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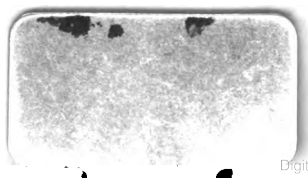
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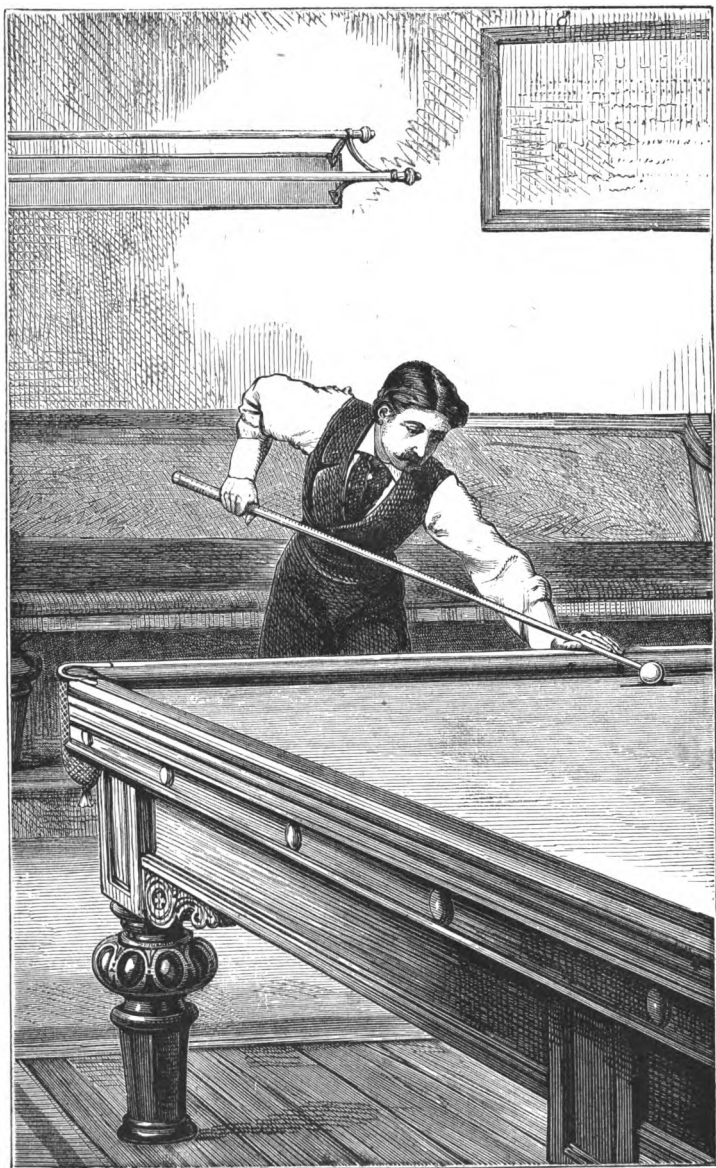
Joseph Bennett











*Frontispiece (See p. 308)*

# BILLIARDS

BY

JOSEPH BENNETT

(EX-CHAMPION)

EDITED BY

“CAVENDISH”

AUTHOR OF “THE LAWS AND PRINCIPLES OF WHIST,” ETC.

WITH UPWARDS OF 200 ILLUSTRATIONS

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FOURTH EDITION.

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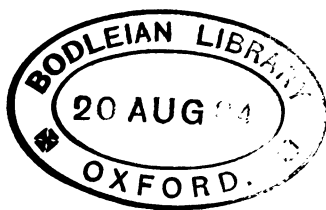
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1884

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LONDON.

TO  
MY PUPILS

*This Volume*

18  
RESPECTFULLY INSCRIBED

BY  
*Their obedient Servant,*

JOSEPH BENNETT.

A 2



## EDITOR'S PREFACE.

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YEARS ago, the Editor of this work felt the want of a systematic treatise on Billiards. Books there were, giving instructions on various points, but none, so far as he could discover, harmonising the whole into a system. The Editor refrained from undertaking such a book, feeling that he had not a sufficiently intimate knowledge of the game. Knowing, however, that Mr. Bennett was a very successful teacher of Billiards, the Editor propounded his scheme to him; and the result of their joint labours will be found in the following pages.

*November, 1872.*

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## PREFACE TO THE THIRD EDITION.

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THE Author and Editor have gone carefully through all the directions and measurements, have amended some passages and have corrected some of the strokes.

A new chapter on Winning-hazards has been added.

*January, 1881.*

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## CHAPTER I.

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### HISTORICAL.

It cannot be positively stated how the game of Billiards originated. Even its etymology is uncertain. Dr. Johnson says that the old spelling was *balyards*, and that the name signifies a game played with balls and yards or sticks. The word yard (Saxon *gyrd*,) signified formerly a rod or staff, and not as now a measure of length. The Doctor argues, from this derivation, that the game is probably of English origin.

Todd, however, denies that the word Billiards is a corruption of balyard, and asserts that the proper spelling is *billard* (from the French *bille*, a ball), and the termination *ard* common in French nouns, as in *étendard*, standard, a thing extended, so *billard*, a thing or game of balls. Todd is of opinion that Billiards is a game of French origin.

French authors are equally at issue with each other as to the origin and etymology of Billiards. In the *Nouveau Dictionnaire* the game is said to have been invented by the French. Some ascribe the invention to Henrique Devigne, an artist who flourished in the time of Charles IX., about 1571. But Bouillet, *Dictionnaire Universel des Sciences*, magnanimously



hands back the invention to the English. He says : "The game of Billiards appears to be derived from the game of bowls. It was very anciently known in England, where perhaps it was invented. It was brought into fashion in France by Louis XIV., whose physicians recommended this exercise to him after eating." The *Académie des Jeux* says : "It would appear that Billiards was invented in England."

Strutt (Sports and Pastimes) gives it as his opinion that Billiards is merely the game of *paille-maille*, transferred from the ground to the table. He gives an engraving of *paille-maille*, which he calls a curious



MAILLE COMME UN BILLARD (FROM STRUTT).

ancient pastime, bearing some analogy to bowling, and says, "hence I make no doubt originated the game of Billiards." Strutt, however, is in error here; for the name of the game, *nouveau maille comme un billard*, shows that the game of mall, with arch and king, was suggested by Billiards instead of the reverse.

The authorities appear to be agreed only on one point, viz., that nothing is known about Billiards prior to the middle of the sixteenth century. Spenser seems to be the earliest English writer who refers to

the game. In "Mother Hubbard's Tale" (1591), he speaks of—

"Balyards far unfit,  
And shuttlecocks misseeming manly wit."

It is well known that Billiards is mentioned by Shakespeare in Anthony and Cleopatra (*circa* 1608-23).

Before the introduction of Billiards, the fashionable game on a board was shovel-board; the shovel-board being then as indispensable to the mansions of the opulent as the billiard-table is now. As soon as Billiards came into favour shovel-board was superseded, or rather relegated to the lower orders.

The earliest account of the game of Billiards in English is probably that in "The Compleat Gamester, by Charles Cotton" (1674). The author says: "The gentile, cleanly, and most ingenious game at Billiards had its first original from Italy [in another place he says from Spain], and for the excellency of the recreation is much approved of and plaid by most nations in Europe, especially in England, there being few towns of note therein which hath not a publick billiard table, neither are they wanting in many noble and private families in the country for the recreation of the mind and exercise of the body."

The form of a billiard-table, says Cotton, is oblong, that is, something longer than it is broad. It has been stated, but on insufficient authority, that Billiards was sometimes formerly played on a round or square table. Strutt says that at the commencement of the last century the billiard-table was square, with only

three pockets situated on one of the sides. He gives as his authority the "School of Recreation" (1710); but, on examination, the engraving therein proves to be a badly-executed copy of the engraving given by Cotton, and published nearly forty years earlier.



THE BILLIARD TABLE (FROM COTTON), 1674.

It will be seen that here six pockets are inserted, and that the square appearance of the table is due to foreshortening.

In Cotton's time the bed of the table was made of oak, and the cushions were stuffed with "fine flax or cotton." The pockets were either nets, as now, or wooden boxes; but these, Cotton says, are "nothing near so commendable as the former." Maces (called "masts") only were used, made of "brazile, lignum vitæ, or some other weighty wood," and tipped with ivory. The balls were generally of ivory, but sometimes of wood.

The peculiarity of the game at this time consisted in the use of a small arch of ivory, called the "port," which was placed where the pyramid spot now stands,

and of an ivory peg or "king," placed on a corresponding spot at the other end of the table (*see cut*). Only two balls were used, and the game played was the white winning-game (single pool), five up by day-light, three up by candle-light. In addition to the lives (or "ends") as they were called, certain scores appertained to passing the port or to touching the king.

In the early part of the eighteenth century, Cotton's "Compleat Gamester" was incorporated with Seymour's "Court Gamester," the two being published together under the former title. In the fifth edition of this work (1734), "French Billiards" is added: "So called from their manner of playing the game, which is only with masts and balls, port and king being now wholly laid aside." It appears from the rules that cue-playing was permitted, but, for many years after, only good players were allowed to strike with flat-ended wooden cues, the proprietors of rooms insisting on the use of the mace for fear of damage to the cloth. "French Billiards" was essentially single pool. The leader had to give a miss from the stringing-line (baulk) beyond the middle pocket, after which the game proceeded as at pool: holing the adversary's ball, winning two; holing the striker's ball, losing two; hence the names winning and losing hazards. A miss lost one and a coup three. The game was twelve up.

Hoyle, who died in 1769, did not write on Billiards; but in editions of Hoyle, published shortly after his death, Billiards is introduced.

In addition to the "common game," which is the same as French Billiards described by Seymour, the losing-game (*i.e.*, a game in which a player gains by making a losing-hazard), the winning and losing game, caramboles (cannons), and hazards are now (1775) first mentioned. The losing-game is explained to be "the common game nearly reversed. \* \* \* In putting yourself in, you win two; by putting your adversary in, you lose two; but if you pocket both balls, you get four." The winning and losing game is a combination of the two former games, all hazards made reckoning to the striker.

Carambole, which was the precursor of Billiards as now played in England, was played with three balls, two white and one red; the red or caram (now corrupted into cannon) ball being placed on the pyramid spot. The players led from the centre of the stringing-line or baulk, which occupied a quarter of the table, instead of about a fifth as at present. The first had to play on the red ball. Winning-hazards and cannons (called caramboles or carroms) counted for the striker, and a baulk (now first so called) compelled the next striker to play up the table, or out of baulk, as at present. When the red was holed it was re-spotted, the white balls when holed were placed on and played from the baulk spot. The players struck alternately. It does not appear whether a score was followed by another stroke. In subsequent editions of Hoyle, carambole is said to have been "lately introduced from France," and thence probably arose the belief that Billiards is a game of French

origin. Curiously enough, the French have of late years entirely discarded pockets, playing only cannons ; and what was formerly the French game is now called the English game.

The game of hazards was the forerunner of pool. Any number might play up to six, more than six being objected to as likely to cause confusion. This was probably due to the fact that the game of hazards was played with white balls numbered, and not with coloured balls. A player might play on any ball as at selling pool. If he made a winning-hazard, he received the sum played for per hazard from the owner of the ball pocketed. A miss forfeited half the price of a hazard. Nothing is said about losing-hazards or a pool. The strokes were taken by each player in turn. Up to this time the idea of a player's following a successful stroke is not mentioned as having entered into the scheme of any of the Billiard games.

Other editions of Hoyle followed up to 1800, in which the games mentioned are similarly treated. About this period, the relative merits of cue and mace play began to be carefully considered. It seems that foreigners played almost entirely with the cue, but that in England the mace was the prevailing instrument. According to Beaufort's Hoyle (1788), "the mace is preferred for its peculiar advantage which some professed players have artfully introduced under the name of trailing [or raking], that is, following the ball with the mace to such a convenient distance from the other ball as to make it an easy hazard. The degrees of trailing are various, and undergo different

denominations among the connoisseurs at this game, viz., the shove, the sweep, the long-stroke, the trail, and the dead trail or turn-up, all which secure an advantage to a good player according to their various gradations." In some games trailing was not allowed except by agreement, and a rule was introduced to prevent a player trailing from walking after the ball.

White (1810) says that the cue is the instrument now "by far the most universally in use," and that it "is invariably preferred by all good players." He also informs us that "Until very lately the games commonly played were the white winning and the winning carambole, or what were called the white and red games; but the winning and losing carambole game is now become so popular, that it may at present be properly called the common game at Billiards." The players in White's time followed a successful stroke; but, at the winning carambole game, players might agree to play alternately or to follow their scores,—the latter mode of play being almost exclusively adopted.

Up to this time the development of the game had been very slow, owing to the poorly-constructed tables and to the general use of the mace. About the beginning of this century, the introduction of cue-playing and the refinements of leathern tips, chalk, and side-stroke, caused almost a revolution in the science of Billiards. To these must be added a few years later the improvements in tables: slate beds being substituted for oak and marble about

1827, and india-rubber cushions for flock and list about 1835.

So long as the point of the cue was flat and unyielding, if the ball was not struck precisely in the centre the consequence was a miss cue. The first step in the direction of enabling players to strike otherwise than in the centre, was the invention of the "Jeffery" about 1790. This was a cue cut obliquely at the point; and cues thus bevelled were occasionally used for striking the ball below the centre. The next step was slightly to round the tip of the cue, which was said to diminish the chance of missing if the balls were not struck truly in the centre. About 1807 the leathern tip was invented by a professional player, a Frenchman, named Mingaud. He was a great master of the game at the beginning of this century, and it is said that his frequent disappointment at the cue's sliding off the ball caused him to set his wits to work, and ultimately to devise the tip.

The tip being once added to the cue, side-stroke soon followed as a matter of course. It is remarkable how near players were, for some time, to the discovery of side-stroke without actually finding it. White, for instance, (1818) seems to have had no idea of side-stroke. He recommends the player commencing the game to give a miss up the table and back into baulk, and not as now with side off the side cushion. At the same time he cautions players when striking first at the cushion that it requires a delicacy [accuracy] of stroke to get the correct angle of



reflection. This arises, he says, from the particular manner in which the point of the instrument [cue] is applied to the ball; but it does not seem to have occurred to him that it arises from striking the ball on the side.

Side-stroke, as we now understand it, appears to have been discovered by a man named Bartley, who early in this century was the proprietor of billiard-rooms at the Upper Rooms at Bath. He had a marker named Carr. Bartley and Carr, when business was slack, used to amuse themselves by placing the red ball in the centre of the table, and endeavouring to make the losing-hazard into the middle pocket from baulk, without bringing the red into baulk. This stroke would not be possible on modern fast tables without a *masse* stroke; but it could be done on the old-fashioned slow wooden tables with coarse cloth and list cushions. Even on these, only Bartley was able to make the stroke; and at last he imparted to Carr the valuable information that it was done by striking the ball low and on one side.

The idea being communicated to Carr he improved on it, and acquired great power in executing side-strokes. It may be said of him that he was the first systematically to apply the principles of the side-stroke in practice.

Carr is reported to have kept the secret to himself, but nevertheless to have made it a source of profit by an ingenious swindle. When pressed as to his peculiar powers, he produced boxes of twisting-chalk, which he said he had invented. These were nothing

but pill-boxes filled with ordinary chalk, which he sold for half-a-crown a box. This is Mr. Mardon's version; but it is possible that Carr might really have discovered the necessity for chalking the tip in order to prevent the cue from slipping when putting on side and screw. If so, the secret would be cheaply purchased for half-a-crown. Chalk is such a matter-of-course now-a-days, one is apt to overlook the fact that prior to Carr's time the naked cue was used to strike with. White, who was contemporary with Carr, observes that the point of the wood should be made rough with a file, *or rubbed over with chalk*. From this we may conclude that the practice of chalking was not then general; and it seems likely that side-stroke and chalk came into use simultaneously.

About this time we first hear of the spot-stroke. A billiard-table keeper named May is said to have been a proficient at the spot-stroke, though a nervous hazard striker. He played the best amateurs the go-back game, fifty up, and generally won through his command over this particular stroke. It seems only to have been played by screwing back and by crossing; and not by returning from the slow list cushion, as is now done from the india-rubber one. White says if you have a straight winning-hazard from the spot and manage it with address, you may turn it to great advantage by making your ball return by a twist to the place it before occupied, and so repeating the stroke.

Carr was a good spot-stroke player; and, about 1825, when playing a match with "the Cork marker,"

at the Four Nation's Hotel in the Opera Colonnade, he won three heats of 100 up, and in the second heat made 22 spot-hazards. After this display, Carr was backed against all metropolitan players for a hundred guineas a side.

Edwin Kentfield (better known by his *sobriquet* of "Jonathan"), proprietor of subscription billiard-rooms at Brighton, responded to the challenge. Owing to Carr's illness, the match never came off; and, as no one came forward to dispute the laurels with Kentfield, he remained master of the situation until 1849.

Kentfield's *forte* was losing-hazards and gentle strengths. His largest break was 196 points, and his largest spot-break 57 hazards. He was also unrivalled at the one-pocket game.

Bedford, the keeper of billiard-rooms at Brighton, was reckoned among the best players at this date. He was celebrated for winning-hazards. His greatest break was 159.

In 1845, John Roberts, a Liverpool man, became the manager of the rooms at the Union Club, Manchester. This famous player says he saw the spot-stroke gave so great an advantage to whoever could perform it with anything like certainty, that for six months he practised it incessantly, spending hundreds of hours over it. Roberts attributes his superiority, as shown by the number of points he could give all comers, mainly to his mastery over the spot. He was, however, a splendid all-round player, and his physical powers

gave him great command over forcing strokes. His largest break was 346 off the balls, including 104 consecutive spot-hazards. He also made breaks of 186, 188 (55 spots), 256 (78 spots), and 240 (102 cannons).

In 1849, Roberts went to Brighton to challenge Kentfield for the championship. Kentfield, it is said, declined to play, and in consequence Roberts became champion, and so remained until 1870, none ever venturing to play him at the English game without receiving points. In 1850 he beat the American champion, Starke, at the American (four-ball) game ; but in 1862 he found in Berger a superior at the French (cannon) game.

About 1868 it was rumoured that Jno. Roberts, jun., William Cook, and Joseph Bennett were closely approaching Roberts' old form. In 1869, Cook beat the record in a series of breaks, made in exhibition matches, scoring 351, 357, 367, 388, (119 spots) and 394 (112 spots). He then challenged Roberts for the championship.

Great interest was manifested in the match, no one having previously ventured to play Roberts level at the English game. The principal billiard-table makers presented a champion trophy, a silver gilt cup of fine workmanship, valued at £120, the conditions being as follows :—The champion to play any opponent a game of 1000 up, on a table with three-inch pockets, for £100 a side, at two months notice. Should any one win all his championship matches during five years, the trophy to become his property. Details of the championship matches follow.

## CHAMPIONSHIP MATCHES.

	DATE.	WINNER.	LOSER.	POINTS WON BY.	TIME.
<i>a.</i>	1870 Feb. 11.	W. Cook.	J. Roberts, Sen.	117	5h. 0m.
<i>b.</i>	" April 14.	J. Roberts, Jun.	W. Cook.	478	3h. 4m.
	" May 30.	"	A. Bowles.	246	4h. 10m.
	" Nov. 28.	Jos. Bennett.	J. Roberts, Jun.	95	4h. 45m.
	1871 Jan. 30.	J. Roberts, Jun.	Jos. Bennett.	363	3h. 23m.
	" May 25.	W. Cook.	J. Roberts, Jun.	15	3h. 50m.
<i>c.</i>	" Nov. 21.	"	Jos. Bennett.	58	4h. 23m.
<i>d.</i>	1872 Mar. 4.	"	J. Roberts, Jun.	201	3h. 27m.
<i>e.</i>	1874 Feb. 24.	"	"	216	3h. 10m.
<i>f.</i>	1875 May 24.	J. Roberts, Jun.	W. Cook.	163	3h. 42m.
	" Dec. 20.	"	"	135	3h. 35m.
<i>g.</i>	1877 May 28.	"	"	223	3h. 18m.
	1880 Nov. 8.	Jos. Bennett.	"	51	4h. 8m.
<i>h.</i>	1881 Jan. 12-13.	"	T. Taylor.	90	4h. 52m.
<i>i.</i>	1881 April 13.	"	F. Shorter (forfeited).		

*a.*—This match was 1200 up: the others all 1000 up.

*b.*—Fastest time in a championship match.

*c.*—Highest break, 93 by Bennett.

*d.*—Highest break, 116 by Cook.

*e.*—Highest break, 121 by Cook.

*f.*—Played at Criterion, Piccadilly; all the others at St. James' Hall.

*g.*—1878, May 2. Cook challenged, but no one covered his deposit, so he assumed the title of champion, but resigned on leaving England. During the absence of Cook and Roberts in India, the title remained in abeyance.

*h.*—Highest break, 125 by Bennett: best on record in a championship match.

*i.*—1881. In September, Bennett met with a severe accident (breaking his arm), in consequence of which he resigned. No contest has since taken place up to date (May, 1884).

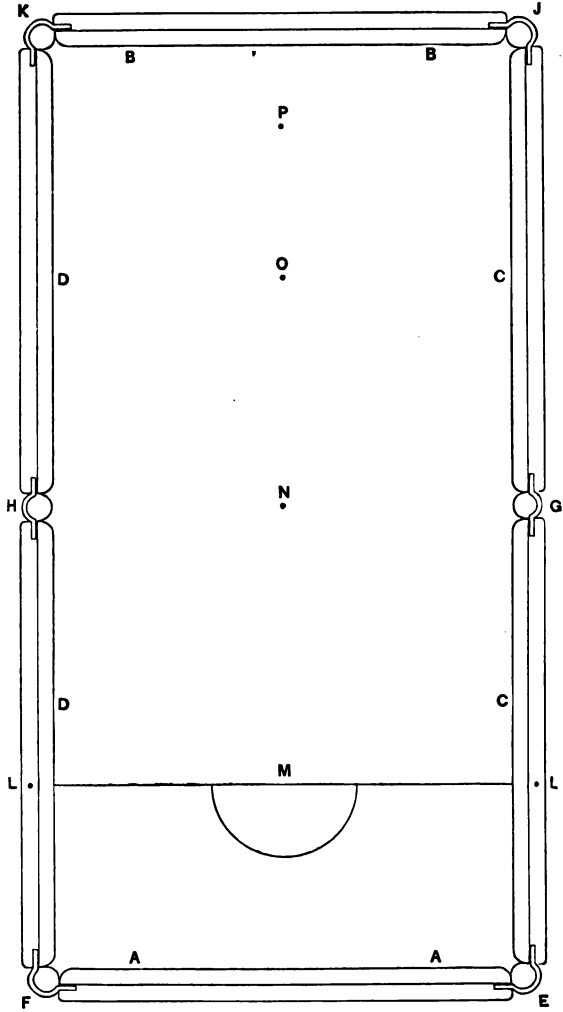
After becoming champion in 1870, Cook beat the record on an ordinary table with several breaks of over 400 and 500 ; one of 752 (220 spots, two all-round breaks intervening) ; and on Nov. 29, 1873, one of 936 (270 consecutive spots, 289 spots in all), in an exhibition match *v.* J. Bennett, at St. James' Hall. On Jan. 26, 1882, Cook made 1362 (451 spots), in practice, *v.* an amateur. In a spot-barred match, *v.* A. Bennett, at Manchester, in 1881, Cook made 309 (best all-round on record) ; and in a match for £400 *v.* W. Moss, Cook made 156 (best on record on a championship table).

J. Roberts's best break is 653 in a match *v.* Cook, at Newmarket, in June 1882 ; J. Bennett's best is 510 (149 consecutive spots), in practice *v.* an amateur, in June, 1871.

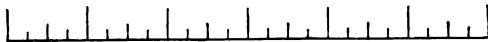
William Mitchell made 1839 (612 consecutive spots, best on record), in practice *v.* an amateur, at Brighton, on Sept. 27, 1880. He also twice made 1055 (350 consecutive spots) *v.* Peall, in London (Oct. 4 and Nov. 8 and 10, 1882). At St. James' Hall, Feb. 6 and 7, 1883, Mitchell *v.* Cook, for £1000, Mitchell made 737 (55 and 189 spots, best on record in a public match for money).

W. J. Peall (*v.* W. Mitchell, at the Royal Aquarium, Westminster, on May 3, 1884,) won an exhibition game of 1000 up in four breaks, in 44 minutes (best time on record). On May 19, 1884, at Cambridge (the same players), Peall made a break of 1989 (best on record), including 548 consecutive spots (best spot break in an exhibition match).

DIAGRAM I.



SCALE,  $\frac{5}{16}$  inch to 1 foot.



## CHAPTER II.

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### THE TABLE.

FOR the purposes of the following work, it will be advisable to commence by naming and defining the position of the various parts of the billiard-table shown in Diagram 1.

The *cushions* surrounding the table are named as follows:—AA, the bottom cushion; BB, the top cushion; CC, the right-hand side cushions; DD, the left-hand side cushions. It is important to bear in mind that the baulk end is the *bottom* of the table, and the other the *top* end, as in the following pages the words *up* and *down*, or *above* and *below*, are always employed in reference to this definition. Thus: above the middle pocket, means nearer to the top cushion; below the middle pocket, nearer to the baulk. The *pockets* are named on a similar plan, viz:—E, right-hand bottom pocket; F, left-hand bottom pocket; G, H, right and left-hand middle pockets; J, K, right and left-hand top pockets. The inner line of the cushion, against which the balls strike, is called the *face* of the cushion. The inner line of the pocket, where the slate terminates, is called the *fall* of the pocket. On championship tables the pockets measure only 3 in. at the fall; but



on most tables the pockets average from  $3\frac{1}{4}$  in. to  $3\frac{1}{2}$  in. at the fall.

The part of the table enclosed by the cushions is called the *bed*. The bed of a full-sized table is commonly supposed to measure 12 ft. by 6 ft. This, however, is incorrect. The bed, before the cushions are fixed, measures 12 ft. by 6 ft.  $1\frac{1}{2}$  in.; but, as the cushions overlap the bed about  $1\frac{1}{2}$  in., the actual space at command for play, measured from the faces of the cushions, is 11 ft. 9 in. by 5 ft.  $10\frac{1}{2}$  in. A line drawn from the centre of one middle pocket to the centre of the other, divides the playing surface of the table into two equal squares, each 5 ft.  $10\frac{1}{2}$  in. across.

On the bed of the table various marks will be observed, the names and position of which are as follows:—the straight line running across the table is called the *baulk-line*. It should be  $28\frac{1}{2}$  in. from the face of the bottom cushion. Two little marks (*cushion spots*, LL,) are let into the wood-work of the table precisely opposite where the baulk-line should be.

The portion of the bed between the baulk-line and the bottom cushion, is called the *baulk*. The semicircle in the baulk is called the *baulk-circle* or *D*. Its centre should be half-way along the baulk-line. The diameter of the D varies from 21 in. on championship tables to 23 in. on ordinary tables. In the following pages the measurements assume a D 23 in. in diameter, so that the corner of the D is  $11\frac{1}{2}$  in. from the baulk spot.

The *spots* on the cloth should range up the *middle*

*line* of the table. The *baulk spot*, M, should be in the middle of the baulk-line ; the *centre spot*, N, mid-way between the two middle pockets ; the *winning* or *pyramid* spot, half-way between the centre spot and the face of the top cushion. The position of the *losing* or *red spot* varies from  $12\frac{1}{2}$  in. from the face of the top cushion on championship tables to 13 in. on ordinary tables. The measurements assume a spot 13 in. from the top cushion.

We now proceed to some remarks respecting the table and its management, which will be found of use by those who possess or are about to procure a billiard-table.

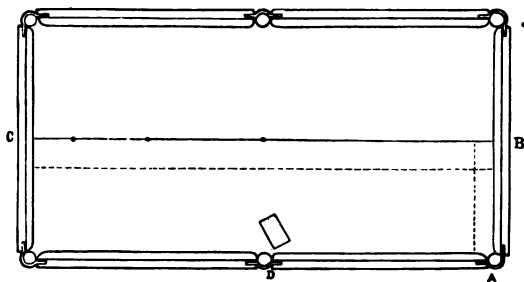
The bed of the table is almost always made of slate—Bangor or Aberdovey slate being preferred. The thickness varies from 1 in. to 2 in. A thickness of at least  $1\frac{1}{2}$  in. is recommended for ordinary tables, as with this thickness the balls run very quietly.

The cloth which covers the bed and cushion should be the finest West of England. The run of a table depends greatly on the quality of the cloth.

The cloth should *always* be brushed after the table has been used, and, for the first twelve months, should be ironed once a day. After this, ironing twice a week is sufficient until the cloth is turned, when it will require daily ironing as at first. A brush and billiard-iron should be supplied with all tables. Brushing and ironing are generally much neglected on private tables, consequently the cloth becomes rough and the table slow.

In brushing, always brush with the nap of the cloth, and sweep the dust into the pockets.

To iron a table, the iron should be heated to the same degree as for smoothing linen. The cloth should be ironed, with the nap, in the following manner :—



The operator, standing at A, should place the iron on the cloth close to the cushion at this corner, and should slide the iron to the middle of the table (B), and, without letting it rest on the cloth, should move it along to the further end of the table (C), and should then remove it from the table and carry it back to A. The portion of the cloth between B and C, enclosed by the line and dotted line, is now ironed. The operator should now recommence at A as before, but, instead of carrying the iron to the centre, should slide it as far as the dotted line, and then move it to the other end of the table and remove as before. Each succeeding time the iron must be carried to A, and slid so as to commence by the side of the previous track, and removed at the further end. This is to be repeated until one-half of the table is ironed, when

the process must be again gone through for the other half of the table.

When approaching the side cushion, care must be taken not to catch the iron in the shoulder of the middle pocket. To avoid this, hold the iron at a slight angle, as shown at D.

The cushions are rendered elastic by means of strips of india-rubber. These may be either *native* or *vulcanised*. The latter is never used for public or club-house tables, as it is not sufficiently elastic. It has the advantage, however, of not being so much affected by cold as native rubber, and it is therefore sometimes employed for private tables. But, by keeping the room at an even temperature, native rubber cushions can easily be prevented from getting hard. If hot-water apparatus is at hand, hot-water pipes may be introduced into the billiard-room.

Cushions vary greatly in the amount of their elasticity, on which mainly depends the pace of the table. In this work the table will be supposed to be moderately fast. By a moderately fast table is meant one on which if a player strikes a ball as hard as he can, it will run five times the length of the table. This is the usual pace of tables with native rubber cushions.

When a cloth has been in use some time it gets loose on the table and requires stretching. After this process the position of the baulk-line will be found not to correspond with the original line opposite the cushion spots. Its place must be determined by means of these spots, and a fresh line and baulk-circle

marked with a piece of tailor's chalk. A straight-edge and half-circle of wood are generally used as guides in marking these lines.

When the cloth becomes worn it should be turned. There is no nap, properly so called, on a turned cloth; nevertheless, it should always be ironed and brushed in the same direction.

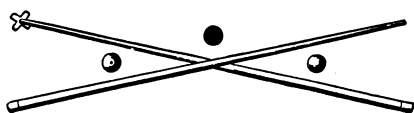
The spots on the cloth are usually marked by means of small circular pieces of black plaster. If the spots are not in good condition, *i.e.*, firmly fixed to the cloth and without elevation or depression, balls played from them are liable to jump, or, in the case of slow strokes, to be diverted from their course. Where directed to play from the baulk spot, it is advisable if the spot is worn or out of condition not to place the ball on the spot, but as near it as possible. On match tables spots are dispensed with altogether, and the place where the red should be spotted is marked with a chalk dot.

Where practicable, a billiard-table should be on the ground floor, and the table should stand on a concrete bed, or on brick piers running in the same straight line as the legs of the table. A full-sized table cannot be properly accommodated in a room less than 21 ft. by 15 ft. 6 in. clear, *i.e.*, there must be no projections from the wall within that space.

The light in the daytime should come from above through a skylight, so that no side shadow is cast on the table. At night the table should be lighted by gas where it can be procured. Six lights with fish-tail burners are to be preferred, as chimneys are thus

avoided, and there is no chance of having the cloth cut with broken glass. In country places where gas cannot be obtained the table should be lighted by a colza or paraffin lamp arranged purposely for billiard-tables.

Lastly, when a table gets out of order—*e.g.*, when the cloth has to be removed, or the cushions reclothed, or the table requires levelling—it is advisable not to rely on local or domestic resources, but rather to employ a skilled workman.



## CHAPTER III.

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### THE IMPLEMENTS.

THE implements used at the game of Billiards are balls, cues, butts, and rests. There are also several accessories, such as marking-boards, tips, chalk, &c.

The *balls* should be made of well-seasoned ivory, cut from the point of the small tusk of the Asiatic elephant. The best balls are cut from the smallest tusks that will just hold the size of the ball, as the ivory in these tusks is very dense and pretty equal in density throughout. The balls should be so cut that the centre or worm of the tooth runs through the centre of the ball, otherwise the ball is likely to be biassed, *i.e.*, to be heavier on one side than on the other. The balls should be turned perfect spheres, of a diameter of  $2\frac{1}{16}$  in. A full-sized ball should weigh about  $4\frac{1}{2}$  oz.; but this precise weight cannot be guaranteed. The exact weight is not of much consequence, provided all the balls belonging to the same billiard set are of the same weight.

Billiard-balls, however well seasoned, are apt to be affected by change of temperature from that in which they have been seasoned, more particularly by sudden

change. It is advisable to keep new balls exposed for a few days in the billiard-room before using them, otherwise they are liable to crack. Special care should be taken not to leave them in a damp place, nor in a hot one, as on a mantelpiece, or in a pocket near a fire. In hot climates balls should be placed in a box of bran, and so exposed for weeks before using them, and kept in bran when not in use.

The balls used at English Billiards are three in number. They are distinguished from each other thus: one ball is coloured red; the other two are white, but one of the white balls has a black spot on it, and is called the spot-white. In the following pages the striker is always supposed to play with the white ball, and his adversary with the spot-white.

The *cue* is generally made of well-seasoned ash. The grain of the wood in a well-selected cue should run straight from one end to the other. Cues vary in length from 4 ft. 7 in. to 4 ft. 11 in., and in weight from 11 oz. to 17 oz. A medium length (4 ft. 9 in.) is recommended, and a weight of from 15 oz. to 16 oz.; but these points depend much on the player's fancy. The cues should taper gradually from a diameter of  $1\frac{1}{2}$  in. at the butt to about  $\frac{3}{8}$  in. or  $\frac{1}{2}$  in. at the point. Too fine a point should be avoided.

The balance of the cue should be about 18 in. from the butt end. Many cues have fancy handles or butts either for ornament or for the introduction of extra weight. The "Bennett" cue has extra weight introduced by means of ebony splices affixed to the



butt; it is well balanced and carefully tapered to the sized point recommended.

Cues should be kept in an upright position, and not left leaning against a wall. Cues are liable to warp if exposed to damp or excessive heat.

The point is sometimes formed of ivory or horn, but this is not recommended. Even in the case of a favourite cue which has become short, or which is split at the end, a splice of ash or lance wood, resembling the general colour of the cue, is preferable to horn or ivory, as it is not so likely to attract the eye.

Players are advised to try various cues before purchasing; and, having found one to suit them, always to play with the same cue.

*Cue-tips* are made of two pieces of leather cemented together. The lower piece, which is fastened to the cue, is made of sole-leather; the upper piece, of calf-cheek specially prepared for this purpose by the French. Buff leather on sole is sometimes used, but French tips are now more general. The tip may be round or flat, hard or soft, medium roundness and hardness being recommended. French tips are all made round, but they can be easily flattened after fixing.

To fix tips, a flat heavy file, sand-paper, glass-paper, and cue cement (sold by billiard-table makers), are required. The end of the cue should be filed flat, and the sole-leather of the tip rubbed on the sand-paper placed on a flat surface. Both should then be warmed by the fire, care being taken not to burn or scorch them. The cue cement should next be applied,

and the tip pressed down firmly and moved a few times forwards and backwards on the end of the cue, in order to force out the superfluous cement. After the top is fixed, the cue should be put aside for some time (an hour or two) to allow the cement to dry; and, lastly, the tip should be filed off to the size of the cue, shaped as desired, and finished with the glass-paper. To flatten the tip, if too round, the leather should be roughed up with the file, and then beaten down and trimmed with glass-paper. This may be repeated several times until the desired flatness is obtained.

The *cue-butt* or *quarter-butt* is larger in diameter than the cue, about 5 ft. long, and leathered at the bottom. It is used for propelling the ball up and down the table when playing first at a cushion, the object of the striker being to hit his ball truly in the middle. It is also sometimes used like a cue with the rest, when the ball aimed at cannot be reached with a cue of ordinary length.

The *half-butt* is again larger and longer than the quarter-butt; and is used with the half-butt rest for striking when the ball is out of the reach of the cue or quarter-butt. The *long-butt* is used in the same way when the ball cannot be reached with the half-butt.

The *rest* is 4 ft. 10 in. in length. It consists of a handle of wood with a cross or grooved piece, of ivory, boxwood, or brass, fixed on the head, to rest the cue in. It is used when playing at a ball which is otherwise out of reach. A cross is the best form of head, and ivory the best material, as, if a rolling ball should happen to come in contact with the head of the

rest, the ivory will not damage it. If a brass top is preferred, it should be tipped with leather to prevent damage to the cloth. The heads of the long rests for the butts are better grooved. *Cushion rests* are rests shaped to fit over the face of the cushion, so as to enable a player to strike with the rested cue when there is not room to put down the common rest. The *pyramid* or *spider rest* is cut out at the bottom, so as to enable the striker to place it over a ball which is in the way of the ordinary rest. The heads of cushion and spider rests are generally made of wood.

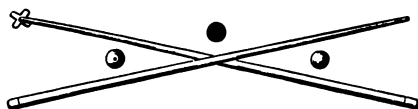
The *chalk* used should be of the purest kind and free from grit. Manufactured chalk is objectionable, being hard and apt to break off in small pieces during use. The chalk should be cut in cubes of convenient size. These should be well dried before use, by placing them in an oven and baking them for seven or eight hours. If they get damp, they should be redried.

*Glass-paper* should be very fine, otherwise, if used to clean the cue, it makes it rough, and soon spoils it. It is recommended, however, never to apply glass-paper to the *wood* of the cue, as it soon wears the wood away. When a cue gets dirty, it may be cleaned with a little fine pumice powder and water, and afterwards well rubbed with a cloth, or with common brown paper, until a gloss is obtained on the wood.

*Marking-boards* are made of various patterns to suit the tastes of individuals. One pattern is about as good as another, provided the figures are large and distinct.

It is hardly necessary to remark that in purchasing

billiard-tables and implements it is advisable to obtain them from makers of the highest standing, who can be relied on for the seasoning and quality of the materials used, and for the accuracy of every detail of their construction. Billiard-tables of first-class workmanship, though of necessity the most expensive in the first instance, will be found the most satisfactory in wear, and the cheapest in the long run.



## CHAPTER IV.

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### PRELIMINARY INSTRUCTIONS.

THE first point to be attended to by the beginner at Billiards is the acquisition of an easy attitude.

We will suppose that the striker is about to play a stroke at a ball that can be easily reached, as from the baulk-line. He should stand with his left foot forward, so that a perpendicular line falling from the edge of the billiard-table will just meet the toe. His foot should be about 12in. to the left of his ball, and pointing very nearly straight to it. The right foot should be about 18in. behind the left, the heel being directly behind the other, or, if anything, a trifle to its right. The right foot should be parallel to the edge of the table. The left leg should be slightly bent, the right perfectly straight. The body should be inclined forward, and the face should be full in front of the ball, so that the chin comes directly over the cue. The right hand should be directly under the right elbow, and the right shoulder well up (*see cut*).

The cue should be lightly grasped, with the right hand close to the butt end, the thumb and first finger just meeting, and the other fingers being well under

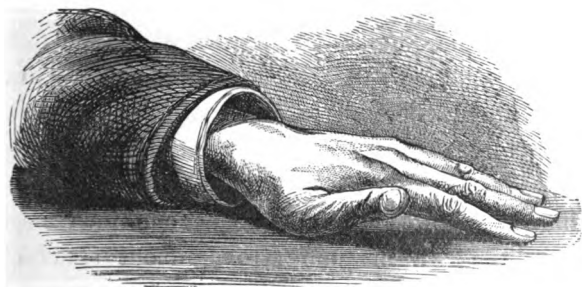


(See p. 30)



the cue. The fingers should be all free, and not held stiffly.

The left hand should be placed on the table so that the space between the thumb and first finger is opposite the centre of the ball to be struck; the tip of the middle finger should be eight or nine inches from the ball. The *bridge* has now to be made, on which the cue is to be laid, when aiming and striking.



To form the bridge, the hand being placed as directed, raise the knuckles about two inches, and raise the thumb and press it against the third knuckle of the first finger. Spread the fingers a little, and press slightly on the table with the forefinger, little finger, and ball of the thumb. The cue, when placed between the thumb and first finger, should be opposite the centre of the ball, or slightly above it. This, of course, applies to strokes where the ball has to be struck in or above the centre, with which only we are at present concerned.

The cue should be held parallel to the bed of the table, or nearly so, the butt being a trifle higher than the point.



The player having taken his aim, should remove his eye from the object ball, and attend particularly to his own ball, so that he may insure striking it where he intends.

The next thing is to *deliver* the cue properly. For a slow stroke, the cue should be drawn back two or three inches; for a medium stroke, half-way between the ball and the hand; for a hard stroke, to within one inch of the thumb. The cue should be drawn back rather more quickly for hard strokes than for soft ones, but smoothly and without any jerk. In striking, the cue should be sent forward with a free and even motion, and should pass beyond the spot occupied by the ball. For a slow stroke, the tip of the cue should be allowed to pass about one inch beyond the ball; for a medium stroke, about six inches; for a hard stroke, about one foot. The cue should never be dug or jerked at the ball.

To obtain the necessary *freedom* of stroke, practise by striking the ball up and down the table for ten or fifteen minutes daily, until the requisite command over the cue is obtained. Starting from the baulk spot,—*i.e.*, the spot in the middle of the baulk-line,—drive the ball over the red spot, and make it return into baulk. In this practice it will be advisable at first to lower the knuckles of the left hand, so as to bring the cue opposite the centre of the ball, and to endeavour to strike the ball truly in the centre; when able to accomplish this with tolerable certainty, *i.e.*, after two or three days' practice, it will be well to continue by striking the ball above the centre, raising

the knuckles so as to bring the point of the cue above the centre of the ball; and, when first the cue is aimed above the centre, the tip should be chalked before every stroke, otherwise a miss-cue may follow, and a novice might fancy that he is striking the ball too high, when, in reality, his failure is due only to want of chalk.

The *truth* of the stroke in all this practice will be proved by the ball's returning over the baulk spot. If the ball is hit to the right of the centre, it will return to the right of the baulk spot; if to the left, it will return to the left of that spot. By noticing the line of return of the ball, the beginner will be able to correct any tendency he may have to strike to the right or left of where he aims.

When able to strike with confidence and accuracy, the learner should chiefly practise the hard strength. Each day he should mark the strongest stroke made, and at his next practice should endeavour to pass it. In ten days, or a fortnight, he will find that he has improved, probably a whole length of the table.

When the ball cannot be reached with the bridge, the rest must be employed. In using the rest, its head should be placed on the table about the same distance from the ball as the bridge, or a little further. The hand holding the rest is to be on the table, with the knuckles downward. The rest should be held slightly to the left of the cue, say 4 in. The cue-butt is to be held between the first finger and the thumb, the thumb being under the cue, which should be raised about a foot off the

table. The hand should be on the same level with the elbow (*see cut*). The arm should work from the elbow, the shoulder being kept stiff; and the hand should work under the chin. The feet should be two or three feet apart and both at an equal distance from the table.

We will now suppose that the striker has acquired the art of hitting his ball pretty accurately above the centre at any strength, and that he can send the ball at will five, or five-and-a-half, times up and down the table. His next step will be to commence practising the exercise strokes given in the succeeding chapter. Before taking him to these, however, we must explain what is meant by a full ball, a half ball, a quarter ball, and a fine ball.

When one ball is caused to strike another, a portion of the ball propelled overlaps a portion of the ball aimed at, or object ball. If one ball rolls directly opposite the other, so as to cover the whole of it, the object ball is said to be struck a *full* ball; if three-quarters of the striker's ball overlaps three-quarters of the object ball, it is said to be struck a



*three-quarter* ball. If the half of one overlaps the half of the other, it is a *half* ball; and so on for a *quarter* ball. Anything less than a quarter ball, is called a *fine* ball. Of course, any portion of one ball may overlap any portion of the other; and much more



(See p. 34)



minute divisions might be insisted on. But, for the purposes of instruction, the divisions just given will suffice.

When the student has mastered these, he will be able to discover for himself positions in which strokes require to be played at intermediate points. For the present, we may regard any stroke as a full ball stroke that is nearer a full ball than a three-quarter ball; and so on for the others. But even this requires modification; for with full ball and fine strokes the range is small; with half ball strokes the range is large, and may approach nearly a three-quarter ball on one side, and nearly a quarter ball on the other; with three-quarter ball and quarter ball strokes there is a medium range. Hence full ball and fine strokes are more difficult, *cæteris paribus*, than others, and half ball strokes more easy.

Of all these divisions, the half ball, as will afterwards be seen, is the most important. In playing a half ball, the centre of the cue being pointed to the centre of the striker's ball, an imaginary line drawn through the centre of the cue and the centre of the ball should just touch the extreme edge of the object ball. This guide will tell the striker whether he is aiming a correct half ball stroke.



## CHAPTER V.

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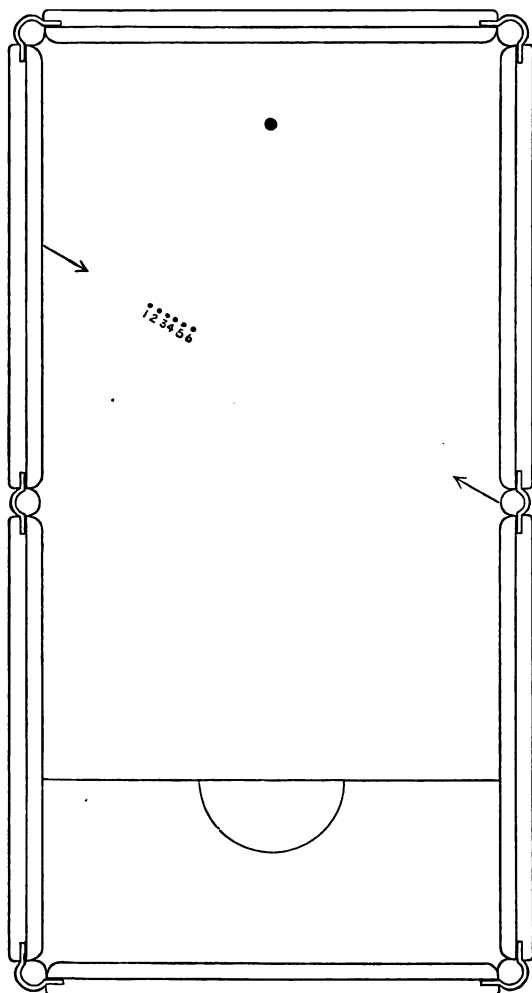
### LOSING-HAZARDS.

At the English Game, *losing-hazards* (i.e., hazards in which the striker holes his own ball,) are the most remunerative of all strokes—at all events, for amateurs.

The most common and important losing-hazard is that which depends on striking the object ball a half ball (half ball losing-hazard). Whenever practicable, a half ball losing-hazard should be chosen in preference to any other. There is a considerable range throughout which this stroke can be made, as will be clearly seen by referring to Diagram 2.



DIAGRAM 2.



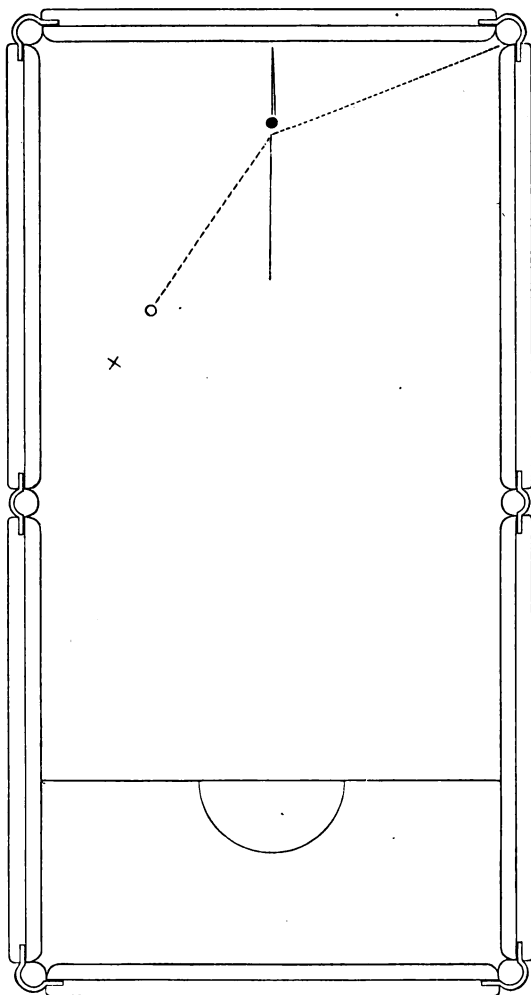
## DIAGRAM 2.

Measure 31 in. from the face of the top cushion, and make a mark on the left-hand side cushion at the point shown by the arrow in the diagram. From this mark draw a line towards the centre of the opposite middle pocket, commencing 20 in. from the side cushion (at point marked 1 in diagram), and extending  $8\frac{3}{4}$  in. in the direction of the middle pocket (to point marked 6 in diagram). If the red ball is on the red spot, a ball placed anywhere on the line marked according to the above directions is in position for a half ball losing-hazard off the red into the right-hand top corner pocket. A half ball losing-hazard into that pocket can also be made if the striker's ball is to the left or right of this line; but, in the former case, side, in the latter case, screw, would be required to make the hazard. At present we have only to deal with strokes that can be made without side or screw.

It remains now to explain how the losing-hazards here presented are to be made. All depends on the part of the line on which the striker's ball stands. For the purpose of practice it will be found convenient to mark this line with six equidistant dots, and to number them from 1 to 6 (*see* Diagram 2).

In order to practise the strokes in this book properly, it will be necessary to get a tape, and to measure the distances given in the text; and, once for all, it must be borne in mind that all the measurements are taken from the face of the cushion to the centre of the ball, unless otherwise directed. Also, that when a measurement is taken from a pocket, it is from the centre of the pocket at the fall.

DIAGRAM 3.



## DIAGRAM 3.

*No. 1 Stroke.*—Place the red on the red spot and the white in the position marked 1 in Diagram 2.

In order to make this hazard, it is only necessary to play gently at the red, a half ball, hitting your own ball in the centre, or slightly above it.

If the stroke is properly played, the white after striking the red will fall into the top right-hand corner pocket, and the red after touching the top cushion will travel slowly down the *middle* of the table, and cease rolling when it reaches the pyramid spot (*see* Diagram 3).

If the red travels down the middle line of the table, the *direction* shows that it has been struck a fair half ball. If the red after rolling stays close to the pyramid spot, it shows that the stroke has been played with proper *strength*.

This is a very easy stroke, in fact, as easy a stroke as can be put up on the table. The learner should practise it until he is confident of being able to leave the red in the position indicated. So much of Billiards turns on this one simple stroke, that no one can become even a tolerable player who is not master of it. And this is a stroke that players are often careless over, for it is so easy to play it badly, and yet make the hazard, that beginners are apt to play it anyhow, thinking there or thereabouts will do. If played too fine, or too full, or too hard, still the *hazard* is easy; but if so played, and this is the grand point, *position* is lost.

In practising this stroke, and endeavouring to correct errors, the following facts should be borne in mind:—If the red is struck too hard, it will be driven beyond the pyramid spot (*i.e.*, toward baulk); if the red is hit too full, it will rest to the right of the pyramid spot; if too fine, to the left of the pyramid spot.

By observing where the red ball stops, the learner will be able to discover whether or not he has played the stroke in accordance with the instructions. It may be considered a sufficiently good stroke for a beginner if the red stays anywhere within five or six inches of the pyramid spot, the object ball being in the centre line of the table. This is important, as it shows the red has been struck a true half ball.

If the white is in the same line, but further from the red (as at black cross in Diagram 3), the stroke is still a half ball; but it must be played a trifle harder—what is called a free No. 1. In playing a free No. 1, the white should be struck above the centre, except when the object ball is half the length of the table or further off the striker's ball, when the white should be struck in the centre.

If the white is much nearer the red than in diagram, the stroke has to be played differently; for, when the balls are at close quarters, the striker's ball comes off at a different angle, and, in order to make the hazard, the red must be played less than a half ball. But this stroke must not be practised yet, as at present we are concerned only with half ball hazards.

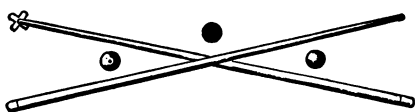
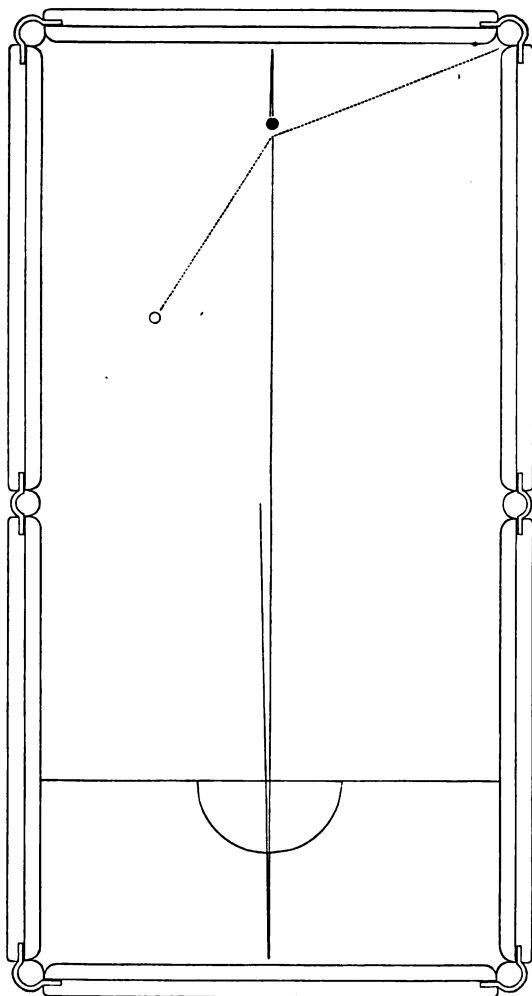


DIAGRAM 4.



## DIAGRAM 4.

*No. 2 Stroke.*—For this stroke the white is to be placed  $1\frac{3}{4}$  in. nearer the right-hand middle pocket, following the line described in Diagram 2.

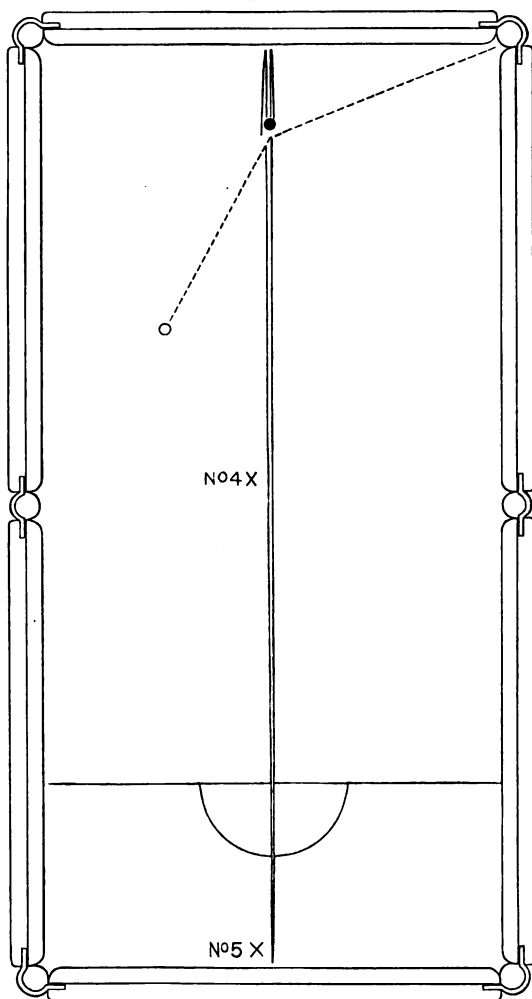
To make the hazard, strike the white as high as you can above the centre, aiming at the red a half-ball, and playing hard enough to take the red ball into baulk and out again. If properly played on a moderately fast table, the red should stop about the centre spot.

The same remarks apply as to the former stroke. If the red is played on too gently, it will remain nearer the baulk than the centre spot; if too hard, further from baulk. If the red is struck too full, it will run to the right of the centre line of the table; if too fine, to the left. It is a very good stroke if the red stops within a foot of the centre spot.

In the diagram it will be observed that the white ball is supposed to travel straight to the corner pocket after coming into contact with the red. This is not what actually occurs. The white does really describe a slight curve, in consequence of its having been struck above the centre; but, for the sake of simplicity, this curve is not shown in the diagram.



DIAGRAM 5.



## DIAGRAM 5.

*No. 3 Stroke.*—Place the white  $1\frac{1}{4}$  in. nearer the right-hand middle pocket than before, on the spot marked 3 in Diagram 2.

The stroke is to be played as before (*viz.*, a half ball at the red, the white being struck above the centre), only the white is to be hit harder than in the No. 2 Stroke, so as to take the red up and down the table as in Diagram 5. The red should run about 6 ft. further than in the No. 2 Stroke. It is a very good stroke if the red finally rests within a foot of the red spot.

*No. 4 Stroke.*—Place the white on the spot marked 4 in Diagram 2 (*i.e.*,  $1\frac{1}{4}$  in. nearer the right-hand middle pocket than for the No. 3 Stroke).

This is to be played a half ball at the red, hitting the white high, and harder than for the No. 3 Stroke, so as to take the red about 6 ft. further than before. The right strength will take the red rather more than two-and-a-half times the length of the table, leaving it near the centre spot marked with a black cross—No. 4 in Diagram 5.

*No. 5 Stroke.*—Place the white ball again  $1\frac{1}{4}$  in. nearer the right-hand middle pocket than before, on the spot marked 5 in Diagram 2.

The peculiarity of this stroke is that it cannot be played too hard, if the red is struck a half ball and the white high. At the same time, the striker, though playing hard, should in this and in all forcing hazards, keep well within his strength, *i.e.*, should allow all

the force to come from the arm and shoulder, and should not throw his body, as it were, at the ball. The red ball should travel three times the length of the table, and remain in baulk about the spot marked with a black cross—No 5 in Diagram 5.

It must be remembered that this is an exercise stroke only, so that leaving the red in baulk is of no consequence. It is advisable to practise at this strength, because in a game the stroke has often to be played when the red is in some other position, as, for instance, from the baulk end of the table.

*No. 6 Stroke.*—Place the white once more  $1\frac{1}{4}$  in. nearer the right-hand middle pocket.

For this hazard the white ball must be struck in the centre, and it must be hit as hard as possible. Striking the white in the centre, instead of above it, prevents the curl to the top pocket spoken of in explaining the No. 2 Stroke. It also causes the red to travel rather further than in the No. 5 Stroke, in which the white is played hard, but struck above the centre.

It is very important in the No. 6 Stroke not to hit the red less than a half ball, indeed it should be played *rather* fuller than a true half ball, but not so full as a three-quarter ball. The red should be sent twice in and out of baulk.

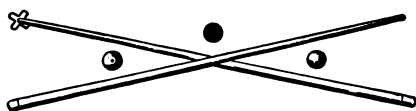
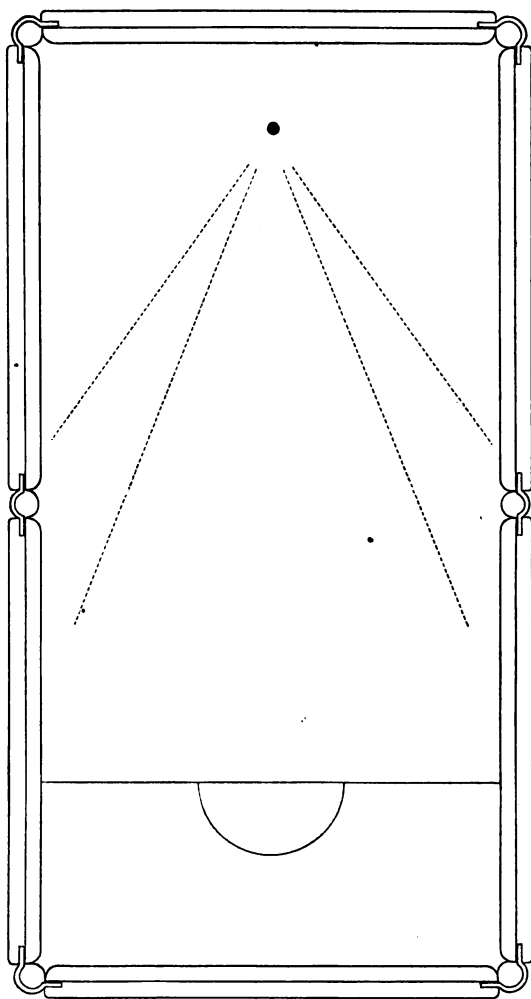


DIAGRAM 6.



## DIAGRAM 6.

The strokes included in the foregoing directions, and numbered 1 to 6, show the limit to losing-hazards that can be played a half ball without side or screw. They are all very easy, and are moral certainties if played according to the instructions. The importance of practising them until confident of being able to make them cannot be overrated. They give the striker the command of a hazard over a large portion of the table, as will be seen by referring to Diagram 6. If the red is on the spot, and the white anywhere between the dotted lines in the diagram, the striker has an easy half ball losing-hazard, if he knows how to play it. And it is not only when the red is on the spot that these hazards are available. They are constantly occurring in all sorts of positions. In short, it is not too much to say that nineteen out of twenty losing-hazards which present themselves at the game of Billiards are contained in these six strokes.

For the purposes of exercise, all strokes between No. 1 and 2 may be considered No. 1 Strokes, and may be played accordingly, all being No. 1 that are played a less strength than No. 2; all No. 2 that are less than No. 3; and so on. As we advance we shall have occasion to speak of intermediate strokes, as a free No. 1 (*i.e.*, harder than No. 1, but not so hard as No. 2); free No. 2, and so on; but at present we have merely to deal with the typical strokes.

The learner would do well to practise these hazards from various positions in order to familiarise his eye

with the angles, that he may know at a glance whether he has to play No. 1 strength, No. 2 strength, and so on, up to No. 6.

If the learner finds that his ball does not reach the pocket when playing the harder strengths a half ball, it will probably be because he has lost the freedom acquired when striking the ball up and down the table, as recommended at p. 32. If so, he should return to this practice until able to accomplish the former distance. Or he may be hitting his own ball untruly; if so, he will thus discover where his error lies. If he overdoes the strokes, he is hitting the ball low, and must take care to strike it higher.

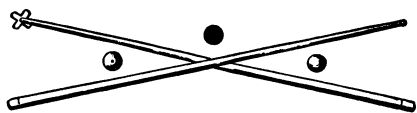
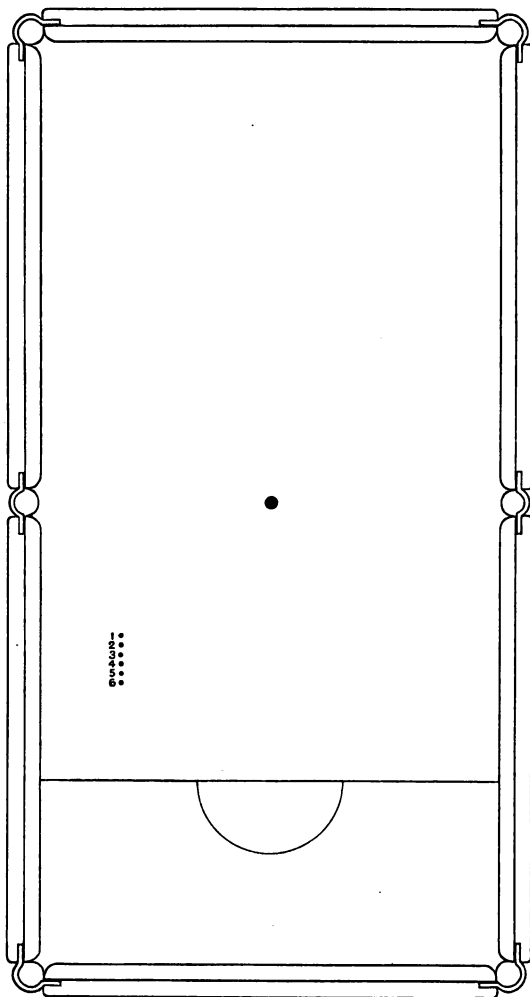




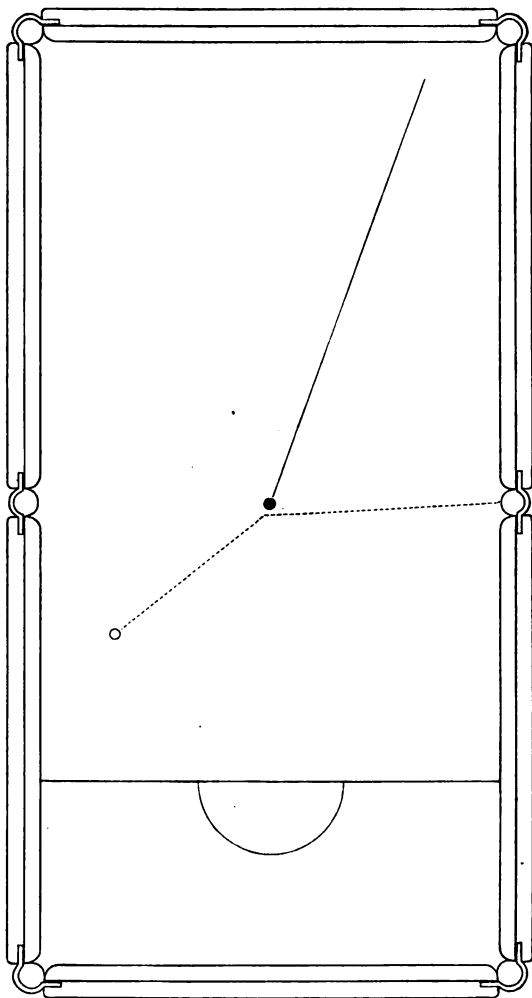
DIAGRAM 7.



## DIAGRAM 7.

Place the red on the centre spot, and mark the cloth 11 in. from the face of the side cushion and 19 in. below the middle pocket. This is a No. 1 Stroke. Carry a line of dots down towards the baulk,  $1\frac{3}{4}$  in. apart, until six spots are marked as in Diagram 7. The six spots give the positions of the strokes 1 to 6 off the red into the middle pocket.

DIAGRAM 8.

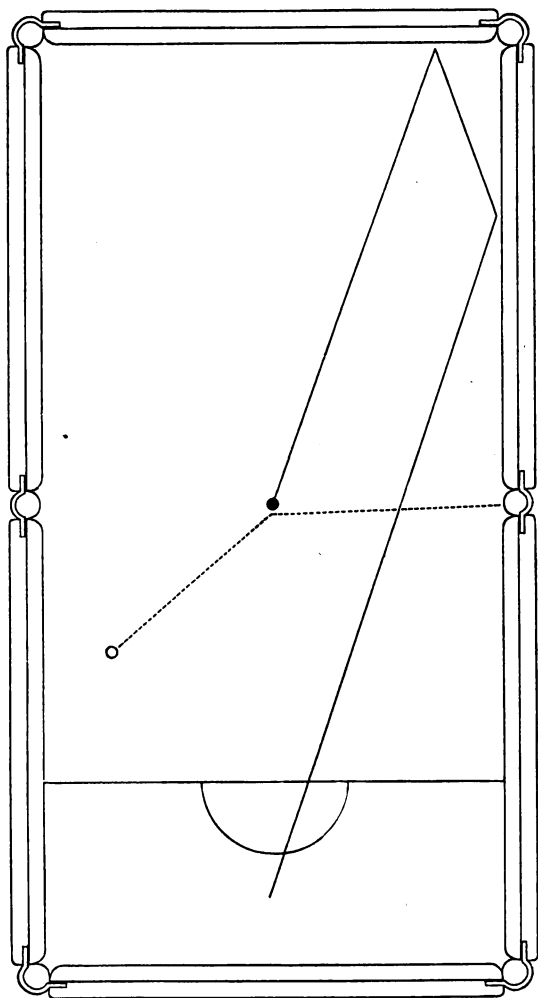


## DIAGRAM 8.

Place the red on the centre spot, and the white on the spot marked 1 in Diagram 7. Play a No. 1 Stroke slow strength for a loser into the middle, leaving the red over the corner pocket as in diagram.

No. 1 may be played harder if it is desired to obtain a different position. Anything less than a No. 2 is a No. 1. If the red were brought off the top cushion nearly as far as the middle pocket the stroke would still be a No. 1, but then it would be called a free No. 1.

DIAGRAM 9.



## DIAGRAM 9.

Move the white to spot marked 2 on Diagram 7,  $1\frac{3}{4}$  in. nearer to the baulk than in Diagram 8. Play a No. 2 Stroke hard enough to leave the red in baulk, as in diagram.

It must be borne in mind that this is only an exercise stroke. The stroke in a game should be played with side, No. 1 strength, to leave the red over the right-hand middle pocket, as will be further explained when treating of side.

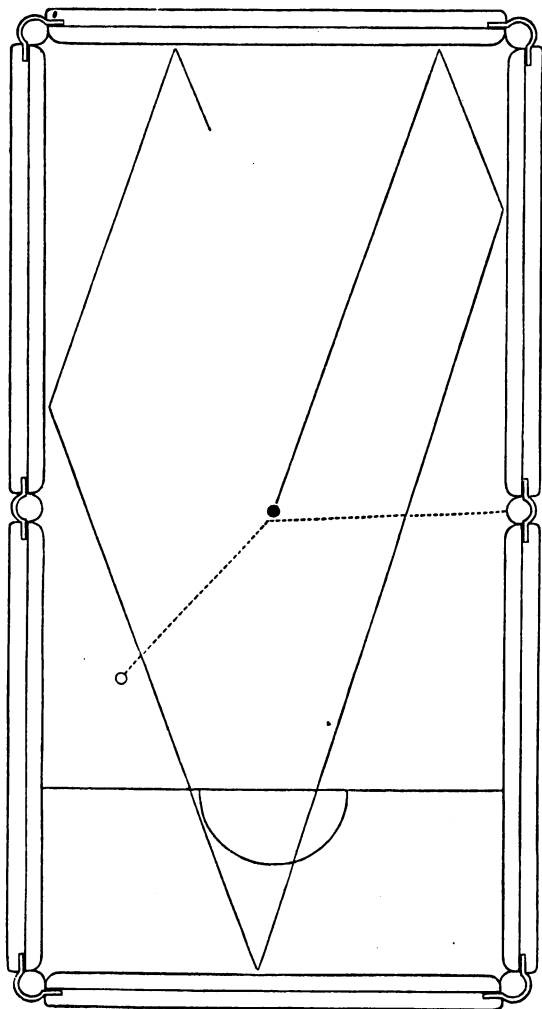


## DIAGRAM 10.

Move the white again  $1\frac{3}{4}$  in. nearer to the baulk, and play a No. 3 Stroke, leaving the red over the left-hand middle pocket as in diagram.



DIAGRAM II.



## DIAGRAM 11.

Move the white again  $1\frac{1}{4}$  in. nearer to the baulk for a No. 4 Stroke, taking the red in and out of baulk, and leaving it near the top of the table.

Finally, play Strokes Nos. 5 and 6. These should take the red in and out of baulk, back to the top of the table, and leave it somewhere about the middle of the table. Do not forget to play the red a trifle fuller than a true half ball for the No. 6 Stroke.

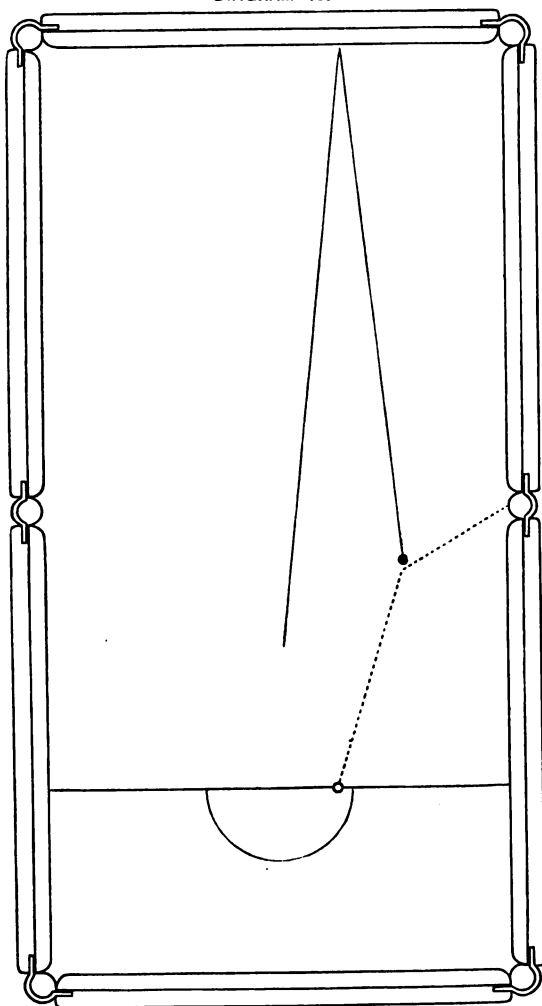


## DIAGRAM 12.

*Position A.*—Place the red ball  $15\frac{1}{2}$  in. from the face of the left-hand side cushion, halfway between the bottom and middle pockets; and the white  $13\frac{1}{2}$  in. below the middle pocket, and 22 in. from the right-hand side cushion. Play a No. 1 Stroke at the red for a losing-hazard into the top corner, leaving the red in the middle of the table. A similar stroke may be played into any corner pocket.

*Position B.*—For another No. 1 Stroke into a corner pocket, place the red on the spot, and the white in a line measured from the part of the red nearest the top cushion, to the centre of the corner pocket. Play a No. 1 Stroke for a losing-hazard into the opposite corner. If the stroke is played a half ball on to the red, and with proper strength, it should leave it in the position indicated in the diagram, with an easy losing-hazard from baulk into the middle pocket.

DIAGRAM 13.



## DIAGRAM 13.

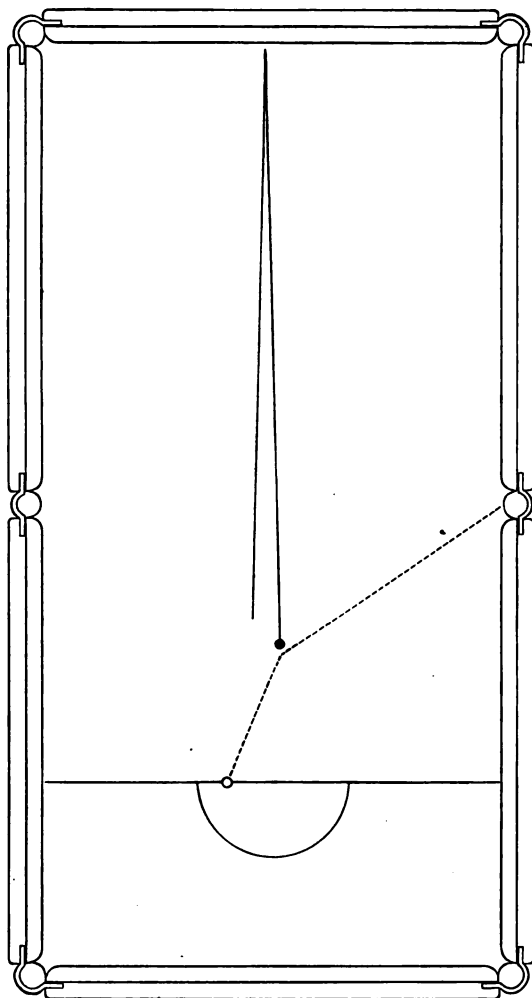
The red being left in the position indicated in Diagram 12, Position B (*i.e.*, 15 in. from the side cushion, and 8 in. below the middle pocket), we have a half ball No. 1 Stroke from the baulk-circle. In playing losing-hazards from baulk, much depends on placing the white on the correct spot for a No. 1 Stroke; the learner is therefore advised to place the ball for himself before referring to the directions, and then to measure the distance given in the text, that he may see whether he has spotted his ball correctly.

To make the hazard, the white ball should be placed 8 in. from the baulk-spot, and on the baulk-line. Play a free No. 1, hard enough to take the red to the top cushion and to bring it back again past the middle pocket. If the stroke is properly played, the red should return nearly over the centre spot, and should stop as in Diagram 13, about halfway between the centre and baulk spots, leaving another losing-hazard into the middle.

In playing middle hazards it is very important to endeavour to bring the red over the centre spot. This is of more consequence at first than playing the exact strength. Both will come with practice, but amateurs generally fail most at the direction.

Obviously the reason for bringing the red to the middle is, that the more nearly this is accomplished the more chance there is of leaving another hazard, either in the middle, or in one of the corner pockets if the first stroke is played with bad strength. If the red remains near the cushion, no hazard will be left unless the ball stops just opposite the pocket.

DIAGRAM 14.



## DIAGRAM 14.

Place the red in the middle line of the table, 21 in. from the baulk spot. This is where it is supposed to have stopped after playing the losing-hazard shown in Diagram 13.

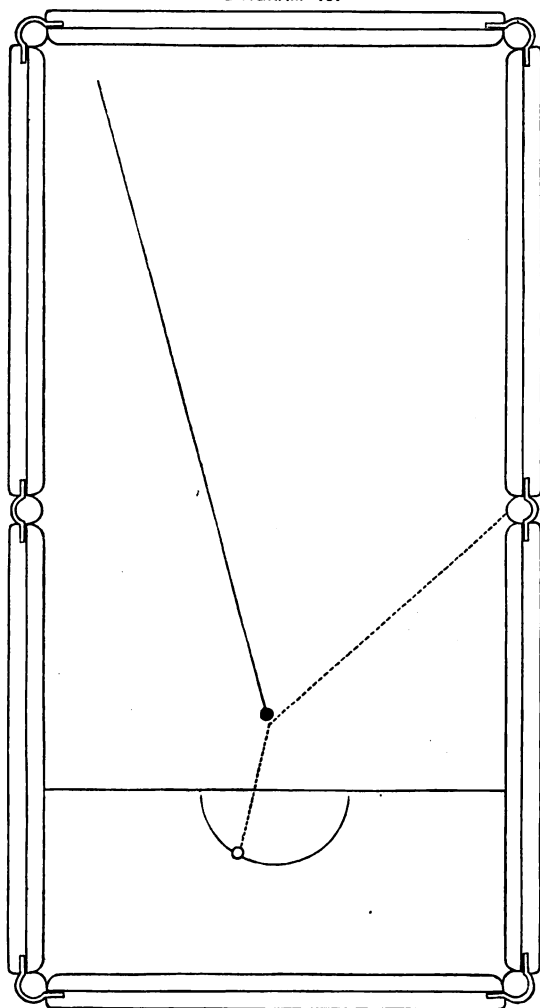
To place the white for a No. 1 Stroke, it should be  $8\frac{1}{2}$  in. from the centre of the D, and on the baulk-line.

If the hazard is properly played, the red should go straight up the middle line of the table, and return to about the place it now occupies. As shown in the diagram the red has been struck the least bit too fine; but the stroke is a good one if the red passes as near the centre of the table as there shown.

This hazard being an exact half ball straight up the table, it is easier to judge the direction the red will take than in the previous case (Diagram 13); and therefore in practising this stroke the learner should pay particular attention to the strength.



DIAGRAM 15.



## DIAGRAM 15.

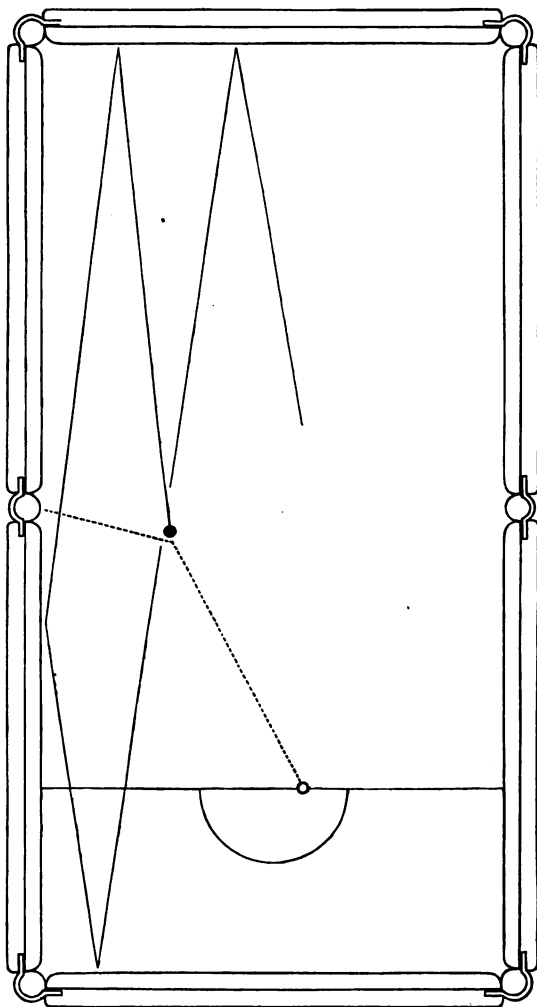
When the red is anywhere within the width of the D (*i.e.*, near the middle of the table), and nearer to the baulk-circle than in the previous strokes (*i.e.*, not more than 18 in. and not less than 12 in. from the baulk-line), the losing-hazard into the middle pocket is still to be played a No. 1, but not a free No. 1. It must be played gently, so as to leave the red over one of the corner pockets as in Diagram 15. No attempt should be made to bring the red up the table again.

Also, if the red ball is near the baulk, do not place the white on the line, but back in the D, so as to allow not less than 21 in. between the balls (*see* Diagram 15).

The red ball is here in the middle line of the table, 12 in. from baulk. To play the loser into the middle, spot the white as far back in the baulk-circle as possible, on a perpendicular drawn about  $4\frac{1}{2}$  in. from the baulk-spot. Play a gentle No. 1 to take the red to the corner pocket. It is a good stroke if the red remains within a foot of the corner and leaves a losing-hazard.

If the red is nearer the baulk than 12 in., and near the middle of the table, a fine ball losing-hazard may be played (*see* Diagram 91), or a winning-hazard into the middle, or, if the spot-white is on the table, a cannon. At present we are only considering half ball losing-hazards. The other strokes will be treated of in their place. The Jenny is also postponed, as Jennys have sometimes to be played with side.

DIAGRAM 16.



## DIAGRAM 16.

If the red is so placed that a No. 2 Stroke is left into the middle by spotting the white in the corner of the D, and the stroke is played from the corner, the object ball will be left in baulk. This may be avoided in three ways: 1. By spotting the white an inch or so from the corner and playing a No. 3 strength; or 2. By playing the stroke No. 1 strength with side, as will be explained when treating of side; or 3. By spotting the white for a No. 6, when, if the red is struck as directed for a No. 6 Stroke (*see* p. 48), it must be left somewhere in the middle of the table. This mode of playing is generally to be preferred, as it works the red towards the middle line of the table, and is therefore more likely to leave another losing-hazard than a No. 3 strength, or a No. 1 played with side.

Place the red 19 in. from the side cushion and 3 in. below the middle pocket as in Diagram 16. This leaves a No. 2 from the corner of the D.

For a No. 6, spot the white  $5\frac{1}{2}$  in. from the baulk spot. The red will take the course shown in the Diagram.

## LONG LOSING-HAZARDS.

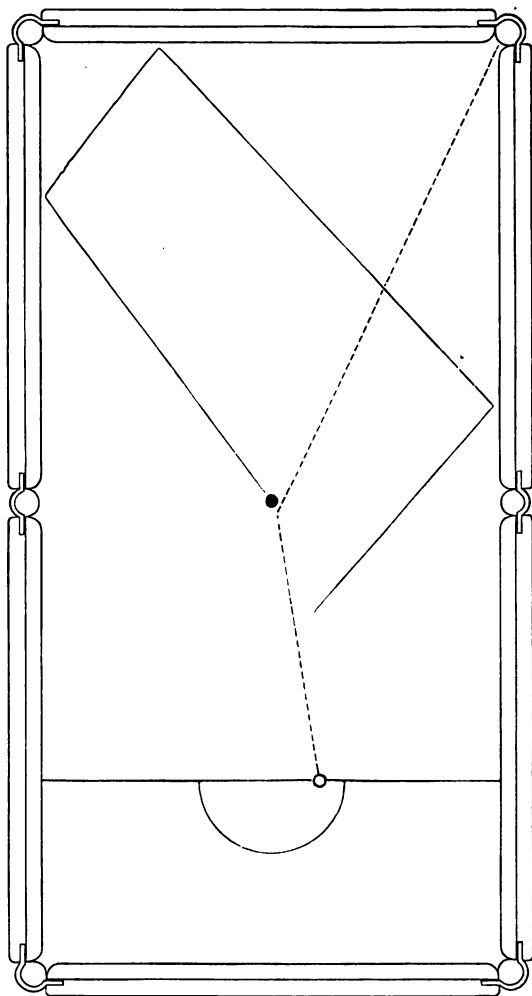
By a long losing-hazard is meant a hazard into the top corner from baulk.

Long losing-hazards are often left when playing middle hazards, if the red is played right as to direction (*i.e.*, towards the middle of the table,) but not hard enough. We will suppose that the red is left somewhere about the centre spot, and will commence long losers by placing the red on the centre spot, and first practising the hazard from there.

In these, as in middle hazards, it is important to learn to spot the white in the right place on the baulk-line. This is always a great stumbling-block to beginners, who make these strokes unnecessarily difficult by placing the white incorrectly. The readiest way of overcoming this will be for the learner first to place his ball for the succeeding strokes, and then to refer to the instructions in order to ascertain how nearly he has spotted it correctly; and, if he has placed it incorrectly, to observe the direction of his error. In a short time the eye will become familiarized with the appearance of the angle, and the player will naturally place his ball properly. Of course the angle to be chosen is the easiest one; that is, the angle already known as No. 1.



DIAGRAM 17.



## DIAGRAM 17.

Red on the centre spot, white in hand. Place the white on the baulk-line, about  $7\frac{1}{2}$  in. from the baulk spot.

To make the hazard, play at the red a half ball—a very free No. 1 strength, almost, but not quite, a No. 2—striking the white above the centre.

The pace of the table makes a material difference in the strength with which this stroke should be played. As before observed, a moderately fast table is assumed. On a very fast table, a free No. 1 is sufficient for this and the succeeding strokes; on a slow table a No. 2 is required; on a medium table a very free No. 1, nearly approaching a No. 2, bearing in mind that all strokes less than No. 2 are regarded as No. 1.

If the red is struck a half ball, and with proper strength, it should take the direction shown in the diagram, and at its last rebound from the cushion it should have a direction towards the middle of the table, and should finally stop between the middle pocket and the baulk-line.

The instructions as to the strength suppose the spot-white is not on the table. We have not yet arrived at cannons, but it may be here remarked that in some cases strength may be reduced if the red can by this means be left near the spot-white.

The beginner must not expect always to bring the red ball as far as in the diagram—*i.e.*, up to the middle of the table. If he strikes the red a half ball, makes the hazard, and takes the red two-thirds of



the distance shown in Diagram 17, it is not a bad stroke.

If the red is in the middle line of the table, and nearer to the baulk than in the diagram (anywhere within 11 in. of the centre spot), it is beyond a No. 6 stroke into the middle pocket, and should be played a long loser into the corner.

The stroke is very similar to the one in Diagram 17, except that it requires to be played a little harder, and with the white placed a trifle nearer to the corner of the D. For instance, if the red is at the extreme distance (*i.e.*, 11 in. from the centre spot), the white should be placed about 1 in. nearer the corner of the D than in Diagram 17.

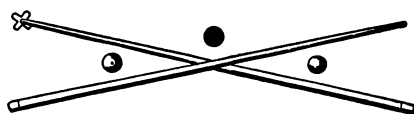
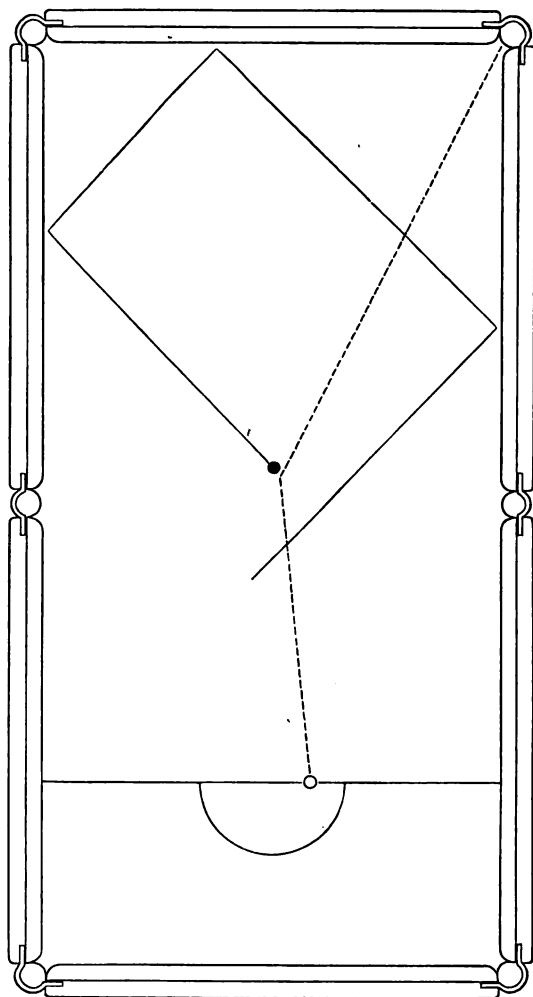


DIAGRAM 18.



## DIAGRAM 18.

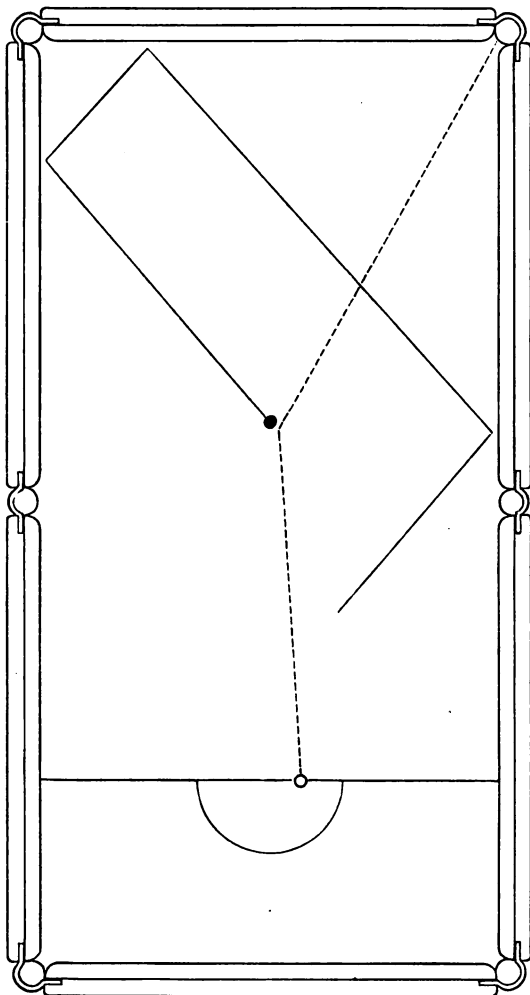
If the red is higher up the table, *i.e.*, nearer the pyramid spot than in Diagram 17, and still in the centre line, the white must be placed nearer the baulk spot.

Place the red in the middle line of the table, 6 in. nearer the pyramid spot than in Diagram 17.

The white must now be spotted 7 in. from the baulk spot.

Play a very free No. 1 Stroke to bring the red as before to the middle of the table, remembering that it is not a bad stroke if the red is brought two-thirds of the way.

DIAGRAM 19.

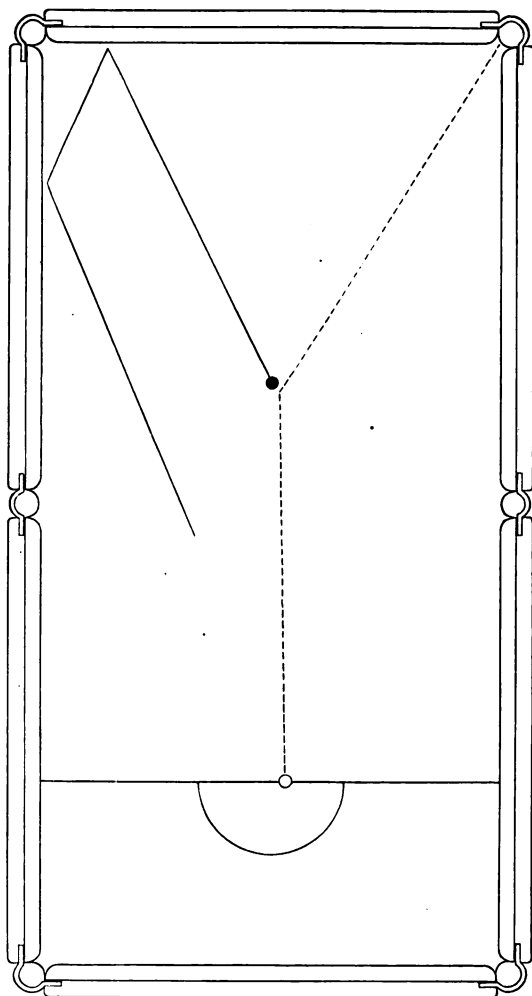


## DIAGRAM 19.

Place the red 6 in. nearer the pyramid spot than in Diagram 18.

Spot the white 5 in. from the baulk spot. Play a very free No. 1 as before.

DIAGRAM 20.



## DIAGRAM 20.

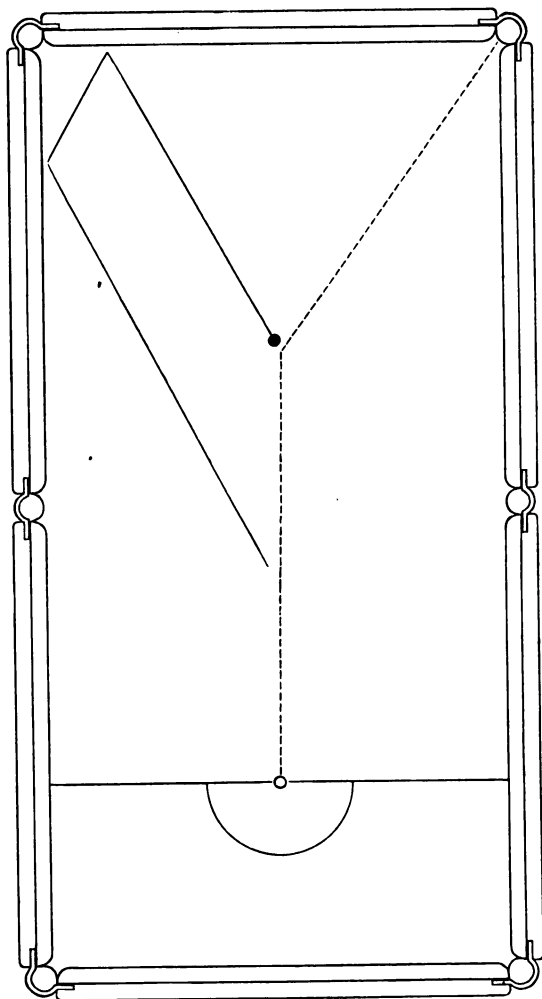
Place the red 6 in. nearer the pyramid spot than in Diagram 19.

Spot the white  $2\frac{1}{2}$  in. from the baulk spot, and play a free No. 1, not quite so free as before.

It will be observed that the red now strikes the top cushion first. It does not travel so far as to reach the middle of the table, and therefore is not played so freely. Its tendency when coming off the side cushion is still towards the middle of the table.



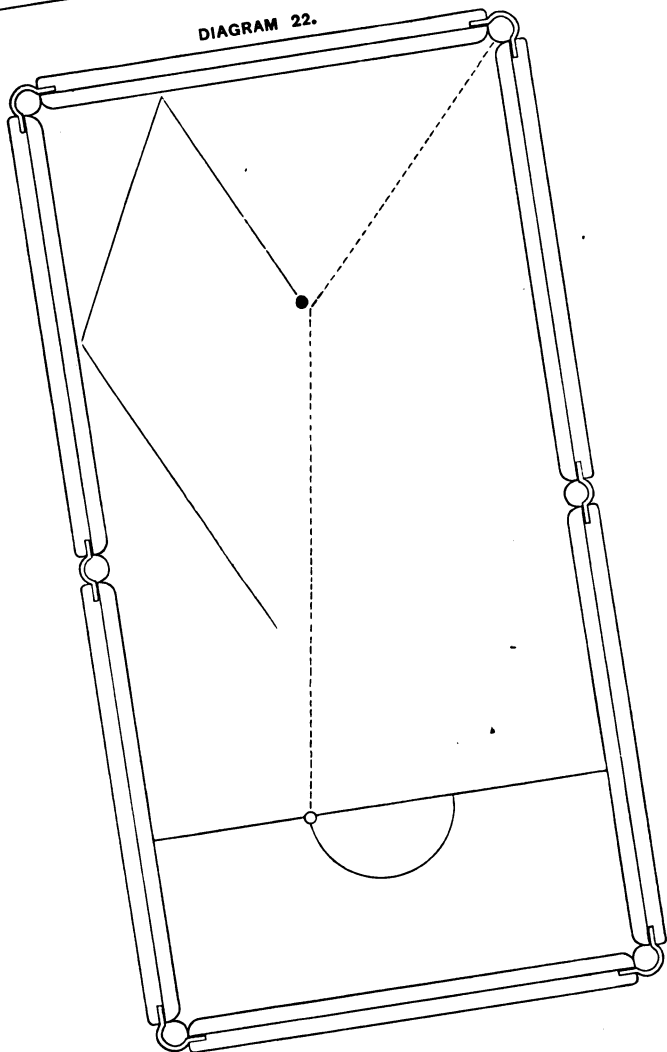
DIAGRAM 21.



**DIAGRAM 21.**

Place the red 6 in. nearer the pyramid spot than in Diagram 20, and the white on the baulk spot. Play a free No. 1, same strength as in previous stroke.

DIAGRAM 22.



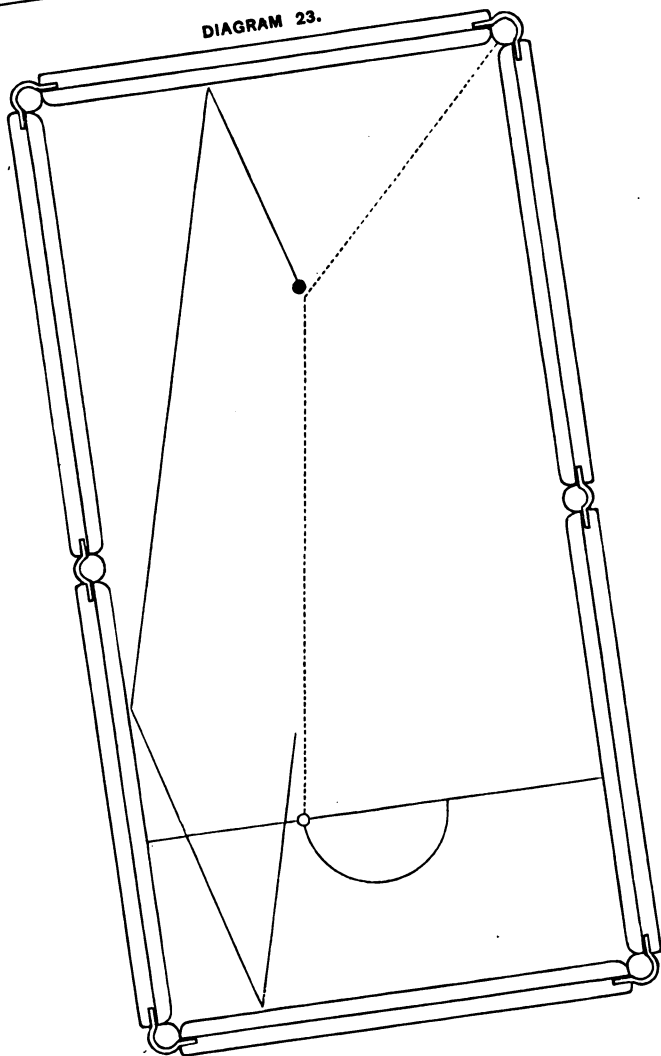
## DIAGRAM 22.

Still placing the red nearer the top cushion, and the white on the baulk-line, we may now set the red as far down as the pyramid spot.

The white must be placed at the corner of the D, *i.e.*,  $11\frac{1}{2}$  in. from the baulk spot, and the stroke played a No. 1, striking in the centre of the ball, and not above it (*see* p. 42).

In subsequent diagrams, when it is directed to place the white at the corner of the D, it will be taken for granted that the corner is  $11\frac{1}{2}$  in. from the baulk spot.

**DIAGRAM 23.**



## DIAGRAM 23.

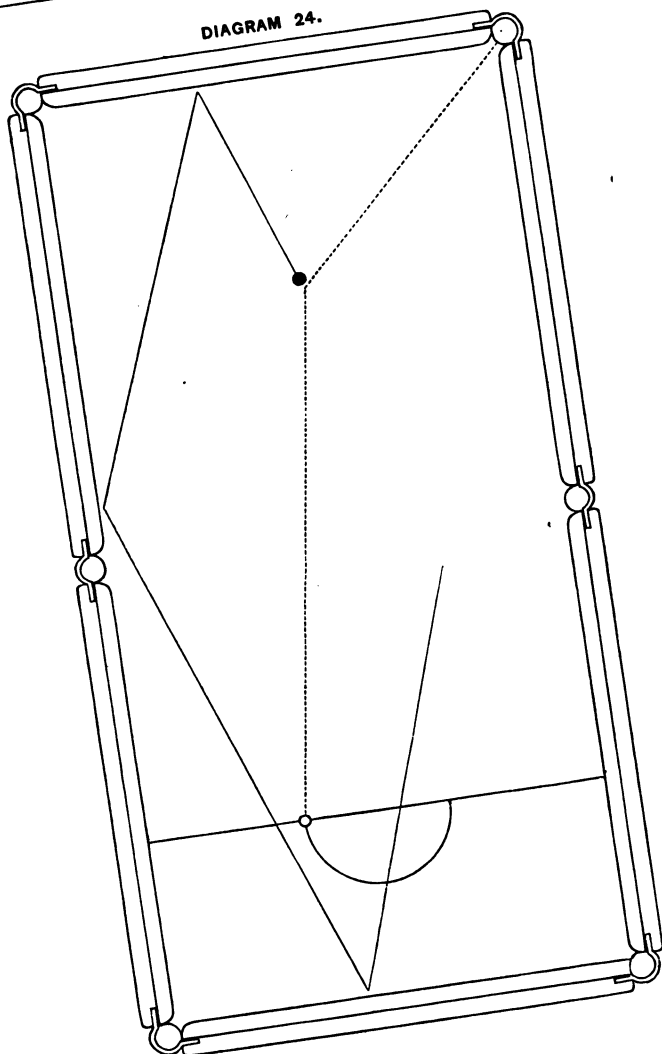
Place the red 3 in. above the pyramid spot (*i.e.*, 3 in. nearer the top cushion than in Diagram 22). Play from the corner of the D, No. 2 strength.

The red should be brought in and out of baulk, and should stop near the middle of the table. The direction given in the diagram is that of a ball struck a true half ball. But at this distance it is not improbable that the red may be hit a little too thin, or a little too full, so that the ball will not take quite the direction given.

The stroke may be considered good if the red is brought out of baulk, this being the important point.

For an exercise stroke the white is to be spotted as here directed; but in a game it is safer to spot the white a little away from the corner, and to play a free No. 2, as is more fully explained at p. 99, Diagram 27.

DIAGRAM 24.

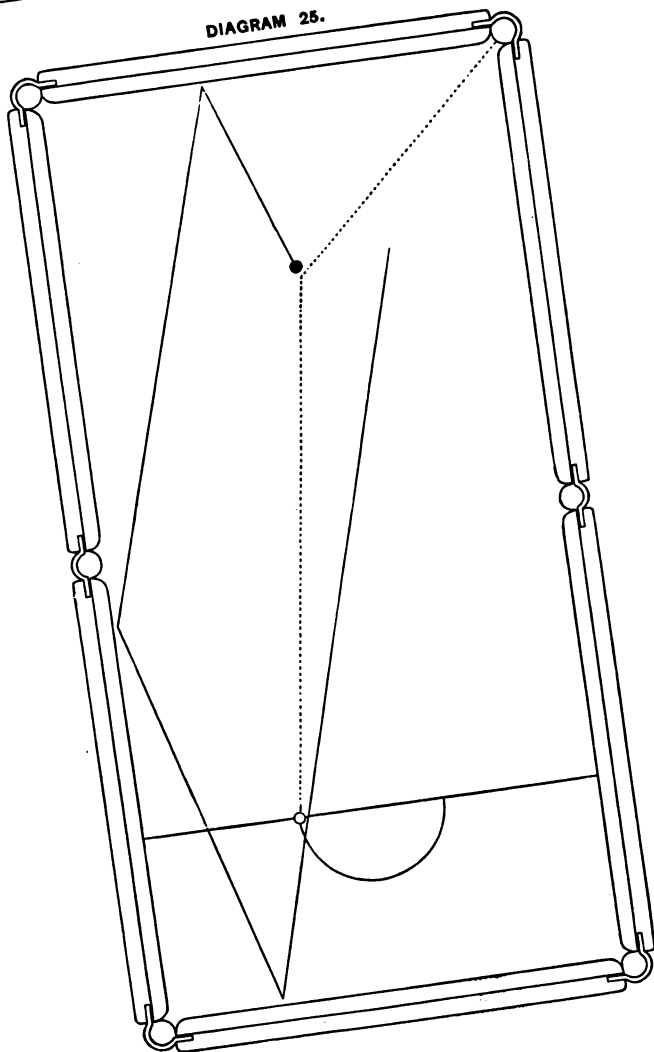


**DIAGRAM 24.**

If the red is 1 in. nearer the top cushion than in the former diagram, the stroke should be played from the corner of the D rather harder, a free No. 2 or No. 3 strength, so as to leave a middle hazard.



DIAGRAM 25.

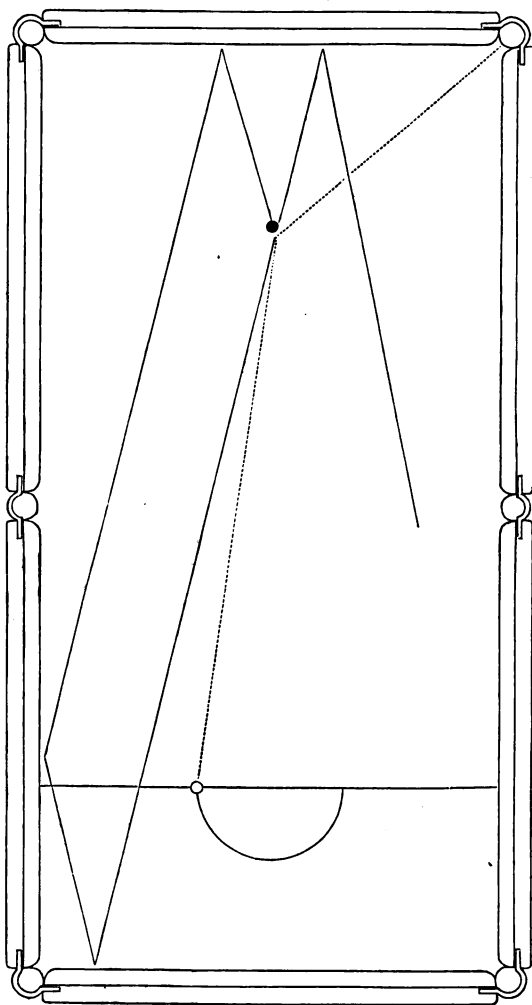


## DIAGRAM 25.

If the red is again 1 in. nearer the top cushion, the stroke is about a No. 4 from the corner of the D, to leave another long loser.

When playing at this strength, the precise spot where the red will remain cannot be indicated. If properly played, the red should stop near the position shown in the diagram.

DIAGRAM 26.



## DIAGRAM 26.

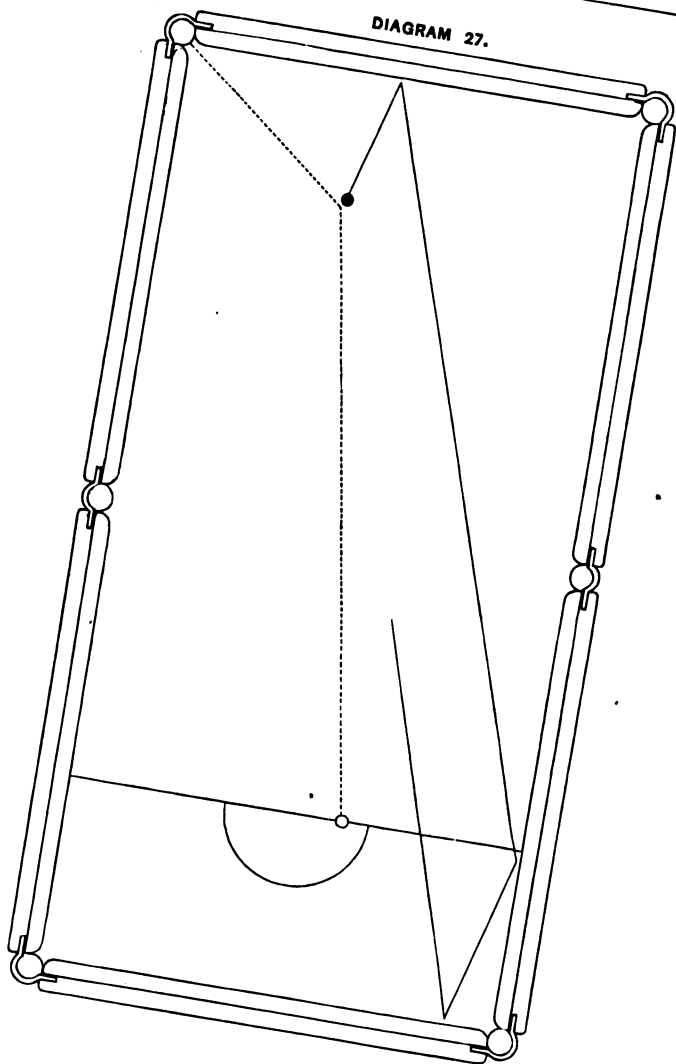
If the red is again 1 in. nearer the top cushion, the stroke is a No. 5 from the corner of the D.

If the red is still nearer the top cushion for a space of 3 in. beyond the former position (*i.e.*, until we get half-way between the pyramid spot and the red spot), the stroke is a No. 6. The diagram for this will be very similar to that for the No. 5 Stroke.

In playing these forcing hazards remember the caution given at pp. 47, 48.

If the red is in the middle of the table, and nearer the red spot than the pyramid spot, it is beyond a No. 6 stroke, and cannot be made without screw.

DIAGRAM 27.



## DIAGRAM 27.

When a No. 2 is left from the corner of the D into the top corner pocket, the strength will only just bring the red out of baulk. To ensure bringing it out, and well into the middle of the table, it is in these cases advisable to spot the white for a No. 3 or No. 4.

Place the red  $19\frac{1}{2}$  in. from the top cushion, and 27 in. from the side cushion. This leaves a No. 2, if the white is spotted in the corner of the D.

Spot the white 8 in. from the centre of the D, and play a free No. 3 or No. 4 to bring the red out of baulk.

Before leaving the simple losing-hazards, attention should once more be drawn to the fundamental principle that determines the strength with which they are all to be played ; viz., to bring the object ball at its last rebound from the cushion in a direction towards the centre of the table. This is especially noticeable in Diagrams 16, 23, and 27, where the ordinary and easiest mode of play is departed from to attain this object.



## CHAPTER VI.

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### WINNING-HAZARDS.

WHEN the learner has practised simple losing-hazards sufficiently to be able to hit his ball truly, he may advantageously proceed to winning-hazards.

Winning-hazards depend on the player's striking his own ball accurately. When practising, the player should strike his own ball in the centre, as, if not so struck, the hazard is less certain. In actual play, however, it is sometimes desirable to combine position with the hazard, when side, screw, or follow may be required. Examples of these cases will be found later on (*see* Diagrams 99, 103, 117, 119, 121, 146, 147, 148, 149, 150, 153, 154, 155, and 157).

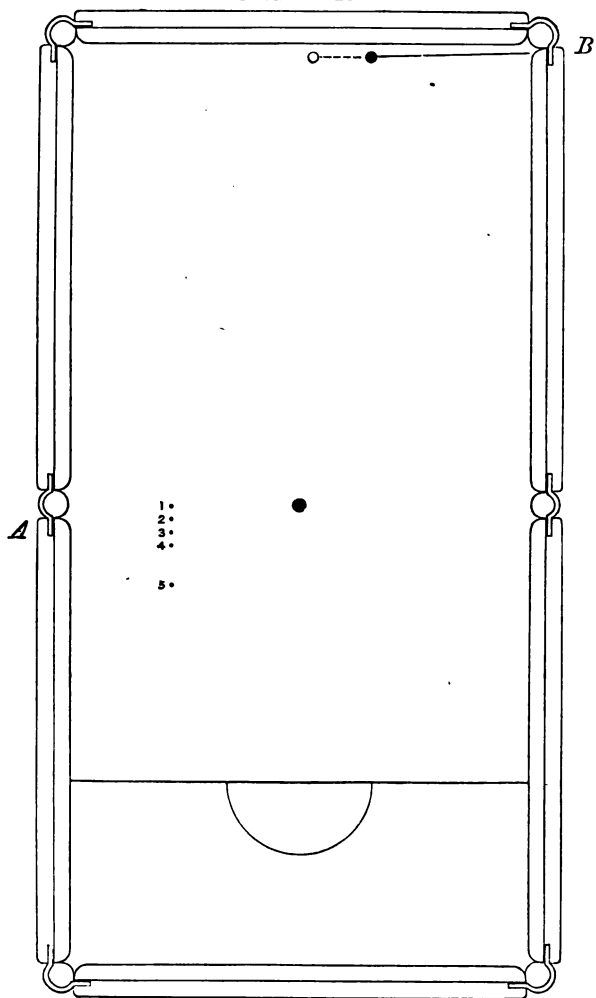
In order to learn to judge winning-hazards, the exercise strokes overleaf should be practised. The rules there given cannot be carried out precisely on every part of the table, on account of what are called blind-pockets (*see* Diagram 28, Position B).

The exercise strokes deal only with an open pocket, *i.e.*, with a pocket so situated that the course of the ball to be holed is exactly facing the pocket.

When the system, as applied to an open pocket, is understood, and the eye is accustomed to select the right point of the object ball to be aimed at, winning-hazards will be comparatively easy in other positions.



DIAGRAM 28.



## DIAGRAM 28.

*Position A.*—Red on the centre spot, white 16 in. from the pocket, in a line between the red and the opposite middle pocket, on the spot marked 1 in diagram.

This is a full ball winning-hazard. Aim along an imaginary line, drawn through the centre of your own ball, the centre of the object ball (the red), and the pocket. Strike your own ball in the centre, and when making the stroke avoid looking at the pocket.

Now move the white 2 in. lower down the table, to spot marked 2 in diagram.

Here, if the object ball is played full, it would strike the shoulder of the middle pocket. The object ball should be struck nearly full, within the thickness of a piece of worsted of a full ball. The general fault in playing this hazard is that the object ball is not struck full enough.

Move the white again, 2 in. lower down the table, to spot marked 3 in diagram. If the white is correctly placed, there should be just room to run a coup, *i.e.*, to play the white directly into the middle pocket without touching the red.

The winning-hazard requires the object ball to be struck a three-quarter ball.

Again move the white 2 in. lower down the table, to spot marked 4 in diagram. This leaves a very fine ball losing-hazard into the middle, *i.e.*, less than a quarter-ball on the red to make the loser.

For the winning-hazard, strike the object ball a half-ball.

Move the white to spot marked 5 in diagram, 6 in. lower down the table than before. This is a No. 1 half-ball losing-hazard into the middle pocket.

For the winning-hazard, the object ball should be struck a quarter-ball.

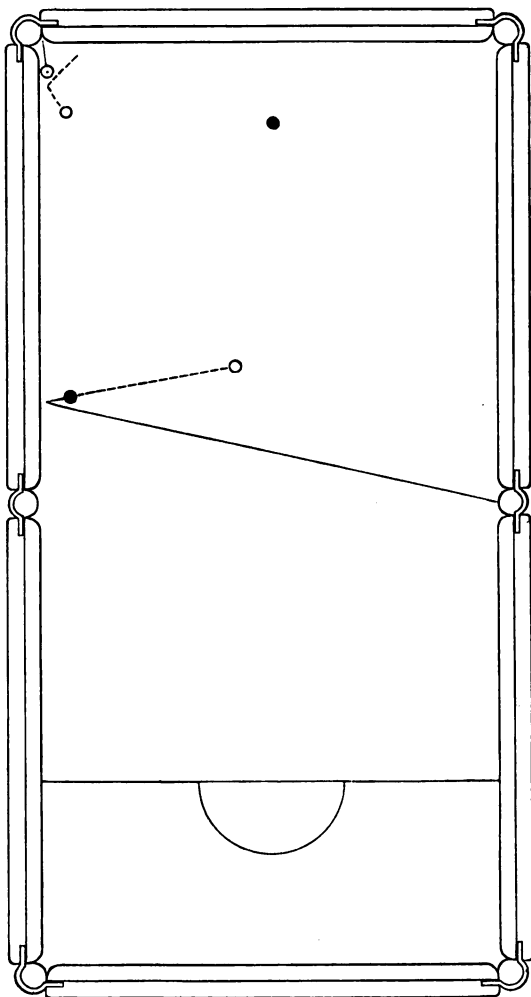
If the white is moved lower down, beyond the range of a No. 1 half-ball loser, a *cut* is left, and the winning-hazard has to be played finer than a quarter-ball. The limit of a cut is a right angle from the centre of the player's ball to the extreme edge of the object ball.

It should be borne in mind that the positions given are only exercise strokes, and that, as in the case of losing-hazards, there are intermediate strokes. The typical cases given are only meant to guide the eye of the beginner, so as to facilitate his winning-hazard practice.

*Position B.*—Blind-pocket-hazard. The aim has to be at the further (right-hand) shoulder instead of at the centre of the pocket, as a slight allowance must be made to enable the object ball to pass the shoulder of the top cushion. Blind-pocket-hazards as a rule must be played gently.



DIAGRAMS 29 &amp; 30.



## DIAGRAM 29.

Place the spot-white touching the side cushion, about 5 in. or 6 in. from the top cushion; white 12 in. from the top cushion, and 4 in. from the side cushion; red on the spot.

Play a half-ball on the spot-white, a gentle stroke.

The spot-white will run along the cushion into the pocket, and the white will remain under the top cushion, leaving an easy loser into the opposite corner.

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## DIAGRAM 30.

Doubles are seldom played for at Billiards, and they are not very useful strokes. The following is one of the few positions where it is the game to play for a double.

Place the white 29 in. from the side cushion, and 21 in. above the middle pocket. The red  $3\frac{1}{2}$  in. from the side cushion, and 16 in. above the middle pocket. Spot-white near the red spot.

Strike the white below the centre, and play dead full on the red for the double. The white will stop about where the red is, and either a losing-hazard or a cannon will be left.



## CHAPTER VII.

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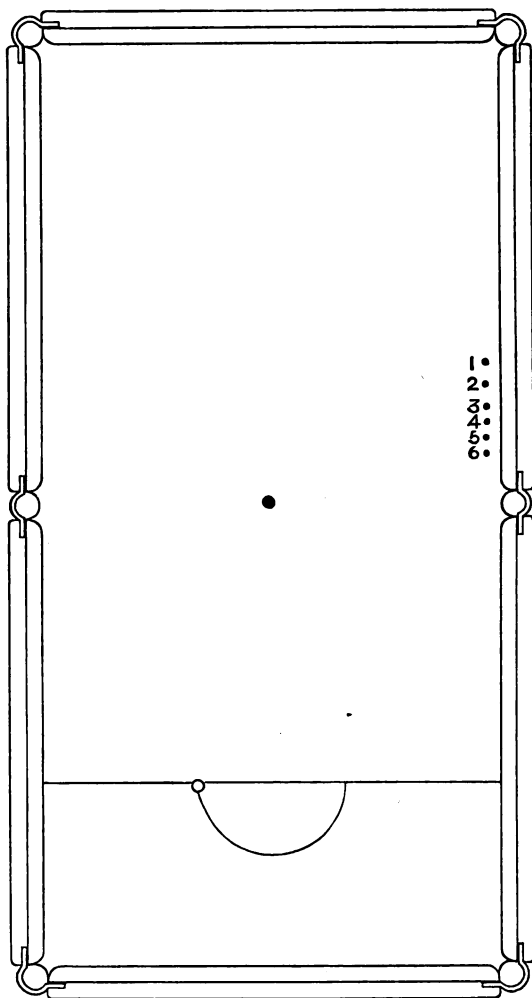
### CANNONS.

WHENEVER the balls are so placed that there is a losing-hazard at any of the strengths already described (*i.e.*, from a No. 1 to a No. 6 Stroke), so also there would be a cannon if the third ball (which we assume to be the spot-white) were placed just in front of the pocket.

As mere exercise strokes such cannons should be played precisely as previously directed for hazards; but in playing the game it often happens that this rule has to be departed from, and the stroke is purposely played differently, in order to place the balls for a hazard or cannon after the first cannon is made. We have, however, not yet got so far as this, and for the present assume that the cannon is to be played for so as to take the best chance of scoring, *i.e.*, that the spot-white is to be cannoned on full.



DIAGRAM 31.



## DIAGRAM 31.

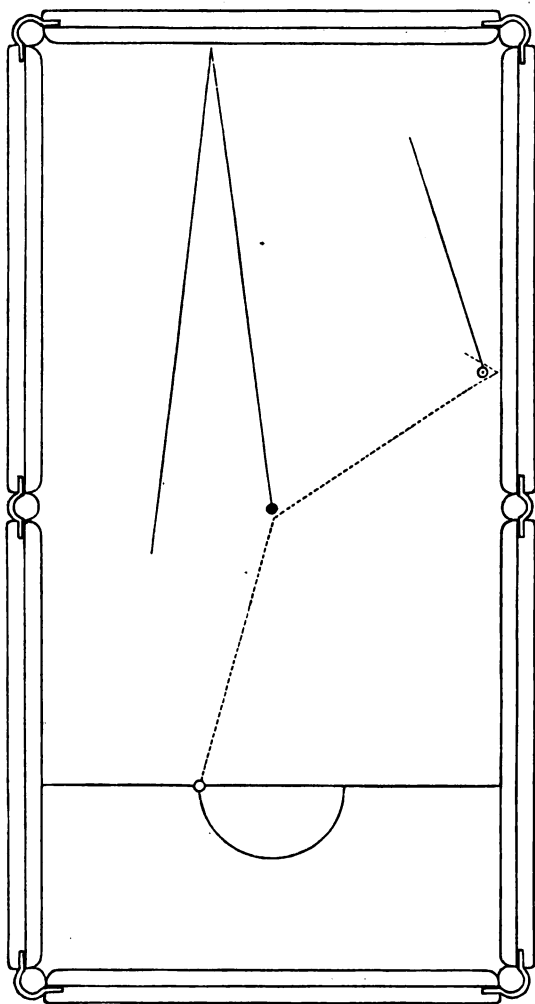
Place the red on the centre spot, and the spot-white about 2 in. from the side cushion and  $25\frac{1}{2}$  in. above the centre of the middle pocket. This gives a cannon full on to the spot-white with a No. 1 Stroke from the corner of the D,  $11\frac{1}{2}$  in. from the baulk spot.

If the spot-white is  $2\frac{1}{2}$  in. nearer the middle pocket, the stroke becomes a No. 2;  $2\frac{1}{2}$  in. nearer again it becomes a No. 3; 2 in. nearer again a No. 4; another inch makes it a No. 5; and again 1 in. makes it a No. 6.

Place the spot-white without measuring the distance from the middle pocket, and, looking at it from behind the baulk, shift it until it appears properly placed for these strokes. Then measure the distances from the middle pocket and see whether the ball is placed correctly. Having thus accustomed the eye to the appearance presented by the different angles, proceed to play the cannons as directed in the following diagrams.

In this position, red on the centre spot, there is of course a losing-hazard into the top corner. But at present we are disregarding losing-hazards altogether.

DIAGRAM 32.



## DIAGRAM 32.

Place the red on the centre spot, the spot-white for a No. 1 Stroke (*i.e.*,  $25\frac{1}{2}$  in. above the centre of the middle pocket, and 2 in. from the side cushion), white on the corner of the D.

Play a No. 1 at the red, with just strength enough to bring it up to the middle pocket, as in playing a middle pocket losing-hazard. If the stroke is played properly the spot-white should be cannoned on, not quite full, but slightly to the right-hand side, so as to take it in the direction shown in the diagram, leaving a losing-hazard into the top corner. The white after cannoning should come gently off the side cushion and stop about the place indicated by the dotted line in the diagram.

In playing the cannon when the spot-white is placed  $2\frac{1}{2}$  in. nearer the middle pocket (*see* Diagram 31), the stroke is to be played a No. 2. This if played without side should leave the red in baulk, over the corner pocket. As an exercise stroke it may be so played, but in a game it may be more advantageously played No. 1 strength with side (*see* p. 127, on converting a No. 2 into a No. 1 by means of side).

If played a No. 2 the spot-white should be cannoned on full so as to double it to the red spot. No diagram is required for this stroke.



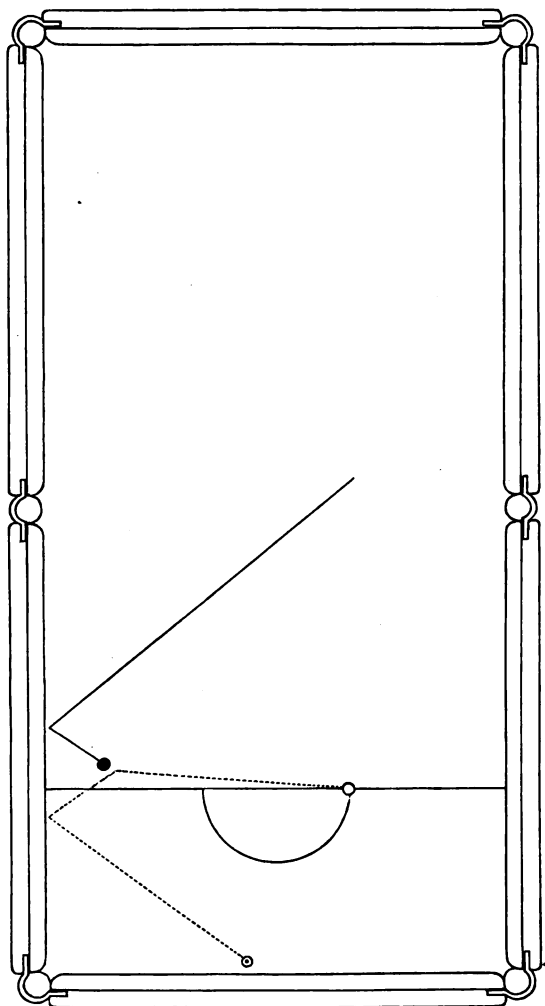
## DIAGRAM 33.

Place the red on the centre spot, and the spot-white 2 in. from the side cushion,  $20\frac{1}{2}$  in. above the centre of the middle pocket, for a No. 3 cannon.

Play a No. 3 at the red, taking it in and out of baulk and leaving it over the middle pocket. Cannon full on to the spot-white, and double it across to the corner pocket in the direction shown in the diagram.

In playing the Nos. 4, 5, and 6 cannons the balls take much the same course, only the strokes are played harder. In the No. 4, the red after going in and out of baulk, should travel up the table beyond the middle and towards the top corner, leaving the red and spot-white near together. In the No. 5 the red should go in and out of baulk, back to the top cushion, and from that should stop somewhere about the middle of the table. In playing the No. 6 cannon aim a trifle fuller than a half ball at the red, with sufficient strength to take it in and out of baulk and into baulk again.

DIAGRAM 34.



## DIAGRAM 34.

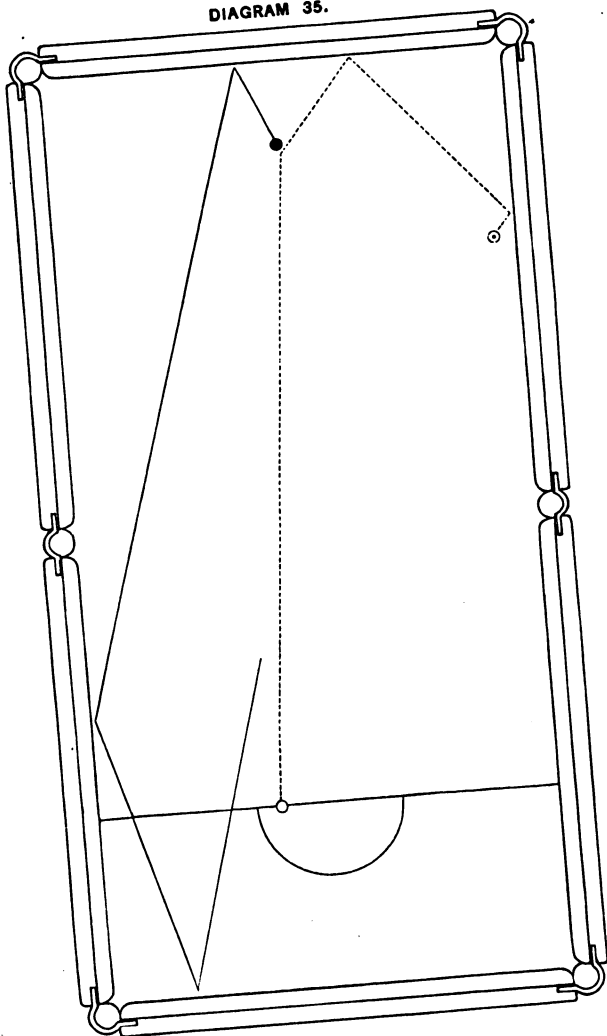
This and the following cannons (Diagrams 34 to 37,) are to be played either a No. 1 or a No. 2 at the red. They will be found useful practice at this stage.

Place the red 3 in. out of baulk and 8 in. from the left-hand side cushion. The spot-white near the bottom cushion in the middle line of the table. White in hand.

Place the white on the right-hand corner of the D, and play a free No. 1 stroke, cannoning nearly full on to the spot-white. If properly played, the spot-white should be driven over the right-hand bottom pocket.



DIAGRAM 35.



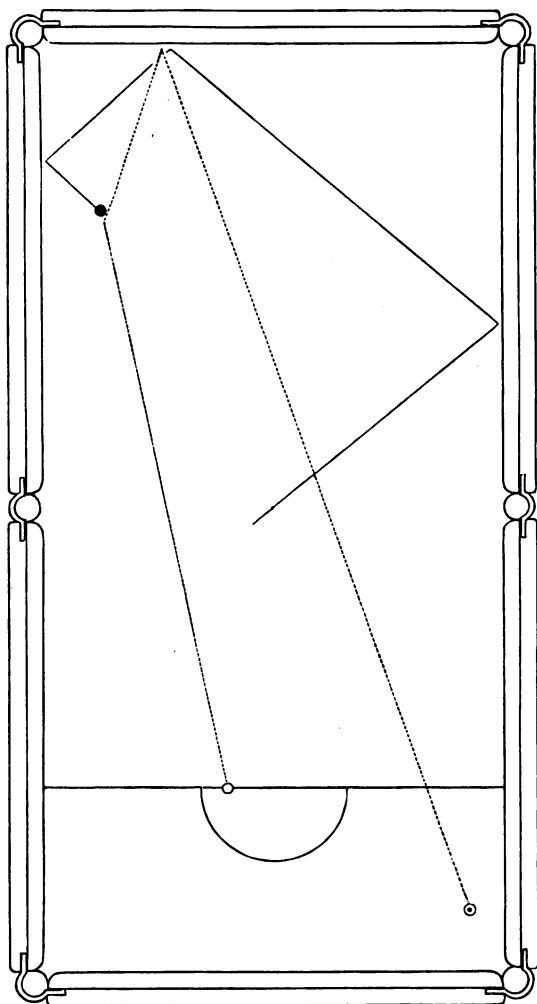
## DIAGRAM 35.

Red on the spot, spot-white near the right-hand side cushion and 30 in. from the top cushion. White in hand.

Before reading the directions spot the white for this and the succeeding strokes in baulk for a cannon.

Place the white on the baulk-line, 7 in. from the baulk spot. Play a No. 2 at the red, to bring it down and up the table and to leave it out of baulk.

DIAGRAM 36.

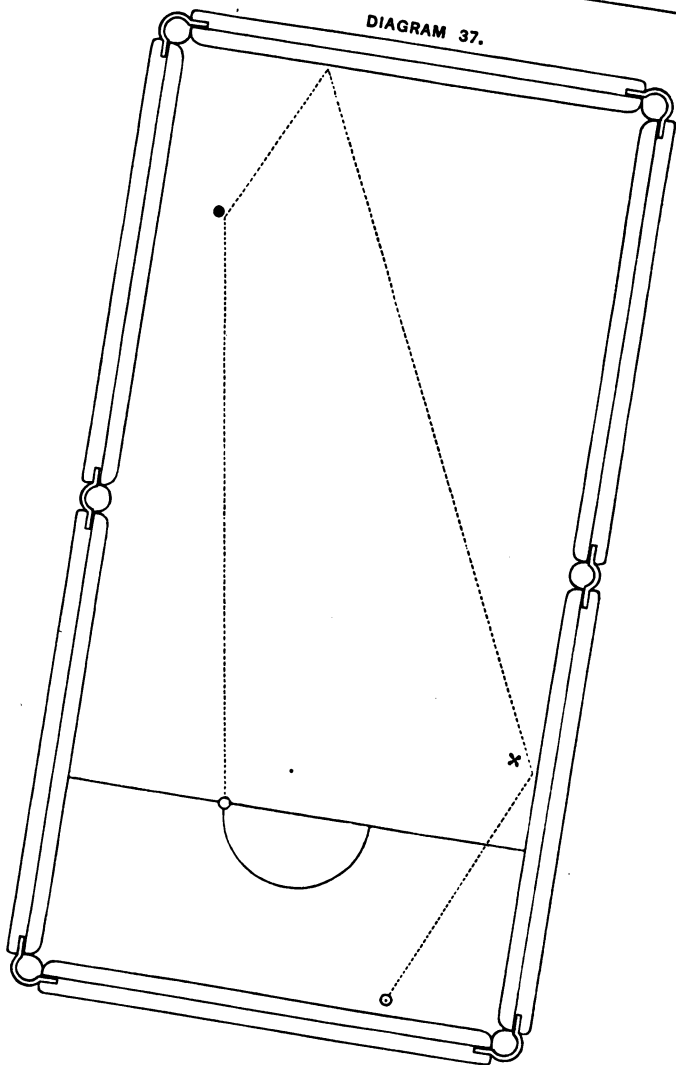


## DIAGRAM 36.

Place the red to the left of the pyramid spot, 10in. above it and 8in. from the side cushion. Place the spot-white in baulk, about 10in. from the bottom cushion and 4 in. or 5 in. from the right-hand side cushion. White in hand.

Spot the white ball 7in. from the baulk spot, and play a No. 2 stroke at the red for a cannon. If properly played the red should be doubled to the top cushion and across the table, and should cease rolling when it gets a little beyond the centre spot.

DIAGRAM 37.



## DIAGRAM 37.

Place the red as in Diagram 36, and the spot-white in baulk—20in. from the right-hand side cushion and 4in. from the bottom cushion. White in hand.

For this cannon, spot the white in the left-hand corner of the D, and play at the red a No. 2 stroke.

The course taken by the red will be very similar to that shown in the previous diagram. The red should be doubled towards the middle of the table.

It hardly needs to be stated that if the spot-white instead of being placed as in diagram were about the black cross, the cannon would still be a No. 2.



## CHAPTER VIII.

### SIDE.

IN the strokes hitherto recommended for practice, the reader has been directed to strike in the centre line of the ball. We now commence the consideration of strokes that require the ball to be struck to the right or left of the centre, or, as it is commonly called, with *side*.

The fault of most amateur billiard players is that they use side when it is not required. Side is never requisite when any stroke from No. 1 to No. 6 presents itself, except for the purpose of obtaining position, of lessening or increasing the angle in the No. 1 and No. 2 Strokes, or of enlarging the pocket. In putting

on side, all that has to be done is to strike the ball on the side instead of in the middle. The ball is still to be struck in the centre line (*i.e.*, not above nor below the centre), but simply to the side of it. If the striker's ball is to be carried more to the right than it would go without side, it is to be struck on the right-hand side; if to the left, on the left-hand side.

Before playing a stroke with side, always chalk the cue.

In putting on side, the cue must be kept parallel with the direction of the aim (as in cut), and must not be held crossing the ball.





When playing strokes with side the part of the bridge formed between the thumb and first finger must be in a line with the part of the ball aimed at, and therefore to the right or left of the centre of the ball, instead of opposite its centre as directed for strokes without side.

The more the ball is struck on the side the more side can be got on. The place to strike so as to put on the extreme amount, is where the outside edge of the point of the cue is in a line with the edge of the ball



(see cut), the ball being struck neither above nor below the centre.

In playing cannons off the cushions, the more nearly the stroke approaches a No. 1 the more the side will tell when the striker's ball touches the cushion.

To know how much side to put on for particular strokes requires practice and judgment. In a book only the broadest directions can be given. We shall find it convenient therefore, only to speak of two degrees of side: 1, where a little side is to be put on, which we shall describe as *incline* (i.e., the cue has to be inclined to the side, recollecting, however, that the cue is to be held parallel with the line of aim); and 2, putting on as much side as possible. This will be described simply as *side*. Minute directions for intermediate side strokes would only cause confusion; and we therefore leave them for the practised player to

work out for himself, just as in the case of strokes intermediate between a half and a quarter ball, or those intermediate between No. 1 and No. 2.

Place the balls as directed for the No. 1 Stroke (*see* Diagram 3, p. 40). Then move the white ball 1 in. nearer the left-hand side cushion than for a true No. 1.

Play a No. 1 Stroke; but strike the white with left-hand side (*i.e.*, with as much left-hand side as possible). Of course, if played from the other side of the table, right-hand side will be required.

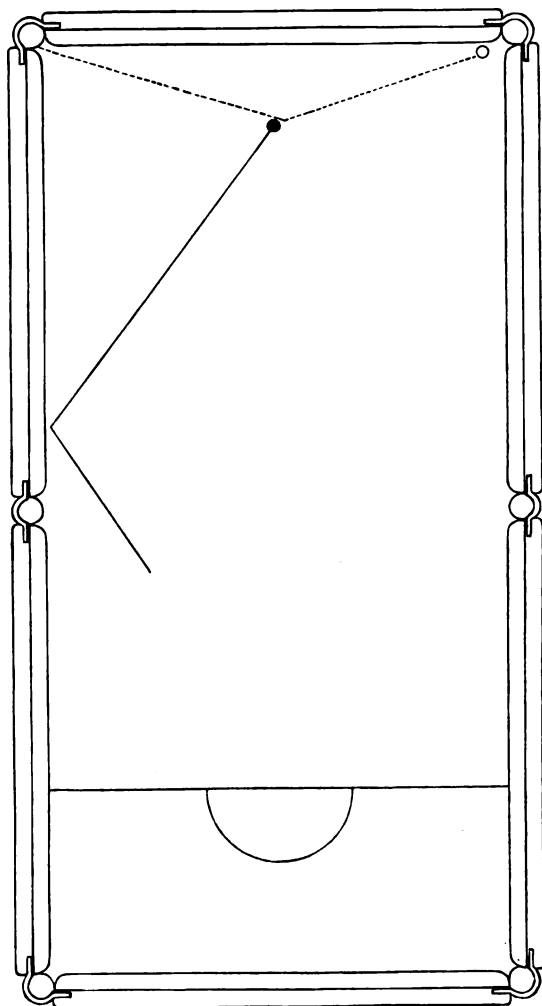
If the red is played a half ball, and with proper strength (No. 1), it will remain close to the pyramid spot, as in the No. 1 Stroke without side.

The limit to which the half ball No. 1 losing-hazard can be played with side is about 2 in. out of the position for a true No. 1. If the white is more out of position than this (*i.e.*, nearer the side cushion), and it is still desired to play a hazard or a cannon into the right-hand corner, the stroke must be played either a fine or a following stroke.

Again: place the balls for a No. 2 Stroke (*see* Diagram 4, p. 44). The hazard may be played No. 1 strength (if deemed advisable so to play for the sake of position), striking the white as much as possible on the right-hand side.

Similarly, any ball that is a little out of the true angle for a No. 1, either too obtuse or too acute, can be played a No. 1 with side on the same principle. And, in the same way, a No. 2 can be converted into a No. 1; but beyond a No. 2 the rule does not hold.

DIAGRAM 38.



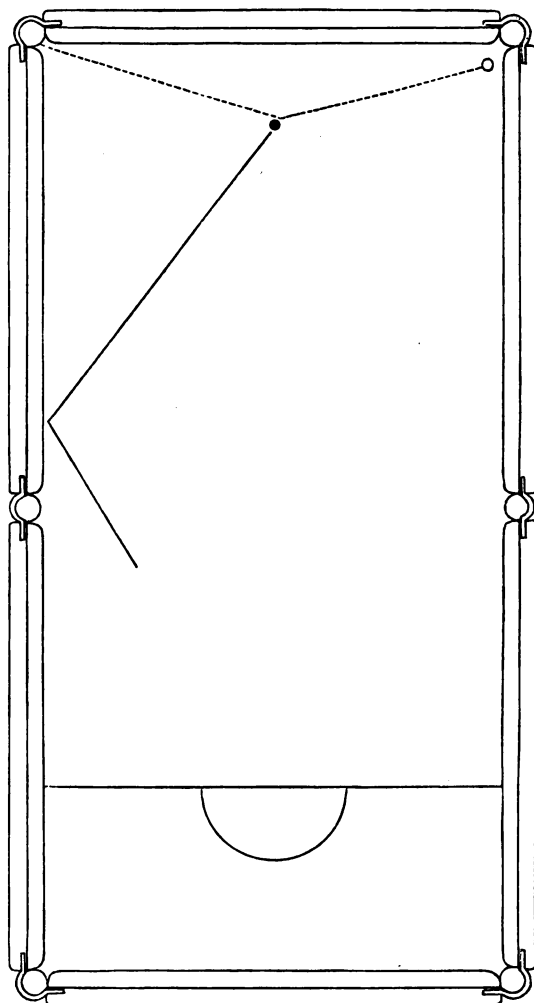
## DIAGRAM 38.

Place the red on the spot, and the white 1 in. nearer the top cushion than as directed for the No. 1 Stroke in Diagram 12 (p. 64).

This hazard might be played a very free No. 1, or a No. 2 Stroke without side. But if so played the red would be brought into baulk.

By playing a No. 1 Stroke half ball at the red with as much right-hand side (*i.e.*, side towards the top cushion) as possible, the stroke is easier than a No. 2, and the red will remain over the middle pocket in the same position as when played a No. 1 without side.

DIAGRAM 39.



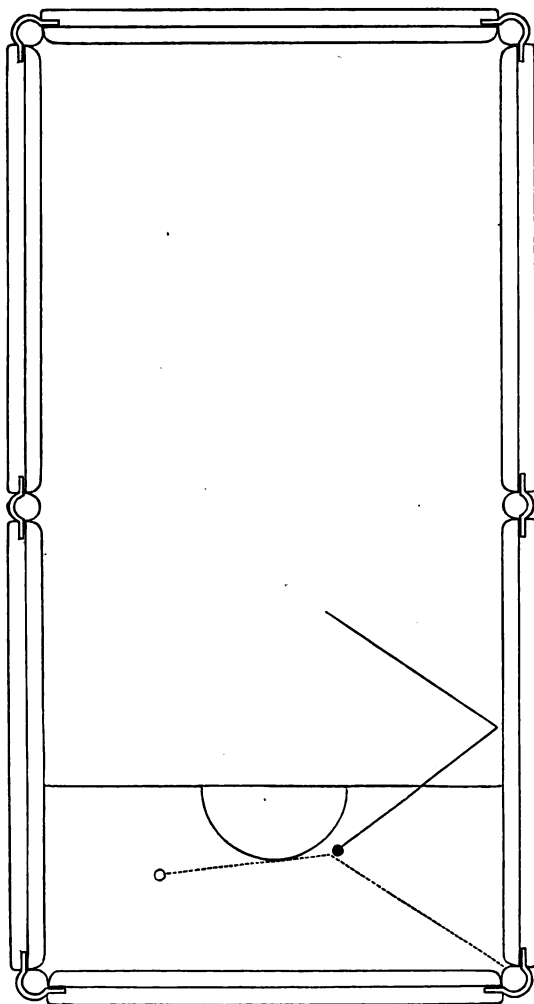
## DIAGRAM 39.

Place the red on the spot, and the white 1 in. further from the top cushion than as directed in Diagram 12 (p. 64).

The stroke is to be played a No. 1, but with as much left-hand side (*i.e.*, side away from the top cushion) as possible. The red will be left in the same position as in the previous diagram.

This hazard might be played fine at the red, and the stroke would be so played for a cannon in a similar situation. But for a hazard, the stroke is easier if played with side, and the red being struck a half ball comes into position over the middle pocket.

DIAGRAM 40.



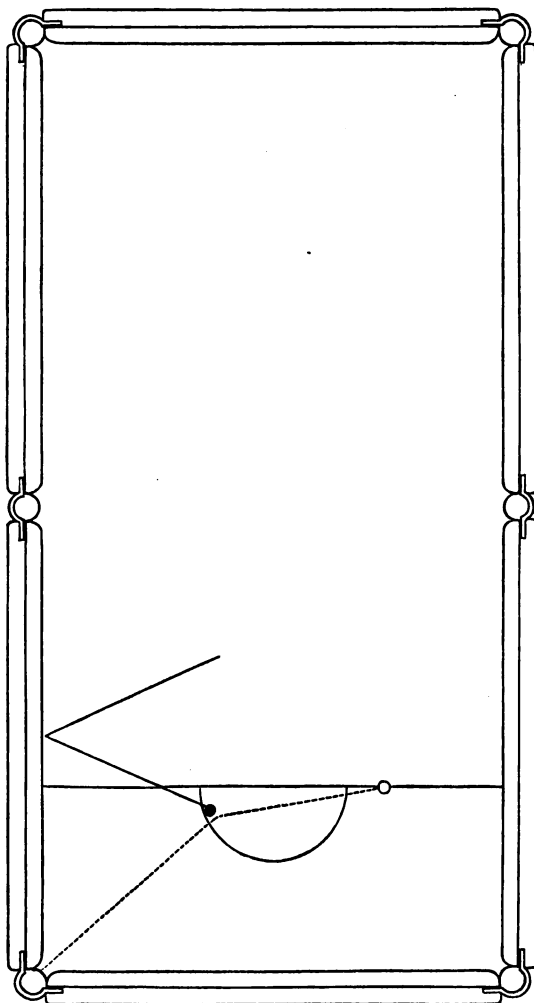
**DIAGRAM 40.**

Place the red 25in. from the side cushion and 18in. from the bottom cushion; the white 17in. from the side cushion and 15in. from the bottom cushion.

This is a No. 2 Stroke; but if played No. 2 strength the red will be taken above the middle pocket. By playing a No. 1 with right-hand side, the red will be left over the middle pocket.



DIAGRAM 41.

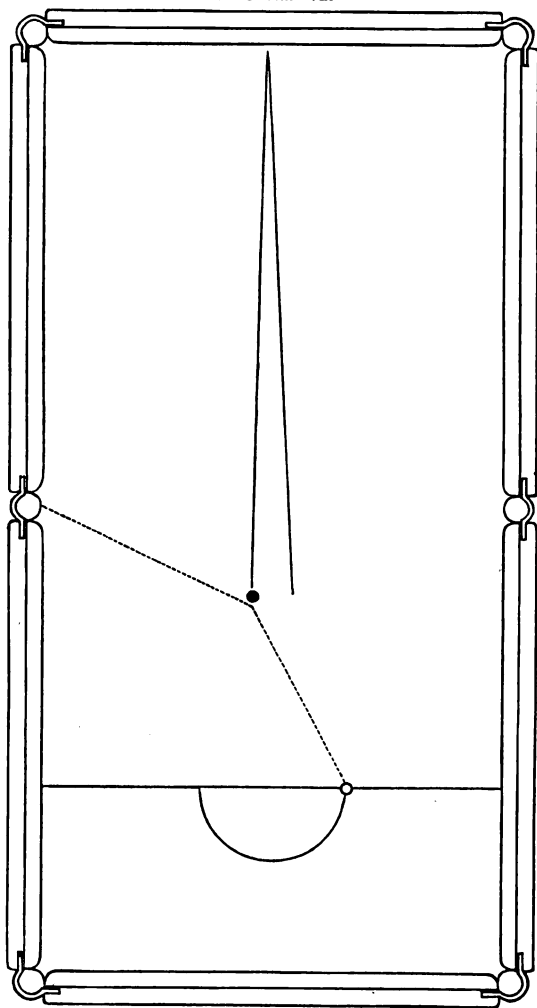


## DIAGRAM 41.

Place the red 25 in. from the side cushion and  $24\frac{1}{2}$  in. from the bottom cushion; the white on the baulk-line, 17 in. from the side cushion.

This might be played a fine stroke, but if so played the red will be cut under the side cushion. By playing a half ball at the red No. 1 with right-hand side the red will remain over the middle.

DIAGRAM 42.

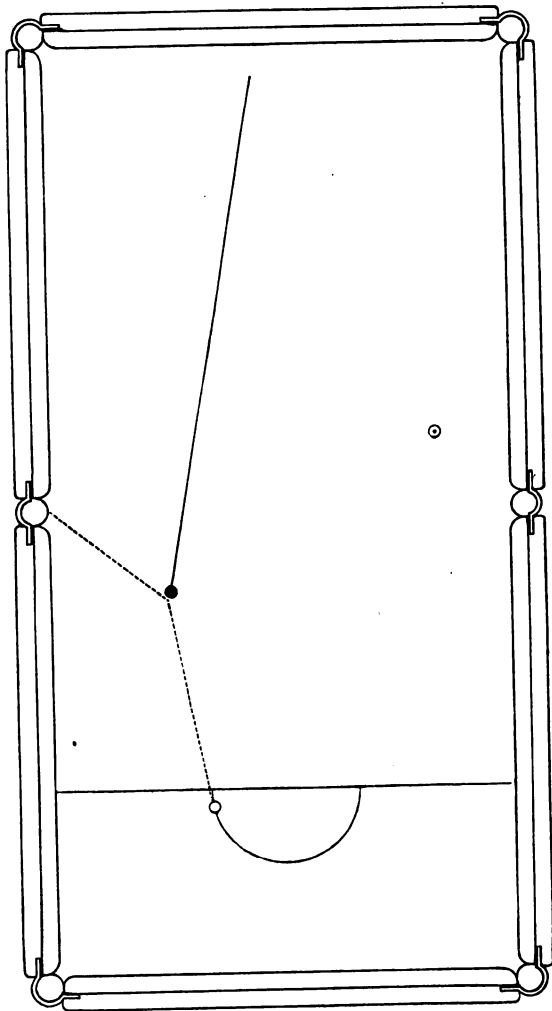


## DIAGRAM 42.

Place the red  $31\frac{1}{2}$  in. from the side cushion and  $12\frac{3}{4}$  in. below the middle line of the table. Spot the white in the corner of the D.

This is a No. 2 Stroke; but if played a No. 2 the red will be left in baulk. By playing a free No. 1 with left-hand side the red will come up the table in the ordinary way and remain as in diagram. (Compare this with Diagram 16, where a No. 2 into the middle is directed to be played a No. 6. The present stroke may be played No. 1 with side, as it will leave the red in the middle of the table; but if the stroke in Diagram 16 is so played it will leave the red under the cushion. The principle of both strokes is the same, viz., to leave the red in the middle of the table.)

DIAGRAM 43.

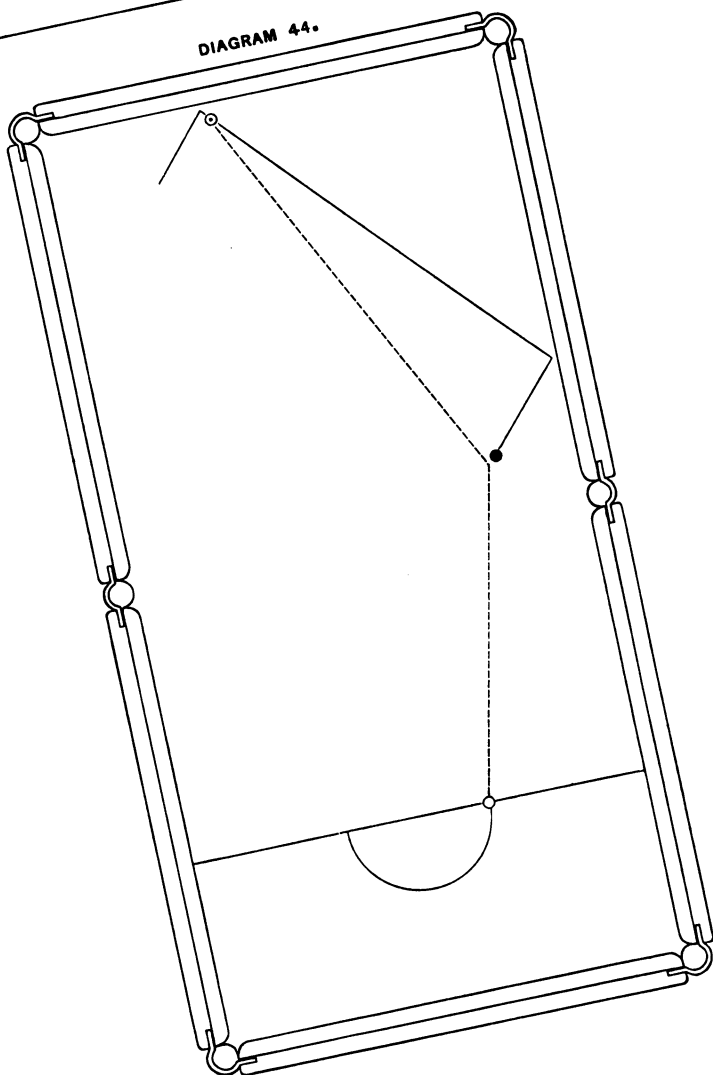


## DIAGRAM 43.

Place the red  $15\frac{1}{2}$  in. from the side cushion and  $11\frac{1}{2}$  in. below the middle pocket.

Spot the white just behind the left-hand corner of the D. This gives rather a wider angle than spotting in the corner. The angle is still less than for the No. 1 Stroke; but by playing with right-hand side the stroke may be converted into a No. 1, and the red left near the top cushion close to the spot. The same stroke may be played a little harder, so as to bring the red off the top cushion as far as the pyramid spot. To bring the red up to the centre of the table, the stroke must be played a little fuller than a true half ball on the red. But the spot-white being situated as in Diagram 43, the game is to play the red gently up to the spot, when an easy cannon is left from baulk, and the balls are in a good position, as they would be left together after the cannon.

DIAGRAM 44.



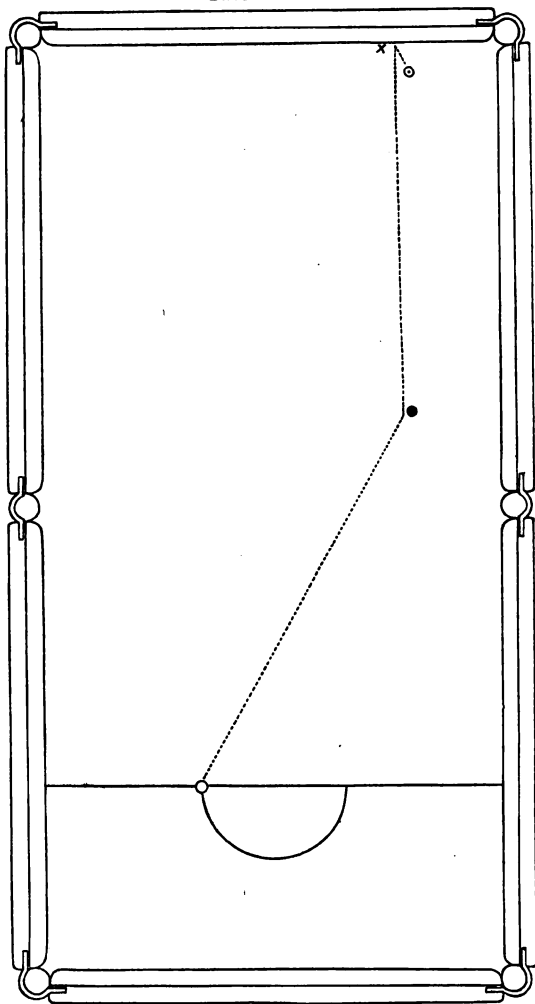
## DIAGRAM 44.

As a further illustration, take a cannon a little wider than the No. 1 angle. Place the red 8 in. above the middle pocket and  $11\frac{1}{2}$  in. from the side cushion. The spot-white near the top cushion,  $8\frac{1}{2}$  in. from the middle line of the table; white in the corner of the D.

This is a No. 2 Stroke; but if played a No. 2 the balls will be separated after the cannon, or, at least, their probable position can be less easily calculated than if the cannon is played more gently. By converting it into a No. 1 with left-hand side, the balls will be brought together.



DIAGRAM 45.



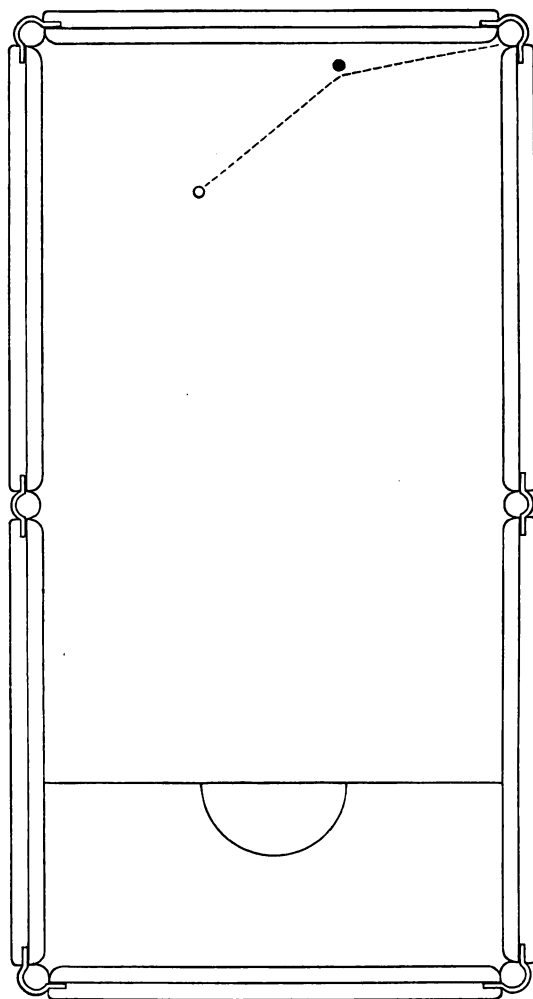
## DIAGRAM 45.

Place the red  $13\frac{1}{2}$  in. from the side cushion and  $14\frac{1}{2}$  in. above the middle pocket. The spot-white  $13\frac{1}{2}$  in. from the side cushion and 4 in. from the top cushion. White in the corner of the D.

In this position, if the red is played a half ball without side, the white will strike the cushion at the point indicated by the black cross. But by playing a No. 1 with right-hand side, the striker's ball will be carried to the right of the cross and will cannon.

The importance of being able thus to convert strokes, is scarcely less than that of the mastery of the Strokes No. 1 to No. 6 without side previously insisted on. The range of cannons that can be played a half ball from the diameter of the baulk-circle, either with or without side, is enormous; and hence command over these strokes is absolutely essential to anyone who desires to become a player.

DIAGRAM 46.



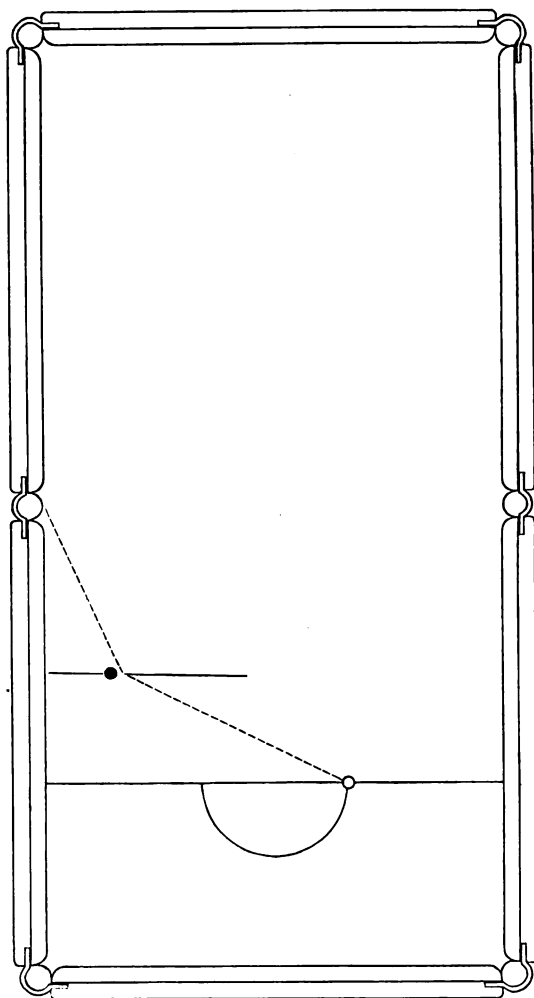
## DIAGRAM 46.

The losing-hazards into corner pockets previously given have been so placed that the hazard has to be made into an open pocket—*i.e.*, the course of the ball has been directly facing the pocket. But it often happens that strokes Nos. 1 to 6 present themselves in such situations that the striker's ball has to run more along the cushion than in the practice strokes. Thus, in Diagram 46 (the red being  $2\frac{1}{2}$  in. from the top cushion, and 24 in. from the right-hand side cushion—the white  $22\frac{1}{2}$  in. from the top cushion, and 24 in. from the left-hand side cushion), we have a losing-hazard at the ordinary No. 1 angle. But, as the course of the white is along the top cushion, it is better to play this stroke with incline to the top cushion (*i.e.*, striking the white on the left-hand side), which has the effect of causing the white to drop into the pocket, even if it should touch the cushion first; or, as it is commonly called in billiard language, the incline enlarges the pocket.

If the angle were less than a No. 1, instead of a true No. 1, the hazard would have to be played with as much left-hand side as possible, still No. 1 strength.

If the angle were more than a No. 1, the white must be struck high, and also with left-hand incline, and harder according to whether a No. 2, 3, 4, or 5 Stroke presents itself. A No. 6 does not admit of incline, consequently at this angle the ball must be struck in the centre.

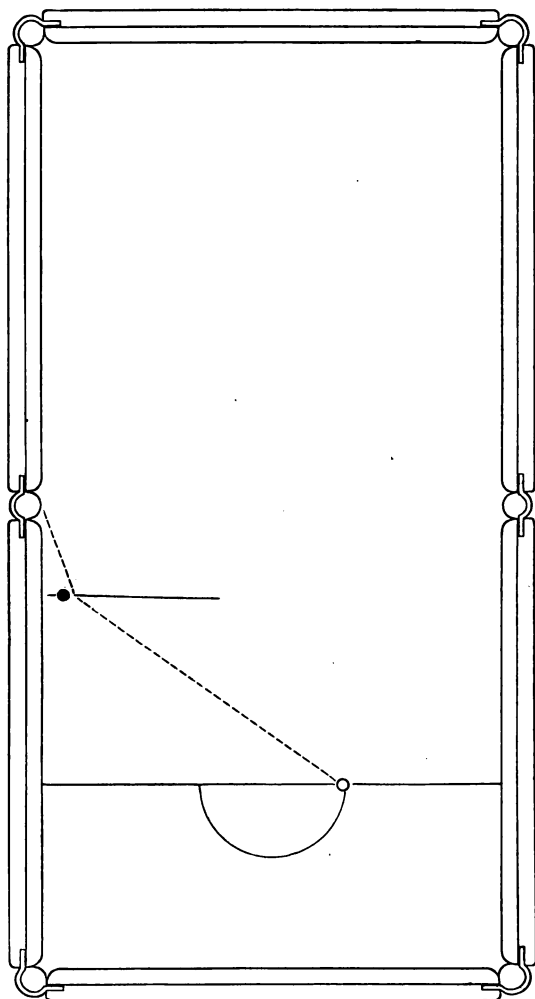
DIAGRAM 47.



## DIAGRAM 47.

Losing-hazards into the middle pocket at a true No. 1 angle, red being near the cushion, require no side. Diagram 47 (red  $11\frac{1}{2}$  in. from the side cushion, and 25 in. below the middle pocket, white in the right-hand corner of the D) shows a No. 1 loser without side into the middle. This should be played a dead ball (*see* p. 193,) with such strength as to leave the red about 6 in. short of the middle line of the table. (Compare Diagram 48.)

DIAGRAM 48.



## DIAGRAM 48.

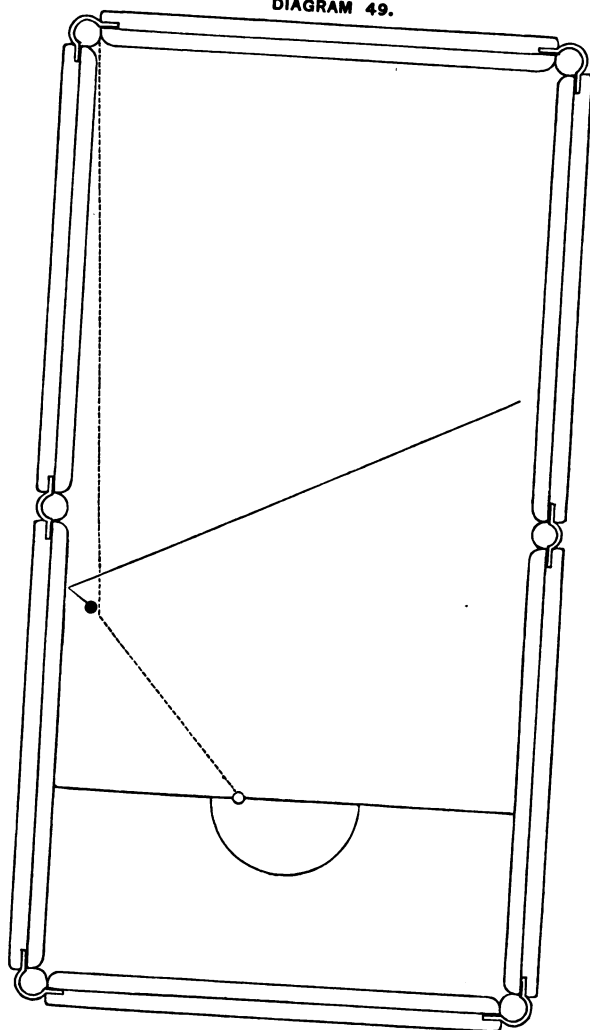
When the red is nearer the cushion than in the previous diagram, the stroke should be played with side to carry the white into the pocket when it touches the further shoulder.

Place the red  $3\frac{1}{4}$  in. from the side cushion, and 13 in. below the middle pocket. Spot the white in the corner of the D, and play a No. 1 with left-hand side, same strength as in previous case.

These strokes are sometimes called Jennys.



DIAGRAM 49.

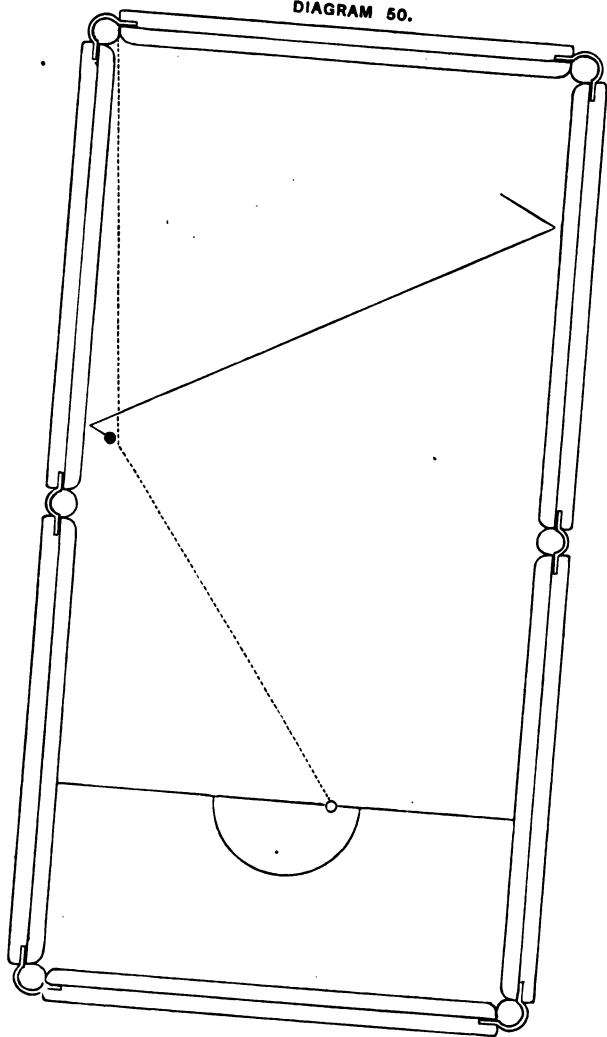


## DIAGRAM 49.

If there is no Jenny in the middle, a similar stroke may be made into the corner.

Place the red 5 in. from the side cushion, and 14 in. below the middle pocket. Spot the white  $9\frac{1}{2}$  in. from the baulk spot, towards the left-hand cushion, and play a No. 1 rather freer than before, with left-hand side. If played with proper strength, the red will cross the table and remain as in diagram.

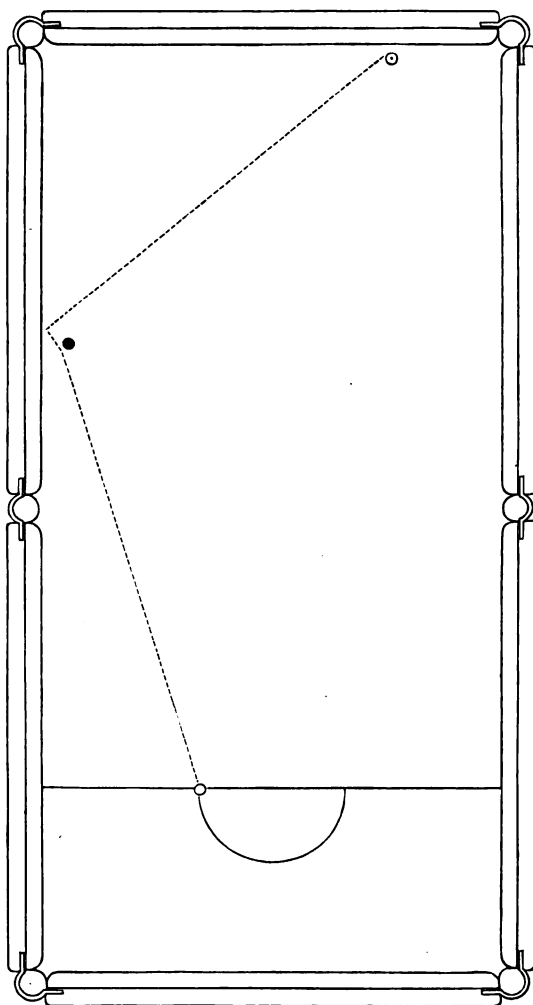
DIAGRAM 50.



## DIAGRAM 50.

Place the red  $4\frac{1}{2}$  in. from the side cushion, and 9 in. above the middle pocket. Play as directed in the previous case, spotting the white  $6\frac{1}{2}$  in. from the baulk spot, towards the right-hand cushion.

DIAGRAM 51.



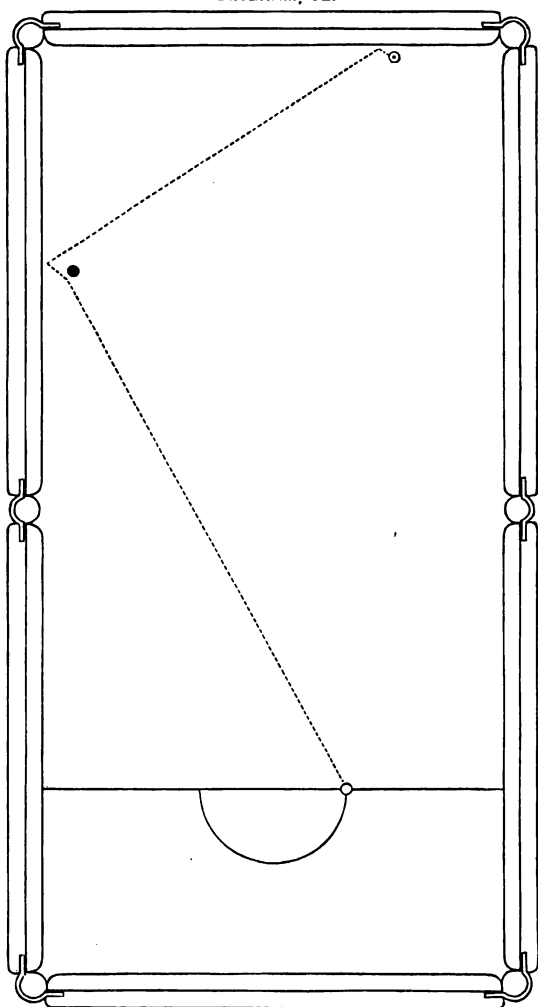
## DIAGRAM 51.

This and the following diagrams are intended to show the increased range for cannons that is obtained by side stroke. The positions for the cannons without side being first given, the balls will then be moved to positions where side is required. Some useful cannons with side all round the table will finish this portion of the subject.

Place the red 25 in. above the middle pocket, and 4 in. from the left-hand side cushion. The spot-white 2 in. from the top cushion, and 15 in. from the right-hand corner. White in hand.

If the white is now spotted in the left-hand corner of the D, and the red played at inside (*i. e.*, on the side near the cushion) a half ball, we have an ordinary No. 1 cannon without side.

DIAGRAM, 52.



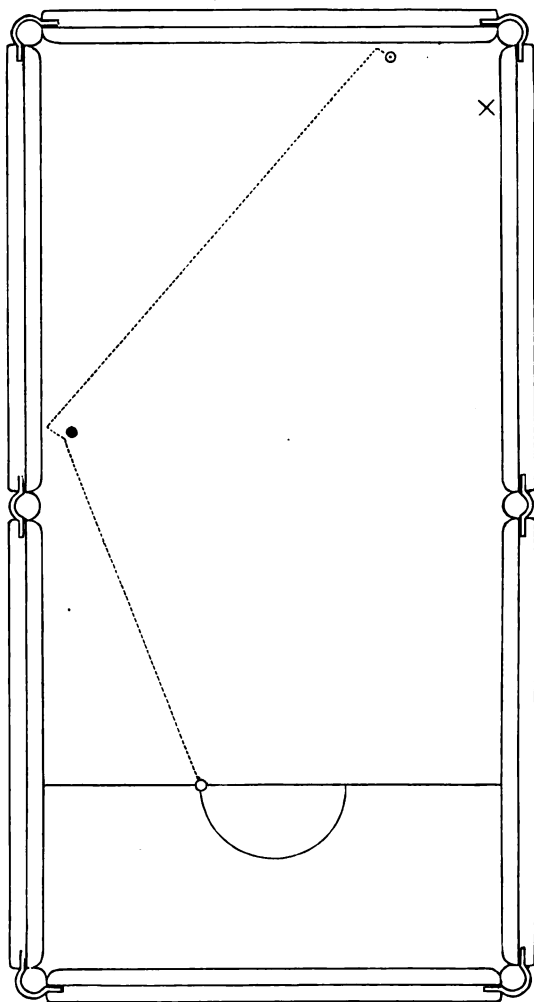
## DIAGRAM 52.

If the red is 15 in. higher up the table than before, as in Diagram 52, there is still a cannon No. 1 without side, but it has now to be played from the right-hand corner of the D.

By changing the place where the white is spotted, there will similarly be a cannon without side if the red is anywhere between the places indicated in Diagrams 51 and 52. Thus, if the red is halfway between the places marked in those diagrams, the white must be placed on the baulk spot for the No. 1 cannon.



DIAGRAM 53.

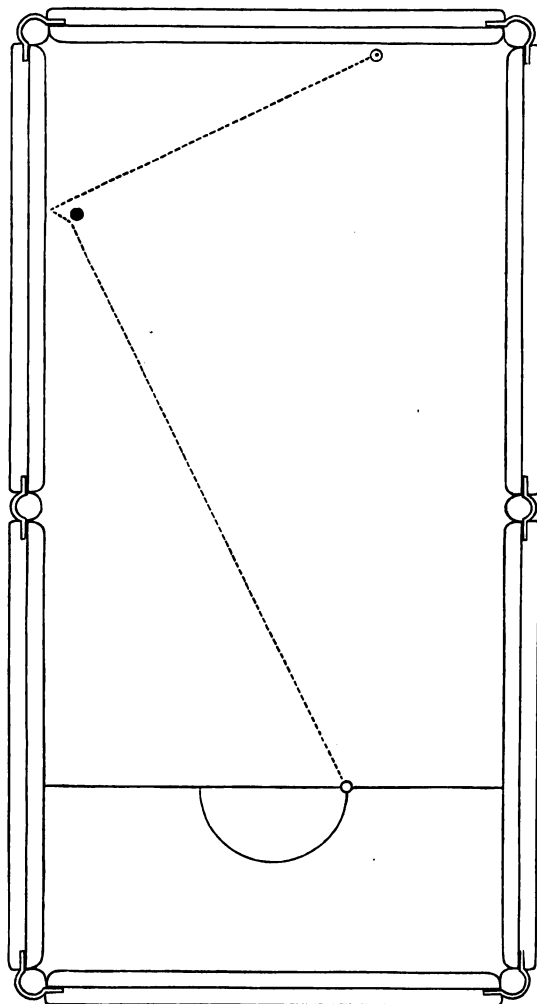


## DIAGRAM 53.

Now place the red 1 ft. nearer the middle pocket than in Diagram 51. Spot the white in the left-hand corner of the D, and play a No. 1 with right-hand incline.

If the spot-white is at black cross, the cannon would be the same, but it would require to be played a trifle harder.

DIAGRAM 54.

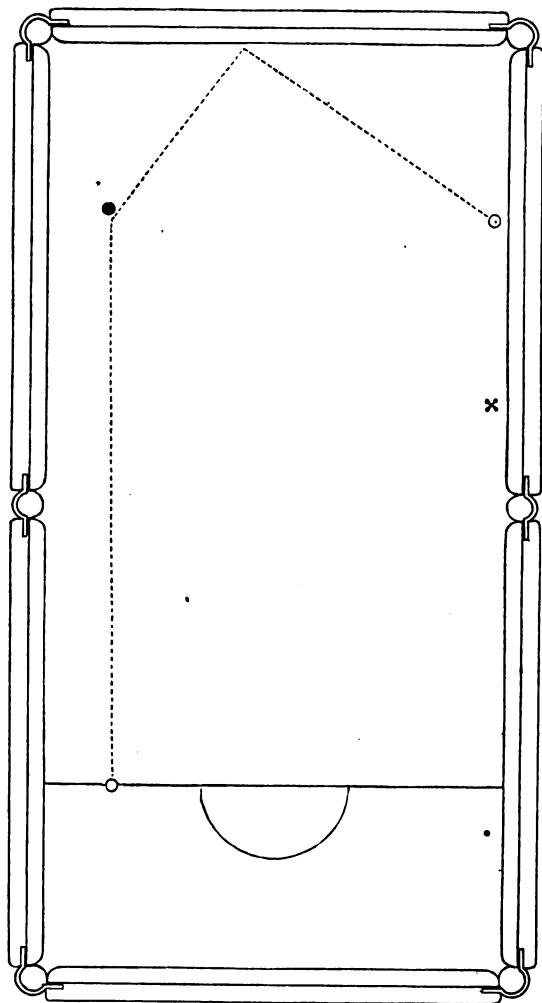


## DIAGRAM 54.

If the red is nearer the top cushion than in Diagram 52 (viz., 26 in. from the top cushion), the cannon may be played a No. 2 or No. 3, striking the white in the centre, and playing from the right-hand corner of the D.

If the red is near the top cushion, but not within 10 in. of it, the white must be struck in the centre with left-hand side, increasing the strength as red gets nearer to the top of the table.

DIAGRAM 55.

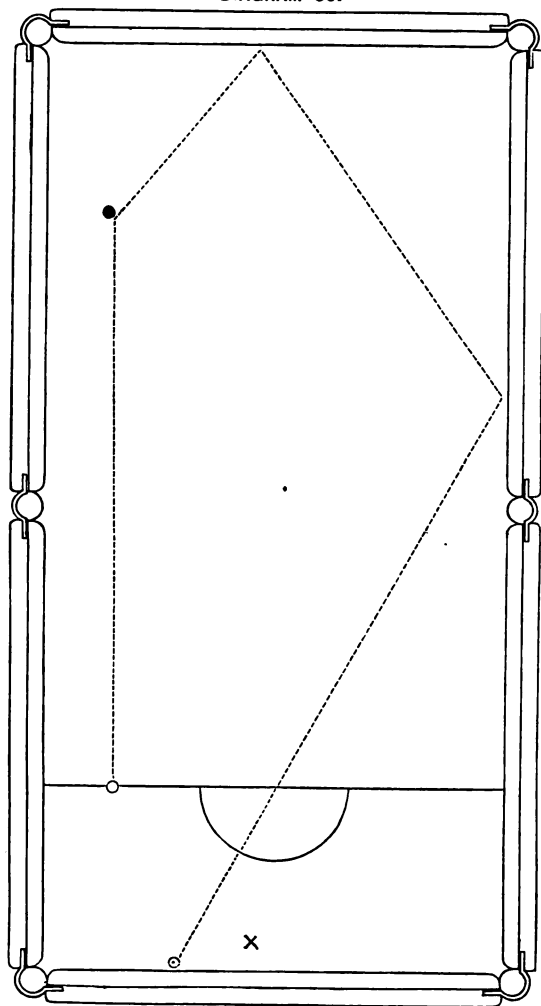


## DIAGRAM 55.

Place the red ball 25 in. from the top cushion, and 9½ in. from the side cushion; the white ball on the baulk-line, 10 in. from the side cushion. If the red is struck a half ball, No. 1 strength, without side, it will cannon on to a ball placed about 16 in. above the middle pocket, where the black cross is placed in the diagram. If the white is struck with right-hand side, and the red a half ball, free No. 1, the white will cannon on to a ball about 25 in. from the top cushion (see diagram); if with left-hand side, the white will cannon on to a ball about 20 in. from the bottom cushion, where the black dot is placed in the diagram. By putting on less side, either right or left-hand, the cannon can be made at any intermediate spot. It is advisable for the learner to have a long practice at this, from both sides of the table, trying to cannon at various parts of the cushion, in order that he may be able to judge, when such strokes occur in a game, how to regulate the amount of side required for any particular stroke.

If the red is hit a half ball, No. 1 strength, the white will strike the top cushion at nearly the same place, whether side is put on or not. By marking the cushion at the proper place (viz., 29 in. from the centre of the left-hand corner pocket, and observing where the white meets the cushion, the learner will be able to tell whether he has struck the red a half ball or not. It will not be a bad stroke for a learner if within 1 in. of the mark one side or the other.

DIAGRAM 56.



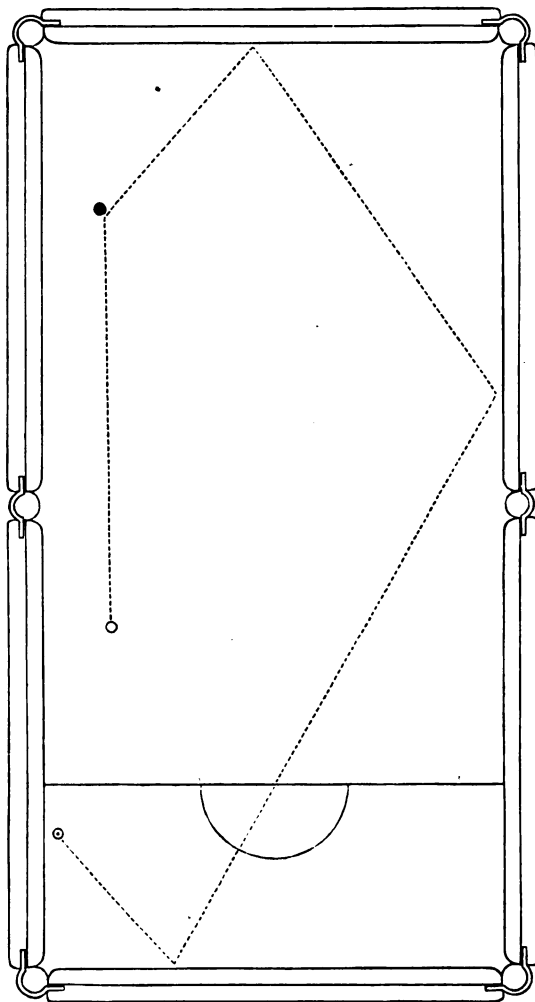
## DIAGRAM 56.

Place the red and the white as in the previous diagram. If the spot-white is at black cross in Diagram 56, it is placed for an ordinary half ball cannon, No. 3 strength.

If the spot-white is nearer the left-hand side cushion, as in diagram, the cannon will be a No. 3 with right-hand incline.



DIAGRAM 57.

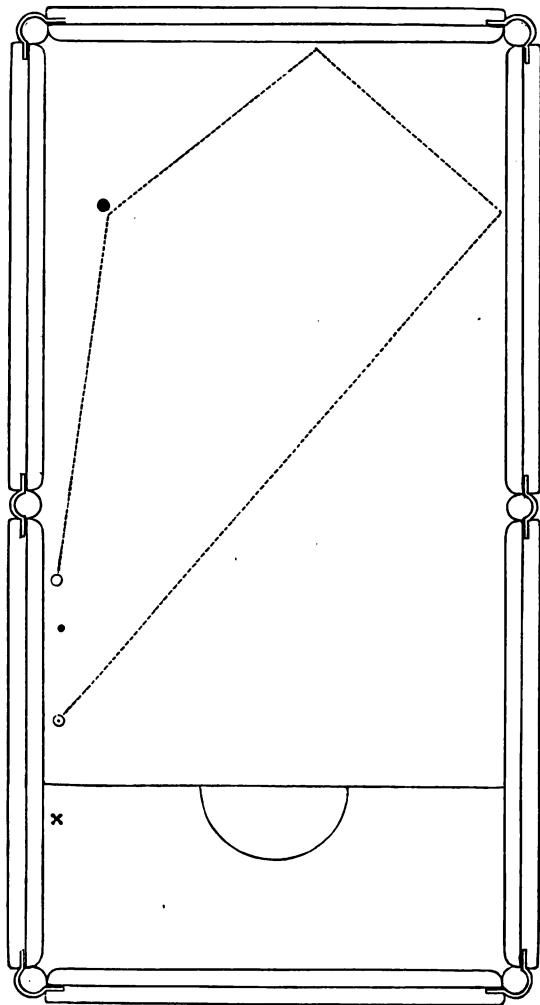


## DIAGRAM 57.

This cannon is very similar to the former one. The red is to be placed as before, but the white carried higher up the table, still being 10 in. from the cushion. The spot-white is to be placed near the left-hand side cushion, about 20 in. from the corner pocket.

Play as before, a No. 3 with right-hand incline.

DIAGRAM 58.

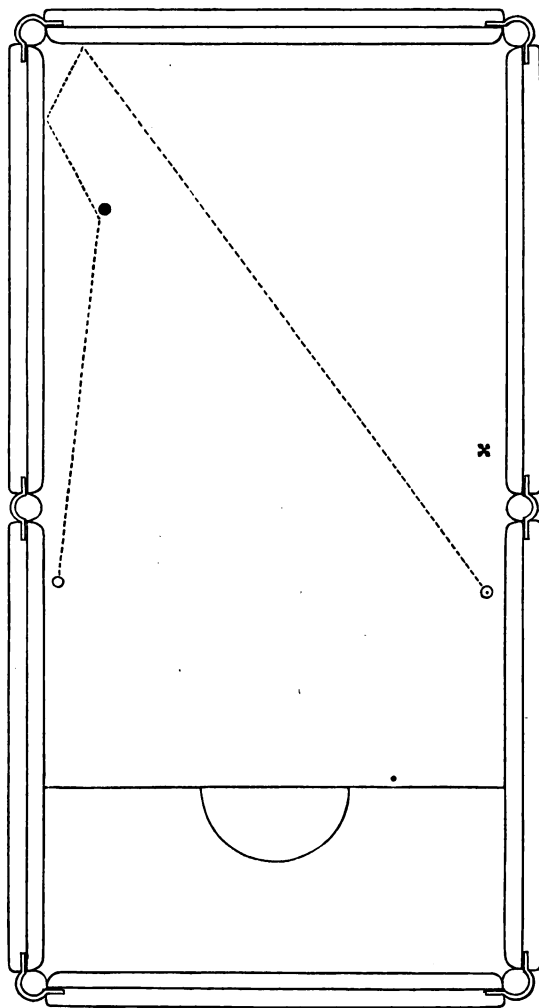


## DIAGRAM 58.

Place the red as before, the white nearly 2 in. from the side cushion, and 10 in. below the middle pocket. The black cross shows the position for a cannon on to the spot-white without side, free No. 2 or No. 3.

If played a free No. 2 with right-hand side, the white will cannon on to the spot-white, about 15 in. nearer to the middle pocket, as in diagram. If played a No. 3 with side, it will cannon still nearer to the middle pocket. To carry on the cannon to black dot, it must be played a No. 4 or No. 5 with side.

DIAGRAM 59.



## DIAGRAM 59.

Place the red and the white as before. The spot-white 12 in. below the middle pocket, near the left-hand side cushion.

Play at the inside of the red a free No. 1 with right-hand incline.

This cannon may be made without any side; but slight side (or incline to the right) makes the white travel better after touching the cushion, and prevents any chance of striking the white *to the least* on the left; if so struck, the white would not go near the cannon. This observation applies to numerous cannons played round the table.

If the spot-white is at black dot, the cannon is the same, only it must be played with a trifle more strength.

If the spot-white is at black cross, above the middle pocket, the cannon may be made by striking the red rather fuller than a true half ball, No. 2 or No. 3 strength.



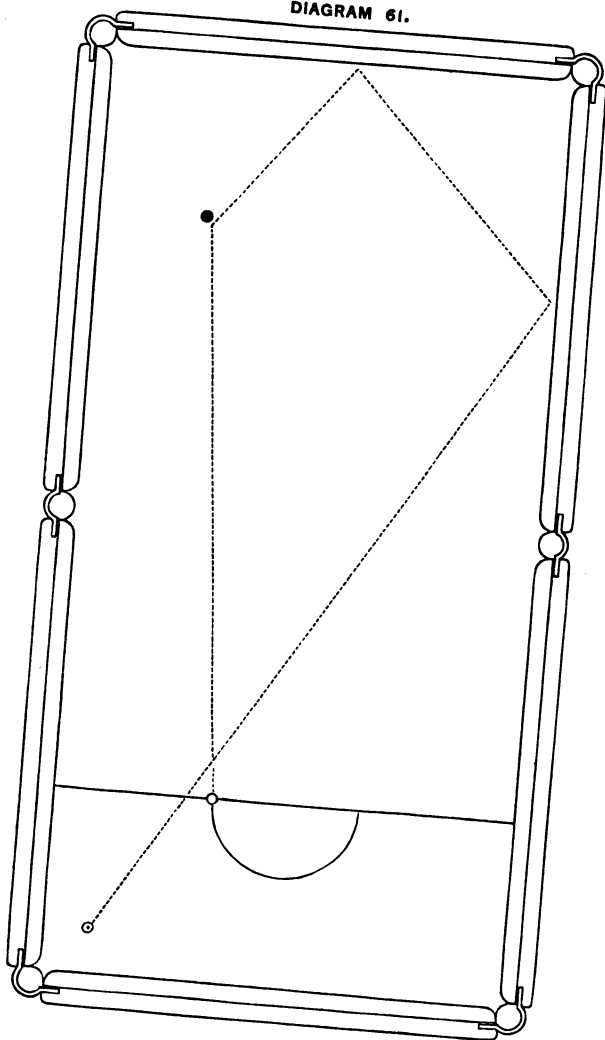
## DIAGRAM 60.

Place the red 16in. above the middle line of the table, and 16in. from the side cushion; the spot-white in baulk in the left-hand corner of the table, in front of the pocket and 8in. from it. White in hand.

Spot the white in the left-hand corner of the D, and play a No. 3 with right-hand incline. A true half ball stroke will cannon off the right-hand side cushion on to the spot-white. If the red is played a little too thin, the cannon is very likely to come off from the bottom cushion, striking it at about the black cross. If played too hard, the cannon is very probable off the left-hand side cushion, striking it at about the black cross.



DIAGRAM 61.



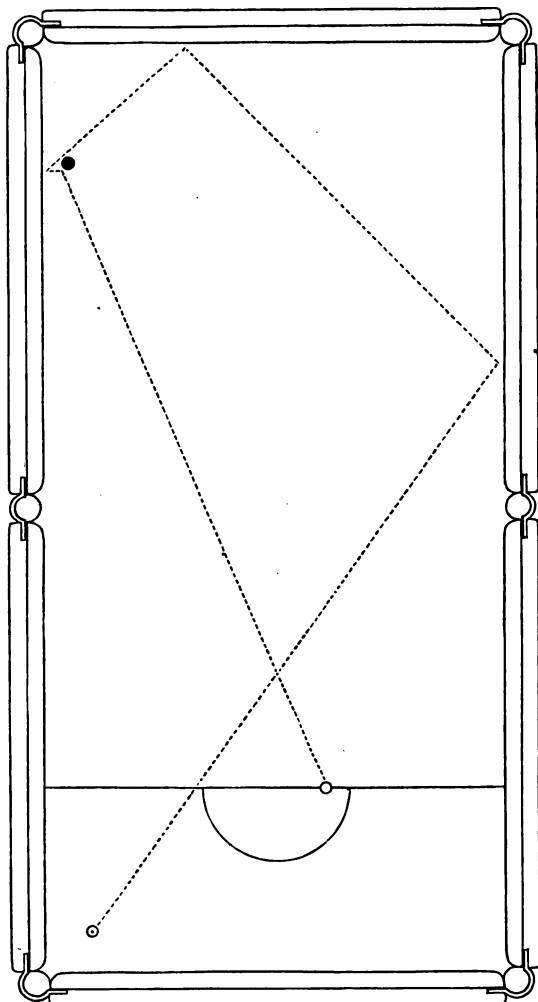
## DIAGRAM 61.

Place the red 25 in. from the top cushion, and 16 in. from the side cushion. The other balls as before.

Play a No. 3 with right-hand side for the cannon.

A good player might make this cannon No. 2 strength; but, for a learner, No. 3 gives more chances if the red is not hit accurately a half ball.

DIAGRAM 62.



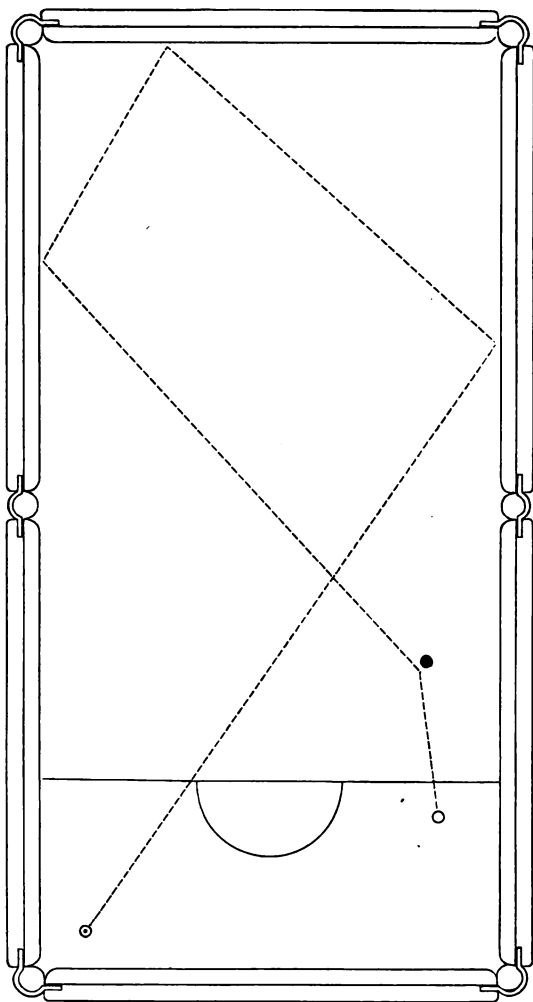
## DIAGRAM 62.

Place the red 17 in. from the top cushion, and nearly 3 in. from the side cushion; spot-white as before. White in hand.

Spot the white 7 in. from the baulk spot.

Play at the inside of the red, No. 3 with right-hand side.

DIAGRAM 63.

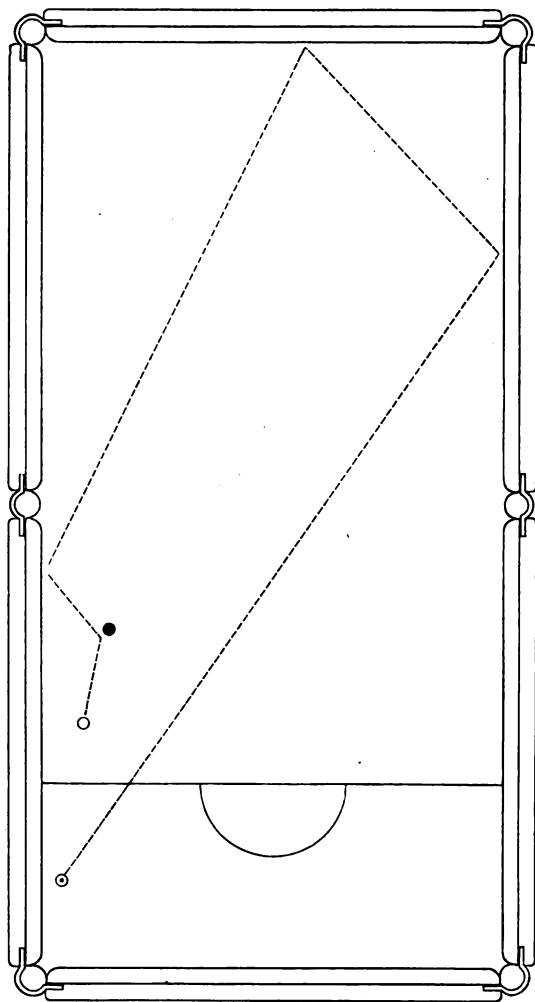


## DIAGRAM 63.

Place the red 24 in. below the middle pocket, and 11 in. from the side cushion. Place the white just within the baulk, and 9 in. from the side cushion. Spot-white as before.

Play a quarter ball at the red, No. 3 strength, with right-hand incline.

DIAGRAM 64.



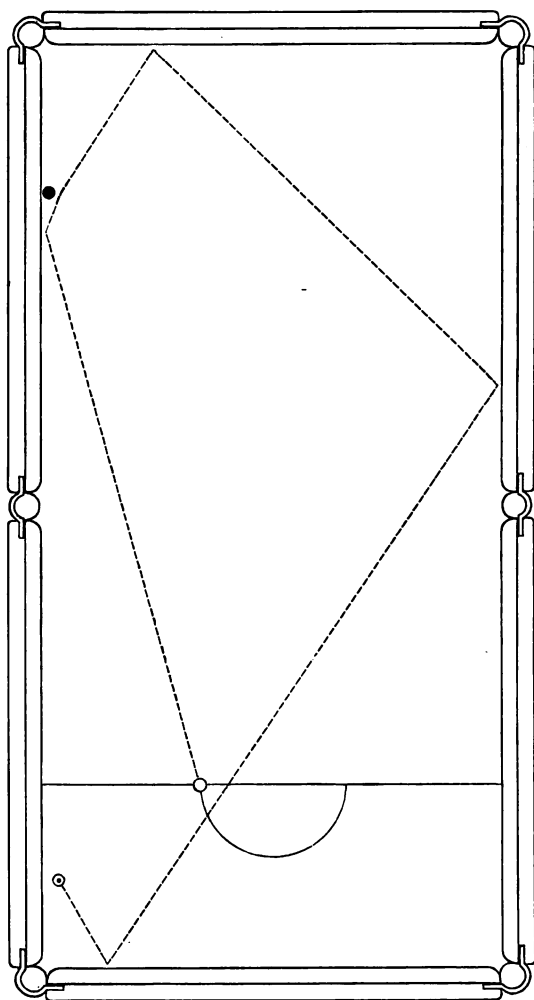
## DIAGRAM 64.

Place the red 9 in. from the side cushion, and 19 in. below the middle pocket. Place the white 6 in. from side cushion, and 36 in. from the bottom cushion. Place the spot-white near the side cushion, 11 in. from the bottom corner pocket.

Play a No. 3 with right-hand incline, a trifle less than a true half ball. If played a true half ball the red and white will kiss and spoil the cannon.



DIAGRAM 65.



## DIAGRAM 65.

Place the red touching the side cushion, 21 in. from the top cushion; spot-white as before. White in hand.

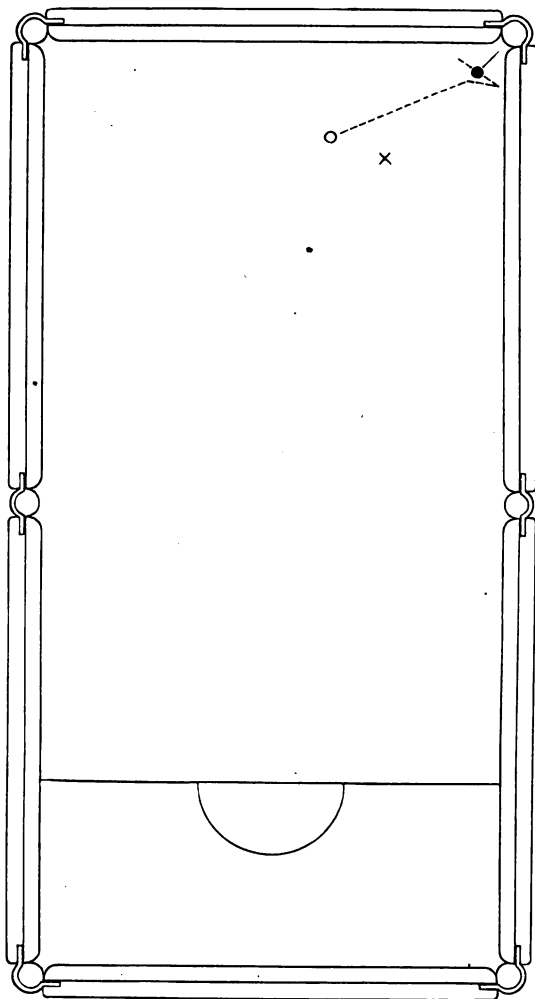
Spot the white in the corner of the D, and play *at the cushion* 8 in. this side of the ball, No. 2 right-hand incline.

When first practising this stroke, and until the eye is accustomed to judge the distance, aim from baulk at the spot it is desired to hit, and then measure the distance from the centre of the red to ascertain that it is correctly judged.

If the red is anywhere touching the cushion within 2 ft. of the spot indicated, the cannon can be made in the same way; if the red is nearer the middle pocket, the cushion must be struck nearer the ball; if the red is nearer the corner, the cushion must be struck further from the ball.

The foregoing strokes are directed to be played from one side of the table only. But the learner should practise equally from both sides of the table, which he can easily do by transferring the balls from one side to the other.

DIAGRAM 66.



## DIAGRAM 66.

As before remarked, winning-hazards are rendered uncertain if played with side. Side should only be put on when playing for a winner if position cannot be obtained without it.

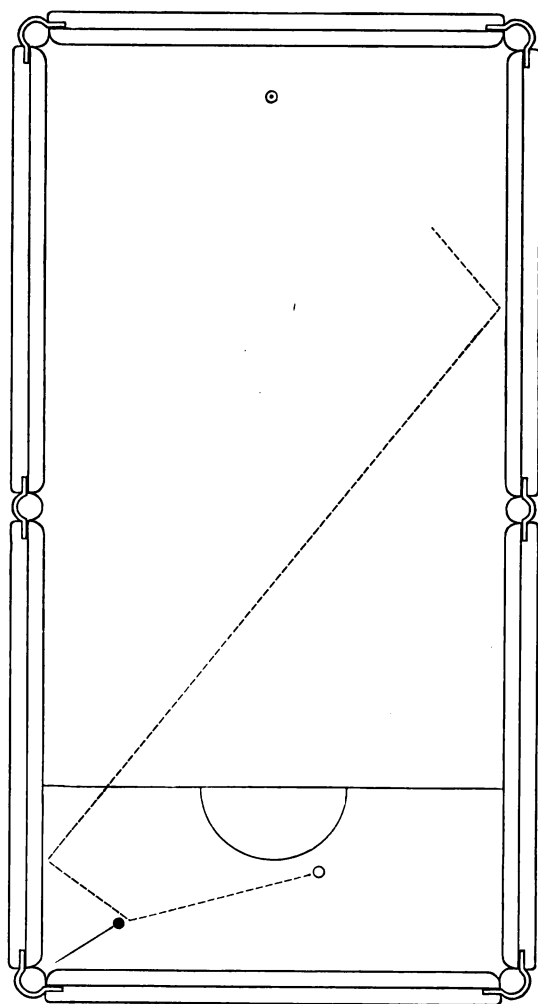
This and the following diagrams illustrate positions where winning-hazards should be played with side.

Place the red 4 in. from the top corner pocket, and facing it; the white  $14\frac{1}{2}$  in. from the top cushion and 26 in. from the side cushion.

Play a half ball at the red to make the winning-hazard. To leave the white in position for a No. 1 loser into the opposite corner, the stroke should be played gently with left-hand side.

If intending to play for the spot-stroke, the hazard will require right-hand side to bring the white to black cross in diagram, leaving a straight winning-hazard.

DIAGRAM 67.



## DIAGRAM 67.

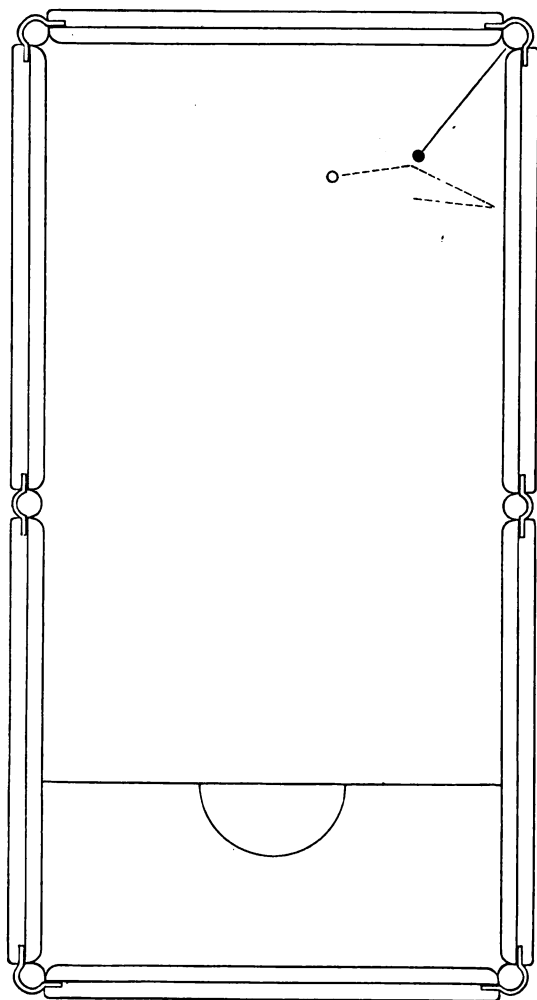
Place the red 7in. from the bottom cushion and 11in. from the left-hand side cushion; the white 16in. from the bottom cushion and 28in. from the right-hand side cushion; the spot-white just behind the red spot.

Strike the white with right-hand side, a free No. 1, half ball on the red, for the winning-hazard.

The object of putting on side is to bring the white off the side cushion at a long angle, to carry it up the table, leaving a cannon as in diagram.

The common fault in playing these strokes is that the white is struck too hard. This renders the hazard uncertain, and the player cannot judge so well where his own ball will remain.

DIAGRAM 68.



**DIAGRAM 68.**

Place the red 16 in. from the top cushion and 13 in. from the side cushion; the white 19 in. from the top cushion and 26 in. from the side cushion.

In this situation, if desirous of leaving position for the spot-stroke, the white must be played with left-hand side.



## CHAPTER IX.

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### SCREW.

By striking a ball below the centre, it can be made to leave the object ball at a wider angle than a No. 6. Balls thus struck are said to be played with *screw*. When the angle between the object ball and the hazard or cannon played for is wider than a No. 6, screw is required.

In playing to put on screw, the cue should be grasped rather tighter than for strokes without screw, and the right hand should be held a little higher than previously directed, so as to incline the point of the cue below the centre of the ball.

Before attempting a screw always chalk the cue.

In order to practise screw, put the red about 18 in. out of baulk in the middle line of the table, and the white on the baulk spot. Play full at the red, holding the cue tight, and striking the white as much below the centre as possible without making a miss-cue, No. 2 strength. After taking aim, the striker should pay particular attention to his own ball, to see that he hits it where he intends. After a few trials he will find that he is able to bring his own ball back into baulk after it has touched the red. If the white

does not come back it will be because it is not struck low enough.

Continue to practise this stroke until confident of being able to cause the white to run back from the red. The first thing necessary is for the learner to obtain confidence in his own power; and, until he can command this practice stroke, it will be useless for him to attempt hazards or cannons requiring screw.

The cue should be allowed to go as freely at the white as the tight grasp of it will permit. No attempt should be made to draw the cue back on the stroke; but, of course, when the white begins to recoil, the player will naturally lift the cue out of its way to avoid a foul.

The great mistake made by most amateurs is to suppose that screw strokes must be played hard. The strength for screws is always between No. 1 and No. 4, and depends on the distance between the two balls, and whether it is desired to make the ball recoil, or merely to increase the angle at which it will leave the ball aimed at. If the red is within 5 in. or 6 in. of the white, and it is desired to increase the angle, the stroke must be played gently, within No. 1 strength; if, at the same distance, it is wished to make the white run back, the stroke must be played No. 2 strength.

If the balls are rather more widely separated, say up to 24 in., a No. 2 strength is required to increase the angle, a No. 3 to bring the ball back.

If the balls are still further apart, from 2 ft. to 6 ft., the stroke must be played No. 3 strength to

increase the angle; and beyond that a No. 4. At these distances it is very difficult to screw back, and, in fact, beyond 2 ft. or 3 ft. the stroke is scarcely ever required.

In playing to bring a ball back, the ball aimed at must be struck full; in playing to increase the angle, a three-quarter ball stroke is necessary.

There is another screw stroke called *stab screw*, which is very useful and important, and which should be well practised. If the striker desires to stop his own ball dead as soon as it strikes the object ball full, or to make it travel slowly at an increased angle when the ball aimed at is struck a three-quarter ball, the object is to be attained by means of stab.

In playing stab screws the cue is to be held *as tight as possible*, the right arm very stiff, and the right hand slightly raised as before. The bridge should be very firm, and the cue made to bear well on it. In taking aim the cue is not to be drawn back above 3 in. or 4 in. The ball is to be struck slightly below the centre, and the striker must remember to look at his own ball while striking. The strength depends as in other screw strokes on the distance between the striker's ball and the object ball.

The learner having practised the screw strokes with recoil, previously recommended, until able to make them with facility, should next try to stop his own ball with stab.

Place the red 18 in. from the baulk, and the white opposite it on the baulk-line, and play a stab according to the directions, full on to the red, No. 1

strength. The white should stop about the spot occupied by the red.

Now place the red further off and play in the same way, No. 2 strength, and, when able to stop the white, remove the red further and further until it gets as far as the centre spot.

For the purpose of exercise, it will be sufficient to practise stabs up to No. 2 strength, as, if the player can stop his ball at the distance this strength requires, very little practice will enable him to do so at greater distances. In playing a game, as when endeavouring to bring the balls together, stab strokes may be played up to No. 4 strength (*see* Diagrams 78, 79). In playing stabs beyond a No. 2, the ball must be hit lower than for the slow strengths, but not so low as in screwing back.

There are two other strokes, viz., the *dead stroke* and *drag*, which here require explanation.

A dead stroke is played by striking the white gently in the centre, or, if anything, very slightly below it. The white must not be struck above the centre, nor on either side. The object of a dead stroke is to make the ball run very true, and to take no curl after striking the object ball. The striker's ball, when struck as directed, will stop sooner than when hit above the centre; there is a want of liveliness about the run of the ball, and hence the name dead stroke.

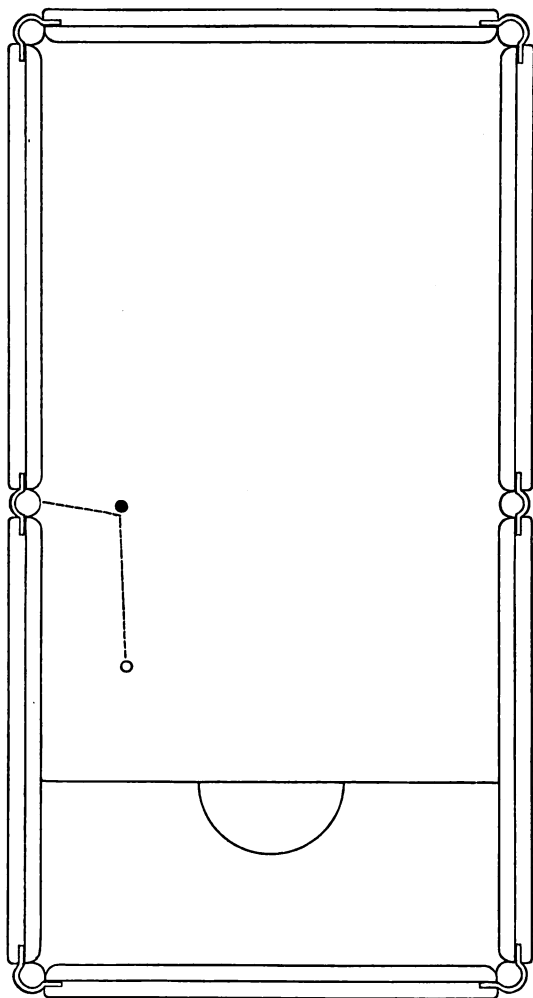
A dead stroke is, as it were, intermediate between No. 1 and drag. Though not strictly a screw, it is described here for the sake of convenience.

The advantage of using the dead stroke is the great certainty with which the ball can be struck in playing slowly.

Drag is put on by striking the ball as low as possible No. 1 strength. If the player's ball has a long way to run before it touches the object ball, the same effect is obtained as in playing a dead stroke, in consequence of the ball sliding over the surface of the cloth instead of rolling. . Another advantage of playing in this way is that the ball will run truly, even if itself is not perfectly true. The disadvantage of drag is that the player is less certain of striking without side than when playing a dead stroke. Drag, in fact, requires more execution, and should only be used by players who have command of cue; drag also gives much less command over the ball as regards strength than the dead stroke.



DIAGRAM 69.



## DIAGRAM 69.

Place the red facing the middle pocket, and 12 in. from it; the white 12 in. from the side cushion, and 2 ft. from the red. .

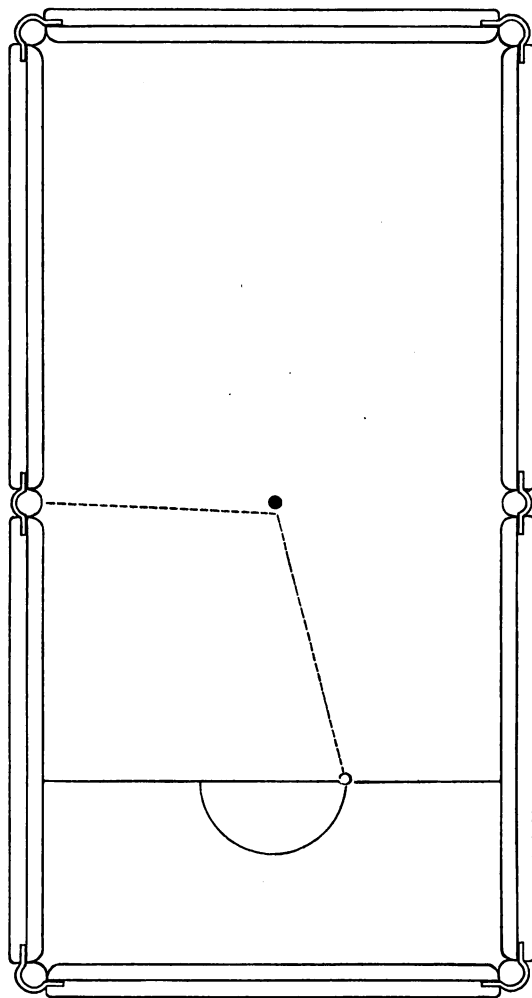
Play a three-quarter ball at the red with screw, No. 2.

This hazard is easy, and may be played without side; but a slight incline of the cue towards the pocket helps the screw.

If properly played as an exercise stroke, the red should remain in baulk. In order to avoid this in a game, a free No. 2 or No. 3 will be required.



DIAGRAM 70.



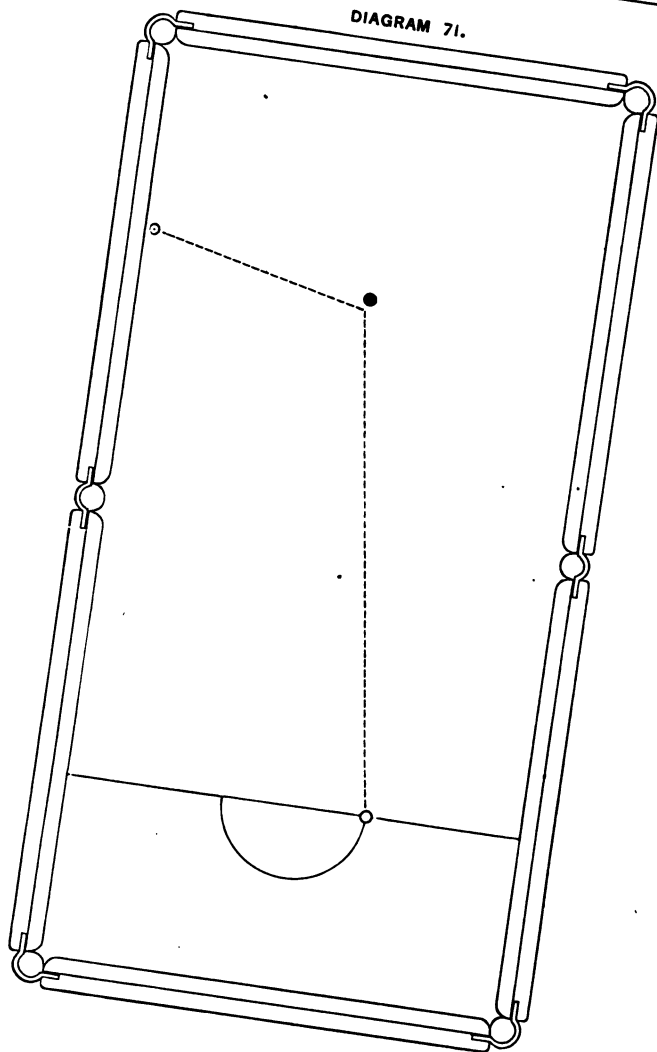
## DIAGRAM 70.

Place the red on the centre spot, the white in the corner of the D.

Play a three-quarter ball at the red, a free No. 2, approaching a No. 3. In other respects as for last stroke.

This stroke is only given as an exercise. In this position the long losing-hazard into the corner would be the better game.

DIAGRAM 71.



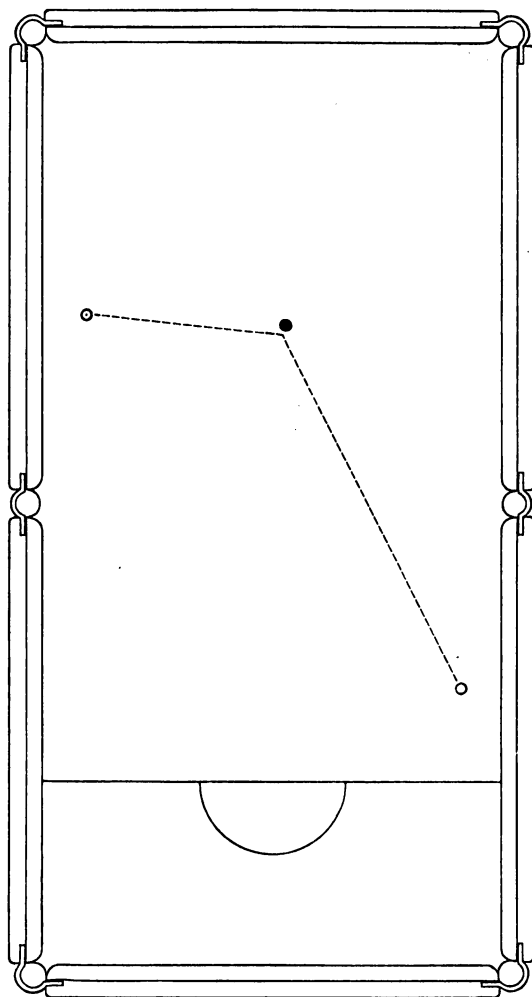
## DIAGRAM 71.

Place the red on the pyramid spot, and the spot-white under the side cushion, 28 in. from the top corner. White in the corner of the D.

Play as before, but a free No. 3, almost a No. 4.

This, again, is only an exercise stroke. In a game a losing-hazard into the corner would be preferable.

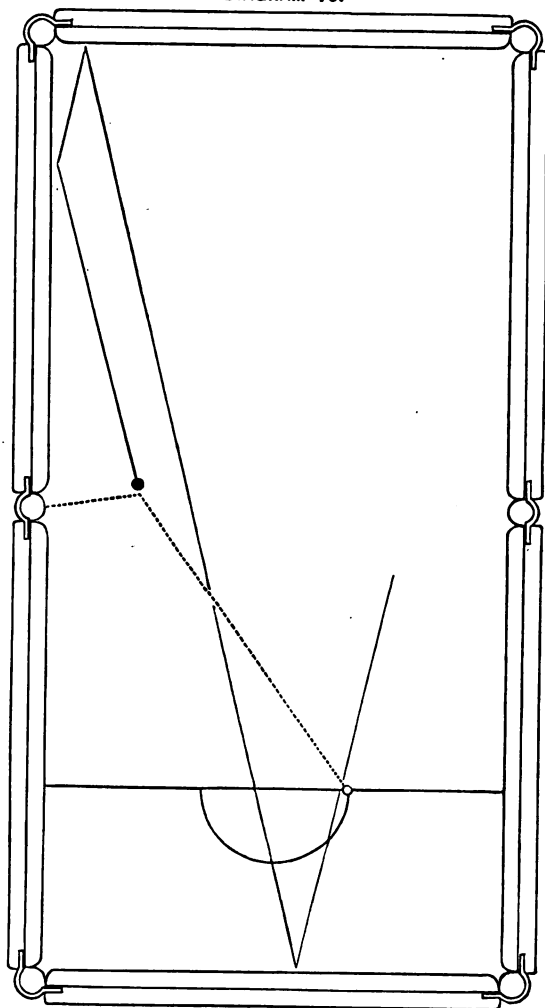
DIAGRAM 72.



## DIAGRAM 72.

Suppose the balls placed as in Diagram 72 (the red 8 in. below the pyramid spot (*i.e.*, nearer the centre spot); the spot-white 28 in. above the middle pocket, and 5 in. from the cushion; the white 31 in. below the middle pocket, and 5 in. from the cushion. The stroke is precisely the same as in Diagram 71, and it would be the game to play for the cannon.

DIAGRAM 73.



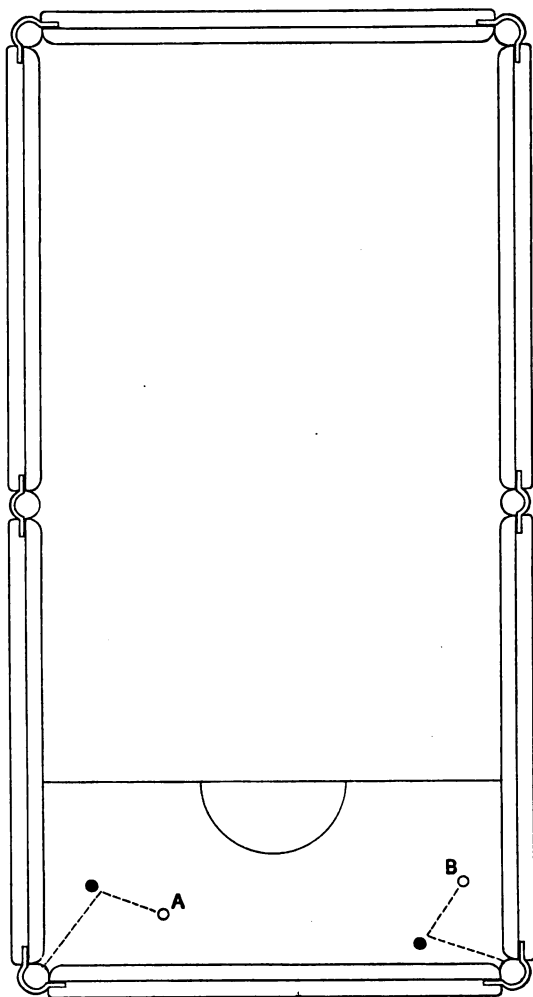
**DIAGRAM 73.**

Place the red 3in. above the middle pocket, and 13in. from the side cushion.

Play a three-quarter ball at the red, a No. 3 or No. 4, hard enough to bring the red out of baulk.



DIAGRAM 74.



## DIAGRAM 74.

When the balls are so placed that the angle for a hazard into a corner pocket is beyond a No. 6 Stroke, screw is required to carry the ball to the pocket. These strokes require either incline of the cue towards the pocket, or a great deal of side away from the pocket, according to the position of the balls.

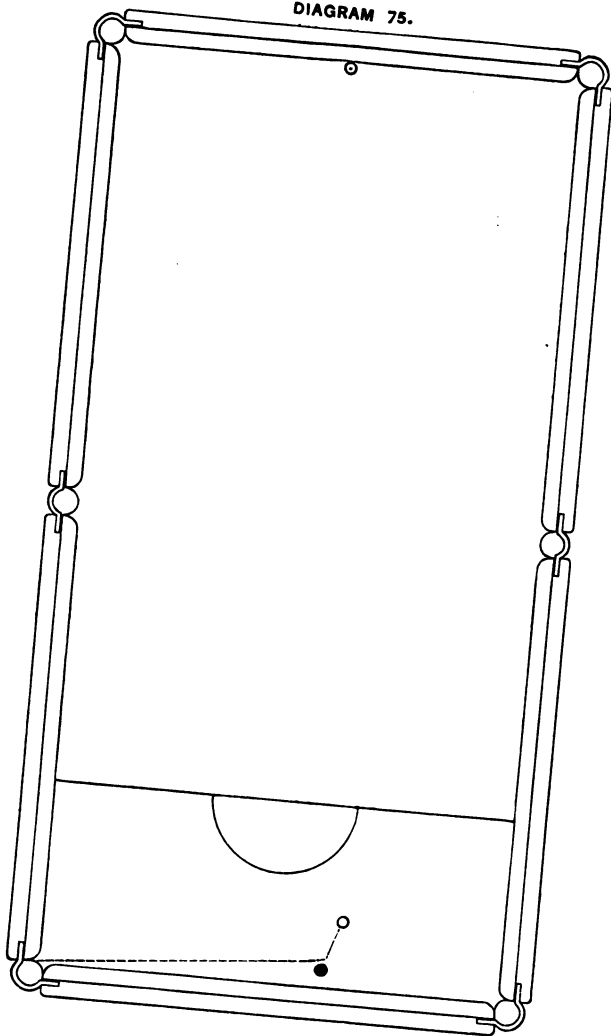
*Position A.*—Place the red 11 in. from the bottom cushion, and 7 in. from the side cushion; the white 8 in. from the bottom cushion, and 17 in. from the side cushion.

*Position B.*—Place the red 3 in. from the bottom cushion, and 11 in. from the side cushion; the white 12 in. from the bottom cushion, and 6 in. from the side cushion.

When there is an open pocket to play for, as in Position A, Diagram 74, the cue should be inclined to the pocket; but when the red is nearer the cushion, as in Position B, side from the pocket is required. In the first case, the ball is struck with incline to the pocket to assist the screw; in the second case, the white ball, after leaving the red, runs close to the cushion. The side away from the pocket causes the ball to hug the cushion (*i.e.*, to have a tendency to return to the cushion after touching it), so that should the ball touch the cushion, say 2 in. from the pocket, it will go in off the opposite shoulder, which it would not do if struck with side towards the pocket.

Play both these strokes No. 1 strength, with stab screw, three-quarter ball on the red, or rather fuller; A with incline to the pocket; B with side away from the pocket.

DIAGRAM 75.

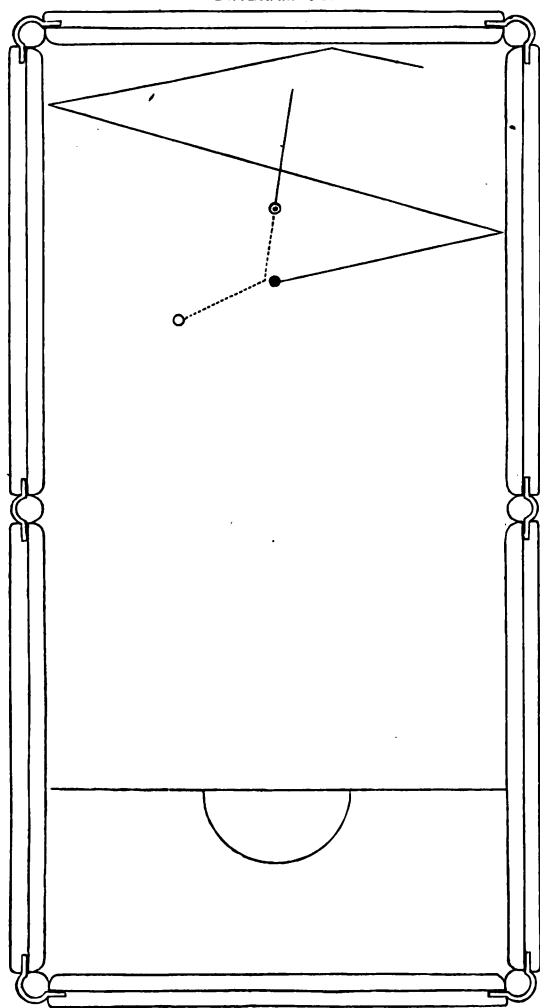


## DIAGRAM 75.

Place the red 3 in. from the bottom cushion, and 8 in. from the middle line of the table; the white 11 in. from the bottom cushion, and 25 in. from the side cushion. The spot-white safe (*see* Diagram).

To make a losing-hazard into the corner, play a half ball at the red, or rather fuller, and strike the white with left-hand side, No. 2 stab. If played with proper strength the red should not return to baulk again.

DIAGRAM 76.



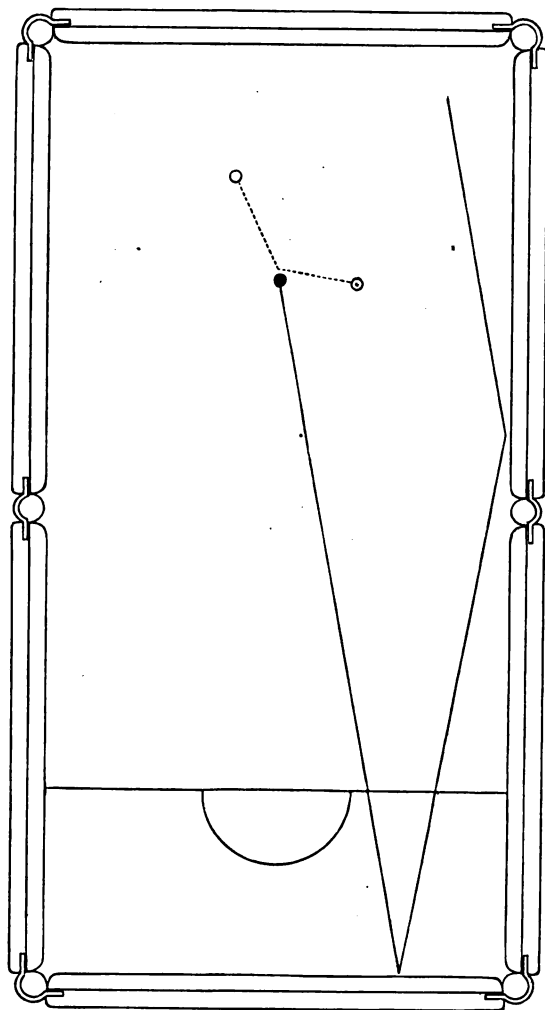
## DIAGRAM 76.

Cannons often present themselves in a game where it is advisable to play either a No. 1, No. 2, No. 3, or No. 4, on the first ball, and to travel slowly on to the second, so as to disturb it as little as possible, and to leave all three balls together after the stroke. These cannons are most important, and should be well practised.

Place the red on the pyramid spot, the spot-white 10in. above it, and the white 20in. from the side cushion, and 28in. above the middle pocket. At this angle the cannon could be made by an ordinary No. 3 Stroke, but the balls would then be separated.

To keep the balls together, play a three-quarter ball, or slightly fuller, on the red, No. 1 stab. If properly played, the red should be doubled near the right-hand corner pocket, and the white should travel slowly on to the spot-white, leaving the balls together.

DIAGRAM 77.

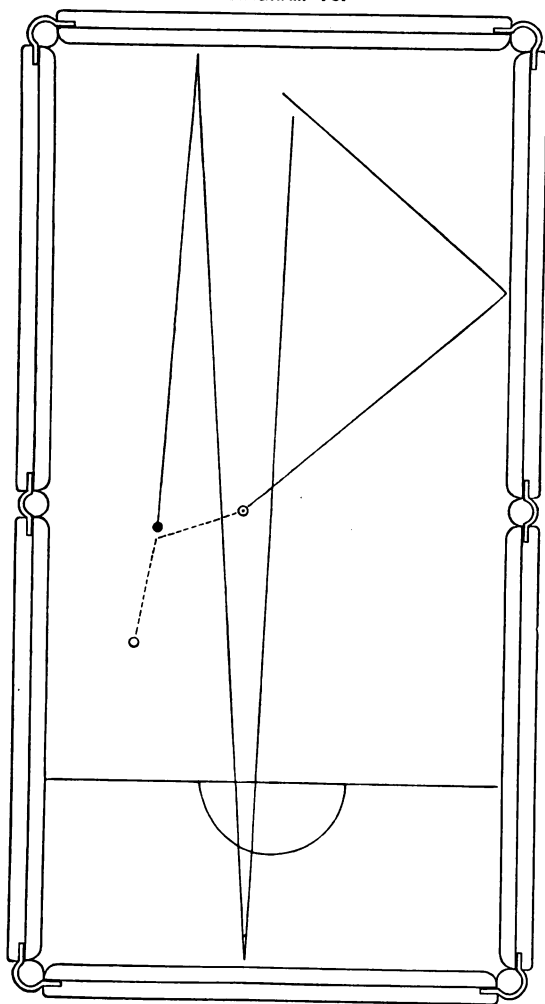


## DIAGRAM 77.

Place the red on the pyramid spot, the spot-white between it and the side cushion, 23in. from the cushion. Place the white 20in. from the top cushion, and 28in. from the left-hand side cushion. This is an ordinary No. 4 angle; but if the cannon is played a No. 4 the balls will be separated. By playing a three-quarter ball, or a trifle fuller, at the red, No. 2 strength with stab, the red will be driven up and down the table, eventually resting over the right-hand top corner pocket; the white will travel slowly on to the spot-white, and the balls will not be left far apart.



DIAGRAM 78.

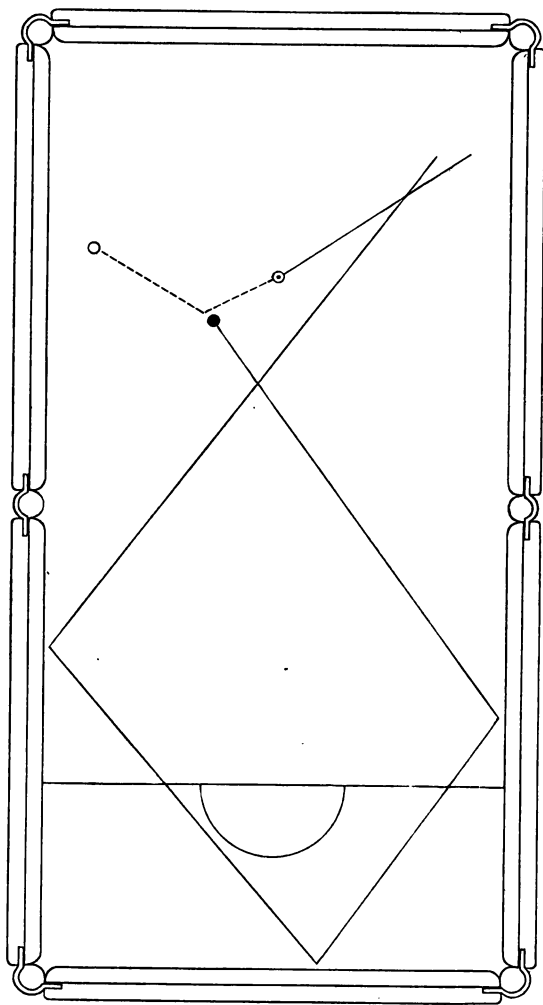


## DIAGRAM 78.

Place the red 3 in. below the middle pocket, and 16 in. from the side cushion; the spot-white facing the middle pocket, and 29 in. from it; the white 20 in. below the middle pocket, and 12 in. from the cushion.

Play a three-quarter ball, or rather fuller, at the red, free No. 3 stab. The red should be taken up and down the table, and stop near the red spot; the spot-white should be doubled in the same direction. Play a trifle lower on the white than in the previous strokes.

DIAGRAM 79.

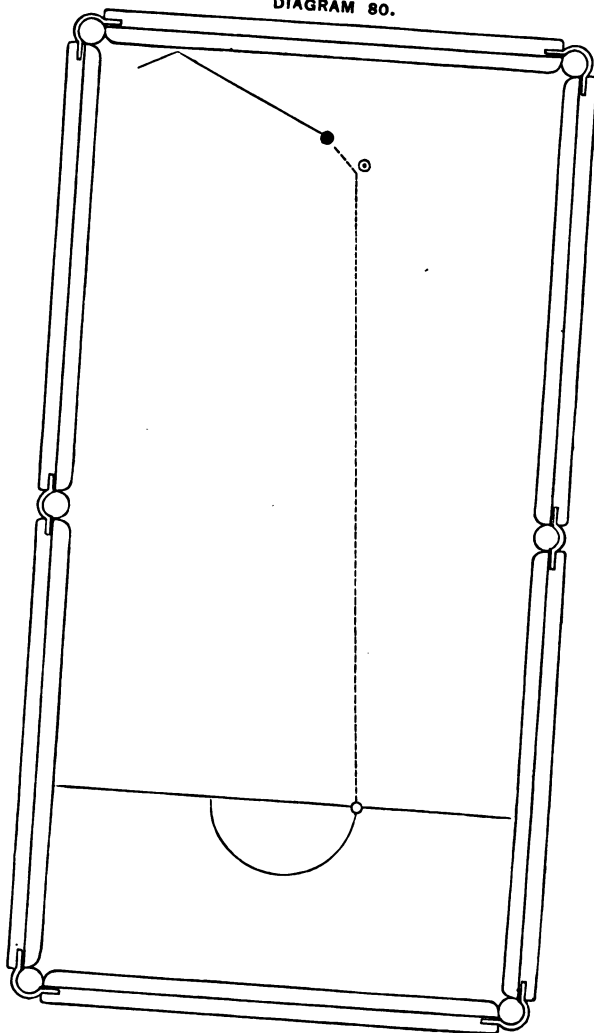


## DIAGRAM 79.

Place the red 42 in. from the top cushion, and 24 in. from the side cushion; the spot-white on the pyramid spot. Place the white 31 in. from the top cushion, and 8 in. from the side cushion.

Play a No. 4 stab on the red a three-quarter ball, or rather fuller. The red should be sent all round the table, and both it and the spot-white should remain in the neighbourhood of the right-hand top corner pocket.

DIAGRAM 80.



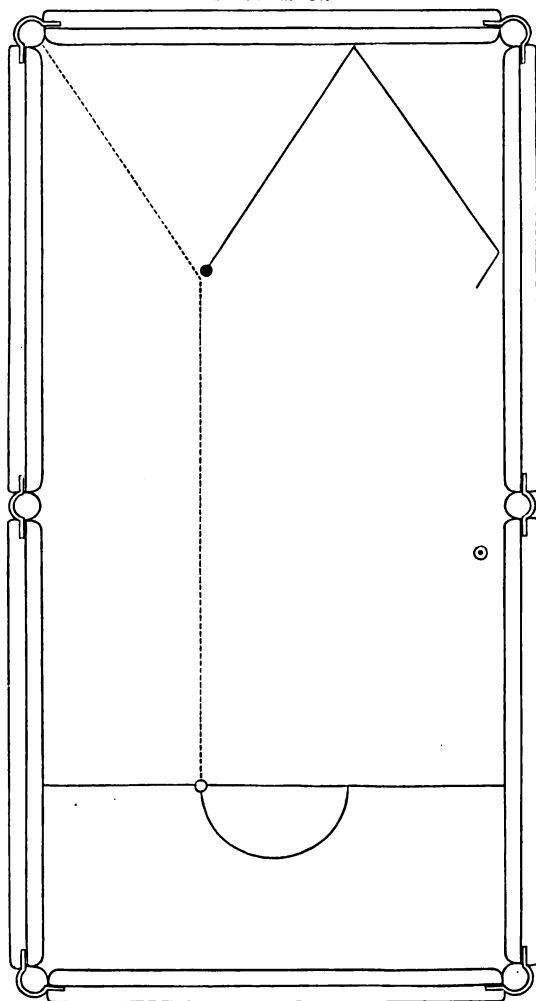
## DIAGRAM 80.

Place the red on the spot; the spot-white  $15\frac{1}{2}$  in. from the top cushion, and  $5\frac{1}{2}$  in. from the middle line of the table. White in hand.

This cannon should be played with drag, a half ball at the spot-white, the white being placed in the corner of the D. Strike the white very low, rather a sharp stab-like stroke. The stroke *appears* to be made with considerable strength; but the effect of the drag is to retard the ball after running three-parts of its course, and to cause it to cannon slowly on to the red, keeping the red near the corner pocket.

This stroke may be played a dead stroke if the table and balls are very true. But on most tables the white cannot be depended on to run truly if played dead, owing to the distance it has to travel. (Compare Diagram 47.)

DIAGRAM 81.



## DIAGRAM 81.

Place the red 24 in. from the side cushion, and 36 in. from the top cushion. White in the corner of the D.

Play a half-ball at the red, hitting the white low with drag and right-hand side.

The reason for putting on drag here is that it allows of playing at the white with greater strength, and consequently to keep more side on the ball when it reaches the red. If played in the ordinary way with side only, No. 1 strength (to lessen the angle, as explained at p. 127), the side would be exhausted before the white reached the red, owing to the distance it has to travel.





## CHAPTER X.

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### FOLLOWING AND FINE STROKES.

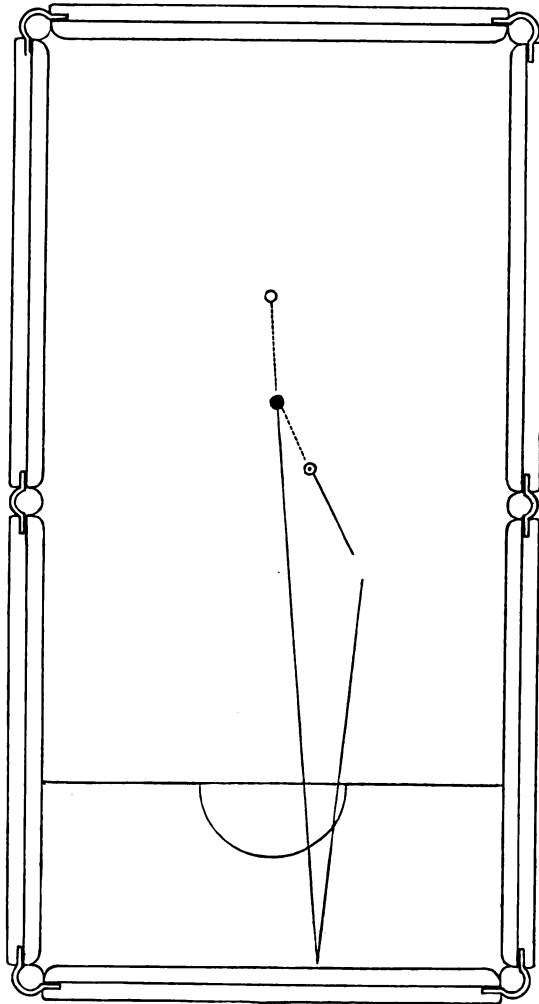
THE importance of the half ball losing-hazard and cannon has been amply illustrated by the fact that so large a portion of the instructions already given has been devoted to the consideration of strokes to be played a half ball or nearly so. Following and fine strokes may be called almost exceptional. We shall therefore dismiss them somewhat briefly.

In playing following losers and cannons, where the object ball is struck fuller than a three-quarter ball, the principal point to be attended to is to strike the white well on the top, above the centre. The effect of so striking is to cause the ball to travel forward after it has touched the object ball.

Following cannons are frequently missed from the object ball not being played full enough. The learner, if he finds he is going outside the third ball, should correct this error by playing, as he fancies, to follow to the inside of the third ball.

In playing fine strokes the chief point is to strike the white precisely in the centre.

DIAGRAM 82.



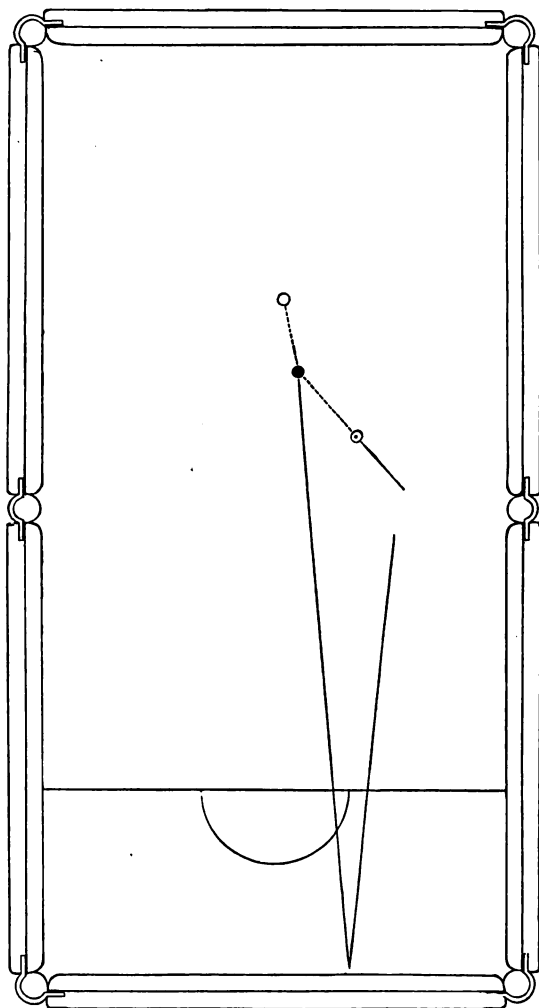
## DIAGRAM 82.

Place the balls as in diagram, so that if the red is played a full ball it will just escape kissing on to the spot-white.

To make the cannon, play as nearly as possible, but not quite, full on the red, free No. 1, holding the cue loosely, and striking the white well on the top.

If properly played, the red should be taken in and out of baulk, and when it ceases rolling should stop nearly opposite the middle pocket. If the spot-white is cannoned on full, the balls will be left together as in the diagram.

DIAGRAM 83.

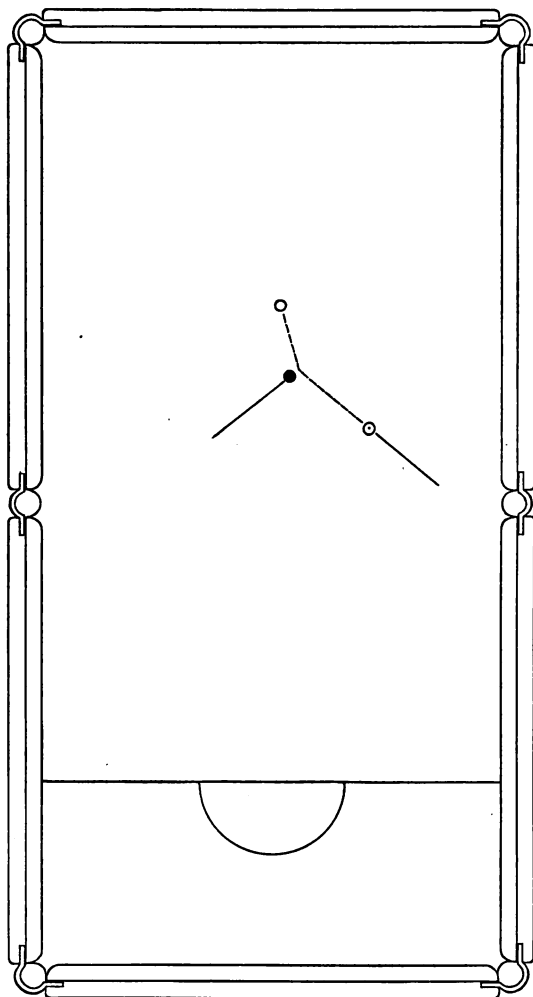


## DIAGRAM 83.

Place the balls as in diagram, so that the spot-white is 3 in. clear of the extreme edge of the red.

To cannon, play as before, but not quite so full, *i.e.*, about a three-quarter ball on the red, leaving the balls together.

DIAGRAM 84.



## DIAGRAM 84.

If the red is more than 3 in. clear of the spot-white, as in Diagram 84, a slow fine stroke will be preferable to a follow. Play very gently, striking the white ball in the centre, and just skim the face of the red, cannoning full on to the spot-white. If properly played the spot-white should be left over the middle pocket, and the red near the middle of the table, as in diagram. Neither ball should be moved more than about 1 ft.





## DIAGRAM 85.

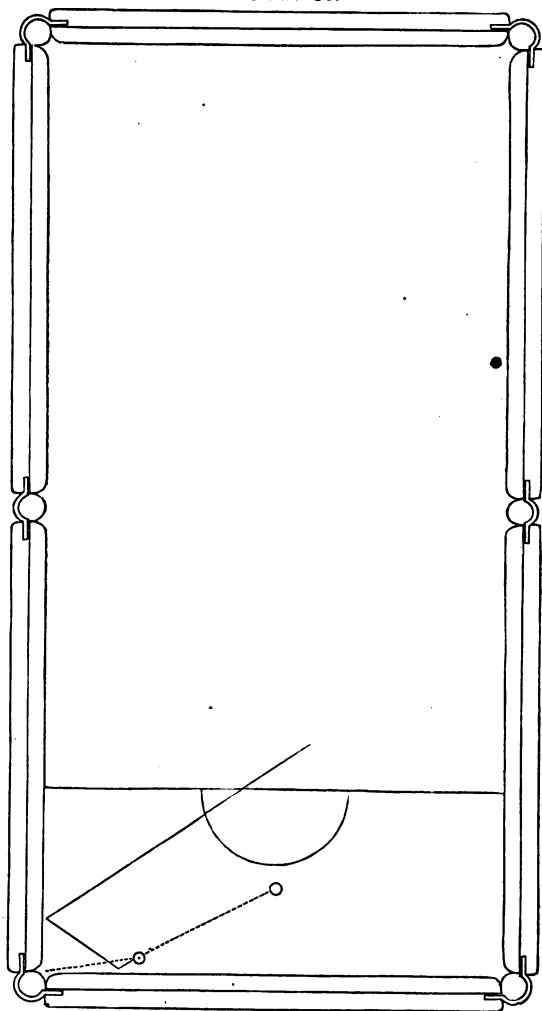
Following and fine losing-hazards are to be played in the same way as following and fine cannons, except that following losing-hazards are played with side to enlarge the pocket, unless there is an open pocket to play at. Fine losing-hazards should seldom be attempted if the striker's ball is above three feet from the object ball.

Place the spot-white  $7\frac{1}{2}$  in. from the bottom cushion, and 16 in. from the side cushion; white 18 in. from the bottom cushion, and  $30\frac{1}{2}$  in. from the left-hand side cushion. Red above the middle pocket, under the side cushion, as in diagram.

In this position, if the spot-white is put in, nothing is left but a miss in baulk. But by playing to run through the spot-white, the stroke, if successful, leaves a good break; if played gently, as is proper, and missed, only a winning-hazard or possibly a run-through stroke will be left for the adversary.

To make the hazard, play nearly full on the spot-white, hitting the white on the top, rather free No. 1 strength. The spot-white should be left near the middle of the table as in diagram.

DIAGRAM 86.

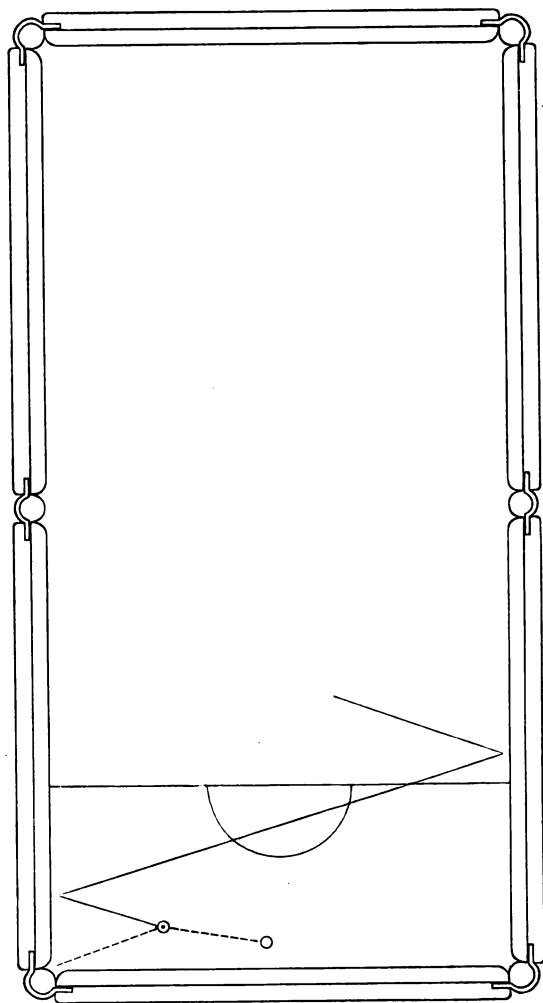


## DIAGRAM 86.

Now place the spot-white  $2\frac{1}{2}$  in. from the bottom cushion, and  $13\frac{1}{2}$  in. from the side cushion; the white  $13\frac{1}{2}$  in. from the bottom cushion, and in the middle line of the table.

This is a running-through stroke, to be played on the same principle as the last. The spot-white must be played a three-quarter ball, or rather fuller, with left-hand side to enlarge the pocket. The stroke should be played rather slower than before.

DIAGRAM 87.



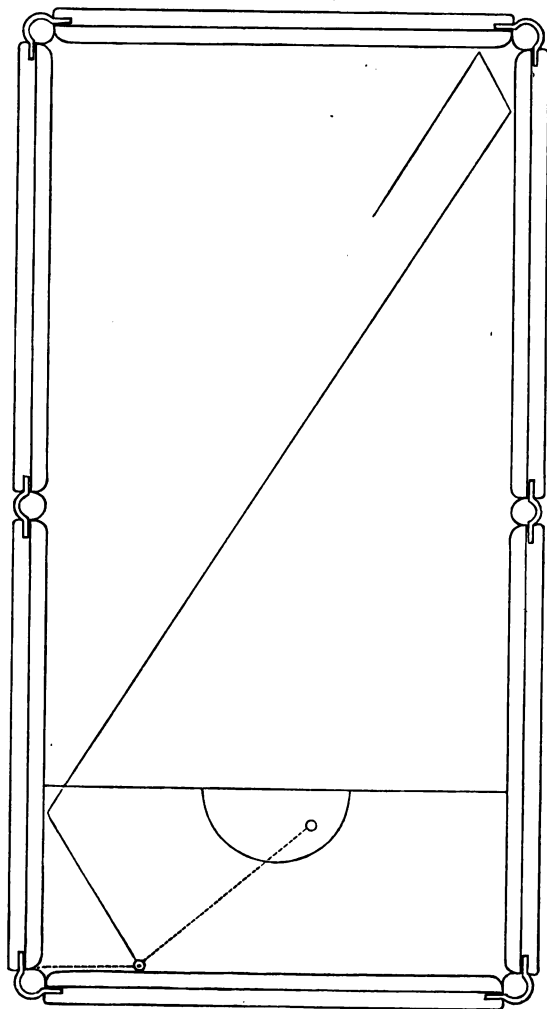
## DIAGRAM 87.

Place the spot-white  $6\frac{1}{2}$  in. from the bottom cushion, and 16 in. from the side cushion; the white 2 in. to the left of the middle line of the table, and  $4\frac{1}{2}$  in. from the bottom cushion.

Play a three-quarter ball on the spot-white, striking the white high and with left-hand side.

This stroke may be played gently, but in the position given it should be played a free No. 1, in order to double the spot-white and bring it out of baulk.

DIAGRAM 88.



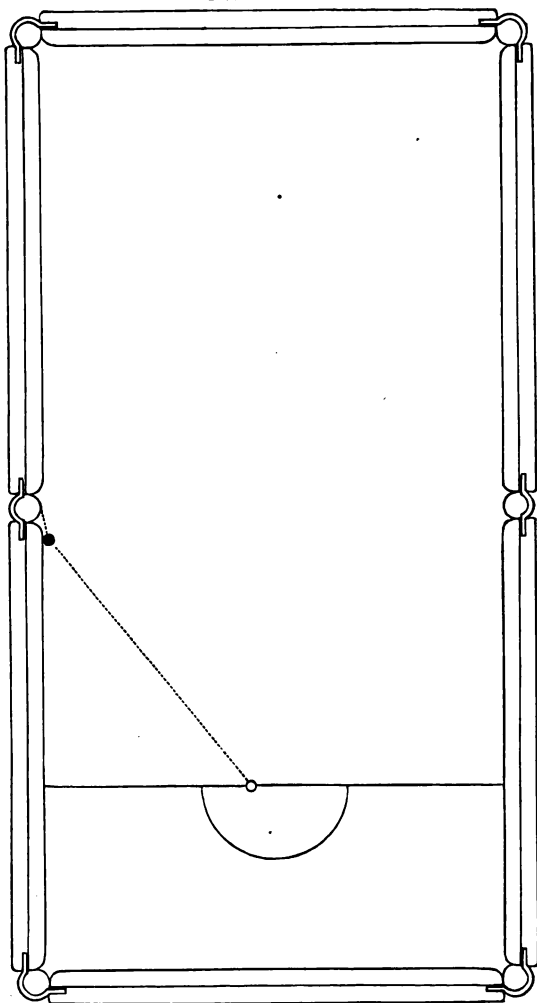
## DIAGRAM 88.

Place the spot-white touching the cushion  $14\frac{1}{2}$  in. from the corner pocket; the white 22 in. from the bottom cushion, and  $29\frac{1}{2}$  in. from the right-hand side cushion.

Play quite full at the spot-white, striking the white high and hard, about a No. 3 strength, with left-hand incline.



DIAGRAM 89.



## DIAGRAM 89.

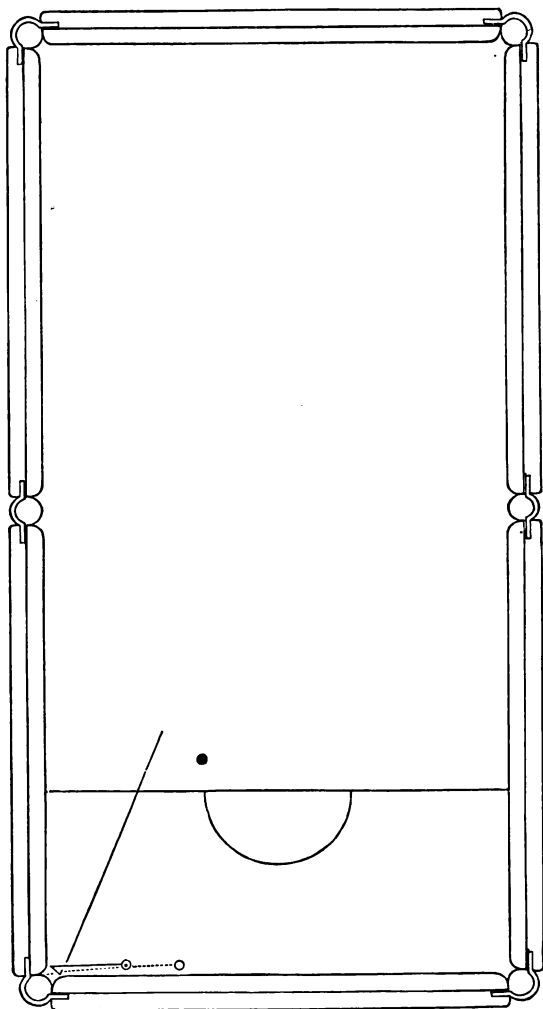
A losing-hazard on the same principle may be played into the middle pocket from baulk, but the red should not be further than  $4\frac{1}{2}$  in. from the pocket.

Place the white on the baulk-line, 4 in. from the baulk spot; if spotted nearer the middle there is great chance of a kiss.

Play quite full at the red, No. 1 strength, with as much left-hand side as possible.

The red should be doubled to the neighbourhood of the top corner pocket.

DIAGRAM 90.



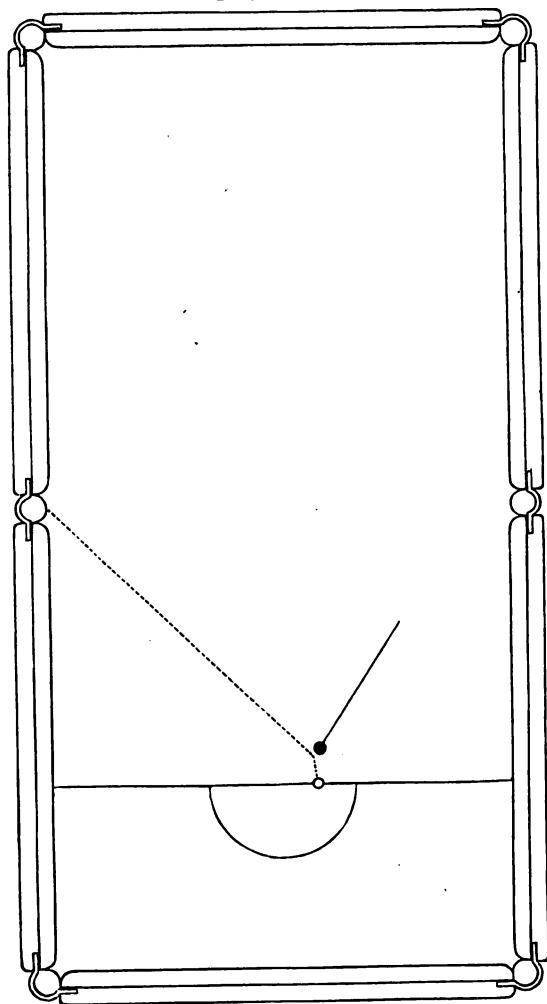
## DIAGRAM 90.

Place the balls as in diagram: the spot-white at least 11 in. or 12 in. from the pocket, and both balls about  $1\frac{1}{2}$  in. from the bottom cushion.

To make a losing-hazard, play quite full at the spot-white, with as much side as possible to the pocket. The spot-white will meet the further shoulder, then the bottom shoulder, and run down to the red, leaving the balls together. The white will follow the object ball all the way, and the side will carry it into the pocket.

On a large-pocket table both balls will very likely go in; but with medium pockets the stroke will come off as in diagram.

DIAGRAM 91.



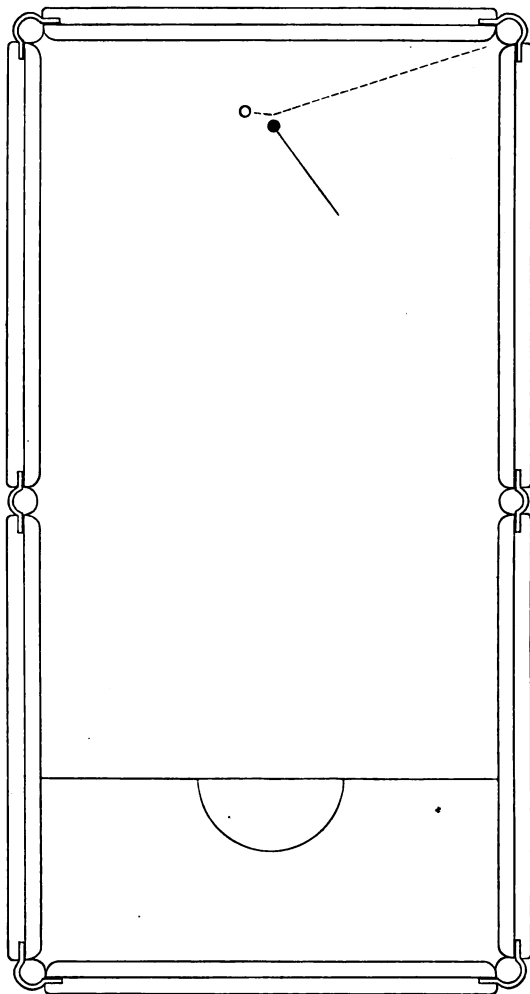
## DIAGRAM 91.

When the red is nearer to baulk than for the ordinary half ball loser, the losing-hazard into the middle pocket may be played fine, choosing the wider angle.

Place the red 4 in. or 5 in. out of baulk; the white in the D as in diagram.

Play a quarter ball, or less, at the red, with just sufficient strength to carry the white to the pocket, hitting the white in the centre.

DIAGRAM 92.



## DIAGRAM 92.

A similar stroke to the last may be played into any other pocket. The following is a case of frequent occurrence.

Place the red on the spot; the white 11 in. from the top cushion and 4 in. from the middle line of the table.

Play as before, with just sufficient strength to reach the pocket.



## CHAPTER XI.

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### BREAKS.

As soon as the learner has sufficient command over the cue to make ordinary hazards and cannons with tolerable certainty, his object should be so to regulate the strength with which they are played as to leave another easy stroke after the balls have done rolling. This principle has been incidentally touched on several times already. The intention of the present chapter is to apply it to a succession of strokes or *break*.

It is not supposed that any player can so manipulate the balls as to leave them precisely in the positions stated in the following pages to be the most favourable ones, but, by replacing the balls with the hand, and repeating each stroke, until the desired position is attained as nearly as possible, the leading points to be attended to in playing a break will be comprehended, and the experience thus acquired will be available when similar situations occur in a game.

Some of the strokes in this chapter are purposely played badly, in order to vary the objects aimed at. At the same time the correct way of playing them is pointed out. The student should, of course, try to play the strokes in the best way. Having succeeded, he should move the ball with the hand to the place it occupies in the next diagram, and should continue to play the break, on the supposition that the ball was left there after his stroke.

It scarcely needs to be stated that successful

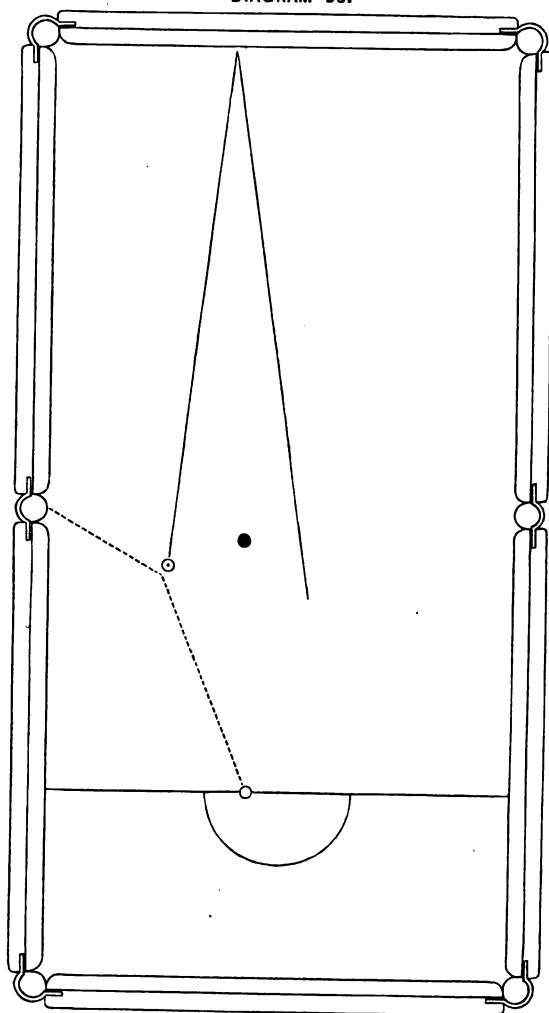
strokes score for the striker as follows:—A cannon, two; a white hazard (*i.e.*, holing the adverse white, or going in off it), two; a red hazard (*i.e.*, holing the red, or going in off it), three.

If more than one hazard, or one or more hazards and a cannon, are made by the same stroke, they all count. If a cannon and losing-hazard are made by the same stroke, the loser is scored off the ball first cannoned on to. Thus: if a cannon is made from red to spot-white, and the striker's ball then rolls into a pocket, the striker scores five; if a cannon is made from spot-white to red, and the striker's ball then runs in, the striker scores four.

A miss counts one against the striker. A coup (striker's ball running into a pocket without touching any other ball), three against the striker. If the striker's ball is forced off the table without touching any other ball, it reckons as a coup.

We will start the break by placing the balls in an easy position, say the spot-white over the left-hand middle pocket, the red on the spot, and the white in the left-hand corner, for a No. 1 hazard into the opposite corner, as in Diagram 12, Position B. The striker will commence by making this hazard, and leaving the red over the right-hand middle pocket, as in Diagram 12. The striker should now go into the middle off the red, as in Diagram 13, and make as many losers into the middle off it as he can. He will presently lose position, we will suppose by not playing quite hard enough, when we will assume the balls to be left as in Diagram 93.

DIAGRAM 93.



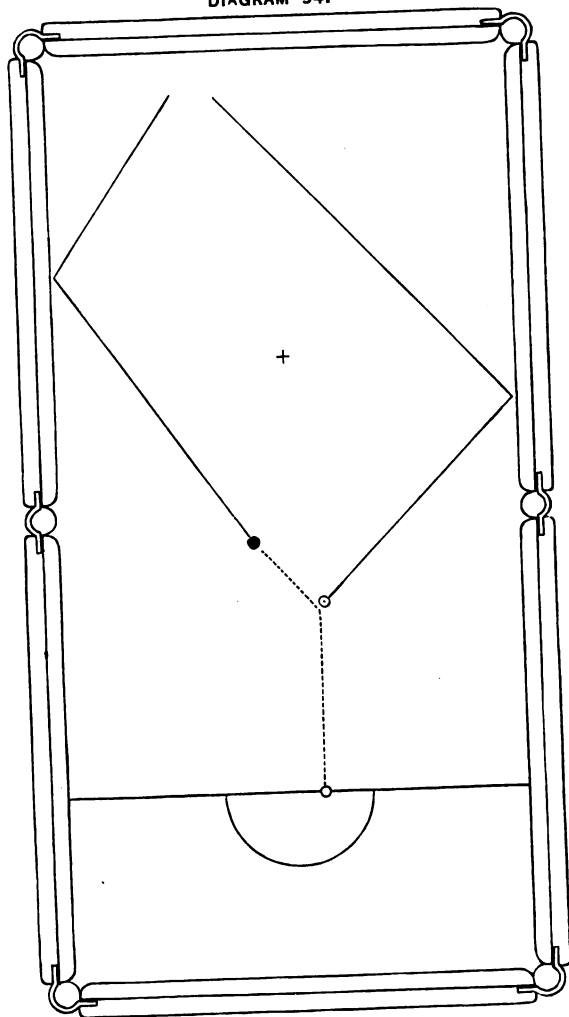
## DIAGRAM 93.

Place the red 4 in. below the centre spot, and 5 in. to the left of the middle line of the table.

The position for an easy score off the red is now lost.

The spot-white being placed 18 in. from the left-hand side cushion, and 8 in. below the middle pocket, the striker should spot the white ball 5 in. to the left of the baulk spot, and should go in off the white, endeavouring to bring it up the centre of the table so as to leave an easy cannon.

DIAGRAM 94.



## DIAGRAM 94.

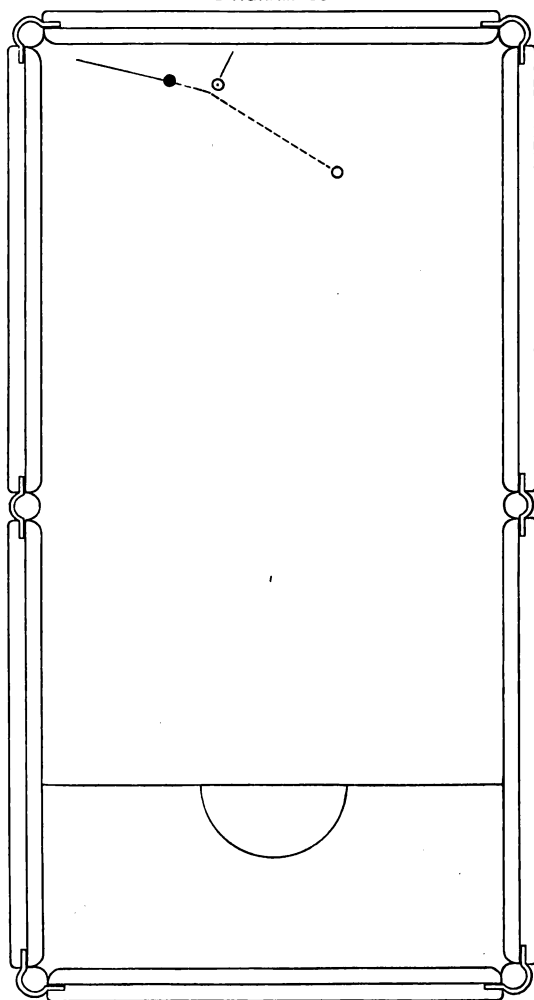
Suppose the spot-white left as in Diagram 94, viz., 30 in. from the right-hand side cushion, and 14 in. below the middle pocket.

The game is to spot the white 3 in. from the baulk spot, and to play a cannon a half ball No. 1 on to the spot-white and a three-quarter ball on to the red.

If properly played, the spot-white should be doubled off the right-hand side cushion to the top of the table behind the red spot, and the red should be doubled off the left-hand side cushion and remain near the spot-white, between it and the corner pocket.

The white, after cannoning, should run a little to the right of the middle of the table, and stop about black cross.

DIAGRAM 95.



## DIAGRAM 95.

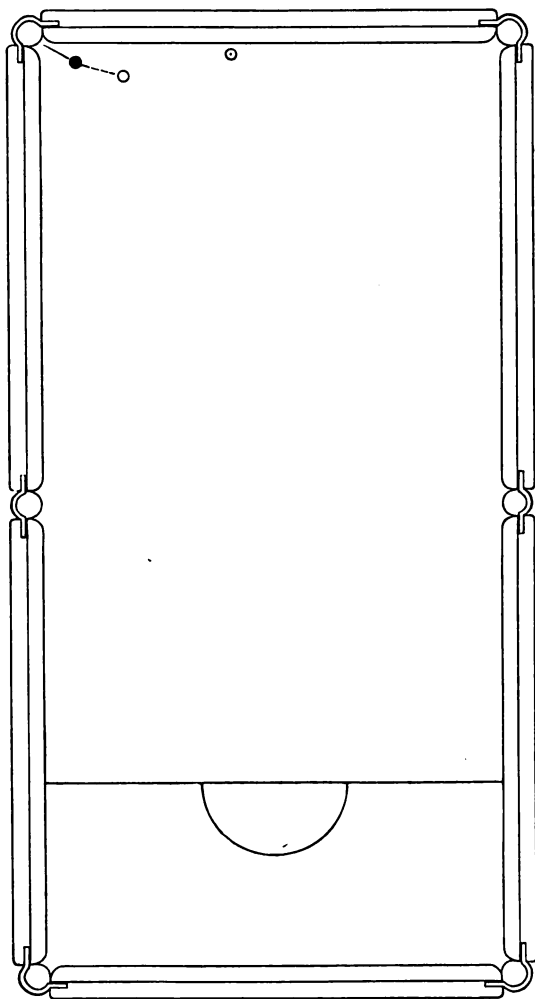
This diagram shows the position of the balls after the stroke, as actually played (viz., red 6 in. from the top cushion, and 20 in. from the left-hand side cushion; spot-white 7 in. from the top cushion, and  $26\frac{1}{2}$  in. from the left-hand side cushion; white 25 in. from the right-hand side cushion, and 26 in. from the top cushion), the spot-white having been hit a trifle too thin—*i.e.*, less than a half ball. This error—not striking the object ball full enough—is the most common. Still the object of the stroke is attained, viz., to work the spot-white close to the red spot, and the red near the corner pocket. This is a commanding position, and, when an opportunity for getting it presents, should always be played for, as it generally leaves a succession of red hazards and cannons by playing very gently, so as to keep the white by the spot, and by the same stroke to dribble the red over the corner.

The stroke now left must be played very fine and slow, so as to cannon full on to the red and leave a winning-hazard. The white (striker's ball) should be struck exactly in the centre (not above the centre,) to make it run dead (*see* p. 193).

The player should not try to put the red *over* the pocket, but *in the direction of* the pocket; for if played too hard, the red may go in and spoil the break.



DIAGRAM 96.



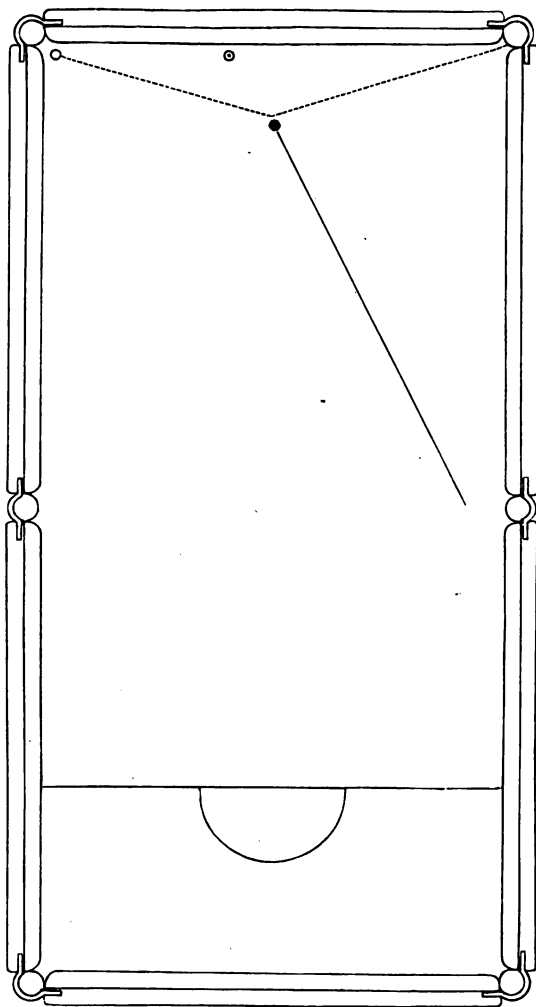
## DIAGRAM 96.

The white is now left straight, or nearly straight, behind the red for a winning-hazard, and the spot-white near the top cushion, a little to the left of the middle line of the table, as in diagram.

The red should be dropped gently into the pocket, leaving a No. 1 loser into the opposite corner.

If the balls were quite straight, inexperienced players might play for a six stroke, by putting both balls in. But this would be wrong, as it would compel a cannon from baulk, which would render the position for a subsequent score uncertain.

DIAGRAM 97.



## DIAGRAM 97.

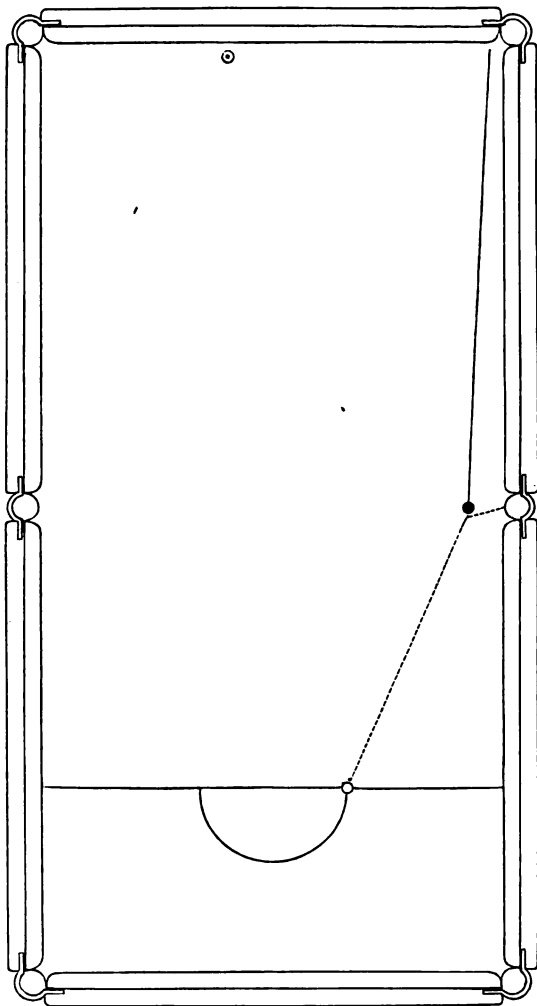
Suppose the red put in and the white left as in diagram. The red being spotted, the ordinary No. 1 Stroke remains.

There is also an easy cannon here off the spot-white. But to play for this would be bad judgment; for the cannon must be played a No. 2, and this strength would scatter the balls, rendering the next score uncertain.

If the No. 1 loser is properly played, the red will remain over the middle pocket as in Diagram 12, Position B. But we commenced the break by playing this stroke properly, so, for the sake of variety, we will now suppose the red to be struck too thin, and left over the middle pocket, as in Diagram 97.

Of course the learner should not play to leave the red as in diagram, but should move it there with the hand.

DIAGRAM 98.



## DIAGRAM 98.

Red  $5\frac{1}{2}$  in. from middle pocket, and facing it; white in hand.

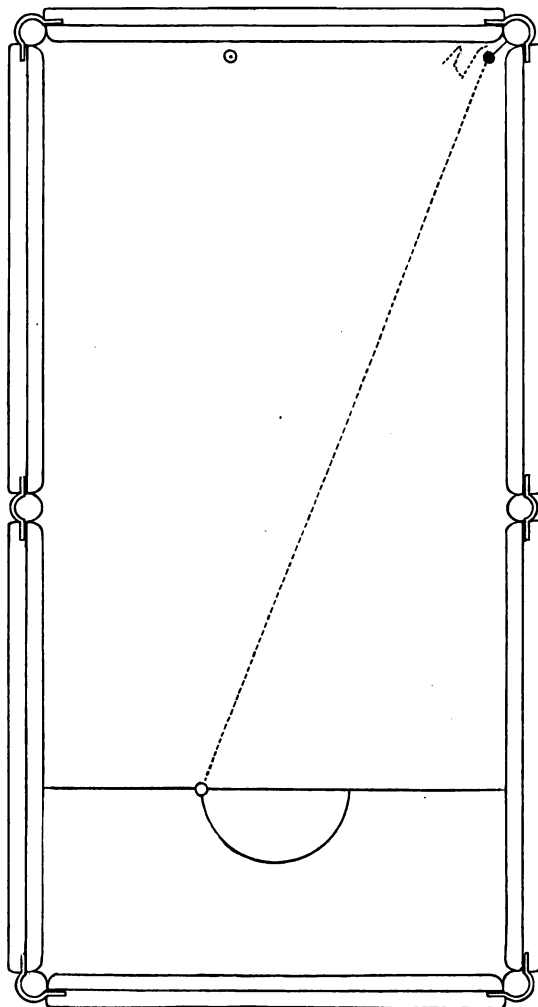
Spot the white in the corner of the D.

The angle being rather narrow, the hazard might be missed if the stroke is played strong enough to bring the red to the middle of the table.

The game in this position is, therefore, not to attempt to bring the red down the table, but to go in gently off it, and to dribble it over the top corner hole, paying particular attention to the strength.

Some players would here hole the red in the middle with such strength as to leave a No. 1 cannon when the red is re-spotted. But this mode of playing is unnecessarily difficult. The simplest play is the one recommended, leaving the red as in Diagram 98.

DIAGRAM 99.



## DIAGRAM 99.

Red about 4 in. from the corner pocket.

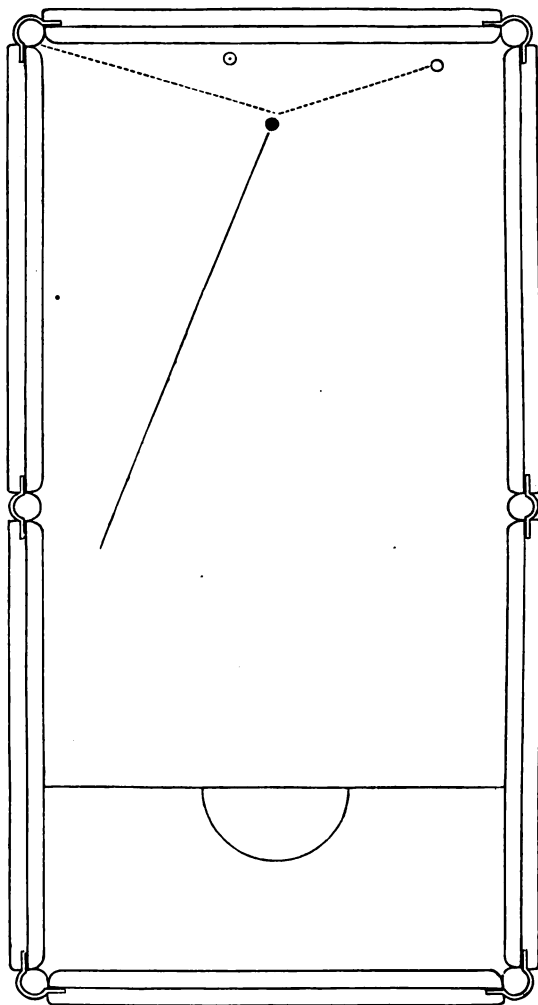
In playing this winning-hazard, hit the white high and hard.

The object in striking the ball high is to keep the white at the top of the table. If the red is hit nearly full and the white well on the top, the white will take the course shown in the diagram, striking the top cushion, coming back a few inches, and then returning to it.

If the white stops as in diagram, a No. 1 Stroke will be left into the opposite corner.



DIAGRAM 100.

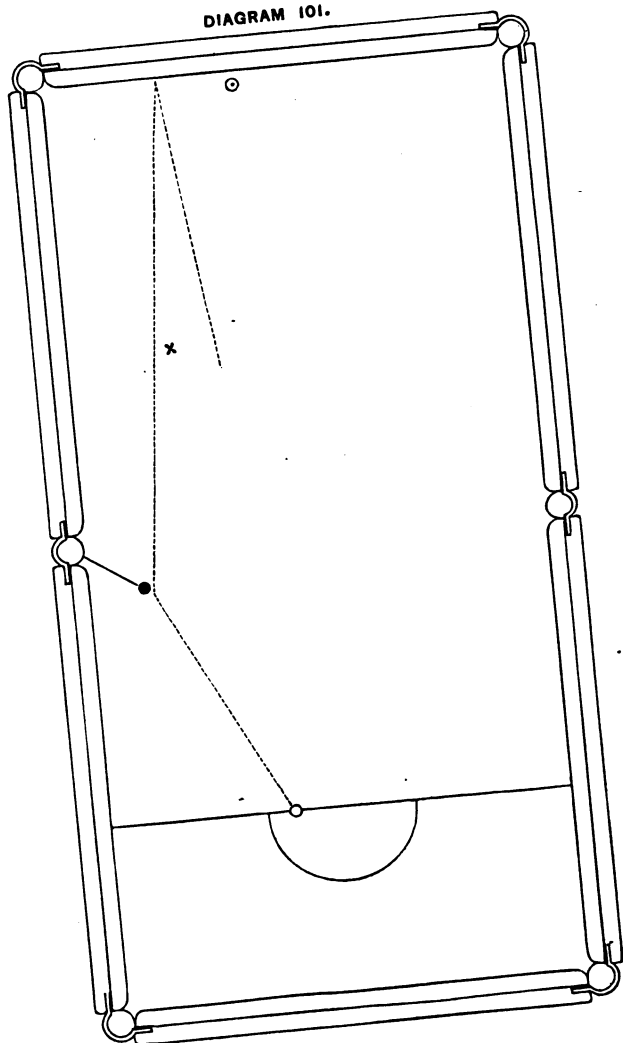


**DIAGRAM 100.**

Play the common No. 1 Stroke into the corner pocket.

We will again suppose the red struck too thin, and sent as in Diagram 100, leaving a winning-hazard into the middle.

DIAGRAM 101.



## DIAGRAM 101.

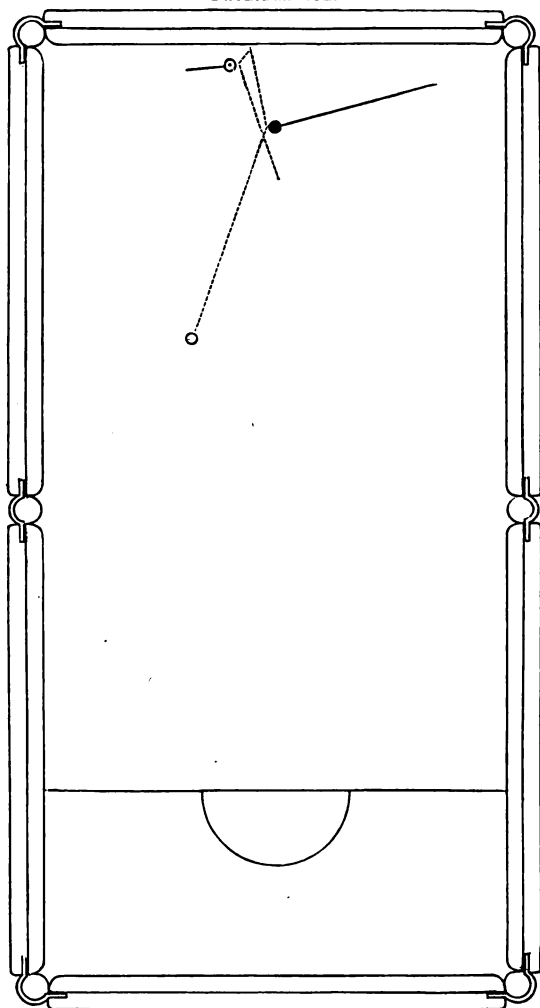
The red is left 9 in. from the side cushion, and 7 in. below the middle pocket.

Spot the white 8 in. from the baulk spot, and play gently a three-quarter ball winner into the middle, endeavouring to take the white to the top cushion, and back to about black cross, for a No. 1 loser into the right-hand top corner pocket.

The winning-hazard should be played so as to traverse as much as possible the ground between the diverging lines in Diagram 6, as, if it stops anywhere there, an easy loser will be left in the corner pocket.

We suppose the red again struck too thin, a half ball instead of nearly a three-quarter ball, so that the white, instead of returning from the top cushion to black cross, comes back as in diagram, leaving a No. 6 loser into the right-hand corner.

DIAGRAM 102.



## DIAGRAM 102.

The position of the balls now is as follows: red on the spot; spot-white  $6\frac{1}{2}$  in. to the left of the spot, and  $2\frac{1}{2}$  in. from the top cushion. White in the exact place for a No. 6 Stroke, viz., 22 in. from the left-hand side cushion, and 44 in. from the top cushion.

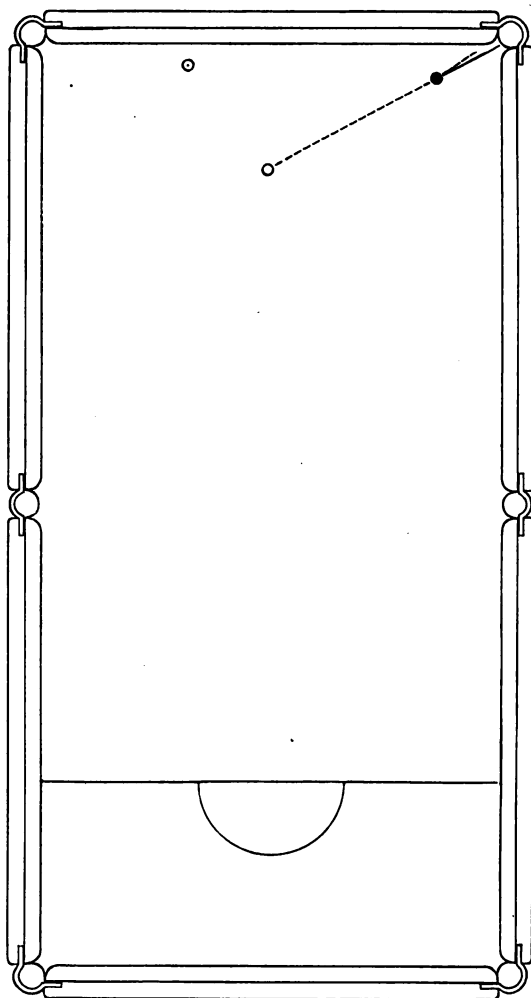
The game here is not to attempt the No. 6 Stroke, but to play very slow and thin on the red, with left-hand side, for a cannon fine on to the spot-white, disturbing it as little as possible.

The object in putting on side is that the cannon may be made in case of getting too fine on the red.

If properly played, a red hazard will be left in the right-hand corner.

Suppose the stroke played so as to leave the balls as in diagram.

DIAGRAM 103.



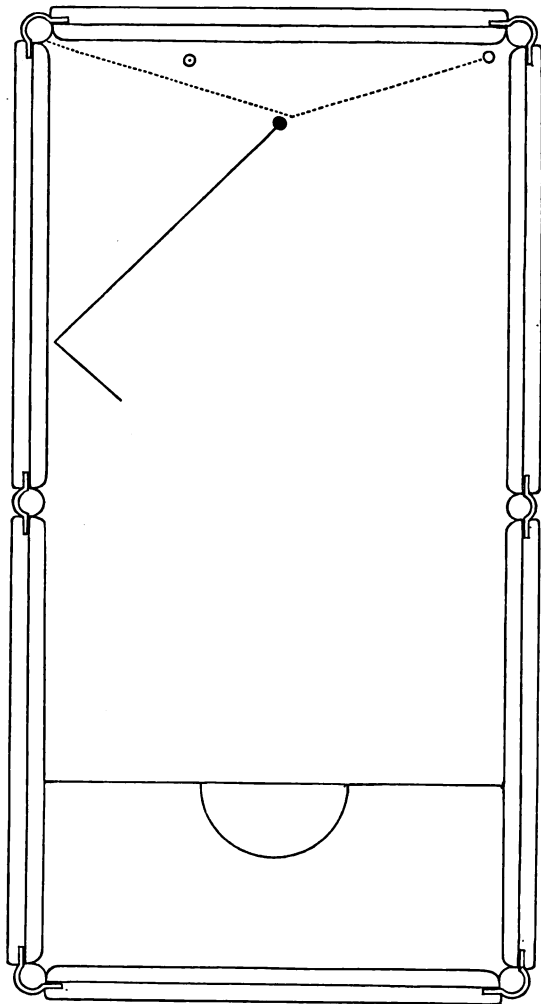
**DIAGRAM 103.**

The game now is to put the red in (stab stroke, No. 1 strength), leaving a No. 1 loser into the opposite corner.

See remarks on playing otherwise, p. 255.



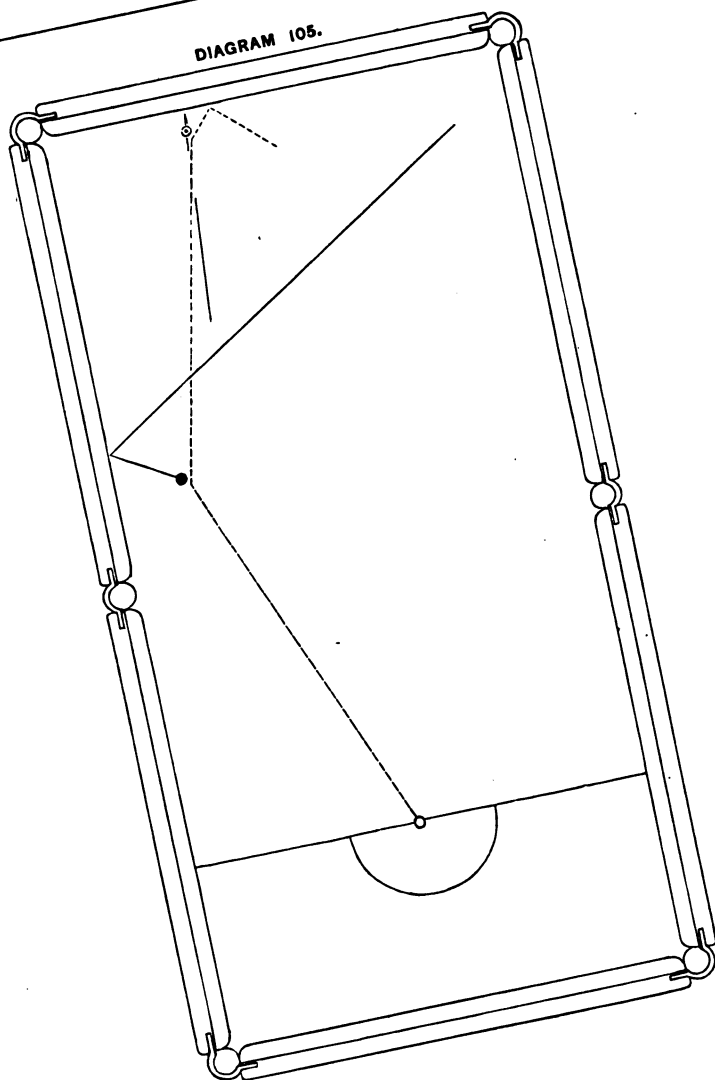
DIAGRAM 104.



**DIAGRAM 104.**

We have here much the same position as in Diagram 100. We will now suppose the loser played with bad strength, so as to leave the red as in Diagram 104.

DIAGRAM 105.



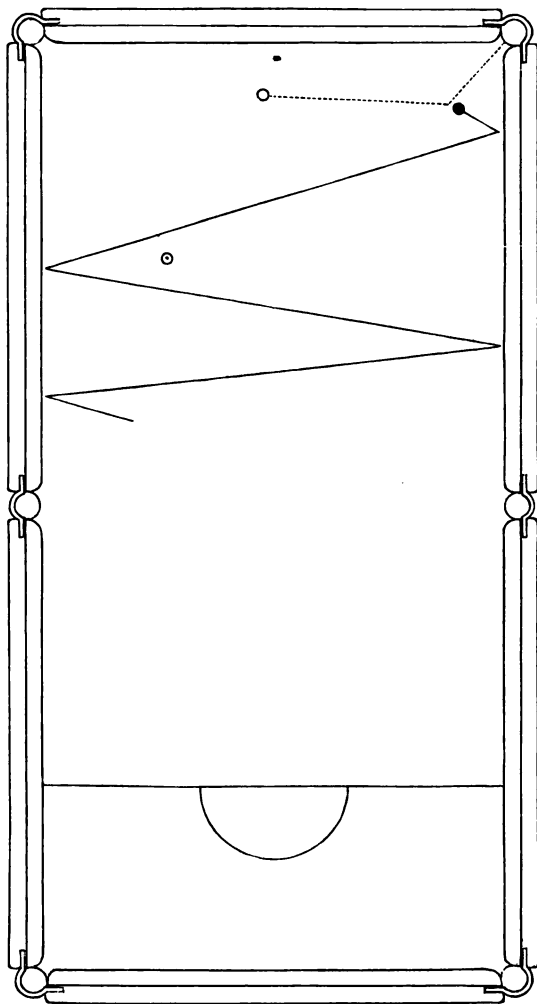
## DIAGRAM 105.

The red is 10 in. from the side cushion, and 15 in. above the middle pocket; the spot-white 4 in. from the top cushion, and  $13\frac{1}{2}$  in. from the middle line of the table.

Place the white on the baulk spot, and play for a cannon to double the red towards the right-hand top corner pocket, gently, so as not to disturb the spot-white much.

Suppose the stroke played rather too strong and too full on the spot-white, so as to leave the balls as in diagram.

DIAGRAM 106.



## DIAGRAM 106.

The red is now 6in. from the side cushion, and 10in. from the top cushion; the white nearly in the middle line of the table, and 8in. from the top cushion; the spot-white 19in. from the side cushion, and 33in. from the top cushion.

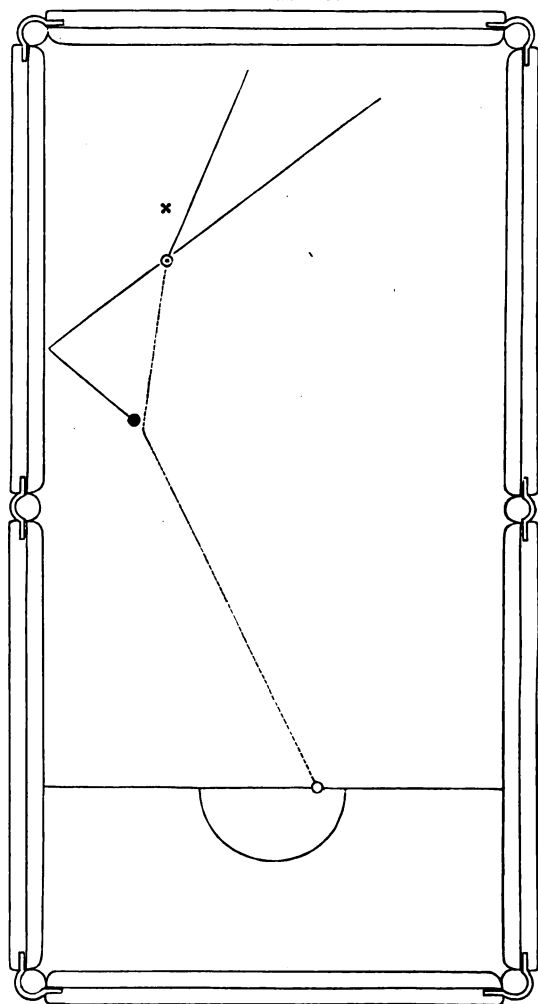
Play to go in off the red, No. 3 stab, hitting the white in the centre, or slightly lower, and the red rather fuller than a half ball.

The stroke might be played with screw, slow strength, but when so played the hazard is less certain.

The red should be doubled three times across the table to leave a cannon next time.

Suppose the stroke so played as to leave red as in the diagram.

DIAGRAM 107.



## DIAGRAM 107.

The balls are situated as follows: red 13 in. above the middle pocket, and  $13\frac{1}{2}$  in. from the side cushion; spot-white as before.

The white, if spotted for the No. 1 Stroke to cannon full on to the spot-white, should be placed  $6\frac{1}{4}$  in. from the baulk spot. But, in playing this cannon, the white should be spotted the least bit wide of this, *i.e.*,  $6\frac{1}{2}$  in. from the baulk spot. The reason is that we do not want to cannon full on to the spot-white, but rather to its left, so as to carry it towards the red spot.

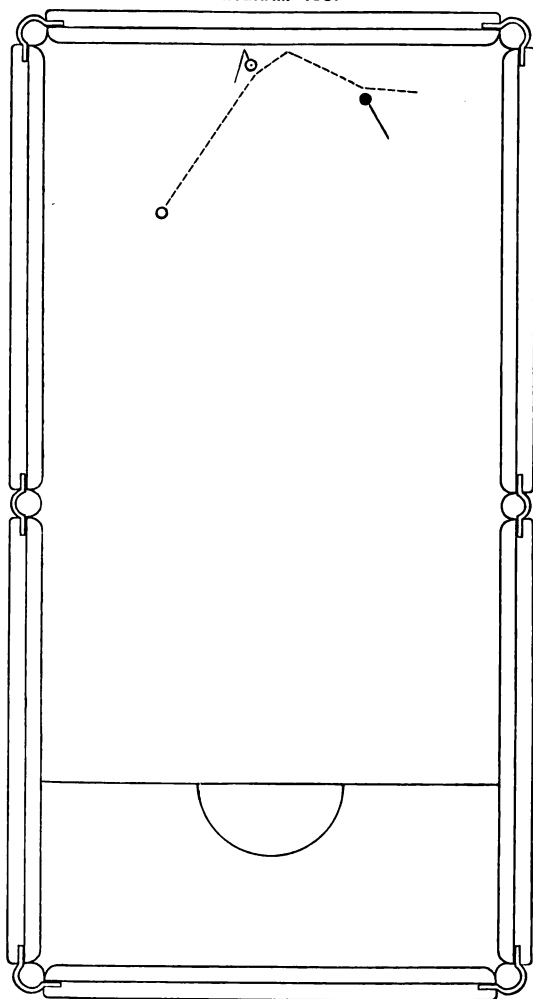
Observe the repetition of the tactics explained at p. 251, Diagram 94, to get the spot-white near the red spot.

Play a half ball on the red, No. 1 strength. If properly played the spot-white should remain near the red spot, and the red be doubled near the right-hand corner pocket.

Suppose the stroke so played as to leave the balls as in the diagram, and white at black cross.



DIAGRAM 108.



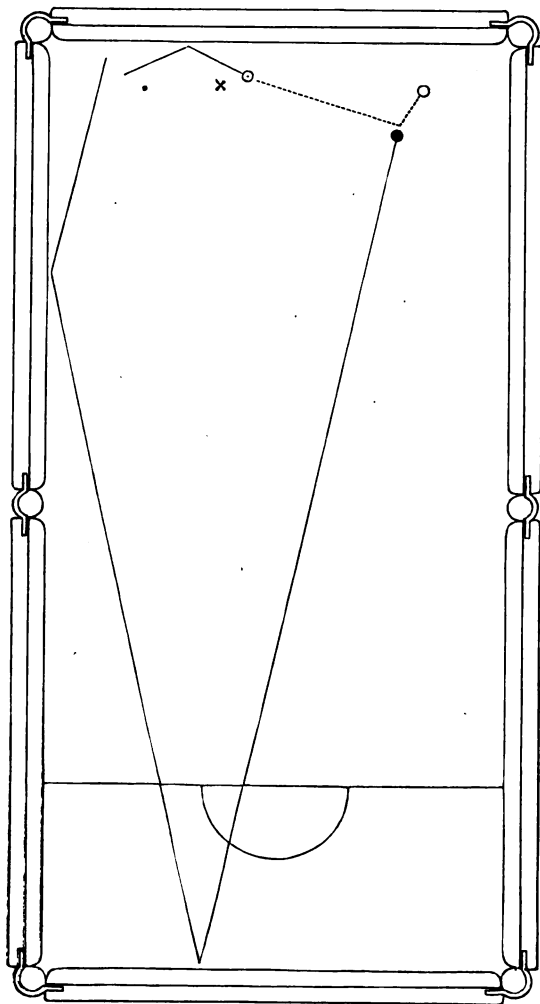
## DIAGRAM 108.

Place the red 8 in. from the top cushion, and 20 in. from the side cushion; the spot-white 2 in. from the top cushion, and 2 in. to the left of the middle line of the table; the white 25 in. from the top cushion, and 19 in. from the side cushion.

Play fine and very slow on to the spot-white for a cannon. If played properly the red will be struck, not as in diagram, but on the left-hand side, leaving a winning-hazard, and the spot-white close to the spot.

The balls have not stopped in a very favourable position, and though the cannon is easy it does not follow that the red will be cannoned on to as it should be, viz., to the left. We will suppose the cannon played too full, so as to strike the red behind as in the diagram.

DIAGRAM 109.



## DIAGRAM 109.

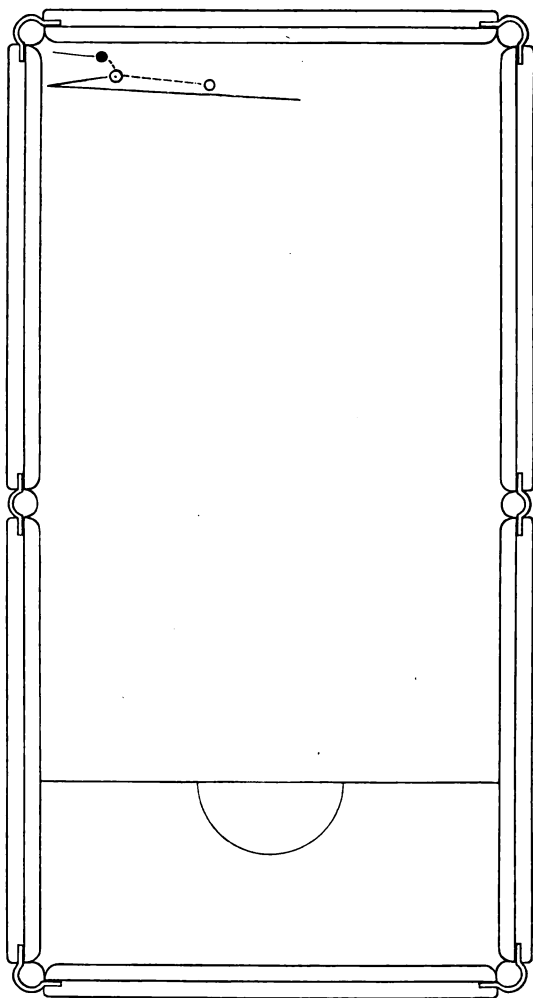
The balls are as follows: red 18in. from side cushion, 14in. from top cushion; spot-white  $3\frac{1}{2}$ in. from top cushion, 4in. from middle line of table; white 7in. from top cushion, 13in. from side cushion.

The break is now spoilt, so far as continuing with easy strokes is concerned. The best chance left is a stab cannon, a free No. 2, to take the red up and down the table. If well played it will leave all the balls together near the top left-hand corner pocket. The effect of the stab, as previously explained (*see* p. 192), is to carry the white slowly on to the spot-white, and this will give several chances of another score. If red is brought up it may leave a winner or a loser into the corner, or a cannon. If not, there may be a loser left off the white.

In order to double the red, divide the angle between its present position and the left-hand top corner. By looking from behind the red at the point of division on the bottom cushion, it will be seen that the red must be struck a little fuller than a half ball.

Suppose the stroke so played as to leave the balls as in the diagram, white at black cross. Of course this result is very uncertain; the balls must be placed by the hand according to the measurements given in the following diagram.

DIAGRAM 110.



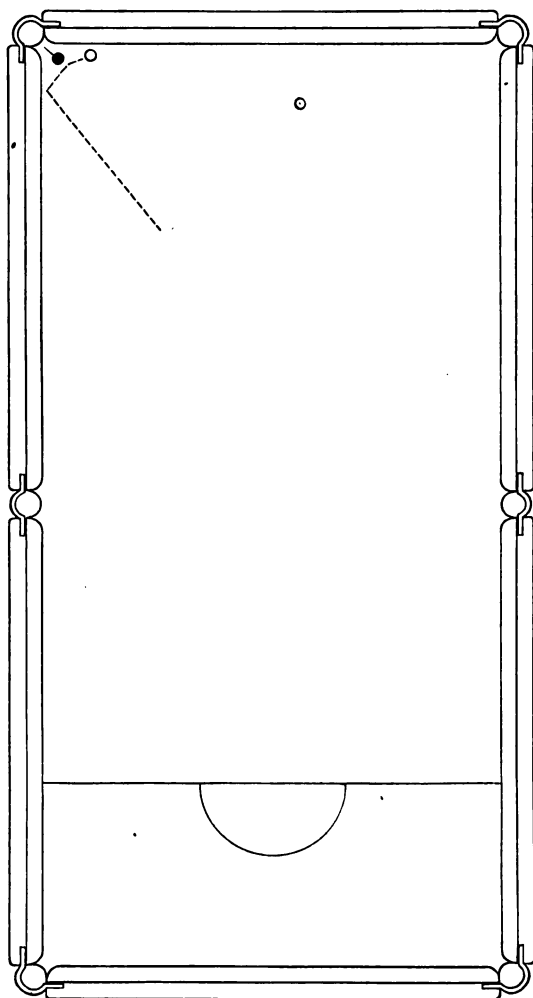
## DIAGRAM 110.

The balls thus: red 8 in. from the side cushion, and 2 in. from the top cushion; spot-white 10 in. from the side cushion, and 5 in. from the top cushion; white 6 in. from the top cushion, and 9 in. from the middle line of the table.

Play slow and nearly full on the spot-white, a dead ball, to double the spot-white to the red spot, and cause the white to travel slowly to the red, leaving a winning-hazard.

The balls will be left as in diagram.

DIAGRAM III.



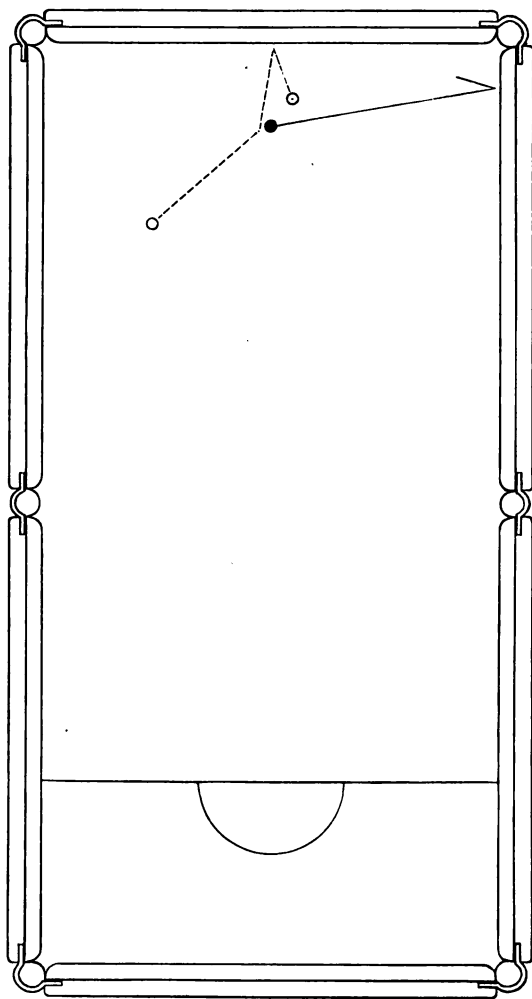
## DIAGRAM 111.

Hole the red in the corner, leaving white as in the diagram.

Many players would play more slowly on the red to leave the white nearer to the top of the table for a cannon. This, however, would be bad judgment, as the cannon would drive the red from the corner pocket. By playing for the position shown in the diagram a good break must be left, even if the strength is bad. If played too slowly, or too hard, it will leave a following cannon off the red, which, in either case, would keep the balls together after the stroke.



DIAGRAM 112.



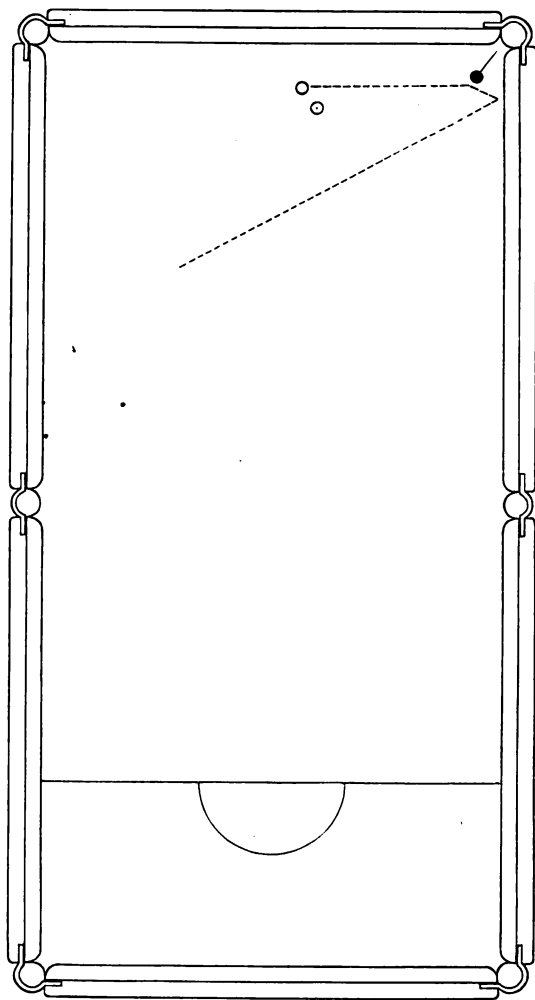
## DIAGRAM 112.

The red is now on the spot ; the spot-white 9 in. from the top cushion, and 4 in. from the middle line of the table. The white is 17 in. from the side cushion, and 27 in. from the top cushion.

Play rather fuller than a half ball on the red, taking the red towards the corner pocket, and cannoning on to the spot-white off the top cushion with such strength as not to move the spot-white further from the spot than is necessary to ensure making the cannon.

If the white is hit in the centre, or in the least bit to the left, there is a great chance of its cannoning on the left of the spot-white, and leaving a dead cover. To avoid this, play with slight right-hand incline.

DIAGRAM 113.



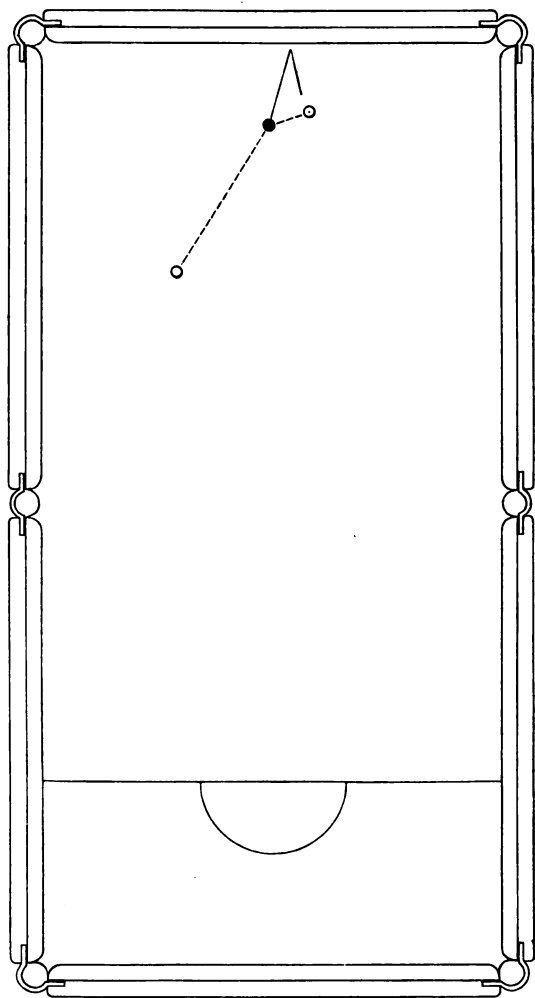
## DIAGRAM 113.

The balls are now left thus: red 4 in. from the side cushion, and 5 in. from the top cushion; spot-white  $9\frac{1}{2}$  in. from the top cushion, and 5 in. from the middle line of the table; white 7 in. from the top cushion, and 4 in. from the middle line.

Play to cut the red in the corner, dead stroke, and thin on the red. To make the hazard it is not necessary to play fine on the red; but, as the only chance of missing the hazard is to play it too full, it is better to play a little too fine, when the red must go in, unless cut almost at a right angle.

Some players in this position would play to go in off the red; but the proper game is to hole the red, because, as the spot-white is near the red spot, the player gets great command over the balls, the red and spot-white being close together when the red is spotted.

DIAGRAM 114.

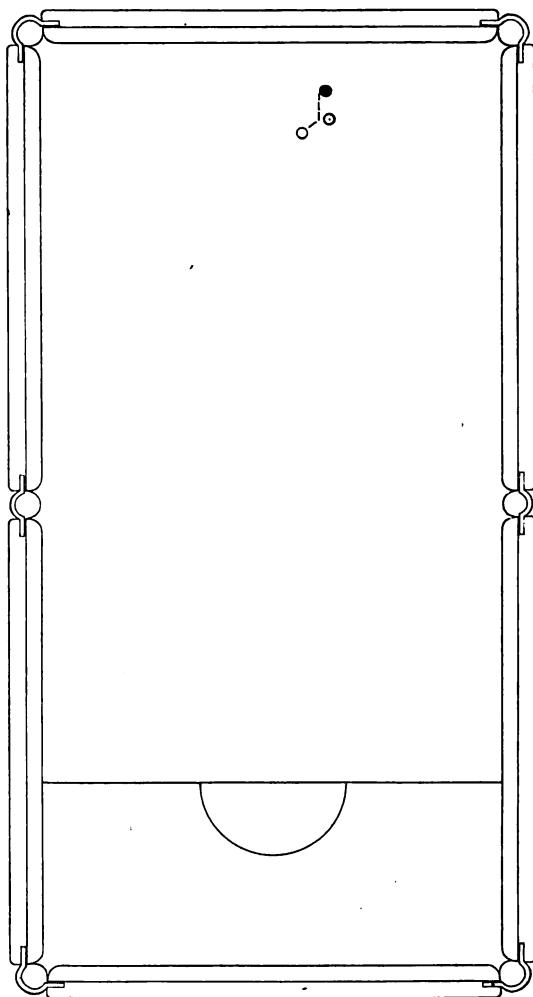


**DIAGRAM 114.**

The white is now left 21 in. from the side cushion, and 34 in. from the top cushion; red on the spot; spot-white as before.

Play a three-quarter ball very slow on the red, dead stroke. The red will come off the top cushion and leave all the balls together.

DIAGRAM 115.



## DIAGRAM 115.

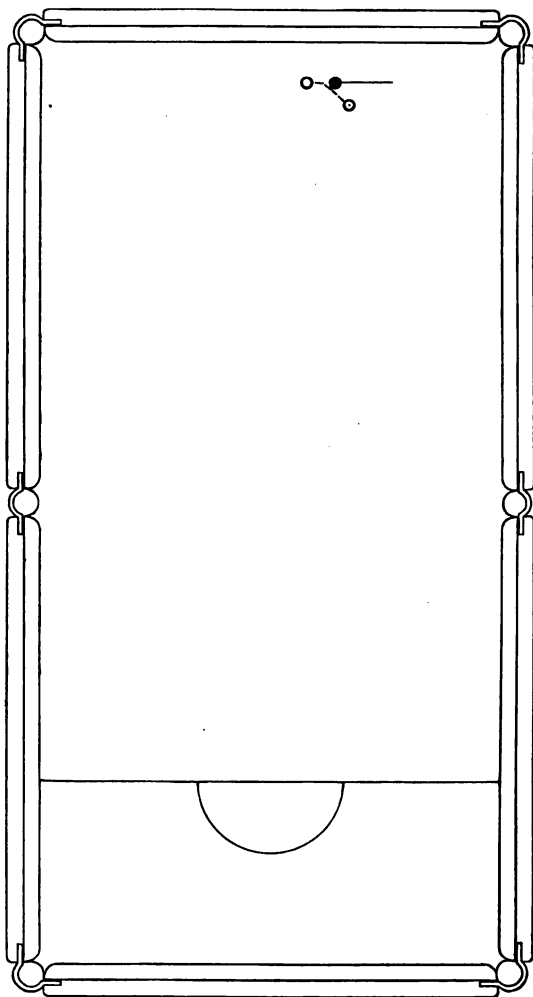
The red is now  $7\frac{1}{2}$  in. from the top cushion, and 8 in. from the middle line of the table; the spot-white 4 in. below it, a trifle further from the middle line of the table. The white is 5 in. from the spot, and 4 in. from the spot-white.

Play a quarter-ball on the spot-white, dead stroke, very slow, to cannon on to the red a three-quarter ball.

This should leave another cannon, with the red and white balls facing the corner pocket, as in the next diagram.



DIAGRAM 116.

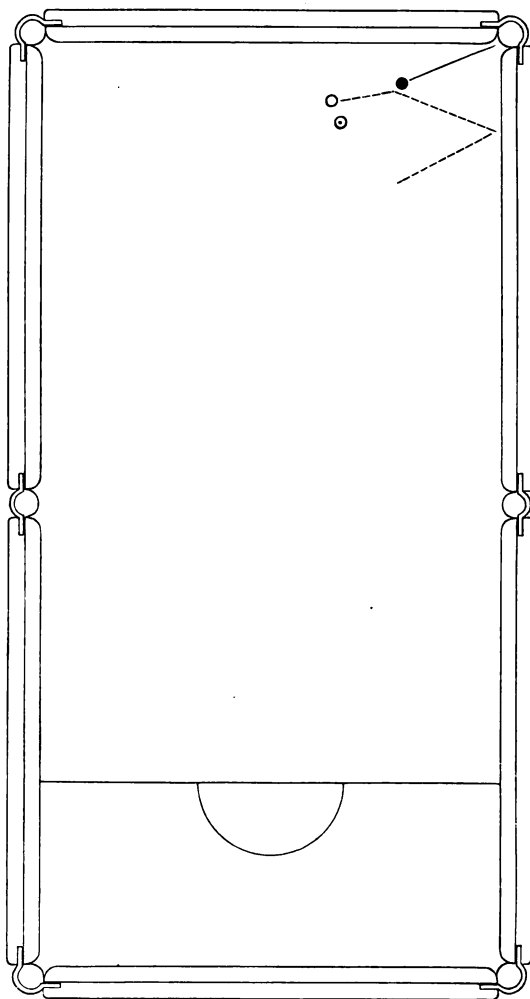


**DIAGRAM 116.**

Play a three-quarter ball on the red, dead stroke and very slow, to dribble the red to the corner, and leave a winning-hazard. The spot-white to be disturbed as little as possible.

The balls will be left as in the next diagram.

DIAGRAM 117.

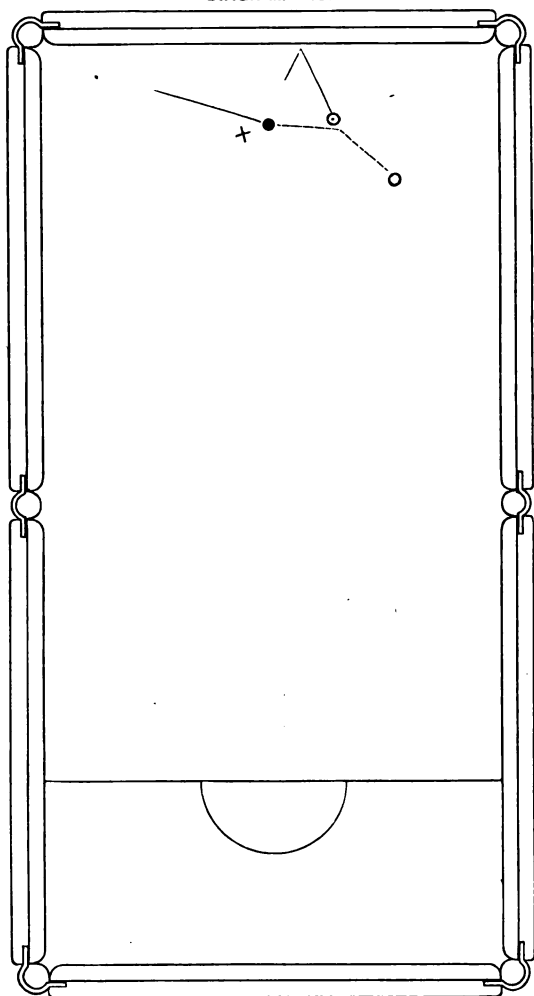


## DIAGRAM 117.

The red is now 7 in. from the top cushion, and  $14\frac{1}{2}$  in. from the side cushion; the white 9 in. from the top cushion, and 25 in. from the side cushion; the spot-white 12 in. from the top cushion, and 24 in. from the side cushion.

Play for a winning-hazard, with right-hand incline, to bring the white off the side cushion, as in diagram.

DIAGRAM 118.

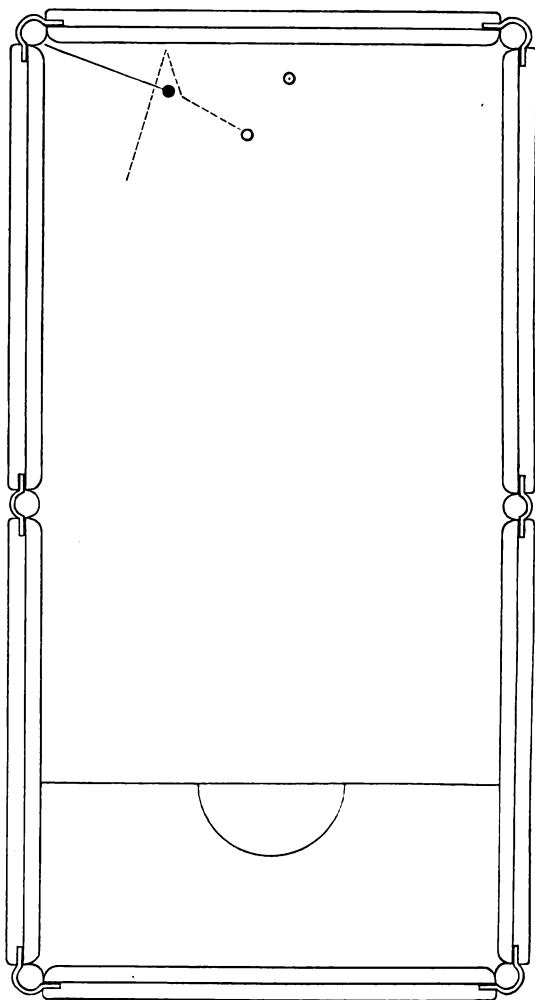


**DIAGRAM 118.**

The white ball is now 15 in. from the side cushion, and  $20\frac{1}{2}$  in. from the top cushion; spot-white as before; red on the spot.

Play rather less than a half ball on the spot-white, dead stroke, slow, to cannon full on to the red. The spot-white should be left between the red spot and the top cushion, the white at black cross.

DIAGRAM 119.



## DIAGRAM 119.

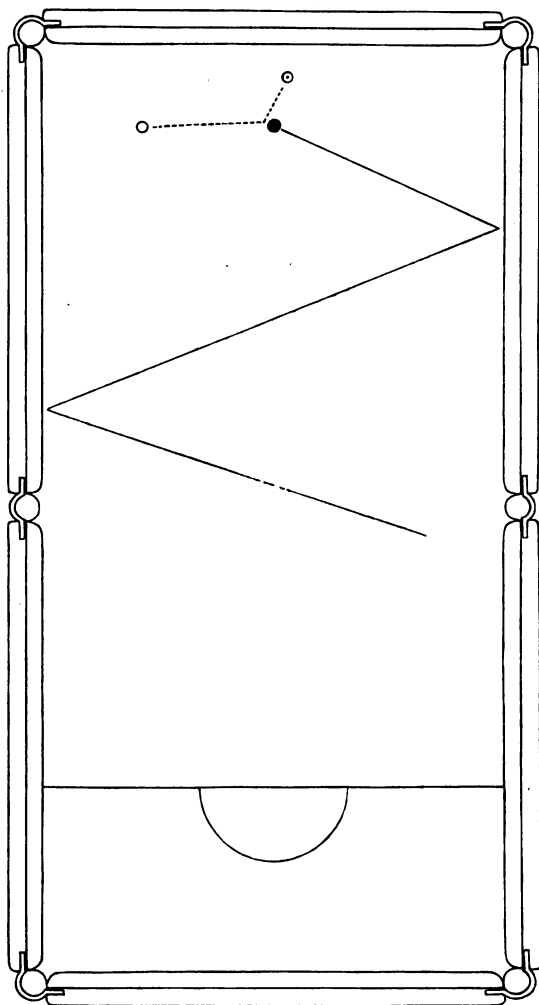
The red is now  $7\frac{1}{2}$  in. from the top cushion, and 19 in. from the side cushion; the spot-white 5 in. from the top cushion, and  $1\frac{1}{2}$  in. from the middle line of the table. The white is 4 in. from the spot.

Play to put the red in with a free No. 1, and right-hand incline, to keep the white from going under the left-hand side cushion.

It will be observed that in this, as in several of the preceding strokes, when the spot-white is near the red spot, it has been directed to bring the white below the red spot. This position gives the striker such command over the balls that it is almost impossible not to leave a score.



DIAGRAM 120.

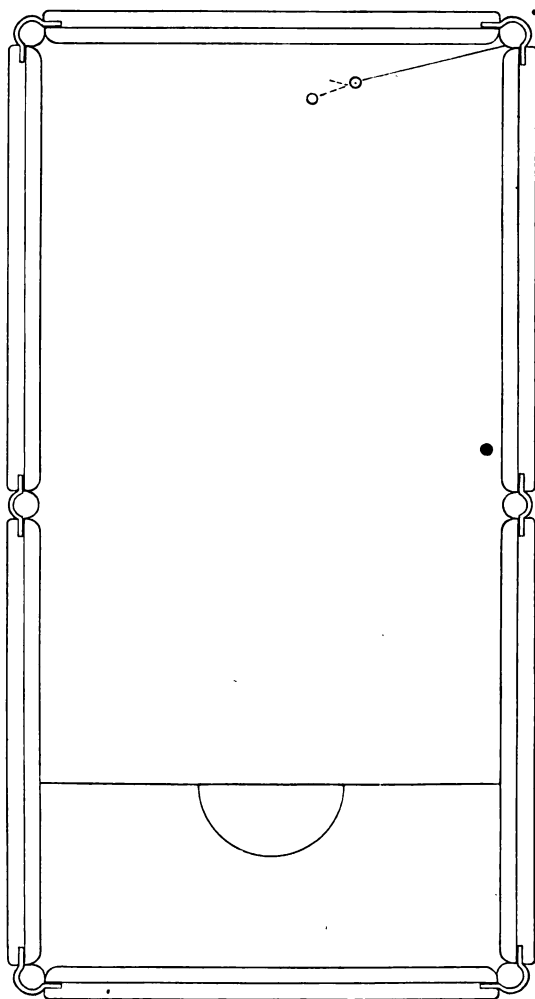


## DIAGRAM 120.

We will suppose the last stroke (shown in Diagram 119) to have been played too gently, so as to leave the white only 12 in. from the top cushion, and 15 in. from the side cushion, as in Diagram 120. The white not having been brought below the red spot, the break is now spoilt as regards continuing with easy strokes.

The best chance of recovery is to play nearly full on the red, a No. 2 stab. The strength should double the red twice across the table, and leave it in the region of the middle pocket.

DIAGRAM 121.

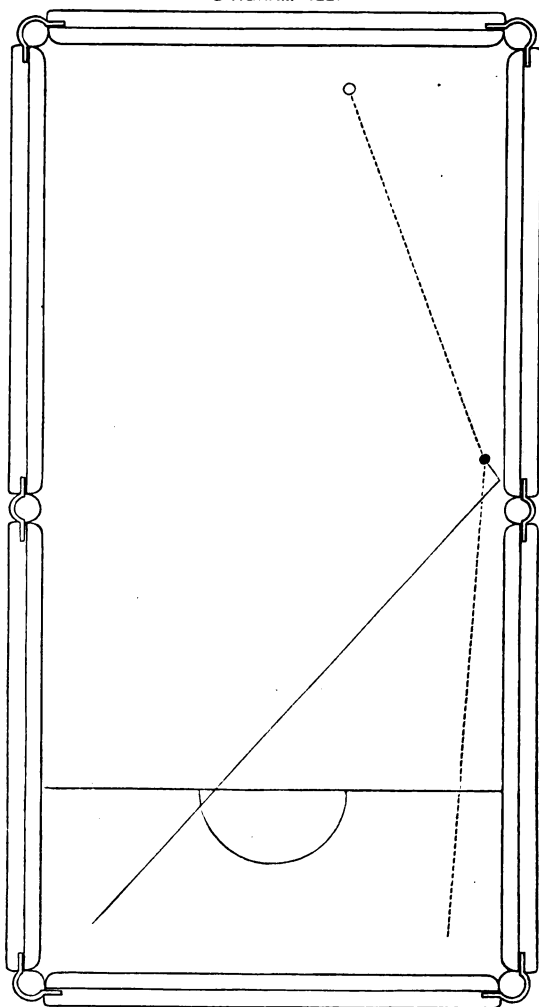


## DIAGRAM 121.

Suppose the red to have been struck a little too full, it will probably remain about the position shown in Diagram 121. In this case the cannon on to the spot-white, if quite full, would have resulted in a kiss, when the white balls would probably be left as in the diagram.

A cannon might here be made off the spot-white, or even a following losing hazard; but the proper game is to stab the spot-white into the corner pocket, and to play for a double baulk.

DIAGRAM 122.



## DIAGRAM 122.

The spot-white has been holed, and the red and white remain as follows: the red ball is  $2\frac{1}{2}$  in. from the side cushion, and 8 in. above the middle pocket; the white 6 in. from the top cushion, and 24 in. from the side cushion.

To make a double baulk, play a three-quarter ball on the right-hand side of the red (*i.e.*, on the side away from the cushion), a free No. 1, hitting the white in the centre to insure accuracy in striking.

The position of the balls after the stroke is shown in the diagram.

## CHAPTER XII.

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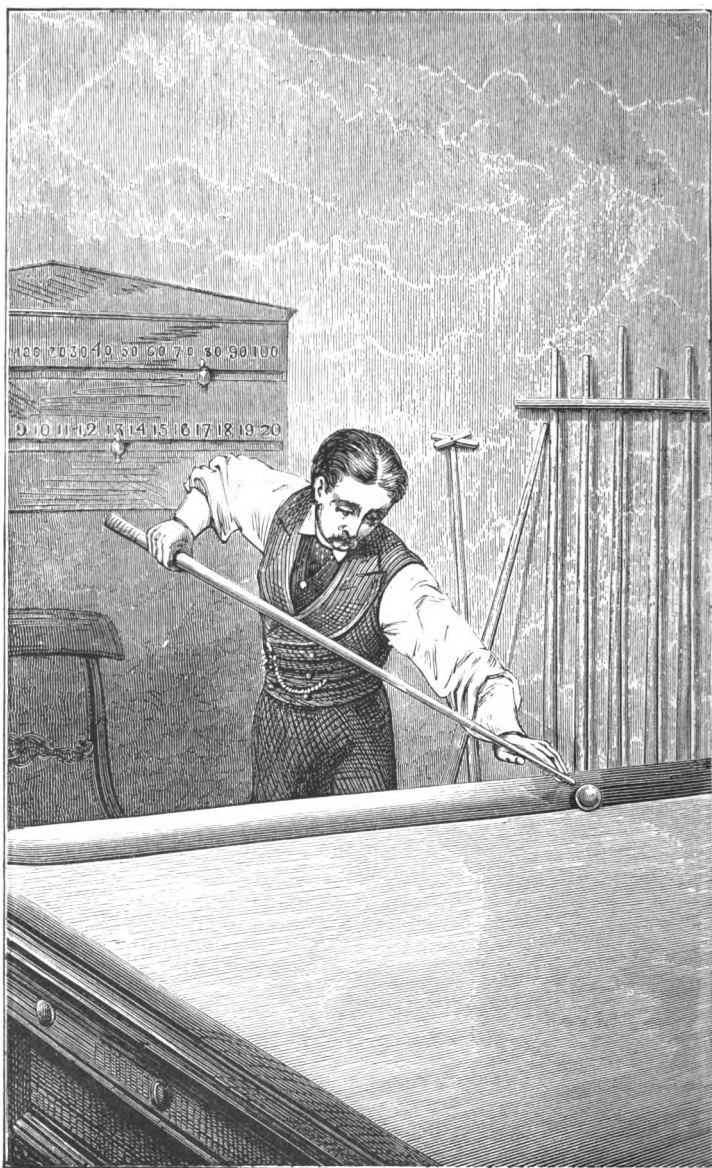
### MISCELLANEOUS STROKES.

HITHERTO most of the strokes recommended for practice have been of so simple and obvious a kind, that anyone possessed of a little knowledge of Billiards would naturally play to score the hazard or cannon specified. The main object has been to explain the best and easiest way of playing for the various strokes. We shall now take the learner to cramped strokes, and to strokes where the mode of scoring is not so obvious, or where considerable execution is required to accomplish a score.

*Striking from the Cushion.*—When the striker's ball is within from 3 in. to 5 in. of the cushion it is in rather a cramped position. In order to get as much freedom as possible when the ball is so situated, the striker should place his hand on the wood of the table, making a bridge as in the illustration, and raising the right shoulder slightly (*see Frontispiece*).







(See p. 309)

When the striker's ball is close to the cushion, he must play in a similar manner, only the tips of his fingers should be pressed against the outer edge of the table (*see cut*).

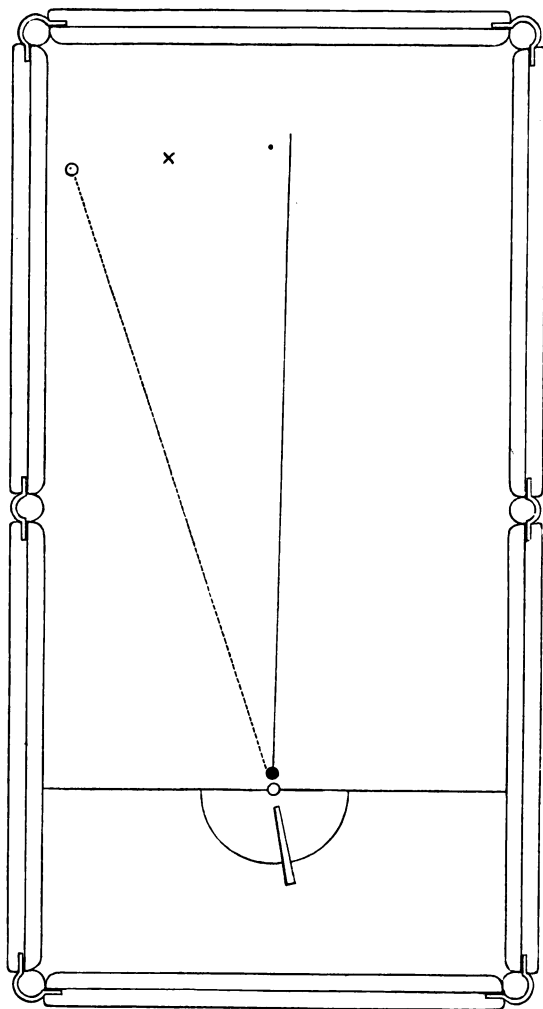
**PUSH STROKES.**—Push strokes may be divided into the half-push and the push.

*The Half-Push.*—If the white and the object ball are within an inch of each other, or closer, and the position of the third ball (say spot-white) is such that at least a three-quarter ball following stroke would be required to make a cannon, the spot-white being at a long distance from the object ball, a following stroke cannot be played. But the cannon may easily be made by what is called the half-push, and it may be similarly made if the white is as much as 2 in. from the object ball, but the stroke is then more difficult.

The half-push is played thus:—First draw an imaginary line through the centres of the white and the object ball (say red, *see* black dot in Diagram 123). This line is to terminate at a distance from the red equal to the distance of the spot-white.

The aim should be halfway between the dot and the spot-white, or, if anything, slightly toward the spot-white, (*see* black cross in Diagram 123,) striking the white in the centre, and hard. The white must be struck, not pushed; but the cue, still continuing its course after it has passed the object ball, makes the stroke what is called a half-push.

DIAGRAM 123.

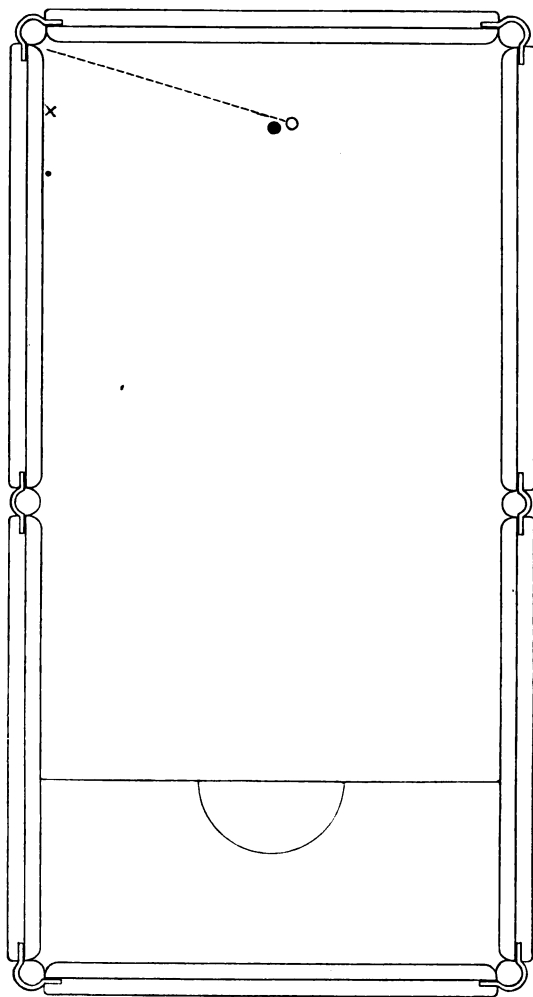


## DIAGRAM 123.

Place the white on the baulk spot, and the red just in front of it—not straight for the middle line of the table, but so that a line drawn through the centres of the balls would reach the black dot slightly to the left of the centre line. Place the spot-white 18in. from the top cushion, and 3in. from the side cushion. Measure the distance from the red to the spot-white, then draw an imaginary line through the centres of the red and white, until it reaches black dot, which is at the same distance from the red as the spot-white is. Make a mark halfway between black dot and spot-white (at black cross in diagram), and play a half-push (*see* p. 308), aiming at black cross, when the white will cannon.

The course of the red (marked in the diagram) will be slightly to the right of the black dot.

DIAGRAM 124.



## DIAGRAM 124.

Half-push strokes may be played in a similar way for losing-hazards.

Place the red on the spot, the white about an inch from it, so that a line drawn through the centres of the two balls will be 17 in. from the centre of the corner pocket (marked black dot in diagram).

Play a half-push, dividing the object ball and the pocket, aiming at black cross, 8 in. from the black dot.

Observe, this is not halfway, but a trifle down the table. This will bring the white on to the left shoulder of the pocket, when the white will go in from it. If the white happens to touch the other shoulder before reaching the pocket, it will not go in.

*The Push.*—When the balls are close together, but the stroke is a half ball or finer, a push should be played. A push can be made when the player's ball and the object ball are further apart than in the case of the half-push, but the greater the distance between them the more difficult the stroke.

To push, the cue must be placed all but *touching* the player's ball. The right arm must be brought steadily forward without moving the body, and the cue *must not be drawn back* before the push. The cue must be kept in contact with the player's ball until quite clear of the object, the point of the cue passing the object ball. The stroke should be played gently, but with sufficient force to make certain of not stopping short of the third ball.

The player must not aim straight at the third ball, but somewhat to the inner side of it. If the player's ball has to go a long distance, as much as half-a-foot must be allowed for a half ball stroke, if the white is played in the centre; for a quarter ball, half the former allowance; and so on, until for a fine ball push scarcely any allowance need be made.

In the case of a proficient, the white should not be played in the exact centre, but with slight incline in the direction in which the player's ball is to go. Care must be taken not to put on side, but only incline, and this only applies to positions where more than a quarter of the object ball has to be taken. If so played, the allowance of a half-a-foot for a half ball may be reduced to 2 in. or 3 in., and so on in proportion. A few trials will teach the player how

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much to allow for different strokes better than more minute directions.

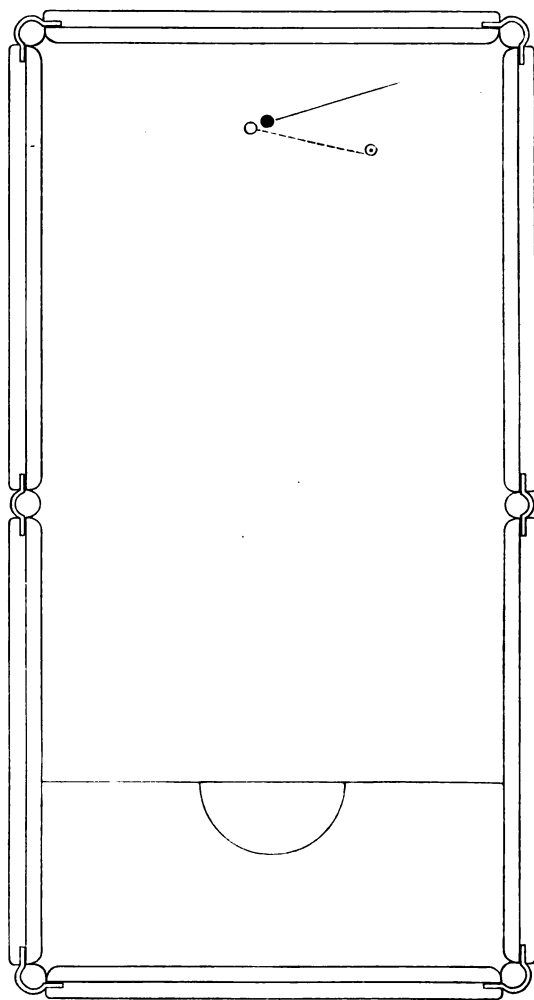
In pushing, be careful to follow the white well up with the cue, as if the cue once leaves the ball and returns to it the stroke is foul.

Place the balls as in Diagram 123, for the half-push. Then move the white from the middle line of the table, a quarter of an inch to the left, so as to cover half of the red instead of three-quarters.

Play a push stroke as just directed, first without and then with incline to the left.



DIAGRAM 125.

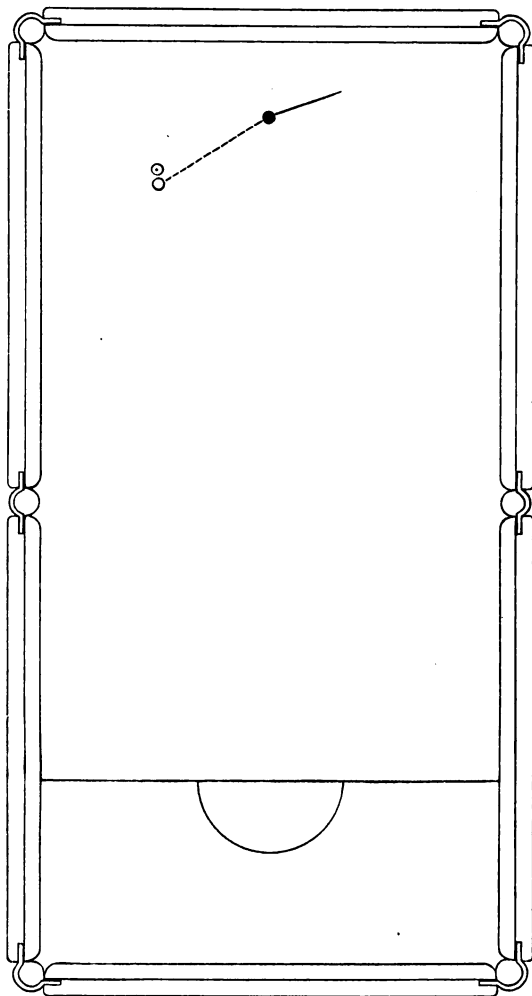


## DIAGRAM 125.

Place the red on the spot; the spot-white 19 in. from the side cushion, and  $16\frac{1}{2}$  in. from the top cushion; the white behind the red, nearly a cover (see diagram).

In this position the stroke might be made with a half-push; but, in order to keep the balls together, it should be played a push, with gentle strength, so as just to cause the white to reach the spot-white. If properly played, all the balls should remain within a foot of each other.

DIAGRAM 126.

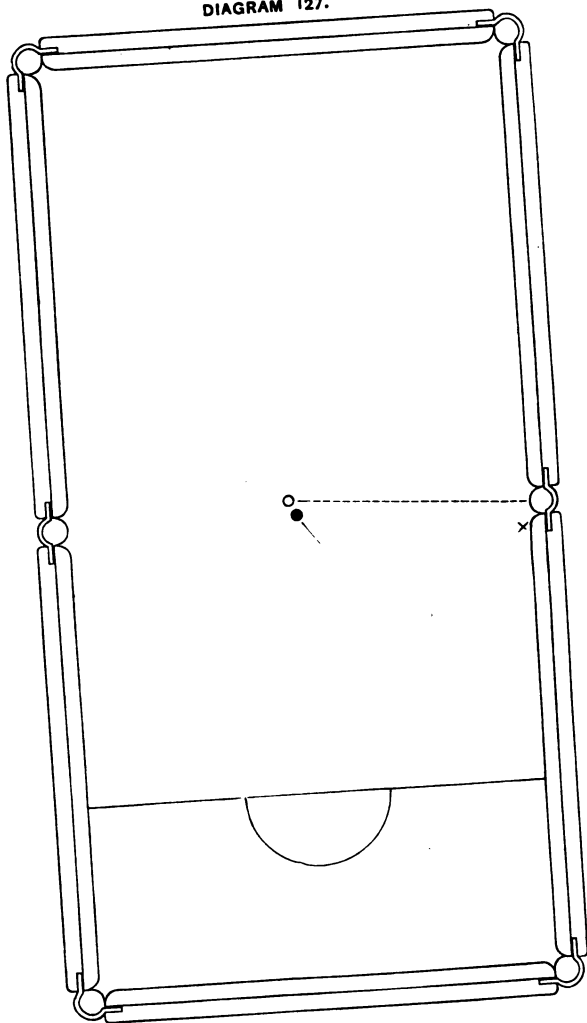


## DIAGRAM 126.

Place the red on the spot; the spot-white 20 in. from the top cushion, and 18 in. from the side cushion; the white covering a quarter ball of the spot-white, as in diagram.

Push gently, a quarter ball, at the inside of the red, with sufficient strength to take the red 1 ft. towards the corner pocket, if cannoned on almost full. The spot-white should be scarcely moved.

DIAGRAM 127.

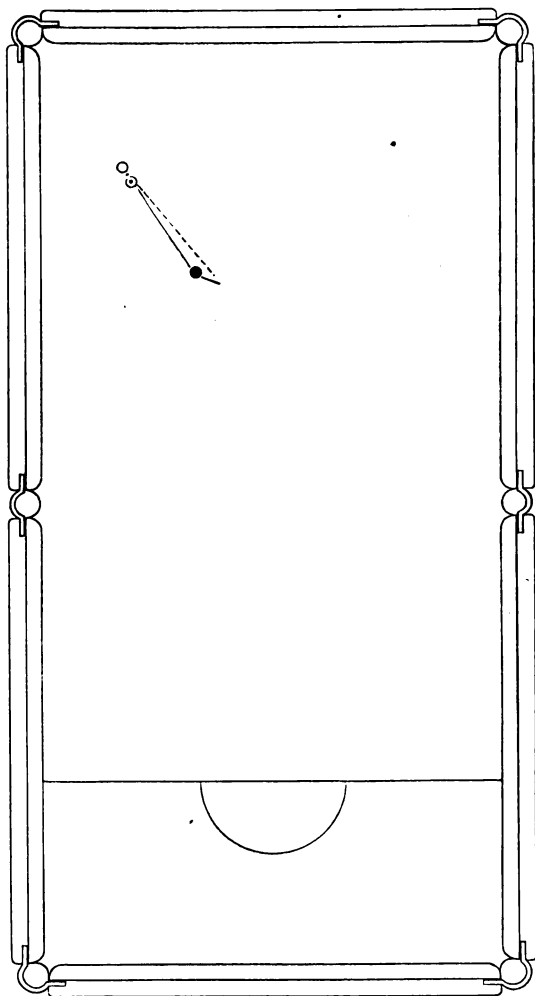


## DIAGRAM 127.

Place the red on the centre spot of the table, the white covering a quarter ball for the middle pocket, as in diagram.

Push, just below the right-hand shoulder of the pocket, at black cross, and very slowly, so as not to move the red more than 2 in. or 3 in.

DIAGRAM 128.



## DIAGRAM 128.

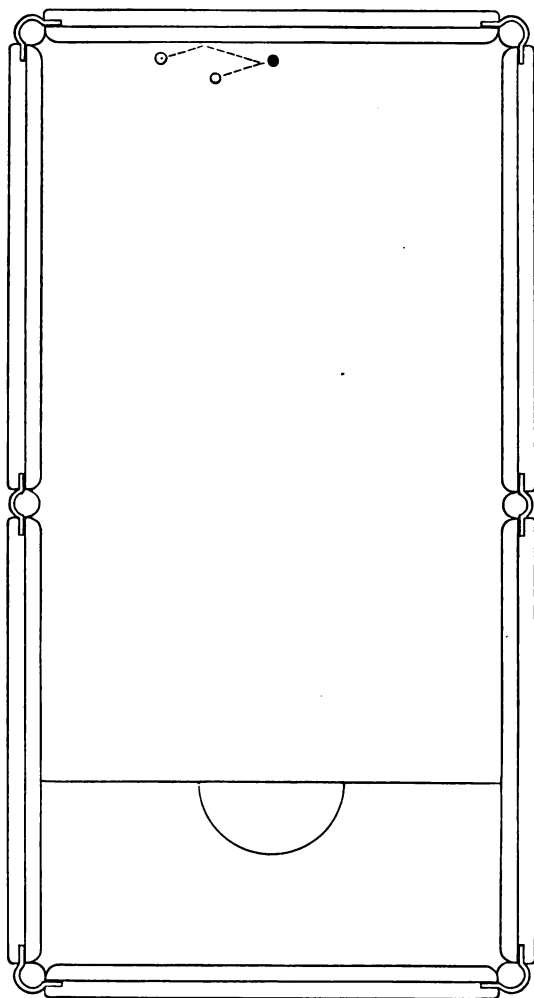
Place the balls all but straight, as in diagram, with 2 in. intervening between the white and spot-white, measured from the nearest edge of the balls.

Cannon with a push, aiming straight at the red, and keeping the cue on the white until the spot-white nearly touches the red.

The spot-white in touching the red, moves it slightly to the left, when the white catches it as in diagram.



DIAGRAM 129.



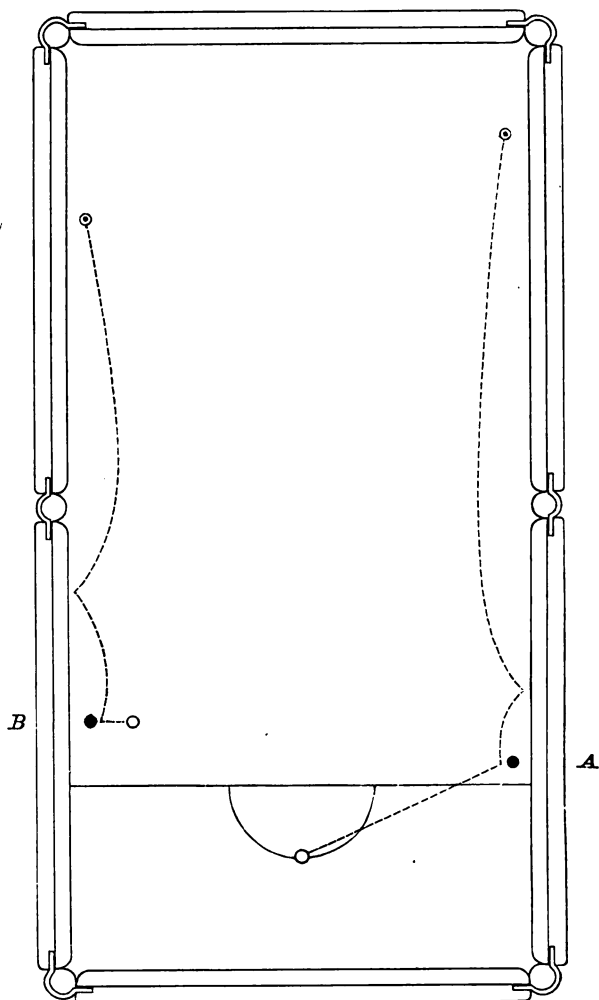
## DIAGRAM 129.

Place the red ball  $2\frac{1}{2}$  in. from the top cushion, in the middle line of the table; the spot-white  $2\frac{1}{2}$  in. from the top cushion, and 18 in. from the side cushion; the white 5 in. from the top cushion, and midway between the other balls.

A screw-back cannon may here be made by playing a three-quarter ball on the red, without side, No. 2 strength.

An experienced player should, however, play this cannon No. 1 strength, with left-hand side and screw. The advantage of playing in this way is that the white, on touching the cushion, will come slowly on to the spot-white, and probably leave a losing-hazard into the corner.

DIAGRAM 130.



## DIAGRAM 130.

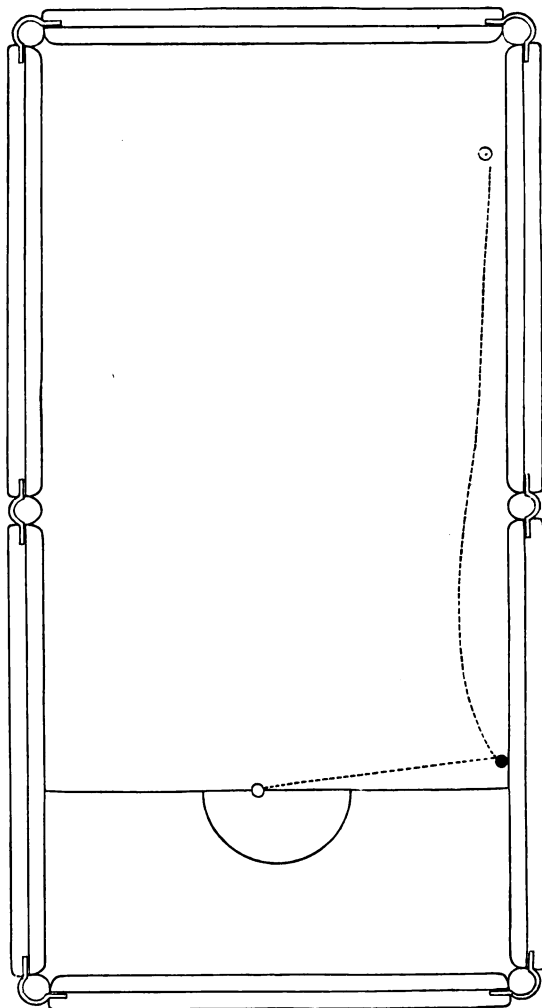
*Position A.*—Place the red  $2\frac{1}{2}$  in. from the side cushion, and 3 in. out of baulk; the spot-white near the top of the table, as in the diagram. White in hand.

To cannon, place the white as far back in baulk as possible, to avoid kissing. Play at the red a three-quarter ball, hitting the white high and hard (No. 4 strength), and with right-hand incline.

If the cannon is missed going up the table, the incline is very likely to give it off the top cushion.

*Position B.*—The cannon can be made if the balls are opposite each other as in Position B, but it is much more difficult, and requires more strength. The chance of kissing is also greater.

DIAGRAM 131.

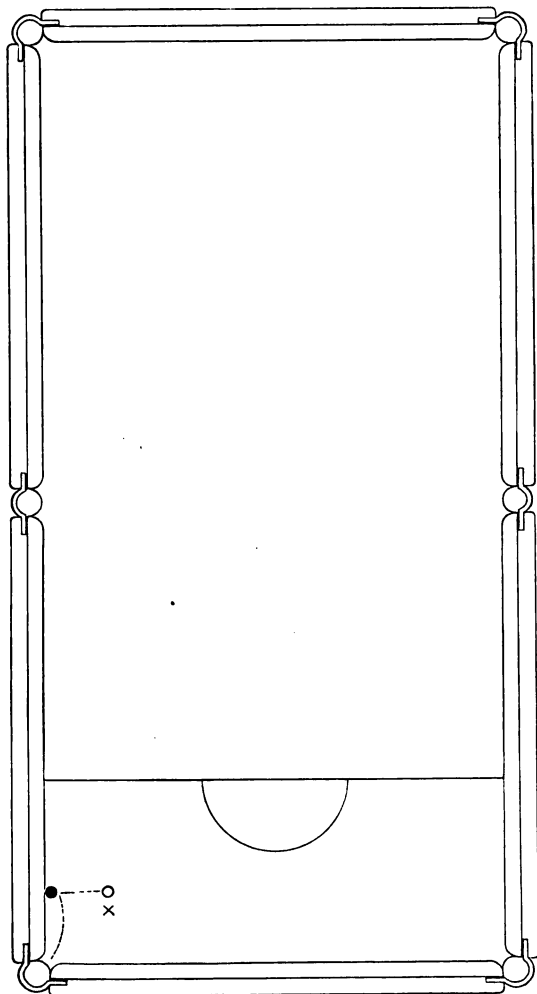


## DIAGRAM 131.

Suppose the spot-white and red placed as in Diagram 130, Position A, only the red touching the cushion. Place the white on the baulk line, about 3 in. to the left of the baulk spot.

The cannon can be made with the kiss by playing at the red a half ball, or rather fuller, hitting the white on the top with right-hand incline, No. 2 strength, or free No. 2. It may be played without incline, but the incline gives an extra chance of making it off the top cushion if missed going up.

DIAGRAM 132.



## DIAGRAM 132.

A similar stroke with the kiss may be made into the corner pockets; but, unless the object ball is near the pocket, it is dangerous, as failure will probably leave the adversary an easy score.

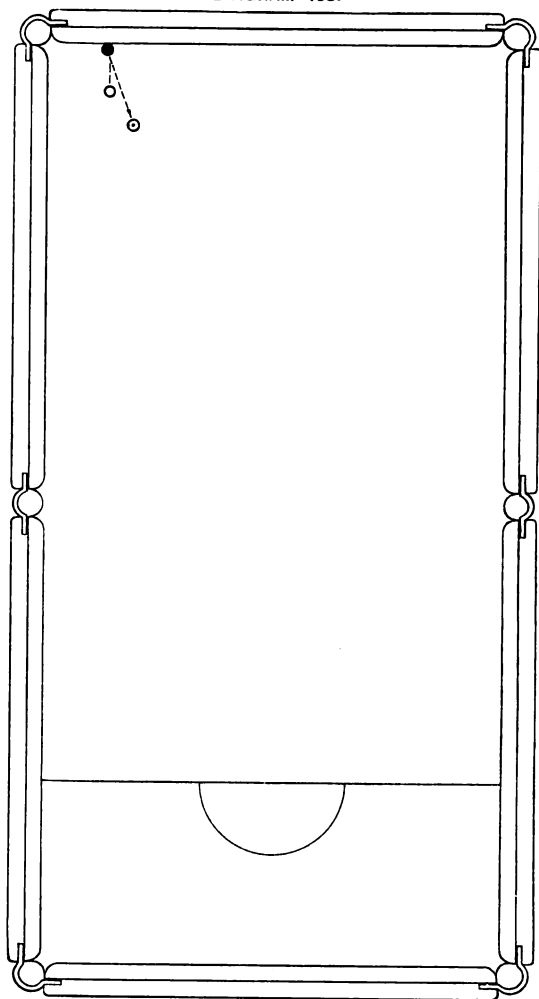
Place the red 9 in. from the bottom corner pocket, and the white opposite to it.

Play a half ball at the red, striking the white high with right-hand incline. Play gently, but with sufficient strength to bring the red out of baulk.

If the white is not opposite the red, but at black cross, the hazard can still be made. It requires, however, to be played fuller at the red, and stronger, and is much more difficult.



DIAGRAM 133.



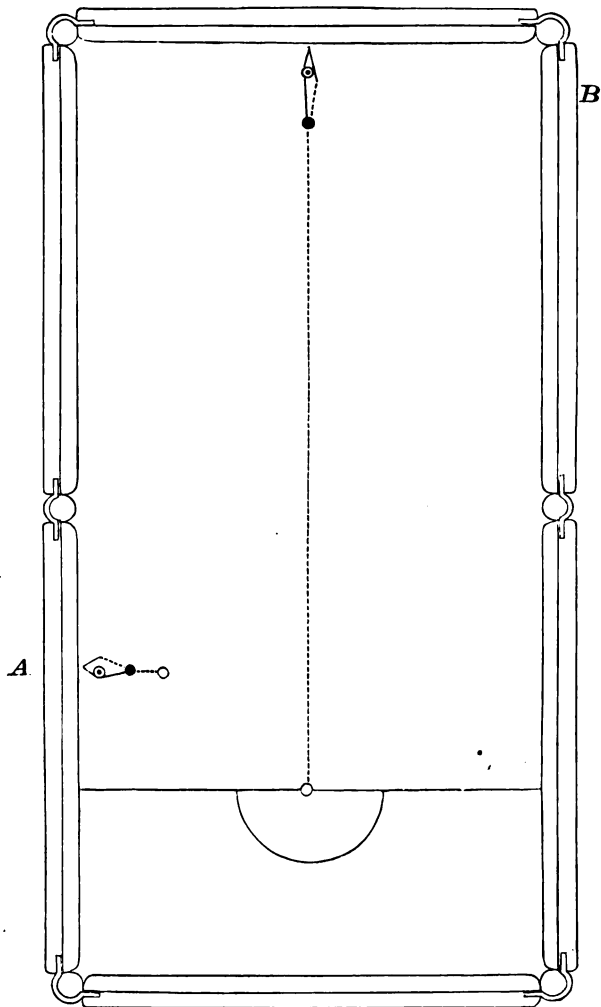
## DIAGRAM 133.

Place the red touching the top cushion, 8 in. from the corner; the white  $8\frac{1}{2}$  in. from the side cushion, and 7 in. from the top cushion; the spot-white 12 in. from each cushion.

Play for a kiss cannon, playing nearly full at the red, and striking the white in the centre, a free No. 1.

If the balls are in a line the cannon is to be made by hitting the red dead full.

DIAGRAM 134.



## DIAGRAM 134.

*Position A.*—Place all three balls in a straight line, as in Position A.

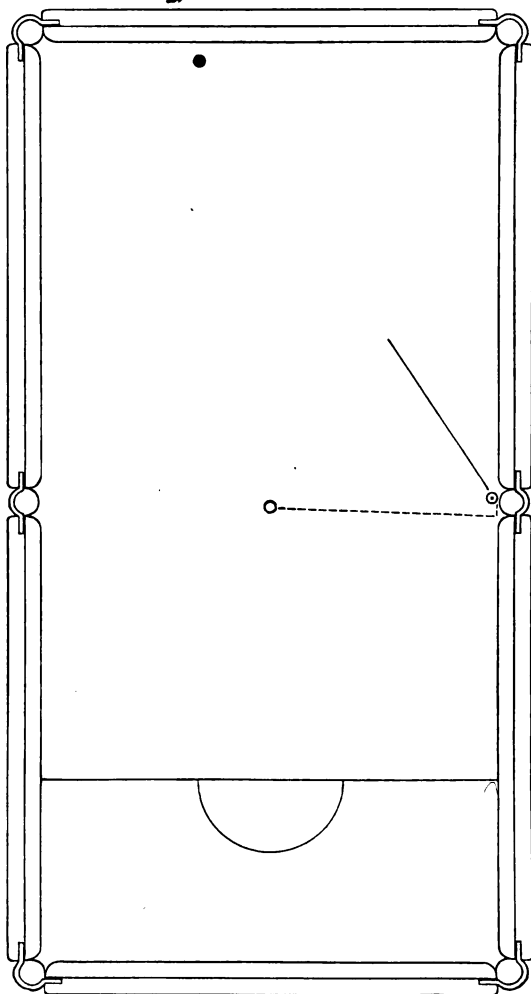
Play not quite full at the red, striking the white gently and in the centre. The red will kiss the spot-white against the cushion, and the white will meet it on its return and cannon. If played slowly the balls will remain together.

In placing the balls be careful not to put the spot-white within 2 in. of the cushion, nor the red and spot-white within 6 in. of each other. If so placed the cannon is not on, as there is no room for the red and spot-white to get out of each other's way. Hence they would kiss a second time and spoil the cannon.

*Position B.*—If the object ball is at a considerable distance the cannon may be made in the same way, but rather more strength is required (free No. 1), and the red should be played at quite full, the white still being struck in the centre.

If the red is struck *exactly full*, the balls will jam, and there will be no score; but the red requires to be hit *so nearly full*, that when the balls are far off, as in Position B, the striker cannot be directed to aim either to one side or the other. If he aims full at the red he will find that the cannon will come off, owing to the fact that, in playing dead full at that distance, the slightest inaccuracy in the stroke will give the cannon.

DIAGRAM 135.



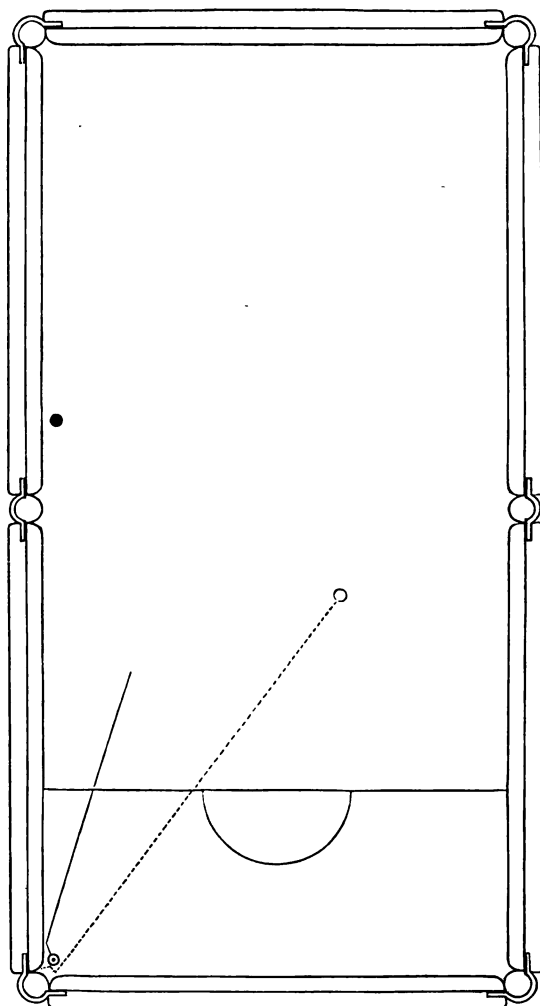
## DIAGRAM 135.

Place the spot-white overhanging the middle pocket,  $1\frac{1}{2}$  in. from the centre of the pocket to the centre of the ball; the white on the centre spot; red under the top cushion, as in diagram.

To make a losing-hazard, play as far inside the shoulder of the pocket as possible, without touching the spot-white before reaching the shoulder.

The spot-white will travel towards the red spot, according to the strength played, leaving a cannon from baulk.

DIAGRAM 136.



## DIAGRAM 136.

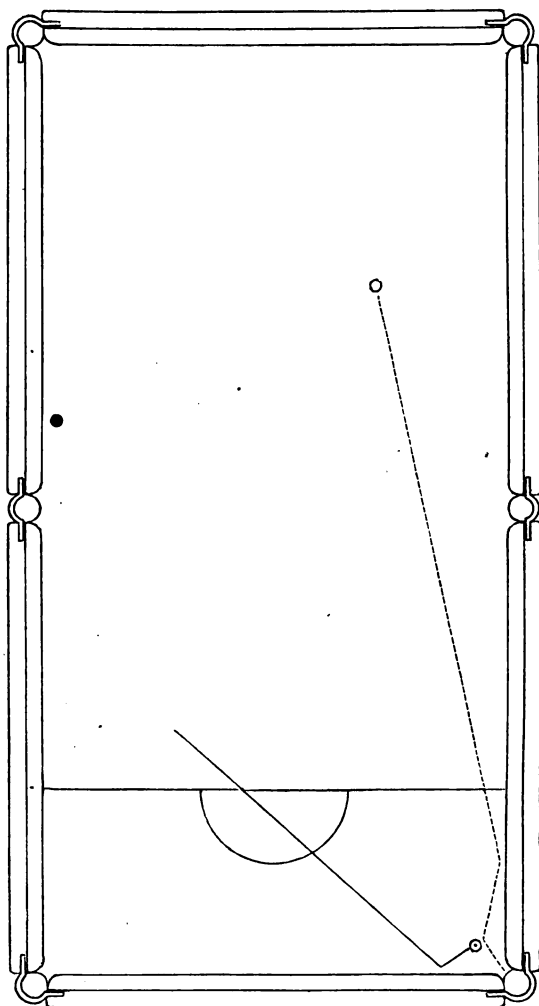
Place the spot-white 3 in. from the bottom cushion, and  $1\frac{1}{4}$  in. from the side cushion; the white 25 in. from the side cushion, and 12 in. below the middle pocket; the red anywhere safe.

In this position, if the spot-white is put in, nothing is left but a miss, but, by playing for a losing-hazard, a good break will most likely remain.

To make the hazard, play at the shoulder of the pocket, aiming as far inside the shoulder as possible, taking care to avoid striking the spot-white before reaching the cushion, No. 1 strength, right-hand side.



DIAGRAM 137.



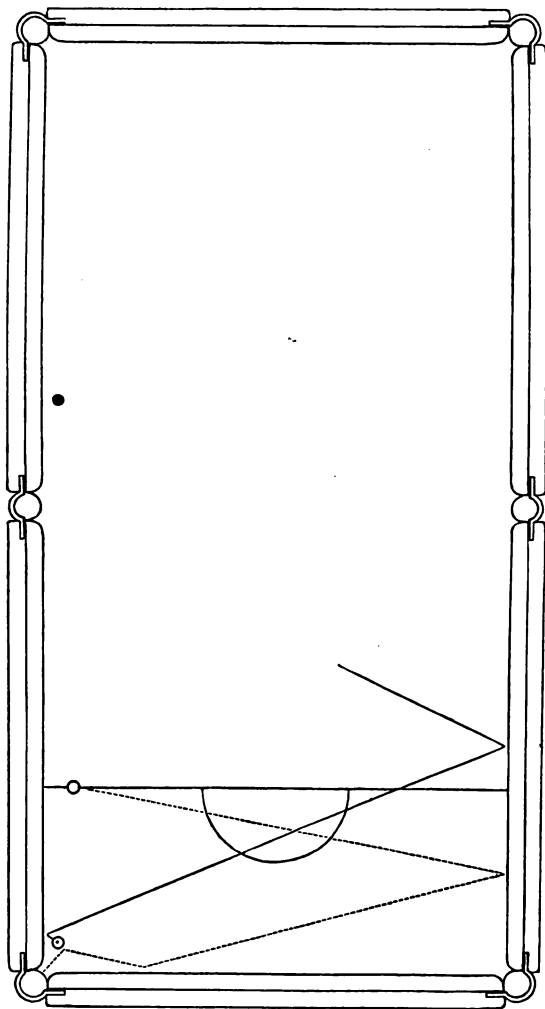
## DIAGRAM 137.

Place the spot-white 4 in. from the bottom cushion, and 4 in. from the side cushion ; the white 37 in. from the top cushion, and 19 in. from the side cushion ; the red as in diagram.

In this position the game is to play for a losing-hazard by aiming at the cushion first.

Strike the white in the centre, No. 1 strength, and aim at the side cushion, at such a distance from the bottom one as to get on to the spot-white, a half ball, after leaving the cushion. In the position given, the place to aim at is 17 in. from the bottom cushion. The spot-white will be brought out of baulk, leaving a break.

DIAGRAM 138.



## DIAGRAM 138.

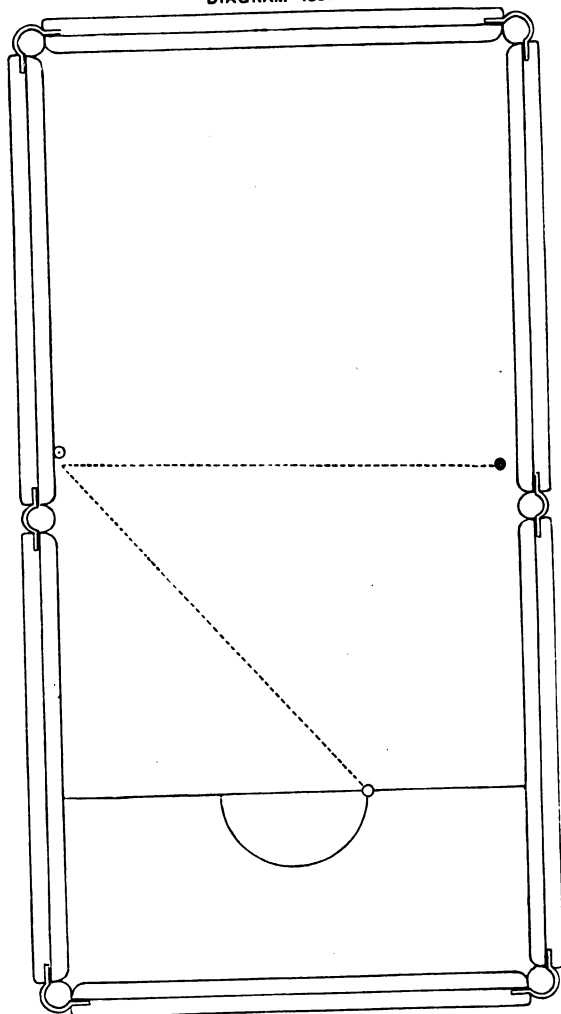
Place the spot-white  $2\frac{1}{2}$  in. from the side cushion, and 4 in. from the bottom cushion ; the white on the baulk-line, as in diagram ; the red under the left-hand side cushion, as before.

The game here would generally be to hole the spot-white and give a miss in baulk. But, if behind in the score, and wanting to force the game, a losing-hazard may be played for off the cushion (*see* diagram), leaving a break.

Play at the side cushion about  $14\frac{1}{2}$  in. from the bottom, a free No. 1 or No. 2, striking white in the centre.

This stroke is not so difficult as it appears. The main difficulty is in hitting the white truly in the centre.

DIAGRAM 139.



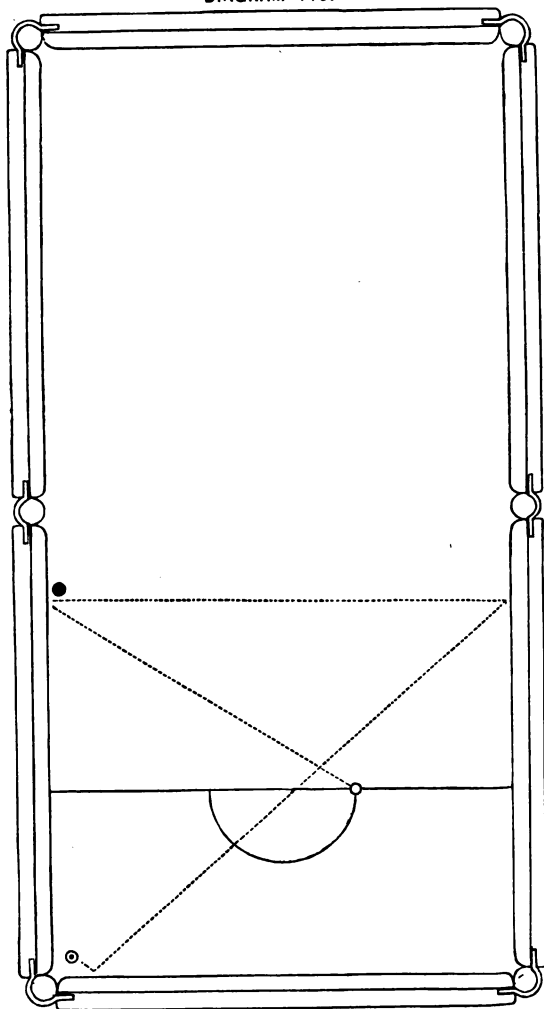
## DIAGRAM 139.

Place the red 6 in. above the middle pocket, and 2 in. from the cushion; the spot-white under the opposite cushion. White in hand.

Spot the white in the right-hand corner of the D, and play a No. 6 at the spot-white, a trifle less than a half ball.

In most cases a miss would be the game here; but if the adversary wants only one of game, the striker is forced into playing for a cannon.

DIAGRAM 140.



## DIAGRAM 140.

Place the red 13 in. below the middle pocket, and  $1\frac{1}{2}$  in. from the cushion; the spot-white near the corner, as in diagram. White in hand.

Spot the white in the corner of the D, and play at the side cushion 2 in. below the red, a No. 3 stab, with as much *right-hand* side as possible.

The white, after hitting the red, will come straight across the table, and, as soon as it touches the opposite cushion, the side will take the white into the left-hand corner.

This kind of stroke should only be played in emergency. A miss would in general be the better game.



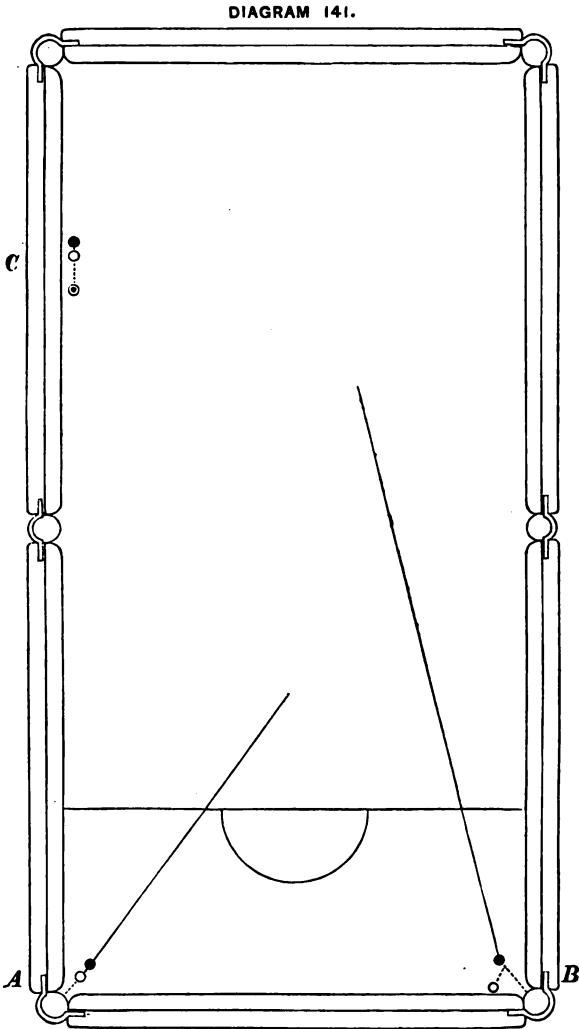






(See p. 349)

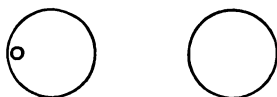
*Masse Strokes.*—When it is desired to screw back, and the balls are within 1 in. of each other, the stroke if played in the ordinary way would fail, owing to the cue continuing its course after the white has come in contact with the object ball. But, by holding the cue nearly perpendicular to the bed of the table, and striking down on to the top of the white ball, the white may be made to recoil, as in the ordinary screw-back strokes. The right hand should be held above the head, and the cue be steadied between the thumb and finger, the wrist being held close to the body (*see cut*). If the cue is held upright, there is no fear of cutting the cloth.



## DIAGRAM 141.

*Position A.*—The balls facing the pocket, and only 1 in. apart; or, measuring from centre to centre, 3 in.

To make the losing-hazard, strike down on to the white, aiming full at the red. The white ball is to be struck at the point shown by the small circle in the



annexed cut. The strength should be sufficient to carry the red about 2 ft. out of baulk, as shown in the diagram.

*Position B.*—Place the white under the cushion, the red  $5\frac{1}{2}$  in. from the cushion, as in diagram. Here the striker cannot get under his ball as in ordinary screw strokes.

The hazard may be made by a masse stroke, hitting the white with right-hand side, aiming at the red rather less than a half ball.

*Position C.*—For a masse cannon, strike the white on the left-hand side, red nearly full, but, if anything, nearer the cushion than from it.

By playing in this way the striker has the chance either of cannoning direct from ball to ball, as in diagram, or off the left-hand side cushion if the red is struck too thin.

*The Spot-Stroke.* (See also "The Spot-Stroke," by Joseph Bennett. Edited by "Cavendish." De La Rue & Co.)—The spot-stroke requires a great deal of practice, and the reason amateurs generally fail at it is, that they will not take the trouble to work at the various positions hour after hour, until they have thoroughly mastered each one.

In practising and playing the spot, the first and most important point is to make sure of putting in the red. The striker, having taken a correct and careful aim, should pay great attention to the white when striking, that he may insure hitting it where he intends.

When pretty sure of the hazard (which is really, in itself, not difficult), the next matter to attend to is the mode of playing from the position taken. This will be found laid down in the text. In a game the eye must be the guide to the position. The striker must learn this in practice so as to be clear in his own mind, before playing, which of the positions hereafter shown presents itself. A mistake in this respect will probably leave a difficult stroke next time, instead of an easy one.

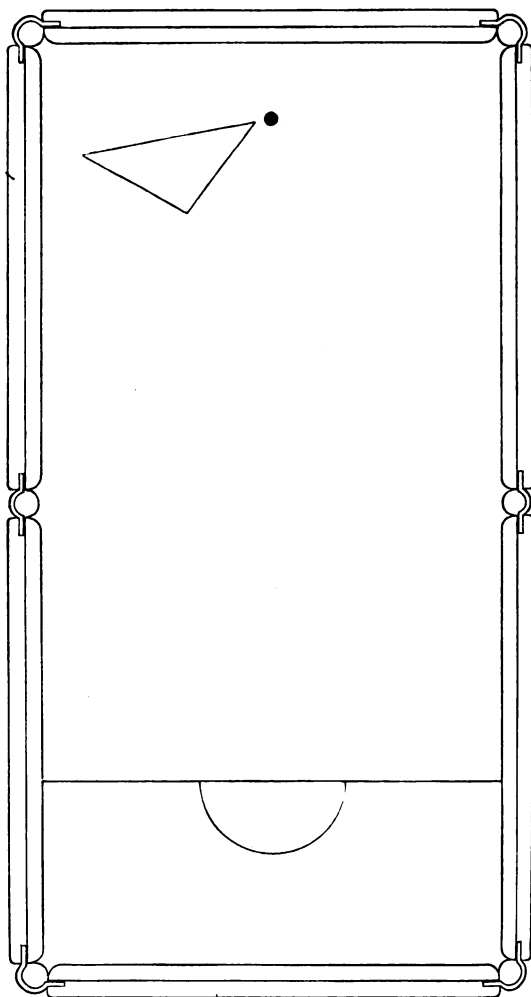
Lastly, the stroke must be played with such strength as to leave the white behind the red for another hazard. Herein lies the true difficulty of making a long spot-break, for it requires very nice judgment of strength; and there is only one way to obtain this, viz., to practise again and again, until the necessary delicacy of touch is acquired, and not to be disheartened at repeated failures.

The hazard has in many cases to be played dead strength. Hence it is essential to have a perfectly true table and perfectly true balls.





DIAGRAM 142.

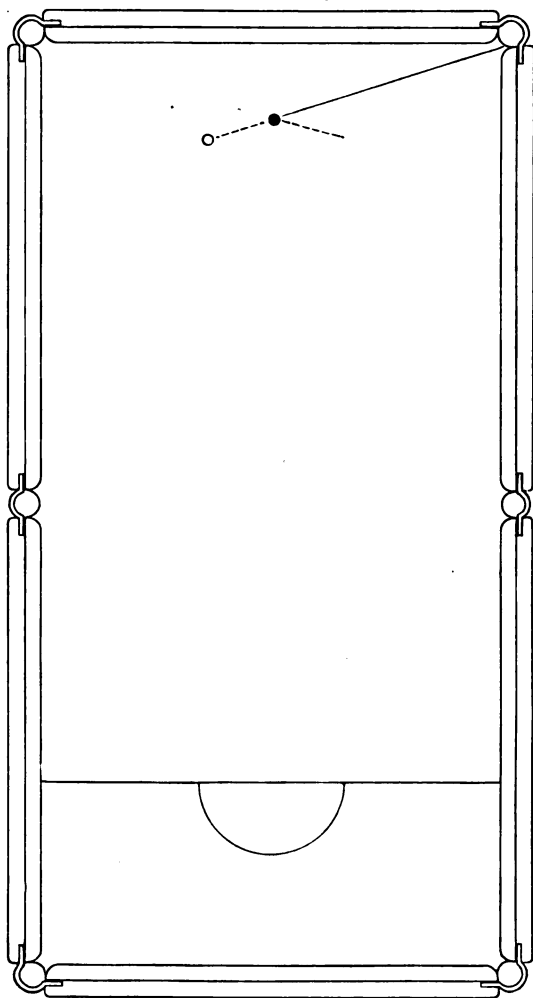


## DIAGRAM 142.

The triangle in the diagram shows the limits within which it is advisable to practise the spot-stroke. If, after holing the red, the white is left anywhere within the triangle on either side of the spot, another hazard of no great difficulty will be left. Hence the advantageous nature of the stroke. The situation of the red after being holed is known,—in fact, this is the only *certainty* at Billiards; and if with this the white stays anywhere on the table within the triangle, it is worth while to play for another spot. The hazard can also be made when the white ball is outside the triangle; but it then becomes more difficult, and is not good enough to practise.

Within this triangular space there are four principal positions for the spot, all of which require to be differently managed. And again: there are varieties of each of these, all of which must be thoroughly understood.

DIAGRAM 143.



## DIAGRAM 143.—POSITION 1.

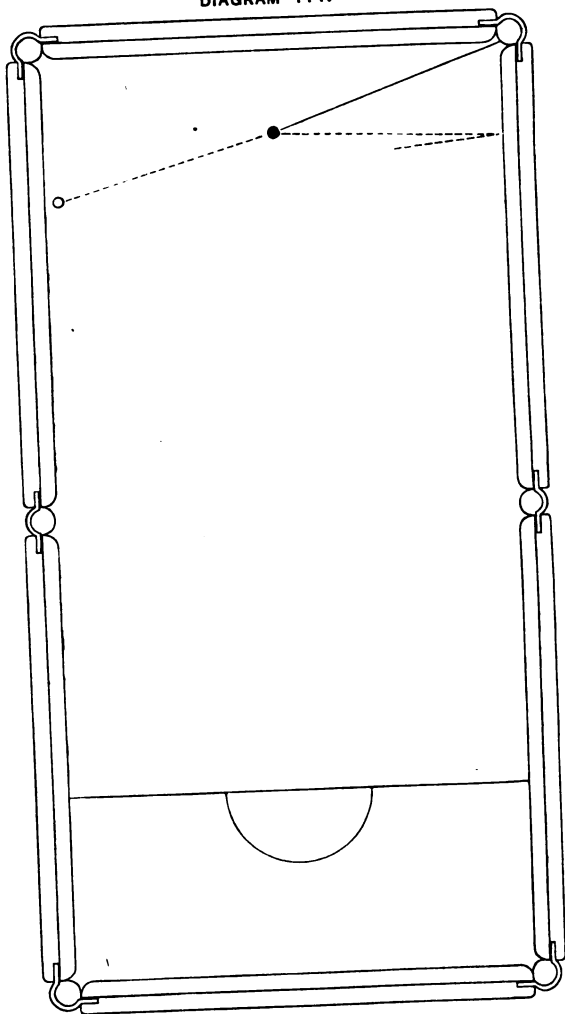
The first and easiest position is where the white ball is not quite in a straight line with the red and the pocket, but a little nearer to the top cushion than for a straight hazard.

Place the red on the spot, which is supposed to be 13in. from the face of the top cushion; and the white 15in. from the top cushion, and 25in. from the side cushion, as in diagram.

Strike the white ball in the centre, a dead ball, very gently for the winning-hazard. If properly played the white will remain on the other side of the spot, in a position similar to the one just occupied on this side.

It is not a good stroke if the white travels more than one foot beyond the spot.

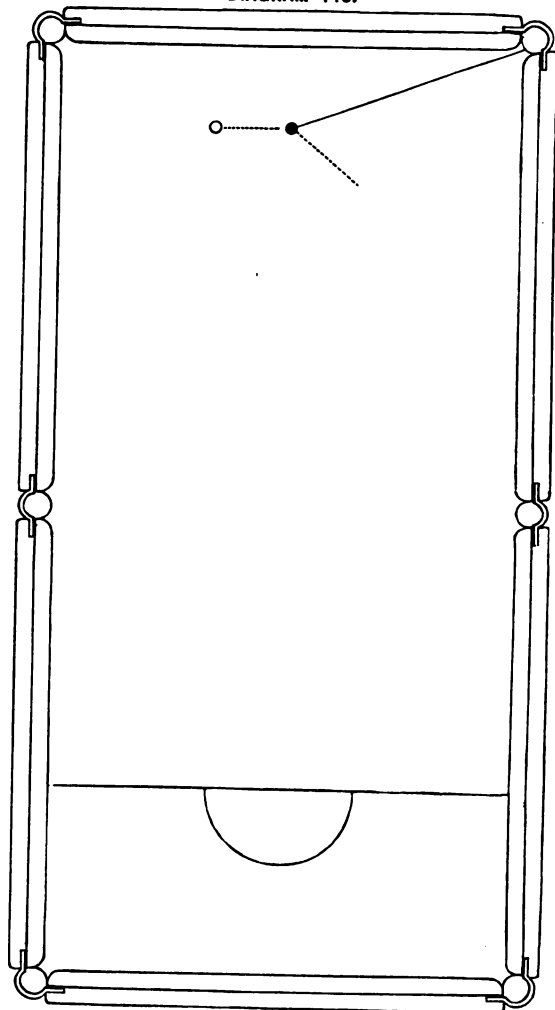
DIAGRAM 144.



**DIAGRAM 144.—VARIATION OF POSITION 1.**

If the white is similarly placed behind the red, but within 2 in. of the side cushion, instead of playing the slow drop as before, it is better to play a free No. 1 strength, to get back off the opposite side cushion. The reason is that at this distance a slow stroke cannot be depended on, owing to the cramped position.

DIAGRAM 145.



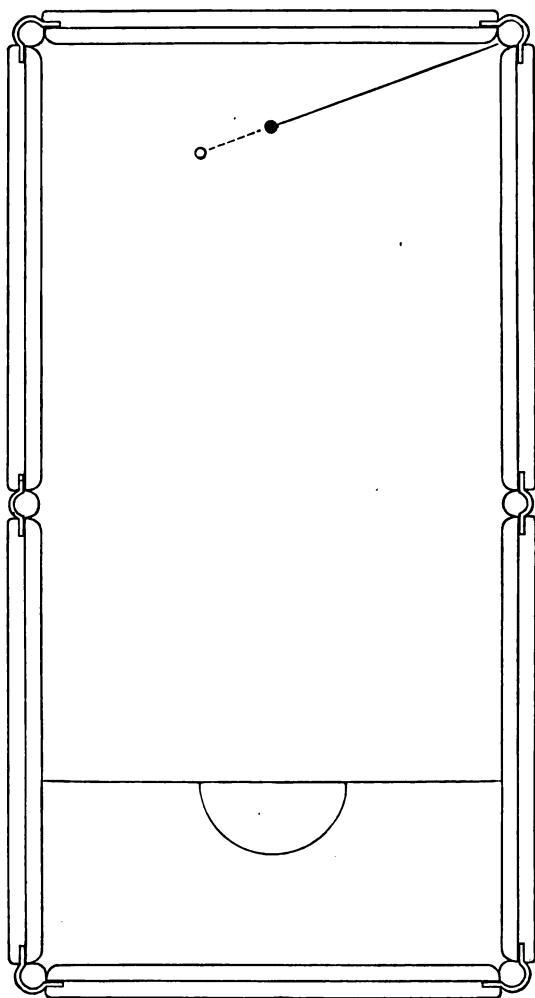
## DIAGRAM 145.—VARIATION OF POSITION 1.

If the white is nearer the top cushion than in Diagram 143, but not less than 13 in. from the cushion, the hazard can still be made by dropping the red *very* slowly, so that it will *only just* fall into the pocket, leaving the white in Position 3 or 4 (*see* Diagrams 151 and 153) on the other side of the red.

The white must be struck in the centre. This hazard may be considered difficult, as it requires such precise strength to retain position. If played in the least too hard, the white will go too far from the spot to leave another winner that is worth playing for.



DIAGRAM 146.



## DIAGRAM 146.—POSITION 2.

The balls placed for a straight hazard.

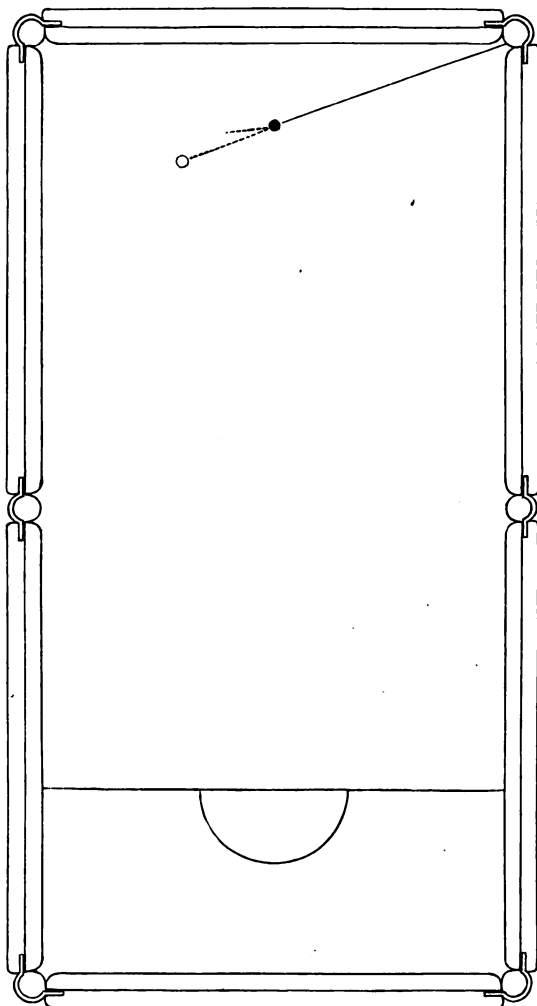
In this case it is necessary to screw back, with a No. 1 stab.

There are two mistakes often made in playing this stroke: 1. The white, instead of recoiling, stops just on the spot. This is due to the striker not having played his own ball below the centre. 2. The white recoils too far, because it is struck too hard.

If the white is further from the red, but still placed for a straight hazard, the strength must be proportionately increased. When the white is within a foot of the side cushion, the stroke must be played between No. 2 and No. 3 strength.

Should the white happen to stop within 1 in. or 2 in. of the red, and straight behind it, it is difficult to bring the ball back in the ordinary way. But by raising the bridge, putting the tips of the fingers 3 in. from the white, raising the right hand above the shoulder, striking down at the bottom of the ball a steady, sharp, but gentle stroke, and drawing back the cue the instant it touches the ball, the hazard can be made, and the white brought back into Position 2.

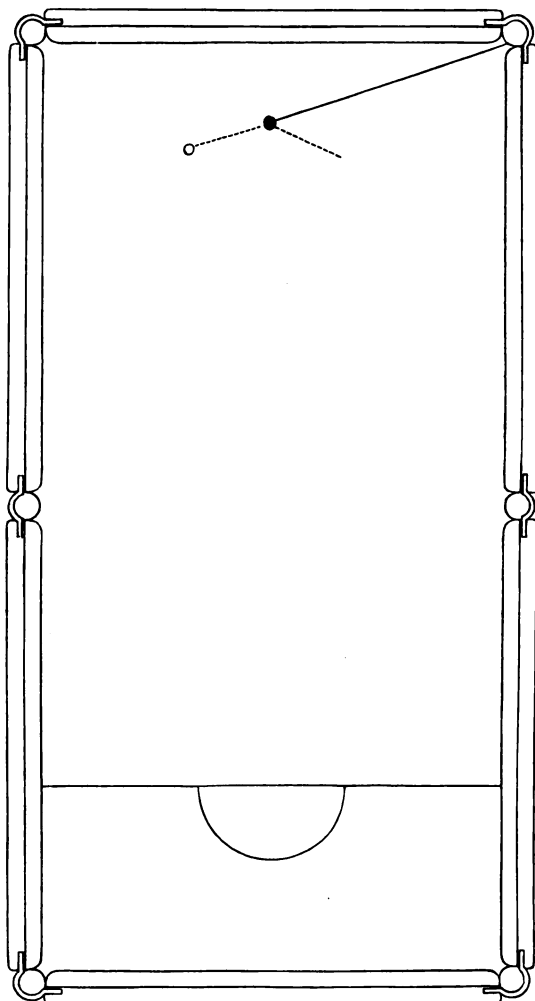
DIAGRAM 147.



## DIAGRAM 147.—VARIATION OF POSITION 2.

If the white is a very little out of the direct line for the straight hazard—rather further from the top cushion than in Position 2, but *nearly* straight, and not more than 1 ft. from the red—the screw-back may be played as in Position 2, but the white, instead of coming straight back, will return into Position 1.

DIAGRAM 148.



## DIAGRAM 148.—VARIATION OF POSITION 2.

Place the white midway between the places marked for Position 1 and Position 2 ( $16\frac{1}{2}$  in. from the top cushion, and 22 in. from the side cushion).

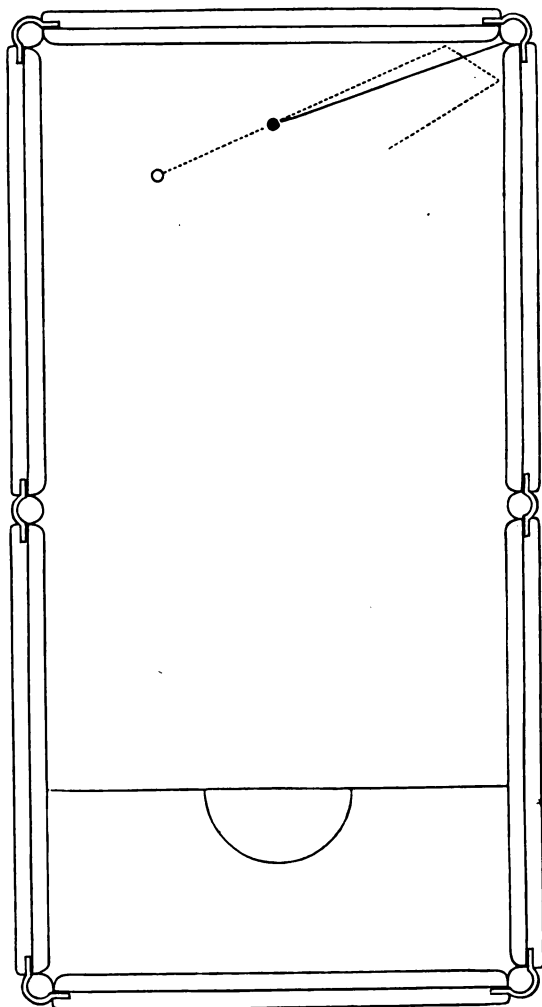
The white here is not sufficiently near the top cushion to allow of playing the stroke described under Position 1, so as to leave an easy hazard afterwards; and it is not sufficiently straight to admit of a screw back, as in Position 2.

The red must be played nearly full, and the white struck a No. 2 stab, to make it travel slowly to the corresponding position on the other side of the spot.

If the white is nearer to the red than in the diagram, the stroke must be played with less strength, and the white struck in the centre.

If the white is further from the red, the stroke must be played proportionately harder, and the white struck below the centre.

DIAGRAM 149.



## DIAGRAM 149.—VARIATION OF POSITION 2.

If the white is more out of the straight, or in the same line as in Diagram 147, but more than 1 ft. from the red, the stroke must be played altogether differently.

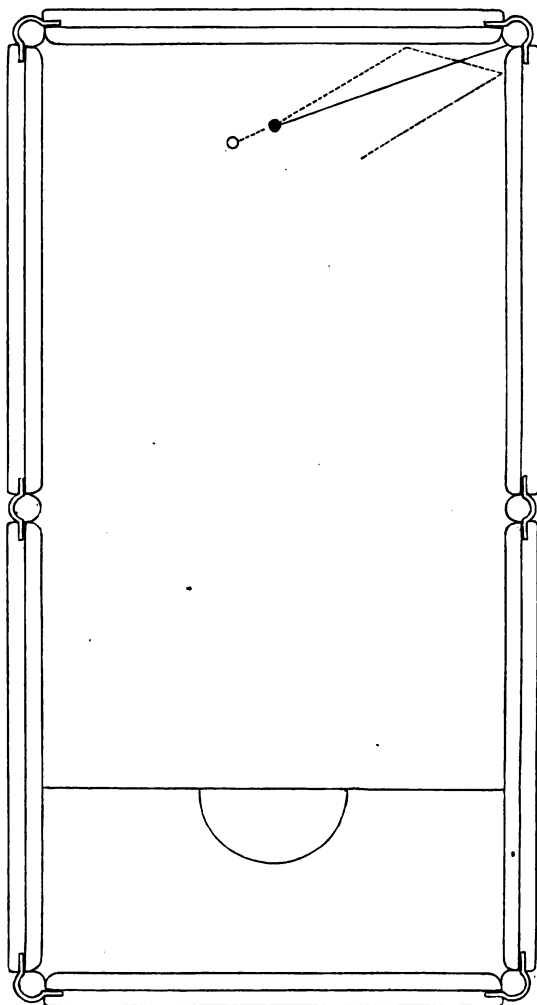
Place the white  $20\frac{3}{4}$  in. from the top cushion, and 18 in. from the side cushion; red on the spot.

The balls should be *nearly* straight for the pocket, but not quite, the white being a little further from the top cushion than for the screw-back stroke.

The red must be struck nearly full, to make the hazard; and, to get position for another spot, the white must be struck above the centre, a free No. 2, to cause it to run through the red and return to position off the top and side cushions, as in the diagram.



DIAGRAM 150.

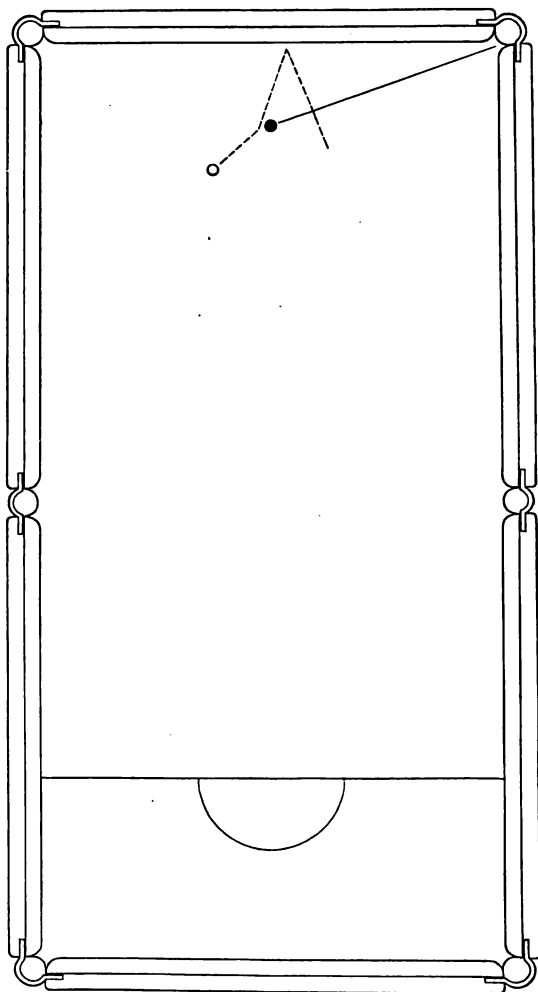


## DIAGRAM 150.—VARIATION OF POSITION 2.

If the white is within 8 in. of the red, and a little more out of the straight than in Diagram 147, the stroke must be played by striking the white with side away from the top cushion, when the white will take the course shown in the diagram.

The reason for playing with side is, that, when the balls are so close, sufficient "follow" cannot be got on; it is therefore necessary to help the white by means of side, the effect of which is to make it shoot, and to increase its pace as soon as it touches the cushion.

DIAGRAM 151.



## DIAGRAM 151.—POSITION 3.

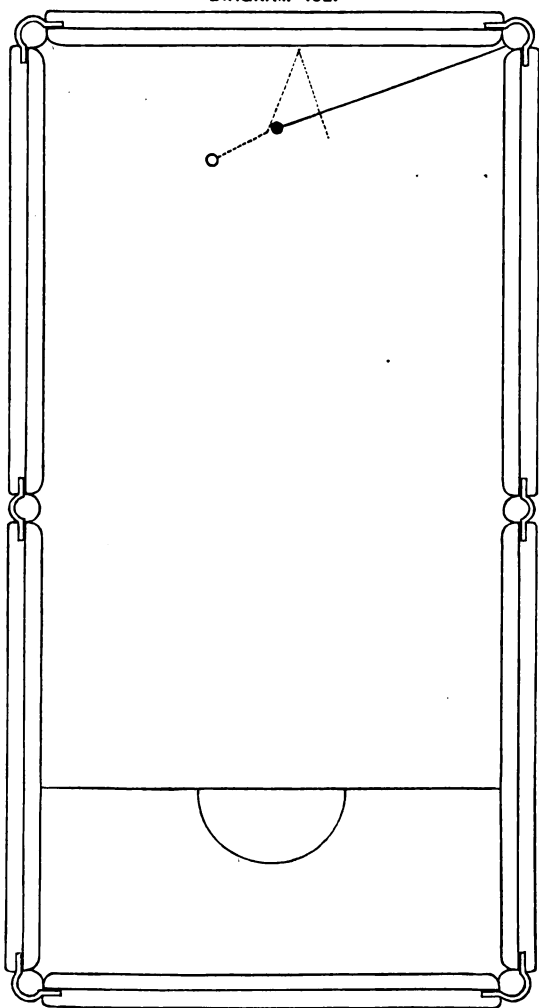
Place the white 19in. from the top cushion, and 26in. from the side cushion.

Hit the white in the centre, or very slightly above it, No. 1 strength, to come back off the top cushion and to leave another hazard.

If the least left-hand side is put on accidentally it will bring the white up too straight, and damage the position for the succeeding hazard. This is a very common fault; hence if the learner sees that his tendency is to bring back the ball too straight off the top cushion, he should correct the error by putting on right-hand incline. From the opposite side of the table, of course, the error would be corrected by means of left-hand incline.

If the white is further from the red than in the diagram the stroke must be played proportionately harder, and the white struck exactly in the centre, and not above it.

DIAGRAM 152.



## DIAGRAM 152.—VARIATION OF POSITION 3.

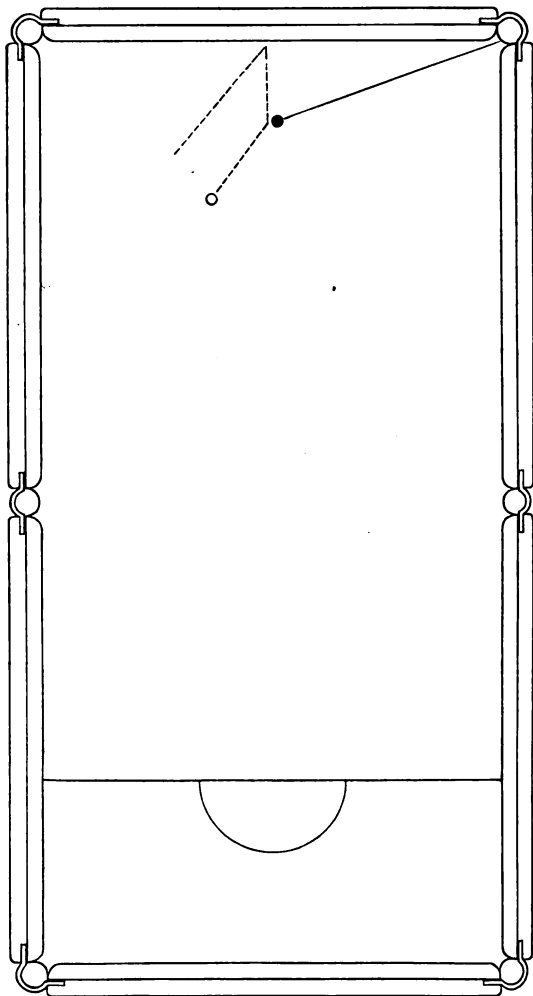
Mark with a chalk dot on the cloth the position of the white in Diagram 146, and also the position of the white in Diagram 151, and place the white midway between the marks made to indicate Positions 2 and 3, as in Diagram 152.

Here the white is too far from the top cushion to allow of playing a screw back, or a variation of Position 2, and too near the cushion to play as in Position 3.

The red requires to be hit very nearly full. The white must be struck in the centre, and hard.

Owing to the increased strength employed, the white comes off the cushion much squarer than from Position 3. (Compare Diagrams 151 and 152.)

DIAGRAM 153.



## DIAGRAM 153.—POSITION 4.

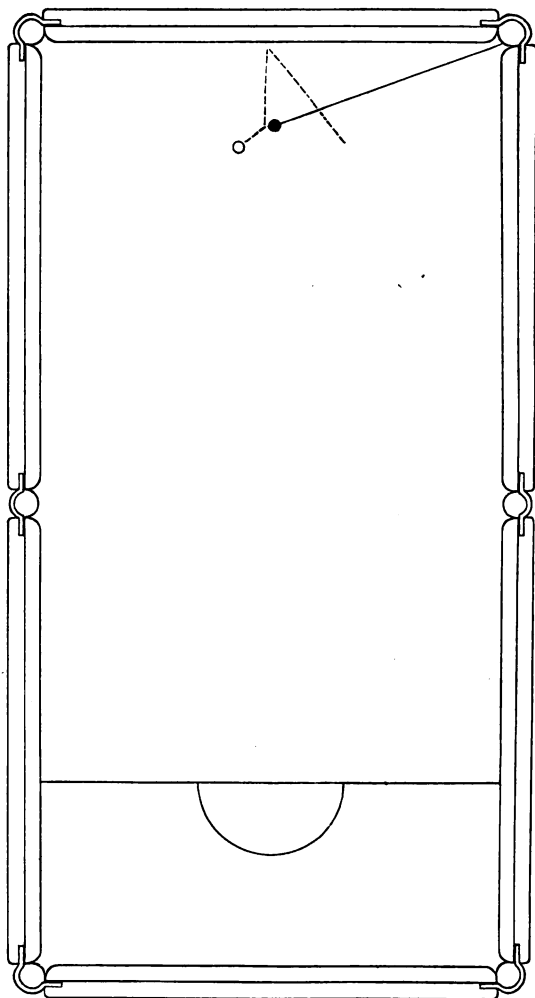
The player should always strive to leave a 1, 2, or 3 position. The hazards presented by Position 4, though quite worth practising and playing for in a game, have to be played with side, and they are, therefore, less certain.

Place the white  $23\frac{1}{2}$  in. from the top cushion, and 25 in. from the side cushion.

The cut must be played for with side towards the top cushion, and with just sufficient strength to cause the white to return to position.



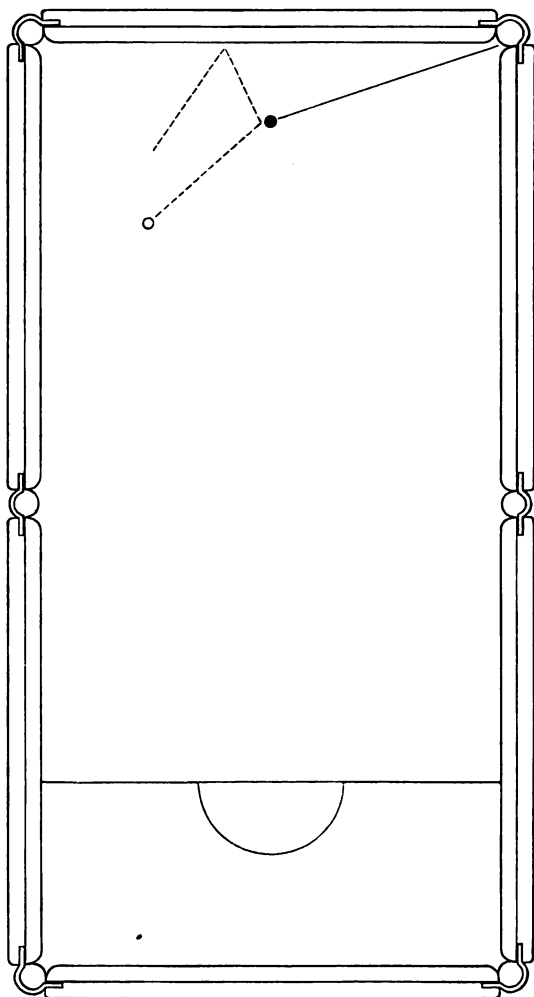
DIAGRAM 154.



## DIAGRAM 154.—VARIATION OF POSITION 4.

If the white is placed according to the measurement given in the last diagram, it will be found that the ball stands on the side of the triangle (shown in Diagram 142) which is nearest to the middle line of the table. If the white is still on this line, but within 6 in. or 8 in. of the red, the stroke is easier if played with side away from the top cushion, with just sufficient strength to drop the red in and to get position on the opposite side, as in diagram.

DIAGRAM 155.



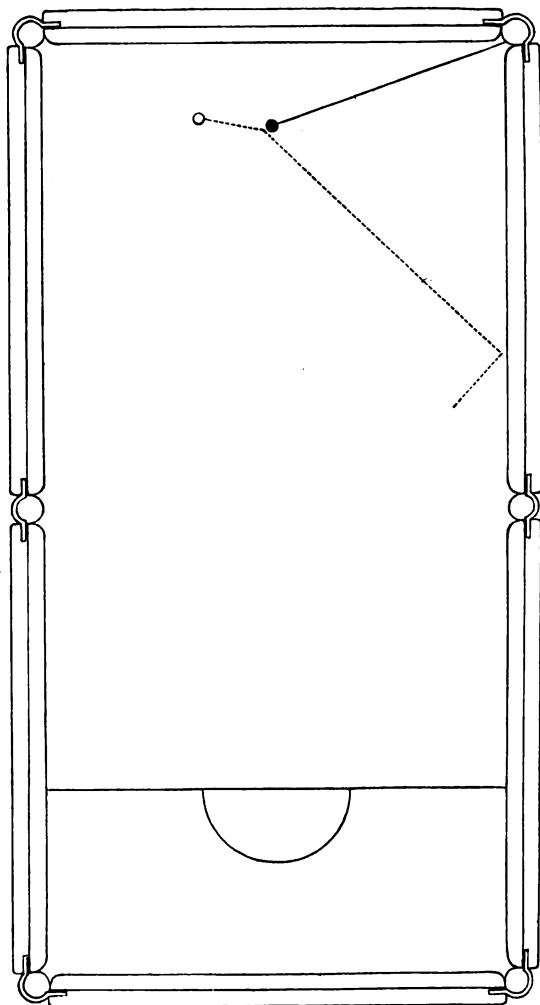
## DIAGRAM 155.—VARIATION OF POSITION 4.

If the white is anywhere between Positions 3 and 4 (*i.e.*, further from the top cushion than in Position 3, but not so far as in Position 4), the white must be played No. 1 strength, with screw and incline to the top cushion, in order to retain position.

If the white is further than 2 ft. from the red the stroke must be played proportionately stronger.

When the white is lower down the table than in Position 4 the spot-stroke is lost, but a losing-hazard will probably remain into the opposite corner pocket.

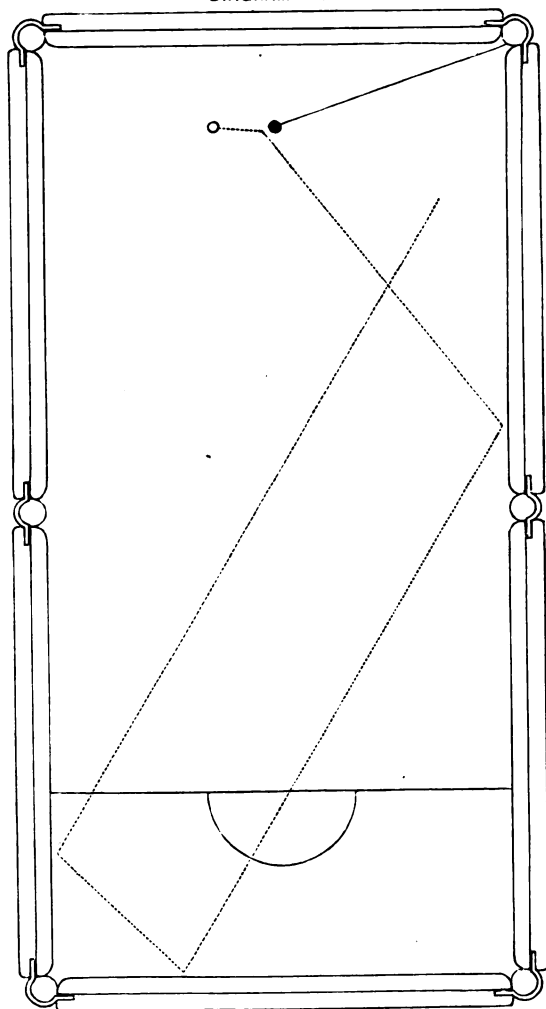
DIAGRAM 156.



**DIAGRAM 156.**

When position is lost by leaving the white nearer to the top cushion than 13in., as in Diagram 156, the game is to drop the red into the pocket with such strength as to come off the side cushion and to leave a No. 1 losing-hazard into the opposite corner.

DIAGRAM 157.



## DIAGRAM 157.

If desirous of continuing the spot play, position may be recovered by playing the hazard a free No. 3 or No. 4, with incline from the top cushion. The white will travel round the table, and return as in diagram, or, if played harder, off the side and top cushions. This is only a fancy stroke and is not recommended for practice.



## CHAPTER XIII.

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### SAFETY.

There is no part of the game of Billiards so little studied as *safety*. The player likes to score, and he likes to make gallery strokes, never considering that, by his efforts to achieve almost impossible hazards or cannons, he opens the game for his adversary, and in the long run loses more than he gains.

It is, of course, a matter of judgment, when to play for a score, and when to play for safety; and no rule can be laid down to suit all players, as, what would be the game for one, needs not be the game for another possessing more execution. Again: the game varies with the score. When behind in the score, it is often advisable to run risks, and to play for fancy strokes, which should not be attempted if ahead.

Safety may be obtained in a variety of ways.

Firstly, by misses. A miss should be given so as to leave a difficult score for the adversary, and, at the same time, if possible, a commanding place for one's own ball. For instance: if the miss leaves no easy score for the adversary, and, at the same time, an easy hazard off the red for the striker, it compels the opponent to open the game by playing for an

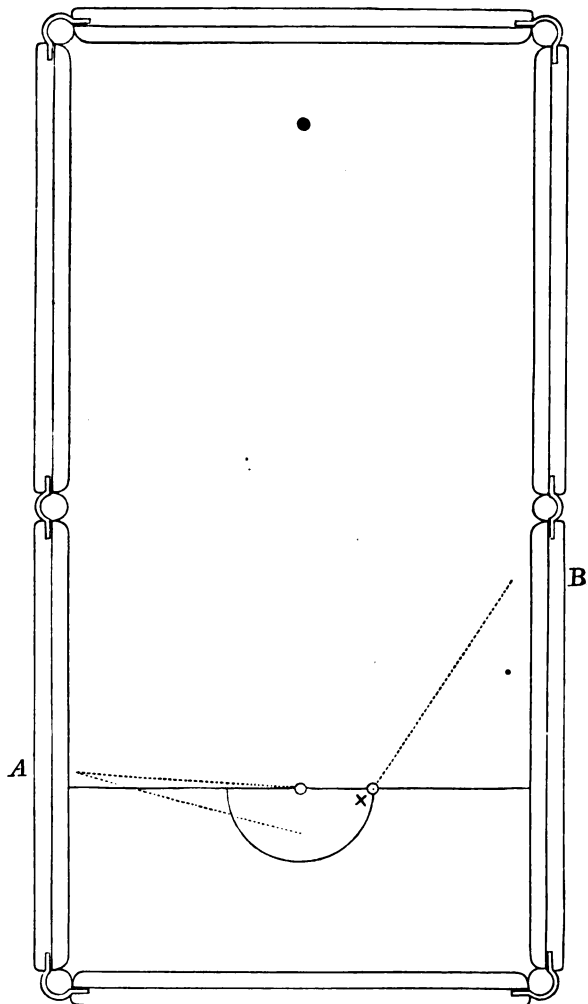
uncertain score, or, at least, to disturb the balls—in either case leaving a chance of a break if he fails in his object.

In giving misses some players use the point of the cue, others the butt. The butt is the safest, as with it the ball can be pushed almost into the desired position, and no accidental side can be communicated to the striker's ball.

Secondly, by playing at a ball so as to leave no score for the adversary, in case of failure to score on the part of the striker.

Thirdly, when the adversary is in hand, by playing for a baulk.

DIAGRAM 158.



## DIAGRAM 158.

*Position A.*—At the commencement of a game a miss is usually given into baulk, as playing at the red, with the spot-white in hand, is very likely to open the game for the adversary.

The miss in baulk is often carelessly given. If played properly, the white should be placed on the baulk-spot, and played with the point of the cue at the side cushion, with side towards the bottom cushion. The white must strike the cushion just out of baulk, the side causing it to return into baulk. It should be played with sufficient strength to bring the ball to the middle of the D.

*Position B.*—The second player should now give a miss to the side cushion, aiming at the centre of his ball, and pushing it, if played with the point of the cue, about 6 in., before allowing the cue to leave it. The ball should finally rest about 1 ft. below the middle pocket, and 3 in. from the side cushion.

If the first player has not succeeded in getting on to the middle line of the table, the miss given by the second should be on the wide side, *i.e.*, if white is to the right of the middle line, the spot-white should be played to the left, and *vice versa*.

Some players give the miss above the middle pocket. But this miss, though leaving an easier hazard off the red, is more difficult to judge than the former. A mistake in the strength would be likely to leave a score for the adversary, and hence the place shown in the diagram is to be preferred.

The first player should now give a second miss to black cross in the diagram.

The opponent now has a loser off the red into the corner, No. 4 or No. 5 strength; but this is too open a game. His safer course is to give a miss to black dot in the diagram, and the first player should then give another miss to the middle of the D.

If both are determined to play a defensive game, they may continue by repeating these, or similar tactics, till some mistake is made in giving the miss.

With ordinary players, if the second player sticks to his misses, the disadvantage of going first will average about five points in a hundred.

There are various ways of playing to score off these misses. The one which offers the first player the best chance of scoring is when he is at black cross, and his adversary at black dot. He may then play for a screw cannon, direct from ball to ball, or for a fine cannon off the side cushion.

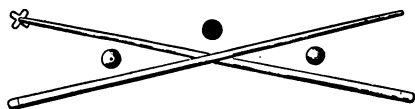
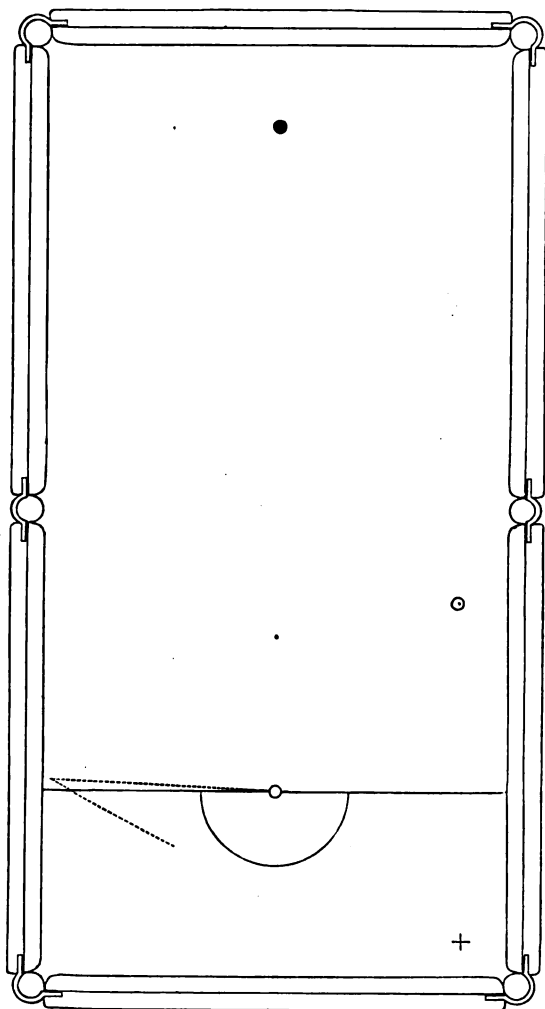


DIAGRAM 158 A.



## DIAGRAM 158A.

If the first miss is given badly, as in Diagram 158A, the second player should give a miss as before, but not so near the side cushion, by which he obtains more command of the table, and avoids the chance of leaving a Jenny.

In this case the first player should attempt a cannon, playing at the spot-white a half ball No. 2, striking the white below the centre with left-hand incline.

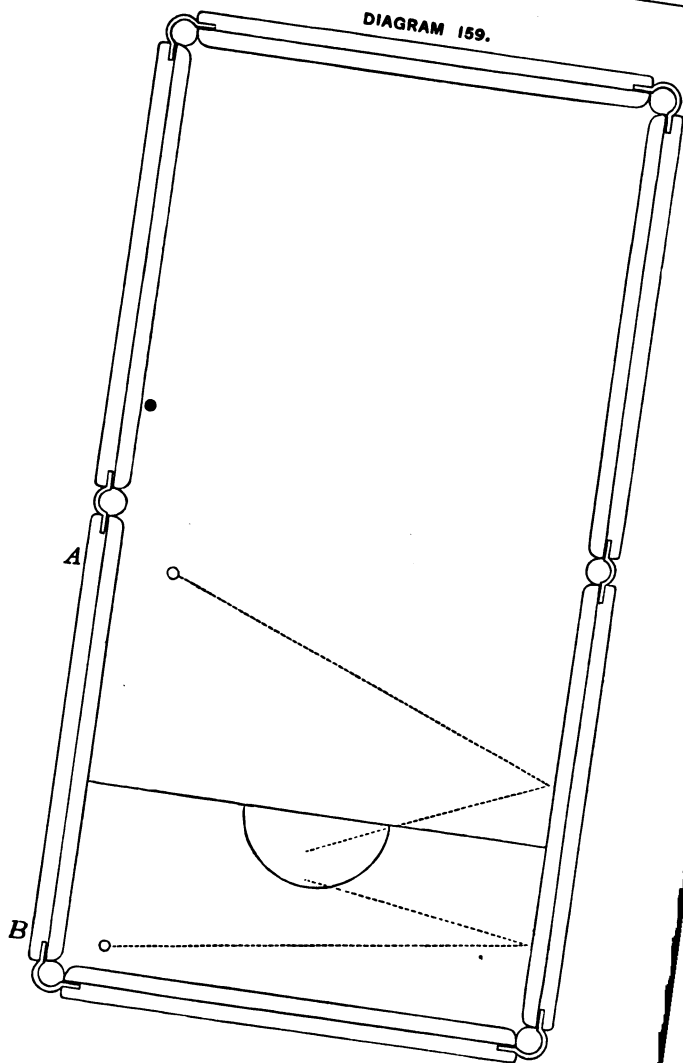
The reason for not giving a second miss here is, that the spot-white, being further from the cushion, has more command of the table than in the previous case.

If the first player should give his miss so badly as to leave his ball near one of the corners, as at black cross in Diagram 158A, the second should go for an all-round cannon off the red.

The half ball angle for this cannon is at the right-hand corner of the D; but, if the cannon is played from there, the red is very likely to double on to the spot-white and kiss it away. The better mode, therefore, of playing the cannon is to place the ball on the baulk spot, and to play with left-hand incline a little thinner than a half ball on the left-hand side of the red.



DIAGRAM 159.



## DIAGRAM 159.

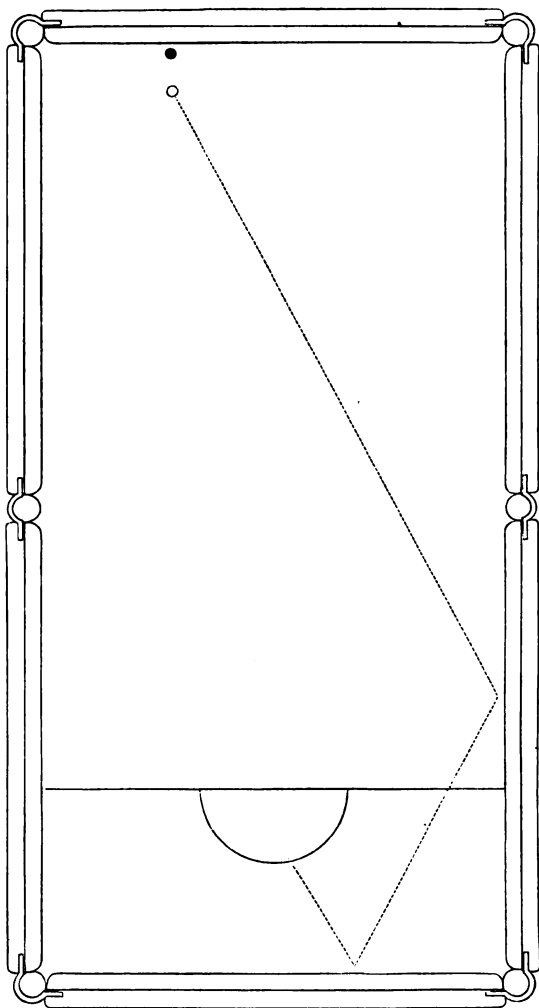
Red safe; spot-white in hand; white as in Diagram 159, Position A.

Here the red is in such a position that it does not admit of bringing both balls into baulk. A miss into baulk is the proper game.

The white should be struck in the centre, and the miss be played off the side cushion, and not direct. The reason is, that if played direct and too strong, the white may remain in a cramped position near the bottom cushion; and if not played strong enough the white ball may not reach the baulk.

Similarly, if the white were in Position B, the miss should not be given direct to the D, but off the side cushion.

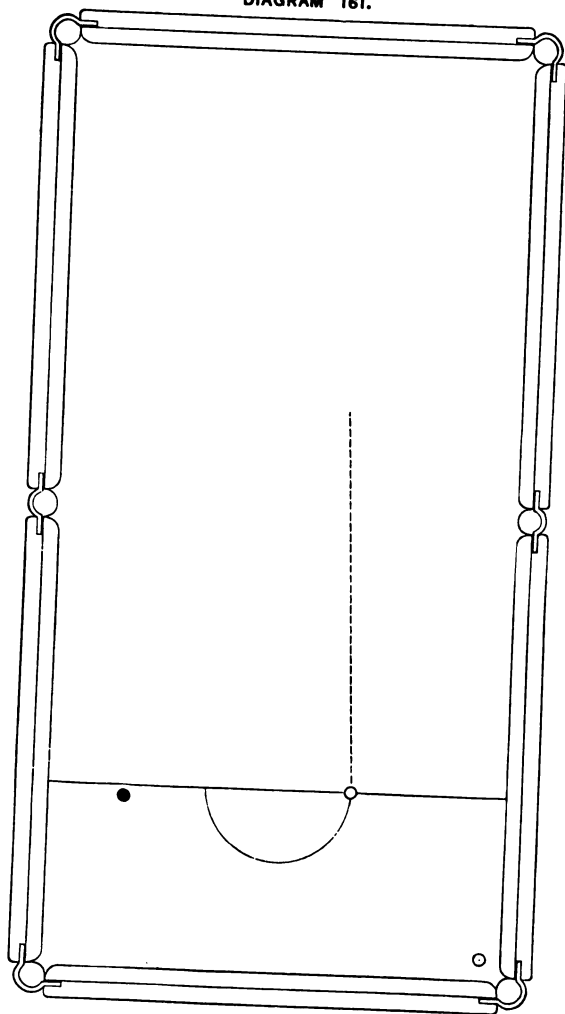
DIAGRAM 160.



**DIAGRAM 160.**

This diagram illustrates further the propriety of playing the miss off the side cushion instead of direct.

DIAGRAM 161.



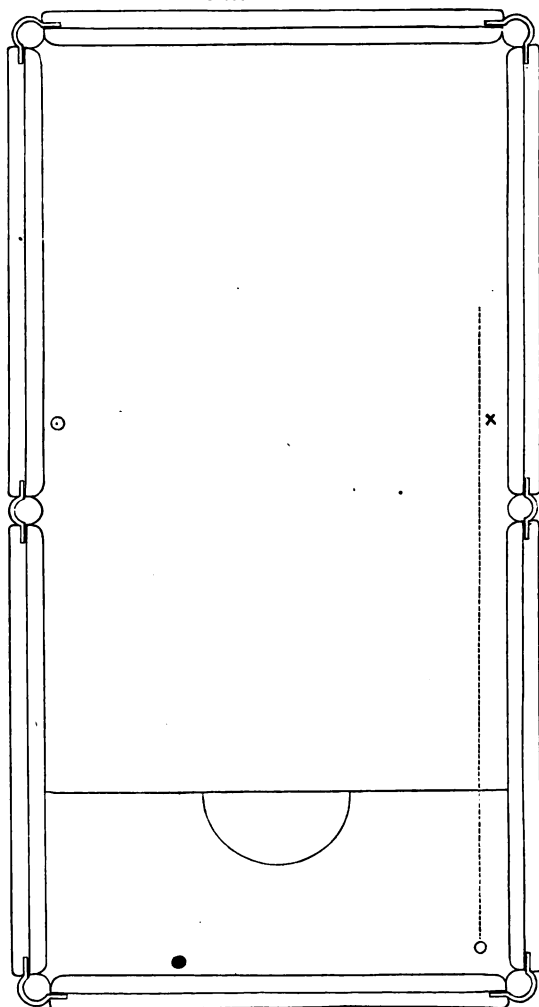
## DIAGRAM 161.

Red and spot-white both in baulk, as in diagram, and no score for the spot-white.

White in hand gives a miss up the table, as in diagram.

This is an illustration of going into a commanding position, compelling spot-white to open the game. Spot-white's best chance of scoring appears to be to play at the white for an all-round cannon off the left-hand side cushion.

DIAGRAM 162.



## DIAGRAM 162.

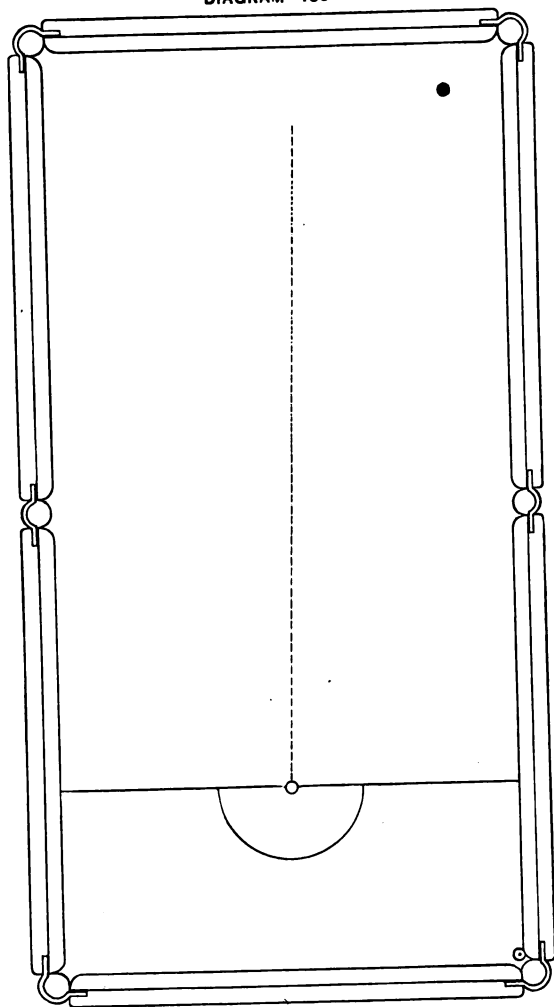
Balls as in diagram.

In this position the safest game is a miss, not quite halfway between the middle and corner pockets.

In giving the miss, care must be taken to go further up the table than opposite the spot-white, as, if the white stops about black cross, a comparatively easy cannon will be left.



DIAGRAM 163

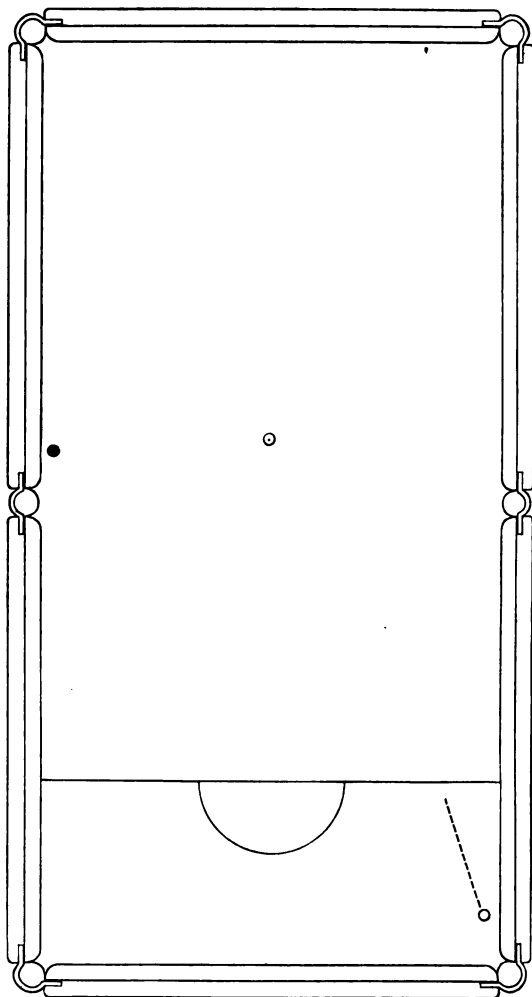


## DIAGRAM 163.

The balls as in diagram: spot-white angled in the bottom right-hand corner, white in hand. A moderately easy winning-hazard on the red.

White should not play for the hazard, but give a miss up the table where angled from the spot-white, so as to get a certain red hazard next time, and the power of combining position with it.

DIAGRAM 164.



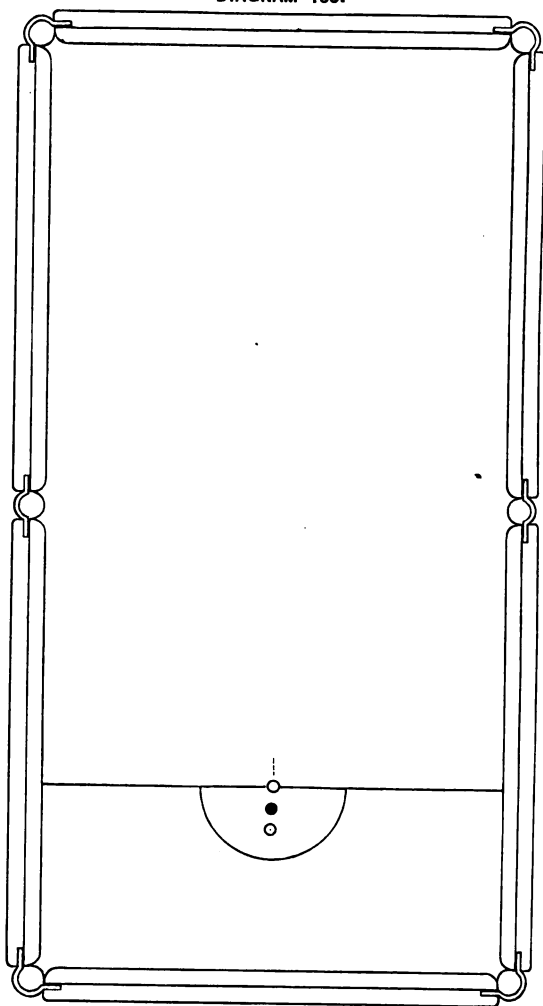
## DIAGRAM 164.

The balls as in diagram.

No score on the balls for either the white or spot-white.

The game is to give a miss to a less disadvantageous position, at the same time leaving an uncertain cannon off the red, which may tempt the adversary to open the game.

DIAGRAM 165.



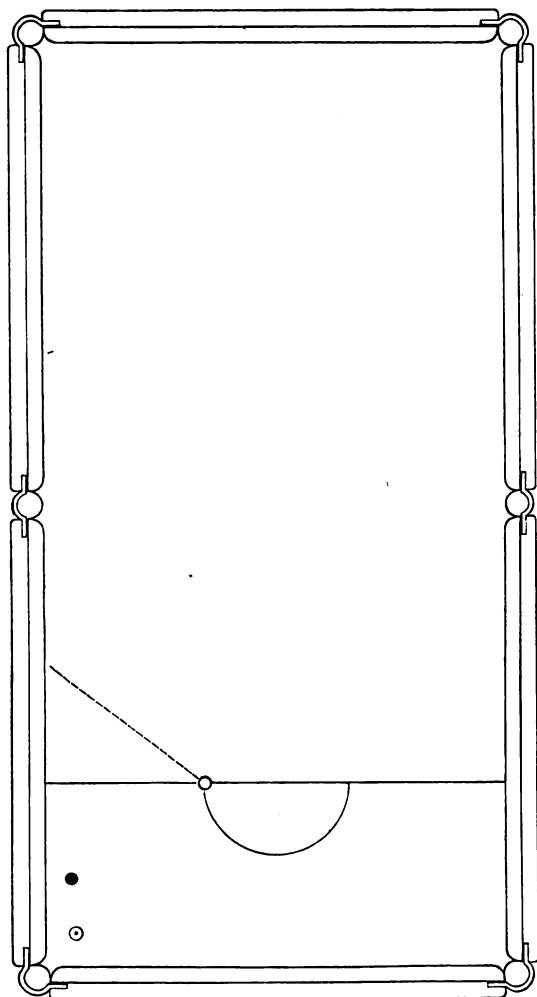
## DIAGRAM 165.

Red and spot-white as in diagram. White in hand.

The miss should be given so as to leave all three balls in a line, masking the cannon.

In giving misses of this description, the white should be played just far enough from the red not to leave a cannon, by playing first at the side cushion. Care should also be taken to leave the balls *exactly* in a line.

DIAGRAM 166.



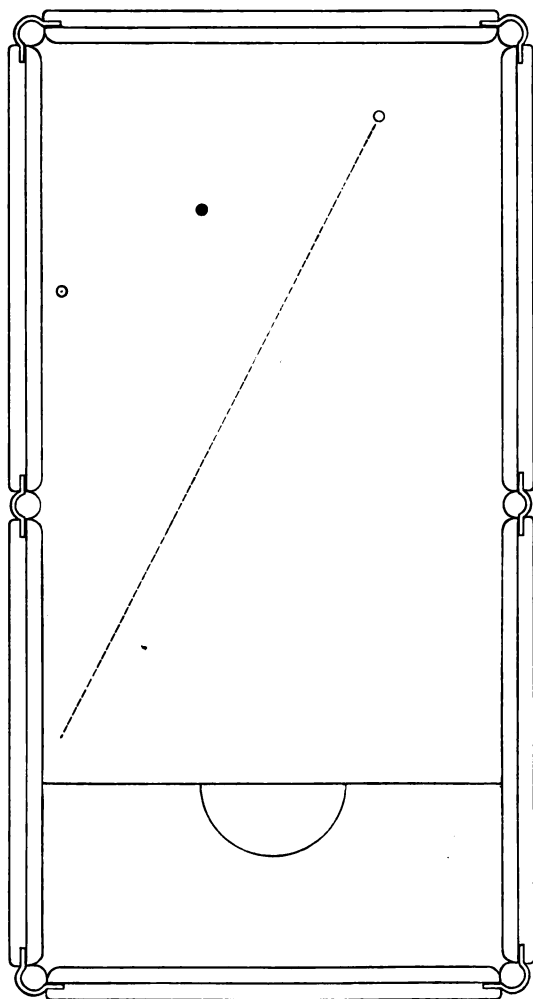
**DIAGRAM 166.**

White in hand; spot-white and red as in diagram.

White should give a miss, leaving the ball close to the side cushion, and all three balls in a line.



DIAGRAM 167.

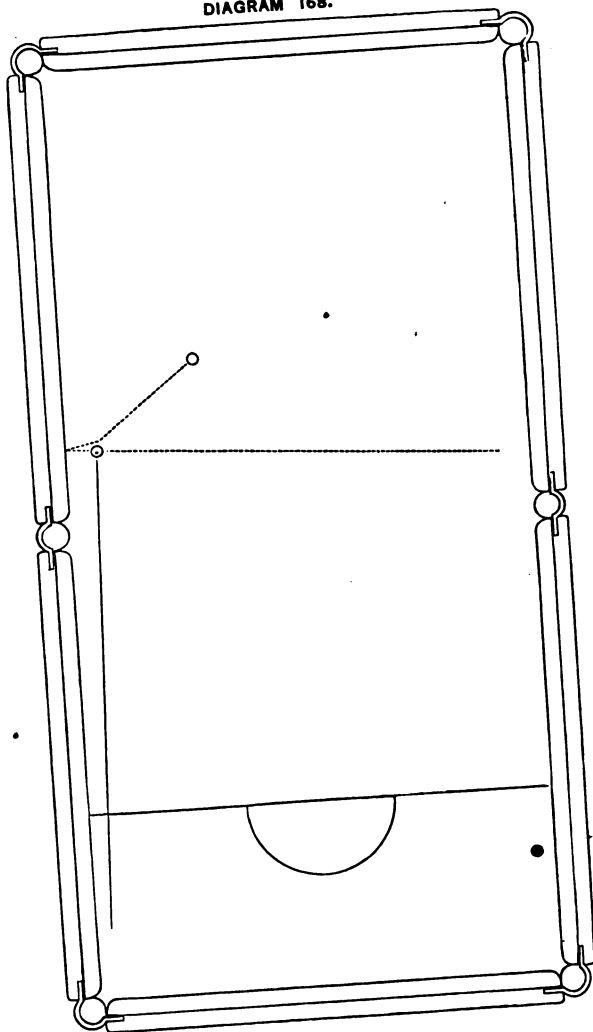


**DIAGRAM 167.**

Balls as in diagram.

White should give a miss to the side cushion,  
leaving only an uncertain winning-hazard.

DIAGRAM 168.



## DIAGRAM 168.

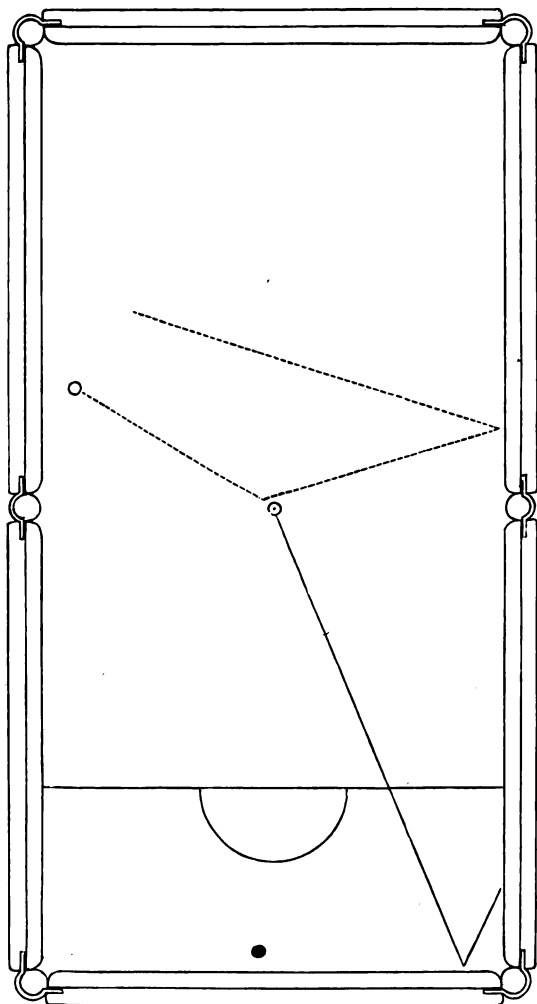
Sometimes a miss may be saved by a drop or cut, as in the following examples.

The balls safe, as in diagram. White to play.

White plays a gentle stroke on the spot-white, dribbling it to a disadvantageous position under the side cushion, and crosses the table, leaving the balls safe.

Spot-white's best game would be to give a miss, as in Diagram 162.

DIAGRAM 169.



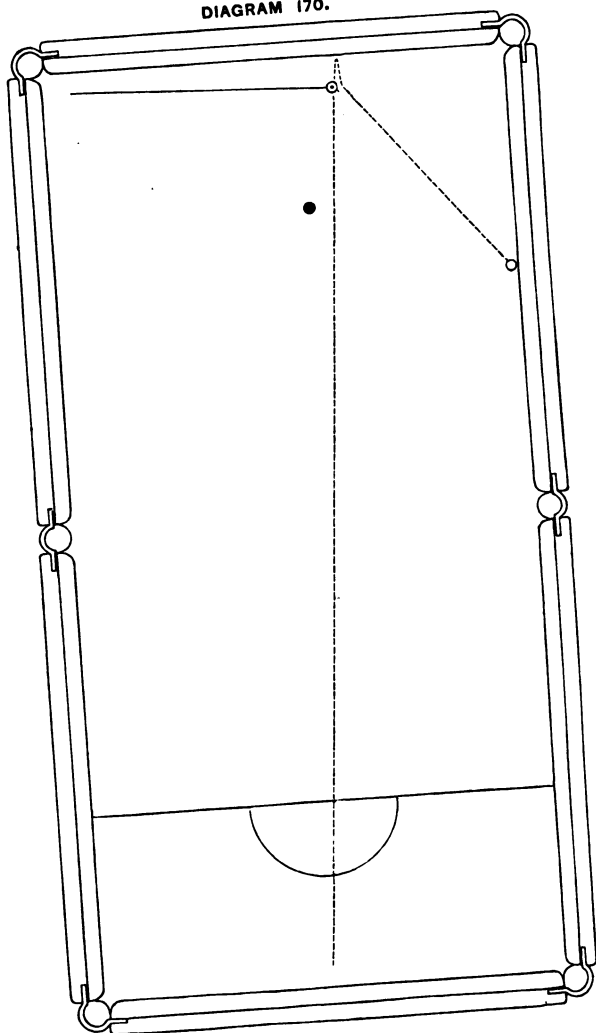
**DIAGRAM 169.**

The balls as in diagram. White to play.

A failure at the winning-hazard on to the spot-white would leave the balls together for the adversary.

To play safe, cut the spot-white to the corner, and cross the table with the white, as in diagram.

DIAGRAM 170.



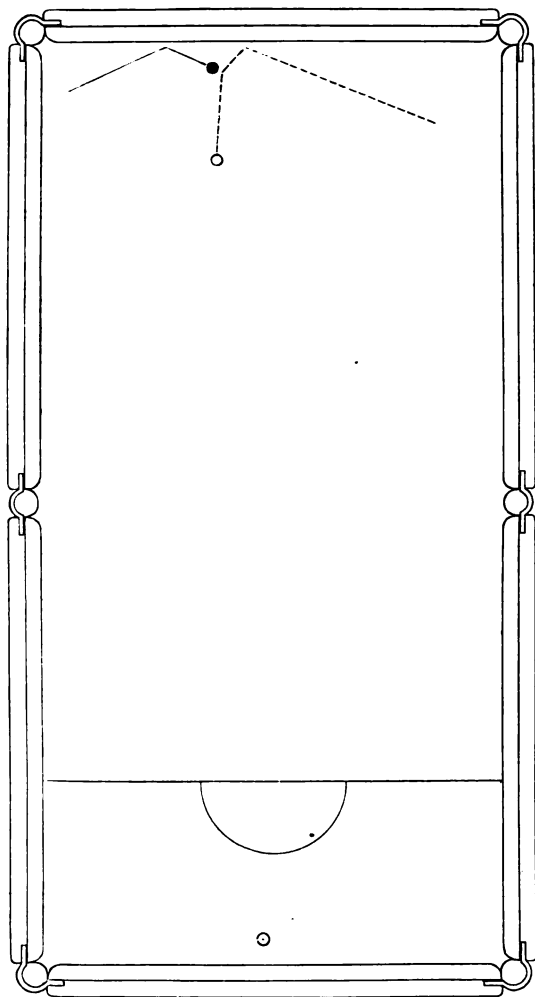
## DIAGRAM 170.

Sometimes it is advisable to combine safety with an attempt to score.

Thus—balls as in diagram—a player might attempt to cannon, or to cut in the spot-white, playing with such strength that, in case of failure, the spot-white will be left in the corner, and the white about as in diagram.



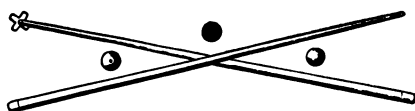
DIAGRAM 171.



## DIAGRAM 171.

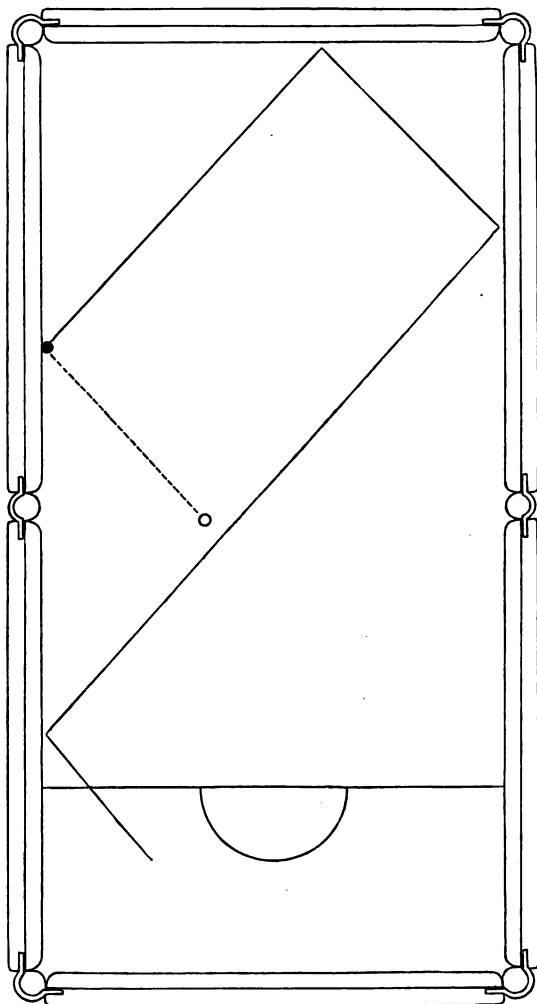
Sometimes when the balls are safe as regards the striker, a stroke which divides them will leave them safe from the adversary. If at the same time a score can be left for the player, the opponent is compelled to open the game.

Suppose, for example, the balls as in diagram. White should play gently at the red, rather fine, with right-hand side, to leave one ball near each side cushion, and, if possible, to leave a loser off the red.



**BAULKS.**—The striker may frequently save a miss when his adversary is in hand, by bringing one or both balls into baulk. The latter is, of course, the better game when it can be managed; but, in many positions, it is right to make sure of leaving one ball in baulk, and the other safe, instead of attempting an uncertain double baulk. Some examples of single baulks will be taken first, and then some double baulks.

DIAGRAM 172.

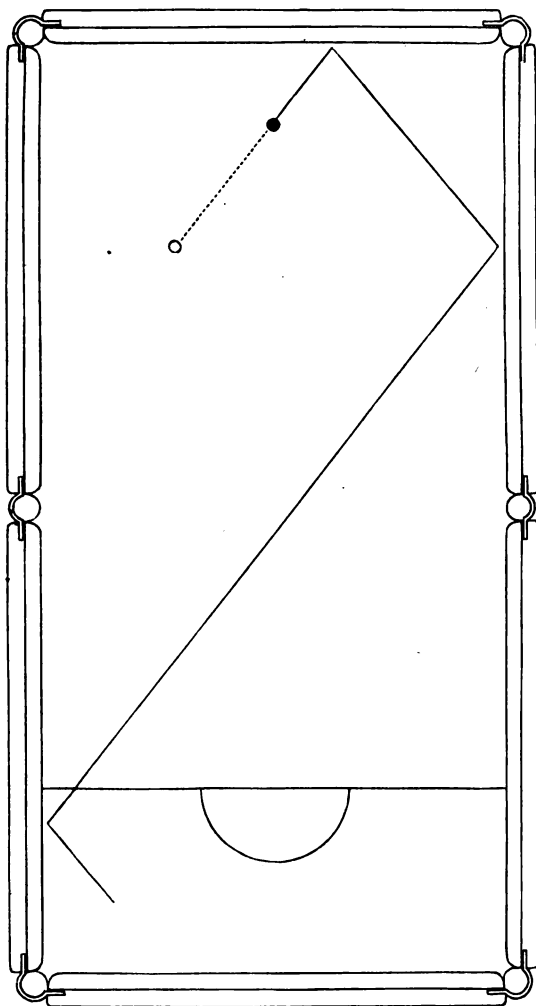


## DIAGRAM 172.

Place red and white as in diagram, or thereabouts. For such a stroke as this, the exact position is not of great consequence. Spot-white in hand.

Play full at the red, No. 3 strength, hitting the white low, to stick it near the side cushion. The stroke, if properly played, will drive the red into baulk, and leave it near the corner pocket, as in diagram.

DIAGRAM 173.



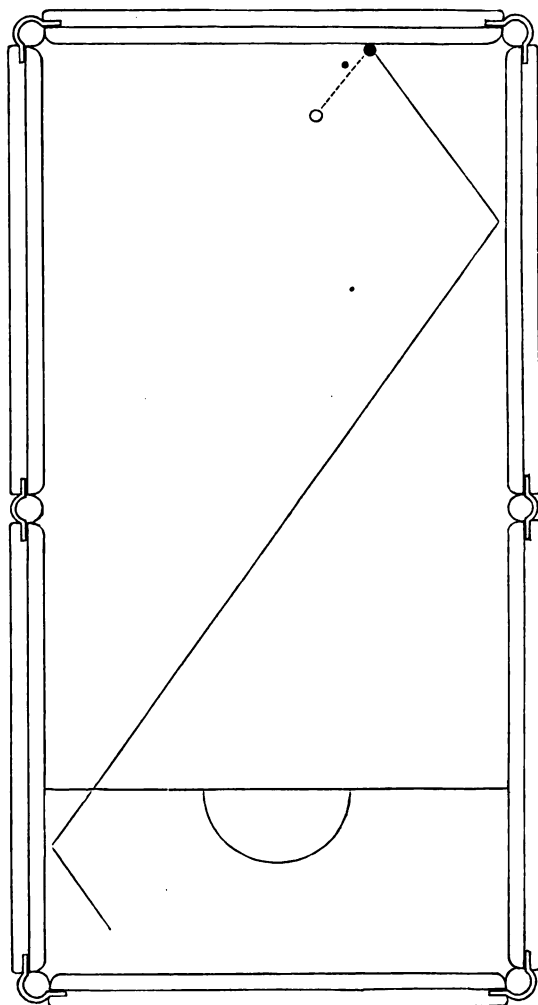
## DIAGRAM 173.

Red on the spot; white 30 in. from the top cushion, and 20 in. from the side cushion, too low down the table for a spot-stroke, and not low enough for a losing-hazard.

Play full at the red, No. 2, striking white below the centre, to stick it. The white must not be struck very low or it will recoil, and, perhaps, leave a losing-hazard. Red will take the direction shown in the diagram.



DIAGRAM 174.

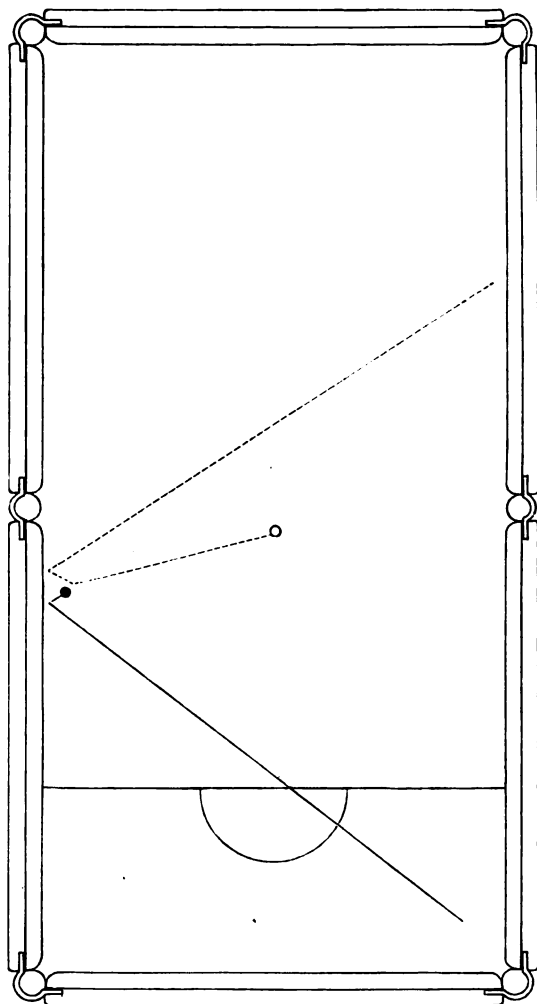


## DIAGRAM 174.

Red under the cushion, 19in. from the corner pocket; white to the left of the spot.

A similar stroke to the last, hitting red nearly full, a free No. 1, striking the white lower than in the other case, so as to cause it to return about 4in. from the red, and stay at black dot.

DIAGRAM 175.

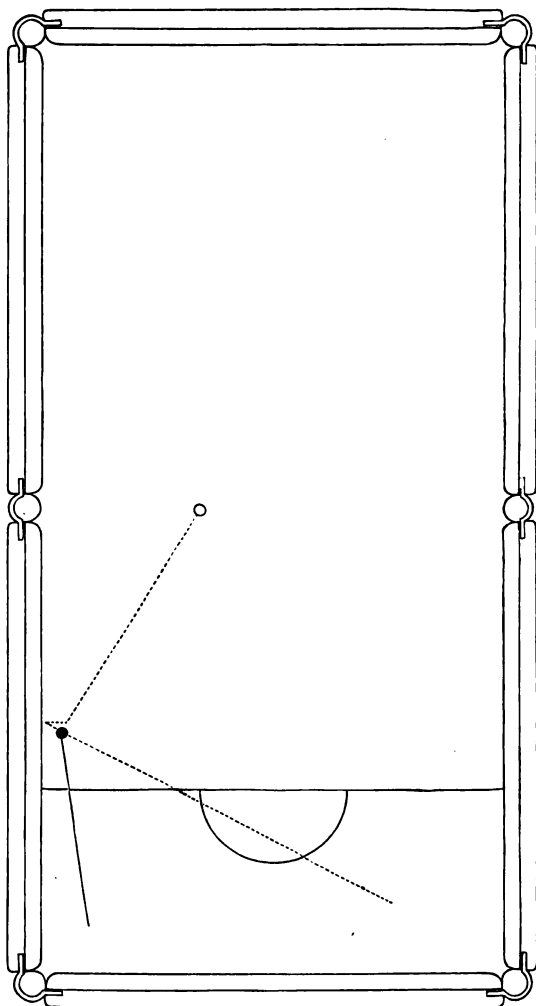


**DIAGRAM 175.**

Red 12 in. below the middle pocket; white 3 in. below the centre spot.

Play a half ball on the red, No. 1, to double it into baulk, near the corner pocket, leaving white near the right-hand side cushion.

DIAGRAM 176.



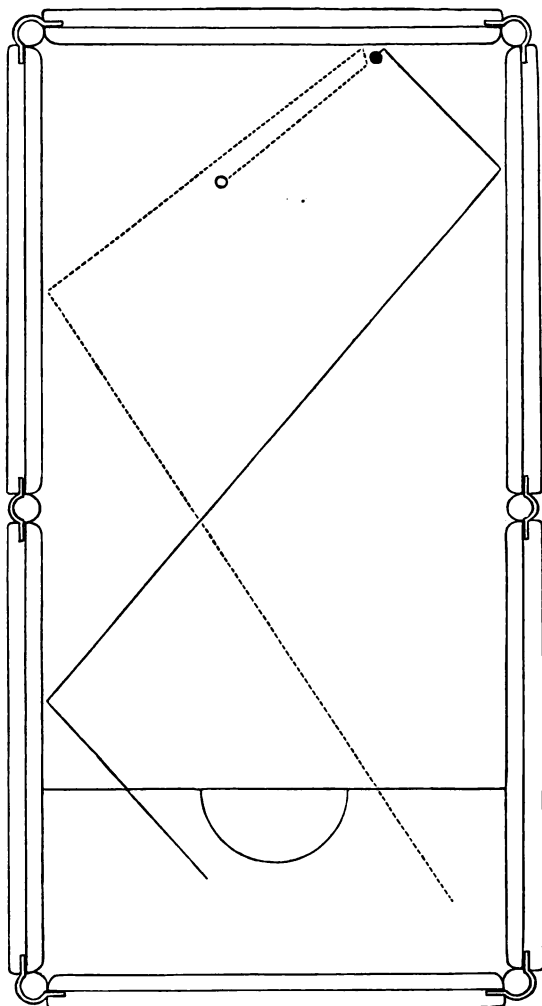
## DIAGRAM 176.

Red and white as in diagram, or thereabouts.

Play for a double baulk, a half ball on the red with left-hand side. A gentle stroke will leave the balls somewhat as in diagram.

In playing double baulks, next to making the baulk the important point is to leave the balls separated, and one near each corner, but not close to the corner. The adversary then has only one ball to play at round or up the table, and has scarcely any chance of a cannon or hazard, and, if he misses the ball he plays at, an easy hazard is left from the red into the corner.

DIAGRAM 177.



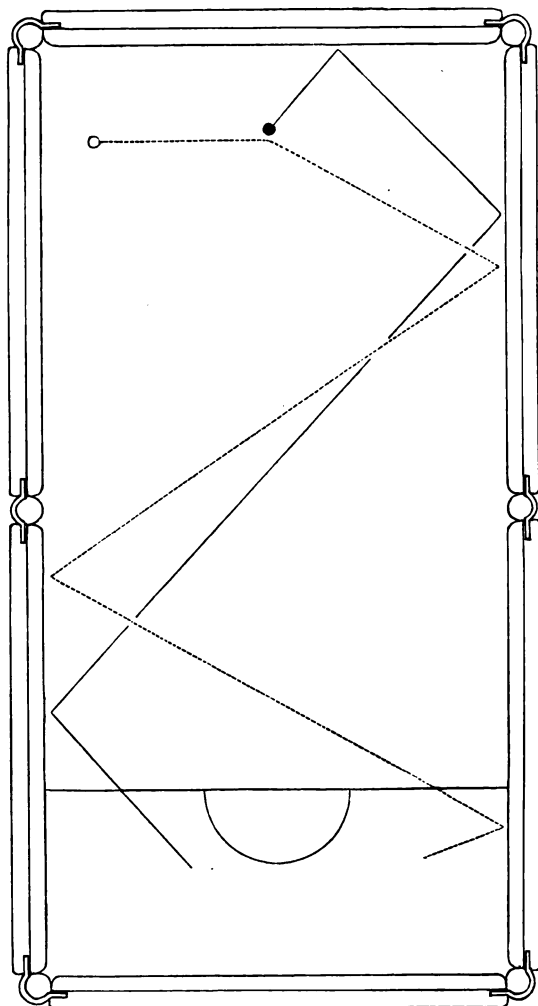
## DIAGRAM 177.

Red 15in. from the middle line, and 2in. from the cushion; white 26in. from the side cushion, and 21in. from the top cushion.

Play not quite a half ball at the red, a free No. 2 or a No. 3 stab, with left-hand side. The balls should be left in baulk, as in diagram.



**DIAGRAM 178.**

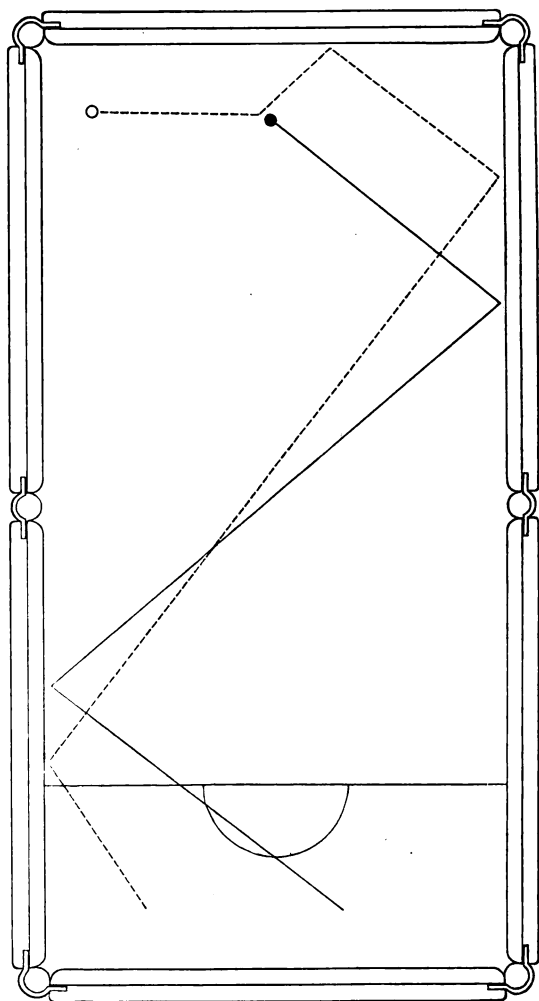


## DIAGRAM 178.

Place the red on the spot, and the white 7 in. from the side cushion and 14 in. from the top cushion.

In this position the winning-hazard into the corner pocket is difficult and very dangerous. The game is to play for a double baulk, by playing at the right-hand side of the red (*i.e.*, away from the top cushion) a quarter ball, a free No. 4 or No. 5, striking the white with right-hand incline. The balls should remain somewhat as in diagram.

DIAGRAM 179.

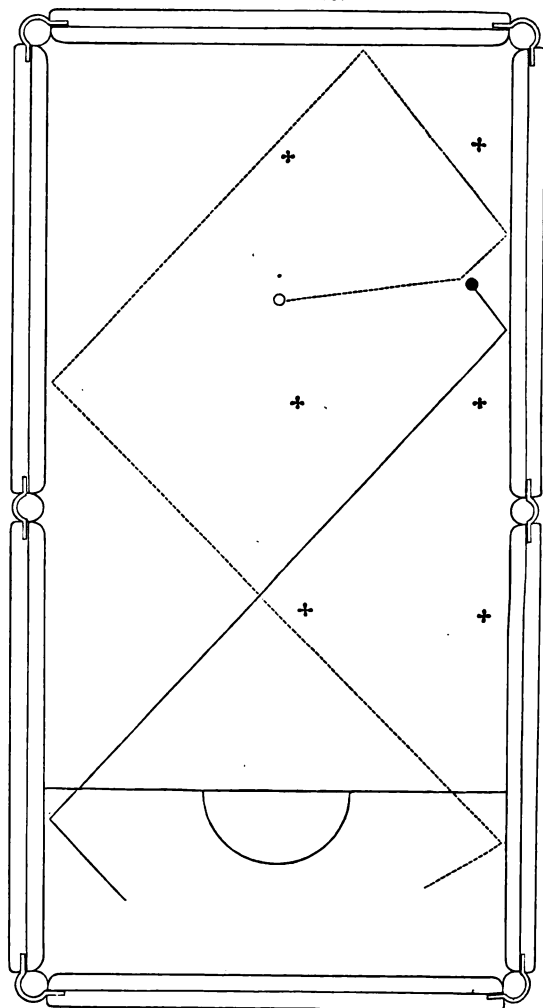


**DIAGRAM 179.**

Red on the spot; white 7 in. from the side cushion, and 10 in. from the top cushion.

This is a similar stroke to the last, but the red must be struck on the side nearest the top cushion. Play rather less than a half ball at red, striking white low on the right-hand side, free No. 4 or No. 5. The result is shown in the diagram.

DIAGRAM 180.



## DIAGRAM 180.

White on the pyramid spot; red opposite, 6 in. from the side cushion.

Play at the red a quarter-ball, or rather less, striking the white with left-hand side, a free No. 4 or No. 5.

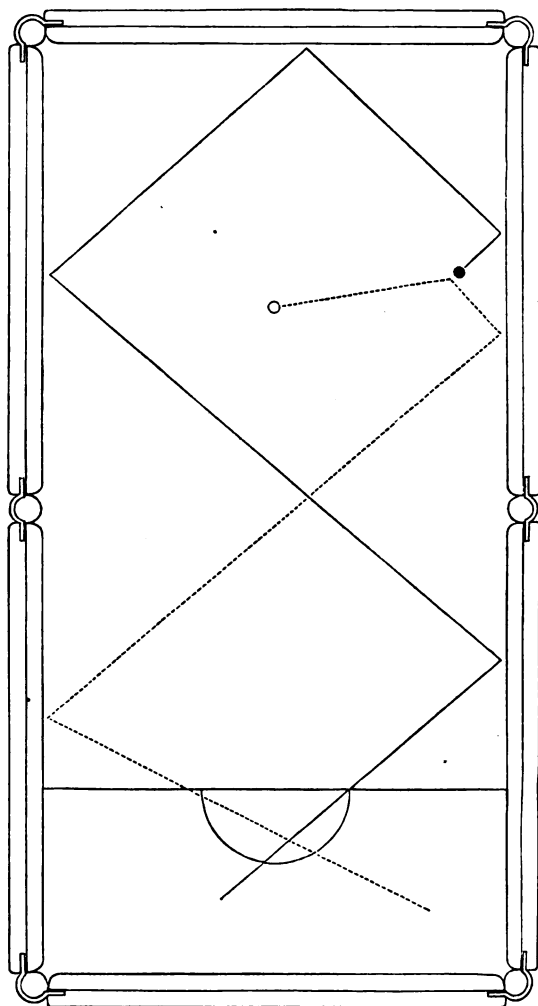
The balls will be left in baulk, as in diagram.

If the white is at black dot (*i.e.*, nearer the top cushion,) and red in the same position as before, more side will be required, and red should be struck a trifle fuller.

Similar strokes present themselves a long way up and down the table; that is to say, if the balls are at black crosses, or anywhere between them, and nearly opposite. The further they are from the top cushion the easier is the stroke. The nearer red is to baulk the fuller it must be struck. When near the top cushion, the red must be struck thin.

When the position is similar, but near the middle pocket, the red should be closer to the side cushion than in the diagram, or the shoulder of the middle pocket may catch the ball, and so spoil the baulk.

DIAGRAM 181.

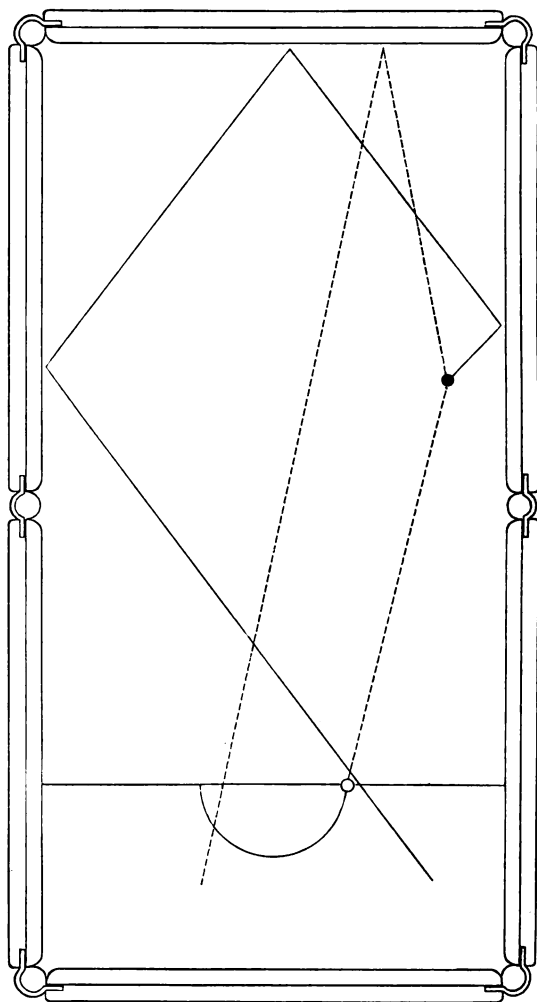


## DIAGRAM 181.

The white is here nearer the baulk than the red—the reverse case of the last. The stroke must now be played from the other side of the red—*i.e.*, from the baulk side, a little fuller than a half ball—a No. 6 stab, the balls taking the direction shown in the diagram.



DIAGRAM 182.



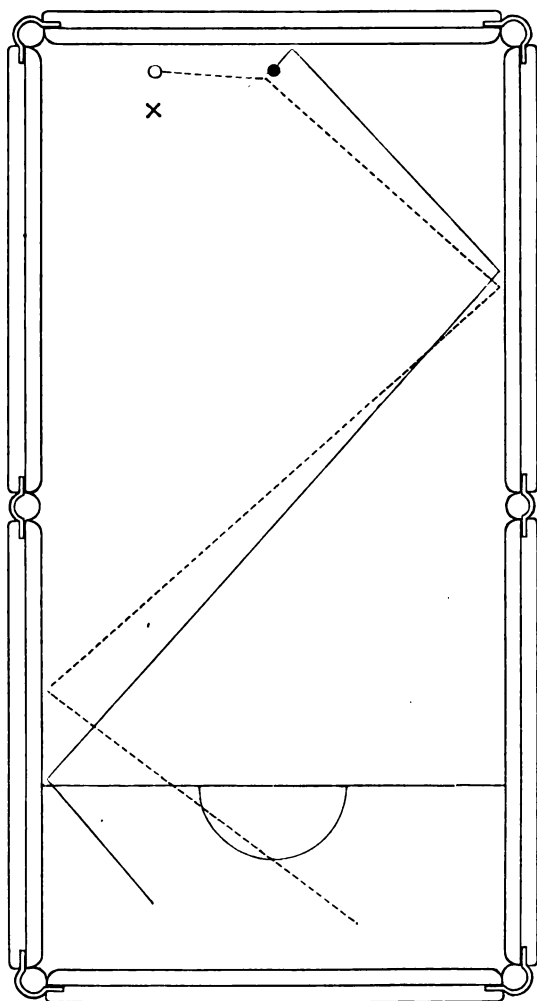
## DIAGRAM 182.

Red 8in. from the side cushion and 18in. above the middle pocket. White in hand.

If white is placed on the corner of the D, nearest the red, and red struck a three-quarter ball, or rather fuller, away from the cushion, a free No. 4 or No. 5, both balls will be left in baulk, taking much the direction shown in the diagram.

A miss in baulk would generally be the game here; but the double baulk is not so difficult as it appears.

DIAGRAM 183.



## DIAGRAM 183.

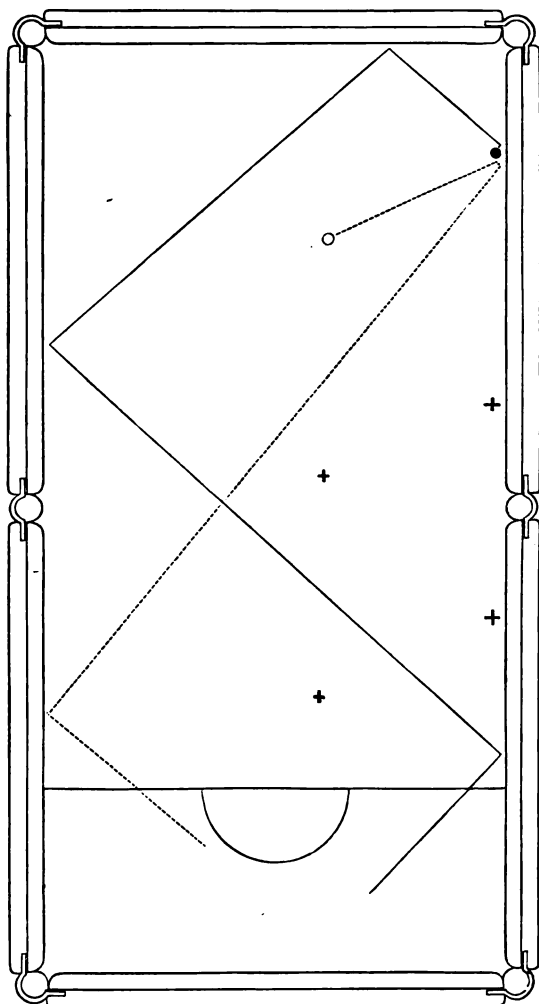
Red in the middle line of the table, 4 in. from the top cushion; white the same distance from that cushion, and 17 in. from the side cushion.

Play a half ball, or rather less, at the red, hitting the white above the centre, a free No. 2 or No. 3. The balls will go into baulk, as in diagram.

If white is at black cross, play a similar stroke, a No. 2 stab, with right-hand side.

If white is half an inch from the top cushion, or nearer, play on the cushion side of the red, striking white with right-hand side, No. 2 strength.

DIAGRAM 184.



## DIAGRAM 184.

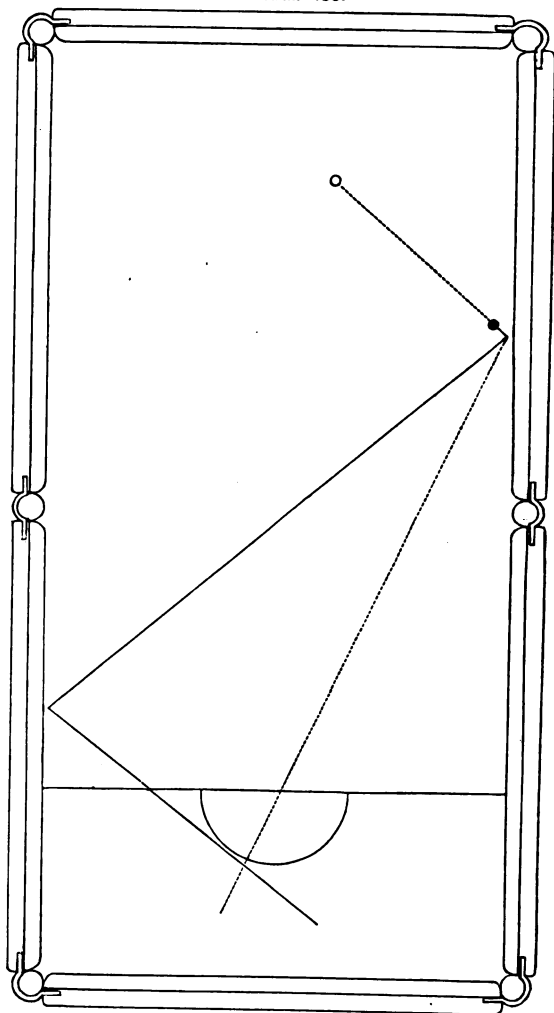
Red 15 in. from the corner, and near or close to the cushion; white 29 in. from the top cushion, and 27 in. from the side cushion.

Play a quarter ball at the red with right-hand side, free No. 4 or No. 5. The result is shown in the diagram.

This stroke may be taken down the table, anywhere between the black crosses. It has to be played as before, but a little harder, and with less side, as the balls recede from the top cushion.

When below the middle pocket, the red must be struck thinner, and no side is required.

DIAGRAM 185.



## DIAGRAM 185.

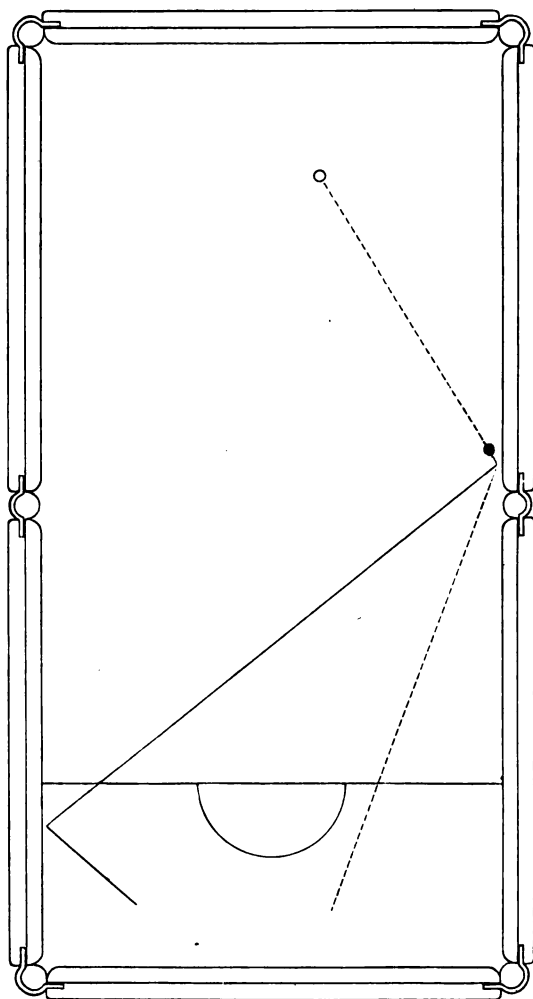
Red 29 in. above the middle pocket, and near the cushion ; white 20 in. from the top cushion, and 27 in. from the side cushion.

Play full at the red, or, if anything, slightly to its left. Strike the white on the top with right hand incline, No. 4 strength.

In this position it is somewhat easier to play for a single baulk, but it is not so advantageous.



DIAGRAM 186.

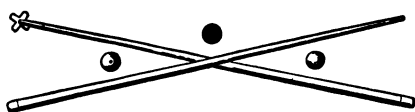


## DIAGRAM 186.

If the red is nearer the middle pocket than in the previous diagram, say within 8in. of the pocket, white placed as before, the stroke is to be played a free No. 1.

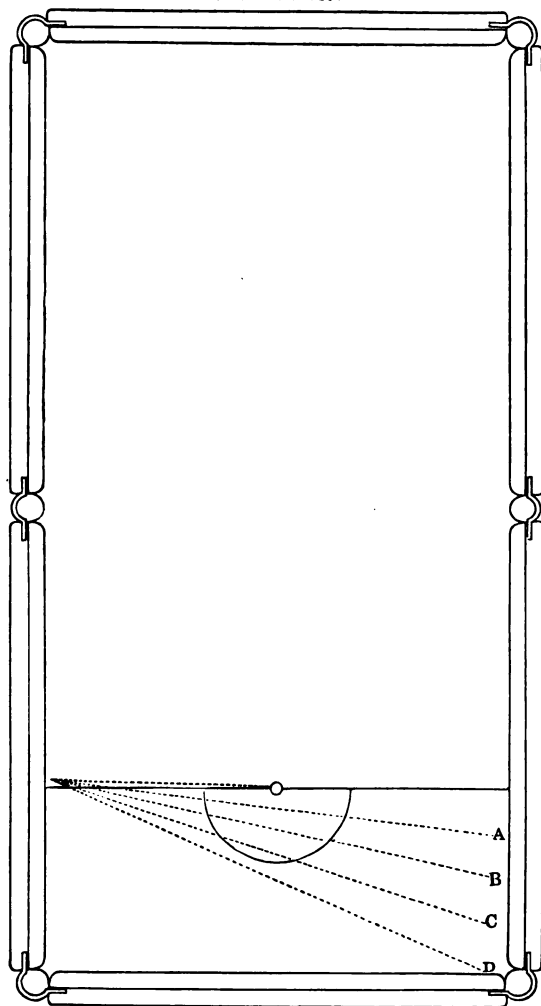
Strokes intermediate between this and the one shown in Diagram 185 should be played at intermediate strengths, according to the position.

These baulks can be taken up the table, like the former series. As the baulk is approached, less strength and less side are required. When the red is within 1 ft. of baulk, the stroke is to be played differently, as directed in Diagram 176.



*Playing back into baulk.*—When the adversary has the baulk with a difficult or doubtful score, it is generally advisable for the striker to give a miss; but, if the adversary has an easy score, it is better to try and move the balls by playing off the side cushion or up the table.

DIAGRAM 187.



## DIAGRAM 187.

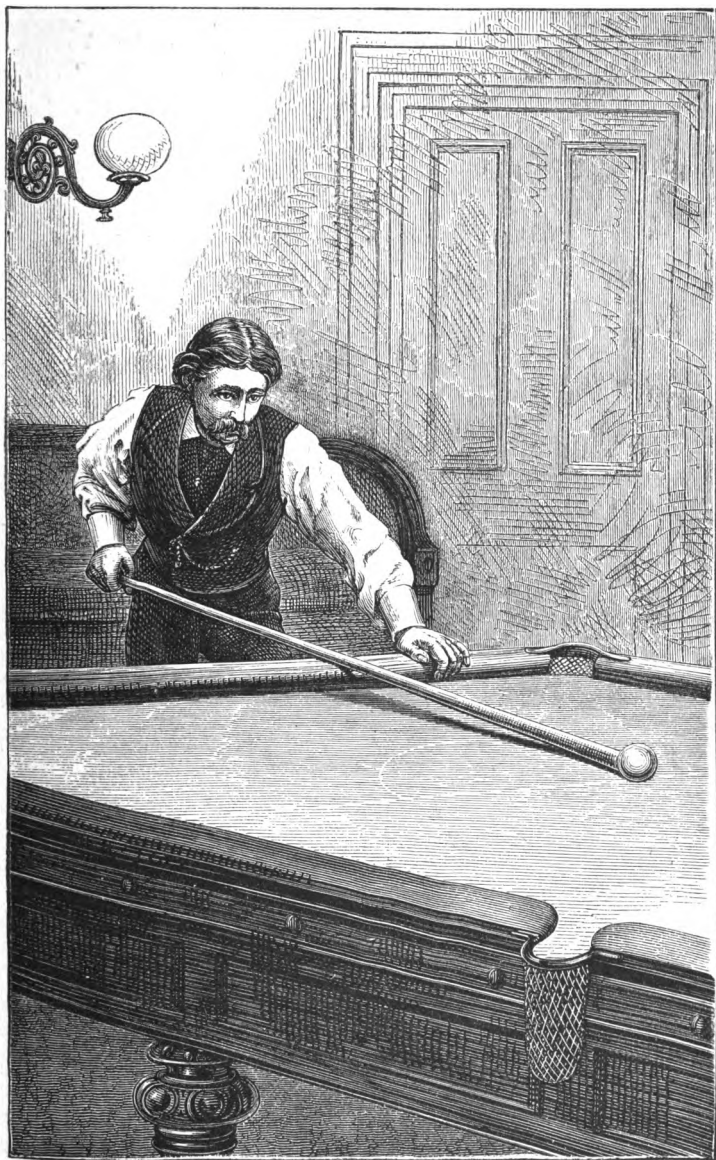
In playing off the side cushion, the stroke must be played with side, and the chief point is to regulate the amount of side put on. The power of doing this can only be obtained by practice, and diagrams are of but little use.

The learner should practise off the side cushion into various parts of the baulk, until he has acquired the art of putting on just enough side to bring the white back to A, B, C, or D (in Diagram 187) at pleasure.

In playing up the table, the ball may be played straight up, or the angle may be divided. The quarter-butt is generally used for these strokes, in order to avoid putting on side unintentionally.

In playing with the butt, the striker, having divided the angle, should place the butt on the table, close to the ball, pointing to the spot on the cushion that he wishes his ball to hit. He should take his aim standing behind the butt. He should then leave the butt, and walk up to the table, standing as for ordinary strokes, with the legs apart. He should next place his left hand on the cushion, and take hold of the butt, near the tip (*see cut*). And, lastly, he should bear on his left hand, and push the ball, keeping the butt in contact with it, until he has extended his reach, which will be about as far as the middle pocket.

In playing up the table merely to move the balls it is generally right to play hard; but a ball so played is liable to jump when it reaches the cushion, and thus the accuracy of the stroke is impaired. Therefore, when playing for a score, it is advisable generally to play a No. 2 or No. 3 strength.



(See p. 456)





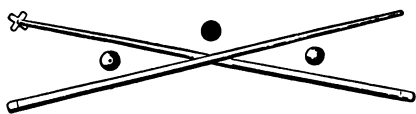
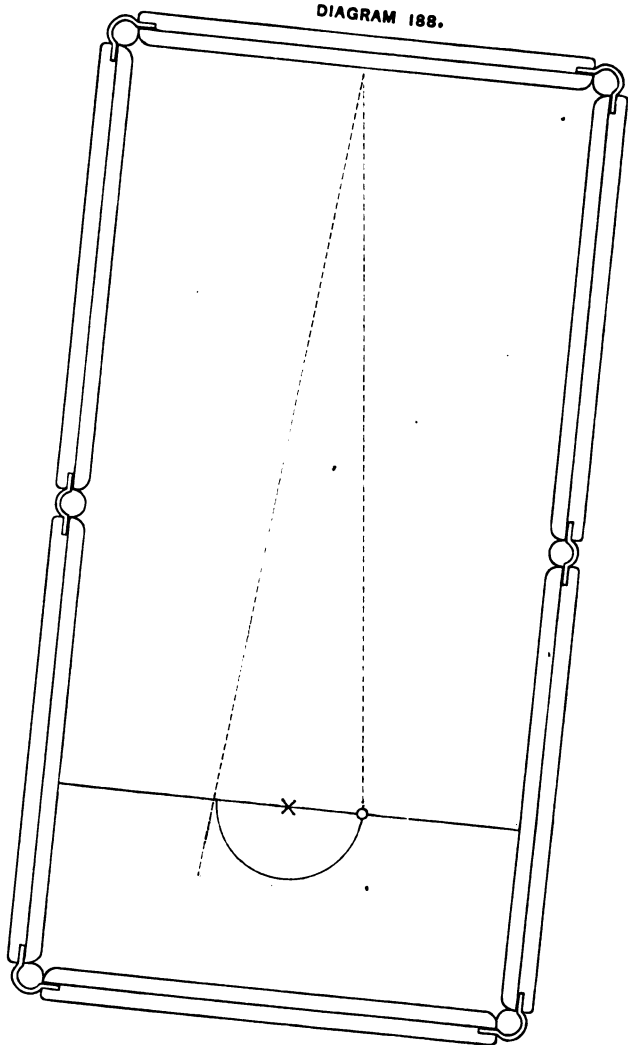


DIAGRAM 188.



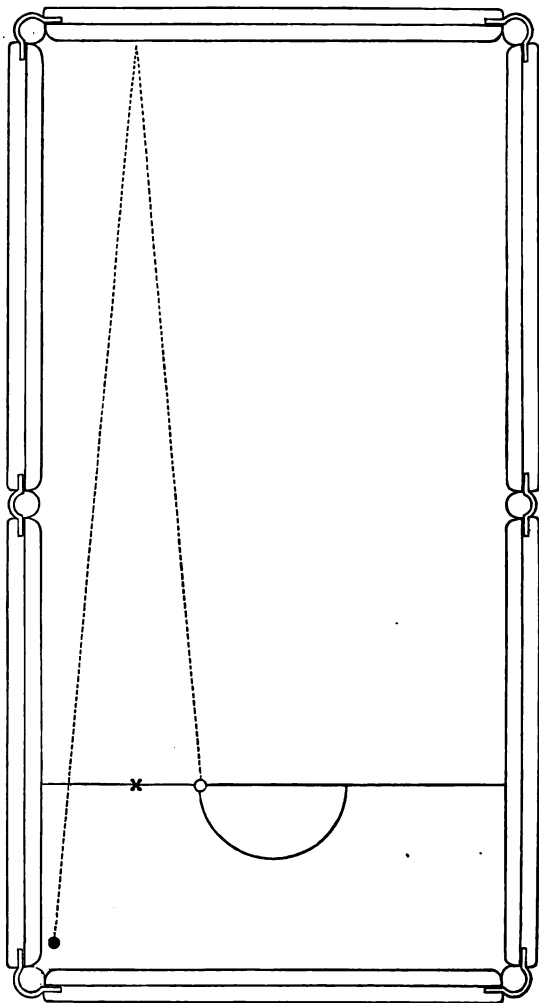
## DIAGRAM 188.

This diagram and the next are given as guides to the division of the angle.

In Diagram 188, if the white is placed on one corner of the D, and played to the centre of the top cushion, opposite the black cross, it will come back over the opposite corner of the D.

In playing this stroke be careful not to aim over the red spot, but at the cushion behind it.

DIAGRAM 189.

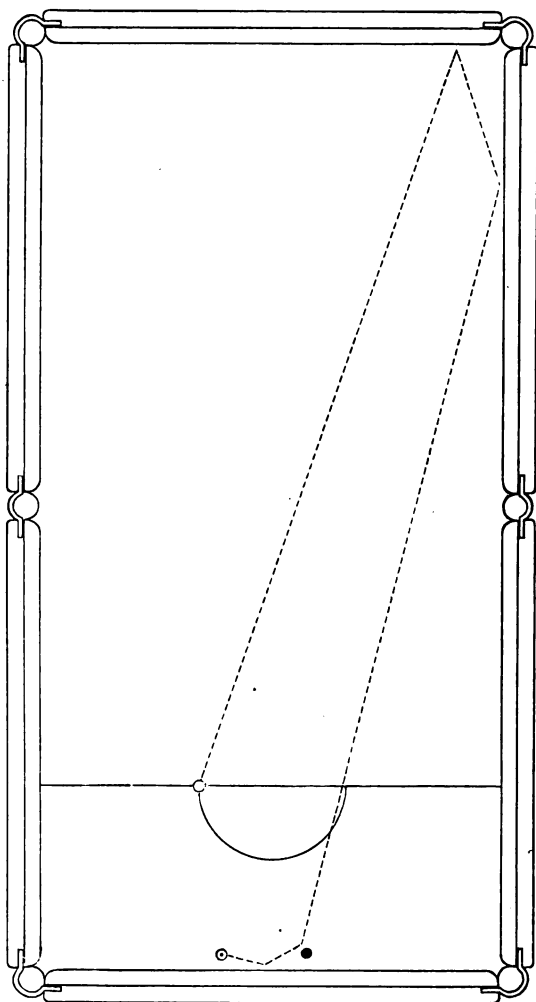


## DIAGRAM 189.

The red being in the corner of the table, near the bottom cushion, the white should be placed in the nearest corner of the D, and aimed at the top cushion, opposite the black cross, which is midway between the white ball and the point over which it should return when it crosses the baulk line.

The white is placed in the corner of the D nearest the ball it is desired to hit, for this reason; the narrower the angle the less room is there for error in dividing it.

DIAGRAM 190.

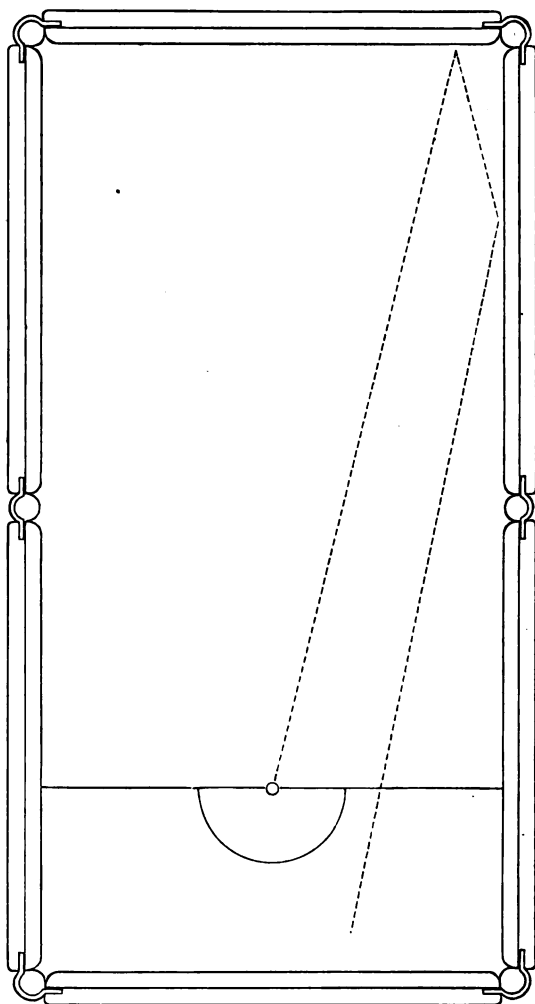


## DIAGRAM 190.

The red and spot-white being placed as in diagram, put the white on the corner of the D, and play at the top cushion, about 7 in. from the corner pocket, free No. 2 or No. 3.



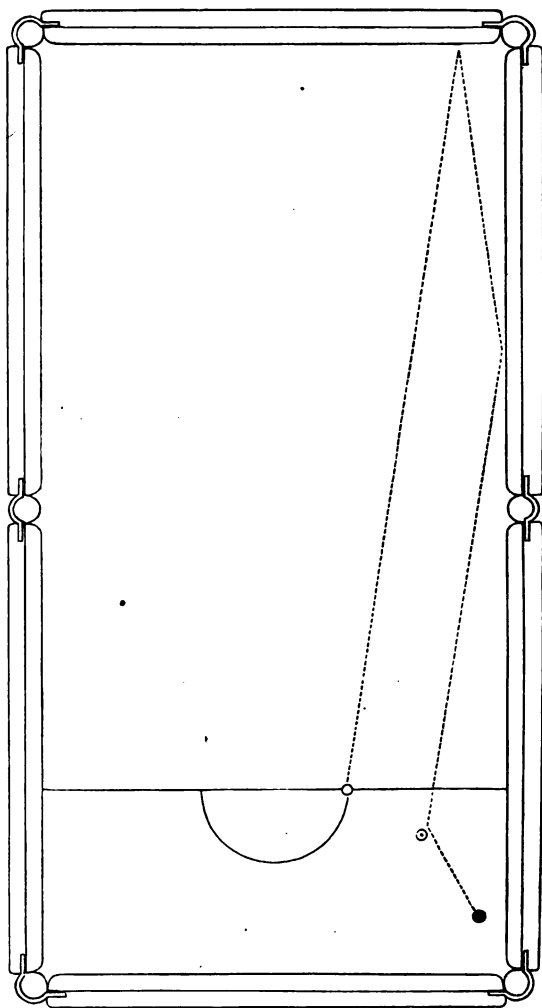
DIAGRAM 191.



**DIAGRAM 191.**

If the red and spot-white are similarly placed, but not so directly in the centre line of the table, the white must be played from the centre spot of the D, free No. 2 or No. 3.

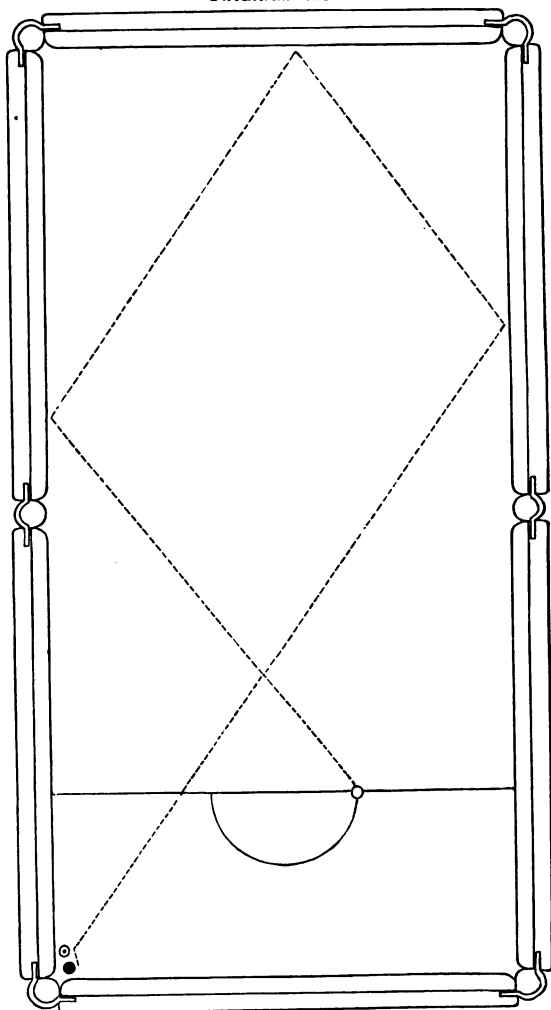
DIAGRAM 192.



## DIAGRAM 192.

Carrying the white to the right-hand corner of the D, and playing as before, it will return still nearer to the side cushion. If the red and spot-white are placed as in diagram, the chance of cannoning is much greater by playing the stroke off two cushions than by playing it direct from the top cushion. Play No. 2 strength.

DIAGRAM 193.



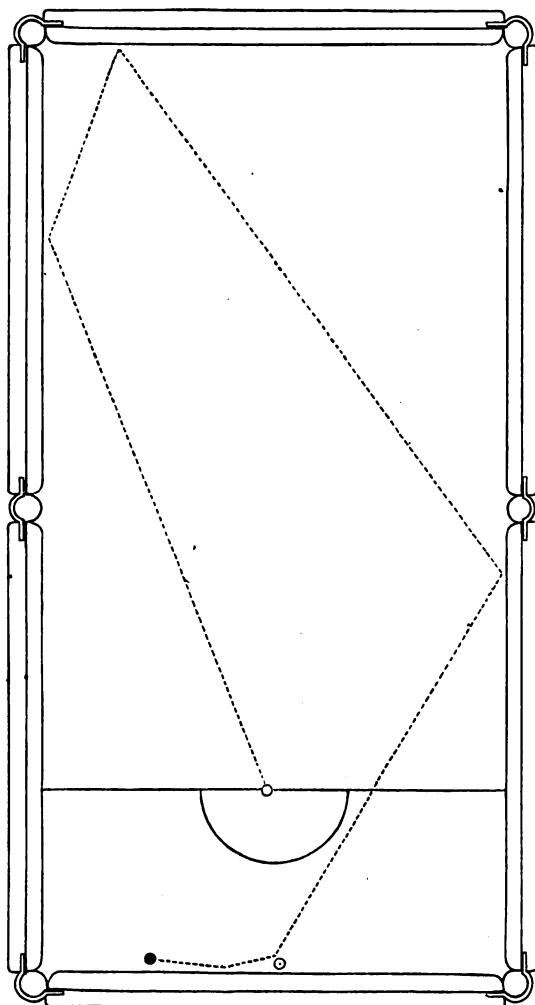
## DIAGRAM 193.

This and the following diagrams are given to show where to place the white, and the part of the side cushion to be aimed at, to bring the ball back into various parts of the baulk. In playing round the table, as in these diagrams, incline is required, and therefore the point of the cue must be used.

Red and spot-white as in diagram.

Place the white in the corner of the D, furthest from the cushion played at, and aim at the side cushion, 14 in. above the middle pocket, No. 2 or No. 3 strength, with right-hand incline, to cannon into the left-hand corner of the baulk, as in diagram.

DIAGRAM 194.



## DIAGRAM 194.

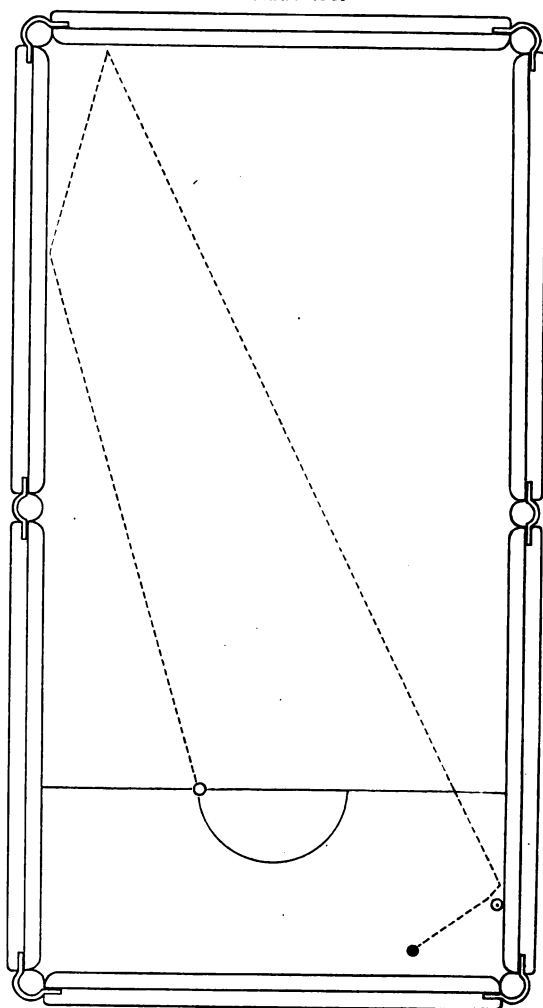
Spot-white and red as in diagram.

Place the white to the left of the centre spot of the D, and aim at the side cushion, 30 in. from the top corner pocket, free No. 2, with right-hand incline.

This score cannot be made by playing first at the top cushion, as in Diagram 190, because the balls are too widely separated.



DIAGRAM 195.



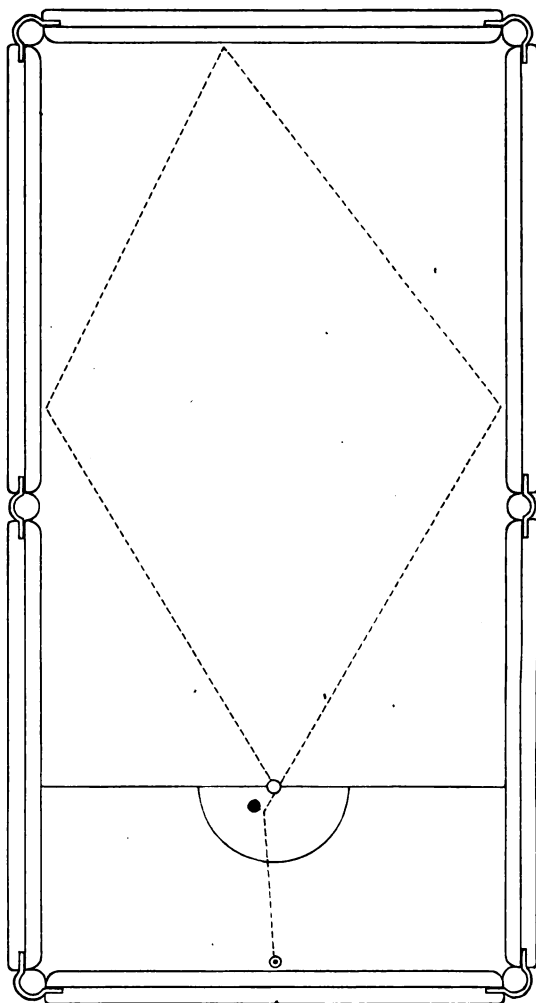
**DIAGRAM 195.**

Spot-white and red as in diagram.

Place the white in the corner of the D, nearest to the cushion first played at, and aim at the side cushion, 31 in. from the top corner pocket, No. 2 strength, with right-hand incline, to cannon, as in diagram.

This is an open game to play; but it would be proper to attempt the cannon, if behind in the score, and wishing to force the game.

DIAGRAM 196.

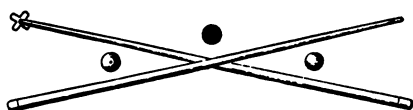


## DIAGRAM 196.

Balls as in diagram.

To make the white return over the baulk spot, place it on the baulk spot, and aim at the side cushion,  $13\frac{1}{2}$  in. above the middle pocket. For the cannon play a free No. 2 or No. 3, with right-hand incline.

The game here would generally be a miss just in front of the spot-white; but, if wishing to force the game, the cannon may be played for.



# CHAMPIONSHIP RULES OF THE GAME OF BILLIARDS,

*As Revised by the chief Professional Players,*

WITH NOTES BY "CAVENDISH."

---

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

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

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

4.—The game shall be adjudged in favour of whoever first scores the number of points agreed on, when the marker shall call "game;" or it shall be given

\* Called in this work the bottom cushion.

† Called in this work the losing or red spot.

against whoever, after having once commenced, shall neglect or refuse to continue when called upon by his opponent to play.

[The scores are counted as below.]

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

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

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

8.—A five-stroke may be made by scoring a cannon and pocketing the red ball; or by a cannon and pocketing the striker's ball after having struck the red ball first.\*

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

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

\* See p. 247.

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

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

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

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

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

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

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

\*See Law 23.



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

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

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

21.—The penalty for a foul stroke is losing the lead, and, in case of a score, an opponent must have the red ball spotted, and himself break the balls, when the player who made the foul must follow suit,

\* An evident mistake for "in hand."

† The butt may also be used in playing from hand up the table at a ball in baulk.

‡ This does not appear to be a foul stroke, but a stroke (*see* Laws 15 and 23).

§ *See* also, as bearing on foul strokes, Laws 15, 21, 23, 26, 28, 31, and 33.

both playing from the D. If the foul is not claimed the player continues to score, if he can.

22.—After being pocketed or forced off the table, the red ball must be spotted on the top spot, but, if that is occupied by another ball, the red must be placed on the centre spot between the middle pockets.

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

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

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

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

27.—No person, except an opponent, has a right to tell the player that he is using the wrong ball, or to inform the non-striker that his opponent has used the wrong ball; and, if the opponent does not see the

\* This does not appear to be a foul stroke, but a stroke (*see* Law 15).

striker use the wrong ball, or, seeing him, does not claim the penalty, the marker is bound to score any points made to the striker.

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

29.—The striker when in hand may not play at a cushion within the baulk (except by going first up the table) so as to hit balls that are within or without the line.

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

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

32.—If in the act of drawing back his cue the

\* From hand.

† With his own ball.

‡ *i.e.*, if the striker fail to play out of baulk, the adversary has the option of scoring a miss, or of requiring the striker to play the stroke again.

§ *i.e.*, if the cue leaves the ball and meets it again, the stroke is foul (*see* Law 20).

striker knocks the ball into a pocket, it counts three to the opponent, and is reckoned a stroke.


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

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

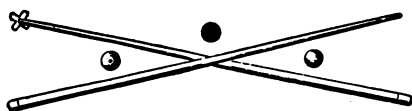
35.—If, after striking, the player or his opponent should by any means obstruct or hasten the speed of any ball, it is at the opponent's or player's option to have them replaced, or to break the balls.

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

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

 The above rules govern all important public matches, and therefore the text is given without alteration. It appears, however, that in several places it would bear revision.

\* This interference is generally allowed, but, in the Editor's opinion, it ought not to be. Spectators have no business to interfere.



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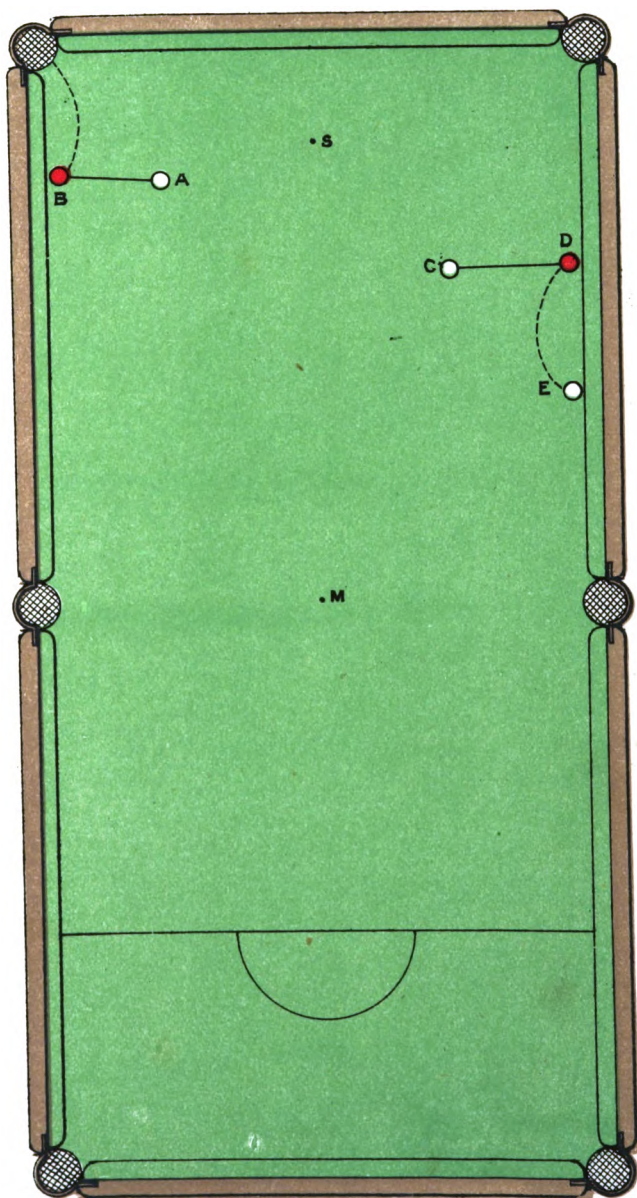
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