 1		
		7 — 1 — 9 — 2		
		8 — 1 — 4 — 1		
With the Deal	{	3 to 2 is 8 to 7	}	on the Game.
		4 — 2 — 4 — 3		
		5 — 2 — 8 — 5		
		6 — 2 — 2 — 1		
		7 — 2 — 8 — 3		
		8 — 2 — 4 — 1		
		9 — 2 — 7 — 2		
With the Deal	{	4 to 3 is 7 to 6	}	on the Game.
		5 — 3 — 7 — 5		
		6 — 3 — 7 — 4		
		7 — 3 — 7 — 3		
		8 — 3 — 7 — 2		
		9 — 3 — 3 — 1		

With the Deal	$\left\{ \begin{array}{l} 5 \text{ to } 4 \text{ is } 6 \text{ to } 5 \\ 6 - 4 - 6 - 4 \\ 7 - 4 - 2 - 1 \\ 8 - 4 - 3 - 1 \\ 9 - 4 - 5 - 2 \end{array} \right\}$	on the Game.
With the Deal	$\left\{ \begin{array}{l} 6 \text{ to } 5 \text{ is } 5 \text{ to } 4 \\ 7 - 5 - 5 - 3 \\ 8 - 5 - 5 - 2 \\ 9 - 5 - 2 - 1 \end{array} \right\}$	on the Game.
With the Deal	$\left\{ \begin{array}{l} 7 \text{ to } 6 \text{ is } 4 \text{ to } 3 \\ 8 - 6 - 2 - 1 \\ 9 - 6 - 7 - 4 \\ 8 - 7 - 3 - 2 \\ 9 - 7 - 12 - 8 \end{array} \right\}$	on the Game.

Eight points to nine is small odds in favour of the deal; seeing that at nine, honours do not count. I have seen six to five laid on the deal at eight, and *frequently lost*. On this point *suum cuique*!

The odds on the rubber are, with the deal, *three to one*, but it is usual to accept *five to two*.

With the first game secured, the odds on the *rubber*, with the deal, are :—

1 to love	about	7 to 2
2	—	4 — 1
3	—	9 — 2
4	—	5 — 1
5	—	6 — 1

Against the dealer counting *two* for honours, the odds are about twenty to seven; against *four* for honours, five to one; against the non-dealers counting, the odds are about twenty to one; against honours being divided, the odds are about three to two; Hoyle gives the following as the

RULES FOR BETTING THE ODDS, WITH THE CHANCES OF WINNING.

At any score of the game, except eight and nine, the odds are nearly in proportion to the points wanted; viz.,

Supposing A. wants four, and B. six of the game, the odds are six to **four** in favour of A.; and if A. wants three, and B. wants five, it is seven to five in favour of A.

At the beginning of the game, **it is ten and a half to ten in favour of the dealer.**

CHAPTER XI.

WHIST ACCORDING TO DESCHAPELLES.

No stroke,
No keenest, deadliest shaft of adverse fate,
Can make the generous Player quite despair.
WHITEHEAD.

IN treating of the game of Whist, we cannot overlook the treatise of the accomplished Frenchman, M. Deschapelles. I purpose, therefore, in this chapter to present my readers with a slight *résumé* of the elaborate and philosophical work which, we are informed, is the result of more than twenty years' continual practice and observation!

The *first section* of M. Deschapelles' work consists of nineteen articles, and treats of the *preliminary arrangements* of the table, &c.

It is not necessary that we should dilate on these, as they are sufficiently known in all English clubs and private houses, more than to say that the erudite Frenchman considers a complete Whist table to consist of six players, the first four to be chosen by lot, and the others to take their places after the conclusion of the first rubber.

The *second section* treats of the *deal*, to which we must bestow rather more attention. Following the arrangement of our author, we find the following rules to be in accordance with English practice:—

1. The dealer may shuffle the cards or not, as he pleases, when he hands the pack to his right-hand adversary to cut.

2. In the event of the cards not being cut, or fewer than four cards cut, the adversaries may demand a new deal. So, also, if the cards be bunglingly cut so as to expose the face of any card, a fresh cut may be demanded. Each player may demand to shuffle the cards, the dealer last.

[This varies somewhat from the usual play at English tables.]

3. If the dealer look at the turn-up card before it is dealt, a new deal may be demanded.

4. The cards are to be dealt from left to right, and if the dealer drop one, or disarrange the pack, or show more than one card, or touch the hand of either of the players in order to count the cards, or fail to turn the last card face upwards, or give two or more cards to either player, *the deal is lost*.

5. The dealer's partner collects the cards for the following deal, and places them on his right hand. Any mixing of the cards during the deal *loses it*.

6. If a player deal out of his turn, and the fact be not noticed, the deal holds good; but if the discrepancy be discovered before the cards are fully dealt, a new deal may be demanded.

7. A new pack may be demanded for each deal or game, the pack to be provided at the expense of the objector.

8. The turn-up card must remain on the table till the first trick is turned.

The *third section* treats of *irregularities in the hands and packs*, and is little more than a repetition of the foregoing:—

9. A faulty pack, a missing or dropped card, a hand short of its proper complement of cards, or having too many cards, invalidates the deal.

10. A missing card found in any one of the tricks played is considered a revoke, and must be claimed immediately.

11. A duplicate card in a pack necessitates a fresh deal.

The *fourth section* treats of *the stakes and the score* :—

12. The rubber, which is two out of three games, is reckoned at four points. The winners of the first two games win the rubber.

13. The game consists of ten points. When no points are marked by the losers, a *lurch* is the consequence, and

the winners mark three points; double when one, two, or three points be marked; and single when four or more are gained.

14. Every trick after six, counts one.

15. The whole thirteen tricks gained by one set of players is called a *slam*, and is equal to a full rubber.

16. Four honours count as four, three as two points; two by each side count for nothing as the game.

17. Tricks count before honours, except at eight points, when honours may be called.

18. The points must be marked by only one of the players, and points neglected to be marked before the second trick of the succeeding round be played, are lost.

19. A player marking more tricks than he is entitled to may correct his error at any time previous to the conclusion of the game.

The *fifth section* treats of *honours*. This we give without condensation, as the author is very clear on some points on which English players are sometimes doubtful:—

20. Honours are to be audibly announced; the players marking them without signifying that they hold them, must rectify the error before the second succeeding trick be turned, or they cannot score.

21. The player holding four honours may announce the fact before a trick be played; but it is at the option of their opponents to play for tricks.

22. Honours cannot be reckoned without they are announced and marked before the trump card in the succeeding deal be shown.

23. Honours cease to count when the players are at nine—"in the well."

24. Honours count at eight points before tricks; but if honours are *shown* at any other point of the game, they may be treated as exposed cards.

25. If a player calls honours without holding them, adversaries may demand a new deal. In the event, however, of a new deal, in a case of this kind, the players holding honours count them before tricks.

26. The "call" at eight must be made in a tone of voice audible to all the players, or a new deal may be demanded.

27. An honour being turned up at the point of eight, one player has no right to remind his partner of the fact, or he subjects himself to the penalty exacted in the last article.

28. When a player "calls," and his partner refuses to answer, even though he holds honours, that side cannot claim a *slam*. Honours, however, take their usual place.

29. No player has a right to say who holds honours at any other point than eight (except he hold four in his own hand), without subjecting himself to the penalty of a new deal.

The *sixth section* treats of *exposed cards*. In this the learned Frenchman's practice does not differ materially from that adopted in England. The two points of importance are:—

30. When a card is exposed, the adverse party have the option of either demanding or refusing its being played, or of demanding that the highest or lowest card in a suit be played.

31. The exposed card may be called for at any time in the round; and when two cards are played to a trick, adversaries have a right to select which card shall remain.

Section seven treats of *cards played out of turn, and of the call for them*. Here again Deschappelles does not differ from our own practice in any great degree:—

32. A lead made out of turn holds good when the player whose proper turn it was to play has led, or played to, the following trick.

33. But if the player whose proper turn it was to play claim his right in time he may, at option, allow the played card to remain, consider the card wrongly played as an exposed card, or call for a particular suit, either for that or the following trick.

34. A player laying down his card out of turn, his partner having already played, his adversaries may de-

mand of the latter his highest or lowest in the suit, or a trump.

35. A card thrown out of turn by either player may be treated as an exposed card.

36. Two players throwing a card simultaneously, the cards must be taken up and played in their proper order; the one fault cancels the other, and no penalty can be enforced.

37. A player having a suit called for which he does not hold, may play any card he chooses. The penalty cannot be paid, and is therefore atoned for.

38. A player called upon for his best or worst card, and, consequently, trump or not trump, or to play a particular suit, must obey, or suffer the penalty of a revoke.

THE REVOKE.

This forms the substance of an entire chapter in Deschappelles' book, though one would think that nothing was simpler than for a player, having made a mistake, to admit it, and pay the penalty. But admitting and paying appear to be a very complicated process in the mind of the French player, as our author has no fewer than twenty-four articles or laws respecting the revoke.

There is, we (Deschappelles) have no hesitation in saying, no fault requiring so severe a chastisement as the wilful revoke, and the difficulty we have to contend against is to discover under what circumstances the penalty can and ought to be enforced; the revoke ought to be claimed immediately after the round, and its penalty cannot be annulled by replacing the cards, even though the mistake be discovered before the trick is taken up.

Partners are mutually responsible for each other's faults; but if one partner be warned in time, that is, before the trick be completely played to, he may withdraw the card wrongly played, and wait till he is called on to play his best or worst card of the suit led. If he play without

waiting for the call, this second card improperly played will be considered as an exposed card.

The side which makes the revoke loses three tricks; but the expression "loses," not being quite precise, M. Deschappelles explains it thus:—

"Strictly speaking, the score must be considered in the light of an equation; whatever is added on one side is a loss to the other. If the revoke gave three points to the adverse party only in one manner, it would not confer any certain advantage upon those who are entitled to profit by it; and consequently, would not operate to the disadvantage of those who have been guilty of the error

"The right of adding to their own score is of no service to those who have gained sufficient by their own game.

"The right of causing their adversaries' score to be put down is of no detriment to those adversaries who have gained nothing:

"And the taking of three tricks is inapplicable to those games in which three tricks beyond the gaining point have been already made."

Our author then quotes several instances, in which, notwithstanding the strictness of the law, the revoke may be made with impunity; but as these are not useful to English players, and carry no particular authority on English card tables, it is not necessary to quote them. The following, however, is useful:—"A *legal revoke* (esquiche) is an essential right in Whist, and is caused by inability to follow suit, sometimes caused by mistake, as in case of a wrong deal or cut. In such an instance no penalty could be enforced."

Those who profit by a revoke are bound to prove the fact, which can be done only by pointing out the particular trick in which the revoke occurred; but the tricks must not be inspected till the round is over. But, perhaps, a revoke is proved in the middle of a round, which decides the game. In such a case it would appear fastidious to continue to play. But •

powerful motive for continuing the play exists, for a pecuniary loss may be diminished by winning all additional number of points. Here the adept shows his skill. He struggles hard, and strains every nerve to dispute the ground inch by inch, while, on the other side, the careless player, intoxicated with his success, voluntarily concedes his advantage without even troubling himself to contest the point. If he has marked three, and holds the honour, or if he has made two points, and proves a revoke, of what importance is it to him to win a double or a treble!

The notion that a party making a revoke cannot win the game in the same round in which the revoke was made is unsound. A revoke may sometimes be advantageous to the player making it, "provided his adversaries discover it." But it is not necessary to follow the subject further, in all other respects, except those I have noticed, the French practice does not assimilate with ours.

With regard to

ALLOWED COMBINATIONS BETWEEN PLAYERS,

M. Deschappelles throws no light on modern practice, and of course gives no hint as to the employment of *Blue Peter* as a signal for trumps. Questions at Whist are allowed, says our author, to be addressed to our partner; if they prove injurious to him, or cause mistakes, he has no remedy. It is only when a doubt or discussion arises, that the question is referred to the bystanders. Everyone knows how much significance of expression depends on circumstances which precede or accompany it. At Whist, "words derive their significance from numerous accidental circumstances, which are intelligible only to the experienced. Words are frequently accompanied by gestures which have a powerful influence on nervous temperaments; a player becomes agitated and exasperated because his partner does not return his lead, or does not follow his suit. "What, Sir, you have played me a diamond! for the last quarter of

an hour I have been giving you every possible hint to play spades!" He then raises himself on his chair, and holds up his hand, to intimate that he would take the trick over which his partner is hesitating. No excuse can be admitted for any word or gesture intelligible to the partner, which may exercise the slightest influence, either on the round in hand, or on those consequent to it. All these intimations are very old-fashioned and stupid, and very worthless too, in spite of the kind of half encouragement they receive from M. Deschappelles. "We should look," he says, "with an unfavourable eye on him who plays a winning card in such a manner as to signify to his partner not to trump it; but from the moment that this act is repressed, he who has committed it feels no sort of annoyance from it, because, as the profit bears no proportion to the detriment, the act can be attributed only to negligence."

It is not allowed to draw your card for your partner unless he request it, as that would at once be an intimation beyond the rules.

As long as the trick has not been turned, the preceding one may be looked at, unless the first card of the next round has been played.

No player has any right to say what cards he holds in his hand, "or by any other means make known that which the laws and customs of Whist declare shall be kept secret."

The next section of M. Deschappelles' work is devoted to a re-consideration of the preceding chapters; it is therefore not necessary that I should quote it: but the last chapter on

BYSTANDERS

May be given at greater length, because its rules stand good on either side of the channel.

If a dispute arise that cannot be settled by the players themselves, reference may be had, with the consent of all

parties, to the bystanders or witnesses. Their decision shall be final.

“Whenever a player thinks that he perceives, in the course of the game, an act unauthorised by the law, he has a right to remark upon it, and consequently to refer to the bystanders for their opinion.

“The bystanders are not allowed to express their opinion, except at the express request of the players.

“We have already declared that, with regard to the fact, the decision of the bystanders is paramount. They have the power of maintaining, specifying, and determining the fact; but players are privileged to refuse to submit to their opinion, though this is an extreme case, which we would advise all persons to avoid, because the power vested in the bystanders is of great advantage to players, even though they be not always very competent, or very impartial judges.”

The following rules may serve as a supplement to, or correction of, the law as it now stands:—

“First,—If an unforeseen case should occur in any Whist club, it shall be submitted to the decision of players of acknowledged skill, and be made the subject of deliberate consideration.

“Secondly,—It shall be reduced to writing, and posted for public inspection.

“Thirdly,—It shall be communicated to all neighbouring clubs.

“Fourthly,—It shall be submitted to foreign clubs in those countries where the game of Whist is well played.

“Fifthly, and Lastly,—The decision shall be delivered to the club where the dispute originated, and be held binding.

“Customs which are purely the result of habit, should not be allowed to offer any obstacle to discussion: their foundations have been long since sapped by the gradual improvement of the game, and the day has arrived when they must give way to rational institutions.

“No engagement can be more binding than a mutual

contract; when a benefit is conferred, everyone should acknowledge the obligation, and take the first opportunity of making a return. Thus the privileges with which bystanders are invested authorise us to impose upon them the restriction of silence and courteous behaviour during the time the play is proceeding. We all know the saying of the celebrated diplomatist:—“*Vous ne savez pas le Whiste, jeune homme? quelle triste vieillesse vous préparez.*”

SHORT WHIST.

If it were done, when 'tis done, then 'twere well
It were done quickly.—SHAKESPEARE.

As far as the laws and maxims of the game go, there is no essential difference between Long Whist and Short Whist. It is said that the game was cut in half some eighty years ago, at Bath, in order to give Lord Peterborough a chance of winning back some heavy losses. This innovation gradually became a fashion, and so for a time Short Whist threatened to supersede its ancient and respectable progenitor. But the fashion, in spite of M. Deschapelles' prophecy to the contrary, is gradually dying out, and the real old-fashioned ten-point game still holds undoubted supremacy. Short Whist was, of course, unknown to Hoyle, though the laws of the game are appended to the recent editions of his numerous commentators—the best of whom, by the way, is Robert Hardie, who, by spelling his name backwards, appears on the title page of his little volume under the *nom de plume* of Eidrah Trebor. A recent writer on the game of Whist, who with great good taste, and, of course, equal justice, decries every other labourer in the same field, gives 1836 as the year in which the well-known treatise by Major A. made its appearance. Now, I have before me at this moment the *second* edition of Major A.'s "Short Whist," which bears date March, 1835; so that the *first* edition probably appeared in 1834. Perhaps, it would have been as well in the gentleman calling himself "Cælebs"—the recent writer referred to—if, before he pitchforked a respectable authority on the game as "verbose and immethodical," he had made himself at least acquainted with the title-page of the work he abuses! To Major A. he, goes however, for nearly all his rules and illustrations;

and, while sneering at Mr. Carleton, borrows from his pages (in "Bohn's Handbook of Games") without the remotest pretence of acknowledgment. Now, that sort of thing is *not* what I intend to do. On the contrary I now beg to express my obligations to Mr. Carleton and Major A. for many valuable hints and many useful suggestions. On the subject of Short Whist, the first gentleman is extremely clear and definite. After admitting that, in its essential principle, the one game is the same as the other, he goes on to point out the differences that exist between Long and Short Whist.

Let us see what are

THE LAWS OF SHORT WHIST.

1. The game consists of five points. One point being scored saves a triple game; three points a double. The rubber is reckoned as two points, making eight in the whole.

2. Honours cannot be "called" at any part of the game, and do not count at the point of *four*.

3. The cards are shuffled and cut in the usual manner, the two highest and the two lowest being partners—the lowest having the deal—and ace being the lowest in cutting.

4. If a card be exposed, or seen in cutting, the pack is re-shuffled and cut again.

5. Should one player have but twelve cards, and the others their right number, the deal stands, and the holder of the twelve, in the event of the pack being perfect, is subject to the penalty of a revoke, if he have made one. If either of the three others hold fourteen cards, the deal is lost.

6. If the dealer should drop the trump card with the face downwards, before it has been seen, he loses the deal.

7. Before a trick is taken up, or put together for that purpose, every player may demand to know who played

each card of which it is composed, but not after they are turned.

8. The adversaries may call a new deal when one of their opponents has not played to the trick, and retains an extra card more in his hand after the round has been played.

9. After the four cards have been played no error of playing out of turn can be rectified.

10. A card may be called should the holder name or hint that it is in his hand.

11. If a player assert that he can win the game, or win so many tricks, or give his partner to understand that he holds either good or bad cards, he may be compelled to lay his hand, face upwards, upon the table to be "called."

12. In the event of a revoke the opposite party has the option of taking three tricks from their adversaries, adding three points to their own score, or deducting three points from that of their opponents. But in whatever way the penalty be enforced, the side making the revoke must remain at four, though, in spite of the forfeit, they had points enough left to make the game. [The revoke may thus be turned to the best account. Suppose that you have not scored, and that the revoking parties are at four, add three to your own score, and you are three to their four (the point at which honours do not count), while you save two points certainly.]

These, then, are the rules of Short Whist. It is scarcely necessary to say that most of the rules belonging to the other game hold good in this, and that he who is careless in the one will scarcely be careful in the other. Some few maxims may, however, be very properly remembered by the player at this once fashionable and still pleasant game.

MAXIMS FOR BEGINNERS.

Let my readers—of course I refer to amateurs here—remember that *eight* points may be scored in a single

game; thus, if one side is *five* before their opponents count *three*, then a double game is won; if *five* points be obtained before opponents count *one*, then a *triple* game is won. The rubber counting as *two* points, it follows that two triples and a rubber count eight—the rubber of eight, as it is called. When either party scores a double and a single against a single, it is called a rubber of five. It is scarcely necessary to repeat that a rubber is the best two of *three* games.

I now take the liberty of quoting Mr. Carleton for a few useful hints as to the conduct of the game, it being premised that the directions given are applicable, of course, to the elder hand:—

“With a bad hand never risk losing a fifth trick, but play a winning card, if you hold one.

“You have four tricks, your adversaries five, the lead is yours; you hold king, three of a suit, and a small card of a suit in which you know the other side is strong. Lead the latter, your best chance to make your king is that your adversaries lead to it.

“Rather than lead from a bad suit, play a card that is worthless; the other side may then lead from the weak suit, and your partner, being last to play, may make a trick in some way or other.

“Bear in mind the proverb of *le premier pas qui coûte*. If your own hand is so bad that you cannot count on making a trick, you must calculate the probabilities that may affect that of your partner. Do not exhaust his resources by leading from a suit of low cards. If you have a king, with one or two others, play the highest. Should you have a high card, and a few poor trumps, do not play it out for the sake of a ruff. It will, most probably, lead a good card of your partner's into trouble. Moreover he will probably attribute your game to strength in the suit you lead, and return it, in lieu of leading trumps.

“Still the likelihood is, no doubt, that your partner may be strong in the suit in which you are weak, and he may have a good finesse; also bear in mind the scale of

odds, given in the observations on the long game, as to the probabilities of his holding any particular card.

“And, above all, never lose sight of the fact that you are not engaged in a game of mere chance. Remember that there is a power of intrinsic command, equivalent, if not superior, to mere strength. I mean *the tenace*, that arrangement which places the first and third best cards of any suit in the hand of the player, whose turn to play follows that of his adversary, who holds the intermediate one, and that *the finesse is the art of attaining that position.*”

On the subject of *Finesse* M. Deschappelles has a long and argumentative chapter in his treatise, the bulk of which is quoted by Mr. Carleton; but I do not consider it necessary to go into the elaborate disquisitions of the learned Frenchman, to whom, by the way, English players, exhibit rather less respect than he really deserves. This may be partly owing to the circulation of certain anecdotes, current in the clubs and good society, to the disparagement of Deschappelles. The story goes that early in the present century the French author made a challenge to play any English amateur at chess, and give him the odds of a pawn and two moves. This challenge coming to the ears of the members of the London Chess Club, which then held its meetings at Tom's Coffee House, Cornhill, the committee determined to accept it; and Mr. Perigal, their secretary, was sent over to Paris to arrange preliminaries. It appears that M. Deschappelles **thought** better of the matter, and Mr. Perigal returned to London without having succeeded in making the match. On being questioned by his compeers as to the cause of his non-success, Mr. Perigal is said to have replied—“Monsieur Deschappelles is the greatest chess-player in France; Monsieur Deschappelles is the greatest Whist-player in France; Monsieur Deschappelles is the greatest billiard-player in France; Monsieur Deschappelles is the greatest swordsman in France; Monsieur Deschappelles is the

greatest pumpkin-grower in France; and Monsieur Deschappelles is the greatest liar in France!"

But to return to our Short Whist: Mr. Robert Hardie says, and says truly—"The first object is to win the game; if this be not attainable, the second object should be to save it; therefore inform your partner how you stand in trumps, *thus*:—if fourth player, win with the highest of a sequence, and lead the lowest; playing a best card to your partner's winning card shows that the strongest of that suit are behind. Win the adversary's lead with the highest of a sequence; this keeps them in the dark as to where the others are. Be as careful of what cards you throw away as of those that you lead. Never lead a card without a reason; it is better even to have a bad reason than none."

I quote again from Mr. Carleton, who thus epitomises the instructions of Major A.:—

"Lead the best, having king, queen, ten, and if it succeed, change your suit. Your ten may then serve you, when the deal comes to wind up.

"Should you hold four trumps, not honours, lead the lowest of them; with king, queen, and three other trumps, lead the highest; with king and three others, lead the small one, unless you have all the trumps that are left; in that case, lead the lowest.

"Should you be compelled to lead from king, knave, and a small card, begin with the lowest.

"Should you hold queen, or queen and knave and three small cards, lead the worst.

"Still these rules must give place to circumstances; to the trump turned, for instance. Should you have ace, or king, ten, nine, or some others of a suit, lead your ten through an honour; if your partner holds the queen or knave, he may finesse: should it answer his game, for instance; in the event of his playing either of those cards, when the suit comes to you again, you have your nine to do the same with.

"With ace, king, knave, and two small trumps, play the

king, and wait for the finesse; with three honours and three small ones, begin with the two highest cards. Do not wait for the finesse in any other suit, without the command in trumps.

“If you hold ace, king, and three others, lead the highest; if the suit be trumps and you hold four, lead the worst. Do the same under the same circumstances with every suit, when you have the trumps that are left in.

“With ace, queen, knave, and one or two more, always lead the best; with ace, queen, ten, and two small ones, lead the lowest, in trumps; but the best in every other suit. It is not a rule without an exception that you should wait till your tenace is played to. Rather than begin a weak suit, lead from ace, queen, and another or two others of the suit.

“Lead the lowest from ace, knave, and three small trumps; in other suits, begin with the best, unless the probability is that you can bring in the suit by your strength in trumps.

“With ace and four small ones, lead the ace: the reverse with trumps.

“With ace and but one other, lead the small one, if you doubt your partner being strong in the suit.

“With a weak hand in trumps, get as many tricks as you can early in the game.

“These sketches of leads are not given so much as guides for playing the game, as to induce the reader to study and apply the system in which they originate. The leader has certain advantages; but in most cases the command is with his right-hand adversary—the dealer. The reader will, however, remember that he has no need of all the cards he holds to obtain the purpose he has in view. He has but five points to get, and there are eleven points out of which they may be made. This furnishes him with a freedom of action that greatly enhances the interest of the game. Let him always bear in mind what he has to do—first to save, and then to win the game; and let him

set about it in such wise as shall soonest and surest bring that result to pass.

"With a good suit, and a strong hand of trumps, let him not ruff upon compulsion. His trumps will presently enable him to establish his suit.

"Having won a trick, with the game open, lead a small card, and this gives your partner a chance of making his next best, should he hold it, for you may calculate on your best making it in the third round; the ace of trumps should be thus dealt with in almost every instance.

"Five tricks and an honour save the game; there are but five points to be got, instead of ten: *carpe diem*.

"‘Strength in trumps,’ says Major A., ‘can alone justify deep finessing in other suits.’ [This maxim is, however, open to question. Another authority says: ‘When weak in trumps *finesse* deeply in your partner’s weak suit, and so protect his hand.’] But, as at Short Whist scarcely a hand is played in which the game may not be either saved or won, there is, contrary to the received opinion, more scope for finessing judiciously than with the old game. Nothing can be more true than that it is not a game for faint hearts; the motto of Short Whist should be *Audaces Fortuna juvat*”—fortune favours the bold.

LEADING TRUMPS.

On the policy of *leading trumps*, Mr. Carleton gives the following hints:—

"By all means lead them when you have four or five, with a long suit besides, and the impression that your partner may have another. If the adversaries evince weakness in their general cards, but with good trumps; if they have scored three, and you hold no honour, and suits that make the establishment of a ruff in your behalf improbable; judge your adversaries’ cards by the policy you would adopt yourself, if holding such cards as you may presume constitute their hands. Thus they decline a ruff, or throw away a good card; they hold long suits in

trumps, as they have but two suits, trumps being one of them. In the former case, force them if you can, but do not lead them a trump. If the adversary on your right lead the suit of which you hold ace, king, and four cards, win with your king, and do not return the suit, should you have commanding trumps. In leading from a sequence of three trumps, when you cannot help yourself, play the best; but, avoid such a lead when you can. When your partner leads off trumps so as to assure you his suit in them is strong, fail not to return the lead, as soon as the opportunity offers. But should you have any doubt as to his motive, consult your own hand for an aid in solving it. Let the possession of the long, or odd trump, have much weight with the method of your lead in that suit. With a strong suit to establish, and a tierce major in trumps, lead them twice before you begin your long suit. If you hold only four small ones, keep them back till your suit is established. Should your partner's trumps be exhausted, and your adversaries' the reverse, play a trump if you have it, as you will be repaid *cent. per cent.* If possible, reserve the last trump for a great *coup*; it may stop your opponent's long suit, and give you the lead, which he may not again recover. Thus, with a command in trumps and the best card of your adversary's suit, lead small trumps to force him, keeping your best of his suit *in petto*. Your right-hand adversary having returned his partner's lead of trumps, if you have the best and a small one remaining, play the latter, looking to the probability of a finesse on your left, and your partner's position as last player. Should your partner lead from a tenace of ace, and queen of trumps, and you hold king and some small cards, win his queen and keep up his lead by returning it. Let your partner understand that you are strong in trumps, when such is the case; this will make him preserve his best suit in all its force, instead of watching for his adversaries' long suit. If your partner lead the ten of trumps, and you hold ace, knave, and another, pass it, unless the state of the score should make the finesse dangerous. However, if

you have a direct object in getting out two leads of trumps, play your ace. Ace nine is a safer lead than ace ten. When a best card of a suit is thrown away to a partner's winning card, it is clear the command is in your hand; the second best so disposed of shows that it is the only one you have got. When your partner leads the second best of a suit, if you have a command in trumps pass it, unless you can, by winning, make a saw.

"When you and your partner have all the trumps between you, play a small one, if you wish to throw the lead into his hand. When you turn up the king, the sooner you make him the better. It is sometimes politic to win your adversaries' leads whenever you can with the highest of a sequence if you can do so without deceiving your partner; they wonder what has become of the lower honours. Holding ace, ten, and a small one, your partner leading the nine of the suit, pass it; for if he holds an honour, you make two tricks, counting your ace for a certain trick. With king, queen, or queen and knave, and another, play one of the high cards in all cases when you are second hand. With an average remainder of trumps and good cards, having one certain loser, throw it away at your first opportunity; it may enable your partner to make his second best of the suit. It is peremptory notice to you to play trumps, whatever may be the state of your hand in reference to that suit, when your partner does not trump a winning card. Should the queen come from your right, in a lead, with ace or king, ten or another, pass it; this gives you a tenace, as, if your partner have either ace or king, you make three tricks in the suit. Players, however, of the old school think it best to cover the queen. It is bad policy to lead up to queen or knave; the contrary with respect to the ace or king; the same holds with reference to leading through those several cards. If your partner leads trumps and you have four high trumps, endeavour to make sure of three rounds in that suit; should his lead, however, be a nine, pass it, you will then have the lead after the third round. When

the lead comes from your right-hand adversary, put on your queen, should you hold ace, queen, and ten."

It is a point of high science to keep back a high card, and play a low one in return to a left-hand adversary's lead. "Suppose," says Major A——, "the fourth player to have ace, king, and a small one of his left-hand adversary's lead. If he wins with the ace and returns a small one, his partner will make the third best, unless the second and third are both against him. It is indeed from this, if you lead from the king, and your right-hand adversary, after winning with the ten or knave, return your lead, that the best chance to make your king is to put it on." With king, knave, and others against ace, queen, and one other, the only remaining card of the suit, lead the king; for if the queen is unguarded, you bring out the ace, and every other trick is your own. In like manner, your left-hand adversary having the second best of a suit guarded, if you remain with ace, queen, and four others, by playing the lowest, it is most probably passed, and you win all the rest.

Major A. exemplifies a position which, considering that the cards are unseen, he considers equal to a masterly move in chess! "The score was four all. A, with six *tricks turned*, remained with a ten, seven of trumps, and two hearts, and led a heart. B, the left hand adversary, had knave and eight of trumps and two clubs. A's partner (C), had two small trumps and two hearts. D, the last player, had the king and a small trump, a club and a diamond. D, seeing it was necessary to win every trick, and that there was no chance of doing so unless his partner had the two best trumps or a successful finesse in hand, trumped A's lead of hearts with the best trump, the king; returned the small one, and thereby won a most critical game." With all deference to Major A., I do not see that, in the hands of any players of intelligence, the cards could have been otherwise played.

The following are the generally accepted

ODDS AT SHORT WHIST;

always presuming that the play of each partner is equal.

On the game with the deal.

The game is about 21 to 20 in favour of the dealers.

1 to love is about	11 to 10	} on the game.
2 —	5 — 4	
3 —	3 — 2	
4 —	7 — 4	
5 —	2 — 1	
6 —	5 — 2	
7 —	7 — 2	

With the deal,

2 to love is about	6 to 4
4 —	2 — 1
3 to 4 —	8 — 7

On the rubber with the deal.

1 to love is about	7 to 2
2 —	4 — 1
3 —	9 — 2
4 —	5 — 1

I quote the following, as a mere matter of curiosity, from Mr. Hardie's book.

Odds against and for the Dealer's Hand of Trumps.

158,753,389,899 to 1, that he does not hold	13 trumps	} or more.
338,493,367 to 1,	—	
3,215,258 to 1,	—	
77,065 to 1,	—	
3,710 to 1,	—	
317 to 1,	—	
44 to 1,	—	
8 to 1,	—	
17 to 7,	—	
7 to 5, that he does hold	—	
28 to 5,	—	}
79 to 2,	—	

Odds against and for any particular Non-dealer's Hand of Trumps.

12,211,799,222 to 1, that he does not hold 12 trumps		12	
53,328,633 to 1,	—	11	
778,068 to 1,	—	10	
25,457 to 1,	—	9	
1,567 to 1,	—	8	
163 to 1,	—	7	
161 to 6,	—	6	
31 to 5,	—	5	
7 to 4, or near 9 to 5	—	4	
13 to 7, that he does hold	—	3	
38 to 5,	—	2	
57 to 1,	—	1	

} or more.

Odds against the Dealer holding such a certain Quantity of Trumps.

It is 51 to 1, that he does not hold *exactly* 7 trumps

12 to 1,	—	6	—
21 to 4,	—	5	—
12 to 5,	—	4	—
11 to 4,	—	5	—

79 to 2, against holding only the trump turned up.

Odds against any assigned Non-dealer holding such an exact Quantity.

It is 183 to 1, that he does not hold *exactly* 7 trumps

82 to 1,	—	6	—
44 to 5,	—	5	—
7 to 2,	—	4	—
12 to 5,	—	3	—
23 to 7,	—	2	—
64 to 7,	—	1	—
57 to 1, that he is not without a trump.			

Betting against particular cards at Whist, has greatly gone out of fashion since the days when the "finest gentleman in Europe" was paramount at the clubs.

The bets usual among gentlemen players, now-a-days, are simply on the points, the odd trick, and the rubber. I have played in many companies, both high and low, in the course of my lengthened experience, and I am happy to say I have observed, during the last quarter of a century, a gradual diminution in card-table gambling.

THREE-HANDED WHIST.

With his broad sabre next, a chief in years,
The hoary majesty of Spades appears;
Puts forth one manly leg, to sight revealed,
The rest his many-coloured robe concealed.

POPE.

THIS game of Whist for three players has of late been adopted in the clubs, but I have not seen any printed account of it. The full pack of cards is dealt in the usual manner, in four hands. The player on the left of the dealer has the option of exchanging his own hand for the "miss;" if he refuses to exchange, the third player has the refusal of the extra hand; the dealer having the last choice. If neither player chooses to exchange, the "miss" remains on the table as an unknown hand. The player choosing the "miss" throws up his own cards, which must remain, face downwards, on the table, to be gathered up after the round for the next deal. The deal is determined by the lowest cut, and each player takes it in turn. In some companies they cut for deal at the commencement of each game, but I prefer the deal to go round to the end of the sitting. The game consists of fifteen points, all tricks counting after four. Every honour counts; not as in the regular game, but one point for each honour held.

Now, it would seem that little skill is required to play at this game, each player depending on his own hand. But the contrary is the case, for the elder hand, having the advantage of seeing two hands, can so regulate his mode of play as to render his chances of the game greatly superior to that of the other players. For instance, the leading player on looking over his hand finds it to contain only two or three certain tricks; say ace of trumps, and two small ones, king of another suit, and ace and knave of a third. He rejects his own hand, and takes the miss.

It is an even bet that it contains an honour and two trumps, with at least three leading cards in other suits. Remembering the cards he has thrown away, he plays with almost as much certainty as if the hands were spread out before him. He knows, in fact, exactly what his two opponents hold, and is enabled to finesse accordingly. If he should happen to possess a long sequence, or a strong hand, in any one particular suit, he immediately endeavours to exhaust the trumps. Knowing that three trumps are in the miss, if he can get out three rounds of trumps, and still retain the king card, he is enabled to establish his long suit, and so make a good number of tricks. Of course it will be evident that the possession of a good string of trumps, or a long sequence, must be of immense importance in the game, as each player stands individually on his own chance; of course the maxims of regular Whist are of little use in this game. Presuming that the three players are of equal skill, the possessor of the best hand must win; but, by judicious underplay and finesse, especially when aided by a knowledge of two hands, much may be accomplished even with a weak and inferior hand.

ANOTHER MODE

of playing Three-handed Whist is by rejecting the fourth hand altogether, and allowing it to remain unseen on the table. Of course in this game the best hand must win, and there is little scope for ability. The game is fifteen up; every trick above four counting as one, and honours scoring each as one point.

A THIRD PLAN

of playing Three-handed Whist is to reject from the pack all the twos, threes, fours, and fives from each suit—or the twos, threes, and fours, and one of the fives from the pack. The game is then played fifteen up; tricks beyond four count each a point; and honours count individually,

As in the other three-handed games. Each player standing on his own chance, he makes the best he can out of his twelve cards. It is not so amusing a game as either of the others; and of the three methods of playing Three-handed Whist, I give a decided preference to the first named, for the reasons already stated. So much depends on the temper and judgment of the player, that any set rules are of little value. In this and in other card games, players will do well to remember Rochefoucauld's maxim—"We ought to console ourselves for our own faults when we have the resolution to confess them."

TWO-HANDED WHIST.

Uncertain objects still our hopes employ;
 Uncertain all that bears the name of joy;
 Of all that feels the injuries of fate,
 Uncertain is the search, and short the date.

LANGHORNE.

THIS game—which by some is called by the not very elegant name of HUMBUG—is played in two ways: either with a perfect pack of cards, and by rejecting the alternate hands; or by casting out the low cards from the twos to the fives inclusive. In the first mode of playing, the game consists of fifteen points, all after four tricks counting; and four honours, each counting one in its natural order, the highest first. Thus, if one player stands at four with his ace, and the other with king and queen, the first will win the game. But in all cases tricks count before honours. The player in this game will of course endeavour to establish his long suit; the safest lead being from a sequence, finesse and tenace may be usefully employed. If the small cards be rejected, the game is played as in long Whist—ten points up—except that all the honours count.

ANOTHER METHOD

of playing two-handed Whist, called by some French Humbug, gives each player the option of changing his hand for either of the "Misses." The game is five up. Two honours count *one*, and four honours *two* points; honours when divided do not count. There is not much room for skill at either of the two-handed games at Whist; though, for two players, many prefer it to Cribbage, Ecarté, or All-fours. *Autant d'hommes, autant d'avis.*

DUMBY.

Now stand we trembling on the top, and now
The low is lofty and the lofty low !
This useful lesson what I show will teach,
A truth that Cards as well as sages preach !

GRÈME (*a little altered*).

DUMBY is played by three players in precisely the same way as in four-handed Whist, except that one of the hands is exposed, face upwards, on the table, and is played by one of the players taking the open hand, just as if, and in the same order, a fourth player were present. The game is ten up, and honours count as usual in Long Whist.

The ordinary method is for three players to cut, when the possessor of the lowest card takes the Dumby as partner, and plays against the other two. The cards are cut afresh at the commencement of each game or rubber, as may be determined. A *Round at Dumby* is usually arranged thuswise : the lowest card takes the Dumby for the first rubber, the next lowest for the second rubber, and the last for the third ; the cards are dealt as usual, and the owner of Dumby arranges the open hand in whatever manner he pleases as regards the placing of the suits.

The great advantage possessed by the player of Dumby is that he can play from the open hand, and so accommodate his own ; this advantage is generally supposed to be equal to about one point in ten. It is not uncommon for Dumby's partner to give one point in each rubber.

Deschappelles says, "Decisive strokes are in favour of Dumby in the first rounds, after which the advantage generally remains with the assailants." This, of course, must depend on the respective hands.

The great art of the players who oppose the Dumby is to lead through the strong suits in the open hand up to their own weak ones. Of course it will be seen that the

returning partner's lead is of less consequence in this than in the regular game.

In Dumby the most important maxims in Whist may be consistently followed. Although, as has been often said, "cards beat their makers," the players in this game will do well to follow out the regular style of play recommended in these instructions.

For example:—

Be careful in properly placing Dumby's lead, so as to advantage your own hand.

Strengthen your hand by leading up to the open hand.

Play out one suit before opening out another.

Be careful of the thirteenth card.

Retain the command of your adversaries' suit.

Do not force the strong and the weak suit indiscriminately.

Watch with patience, and never lose a trick that may or ought to be saved.

It will be evident to the most ordinary Whist amateur that the player on the left of Dumby should always play so as to lead up to the weak suits in the exposed hand, while he who sits on his right should play so as to lead through the strong ones.

Some few rules in Dumby differ from those of the regular game. For instance:—

Dumby cannot revoke, seeing that each player can, and must, correct the playing of a wrong card.

If Dumby or its partner lead out of turn, the adversaries may either have the cards properly played, or insist on a new deal.

The opponents of dumby, and its partner, are bound by the admitted laws of the game.

DOUBLE DUMBY

is called by the French *LA MORT*. It is played as in the ordinary game, by two players, with two exposed and two unseen hands. Both it and Dumby may be played

as Long or Short Whist. Double Dumby is decidedly in favour of the best player; but it affords good practice for an amateur, especially in the study of finesse and tenace.

Several games have an affinity to Whist: as, for instance,—“Catch the Ten, or Scotch Whist,” which may be played by any number of players from two to eight; “Boaston,” which is played by four persons, with a full pack of cards; “Quadrille,” the game celebrated by *Pope* in his “Rape of the Lock,” from which I have borrowed several of my chapter mottoes; and “Reverses,” a game for four players, with forty-eight cards. But they are all vastly inferior to Whist, and are now so nearly forgotten, that I do not consider it worth while to include them in this series of my games. I could, had I thought fit, have adopted the plan pursued by “Cælebs” and “Lt. Col. B.,” and have given “illustrative hands” and “cases of curiosity,” as was common in the old editions of *Matthews*, *Hoyle*, and their commentators.

But such modes of attracting attention I take to be mere charlatantry and bosh! And then, as to some of the so-called Laws of the Game, as given by recent writers: what can be more absurd than the very first Law (!) propounded by Cælebs: “The first four persons arriving at the card table are entitled to make the first rubber.” Does this mean that the players are to rush from the Club washing-place or dining-room, and make up a rubber as though it were a race, first come, first served; or does it mean that I am to admit Mr. Sharper, or any other stranger to my rubber whether I like his company or not; or that the servants, if they “arrive first at the card table,” are to sit down and play with their masters; or what does it mean? How much better does Major A. put it:—“The game is played by four persons, who cut for partners;” or by Mr. Hardie:—“The game of Whist is

played by four persons with a complete pack of fifty-two cards;" or by Mr. Carleton:—"A party of four being assembled, two packs of cards are placed on the table. From one of these packs each removes a cut of not less than four cards; the two highest and the two lowest become partners, the holder of the lowest card being entitled to the deal." In fact, "Cælebs" merely follows M. Deschappelles, who, in his first article, says—"A complete Whist-table is composed of six persons, the first four of whom are chosen by lot for the first rubber." The truth is, no rule can be laid down as to who shall play and who shall not. If five or six persons wish to play, of course it is easy for them to determine for themselves in what way they will divide for the first and every subsequent rubber. *Chacun à son goût.*

Again, and in conclusion, I say that to play Whist well requires good practice and experience. I, and all other writers on the game, but offer hints and venture no advice.

"To wilful men
The injuries that they themselves procure
Must be their schoolmasters."

CATCH THE TEN, OR SCOTTISH WHIST.

Merry and pleasant 'tis to catch the ten,
A favourite pastime among Scottish men.—TUPPER.

THIS game, very popular north of the Tweed, is played by any number of persons from two to eight. The twos, threes, fours and fives are discarded from the pack; and if, necessary for an equal division, one or two of the sixes. When the number of players are two,

three, five, or seven, each plays on his own account; in other cases as partners.

When two persons play, three hands are dealt to each; the first two hands from the top of the pack, after it is shuffled and cut; then other two; and, lastly, the third two; the thirty-sixth card being turned up. The hands are played in the order in which they are dealt. In like manner, when three play, two hands are dealt for each, and played in the same order.

If the party consists of four or six, two and two or three and three are partners; or if of eight, of four partnerships; the partners sitting opposite each other with an adversary between each two.

Mode of Playing.—The cards being cut, and dealt by one or three at a time, and the last one turned up for trumps; they have the same value as at Whist, except in the trump suit. Forty-one is game, and the points are made by counting the cards in the tricks taken, and the honours of trumps. Each card above the player's share in the tricks taken counts for one. Thus, if four are playing, each person's share of the 36 cards is 9. If two partners take eight tricks (4 multiplied by 8 are 32), they reckon 14 towards game, that being the number over their joint shares of twice 9 or 18.—The knave of trumps is the best, and reckons for 11, ace next, for 4, king for 3, queen for 2, and the Ten for 10. They are not reckoned, as at whist, by the party to whom they are dealt, but to those who take them in the course of playing.

As the name implies, the grand object in this game is to *Catch* the *Ten* of trumps, or to prevent its being caught by the adversary. The only safe way of saving or *passing* the *Ten*, is to play it in a round of trumps, when one of your partners has played the best trump; or if you happen to be the last player, and have none of the suit led, trump with your *Ten*, if it will take the trick, or if

your partner has already taken it. These are very favourable opportunities, and do not often occur ; so that it is frequently necessary to run some risk to secure so important a card—as by trumping suit in a second round, though not last player—trusting to your partner's holding the best trump, &c.—If you hold the knave and king or ace and king, and have the lead, play two rounds of trumps, and you will have a chance of catching the Ten in the second round, or enabling your partner to pass it under cover of your best trump.—But these rules must vary so considerably according to the greater or smaller number of the party playing, that it is almost impossible, without confusing the learner, to lay down particular rules for every case. A revoke is punished by the total loss of the game.

Catch the Ten requires almost as much attention and calculation as Whist, which it closely resembles. Though certainly an inferior game to Whist, it is full of amusement.

FIVE AND TEN, OR SPOIL FIVE.

“ Why, heart alive,
What better game than old Spoil Five.”

LIDSTONE.

THIS is a thoroughly Irish, and, I am told, a capital game, though I certainly have not often played at it. The different ranking of the cards in the red and black suits, and the change in their value when trumps and when not trumps, render it somewhat difficult ; yet the pains bestowed in learning will, I believe, be amply compensated by the pleasure obtained when a thorough knowledge of the game is acquired.

A complete pack of cards is used, and two, three, or four persons may play. Each game is decided in one hand. The motive of the game consists in endeavouring to get the majority of the five tricks, which is called a Five, and entitles the winner to the stakes played for; or to gain the whole five tricks, which is called a Ten, and the winner in this case draws double stakes.

The following is the rank and sequence of the cards when the respective suits are trumps :

HEARTS AND DIAMONDS.

Five, Knave,
Ace of Hearts,
Ace of Diamonds,
King, Queen,
Ten, Nine,
Eight, Seven,
Six, Four,
Three, Two.

SPADES AND CLUBS.

Five Knave,
Ace of Hearts,
Ace of Spades or Clubs,
King, Queen,
Two, Three,
Four, Six,
Seven, Eight,
Nine, Ten.

And the following is their order when not trumps :

HEARTS AND DIAMONDS.

King, Queen,
Knave, Ten,
Nine, Eight,
Seven, Six,
Five, Four,
Three, Two,
Ace of Diamonds.

SPADES AND CLUBS.

Ace, King,
Queen, Knave,
Two, Three,
Four, Five,
Six, Seven,
Eight, Nine,
Ten.

From this it will be observed that the Five is first, and the Knave second in order, when trumps, and that the Ace of Hearts is always trumps, and ranks as the third best card. These three cards have the privilege of revoking, when it suits the holder of them to do so; but if the Five be led, the holder of the Knave or Ace must play it, if he has not another trump to play, and the Ace unguarded must in like manner be played if the Knave

be led—the superior card always forcing the inferior. The Ace of Diamonds, which is fourth in order when that suit is trumps, is the lowest when not trumps; and the usual rank of the inferior cards is reversed in the black suits, the two being above the three, the three above the four, and so on, the ten ranking lowest, whether trumps or not.

Mode of Playing—The players having cut for deal, which the lowest Five-and-Ten card wins, and each having deposited an equal stake, the cards are cut, and five dealt to each player, by twos and threes, the next card being turned up for trumps. If the elder hand has a certain Five, that is to say, if he hold three cards which will each take a trick, he ought to play them, as there is a great probability, if his two remaining cards are tolerable, that he may get the whole five, and thus win a double stake. But if he hold only indifferent cards, the best method is to throw the lead into his opponent's hand by playing an inferior card, in the hope of regaining it at the third trick, which is the critical stage of the game; and as three tricks constitute a Five equally as Four, it is reckoned better play to reserve the best cards till the third trick than to risk the game by eagerness to secure the two first.

If the party consists of four, they play in two partnerships, which are determined by cutting the cards, the two lowest playing against the two highest, or by agreement among the parties. The maxims at Whist relative to leading and how to play when your partner leads will in general be found of considerable use here.

When three play at this game, it is still necessary that one of them should win the three tricks in order to make a Five, as the stakes must remain for next game if two of the players get two tricks each, and the other one.—If the cards you hold do not entitle you to expect to make the Five yourself, the object should be to spoil it, or to

prevent its being made at all, by thwarting that player who appears most likely to obtain it. If a Ten is made, the two losers must each pay another stake to the winner, in addition to the three deposited; but it is sometimes agreed to dispense with this, and not to allow Tens when the game is played by three.

Each player must follow suit when he can, under the penalty of forfeiting his stake, except in the case of the three best trump cards, viz., the Five and Knave and the Ace of Hearts, each of which is privileged to renounce, under the exception stated above; but it is not incumbent on anyone to take a trick unless he choose, if he conform to the above regulations.

If the turn-up card is an ace, the dealer must take it into his hand, throwing out a card in lieu of it; and if either of the players hold the Ace of the trump suit, he must take in the turn-up card before he plays, or if he does not choose to take it in, must turn it down, in order to show that he holds the Ace—both under penalty of forfeiting his stake.

Where the game is strictly played, the person who misdeals, or who departs from the order with which the game began, of dealing either the three or the two cards first, forfeits his stake.



A CHAPTER ON LOO.

Let it be mine,
 Higher than yet a Player's wishes flew,
 To soar in bright pre-eminence, and shine
 In self-earned honours
 The festive roar of laughter, the warm glow
 Of brisk-eyed joy, and friendship's genial bowl,
 Wit's seasoned converse, and the liberal Loo
 Of unsuspecting youth, let these be mine.

EMILY.

A CHAPTER ON Loo must necessarily be a brief one. It is one of the best, and yet one of the simplest of the so-called "round games" at cards—games in which the old and the young, the learned and the unlearned, the grave and the gay, may equally join. Especially at the Christmas season is Loo a popular amusement. After a dissertation on the scientific game of Whist, we may well afford to spend an hour or so over the very easy and diverting game of Loo. We cannot be always clever; cannot always wear a Minerva-like countenance; for, as the Duke of Rochefoucauld, that most moral of sinners, says, "it is the greatest of folly to pretend to be always wise."

"What are the three best games on the cards, Captain?" said the Rt. Hon. Edward Elphinstone Macer to me one day, in the midst of a long bout at *Ecarté*, at which the Right. Hon. gent had lost a trifle. "Whist, Loo, and Cribbage," said I, marking the king.

"Whist, I admit," returned he, "to be a capital game for four, and Cribbage very fair sport for two; but what is Loo good for?"

"About a dozen," chimed in Charley Blathers, ordering his oysters.

"There's your answer," said I; "about a dozen. But

the best game is played by five or not more than seven players."

"I propose," said the Right. Hon., referring to his *Ecarté*, and not noticing my remark. "That we have a game at Loo?" observed Costigan, catching at the sentence like a conjuror catches a ball: "With all my heart, me bye. There's you and me, and the Captain and Charrley, and Smith here—Smith is a very dacent sort of a fellow—just five of us, by the piper that played before Moses. Square round; and, waither, bring us a couple of packs of new carrds."

Costigan's impetuosity carried it; and so we five sat down to play at Three-card Loo. But the play was so indifferent, and the mistakes so many, that I found myself constantly appealed to as to the proper method of carrying on the game.

On reaching home that night, I found a note from my excellent publisher, asking me not to forget to add a Chapter on Loo to my Whist. Remembering the ignorance of the game displayed by my friends, and thinking that want of knowledge might extend outside my Club, I thought the notion a good one; so I sat down, wrote the Chapter—and here it is.

There are two kinds of Loo known at the card-table, Five-card and Three-card; the latter being the most generally played—I give it the preference. Both are of easy attainment, and both provide capital amusement, when the stakes are not too high, for the winter evenings. I commence with

THREE-CARD LOO.

This game is played by any number of persons, from three to a dozen; but, as I have already observed, five or seven players form the best table.

The cards are cut for deal, the possessor of the lowest card being dealer; after which the deal goes round, from left to right, throughout the sitting. In case of a tie between the two cards of the lowest denomination, the players cut again. In *cutting*, ace is lowest, and the court cards and tens are reckoned of the same value,—namely, ten.

The left-hand adversary shuffles or “makes” the pack, and the player to the right of the dealer cuts previous to the deal.

The cards assume their regular value in playing the game; that is, the ace is highest; then king, queen, knave, ten, and so on, down to deuce. The dealer then gives three cards, one at a time, face downwards, in regular order, beginning at the left hand, to each player; and also dealing an extra hand, or “miss,” which may be thrown on the table either as the first or last card of each round. This order in dealing must be observed throughout the evening.

A card too many or too few being given to either player is a misdeal, for which the dealer is loosed, that is, he forfeits the sum agreed to be staked by each dealer.

The stakes being settled beforehand, the dealer puts into the pool his three halfpence (sixpences, halfcrowns, or what not) and the game proceeds:—

The first player on the left of the dealer looks at his hand, and declares whether he will play or take the miss. If he decide to play, he says “I play,” or “I take the miss;” but he may elect to do neither; in which case he places his cards on the pack, and has nothing further to do with that round. The next player then looks at his hand, and says whether he will play or not; and so on, ’till the turn comes to the dealer, who, if only one player stands the chance of the loo, may either play or give up the stakes.

In the first round it is usual either to deal a *single*; that is, a round without a *miss*, when all the players must play, or each player puts into the pool a sum equal

to that staked by the dealer; in which latter case, a miss is dealt.

The following are the

LAWS OF LOO,

which must be strictly observed, under penalty of being looted for each defalcation. The player who is "looted," pays into the pool whatever stake may be there at the time, or may be previously determined by the players.

1. For a misdeal the dealer is looted.
2. For playing out of turn or looking at the miss without taking it, the player is looted.
3. If the first player possess two or three trumps, he must play the highest, or be looted.
4. With ace of trumps only, the first player must lead it, or be looted.
5. If any player look at his own cards or the miss out of his turn, he is looted.
6. If any player look at his neighbour's hand, either during the play or when they lie on the table, he is looted.
7. If any player inform another what cards he possesses, or give any intimation that he knows such or such cards to be in the hand or the miss, he is looted.
8. If any player throw up his cards after the leading card is played, he is looted.
9. Each player who follows the elder hand must head the trick if he can, or be looted.
10. Each player must follow suit if he can, or be looted.
11. When ace is turned up, the first player if he have the king, alone or with another, must lead it.

The game then proceeds in the following manner:—

When it is decided how many players stand in the round, the elder hand plays a card—his highest trump if he has two; if not, any card he chooses. The next player then plays, and, if he can, he follows suit or heads the trick with a trump. If he can do neither, he throws away any card he chooses.

And so the round goes on; the highest card of the

suit, or the highest trump, winning the trick. The winner of the trick then leads another card—becomes, in fact, elder hand.

The game consists of three tricks, and the pool is divided equally among the players possessing them. Thus, if there be three pence, shillings, or half-crowns, in the pool, the tricks are a penny, sixpence, or half-a-crown each. The three tricks may of course be won by a single player, or they may be divided between two or three.

Each player who fails to win a trick is looted, and pays into the next pool the amount determined on as the loo.

The game is either played for a determinate stake; as for instance, sixpence for the deal, and a shilling for the loo,—in which case it is called *Limited Loo*; or each player may be looted for the sum in the pool, which is *Unlimited Loo*, a rather expensive game. See: seven players sit down to play Unlimited Loo, and begin at three half-pence to commence with. Four players stand, and one clears the board. The next round there is then two shillings in the pool—three looes at sixpence (the amount previously in the pool), and the dealer sixpence. This time only three players (say) stand, and one is looted two shillings. The next round, therefore, there are four shillings in the pool, for which (say) five players contend, two of whom must be looted. The fourth pool is, therefore, twelve shillings—eight for the two looes, and four or the dealer. Two looes in the next deal bring the pool up to thirty-six shillings! A simple game in Progression, any schoolboy can master!

But even in Unlimited Loo there is a limit, for it is usual to fix the dealer's stake to (say) sixpence or a shilling. And so the pool goes on increasing with each round, till, there being only three players standing, each wins a trick, when the stakes fall back to the original three half-pence. I have played at Unlimited Loo when the pool has amounted to £75, or even much more, and yet the game has been commenced for a sixpenny stake. The best way of playing Three-card Loo, is to limit the

dealer's stake to (say) sixpence, and the loo to (say) eighteen pence, in which case it is impossible to lose a fortune in one night, as my friend Looseby did at the Finish a year or two since.

Considerable caution is necessary in playing this game *to win*. As a general rule, I should not as first player, take the miss, because the dealer's stake is necessarily to be added to the loo. Nor should I take the miss after two players have "struck in," (declared to play,) for the chances are that they possess good leading cards. I prefer holding two small trumps, especially as leader, rather than a queen or knave, or even a king, without I hold pretty well on another suit. For example, I, as leader, hold a seven and a five against three other players; I play my seven, and the next player being obliged to head the trick, plays his ten or knave; the third player, under the same obligation, plays (say) an ace or king of trumps, and the fourth throws away a small trump. The winner of the trick then plays a king of another suit, and the next player, (the fourth in the last round), being obliged to head the trick, trumps it with his nine. I, not being able to follow suit or head the trick, throw away my third card, and my next neighbour wins the trick. My little trump is thus the only one left, with which I win a trick, while the possessor of the saucy, wide-legged knave is looted. I might go on to almost any length in furnishing illustrations of play in Three-card Loo; but, *valeat quantum*.

ANOTHER WAY

of playing this game is to insist on all the parties to the game playing whenever a club is turned up as trumps. This is called *Club Law*, and is merely another mode of increasing the pool in Limited Loo. Sometimes an ace turned up clears the board.

FIVE-CARD LOO.

Ofttimes making his noble brow inclined
In mute obedience to an Elder's claim.

GLOVER.

Five-card Loo is the most ancient game, and, for a company not inclined to play for high stakes, probably the most amusing game. In principle it is precisely the same as Three-card Loo, only instead of three, the dealer (having paid his own stake into the pool) gives five cards to each player, one by one, face downwards. The manner of playing this game has in no way changed since the time of Hoyle, who describes it so well, that I quote his directions in lack of plainer or more expressive language.

Not more than six players can play at this game. After five cards have been given to each player, another is turned up for trump; the knave of clubs generally, or sometimes the knave of the trump suit, as agreed upon, is the highest card, and is styled *Pam*; the ace of trumps is next in value, and the rest in succession, as at Whist. Each player has the liberty of changing for others, from the pack, all or any of the five cards dealt, or of throwing up the hand, in order to escape being looded. Those who play their cards, either with or without changing, and do not gain a trick, are looded; as is likewise the case with all who have stood the game, when a flush or flushes occur; and each, excepting any player holding *pam*, of an inferior flush, is required to deposit a stake, to be given to the person who sweeps the board, or divided among the winners at the ensuing deal, according to the tricks which may then be made. For instance, if every one at dealing stakes half-a-crown, the tricks are entitled to sixpence a-piece, and whoever is looded must put down half-a-crown, exclusive of the deal; sometimes it is settled that each person looded shall pay a sum equal to what happens to be on the table

at the time. Five cards of a suit, or four with pam, compose a flush, which sweeps the board, and yields only to a superior flush, or the elder hand. When the ace of trumps is led, it is usual to say, "*Pam, be civil;*" the holder of which last-mentioned card is then expected to let the ace pass.

Any player possessing five cards of a suit (a flush) looses all the players who stand in the game, and sweeps the board.

The rules in this game are the same as in Three-card Loo. Some slight variations are allowed in different companies; but, the manner of playing it is substantially as I have given it. The player at Loo will need to remember the old French proverb: *Il faut être reserve même avec son meilleur ami, lorsque cet ami témoigne trop de curiosité pour penetrer votre secret.*—It is prudent to be on the reserve even with your best friend, when he shows himself too anxious to discover your secret.

CRIBBAGE.

The banquet over, of the feast the lord,
 To amuse his guest, produced a painted board
 Whose double lines of holes in rows appear
 The same in space and shape, an oblong square.
 And then a pack of cards, full fifty-two,
 Played out in single file, correct and true.
 "Two for his nob!" exclaims the host. In brave
 And parti-coloured suit he cuts the knave.
 A ten, a five, together count fifteen—
 "A score of two;" and then he plays the queen;
 And moves the foremost peg in onward race
 "Seven for the crib" accomplished in a trice.

From the Latin of VIDA.—(?)

I AM not quite certain that Cribbage may properly be termed a fashionable game; but if not really fashionable, it is very amusing. The old writers on this game tell us—and Major A., in blind obedience to precedent, reiterates the maxim—that "Cribbage is reckoned useful in instructing young people in calculation." (!) Only imagine the Reverend Mr. Slowcoach, or the Honourable Septimus Moralpeg, F.R.S., sitting down of an evening and giving little Hopeful Seven-year-old his first lessons in arithmetic on a pack of cards and a cribbage-board! I wonder whether H.R.H. the Prince Consort thought Cribbage a necessary element in the education of H.R.H. the Prince of Wales!

Nevertheless, Cribbage, though useless for the purpose of juvenile instruction, is a good and pleasant game. It abounds in variety, and is, next to Whist, the most scientific game on the cards. My friend and collaborateur, the late lamented Leigh Hunt, used to say, indeed, that Cribbage was as superior to Whist as Chess is to Draughts, or Billiards to Bagatelle. In one of his charming sketches in the *Indicator*, he pictures a model old gentleman, who

"is fond of going to the theatre and playing at cards. And of all games he preferred Cribbage, because of its inexhaustible variety of chances and its many curious calculations." If he "enjoy cards in his own house," the writer goes on to say, "he likes to play with friends whom he has known for many years; but an elderly stranger may be introduced, if he be quiet and scientific. Indeed, the privilege occasionally extended to younger men of good family, who, if bad players, are generally good losers. Not that our old gentleman is miserly or avaricious; but to win money at cards, is like proving his victory by getting the baggage; and to win of a younger man is a substitute for not being able to beat him at rackets or billiards." I quote the passage from memory, and may not, therefore, be correct *verbatim et literatim*; but such is the sense of the sketch by Leigh Hunt, a player at cards of no mean pretensions.

When, or by whom, the game of Cribbage was invented, I am not really able to say; but, if any of my readers are curious on the point, I will write to the editor of *Notes and Queries*, who knows everything, and inquire. By the time the subject is fully exhausted, and a dozen or more correspondents have raked up couplets from old poets, and paragraphs from forgotten writers, in illustration of the antiquity and respectability of Cribbage, my little book will be ready for another edition; and, should anything worth printing have been discovered as to the history and mystery of the game, I will be careful to embody it in an Appendix.

Meanwhile, and without further preface, let us endeavour to make the courteous reader thoroughly acquainted with the game in all its branches. By the way, if Cribbage be useful in an educational point of view, why do not the masters and mistresses of Establishments for Young Gentlemen and Young Ladies include it in their prospectuses as an accomplishment, and make an extra charge for it, like German, Drawing, and Calisthenics? How well such

a line as this would look just before the notice that "each pupil must be provided with half-a-dozen towels and a silver fork and spoon:"

"CRIBBAGE TAUGHT BY A PROFESSOR."

Cribbage (noble game for youths and maidens) is played with a full pack of fifty-two cards, and an oblong board with a double row of sixty-one holes, and two pegs (that may be of ivory, or lucifer matches, with the phosphorus ends cut off) on which, and with which, the points of the game are marked. There are several different games, known as Five-card, Six-card, and Eight-card Cribbage, but the five and six card are the most usually played.

The value of the cards in Cribbage differs somewhat from their value in Whist. All the court-cards and tens are counted as ten each; the ace is counted as one, and the rest of the cards according to their number of pips. The points of the game are made by fifteens, pairs, flushes, and sequences, and last cards for the "go;" and the game is won by the player who arrives first at the "end hole" on the board.

The game (Five-card Cribbage, for two players) is then played in the manner following:—

The players, having determined which is to deal, by cutting the cards, the holder of the lowest cut deals five cards to each, one at a time, face downwards, on the table. The non-dealer then marks three holes, as an equivalent for the supposed advantage derived by the dealer, who has the first crib. Two cards are then thrown out from each hand to form the "Crib," and the non-dealer cuts off a number of cards (not fewer than three) from the pack on the table, and the dealer turns up the top card, which remains exposed on the top of the pack throughout the deal. If the turn-up be a knave, the dealer marks "two for his heels."

Suppose the hands to be—

DEALER'S HAND.	NON-DEALER'S HAND.
King	Queen
Nine	Three
Five	Eight
Four	Seven
Seven	Ten

The dealer would probably throw out the king and five for his own crib, and the non-dealer the queen and the three; the cards being cut, an eight (say) is turned up.

The non-dealer then leads (say) his eight, the dealer plays his seven, calls "fifteen," and marks two points on the board. The other then plays his ten, and calls "twenty-five;" to which the dealer responds by his six, and calls "thirty-one;" for which he marks two more points. For a less number than thirty-one he would have only marked one hole—"the go." So soon as thirty-one, or the next highest number is attained by either player, the round is over, and the non-dealer counts his cards. In the case supposed the non-dealer would count six—two fifteens for the seven and two eights (four), and two for the pair of eights. The dealer, for his hand, would score five—two for the fifteen (seven and eight), and three for the sequence (seven, eight, nine). But then he would have the crib, which in this case would amount to four—fifteen-two for king and five; and fifteen-two for queen and five—together called, in the language of the game, fifteen-four.

And so the game proceeds, deal after deal, till the sixty-first hole is attained by one or the other of the players.

But, in order to render my instructions plain to the reader, it is necessary that I should make him acquainted with

THE TECHNICAL TERMS USED IN THE GAME.

THE CRIB.—Two cards rejected from the hand by each player. Whatever points the four cards with the turn-up make are scored by the dealer.

PAIRS.—Two cards of a like denomination, as two kings, queens, sevens, threes, &c. The pairs reckon either in hand or play.

PAIRS ROYAL.—Three cards of the same value, as three knaves, sixes, aces, &c. The pairs royal reckon in hand as well as play. That is—suppose the non-dealer plays a three, the dealer plays another three, and scores *two* for a pair; the non-dealer plays a third three, and scores *six*—two for each pair; the dealer may possibly hold the fourth three, in which case he would play it and score *twelve*. Four cards of a like denomination are known as a

DOUBLE PAIR ROYAL.—Whether made in the course of play or held in hand or crib, they count twelve.

FIFTEENS.—Each fifteen, whether made of two or more cards, in either hand or play, scores two points in the game. Fifteens are formed of tenth cards and fives (all the court cards as well as the tens are tenth cards), nines and sixes, seven and eights; or by three or more cards, the pips on which score fifteen. For instance—a hand consists of

9, 2, 2, 2, and 6 (turn-up).

or,

4, 7, 2, 1, and 8 (turn-up).

or,

7, 7, 4, 4, and 1 (turn up).

In the first two cases there are two fifteens, and in the last three fifteens and two pairs. Thus:—

Two fours and a seven—15—	count	2
Two fours and the other	} 15	" 2
seven . . .		
Two sevens and the ace—15	"	2
Pair of fours . . .	"	2
Pair of sevens . . .	"	2
		—
		10

Fifteens, formed by cards in play, count two each.

Thus, the first player throws down a nine, and the second a six, the latter says "fifteen," and scores two; or, the first player plays a three, the second a four; or the first an eight, and the second a seven; and so in all the Cribbage games.

SEQUENCES are formed of three, four, or more cards, in their regular order—as four, five, six; queen, king, knave, ten, &c.; they each reckon for as many points as there are cards in sequence. In playing, it is of no importance which of the cards of the sequence are first played. Thus, I play an ace, and my adversary a four, then I again a deuce, and he a five. There is no sequence here; but, if I should have a tray, I play it, and make a sequence of five. Should he then possess an ace, or a six, he scores for a sequence of five or six, as the case may be. The sequence must always be without an intervening pair. As, for instance,—I play a three, he plays a two, and I a four; I score for a sequence of three: he then plays a four, and scores two for a pair. I play a six and he a five, when he scores three for the sequence—four, five, six. In counting the cards for hand or crib, the sequences reckon in the same manner, each hand for itself, the turn-up being always included. To take another example: Suppose you held in your crib two queens and two knaves, and there is a king on the pack as turn-up, then you score,—

Knave of hearts with queen of hearts and the king	3
Knave of hearts with queen of diamonds and the king	3
Knave of diamonds with queen of diamonds and the king	3
Knave of diamonds with queen of hearts and the king	3
The points taken for the sequences will be seen to be twelve, to which add—	
For the pair of knaves	2
For the pair of queens	2
	<hr/>
	16

Or,

King, queen, knave and ten in crib, and a king turned

up: For this you would score ten; eight for the double sequence, and two for the pair.

Ten, nine, eight in hand and a seven turned up, you would score six; four for the sequence, and two for the fifteen.

FLUSHES are formed by three or more cards of a suit, hearts, diamonds, spades, or clubs. A *flush in hand* scores three in Five-card Cribbage, without reference to the turn up. To have a *flush in crib*, all five cards must be of one suit.

TWO FOR HIS HEELS is the technical term for the two points taken by the dealer for a knave turned up on the pack after it has been cut by the non-dealer.

THE GO.—The point nearest thirty-one, a player having made (say) twenty-five, and his opponent having no card lower than a seven in his hand, the latter cries "Go," and the former scores one point.

ONE FOR HIS NOB is the term used when either player holds, either in hand or crib, a knave of the same suit as the turn-up, and for which he scores one point.

END HOLE is the point gained by the last player. When it is under thirty-one, the player making it scores one point; when it is exactly thirty-one, he scores *two*.

LAST.—The three points taken by the non-dealer at Five-card Cribbage. They may be taken at any part of the game, though to avoid disputes it is usual to take them at the commencement of each game.

THE START.—The condition of the pack after being cut and before the cards are dealt.

We see, therefore, that the points of the game are made thus :—

For every fifteen	2 points.
Pair, or two of a sort	2 "
Pair-royal, or three of a sort	6 "
Double pair-royal, or four ditto	12 "
Knave in hand of the turned-up suit	1 "
Knave turned-up	2 "
Sequences and flushes, whatever their number.	

I shall now proceed to make my readers acquainted with

THE ACKNOWLEDGED LAWS OF THE GAME.

1. The players cut for deal. The ace is lowest in cutting. In case of a tie, they must cut again. The holder of the lowest card deals.

Strictly speaking, there should be a cut at the commencement of every game, but in a sitting it is usual either to cut for the deal at the beginning of each rubber, or for each player to take it in turn; the three holes for the non-deal being considered an equivalent.

2. Not fewer than four cards is considered a cut; nor must the non-dealer touch the pack after he has cut it.

This is a very necessary law, as a knowledge where such and such cards lie in the pack, would materially assist a shrewd player.

3. Too many or too few cards dealt constitute a misdeal, the penalty for which is the loss of the deal or the taking of two points by the non-dealer, at the option of the latter.

It has long been a disputed point among cribbage players whether any penalty whatever attaches to a misdeal, but the law as I have given it is now admitted at all the clubs.

4. A faced card necessitates a new deal, without penalty; and a card exposed during the act of dealing necessitates a new deal, without penalty.

This is entirely at the option of the non-dealer. To expose one of his own cards does not invalidate the dealer's score, as it does no injury to his adversary.

5. The dealer shuffles the cards and the non-dealer cuts them for the "start."

It has been usual to say that each party has a right to shuffle, the dealer last: but the law as I have given it is now generally adopted. In four-hand cribbage, the left hand adversary shuffles, and the right-hand cuts the cards.

6. If the non-dealer touch the cards (except to cut them for the turn-up) after they have been cut for the start, he forfeits two points.

The non-dealer has, in fact, nothing to do with the pack but to cut it for the start and the turn up.

7. In cutting for the start, not fewer than three cards must be lifted, nor fewer than four be left on the table.

There is no penalty attached to a violation of this rule; the dealer simply objects to the "cut," and makes his adversary lift the cards again.

8. The non-dealer throws out for the crib, before the dealer. A card once laid out cannot be recalled, nor must either party touch the crib till the hand is played out. Either player confusing the crib cards with his hand, is liable to a penalty of three points.

This very useful law is now admitted by all cribbage players. It stands good in each of its sections for all the cribbage games. In three and four-hand cribbage the left-hand player throws out first for the crib, then the next; the dealer last. The usual and best way is for the non-dealer to throw his crib over to the dealer's side of the board; on these two cards the dealer places his own, and hands the pack over to be cut. The pack is then at the right side of the board for the next deal, and, in case of a dispute, the very position of the crib will show to whom it belongs.

9. The player who takes more points than those to which he is entitled, either in play or in reckoning his hand or crib, is liable to be "pegged;" that is, to be put back as many points as he has over-scored, and have them added to his opponent's side.

In "pegging" your opponent, you must be careful how you perform the operation, or you may yourself be pegged for wrongly scoring: you must not remove your opponent's

front peg till you have given him another. In order "to take him down a peg or two," you must remove *your own back peg* and place it *where his front peg ought to be*, you then take his *wrongly placed peg* and put it in front of your own front, as many holes as he has forfeited by wrongly scoring. In this operation you and your opponent will have necessarily changed a peg each, which must continue till the game's end.

10. No penalty attaches to the taking of too few points in play, hand, or crib.

I have more than once heard it stated that an opponent is entitled to take the points overlooked. This is manifestly incorrect; the taking too few points is surely penalty sufficient.

11. When a player has once taken his hand or crib he cannot amend his score, but must abide the penalty.

Therefore, if a player score more than he is entitled to, his opponent must let the pegs stand, if he do not discover the discrepancy before the first card of the next deal is on the table.

12. When a knave is turned up, "two for his heels" must be scored before the dealer's own card be played, or they cannot be taken.

"Before his own card be played," remember: he may, therefore, take the two points after his adversary has played a card.

13. A player cannot demand the assistance of his adversary in reckoning his hand and crib.

This rule is almost unnecessary, but sometimes a player throws down his cards with an interrogation—"eight, I think?" His opponent has clearly no right to tell him if the number be too few, and if he take too many he must not be surprised if he be "pegged."

14. A player may not touch his adversary's pegs, except to "peg him," under a penalty of two points. If the foremost peg has been displaced by accident, it must be placed in the hole behind the peg standing on the board.

The meaning of this law is that in case of a dispute as to the score, each player is to have the command of his own side of the board.

15. The peg once holed cannot be removed by either player till another point or points be gained, under any circumstances whatever.

Thus, a player scoring seven (say) and then, after he has marked the points, discovering that he was nine, cannot mark the other two: all errors in scoring too few must stand.

16. The player who scores a game as won when, in fact, it is not won, loses it, together with all bets he may have made, no matter what position his opponent may hold in the game.

This most important rule should always be enforced. It sometimes happens that the nondealer, wanting (say) ten for the game, holds eight, and, either by accident or design, pegs out the game; if the opponent should discover the error, he wins the game. This shows how careful each player ought to be in not scoring before he has fully counted his hand or crib: a point taken too few or too many often causes the loss of a game or even a rubber.

17. A *lurch*—scoring the whole sixty-one before your adversary has scored thirty-one—is equivalent to a double game.

This point must be agreed to previous to the commencement of the game.

18. A card that may be legally played cannot be withdrawn after it has been once thrown face upwards on the table.

Thus, if an opponent play a ten, and you hold a five, but by mistake play (say) a nine or any other card, you are not allowed to withdraw the card played and substitute the five; but if the card played cannot legally be played, it must be withdrawn and another played.

19. If a player neglect to score his hand, crib, or any point or points of the game, he cannot score them after the cards are packed or the next card played.

Thus if you play a seven to a seven and neglect to take two for the pair, you cannot mark the points omitted, even if your opponent were to play a third seven and score six for the pair-royal.

20. The player who throws up his cards and refuses to score, forfeits the game.

There can be no question as to the justice of this rule.

21. If a player neglect to play when he can play a card within the prescribed thirty-one, he forfeits two holes.

A very necessary rule. I have often seen a player, in six-card cribbage, make (say) twenty-seven, and when his opponent cries "go," neglect to play his ace or deuce so that it may score in the next play of the deal.

22. No penalty is attached to a wrong call in play; but the opponent may either insist on a right number being called or play a card and take advantage of the error.

Thus, if I, by mistake or design, play a card and call (say) twenty-seven, when in fact, the card played makes with the others only twenty-six, my opponent may either insist on my correcting my call, or he may play a four, making thirty-one, and so profit by my error.

23. Each player's hand and crib must be plainly thrown down on the table and not mixed with the pack, under penalty of the forfeiture of the game.

It is usual among good players to call the total number in hand or crib, and then throw the cards on the table, face upwards, for the adversary to count if he chooses. This plan appears to meet all the requirements of the law. It is *not* necessary that you should show your adversary *how* the number is made up; it is his business to count the cards for himself, and *see* that you take no more than you are entitled to.

24. Either player refusing to abide by the laws of the game forfeits it.

This shows the necessity of playing the *strict game*. If once any irregularity be allowed to pass unnoticed by either player, the integrity of the game is broken into, and no future penalty can in fairness be enforced.

25. Bystanders are by no means allowed to interfere,

unless called upon to decide a dispute not provided for in these laws.

In all cases of dispute it is best for the players to agree to the decision of some known player, or if there be no sufficient authority present, write to Captain Crawley, at the Publishers'. He will gladly set any doubtful point straight. In all cases of dispute it must be agreed that the decision of the appointed umpire shall be final.

EXAMPLES OF MODES OF RECKONING.

I now come to a part of the game that cannot well be shown except with the cards before you. Good players at Cribbage see at a glance what number they hold in hand or crib, without going through the trouble of counting each separate pair or fifteen. For instance every player *ought to know, without counting, that—*

Three fives and a tenth card	.	.	.	count	14
Three fours and a seven	.	.	.	"	12
Three twos and a nine	.	.	.	"	8
Three sixes and a nine	.	.	.	"	12
Three sevens and an eight :	.	.	.	"	12
Three eights and a seven	.	.	.	"	12
Three nines and a six	.	.	.	"	12
Three threes and a nine	.	.	.	"	12
Three sixes and a three	.	.	.	"	12
Three sevens and an ace	.	.	.	"	12
Two tens (pair) and two fives	.	.	.	"	12
Two tenth cards (not a pair) and two fives	.	.	.	"	10
Two nines and two sixes	.	.	.	"	12
Two eights and two sevens	.	.	.	"	12
Two sixes and two threes	.	.	.	"	8
Two fives, a four, and a six	.	.	.	"	12
Two fours, a five, and a six	.	.	.	"	12
Two sixes, a four, and a five	.	.	.	"	12
Two threes and two nines	.	.	.	"	8
Two nines, a seven, and an eight	.	.	.	"	10
Two eights, a seven, and a nine	.	.	.	"	12
Two sevens, an eight, and a nine	.	.	.	"	12
Two sixes, a seven, and an eight	.	.	.	"	10
Two sixes, a three, and a nine	.	.	.	"	8
A seven, eight, nine, ten, and knave	.	.	.	"	7
A six, seven, eight, nine, and ten	.	.	.	"	9

A six, seven, eight, and nine	count	8
A six, five, and two sevens	"	8
Any double sequence of three cards and a pair (as knave, queen, and two kings) . .	"	8
Any sequence of three cards and a fifteen .	"	5
Any sequence of four cards and a fifteen (as seven, eight, nine and ten	"	6
Any sequence of six cards	"	6
Any sequence of four cards and a flush . .	"	8
Any flush of four cards and a fifteen . .	"	6
Any flush of four cards and a pair	"	6

The greatest number that can be obtained in hand (at six-card) and in crib (at five-card Cribbage), is twenty-nine. It is made up of four fives and a knave,—three fives and a knave in the crib,—and a five on the pack. Thus :—

The double pair-royal of fives	12
Knave and five of diamonds—fifteen	2
Knave and five of clubs—fifteen	2
Knave and five of spades—fifteen	2
Knave and five of hearts—fifteen	2
Five of spades, 5 of diamonds, and five of clubs—fifteen .	2
Five of spades, five of diamonds, and five of hearts—fifteen	2
Five of spades, five of clubs, and five of hearts—fifteen .	2
Five of diamonds, five of clubs, and five of hearts—fifteen .	2
Knave of same suit as the turned-up card	1
<hr/>	
Total,	29

To give a few more examples of hands :—

Two sevens, two eights, and a nine	count	24
Two eights, a seven, and two nines	"	20
Two nines, a six, seven, and eight	"	16
Two sixes, two fives, and a four	"	24
Two sixes, two fours, and a five	"	24
Two fives, two fours, and a six	"	24
Two threes, two twos, and an ace	"	16
Two aces, two twos, and a nine	"	6
Four, five, and six of clubs, and a five of hearts turned-up—(six for the sequences, three for the flush, four for the fifteens, and two for the pair of fives)	"	15

Six, seven, eight, and two aces—13; thus, fifteen, 8, a pair, 2; sequence, 3; in all 13—the "ragged thirteen."

One more instance, and I will close this section of my instructions. Suppose you have a crib composed of—

The three of spades,
The three of clubs,
The three of diamonds.
A nine of any sort,
And a three of hearts on the pack.

How many points would it count? Twenty-four
Thus:—

The double pair-royal of threes	19
Three of clubs, three of diamonds, and nine of hearts— fifteen	2
Three of spades, three of diamonds, and nine of hearts— fifteen	2
Three of hearts, three of diamonds, and nine of hearts— fifteen	2
Three of spades, three of clubs, and nine of hearts—fifteen .	2
Three of spades, three of hearts, and nine of hearts— fifteen	2
Three of clubs, three of hearts, and nine of hearts—fifteen .	2
Total points,	24

MAXIMS FOR LAYING OUT CARDS FOR THE CRIB.

The real science of the game of Cribbage consists in the manner in which you discard for your own crib, in the first place, and for your adversary's, in the second.

Two golden rules must ever be remembered. In laying out for your own crib, *discard favourable cards*—as a ten and a five, a seven and an eight, a nine and a six, a two and a three, a four and a six, a knave and a queen, &c.

In laying out for your adversary's crib, discard cards that will not readily tell—as a king and nine, which is considered the greatest baulk; a king and eight, a queen and nine, a queen and seven, a knave and seven, a knave and eight, a ten and king, &c. In fact, all such cards as will not fall in with others to make fifteens or sequences.

For your own crib lay out close cards; for your adversary's crib, let the cards be wide apart. It is better play to even hold a lesser number than you could in your own hand than to give good counting cards to your opponent.

The best cards to *hold in your own hand*, or to lay out *for your own crib*, are—fives, sixes, sevens, eights, twos, threes, and aces; of all the cards in the pack the fives are the most likely to count, seeing that there are sixteen tenth cards to make fifteens with, while there are only four cards to every other denomination. Therefore discard fives for your own crib, but keep them in your hand when you are non-dealer. Never discard for your opponent's crib a pair or two following cards, or even two cards of a suit, if you can avoid it. King and ace are good for a baulk, seeing that no sequence can lead up to the ace, but only from it, and only a four can make a fifteen in conjunction with the two.

Mr. Hardie, whom I have before quoted, says—

“When you can flush your cards in hand, it should be done, as it may assist your own crib, or baulk your opponent's.

“Always endeavour to retain a sequence in your hand, particularly if it is a flush.

“Unless it breaks your hand, always lay out close cards, such as a three and four, a five and six, *for your own crib*, in expectation of a sequence.

“Lay out two cards of the same suit for your crib, in preference to two cards of different suits, as it will give you the chance of a flush in crib. N.B.—As there is one card more to count in the crib, at five-card cribbage, than there is in hand, always pay great attention to the crib, as the probability of reckoning more points for the crib than hand, is 5 to 4.

“Avoid laying out cards of the same suit for your adversary's crib.

“Always endeavour to baulk your adversary's crib; and the best for this purpose are, a king or a queen with an

ace, a six, a seven, an eight, or nine; or any cards not likely to form a sequence. A king is generally considered the greater baulk; as, from its being the highest card in the pack, no higher card can come in to form a sequence.

“Avoid as much as possible laying out a knave for your opponent’s crib, as it is only three to one but the card turned up is of the same suit, by which he will obtain a point.

“Avoid laying out for your adversary’s crib (although you hold a pair-royal) a two and three, a five and six, a seven and eight, or a five and ten. Whenever you hold such cards, observe the state of your game, and particularly if it is nearly ended; whether your adversary is nearly out, or within a moderate show, and it is your deal. In such cases you must retain such cards as will, in playing, prevent your adversary from making pairs or sequences, &c., and enable you to win the end-hole, which will often prevent your opponent from winning the game.”

Mr. Bohn, in his “Handbook of Games,” has, in his account of Cribbage, but followed Hardie and Walker. Most players reckon seven as an average good hand, and five as an average good crib. Not to weary the amateur with instructions, I may say, that as a rule, it is better to spoil your own hand than to give your adversary a chance of a good crib; but of course much must depend on the condition of your hand, the position of your pegs with regard to your chance of winning the game. I remember playing a game with the late Samuel Rogers (who, by the way, was as good a card-player as he was a poet), when we both stood at fifty-eight. It was my first play, and I held all small cards—two aces, a two, a three, and a seven. A nine turned up, so that I was nothing in hand. I threw out the two aces, because I knew that, as my opponent would play the last card, my only chance was in making play. I therefore played my two. He held high cards, and put a ten on it, when I played my three and made fifteen. I now only wanted one hole to go out.

Rogers played a nine, making twenty-four, when I was able to play my seven, and make thirty-one and the game. Had I held my aces with the seven, and either of the other cards I must have lost, because I could not have made a fifteen, being first player. *Voila tout.*

THE HIGH GAME—HOW TO PLAY IT.

In playing at Cribbage, regard must be had not only to the advantage to be gained by risking any fifteen or pair, but also to your own position and that of your adversary on the board. The whole art of the game depends on the skill of the player either in pushing forward or holding back.

Mr. Bohn, following Mr. Walker, and Mr. Walker following Mr. Hardie, and Mr. Hardie following Mr. Hoyle—who probably never played at Cribbage in his life, but indorsed the opinions of some earlier writer or player—has the following, which I adopt with a few necessary alterations:—

“To gain the end-hole, or point nearest to thirty-one, is, by professed players, justly esteemed a considerable advantage, and should be kept in view. By attaining the end-hole you not only score a point, but save a difference of two points by snatching it from your opponent: in playing for this there is much scope for judgment.

“Should you hold a three and a two, it is frequently the best play to lead off the three (or the two) on the chance of your adversary playing a tenth card (*of which never forget that there are sixteen*) making thirteen, when your two (or your three) drops in, making two points for the fifteen. The same principle applies to the leading from a four and an ace, and has this additional advantage, that should you thus succeed in forming fifteen, your opponent can form no sequence from your cards.

“Remember, that when your adversary leads a seven or eight, should you make a fifteen, you give him the chance of coming in with a six or a nine, and thus gaining three

holes against you ; but this will sometimes tend to your advantage by allowing of your rejoinder with a fourth card in sequence. For instance, your opponent leads an eight, and you make fifteen by answering with a seven, he plays a six, making twenty-one, and scores three for the sequence, but having a nine, or ten, you play it, and score four or two after him. In all such cases, play to the state of your game ; for what would be at one time correct, would be, at another, the worst possible play.

“ To lead from a pair is generally safe play, good ; because, should your opponent pair you, you form a pair-royal, making six holes ; while the chance of his rejoining with a fourth is too small to be taken into consideration. It would rarely, though, be correct, to lead from a pair of fives, as he would make fifteen with a tenth card.

“ When your adversary leads a card which you can pair, it is better to make fifteen, in preference to the pair, should you be able so to do ; as you will naturally suspect he wishes you to pair him, in order to make a pair-royal himself. But here, as elsewhere, your chief guide is the relative state of the game.

“ When you can possibly help it, consistently with your cards, do not, in play, make the number twenty-one ; for your antagonist is then likely to come in with a tenth card and score two.

“ Should you hold a nine and three, it is good play to lead the three ; because, should it be paired, you form fifteen by playing the nine. The same applies to the holding of a four and a seven, in which case, should your four be paired, you make fifteen with the seven.

“ The following style of play facilitates your obtaining the end-hole. Should you hold two low cards, and one high card, lead from the former ; but should you hold one low card, and two high cards, lead from the latter. Like other general directions, all this is, however, subject to contingencies.

“ Holding a ten and five, and two holes being at the moment an object of great importance, lead the tenth card,

in hopes of your adversary's making fifteen, when you can pair his five.

"Holding a seven and four, it is good play to lead the four; because, if paired, your seven comes in for fifteen: the same direction applies to your holding a six and three, and three and nine, or other cards similarly related.

"When compelled to lead from a sequence of three cards, play the lowest, or highest, in preference to the middle card. With a six, seven, and eight, the seven is, however, then the best card, as it enables you to bring in a sequence.

"In laying out for your own crib, suppose you hold a pair of fives, and no tenth card, discard them both. Bear in mind that of all the tenth cards, the knave is of the most importance; and that those cards which tell best in counting the hand, are not always the best for playing.

"If in play you throw down a four, making the number twenty-seven, your adversary has the chance of pairing your four, and of making at the same time, thirty-one. If you make twenty-eight with a three, you incur the same risk. These apparent trifles must be studied, and similar points on your part, if possible, avoided, while you should be constantly on the watch to grasp them for yourself, should your antagonist leave an opening.

"As the dealer plays last, his chances are greater than those of the leader, for making the end-hole, or other desirable points in play. The dealer has also in his favour the chance of gaining the two points by lifting a knave, or jack, and making 'two for his heels.'"

The phrase "playing off" is used by Cribbage players to denote the playing of cards wide apart, in contradiction to its reverse, "playing on." Thus, should your adversary lead a five, and you follow with a six, seven, four, or three, you "play on," because you allow him the chance of making a sequence; while, by playing a high card, you only leave him the chance of making a fifteen with a small one—that is, you "play off." Half the battle depends on whether you play "off" or "on;" but all must depend

on your own judgment. Sometimes you play on with a view to your own longer sequence. As for instance, he plays a seven, and you hold a five, four, and three. You play the five in reply to his seven, which allows him to play a six, if he has one, and then you are able to come in with your four, and, perhaps, win the three to follow. A dozen such cases will occur in the course of an evening's play.

CHANCES OF THE GAME.

The average number held in hand is five; with two points to be gained in play by the dealer, and one by the non-dealer. The probable crib is reckoned at five, so that throughout the game the average of each hand is rather less than six—or in other words, each player at five-card Cribbage may reckon at least on sixteen points in two deals. Thus it would appear that the dealer has the advantage; and, in consequence, the non-dealer is allowed three holes. According to this calculation it will always be easy for the player to know whether he is “at home” or not. Of course he plays accordingly, either attempting a *coup de main*, or playing back, so as to baulk his opponent, just as it may suit his hand.

EVEN BETTING.

The following are the points of the game at which each player is supposed to have an equal advantage:—

Throughout the game, till within twenty of the end if the non-dealer be three a-head.

The dealer wanting eleven, the other seven.

The dealer wanting fourteen, the other nine.

And also when at fifty-nine holes each player.

ODDS IN FAVOUR OF THE DEALER.

The following may be safely followed as about the proper state of

Each player being	5 holes going up is	.	.	.	6 to 4
"	at 10 ditto	.	.	.	12 to 11
"	15 ditto	.	.	.	7 to 4
"	20 ditto	.	.	.	6 to 4
"	25 ditto	.	.	.	11 to 10
"	30 ditto	.	.	.	9 to 5
"	35 ditto	.	.	.	7 to 6
"	40 ditto	.	.	.	10 to 9
"	45 ditto	.	.	.	12 to 8
"	50 ditto	.	.	.	5 to 2
"	55 ditto	.	.	.	21 to 20
"	60 ditto	.	.	.	2 to 1
When the dealer wants three, and his adversary four					5 to 4
In all situations of the game, till within fifteen of					
the end, when the dealer is five points a-head					3 to 1
But when within fifteen of the end					8 to 1
If the dealer want six, and the adversary eleven					10 to 1
If the dealer be ten a-head, it is					4 to 1
And near the end of the game					12 to 1
If the dealer want sixteen, and his opponent eleven					21 to 20

THE ODDS AGAINST THE DEALER.

When both players are	56	.	.	.	.	7 to 5
"	57	.	.	.	.	7 to 4
"	58	.	.	.	.	3 to 2
When the dealer wants twenty, and his opponent seven-						
teen		.	.	.	.	5 to 4
When the dealer is five points behind previous to						
turning the top of the board		.	.	.	.	6 to 5
When he is thirty-one and the other thirty-six		.	.	.	.	6 to 4
When he is thirty six and the other forty-one		.	.	.	.	7 to 4

RECAPITULATION.

The deal being settled as at Whist, the non-dealer cuts, and five cards are dealt one at a time, two cards are laid out for crib, the non-dealer discarding first. After the crib is laid out, the non-dealer lifts the cards, and the dealer faces the top card of the remainder of the pack for turn-up, and if it happen to be a jack (or knave) he marks two for his heels; the non-dealer then plays a

card, which the other endeavours to pair or fifteen, as the case may be; the non-dealer then plays a second card, and endeavours to make a pair, sequence, pair-royal, or a fifteen, when the dealer plays a second card, and so on alternately, until the pips on the cards (the court cards always reckoning as ten each in play) amount to thirty-one, or the nearest point below that number. If the player whose turn it is to play has not a card that will not make thirty-one, or come within that number, he says "Go" to his opponent, who thereupon marks one hole on the board; but if the latter has a card or cards that will make thirty-one, or any number less, he must play it or them. If he makes thirty-one exactly he scores two points, if a less number he marks one point only. The other cards, if any remain, are not played; but the hand is gathered up to be counted for the score. Each player keeps his cards before him, and does not throw them in the middle of the table, as at Whist.

"The number that each successive card makes"—I am now quoting Mr. Hardie, whose directions are extremely concise—"should be mentioned by the player as he lays it down: thus, if A plays a knave, he says *ten*; B plays a five, *fifteen*, for which he takes two points; A another five, *twenty*, taking two points for the pair of fives; B plays a four, *twenty-four*; A a six, *thirty*, and takes three points for the sequence of four, five, and six; if B can play an ace, he says *thirty-one*, and takes two points; if not, he says *go*, and A scores one point for the *go*, or if he has an ace, two points for *thirty-one*. Close cards should be retained in hand, as they may enable you to acquire four points when last player. Thus (at six-card Cribbage), if you hold a seven and eight, and your opponent has but one card, it is five-and-a-half to one that such card is either a six or a nine, in which case you reckon three for the sequence, and one for last card.

"When the cards are played out, the non-dealer proceeds to count and take for his hand, reckoning the cards in every possible way they can be varied, and always

including the turned-up card. For every fifteen, as queen and five, nine and six, eight, three, and four, &c., two points; pair, two points; pair-royal, six; double pair-royal, twelve; sequence or flush, or both, according to the number; knave of the same suit as the turn-up, one point. The dealer then proceeds to reckon first his hand, and then his crib, in the same way, and each marks the number of points gained."

seven), calls fifteen as he throws them down, and marks three points; two for the fifteen, and one for the last card. Again, should D's two cards have been a pair (threes, for instance), he marks two for the pair, and a third point for the last card. Speculating on this and other probabilities, you will always endeavour when you are last player to retain as close cards as possible, for this will frequently enable you to make three or four points, by playing your last two cards, when you would otherwise make but a single point.

"As you are on a parity at starting, being both at home, you will play with moderate caution your first hand; making fair risks, but not running into too wide speculations. On taking up your second hand, you will adapt your play to the relative scores on the board, as you have been told in relation to the other variety of the game, and will play "on" or "off," according to the dictates of policy. The same rule will govern your conduct during the remainder of the game; and should your adversary have gained the preference, or should you be more than home, both cases must be taken into consideration in playing your hand. If your cards present a flattering prospect, and you are by no means home, it is your duty to make a push, in order to regain the lead by running; whereas, should your adversary be better planted than you, and should you take up bad cards, it will be the best play to keep off, and only endeavour to stop your antagonist as much as possible, and thereby have a probable chance of winning the game, through his not being able to make good his points.

"As so many points are to be gained in play, by the formation of long sequences, you will frequently find it advantageous, having eligible cards for the purpose in view, to lead, or play, so as to tempt your adversary to form a short sequence, in order that you may come in for a longer. And this opportunity is particularly to be sought for, when a few holes are essential to your game, though gained at any risk. If you hold, as a leader, a one, two,

three, and four, the best card to lead is the four, since, if paired, you answer with the ace, and your adversary's second card may not form a fifteen."

It is usual to play twice round the board at Six-card Cribbage.

THREE-HANDED CRIBBAGE.

THIS game differs from the others only in the fact that each player plays for himself. Five cards are dealt to each player, who takes the deal in turn. Each player throws out a card for the crib, and a sixteenth is taken from the pack to complete the four. A triangular board is usually employed, and each player keeps his own score. The laws regulating the game are the same as for Five-card Cribbage, and the same calculations may be used, except that the hands and crib are relatively larger. Sometimes the game is played as in Five-card Cribbage, one player standing out in each deal, which passes in rotation.

FOUR-HANDED CRIBBAGE.

THIS game is played by four persons in partnership. In principle it is exactly the same as the five-card game, and in practice it only varies in the larger scores attainable. At the commencement of the sitting the division of the players is decided by cutting; and five cards are dealt to each player, who discards one for the crib. The laws of the game are the same as in Five-card Cribbage. One of the partners on each side keeps the score, and partners are allowed to count for each other, and remark on any irregularity in the score, &c.

“As there is but one card to be laid out from the five received by each player”—I now quote Mr. Bohn’s version of Walker—“there is seldom much difficulty in making up your choice. Fives are the best cards to give your own cribs, and you will never, therefore, give them to **your antagonists**. Low cards are generally best for the crib, and kings or aces the worst. Aces sometimes tell to great advantage in the play at this game. When your partner has to deal, the crib being equally your own, as if **you had it in your proper possession**, must be favoured in the same way. Before **discarding**, always consider with whom the deal stands.

“When all have laid out for the crib, the pack is cut for the start-card. This cut is made by your left-hand adversary lifting the pack, when you, as dealer, take off the top card, as at Five-card Cribbage. Observe that it is the left-hand adversary who cuts this time, whereas, in cutting the cards to you at the commencement of the deal, it is your right-hand adversary who performs the operation.

“Having thus cut the turn-up card, the player on the left-hand of the dealer leads off first, the player to his left following, and so on round the table, till the whole of

the sixteen cards are played out according to the laws. Fifteens, sequences, pairs, &c., reckon in the usual way for those who obtain them. Should either player be unable to come in under thirty-one, he declares it to be "a go," and the right of play devolves on his left-hand neighbour. No small cards must be kept up, which would come in, under a penalty of two holes. Thus, should A play an ace, making the number twenty-eight, and should each of the other three pass it without playing, not having cards low enough to come in,—on its coming round to A, he must play if he can under thirty-one, whether he gain any additional points by so doing, or not. Example:—

"B plays an ace and makes thirty. Neither of the other three can come in, and on the turn to play coming round again to B, he plays another ace, and marks four points; two for the pair of aces, and two for the thirty-one.

"Many similar examples might be adduced, and there frequently arise difficult and complicated cases of sequences made this way out of low cards. Indeed, the playing out of the hand requires constant watchfulness on all sides. So many points are made by play in Four-handed Cribbage, that it is essential to play as much as possible to the points or stages."

In Four-handed Cribbage it is usual to play rubbers, and cut for partners in each rub, the two highest and two lowest being partners. Ace is lowest, and, as in Two-handed Cribbage, all tenth cards are ties.

"When the hand is played out, the different amounts are pegged, the crib being taken last. He who led off must score first, and so on round to the dealer. Each calls the number to which he considers himself entitled, and watches to see that they are scored properly; while at the same time he does not fail to scan his adversaries' cards with an observant eye, to see that, *through mistake*, they do not take more than their due.

"The number of points to be expected, on an average, from each hand, is seven, and from the crib about five.

From the play, it is computed that each of the four players should make five points every time. Reasoning on these data, the non-dealers are 'at home,' at the close of the first round should they have obtained nineteen or twenty points, and the dealers are at home at the end of the first round should they have acquired twenty-three or twenty-four. At the finish of the second round, with their average number, each set of players would be forty-two to forty-three. At the close of the third round, the non-dealers should be just out, or else the dealers will win. You must not, however, suppose there is any advantage to be gained from not having originally the deal; the chances are so various that the parties start fully equal; no matter whether with, or without the deal. From the above calculation, the game, going only once round the board, should be over in three rounds, both parties having a crib inclusive. Those who have not the first deal, have the original chance of winning, *if they can keep it*, by holding average cards throughout the game. Should they fail in making this good, the dealers (those who dealt originally are here signified), will generally sweep all, having their second crib, and first show afterwards. It is quite as likely that the non-dealers will fail in holding 'their own,' as not. The non-dealers should observe moderate caution in the first hand."

I have now said nearly all that need be said about Cribbage. It is a good game for either two, three, or four players. It has been said that good Cribbage is a better game than bad Whist, than which I can conceive nothing more dreary.

BÉZIQUE,
EUCHRE, DROLE, ÉCARTÉ,
AND THE
ROUND GAMES AT CARDS.

BEZIQUE.

For a jolly round game you've not far to seek ;
 Take two prepared packs—
 Goodall's are the best—
 With four knowing Jacks,
 And deal out the rest
 According to rule—and you'll then have Bezique.
TOM HOOD (?)

THIS game, introduced a few years ago, suddenly became very fashionable, and for a while carried all before it. Lately, however, it has been much neglected, only again, perhaps, to be patronised. It is a good game for two, three, or four players.

It is played with two packs of cards, from which the twos, threes, fours, fives, and sixes have been discarded—in all, therefore, 64 cards, of which there are two of each sort. Or the game may be played with four or six prepared packs—nine cards being dealt to each player.

MODE OF PLAY.

The cards are shuffled, both packs together, and the players cut for deal. The lowest card cut wins the deal. In play the cards are reckoned in the following order :—Ace, ten, king, queen, nine, eight, seven. The deal being determined, eight cards are given alternately to each player, as in Cribbage, and the seventeenth card is turned up for trumps. The non-dealer plays first by leading with any card in his hand, to which the other replies. If he win or trump it, he has to lead ; in every case the winner of the trick having the next lead. Before playing, however, each player draws a card from the

pack—the winner of the last trick drawing the top card, the other player taking the rest; by which means the cards in each hand are restored to their original number—eight. By this process of alternate drawing and playing a card the stock is at length exhausted. In playing, the highest card of the same suit wins the trick. In the case of ties, the leader wins. Trumps win other suits. The tricks are left face upward on the table till the end of the lead; they are of no value but for the aces and tens they contain. The objects of the play are to win aces and tens, and promote in the hand various combinations of cards which, when “declared,” score a certain number of points.

Declaring.—A declaration can be made only immediately after winning a trick, and before drawing a card from the pack. It is done by placing the declared cards face upward on the table. Players are not obliged to declare unless they like. A card cannot be played to a trick and declared at the same time. Only one combination can be declared to one trick. In declaring fresh combinations, one or more cards of the fresh combination must proceed from the part of the hand held up. The same card can be declared more than once, provided the combination in which it afterwards appears is of a different class. The player scoring the last trick can, at the same time, declare anything in his hand, after which all declarations cease.

Variations in the Game.—It may be played by three or by four persons. If by three, they all play against each other, and three packs of cards are used.

Number of Packs.—If four play, four packs are used, shuffled together; but this is considered as being a very complicated game.

Diminished Scores.—Some players consider the double bézique and sequence scores as too high, and therefore make the score for the former 300, and for the latter 200.

The Last Trick.—This is understood sometimes to mean the thirty-second trick, or last of all. This, however, is supposed to be an error arising from incorrect nomenclature.

Aces and Tens.—These are sometimes not scored till the end of the hand.

Scoring.—The score may be kept with a bézique-board and pegs, or by a numbered dial and hand, or by means of counters—which last method is the best.

Hints to Learners.—The following hints may be of use in solving one of the chief difficulties—that of deciding what cards to retain and what to throw away:—

1. It is no advantage to get the lead unless you have something to declare.
2. The cards that can, without loss, be parted with, are sevens, eights, and nines.
3. After these, the least injurious cards to part with are knaves.
4. In difficulties it is better to lead a ten or an ace as a rule, than a king or queen; but to the rule there are several exceptions.
5. It is seldom advisable to go for four aces unless you happen to hold three, and are in no difficulty.
6. If driven to lead an ace or a ten, and your adversary does not take the trick, it is often good play to lead another next time.
7. Do not part with small trumps if it can be helped.
8. Do not part with trump sequence cards.
9. Until near the end do not part with bézique cards, even after declaring bézique.
10. Having a choice between playing a possible scoring card or a small trump, or a card you have declared, play the declared card so as not to expose your hand.
11. Avoid showing your adversary by what you declare, so that he shall not be able to make the trump sequence or double bézique.
12. Whenever your adversary leads a card of a suit of which you hold the ten, take the trick with the ten.
13. Win the last trick if possible.
14. In playing the last eight tricks your object should be to save your aces or tens, and win those of your adversary.

THE SCORE.

Bézique—queen of spades and knave of diamonds	40
Double Bezique—two queens of spades, and two knaves of diamonds	500
Sequence—ace, ten, king, queen, and knave of trumps	250
Four aces . . . 100	Four queens . . . 60
Four kings . . . 80	Four knaves . . . 40
Royal Marriage—king and queen of trumps.	40
Common Marriage—king and queen of any suit not trumps	20
Turning up the seven of trumps	10
Playing the seven of trumps—except in last eight tricks	10
Exchanging the seven of trumps for the trump card	10
The last trick	10
Each ace and ten in the trick—at end of each deal	10
For drawing out of turn	10
For playing out of turn	10
For playing without drawing	10
For overdrawing	100
For a revoke in the last eight tricks. All the eight tricks.	

TREBLE BEZIQUE.

An extra pack of cards is needed for each other player ; so that, in the case of three, the trump card is the twenty-fifth, and four the thirty-third.

The game is always played from left to right, the first player on the left of the dealer commencing.

Three-handed Bézique is sometimes played with two packs of cards, suppressing an eight, thus rendering them divisible by three.

FOUR-HANDED BEZIQUE.

Four-handed Bézique may be played by partners chosen by cutting. Partners sit opposite each other, one collecting the tricks of both, and the other keeping the score, or each may keep his own score.

A player may make a declaration immediately after his partner has taken a trick. He may inquire of his partner if he has anything to declare, before drawing.

Declarations must be made by each player separately, as in Two-handed Bézique.

There are other modes of playing Bézique, the rules for which are sold with the cards. If I am asked whose are the very best cards made, I answer, unhesitatingly, Messrs. Goodall and Son's. I have played with cards by all makers, but I have found that Goodall's last longer, keep cleaner, are less liable to split, and are altogether superior. Some great improvements have also been made in their packs of late—as, for instance, keeping the pips in the court cards all on one side of the figures, and generally in making the pips the same size.

TECHNICAL TERMS.

The *Declarations*—the exhibiting the combination of cards—are thus made :—

Bezique, or queen of spades and knave of diamonds counts 40.

When the trump is either spades or diamonds, Bézique may be queen of clubs and knave of hearts.

Bézique having been declared, may be again used to form Double Bézique.

DOUBLE BEZIQUE

Is two queens of spades and two knaves of diamonds, and counts 500. All four cards must be shown face upwards on the table together.

BRISQUES.

The aces and tens in tricks taken count 10 each.

Sequence is ace, ten, king, queen, and knave of trumps.

Royal Carriage, the king and queen of trumps.

Common Carriage, the king and queen of any suit except trumps.

Four aces, the aces of any suit or suits.

Four kings, the kings of any suit or suits.

Four queens, the queens of any suit or suits.

Four knaves, the knaves of any suit or suits.

The cards forming the Declarations are placed on the table to show that they are properly scored, and the cards may thence be played into tricks as if in your hand.

Kings and queens once married cannot be married again, but can be used, while they remain on the table, to make up four kings, four queens, or a sequence.

The king and queen used in a sequence cannot afterwards be declared as a royal marriage.

If four knaves have been declared, the knave of diamonds may be used again for a *bézique*, or to complete a sequence.

If four aces have been declared, the ace of trumps may be again used to perfect a sequence.

If the queen of spades has been married, she may be again used to form a *bézique*, and *vice versa*, and again for four queens.

Exchanging or playing the seven of trumps counts 10; the last trick counts 10.

TALON.

The cards remaining after distributing eight to each player.

DECLARATION.

Showing and scoring any combinations named above as shown under the heading of the score.

EUCHRE.

Which we had a small game,
 And, Ah Sin took a hand :
 It was Euchre. The same
 He did not understand.
 But he smiled as he sat at the table,
 With a smile that was child-like and bland.
 BRET HARTE'S *Heathen Chinese*.

EUCHRE is the national game of America. It is played by two, three, or four players, with a pack of cards from which the twos, threes, fours, fives and sixes have been discarded, as in *Ecarté*. The cards take rank as in Whist, with this exception : The knave of trumps—the Right Bower—and the other knave of the same colour—the Left Bower—take precedence over the rest of the trumps. Thus when hearts are trumps, the cards rank thus :—

Knave of Hearts.

Knave of Diamonds.

Ace, king, queen, ten, nine, eight, and seven of hearts.

When diamonds are trumps, the knave is the Right Bower, and the knave of hearts the Left Bower.

In like manner, if clubs are trumps, the knave is Right Bower, and the knave of spades Left Bower ; if spades are trumps the order is reversed ; the rest of the trump cards taking rank as already shown—from ace to seven.

The game, which is very simple, admits of the exercises of much skill and watchfulness, as Bill Nye and

his friend soon discovered when they played with that heathen Chinese. It is governed by the following

•
RULES.

1. The players cut for deal, the higher cut winning.
2. The cards are dealt: two to the first player, two to the dealer, then three to the first player and three to the dealer, or three to each first and then two.
3. The eleventh card is turned up and is the trump.
4. Five points constitute game.
5. The player winning three or four tricks, counts one point; but if he should win all, two points.
6. The first player looks at his hand, and if he considers it strong enough to score (that is, to win at least three tricks), he can say, "I order it up"—meaning that the dealer is to put out one of his cards and take the trump card into his hand in its stead.
7. If, on the other hand, he does not feel strong enough, and desires a change of trumps, says, "I pass."
8. In the case of the first player, "ordering it up," the game begins. He plays a card and the dealer is compelled to follow suit, if he can; if not, he may play a smaller card, or trump.
9. The winner of the trick then leads, and so on till all the ten cards are played.
10. If a player order the cards up and fail to make three tricks, he is *euchred*—and his opponent counts two points.
11. If the player, not being strong enough, "passes," the dealer can then say, "I'll play," and take the trump card into his hand; but, as in the last case, if he fail to score, he is *euchred*.
12. If they both "pass," the first player has the privilege of altering the trump, and the dealer is compelled to play; if, however, the former fail to score, he is *euchred*.

13. If he "pass" for the second time, the dealer can alter it with the same penalty if he do not score.

14. If both "pass" for the second time, the first player deals, and so on till the game is concluded.

15. When trumps are led, if you have no other than the Left Bower, you must play it, when it counts the same as a trump.

16. The score is marked by a two and three spot card, each player marking his own score, as in Ecarté.

THREE-HANDED EUCHRE.

In this game fifteen cards are dealt, in the same manner as in two-handed, the elder hand leading.

The rules are the same as in the last game, the tactics in some cases being different.

If one player has scored four points, and the other two a point each, it is allowable for them to help each other, so as to prevent the other winning.

FOUR-HANDED EUCHRE.

Partners two and two play in this game.

Players can "order the card up" in the first round, but are *euchred* when they fail to score.

The tricks taken by both partners count towards for points.

If all "pass" the first round, the elder hand can alter the trump; should he decline, the second, and so on.

If a player is very strong, when it comes to his turn, he can say, "I can play alone." His partner then throws down his hand, and he then plays against the other two. If he obtain all the tricks he counts three; if three or four, only one; if only two tricks he is *euchred*.

The rest of the rules are the same as in Two-handed Euchre.

But the hands that were played
By that heathen Chinese,
And the tricks that he made;
Were quite frightful to see;
Till at last he put down a right bower
Which the same Nye had dealt unto me.
Then I looked up at Nye,
And he gazed upon me;
And he rose with a sigh,
And said, "Can such things be?
We are ruined by cheap Chinese labour;"
And he went for that heathen Chinese.
In the game that ensued
I did not take a hand;
But the cards they were strewed
Like the leaves on the strand,
With the cards that Ah Sin had been hiding
In the game he did not understand.

DROLE.

THIS new game is played with two packs of cards, from which all up to the seven are discarded. It is played by two persons thus :—After deciding the deal by cutting, the dealer gives five cards to each, and puts the rest of the pack aside. The value of the cards is : King, queen, knave, ace, ten, nine, eight, seven, as in *Ecarté* ; but there are no trumps. The eldest hand plays, a card on any division of the board, which is divided into sections. A card played in its own suit can be won only by a superior card of that suit. If played on a suit that is not its own, it can be won by a superior card of either of the other suits ; but a card placed on the line dividing two suits, neither being its own, can be won by a superior card of its own suit, or of either of the two played upon ; and a card played over the place where four suits join—that is, on all four suits—can be won by a superior card of any of them. The tricks count according to the number of suits played on. Each player plays to the card led, and must follow suit or win the trick.

The king of hearts, led or played, wins every other card in that suit, except the queen of hearts, queen of spades, knave of diamonds, and the four aces—severally known as Emperor, Empress, Beautiful Nell, Jack Droll, and the Four Beggars. When two persons play, twenty-three is game ; if more than two, seventeen. Jack Drole has the power of robbing in any suit—i.e., sending back the player who wins the trick as many points as he would have scored. The player of drole cannot win the trick ; he merely sends back the winner, but

he takes the next lead. If Jack Drole is led to a trick he has only the same power as an ordinary knave, and may win or be won.

The Four Beggars (the Aces).—When a trick containing an ace scores more than two, the player of the ace *begs*—namely, gets part of the score from the winner. In a trick scoring three or four the ace gets one, and the winner the remainder. In a six or eight-trick the ace gets two, the winner the remainder. If a trick is robbed the ace goes back in the same proportion, and the winner goes back the remainder. When two aces are in a trick the second ace gets nothing. There is no begging in a trick which is won by an ace; in a trick which wins the game; nor in a trick to which Nell is played. An ace may be played to any suit.

Laws of Drole.—1. The lowest card deals. 2. The player to the dealer's right cuts. 3. If the dealer gives any player more or less than five cards, and the player declares it, there must be a fresh deal, and the dealer goes back four points. 4. If the dealer deals himself less than five cards, he may complete his hand from the stock before playing to the first trick, and is then not liable to any penalty. 5. If a player has more or less than five cards dealt him, and fails to declare it before the first trick, he goes back four points, and can score nothing that hand. 6. If a card is exposed in dealing there must be a fresh deal. 7. If there is a card faced in the pack, there must be a fresh deal. 8. If a player deals out of his turn, the error may be rectified before the deal is complete.

ÉCARTÉ.

"Surely, Monsieur, it is not hard,
In love, or play, to say 'Discard?'"

"My dear Madame, you would not, surely,
Discard the man who loves you purely?"

OLD FRENCH PLAY.

ACCORDING to the general notion, Ecarté is a game played, and to be played, only by professed gamblers. It is unfortunately true, that many a young man has been ruined by a too devoted attention to the game; true also that, for want of a sufficient knowledge, many a "Verdant Green" has been a victim to Messrs. Sharp and Bitem; and equally true, that Ecarté is pretty generally eschewed in private circles; but nevertheless and notwithstanding, it is a good game, an amusing game, and, what is better than all, a scientific game. *A propos* of the unfair side of the game, here is a little anecdote:—A certain young nobleman, whom we will call Lord Rathersopht, was in the habit of playing Ecarté with Count Anynome, at a west-end club of rather questionable character, and invariably lost. He was a good average player, and was therefore often puzzled to account for his opponent's continued success. Telling me of the matter, I suggested the only probable solution of the puzzle, namely, that the Count was either very lucky or a cheat. We agreed to meet at the club and watch the play—my lord playing and I looking on. Well, the next night I met Rathersopht, and after a while the Count made his appearance. The play began, and for a long time I was unable to detect anything like unfair proceedings on the part of my

friend's antagonist. Game after game he won, and, strange to say, always happened to either hold or turn up the king at the right moment. I was puzzled. New packs of cards were called for, and the best, in their regular wrappers, were brought in. At last I fancied I saw a wrong shuffle on the part of the Count, and intimated, by the merest glance, my suspicions to his lordship. In an instant, Rathersopht, taking a pen-knife from his waistcoat pocket, coolly opened it, and dug the blade fiercely through the Count's white hand, as it lay on the table. The foreigner shrieked with pain, as his lordship politely drawled—"If you haven't the king under your palm, I beg your pardon!" Simultaneously with the shriek, the Count's fingers stretched and writhed; and there, transfixed to the table by the knife-blade, lay his majesty of hearts. It is needless to say that the Count was ignominiously kicked out of the room, as soon as he had been compelled to refund the money he robbed from my friend.

But to our chapter. Presuming that some, at least, of my readers are altogether unacquainted with the game, I must fain begin at the beginning. Of the writers who have published any account of the game, there are few who have done much to popularize it. Major A., at the end of his "short whist," has a few rules which may be useful enough to players who already understand *Ecarté*, but to none else. In "*Bohn's Handbook of Games*," Mr. Carleton reprints a long and rather tiresome treatise, in which, despite its desultory character, there is one good thing, which is this:—"Said a worldly Parisian to his son, whom he discovered lamenting over an empty purse, 'My son, until you have four eyes in your head, risk not your gold at *Ecarté*.'" The author has but one better counsel to offer—Play not at all! While we give credit to the author for his *bon mot*, we cannot, however, see its special applicability to an elaborate code

of instructions on the very game he advises us not to play. *N'importe*. Hoyle never wrote on the game at all, though most of his editors include Ecarté in the list of games that go by his name. Indeed, the modern edition of Hoyle, published by Messrs. Longman, is at least thirty years old, though it bears the date of 1874 on its title-page. And as to other books on this really good and amusing game, they are too incorrect to be taken for authorities. To be sure, Robert Hardie has a very fair treatise in his edition of Hoyle, but then the book has, I believe, long since gone out of print. Under these circumstances, and because I believe that my selection of card games would be incomplete without it, I now attempt a chapter on Ecarté.

Paris is the birthplace of Ecarté (or Discard), and for many years it has been considered the fashionable game in the higher circles there. It is simple in its nature, and easily learned; but then it admits of much calculation and circumspection. To be a good player at Ecarté is, with many a fine French gentleman, a really liberal education; for, by means of his special knowledge, he can make a fair living. Let us see, then, what are

THE PRINCIPLES OF THE GAME.

1. Ecarté is played by two persons, with a pack of cards, from which the two, three, four, five, and six of each suit are discarded.

[It is usual among players to have two packs, one with coloured backs, and to play with each pack alternately; this is, however, a mere matter of taste, and not essential to the game.]

2. The cards take rank as follows:—King, queen, knave, ace, ten, nine, eight, seven.

3. The elder hand deals five cards to each player by two and three at a time, and the eleventh card is turned up on the pack, and is the trump.

4. The non-dealer may then claim to change any or all of his cards, if he is not satisfied with his hand. He says, "I throw out," or "I propose," when the dealer accepts or refuses as he thinks fit. If he accept, he gives his adversary as many cards as he may require, and changes as many of his own as he wishes. If he refuses, the game proceeds with the cards as dealt.

[It is usual in Ecarté to use the French phrases common to the game. Thus, instead of "I discard," or "I propose," the player commonly says "J'écarte," or "Je propose."]

5. If the dealer refuse to exchange when his adversary proposes, the latter, if he make three tricks, scores two points; and if he make five tricks, he scores four points.

[In some companies the player who plays without exchanging, or who refuses to exchange when challenged, loses two points if he fail to make three tricks.]

6. The non-dealer plays a card, to which his adversary must reply by a card of the same suit, if he have one. If he cannot follow suit, he must trump. In all cases, the second player must head the trick if he can.

[In France it is usual to change cards more than once, or indeed as long as the non-dealer chooses to propose, till the pack is exhausted. In this country, however, a single discard is only allowed.]

7. The game consists of five points, thus obtained:—The highest card of the suit led wins the trick. *Three* tricks reckon *one* point towards the game; the whole *five* tricks *two* points; a king of trumps *one* point.

8. Trump cards are superior to those of any other suit, and take rank in the same order as the rest—the ace being the lowest of the court cards.

9. After winning a trick the player leads from his strongest suit, whether trumps or not. [In some com-

panies it is usual to play trump after trick.] If he revoke, he may be obliged to retake his cards and play them over again in the right way.

[In some companies, a revoke is punishable with the loss of one point.]

10. Whoever holds the king of trumps, either as the turn-up card, or in his hand, marks one point towards the game. Holding the king, he exclaims, "I mark king," and marks it; but he must do this before a trick is turned, or he cannot claim the point.

[Thus a game may be completed in one deal. The non-dealer holds the king of trumps, and marks it; he proposes, and the dealer refuses to accept. The hand is played out, and the non-dealer makes the whole five tricks. He then scores double the two for the tricks, which, with the king, make five.]

11. Ecarté is played either in games or rubbers. A rubber consists, as in whist, of two games won out of three.

12. The deal is decided by cutting; the holder of the highest card deals; if the hands are dealt, the game must go on, even if the pack be found to be incomplete.

In these twelve paragraphs, and the bracketed notes, is contained the whole philosophy and mystery of Ecarté. But the reader must by no means suppose that when he has learned these rules he has qualified himself to play a good game. On the contrary, there are many minor points to be attended to before any gentleman or lady can be said to be a tolerable player. As it is common to adopt French phraseology in this game, I will at once give

A LIST OF THE TERMS USED IN ECARTE

Abattre—To lower the cards and show them.

**Atout*—Trump.

Avoir le main—The act of dealing.

Battre—To shuffle the cards before dealing.

Carte Doublee } Two cards of the same suit.
Carte Gardée }

**Couper*—To cut.

Defausser—To refuse a suit.

**Donner*—To deal.

**Ecart*—The cards thrown aside.

Etre à la devine—To be embarrassed which suit to keep.

Foire—The same as "*donner*," to deal.

Faire un main—To make a trick.

**Forcer*—To play a superior card or an inferior.

La Belle—The highest card of any suit.

**La Vole*—To make all the tricks.

**Le Point*—One score of the five which compose the game.

Levée—One trick made whilst playing.

**Proposer*—Asking fresh hands, or part of fresh hands.

Refaire—To recommence distributing the cards.

Renoncer—Not to answer to the suit.

**Retourner*—When the cards are dealt, to turn up the first of the *Talon*.

Sous-forcer—To play a card inferior to what remains of some suit in hand.

Talon—What remains of the pack after there has been distributed to each player what he requires.

The terms with an asterisk (*) are those in most common use in this country.

Now for the practice. And here I borrow the cream of Mr. Carleton's instructions—or rather the maxims of the writer's authority—since nothing better or more concise has or can be said on the subject.

GENERAL RULES FOR PLAYING ECARTE.

It is always good play to propose, even if you hold the king and two trumps, because, if the dealer refuse to accept, you score two points for three tricks. It is

even advisable to propose, although you may only wish to change a single card, in order to hazard the dealer's refusal, or to make the *vole* of the proposal be accepted.

When a player expects to make the *vole*, and has not trumps sufficiently strong to begin by playing them, he must be careful to keep changing his suit, in order not to be roughed, and to be able to make a trump, whatever it may be, at the fourth card after having secured the point.

When a player has made two tricks, and remains with the queen of trumps and two small ones, knowing the king to be in the adversary's hand, he ought to lead with one of the small trumps, and wait with the queen guarded. Nothing could prevent his making the odd trick even against king third.

When there is a fear lest the adversary should make the *vole*, and the player has but one trump and four weak cards, without any hope of making the point, he must play his strongest single card, in order to get a chance of employing his trump in case the suit of his single card should be led up to him.

When the game is three against four, and the player who is at four makes his adversary play, or plays himself without changing, the one who is at three, if he have the king, would do well *not to announce it*, in order to draw his antagonist into the error of leading trump to *pass* his good cards, and be taken by the king which he did not expect; thus losing the point which he would perhaps have won, had he known that the king was in the adversary's hand: in this case it is the less consequence for the player who is at three to announce his king and mark it, inasmuch as he gains two points—that is, the game, if he make three tricks, his adversary having played, or forced him to play, without changing.

To *pass* a card, means to lead it and make a trick

with it, without its being taken by a higher of the same suit or roughed.

Hands that may be played without changing are termed "*Jeux de Régles*." The following are a few of those which cannot fail to make three tricks, except the adversary holds two trumps:—

1. A has one trump, no matter how small; a tierce major and a small card of either remaining suit; the odds are more than 2 to 1 that he wins the point.

[Begin with the king of the tierce, and continue the suit, if not roughed, until you are roughed; if it happens at the second card, your trump will bring you back to your suit, and enable you to make the third trick.]

2. Two trumps—a queen second, and a small card. This hand ought to be risked, although the odds are scarcely 2 to 1.

[If the trumps are small, begin by playing the single card, being certain, if it is taken, the adversary will not return the suit, and that he will prefer playing a king if he has one; should it be of that suit of which you hold queen second, you make her, later, with the two trumps, supposing he has not superior ones. But if one of the two trumps be strong—for instance, the queen or the knave—you must then begin with the queen guarded; because you hope, if she is roughed, to regain the lead with one of your trumps, and then make a trick with your knave or queen of trumps, in order to pass the second card of the queen which has been roughed.]

3. Two trumps; a knave and ace of another suit; and another knave.

[Begin with the knave guarded; if it passes, and the trumps are sequences, and pretty high, risk one; if that makes, play the other, and then

your ace, &c. Generally speaking, a player ought to commence with a card which is guarded, except when he fears the *vole*, or when he can only hope for the point *by being played up to.*]

4. All hands which require only two cards to be thrown out.

[In this class are found those "*Jeux de Règles.*" where the odds are not 2 to 1 that they will win the point; and yet they are played, because in two cards a player has much less chance of taking in advantageously, than has his adversary in the five which he perhaps requires, amongst which he may find the king. If you play with two trumps and a king unguarded, begin with a low card, and *never with the king*, in order to avoid getting it roughed; but, on the contrary, to be enabled to regain the lead with one trump, play the other to protect the king, and then pass it. Holding three trumps, especially when sequences, it is almost always the game to lead trump, no matter how inferior they may be. There are so few hands which can be reckoned more advantageous to be led up to, than to lead, that we need not mention them; with such sort of hands never refuse to change *once*, and never accede to it a *second time*, if such a mode of play be agreed on.]

HANDS WHICH WIN OR LOSE THE POINT, ACCORDING AS THEY ARE PLAYED.

1. Suppose a club the trump. The dealer has ace of trumps, king and nine of diamonds; knave and nine of spades.

The player has queen of trumps, queen of spades, ace of hearts, eight and seven of diamonds.

The right game of the player is, to lead his eight of diamonds, as it is guarded by the seven; if the dealer take with the nine, he ought to lose the point, and if he take with the king, he ought to win it; because taking with the king, he intimates that he has no other diamond, and, as he is certain that the adversary led the strongest of his suit, he runs no risk in employing this *ruse*; then he plays his knave of spades, which is also his guarded card; the player takes with the queen, and then leads queen of trumps, in order to pass his seven of diamonds.

2. Suppose a heart the trump. The player has the king, ace, and ten of trumps, the king of diamonds, and the king of spades. The dealer has the queen, knave, and seven of trumps, the eight and seven of clubs.

The player would feel almost sure of making the *vole*, if to his king of trumps, with which he ought to open the game, he sees fall the queen; and yet this would cause him to lose the point, if the dealer is sufficiently adroit to throw her away, instead of the seven on the king; because the player would then continue leading trumps, by playing his ace, and the dealer take it with his knave, and then play his eight of clubs, which the player would rough with his ten of trumps, and play one of his kings—the dealer would rough this with his seven of trumps, and then pass his second club; the player, having no more trumps to rough with, loses the point; whereas, had the dealer thrown the seven instead of the queen of trumps, on the king, the player, fearful of meeting the queen and knave of trumps accompanied by clubs, would not have continued leading trumps, but played one of his kings, and would necessarily have won the point.

CALCULATIONS FOR BETTING ODDS.

Add together the odds for and against, divide the given sum; or (say) £1 into as many parts as there

are odds, and give to each player as many shares as he has chances.

ADMITTED RULES FOR BETTING ON ECARTE.

1. It is allowed to bet on either player, and the bettors have the right of advising; but their advice, and what they say, is counted for nothing by the adversary, so long as the player has not spoken. Thus: if a bettor calls "the king," and the player has not announced it before playing his card, he no longer has the right to score it, save in the case already cited in the chapter on "Dealing."

2. The players have the privilege of taking all bets on the opposite side, in preference to the company looking on.

3. It is forbidden to look over the hand of the party betted against.

4. The bettors have no right to speak about the hand of their "partner" (or player whom they back); and when they advise, they ought to *point* at the card to be played or kept, but they ought neither to *name* the card nor its suit.

5. Bets can be made on the rubber, the game, and the point; also when either or both players are at the two, three, or four first points; on the king and the queen of trumps; or on the suit of the trump.

6. The company have a right to give notice of all errors which would be frauds, could it be supposed they were done intentionally; for example, if a player scored a point too many, or took tricks not belonging to him.

7. A player who quits the game loses it; but, in this case, one of the bettors is obliged, by his own interest, and that of the others, to take the vacant seat and finish the game.

8. At the end of each game the winning player first takes whatever is due to him, and then divides the

remainder amongst the bettors, giving to each his due, without, however, being responsible for errors which may result from the inexactitude of the accounts; the deficit (if any) must be borne by the bettors amongst them.

DEALING AND MISDEALING.

1. If the dealer give more or less cards than he is asked for, he loses a point and the right of marking king.

2. If the dealer deal himself more cards than he has thrown out, he loses the point and the right of marking the king if he has it in his hand.

3. If he deal himself fewer, he completes his hand from the first cards of the *talon*, since they are his by his right.

4. If he only perceives it when he has played, the player counts as tricks those cards which cannot be covered.

5. If, however, the fault is not the dealer's, as in the case where the player has asked for more or fewer cards than he has thrown out, then the player loses one point and the right of marking the king. But if he has too few cards he may mark it, for the simple reason that, holding the king with too few cards, he would, of course, have equally held it, if he had asked for his proper number.

6. Whichever (after having changed cards) holds more than five, loses a point, and the right to score the king.

7. Any case not mentioned in this chapter ought to be decided against the player who commits the fault.

8. If the dealer deal himself too few cards, the adversary has a right either to make him take the number wanting from the *talon*, or re-commence the hand, taking the deal.

9. If one of the two players, having too many or too few cards, should discard without giving notice to his adversary, and if the latter should perceive it, either from counting the cards thrown out, or in any other way, the player who thus makes a false *Ecarté* loses two points, *and the right of marking the king, even if he had turned it up.*

REVOKING AND UNDER-FORCING.

1. It is forbidden to either revoke or under-force (*sous-forcer*). This term means the answering a card with one of the same suit, but inferior value to those remaining in hand; for instance, putting the nine of clubs on the ten, having the ace in hand.

2. When a player revokes or under-forces, he is obliged to re-take his card, and the hand is played over again; but a player committing this fault does not score if he make the point, and only scores one if he make the *vole*.

GENERAL RULES AS TO FACING CARDS.

1. It is not allowable to look at the adversary's tricks under pain of playing with the cards on the table.

2. The player who, through error, or purposely, throws his cards on the table, loses one point, if he have already made a trick, and two points if he has not.

3. The cards are considered as thrown on the table, if, being embarrassed to keep a suit, a player lowers them so as to show them to his adversary; since it is possible, by this movement, to make him believe that the *coup* is abandoned, and induce him to show his cards also.

4. A player who quits the game loses it.

5. If a faced card is found in the pack, and it is perceived in dealing, the deal is null, except when the faced card happens to be the eleventh, because, in that

case, there is no interference with its destiny, which was "to have been turned up."

6. If it be only detected after the Ecarté, and the faced card fall to the party receiving cards, he may either keep it or begin the deal afresh, *and take the deal*, the fault lying with the dealer—it being possible to have been committed purposely, with a fraudulent intention, by an unscrupulous player.

7. If the faced card fall (after the Ecarté) to the dealer, the deal holds good; equally good is it, should the faced card remain unperceived till both players have finished taking in cards.

Many illustrations of hands might be given; but I think, having printed the rules and the mode of playing, the game may easily be learned by any gentleman who chooses to take the trouble. An ounce of practice, &c.

ANOTHER SET OF LAWS.

1. He who does not show his cut, loses the deal; and if he shows two cards, he must take the lowest.

2. The deal is good, though it should be discovered afterwards that there are either too few or too many cards in the pack.

3. If a faced card occurs in the pack during the first deal, the deal is void, unless it should be the eleventh or trump-card.

4. If faced cards are discovered in dealing for the discard, and those cards fall to the dealer, he must take them, and the deal is good; but if they fall to the adversary, he has the option to call a fresh deal or to go on.

5. If the dealer shows any of his own cards in dealing, the deal goes on; but if any of the adversary's

cards are shown, he has the option to stand the deal or not, after inspecting his hand.

6. If too many or too few cards are dealt at first, and it is discovered before the cards have been looked at, the error may be repaired, and the deal is good; but if either party has seen his cards, and the *dealer* has not enough, the adversary may either permit him to complete his hand from the Talon, or call a new deal. If he has too many, the adversary may either draw the overplus cards from his hand, or take the new deal himself.

7. If the *adversary* has too few cards dealt to him, he may take from the top of the Talon as many as he wants; or if he has too many, he may discard from the overplus—having the option, in either case, of calling a new deal.

8. The 6th and 7th rules are applicable where the dealer is in fault; but if the mistake has been caused by the carelessness of the adversary in discarding or taking in cards, he loses one point, besides being debarred from reckoning the king, if he has it that deal.

9. If the dealer deals out of turn, and it is discovered before the trump is turned, the cards are thrown up, and the right dealer takes them; if the error is discovered after the trump is turned, but before the parties have played or discarded, then the cards are to be put in reserve for the next hand, and the proper dealer goes on with the other pack: should the discovery, however, not be made till after the parties have played or discarded, then the deal is to be held good.

10. If the dealer shows more than one card in turning up for trump, the adversary may either demand that the eleventh card be the trump, and put the others shown to the bottom of the pack, or call a new deal.

11. The player who, under any pretence, looks over his adversary's cards, or the discard, must play out the hand with his own cards exposed.

12. Any one playing with more than five cards in his

hand, loses a point, and cannot score the king if he has it.

13. If one party play without previously naming the suit, or play a suit different from the one named, he must (if the other party require it) take up his card and play the suit named; but if the adversary judges the card played to be more favourable for him than the suit named, he covers it, and then it cannot be recalled.

14. A card played out of turn may be taken up, if not played to; but if covered by the adversary's card, it must remain.

15. A card falling accidentally from the hand upon the table, is considered to be played if it partly covers or is partly covered by the adversary's card, but not otherwise.

16. If it is discovered that a revoke has been made—that a party has refused to take a trick when he had a winning card—each must take up his cards, and play the hand over again: if the offender wins the *vole*, or five tricks, he is allowed to score only one point; and if he gains the point only, cannot score at all.

17. If a player throws down his hand either from mistake or want of temper, and the cards get mixed, the adversary scores two points.

18. The player who quits the game before it is finished loses it; but if any bets are depending, the adversary is obliged to play it out with any of the bystanders in the interest of the betterers.

19. Lookers on have a right to interfere and point out any errors in the play, which if intentional would be unfair, such as taking up and scoring an adversary's trick, revoking, &c. The person who bets on any player is permitted to advise him in his game.

20. Bets must be renewed every game, if meant to be continued; and those made on condition of revenge are binding only against the winner, the loser not being obliged to continue his bet.

Any case occurring, not embraced by these regulations, is to be decided against the player who has com-

A CHAPTER ON PICQUET.

"Best of all games for man and wife;
Full of amusement, free from strife;
Of various fortunes, and from gambling free;
Picquet's the game, my love, for you and me."

PRICE.

I QUOTE Hoyle, or rather Hardie's edition of Hoyle. for the instructions in this ancient and respectable game; for nothing better or more comprehensive has as yet appeared.

Picquet is a game for two players. In preparing the cards, the twos, threes, fours, fives, and sixes of each suit are discarded from the complete pack, leaving thirty-two cards, which have the same relative value as at whist. The game consists of 101 points, and the usual mode of marking them is by cards, viz., the six and three of any suit to denote the units, and the six and three of another suit for the tens, laid over each other so as to exhibit a number of spots equal to the points gained.

EXPLANATION OF TERMS USED IN PICQUET.

Talon, or stock, is the eight remaining cards, after twelve are dealt to each person.

Repique, is when one of the players counts thirty points in hand before his adversary has or can count one, when, instead of reckoning thirty, he reckons ninety, and proceeds above ninety as many points as he could above thirty.

Pique, is when the elder hand counts thirty in hand or play before the adversary counts one; in which case, instead of thirty, it reckons for sixty, to which

is added as many points as may be reckoned above thirty.

Capot, is when either party makes every trick, which counts for forty points.

Cards, is the majority of the tricks, which reckons for ten points.

Carte Blanche, is not having a pictured card in hand, which reckons for ten points, and takes place of everything else.

Quatorze, is the four aces, kings, queens, knaves, or tens, and each *quatorze* reckons for fourteen points.

Threes of aces, &c., down to tens, reckon for three points.

Point, is the greatest number of pips on cards of the same suit, and are reckoned, the ace for eleven, the pictured cards for ten, nines for nine, &c., and count for as many points as cards.

Tierce, is three successive cards of the same suit, and counts for three points. There are six kinds of tierces, viz., ace, king, queen, called a tierce-major, down to nine, eight, seven, a tierce-minor.

Quart, is four successive cards of the same suit, and reckons for four points. There are five kinds of quarts, viz., ace, king, queen, knave, called quart-major, down to ten, nine, eight, seven, a quart-minor.

Quint, is five successive cards of the same suit, and reckons for fifteen points. There are four kinds of quints, viz., ace, king, queen, knave, ten, called quint-major, down to knave, ten, nine, eight, seven, a quint-minor.

Sixième, is six successive cards of the same suit, and reckons for sixteen points. There are three kinds of sixièmes, viz., ace, king, queen, knave, ten, nine, a sixième-major, down to queen, knave, ten, nine, eight, seven, a sixième-minor.

Septième, is seven successive cards of a suit, and counts for seventeen points. There are two sorts, viz.,

from the ace to the eight inclusive, a *septième-major*, and from the king to the seven inclusive, a *septième-minor*.

Huitième, is eight successive cards of the same suit, and reckons for eighteen points.

MODE OF PLAYING PICQUET.

On commencing the game, the players cut for deal, and he who outs the lowest card is dealer. The deal is made by giving two cards alternately until each player has twelve. The remaining eight cards are placed on the table. The non-dealer has considerable advantage, from being elder hand.

The players having examined their hands, the elder hand takes the five cards which seem the least necessary for his advantage; and, laying them aside, takes as many from the *talon* or heap that is left; and the younger hand lays out three, and takes in the last three of the *talon*.

When you have *carte blanche*, you must let your adversary discard, and, when he is going to take his share from the *talon*, you must, before he has touched it, show your twelve cards, and your adversary must not touch the cards he has discarded.

In discarding, the first intention in skilful players is to gain the cards, and to have the point, which most commonly engages them to keep in that suit of which they have the most cards, or that which is their strongest suit; for it is convenient to prefer, sometimes, forty-one in one suit to forty-four in another in which a *quint* is not made; sometimes, even having a *quint*, it is more advantageous to hold the forty-one, where, if one card only is taken, it may make it a *quint-major*, gain the point, or the cards, which could not have been done by holding the forty-four, at least without an extraordinary take-in.

Endeavour, in laying out, to get a *quatorze*, that is, four aces, kings, queens, knaves, or tens, each of which

reckons for fourteen. If you have four aces, you may reckon also any *inferior quatorze*, as of tens, and your adversary cannot reckon four kings, though he should hold them, the stronger annulling the weaker. In like manner, you can count three aces, and inferior threes down to tens, while your adversary is not entitled to count his three kings, &c. Quatorze kings, if neither player has four aces, annul queens, and queens annul knaves in the adversary's hand, by the same rule.

The same is to be observed in regard to the *huitièmes*, *septièmes*, *sixièmes*, *quints*, *quarts*, and *tierces*, to which the player must have regard in his discarding, so that what he takes in may make for him.

The point being selected, the eldest hand declares what it is, and asks if it is good: if his adversary has not so many, he answers, *it is good*; if he has just as many, he answers, *it is equal*; and if he has more, he answers, *it is not good*; he who has the best counts as many for it as he has cards which compose it, and whoever has the point counts it first, whether he is eldest or youngest; but if the points are equal, neither can count; it is the same when the two players have equal tierces, quarts, quints, &c.

The points, the *tierces*, quarts, quints, &c., are to be shown on the table, ~~that~~ their value may be seen and reckoned; but you are not obliged to show quatorzes, or threes of aces, kings, &c.

After each has examined his game, and the eldest, by the questions he asks, sees everything that is good in his hand, he begins to reckon. The *carte blanche* is first reckoned, then the point, then the sequences, and, lastly, the quatorzes, or threes of aces, kings, &c.; after which he begins to play his cards, for each of which he counts one, except it is a nine, or an inferior one.

After the elder hand has led his first card, the

younger shows his point, if it is good, also the sequences, quatorzes, or threes of aces, kings, &c., or *carte blanche*, if he has it; and, having reckoned them altogether, he takes the first trick if he can with the same suit, and counts one for it; if he cannot, the other turns the trick, and continues; and when the younger hand can take the trick, he may lead which suit he pleases.

To play the cards well, you must know the strength of your game, that is, by your hand you should know what your opponent has discarded, and what he retains. To do this, be particularly attentive to what he shows and reckons.

As there are no trumps at Picquet, the highest card of the suit led wins the trick.

If the elder hand has neither point nor anything else to reckon, he begins to count from the card he plays, which he continues till his adversary wins a trick, who then leads in his turn. He who wins the last trick counts two. When the tricks are equal, neither party counts for them.

There are three chances in this game, viz., the repique, pique, and capot, all of which may be made in one deal. Thus, the eldest hand having the point, four tierce-majors, four aces, four kings, and four queens, he will make thirteen points, by playing the cards, and forty for the capot—which are reckoned in this way; first—

	Points.			
Point	3
Four tierce-majors	12
Four aces	14
Four kings	14
Four queens	14
By play	13
Capot	40
Total				110

To pique your antagonist, you must be elder hand; for, if you are the younger hand, your adversary will reckon one for the first card he plays; and then your having counted twenty-nine in hand, even if you win the first trick, will not authorize you to count more than thirty.

LAWS OF THE GAME.

1. You must cut two cards at the least.
2. If a card be faced, and it happen to be discovered, either in the dealing or in the stock, there must be a new deal, unless it be the bottom card.
3. If the dealer turn up a card belonging to the elder hand, it is in the option of the elder hand to have a new deal.
4. If the dealer deal a card too few, it is in the option of the elder hand to have a new deal; but if he stands the deal, he must leave three cards for the younger hand.
5. If the elder or younger hand plays with thirteen cards, he counts nothing.
6. If you play with eleven cards, or fewer, no penalty attends it.
7. Should either of the players have thirteen cards dealt, it is at the option of the elder hand to stand the deal or not; and if he chooses to stand, then the person having thirteen is to discard one more than he takes in; but should either party have above thirteen cards, then a new deal must take place.
8. The elder hand is obliged to lay out at least one card.
9. If the elder hand takes in one of the three cards which belong to the younger hand, he loses the game.
10. If the elder hand, in taking his five cards, should happen to turn up a card belonging to the younger hand, he is to reckon nothing that deal.

11. If the elder hand touches the stock after he has discarded, he cannot alter his discard.

12. If the younger hand takes in five cards, he loses the game, unless the elder hand has left two cards.

13. If the elder hand leaves a card, and after he has taken in, happens to put to his discard the four cards taken in, they must remain with his discard, and he play with only eight cards.

14. If the younger hand leaves a card or cards, and mixes it with his discard before he has shown it to the elder hand, who is first to tell him what he will play, the elder hand is entitled to see his whole discard.

15. If the younger hand leaves a card or cards, and does not see them, nor mixes them to his discard, the elder hand has no right to see them; but then they must remain separate whilst the cards are playing, and the younger hand cannot look at them.

16. If the younger hand leaves a card or cards, and looks at them, the elder hand is entitled to see them, first declaring what suit he will lead.

17. No player can discard twice, and after he has touched the stock, he is not allowed to take any of his discard back again.

18. When the elder hand does not take all his cards, he must specify what number he takes or leaves.

19. Carte blanche counts first, and consequently saves piques and repiques. It also piques and repiques the adversary in the same manner as if those points were reckoned in any other way.

20. Carte blanche need not be shown till the adversary has first discarded; only the elder hand must bid the younger hand to discard for carte blanche; which, after he has done, show your blanche by counting the cards down one after another.

21. The player who, at the commencement, does

not reckon or show *carte blanche*, his point, or any sequence, &c., is not to count them afterwards.

22. In the first place, call your point; and if you have two points, if you design to reckon the highest, you are to call that first, and are to abide by your first call.

23. If the elder hand calls a point, and does not show it, it is not to be reckoned; and the younger hand may show and reckon his point.

24. You are to call your tierces, quarts, quints, &c., next; and to call the highest of them, in case you design to reckon them.

25. You are to call a quatorze preferable to three aces, &c., if you design to reckon them.

26. If you call a tierce, having a quart in your hand, you must abide by your first call.

27. If the elder or younger hand reckons what he have not, he counts nothing.

28. If the elder hand calls forty-one for his point, which happens to be a quart-major, and it is allowed to be good, and only reckons four for it, and plays away, he is not entitled to count more.

29. If the elder hand shows a point, or a quart or tierce, and asks if they are good, and afterwards forgets to reckon any of them, it bars the younger hand from reckoning any of equal value.

30. Whosoever calls his game wrong, and does not correct himself before he plays, is not to reckon anything that game; but the adversary is to reckon all he has good in his own game.

31. The player who looks at any card belonging to the stock is liable to have a suit called.

32. Any card that has touched the board is deemed to be played, unless in case of a revoke.

33. If any player names a suit, and then plays a different one, the antagonist may call a suit.

34. Whoever deals twice together, and discovers it

previous to seeing his cards, may insist upon his adversary dealing, although the latter may have looked at his cards.

35. Should the pack be found erroneous in any deal, that deal is void; but the preceding deals are valid.

CALCULATIONS.

The following calculations of the chances of taking in certain cards from the *talon* or stock will greatly assist the player in discarding his hand well.

1. The chance of an elder hand's taking in one certain card, is three to one against him.

2. That of his taking in two certain cards, is eighteen to one against him.

3. The odds that an elder hand takes in four aces, are 968 to 1 against him; at least three of them, is about 33 to 1; two of them, 3 to 1; one of them, 2 to 5.

4. If an elder hand has one ace dealt him, the odds that he takes in the other three are 113 to 1 against him; two of them, about 6 to 1; one of them, 2 to 3.

5. If an elder hand has two aces dealt him, the odds that he takes in the other two are 18 to 1 against him; at least one of them, is near 5 to 4, or 21 to 17.

6. In case the elder hand has two aces and two kings dealt him, the odds that he takes in either the two aces or two kings remaining are about 17 to 2 against him.

7. The elder hand having neither ace nor king dealt him, his chance to take in both an ace and a king is, in two cards, about 11 to 1 against him; in three cards, 4 to 1; in four cards, 9 to 5; in five cards, 33 to 31.

8. The odds that a younger hand takes in two certain cards are 62 to 1 against him.

9. The odds that a younger hand takes in three certain cards are 1,139 to 1 against him.

10. The younger hand having no ace dealt him, the chance of his taking in one is 28 to 29 against him.

11. If the younger hand has one ace dealt him, the odds of his taking in one or two of the three remaining aces are about 21 to 1 against him; at least one of them, 3 to 2.

12. The odds that the younger hand takes in one certain card are 17 to 3 against him.

13. The odds against a carte blanche occurring are 1,791 to 1.

The following

CASES OF INSTRUCTION AND CURIOSITY

I quote from the very lucid and (I doubt not) learned treatise in "Bohn's Handbook of Games:"—

1. Suppose you are younger hand, and that you have the queen, knave, seven, eight, and nine of clubs; also the seven, eight of diamonds, the seven of hearts, and the ten, nine, eight, and seven of spades; and that the elder hand has left a card,

Q. How are you to discard, to put it in the power of the cards to repique the elder hand?

A. You are to carry the five clubs and the four spades, and to leave a card; and by taking in the ace, king, and ten of clubs, you repique your adversary.

2. Suppose you have eight clubs, the ace and king of diamonds, the ace of hearts, and the ace of spades.

Q. Whether do you repique the younger hand or not?

A. The younger hand may have a carte blanche, by having three quarts to a ten, which reckons first, and therefore he is not repiqued.

3. What is the highest number to be made of a pique?

A. Eighty-two points.

Q. What are the cards which compose that number?

A. A quart-major in two suits, ace, king, and ten of the third, with the ace of the fourth.

This is only upon the supposition that the quart-major is good for everything.

4. What is the highest number to be made of a repique and capot?

A. A hundred and seventy points.

Q. What are the cards which compose that number?

A. The four tierce-majors, which are supposed to be good for everything.

5. Suppose you are elder hand, and that you want eight points of the game, and that the younger hand wants twenty-three points; and suppose you have dealt you the ace, king, and queen of clubs, the ace, king, and ten of diamonds; the ace, knave, and nine of hearts; the knave, nine, and seven of spades,

Q. How are you to discard, to prevent any possibility of the younger hand's making twenty-three points, without his reckoning a carte blanche?

A. You are to discard the king and queen of clubs, and the knave, nine, and seven of spades; by which method of discarding you are certain to make eight points, before the younger hand can make twenty-three points.

6. Suppose you have the ace, queen, knave, and knave of clubs, with the king and ten of diamonds; and suppose your adversary has the ace, queen, and knave of diamonds, and the king and ten of clubs, your adversary being to lead, is to make five points, or to lose the game,

Q. How shall you play to prevent him from making five points?

A. When he plays his ace of clubs, you are to play your king of clubs; by which means he can make only four points.

7. A and B play a partie at Piquet.

They are one game each of the partie.

A has it in his power to win the second game; but then he is younger hand at the beginning of the next game.

A has it also in his power to reckon only ninety-nine points of the second game, and B is to be seventy:

Q. Whether it is A's interest to win the second game or not?

A. It is A's interest to win the second game, in the proportion of fourteen to thirteen in his favour.

It is usual in the books, as the lawyers say, to give computations on the methods for safely laying money on this game; but as my Handbook is intended to teach gentlemen how to play at cards, and not how to gamble, I refrain from saying more than—

It is about five to four on the elder hand winning the game.

It is about two to one against the elder hand lurching the younger.

It is at least four to one against the younger hand lurching the elder.

A CHAPTER ON ALL-FOURS.

" We have played together,
Many a time and oft, at Put and Crib ;
And at All-Fours have cheated with the best.
How can we reconcile such conduct with our honest
 seeming,
Or bear our heads so proudly in the world ?"

MARTIN F. TUPPER (?)

AMONG the minor games at cards, All-Fours holds a deservedly high place. Although not often played in the clubs, or by what are called first-rate people, it is, nevertheless, a good, amusing game enough. It is played with a complete pack of cards, usually by two persons, but sometimes by four, in two partnerships. It derives its name from the four chances of which it consists, for each of which a point is scored ; namely—

High, the ace of trumps, or next best trump in the non-dealer's hand.

Low, the deuce of trumps, or next lowest out, which is reckoned by the person to whom it is dealt.

Jack, the knave of trumps.

Game, the majority of pips, collected from the tricks taken by the respective players. The cards from which this is obtained are, ace, king, queen, knave, and ten of trumps. The ace reckons for *four* pips, the king for *three*, the queen for *two*, the knave for *one*, and the ten for *ten*.

MODE OF PLAYING.

The cards rank in the same order as at Whist; and nine or ten points constitute the game; the best mode

of marking them is by counters as at Whist, or by two cards.

Each player cuts for deal, and the lowest is dealer. The deal is made by giving one card alternately, until each player has six, and turning up the thirteenth card, which is trump. If the card turned up is a knave, the dealer scores one point to his game; but the knave of trumps in hand does not reckon, unless you make a trick with it; for if your adversary takes it with the ace, king, or queen, he scores it.

Endeavour to make your knave and ten of trumps as soon as you can, as they are reckoned by the person in whose tricks they are.

Always win your adversary's best cards when you can, either by trumping them; or with superior cards of the same suit. In every other respect, the game is played the same as Whist.

LAWS OF THE GAME.

If, in dealing, the dealer shows any of his opponent's cards, the opponent may demand a fresh deal.

The dealer giving his adversary more cards than are required, there must be a new deal; or if both parties agree, the extra cards may be drawn by the dealer from his adversary's hand. The same if the dealer give himself too many cards. But in either case, if part of the cards have been played, a new deal must take place. You cannot *beg* more than once in a hand, unless both parties agree.

With strict players, the adversary may score a point whenever his opponent does not trump or follow suit, and each calculates his game without inspecting the tricks, which, when erroneously set up, must not only be taken down, but also the antagonist either scores four points or one, as shall have been agreed upon.

There are several varieties of the game of All-Fours, but enough has been said to make the reader comprehend it.

In the game called BLIND-ALL-FOURS, the first card played by the non-dealer is trumps; and, with this exception, the foregoing rules are identical in both games.

ALL-FIVES is another variety, in which the five of trumps counts five on the cribbage-board; the king, three; queen, two; ace, four; knave, one; and ten, ten. The game is sixty-three up, and is played like All-Fours.

A CHAPTER ON QUADRILLE.

"Belinda now, whom thirst of fame invites,
Burns to encounter two advent'rous knights
At Ombre, singly to decide their doom,
And swells her breast with conquests yet to come.
Straight the three bands prepare in arms to join;
Each band the number of the sacred Nine.
Soon as she spread her hand, th' ærial guard
Descend, and sit on each important card:
First Ariel perch'd upon a matadore,
Then each, according to the rank they bore;
For sylphs, yet mindful of their ancient race,
Are, as when women, wond'rous fond of place."

POPE.

QUADRILLE is the game celebrated by Pope in his "Rape of the Lock." A writer in the *Athenæum*, while reviewing my "Whist," accuses me, by implication, of slighting this fine old game. I beg to assure him, and all my readers, that it was never my intention to do anything of the kind, in proof of which I append a description of the game as given in most of the editions of Hoyle; and notably by Mr. Bohn in his Handbook. I never played the game, so that I cannot say whether the directions are true or false. Let us presume the directions to be correct. The game is seldom played now-a-days; but it is a good game, as I take it, notwithstanding. *Tempora mutantur, et nos mutamur in illis.*

Quadrille is played by four persons, and the number of cards required are forty; the four tens, nines, and eights, being discarded from the pack. The deal is made by distributing the cards to each player, three

at a time for two rounds, and four at a time for one round, commencing with the eldest hand, the right hand player.

The trump is made by the person who plays, with or without calling, by naming spades, clubs, diamonds, or hearts, and the suit so named becomes trumps.

The following show the rank and order of the cards :—

RANK AND ORDER WHEN TRUMPS.

Clubs and Spades.

Spadille, the ace of spades.

Manille, the deuce of spades or of clubs.

Basto, the ace of clubs.

King.	Knave.	Six.	Four.
Queen.	Seven.	Five.	Three.
11 in all.			

Hearts and Diamonds.

Spadille, the ace of spades.

Manille, the seven of hearts or of diamonds.

Basto, the ace of clubs.

Punto, the ace of hearts or of diamonds.

King.	Knave.	Three.	Five.
Queen.	Deuce.	Four.	Six.
12 in all.			

RANK AND ORDER WHEN NOT TRUMPS.

Clubs and Spades.

King.	Seven.	Four.
Queen.	Six.	Three.
Knave.	Five.	Deuce.
9 in all.		

Hearts and Diamonds.

King.	Deuce.	Five.
Queen.	Three.	Six.
Knave.	Four.	Seven.
Ace.		

10 in all.

From these tables it will be observed that spadille and basto are always trumps; and that the red suits have one trump more than the black, the former twelve, and latter only eleven.

There is a trump between spadille and basto, which is called manille, and is in black the deuce, and in red the seven; they are the second cards when trumps, and the last in their respective suits when not trumps. Example: the deuce of spades being second trump, when they are trumps, and the lowest card when clubs, hearts, or diamonds, are trumps; and so of the rest.

Punto is the ace of hearts or diamonds, which is above the king, and the fourth trump, when either of those suits are trumps; but are below the knave, and called ace of diamonds or hearts, when they are not trumps. The two of hearts or diamonds is always superior to the three; the three to the four; the four to the five; and the five to the six; the six is only superior to the seven when it is not trumps, for when the seven is manille, it is the second trump.

There are three matadores—viz., spadille, manille, and basto; whose privilege is, when the player has no other trumps but them, and trumps are led, he is not obliged to play them, but may play what card he thinks proper, provided, however, that the trump led is of an inferior value; but if spadille should be led, he that

has manille or basto only is compelled to lead it, which is the case with basto in respect to manille, the superior matadore always forcing the inferior.

TERMS USED IN THE GAME.

To ask leave is to ask leave to play with a partner, by calling a king.

Basto is the ace of clubs, and always the third best trump.

Bast is a penalty incurred by not winning when you stand your game, or by renouncing; in which case you pay as many counters as are down.

Chevill is being between the eldest hand and the dealer.

Codille is when those who defend the pool make more tricks than those who defend the game, which is called winning the codille.

Consolation is a claim to the game, always paid by those who lose, whether by codille or demise.

Devole is when he who stands the game makes no trick.

Double is to play for double stakes, with regard to the game, the consolation, the sans prendre, the matadores, and the devole.

Force, the ombre is said to be forced when a strong trump is played for the adversary to over-trump. He is likewise said to be forced when he asks leave, and one of the other players obliges him to play sans prendre; or pass, by offering to play sans prendre.

Forced spadille is, when all have passed, he who has spadille is obliged to play it.

Forced sans prendre is, when having asked leave, one of the players offers to play alone, in which case you are obliged to play alone or pass.

Friend is the player who has the king called.

Impasse.—To make the impasse is when, being in

cheville, the knave of a suit is played, of which the player has the king.

Manille is, in black, the deuce of spades or clubs; in red, the seven of hearts, or diamonds, and is always the second best trump.

Mark means the fish put down by the dealer.

Mille is a mark of ivory which is sometimes used, and stands for ten fish.

Matadores, or matts, are spadille, manille, and basto, which are always the three best trumps. False matadores are any sequence of trumps, following the matadores regularly.

Ombre is the name given to him who stands the game, by calling or playing *sans appeller*, or *sans prendre*.

Party is the duration of the game, according to the number of tours agreed to be played.

Pass is the term used when you have not a hand either to play alone or with calling a king.

Ponto, or *Punto*, is the ace of diamonds, when diamonds are trumps; or hearts, when they are trumps, and is then the fourth trump.

Pool.—The pool consists of the fishes, which are staked for the deal, or the counters put down by the players, or the basto which go to the game. To defend the pool is to be against him who stands the game.

Prise is the number of fish or counters given to each player at the commencement of the game.

Regle is the order to be observed at the game.

Remise is when they who stand the game do not make more tricks than they who defend the pool, and then they lose by remise.

Renounce is not to play in the suit led when you have it; likewise when not having any of the suit led, you win with a card that is the only one you have of that suit in which you play.

Reprise is synonymous with party.

Report is synonymous with reprise and party.

Roi Rendu is the king surrendered when called and given to the ombre, for which he pays a fish; in which case, the person to whom the game is given up, must win the game alone.

Spadille is the ace of spades, which is always the best trump.

Sans Appeller is playing without calling a king.

Sans Prendre is erroneously used for sans appeller, meaning the same.

Tenace is to wait with two trumps that must make when he who has two others is obliged to lead; such as the two black aces against manille or punto.

Tours are the counters, which they who win put down, to mark the number of the coups played.

Vole is to get all the tricks, either with a friend or alone, sans prendre, or declared at the first of the deal.

LAWS OF THE GAME.

1. The cards are to be dealt by fours and threes, and in no other manner. The dealer is at liberty to begin by four or three. If in the dealing there is a faced card, there must be a new deal, unless it is the last card.

2. If there are too many or too few cards, it is also a new deal.

3. No penalty is inflicted for dealing wrong, but the dealer must deal again.

4. He who has asked leave is obliged to play.

5. No one should play out of his turn; if, however, he does, he is not basted for it, but the card played may be called at any time in that deal, provided it does not cause a revoke; or either of the adversaries may demand the partner of him who played out of his turn, or his own partner, to play any suit he thinks fit.

6. No matadore can be forced but by a superior matt; but the superior forces the inferior, when led by the first player.

7. Whoever names any suit for trumps must abide by it, even though it should happen to be his worst suit.

8. If you play with eleven cards you are basted.

9. If you play sans prendre, or have matadores, you are to demand them before the next dealer has finished his deal, otherwise you lose the benefit.

10. If any one names his trump without asking leave, he must play alone, unless the youngest hand and the rest have passed.

11. If any person plays out of his turn, the card may be called at any time, or the adversary may call a suit.

12. If the person who won the sixth trick plays the seventh card, he must play the vole.

13. If you have four kings, you may call a queen to one of your kings, or call one of your kings, but you must not call the queen of trumps.

14. If a card is separated from the rest, and it is seen, it must be played, if the adverse party has seen it, unless the person who separated it plays sans prendre.

15. If the king called or his partner play out of his turn, no vole can be played.

16. No one is to be basted for a renounce, unless the trick is turned and quitted; and if any person renounces, and it is discovered, if the player should happen to be basted by such renounce, all the parties are to take up their cards and play them over again.

17. Forced spadille is not obliged to make three tricks.

18. The person who undertakes to play the vole has the preference of playing before him who offers to play sans prendre.

19. The player is entitled to know who is his king called, before he declares the vole.

20. When six tricks are won, the person who won the sixth must say, "I play, or do not play, the vole," or, "I ask"—and no more.

21. He who has passed once has no right to play after, unless he has spadille; and he who asks must play, unless somebody else plays sans prendre.

22. If the players show their cards before they have won six tricks they may be called.

23. Whoever has asked leave, cannot play sans prendre, unless he is forced.

24. Any person may look at the tricks when he is to lead.

25. Whoever, playing for a vole, loses it, has a right to stakes, sans prendre, and matadores.

26. Forced spadille cannot play for the vole.

27. If any person discover his game he cannot play the vole.

28. No one is to declare how many trumps are out.

29. He who plays, and does not win three tricks, is basted alone, unless forced spadille.

30. If there are two cards of a sort, it is a void deal, if discovered before the deal is played out.

RULES FOR LEARNERS.

When you are the ombre, and your friend leads from a matt, play your best trump, and then lead the next best, the first opportunity.

If you possess all the trumps, continue to lead them, except you hold certain other winning cards.

If all the other matts are not revealed by the time you have six tricks, do not run a risk by playing for the vole.

When you are the friend called, and only a matt, lead it; but if it is guarded by a small trump, lead

that. But when the ombre is last player, lead the best trump you possess.

Punto in red, or king of trumps in black, are good cards to lead when you are best; and should either of them succeed, then play a small trump.

If the ombre leads to discover his friend, and you have king, queen, and knave, put on the knave.

Preserve the suit called, whether friend or foe.

When playing against a lone hand, never lead a king, unless you have the queen; nor change the suit; and prevent, if possible, the ombre from being last player.

You are to call your strongest suits, except you have a queen guarded; and if elder hand, you have a better chance than middle hand.

A good player may play a weaker game, either elder or younger than middle hand.

In Mr. Bohn's "Handbook," various examples of games are given; in this treatise I do not consider it necessary to go that length; the more especially as this difficult, and once fashionable, game, requires much actual practice before it can be well played. The game of QUADRILLE (like OMBRE, the two-handed game) and REVERSI, is now nearly extinct. It has been superseded by Whist, which is less intricate, more amusing, and infinitely more scientific.

"And now (as oft in some distemper'd state),
On one nice trick depends the gen'ral fate;
An ace of hearts steps forth: the king unseen
Lurk'd in her hand, and mourn'd his captive queen;
He springs to vengeance with an eager pace,
And falls like thunder on the prostrate ace.
The nymph exulting, fills with shouts the sky.
The walls, the woods, and long canals reply."

REVERDIS.

" Like Quadrille, this game has gone out of fashion ; but, as old fashions are reviving, it is possible that Reversis may again be played in clubs and private houses."—*Saturday Review*.

REVERDIS is played by four persons, and a pack of cards, from which the four tens have been discarded. Each player should have a box, containing 6 contracts reckoned as 48 counters each, 20 counters 6 each, and 32 ; making in all 400 counters. There are two pools called the great and the little Quinola pools (the great one to be under the little one), which are to be placed at the dealer's right hand.

The deal is to the right ; three cards are given to each person the first round, and four to the dealer, and four round afterwards, so that the dealer will have twelve cards, and the rest eleven each ; the three remaining are to be placed singly on the table, opposite the three non-dealers, each of whom puts out a card under the pool, and replaces it with the card opposite to him on the table. The dealer also puts out one, but does not take one in ; should, however, there be three remises or stakes, in the pools, then it is at the option of any player to take a card or not ; if he does not, he may see the card before it is placed to the discard ; then, previous to playing, the opposite parties exchange one with each other. The cards rank as at whist, and the points in the tricks are forty ; each ace reckoning 4, king 3, queen 2, and knave 1. The points in the discard which form the *party*, reckon as in the tricks, except the ace of diamonds and the knave of hearts as great quinola. The former reckons five, the latter four. The player havin

the fewest points wins the party. If two have the same number of points, then he who has the fewest tricks has the preference. If points and tricks are equal, then he who last dealt wins; but he who has not a trick has the preference over him who has a trick without points; and the espagnolette played and won, gains the party in preference to the last dealer.

When every trick is made by the same person, there is no party, and this is called making the Reversis.

The Great Quinola Pool is to consist of 26 counters, and to be renewed every time the same is cleared, or has fewer in it than the 26. This stake is attached to the knave of hearts, or Great Quinola, which cannot be put to the discard, unless there are 3 stakes, or 100 counters fish, in in the pool. The little quinola pool, containing 13 counters, and attached to the queen of hearts, as little quinola, is to be renewed in the same manner, and the little quinola cannot be put to the discard, unless there are 3 stakes or 50 counters in the pool. Each time either or both of the quinolas are placed, or played on a renounce, they are entitled to the stakes attached to them, except when there are three stakes in the pool; then the great quinola is to receive 100 counters, and the little quinola 50. On the contrary, each time the quinolas are forced, gergi, or led out, the stakes are to be paid in the same proportion as they would have been received, except in the single instance of the person who played the quinolas making the Reversis, when the quinola, to be entitled to any benefit, must be played before the two last tricks.

Every trick must be gained by one person to make the Reversis, which is undertaken when the first nine are made by the same person; there is then an end of the party, and of the quinolas, if held by him, except he has played both, or either of them, before the two last tricks; but, on the contrary, should his reversis be broken, he then is not only to pay the reversis broken, but the stakes to the pools for the quinolas he may

have played before the reversis was undertaken. All consolations paid for aces or quinolas by the person undertaking the reversis are to be returned on winning it.

The espagnolette is either simply 4 aces, 3 aces and 1 quinola, or 2 aces and 2 quinolas. The player who holds the same has a right to renounce in every suit during the whole game; and if he can avoid winning a trick, and there is no reversis, he of course wins the party in preference to him who is better placed; but if obliged to win a trick, he then pays the party to the other, and returns the consolations he may have received for aces or quinolas; and if he has a quinola, he must pay the stake to the pool, instead of receiving it. The player having the espagnolette is at liberty to wave his privilege, and play his game as a common one; but loses that privilege the moment he has renounced playing in suit. The player of the espagnolette receives consolation in any part of the game, if he forces the quinola.

If the reverses be won or broken, the espagnolette pays singly for all the company. When the holder of the espagnolette can break the reversis, he is paid, as before mentioned, by the person whose reversis he has broken; he can also undertake the reversis, but then his hand must be played as a common game. If the espagnolette has placed his quinola, and there is a reversis either made or broken, he is not to receive the stake; for when the reversis is attempted, the stakes are neither received nor paid, except by him who undertakes the same. If by another player having the ace or king of hearts, the espagnolette has, in any part of the game, either of his quinolas forced, he pays the stake and consolation to him that forces, except there be a reversis.

The dealer always puts two counters into the great quinola pool, and one into the little one; besides which, every player, at the commencement, puts 6 into the former,

and 3 into the latter; and each time the stakes are drawn, or there are fewer counters in the pool than the original stakes, the pool must be replenished as at the first. To the points in the discard, four are to be added for the party. The person who gives an ace upon a renounce receives a fish from the person who wins the trick, and if it is the ace of diamonds he receives two. The person who forces an ace, receives the same payment from all the players. The great quinola placed upon a renounce, receives 6 counters, the little 3; and if either be forced, the person who forces receives the same payment from all the players, and these payments should be made immediately, without being asked for. One or more aces, or either of the quinolas, played or gergi, that is, led out, pay the same as if they had been forced, to the person who wins the party; but it is for him to recollect and demand them. When either ace or quinola are placed, played, or gergi the last card, it is called *a la bonne*, and paid double; and all payments whatever are double to the person who sits opposite. The payments for the reversis, made or broken, are 80 counters, each player paying 20, and the opposite party 40, when the reversis is made: but, when broken, the whole is paid by the person whose reversis is broken; that is, he pays the person breaking it exactly the same he would have received had he won it.

LAWS OF THE GAME.

1. The person who misdeals loses his deal.
2. Any player taking his card without having put out to the discard, the deal is void.
3. The eldest hand is to see all the stakes deposited, as he is answerable for all deficiencies.
4. The discard is not to be changed after it is put out.
5. The eldest hand should not play a card until the

discard is complete : should he only have played, he is permitted to take up his card, and play another.

6. No person to play out of his turn.

7. Should it be perceived, at the end of the game, that there is a mistake in the discard, the deal is void, and must be made again.

8. No payments can be demanded after the cards are cut.

9. The person who throws down his cards, thinking he can win the remaining tricks, must pay for any quinola or ace which has or can be placed or given ; and, in case of undertaking a reversis, the person who might break it can insist on his playing the cards as he who can break it may direct.

10. The player, whether thinking he has won the party or not, asks for the aces or quinolas led out, before the person who has really won the party demands them, he must pay for him who otherwise might have been called upon to pay.

11. Before playing a card, it is always permitted to ask how the cards have been played, but it is not allowed to observe it to others not making the inquiry.

12. Any player may examine his own tricks at any time, but must not look at those of any others player, except the last trick, which is open to all to see.

A CHAPTER ON POPE JOAN.

"A female Pope once ruled the Church.
Now she is degraded to the card-table;
And is not supreme even there."

MASTERS.

POPE JOAN, like Matrimony, is a game at which a number of persons may play. It is one of the best of the round or social games, and is seldom played without a board divided into compartments; though, of course, a sheet of paper marked out in squares would do as well. Everybody is acquainted with the Pope Joan board, which is to be had in the Lowther-arcade, gaily painted, for half-a-crown, and of most toy-sellers and country stationers.

The first step in the game is to prepare the pack of cards, which is done by rejecting the eight of diamonds. The deal is then settled by cutting or dealing the cards for the first knave, &c. The dealer then shuffles the cards, and his left-hand neighbour cuts them. The dealer next goes through the ceremony of what is called dressing the board. This he does by placing in their proper compartments fish, counters, or money stakes. It must be premised that the game is generally played for counters purchased previously to the commencement of the game.

The board is dressed in the following manner :—The dealer places one counter each to Ace, King, Queen, Knave, and Game; two to Matrimony, two to Intrigue, and six to the Nine of Diamonds—the Pope.

This dressing is, in some companies, at the expense of the dealer; though, in others, the players contribute each two stakes.

The cards are next to be dealt round equally to every player, one turned up for trump, and about six or eight left in the stock to form stops; as, for example, if the ten of spades be turned up, the nine consequently becomes a stop; the four kings and the seven of diamonds are always fixed stops, and the dealer is the only person permitted, in the course of the game, to refer occasionally to the stock for information what other cards are stops, in their respective deals.

If either ace, king, queen, or knave, happen to be the turned-up trump, the dealer may take whatever is deposited on that head; but when Pope be turned up, the dealer is entitled both to that and the game, besides a counter for every card dealt to each player.

Unless the game be determined by Pope being turned up, the eldest hand begins by playing out as many cards as possible; first the stops, then Pope, if he have it, and afterwards the lowest card of his longest suit, particularly an ace, for that never can be led through; the other players follow when they can in sequence of the same suit, till a stop occurs, and the party having the stop thereby becomes eldest hand, and is to lead accordingly; and so on, until some person part with all his cards, by which he wins the pool (game), and becomes entitled, besides, to a counter for every card not played by the others, except from the one holding Pope, which excuses him from paying; but, if Pope has been played, then the party having held it is not excused.

King and queen form what is called Matrimony; queen and knave intrigue, when in the same hand; but neither these, nor ace, king, queen, knave, or Pope, entitle the holder to the stakes deposited in the named compartment of the board, unless played out; and no claim can be allowed after the board is dressed

for the succeeding deal; but, in all such cases, the stakes are to remain for the next game.

This lively game requires some attention to recollect what stops have been made in the course of the play; as, for instance, if a player begin by laying down the eight of clubs, then the seven in another hand forms a stop; whenever that suit be led from any lower card, or the holder, when eldest, may safely lay it down, in order to clear his hand.

There is a game called COMMIT, which is very similar to Pope Joan; but it is now very seldom played. It is played from sequences, with a complete pack of cards. Though it is less interesting than Pope Joan, it is worth while describing.

COMMIT.

In life a mistake you may oftentimes make,
Which no after-repentance can lighten;
But at cards in Commit you a sequence may hit,
And the whole of the evening enbrighten.

THE game of Commit may be played by any number of persons, with a complete pack, which are all dealt out, except the eight of diamonds. A spare hand is dealt in the middle of the table, for the purpose of making stops in the playing, which is by sequences. When an ace or a king is played, the person who plays it receives from each of the party a counter, or whatever stake may have been mutually agreed on; and whenever anyone has played out all his cards, the game is at an end; and the person who is out (or has played all his cards) levies from all the rest of the party a stake for each card remaining, except that the nine of diamonds exempts the holder

of it from paying. This nine has also the privilege of being played in lieu of any other card, so as to prevent a stop; but if played out, it does not exempt from paying for the cards in hand.

The seven of diamonds and the four kings being certain stops, are, of course, eligible cards for the elder hand to play if he holds them; or sequences which will lead to them ought of course to be preferred. Thus, suppose A to play the nine of hearts—he calls for the ten—F plays it—A plays the knave—D the queen—and A the king, who then receives a counter from each player, and is entitled to begin a new sequence. Whenever a stop occurs to interrupt a sequence, the person who has played the last card begins again.

Aces are not necessarily stops, though kings are, being the highest cards, but both entitle the players of them to counters from all round.

A CHAPTER ON MATRIMONY.

"Marriage is a matter o' more worth
Than to be dealt in by attorneyship."

SHAKESPEARE.

THE once fashionable, and always pleasant, game of Matrimony, is played with a perfect pack of cards, by any number of ladies and gentlemen, from five to fourteen. The game consists of five chances, usually marked on a board or sheet of paper, thus:—

Best. The Ace of Diamonds turned up	
Confederacy. King and Knave.	<div> <div>INTRIGUE; OR, QUEEN AND KNAVE.</div> </div>
The Highest. Pairs.	
King and Queen. Matrimony.	

Matrimony at cards—unlike, yet like, matrimony in ordinary life—is seldom played for love. In the one case, money, in the other counters, form the stake. Of course it would be easy to carry the comparison between Matrimony for fun, and matrimony in earnest, to almost any length, and to prove how the results in both cases are happy or unhappy, lucky or unlucky—abounding in pleasure or full of misery—with all the rest of it. But as my object is to give instruction in cards and not in morals, I resist the opportunity—though sorely tempted—of being very smart, and pro-

ceed to a sober and correct description of the game as it is usually played.

Matrimony, then, is played with a full pack of cards; the ace of diamonds being highest, and, when turned up, sweeping the whole pool. The game is usually played with counters; though, of course, half-pence or silver may be used instead.

The dealer commences by placing a stake on each or any chance—that is, on the part of the board marked Intrigue, Confederacy, Matrimony, &c.

The other players deposit each the same number, except one; that is, when the dealer stakes twelve, the rest of the company lay down eleven each.

After this, two cards are dealt round to each player, beginning on the left, then to each person one other card, which is turned up, and he who so happens to get the ace of diamonds sweeps all; if it be not turned up then, each player shows his hand, and any of them having Matrimony, Intrigue, &c., takes the counters on that point; and when two or more persons happen to have a similar combination, the eldest hand has the precedence; and, should any chance not be gained, it stands over to the next deal.

The ace of diamonds, as before observed, wins the whole pool, but when held in hand ranks only as any other ace; and if not turned up, nor any ace in hand, then the king, or next superior card, wins the chance styled the best.

This very amusing game is peculiarly adapted for social parties, where low stakes are played for; and is productive of much fun when played correctly. As will be seen, it is extremely simple in its nature.

Matrimony, *pur et simple*, came into vogue with Adam and Eve, and is, therefore, the most ancient and primitive of all games.

BOASTON OR BOSTON.

"Of all the games at cards imported from the Old Country, I guess that Boston is about the smartest. You must keep your eyes open, and your memory pretty sharp set to win, I calculate ; I do."

SAM SLICK.

THIS old-fashioned game is played by four persons with a complete pack of cards, which are dealt in the same manner as at Whist, except that the last is not to be turned up. The players put 8 counters each into the pool and the dealer four additional. During each deal, the person opposite to the dealer should shuffle another pack to be cut by his right-hand neighbour, and turn up a card for the First Preference ; the suit of the same colour, whether red or black, is styled Second Preference, and the other two are common suits. The player who misdeals puts four counters more into the pool, and deals again.

EXPLANATION OF TERMS.

Boaston.—To get five or more tricks.

Petit Misere.—To lose the whole twelve tricks, after having put out one card, which is not to be shown.

Grand Misere.—To lose every trick without putting out a card.

Petit Misere Ouvert.—To put out a card, then exhibit your hand, play it, and lose the 12 tricks.

Grand Misere Ouvert.—To lose every trick without putting out a card, your hand being exhibited.

Grand Slam.—To gain every trick.

The following table exhibits these chances in the order in which they rank or supersede each other :—

THE BOASTON TABLE.				Tricks to be won by the		Reckoning for the Game.				
				Player.	Partner.	First Preference.	Second Preference.	Common Suits.	Misere.	
Boaston	...	...	...	5	3	4	2	1	—	
Petit Misere	...	...	...	—	—	—	—	—	—	4
Boaston	...	...	...	6	4	8	4	2	—	
Boaston	...	...	...	7	5	12	6	3	—	
Grand Misere	...	...	...	—	—	—	—	—	—	8
Boaston	...	...	...	8	—	16	8	4	—	
Boaston	...	...	...	9	—	20	10	5	—	
Petit Misere Ouvert	...	...	...	—	—	—	—	—	—	16
Boaston	...	...	...	10	—	24	12	6	—	
Boaston	...	...	...	11	—	28	14	7	—	
Grand Misere Ouvert	...	...	...	—	—	—	—	—	—	32
Boaston	...	...	...	12	—	32	16	8	—	
Grand Slam	...	...	...	13	—	36	18	9	—	

MODE OF PLAYING.

If neither of the players undertake any of the above chances, they say in rotation, beginning with the elder hand, "pass," and there must be another deal, the new dealer putting four more counters into the pool.

If, on the contrary, the elder hand thinks he can get five tricks, he says, "1st Boaston." But if the second player undertakes "Petit Misere," he supersedes the first, and may in his turn be superseded by the third engaging to get six or seven tricks, which he announces by saying, "Boaston," and naming the number of tricks. The fourth hand or dealer may also supersede the third by undertaking Grand Misere, or any of the chances lower down on the table. In short, whoever undertakes to *do more* than the other players has the preference.

If he is to play Boaston he leads, and names whichever suit he pleases for trumps; but if he is to play Misere, the elder hand leads, and in this case there are no trumps. Boaston likewise, if he has not undertaken more than 7 tricks, may say whether he chooses to have a partner; and if so, any person who engages to get the requisite number of tricks (two less than Boaston has undertaken, as appears from the table) may answer "Whist," the right of answering beginning with Boaston's left-hand neighbour. When this is settled, the playing goes on as at whist, except that the partners need not sit opposite to each other, and every one is to take up his own tricks.

If Boaston and his partner get the number of tricks they undertook, or more, they are entitled to the counters in the pool at the time, called the Bets; and besides, the number of tricks they have won, added to the honours they both held, is to be multiplied by the number in the table opposite to the tricks they undertook, and under the name of the suit the trumps was in; the product must then be divided by 10, and the quotient shows the number of counters they are each entitled to receive from the other players. Should the product be less than 10, one counter is to be paid to each; if 15, and under 25, two counters; if 25, and under 35, three counters; and so on.

For example, suppose they undertake 5 and 3 tricks, and get 9, having two honours, the trump in Second Preference; 9 tricks and 2 honours added make 11, which multiplied by 2 (the figure under Second Preference opposite to Boaston 5) gives 22, considered as 20, being under 25, divided by 10, the quotient is 2, and each of the players receives two counters from the other two.

Nearly the same process shows what each pays to the other players when they fail to get the requisite number of tricks. The number of tricks deficient is added to the number undertaken, and the honours being added

to that, the sum is multiplied and divided as before, and the quotient shows the number of counters to be paid by the unsuccessful players to the rest of the party. For instance, suppose they undertake 6 and 4, having 4 honours, the trump in the first preference; if they get but 8, the 2 deficient, added to the 10 undertaken, with 4 honours, make 16, which multiplied by 8, as in the table, the product is 128, considered 130; and this divided by 10, gives 13 counters payable by them to each of the other players. Besides this, they pay a Baste to the pool, equal to the number they would have taken from it had they been successful; this is not put directly into the pool, but kept in reserve to replenish it when exhausted, and each baste is kept separate, and the largest put in first.

It must be observed that these losses are defrayed jointly when both player and partner fail to get their requisite number of tricks; but if one succeeds and the other not, the party failing bears the whole loss. But if one gets a trick less than his number, and the other a trick more, they are *jointly* successful, and share the gains equally; and when Boaston plays alone, or without a partner, the gain or loss is of course all his own, and he pays to or receives from each of the other *three* players the counters won or lost, besides the pool.

In playing any of the four modifications of "Misere," the player loses or gains, as he is successful or otherwise, the contents of the pool, and pays to or receives from each of the other three the number of counters opposite to the chance he plays, and under the head Misere, in the table. The gain or loss in playing "Grand Slam" is calculated in the same way as Boaston. As soon as a trick is gained in playing Misere, or one lost in playing Grand Slam, the deal is at an end.

When the pool happens to be exhausted, and no baste in reserve, it must be furnished afresh as at first.

If there are several bastes on the table, and the parties wish to finish the game, they may either share the counters, or put them all into the pool at once.

VINGT-UN, QUINZE, AND THIRTY-ONE.

“What age so captivating
‘Neath the sun,
What game so lively
As Twenty-one?”

FROM THE FRENCH OF DE TORQUET.

FOR a round game at Christmas—or, indeed, any other period of the year when family gatherings take place—I know none more pleasant and harmless than Vingt-un.

The lively game of Vingt-un (Twenty-one) may be played by two or more players; and, as the deal is advantageous, and often continues long with the same person, it is usual to determine it at the commencement by turning up the first knave, the first ace, or any other mode that may be agreed upon.

The cards must all be dealt out in succession, unless a *natural Vingt-un* occurs; and, in the meantime, the pone, or youngest hand, should collect those which have been played, and shuffle them together, ready for the dealer, against the period when he shall have distributed the whole pack.

The dealer is first to give two cards, by one at a time, to each player, including himself. Each player looks at his card, and places his stake on the back; then the dealer asks each person in rotation, beginning with the eldest hand on the left, whether he stands or chooses another card, which, if required, must be given from off the top of the pack, and afterwards another, or more, if desired, till the points of the additional card or cards, added to those dealt, exceed or make twenty-one exactly, or such a number less than twenty.

one as may be judged proper to stand upon; but when the points exceed twenty-one, then the cards of that player are to be thrown up, and the stakes immediately paid to the dealer; who also is in turn entitled to draw additional cards; and, on taking a Vingt-un, is to receive double stakes from all who stand the game, except such other players likewise having twenty-one, from whom the dealer receives a single stakes, as for a tie; and when any adversary has a Vingt-un, and the dealer not, then the opponent, so having twenty-one, wins double stakes from him. In other cases, except a natural Vingt-un happen, the dealer pays single stakes to all whose numbers under twenty-one are higher than his own, and receives from those who have lower numbers than his own. The dealer also wins all ties. When the dealer draws more than twenty-one, he pays single stakes to all who have not thrown up.

Twenty-one, whensoever dealt in the first instance, is styled a *natural Vingt-un*, should be declared immediately, and entitles the possessor to the deal, besides double stakes from the dealer. In the case of more than one natural Vingt-un, they all receive double from the dealer, and the elder hand takes the deal.

Observe:—An ace is reckoned either as eleven or one; every court-card is counted as ten, and the rest of the pack according to their pips.

The odds of this game merely depend upon an average number of cards likely to come under or exceed twenty-one; for example, if those in hand make fourteen exactly, it is seven to six that the one next drawn does not make the number of points above twenty-one; but, if the points be fifteen, it is seven to six against that hand; yet it would not, therefore, always be prudent to stand at fifteen, for, as the ace may be calculated both ways, it is rather above an even bet that the adversary's two first cards amount to

more than fourteen. A natural Vingt-un may be expected once in seven coups, when two, and twice in seven, when four people play, and so on, according to the number of players.

In some companies, they play for the *Brulet* (the upper and lower card of the pack), and the dealer should, therefore, look first for that chance, which he holds irrespective to the cards dealt to him in the rounds. In the case of an ace and a tenth card forming a natural in the *Brulet*, the dealer receives double stakes from all the players; but, if the top and bottom cards of the pack turn out to be worthless, the dealer may then throw them down on the table and deal himself a card in each round in common with the other players. The dealer is at liberty to sell his deal at any period of the game, when it passes to the highest bidder.

QUINZE.

"Fifteen; a charming age of innocence—
A pleasant game at cards.

DE TORQUET.

THIS game is similar in its character to VINGT-UN. It is so called from fifteen being the game, which is played as follows:—

The cards must be shuffled by the two players, and, when they have cut for deal, which falls to the lot of him who cuts the lowest, the dealer has the liberty at this, as well as all other games, to shuffle them again.

When this is done, the adversary cuts, them; after which the dealer gives one card to his opponent, and one to himself.

Should the dealer's adversary not approve of his

card, he is entitled to have as many cards given to him, one after the other, as will make fifteen, or come nearest to that number—which are usually given from the top of the pack ; for example, if he should have a deuce, and draw a five, which amounts to seven, he goes on drawing, in expectation of coming nearer to fifteen. If he draw an eight, which will make just fifteen, he, as being closest hand, is sure of winning the game. But if he overdraw himself, and make more than fifteen, he loses, unless the dealer should happen to do the same, which circumstance constitutes a drawn game ; and the stakes are consequently doubled. In this manner they persevere, until one of them has won the game, by standing and being nearest to fifteen.

At the end of each game, the cards are packed and shuffled, and the players again cut for deal.

The advantage is invariably on the side of the elder hand.

Any number of players can join in this game.

Quinze is a very fashionable game in France. Any body may learn all its mysteries in an hour.

Another way of playing Vingt-un and Quinze is as follows :—

Each player whose cards are under 21 (or 15) pays one counter or stake into the pool ; those who overdraw pay two ; and they whose cards make exactly 21 (or 15) pay nothing. The pool thus accumulates, till a natural (21) or Quinze (15) occurs, when the holder takes the pool and becomes dealer. This plan of playing these games is less open to risk and gambling than the usual method.

THIRTY-ONE (TRENTÉ-ET-UN).

Mysterious age, when dreams of love and marriage
Centre in wealth, a banker's book and carriage ;
When learning's prizes tempt us not afar
From manly joys—the club and the cigar ;
Billiards and whist succeeding moonlight ponderings,
And quiet pools to youth's romantic wanderings."

LORD LYTON. (?)

THIRTY-ONE is an agreeable game, played with a perfect pack of cards, by any number of persons under fifteen. Each player puts an equal stake into the pool. Three cards are dealt to each, and a spare hand, in the middle of the table, which is turned up.—The object of the game is to get thirty-one, or as near it as possible, reckoning as follows: The ace stands for 11, each of the honours for 10, and the other cards for the number of spots on them respectively; thus ace, king, and 6 of any one suit reckon 27; ace, with two honours or one honour and the ten, for 31; an honour, a ten, and a five, for 25; and so on; but observe that all the three cards must be of one suit; and three cards of equal value, as three kings, tens, fives, twos, or aces, are better than 30, but inferior to 31. Each player in turn, beginning at the elder hand, exchanges one of his cards for one out of the spare hand; and this goes on till some one has got thirty-one, or stops changing. When anyone gets game, or 31, he shows his hand, and takes the pool, which finishes the game. If one stops without being 31, the other players can change once more only, or till it comes to the turn of the person who gopped, and then all show their hands, and he who is nearest to 31 gets the pool. In the event

of two or more being equal, the elder hand has the preference, only that three aces, kings, &c., rank preferably to three queens, or lower cards.

Another Mode is as follows :—Instead of depositing a stake, each player has two or three counters ; and when all stop, the person who is lowest puts one of his counters into the pool ; and he who has one or two left, after all the other players have paid in their three, is winner, and takes the whole. When two or more happen to be equally low, they each pay a counter.



A CHAPTER ON PUT.

"If you want to be robbed, my son, play Put in a tavern."

OLD PLAY.

"PUT," says Mr. Seymour, writing for the special behoof of the young princesses, "is the ordinary rooking game, and seems, by the few cards dealt, to have no difficulty in it; but there is great craft and cunning used by the players at it." I do not pretend to understand the game; but in order to render my book complete, I quote the directions given in an old edition of Hoyle.

PUT is played with an entire pack of cards, generally by two, and sometimes by four, players. At this game the cards have a different value from that of all other games; the best card in the pack is a *trois*, or three; the next a *deuce*, or two; then comes in rotation, as at other games, the ace, king, queen, knave, ten, &c. The dealer distributes three cards to each player, by one at a time; whoever cuts the lowest card has the deal, and five points make the game, except when both parties say "*I put*," for then the score is at an end, and the contest is determined in favour of that party who may win two tricks out of three. When it happens that each player has won a trick, and the third is a tie—that is, covered by a card of equal value—the whole goes for nothing, and the game must begin anew.

TWO-HANDED PUT.

The eldest hand should play a card; and whether the adversary pass it, win it, or tie it, you have the

right either to say "*I put*," or place your cards on the pack; if you accept the first, and your opponent declines the challenge, you score one; if you prefer the latter, your adversary gains a point; but if, before he play, your opponent says "*I put*," and you do not choose to see him, he is entitled to add one to his score. It is sometimes good play to say "*I put*," before you play a card; this depends on the nature of your hand.

FOUR-HANDED PUT.

Each party has a partner, and when three cards are dealt to each, one of the players gives his partner his best card, and throws the other two away; the dealer is at liberty to do the same to his partner, and *vice versa*. The two persons who have received their partner's cards play the game, previously discarding their worst card, for the one they have received from their partners. The game then proceeds as at two-handed put.

LAWS OF THE GAME.

1. When the dealer accidentally discovers any of his adversary's cards, the adversary may demand a new deal.
2. When the dealer discovers any of his own cards in dealing, he must abide by the deal.
3. When a faced card is discovered during the deal, the cards must be re-shuffled, and dealt again.
4. If the dealer gives his adversary more cards than are necessary, the adversary may call a fresh deal, or suffer the dealer to draw the extra cards from his hand.
5. If the dealer gives himself more cards than are his due, the adversary may add a point to his game,

and call a fresh deal if he pleases, or draw the extra cards from the dealer's hand.

6. No bystander must interfere, under penalty of paying the stakes.

7. Either party saying "*I put*," that is, I play, cannot retract, but must abide the event of the game, or pay the stakes.

PUT is scarcely a game for gentlemen; but on a late journey from Shrewsbury to Chester—I was going, in fact, to the races held in a suburb of the quaint old city—I saw three persons dressed like gentlemen enter the railway-carriage, and presently produce a pack of cards. They induced a quiet-looking youth to join them. Their game was PUT. The quiet-looking young fellow lost seventy pounds; and though I looked sharply at the play, I could observe no cheating. From this fact I draw a moral: If you would keep your money in your pocket, don't play PUT with strangers in a railway-carriage.

SPECULATION.

——“That wins of all;
Of kings, of beggars, old men, young men, maids.”

SHAKSPEARE.

SPECULATION is a good, pleasant, noisy, easily-learned, round game, at which any number of persons may play, with a complete pack of cards. The cards bear the same value as at Whist, and the stakes are made with fish or counters, on which such a value is fixed as the company may agree. The highest trump in each deal wins the pool, and whenever it happens that not one is dealt, then the company pool again, and the event is decided by the succeeding coup. After determining the deal, &c., the dealer pools six fish, and every other player four, then three cards are given to each, by one at a time, and another turned up for trump; the cards are not to be looked at, except in this manner—the eldest hand shows the uppermost card, which, if a trump, the company may speculate on, or bid for; the highest bidder buying and paying for it, provided the price offered be approved of by the seller. After this is settled, if the first card does not prove a trump, then the next eldest is to show the uppermost card, and so on, the company speculating as they please, till all are discovered; when the possessor of the highest trump, whether by purchase or otherwise, gains the pool.

To play at Speculation well, recollection is requisite of what superior cards of that particular suit have

appeared in the preceding deals, and calculating the probability of the trump offered proving the highest in the deal then undetermined.

The holder of the trump card, whether acquired by play or purchase, has a right to conceal the rest of his cards till the other players have shown their cards in turn, or until he sells his trump, when his own hand is to be exposed in the same way as the rest.

Whoever looks at his cards out of turn can be compelled to turn them face upwards for the inspection of the whole company.

CONNEXIONS.

"What connexion are you, sir, to the lady?"

"I' faith, the union between clubs and hearts!"

FRENCH PLAY.

I AM doubtful about the origin of this game; but am told by those who profess to know something of cards, that our gallant neighbours, the French, claim its invention. And now that, by reason of the recent commercial treaty between England and France, the connexion of John Bull and Jean Jacques are drawn somewhat closer, I am fain to admit the claim without quibble. *N'importe.*

The game of Connexions is played by either three or four persons. If the former number, ten cards each are given; but if the latter, only eight are dealt. The cards bear the same value as at Whist, except that diamonds are always trumps.

The pool is formed by equal contributions from all the players.

The connexions are formed as follows:—

- 1st. By the two black aces.
- 2nd. The ace of spades and king of hearts.
- 3rd. The ace of clubs and king of hearts.

For the first connexion twopence are drawn from the pool; for the second, one penny; for the third, and by the winner of the majority in tricks, a halfpenny each is taken, or in like proportion, according to the stake determined on.

A trump played in any round where there is a connexion, wins the trick, otherwise it is gained by the player of the first card of connexions; and after a connexion, any following player may trump without incurring a revoke, and also whatever suit may be led; the person holding a card of connexion is at liberty to play it, but the others must, if possible, follow suit, unless one of them can answer the connexion, which should be done in preference.

No money can be drawn till the hands are finished; then the possessors of the connexions are to take first according to precedence, and those having the majority of tricks take last.

This, like the other minor games of cards, is very easily learned; and once learned, it is too simple to be altogether forgotten.

BRAG.

He was great at all card games, and especially at Brag.

THACKERAY.

As in other round games, Brag is played in various ways in various companies. The following, however, may be taken as the most usual :—

SINGLE BRAG.

In this game the Nines and the Knaves are called "Braggers," from their being the best cards—or "Turners," because they are convertible into cards of any other value, so as to form pairs or pairs-royal, by the highest of which the game is decided. Thus three braggers in one hand cannot be beat, as they form a pair-royal of the best cards, and are better than a natural pair-royal of aces, &c. Two braggers and an ace, &c., are better than one bragger and two aces, &c. In the same manner, a pair formed by the assistance of a bragger is better than a natural pair, or two cards, of like value. Thus a nine and a king take precedence of two kings, but are inferior to two aces. A knave and a king are better than a nine and a king ; and if the pairs in two hands are equal, the higher value of the third card gives the preference ; if they are equal in every respect, the elder hand has the preference. The lowest pair-royal that can be formed, as three twos, is better than the highest pair, as two aces, &c.

N.B.—In some companies the knave of clubs and the nine of diamonds only are admitted to be braggers or turners ; and it is sometimes agreed that natural pairs or pairs-royal are to precede artificial ones of the same value, or those formed by the assistance of the knave of clubs or nine of diamonds ; as thus, two kings to be considered better than a king with a nine or knave, but to yield to an ace and a nine or knave.

Mode of Playing.—The cards being shuffled and cut, a certain stake, from a halfpenny to a guinea, is deposited by the dealer, who gives three cards to each of the company. The elder hand, and the others after him, having examined their hands, either “pass,” which is signified by laying down their cards or “brag,” in which case the dealer’s stake is to be answered by all who brag. On putting down another stake, or bragging a second time, the person doing so, if he holds a pair, but not otherwise, may insist on seeing the next player’s hand, saying “I’ll see you,” or “I’ll sight you,” in which case they examine each other’s cards, and the person having the worst hand of the two is obliged to lay it down or “pass.” The players go on in this way till the braggers are reduced to two, who continue bragging against each other (either an equal sum with the dealer’s stake or higher) till one “sights” the other, and whichever of the two has the best brag hand, wins the whole of the stakes put down.

BRAG AND PAIRS.

To vary the above game, the dealer sometimes deposits *two* separate stakes, one of which is for natural pairs, and the company may brag on either stake they please, or on both. Thus if one of the players has a pair or pair-royal of good cards, such as aces, down to tens or eights, he may answer one or both of the dealer’s stakes, according to the chance of success afforded by the cards he holds; and can, if he holds a pair, “sight” those who are bragging on the same end with himself, as described above. Those who put their stakes on the brag-end proceed exactly as at Single Brag.

THREE-STAKE BRAG.

There is another way of playing this game, in which three stakes are deposited by the dealer, who gives two

cards to each player, and then turns up a third all round. The best whist card turned up takes the first stake, the elder hand having the preference if two equal cards are turned, except in the case of the ace of diamonds, which is always the best at this stage of the game.

The second stake is the Brag-stake, and is determined as at Single Brag, each reckoning his turned-up card along with the other two.

The third is gained by the player who holds, or obtains by drawing from the undealt cards, 31, or the highest number under that, the ace reckoning for 11, the pictured cards for 10 each, and the rest according to their pips. The elder hand has the preference in case of equality, and any one drawing above 31 loses of course.

The three stakes may be all gained by one person, in which case he is entitled, in some companies, to three more from each player ; but this advantage is usually set aside, as savouring too much of gambling.

CASSINO.

"Who plays—who plays—who plays;
Now, my masters, all can win;
And ye who love, say nothing."

OLD PLAY.

THE game of Cassino is played with an entire pack of cards, generally by four persons, but sometimes by three, and often by two.

TERMS USED IN THE GAME.

Great Cassino, the ten of diamonds, which reckons for two points.

Little Cassino, the two of spades, which reckons for one point.

The Cards is when you have a greater share than your adversary, and reckons for three points.

The Spades is when you have the majority of that suit, and reckons for one point.

The Aces—each of which reckons for one point.

Lurched is when your adversary has won the game before you have gained six points.

In some deals at this game it may so happen that neither party win anything, as the points are not set up according to the tricks, &c., obtained; but the smaller number is constantly subtracted from the larger, both in cards and points; and if they both prove equal, the game commences again, and the deal goes on in rotation. When three persons play at this game, the two lowest add their points together, and subtract from the highest; but when their two numbers together either amount to or exceed the highest, then neither party scores.

LAWS OF THE GAME.

The deal and partners are determined by cutting, as at Whist, and the dealer gives four cards, by one at a time, to every player; and either regularly, as he deals, or by one, two, three, or four at a time, lays four more, face upwards, upon the board, and, after the first cards are played, four others are to be dealt to each person, until the pack be concluded; but it is only in the first deal that any cards are to be turned up.

The deal is not lost when the card is faced by the dealer, unless in the first round, before any of the cards are turned up on the table; but if a card happen to be faced in the pack, before any of the said four be turned up, then the deal must be begun again.

Any person playing with less than four cards must abide by the loss; and should a card be found under the table, the player whose number is deficient is to take the same.

Each person plays one card at a time, with which he may not only take at once every card of the same denomination upon the table, but likewise all that will combine therewith; as, for instance, a ten takes not only every ten, but also nine and ace, eight and deuce, seven and three, six and four, or two fives; and if he clear the board before the conclusion of the game, he is to score a point, and whenever any player cannot pair or combine, then he is to put down a card.

The number of tricks are not to be examined, or counted, before all the cards be played; nor may any trick but that last won be looked at, as every mistake must be challenged immediately.

After all the pack be dealt out, the player who

obtains the last trick sweeps all the cards then remaining unmatched upon the table.

The above I borrow entire from a little treatise published a few years ago, written by I know not whom. Of this game I, personally, know nothing—*Non omnia possumus omnes*.

LOTTERY.

“Life and love, alike a lottery.”

TUPPER.

LOTTERY is one of the most amusing and lively games for a large party—especially when played for small stakes. It admits of a considerable number of players, and is played as follows:—

A complete pack of cards being separated into two parcels, each containing a red and a black suit, the person on the left of the dealer takes one of the parcels, out of which any of the players draws three cards for the prizes, which are placed with their faces downwards on the table. The dealer then proceeds to sell the cards in the other parcel, for the tickets, at such a price as may be agreed on, usually a counter for each card, and the twenty-six counters thus paid are placed in different proportions on the prizes. If any cards remain after all the party have got an equal number, one more card is sold to each of those wishing to purchase, in the order of dealing, so far as the cards will go. The players then turn their cards, and bet among themselves on the event of the drawing, thus: Each looks round the table to see who holds the cards corre-

sponding in value to his own (which will, of course, be of a different colour, there being only a red and a black suit dealt), and inquires how much they will stake on such a card; and the sum agreed on, from two dozen to a dozen counters, is laid upon the respective cards.

When all the bets are made, the drawing goes on in this manner. The person on the dealer's left (called the drawer), who holds the undealt parcel, turns the uppermost card, and, supposing it to be the nine of the black suit, he says, "the black nine pays the red," on which the person who has the black nine on the table pays to the holder of the red nine the number of counters staked on it, and turns down his card. In like manner, the red king, or whatever the next-drawn card may be, pays the black; and so on—the person who receives at the same time taking off the counters staked on his own card, and the person who pays turning down his. When a card is drawn which has been already paid—that is, when the *second* nine, king, ten, or six, &c., is announced, the card corresponding in colour and value is turned down.

There being twenty-six cards on the table, while there are only twenty-three to draw (the three prizes having been taken from that parcel), there will thus remain unturned three cards corresponding in value to the cards turned down for the prizes, and the holders of these three cards take each the counters which may have been placed upon that prize corresponding in value to his own card.

The drawer should place the cards, as they are drawn, at the bottom of the parcel, with their faces upwards, which will show when the whole twenty-three are drawn; and he ought to observe that those who get the prizes do not mix them with their other cards.

This game may likewise be played by a large company with *two* complete packs of cards, one for the prizes, the other for the tickets, and dealt by any two of the party as may choose, for the deal is neither advantageous nor otherwise. Each player pools a fixed sum, or stakes a certain number of counters, on which a settled value is put, and which are placed in a box or pool as a fund for the lottery; then after the cards have been shuffled, and are cut by the left-hand neighbour, one dealer gives to every player a card, face downwards, for the lots or prizes, on which are to be placed different numbers of counters out of the pool, at the option of the person to whom such card has been given; afterwards the second dealer distributes from the other pack a card to each player, for the tickets; the lots are then turned by one of the managers, and whosoever possesses a corresponding card receives the stake placed thereon, and those remaining undrawn are added to the fund in the pool; the dealers then collect the cards and proceed as before, till the fund is exhausted, when the party pool again, and those who have gained more counters than they want, receive the difference in money.

Another method is, to take at random three cards but of one of the packs, and place them face downwards, on a board, or in a bowl on the table, for the prizes; then every player purchases from the other pack any number of cards for tickets as may be most agreeable, paying a fixed sum or certain quantity of counters for each, which sums or counters are put in different proportions on the three prizes, to be gained by those who happen to have purchased corresponding cards, and such as happen not to be drawn are continued till the next deal.

COMMERCE.

"Wisdom and Fortune combating together.
If that the former dare but what it can,
No chance can shake it."

SHAKESPEARE.

COMMERCE is a good round game. It is played with a complete pack of cards, and any number may join in it.

Each of the players deposits an equal stake, usually a counter, in the pool; and the dealer, who is likewise called the banker, deals three cards all round, and asks, "Who will trade?" The players, beginning with the elder hand, either "Trade for ready money," or "Barter." Trading for money is giving a card and a counter to the dealer, who places the card under the stock, or remainder of the pack, and gives one in lieu of it, from the top, to the trader. The counter is profit to the banker, who thus trades with the stock free of expense. "Barter" is exchanging a card with the right-hand player, which must not be refused, unless the person of whom it is requested stands without trading or bartering, in which case, or as soon as any one stops, the hands are shown, and the best takes the pool.

The object in either trading or bartering is to obtain, 1st, a Tricon, or three like cards, similar to pair-royal, which takes place of the next two chances; 2nd, a Sequence, or three following cards of the same suit; which has the preference of, 3rd, a Point, or the greatest number of pips on two or three cards of the same suit in hand, the ace reckoning for eleven, and the pictured cards for ten. The highest tricon gains

the pool ; or if no tricon occurs, the highest sequence ; or the best point, if no sequence occurs.

The banker always ranks as elder hand in case of equality ; and if he does not win, he pays a counter to the winner ; but if he has a tricon or sequence, and loses in consequence of another having a better, he pays a counter to each player.

Another, and even simpler, mode of playing this game is as follows :—

An equal stake being put into the pool by each player, the cards are all dealt out, and the elder hand exchanges a card with the second player, the second with the third, and so on, till one of the party wins the pool by having all the cards in his hand of the same suit, which he announces by saying, "My ship sails."

SNIP-SNAP-SNOREM.

"Men and women are never so simple as when they play Snip-snap-snorem. A man is never a hero to his shoeblack ; for the latter is sure to know the depth of his understanding."
—TUPPER.

THIS is a very laughable game, and is extremely simple. It may be played by any number of players, with a complete pack of cards. Each places before him *five* halfpence or counters as his stock, and all the cards are dealt out in the usual order. The game consists in playing a card of equal value with the person immediately before you, which *snips* him ; if the player next to you has a third card of the same value, you are *snapped* ; and the fourth produces a *snore*. For ex-

ample, if the elder hand A plays a six, and B likewise plays a six, A is *snipped*, and puts *one* into the pool. If C has also a six, B is *snapped*, and pays *two* into the pool; and if D has the other six, C is *snored*, and pays in *three*. The fourth, of course, is safe, because all the four sixes are now played. No person can play out of his turn; but every one must *snip* or *snip* when it is in his power. When any one has paid into the pool his *five* halfpence, he retires from the game; and the pool becomes the property of the person whose stock holds out longest. The cards are sometimes dealt three or four times before the game is decided; but if the players are reduced to two or three, they only get thirteen cards each.

LIFT SMOKE.

"He who would lift the smoke must needs provide himself with a pair of bellows."—TUPPER.

THIS game, says Hardie, may be played by from two to six or seven persons. About one-half or two-thirds of the pack, according to the number of players, is dealt round, and a card turned up for trumps. The cards rank as at whist, and are played in the same manner. The tricks are of no value, but each person taking one, lifts a card from the undealt portion of the pack, and adds to it those in his hand; and he whose cards hold longest out wins the game, and receives from each of the other players either a sum agreed on as the stake to be played for, or a counter from each for every card he holds. In the latter case, the players, as they respectively fall out of the game, ought to deposit a number of counters equal to the cards in

that person's hand who holds most at the time, these successive deposits becoming the property of him who has cards remaining after all the others have played. When the cards left undealt are nearly exhausted, the tricks which have been taken are put under the remainder, and this is repeated as often as it is necessary.

NAPOLEON.

Hail great conqueror, mighty mystery,
Who shall tell thy famous history? —CLOSE.

THIS game, a very simple one, is played by four, five, or six persons, with a full pack of cards; but it is best when played by three or four. Having decided on the order of play and the stakes to be played for—so much a trick—the dealer gives five cards, one at a time, face downwards, to each player. The one to his left looks at his cards and declares how many tricks he can make; the card he leads off being trumps for the round. Supposing he declare two tricks and make them, he receives from all his opponents the stakes. If he declare three or four, and make them, he receives, in proportion, three or four times the stake from each person playing against him. If, however, he declare five, which he should only do with a very strong hand, he is said to go the Napoleon, whether he win or lose. If he win, he receives ten times the stake—a double stake for each trick: if he lose, he pays single stakes, as in ordinary cases. It may happen, however, that the first player declines to declare. It then becomes the privilege of the second player; and on his declining, the third, and so on to the last. The deal passes with each round, so that each player in turn is banker. Like other games, this is merely a device for winning and losing money, but it requires some care in playing to win. The cards take their natural order: ace, king, queen, &c.

GAMES FOR ONE PLAYER,

as Patience, Pairs, &c., I have not thought it necessary to mention. They are all childish and simple, and not worth learning. When a man is reduced to such a pass as playing cards by himself, he had better give up—or take to reading.

Beeton's Law Book: A Practical Compendium of

the General Principles of English Jurisprudence: comprising upwards of Thirteen Thousand Statements of the Law, separately numbered and with numerous Cross References, Forms of Documents, Decisions of the Courts, Explanations and Exceptions, Doubtful Points, Suggestions and Advice, and all kinds of copious information in relation to Property Real and Personal—Women and Children—Registration—Divorce—Matrimony—Wills, Executors, Trustees—Securities—Sureties—Liabilities—Partnership and Joint Stock Companies—Landlord, Tenant, Lodgers—Bates and Taxes—Masters, Apprentices, Servants—Working Contracts—Auctions, Valuations, Agency—Games, Wagers, —Insurance—Compositions, Liquidations, Bankruptcy—Conveyance, Travellers, Innkeepers—Arbitrations—Agreements—Deeds, and the Stamp Law, &c. With a full Index—25,000 references—every numbered paragraph in its particular place and under its general head. Cloth, 7s. 6d.

. The sound practical information contained in this voluminous work is equal to that in a whole library of ordinary legal books, costing many guineas. Not only for every non-professional man in a difficulty are its contents valuable, but also for the ordinary reader, to whom a knowledge of the law is more important and interesting than is generally supposed.

Facts (a Million of), Correct Data and Elementary

Constants in the entire circle of the Sciences and on all Subjects of Speculation and Practice. By Sir Richard Phillips. Much enlarged and carefully revised and improved. Crown 8vo, cloth gilt, 7s. 6d.

. With an elaborate Index to the Volume.

London: **WARD, LOCK, & TYLER**, Warwick House, Paternoster Row.

Now ready, handsome cloth, 18s.; half-bound calf, 24s.; full calf, 31s. 6d., an ENTIRELY NEW and REVISED EDITION.

Haydn's Dictionary of Dates. Relating to all

Ages and Nations; for Universal Reference. Fourteenth Edition, Revised and greatly Enlarged. By Benjamin Vincent, Assistant Secretary of the Royal Institution of Great Britain. Containing the History of the World to August 1873.

"The most universal book of reference in a moderate compass that we know of in the English language."—*Times*.

"It is by far the readiest and most reliable work of the kind for the general reader within the province of our knowledge."—*Standard*.

NEW BOOK ON DOMESTIC MEDICINE.

Uniform with "HAYDN'S DICTIONARY OF DATES," handsomely bound in cloth, price 18s.; half-calf, 24s.; full calf or tree calf, 31s. 6d.

Haydn's Dictionary of Popular Medicine and

Hygiene. Comprising all possible Self-Aids in Accidents and Disease. Being a companion for the Traveller, Emigrant, and Clergyman, as well as for the Heads of all Families and Institutions. Edited by the late Edwin Lankester, M.D., F.R.S., &c., assisted by distinguished Members of the Royal Colleges of Physicians and Surgeons.

Now ready, price 18s. each; half-bound calf, 24s.; full calf, £1 11s. 6d., uniform with the "DICTIONARY OF DATES."

Haydn's Universal Index of Biography.

Haydn's Dictionary of Science.

Haydn's Dictionary of the Bible.

London: **E. MOXON, SON, & CO., 1, Amen Corner, E.C.**

Beeton's Science, Art, and Literature. A

Dictionary of Universal Information. Comprising a complete summary of the Moral, Mathematical, Physical, and Natural Sciences; a plain description of the Arts; an interesting Synopsis of Literary Knowledge, with the pronunciation and Etymology of every leading term. The work has been with great care revised, enlarged and newly illustrated. Imperial 8vo, 3044 pp., and 4088 columns.

. There is no volume extant comparable to this for the amount of information compressed into a small space. Amongst works on Technical Science and Information, there is no volume that can be more safely recommended to teachers, students, or practical men, than Beeton's Scientific Dictionary.

"Among useful works of reference, a foremost place must be given to 'Beeton's Science, Art, and Literature.' The present work contains an immense number of facts relating to *things*. Altogether, the book is a marvellously comprehensive treasury, and the new edition ought to have an immense sale."—*Methodist Recorder*.

"The book before us is full of as pleasant reading and sound information, conveyed by means of woodcuts and lithographic prints, as any book can be. In addition to the ordinary information expected to be found in a dictionary, this work affords detailed statements, illustrated in some cases by small woodcuts, in others by lithographs of full-page size, of various matters of art and science."—*Scientific Review*.

Half-bound, price 7s. 6d.; half-calf, 10s. 6d.

Beeton's Dictionary of Biography: Being the

Lives of Eminent Persons of all Times. With the Pronunciation of every Name. Illustrated by Portraits, Engraved after original and Authoritative Pictures, Prints, &c. Containing in all upwards of Ten Thousand Distinct and Complete Articles.

. This "Biographical Dictionary" contains, in the most compact form possible and within a compass of some 700 or 800 pages, an Account of the Lives of Notable and Eminent Men and Women in all epochs. The Portraits, printed on tinted paper, are faithfully reproduced from original or authoritative sources. These Engravings form a totally new feature in "Beeton's Biographical Dictionary," none having appeared in the First Edition.

Beeton's Dictionary of Geography. A Uni-

versal Gazetteer. Illustrated by Maps—ancient, modern, and biblical. With several hundred Engravings of the Capital Cities of the World, English County Towns, the strong places of the Earth, and localities of general interest; in separate plates, on tinted paper. Containing in all upwards of 10,000 distinct and complete Articles. Edited by S. O. BEETON, F.R.G.S. 900 pp., half-bound, 7s. 6d.; half-calf, 10s. 6d.

Beeton's British Gazetteer. A topographical and

Historical Guide to the United Kingdom. Compiled from the latest and best authorities. It gives the most recent improvements in Cities and Towns, states all the railway stations in the three Kingdoms, and nearest post towns and money order offices, and the latest official populations. Price 1s.; cloth, 1s. 6d.; half-bound, 2s.

Beeton's Dictionary of Natural History. A

popular and scientific account of Animated Creation. With the pronunciation of the name of every animal. Illustrated with a large number of accurate engravings from drawings principally taken from the life. Cloth gilt, 7s. 6d.; half calf, 10s. 6d.

London: **WARD, LOCK, & TYLER**, Warwick House, Paternoster Row.



