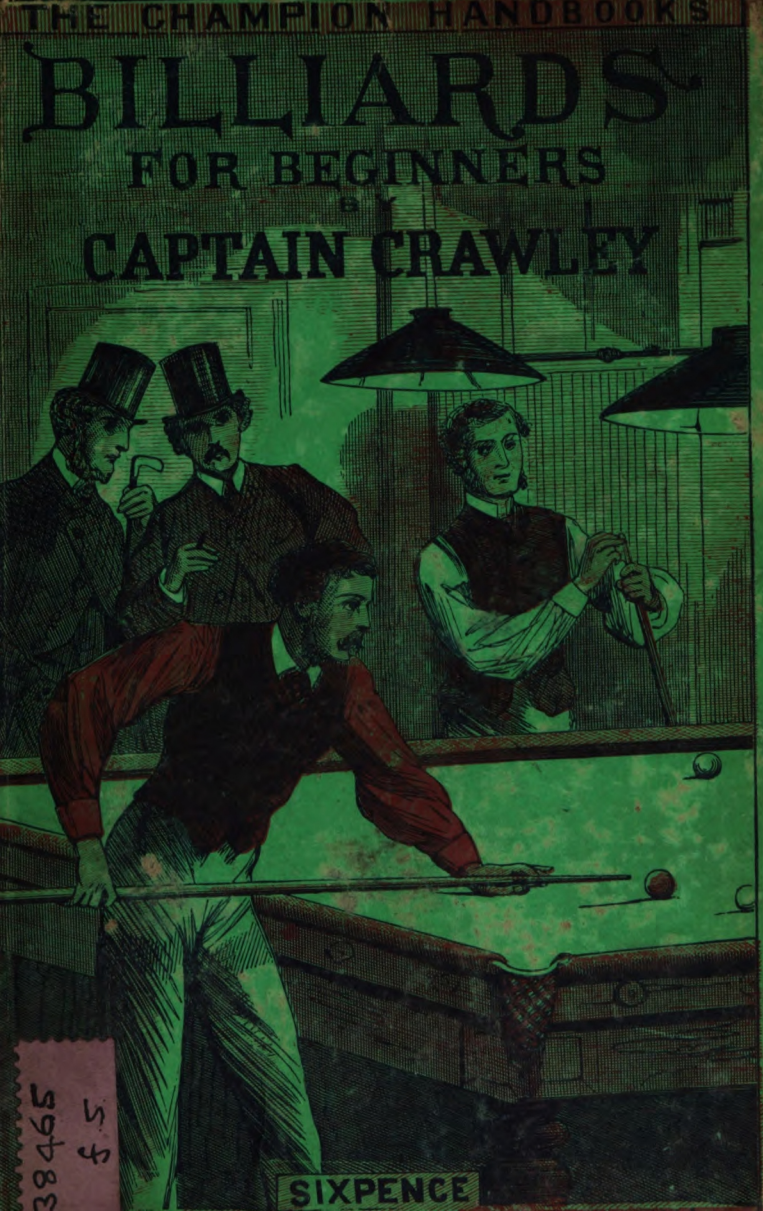
THE CHAMPION HANDBOOKS

BILLIARDS

FOR BEGINNERS

BY

CAPTAIN CRAWLEY



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BILLIARDS

FOR BEGINNERS.

WITH

THE CORRECT RULES OF THE SEVERAL GAMES;

AND

THE TRUE PRINCIPLES OF THE SIDE-STROKE

FAMILIARLY AND SCIENTIFICALLY EXPLAINED.

Illustrated by Fifty Diagrams.

By CAPTAIN CRAWLEY,

AUTHOR OF "THE BILLIARD BOOK," "MANLY GAMES FOR BOYS," ETC. ETC.

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TO

HIS ROYAL HIGHNESS

THE DUKE OF CAMBRIDGE, K.G.,

THIS LITTLE BOOK

IS

Respectfully Dedicated

BY

HIS ROYAL HIGHNESS'S MOST OBEDIENT, HUMBLE, AND DEVOTED SERVANT,

THE AUTHOR.

PREFACE.

More than ten years have passed away since my first Treatise on Billiards appeared in the columns of the *Field and Country Gentleman's Newspaper*. Many of the remarks then made requiring revision, I submit this little volume to the reader, in the hope that he will find in it all that is necessary to a good practical knowledge of that best of indoor athletic games, Billiards. In fact, this Manual may be taken as a safe and worthy introduction to my more elaborate and expensive work, *The Billiard Book*.

This little treatise is the first of a series of Manuals, called the *Champion Handbooks*. It is no small matter of pride and pleasure that I find myself recognised as the modern authority on Billiards and other games for gentlemen.

With this brief Preface, and a bow of grateful acknowledgment to my old and kind friend the Public, I place my new, and greatly improved, Treatise on Billiards in the hands of all lovers of the capital pastime.

Rawdon Crawley.

Megatherium Club.

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BILLIARDS

FOR BEGINNERS.

CHAPTER I.

INTRODUCES ALL THE REST.

I AM by no means satisfied with the manner in which elementary books are usually written. They either presume that the reader knows everything and only wants reminding of a few doubtful or ill-remembered points, or that he knows nothing and has to learn the very alphabet of the art or science he wishes to acquire. In my humble judgment both these plans are defective. A middle path, as we are taught at college, is the best—*in medio tutissimus ibis.* In this Handbook, therefore, I give the reader credit for a certain acquaintance with the game of which it treats, while I by no means wish him to believe that he is clever enough to do without my teaching. You see I have by no means lost the audacity for which my old confreres of the Megatherium used to say I was celebrated—one or two said "notorious," but they were men whom I invariably licked, and who never divided a pool with me except by accident.

Well then, it is quite unnecessary to say that Billiards in England is played upon a slate-topped table, covered with fine green cloth, and provided with elastic cushions and six pockets; or that the whole art and mystery of the game consists in forcing ivory balls into these pockets, or against these cushions or each other in such a way as make canons. Nor do my readers require to be told that the instrument with which the game is played is a leather-topped cue, or that in certain positions a *rest*, longer or shorter as the case

may be, is wanted; or that the table is distinguished by certain lines, semicircles, and spots, to regulate the several games played upon it. All this, and much more of the mere alphabet of this excellent game, the beginner will acquire for himself on his very first visit to a billiard-room. Nor is it important that I should dilate upon the history of Billiards. No doubt I could discourse learnedly, if I chose, upon the time and manner of the game's introduction into polite circles; and say a good deal as to its healthfulness and usefulness as an indoor pastime for ladies and gentlemen,—the best indoor game, in fact, ever invented: but, as I have already said all this elsewhere, and as I do not think it well to repeat myself more than I can help, I shall go at once into the science and practice of Billiards as it is played in the clubs and in the politest of circles.

But there are still a few necessary instructions that cannot be omitted in a book professedly written for the delectation and amusement of beginners. First, I must make them acquainted with the

TECHNICAL TERMS USED IN THE VARIOUS GAMES OF BILLIARDS.

White Ball.—The plain white ivory ball used in all the ordinary Billiard games. The regular billiard ball is two inches and an eighth in circumference.

Spot (or Spot Ball).—The white ball with a black spot inserted in order to distinguish it from the white ball.

Red Ball.—The third ball with which the ordinary winning, losing, and canon game is played is always coloured red.

Player's (or Striker's) *Ball.*—The ball with which the striker plays.

Object Ball.—The ball immediately aimed at, or struck by the player's ball—the ball played upon.

Miss.—A ball which fails to strike the object ball is termed "a miss." When a miss is purposely given, the stroke may be made either with the point or butt end of the cue, or with the butt itself.

Coup.—A miss in which the ball played with runs into a pocket.

Cue.—The leather-topped stick with which the ball is struck. The *mace* or hammer-headed cue is now seldom used, even by ladies.

Butt.—A heavy cue with a broad base or butt, used for pushing the playing ball in certain situations; as when it is necessary to play from the baulk half-circle to the top of the table in order to strike a ball in baulk.

Baulk, Baulk-line, and Baulk-circle.—The lines drawn at the bottom of the table from which the players start. *In baulk* is a ball within the baulk-line, and which cannot be played by the player whose ball is in hand.

Breaking the Balls.—This is the striking the red ball at the commencement of the game, or at such times as the rules demand; as, for instance, after a foul stroke; or when the player's ball touches that of his adversary. In this last case the player must make a stroke, by running into a pocket or making a canon. Failing to do either of these, the game proceeds without the balls being broken.

A Break.—As many points as a player can make by a succession of strokes, whether hazards or canons, is termed a "break." At any intermission in the act of continuous scoring, the other player goes in and scores as many as he can. A break of fifteen is considered good. Roberts, Hughes, and other fine players, often make breaks of over a hundred points. I have frequently scored the fifty game right off a single break; and once in an American game I scored a hundred and ninety-five. In this game I had for my opponent no less a personage than the great Roberts himself, the game being played at his rooms in Cross Street, Manchester; his great patron, the late George Frederick Cooke the cotton-spinner, being present.

In Hand.—A ball is said to be "in hand" when it is off the table and in possession of the player, by reason of its having been pocketed.

Hazard.—All strokes are properly hazards, but the term is only applied to a stroke in which one of the balls is played into a pocket. The *winning hazard* is one in which the

object ball is struck by the player's ball and pocketed; the *losing hazard* is made by the player's ball running into a pocket after contact with the object ball.

Canon (or Carambole).—A canon is made by the player's ball striking the ball he plays at or upon, and then glancing off and striking the other ball. By this it will be understood that no canon can be made with fewer than three balls.

Angles of the Table.—The line of direction taken by the ball after striking a cushion forms an angle opposite to that originally given to it by the cue. Hence the axiom that *the angle of reflexion equals the angle of incidence.*

Stroke.—Every impetus given to a ball by the cue of the player is called a stroke.

Foul Stroke.—A stroke not recognised by the rules of the game. The most common foul strokes are: the touching of a ball with the hand or person after it has been struck with the cue, or during the time it is rolling; playing with the wrong ball; failing to play the ball struck more than two inches from its starting place; playing the cue over the top of the ball struck at; playing improperly out of baulk, and touching an opponent's ball. For all these there are various penalties, according to the rules of the particular games.

The Bridge.—The bridge is formed by raising the knuckles of the left hand and extending the thumb, in order that between the thumb and forefinger, when the hand is placed on the table, a proper rest may be made for the cue. If the hand be hot, the forefinger and thumb should be chalked, in order that the cue may work easily and pleasantly between them. Some players chalk the cue; but that is not so well. The cue should be dry and smooth, but no part except the leather tip requires chalking.

Game.—The winning, and consequent losing by the other side, of the game, according to the number of points played.

Cramp Games are those in which a player gives his opponent some especial advantage, as twenty points out of fifty; four pockets to one; canons and hazards against canons; two strokes to one; both sides of the table against one, &c. These are commonly played for stakes by a first-rate against

a muff, and are therefore of little interest to the latter—*caveat amateur*.

Doubles are strokes made by striking the player's ball against the object ball in such a way as to cause one or the other of them to rebound from the cushion into a pocket. Doublets across the table are among the most scientific of strokes, for they depend upon an accurate calculation of the line of reflexion after the first incidence of the ball struck. The *Double Double* is a second or third reverberation of the ball.

Bricole.—A doublet in which the cushion is first struck in order that a canon or hazard may result from the reflexion-line of the ball.

High Stroke.—A stroke with the point of the cue above the centre of the ball played on.

Low Stroke.—A stroke below the centre. When accompanied by a sudden draw-back motion of the striker's hand, the low stroke becomes a *screw* or *twist*. The effect is to cause the player's ball to stop at or near its place, or return to the point of the cue.

Centre Stroke.—A stroke directly in the centre of the player's ball.

Side Stroke.—A stroke made more or less on one or other side of the player's ball. Its effect is to cause the ball to diverge from the direct line of progression.

Following Stroke.—This is a peculiarly high pushing stroke, made by allowing the cue to follow after the ball.

Full Stroke.—A stroke in which the centre of the player's ball is made to strike full in the centre of the object ball.

Slow Stroke.—This is a sort of slow twist or screw, by hitting the ball rather below the centre with a decided but slow draw-back motion.

Stringing for the Lead.—The players strike a ball from baulk to the bottom cushion, and the ball which, on its return, stops nearest to the top cushion, wins the choice of lead. If one ball strike the other, the string must be made again. As the first player in billiards can only play at a single ball, the red, the advantage lies with the second player; for either is the red moved from the spot, or the position of the white after the stroke may leave an easy

canon. It is an old saying, that with three balls on the table there are seven chances of scoring—six pockets and a canon. *Verbum sap.*

The Pair of Breeches—is when with a single stroke you make a double hazard in the end pocket, one ball in each. It is made by striking a full ball in such a way as to cause each ball to diverge at equivalent angles from about the centre of the table, the striker's ball being in or near the baulk.

The Jenny.—A most useful stroke, made by a losing hazard in a centre pocket from an object ball a few inches from the cushion.

The Spot.—The place for the red ball, at the top end of the table. There is also the *middle spot* in the centre of the table, and three spots on the baulk line, one in the middle and at each end of the semicircle. It is not necessary that I should trouble you with the exact positions of these spots, as every properly made table will have them properly placed.

Angled.—A ball is said to be "angled" when it is so placed in a corner that the striker cannot hit the object ball. In such case the striker usually gives a miss, or plays bricole on to the ball he wants to hit. *See* Rules for Pool.

All these strokes are of course capable of a large number of variations, according to the precise point of impact between the two balls. All this we shall see by and bye. For the present it is sufficient that the beginner properly comprehends the meaning of the several terms employed.

It is usual with writers on the game—and by the way, there are very few writers who are likewise players, and *vice versâ*—to give diagrams of these several strokes; but I have generally found that a little actual practice with the cue and balls, when accompanied by intelligible directions, is far better than written descriptions. There are some things that cannot be described, but must be seen to be understood. Billiard strokes are among these. All that I, or any writer, can do is to put you in the right way. Billiards is not like chess, or draughts, or whist, which may, indeed, be thoroughly taught by books; for, to become a good

billiard player, a vast deal of actual table practice is absolutely necessary. Theory is all very well in its way, but without you carry theory into practice, all the teaching in the world is useless. Did any man ever learn to ride, or drive, or swim, or skate, or throw a fly-line by merely following written directions? He may have been assisted in *the way*, but without real practice he could really not do either of these things. So also in billiards. To excel, you must not only read my book, as Abernethy used to say to his patients, but you must carry out with cue and ball the directions I now give you.

CHAPTER II.

THE VARIOUS GAMES AT BILLIARDS.

THE various games played on the billiard table I shall now attempt to describe. They are all, however, modifications of the Winning and Losing Canon game, and whether known as the English game, the French game, the American game, Pool, Pyramids, Skittles, the Go-back game, or Penny-pot, they all depend on, and are governed by, certain well-defined principles; the object in each and all being to drive certain balls into the pockets, to make the strokes called canons, or to combine—as in the English game—winning and losing hazards and canons, each stroke counting a certain number of points; and the player or players who first accomplish the end desired win the game. Many of the foreign games are played with large balls on a small table without pockets; but as these are all inferior to the English game, and as the English game is the game which is most fashionable in every country to which Englishmen resort—and to what country, where money is to be made or pleasure can be found, do they not wander?—I shall bestow more attention on our home pastime than on the billiards of exotic cultivation. A good, long, round sentence this last to begin a chapter with, eh?

THE WINNING AND LOSING CANON GAME.

The regular game of Billiards—billiards *par excellence*—is the *Winning and Losing Canon Game.* It is played by two players with three balls; or by four players—two and two, side against side. The rules for a single match or a four match are precisely the same, only that in the latter the player may instruct his partner. The game is usually played "fifty up"—that is, fifty points, scored thus: for every canon, *two points;* for every white winning or losing hazard, *two points;* for every red winning or losing hazard, *three points;* for every miss, *one point;* and for every coup, *three points.*

In a two-handed match each player has a white ball, the white and the spot-white. The red ball is placed on the spot, and the player who leads off either strikes it with his own ball, or gives a miss either in baulk or at any part of the table he chooses. The player continues to play as long as he can score, and then his adversary does likewise. The game is scored on a properly constructed marking-board. At public tables an attendant, called "the marker," is always present to score the game and give advice when called on by the players. The following rules are supplied to me by Messrs. Thurston and Co., the celebrated billiard makers to the Queen and Prince of Wales, of Catherine Street, Strand. This well-known firm obtained a Prize Medal for "excellence of workmanship," at the International Exhibition of 1862; and their tables, cues, and balls are to be found at the principal clubs, in the houses of the nobility and gentry, and in the best public rooms. They have lately, we understand, supplied a large number of bagatelle-tables for the use of the soldiers at various military depôts, by order of the War-office authorities. Half the success of the player depends on the quality of the table and the cues, and I have no hesitation in publicly stating that I consider those supplied by Messrs. Thurston to be among the very best that are made.

The remarks within brackets are my own, and are inserted for the guidance of beginners.

Billiards may be played for any number of points—fifty

generally; twenty-one up, twenty-four, fifty, or a hundred being common numbers. Matches are played two, three, or five hundred up, and occasionally a thousand, or even two thousand, according to previous agreement between the players. When points are given, they are marked on the board at the commencement of the game.

RULES OF THE WINNING, LOSING, AND CANON GAME.

1. The game commences by stringing for the lead and choice of the balls, as in the White Winning Game.

[The receiver of points generally leads off; but this is not absolute, as the points are given to equalize the game. On commencing a second game, the winner of the previous game leads off.]

2. The red ball must be placed on the lower of the two spots at the top of the table, and replaced there when it is holded, or forced over the edge of the table, or when the balls are broken.

[Breaking the balls is placing them as at the commencement of the game. Holding and pocketing are synonymous terms.]

3. The player who breaks the balls, leads off, unless when they are broken by mutual consent, in which case the lead should be stipulated for, or strung for.

4. If a player make a stroke in a game, he must finish that game; otherwise he loses it.

5. If the striker make any points, he continues his game until he ceases to make points.

6. If, when the cue is pointed, the ball should be moved without the striker intending to strike, it must be replaced; and if not replaced before the stroke be played, the adversary may claim it as a foul stroke.

[If the ball be moved a couple of inches, it is reckoned as a stroke.]

7. If a ball spring from the table, and strike one of the players or a bystander, so as to prevent its falling on the floor, it must be considered as off the table.

[Contrary to the practice of some clubs.]

8. If a ball run so near the brink of a pocket as to stand

there, and afterwards fall in, it must be replaced, and played at, or with, as the case may be.

[There is no necessity for "challenging" a ball as in Bagatelle. The umpire must decide whether the ball has stood or not. This and the preceding rule apply to slow wooden tables rather than to the fast slate ones now in use.]

9. If (as it may sometimes happen) a ball be spinning on the brink of a pocket, and, although stationary for a time, afterwards falls in, in that case the hazard is scored, if the motion be not gone out of the ball at the time it falls into the pocket.

[This must be decided by the marker, against whose decision no gentleman player ever appeals.]

10. If a ball lodge on the top of a cushion, it is considered as off the table.

[This can scarcely happen on modern tables.]

11. After the adversary's ball is off the table, and the two remaining balls are either upon the line, or within the stringing dots at the lower end of the table, where the white balls are originally placed in leading, it is called a baulk, and the striker, who is to play from the ring, must strike outside the baulk, so as to occasion his ball, in returning, to hit one of the balls in the baulk; if he does not strike it, he loses one point.

12. A line ball is when the centre of the ball is exactly on the line of the baulk, in which case it is to be considered in the baulk, and cannot be played at, except from a cushion out of the baulk.

13. All misses to be given with the point of the cue, and the ball struck only once; if otherwise given, the adversary may claim it as a foul stroke, and enforce the penalty, which is to make the striker play the stroke over again, or have the ball replaced where it was struck from the second time.

14. A player cannot score if he makes a foul stroke.

[It is a foul if a striker move a ball in the act of striking; or if he play with the wrong ball; or if he touch his own ball twice in playing; or if he strike a ball whilst it is running; or if he touch another ball; or if his feet are off the floor when playing. The penalty in all these cases is breaking the balls, and losing the lead. Enforcing the penalty for a foul stroke is entirely at the option of the adversary; but it is best always to play the strict game.]

15. If the adversary do not choose to enforce the penalty for a foul stroke, the striker may play on, and score all the points that he made by the foul stroke—which the marker is bound to score.

16. If the striker hole the white ball (a white winning hazard), or if he hole his own ball from the white ball (a white losing hazard), he gains two points; if he does both, he gains four points.

17. If the striker hole the red ball, he wins three points; and if by the same stroke he hole his own from the red, he wins three more.

18. When the red ball is pocketed, or off the table, and the spot is occupied by the white ball, it must be placed in a corresponding situation at the other end of the table; but if that should be occupied also by the other white ball, it must be placed in the centre of the table, immediately between the two middle pockets; and wherever it is placed, there it must remain, until it be played, or the game be over.

[The usual custom is to place the red ball on the middle spot when the proper spot is covered; and if the middle spot is also occupied, then the ball is placed on the centre baulk spot.]

19. If the striker play at the white ball first, make a canon, and pocket his own ball, he gains four points: two for the canon, and two for the white losing hazard.

20. If the striker play at the white ball first, and pocket his own ball and the red one, he gains five points.

21. If the striker play at the white ball first, make a canon, and pocket the red and white balls, he gains seven points.

22. If the striker play at the white ball first, make a canon, and at the same time pocket his own and his adversary's ball, he wins six points; two for the canon, and two for each white hazard.

23. If the striker play at the white ball first, and pocket all the balls without making a canon, he gains seven points.

24. If the striker play at the white ball first, make a canon, and pocket all the balls, he gains nine points.

25. If the striker play at the red ball first, and pocket it and his own ball, he gains six points.

26. If the striker play at the red ball first, make a canon, and by the same stroke pocket his own ball, he gains five points: two for the canon, and three for the red losing hazard.

27. If the striker play at the red ball first, make a canon, and pocket the red and the white ball, he gains seven points.

28. If the striker play at the red ball first, make a canon, and at the same time pocket his own and the red ball, he wins eight points: two for the canon, three for the red losing, and three for the red winning hazard.

29. If the striker play at the red ball first, and pocket his own and the white ball, without a canon, he gains five points.

30. If the striker play at the red ball first, and pocket all the balls, without a canon, he gains eight points.

31. If the striker, by striking the red ball first, make a canon, and by the same stroke pocket his own and both the other balls, he gains ten points, the greatest number that can be gained by one stroke.

[All the rules from 19 to 31 inclusive may be included in one general rule; namely, that for each canon *two* are scored; for each white hazard, *two*; and for each red hazard, *three*.]

32. If the striker, in taking aim, move his ball, so as to strike the ball he is playing at, without intending to strike it, it is a stroke, and must pass as such, unless the adversary choose to let him play the stroke over again.

33. If a striker, in the act of striking, move his ball ever so little, it is a stroke.

[Except the ball be moved as in Rule 6.]

34. If the striker miss the ball he intended to play at, he loses one point; and if by the same stroke his own ball run into a pocket, he loses three points; that is to say, his adversary scores so many points.

[This last stroke is called a *coup*.]

35. If the striker force his own or either of the other balls over the table, after having made a canon or a hazard, he gains nothing by the stroke, and his adversary plays on without breaking the balls.

36. If the striker wilfully force his ball off the table *without striking another ball*, he loses three points; but if the ball go over by accident, he loses one point only for the miss.

[It is easy for any one to see whether a ball be purposely forced over the table. The marker and the company decide in cases of this sort.]

37. If the striker play with the wrong ball, and a canon or hazard be made thereby, the adversary may have the balls broken; but if nothing be made by the stroke, he (the adversary) may take his choice of balls the next stroke, and with the ball he chooses he must continue to play until the game is over.

38. No person (bystander or looker-on) has a right to inform the adversary that the striker has played, or is about to play, with the wrong ball.

39. No person, except the adversary, has a right to inform the striker that he is playing the wrong ball.

[These two rules are simply the reverse of each other.]

40. If the adversary do not see the striker play with the wrong ball, or, seeing it, do not choose to enforce the penalty, the marker is bound to score all the points that may have been made by the stroke.

41. If the striker's ball be in hand, and the red and the adversary's balls within the baulk, he (the striker) cannot play at them, except from a cushion out of the baulk.

[This is usually done by playing from the top cushion with the butt, or playing bricole from one or more cushion.]

42. If the striker's ball be in hand, and the other two balls within the baulk, and should he, either by accident or design, strike one of them, without first playing out of the baulk, the adversary has the option of letting the balls remain as they are, and scoring a miss—of having the ball so struck replaced in its original position, and scoring a miss—of making the striker play the stroke over again —or of making it a foul stroke, and breaking the balls.

[The meaning of all this is that the penalty for a foul ball may or may not be enforced by the adversary. The note attached to this rule

is as follows:—"At first sight this would appear a harsh rule, with a heavy penalty annexed to it; but perhaps the adverse party may have laid his plans with skill, and must not, therefore, have them unfairly frustrated with impunity. Besides, care *must* be taken that the adversary be not a sufferer by the unfair play or blunders of the striker."]

43. If the striker's ball be in hand, he has no right to play at a cushion within the baulk, in order to strike a ball that is out of it.

44. If the striker's ball be in hand, and he, in playing from the baulk, should move his ball in the act of striking, it is a stroke, although the ball should not go out of the baulk; but the adversary may, if he choose, compel him to play the stroke over again.

45. If the striker's ball be near the ball he plays at, and he play the stroke with the point of the cue, it is fair; but if he play it with the butt end, the marker must decide whether it be foul or fair.

[The principle which ought to govern the decision of the marker in such a case is this, namely, that the striker's butt must quit his ball before it comes in contact with the other ball. All strokes are fair that are made with the point of the cue.]

46. If the striker's ball be on the brink of a pocket, and he, in the act of striking, miss the hit, and, in drawing back his cue, knock it (the ball) into the pocket, he loses three points, for a coup.

47. If the striker, in giving a miss from the baulk, should let his ball remain in the baulk, without its having gone out, the adversary may either allow it to remain so, or compel him to play the stroke over again.

48. If the striker, in giving a miss, should make a foul stroke, and his adversary claim it as such, and enforce the penalty, the miss is not scored.

49. No person is allowed to take up a ball without permission of the adversary.

[The taking up a ball while in the act of rolling is, in some clubs, made a penalty of three points; in others, the ball must be played over again.]

50. If one of the players move a ball by accident, it must be replaced to the satisfaction of the adversary.

51. If, in the course of the game, a person take up a ball, supposing it to be in hand, the adversary may break the balls, or have them replaced to his own satisfaction.

52. If the marker, or a bystander, touch either of the balls, whether it be running or not, it must be placed as near as possible to the place it did occupy, or would apparently have occupied.

53. If, after the striker has made a canon or a hazard, he take up the ball, thinking the game is over, the adversary has the option of breaking the balls, or having them replaced.

54. If, after the striker has made a miss or a coup, he takes up a ball, supposing the game to be over, he loses the game.

55. If, after the striker has made a miss or a coup, the adversary, thinking the game is over, takes up a ball, he (the last striker) may have the balls replaced as they were, or break the balls.

56. If, after the striker has made a canon or hazard, the adversary, thinking the game is over when it is not, take up a ball (whether running or not), he loses the game.

[This, again, is a rule which varies in different clubs.]

57. If, after striking, the striker should obstruct or accelerate the running of the balls in any way, it is at the adversary's option to make it a foul stroke, and break the balls, or have them replaced.

58. If, after the striker has played, the adversary should obstruct or accelerate the running of the balls in any way, he (the striker) may claim the right of breaking the balls, or having them placed to his own satisfaction.

[No person has a right to offer advice to the players during the progress of the game. This is very just, as some persons are very fond of talking about a game during its progress. The note to this rule properly says, "But if a person be appealed to by one of the players, or by the marker, he has then a right to give an opinion, whether he be interested in the game or not; and if a spectator sees the game marked wrong, he has a right to mention it, provided he does it in time for it to be rectified, but not afterwards. No person interested in the game, as a maker of bets or wagers, is allowed, under any circumstances, to interfere with its progress. It is the duty of the marker to put a stop to all such interference.]

[No person is allowed to walk about the billiard room during the game, make a noise, or otherwise annoy the players. When silence is demanded in the room, it is expected that all persons will comply therewith. It is expected that all persons in the room, whether they are playing or not, will conform to the foregoing rules, in so far as they relate to them respectively.]

I have turned the last four rules, as given by Messrs. Burroughes and Watts, into notes, as no rules can really be made for bystanders. But if they *will* interfere, then the marker must do his best for the comfort of the players. No real gentleman will, however, do anything calculated to annoy or obstruct the players. In all cases of doubt or difficulty the marker must decide, and when he is incapable of satisfying the players, the opinion of the majority of the persons present must be taken.

The *Four-handed Game* is played in precisely the same manner as the regular English game. There is, however, a variation allowed in the manner of playing it. Sometimes the players take it in turns to play, each one making as many as he can off his break; and sometimes one partner remains a looker-on till the other is put out by a winning or losing hazard being made by one of the players on the opposite side. In either case, the game proceeds till the score—usually 63—is made by hazards, canons, misses, and penalties; the side first making the required number, winning.

These are the rules which govern the English game. They might certainly be abbreviated and simplified; but as they are framed so I print them. Perhaps, after all, their length may be excused in virtue of their fulness and perspicuity.

THE AMERICAN GAME.

This game was introduced some fifteen years since, and for a time was very popular. It consists entirely of winning hazards and canons. The game is commonly played sixty-two up, but of course it may be played for any agreed number of points. The laws as to foul strokes, misses, coups (except where stated otherwise in the rules), are the same as in the English game.

RULES FOR THE AMERICAN GAME.

1. This game is played with four balls—two white, one dark red, and one light red.

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

3. The baulk extends as far as the light red, and may be played from any part of the table within that line.

4. String for the lead, the winner having choice.

[The ball nearest to the top cushion, after reverberation from the bottom cushion, is always the first for choice of lead.]

5. The player who leads must give a miss (which does not count) anywhere behind the *red* ball, or, failing to leave it behind, has the option of putting it on the winning and losing spot at the end of the table.

6. The opponent must then either play at the white ball, or give a miss (which does count); for should he strike either of the reds, the adversary could either have it played over again, or score a miss, and the advantage of the position of the balls.

7. The game consists of canons and winning hazards. Losing hazards score against the player making them, either two or three, besides the loss of whatever he may have made.

8. If the player make two and lose his own ball, he loses two—that is, if he strike the white ball first; but if he strike the red ball first, he loses three.

9. The following is the manner in which the game is scored; viz.: canons, two, if made off the white on either of the red balls; three, if off the two red balls; and five, off all.

10. Hazards: two for the white, three for either of the reds, and eight if all are holed—consequently it is possible to make thirteen by one stroke.

11. No stroke can be made if the stroke is foul; if a foul stroke is made, the balls must remain as they have run, and

not be broken and placed on the spots (as in the three-ball game): the adversary taking advantage of whatever may be left, and goes on playing.

12. In case the striker's ball touch another, he cannot score.

13. The red balls, when holed, must always be placed on their respective spots, where they are put at the beginning of the game; but in case the spot happens to be occupied by another ball, it must be held in hand till the balls are removed, and then spotted after the balls have done running.

14. If the striker's ball go over the table after making a score, it counts against the same as the losing hazard.

This game may be played with partners, four or six-handed, each player taking his stroke alternately.

CARLINE (OR CAROLINE).

This is a Russian game, very similar in its character to the American game. It is played with three coloured balls—black, red, and blue—and two white balls; and the game, usually forty, sixty-three, or one hundred and one up, is made entirely by winning hazards and canons. The rules as to misses and foul strokes are the same as in English Billiards. In commencing the game, the red ball is placed on the winning spot at the top of the table, the black ball on the centre spot, and the blue ball on the baulk spot. The black ball is called the Carline, and when it is holed in either of the centre pockets it *scores six;* lodged in either of the other pockets, it *loses six.* The other coloured balls played into either of the corner pockets *score three* each; but if played into the centre pockets, *lose three.* The white winning hazards *score two,* but white losing hazards *lose two.* Canons count in this way: from a white to a coloured ball, *two points,* and from one coloured ball to another, three points. Successive canons count in like manner. Thus a canon from a white ball to the red, (say) *two;* from the red to the blue, *three,* and from the red to the black, *three.* And

if any or all the balls, except the player's, be pocketed, the hazards are marked in addition to the canons. Thus, it is possible to make twenty-three:—say you play at the carline and hole it, six; at the same stroke canoning on to the blue and holeing it, six; then canoning on to the red and holeing it, six; and afterwards canoning on to the white and pocketing it, five = twenty-three. But suppose—a most unlikely case, by the way—your own ball were to run into a pocket, your adversary would score, not only all you have made, but your losing hazard in addition; in all twenty-five.

Carline is a very lively game, and may be played by two or four, or even six players; the partners taking their turns alternately, and each player going on as long as he can score without failing to make a hazard or canon. I have frequently made the entire score off a single break; but that was in my palmy days, when the Megatherium Club was in its glory, and my dear old friends Michael Angelo Titmarsh and Sam Rogers, the poet, used to come up and have a spell at Billiards with the oldsters. This is one plan of playing Carline; but there are other ways adopted in different parts of the country and by various players. The following are the rules published by Messrs. Thurston & Co.:—

LAWS OF CARLINE.

This game is played forty (or more) up.

1. The balls used are two white ones, a red, a blue, and a yellow. The red ball is placed on the winning spot; the blue on the centre of the baulk line, and is considered in baulk; and the yellow in the centre of the table between the two middle pockets.

2. The game is forty in number, and is scored by winning hazards and canons.

3. The red ball may be pocketed in any pocket, and scores three; the blue may be pocketed in any pocket, and scores four; the adversary's ball may be pocketed in any pocket, and scores two; the yellow ball can be pocketed in the middle pockets only, and scores six; a canon scores two; but there is no following canon.

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

5. The striker in leading off, or when his ball is in hand, may play from any part of the baulk he pleases.

6. In leading off, the striker *must* play his ball out of the baulk to any part of the table he chooses; and the adversary must play his first stroke at the white ball.

7. If the striker pocket his own ball off the blue, he loses four points—if from the yellow, he loses six—if from the red, he loses three—and from the white, two.

8. The striker, by pocketing his own ball, loses all the points he would otherwise have gained by the stroke; so that it would be possible for him to lose twenty-one points by one stroke: that is, if he played at the yellow ball, made a canon, and pocketed all the balls.

9. If the player in giving his lead touch one of the three balls, he loses one point; if he touch two, he loses two points; if he touch three, he loses three points, and the balls so moved must be replaced; and if the striker's ball occupy the place of any of the three balls, he must take it up, and give the lead over again.

10. If the striker force his own ball off the table after making a canon or a hazard, he loses all the points he would otherwise have gained by the stroke.

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

12. If the striker force his adversary's ball over the table, he gains two points; if the yellow, he gains six; if the red, three; if the blue, four.

13. The striker in giving a miss from the baulk must pass the middle pocket.

14. If any unforeseen case should arise, it must be determined by the rules of the ordinary game.

CHAPTER III.

VARIOUS GAMES—*continued.*

POOL.

MANY is the pleasant game of Pool I have played, with peers and eminent commoners for antagonists; and many the crown and pound I have pocketed after a sharp evening's practice. But alas and alas! friends have grown old and grey and stiff, and instead of Pool, they potter over politics; and some, dear old companions, have gone home for good and all, never to handle cue again!

But I am not writing memories. If I were, I could make a three-volume book instead of this little paper-covered pamphlet. Therefore I cry truce to all mouldy musings, and proceed with the proper business for which my excellent publishers engaged my pen—at who shall say what extravagant a rate? fancy it a guinea a line and a butt of pale sherry once a quarter!

Pool may be played by two or more players; but a five or seven Pool is decidedly the best. The game consists entirely of winning hazards, each player playing on the one who preceded him. Pool is always played for a stake contributed by equal contributions of all the players; and he who holds out longest claims the whole; or, if there be two players left at the end with equal chances of winning—an equal number of "lives"—the pool is divided between them. At starting, each player has three lives, every ball pocketed being termed a life. The white ball is placed on the winning spot, and the red plays at it. Failing to pocket the white, yellow plays upon red, and then blue upon yellow, and so on, according to the number of the players. When one of the company takes a life—that is, pockets a ball—he plays on the nearest ball to his own, when it has ceased to roll; and if he take that, he plays on his nearest again; and so on till he has made as many winning hazards as he can.

The regular order of play is as follows, the marker calling each ball:—"Red upon white, and yellow's your player," &c. For every life lost, the loser pays a certain fixed sum to the taker of that life; and if the striker miss a ball, he pays a life to him whose ball he played upon. Each player goes on in regular order, generally this:—

The marker having received each player's stake, puts the proper number of balls into the pool-basket, and gives them out one by one, without seeing them till they issue from the mouth of the basket, which is shaped like a bottle. Then

The white ball is spotted,
Red plays upon white,
Yellow upon red,
Blue upon yellow,
Green upon blue,
Brown upon green,
Black upon brown,
Spot white upon black,
Spot red upon spot white,

and so on, in accordance with the number of gentlemen joining in the game. Each player makes his stroke, and endeavours to pocket the object ball, or leave his own ball in such a position as renders it "safe"—that is to say, at a distance from his own player or under a cushion. When all the lives but two are lost, the player who took the last life plays upon the remaining ball; and, if he fail to pocket it, the stakes are divided between the survivors. In public rooms, the charge for the table—usually two or three pence a ball—is deducted before the stakes are paid over to the winners. When the last two players have an unequal number of lives, they play on till either one or the other wins the game, or equalizes the lives, by pocketing a ball or giving a miss. The first player who loses all his lives can "star"—that is, pay into the common fund a sum equal to his original stake, and have a number of lives equal to that of the lowest in the game. Thus, if the lowest be *one*, he has one life; *two*, two lives, &c.

The following are the rules observed in all the best clubs and billiard-rooms:—

RULES OF POOL.

1. When coloured balls are used, the players play progressively, as the colours are placed on the marking-board, the top colour being No. 1.

2. Each player has three lives at starting. No. 1 places his ball on the winning and losing spot; No. 2 plays at No. 1; No. 3 at No. 2; and so on; each person playing at the last ball; unless it should be in hand, then the player plays at the nearest ball.

3. If the striker lose a life in any way, the next player plays at the nearest ball to his own; but if his (the player's) ball be in hand, he plays at the nearest ball to the centre of the baulk line, whether in or out of baulk.

4. Should a doubt arise respecting the distance of balls, it must (if at the commencement of the game, or if the player's ball be in hand) be measured from the centre spot in the circle; but if the striker's ball be not in hand, the measurement must be made from his ball to the others, and in both cases it must be decided by the marker, or by the majority of the company; but should the distance be equal, then the parties must draw lots.

5. The baulk is no protection to Pool under any circumstances.

6. The player may lose a life by any one of the following means:—by pocketing his own ball; by running a coup; by missing a ball; by forcing a ball off the table; by playing with the wrong ball; by playing at the wrong ball; or by playing out of his turn.

[A life is lost in every case in which the striker holes the ball he plays at.]

7. Should the striker pocket the ball he plays at, and by the same stroke pocket his own, or force it over the table, he loses the life, and not the person whose ball he pocketed.

8. Should the player play with or strike the wrong ball, he pays the same forfeit to the person whose ball he should have played at, as he would have done if he had pocketed his own ball.

9. If the striker miss the ball he ought to play at, and

strike another ball, and pocket it, he loses a life, and not the person whose ball he pocketed; in which case, the striker's ball must be taken off the table, and both balls remain in hand until it be their turn to play. If the striker, when in hand, play with a ball on the table, he also loses a life, and the ball is replaced.

10. If the striker, whilst taking his aim, inquire which is the ball he ought to play at, and should be misinformed by any one of the company, or by the marker, he does not lose a life; the ball must, in this case, be replaced, and the stroke played again.

11. If information is required by the player, as to which is his ball, or when it is his turn to play, he has a right to an answer from the marker, or from the players.

12. When a ball or balls touch the striker's ball, or are in line between it and the ball he has to play at, so that it will prevent him hitting *any part of the object ball*, they must be taken up until the stroke be played; and after the balls have ceased running, they must be replaced.

[Thus if a ball be angled, its player may have any or all the balls but his own and the one he plays upon removed from the table. In some clubs, an angled ball may be taken out of the corner, but its player cannot take a life with the stroke.]

13. If a ball or balls are in the way of a striker's cue, so that he cannot play at his ball, he can have them taken up.

14. When the striker takes a life, he may continue to play on as long as he can make a hazard, or until the balls are all off the table; in which latter case he plays from the baulk, or places his ball on the spot as at the commencement.

15. The first person who loses his three lives is entitled to purchase, or, as it is called, to star (that being the mark placed against his lives on the board to denote that he has purchased), by paying into the pool the same sum as at the commencement, for which he receives lives equal in number to the lowest number of lives on the board.

16. If the first person out refuses to star, the second person may do it; but if the second refuses, the third may do it; and so on, until only two persons are left in the pool, in which case the privilege of starring ceases.

17. Only one star is allowed in a pool.

[The star is shown on the marking board.]

18. If the striker move his or another ball, while in the act of striking his own ball, the stroke is considered foul; and if by the same stroke he pocket a ball, or force it off the table, the owner of that ball does not lose a life, and the ball must be placed on the original spot; but if by that stroke he should pocket his own ball, or force it off the table, he loses a life.

19. If the striker's ball touch the one he has to play at, he is at liberty either to play at it, or at any other ball on the table, and it is not to be considered a foul stroke; in which case, however, the striker is liable to lose a life by going into a pocket, or over the table.

20. After making a hazard, if the striker take up his ball, or stop it before it has done running, he cannot claim the life from the person whose ball was pocketed, it being possible that his own ball might have gone into a pocket, if he had not stopped it.

21. If, before a star, two or more balls are pocketed, by the same stroke, including the ball played at, each having one life, the owner of the ball first struck has the option of starring; but should he refuse, and more than one remain, the players to whom they belong must draw lots for the star.

22. Should the striker's ball stop on the spot of a ball removed, the ball which has been removed must remain in hand until the spot is unoccupied, and then be replaced.

23. Should the striker's ball miss the ball played at, no person is allowed to stop the ball till it has ceased running, or struck another ball, except the striker (or owner of the ball), who may stop the ball when he pleases.

24. If the striker should have his next player's ball removed, and stop on the spot it occupied, the next player must give a miss from the baulk to any part of the table he thinks proper; for which miss he does not lose a life.

25. If the striker has a ball removed, and any other than the next player's ball should stop on the spot it occupied, the ball removed must remain in hand till the one on its

place be played, unless it should happen to be the turn of the one removed to play before the one on its place; in which case, that ball must give place to the one originally taken up; after which, it may be replaced.

26. If the corner of the cushion should prevent the striker from playing in a direct line, he can have any ball removed for the purpose of playing at a cushion first.

[See note about angled balls. "Any" in this case, as in others, means "all" but the striker's ball and the object ball; if the player think fit.]

27. The last two players cannot star or purchase; but they may divide, if they are left with an equal number of lives each; the striker, however, is entitled to his stroke before the division.

[When three players, with a life each, remain in a pool, and one gives a miss, the others divide without a stroke. This regulation is obviously fair, as it would otherwise be in the power of an unfair player to miss a ball and give his friend an improper chance of taking its whole pool.]

28. All disputes to be decided by a majority of the players.

29. The charge for the play to be taken out of the pool before the stakes are given up to the winner or winners.

Now, I fancy that with these rules and my observations, any amateur will be able to play at Pool. It is often said that a poor player stands a good chance of dividing a pool, even with good players. But you must beware of this fallacy. As a rule, judgment wins against luck all the world over. Safe play is the grand secret of good Pool. Never attempt to take a life without well considering where your player is, and where your own ball should, or be likely to, stop. Pool, for small stakes, is a capital game, but if indulged in too often, your pocket must suffer, no matter how well you play. The table, as at Chicken Hazard and other polite amusements, has a most extortionate swallow, and no conscience.

In the game called the *Nearest Ball Pool*, all the laws of regular Pool are observed except the following:—

In this Pool the players always play at the nearest ball out of the baulk: for in this Pool, the baulk *is* a protection.

1. If all the balls be in the baulk, and the striker's ball in hand, he must lead to the top cushion, or place the ball on the winning and losing spot.

2. If the striker's ball be within the baulk-line, and he has to play at a ball out of the baulk, he is allowed to have any ball taken up that may chance to lie in his way.

3. If *all* the balls (the striker's included) be within the baulk, and the striker's ball not in hand, he plays at the nearest ball.

Another way to play at Pool is to have two balls only, the players taking it in turns and playing alternately at the object ball, or taking their choice of balls. This is a slow game, though I have known several clever fellows make money by it. But then, you know, clever fellows make money in a variety of ways. Why, I have an acquaintance who boasts that he can win money to a dead certainty by tossing halfpence in a pint pot and betting on the proportion of heads to tails. Do you know how he wins? I don't.

PYRAMIDS.

Pyramids is a good game for two or four players—best for two. It is played with fifteen or sixteen balls, either white or coloured, arranged in a pyramid thus :— .

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Or thus,

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The players have a white or coloured ball, sufficiently distinguished from the rest, with which they both play.

The sole object of the game is to pocket the pyramid balls, and the player who takes the last ball wins. When sixteen balls form the pyramid, the last ball counts two; the player who takes the last ball but one retains the original playing ball, and his adversary plays with the coloured ball. Pyramids is generally played for a certain stake on the game, and so much for each life or winning hazard. The proportion between the pool and the lives is generally one of the latter to three of the former—one-shilling lives, and three-shilling pool, &c. The player who makes a winning hazard, plays on as long as he can score. When he fails to pocket a ball, his adversary goes, and so on alternately, till all the balls but two are pocketed. Then, as I have already said, the taker of the last life is the winner of the game. The player loses a life by making a miss or pocketing his own ball. Foul strokes are the same as in Billiards; and if the player touch any ball other than his own with his cue, or any of the pyramid balls with his hand, cue, or any part of his dress, he makes a foul stroke, and cannot at that stroke take a life. Pyramids is a very fashionable game, but great practice is necessary in order to win at it. I happen to know a lord who is so good a pyramid player that he is good at nothing else. Is not that a worthy consummation? For myself, I do not altogether, entirely, and utterly believe in Pyramids forming a man's sole or principal occupation; though I dare say you know, as I do, some very worthy fellows who make cricket, or whist, or chess, or pool, or pigeon-shooting, or rowing, or swimming, or governess-hunting the chief end and aim of existence. But then—*le style c'est homme.*

The following are the rules adopted at most of the principal clubs and public rooms:—

LAWS OF PYRAMIDS.

1. This game may be played with any number of balls, but it is generally played with sixteen; viz., fifteen red, and one white.

2. At the commencement, the coloured balls are to be

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

3. If more than two persons play, and the number is odd, each must play alternately; the rotation to be decided by stringing. The player holding the greater number of balls, to receive from each of the others (a certain sum per ball having been agreed upon) the difference between their number and his.

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

5. The players to string for the choice of lead—the leader to place his ball (the white) within the semicircle at the baulk, and to play at the coloured balls.

6. The next player plays with the white ball from the spot on which it was left by his opponent, 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, he gains nothing by the stroke; the coloured balls so removed must be replaced on the table, together with one of the striker's coloured balls as a penalty.

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

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

13. Should the striker move any ball in taking aim or striking, he loses all he might otherwise have gained by the stroke.

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

[Unless, in some rooms, the ball be purposely forced over the table.]

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

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

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

The LOSING PYRAMID is the reverse of the above; only losing hazards counting towards the game, and a ball being taken from the board for every losing hazard that is made by either player. Winning hazards count against the player.

PYRAMID POOL.

The following rules for this game are obligingly furnished by Messrs. Thurston & Co.:—

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

2. At the commencement the balls are placed on the table in the shape of a triangle, the first ball to stand on the winning-spot as in Rule 2, Pyramid game. The middle ball in the last row (which must always be the white ball) must be taken out, and played with, from the baulk.

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

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

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

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

SINGLE POOL.

This rather slow game is played by two persons, for a stake on the pool and so much on each of three lives. It is played with two balls, and the sole object of the player is to pocket his opponent. The striker who first succeeds in taking all his adversary's lives wins the pool. The great art in this game is so to play your ball as to leave it far away and safe from the ball of the other player. I have seen Single Pool played by some of the best men in the billiard-world, but as it is mainly a money game, it does not possess much interest for lookers-on. As a means of practice for regular Pool, it is not, however, without its merits. The rules regarding misses, losing hazards, foul strokes, &c., are the same as in Pool. It is frequently played at odds by professionals against amateurs. Roberts, Hughes, and others, are able to give most gentlemen players the odds of a ball, and sometimes two balls. At the "King's Arms," Fenchurch Street, one of the handsomest

and best-conducted public rooms in the City, I have seen Single Pool very well played occasionally; and once I saw a gentleman player take three pools consecutively without losing a life.

CHAPTER IV.

MINOR, CRAMP, AND FAMILY GAMES.

A VERY amusing variety of Pool was introduced at Purcell's rooms, Cornhill, some four or five years since, and for a time Skittle Pool was highly popular. The grand secret of its popularity, however, consisted in the fact that it was a game for amateurs rather than for players. No great science or skill is requisite in order to play at it, and luck is a large element of its practice.

SKITTLE POOL.

The table is arranged for Skittle Pool by the marker, who places twelve skittles round the table at regular stations, about six inches from the cushions, and at certain defined distances from each other. Ten of the skittles are white, and two black. One of the black skittles is placed on the right-hand spot of the baulk circle, and the other just in front of a white skittle near the right-hand middle pocket. Three balls—two white and a red—are employed; and at starting the red ball is placed between the winning and losing spot, and a white ball on the centre spot in baulk. Each skittle bears a certain value, from one point to ten; and the striker who succeeds in knocking down a skittle, *after hitting a ball* with the playing ball, wins the agreed number of points towards the game, which is usually played 200 up. The first player then aims from any part of the baulk, with the ball in hand, at the red ball, and scores all he makes by the stroke. The second player follows with the other white ball, and

the third with the red; and so on in this order for as many players as join in the game. At a single stroke several skittles may be overturned, and they all count towards the striker's game. If a ball be pocketed, it remains till the turn of its player arrives. The pockets and canons count for nothing; and the player who first gets the required number wins the game. Whoever knocks over a black skittle forfeits all the points already made; but he may star as many points as the lowest marked on the board. A player may star as often as he is put out of the game, and any number of stars is allowed. Skittle Pool is an amusing game for young players, but in public rooms the charge for the table—so much a ball, which is deducted from each pool—runs away with a large proportion of the stakes.

This is the way in which I have seen Skittle Pool played. I am enabled, however, by the courtesy of Messrs. Thurston and Co., to furnish a much more complete account of the game as it is now played, together with the directions for placing the skittles. These will be useful for players at private tables.

The white pins or skittles at B and E are to be placed nine inches from the baulk line, and those at C and D on similar spots at the other end of the table in a line with the pyramid spot, A.

The space between B and C, and D and E, must then be divided into three equal parts, and on the four points thus obtained, place white pins F, G, H, J. Place one white pin at K, and another on the baulk line at L (this pin counts ten), a black one at M on the baulk line also (the distance for these two pins to be four inches from the spots in baulk). Place the remaining black one at N, at an equal distance between the cushion and pin at J.

The set of billiard balls are also to be placed as follows, viz., the white and spot white balls on the spots in baulk, and the red ball at an equal distance between the cushion and pin K.

N.B. After the positions of the pins have been obtained, the places can be marked by black plaister spots on the cloth. The number opposite each pin shows the number of points that it counts.

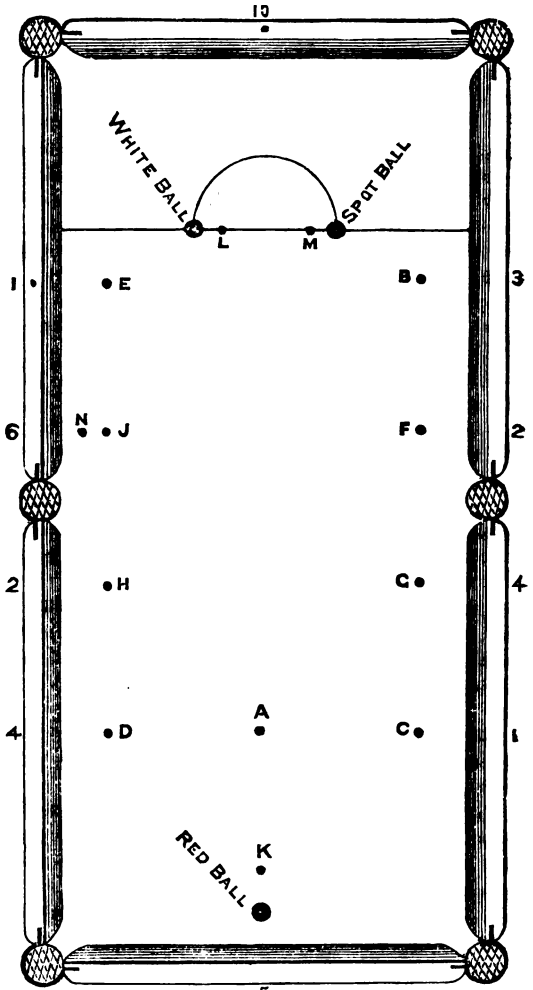

TABLE ARRANGED FOR SKITTLE POOL, THE POINT OF VIEW BEING TAKEN FROM THE TOP OF THE TABLE, OPPOSITE THE BAULK.

All the pins or skittles round the sides or end of the table are to be placed their own length (say four inches) from the cushion.

THURSTON'S RULES FOR SKITTLE POOL.

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

2. The game is thirty-one up.

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

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

5. The player scores the number which is placed opposite the skittle which he displaces, 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. Any one making a foul stroke cannot score.

12. If by mistake the black and white skittles are wrongly placed, and a stroke is made, the white scores, and the black counts as dead; but the skittles must then be placed in their proper position.

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

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

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

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

Provided with these rules, and aided by the observations here made, I fancy there will be no difficulty in any company playing Skittle Pool in any country house. But if any difficulty be felt, an invitation forwarded to my publishers —with a modest retainer—will speedily bring your humble servant to the Board of Green Cloth.

HAZARDS, OR PENNY POT.

This is another of the easy Pool games. It is played in the same way as Pool, the same order of balls and the same rules governing it; but instead of a stake to be divided, and three lives to each player, there is no pool staked, and each player has as many lives as he chooses, simply receiving a small fine—usually a penny, hence the name of the game—from the player whose life he takes, and paying to him who pockets his ball. Every striker who takes a life goes on till he ceases to score, playing at the nearest ball after each winning hazard. A life is forfeited to the player played upon for every losing hazard, miss, or coup. The game is continued for any length of time at the pleasure of the players, and any one can retire at any moment he chooses. Penny Pot is a very merry and amusing game for a mixed party of ladies and gentlemen, and may be played with either cue, mace, or butt; or even the flat end of a stiff walking stick, when the number of cues is not equal to that of the players. I recollect playing at it for some hours at the country-house of my friend Charles Marshall, in Cheshire: and the best of the game is, that you may have a good deal of fun for very little money. I may here observe that the various games of Billiards do not depend for their interest on the stakes risked. Some of the best games I have ever played, or seen played, have been for "love." I once played a match of a hundred up with the present Emperor of the French, for a pair of gloves, and I assure you the excitement was as great as if it had been for a hundred guineas; and certainly the annoyance at losing was infinitely less. Fancy conquering the conqueror of Magenta and Solferino!

THE FRENCH GAME.

The game commonly played in France, and which may be seen in the thousand and one cafés in Paris, Bordeaux, Lyons, &c., consists altogether of canons. The table is

smaller than ours, without pockets, the balls much larger, and the cues considerably heavier and wider at their tips. Played on an English table, pockets and misses count for nothing either way. When the French game is begun, the red ball is placed on the spot, and the non-striker's ball on the centre baulk spot. The striker then plays at the red, and if he make a canon, goes on again, till he fails to score. Then the second player canons, if he can, from where his ball stopped, and so on alternately. The game is usually twenty-one canons, and three balls must always be kept in play. When either the red or white are pocketed, they are replaced on their several spots. In England the French Canon game is not much played. I have never seen any very first-rate foreign players in England; but on their own tables, and with their own balls and cues, they are often very powerful.

The rules as to foul strokes, &c., are the same as in the English game.

THE SPANISH GAME.

Kugel-partie, or Skittles, is played by two persons with three balls—red, and two white—and five, six, seven, or nine skittles set up close together in the middle of the table, thus:—

O	*or*	O	*or*	O	*or*	O
OOO		OO		OOO		OO
O		OOO		OO		OOO
				O		OO
						O

The red ball is placed on the spot, and the two white balls on the outside spots in baulk. The first player then strikes the red ball, and endeavours to canon on the skittles. Failing to accomplish his object, the second player goes on, and so alternately. The game is twenty-one up, and is scored by winning hazards and canons, as in our Winning Hazard game, and by knocking down the skittles.

If the striker, after hitting a ball, knock down a skittle, he gains *two* points; if he knock down two skittles, he gains *four* points, and so on; *two* points for every pin overturned after contact between his own and the object ball. If he succeed in knocking down the middle pin alone, he scores *five;* and if he is fortunate enough to floor the lot, he wins the game off the stroke. To pocket the red is to win *three* points, and two for each pin down by the same stroke; to pocket the white, two points, and two for each pin knocked down by the canon.

But if the player knock down the pin with his own ball, *before striking another ball,* he loses *two* points for every pin overturned; and if he knock over the whole of the pins, without first striking a ball, he loses the game. A losing hazard from the white forfeits *two* points to his adversary, and all the points made by toppling over the skittles. Thus, suppose the player to strike the red ball and pocket it, make a canon and knock down two skittles, and then run into a pocket, he loses twelve points: three for the red, two for the canon, four for the pins, and three for the losing hazard.

The following are Thurston's rules for the Spanish Game:—

This game is played with three balls and five wooden skittles, which skittles are placed in the centre of the table about two inches and a quarter apart, forming a diamond square.

The game is thirty-one up, and is scored by winning hazards and canons (the same as in the English Winning game), and by knocking down the pins.

1. If the player, after striking a ball, should knock down a skittle, he gains two points; if he knock down two, he gains four points; and so on, scoring two points for each skittle. If he knock down the middle one *alone,* he gains five points; but if he should knock them all down by one stroke, he wins the game.

2. If the striker should hole his own ball from another ball, he loses all the points he would otherwise have gained by the stroke.

3. If the striker pocket the red ball, he gains three points

for that, and two for each skittle he may knock down by the same stroke.

4. If the striker pocket the white ball, he gains two points for that, and two for each skittle he may knock down by the stroke.

5. If the striker knock down any skittles with his own ball, before striking another ball, he loses two for each skittle so knocked down.

6. If the player, in the act of striking, should knock down any of the skittles with his cue, he loses as many points as he would otherwise have gained by the stroke.

7. If the striker cause his own ball to fly off the table, he loses three points; and if after making a canon or hazard, he loses as many points as he would otherwise have gained.

8. If any unforeseen case should arise, it must be determined by the rules of the ordinary game.

There are several other foreign games—German Pyramids (*Pyramiden partie*), the German Sausage game (*Wurst partie*), &c.; the game à la Royale, &c., but these are so seldom played in England that they are not worth describing. Moreover, they are far less interesting than our English games and those already mentioned. There are, however, a few other games that need a word or two; and as I am anxious to tell my readers all that they need know about Billiards—for I presume that they wish to become merely good players and not professors—I will now say that word or two, before proceeding to the scientific branch of our inquiry. First among these is—

HANDICAP SWEEPSTAKES.

This is English Billiards played by a number of persons. The red ball is placed on the spot, and the various players handicapped according to their supposed efficiency. The best player has (say) fifty to score, the second forty, the third thirty, the fourth twenty-five, the fifth twenty, and so on. The first player then strikes the red with the white

ball, and the second goes on and makes all he can by winning or losing hazards and canons. When he ceases to score, the third plays, each one taking his turn and playing with one or other of the white balls, according to the proper order, from the place where it stopped. The players string for the start, and the rules of Billiards as to coups, misses, foul strokes, &c., are observed; each of the players marking the number of points made, and the penalties incurred by the striker. Sometimes, however, a single point is deducted from the striker's score for a miss, and three for a coup, &c., instead of adding the point to the scores of the rest of the players—an obviously fairer plan. The Handicap is played for a stake contributed equally by all the players, and he who first scores the required number wins the whole; the charge for the table being first deducted. This is a very pretty game for a mixed player, as, if the handicap has been well made, the worst player is put on an equality with the best.

THE CANON GAME.

The Carambole games played in England are much the same as the French game already described. They require considerable skill to play well. Canons alone count to the score, and the game is usually twenty-one up. Pockets do not count either way, and at starting the red ball is placed on the spot, and the spot white on the baulk spot.

THE WHITE WINNING GAME.

This consists of white winning hazards only, and is usually played twelve or twenty up. This is said to be the original game of Billiards, and only two white balls are used. It is simple but monotonous.

RULES FOR THE WHITE WINNING GAME.

1. In commencing the game, string for the lead.
2. After the first player has strung for the lead, if his

adversary who follows him make his ball touch the other, or hole his own, he loses the lead.

3. If the leader follow his ball with either mace or cue, beyond the middle pocket, it is no lead, and his adversary may, if he choose, insist on his leading again.

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

5. If the striker do not hit his adversary's ball, he loses one point; and if, by the same stroke, his own ball should go into a pocket, over the table, or lodge on a cushion, he loses three points: viz., one for missing his adversary's ball, and two for holeing his own.

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

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

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

9. If the striker touch or move his own ball, not intending to make a stroke, it is deemed an accident, and he must, if his adversary require it, put back the ball in the place where it stood, and play over again.

10. He who does not play as far as his adversary's ball, loses one; or his adversary may oblige him to pass the ball, more especially in giving a miss; or he can, if he choose, make him replace the ball, and play until he has passed it.

THE WHITE LOSING GAME.

This game is twenty up, and the score is made by losing hazards only, with two balls. As the object in the White Winning game is to pocket your adversary, so the *motif* in this is to lose your own ball off your opponent's. All the laws as to misses, foul strokes, &c., common to Billiards are observed in these games.

THE WHITE WINNING AND LOSING GAME.

A simple combination of the two preceding, the rules for Billiards governing it as well as them. Canons do not count, and it is commonly played twenty-one up, the players stringing for the lead.

THE WINNING CANON GAME.

In this, all losing hazards count against the player. It is usually eighteen or twenty up, and consists of winning hazards, canons, misses, coups, &c., the forfeits being added to the score of the non-striker.

THE RED WINNING CANON GAME.

Here the red only is allowed to be pocketed; the canons being added to the winning hazards give it a little more variety than a merely hazard game. The following are the rules by which it is governed. The game is usually played eighteen, twenty-one, or twenty-five up, at the choice of the players.

1. In commencing, string for the stroke and choice of the balls.

2. A red ball is to be placed on the spot in the centre of the table.

3. After the first striker has played, his adversary is to follow, and so on alternately throughout the game.

4. If the striker miss both the balls, he loses one; and if he pocket his own ball by the same stroke, he loses three points.

5. If the striker hit the red ball and his adversary's with his own ball, he wins two points; this is called a canon.

6. If the striker hole his adversary's ball, he wins two points; if he hole the red, he wins three.

7. If the striker hole the red and his adversary's ball by the same stroke, he wins five: two for the white and three for the red ball.

8. If the striker make a canon, and hole his adversary's ball and the red ball by the same stroke, he wins seven points.

[Always count two for the canon, two for holeing the white, and three for the red ball.]

9. Forcing any one or all the balls over the table does not reckon any point.

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

11. If the striker make a canon or a winning hazard, and force any of the balls over the table, he wins nothing by the stroke.

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

13. If, after the red ball has been holed, or forced over the table, either of the white balls should lie upon, or be so near the spot, that the red cannot be placed in its proper situation without their touching each other, the red ball must then be placed on the spot in the centre of the table.

[This and the foregoing rule are also applicable to the Winning and Losing game.]

14. If, after the striker has made a canon, or holed his adversary's or the red ball, should he touch either of the balls which remain on the table with hand, stick, or otherwise, he cannot score the points he made by the stroke, as it is deemed foul.

15. If the striker play with the wrong ball, or miss both the balls, he loses one point; and if the ball should go into a pocket by the same stroke, he loses three points.

ONE POCKET TO FIVE.

An amusing Cramp game, played commonly sixteen, eighteen, or twenty up. The best player selects a pocket, usually a corner one—or he may allow his opponent to name

the pocket; and all the balls he lodges in that pocket count towards the game; those holed in either of the other pockets scoring against him. The player who has the five pockets, is, on the contrary, allowed to score in all the pockets but that of his opponent, in which if either of the balls happen to fall, the points are scored to the other side. Winning and losing hazards, and canons count as in Billiards, all the rules of which game apply to this. The giving of five pockets to one is equal to about thirty in fifty. The grand secret in this game is to avoid the pocket or pockets belonging to the other side, and to drive the balls to your own part of the table.

TWO POCKETS TO FOUR.

This Cramp game is equal to giving seventeen points out of fifty. It is played in precisely the same way as Billiards, all the balls lodged in the opponent's pockets becoming forfeits to the non-striker.

SIDE AGAINST SIDE.

Billiards under difficulties. One player takes the pockets on one side of the table, and the other the pockets on the other side. The game is scored by winning and losing hazards and canons, and no advantage accrues to either player from choice of sides, if both be right-handed; but with a left-handed player, the left side of the table is of course the most advantageous. All hazards made in the opponent's pockets count against the player. The game is usually twenty-one up, and is governed by the rules of Billiards.

THE NOMINATION GAME.

This is the ordinary game of Billiards, with a difference. Each player is obliged to name his stroke, which if he fail to make, any score made by that stroke is counted by his adversary. This game is seldom played, and in the hands of any but very good players is most uninteresting. All the rules of Billiards are observed.

THE COMMANDING GAME.

This game, like the last, is regular Billiards, with the difference that the opponent names each stroke the player is to make. Then if the player fail, any hazard or canon other than the one commanded goes to the other side. It is usually played by a professor against a tyro, and, except under such circumstances, is dull and stupid. Rules as in Billiards.

THE GO-BACK (OR PULL-BACK) GAME.

This is another modification of Billiards, and can only be played between a good and a bad player. It is usually played sixteen up, though of course any number of points agreed upon may be played. In the hands of a good player sixteen is no great number to get off a break; and the peculiarity of the Go-back is, that the superior player goes back to *nil* every time his opponent scores a hazard—not a canon; while the latter, on the contrary, scores all he can make. This is often a rooking or gambling game, and amateurs are therefore advised to fight shy of strangers who propose to play at it with them in a public room.

There are several other games that need only to be mentioned.

The Doublet Game is played with either two or three balls, and all the hazards are made by a double from the opposite cushion. When three balls are employed, all the canons, as well as all the hazards, both winning and losing, must be made by doublets. All hazards made without the doublet score against the player. This, indeed, is French Billiards as it used to be played.

The Limited Game.—The table is divided from end to end, or from side to side, by a chalk-line; all strokes made beyond which count to the adversary.

The Bricole Game is, like the Doublet game, played from the cushion, which is first struck with the player's ball, in

order that it may reverberate to the object ball. The player forfeits all losing hazards made with his own ball, and counting all losing hazards and canons. It is a stupid, uninteresting game, though a favourite with my friend Kentfield, the celebrated Jonathan of Brighton. Rules as in Billiards.

Choice of Balls.—This is Three-ball Billiards, with the difference that each player in turn takes his choice of the ball he wishes to play with. With three balls placed near to each other, thus—

I have made over two hundred canons. This game is commonly played by a good player—who follows the ordinary plan, and canons only with his own ball—against a bad one, who is allowed to play with and at any of the three. Rules, otherwise, as in Billiards. Sixteen up.

The Bar-Hole Game is like One Pocket to Five, except that a particular pocket is barred to both players, and any hazard in that pocket is scored to your opponent.

White against Red.—One player strikes at the white ball, and the other at the red; and as the red counts three for a hazard, and the white only two, the advantage is with the former. It may be played either with or without canons, and with winning hazards only, or winning and losing hazards combined with canons.

The Cushion Game is played from the top of the cushion, the frame of the table, instead of from the table itself. All canons and hazards so made count as in Billiards. A rooking game, and to be avoided, as no man offers to play at it without he is well up in the science of the cue.

Non-Cushion Game.—In this the ball of the player is not allowed to touch the cushion under a penalty of one point. Canons and hazards count as usual. In playing back at a ball, the player is allowed to strike one cushion only. Sixteen up is the number which wins this absurd game.

CHAPTER V.

THE SCIENTIFIC PRINCIPLES OF BILLIARDS.

We now come to the real difficulties of the noble game, the *pons asinorum*, over which so few climb without damage to temper and purse. Having shown you what games to play, it now becomes my business to teach you, in as plain terms as I can use, *how to play them*. I do not write for professors, recollect, though it is quite true that very few even of the most famous of them play by anything else than rule of thumb. They play well by dint of long practice, but they know nothing at all of the reasons for the particular *tours de force* for which they are some of them celebrated. They know how to make a stroke, but they are utterly ignorant of its why and the wherefore. They play, in fact, empirically, not scientifically. Now, as knowledge is power, I think that every man who really comprehends the causes which produce certain effects, must, or ought to be, a better hand at whatever he strives to accomplish than the man who merely works by guess and produces given results from unknown, or only partially known, premises.

If this be true in respect to mechanics, mathematics, or any special art or science, it is equally true with regard to Billiards—a game which accuracy of calculation and steadiness of will and purpose have almost elevated to the rank of a science. True that chance is an element always present in Billiards, but it is an element which reveals itself less and less according to the skill and scientific knowledge of the player. Amateurs are invariably lucky; players have very little luck. How is this? The one plays for nothing, and if he strike his ball hard enough, is pretty sure to score occasionally and make points at the most unexpected times. The other thinks out a stroke and plays for it; if he fail in making the stroke, he scores nothing. In this we have the whole secret of luck against science. But, however lucky a tyro may be, an opponent possessed of even a little science and skill is

sure to overcome him after a few hours' play. I invariably back the man who gives the odds, because I feel persuaded that he is more scientific than his opponent, or he would not give odds. Possibly a lucky player may go through a whole evening with credit and success; but if he is simply lucky and nothing more, he will be sure to find himself beaten when he least expects it.

All this being admitted, let us try if we cannot discover some of the secrets which make, or go far to make, successful Billiard players. Any man may knock about the balls and make hazards and canons, but it is quite another thing so to play as to enable you to calculate with something like certainty on the result of every stroke you make. To accomplish this desirable end—and it is a desirable end, for anything that is worth doing at all is worth doing well—we must pay attention to some general, and, to a real player, very obvious rules of play.

The very first thing to learn in Billiards is to strike a ball with fairness, certainty, and precision. This can only be done with a good, firm, steady *bridge*. The importance of beginning well is seen in no part of the game so much as in the Bridge. The wrist should rest firmly on the table, about seven or eight inches from the ball, and the tips of the fingers should touch the table so as to form a counterpoise to the wrist, with the palm hollowed so as to raise the knuckles, and the thumb extended slightly—neither too close to the fingers nor too far away. The bridge should be so made as to be at once firm and perfectly free: certain strokes require the hand to be raised on the tips of the finger, while the screw and others render the lowering of the thumb necessary. Nothing is more common than to see a young player make a bad bridge, bending his fingers instead of extending

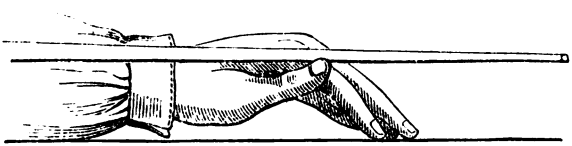

FIG. 1.—THE BRIDGE.

them, throwing them out like a fan instead of keeping them close together, resting the hand flat on the table, doubling it up like a fist, cocking up the little finger, and so on. All this is to be avoided, if you would become an easy and elegant player.

Then, as to the handling of the cue. Choose a cue of moderate length and weight, not too fine at the tip, nor too flat and broad. To find the proper length of the cue, select one that will *stand easily under your chin.* A too long or too short cue will effectively cripple your chances of becoming a good player. Grasp it firmly, but not too tightly, at about five or six inches from its butt, and *make the stroke from the shoulder, and not from the fore-arm.* For slow losing hazards and light canons, many players hold the cue between the fingers and thumb, while for heavy strokes and winning hazards they grasp it club-wise. I do not, however, recommend much variation in the manner of using the cue, though it will be found that many strokes require a slight deviation from the regular method. For instance, winning hazards require the cue to be held tightly, while losing hazards may be better made with a light and easy grasp. In playing a ball from under the cushion, the cue must be shortened, and the stroke made with a firm push; in the *following stroke,* the cue must be allowed to flow, as it were, after the ball; and in screw or twist, the stroke must be sudden and quick, with a draw-back motion, more or less decided, according to the strength of the stroke and the part of the ball struck.

In making your stroke, point your cue at the part of the ball you wish to strike, draw it back six or seven inches, and then hit the ball with a firm blow, more or less hard, according to circumstances. Avoid all see-sawing action, and endeavour to make your stroke freely from the shoulder by one fair impulse. One great point is to keep the cue as *nearly horizontal to the table* as you can, and to avoid shifting its height up and down as you take aim. My own plan is to take correct aim, drop the tip of my cue for a second on the table, then raise it to the proper height, draw it well back, and make the stroke by one full, free impulse.

But, in fact, the handling of the cue and the making of the bridge cannot be fully taught on paper. A single lesson from a professor will be more useful than all the word-teaching in the world.

Position is important. Stand firmly and easily on your feet, not too widely apart, and keep the knees straight. Nothing is so inelegant as bent knees at a billiard-table. *Let the stoop to the table be made from the hips, and not from the knees.* A right-handed player will slightly advance his left foot and incline his head, while a left-handed striker will do just the reverse.

In order to make a true and successful stroke, you must keep the tip of your cue well chalked, avoid all jerks and overstrained actions, take accurate aim, and be careful not to raise your arm too high above the level of the table. Hand and eye should be in unison. First observe the position of the object ball, and then, by an almost simultaneous impulse, take your aim, and, *looking only at your striking ball,* make the stroke.

When you use the *rest,* put the head of it sufficiently near to the ball, and keep the cue in as horizontal a position as you can. The proper distance from the ball will allow you to see the striking ball over the head of the rest, say from eight to twelve inches. The rest needs to be held tightly in the left hand, and the cue must be taken between the fingers and thumb, with the palm downwards. It is not necessary to say anything about the *mace,* as it is seldom used; but in the use of the *butt,* or the butt-end of your own cue, you *must not strike at the ball,* but push with the butt by a firm, flowing action. To do this properly, you must place the head of the butt close to the ball you have to strike, and hold it near its end between your fingers and thumb, and not in the palm of your hand.

THE BALLS AND CUES.

Having acquired the knack of properly making the bridge and using the cue, the next point is to know where to strike your ball. A diagram will assist us here. Suppose the following figure to be the ball:—

Here we have a number of imaginary lines and circles. A A divides the ball into two equal halves. If you strike

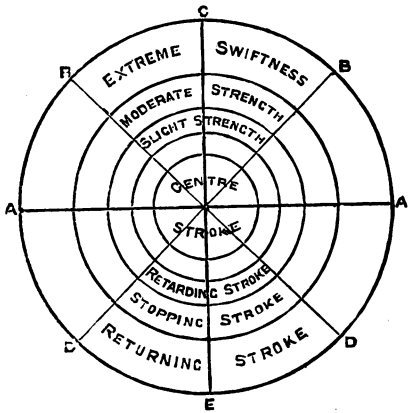

FIG. 2.—THE DIVIDED BALL.

above the centre, the ball travels swiftly; if *below* it, its pace is more slow; and the lower you strike it, the slower is its progression, till it either stops dead or returns to the point of the cue. The points A B and B C, on the left-hand upper side, give the parts for the left side stroke; and C B and B A the right-hand side stroke; while A D E give the corresponding side strokes below the centre. When struck on the right-hand side, the ball diverges to the right; and when struck on the left side, the points of divergence are to the left of the point of contact between cue and ball. This, in truth, is the main theory of the side stroke, about which, however, I shall have something more to say.

In commencing practice at Billiards, the amateur will find it much more easy to *divide the object ball.* Thus, if half the striking ball is made to impinge on half the object ball, we call that stroke a *half ball;* and so, with the greater or lesser points of contact between the two balls, we get a *three-quarter ball,* a *third ball,* an *eighth ball,* a *very*

fine ball, &c. This, again, will be best understood by referring to a diagram.

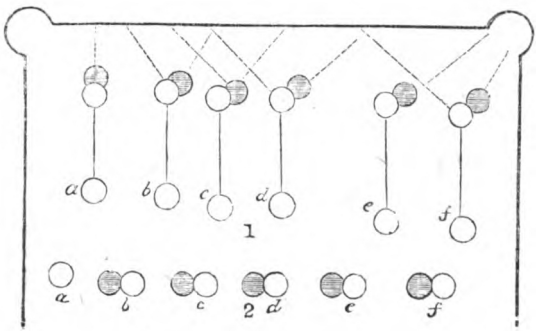

FIG. 3.—DIVIDING THE OBJECT BALL.

In the upper row (1) *a* is a *full ball*, made by striking directly in the centre of the object ball; *b* is a *half ball*, in which the contact is about half of each ball; *c*, a *third ball*, when the contact is still less; *d*, an *eighth ball*; and *e* and *f*, *very fine balls*. The lower line of balls (2) shows the points of contact in a different direction; and the two diagrams taken together will be sufficiently explanatory. Remember that *the slighter the contact between the striker's ball and the object ball, the wider the divergence after contact*; consistent, of course, with the strength or force of the stroke, which, if *too* strong, breaks through the regular angles, and falsifies the axiom that "the angles of incidence and reflexion always correspond."

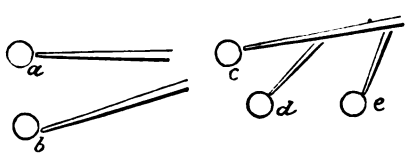

FIG. 4.—WAY OF MAKING THE STROKES.

Another little diagram will show us how to make the several strokes mentioned. For the *full stroke* (*a*, fig. 4)

the player's ball must be struck full in the centre, so as to meet the object ball full; then both balls will travel in about the same line. For the *stopping stroke* or *screw* (*b*) the ball must be struck low and firmly, when more or less below the centre, with a sharp draw-back motion; when, on contact with the object ball, it will either stop still at the point of contact, or return to the striker. This is one of the most useful strokes at Billiards. The secret of the screw is this: the ball being struck below its centre, travels by a series of under and under revolutions, contrary to its usual mode; and then, when it comes in contact with another ball or with the cushion, or when its twist is exhausted, its rotatory motion is reversed, and it comes back in the regular over-and-over fashion. You may illustrate this with a boy's hoop, which, if you take it below its centre, and throw it forward with a jerk, will travel onwards for a certain distance, and then return to the thrower, in a regular wheel. The twist of the cricket-ball is produced in the same way. You can also make the twist or screw by striking the ball on the top (*d*), when it will jump; or on the top side (*e*), when it will spin forward and return. These latter strokes are necessary when the ball struck is nearly close to the object ball. Of course all these strokes will be varied by the amount of *side* given to the striker's ball. The *following stroke* (*c*) is made by striking the ball very high, and giving to your arm a sort of flowing motion, as already explained. Recollect that the higher you strike your ball, the swifter it will travel, and the lower you strike it, the slower it will go, till it stops altogether.

It is by no means so difficult to divide the object ball as may appear on reading these directions. After a little practice the eye gets so accustomed to the imaginary lines on the ball, that the billiard-player can without difficulty hit any part of the ball with his cue, and cause the two balls to strike each other with almost mathematical precision. The deflexion of the balls from each other after contact is due either to the part of the striker's ball hit by the cue, or to the degree of impingement between the striker's ball and the object ball. In the first case we have the *side stroke*, pure

and simple; and in the last, we have what billiard-players have agreed to call the *division of the object ball.* When the two actions are combined, we say that we *divide both balls.* In the best styles of play, by the best players, this combination of forces is accomplished with great neatness and accuracy.

Well, now we come to the question upon which hinges all the science of Billiards—namely, that *the angle of reflexion is equal to the angle of incidence.* The meaning of this phrase is this, that "the direction of the motion produced in a moveable elastic body projected against a body that is fixed and at rest is simple and determinate, and is alike under all the varieties of velocity and modes of projection; the reaction will invariably equal the action, and be the counterpart thereof; or, in other words, the course of the body after contact will be the counterpart of the motion originally imparted to it: hence the angle of reflexion must uniformly be equal to the angle of incidence."

For the sake of those of my readers who are not mathematical, I will illustrate this fact by a diagram.

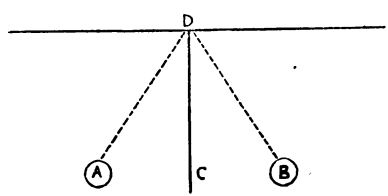

FIG. 5.—ANGLES OF INCIDENCE AND REFLEXION.

If the ball A be propelled against the cushion at D, it will form with the line D C the angle A D C; the return of the ball will be in the direction D B, and form the angle D C B, which will be found to be exactly equal to the other angle produced by the line dropped through the centre of the point of contact. This is the theory; but it must be remembered that *the stronger or harder the stroke, the more acute the angle,* and *vice versâ.* The axiom is, however, sufficiently true for our purpose, and it may be taken to be so far cor-

rect as to form an almost infallible guide to the young player in the making of canons and hazards. When, as in the case of one ball striking another, two elastic and moving bodies come into contact, the angle is modified by the degree of impingement. All this must be learned by actual play; all I can do is to state the fact and allow my pupils to "improve" upon it as they may.

ANGLES OF THE TABLE.

Of course young players begin by endeavouring to make canons and hazards; but a knowledge of the angles of the table will be found of vast assistance to them. In Billiards, as in most of the mechanical arts, the player produces certain results without knowing the precise "how" or "why."

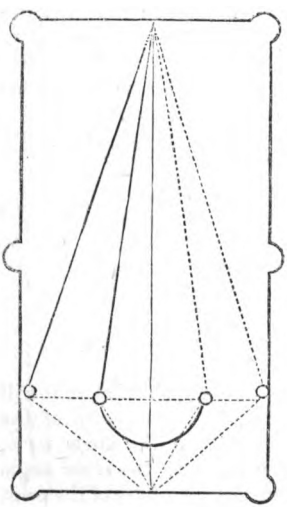

FIG. 6.—ANGLES.

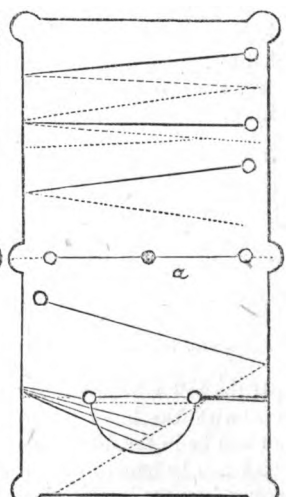

FIG. 7.—ANGLES AND DOUBLETS.

The knowledge cannot, however, fail to assist him in his progress. Thus it will tend greatly to facilitate his game

and educate his hand if he practise the angles in figs. 6 and 9, where the angles of incidence and reflexion are correctly shown. Let him place the balls in the positions shown, and, striking them from their places, endeavour to produce the corresponding angles marked with the dotted lines.

In all the diagrams the striker's ball is represented by an open circle, and the object ball by a black one. The first line of progression—the angle of incidence—is shown by a straight line, and the return angle—the angle of reflexion—by a dotted line.

In fig. 7 I have given a few lines of angles. These may be multiplied indefinitely all over, across, and up and down the table. The centre illustration (*a*) in fig. 7 shows a most neat

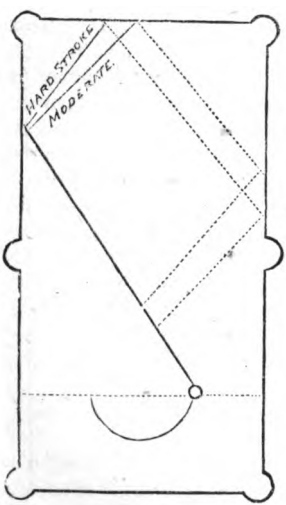

FIG. 8.—STRENGTHS.

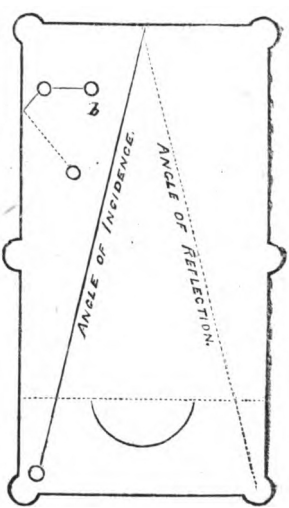

FIG. 9.—ANGLES.

and useful stroke made by combining the *full* stroke with the *screw*. If the red centre ball be struck low, with a

good drawback, one white ball will be forced into the pocket, and the red ball, returning to the other white one, will canon and send it into the opposite pocket, and probably follow in after it. This is the well-known centre ten-stroke, when the middle ball is red and the cushion balls white.

Another illustration of the angles is seen in the little figure (*b*) in fig. 9. The axiom holds good whether one leg of the angle be much shorter than the other or not—thus you may always calculate on making certain strokes with some degree of accuracy, this degree of course depending upon the strength of the stroke, and the amount of "side" given to your own ball, or the quantity of "division" imparted to the object ball.

Fig. 8 shows the degree and nature of the deflection produced by a hard and by a moderate stroke. It is hardly necessary to say that illustrations of this fact might be increased indefinitely. I am not wishful to burden my reader's mind with too much teaching, or I might provide him with any number of figures in exemplification of this law of angles. Sufficient if he comprehend my meaning, and illustrate it for himself by actual practice on the table. In all the books—few of them of any great value, however—that have been written on the science of Billiards the writers have erred, as it strikes me, in trying to prove too much: but I must not fall into the error of proving too little. By the way, it may be as well to notice that this theory of angles can be usefully applied to the healthy, though unfortunately not too respectable, game of skittles.

WINNING HAZARDS.

The first strokes that a young player learns to make are winning hazards. These may be played at all degrees of strength, but they are most effective when they are made with moderate swiftness. A "stop-ball" struck rather below the centre is one of the strokes that will be found extremely useful in Pool or Pyramids. By it you may make the hazard shown in fig. 12. To play a winning hazard

and stop at the point of concussion with the object ball is a *tour de force* that requires practice and considerable command of cue: for you must recollect that all the fine strong strokes made by Roberts, Jonathan, Hughes, Bowles, and other professional players, are acquired as a scholar learns his lesson—*by dint of steady study and long practice.* I have known crack players to practise a single stroke for six or eight hours at a stretch day by day till they perfected themselves in it. Now, I do not presume that gentlemen will ever care to go to that extent; but if they would

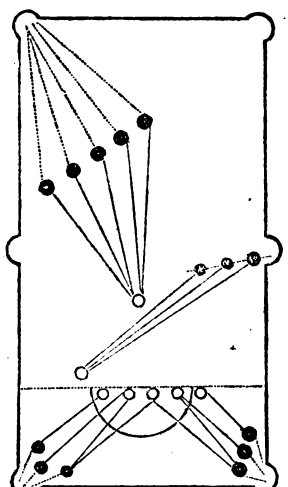

FIG. 10.—WINNING HAZARDS.

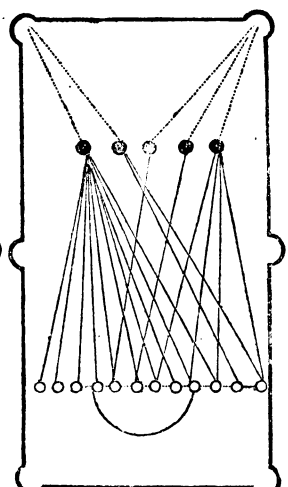

FIG. 11.—WINNING HAZARDS.

become good average players at Billiards, they must give considerable attention to it. The two strokes shown in fig. 12 are to stop in the circle and make the hazard, and to make the winning hazard in the far corner pocket, and draw back your own ball in the near pocket. They must be played with a low draw-back with good strength

but no violence. Hard hitting is destructive to all elegant and successful play.

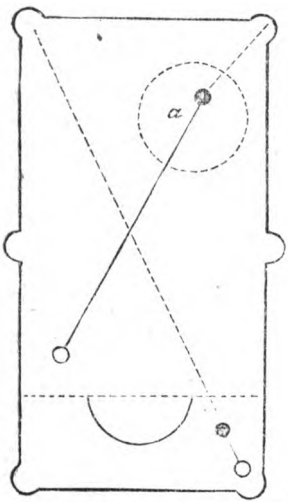

FIG. 12.—STOP-BALLS.

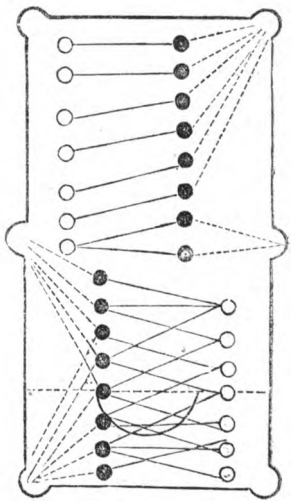

FIG. 13.—WINNING HAZARDS.

The winning hazards in diagrams 10, 11, and 13 sufficiently explain themselves. That part of your ball is to be hit which I have shown in the figures. The whole art and mystery of winning-hazard striking is to hit the object ball full for the pocket. If it and your own ball be in a straight line for the pocket, then all you have to do is to strike a full ball; but if the object ball be at an angle on either side to the pocket, then you must play a half, third, quarter, or fine ball, *in order to make it straight to the pocket.* Understand by the last expression that what you have to do in order to make the ball straight to the pocket is to hit it in such a way as will send it in any direction you choose. In all the hazards shown in diagrams 10, 11, 12, and 13, your own ball is to be struck full in the centre,

and you produce the necessary deflection of the object ball by dividing it according to the plan I have already explained. It is not necessary that I should tell you how much division to put upon the object ball in each individual instance. It is a perfect fallacy to suppose that the young player can follow printed directions so minutely as to be able to distinguish for himself between a *half* and a *third* ball, much less between a *quarter* and an *eighth*. What the tyro has to do is to place the white and red balls in the positions severally indicated in the diagrams, and by aid of eye, hand, and common sense, endeavour to make the hazards shown.

In fig. 14 the hazards from the baulk to the middle pocket are by no means difficult; but they require precision

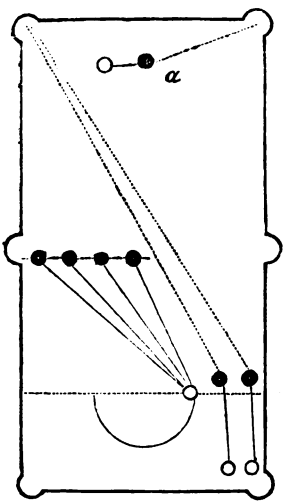

FIG. 14.—WINNING HAZARDS.

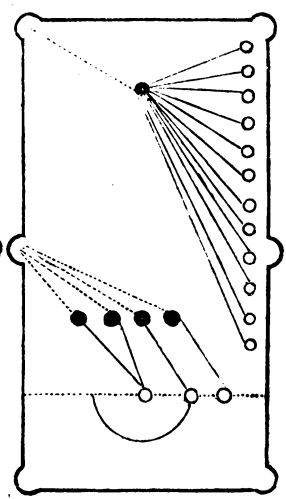

FIG. 15.—WINNING HAZARDS.

in striking the object ball finely and decidedly. So, also, do the strokes shown in diagrams 15, 16, and 17. In each case the direction of the ball to be struck, and the part of the object ball that must receive the blow from the playing

ball, is as nearly shown as may be. Something I leave, for compliment, to the judgment of the pupil.

The *spot stroke* (*a*) shown in fig. 14 is a highly useful one. I once won a game right away with this stroke, against Hitchin, the professional player, in Roberts'rooms in Leicester Square. My opponent had broken the balls, and we both made a stroke or two without making any great alteration in the figures on the marking-board, when I made a red winning hazard, and left my own ball convenient for the spot stroke, and from that position I made sixteen consecutive winning hazards without Hitchin making a stroke.

There are two ways of playing the *spot stroke*. One is to play direct at the red and stop your own ball just behind it; the other is to play a gentle ball, which just lodges the red in the pocket and leaves your own ball in a position favourable for making the hazard in the other corner pocket. In the first case you must play a low stop-stroke, with sufficient force to make the hazard, and at the same time bring your own ball an inch or two back from the red. You will find this difficult to repeat above two or three times, because of the double danger of stopping your ball on the spot and of receding too far. The safest plan is to play a gentle stroke on to the red, and reverse the position of your own ball. But this is not an easy stroke by any means, for if you look at the position of the balls with regard to the corner pockets, you will find that, though the red is straight to the corner, the white is not straight to the red. A little "side" is therefore to be placed on your own ball, and the red to be slightly divided: in effect you must divide both balls, in order to leave a hazard in the one pocket after you have made it in the other and replaced the red on the spot. This stroke is now very popular, and very successful. When well made it is highly effective. I believe it is no secret that to your humble servant belongs the honour and credit of having made it thoroughly known to the world.

In making winning hazards the cue should be held firmly in the palm, and not between the fingers. Your own ball should be struck in the centre, and when you need to hole a ball at an angle from the pocket, what you have to do is to

make it straight to the pocket by striking it on the side necessary, with more or less impingement as the case may be.

The *slow screw* is a stroke that may be advantageously employed in making winning hazards, especially in cases in which the balls lie close together (as in fig. 12). The way to make the slow screw is to hit your ball well below the centre, with a sharp twisting stroke. At the instant the stroke is made the wrist must be slightly turned inward, so as to give the necessary screw to the ball. It is, however, impossible to satisfactorily describe this peculiar action of the wrist. Practice only can make you master of it.

I have avoided as much as I could the jargon about half-balls and quarter-balls, because, as I have already said, amateurs are only bothered and not guided by such directions; while, as for good players, they see at a glance the quantity of division necessary in order to effect the object before them. All that elementary treatises can do for the young billiard-player is to direct his attention to the points to be observed. Any writer who pretends to more than this is a quack!

LOSING HAZARDS.

Losing hazards require a different sort of treatment to winning hazards. In the latter, force and decision may accomplish a great deal, while in the former a fine, delicate touch, a light hand, and a quick eye, are the sure means of success. In nothing on the billiard-table is the master-touch so evident as in the clean and successful making of Losing Hazards. Correct calculation of angles, nice division of the object ball, proper quantity of side, good appreciation of strength—that is, the relative elasticity of the balls to the cushion—are all necessary to the making of Losing Hazards. Knowledge of strengths enables the player to keep his balls before him, and in a succession of hazards and canons to make a good break. A thorough player seldom needs to use the rest, because when he plays a stroke, he not only makes the hazard he plays for, but leaves his ball in a position to make another hazard or canon. This is the perfection of Billiards. Lots of young men can make fine, fancy, and

cramp strokes, but it requires a thorough master of the science of Billiards to make a good score from a promising opening; to keep the balls before him, and never to pocket the white, except when it is absolutely necessary in order to finish his break by keeping the baulk, or to end the game.

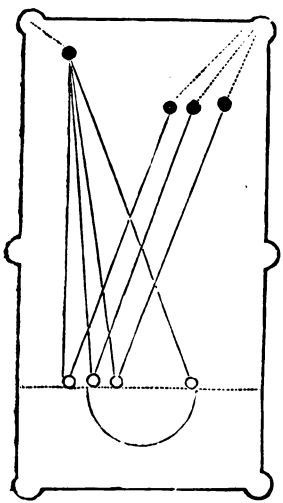

FIG. 16.—LOSING HAZARDS.

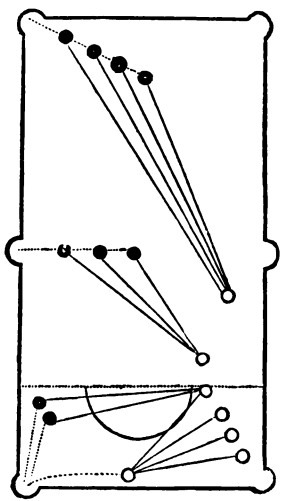

FIG. 17.—LOSING HAZARDS.

The losing hazards shown in figs. 16, 17, and 18, will be easily understood. They are to be made by dividing the object ball, and played with moderate strength. The hazards in the top pockets (*a*) require half-balls, while that in the corner (*b*) requires a little left-hand side put on the playing ball, striking the cushion and object ball at the same instant. This stroke is often made at Pool or Pyramids when you want to play a winning hazard. It is a very pretty stroke to accomplish with neatness and certainty.

The losing hazards in the middle pocket are easily made—the great object being to bring the object ball back to about

the same place, in order that you may repeat the stroke. This requires a nice adjustment of strength; and when well

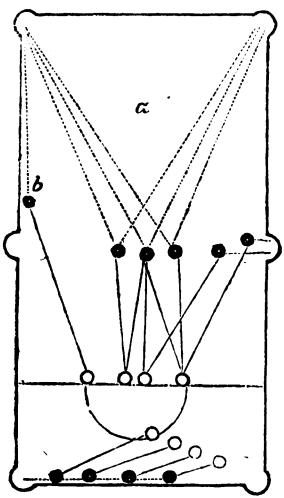

FIG. 18.—LOSING HAZARDS.

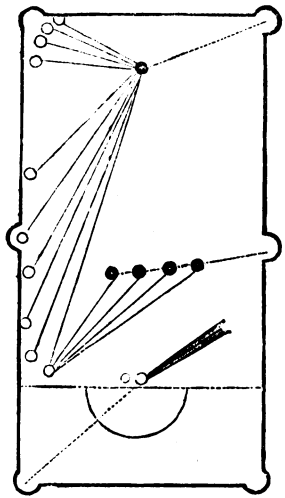

FIG. 19.—LOSING HAZARDS.

done, several hazards may be made in one or other of the middle pockets, the position of the playing ball being shifted from left to right, or from right to left of the baulk according to circumstances. The proper placing of the player's ball in baulk is only to be acquired by practice, a few inches more or less from the centre making a considerable difference in the line travelled by the object ball.

The hazards in the left-hand baulk corner are somewhat more difficult to make, in consequence of your being obliged to divide both balls. Try them in the positions indicated, and you will soon find that you must put side upon your own ball; in these cases, whether you play for hazards in the right or left-hand pocket, the in-side must be put on your ball, the "side" always taking effect according to the manner of striking your ball. Supposing you wish your ball to

hug the cushion, therefore you must put on the in-side. The object ball will fly off at a tangent, and your own ball will proceed straight to the pocket.

There is only one stroke in fig. 19 that needs remark—the other strokes being plainly enough shown in the diagram. This is the *line ball.* The object ball being *out of baulk,* place your own ball as close to it as you can, and *gently push it into the corner pocket without moving the object ball.* This very beautiful and highly effective stroke may be repeated as many as a dozen times. I have frequently won games by a ball of this sort, which, like the *spot stroke,* is very powerful in the hands of a master.

The losing hazards in figs. 20 and 21 need no particular description. In them it is only absolutely necessary to divide

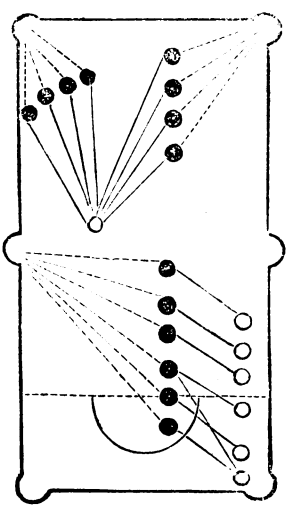

FIG. 20.—LOSING HAZARDS.

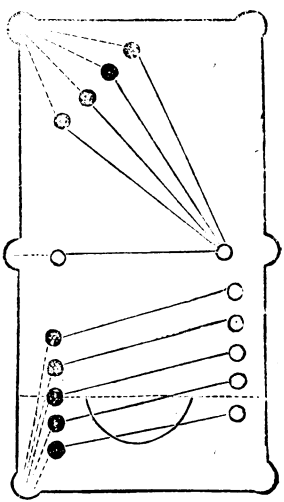

FIG. 21.—LOSING HAZARDS.

the object ball; but players generally divide both balls in making these strokes. Of course it will be understood that

strokes of a similar character may be made in all the pockets, according to the respective places of the balls.

Remarks on the hazards in figs. 22, 23, 24, and 25 are hardly necessary, so well are they indicated in the diagrams.

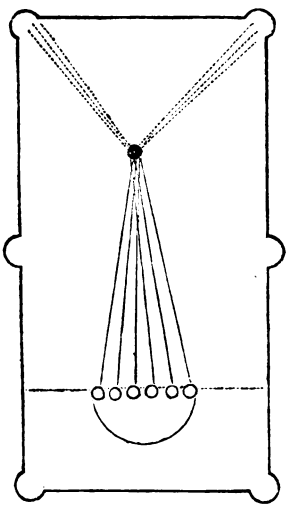

FIG. 22.—LOSING HAZARDS.

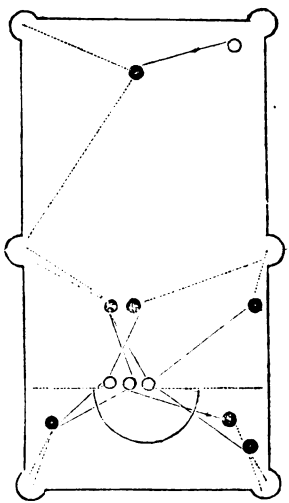

FIG. 23.—LOSING HAZARDS.

Division of the object ball or division of both balls may be employed at pleasure; screw being put on where it is necessary, as shown in the hazards in the corner pockets and the one in the centre pocket in fig. 24.

Hundreds of cases might be given; but, as they would rather bother than assist the pupil, I prefer to leave the illustrations of losing hazards to the practical science that is only to be acquired on the table itself. I recollect reading a book which professed to give "directions for every stroke in Billiards." As well might we attempt to describe the particular shape of every cloud in the sky! Sufficient if I succeed in conveying to my readers generally correct ideas of the

nature of the principal strokes which occur in ordinary games. All the rest must be left to practice and inherent skill.

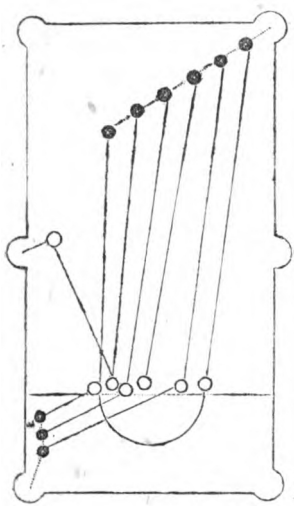

FIG. 24.—LOSING HAZARDS.

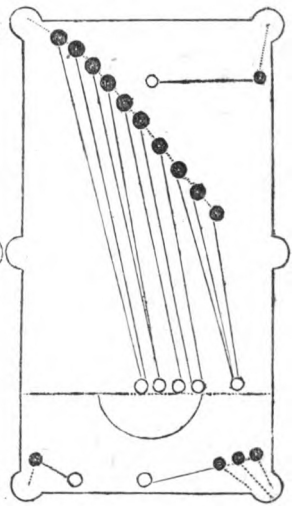

FIG. 25.—LOSING HAZARDS.

CANONS.

You all know what a canon is; I therefore refer you at once to the diagrams, with only a remark or two in explanation.

Here will be seen the direction taken by your ball after contact with the object ball. All the strokes shown in figs. 26 to 33, inclusive, are *canons by plain angles without the use of the side stroke.* They can all be made by full open strokes on the centre of your own ball, the division of the object ball being made as shown in the diagrams. I have not thought it necessary to show the direction taken by the object ball, as that would have involved a confusing number of lines.

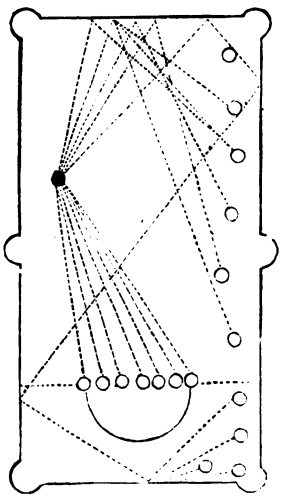

FIG. 26.—CANONS.

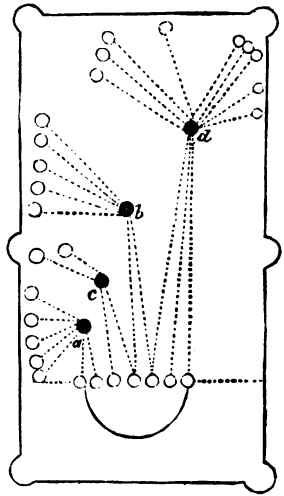

FIG. 27.—CANONS.

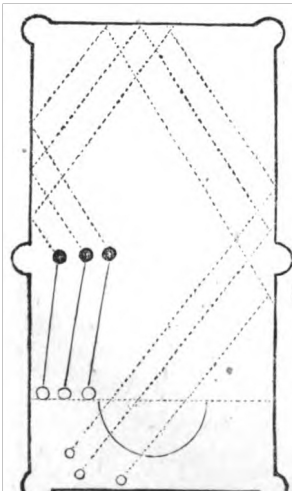

FIG. 28.—CANONS.

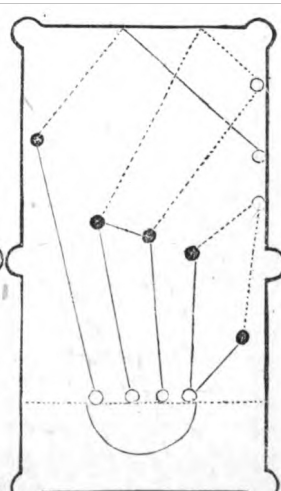

FIG. 29.—CANONS.

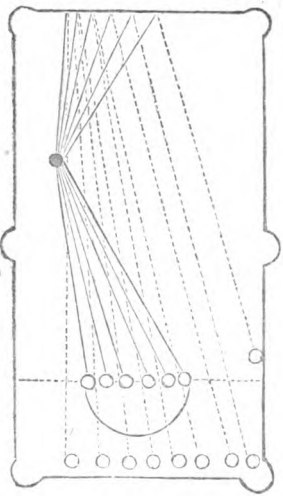

FIG. 30.—CANONS.

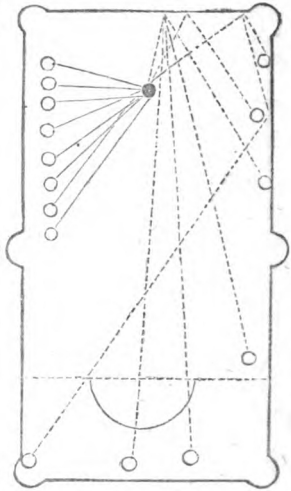

FIG. 31.—CANONS.

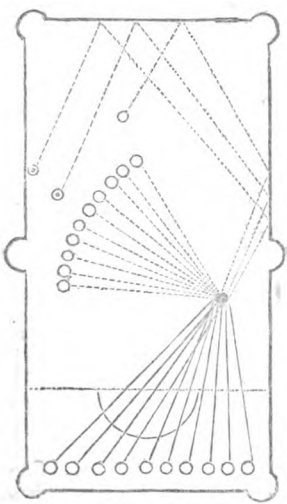

FIG. 32.—CANONS.

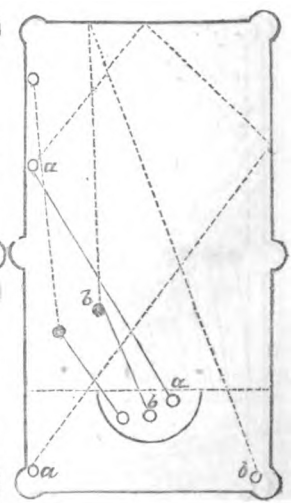

FIG. 33.—CANONS.

In fig. 27 the canons *a* require more or less screw and drawback; the canons *b* a division of the object ball from the half with screw (to square the ball lowest in the figure) to an eighth, or thereabout, to make the uppermost canon. The canons *c* require a simple division of the object ball, as also do those marked *d*. All these are easy of execution; and if they be struck fairly and with good though not extreme strength, they will be made by the natural angles of the table—always remembering the important axiom that *the angles of incidence and reflexion are, for all practical purposes, equal to each other*. These canons may be increased at pleasure. I have given only those which are most obvious and most frequently occur in the course of ordinary play.

The canons in figs. 30, 31, 32, and 33 are of a similarly simple character, and in order that the beginner may accustom himself to the making of them, he should try them successively, and only be content when he can make them easily. In fig. 33 the canons *a* and *b* require your ball to be struck very high, in order that the distance may be fairly travelled—the longer the distance, the higher the stroke; the harder the stroke, the more acute the angle. Of course canons are frequently combined with winning and losing hazards; but it will be sufficient for the learner to try for a single stroke, and if any others follow so much the better for his game. Remember the fable of the dog and the shadow, and lose not a certainty by endeavouring to grasp at too much. Always have an object in view when you are making your stroke, and draw an imaginary line for every canon. As you progress you will be able to correct your first ideas, and you will soon acquire sufficient accuracy of eye and dexterity of hand to accomplish all the strokes here shown, as well as thousands of others which will present themselves from time to time. Play with strength enough to effect the object intended, and be careful not to put forth all your powers. The steam-hammer can crack a nut, but so can a toy mallet!

THE SIDE STROKE.

You have, ere this, pretty well familiarized your mind with the nature of the side stroke. I need therefore only

remark that it is one of the most useful adjuncts to Billiards ever devised. It was quite unknown to the older writers, and is, even now, but imperfectly practised by ordinary players. Briefly, the *side stroke* is a method of striking the ball on its side which causes it to travel on an axis different from its true axis—higher or lower, more to the right or the left, according to the manner in which it is struck. I cannot better illustrate this removal of the ball's travelling axis than by referring to the way in which you play a ball out of baulk, and into baulk again. By striking a ball a little on one side or the other, you shift its centre of gravity—raising or lowering it as the case may be. See this diagram, and you will immediately comprehend the *nature* of the side stroke.

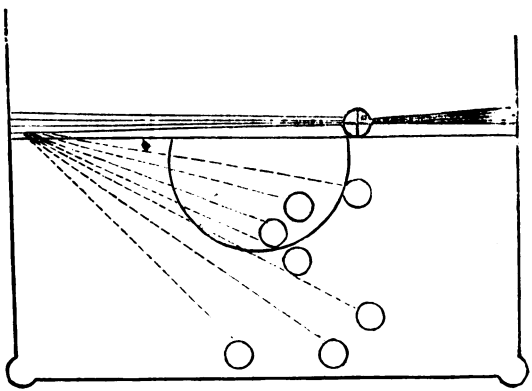

FIG. 34.—ILLUSTRATING THE SIDE STROKE.

The *effect* of the side stroke is to cause the ball struck to travel slowly on its false axis towards the object ball or cushion. As soon as contact takes place, with either ball or cushion, the player's ball assumes a series of rather rapid twists or curls, and flies off at an angle more acute or obtuse than that which belongs to the regular plain angle. *The ball must always be struck on the same side as that which you*

intend it to travel after contact; for the *side* does not take full effect till the contact has been made. A very hard blow will defeat the side given to the ball, and a rather soft one will commonly produce the effect intended. In making the side stroke you must place your cue down across the ball, towards the spot on which you wish to strike it, and then, with an *indescribable twist or turn of the wrist at the instant of striking*, you make the correct stroke. The quantity of side given to your ball is only to be determined by practice. If you refer to the diagram of the Divided Ball, you will see the parts into which it is divided by imaginary lines; and according to the distance from the centre, above or below the middle line, will be the amount of deflection taken by the ball after it has been struck. This is a very difficult thing to describe; but once acquired, it is easy of execution.

All the strokes that can be made by dividing the object ball can be made by the side strokes; but the reverse of the proposition is not true; for the parabolic curve assumed by the ball after it has been struck on its side cannot be produced by simple division of the object ball. *The side cannot be communicated to the object ball.* This is, I know, contrary to the opinion of some writers and many players, but I stake my professional reputation on the correctness of the assertion. Extreme side will take effect before the object ball or cushion is struck; as you may see by striking a side ball into the centre of the table and watching the angle it makes when the side ceases to act.

I do not recommend young players to depend too much on the side stroke, for nothing is more deceptive; but you cannot become a thoroughly good player till you have made yourself master of it.

The side stroke is particularly useful in canons. In fig. 35 you will observe the effect (1) of a gentle side stroke; while in cases 2 and 3 a more decided "side" is necessary. Various side-stroke canons are shown in figs. 36 and 37.

In fig. 38 (case *a*) the power of the side stroke is particularly well shown. Here a canon can be made on either

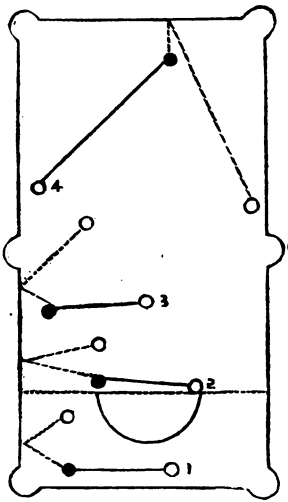

FIG. 35.—SIDE-STROKE CANONS.

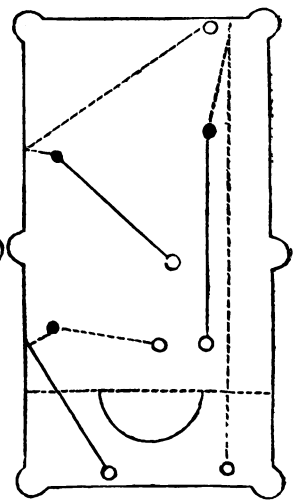

FIG. 36.—SIDE-STROKE CANONS.

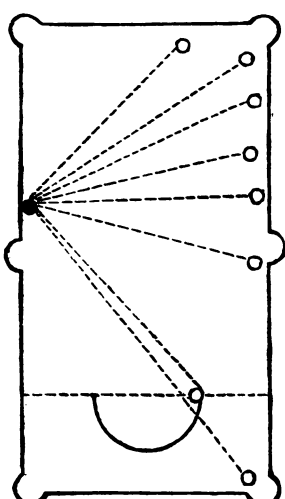

FIG. 37.—SIDE-STROKE CANONS.

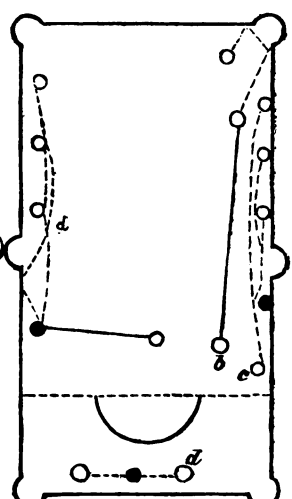

FIG. 38.—SIDE-STROKE CANONS.

of the balls, from the players' balls to the red, and thence to the others. In case *c* the player's ball must be struck very high, with a strong in-side, when the red will be passed and one of the balls against the cushion be reached without difficulty. This is rather a practice stroke than a particularly useful one. Not so with case *b*, which is a regular canon made by the employment of a small amount of side properly applied. In all these cases care must be taken to fairly strike the ball, and not to slip the point of the cue off its top. Case *d* is a following stroke in which a canon is made by removing the object ball and continuing the passage of your own ball to the other white one. This is to be made with a light stroke and moderate side. Many other instances might be adduced; but it will suffice to observe that in cases where your ball is near to the object ball, or when you are near to a cushion, the side may be very effectually applied. When you wish to make the angle more acute than is ordinarily the case, then the side may be advantageously applied; but in general play it should be used rather as a resource in difficult situations than as a means of attaining an easily-acquired end. It is not necessary to employ a Lancaster gun to kill a sparrow. Will not a fowling-piece do as well?

Stand well behind your ball, and deliver your stroke with ease and precision—giving freedom to the arm, and easy play to the wrist. It is perhaps easier to play with "side" than to divide the object ball, from the fact that you put the side on the ball immediately under your eye, while you divide the ball that is distant from your cue's point. For this reason, most players adopt a mixed style, and divide both balls. A round-tipped cue, well chalked, is necessary for the making of side strokes.

CRAMP STROKES.

There are scores of cramp strokes; but as they are rather exercises of skill than necessary adjuncts of good play, I need only refer to a few of the more common.

Case 1 (fig. 39) is useful in many instances. When your ball is close to the red in either corner you may

push it into the pocket with a slight side; and if another ball be placed as in the diagram, an eight-stroke will be made—3 for the red winning hazard, 3 for the white losing hazard off the red, and 2 for the canon you will make. The red ball will first fall into the pocket, then the canon will be made, and the two white balls will drop easily after the red.

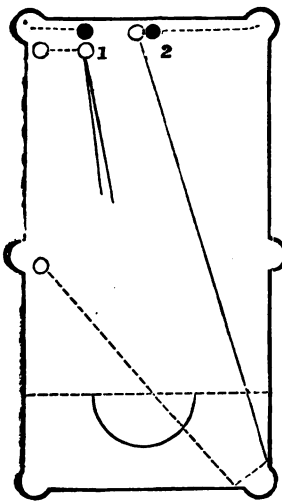

FIG. 39.—CRAMP STROKES.

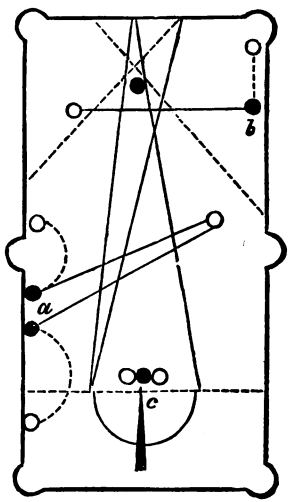

FIG. 40.—CRAMP STROKES.

Case 2 (fig. 39) is an instance of a ten-stroke. The playing ball must be struck sharply on the in-side, when the red will fall into the corner pocket and your ball will fly to the opposite angle, cross the corner, and make the canon on the ball over the middle pocket, holding it and following in after it. A ten-stroke of another kind is shown in fig. 41 (*a*), which requires a strong side nicely put on. Case *b* shows the ordinary effect of the side—very useful in particular situations.

In fig. 40 I have given two instances of the *basket*

stroke (*a*). Here, in order to make the ball pass round a basket or hat placed on the table, and canon from one ball

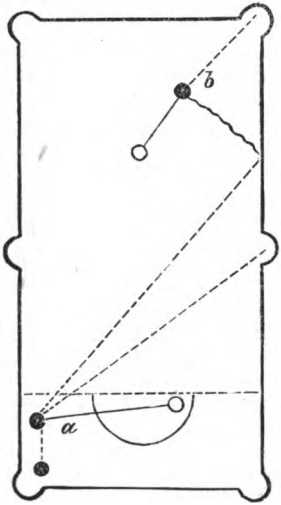

FIG. 41.—CRAMP STROKES.

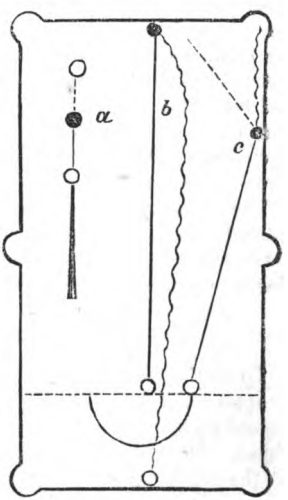

FIG. 42.—CRAMP STROKES.

to another, a strong side must be put on, and the object ball struck full; the kiss and the side combined will cause your ball to curl round the basket and get the canon.

Case *b* is hardly a cramp stroke; for what you want to effect is to make the losing hazard in the corner pocket. This is also accomplished with a strong side and a kiss.

Case *c* is a very common rooking stroke. The player places the three balls together, the red in the centre, and then offers to bet that he will play the middle ball away without disturbing the others. When the bet is taken, as it commonly is, the player holds his cue firmly and strikes the red ball hard, near the top, which causes it to rise a little from the table and pass over the others; or rather, the small circumference of the red ball passes through the wide opening left by the upper halves of the two white balls.

Fig. 42 shows the *dip* (*a*) by which the player's ball is made to jump over the red and fall on the white on the other side. This is also done by striking the ball on the top. Case *b* is made by a kiss, the red ball being close to the cushion and struck full; the strong side on the playing ball combines with the kiss to cause it to curl back to the ball below the baulk and make a canon. Case *c*, in which both balls are pocketed in the corner, is also made by a strong side and kiss, the object ball and the cushion being struck at the same moment.

There are at least a hundred such strokes practised by betting-men and sharpers; but as I profess to teach Billiards and not betting, I need not refer to them. I shall therefore conclude by a few

GENERAL REMARKS.

To all the games of Billiards the principles here referred to apply; but there are instances in which the player must depend on his own resources. Always play for some definite object. Regulate your stroke to the object to be achieved. In the regular game do not *pot* the white ball, as, though you may score two, you have only one ball to play at afterwards. When the red ball is over a pocket and you wish to hole, play with sufficient strength to bring your own ball away from the pocket in case you miss it. When you cannot score, play for safety. When the red is in baulk, and there seems no chance of scoring otherwise, you can pocket the white. Never dispute the marker's decision. Avoid the man who offers to make cramp strokes, carries a bit of chalk in his pocket, and calls the marker by his Christian name. Keep the balls before you. Play with better men than yourself, and observe their style. Do not knock about the balls without an object. Never bet with strangers. KEEP YOUR TEMPER!

BAGATELLE.

LA BAGATELLE is played on the oblong board familiar to all my readers. It is a pretty game enough, and easily played. The balls require to be struck more softly than at Billiards, and great care is to be taken to cushion with ease and dexterity. I am not much of a player at the various games on the bagatelle-table; but I know sufficient of them to recommend them as a good substitute for Billiards, especially in private houses, where there is not space enough for a billiard-table.

There are several games played on the bagatelle-table. These are fully described by the following copyright rules, with which I have been kindly furnished by Messrs. Thurston, to whom if you want a board, with all the apparatus—cues, balls, marking-boards, &c.—of first-rate character, and at the same time cheap, I advise you to apply.

RULES FOR LA BAGATELLE.

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

2. Each person must strike a ball up the board, and he who gets the highest number takes the lead (or sides may be taken).

3. The first player takes possession of the nine balls.

4. The black ball (which always counts double) must be placed on the spot, nearest the holes at the commencement of every round, and must be struck by one of the other balls before any points can be scored.

5. The striker's ball must be placed within the line at the other end of the board, and is to be struck with the cue, at

the black ball, endeavouring to strike it into one of the holes. The remaining balls are to be driven up in the same manner, either at the outstanding balls, or for the holes.

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

7. The person who obtains the greatest number (counting the numbers into which the balls are driven) wins the game.

8. Any ball that rebounds beyond the baulk line or is forced off the board, must not be used again during that round.

THE CANON GAME

Is played by two persons and with three balls—black, red, and white.

1. Choice of balls, and the lead having been decided, the black must be placed on the spot, as in Rule 4, "La Bagatelle," and the adversary's equi-distant between cups Nos. 1 and 9.

2. If the player strike both the balls with his own ball he scores two. This is called a canon—and if at the same time he hole either of the balls, he also scores the number marked in the cups—the black ball counting double.

3. The striker continues to play as long as he scores.

4. There is no score unless a canon be made.

5. If either the adversary's or the black ball are holed, or roll beyond the baulk line, they must be replaced on their respective spots.

6. The black ball must always be struck by the player's ball, or in default of this the adversary scores five. A miss also counts five to the adversary.

7. The game is 120 or 150, as may be agreed upon.

THE IRISH CANON GAME

Is played the same as the above, only that the holes count, even if a canon should *not* be made. Should the *player's* ball, however, in any case go into a hole *it* counts to the adversary, and anything else made by the same stroke is forfeited.

When there are pockets to the bagatelle board the white and red balls count two, and the black ball three.

THE FRENCH GAME (OR SANS ÉGAL).

This game is played by two persons, and is 21 to 31, as may be agreed upon.

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

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

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

4. If a player should hole any of his adversaries' balls the number is scored to the owner of them.

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

MISSISSIPPI.

1. Place the bridge close up to the circle.

2. Each player to strike up one ball; he who gets the highest number takes the lead and plays the nine balls successively.

3. All balls must strike one of the cushions previous to entering the bridge, otherwise the number will be scored to the adversary.

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

TROU MADAME

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

Here I conclude. In my former treatise I endeavoured to make the reader acquainted with the general principles of Billiards and Bagatelle, but as that book was intended for players of some experience in the games, I necessarily omitted much of the elementary teaching now presented. All I have to say in bidding you farewell is that if there be any parts that require elucidation, I shall be happy to give further explanations. All remarks and inquiries will be thankfully received, and all letters addressed to me through my publishers shall receive immediate attention. I invite correspondence, in order that I may improve (if improvement be possible) my second edition.

THE END.

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