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HOYLE'S GAMES MODERNIZED

EDITED BY

PROFESSOR HOFFMANN

New Edition (Reset)

THOROUGHLY REVISED TO 1909

With the addition of Chapters on Auction Bridge and Three other New Games

BY

ERNEST BERGHOLT

And with New Chapters on Roulette and Trente Et Quarante
by Captain BROWNING
("Slambo" of *The Westminster Gazette*)

WITH DIAGRAMS

PREFACE

To the present generation the name of Edmond Hoyle conveys but a vague meaning, though the phrase "according to Hoyle" is still now and then used as a synonym for correct play in a card-game.

Hoyle was in fact the "Cavendish" of his day, and was in many ways a man of special mark. He was born in 1672, and died in 1769, having outlived half-a-dozen monarchs. Of his earlier life little is known. He is said to have been called to the Bar, though whether he ever practised as an advocate is uncertain. In 1742 he was living in Queen's Square, and giving lessons in whist-play, which he was the first to reduce to a scientific method. He had up to that time communicated his system either personally, or in the form of manuscript, but in that year he for the first time published his memorable "Short Treatise on the Game of Whist." Of this first edition only two copies (one in the Bodleian Library) are known to exist. Its price was a guinea. It was freely pirated, and this fact was probably the reason that the succeeding editions, of which there were three published in 1743, were issued at the more modest price of two shillings, each genuine copy being guaranteed by the autograph of the author. Other editions followed, several of which are only now represented by single copies. Of the seventh edition, published in 1747, no copy exists. The eighth (1748) embodied, in addition to the Whist manual, short treatises on Quadrille, Piquet, and Backgammon, which had in the meantime appeared separately. The book was from time to time further amplified, and the eleventh edition (precise date uncertain) is entitled "Mr. Hoyle's Games of Whist, Quadrille, Piquet, Chess and Backgammon Complete." The autograph signature to each copy was continued until Hoyle's death. In the fifteenth edition it is replaced by an impression from a wood block.

It is significant of the respect in which Hoyle was held, that his Laws of Whist, with some slight alterations by the *habitués* of White's and Saunders' chocolate-houses (the then headquarters of the game), were accepted as the final authority from 1760 till 1864, when the basis of the present code, settled by the Turf and Portland Clubs, was adopted in their stead.

Nothing would now be gained by reproducing Hoyle's original text. In the present volume no attempt is made to do so. Its teachings are, however, but the teachings of the master, amplified and brought up-to-date, and it is a fitting tribute to his memory that his name should be retained upon the title-page.

Louis Hoffmann.

PREFACE

TO THE REVISED EDITION OF 1909

The articles on Whist and Bridge have been rewritten and brought thoroughly up-to-date. Those on Billiards, Pool, and Snooker Pool have been completely revised, and all the recent changes in Rules have been either incorporated or quoted. Entirely new chapters have been added on Auction Bridge, Five Hundred, Quinto, and Poker Patience.

For the articles specially written for this New Edition on Roulette and Trente et Quarante, the able pen of Captain Browning is responsible.

Ernest Bergholt.

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HOYLE'S GAMES
MODERNIZED

ALL-FOURS.

ALL-FOURS, known in America as OLD SLEDGE, or SEVEN UP, is usually played by two players, with the full pack of fifty-two cards, which rank in play as at Whist, the ace being the highest, and the two the lowest. The game is seven points.

There are four different items which count towards the score, whence the name *All-Fours*. Such items are as follows:

High.—The highest trump out, scoring one to the original holder.

Low.—The lowest trump out, scoring one to the original holder.

Jack.—The knave of trumps, scoring one to the dealer, if turned up; if otherwise, to the winner of the trick to which it falls.

Game.—Scoring one to the ultimate holder of the more valuable cards in the tricks won by him, according to the following scale:—

For each ten (trump or otherwise)		10
For each ace	"	4
For each king	"	3
For each queen	"	2
For each knave	"	1

N.B.—In the case of the players being equal in this particular, or of neither party holding any card which counts towards Game, the elder hand scores the point.   {2}

METHOD OF PLAYING.

The players cut for deal, the highest card having the preference.[1] The dealer gives six cards to each, turning up the thirteenth as trump. If the elder hand is dissatisfied with his cards, he may say, "I beg," in which case the dealer is bound either to allow him (by the phrase, "Take one") to score one point, or to give each player three more cards from the pack, turning up that next following by way of fresh trump card. If this should be of the same suit as the original trump, the dealer is bound to give three more cards to each, again turning up the seventh, until a new suit does actually turn up. If the turn-up card be a knave, the dealer scores one, this taking precedence of any other score. If, by reason of the elder hand "begging," there is a further deal, and the dealer a second time turns up a knave, he again scores one. The elder hand leads any card he pleases. His antagonist must follow suit or trump, his right to do the latter not being affected by his holding cards of the suit led. If, however, having a card of the suit led, he neither follows suit nor trumps, he becomes liable to the penalty of a revoke.

The player of the highest card of the suit led, or a trump, wins the trick, which is turned down as at Whist, and so on throughout the six tricks. In scoring, the order of precedence is (1) High, (2) Low, (3) Jack, (4) Game; subject, as we have seen, to the contingency of "Jack" having been the turn-up card, the point for this being scored before the hand is played.   {3}

The play is mainly directed to capturing the Jack, and such cards as may score towards Game.

Some players score a point whenever the adversary does not follow suit or trump. Some, again, make it the rule that each player must count his score without looking at his tricks, under penalty of losing one or more points, as may be agreed, in the event of a miscalculation.

Four-handed All-Fours.

The players cut to decide who shall be partners; the two highest playing against the two lowest,

and facing each other, as at Whist. The right to the first deal is decided by the cut, the highest dealing.[2] Afterwards each player deals in rotation.

The dealer and the elder hand alone look at their cards in the first instance, the option of begging resting with the latter. The other two players must not take up their cards till the dealer has decided whether he will "give one" or "run the cards" for a new trump.

The players play in succession as at Whist, four cards constituting a trick. In other respects, the play is the same as in the two-handed game.[3]

BACCARAT.[4]

Baccarat has many points of resemblance to Vingt-un, but the element of chance is much more prominent. The stakes are made before any card is dealt, and one player plays for several. There is therefore, save on the part of the banker, scarcely any scope for personal skill or judgment.

The object of the game is to hold such cards as shall together amount to the point of *nine*. The cards from ace to nine count each according to the number of its pips. Court cards are equivalent to tens, and ten at this game is *baccarat*, a synonym for zero. Thus a player holding a three and a ten (or court card) is considered to have three only; a player holding two tens and a five counts five only. And not only is a tenth card baccarat (0), but ten occurring as part of a total score, however made, is disregarded; so that a five and a six count, not as eleven, but as one only; three, seven and five, not as fifteen, but as five; and so on.

There are two forms of Baccarat, known respectively as *Baccarat Chemin de Fer* and *Baccarat Banque*, the latter being the version more frequently played. A description of Baccarat Chemin de Fer will, however, be the best introduction to the explanation of Baccarat Banque, and we therefore take it first in order.

BACCARAT CHEMIN DE FER.

Six full packs of cards of the same pattern are used, shuffled together. The players seat themselves round the table. In the centre is a basket for the reception of the used cards. If there is any question as to the relative positions of the players, it is decided by lot. The person who draws the first place seats himself next on the right hand of the croupier, and the rest follow in succession. The croupier shuffles the cards, and then passes them on, each player having the right to shuffle in turn. When they have made the circuit of the table, the croupier again shuffles, and, having done so, offers the cards to the player on his left, who cuts. The croupier places the cards before him, and, taking a manageable quantity from the top, hands it to the player on his right, who for the time being is dealer, or "banker." The other players are punters. The dealer places before him the amount he is disposed to risk, and the players "make their stakes." Any punter, beginning with the player on the immediate right of the dealer, is entitled to "go bank," viz. to play against the whole of the banker's stake. If no one says "Banco" (which is the formula by which the desire to go bank is expressed), each player places his stake before him. If the total so staked by the seated players is not equal to the amount for the time being in the bank, other persons standing round may stake in addition. If it is more than equal to the amount in the bank, the punters nearest in order to the banker have the preference up to such amount, the banker having the right to decline any stake in excess of that limit.

The stakes being made, the banker proceeds to deal four cards, face downwards, the first, for the punters, to the right; the second to himself; the third for the punters, the fourth to himself. The player who has the highest stake represents the punters. If two punters are equal in this respect, the player first in rotation has the preference. Each then looks at his cards. If he finds that they make either *nine*, the highest point at Baccarat, or *eight*, the next highest, he turns them up, announcing the number aloud, and the hand is at an end.

If the banker's point is the better, the stakes of the punter become the property of the bank. If the punters' point is the better, the banker (or the croupier for him) pays each punter the amount of his stake. The stakes are made afresh, and the game proceeds. If the banker has been the winner, he deals again. If otherwise, the cards are passed to the player next in order, who thereupon becomes banker in his turn.

We will now take the case that neither party turns up his cards; this is tantamount to an admission that neither has eight or nine. In such case the banker is bound to offer a third card. If the point of the punter is baccarat (*i.e.* cards together amounting to ten or twenty, = 0), one, two, three, or four, he accepts as a matter of course, replying, "Yes," or "Card." A third card is then given to him, face upwards. If his point is already six or seven, he will, equally as a matter of course, *refuse* the offered card. To accept a card with six or seven, or refuse with baccarat, one, two, three, or four (known in either case as a "false draw"), is a breach of the established procedure of the game, and brings down upon the head of the offender the wrath of his fellow-punters; indeed, in some circles he is made liable for any loss they may incur thereby, and in others is punishable by a fine. At the point of five, and no other, is it optional to the punter whether to take a card or not; nobody has the right to advise him, or to remark upon his decision.

The banker has now to decide whether he himself will draw a card, being guided in his decision partly by the cards he already holds, partly by the card (if any) drawn by the punter, and partly

by what he may know or guess of the latter's mode of play. If he has hesitated over his decision, the banker may be pretty certain (unless such hesitation was an intentional blind) that his original point was five, and as the third card (if any) is exposed, his present point becomes equally a matter of certainty. The banker, having drawn or not drawn, as he may elect, exposes his cards, and receives or pays as the case may be. Ties neither win nor lose, but the stakes abide the result of the next hand.

The banker is not permitted to withdraw any part of his winnings, which go to increase the amount in the bank. Should he at any given moment desire to retire, he says, "I pass the deal." In such case each of the other players, in rotation, has the option of taking it, but he must start the bank with the same amount at which it stood when the last banker retired. Should no one present care to risk so high a figure, the deal passes to the player next on the right hand of the retiring banker, who is in such case at liberty to start the bank with such amount as he thinks fit, the late banker now being regarded as last in order of rotation, though the respective priorities are not otherwise affected. {8}

A player who has "gone bank," and lost, is entitled to do so again on the next hand, notwithstanding that the deal may have "passed" to another player.

When the first supply of cards is exhausted, the croupier takes a fresh handful from the heap before him, has them cut by the player on his left, and hands them to the banker. To constitute a valid deal, there must be not less than seven cards left in the dealer's hand. Should the cards in hand fall below this number, they are thrown into the waste-basket, and the banker takes a fresh supply as above mentioned.

Baccarat Banque.

In Baccarat Chemin de Fer, it will have been noticed that a given bank only continues so long as the banker wins. So soon as he loses, it passes to another player. In Baccarat Banque the position of banker is much more permanent. *Three* packs of cards,[5] shuffled together, are in this case used, and the banker (unless he retires either of his own free will, or by reason of the exhaustion of his finances) holds office until the whole of such cards have been dealt. {9}

The bank is at the outset put up to auction, *i.e.* belongs to the player who will undertake to risk the largest amount. In some circles, the person who has first set down his name on the list of players has the right to hold the first bank, risking such amount as he may think proper.

The right to begin having been ascertained, the banker takes his place midway down one of the sides of an oval table, the croupier facing him, with the waste-basket between. On either side the banker are the punters, ten such constituting a full table. Any other persons desiring to take part remain standing, and can only play in the event of the amount in the bank for the time being not being covered by the seated players.

The croupier, having shuffled the cards, hands them for the same purpose to the players to the right and left of him, the banker being entitled to shuffle them last, and to select the person by whom they shall be cut. Each punter having made his stake, the banker deals three cards, the first to the player on his right, the second to the player on his left, and the third to himself; then three more in like manner. The five punters on the right (and any bystanders staking with them) win or lose by the cards dealt to that side; the five others by the cards dealt to the left side. The rules as to turning up with eight or nine, offering and accepting cards, and so on, are the same as at Baccarat Chemin de Fer.

Each punter continues to hold the cards for his side so long as he wins. If he lose, the next hand is dealt to the player next following him in rotation. {10}

Any player may "go bank," the first claim to do so belonging to the punter immediately on the right of the banker; the next to the player on his left, and so on alternatively in regular order. If two players on opposite sides desire to "go bank," they go half shares.

A player going bank may either do so on a single hand, in the ordinary course, or *à cheval*, *i.e.* on two hands separately, one-half of the stake being played upon each hand. A player going bank and losing, may again go bank; and if he again loses, may go bank a third time, but not further.

A player undertaking to hold the bank must play out one hand, but may retire at any time afterwards. On retiring, he is bound to state the amount with which he retires. It is then open to any other player (in order of rotation) to continue the bank, starting with the same amount, and dealing from the remainder of the pack used by his predecessor. The outgoing banker takes the place previously occupied by his successor.

The breaking of the bank does not deprive the banker of the right to continue, provided that he has funds wherewith to replenish it, up to the agreed *minimum*.

Should the stakes of the punters exceed the amount for the time being in the bank, the banker is not responsible for the amount of such excess. In the event of his losing, the croupier pays the punters in order of rotation, so far as the funds in the bank will extend; beyond this, they have no claim. The banker, may, however, in such a case, instead of resting on his right, declare the stakes accepted, forthwith putting up the needful funds to meet them. In such event the bank thenceforth becomes unlimited, and the banker must hold all stakes (to whatever amount) offered on any subsequent hand, or give up the bank.[6] {11}

BÉZIQUE.

Bézique is a game for two players. The piquet pack of thirty-two cards is used, but in duplicate, two such packs of like pattern being shuffled together.

The players cut for deal, the *highest* card having the preference. The rank of the cards in cutting (as also in play) is as under: ace, *ten*, king, queen, knave, nine, eight, seven. Eight cards are dealt (by three, two, and three) to each player; the seventeenth card being turned up by way of trump, and placed between the two players. The remaining cards, known as the "stock," are placed face downwards beside it. Should the turn-up card be a seven, the dealer scores ten.

The non-dealer leads and the dealer plays to such lead any card he pleases. If he play a higher card (according to the scale above given) of the same suit, or a trump, he wins the trick; but he is not bound to do either, or even to follow suit. Further, he is at liberty to trump, even though holding a card of the suit led. If the two cards played are the same (*e.g.* two nines of diamonds), the trick belongs to the leader.

The winner of one trick leads to the next, but before doing so he marks any points to which his hand may entitle him, leaving the cards so marked on the table, and draws one card from the top of the stock. His opponent draws a card in like manner, and so the game proceeds until the stock is exhausted.

The holder of the seven of trumps is entitled to exchange it for the turn-up card, at the same time scoring ten for it. The holder of the duplicate seven of trumps scores ten for it, but gains no further benefit thereby.

The game is usually 1000 up, but, as the score proceeds by tens or multiples of ten, this number is pretty quickly reached.

At the earlier stage of the game, the player scores for the cards he holds in his hand; certain cards or combinations of cards, duly "declared," entitling him to score so many points, as under:—

	Points.
For the seven of trumps, turned up by the dealer, or declared by either player	10
For the second seven of trumps	10
For the last (*i.e.* thirty-second) trick	10
For a Common Marriage, *i.e.* king and queen of any plain suit, declared together	20
For a Royal Marriage, *i.e.* king and queen of the trump suit, declared together	40
For Single Bézique (queen of spades and knave of diamonds)	40
For Double Bézique—the same combination again declared by same player with fresh cards. (additional)	500
For Four Knaves (of any suits, *e.g.* two knaves of spades and two of hearts), duly declared	40
For Four Queens, duly declared	60
For Four Kings, duly declared	80
For Four Aces, duly declared	100
For Sequence of five best trumps—ace, ten, king, queen, knave	250
Brisques—aces or tens in the tricks won by either player, *each*[7]	10

In order to score, the cards composing the given combination must be all at the same time in the hand of the player. A card played to a trick is no longer available (unless a brisque) to score.

A player can only "declare" after winning a trick. Having won a trick, he is at liberty to score any combination he may hold, laying the cards forming it face upwards on the table. If the cards exposed show two combinations he may declare both, but must elect which of them he will score, reserving the other till he again wins a trick. Thus, having king and queen of spades and knave of diamonds on the table, he would say, "I score 40 for Bézique, and 20 to score." When he has again won a trick, having meanwhile retained the needful cards unplayed, he can then score the second combination (Marriage).

A card which has once scored cannot be again used to form part of a combination of *the same kind*: *e.g.* a queen once used to form a Marriage cannot again figure in a Marriage, though it may still score as part of a Sequence, or as one of "Four Queens." In like manner, a card which has once figured in "Bézique" cannot be used to form part of a second Bézique, though it may be used to score Double Bézique. Neither can a card which has been declared in a given combination again be declared in a combination of an inferior order; *e.g.* if a king and queen have been

declared as part of a Sequence, a Marriage cannot afterwards be declared with the same cards—though their having figured in a Marriage would be no bar to their subsequent use as part of a Sequence.

The declared cards, though left face upwards on the table, still form part of the hand, and are played to subsequent tricks at the pleasure of the holder.

When no more cards are left in the stock, the method of play alters. No further declarations can be made, and the only additional score now possible is for the brisques (aces or tens) in the remaining tricks (scored by the winner of the trick), with ten for the last trick, as before stated.

The mode of play as to these last eight tricks is according to Whist rules. Each player must now follow suit, if he can; if not, he is at liberty to trump.[8]

HINTS FOR PLAY.

In the earlier stage of the game, tricks are of no value save in so far as they contain brisques, or enable the winner to "declare," the scoring of the different combinations being the main object of the game. The player will probably at the outset find that he has in hand *some* of the component parts of two or more combinations; but as he must furnish a card to each trick, he will be forced to abandon the one or the other. In choosing between them, two points should be considered; viz. first, the value of the combination, and, secondly, the prospect of making it. As to the last point, he may derive important information from the cards declared by his opponent. Suppose, for instance, that he holds a queen of spades and two knaves of diamonds. These he would naturally retain at any cost, in the hope of making Double Bézique; but should his adversary declare a marriage in spades, showing that he holds the remaining queen of that suit, all hope of Double Bézique is clearly at an end. In the case supposed, it would be the policy of the opponent, knowing or suspecting that Double Bézique was aimed at, to keep the queen of spades in his hand as long as he possibly could, even at some considerable sacrifice.

When a brisque is led, the second player should win the trick if he can do so without too great a cost, for, though a brisque only scores ten to the winner, the capture of the trick means a loss of ten to the opposite party, and practically, therefore, makes a difference of twenty to the score.

Unless a brisque be led, or you have something to declare, pass the trick or win it with a brisque. The best cards to throw away are the sevens, eights, nines, and knaves of plain suits (other than the knave of diamonds, which should be retained on the chance of making Bézique).

It is generally better to risk losing an ace than a queen or king, the two latter having the greater chance of scoring.

If you chance to hold three aces at an early stage of the game, with no prospect of a more valuable combination, retain them, in the hope of drawing a fourth. In any other case, make tricks with aces in plain suits whenever you can.

"Sequence" cards should be kept in reserve as long as possible. A duplicate of a sequence card, though valueless for scoring purposes, should still be held up, as the uncertainty respecting it may hamper your opponent.

Even more important than sequence cards are the bézique cards. After scoring Bézique, the declared cards should still be retained until it becomes clear that Double Bézique is unattainable.

At a late period of the game, when the opportunities for declaration are growing limited, it is often wise to declare (say) Double Bézique without previously declaring single Bézique, or Sequence without previously declaring a Royal Marriage. If you declare the smaller score, and do not again win a trick, you lose the larger score altogether.

When the stock is nearly exhausted, take a trick whenever you can, as you thereby deprive the adversary of the opportunity of scoring his remaining cards. Note at this stage the exposed cards of the adversary, as you will thereby play the last eight tricks to greater advantage.

In the play of the last eight tricks, your main object is to make your brisques, and capture those of the enemy. Reserve, if possible, a good trump wherewith to secure the last trick.

RUBICON BÉZIQUE.

"Rubicon" or "Japanese" Bézique is a modification of the ordinary game, which has for some years found much favour in Paris. In 1887, a code of laws, which we append, was drawn up by a committee of the Portland Club, and Rubicon Bézique may now be regarded as the standard game.

Four packs, of like pattern and shuffled together, are used. The cards rank as at ordinary Bézique; but *nine* instead of eight cards are dealt, singly or by threes, to each player. There is no "turn-up," the first "marriage" scored determining the trump suit. If a "sequence" be declared and scored before any marriage, such sequence determines the trump suit.

The scores at Rubicon Bézique are as under:—

Carte Blanche (a hand without a single court card)[9]	50
Marriage in plain suits	20
Marriage in trumps[10]	40

Sequence in plain suits		150
Sequence in trumps		250
Single Bézique		40
Double Bézique		500
Treble Bézique		1500
Quadruple Bézique		4500
Four Knaves (irrespective of suit)		40
Four Queens	"	60
Four Kings	"	80
Four Aces	"	100

The procedure as to playing and drawing is the same as at ordinary Bézique, save that the tricks are left face upwards in a heap between the players until a brisque is played, when the winner of the trick takes them up, and turns them face downwards, near himself. The value of each brisque is ten points, but they are not scored till the close of the game, and in certain events (see *post*) may not be scored at all.

Only one declaration can be scored at a time, and that only (save in the case of *carte blanche*) by the winner of a trick; but if, on the cards exposed, the player has more than one combination to score, he may score whichever he prefers, at the same time calling attention to his further claim by saying, "And —— to score." A player is not bound to declare any combination, even when exposed upon the table, unless he thinks fit. If he is compelled to play a card of the combination before he has actually scored it, the right to score is at an end.

A card declared in a given combination may not again be declared in an *inferior* combination of the same class—*e.g.* a king and queen declared in Sequence cannot be afterwards made available to score a Royal Marriage. The same card may, however, be used in conjunction with a new card or cards to form, not merely a combination of the same kind, but the same combination over again.[11] Thus, if Four Queens have been declared, the player may play one of them, and, when he next wins a trick, add a fifth queen to the three left on the table, and again score four queens.

If a combination, duly scored, is broken up, one or more cards must be substituted, either from the cards upon the table or from the hand of the player, to entitle him to a fresh score. There is an apparent exception to this rule in the fact that, if a player has declared two independent marriages in the same suit, and all four cards are on the table simultaneously, he may make two more declarations of marriage with the same cards. In truth, however, this merely follows the rule. King 1 (already "married" to queen 1) may again be married to queen 2; and king 2 (already married to queen 2) to queen 1 in like manner.

A player who has two or more declarations to score may elect which he will score first, the other remaining in abeyance; *e.g.* a player having declared Four Kings, including the king of spades, and subsequently declaring Bézique (the king of spades still remaining on the table) would *ipso facto* become entitled to score a Marriage, royal or ordinary, as the case might be. We will suppose the former. In such a case, he would say, "I score forty, and forty for marriage to score." This declaration should be repeated, by way of reminder, after each trick, till actually scored. If, in the meantime, the player becomes entitled to score some other combination, he may, on winning a trick, score the latter in preference to the one previously declared, still keeping this in reserve. The mere fact of having declared a given combination "to score" does not preserve the right to score it, if in the meantime the declarant either plays one of the cards composing it or makes use of them to score some higher declaration of the same class.

The last nine tricks are played like the last eight in the ordinary game; but the winner of the last trick, instead of 10, scores 50.

<div align="center">How the Score is dealt with.</div>

The game is complete in one deal, and is won by the player who scores most points, according to the foregoing table, exclusive of brisques. These latter are only taken into account where the scores are otherwise equal. If, after the addition of the brisques, the scores are still equal, the game is drawn.

There is one other case in which the brisques are reckoned. The score of 1000 points is known as the "Rubicon," and a player not reaching this score is "rubiconed." In this case, also, each player adds in his brisques; and if the score of the loser is thereby brought up to 1000, he "saves the rubicon."

Assuming that the rubicon is saved, the score of the loser is deducted from that of the winner, fractions of a hundred being disregarded in both cases. To the difference are added 500 points for game, and the total is the value of the game, the stakes being usually so much per hundred points. If it happen that the difference between the two scores is less than 100, it is reckoned at that figure, making, with the 500 for game, 600. Thus, if the respective scores are, A, 1510; B, 1240; A wins 1500 - 1200 + 500 = 800. If A's score were 1550, and B's 1520, A would win 100 + 500 = 600.

If B is rubiconed, the value of the game is computed after a different method. The points made by him (still disregarding fractions of a hundred) instead of being subtracted from, are *added* to the score of the winner, who is further entitled to 1000 for the game and 300 for brisques.[12] Thus, if

A has won 1320, and B 620, the value of A's game will be 1300 + 600 + 1000 + 300 = 3200.

If the rubiconed player has scored less than 100, that amount (100) is added to the score of the other player, as well as the 1000 for game and 300 for brisques, as before mentioned.

THE LAWS OF RUBICON BÉZIQUE.

Shuffling.

1.—Rubicon Bézique is played with four packs of thirty-two cards, shuffled together.

2.—Each player has a right to shuffle the pack. The dealer has the right of shuffling last.

3.—The pack must not be shuffled below the table, nor in such manner as to expose the faces of the cards.

Cutting.

4.—A cut must consist of at least five cards, and at least five must be left in the lower packet.

5.—The cards rank as follows, both in cutting and in playing: ace (highest), ten, king, queen, knave, nine, eight, seven (lowest).

6.—The player who cuts the higher card has choice of deal, seats and markers. The choice determines both seats and markers during the play.

7.—If, in cutting for deal, a player expose more than one card, he must cut again.

8.—The cut for deal holds good even if the pack be incorrect.

9.—If, in cutting to the dealer, or in reuniting the separated packets, a card be exposed, or if there be any confusion of the cards, there must be a fresh cut.

Dealing.

10.—The dealer must deal the cards by one at a time, giving the top card to his adversary, the next card to himself, and so on; or by three at a time, giving the top three cards to his adversary, the next three to himself, and so on; until each player has nine cards. The undealt cards (called the "stock") are to be placed face downward, in one packet, in the middle of the table, to the left of the dealer.

11.—If the dealer deal the cards wrongly, he may rectify the error, with the permission of his adversary, prior to either player having taken up any of his cards.

12.—If, after the deal, and before the dealer has played to the first trick, it be discovered that either player has more than nine cards there must be a fresh deal. If it be similarly discovered that either player has less than nine cards, the deal may be completed from the top of the stock by mutual agreement, otherwise there must be a fresh deal.

13.—If the dealer expose a card belonging to his adversary or to the stock, the non-dealer has the option of a fresh deal. If the dealer expose any of his own cards, the deal stands good.

14.—If a faced card be found in the pack before the play of the hand has begun, there must be a fresh deal.

Carte Blanche.

15.—If a player have a hand dealt him without king, queen or knave, he may declare *carte blanche* before playing a card. Carte blanche must be shown by counting the cards, one by one, face upward, on the table.

16.—If, after playing a card, a player who has declared carte blanche draw a card other than king, queen or knave, he is entitled to declare another carte blanche on showing the card drawn to his adversary; and so on after every card drawn, until he draws a king, queen or knave.

Playing.

17.—If a player play with more than nine cards he is rubiconed; but the amount to be added to his adversary's score is not to exceed nine hundred, exclusive of the thirteen hundred for a rubicon game.

18.—If both players play with more than nine cards, the game is null and void.

19.—If a player play with less than nine cards, the error cannot be rectified. He is liable to no penalty; his adversary wins the last trick.

20.—If both players play with less than nine cards, the deal stands good, and the winner of the last trick scores it.

21.—If one player play with more than nine cards, and the other with less than nine, the deal stands good. The player with more than nine cards is rubiconed (as provided in Law 17), and neither player scores the last trick.

22.—If a faced card be found in the stock after the play of the hand has begun, it must be turned face downward, without altering its place in the stock.

23.—A card led in turn may not be taken up after it has been played to. A card played to a trick may not be taken up after the trick has been turned, or after another card has been drawn from the stock; but if two or more cards be played together, all but one may be taken up; and cards accidentally dropped may be taken up.

24.—A card led out of turn must be taken up, unless it has been played to. After it has been played to, it is too late to rectify the error.

25.—A player who wins a trick containing a brisque should at once take up all the played cards on the table, and turn them face downward near himself. If he fail to do so, his adversary is entitled, as soon as he has won a trick, to take up all the played cards on the table. Tricks turned may not be looked at (except as provided in Law 27).

26.—The stock may be counted, face downwards, at any time during the play. A player counting the stock should be careful not to disturb the order of the cards.

27.—A player may not count the brisques in his tricks so long as more than twelve cards remain in the stock.

DRAWING.

28.—If the winner of a trick see two cards when drawing from the stock, he must show the top card to his adversary.

29.—If the loser of a trick draw the top card of the stock and see it, he must restore the card drawn in error, and must show the next card to his adversary; but, if the loser of a trick draw the top card, and the winner draw the next card and see it, it is too late to rectify the error, and the players retain the cards erroneously drawn.

30.—If the loser of a trick, after the winner has drawn, see two cards when drawing from the stock, his adversary has choice of the two cards of the following draw, and is entitled to look at both before choosing. If he choose the second card, he need not show it.

31.—If a player see several cards when drawing from the stock, his adversary has choice of the two cards of the following draw, and then of the cards of the next draw; and so on, as long as any card which has been seen remains undrawn; and he is entitled to look at the cards before choosing.

32.—If there be an odd number of cards in the stock, the last card is not drawn.

DECLARING.

33.—Declared cards must be placed face upward on the table separate from the tricks, and (except in the case of carte blanche) must remain there until played, or until the stock is exhausted.

34.—If a declared card be played, and a card which restores any scoring combination or combinations be substituted, these combinations may be declared again.

35.—If a player declare more than one marriage in the same suit, he may declare a fresh marriage whenever he plays one of the declared cards, so long as a king and queen remain on the table.

36.—A player who has declared marriage may afterwards add the ace, ten, and knave of the same suit as the marriage, and declare sequence; or he may declare sequence without first declaring the marriage.

37.—A king or queen, once declared in sequence, cannot be afterwards used to form part of a marriage; but a player, having declared sequence, may declare marriage with a fresh king and queen of the same suit.

38.—Bézique combinations may be declared separately, and may be afterwards united to form a superior combination; or single, double, or triple bézique may be added to any already declared combination, to form a superior one; or, double, triple, or quadruple bézique may be at once declared, without having been previously declared separately. Bézique cards once declared in a superior bézique combination cannot be afterwards used to form part of an inferior one; but they may be used to form part of equal or superior combinations with a substituted card, or with added cards, or with both.

39.—A player who has cards on the table with which he might form a scoring combination, is not bound to declare it.

SCORING.

40.—A player declaring—

Carte Blanche	scores	50
Marriage in trumps	"	40
Marriage in plain suits	"	20
Sequence in trumps	"	250
Sequence in plain suits	"	150
Bézique	"	40

Double Bézique	"	500
Triple Bézique	"	1500
Quadruple Bézique	"	4500
Four Aces	"	100
Four Kings	"	80
Four Queens	"	60
Four Knaves	"	40

41.—The first marriage scored makes the trump suit. If no marriage his been scored, the first sequence scored makes the trump suit.

42.—A player can only score a declaration on winning a trick and before drawing, except in the case of carte blanche, which is scored before playing, and independently of winning a trick.

43.—Only one declaration can be scored at a time; but if a player declare a carte blanche which contains four aces, he may also score four aces if he win the trick, notwithstanding that he has already scored carte blanche.

44.—If the winner of a trick have two or more declarations to score, he may choose which he will first score. On winning another trick, he may similarly choose which of the remaining declarations he will score, or he may make and score a fresh declaration, and leave any unscored declarations still to score on winning another trick.

45.—A player who has a declaration to score should repeat after every trick what he has to score. He may score it at any time on winning a trick, and before drawing.

46.—If a player who has a declaration to score play a card of the combination before scoring it, he loses the score.

47.—If a player have a marriage to score, and, on winning a trick, add to the marriage the ace, ten, and knave of the suit, and score sequence, he loses the score for the marriage.

48.—If a player have an inferior bézique combination to score, and, on winning a trick, add to the bézique combination cards which form a superior bézique combination, and score the superior combination, he loses the score for the inferior one.

49.—A player who has a declaration to score is not bound to score it.

50.—If a player erroneously score a declaration which does not constitute a scoring combination, and the error be not discovered before a card of the next trick has been played, the score marked stands good; and so on for all subsequent scores similarly marked before the discovery of the error.

51.—If an error in marking the score be proved, it may be corrected at any time during the game.

52.—No declaration can be scored after the stock is exhausted.

THE LAST NINE TRICKS.

53.—The winner of the last trick adds fifty to the score.

54.—The winner of the last trick is bound to score it (except as provided in Law 21).

55.—If, during the play of the last nine tricks, a player fail to follow suit when able, or fail to win the card led when able—on detection of the error, the card erroneously played, and all cards subsequently played, must be taken up and replayed.

COMPUTING THE GAME.

56.—The brisques (aces and tens) score ten each to the player having them in his tricks; but the brisques are only taken into account as provided in Laws 60 and 61.

57.—The winner of the game deducts the score of the loser from his own (excluding fractions of a hundred), and the difference, with five hundred added for the game, is the number of points won. If the difference between the scores be less than a hundred, the winner adds a hundred to the score of five hundred for the game.

58.—If the loser fail to score a thousand, he is rubiconed. The winner, whether his score reach a thousand or not, adds the score of the loser to his own (excluding fractions of a hundred) and the sum, with thirteen hundred added for the game, is the number of points won.

59.—If a player who is rubiconed has scored less than a hundred, the winner adds a hundred to his score, in addition to the score of thirteen hundred for the game.

60.—If the loser of a game fail to score a thousand, but have in his tricks a sufficient number of brisques to bring his total score to a thousand, he is not rubiconed. Each player adds his brisques to his score, and the game is computed as provided in Law 57.

61.—If the scores be so nearly equal that the brisques must be taken into account in order to decide who wins the game, and the loser be not rubiconed, each player adds his brisques to the score, and the game is then computed as provided in Law 57; but if the loser be rubiconed, the brisques, though taken into account in order to decide who wins the game, are not added to the

scores, and the game is computed as provided in Law 58. In the case of a tie after adding the brisques, the game is null and void.

62.—If a pack be discovered to be incorrect, redundant, or imperfect, the deal in which the discovery is made is void. All preceding deals stand good.

63.—If a card or cards which complete the pack be found on the floor, the deal stands good.

CHANGING CARDS.

64.—Before the pack is cut to the dealer, a player may call for fresh cards at his own expense. He must call for four fresh packs.

65.—Torn or marked cards must be replaced, or fresh packs called for at the expense of the two players.

BYSTANDERS.

66.—If a bystander call attention to any error or oversight, and thereby affect the score, he may be called on to pay all stakes and bets of the player whose interest he has prejudicially affected.

BLIND HOOKEY.

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The players, of whom there may be any number, cut for deal, the lowest having the preference. The pack is then shuffled by the player on the dealer's right hand, and afterwards, if he so please, by the dealer himself, after which it is cut by the right-hand player. The two halves are then re-united, and the pack is passed to the player on the left of the dealer, who cuts from the top a small quantity of cards (not less than four, nor more than his due proportion of the pack). The pack is then passed to the next player, who cuts a similar portion, and so on round the circle, the cards left belonging to the dealer. No one looks at his cards, but makes his stake on pure speculation; hence the name "blind" hookey. The dealer then turns up his cards, and shows the bottom one; the other players do the same. Each player holding a higher card than that of the dealer receives the amount of his stake; all below or equal pay the dealer. This is repeated until a hand occurs in which the dealer is a loser all round, when the deal is at an end, and the next player deals.

A second method is as under: The cards having been shuffled and cut, the dealer cuts them into {33} three portions. Two of these are for the company, the third for himself. The other players place their stakes on whichever two packets they please, the rejected packet being taken by the dealer. [13] The stakes having been made, the cards are turned up, and the players receive or pay as the bottom cards of their packets prove to be higher or lower than that of the dealer.

CRIBBAGE.

{34}

Cribbage is primarily a game for two players, though it may also be played by three, or even four persons; in the latter case, two playing against two, as at Whist. Of the two-handed game there are three varieties, known, from the number of cards dealt to each player, as "five-card," "six-card," and "seven-card" cribbage. The number of points to be made in the first case is 61; in the second, 121; and in the third, 181. If the loser has made less than half the specified number of points, he is "lurched," and pays double the agreed stake.

Cribbage Board.

The score is marked by means of pegs of ivory or bone, on a special board, as depicted above. It will be observed that there is on either side of the board a double row of holes, thirty in each, divided, for convenience in counting, into sets of five. The board is placed cross-wise between the players, and both start from the same end (which should be that to the left of the first dealer), {35} each travelling up the outer and down the inner row (once round in the "five-card," twice in the "six-card," and thrice in the "seven-card" game), terminating with the "game-hole" at the end from which they started. In scoring, the hinder peg for the time being is advanced the requisite number of points beyond the foremost.

We will commence with the five-card game.

The pack of fifty-two cards is used, and the players cut for deal, the lowest dealing. For this and for "sequence" purposes, the cards rank in regular order from ace (lowest) up to king (highest), but in counting court cards count as tens.

The pack having been shuffled, the non-dealer cuts, and his opponent deals, one at a time, five cards to each player. Meanwhile the non-dealer scores three holes, known as "three for last," and regarded as a set-off for the advantage of first deal. The undealt portion of the pack is placed face downwards between the players. Each player now "lays out" two of his cards (placed face downwards to the right hand of the dealer) to form what is called the "crib." The principles which

govern the "lay out" will be discussed later.

The crib having been laid out, the non-dealer cuts, by lifting off the upper half of the pack. The dealer turns up the card left uppermost and places it on the top of the pack. This card is known as the "start." Should it chance to be a knave, the dealer is entitled to "two for his heels," and scores two points.

The score depends partly upon the course of play, and partly upon the player's holding certain combinations of cards. These latter are scored at the close of the hand.

The scores which may be made in course of play are as under:—

PAIRS.—A player playing a similar card to the card last played by his adversary (as a king to a king, or a seven to a seven) is entitled to score *two* for a *pair*.[14]

PAIRS-ROYAL.—If the first player in the case last supposed can follow with a third card of the same description, he scores *six* for a *pair-royal*.

DOUBLE PAIRS-ROYAL.—If the second player replies with a fourth card of the same description, he scores *twelve* for a *double pair-royal*.

SEQUENCES, OR RUNS.—Three or more cards of any suit but forming a regular numerical succession (as two, three, four; knave, ten, nine), count one for each card to the last player. The sequence need not be played in regular order, so long as the cards exposed for the time being form an unbroken series. Thus, suppose that A plays a five, and B a four. If A now plays either a six or a three, he is entitled to score a run of three (three points). We will suppose that he plays a three. If B can play either a six or a two, he will be entitled to score *four*; and if A can then add another card at either end, he will score *five*. Suppose, again, that A has played a five and a three, and B a two and a six. If A now plays a four, he is entitled to score five for the complete sequence. The highest number that can be scored for a sequence is *seven*, for ace, two, three, four, five, six, seven. Ace, king, queen, do not count as a sequence.

FIFTEEN or THIRTY-ONE.—A player whose card makes, with those already exposed, the number *fifteen*, scores two. If either player makes *thirty-one*, he scores two in like manner. If, when the cards on the table approach thirty-one, the player whose turn it is can go no further without passing that number, he says, "Go." His opponent then plays any other card or cards up to that limit. If they make thirty-one exactly, he scores two; if not, he scores one for "last card," *i.e.* the last card played. This (at five-card cribbage) terminates the hand.

The hand being over, the players, beginning with the non-dealer, proceed to "show," *i.e.* turn up their cards, and reckon how many points they may contain conjointly with the turn-up card, which is regarded as belonging, for this purpose, to the hand of each player, as also to the "crib" of the dealer. The first point noted is the *fifteens* they may contain, *two* points being reckoned for each, and the cards being combined in every possible way to make that number. Thus three fives and a ten or court card make (apart from their value under other aspects) four fifteens (technically spoken of as "fifteen eight"[15]), each of the fives forming one fifteen with the ten, and the three fives united forming another.

The next thing to be noted is the presence of any pairs, pair-royal, or double pair-royal. Thus, in the case supposed, the player, after claiming "fifteen eight," would go on to say "and six for a pair-royal, fourteen."

If all the three cards in the hand are in sequence (independent of suit), three points are reckoned for this, or if the three form a sequence with the turn-up card, four.

If three of the cards are in sequence, and the fourth is a duplicate of one of them, such fourth card is regarded as making a fresh sequence with the other two, the "double run," as it is called, scoring six points. Besides this, the holder is entitled to two for his "pair" (the two duplicate cards), bringing the total value (irrespective of "fifteens") up to eight.

Where (as in crib at five-card, or hand or crib at six-card Cribbage) five cards have to be reckoned, it may happen that three are in sequence, and that the other two are duplicates of one of them. In this case they constitute a treble run of three (nine points) and a pair-royal (six points), total fifteen.

If the three cards of the hand are all of one suit, the player scores three points for a *flush*. If the turn-up is of the same suit, four points.

If the hand chance to contain a *knave of the same suit as the turn-up card*, the holder is entitled to score one point, "for his nob."

The non-dealer having scored his points, as above indicated, the dealer proceeds to score any points, first in his hand, and then in the crib, in like manner. There is only one distinction, viz., that, in counting crib, a flush is not reckoned unless the "start" is of the same suit as the rest. In this case the flush is worth five points (one for each card).

The following table indicates the method of counting some of the more important combinations (including the start) of the hand at five-card Cribbage:—

Four fives (*Fifteen eight and a double pair-royal*)	20
Three fives and a ten (*Fifteen eight and a pair-royal*)	14

Two fives, a four, and a six Two fours, a five, and a six Two sixes, a four, and a five	*Fifteen-four, pair, and double run of three*	12
Three threes and a nine Three sixes and a nine Three sixes and a three Three sevens and an eight Three eights and a seven Three nines and a six Three sevens and an ace	*Fifteen six and a pair-royal*	12
Two eights, a six (or nine), and a seven Two sevens, a six, and an eight Six, five, and two fours	*Fifteen four, pair, and double run of three*	13
Two fives and two tens or court cards of like denomination (*Fifteen eight and two pairs*)		12
Two nines and two sixes (*Fifteen eight, and two pairs*)		12
Two fives, a ten, and a court card (*Fifteen eight and a pair*)		10
Two sixes, a seven, and an eight (*Fifteen two, pair, and double run of three*)		10
A five and any three court cards in sequence, or ten, knave, queen (*Fifteen six and run of three*)		9
A five and three court cards, or a ten and court cards, in sequence (*Fifteen six and run of three*)		9
Any sequence of three cards, with a duplicate of one of them, but no "fifteen" (*Pair and double run of three*)		8

Where the four cards of the hand (or all four of the crib, and the start) are of the same suit, the value of the flush (four or five, as the case may be) must be added. Where either includes a knave of the same suit as the start, one "for his nob" will be scored in addition. {40}

A study of the foregoing table should be a material aid to the player in discarding for "crib." If he is dealer, he desires the crib to be as productive as possible; if non-dealer, the reverse. On the other side, he desires to retain such cards as shall be likely to score best in his hand, and these two objects frequently clash. It is therefore, important to know which to prefer.

We will first examine the question from the dealer's point of view. Both hand and crib belong to him, but the hand consists (including the start), of *four* cards only, while the crib has *five*. The possible combinations of five cards are so numerous that space will only permit us to give examples of a few leading hands. The highest possible score is twenty-nine, which is made by three fives and a knave, with a fourth five, of the same suit as the knave, turned up by way of start.[16]

The mode of reckoning is as follows: the four fives, in four combinations of three, score fifteen eight. Each of them again scores a fifteen in conjunction with the knave, making eight more. To these are added twelve for the double pair-royal, and "one for his nob," making twenty-nine.

Two fives, two fours, and a six Two fives, two sixes, and a four Two fours, two sixes, and a five Two sevens, two eights, and a nine	*Fifteen eight, two pairs, and a run of three four times repeated*	24
Four threes and a nine (*Fifteen twelve and a double pair-royal*)		24
Three fives, a four, and a six (*Fifteen eight, a pair-royal, and run of three thrice repeated*)		23
Three fours, a five, and a six Three sixes, a four, and a five Three sevens, an eight, and a nine Three eights, a seven, and a nine	*Fifteen six, a pair-royal, and run of three thrice repeated*	21
Four twos and a nine Four threes and a six	*Fifteen eight and a double pair-royal*	20
Two sixes, two sevens, and an eight Two sevens, an eight, and two nines	*Fifteen four, two pairs,*	20

{41}

Two eights, a seven, and two nines	*and run of three four times repeated*	
Three tens, or court cards of like denomination, and two fives	*Fifteen twelve, pair-royal, and pair*	20
Three threes and two nines		
Three sevens and two aces		
Three threes and two sixes[17] (*Fifteen ten, pair, and pair-royal*)		18
Three fours, three, and five (*Fifteen two, pair-royal, and run of three thrice repeated*)		17
Three tenth cards in sequence and two fives (*Fifteen twelve, pair, and run of three*)[18]		17
Any three cards in sequence, with duplicates of two of them, but no "fifteen" (*Two pairs and run of three four times repeated*)		16
Any three cards in sequence, with one of them thrice repeated, but no "fifteen" (*Pair-royal and run of three thrice repeated*)		15

As for combinations of minor value, their name is legion.

With four cards only, the general average is very much lower, as will have been seen from the table on p. 39. {42}

A comparison of the foregoing tables show that the crib at five-card Cribbage is likely to be much more important than the hand, and this furnishes us with a safe principle for the guidance of the player in laying out. In the case of the dealer, he should lay out for crib such cards as are most likely to form valuable combinations, even though he may, to some extent, sacrifice the scoring value of his hand. Conversely, it is to the interest of the non-dealer to lay out such cards as are likely to "baulk the crib," as it is termed, even though he may to some extent injure his own hand in doing so. On close examination of the tables, it will be found that the cards most likely to help the crib are *pairs*. If the other three cards chance to be in sequence, they are worth, standing alone, three only, but the addition of duplicates of either of the series will bring their value (for runs and pair-royal) up to fifteen, independently of any other points they may contain. Or suppose, with six as start, that the dealer has thrown out a four and a five, these are worth five only; but if the non-dealer had been rash enough to throw out a pair, either of fours or sixes, the score would run up to twenty-one. If the non-dealer had thrown out a pair of fives, it would have been twenty-three.

Next to a pair, two cards forming a fifteen, or two cards in sequence, are most likely to help the crib, and should therefore be preferred by the dealer, and eschewed by the non-dealer—the more so, if they chance to answer both conditions—*e.g.* a seven and eight. Next to cards in sequence come cards only one or two points apart, as the cards of the opposite player may fill up the gap, and convert them into sequence cards. Of single cards, a five is the most likely to score, inasmuch as there are sixteen tenth cards to four of any other denomination, and the chances of its forming part of one or more fifteens are therefore considerable. The cards which are least likely to make for crib are king and ace, inasmuch as nothing save queen, knave can convert a king into a sequence card, and nothing save a two and three can convert the ace into a sequence card. The best cards for the non-dealer to throw out are therefore a king or ace, and some second card so far removed from the first that the two cannot form part of the same sequence. King or queen, with nine, eight, seven, six, or ace, are good "baulking" cards; likewise two or ace, with seven, eight, nine, or ten. The non-dealer should never throw out a knave if he can help it, as the start may cause it to score a point for "nob." In like manner, the non-dealer should avoid laying out two cards of the same suit, as he thereby runs the risk of a flush in crib. {43}

In the play of the hand the guiding principle should be to give to the adversary the fewest possible opportunities of scoring. Bearing this in mind, it will be seen that the best card to lead at the outset is an ace, two, three, or four, as the second player cannot make fifteen, and the chance of doing so will revert to the first player. A five, on the other hand, is a very bad lead, inasmuch as, from the greater number of tenth cards in the pack, it gives the second player the best possible opportunity of making fifteen. If the leader holds duplicates of ace, two, three, or four, one of them is a very good lead; for if the second player should pair, the leader will have the opportunity of making a pair-royal. Failing pairs, if the leader hold two cards which together make five, *i.e.* two and three, or ace and four, it is good to play one of them, when, if the adversary play a tenth card, the leader will be enabled to make fifteen. Likewise, if the leader hold a six and a three, a four and a seven, or a three and a nine, the first card of the couple is a safe lead, for if it is paired, the second will make fifteen. On the other hand, should the second player play a tenth card to the lead, the first player may pair it with perfect safety, for no pair-royal can be made without overpassing the limit, thirty-one. {44}

As regards the second player, he will generally do well to make fifteen if he can. If a low card, *i.e.* a four or less, has been led, he has no choice, in the majority of cases, but to leave the fifteen to his adversary; but he should carefully avoid playing such a card as will enable the adversary to

score not merely the fifteen, but a pair or sequence in addition. On a four led, for instance, it would be very unwise to play either a six or a five, as in such cases respectively, a five or six played by the first player would give him both fifteen and a sequence. On a three it would be equally wrong to play a six; on a seven a four; on a nine a three, or on an ace a seven; for a like card played by the first player would give him both fifteen and a pair. Again, it is in general unwise for second player to play a close card (*i.e.* next or next but one to the lead), as he thereby gives the adversary the chance of a "run." If he is in a position to continue the run, he may of course play a close card with impunity. The points of "five" and "twenty-one" are to be avoided, as a tenth card played by the adversary will in such case make him fifteen or thirty-one. Similarly, it is bad play to make fourteen or thirty (*i.e.* one short of fifteen or thirty-one) with an *ace*; to make thirteen or twenty-nine (*two* short) with a *two*; twelve or twenty-eight with a *three*; eleven or twenty-seven with a *four*; as in either of such cases, should the adversary be able to pair, he will thereby score four holes. The only exception is where the player chances to hold two deuces or aces, in which case it will be worth while to make twenty-nine or thirty respectively with one of such cards, on the chance of the opponent holding no deuce or ace, in which case the first player will himself gain the advantage of the double score. {45}

Some discretion is needful in pairing the card first led, as the first player may be aiming at a pair-royal, and the temporary gain of two points may be counter-balanced by six to the adversary. Where, however, the player holds two of the card led, it may be paired without hesitation. The chances are much against the dealer's being in a position to make a pair-royal, and if he should, it can be capped (unless the card be over seven) by the double pair-royal of the last player.

A further point to be considered, in deciding whether to make a pair or sequence, is the state of the score. It is calculated that the non-dealer, at five-card cribbage, should make, on an average, *six* in hand and play; the dealer *eleven*, or a shade more, in hand, play, and crib. When each has dealt once, they should stand abreast at seventeen to eighteen, and so on throughout the game. {46} The player who has maintained this average is said to be "home," and a player who is in this condition at an advanced state of the game, should run as few risks as possible; should avoid pairing, play wide cards to avoid sequences, and so on. This is known as "playing off." If, on the other hand, he is behind his proper position, his chance of winning will depend, in a great degree, on his making more than the average number of points in play. In such case, he should embrace every opportunity of making a fifteen, a pair, or a sequence, even at the risk of giving opportunities to the enemy. This is known as "playing on." As there are sixteen tenth cards in the pack, and ten out of fifty-two are dealt, the probabilities are in favour of the players holding originally three between them, and this probability should be borne in mind, as the so doing will often help the player to a thirty-one. Suppose that the leader starts with queen, and that the other player has no tenth card, but has a seven and a four, an eight and a three, or a nine and a two. In such case it is good policy to play the seven, eight, or nine. If the first player again plays a tenth card, the second will be enabled, with his small card, to score thirty-one. If the second player have no tenth card in his own hand, the probability of his opponent holding more than one is proportionately increased.

It may be useful to illustrate these elementary principles by the play of a couple of imaginary hands. Let us suppose that A (elder hand) has the queen and six of hearts, nine of clubs, eight of diamonds and seven of spades. And B (dealer) the ace and ten of hearts, ten of clubs, five of spades, and four of diamonds. {47}

It will be observed that A has four cards, six, seven, eight, nine, in sequence, of which either the six and nine or the seven and eight will form a fifteen. His fifth card, the queen, does not and cannot score with either of the others. Obviously the queen should form one card of his lay-out. Of the four remaining, he will naturally keep three in sequence. Which shall he throw out, the six or the nine? The six in one respect is preferable, inasmuch as it cannot be brought into sequence with the queen, whereas the nine might possibly be so. On the other hand, the six is of the same suit as the queen, and might help towards a flush. He decides, therefore, to throw out queen, nine, retaining the six, seven, and eight.

B's proper course is clearly to throw out the ace of hearts and four of diamonds, retaining the two tens and the five, which are good for six points, viz. fifteen four and a pair, and with a five or ten start would be worth twelve. On the other hand, should there be one or more tenth cards in the crib, the four and ace will give them a scoring value.

The cards are cut, and B turns up the queen of clubs.

A leads the seven of spades, saying, "seven." This is his best lead. If B should play an eight, making fifteen, A will be enabled to continue with the six, and so score a run of three.[19] But B cannot make a fifteen, and it is therefore his best policy to go beyond that point. He plays the ten of hearts, saying, "Seventeen," or more shortly, "'-teen." A has no card which will score, and he therefore plays his highest, as the nearer he gets to thirty-one the fewer chances does he leave his opponent of getting closer to that number. He plays the eight of diamonds, saying, "Twenty-five." B plays the five of spades—"Thirty." "Go," says A. B scores one for last card, and the play of the hand is at an end. {48}

The cards are turned up, and A counts his hand. The start has left him "no better." He scores fifteen two for the seven and eight, and three points for the run—five in all.

B is rather better off. With the start he has fifteen six and a pair—eight in all. In crib the start has helped him considerably. Without it he had fifteen two only—the ace and four combining with the

queen of hearts; with the start he has six—fifteen four and a pair. The nine is useless.

A having taken his three points as non-dealer, the score stands eight to fifteen. It is now A's turn to deal, and the cards fall as follows: B has king and eight of hearts, seven of spades, eight of diamonds and three of clubs. And A (dealer) five and nine of diamonds, three of spades, ten of hearts and six of clubs.

B throws out the king of hearts and three of clubs; A, the six of clubs and nine of diamonds. The cards are cut, and the six of diamonds is turned up.

B leads the eight of hearts. This is a safe lead, for, if A scores fifteen, B can pair him; if A pairs, B can make a pair-royal. A, not being able to do either, plays the ten of hearts, making eighteen. This prevents all possibility of B's making fifteen; and should B play a tenth card, A's three will make thirty-one. There is a possibility of B's playing a nine, and so making three for the run, but this risk must be taken. Should he do so, A will in all probability score one for last card; but B, having only a seven and an eight, plays the latter, making twenty-six. This is a shade the better card, inasmuch as it brings the score one point nearer thirty-one. As it happens, the choice was unfortunate, for A, having a five, is able to make thirty-one exactly, scoring two points accordingly. {49}

The cards are shown: B scores fifteen four, a pair, and a run of three twice over—twelve in all. A has in hand fifteen two only; but in crib he has fifteen six and a pair, making eight in all.

The game now stands—A 20, B 27. Both have made their full average in the two deals; but B's seven points ahead give him a decided advantage, and, on the principle already explained he will do well to "play off" during the remainder of the hand.[20]

Six-card Cribbage.

In this form of the game *six* cards are dealt to each player. Two being laid out for crib, four are still left in hand, and the scores accordingly average very much higher than in the five-card game. The only material difference of procedure is that in the six-card game the scoring of three extra points by the non-dealer is omitted, both players being considered to start on an equal footing; and secondly, that the cards, instead of being thrown down as soon as thirty-one or the nearest possible approach to it, is reached, are played out to the end. The player who failed to score for the "go" leads again, giving the adversary the opportunity to make fifteen, or pair him if he can. Each plays alternately as before, the player of the "last card" scoring "one" for so doing. If there is only one card left after the "go," the leader still scores it as "last card." The general principles laid down as to five-card cribbage apply equally to the six-card game, save that in the latter, as hand and crib consist of the *same number* of cards, the non-dealer is no longer under the same compulsion to baulk the crib, even to the destruction of his own hand. The two objects—preserving the hand and baulking the opponent's crib—are in this case on the same level, and either may legitimately be preferred, as the nature of the hand may render desirable. {50}

In consequence of the greater facility of scoring, it is customary to play six-card cribbage twice round the board, *i.e.* to make the game 121 points.

Seven-card Cribbage.

Seven-card cribbage is played in the same manner as the six-card game, save that *seven* cards are dealt to each player, two being thrown out for crib, and *five* left in hand, or, with the start, six. With such a largely increased number of possible combinations, very high scores are frequent, and for this reason it is customary to make the game three times round the board, *i.e.* 181 points. {51}

Three-handed Cribbage.

When three persons play, five cards are dealt to each, one card of each hand being laid out for crib, with one card from the top of the pack to complete it. The start is then cut for in the usual manner. The player to the dealer's left has first lead and first show, and deals in the succeeding hand.
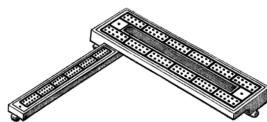
Cribbage-board for Three-handed Game.

The score is usually marked on a triangular board, open in the centre, or the ordinary cribbage-board may be furnished (see illustration) with a supplementary arm, turning on a pivot, and duly provided with holes, to keep the score of a third player.

Four-handed Cribbage.

Where four persons engage in the game, two play as partners against the other two, each pair sitting facing each other. Partners and deal are cut for, as at Whist, the two lowest playing against the two highest, and the lowest dealing. Five cards are dealt to each player, and each puts out one for the crib, which belongs, as in the two-handed game, to the dealer. The player to the dealer's left has the lead, and each of the others play to it in rotation. No consultation is {52}

allowed during the play, but partner may assist partner in counting his hand or crib. One partner scores for both. The cards are played right out, as in the six-card game.

The score is usually twice up and down the board, *i.e.* 121 points.

ÉCARTÉ.

The game of Écarté is played with what is known as the Piquet pack of thirty-two cards. The relative value of the cards is the same as at Whist, with one exception, viz. that the king is the highest card, the ace ranking between the knave and the ten. Thus the knave can take the ace, but the ace can take the ten.

Trumps, as at Whist, are the most powerful cards. A seven of trumps can take the king of another suit.

LAWS OF ÉCARTÉ.

The laws of Écarté, as accepted by the principal clubs in London and elsewhere, are as follows. We here quote them as given in "Cavendish on Écarté,"[21] a standard authority on the subject. Any reader who desires to become a skilful player cannot do better than procure and study this work.

The Club Code laws are—

1.—Each player has a right to shuffle both his own and his adversary's pack. The dealer has the right to shuffle last.

2.—The pack must not be shuffled below the table, nor in such a manner as to expose the faces of the cards, nor during the play of the hand.

3.—A cut must consist of at least two cards, and at least two must be left in the lower packet.

4.—A player exposing more than one card when cutting for deal must cut again.

5.—The player who cuts the highest Écarté card deals, and has choice of cards and seats. The choice determines both seats and cards during the play.

6.—The cut for deal holds good even if the pack be incorrect.

7.—If in cutting to the dealer a card be exposed, there must be a fresh cut.

8.—The dealer must give five cards to his adversary and five to himself, by two at a time to each, and then by three at a time to each, or *vice versâ*. The dealer, having selected the order in which he will distribute the cards, must not change it during that game; nor may he change it at the commencement of any subsequent game, unless he inform the non-dealer before the pack is cut.

9.—If the dealer give more or less than five cards to his adversary or to himself, or do not adhere to the order of distribution first selected, and the error be discovered before the trump card is turned, the non-dealer, before he looks at his hand, may require the dealer to rectify the error, or may claim a fresh deal.

10.—The hands having been dealt, the dealer must turn up for trumps the top card of those remaining.

11.—If the dealer turn up more than one card, the non-dealer, before he looks at his hand, may choose which of the exposed cards shall be the trump, or may claim a fresh deal. Should the non-dealer have looked at his hand, there must be a fresh deal.

12.—If, before the trump card is turned up, a faced card be discovered in the pack, there must be a fresh deal.

13.—If the dealer expose any of his own cards the deal stands good. If he expose any of his adversary's cards, the non-dealer, before he looks at his hand, may claim a fresh deal.

14.—If a player deal out of his turn, or with his adversary's pack, and the error be discovered before the trump card is turned up, the deal is void. After the trump card is turned up, it is too late to rectify the error, and if the adversary's pack has been dealt with, the packs remain changed.

15.—If, after the trump card is turned up, and before proposing, or, if there is no proposal, before playing, it be discovered that the non-dealer has more than five cards, he may claim a fresh deal. Should the non-dealer not claim a fresh deal, he discards the superfluous cards, and the dealer is not entitled to see them.

16.—If, after the trump card is turned up, and before proposing, or, if there is no proposal, before playing, it be discovered that the non-dealer has less than five cards, he may have his hand completed from the stock, or may claim a fresh deal.

17.—If, after the trump card is turned up, and before the dealer accepts or refuses, or, if there is no proposal, before he plays, it be discovered that he has dealt himself more than five cards, the non-dealer may claim a fresh deal. Should he not claim a fresh deal, he draws the superfluous

cards from the dealer's hand. Should the dealer have taken up his hand, the non-dealer is entitled to look at the cards he draws.

18.—If, after the trump card is turned up, and before the dealer accepts or refuses, or, if there is no proposal, before he plays, it be discovered that the dealer has less than five cards, the non-dealer may permit the dealer to complete his hand from the stock, or may claim a fresh deal.

19.—If a fresh deal be not claimed when the wrong number of cards are dealt, the dealer cannot mark the king turned up.

20.—If the non-dealer play without taking cards, and it be then discovered that he has more or less than five cards, there must be a fresh deal.

21.—If the dealer play without taking cards, and it be then discovered that he has more or less than five cards, his adversary may claim a fresh deal.

22.—If a king be turned up, the dealer is entitled to mark it at any time before the trump card of the next deal is turned up.

23.—If either player hold the king of trumps, he must announce it before playing his first card, or he loses the right to mark it. It is not sufficient to mark the king held in hand without announcing it.

24.—If the king be the card first led, it may be announced at any time prior to its being played to. If the king be the card first played by the dealer, he may announce it at any time before he plays again.

25.—If a player, not holding the king, announce it, and fail to declare his error before he has played a card, the adversary may correct the score, and has the option of requiring the hands to be played over again, notwithstanding that he may have abandoned his hand. If the offender win the point he marks nothing; if he win the vole he marks only one; if he win the point when his adversary has played without proposing, or has refused the first proposal, he marks only one. But if the adversary himself hold the king, there is no penalty. {57}

26.—If a player propose, he cannot retract; nor can he alter the number of cards asked for.[22]

27.—The dealer, having accepted or refused, cannot retract. The dealer, if required, must inform his adversary how many cards he has taken.

28.—Each player, before taking cards, must put his discard face downward on the table, apart from the stock, and from his adversary's discard. Cards once discarded must not be looked at.

29.—If the non-dealer take more cards than he has discarded, and mix any of them with his hand, the dealer may claim a fresh deal. If the dealer elect to play the hand, he draws the superfluous cards from the non-dealer's hand. Should the non-dealer have taken up any of the cards given him, the dealer is entitled to look at the cards he draws.

30.—If the non-dealer asks for less cards than he has discarded, the dealer counts as tricks all cards which cannot be played to.

31.—If the dealer give his adversary more cards than he has asked for, the non-dealer may claim a fresh deal. If the non-dealer elect to play the hand, he discards the superfluous cards, and the dealer is not entitled to see them. {58}

32.—If the dealer give his adversary less cards than he has asked for, the non-dealer may claim a fresh deal. If the non-dealer elect to play the hand, he has it completed from the stock.

33.—If the dealer give himself more cards than he has discarded, and mix any of them with his hand, the non-dealer may claim a fresh deal. If the non-dealer elect to play the hand, he draws the superfluous cards from the dealer's hand. Should the dealer have taken up any of the cards he has given himself, the non-dealer is entitled to look at the cards he draws.

34.—If the dealer give himself less cards than he has discarded, he may, before playing, complete his hand from the stock. If the dealer play with less than five cards, the non-dealer counts as tricks all cards which cannot be played to.

35.—If a faced card be found in the stock after discarding, both players have a right to see it. The faced card must be thrown aside, and the next card given instead.

36.—If, in giving cards, any of the non-dealer's are exposed, he has the option of taking them; should the non-dealer refuse them, they must be thrown aside and the next cards given instead. If the dealer expose any of his own cards, he must take them.

37.—If, after giving the cards, the dealer turn up a card in error, as though it were the trump card, he cannot refuse another discard. If another be demanded, the non-dealer has the option of taking the exposed card. {59}

38.—If the dealer accept when there are not sufficient cards left in the stock to enable the players to exchange as many cards as they wish, the non-dealer is entitled to exchange as many as he asked for, or, if there are not enough, as many as there are left, and the dealer must play his hand; the dealer is at liberty to accept, conditionally, on there being cards enough in the stock.

39.—A card led in turn cannot be taken up again. A card played to a lead may be taken up again to save a revoke or to correct the error of not winning a trick when able, and then only prior to another card being led.

40.—If a card be led out of turn, it may be taken up again, prior to its being played to; after it has been played to, the error cannot be rectified.

41.—If the leader name one suit and play another, the adversary may play to the card led, or may require the leader to play the suit named. If the leader have none of the suit named, the card led cannot be withdrawn.

42.—If a player abandon his hand when he has not made a trick, his adversary is entitled to mark the vole. If a player abandon his hand after he has made one or two tricks, his adversary is entitled to mark the point. But if a player throw down his cards, claiming to score, the hand is not abandoned, and there is no penalty.

43.—If a player renounce when he holds a card of the suit led, or if a player fail to win the trick when able, his adversary has the option of requiring the hands to be played again, notwithstanding that he may have abandoned his hand. If the offender win the point he marks nothing; if he win the vole, he marks only one; if he win the point when his adversary has played without proposing, or has refused the first proposal, he marks only one. Should the card played in error be taken up again prior to another card being led (as provided by Law 39), there is no penalty.

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44.—A player may call for new cards at his own expense, at any time before the pack is cut for the next deal. He must call for two new packs, of which the dealer has choice.

45.—If a pack be discovered to be incorrect, redundant, or imperfect, the deal in which the discovery is made is void; all preceding deals stand good.

46.—The game is five up. By agreement, the game may count a treble if the adversary has not scored; a double if he has scored one or two; a single if he has scored three or four.

47.—A player turning up a king, or holding the king of trumps in his hand, is entitled to mark one.

48.—A player winning the point is entitled to mark one; a player winning the vole is entitled to mark two.

49.—If the non-dealer play without proposing, and fail to win the point, his adversary is entitled to mark two. If the dealer refuse the first proposal, and fail to win the point, the non-dealer is entitled to mark two. These scores apply only to the first proposal or refusal in a hand, and only to the point, the score for the vole being unaffected.

50.—If a player omit to mark his score, he may rectify the omission at any time before the trump card of the next deal is turned up.

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51.—An admitted overscore can be taken down at any time during the game.[23]

The following French terms are commonly used at Écarté:

ÀTOUT. Trump.—COUPER. To cut.—DONNER. To deal.—ÉCART. The cards thrown aside.—FORCER. To play a superior on an inferior card.—LA VOLE. All five tricks made by either player.—LE POINT. Three out of the five made by either player. PROPOSER. Asking for fresh cards. —RÉNONCER. Not to answer the suit led.

We will now suppose, by way of illustration, that A and Y play a game of Écarté.

Two packs of different colour or pattern, say a red and a white pack, are used. From these packs the cards from two to six are extracted. A and Y cut for deal; A cuts the knave, Y the ace. A therefore deals, as knave is in this game higher than ace.

The cards having been shuffled, A gives the pack to Y to be cut. A then deals three cards to his adversary, three to himself, then two to his adversary and two to himself, and turns up the king of spades. "I mark the king," says A (see Law 22).

A does not look at his cards, but waits to see what his adversary will do. Y looks at his hand, and says, "I propose." A looks at his hand, and finds in it queen, knave, ace of spades, the ace of diamonds, and the eight of hearts. A has the trick now to a certainty, and cannot lose it by accepting, the low heart being the weak point in his hand. The hand of Y was ten of spades, king of hearts, ten and seven of diamonds, and nine of clubs. Y takes three cards; A takes two. Y takes in the king of diamonds, the seven of spades, and the seven of hearts; A takes in the nine and eight of spades, and must win the vole.

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Y now deals, and turns the nine of clubs as trumps. A looks at his hand, and finds in it the king and ace of diamonds, the eight and seven of hearts, and the ten of spades. A proposes. Y looks at his hand, and finds king, queen, knave of spades, eight and seven of clubs. "Play," says Y, and he wins the vole. Score: Y = 2; A = 3.

With such a hand as Y held, to accept the proposal would have been wrong, the chances being in his favour.

A now deals, and turns knave of diamonds. Y looks at his cards, and finds they consist of queen, ten of diamonds, ten and eight of clubs, and eight of hearts. He elects to play without proposing. A's hand consists of knave of clubs, ace, knave, ten of hearts, and eight of diamonds. Y may now win or lose the point, according to the cards he leads.

If he led queen, then ten of diamonds, he would lose the point. If he led ten of clubs, he would win the point. The reader should place the cards and play out these hands.

We will suppose that Y played correctly and won the point; the game stands at 3 all.

It is now Y's turn to deal. We will suppose that he does so, and wins the point; the game is then, Y = 4; A = 3. {63}

A now deals, and turns the nine of diamonds. Y's hand consists of queen, knave of diamonds, king, queen, ace of spades. Y elects to play. A looks at his hands, and finds in it the king, ace of diamonds, the ace of hearts, the king of clubs, and the eight of spades.

Y must win the game if he play correctly; but, being anxious to win more tricks than are necessary, he loses it by reckless play. Y leads king of spades, on which A plays eight of spades, *without marking the king*. A does this because Y, having played without proposing, will lose two if he lose the point. To mark the king will be useless, if Y win the point; hence A conceals from Y the fact of his holding the king. Y plays incautiously, and leads as his second lead queen of diamonds; A wins with king of diamonds, and leads king of clubs, which Y trumps, and leads queen of spades, which A trumps, and leads ace of hearts, which wins the game.

If Y had followed his first lead with queen of spades, he must have won the game; but, imagining that A could not hold the king because he did not mark it, he played feebly, and lost the game.

This example will give some idea of the play of a hand, and of the different results which follow the correct and incorrect play of even five cards.

Jeux de Règle.

Great stress is laid by scientific Écarté-players on what are termed *Jeux de règle*, that is, hands which ought to be played without "proposing" or "accepting." When the cards held by a player are so good that he cannot fail to win three tricks unless his adversary hold two trumps, it is the rule to play without proposing. It is easy, by an examination of the five cards, to at once perceive how the trick must be won, unless the adversary hold two trumps. Here are a few examples: {64}

King, queen, knave of spades, eight of hearts (trumps), eight of diamonds. Lead king of spades; if not trumped, follow with queen, etc.

With three trumps, play without proposing. Likewise with two trumps, if the other cards belong to one suit, or with two cards of one suit, one of which is the king or queen.

Play if holding only one trump, provided the other cards are four of one suit, one being a king, or three cards of one suit, one being a king or queen, and the fifth card being a king or queen.

Play with no trump if three queens are held, or four court cards.

When playing these hands (and they apply mainly to the leader) it is important to remember the disadvantage that follows leading from a suit of two when one is a high, the other a much lower card, and the advantage of leading from a suit of two when these are in sequence.

Take the following hands as examples:

A holds queen of clubs, queen of diamonds, queen and eight of hearts, and eight of spades, the ten of spades being turned up as trump.

Y holds king and nine of hearts, nine and seven of diamonds, and nine of spades.

If A lead the queen of hearts, he must lose the point, no matter how Y plays. If, however, he lead either of his single queens, he *may* win the point, if Y, after winning the queen of clubs, lead the king of hearts. {65}

Again, A holds queen, ten, of spades; knave, ten, of hearts; ten of diamonds; diamonds being trumps.

Y holds knave, seven, of spades; seven of hearts; and knave, eight, of diamonds.

If A lead the queen of spades, he loses the trick. If he lead knave and then ten of hearts, he wins the trick.

From these examples it will be evident that cards in sequence, or single cards, are better as leads than one high card, and then a small one of a two-card suit. Also it is desirable that the adversary should be the leader when the third lead occurs.

What is called being "put to a card," is, if possible, to be avoided. The following will serve as an example:

A holds king, knave, ten, of hearts; queen of diamonds, and knave of spades (nine of clubs turned up). A proposes, and is refused. He may now conclude that Y has two trumps at least.

A leads king of hearts, which wins; then knave, which wins. If Y holds ace of hearts, A must lose

the point. If, however, Y hold either a diamond lower than the queen, or a spade lower than the knave, A may win, if he keep the right card; if, however, A play a third heart, and this is trumped, and Y play, say, queen of trumps, A must discard either his queen of diamonds or his knave of spades, and he has no guide as to which to discard. Instead, therefore, of playing the third heart he should lead either the diamond or the spade, and thus avoid being "put to a card."

The dealer has the option of refusing or accepting; before doing either, he should not only consider well the cards in his hand, but the state of the score.

It is not unusual for a player who may hold the trick for certainty to propose in the hopes of being refused, in order that he may, by winning the trick, score two. If this occurred at the score of three, the results would be fatal.

As a general rule, refuse if only two cards can be discarded. A king or a trump should not be discarded in the first instance.

With three trumps, refuse, unless the king of trumps is one of the three, when there is a great chance that the cards taken in may enable the vole to be won.

With only one trump and one king, no matter what the other suits may be, if not having a card higher than a ten, accept. But with one trump, two queens guarded, or a king and queen guarded, refuse. Although in many cases, where it is the rule to play, it is two to one in favour of the player winning the point, it must not be imagined that he will always win. He may win twice out of three times, but it is possible for the adversary to hold exceptionally good cards, and to win the point against the *jeu de règle*. For example, A holds queen, ace, and seven of hearts (trumps), king of spades, king of diamonds, and, of course, plays without proposing. Y holds king, knave, nine, and eight of hearts, and nine of clubs, and must win the point; but for A to propose would have been wrong, his hand being strong enough to win four times out of five.

When a player proposes, and is refused, he may form an estimate of the suit or suits out of trumps in which his adversary it likely to be strong. Suppose A, the non-dealer, hold queen, knave of spades, ace of hearts, seven of clubs, and knave of diamonds (trumps). The probabilities are that Y is strong in hearts and clubs, or holds two trumps. The queen of spades in this case should, of course, be led; and, if it win, should be followed by the knave.

The condition of the score ought to be considered before proposing or playing without proposing. If the adversary be at the score of three, it is dangerous to play without proposing, unless the hand be very strong. If the adversary be at four, it is better not to propose if the non-dealer's hand be fairly strong, unless the king be held, as there is a chance of the dealer drawing the king, and at once scoring game.

The high cards which have been discarded should be remembered, because lower cards are then of greater value; thus, if the knave and ace of hearts have been discarded, and the king and ten are drawn, there can be only one card, viz., the queen of hearts, which is better than the ten, and in this suit the ten is equivalent to the knave held originally.

Inexperienced players, as a rule, are too apt to propose, and to continue proposing till the pack is exhausted. As there are eight trumps in the pack, a player gains no advantage if he hold four of these, when his adversary also holds four. His hand *looks* better than if he held only two, but whilst he has furnished himself with trumps, his adversary has done likewise.

In order to play Écarté well, take a pack of cards, and deal out the hands against an imaginary or dummy adversary; remember those hands under the heading *Jeux de règle*, and then note how the hand can be best played to secure the point.

EUCHRE.

Euchre may be played either as a two-, three- or four-handed game, the latter being the most popular form. For greater facility of explanation, however, we will commence with the two-handed game.

Euchre is played with the "piquet" pack of thirty-two cards, consisting of the ace, king, queen, knave, ten, nine, eight and seven of each suit. The above is their rank in play, subject to the qualification that the knave of the trump suit for the time being is known as the "Right Bower," and takes temporary precedence of all other cards. The knave of *the opposite suit of same colour* (*e.g.* of diamonds when hearts, or of spades when clubs are trumps) is known as the "Left Bower," and ranks next in value. The Left Bower is considered for the time being to belong to the trump suit, so that if this card is led, the trump suit, and not its own, must be played to it.[24]

Two-handed Euchre.

The players having cut for deal, five cards are dealt (by twos and then threes, or *vice versâ*, at the pleasure of the dealer) to each player. The eleventh card is turned up by way of trump. If the non-dealer thinks his hand good enough, with the suit of the turn-up card as trumps, to make three tricks, he says, referring to that card, "I order it up." This fixes that suit as trumps. The dealer discards the worst card of his own hand, placing it face downwards under the pack, and the turn-up card is thenceforth considered to form part of his hand. He does not, however, actually take it into his hand until the first trick has been played.

If the non-dealer does not consider his hand good for three tricks, or is of opinion that he would be likely to gain by a change of the trump suit, he says, "I pass," and the dealer examines his own cards from the same point of view. If he thinks his hand is good enough with the subsisting trump suit to make three tricks, he says, "I take it up," and proceeds to place, as before, one card under the pack. If he does not think his hand safe for three, he says, "I turn it down," and places the turn-up card below the rest of the pack. This annuls the trump suit, and the non-dealer has now the option of saying what suit shall be trumps. He considers what will best suit his hand, and says, "Make it hearts" (or otherwise, as the case may be), accordingly.

If he decides to "make it" *of the same colour* as the previous turn-up card (*e.g.* spades in place of clubs, or hearts in place of diamonds), he is said to "make it next." If otherwise, to "cross the suit." {70}

If, even with the privilege of making the trump what he pleases, he doubts his ability to win three tricks, he again "passes," and the dealer "makes it" what best suits him. If he too has such a bad hand that he thinks it safer to "pass" again, the cards are thrown up, and the deal passes.

The trump suit having been "made" by the one or the other player, the non-dealer leads a card, and the dealer plays to it, the two cards constituting a "trick." The second player must follow suit if he can, subject to the qualification that (as already stated) if the Left Bower be led, a trump must be played to it. The higher card wins, trumps overriding plain suits; and the winner of the trick leads to the next.

The player who has "ordered up," "taken up" (save in obedience to order), or "made" the trump, thereby tacitly undertakes to win at least three tricks. If he makes less than this number, he is "euchred," and his opponent scores "two." If he makes three tricks he wins "the point," and scores one. Four tricks are no better than three, but if he make all five he wins a "march," which scores two. The non-challenging player is not under any obligation to win, but scores if his adversary fail to do so.

Five points constitute "Game."

<center>FOUR-HANDED EUCHRE.</center>

Where four players take part, two play in partnership against the other two, partners facing each other, as at Whist. Five cards having been dealt to each, and the twenty-first turned up by way of trump, the elder hand (*i.e.* the player to the left of the dealer) declares whether he will "order up" the trump card or "pass." In the latter event, the option passes to the dealer's partner; but he expresses it in a somewhat different manner, inasmuch as he is dealing with a friend instead of an enemy. If he thinks his hand good for two or more tricks he says, "I assist." This is considered a call to his partner (the dealer) to take up the trump, which he does accordingly, he himself having no choice in the matter. If the second player passes, the option rests with the third player, who "orders it up" or passes, as his hand may warrant. In the latter case the dealer decides for himself whether to take it up or turn it down. If the trump has either been ordered up or taken up voluntarily by the dealer, the play proceeds as in the two-handed game. If, on the other hand, the dealer "turns it down," the players, beginning with the elder hand, are invited in succession to "make it" what they please; the challenging party in either case being bound, in conjunction with his partner, to make three tricks, under penalty of being euchred. {71}

A player with an unusually strong hand may elect to "go alone." In such case his partner turns his cards face downward on the table, and leaves the "lone hand," as he is termed, to play the game singly against the two opponents.

If a player "going alone" is lucky enough to win all five tricks, he scores *four* (instead of three) for the "march"; but if he make three or four tricks only, he scores one for the point in the ordinary manner. {72}

<center>THREE-HANDED EUCHRE</center>

Here each plays for his own hand. The value of the march and point are the same as in the two-handed or four-handed game, but if the challenging player is euchred, each of his adversaries scores two points. If this should carry them both "out," the elder hand is the winner. To avoid this, which is hardly a satisfactory termination for the younger hand, another method of scoring is sometimes adopted, the points for the euchre being *deducted* from the score of the euchred player, who is "set back" accordingly. Should he have made no points towards game, he is considered to owe the points for the euchre; so that a player, standing at love when euchred, has seven points to make before he can win.

<center>MARKING THE SCORE.</center>

The method of scoring at Euchre is somewhat peculiar. The score is usually kept by means of spare playing cards, a three and a four (of any suit) being used by each side. The "three" face upwards, with the "four" turned down upon it, indicates *one* (however many pips may chance to be exposed). The "four" face upwards, with the "three" turned down upon it, indicates *two*. The face of the "three" being uppermost counts *three*; and the face of the "four" being uppermost counts *four*.

Another method of keeping the score is by means of a cross × chalked at the outset of the game on the table beside each player. "One" is scored by rubbing out the centre of the cross, leaving the four arms still standing, and these in turn are rubbed out, one for each point which the player {73}

becomes entitled to score.

The hints for play which follow are borrowed, with slight modification, from the American Hoyle. They refer more especially to the four-handed game.

HINTS FOR PLAY.

Passing and Ordering Up.

No prudent player will order up the trump unless his hand is sufficiently strong to render his chances of success beyond reasonable doubt. There are cases, however, when there would be no imprudence in ordering up upon a light hand. For instance, supposing the game to stand four and four, and the elder or third hand to hold an ordinarily good show of cards in the trump suit as turned up, with nothing better in any other suit, then it would be proper to order up, for, should the trump be turned down, your chance of success would be lost. If you are euchred, it does but give the game to those who would win it anyhow in some other suit.

If the player is elder hand, and a suit should be turned in which he receives both bowers and another large trump, and he has also two cards of the suit corresponding in colour, it is his best policy to pass; for the obvious reason that if the dealer's partner should assist, he would be enabled to euchre the opposing side, and, if the trump were turned down, his hand would be just as good in the next suit. Having in such case the first opportunity of making the trump, he could "go alone," with every probability of making the hand and scoring four.   {74}

Elder hand holding the Right Bower, ace or king, and another small trump and a card of the same colour as the trump suit, should pass; for if his adversaries adopt the trump, he will, in all probability euchre them; and if they reject it, he can make the trump next in suit, and the chances of scoring the point are in his favour.

As a general rule, the elder hand should not order up the trump unless he has good commanding cards, say Right Bower, king and ten of trumps, with an ace of a different suit, or Left Bower, king and two small trumps. The player at the right of the dealer should hold a very strong hand to order up the trump, because his partner has evinced weakness by passing; and if the opposing side turn down the trump, his partner will have the advantage of first call to make a new trump.

Assisting.

Two court cards usually form a good "assisting" hand, but where the game is very close it is advisable to assist, even upon a lighter hand. If, for instance, the game stands four and four, the first hand will naturally order up if the suit turned is the best in his hand. The fact of his having passed is, therefore, an evidence of weakness.

When, as dealer, and assisted by your partner, you hold a card next in denomination to the card turned up (whether higher or lower), play it as opportunity offers. If, for instance, you turn up the ace, and hold either the Left Bower or king, when a chance occurs play the Bower or king, and thus inform your partner that you have the ace remaining. The same policy should be adopted when your partner assists and you have a sequence of three trumps, the trump card being the   {75} smallest of the three. In such a situation, play the highest card of the sequence; this will inform your partner that you hold the remainder of the sequence, and enable him to shape his play accordingly.

As a general rule, always assist when you can win two tricks.

Taking up the Trump.

What constitutes sufficient strength to take up the trump is a matter of considerable importance to the player. The object being to make a point, there must, of course, be a reasonable probability of securing three tricks, but the decision should, to a certain extent, depend upon the position of the game. If the dealer should be three or four towards game, while the opponents are one or two, the trump might be turned down, and the chances of winning the game still be not materially reduced; but if the position should be reversed the dealer would be warranted in attempting the hazard upon a light hand, as the prospects of defeat would be no greater than by adopting the opposite alternative. It is generally accepted as sound that three trumps, backed by an ace of another suit, are sufficient to attempt a point. If the game stands four all, it is better to take up the trump on a small hand than to leave it for the adversaries to make. With the game three all, it is necessary to be very cautious in adopting the trump with a weak hand, because a euchre puts the opponents out.   {76}

Making the Trump.

Should the dealer turn the trump down, the eldest hand has the privilege of making it what he pleases, and the rule to be generally followed is, if possible, to make it next in suit, or the same colour as the trump turned. The reason for this is evident. If the trump turned should be a diamond, and the dealer refuse to take it up, it is a fair inference that neither of the bowers is in the hands of your opponents; for if the dealer's partner had held one of them, he would in all probability have assisted; and the fact of the dealer turning down the trump also raises the presumption that he had neither of them. Then, in the absence of either bower, an otherwise weak hand could make the point in the same colour. For reverse reasons, the partner of the dealer would "cross the suit," and make it clubs or spades; for, his partner having evidenced weakness in the red suits, by turning a red card down, it would be but fair to presume that his

strength was in the black suits.

Be careful how you make the trump when your adversaries have scored three points, and, as a general rule, do not make or order up a trump unless you are elder hand or the dealer's partner.

The Bridge.

If one side has scored four, and the other side only one, such position is known as the "bridge," and the following rule should be observed:

To make the theory perfectly plain, we will suppose A and B to be playing against C and D, the former having scored four, and the latter but one. C having dealt, B looks at his hand, and finds he has but one or two small trumps; in other words, a light hand. At this stage of the game, it would be his policy to order up the trump, and submit to being euchred, in order to remove the possibility of C or D playing alone; for if they should by good fortune happen to succeed, the score of four would give them the game. If B were to order up the trump, the most that could be done by the adversaries would be to get the euchre, and, that giving but a score of two, the new deal, with its percentage, would in all probability give A and B enough to make their remaining point and go out. If, however, B has enough to prevent a lone hand, he should pass, and await the result. The Right Bower, or the Left Bower guarded, is sufficient to block a lone hand.

The elder hand is the only one who should order up at the bridge, for if he passes, his partner may rest assured that he holds cards sufficient to prevent the adversaries making a lone hand. If, however, the elder hand passes, and his partner is tolerably strong in trumps, the latter may then order up the trump to make a point and go out; for, by the eldest hand passing, his partner is informed that he holds one or more commanding trumps, and may therefore safely play for the point and game.

The elder hand should always order up at the bridge when not sure of a trick; the weaker his hand, the greater the necessity for doing so.

Playing Alone.

If your partner announce that he will play alone, you cannot supersede him and play alone yourself, but must place your cards upon the table face downwards, no matter how strong your hand may be.[25] In order to avail yourself of the privilege of playing alone, it is necessary to declare your intention of so doing distinctly, and in plain terms thus, "I play alone"; if you fail to do this, and the adverse side makes a lead, you forfeit all claim to the privilege. You must also make the announcement in good time; if you neglect to do so, and the adverse side make a lead, or if you yourself lead before declaring your intention of playing alone, you lose the right, and your opponents may compel you to play with your partner.

In playing a lone hand, it is a great advantage to have the lead. The next best thing is to have the last play on the first trick. The elder hand or the dealer may, therefore, venture to play alone on a weaker hand than either of the other players.

When your opponent is playing alone, and trumps a suit led by yourself or your partner, take every opportunity to throw away cards of that suit upon his subsequent leads.

When, opposing a lone hand, you find that your partner throws away high cards of any particular suit, you may be sure that he holds high cards in some other suit; you should, therefore, retain to the last your highest card of the suit he throws in preference to any other card, short of an ace.

Discarding.

When the dealer takes up the trumps before the play begins, it is his duty to discard or reject a card from his hand in lieu of the one taken up. We will suppose that the ten of hearts has been turned up, and the dealer holds the king and Right Bower, with the ace and nine of clubs, and king of diamonds. The proper card to reject would be the king of diamonds. There would be no absolute certainty of its taking a trick, for the ace might be held by the opponents; whereas, retaining the ace and nine of clubs, the whole suit of clubs might be exhausted by the ace, and then the nine might be good. If the trump were one of the red suits, and the dealer held three trumps, seven of spades and seven of hearts, it would be better for him to discard the spade than the heart; for, as the dealer's strength is in the red suit, the probabilities are that the other side will be correspondingly weak, and the heart would therefore be better than the spade.

Where you have two of one suit and one of another to discard from, always discard the suit in which you have one only, for then you may have an opportunity to trump.

Leading.

Where the dealer has been assisted, it is a common practice to lead through the assisting hand, and frequently results favourably; for in the event of the dealer having but the one trump turned, a single lead of trumps exhausts his strength, and places him at the mercy of a strong plain suit. It is not, however, always advisable to lead a trump; for, if the elder hand hold a tenace, his duty is to manœuvre so as to secure two tricks; but this is an exceptional case. The proper lead must be determined by the quality of the hand, and the purpose to be accomplished. The elder hand, holding two aces and a king, with two small trumps, would, of course, lead trump through the assisting hand; for the only hope of securing a euchre would be dependent upon the success of the non-trump suits, and they can only be made available after trumps have been exhausted.

Where the dealer takes up the trump voluntarily, the elder hand is, of course, upon the defensive, and to lead a trump under such circumstances would be disastrous.

Should your partner have turned up the Right Bower, lead a small trump as soon as you can; by so doing you will be sure to weaken your adversary's hand.

When your partner makes the trump, or orders it up, lead him the best trump you hold.

When you hold the commanding cards, they should be led to make the "march"; but if you are only strong enough to secure your point, cards of other suits should be used.

When opposed to a lone hand, always lead the best card you have of another suit, so that the possibility of your partner's retaining a card of the same suit with yourself may be averted. If the card you lead is of an opposite colour from the trump, so much the better; for if a red card should be trump, and an opponent plays alone, the chances are against his holding five red cards. Besides, if the lone player did hold five red cards, it would, in like proportion, reduce the probability of your partner having one of the same suit, and give him an opportunity to weaken the opposing player by trumping. {81}

The exception to the above rule is when you hold two or three cards of a suit, including ace and king, and two small cards in other suits; in this case your best play would be to lead one of the latter, and save your strong suit, for your partner may hold commanding cards in your weak suits, and you thus give him a chance to make a trick with them, and if this does not occur, you have your own strong suit as a reserve, and may secure a trick with it.

When playing to make a lone hand, always lead your commanding trump cards first, reserving your small trumps and other suit for the closing leads. When you have exhausted your commanding trumps, having secured two tricks, and retaining in your hand a small trump and two cards of another suit, lead the highest of the non-trump suit to make the third trick, then your trump. For instance, suppose that hearts are trumps, and you hold the Right and Left Bowers and ten of trumps, and ace and nine of spades; lead your bowers, then the ace of spades, following with the ten of trumps and nine of spades. The reason for playing thus is obvious. You *may not* exhaust your adversaries' trumps by the first two leads, and if either of them chanced to retain a trump-card superior to your ten, by leading the latter you would, in all probability, be euchred on a lone hand.

Holding three small trumps and good plain cards, and desiring to euchre your opponents, lead a trump, for when trumps are exhausted you may possibly make your commanding plain suit cards. {82}

When you make the trump next in suit, always lead a trump, unless you hold the tenace of Right Bower and ace, and even then it would be good policy to lead the bower, if you hold strong plain-suit cards.

When you hold two trumps, two plain cards of the same suit, and a single plain card of another suit, lead one of the two plain cards, for you may win a trick by trumping the suit of which you hold none, and then, by leading your second plain card, you may force your opponents to trump, and thus weaken them. With such a hand it would not be good play to lead the single plain card, for you might have the good fortune to throw it away on your partner's trick, and ruff the same suit when led by your opponents.

When your partner has made or adopted the trump, it is bad play to win the lead, unless you possess a hand sufficiently strong to play for a march. If your partner assist you, and has played a trump, and you have won a trick and the lead, do not lead him a trump unless you hold commanding cards, and are pretty certain of making the odd trick or a march, for your partner may have assisted on two trumps only, in which case such lead would draw his remaining trump, and, in all probability, prove fatal to his plans.

Having lost the first two tricks and secured the third, if you hold a trump and a plain card, play the former, for, in this position of the game, it is your only chance to make or save a euchre.

There are only two exceptions to this rule, viz. when you have assisted your partner, or when he has adopted the trump and still retains the trump card in his hand. In the former instance you should lead the plain card, trusting to your partner to trump it; in the latter case you should also lead the plain card, unless your trump is superior to your partner's, and your plain card is an ace or a king, in which case you should play a trump, and trust to the plain card to win the fifth trick. {83}

The reason for this play is manifest. If your opponents hold a better trump than you do, it is impossible to prevent their winning the odd trick, and, therefore, the euchre or point; but if they hold a smaller trump, your lead exhausts it, and you may win the last trick with your plain card.

This position frequently occurs in the game, and we recommend it to the attention of the novice.

Concluding Hints.

Never lose sight of the state of the game. When the score is four all, adopt or make a trump upon a weak hand.

When the game stands three to three, hesitate before you adopt or make a trump upon a weak hand, for a euchre will put your adversaries out.

When you are one and your opponents have scored four, you may risk trying to make it alone

upon a weaker hand than if the score were more favourable to you.

When you are elder hand, and the score stands four for you, and one for your opponents, do not fail to order up the trump, to prevent either of them from going alone. Of course, you need not do this if you hold the Right Bower, or the Left Bower guarded.

When playing second, do not ruff a small card the first time round, but leave it to your partner. Throw away any single card lower than an ace, so that you may afterwards ruff the suit you throw away.

When your partner assists, and you hold a card next higher than the turn-up card, ruff with it when an opportunity occurs.

When third player, ruff with high or medium trumps, so as to force the high trumps of the dealer.

When your partner leads the ace of a plain suit, and you have none, do not trump it; but if you have a single card, throw it away upon it.

When second hand, if compelled to follow suit, head the trick if possible.

When you cannot follow suit or trump, throw away your weakest card.

Progressive Euchre.

This is a version of the game suitable for mixed gatherings. The party play in fours, each pair of partners consisting of a lady and a gentleman. The first table is known as the "head table," and the last as the "booby" table, those between being "second," "third," and so on. The head table is furnished with a bell, and the host provides a supply of cardboard or paper stars in three colours, say gold, red, and green.

Two packs of cards of different patterns are taken, and a sequence from ace upwards, equal to the number of tables, is selected from the club and spade suits of each. These are shuffled, face downwards. The ladies draw from the one pack, the gentlemen from the other. The lady and gentleman whose cards correspond play together, and the number of pips gives the table at which they are to play.

The bell being struck, play begins, and continues till one pair of partners at the head table has made five points, when the bell is again sounded. All play then ceases, but the scores already made stand, and decide the result of the games.

The winners at the head table each receive a gold star, and keep their seats for the next game. The losers are transferred to the booby table, and the winners at the second table take their places; being in turn replaced by the winners at the third table, and so on. The losers at all but the head table keep their places, but exchange partners with the newcomers at the table. The winners at the inferior tables receive each a red star, and the *losers* at the booby table a green star.

At the close of play the lady and gentleman having the largest number of stars of a given class each receive a "prize." In the event of a tie for a gold star prize, the number of red stars held by each player decides. If this again is a tie, the competitor with the fewest green stars is the winner.

In the case of ties in points at any table when the bell is sounded, the holders of the most tricks toward the next hand are the winners.[26]

LOO.

Loo is played in divers fashions, but there are two leading varieties, known as "three-card" and "five-card" Loo respectively. There is no limit in either case to the number of players, but six or seven make the better game.

Three-card Loo.

The full pack of fifty-two cards is used, the cards ranking as at Whist. The dealer, having been selected,[27] places an agreed number of counters (either three or some multiple of three) in the pool. Three cards are dealt, one by one, to each player, also an extra hand, known as "miss." The card next following is turned up, and fixes the trump suit. The dealer then asks each player, beginning with the elder hand, whether he will play or "take miss." The player looks at his cards. If he holds a good hand, he will elect to play; if otherwise, he has the option of either "taking miss," *i.e.* taking the extra hand in place of his own, or of "passing," *i.e.* throwing up his hand altogether for that round. If miss be declined, the same offer is made to the next in rotation; but so soon as miss is taken, the remaining players have only two alternatives—viz. either to play the cards they hold, or to pass. A player who has taken miss is bound to play. The cards he has discarded, as also those of any players who pass, are thrown face downwards in the middle of the table, and no one has a right to look at them.

Should one player take miss, and all the rest throw up their cards, he is entitled to the pool. Should only one player have declared to play, and not have taken miss, the dealer may play either his own cards or take miss on his own account, but if he does not care to do either, he is bound to

take miss and play for the pool, *i.e.* the proceeds of any tricks he may make remain in the pool, to abide the result of the next round. In the event of all save the dealer "passing," the dealer is entitled to the pool.

The elder hand (as among those who have declared to play) now leads a card. If he has two trumps he is bound to lead one of them. If he holds the ace of trumps he is bound to lead it, or if an ace be turned up, and he holds the king of the same suit, he is bound to lead the latter. If only two persons have declared to play, and the holder holds two or more trumps, he must lead the *highest*, unless his highest trumps are in sequence or of equal value,[28] when he may lead either of them. (With more than three declared players the last rule does not apply.) {88}

The other players play in rotation to the card led, subject also to certain fixed rules, viz. each player must follow suit, if possible, and he must "head the trick," *i.e.* play a higher card to it, if able to do so. If unable to follow suit, he is bound to trump, or if the trick be already trumped, to over-trump, if practicable.

The winner of each trick leads to the next. He is under the same obligations as the original leader, and is further bound to lead a trump, if he has one. This latter obligation is briefly stated as "trump after trick."

The hand having been played out, the pool is divided, in the proportion of one-third to each trick. Suppose, for instance, that five persons have played; that one of them has taken two, and another one trick. The first takes two-thirds, and the second one-third. The remaining three players are "looed," *i.e.* mulcted in the same amount as was originally placed in the pool, and these "loos," as they are called, with alike contribution from the new dealer, form the pool for the next hand. It may, however, happen that only three players declare to play, and that each of them takes one trick. In such case no one is looed, and the only fund to form the pool for the next round is the contribution of the dealer. The next hand in such case is known as a "single," and it is a usual, though not invariable, rule, to make it what is called a "must," meaning that every one, whatever his cards, is bound to play. This necessarily produces as many loos (less three) as there are players, and consequently a full pool for the next hand. In the case of a "must" there is no miss. {89}

In circles where the interest of a game is gauged by the amount of money that changes hands, the payment for a loo is sometimes made equal to the amount which may chance to be in the pool for the time being. Playing upon this principle, the amount of a loo tends constantly to increase, until the occurrence of a single (*i.e.* three players only declaring to play, and each taking one trick) brings it back to its normal proportions. Loo in this shape is known as "unlimited." Under such an arrangement pence grow to pounds with startling rapidity, so much so, indeed, that no prudent player will ever sit down to the game in this form, and even among the most reckless it is customary to fix a *maximum* beyond which no further advance shall be permitted.

<center>Five-card Loo.</center>

In this case five cards are dealt to each player, the card next following being turned up by way of trump. There are, therefore, five tricks to be contended for, and the contributions to the pool are made divisible by *five* accordingly. There is, in this case, no miss, but each player (beginning with elder hand) may discard as many cards as he pleases, the dealer replacing them with a like number from the remainder of the pack. It is at the option of each player either to play or to pass, but having once drawn cards he is bound to play. The discarded cards are thrown face downwards in the centre of the table.

There is in this case a variation, in the fact that the knave of clubs, known as Pam, is made a sort of paramount trump, taking precedence even of the ace of the trump suit. The rules as to leading, following suit, and heading the trick, are the same as at the three-card game. If, however, the ace of trumps be led, and the holder pronounces the formula "Pam, be civil," the holder of the latter card is bound to pass the trick, if he can do so without a revoke. {90}

Special value is in this game given to a flush, *i.e.* five cards of the same suit, or (which are regarded as equivalent) four cards of the same suit and Pam. The holder of such hand at once turns up his cards, and "looes the board," *i.e.*, wins every trick as of right, without playing his hand, even though stronger individual cards were in the hands of other players. No one is in this case allowed to throw up his cards, and all save the holder of the flush are looed. Should more than one player hold a flush, a flush in trumps has priority over one in a plain suit. As between two flushes in trumps, or two in plain suits, that consisting of the better cards wins.[29] The holder of the losing flush, or of Pam, if in the hand of one of the losers, is exempt from payment. In other respects the game resembles three-card loo.

Some players at either game maintain what is termed "club law," meaning that whenever a club is turned up by way of trump, every one is bound to play. In such case there is no miss or drawing of cards.

<center>THE LAWS OF LOO.</center> {91}

These may be briefly stated as follows:

1.—Each player has a right to shuffle at the commencement of a deal, the dealer shuffling last. The cards shall then be cut by the player to the right of the dealer. To constitute a valid cut, there shall be at least four cards in each portion of the pack.

2.—The cards shall be dealt one at a time to each player [with one card extra in each round for miss].[30] This having been done, the card next following on the pack shall be turned up as trump. If a card be found faced in the dealt portions of the pack, the cards shall be reshuffled and recut, and there shall be a fresh deal by the same dealer.

3.—If the dealer—

(1) Deals without having the pack cut; or again shuffles after the pack has been duly cut;

(2) Exposes a card in dealing; deals too many or too few cards to any player;

(3) Misses a hand or deals a hand or part of a hand additional;

(4) Or otherwise commits any irregularity in dealing, it is a misdeal, and the dealer forfeits a single to the pool. The cards are again shuffled and cut, and there is a fresh deal by the same dealer.

4.—Players shall declare whether they play or pass in strict rotation, beginning with the elder hand.

5.—Any player declaring before his turn, or looking at his cards before it is his turn to declare, forfeits a single to the pool.

6.—Any player looking at miss before he has declared to take it, or exposing a card or cards of another player, forfeits a single to the pool, and must retire from the game for that round.

7.—The dealer, taking miss against one player only, must declare before doing so, whether he play for himself or the pool. In the latter case he cannot be looed; but the proceeds of any trick he may make are left in the pool, to abide the result of the next hand.

8.—If no one declares to play, the dealer is entitled to the pool.

9.—A player having the lead, and holding the ace of trumps (or king, ace being turned up), is bound to lead it.

10.—A player having the lead, and holding two trumps, is bound to lead one of them.

11.—A player having the lead, and holding two trumps, other than in sequence or of equal value, is bound (when there are two players only), to lead the highest.

12.—Every player is bound to follow suit if able to do so.

13.—Every player is bound to head the trick if able to do so.

14.—Every player winning a trick, and still holding one or more trumps, is bound to lead a trump.

Any player committing any infractions of Laws 9, 10, 11, 12, 13, or 14, must leave in the pool any tricks he may make, and forfeit to the pool four times the amount of a single.

15.—If a player, having declared to play—

(1) Exposes a card before it is his turn to play, *or*

(2) Plays a card out of turn, *or*

(3) Plays a card before all have declared, *or*

(4) Exposes a card while playing, so as to be named by any other declared player,

He shall be compelled to throw up his cards, and to forfeit a single to the pool.

16.—In the case of a revoke, it is in the option of any player, other than the offender, to require that the cards be taken up and the hand played again.

17.—All penalties of a single shall be deemed to belong to the existing pool; all higher penalties and proceeds of tricks left by way of penalty in the pool to the pool next following.

NAPOLEON.

There are two or three versions of Napoleon, or "Nap." We will begin with

THE ORTHODOX GAME.

The old game of Napoleon consists simply of five cards being dealt out singly and in order to each of the party, and then the players declaring in their turn how many tricks they think they can make. The eldest hand—that is, the player to the dealer's left—has the first call, and every one after him can declare by increasing his call, up to the limit, "Nap," which is a declaration to take all the five tricks. Whoever makes the highest call has all the other players pitted against him, and leads out—that is to say, he puts a card face upwards on the table in front of him, the playing of that card determining the trump suit, as whatever suit is first led by the caller is trumps by virtue of the lead. The players then follow in order, it being imperative to follow suit if possible, but, except for this, any card may be played. There is no rule as to heading a trick or playing a

trump after a trick, or indeed any restriction whatever beyond following the led suit if you can, under penalty of a revoke for trumping or discarding when holding a card of the suit called for. The highest card of the led suit takes the first trick, and the winner leads a card to the second trick, the cards played not being packed or gathered together, but being left face upwards in front of their owners. The winning card is alone turned down. The winner of the second trick leads to the third, and so on, the declaration succeeding or failing according as the caller makes or fails to make the number of tricks that he declared. It matters nothing whether he makes two or even three tricks more than he declared to make; he is only paid for the number that he originally announced, and even if he does not take a trick, he simply pays for the number he called.

It is a level-money transaction all round; that is to say, if a man calls three at "penny Nap," he receives 3*d.* from every other player if he makes the three tricks, and pays 3*d.* to every other player if he does not make three tricks. But if he calls Napoleon (five tricks) he receives 10*d.* if he wins, and only pays 5*d.* if he loses. We may say here that in most places where penny Nap is played, the 10*d.* and 5*d.* are raised to 1*s.* to win and 6*d.* to lose, on the plea of making it even money. The round being over and the stakes paid, the deal passes in the usual way to the person to the left of the last dealer, and so on.

This is the old simple form of Napoleon, and it is what most people understand by the game. It is without complication of any kind, and the skill it requires is of two sorts—first, to judge the value of a hand with due regard to the number of players and any calls that may have been made previously, and, next, how to play the hand—whether as caller or as one of the combination against the call—to the best advantage.

The Variations.

Here we may first note the call of "Wellington," which is a superior call to Napoleon, inasmuch as it supersedes the latter. As in the Nap call, the player undertakes to make the whole five tricks, but at double the Nap stakes. Thus, if the caller of Nap receives 1*s.* or pays 6*d.*, on a Wellington he would receive 2*s.*, or pay 1*s.* Wellington can only be called over Napoleon, that is, it cannot be declared unless "Nap" is declared before it.

Another innovation is an adaptation from Solo Whist, and is called "Misery." It is on the principle of the Misère, when, there being no trumps, the caller has to lose the whole five tricks, while his opponents, of course, endeavour to force him to take a trick. At some tables trumps, determined in the usual way by the initial lead, are recognised; but this feature is quite foreign to the original Misère. If trumps are recognised the caller should invariably lead a single suit—*i.e.* a suit consisting of one card only. This declaration ranks between the calls of *three* and *four*, and is paid for in the same way as a call of three is paid for; that is, at our stakes, to win would be to receive 3*d.* from each of the other players, and to lose would be to pay 3*d.* to each.

"Sir Garnet" consists of an excess hand of five cards, dealt in the usual way and left on the table. Until this extra hand is appropriated, each player, when it is his turn to call, has the privilege of taking it up and combining it with his own hand. From the ten cards thus in his possession he must reject five, which he throws away face downwards, and on the remaining five he is bound to declare "Nap." The stakes are the same as on an ordinary Nap call.

In "Peep Nap" one extra card only is dealt, face downwards on the table, and each player, on his turn to call, may at his option have a private peep at the card by paying one penny—or higher, according to the stakes—into the pool. When all the players have called, the superior declaring hand has the privilege, if he has "peeped," of exchanging the table card for one of his own. Nobody but the superior caller can exchange; nor, even if a player calls Nap, can he appropriate the peep card until the following hands have had the option of seeing it as above. In the event of a Nap call, it is as a rule to the advantage of the following players to peep also, as, if the caller uses the peep card, they have thereby a guide as to what suit to save.

"Purchase" or "Écarté" Nap, however, is unquestionably the most interesting form of Napoleon. After the dealer has dealt, and before anybody starts calling, the dealer goes round again in turn, and serves out fresh cards from the pack in exchange for as many cards as the players may wish to throw away from their original hands. For every fresh card so exchanged the player has to pay one penny (or more, according to the stakes) into the pool. He must not exchange cards more than once in each round, but he can then purchase any quantity up to five. The cards thrown away are not shown, nor used again till the next deal. The dealer must sell to each player in turn, and to himself last, after which the calls start from his left in the usual way. In view of the extra number of cards brought into the game, Purchase Nap should be confined to a table of not more than four players, and for the same reason the calls should be made on much stronger hands than at ordinary Nap.

The Pool.

Napoleon is better played without a pool, because then players call the strength of their hands and no more, and are not tempted into extravagance. There is, however, not much practical harm in playing with a small pool or "kitty." The simplest way to make up a pool is for every dealer to put in a penny. If this will not satisfy the players, there are two ways of making a pool mount up more rapidly. They are, that every dealer shall put in 3*d.* and every player 1*d.* every time, or that every player of a knave or a five of any other suit than trumps shall contribute 1*d.* to the pool. The pool remains and accumulates until somebody succeeds in the call of Napoleon—or

Wellington, where that higher call is allowed. The player who calls Nap and fails, does not usually have to double or even increase the pool. At some tables, however, the caller of Nap who fails to make it has to pay into the pool the same amount as is already there. This point should be agreed upon before beginning the game. In Peep or Purchase Nap the pools are made by the payments for "peeping" and "purchasing" respectively, and other methods of contributing to the kitty are dispensed with. The successful caller of Napoleon always takes the pool. {99}

THE GAME EXPLAINED FOR NOVICES.

Nap is played by any number of persons, from two to six, with a full pack of fifty-two cards, ranking as at Whist, ace highest and deuce lowest. The original deal is determined by turning up a card in front of each of the players, when the lowest turned up indicates the first dealer. The ace is in this case regarded as the lowest card.

When it is ascertained who is to deal, the player on his left shuffles the cards, and the dealer may shuffle them after him if he chooses. They are then cut by the player on the dealer's right, and the dealer distributes them face downwards, one by one, beginning of course to the left.

There is no turn-up, and the undealt cards must be placed in a heap face downwards in the middle of the table, and not touched until the round is over, except at Purchase Nap, when the dealer retains possession of the pack until the purchases have been effected.

Then follows the process of calling, which has been already described.

We have gone upon the principle of calling the stake a penny per trick, but of course it can be sixpence, or any other amount. It may, however, be observed that "Penny Purchase" is really as expensive as threepenny ordinary Nap.

There are some few points to be remembered. {100}

A declaration once made stands, and cannot be recalled.

A player at Purchase Nap, having once bought fresh cards or refused to buy, cannot subsequently amend his decision.

Unless there is an agreement to the contrary, the dealer must, in default of any higher call, make one trick, or pay 1*d.* each to the other players.

Any one who has trumped a suit, or renounced upon a suit before all the five tricks have been played out, and so made or defeated a declaration, must immediately show his remaining cards to prove that he has not revoked. So stringent is this rule, that if he should refuse to show them, he is held to have revoked, and a revoke entails the following penalties:—

On the revoke being discovered, the cards must be taken up and replayed properly—that is to say, players must follow suit, if they can; and always remember that a revoke is just as much a revoke if you throw away a card of another suit, holding a card of the suit led, as if you trumped under the same circumstances.

The hand having been replayed, the offender pays the stakes for himself and every one of the other players to the caller, if the call succeeds. If the call fails, he pays the stakes to every other player, except the caller.

A revoke proved against the caller himself entails the immediate penalty of the loss of the stakes; that is to say, if a man calls three and revokes, it matters not how many tricks he makes, he must pay (at penny Nap) 3*d.* to every one of his opponents.

If a card is exposed in the pack or in dealing, or if there is a mis-deal, or if the pack is shown to be faulty, or if the cards are dealt without being cut, there should be a fresh deal by the same player. {101}

Any player can demand a fresh deal if any one of these faults is committed, but the demand must be made before the hands are looked at; otherwise the deal must stand.

After all the calls have been declared, should a player discover that he has too few or too many cards the game must be played out, and if the number in the superior caller's hand be correct he takes the stakes, if he succeeds in making his call good, but neither receives nor pays if he fails. Should the caller, however, hold a wrong number in his hand, he neither receives nor pays if he wins, but pays if he fails. When a Nap is declared, the game must be played out subject to the above rules, whether the other players have their correct number or not; but, failing a Nap call, the cards must be redealt should any irregularity be discovered before all the players have declared.

There is one rule at Napoleon that has fallen into disuse, and that relates to playing out of turn. It is so common for persons to play valueless or losing cards out of turn without remark, that many people forget that the fortunes of a hand may often be influenced by the premature exposure of the winning card or a trump. A person who, out of his turn, plays a card that obviously influences the game should be subjected to the same penalty as if he had revoked. {102}

THE NUMBER OF PLAYERS.

By far the best Nap table is made up of four players, because then dash and prudence must be pretty well equalised to play well. With three players great risks are commonly run, and with six,

failures are so frequent that the game often gets tedious through a monotonous series of "two" calls.

There are so many better games for two players that we need say little about what is called Single Nap. It consists of a series of bluffing calls, experience soon teaching that it is safer to call three or four on a weak hand than to allow your adversary to take the lead.

"Three" Nap is very nearly a game of chance. Only fifteen cards, or practically one quarter of the pack, are in play, so that the chances are nearly three to one against any given card being out. Consequently great risks are run, and these risks are for the most part justified. A player should call Nap on any hand of one suit headed by an honour, however small the remaining cards; while he has a tolerable chance of making the same call upon any hand consisting of two suits, if he has four cards of the first suit headed by an honour, and an ace, king, or queen to fill up his hand. Where the hand consists of three or four suits, the cards that are not trumps should be aces or kings to make the call a prudent one.

Reverting to the game as played by four or five players, the novice may be advised to lead trumps against the caller when he only requires one more trick, and, as a general rule, to let trumps alone when the caller has more than one trick to make to establish his declaration.

In conclusion, remember that on an ordinary call your first discard should be from your shortest and weakest suit, and bear the fact in mind as you note the discards of other players. In a Misery, your original discard should be your highest card of your shortest suit—a single card for preference, unless it be a deuce or tray.[31]

PIQUET.

Piquet is generally regarded as the best of card games for two players.

It is played with a pack of thirty-two cards, which is called a "piquet pack," all below the seven being excluded. The cards rank in Whist order—ace, king, queen, knave, ten, nine, eight, seven.

The score is made partly by combinations of cards held in the hand, and partly by points marked in the course of play.

The Deal.

The two players cut for deal, and in this cutting the ace ranks the highest. The player who cuts the higher card has the choice of first deal. After this the players deal alternately.

It is customary to use two packs of cards, and the first dealer has the choice which pack he will use. Each player has a right to shuffle both his own and the adversary's pack, the dealer shuffling last. After this the pack is "cut to the dealer" by the adversary, as at Whist.

It is customary to call the non-dealer the "elder hand."

The dealer must deal the cards by two at a time or by three at a time, giving the top cards to his adversary, the next to himself, and so on, until each has twelve cards.

The eight cards that remain (called the "stock") are placed face downwards between the players.

There are no trumps in this game.

Discarding and Taking in.

Before anything else is done, each player has a right to reject some of his cards, and take others in their place.

The elder hand begins. He has the privilege of discarding from his hand any number of cards not exceeding five (he *must* discard at least one), and taking a corresponding number from the top of the stock. If he does not take all his five, he may look at those he leaves, concealing them, however, from the other player.

The dealer may then discard and replace in like manner, taking the cards from the stock in the order in which he finds them. He is bound to discard one, and he may, if he pleases, take all that remain, or any number of them. He may look at any cards of his own portion of the stock he leaves behind; but if he does, the elder hand may demand to see them too, after playing his first card, or naming the suit he intends to play.

Calling.

The hands being thus made up, the elder hand proceeds to declare or "call" the scoring combinations he may hold, in the following manner. There are three things in the hand that may be scored, namely (1) the *point*; (2) the *sequence*; (3) the *quatorze* or *trio*.

(1) The *point* is scored by the party who has the most cards of one suit. The elder hand states how many he has. If the dealer has not so many, he says "Good," and the elder hand scores one for each card; if the dealer has more, he says "Not good," and the elder hand, scoring nothing, passes on to the next item. If the dealer happens to have the same number, he says "Equal," and then the elder hand must count and declare the number of the pips—the ace counting eleven, the

court cards ten each, and the others what they are. The highest number of pips makes the cards "good," and invalidates those of the other party. If the number of pips are equal, neither scores.

(2) The second item is scored by the party who has the best *sequence*, that is, the greatest number of consecutive cards, not less than three, of the same suit, or, if an equal number, those of the highest rank. Thus, ten, nine, eight, seven are better than ace, king, queen; but ace, king, queen are better than king, queen, knave; and so on. A sequence of three cards, no matter what, counts three; of four cards, four; beyond this ten are added, so that a sequence of five cards counts fifteen; of six cards, sixteen; and so on. The elder hand declares his best sequence. If the dealer has a better, he says "Not good"; if only inferior ones, he says "Good." In the latter case the holder scores not only for the *best* sequence, but for every other he holds in his hand; all the opposite party may hold being invalidated. If the best sequences are equal, neither scores. {107}

(3) The third item is called the *quatorze*, from the fact that four aces, four kings, four queens, four knaves, or four tens in one hand, if "good," score fourteen. Three of either kind (called a *trio*) score three. In deciding which party is to score, the higher cards are better than the lower, but any four like cards take precedence of the best three. Thus four tens are better than three aces; but three aces are better than three kings, and so on. The elder hand names his best quatorze or trio, to which the dealer says "Good" or "Not good," as the case may be; and, as with the sequence, the one who has the best scores all others he may hold, while those of the opponent are all destroyed.

The point and sequence, when scored by either party, must be shown to the other, if asked for.

<div align="center">THE PLAY.</div>

The items in the elder hand thus being counted, the holder lays down one card, thus beginning the "play." The dealer plays to this; but, immediately before doing so, he calls and counts all *he* has to score in his hand.

The play, the object of which is to gain tricks, follows the ordinary Whist rule; the second player being obliged to follow suit, if he can, and the best card winning. If he cannot follow suit, he loses the trick, throwing away any card he pleases.

The scoring of the play is peculiar. The first player to every trick counts one for the card he so plays; but if the second player wins the trick, he also counts one. The player who takes the last {108} trick counts an extra one for it.

If either player wins more than six tricks, he scores *ten* "for the cards," as it is called. If the two players win six tricks each, there is no score "for the cards" on either side.

<div align="center">EXAMPLE.</div>

What has been above described constitutes the simple or ordinary game. There are some additional scores for extraordinary cases; but before we mention them it will be well to illustrate the foregoing directions by an example of an imaginary hand, which will show that although the description may appear complicated, the practice is very easy.

A and B play at Piquet, B being the dealer, and A the elder hand. B deals out the following cards:

> To A.
> Spades—nine, seven.
> Hearts—ace, nine, eight.
> Clubs—knave, ten, seven.
> Diamonds—knave, ten, nine, eight.

> To B.
> Spades—queen, ten, eight.
> Hearts—queen, knave, seven.
> Clubs—ace, king, queen, eight.
> Diamonds—king, queen.

After the deal the stock contains cards in the following order:

> Ace of diamonds (top card).
> Nine of clubs.
> Seven of diamonds.
> Ace of spades.
> King of hearts.
> ———
> King of spades.
> Ten of hearts.
> Knave of spades (bottom card).

{109}

A has a poor hand, and must take all his five cards, in the hope of improving it. He must keep his diamond suit entire; so he discards the nine and seven of spades, the nine and eight of hearts, and the seven of clubs, taking in the five upper cards from the stock.

B's is already a good hand with the quatorze of queens—which he knows must be "good"—a fair chance for the point, and other favourable cards for trick-making. But he discards the ten and

eight of spades and the seven of hearts with the hope of improvement, taking in the three remaining cards of the stock.

The two hands are then as follows: A (elder hand) has ace of spades, ace and king of hearts, knave, ten, nine of clubs, and ace, knave, ten, nine, eight, seven of diamonds. B (dealer) has king, queen, knave of spades; queen, knave, ten of hearts; ace, king, queen, eight of clubs, and king and queen of diamonds.

The following conversation may be supposed to take place:

A: My point is 6.

B: Good.

A (shows his diamonds, or says,—in diamonds; and then adds): My best sequence in the quint to the knave of diamonds.

B: Good.

A: I have also a tierce to another knave (shows knave, ten, nine of clubs, or says,—in clubs).

A: And I have three aces.

B: Not good.

A: Then I score 6 for the point, 15 for the quint sequence, and 3 for the tierce, making 24.

He then plays ace of diamonds, and says: 25.

B: I score 14 for four queens, and 3 for three kings—total 17.

B (plays queen of diamonds, and repeats): 17.

A (plays seven of diamonds): 26.

B (taking it with king): 18.

B (leads ace of clubs): 19.

A (follows with knave): 26.

B (plays king of clubs): 20.

A (ten of clubs): 26.

B (queen of clubs): 21.

A (nine of clubs): 26.

B (eight of clubs): 22.

A (throws away king of hearts): 26.

B (leads king of spades): 23.

A (takes it with ace): 27.

A (now leads knave of diamonds): 28.

B (anything): 23.

A (ten of diamonds): 29.

B (anything): 23.

A (nine of diamonds): 30.

B (anything): 23.

A (eight of diamonds): 31.

B (anything): 23.

A (ace of hearts): 32.

B (his last card): 23.

A: Then I score 1 for the last trick—33, and 10 for the cards;[32] that makes me in all 43.

B: And I score 23.

A note is made of these numbers, and the next deal is proceeded with. We shall hereafter explain how the final score is made up from the results obtained in the successive hands; but before doing this it will be well to complete the description of the scoring elements.

Piquet is remarkable for containing certain *extraordinary chances*, some of them of great scoring value. These are four in number, namely, the *Carte Blanche*, the *Repique*, the *Pique*, and the

Capot.

If the hand originally dealt to either player contains neither a king, a queen, nor a knave (no picture card, in fact, whence the name), it entitles the holder to score ten.

As soon as the player is aware that he has this, he is bound to inform his adversary; and after the adversary has discarded, he is bound to show his carte blanche by counting the cards, one by one, on the table.

The score for a carte blanche takes precedence of all other scores.

REPIQUE.

When either player can score thirty or more by the contents of his hand alone, before his adversary can score anything, he gets what is called a repique, which enables him to add *sixty* to his score.

Thus, if the elder hand finds himself with, say—   {112}

A good point of five	5
A good quint sequence	15
A good quatorze	14
	34

such a combination will enable him (if the dealer does not hold carte blanche) to score ninety-four.

PIQUE.

When the elder hand counts something less than thirty in hand, but can make it up to thirty by *play* before his adversary counts one, he adds *thirty* on this account to his score. This is a *pique*. It is obvious that a pique can never be gained by the dealer, as his adversary always counts one for the first card he plays.

CAPOT.

If either of the players gain *all* the tricks, he scores *forty* for them, instead of ten for the majority. This is called a *capot*.

Pique, repique, and capot are not unfrequent; but the occurrence of carte blanche is exceedingly rare, occurring only about once in nine hundred deals.

As an example of how these extraordinary chances tell, suppose that the elder hand, after discarding, should find himself with four major tierces in his hand, the dealer having only three cards of each suit, including at least one knave, so as to prevent a carte blanche; the elder hand would then score as follows: {113}

In the hand—	
Point	3
Four tierce sequences	12
Three quatorzes	42
	57
Add for the repique	60
In play—	
Twelve cards, all winning	12
For the last card	1
For the capot	40
Total score for one hand	170

When it is considered that in some hands the score may be nothing, and that it may vary in all degrees between these, the variety obtainable will be strikingly evident.

THE FINAL SCORE.

It is necessary now to explain what is done with the scores made in the successive hands, and how the final adjustment is effected.

According to the original mode of playing, the game consisted of 100 points; indeed, in early times the name *Cent* (corrupted into Sant or Saunt) appears to have been applied to it. Hoyle adhered to this, but at some later period the 100 was altered to 101. This was also the ordinary way of playing the game in France, and has been generally adhered to in England until the last few years. According to this, the score of each hand is registered, either by writing it down, or by some kind of marking contrivance, and the whole added up until the 100 limit is reached by one of the parties. The game may extend over several hands, or it may, by the aid of the extraordinary scores, be completed in one.   {114}

It will, however, often happen that both parties may arrive simultaneously near the 100 score, and it then becomes necessary to register carefully and in proper order the scores made at the different stages of the hand by the two parties respectively. The laws prescribe that the scores,

whether obtained by the elder hand or by the dealer, shall be reckoned in the following order of precedence—viz.:

> 1. Carte blanche.
> 2. Point.
> 3. Sequences.
> 4. Quatorzes and trios.
> 5. Points made in play.
> 6. The cards.

Applying, therefore, the scores made by either player under each of these heads, in the order named, the one who first reaches 100 will have won the game.

This simple game of 100 may suffice for domestic amusement; but a few years ago an alteration was made in the practice of the clubs, by the introduction of what is called the *Rubicon Game*, which is as follows:

There is no definite number of points constituting a game, but the players play six deals, forming what is called a "partie." The scores made by each player in each deal are registered on a card, and at the end of the partie they are added together. The partie is won by the player who has made the highest aggregate score. The winner then deducts his adversary's score from his own, and 100 is added to the difference, which makes the number of points won.

Thus, suppose A has scored in the six deals 120 points, and B 102, A wins 120 - 102 + 100 = 118 points, for which he has to be paid.

But there is another condition, namely, the establishment of 100 as a "Rubicon." The law says that, if the loser fail to reach this amount, the winner reverses the rule, and instead of *deducting* the loser's score *adds* it to his own.

Thus, if A has scored 120, and B only 98, A wins 120 + 98 + 100 = 318, although the loser is only four short of his former score.

This mode of scoring has now superseded, at the clubs, the original 100 game. It certainly adds a new feature to the play; for if a player finds, towards the end of the partie, that he is not likely to reach the Rubicon, it is his interest to score as few points as possible, instead of trying to win.

<div align="center">APPLICATION OF SKILL.</div>

The skill required in Piquet applies to the rejection of cards from the original hand, and to the subsequent play, both of which offer excellent scope for intelligence and judgment. It would be impossible, in the short space at our disposal, to enter into all the complicated considerations which influence this matter. These, therefore, must be studied in larger works on the game.[33] The essay by Hoyle, printed in the modern editions of his "Games," contains much useful instruction, though not very clearly conveyed. The following are some hints taken from it:

In discarding, it is a great object to retain such cards as will be likely to favour your winning "the cards," *i.e.* making the majority of tricks, which will generally make a difference of twenty-two or twenty-three points to the score. Do not, therefore, throw out good trick-making cards for the hope of getting high counting sequences or quatorzes, the odds for which are considerably against you.

The next attention should be to your "point," which will induce you to keep in that suit of which you have the most cards, or that which is your strongest. Gaining the point generally makes ten difference in the score. Good authorities attach even more importance to the point than to the cards, because it scores earlier, and may save a pique or a repique.

Of course, you would retain a good sequence—good, that is, either in respect to length or to rank of cards. A sequence of four is especially valuable, because, if you happen to take in one card in addition to it, it may add ten to your score. And even a sequence of three is not to be despised, as that also invites useful increase from the take-in.

Of course, also, you would keep any quatorze if you have it, even if low, as it would destroy three aces in the adversary's hand.

A trio should also be kept, if it can be done without detriment to the cards or the point, as there is always a possibility of converting it into a quatorze. (If you take in five cards, it is only three to one against your doing so, *i.e.* you would probably succeed once in four times.)

But Hoyle gives a case to show caution in this respect. Suppose you have ace, king, queen, and seven of hearts, and two other queens, and that it was a question whether you should discard one of your queens or the seven of hearts. If you discard the latter, it is three to one against your getting the queen quatorze; but if you discard the queen, it is five to two that you will take in another heart, which would probably give you not only the point, but also five certain tricks towards the "cards."

Suppose you, being elder hand, receive queen, ten, nine, eight, and seven of clubs, knave, ten of diamonds; king, queen and knave of hearts; ace and nine of spades, the natural impulse would be to retain the clubs intact for the point and sequence, and discard from the other suits. But Hoyle recommends you to *discard all the clubs*. It is true that if you took in the knave of clubs it would

be a good thing, but it is three to one against it, whereas, if you keep the other suits intact, you will take in something that will give you a better chance of scoring than you could have made by the other course.

It may assist your discard to consider, by inference from your own hand, what the adversary can or cannot possibly hold. For example, if you are very short of a suit, he may have a long point or sequence in it. If you have any honour or ten, he cannot hold a quatorze of that rank, but if you are short of one, he may do so; also your holding a knave or ten, or some other combinations, will prevent him from holding a quint in that suit, and so on.

Beware how you unguard kings and queens. If, being elder hand, you reject a guard to a king, it is probable that in taking five cards you may replace it; but when you are younger hand, it is highly desirable to retain the guard, and for this purpose it is considered further advisable to keep a small card of a bad suit, that it may serve as a guard for a king if you should take one in. {118}

In some positions you must regulate your discard according to the score. Thus, if you only want a few points, it would be foolish to lay out with a view to any large object; you would devote all your attention to what counts first, namely, the point and sequences; success in which might carry you out before your opponent could get in. On the other hand, if your adversary is much in advance of you, you can probably only retrieve your fortune by a large score, and you would discard with this view. To consider the "cards," unless with a view to a capot, would be useless.

It is considered desirable for you, if elder hand, to take all five of your cards, unless you have a chance of a great score, and there can be no repique against you. The consideration is not only whether the cards will benefit you, but also whether, if you leave them, they may not much more benefit your adversary.

If the younger hand should have dealt to him a hand which will enable him to make six tricks, Hoyle advises that he should not make such a discard as will incur the risk of losing the "cards," unless he should be very backward, and have a scheme for a great game.

In regard to the play of the hand, it is difficult to lay down rules, but an acquaintance with Whist play will be a very useful general guide to the student, showing him how to establish and bring in his suits, how to get tenaces led up to, how to preserve guard to second-best cards, and so on.

The most essential thing is to secure the seventh trick, which scores the "cards"; though, of course, every trick made is of importance to your score, the last counting two. {119}

But the most important point in play is to discover and to take due advantage of the contents of the adversary's hand. The compulsory calling and showing of the various scoring elements give certain positive indications; but many others may be obtained by a skilful player, by inference from his own hand, and from the cards he may see of the stock, and these indications may often be used to considerable advantage.

For this reason, there is an antagonistic exercise of skill in concealing the contents of your hand from your adversary, in order to prevent his drawing correct inferences. For example, a clever player will sometimes refrain from claiming scoring-elements which he may hold, when he thinks that by concealing them he may gain greater advantage in the play. This is called "sinking."

With a bad hand great care is often necessary, by guarding second-best cards, or otherwise, to gain a single trick and so save the capot, which makes such a large score.

A more powerful aid to skill, both in discarding and playing, is to be found in the study of the laws of probabilities, which are peculiarly applicable at Piquet. Lengthy and elaborate statements of the chances will be found in "Cavendish" and in the earlier editions of "Hoyle"; and are well worth the attention of those who care to study the game fully.[34]

POKER.

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There are several varieties of Poker, distinguished by the names of "Straight," "Draw," "Stud," and "Whiskey" Poker respectively. These, again, are played in different ways, varying with the locality, scarcely any two States of America, the home of the game, being fully agreed as to its correct form. So fully is this divergence recognised, that even in America a company, sitting down to play Poker together for the first time, usually begin by discussing how the game shall be played in respect of the various points of difference. We shall endeavour to give a clear idea of what (if any) may be called the standard games, with a few of the more important variations.

The most popular variety is Draw Poker, though the full name is rarely used, the single word "Poker" being usually understood to indicate the "Draw" game.

Draw Poker is played with the full pack of fifty-two cards. There is no set limit to the number of players, but five make the best game and six should be the maximum. As each player holds five cards at the outset, and has the right, if he so pleases, to "draw" five more, it is obvious that if even six players exercised their right to the full extent, the pack would not suffice to supply their demands. As they never do fully exercise it, with six players there is a sufficient margin; but with seven the margin is inconveniently small. {121}

The stakes are represented by counters, known in America as "chips." We will suppose that these

are equivalent to pence. A certain amount, say twelve counters, is fixed upon as the limit of the stake. As will be seen hereafter, such limit is rather imaginary than real, applying merely to the successive stages by which the ultimate total is reached, the latter being (unless, by agreement, a limit is placed on this also) an unknown quantity.

The dealer having been selected, and the pack shuffled and cut, he proceeds to deal round, one at a time, five cards to each player. First, however, the elder hand, at this game known as the "Age," before seeing his cards, starts the pool with a preliminary stake known as the "ante."[35] This must not exceed *one-half* the limit. Thus, in the case supposed of the limit being twelve counters, the Age has the option of putting up any number from one to six, as he pleases. This stake, from the fact that it is made without seeing the cards, is known as a "blind."
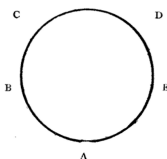
We will suppose that five players are taking part, whom we may distinguish as A, B, C, D and E; that they are seated in the order indicated in the diagram, and that A is the dealer. The deal passes from A to B, and so on. B is in such case the Age, and has put up, by way of ante a single counter.[36] Each player looks at his cards, whose value depends upon his possession of certain combinations, ranking in proportion to the rarity of their occurrence. C is the first to declare. If his cards are so bad that he has no hope of winning, he may "pass," *i.e.* go out of the game altogether for that hand. In such case, he throws his cards, face downwards, in front of the Age, who will in due course be the next dealer. If, on the other hand, C thinks his cards worth playing on, he "goes in," *i.e.* he puts in the pool *double* the amount staked by the Age. D, E and A in rotation do the same, either "passing" and throwing up their cards, or "going in" and placing in the pool a like amount to that just contributed by C. When the turn of B (the Age) is reached, he has to make a similar decision, and, if he decide to go in, must put in the pool a like amount to that which he first staked, thereby placing himself on an equal footing with the other players.[37] {122}

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There is, however, another possible contingency. B has put up, by way of ante, the minimum, one counter only. If either of the players holds a hand which seems a probable winner, he may desire to put a heavier stake on it. In such case, he must first make good the ante (*i.e.* hand in two counters), and may then "go better," or offer a higher stake to the extent of the limit. C, we will suppose, has simply made good the ante. D not only does the same, but goes four better. He thus contributes in all, six counters to the pool, and any subsequent player who desires to "go in," must also hand in six counters. Having done so, such subsequent player has the option of again going better on his own account. We will suppose that E makes good D's "raise," and goes three better, making in all nine counters. A, we will assume, has but a poor hand, and sees small chance of winning. Such being the case, he passes out, and throws up his cards, still, however, retaining his functions as dealer. It is now the turn of B, the Age, who has to consider whether, under these conditions, it is worth his while to go in. Should he elect to do so, he must hand in eight counters, *i.e.* nine, less the single counter which he staked by way of ante. If C still elects to go in, he must pay seven counters, in addition to the two he has already paid. D, in like manner, three counters.

Having reached this stage, the standing players proceed to draw to "fill their hands," *i.e.* discard their least valuable cards (throwing them face downwards on the table), and receive a like number from the dealer. {124}

At this point, it may be convenient to state wherein the strength of a poker hand lies, and what, therefore, is the object of the players. A poker hand is valuable in so far as it contains certain cards, or combinations of cards, ranking as under. We begin with the highest.

1. A STRAIGHT FLUSH, *i.e.* a sequence of five cards, all of the same suit.

> N.B.—As between two sequences, that beginning with the highest card has the preference. The ace may be treated at pleasure either as the highest card or the lowest, and will, therefore, form a sequence either with king, queen, &c., or with two, three, &c. Ace, king, queen, knave, ten is the highest possible sequence. Ace, two, three, four, five, the lowest.

2. FOURS, *i.e.* four cards of the same denomination, with one indifferent card, the higher four having priority.

> [Aces in this case count as highest, so that a four of aces is the best possible.]

3. A FULL, *i.e.* three cards of the same denomination, and a pair.

> [As between two fulls, the comparative value of the *three* cards in each case decides priority.]

4. A FLUSH, *i.e.* five cards of the same suit.

5. A STRAIGHT, *i.e.* five cards in sequence, but not of the same suit. {125}

6. THREES, *i.e.* three cards of like denomination, with two indifferent cards.

7. TWO PAIRS, with an indifferent card.

8. A PAIR, with three indifferent cards.

9. HIGHEST CARD. Where no hand has either of the above combinations, that containing the highest card is the winner.

> [As between pairs or sequences in opposing hands, the highest wins. Where each holds two pairs, the two best are compared, and the highest wins. In the event of equality of pairs, the hand containing the highest indifferent card wins. In the event of absolute equality between the two best hands, the pool is divided.]

A study of the foregoing table will make clear the objects aimed at by each player, and the principles which regulate his discard. It may be taken for granted that a player, having received a scoring combination, however small, will certainly hold it. Thus with a pair and three indifferent cards, the player would certainly retain the pair and exchange the rest, in the hope of converting his pair into threes, or something better. With threes, he would, as a rule, exchange the two indifferent cards, in the hope of receiving a pair, and so transforming his "threes" into a "full." With two pairs, he would exchange the odd card, in the hope of receiving another of like denomination with one or other of his pairs, which again would give him a "full."

It may occasionally happen that a player receives in the first instance a hand so good that he is not likely to gain anything by drawing, and prefers, therefore, to stand on the cards given him. Such a hand is known as a "pat" hand. The most obvious example of a hand which cannot gain by drawing is that of fours. This, as we have seen, is the second highest hand that can be held; indeed, a straight flush is of so rare occurrence, and the holding of two fours by different players so unlikely a contingency that a hand of "fours" is practically a safe winner. The odd card is in such case worthless, but nothing for which it could be exchanged would add to the value of the hand. {126}

There is, however, another consideration to be taken into account in determining whether to draw or not. This we shall deal with hereafter. For the moment we will revert to our imaginary game. A has passed out; B, C, D and E have respectively raised or made good the raise (to the extent, including the ante, of nine counters each). We will now examine their cards. B's hand consists of ace of hearts, queen and three of diamonds, queen of clubs, and five of spades. He has thus a pair of queens, but the remaining cards are at present worthless. C has ace of clubs, three and four of spades, nine of hearts and two of diamonds, four out of the five cards being in sequence. D has ten and eight of hearts, ten of spades, knave of clubs, and eight of diamonds; a fairly good hand, for it contains two pairs. E has five cards without any scoring combination, say eight and three of clubs, king and four of hearts, and knave of spades.

B has the first claim to draw. He might very well discard all three of his non-scoring cards, but such a proceeding would be tantamount to an acknowledgement that he only had as yet a pair and one of the main points at Poker is to keep the adversaries in the dark as to the strength of the player's hand. He has nearly as good a chance of making a three, or two pairs, by exchanging two cards only, and accordingly does so, retaining the pair and the ace of hearts. We will suppose that he draws the queen of hearts and nine of diamonds. He has now threes of queens. C exchanges the nine of hearts, in the hope of completing his sequence, but draws, say, the knave of diamonds, which makes him no better. D, having already two pairs, discards the odd card on the chance of drawing another eight or ten, either of which would make him a "full," but actually draws, say, the five of diamonds, which is useless. E's hand is absolutely worthless as it stands. He might exchange all five cards, in the hope of drawing better, but to do so would be to confess his weakness, and at Poker it is not always the best hand that wins. He exchanges *one card only*, leaving it to be inferred that he has either two pairs, threes, fours, or a flush or sequence lacking one card. He discards the three of clubs, and receives, say, the ace of spades, leaving his hand still worthless. {127}

The betting is now resumed. In regular order it would be for B (the Age) to start it, but he has the privilege, if he so pleases, of "holding the age," *i.e.* reserving his stake till the other players have had their say.[38] C, therefore, is the first to declare. His cards are worthless, and he decides to pass out. D has but a moderate hand, for two pairs may easily be beaten. On the other hand, they frequently win, and it would be foolish to show the white feather until he knows a little more about the hands of his adversaries. He goes five counters. E, as we have seen, has nothing. He has two alternatives, either to go out and sacrifice what he has already staked, or to endeavour to drive others out by a false pretence of strength. Deciding for the latter alternative, he not only makes good D's stake, but goes ten better, as though he held a capital hand. A has already passed out; and it is, therefore, B's turn. He has "threes," a much more than average hand, and far too good to be driven out of the field without a struggle. Under such circumstances two alternatives are open to him. He may simply make good the last raise, and say, "I'll see you" (in which case all turn up their cards, and, having the better hand, B wins the pool), or he may be inclined to speculate a little further. He makes good the raise, and goes five better. C, it will be remembered, has already passed out; and D, inferring from the persistence of E and B that they hold pretty strong hands, thinks discretion the better part of valour, and goes out also. The battle is now solely between B and E. B has a good hand, and E has nothing; but if he is a bold player, he may still win. B's last raise, which was to only half the limit, tends to indicate that he has not a {128}

very strong hand, and perhaps a little "bluffing" (as the betting upon a worthless hand is called) may frighten him out of the field. Accordingly, E not only makes good B's raise, but again goes the *maximum* (ten) better. Unless E has the reputation (a very undesirable one) of a habitual bluffer, B will probably begin to feel alarmed. E's repeated raises, coupled with the fact that he only drew one card—a sign of a pretty strong hand—suggest that he holds probably fours, if not a "full," "sequence," or "flush," either of which would put B out of the running. He is again confronted with the same alternatives—viz. to make good E's raise and see him (in which case B would win); to go better, which seems hazardous; or to pass out, thereby avoiding the necessity of making good the last raise. If he is a timid player, he may possibly (either at this stage or later) adopt the latter course, in which case E takes the pool *without showing his cards*, thereby concealing the fact that they were worthless. This privilege is very important, for "bluffing" is an essential part of the game of Poker, and to bluff with success depends mainly on the adversaries' ignorance of the habitual tendencies of the player in this particular. If a player is known to be in the habit of bluffing, he does so at a great disadvantage. The man who can bluff most successfully is the steady-going player with whom high stakes are the usual indication of good cards. When such a one begins to "plunge," the other players are apt to place themselves in the position of the coon sighted by the crack marksman in the American story, "Don't fire; I'll come down." Obviously, to expose the cards on which a player has been steadily raising all competitors, and reveal the fact that, instead of the expected "full," or "flush," there is not even a solitary "pair" among them, would tend heavily to discount the effectiveness of the same player's bluffing in a subsequent round. Hence the rule of not showing the cards in such a case, which is always adhered to. {129} {130}

The probabilities of receiving by the deal one or other of the Poker combinations are thus stated by "Cavendish:"

Odds against	a straight flush	649,999 to	1
"	fours	4,164 to	1
"	a full	693 to	1
"	a flush	507 to	1
"	a straight	254 to	1
"	triplets	45 to	1
"	two pairs	20 to	1
"	one pair	13 to	10

It is obvious that the privilege of filling the hands tends greatly to diminish these odds against any given hand (say by one-half, as the player may if he pleases have ten instead of five chances), but the relative frequency of the hands will remain pretty much the same. Bearing in mind the considerations above suggested, it is obvious that the ultimate chances are in favour of holding a pair, and as each player has the same chance, a pair, and particularly a *low* pair, is but a poor hand. From this to two pairs is a long step, and a player who invariably held triplets would, in the long run, be a heavy winner. *A fortiori*, any hand above this limit stands to win, and should be backed accordingly.

The smaller the number of players, the more freely may a fair hand be backed, as there is the less probability of its being surpassed by other players.

In drawing to a pair, if one of the indifferent cards should be an ace or court card, this card should be retained, and only the other two exchanged.

Holding "threes," the player may please himself whether to draw two cards or one only, but the latter is preferable, as giving less information to the enemy. {131}

With "fours," the odd card should always be exchanged, for the same reason. The hand cannot be improved by the exchange, but the adversaries are left in uncertainty as to its value.

Holding four of the needful cards to make a flush or straight, the player should go in, and exchange one card, in the hope of completing the desired combination. With less than five cards, the attempt has but little chance of success.

THE STRADDLE.

In Poker as originally played, there was no "raise" prior to the filling of the hands. Each player who went in simply put up the double ante, and all further staking was suspended until the hands had been filled. But such a comparatively slow procedure did not suit the more go-ahead players, and the "straddle" was invented to accommodate them. This queer term is another name for "doubling." The privilege of starting a straddle was confined to the player to the left of the Age. Assuming that the Age had put up one counter by way of ante, the next player, instead of putting up *two*, would put up four, saying, "I straddle you." The next player may in like manner "straddle the straddler," putting up *eight* counters, and so on, up to the "limit," which must not be overpassed. Should any player, however, omit to exercise the right in his turn, it is thereby extinguished, and cannot be exercised by any subsequent player.

Where it is permitted to players to raise on the ante before filling the hand, the straddle ceases to have any importance, and is not usually recognised. {132}

JACK-POTS.

This is one of the latest innovations in the game of Draw Poker, and in New York is accepted as

an integral part of the game. It was invented to meet the not unfrequent case of the whole table declining to "go in," in which case the Age simply repocketed his ante, and the deal passed, nobody being either the better or the worse. In such a case, instead of the Age withdrawing the ante, each of the other players puts up a like amount (single, *not* double). The cards are then dealt by the next player. There is in this case no Age, but any player who chances to hold *a pair of jacks*, or anything better (according to the scale already given), puts down any stake he pleases; thereby "opening the jack-pot," as it is called. The player to his left must either make good the stake or go out, and so on round the table in the usual way, any player having the privilege of raising, in which case the raise must be made good by the other standing players. And so the round proceeds, till some one brings it to an end by "calling," *i.e.* declaring that he will "see" his predecessors, when the best hand wins. Should no one "go in" save the original opener of the jack-pot, he takes the pool; but in this case he is bound to show, to preclude fraud, that his cards really did include a pair of jacks, or some higher combination.

It may, however, happen that the second round passes without any player holding the needful cards to open the jack-pot.[39] In such case each player puts another chip in the pool, and there is a fresh deal by another player. This is repeated until the jack-pot is actually opened.

TABLE STAKES.

These are now made the rule by many players, and the practice is a wholesome one. The term signifies that each player puts on the table before him (either in cash, or in counters for which cash has been paid), the whole amount he intends risking, and cannot be "raised" to any greater amount. If a player has no money on the table, he must either make good the deficiency before taking up his cards, or retire from the game.

For the reasons previously stated, there is no universally accepted code of Laws for Poker. For a code which is believed to represent the most usual practice in the cases for which it provides, the reader may be referred to *The Book of Card and Table Games*. Another set of laws will be found in *Round Games*, by "Cavendish" (De La Rue & Co.).

We now proceed to discuss the alternative versions of the game. First in order comes—

STRAIGHT POKER.

This game, sometimes known as "Bluff," differs from "Draw" Poker in several particulars—viz.:

1. There is no filling of hands, each player retaining the cards first dealt to him.

2. Each person puts up an agreed amount by way of ante. As a matter of convenience, it is frequently arranged that each player in turn puts in for all. To avoid dispute as to whose turn it may be a pocket-knife, known as the "buck," is passed round, resting with the player whose turn it is to "chip" for the remainder. Having done his duty, he passes the buck to his neighbour on the left, who chips for the next deal, and passes the buck to *his* next neighbour, and so on in rotation.

3. The elder hand, or "Age," has no privilege.

4. The deal passes, not in rotation, but to the player who takes the pool.

5. Any player may "pass," and come in again, unless some other player has raised in the meantime, in which case he is excluded.

6. If all pass, or if there is a misdeal, there is a fresh contribution to the pool, and the elder hand deals. The pool is then known as a "double header."

In all other respects (as to raising, seeing, &c.), the game is played precisely as Draw Poker.

STUD POKER.

This is a special form of Straight Poker. Its essential difference is that one card only of each hand is dealt face downwards, the remaining four being dealt *face upwards*. Of course, the value of the hand depends in great degree on the nature of the concealed card. The players, beginning with the elder hand, make their stakes, raise, &c., as at the ordinary game, till either all but one have passed out, or some player decides to "see" his adversaries. The concealed cards are then turned up, and the strongest hand takes the pool.

WHISKEY POKER.

This is a family version of Poker. Each player puts in the pool an agreed amount by way of ante. Five cards are then dealt to each player, with an extra hand, known as "the widow." The elder hand may either play his own hand, pass, or take the widow. If he adopts either of the former alternatives, the next player has a similar option, and so on till some one elects to "take the widow." He takes the spare hand, and lays his own on the table face upwards. The next in order is entitled to take in either of the exposed cards, discarding in its place one of his own, which is added to the remaining four on the table. The next player has a like choice, and so on round and round, till some player is content with his hand, which he signifies by a knock on the table. Each of the other players may still make one more exchange, after which the cards are exposed, and the best hand takes the pool.

Should any player knock before the widow is taken, the five cards are turned up, and each player (other than the one who knocked) has one draw from them. Should the round of the table have been made without any one taking the widow, the five cards are turned up, and the players draw from them in rotation until some one expresses himself content.

There is in this case no "raising" or betting on the hands, the stakes consisting solely of the amount originally placed in the pool.

<div align="center">MISTIGRIS.</div>

This is a variation which may be introduced into any version of Poker. Mistigris is the "blank" card usually sold with a pack to show its pattern. This is shuffled with the rest, and the fortunate player to whom it falls is entitled to "make" it represent any suit and value he pleases. Thus if he has three sevens and mistigris, mistigris will represent the missing seven, and make him "fours." In conjunction with two pairs, it makes the hand a "full." If the player has four hearts and mistigris, he can claim a flush; and should his four hearts be in sequence, he is considered to hold a straight flush, the mystic mistigris representing the particular card required to complete it.

<div align="center">THE TIGER.</div>

The Tiger consists of the lowest "straight" that can be made, and reckons as one degree better than an ordinary straight. It is a recent innovation, and is wisely ignored by the majority of players.

POPE JOAN.
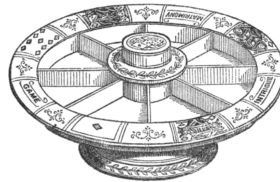
Pope Joan Board.

This was formerly a very favourite round game, but of late years is rarely met with. It is played with a pack of fifty-two cards, from which the eight of diamonds (for a reason which will presently appear) has been removed, and with a special board, consisting of a circular tray revolving round a centre pillar, and divided into eight compartments, as shown in the illustration, respectively marked Pope (the nine of diamonds), Matrimony, Intrigue, Ace, King, Queen, Knave and Game. "Matrimony" signifies the combination in the same hand of king and queen of the trump suit; "Intrigue" that of knave and queen. Each player is provided with three or four dozen counters bearing an agreed value. There is a preliminary deal round with faced cards, and the player to whom the first knave falls becomes first dealer, and has the privilege of "dressing" the board, *i.e.* of paying from his own store, and distributing between the various divisions fifteen counters, as under: Six to Pope, two to Matrimony, two to Intrigue, and one each to Ace, King, Queen, Knave and Game.[40]

The cards, having been shuffled and cut, are dealt round one by one, but with an extra hand, this last towards the centre of the table, facing the dealer. The last card of the pack is turned up to decide the trump suit. Should the turn-up be Pope (nine of diamonds), or an ace, king, queen or knave, the dealer is entitled to all the counters in the corresponding compartment of the board.

The player to the left of the dealer leads any card he pleases, at the same time naming it. We will suppose that such card is the three of diamonds. The player who chances to hold the four thereupon plays and names it; then the persons holding the five, six and seven play them in like manner. In any other suit it would be possible to continue with the eight, but the eight of diamonds, as we have stated, is removed from the pack. This makes the seven what is called a "stop," *i.e.* the run of that particular lead can be continued no further, and the player of the seven is entitled to lead again. But besides the permanent removal of the eight of diamonds, it will be remembered that a certain number of cards were dealt as an extra hand. We will suppose that such cards were the two, five and nine of spades, the six and ten of hearts, the knave of diamonds, and the king of clubs. These being withdrawn from circulation make the cards immediately preceding them (viz., the ace, four and eight of spades, the five and nine of hearts, the ten of diamonds, and the queen of clubs) "stops" also.[41] As play proceeds other cards also will become "stops," by reason of the cards next following them having been already played. Thus, in the case supposed, of the three of diamonds being led, the two of diamonds thenceforth becomes a stop, and the holder should note the fact for his subsequent guidance. All kings are necessarily stops, as being the highest cards of their respective suits.

Whenever, in course of play, the ace, king, queen or knave of the trump suit appears, the holder is entitled to the counters in the corresponding compartment of the board. Should knave and queen, or queen and king of trumps fall from *the same hand*, the holder is entitled to the proceeds of Intrigue or Matrimony, as the case may be. Any one playing "Pope" is entitled to all the counters in the corresponding division. Unless actually played, the above cards have no value, save that the holding of Pope (unplayed) exempts the possessor from paying for any surplus cards as hereinafter mentioned.

The game proceeds as above described until some one of the players is "out," *i.e.* has got rid of all his cards. By so doing he becomes entitled to all the counters in the "Game" compartment of the board, and to receive in addition from each of the other players one counter for each card such player may have left in hand, save that the holder of Pope is exempt from payment. If Pope is played, the exemption ceases.

The skill of the player will be shown in his keenness to note, on the one hand, which of the cards are or become "stops," and on the other, what cards cannot be led to, and which, therefore, it is expedient to get rid of as soon as possible. At the outset, the only *known* cards which cannot be led to are the four aces, Pope (the removal of the eight of diamonds being purposely designed to place the nine in that position), and the card next higher than the turn-up (the next lower being a "stop"). But the list increases as the game goes on. If the nine of hearts is declared to be a stop by reason of the ten being in the surplus hand, it is clear that the knave cannot be led to, and must itself be led in order to get rid of it.

Sequences are valuable, inasmuch as they enable the player to get rid of two, three or more cards simultaneously. Nearly, but not quite, as useful are alternate sequences, as seven, nine, knave. The lowest should, of course, be led. Whether the card proves to be a "stop" or not, the leader can still continue the sequence, subject to the contingency of some other player going "out" with one of the intermediate cards. A sequence or alternate sequence terminating with king forms a very strong lead. Next to these, and to known stops, the lower of two pretty close cards of the same suit (as three and six, three and seven, or four and eight) should be led; especially if the higher is known or believed to be a "stop." After these the lowest card of the longest suit, especially if an ace. {141}

"Pope," as we have seen, can only be played when the holder has the lead; and it is usually well, therefore, to play it at the first opportunity, first, however, playing out any known stops.

The unclaimed counters in each compartment are left to accumulate. In the case of Matrimony and Intrigue, a whole evening may occasionally pass without the necessary combinations of cards being played from the same hand, and these compartments therefore frequently become very rich. The counters in "Pope," or one or more of the Ace, King, Queen and Knave compartments may in like manner be unclaimed during several rounds. The best method of disposing of any such unclaimed counters at the close of the game is to deal a final round face upwards (without the surplus hand); the holders of Pope, and of the ace, king, queen and knave of the diamond suit (which in this case is regarded as the trump suit) being entitled to the counters in the corresponding compartments. The holder of the queen takes, in addition, half the amount in Matrimony and in Intrigue, the remaining halves going to the holders of the king and knave respectively.

SOLO WHIST. {142}

Solo Whist has features in common with both Whist and Napoleon, and as both these games are described in the present volume, it will only be necessary to briefly state the points of resemblance. Like Whist, it is played with the full pack of fifty-two cards, which range in value from ace, highest, to deuce, lowest; the last or fifty-second card being turned up to fix the trump suit. Tricks are made as at Whist, and form the basis of the score. The affinity to Napoleon is traceable in the various calls that the players make, and in the further fact that every hand is a separate game, upon which stakes are won and lost. Solo Whist, however, possesses special features of its own—viz., that the partnerships or combinations are always changing round after round, and that there is a special call named Misère,[42] which is a declaration to *lose* the whole of the thirteen tricks.

Description of the Game.

The objects of Solo Whist are—to make eight tricks out of the thirteen in conjunction with a partner; to make five or nine tricks out of your own hand against the other three players in combination; or to play your own hand so as to avoid taking a trick, however strenuously your three adversaries may endeavour to force you to do so. {143}

The cards are dealt round to the four players, *three cards at a time*, until there are only four remaining. Then these are dealt singly, the last card being turned up as the trump, and being the property of the dealer. The eldest hand, *i.e.* the player on the dealer's left, has the first call. He can *propose*, *i.e.* ask for a partner with the object of making with that partner eight of the thirteen tricks; he can call a *solo*, which is a declaration to make five of the thirteen tricks without having a partner; he can declare *misère*, *i.e.* to lose all the thirteen tricks—in this phase of the game all the four suits are equal, the trump suit being annulled; or he can call *abondance*, when, making whatever suit he likes trumps, and declaring the suit before the first card is led, he endeavours to make nine tricks out of the thirteen. The call of *abondance* is, however, superseded by any other player declaring to make *abondance* in trumps, *i.e.* with the trump suit as it stands.

Further than this, he may call an *open misère*, or *misère ouverte*, thereby undertaking not only to lose all the thirteen tricks, but to expose his own cards on the table as soon as the first trick is played to and turned. Or—the supreme call of all—he may announce his intention of taking the whole thirteen tricks by saying, "*Abondance declarée*." In this case as in the simple *abondance*,

he names his own trump suit, and in the case of this declaration, and this only, he leads, wherever he may chance to sit, the original lead to the first trick in all other cases coming from the eldest hand.

There are thus six things the eldest hand may do after he has examined his cards, and in showing what the eldest hand can do we have explained what the various calls are. Recapitulating them in due order of value, they are—proposition and acceptance when two players (wherever they sit), undertake to make eight of the thirteen tricks against the other two in partnership; a solo, where the caller to win must take five tricks at least, the suit originally turned up being trumps; the misère, the abondance, and the two exceptional calls, which have already been sufficiently described. The eldest hand may not, however, have cards that would justify his attempting either of the things specified. In that case he says, "I pass;" and here it may be observed that, in the case of the eldest hand, and to the eldest hand *only* who has passed, there is extended the privilege of accepting a proposition made by the second, third, or fourth players, such proposition, of course, not having been previously accepted or superseded by a higher call.

The second hand, whose turn it now is to declare, may accept a proposal if one has been made, may propose if the eldest hand has passed, or may make any better call than the eldest hand has made. Of course, an *inferior* call is nugatory, *i.e.* a player cannot call a solo if a previous hand has called a misère. The higher call always supersedes the lower one, but a player, having once called, can, if he is over-called, increase his call up to the highest limit—the abondance declarée.

The third hand can accept a proposition if one has been made and has not been accepted or superseded, can propose if no proposition or higher call has been made, or can make any call superior to those previously declared.

The fourth player—the dealer—may accept a proposition coming from any quarter under the previously announced stipulations; or he may propose, in which case only the eldest hand can accept; or he may make an independent call, provided it is better than any preceding call.

The matter may be thus illustrated: suppose the eldest hand passes, the second proposes, the third and fourth pass, and the eldest hand accepts, then—calling them A, B, C, D, according to their order at table—A, B would be partners against C, D, and would be obliged to make eight of the thirteen tricks. They would occupy their original seats and play in their proper order, B following A to the first trick, and the regular progression from left to right being observed all through the hand. Again we will suppose that A proposed, B passed, C called misère, and the fourth player (D) called an abondance. The calls of A and C would be superseded, unless, indeed, A should call an abondance in trumps, which would supersede the abondance of D in a plain suit; or C should call a misère ouverte, which would supersede the other calls; though D would still have the option, if his hand were strong enough to justify it, of making the supreme call of abondance declarée. We will assume that D's call of abondance was left unchallenged, and in that case he would then, but not before, announce the suit that he made trumps, and A, the player on his left, would lead out for the first trick. A, B, and C playing together in concert, but not, of course, being allowed to see each other's cards, or in any way to acquaint each other with the cards held, except by the legitimate and proper means afforded by the play of the hand. D's object is now to make nine tricks unaided, and the aim of his opponents is to score more than four tricks between them. Sometimes, indeed, an abondance, like a solo or a proposition, succeeds with two or three tricks to spare. These are called "over tricks," and are paid for according to an agreed-upon scale. On the other hand, any tricks short of the number required by the caller are known as under tricks, and are paid for by the caller in the manner we will shortly describe.

Before passing to other matters, it is necessary to draw attention to some important facts to be impressed upon the memory: (1) that no player, after having "passed," can make an independent call or a proposition; (2) that only the eldest hand can accept a proposition after having once passed; (3) that a superior call always annuls and supersedes a call of inferior value; and (4) that a player having once made a call, may increase it to anything up to the supreme call. It should be understood that a caller, in increasing his declaration, can make any higher call he chooses. Thus, should he propose, or even accept, and be overcalled by a solo, he would be at liberty to at once call an abondance declarée, and "skip" all the declarations of intermediate value.

In the case of all the players passing, the cards are thrown up, and there is a fresh deal by the next player in rotation. It is sometimes arranged, however, rather than throw up a hand that has been dealt, to play what is called a general misère. This is very simple in its form, but by no means so easy to play as it appears to be. There are no trumps. The tricks are led and followed to in the usual way, and the player who takes the last or thirteenth trick pays an agreed stake, equal as a rule to the stake of a solo, to each of his adversaries. Generally speaking, the big cards are thrown away, but it is often necessary to keep one or more leading cards to force through a suit in which you may be dangerous.

<div align="center">T<small>HE</small> S<small>TAKES</small>.</div>

These are proportioned to the value of the calls; that is to say, they progress from low to high, just as the various calls progress from low to high. It is customary, and distinctly advisable, to play Solo Whist for small regular stakes. One form of the game is known as "six, twelve, and eighteen." This means that propositions and solos are paid for at 6*d.* each, misères at 1*s.*, and abondances at 1*s.* 6*d.* The proposition and acceptance being played and succeeding, the partners receive 6*d.* each if they make eight tricks, and 1*d.* each for every trick over eight. If they,

however, make a "slam," that is to say, get the whole thirteen tricks, they would receive 1*s.* 4*d.*, that is, double for the over-tricks—five over-tricks at 2*d.* each = 10*d.*, and 6*d.* for the original declaration. Should they fail to make eight tricks, they pay their opponents 6*d.* each, and 1*d.* for each under-trick, that is, every trick under eight. It will be seen that they can each win the 6*d.* exactly, but if they lose they must lose 7*d.* each, or more. It is quite understood that, in the case of a proposition and acceptance, each partner only receives or pays once—that is, suppose A and B are playing against C and D, A pays to or receives from C, and B pays to or receives from D. This proposition is the only joint call, all other phases of the game being individual calls, in which one player, the declaring hand, pits himself against the other three. In these cases, therefore, the stakes are paid to or by every one of the three adversaries. {148}

The lowest of the individual calls, the solo, would therefore earn him who made it 1*s.* 6*d.*, or more —that is, the three sixpences, with over-tricks or not, as the case might be; and in the event of his failing to make five tricks, it would cost him 1*s.* 9*d.*, or more, that is, three sixpences, with 3*d.* (or more) for the under-tricks.

The misère costs 1*s.*, neither more nor less, therefore the caller risks losing 3*s.* in calling misère. If he makes the declaration, he receives 1*s.* from each of the others; if he fails, he pays 1*s.* each. There are in this case no over or under-tricks, the misère having to be played right out to win, and being defeated directly the caller has to take a trick.

Next in importance comes the abondance, in which the stake is 1*s.* 6*d.*, and it is not uncommon here to double the value of the over-tricks, but not of the under-tricks. This must be a matter of arrangement. A player making ten tricks would, with double over-tricks, receive 1*s.* 8*d.* from each, and, if he only made eight tricks, would pay 1*s.* 7*d.* each. An abondance in trumps is of the same money value as another abondance, though the trump call supersedes the call in plain suits. With it we reach the limit of ordinary calls; but it should be said that the misère ouverte is double {149} the price of the ordinary misère, and the abondance déclarée double the price of the ordinary abondance. There are no under-tricks at the call of an abondance déclarée, as the caller is beaten directly he loses a trick.

You can make the stakes whatever you like, only it is well to preserve the proportions just laid down. Thus you can have propositions and solos 1*d.*, misères 2*d.*, and abondances 3*d.*; or you can make them 1*s.*, 2*s.*, and 3*s.* respectively, with 3*d.* each for over-tricks. We need scarcely say that you can substitute sovereigns for shillings, but not to the advantage of the game in general company.

A Digest of the Laws.

Solo Whist is not yet fortunate enough to possess an established code of laws having universal authority. Probably the best and fullest rules for the game are those given in *How to Play Solo Whist*, by Abraham S. Wilks and Charles F. Pardon (Chatto and Windus). We append, however, an epitome of their more important provisions.

The cards must be shuffled by the player on the dealer's left; the dealer may then shuffle if he likes, and the pack is cut by the player to the right of the dealer.

A fresh deal is necessary if a card is exposed or faced in the pack, or if there is a misdeal. This new deal is by the same player, and there is no penalty. {150}

The trump card must be left exposed on the table until after the first trick is turned and quitted, but the dealer may play it to the first trick if he can legally do so.

When the trump card has been taken up, it must not be named, although—except when a misère is being played—any one may ask, and must be told, what is the trump suit.

There is no penalty if the caller of a solo, misère, or abondance exposes any or all of his cards, the exposure being in this case to his own disadvantage. There are, however, penalties if any one playing *against* a single caller, or for or against a proposition, exposes any of his cards.

If a card is exposed by one of the adversaries of a misère or misère ouverte, the misère-caller can immediately claim the stakes, and is regarded as having won the declaration, the stakes being paid by the offender for himself and his partners. The misère-caller can enforce the same penalty if a card is led out of turn against him, or if a revoke is made against him, or, indeed, if any one follows suit out of turn.

It should be said that an exposed card is a card that is placed face upwards on the table, or the face of which can be seen by any of the players except him to whom the card belongs. The aggrieved party can demand that the card be played or not be played, *i.e.* he can say, "Follow suit or play the ——" (naming the exposed card), and this demand can be repeated as long as the exposed card remains unplayed. If the exposed card is a trump, and trumps are not led, the adversary may say, "Follow suit or pass the trick," when the holder of the exposed card must not {151} trump, but must renounce a card of another suit if he cannot follow.

The offender cannot be prevented from throwing away an exposed card if he has not a card of the led suit, or from leading it when it is his turn to lead, except against a solo or abondance, when he may be repeatedly prohibited from leading it. When the suit exposed is led by some one other than the offender, the adversary may say to him who exposed the card, "Play"—or "Don't—play that card;" or he can make him play either the highest or lowest of his suit to the lead.

A suit cannot be called for exposing a card; the penalty known as calling a suit is exacted when a man leads out of his turn.

If a player does lead out of his turn, the card may be treated as an exposed card by the adversaries if they choose, or they may call a suit from either the man who exposed the card or his partner when next either of them has to lead; and any such demand must be complied with, under penalty of a revoke.

In exacting any of these penalties, the partners against whom the offence has been committed may decide which of them shall exact the penalty, but must not consult, save in the case of a revoke, as to what that penalty shall be.

Where a man follows suit out of turn, *i.e.* plays before one of his partner who ought to have played before him, that partner can be compelled to play his highest or lowest of the suit, or to trump or not to trump at the adversaries' option.

If all the four men have played to the trick before any irregularity is discovered, there is no penalty. This, however, does not apply to a revoke. {152}

Now, as to revokes. No revoking player or partnership can win a declaration.

The penalty for every revoke is the loss of three tricks from the score of the revoking side.

A revoke is established when the trick containing it is turned and quitted, *i.e.* is covered up and turned over, and the hand has left it. The offender or his partner leading, or following the lead, to the succeeding trick, also establishes a revoke.

If, after the three tricks for a revoke are taken from the score of the offending side, he or they still have enough tricks to win the declaration, then he simply loses the declaration—*i.e.* supposing a solo-caller revokes, and he has made eight or nine tricks, he would, after the penalty was paid, have made enough to win the solo. He then only pays 6*d.*, at the stakes which we have been explaining, to each of his opponents.

If, however, the forfeiture of the tricks brings the offender's number down below the score required by the declaration, then for each trick short the agreed-upon price of an under-trick must also be paid.

The actual offender pays the stakes in all cases of a revoke, except in the instance of a proposer and acceptor, who, being voluntary partners, pay the fine between them.

If a revoke is suspected, those who wish it may, at the close of the hand, examine all the tricks for proof of their assertion; and if the other side do not allow this examination to be properly made, the revoke is established. {153}

It is essential, after a misère is defeated, that the opposing hands be instantly exposed to prove that no revoke has been made.

In case of a revoke on both sides, the deal is void.

In order to prevent revokes as far as possible, the rule should be stringently observed of calling a player's attention to the fact that he renounces upon or trumps a led suit. The general question is, "You have no spade, partner?" or whatever the suit may be to which he has not followed. These remarks do not apply to a misère, because in the case of that declaration an exposed card is as fatal as a revoke itself.

If one man proposes, and another man, not hearing or not noticing, also says, "I propose," the second declaration cannot be amended to an acceptance, but any other player may accept, or the original proposer may amend his call to anything better.

In the same way, a player may call one thing when he intends something else. If he correct himself instantly, it is courteous to let the change be made; but he cannot claim this indulgence.

What we have said about improper calls applies with increased strength to improper remarks or suggestions.

As a general rule, it may be said that any remark made conveying an unfair intimation to partners entitles the other side to throw up the cards and demand a fresh deal.

As at Whist, however, a player may ask for the cards on the table to be "placed" when it is his turn to play, just as he may ask to see the last trick, or to know what suit are trumps. This demand to see the last trick holds good at all declarations except a misère. {154}

A trick once turned in a misère must not be looked at or referred to; but in the other phases of the game, any player at the table, whether it is his turn to play or not, may ask to see the last trick, and must be shown it, but he can never see more than eight cards, and if there are no cards on the table he can only see the last trick. He can never see two tricks that have been turned.

Should the cards be improperly divided, the declaring hand or hands win the stakes if their own cards are correct, and any person or partnership with the incorrect number of cards must, whatever has happened, lose the stake, unless the error is discovered before the first call is announced.

A Few Maxims.

If you have to commence the game against a misère, it is wise to lead from your shortest and weakest suit, and to lead a medium card if you have one—such as six or seven—and certainly not to commence by leading a deuce, unless, indeed, it is a single card, and even then it is not always advisable.

Against other declarations it is well to commence with your longest suit.

When you and your partner sit side by side, you should never finesse in a lead coming from him if he be sitting on your right, and if your partner and then an adversary have to play *after* you, you should win the trick with the highest of a sequence; *i.e.* holding king, queen, put on the king, otherwise your partner will think the king is against you. {155}

It is much better that your lead should be up to your partner than through him; although, should you be proposing and accepting, the latter contingency should not prevent your leading trumps.

It is a general principle in propositions and acceptances that trumps should be used to draw trumps in order to establish plain suits.

Never force your partner to trump if you are weak in trumps yourself. If, however, a cross ruff looks probable, go on with it, and do not change to the more orthodox game.

Except under extreme circumstances do not lead trumps against a solo call. But if the caller refuses to lead trumps, an adversary should, if possible, put the lead with the player on the caller's right, to give him an opportunity of leading trumps through him.

As a general rule, your discards should be from your weakest and shortest suits. You should not, however, leave a king unguarded, and it is dangerous to leave a queen only singly guarded. With a long plain suit headed by ace, king, queen, it is sometimes advisable to inform your partner of the fact by first discarding the ace. In other cases, your *first* discard should be from your weakest suit. Subsequent renounces convey no information, as they may be from strength.

While returning your partner's suit is generally a wise thing to do, you should be careful to act as far as possible upon the good old maxim of playing through the strong hand up to the weak one.

It it soon learned by experience that the safest places in which to call are as first or last player, while a long way the most dangerous place is when you are the second player. Many a second hand that seemed at first sight of almost commanding strength has been cut up by a clever or lucky initial lead. {156}

There are two varieties of the game that must be just mentioned before dismissing the subject. These are Solo Whist for five players, and Solo Whist for three players.

Where the table consists of five, one man stands out every round, the person chosen being he who sits to the dealer's right. The person standing out neither pays nor receives on that round.

Solo Whist for three players is not quite so simple. There is in this no proposal and acceptance, the solo being the lowest call. There are two very good ways of playing, the best being to throw out the twos, threes, and fours from the various suits, and to turn up the fortieth card as trump, but not regarding that card as belonging to any individual. The tricks, of course, consist of three cards each. The other plan is to play with three suits only, leaving the fourth suit out altogether. The former method, however, makes the more scientific game.[43]

VINGT-UN. {157}

Vingt-Un derives its name from the fact that each player aims at making, by the cards he holds, "twenty-one." Any number may play. The full pack of fifty-two cards is used. After they have been duly shuffled and cut, the dealer[44] distributes one card, face downwards, to each of the other players (whom we will call the punters), and one to himself. The punters look at their cards, and each places on, or beside his card, the coin (or counters representing coin) he proposes to stake. A *maximum* and *minimum* stake are usually fixed beforehand, and a prudent player will make a practice of always staking, according to the nature of his hand, either the *maximum* or the *minimum*, never an intermediate amount. The reason of this is obvious. With certain cards,[45] say, eight, nine, ten (or a tenth card), or ace, the holder has the chances in his favour, as a tenth card, of which there are sixteen, will give him a good hand. With any other as his first card, the chances are against him, and he should therefore risk as little as possible. {158}

The dealer also looks at his card, and, if he thinks fit, says, "I double you," or simply "Double," the effect of his so doing being that he will receive or pay, as the case may be, *double* the stakes offered by the punters. In deciding whether to double or not, he has two points to consider, viz. (1) the fact of himself holding an exceptionally good card, and (2) the absence or rarity of high stakes among the punters, indicating that their cards are not such as they feel safe in backing freely. It must, however, be remembered that the dealer has the important advantage of receiving from ties, also from all players who overdraw. These two points make a considerable percentage in his favour. With an ace, tenth card, nine, or eight, he should *always* double; and the weighty authority of "Cavendish" is in favour of his doubling with a seven, or even a lower card. In these latter cases, however, we think the amounts of the stakes should be taken into

consideration, as affording some gauge of the probable strength of the enemy.

All court cards at this game count ten; an "ace," eleven or one, at the option of the holder; all other cards according to the number of their pips. Differences of suit are not recognized.

The object of the game is, as we have said, to make twenty-one, and this may be made either by the conjunction of an ace and a court or other tenth card, called a "natural," or by three or more cards, say a five, six and ten; ace, five, seven, eight; or ace, seven, three.

The ace is, as will readily be perceived, the most valuable card; not merely from the fact that there are sixteen cards out of the fifty-two that will form a "natural" with it, but from the fact that (counting as eleven or one at pleasure), it gives the holder a double chance of making a winning number.

The stakes having been made, and the dealer having decided whether to "double" or not (in the latter case, silence is a sufficient negative), he deals a second round of cards, still face downwards.

Each player again looks at his cards. If those of the dealer form a "natural," he turns them up, and receives from each player double the amount of his stake, or, if he has "doubled," quadruple. [46] (The proportionate increase in the latter case will henceforth be taken for granted.) What cards the other players may hold is, in this case immaterial, save in the event of some one of them holding a second "natural," in which case the two cancel, neither paying nor receiving.

We will now take the case of the dealer finding that his two cards do *not* constitute a "natural." If there be any such among the punters, the holder turns up his cards, and receives double the amount of his stake. To all other players, beginning with the elder hand, the dealer is bound to offer cards. This he does by the interrogative, "Do you stand?" or "Card?" The elder hand looks at his cards. If he has sixteen points or more, he will usually decide not to draw, conveying his decision by the word, "Stand," or "Content."[47] If he has less than sixteen, which is generally accepted as the average limit, he will probably draw a card, intimating his desire to do so, by replying, "Card," "Please," or "Yes." He may now be in three different positions. The card given him (as where, holding a six and an eight, he has received a ten), may make his total more than twenty-one. In such case he is "over," and at once hands his stake to the dealer, and throws his cards, face downwards, in the middle of the table, where they are collected by the player to the right of the dealer, known as the *pone*.[48]

The dealer then asks the same question of the next player. We will suppose that his hand consists of an ace and a two.

This, according to the value put upon the ace, will represent either three or thirteen. Thirteen is not good enough to stand upon, and the player accordingly draws a card. (This third card, and all following, are dealt face upwards.) He receives, say, a second "two," making him fifteen. Not caring to stand on this amount, he draws another card, and receives a "seven," making him twenty-two, or twelve. With twenty-two he would be over, and with twelve he is worse off than when he started. Again he says, "Card," and receives, say, a "three," making him still only fifteen. He draws again, and this time receives, we will suppose, a "five," when he of course "stands."

And so the game proceeds, all who overdraw paying and throwing up their cards forthwith. Last comes the turn of the dealer himself. If his cards are eighteen or upwards, he will "stand." At seventeen, he should usually stand. At fifteen, or sixteen, it is an open question, to be decided partly by the number of punters who may be still standing (and who, if numerous, will probably have some low hands amongst them), partly by his knowledge of the idiosyncrasies of his opponents, and partly by the nature of the cards which have been "drawn" by the other players. Should he go "over," he pays all, with the exception of those who, having overdrawn, have already paid up their stakes. If otherwise, he pays or receives as the cards of the punter, or his own, are nearest to the critical "twenty-one." Should the cards of any punter amount to exactly twenty-one, he will receive double the amount of his stake. In like manner, should the dealer's cards make exactly twenty-one points, each of the punters pays double the amount of his stake. In the event of "ties" (twenty-ones included), the punter pays the dealer. It must, however, be remembered that a natural vingt-un always takes precedence over one made by drawing.

Should a punter, on receiving his second card, find that both are alike, *e.g.* two aces, two kings, or two queens, he may, if he pleases, go on both. In such case, he places the second card parallel to the first, at a few inches' distance, and on it a separate stake, of the same amount as staked on the first card. When it becomes his turn to draw, he says, "I go on both," and the dealer then gives him another card, face downwards, on each. The player then draws as he pleases to complete each hand, but must finish the drawing on one, before beginning on the other. Should the third card dealt be the same as the first two, *i.e.* a third ace, king, or queen, he can go on all three in like manner. Likewise on a fourth, should the first four be alike. Each hand pays or receives on its own merits, as though belonging to an independent punter.

Where the two first cards are aces, it is a matter of course to go on both. With a pair of tenth cards, it is more prudent to stand. Two nines, or two eights (from the probability of a tenth card being dealt to one or both of them) are favourable cards whereon to go double.

The occurrence of a natural in any hand but the dealer's usually terminates the deal. By way of a sort of grace, however, it does not have this effect in the first round of a deal. Sometimes, by

agreement, the deal is made to consist of a given number of rounds; say, till all the pack is exhausted, or till two packs are exhausted, the two being shuffled together. Where the first mentioned rule prevails, the pone collects the cards thrown up at the end of each hand, and shuffles them in readiness for the use of the dealer, but does not hand them to him till the first supply is exhausted. Should the dealer have gone right through the pack without the occurrence of a natural, he throws the last card, face upwards, on the table, and, receiving the remade cards from the pone, gives them a final shuffle, offers them to be cut, and proceeds as before.

In some circles the deal does not pass in rotation, but the holder of a natural (other than in the first round of a deal) becomes thereby entitled to the next deal. The practice, however, is a bad one, for the deal being an advantage, it is but fair that each should enjoy such advantage in turn.

There is no authoritative Code of Laws for Vingt-Un. A Code which covers, we believe, all points as to which any difficulty is likely to arise will be found in *The Book of Card and Table Games*. A slightly different Code, which has received the approval of the Editors of the *Field* and *Bell's Life*, will be found in *Round Games at Cards*, by "Cavendish" (De la Rue and Co.).

FRENCH VINGT-UN.

The game which goes by the above name is a variation of ordinary Vingt-Un. The differences are as follow.

The deal lasts during eight rounds, each played in a different way, as under:

1.—As ordinary Vingt-Un.

2.—(Known as *Imaginary Tens*.) Each player stakes before receiving his card. Whatever the value of such card, *ten points are added to it*, and the holder then decides, according to the total thereby made, whether to draw or otherwise. The holder of an ace is considered to have a "natural," the holder of a tenth card to have "twenty," and so on.

3.—(Known as *Blind Vingt-Un*.) Each player, having made his stake, receives two cards, but is not entitled to look at them. He may, if he pleases, draw one or more cards, but does so at haphazard.

4.—(Known as *Sympathy and Antipathy*) Each player, having made his stake, is called upon to elect for Sympathy or Antipathy. Having made his election, two cards are dealt to him. If they are of the same colour, Sympathy is the winner; if of different colours, Antipathy; and the player receives or pays as he has chosen correctly or otherwise.

5.—*Rouge et Noir.* The player, having made his stake, declares for black or red, at his option. The dealer gives him a card. If it is of the colour named, the player wins; if otherwise, he loses. (In some circles the dealer gives *three* cards to the punter, two out of three deciding the winning colour).

6.—*Self and Company.* The stakes having been made, the dealer deals two cards, face upwards, one for himself, and one for the company. If they are alike, he wins. If not, he continues to deal, turning up the cards one by one, face upwards, before him, until a card appears which pairs one or the other of the two first exposed. If the card for "self" is first paired, the dealer wins; if that for "company," he loses.

7.—*Differences.* Two cards are dealt, face upwards, to each player, and two to the dealer, who pays all hands which are higher, and receives from all which are lower than his own, at an agreed rate for each unit of difference. Ties cancel. An ace in this case counts as "one" only.

8.—*The Clock.* The full pack having been duly shuffled and cut, the dealer begins to deal the cards, face upwards, saying, as he deals the first, "One," as he deals the second, "Two," and so on up to king. If at any point the card turned up accords with the number named, *e.g.* if the fourth card is a four, or the tenth card a ten, he wins an agreed stake from each of the company. If he reaches thirteen without any card having responded to the call, he pays a like amount to each player.

WHIST.

It is pretty safe to assume that every reader of these pages has some general knowledge of the game of Whist, though comparatively few may be conversant with the *minutiæ* of Whist practice. Whist is governed by an elaborate and carefully considered code of laws, which is universally accepted by all English players. In this instance, therefore, contrary to our usual course of procedure, we shall begin by stating these laws, which should be carefully studied, as forming the best possible introduction to further instruction in the game.

THE LAWS OF WHIST.

(Reprinted, by permission, from the Revised Code, 1900.)

Cards.

1.—Two packs of cards are used, one being used by each side.

2.—A card or cards torn or marked must be either replaced by agreement, or new cards called for at the expense of the table.

3.—Any player, before the pack is cut for the deal, may call for fresh cards on paying for them. He must call for two new packs, of which the dealer takes his choice.

Cutting or Drawing.

4.—The ace is the lowest card in cutting or drawing.

5.—In all cases, every one must cut or draw from the same pack.

6.—Should a player expose or draw more than one card, he must cut or draw again.

Formation of Table.

7.—(*a*) The candidates first in the room have the preference. When there are more than six candidates, and there is a doubt or question as to the preference of two or more of them, they determine their preference by drawing. Those drawing the lower cards have the preference. The table is complete with six players. On the retirement of any of those six players, the candidates who, in the first draw, drew the lowest cards have the prior right to enter the table.

(*b*) If there are more than four players they all draw, and the four who draw the lowest cards play first.

(*c*) When two or more candidates or players draw cards of equal value they draw again, if necessary, to determine their precedence.

Partners.

8.—The four who play first again draw to decide on partners. The two lowest play against the two highest. The lowest is the dealer and has choice of cards and seats, and, having once made his selection, must abide by it.

9.—Two players drawing cards of equal value, which are not the two highest, draw again. If the equal cards are not the two lowest, the higher in the new draw plays with the highest in the original draw; if the equal cards are the two lowest, the new draw decides who is to deal.[49]

10.—Three players drawing cards of equal value draw again; should the fourth (or remaining) card be the highest in the original draw, the two lowest of the new draw are partners, the lower of those two the dealer; should the fourth card be the lowest, the two highest are partners, the original lowest the dealer.[50]

Cutting Out.

11.—At the end of a rubber, should admission be claimed by any one, or by two candidates, he who has, or they who have, played a greater number of consecutive rubbers than the others is, or are, out; but when two or more have played the same number, they must, when necessary, cut or draw to decide upon the outgoers; the highest are out.

Entry and Re-entry.

12.—A candidate wishing to enter a table must declare such intention prior to any of the players having drawn a card, either for the purpose of commencing a fresh rubber or of cutting out.

12*a*.—Any candidate may declare into any table that is not complete. If he do so he shall have priority over any candidate who has not previously declared in.

13.—In the formation of fresh tables, those candidates who have not played at any other table have the prior right of entry; the others decide their right of admission by drawing.

14.—Any one quitting a table prior to the conclusion of a rubber may, with consent of the other three players, appoint a substitute in his absence during that rubber.

15.—A player cutting into one table, whilst belonging to another, loses his prior right of re-entry into that latter, and takes his chance of cutting in, as if he were a fresh candidate, and last in the room.

16.—If any one break up a table, the remaining players have the prior right to him of entry into any other, and should there not be sufficient vacancies at such other table to admit all those candidates, they settle their precedence by drawing.

Shuffling.

17.—After the selection of cards for the first deal has been made, it is the duty of an adversary to shuffle the pack selected, and of the player who is about to deal, or of his partner, to shuffle the other pack.

18.—The pack must neither be shuffled below the table, nor so that the face of any card be seen.

19.—The pack must not be shuffled during the play of the hand.

20.—A pack, having been played with, must not be shuffled by dealing it into packets.

21.—Each player has a right to shuffle once only, except as provided by Law 24, prior to a deal, after a false cut,[51] or prior to a new deal.[52]

22.—The dealer's partner must collect the cards for the ensuing deal, and has the first right to shuffle that pack.

23.—Each player, after shuffling, must place the cards, properly collected and face downwards, to the left of the player about to deal them.

24.—The dealer has always the right to shuffle last. Should a card or cards be seen during his shuffling or whilst giving the pack to be cut, he may be compelled to re-shuffle.

<div align="center">THE DEAL.</div>

25.—The deal commences with the player who cut the original lowest card, the next deal falls to the player on his left, and so on until the rubber is finished.

26.—When the pack has been finally shuffled, the player about to deal shall present it to the adversary on his right, who shall cut it, and, in dividing it, must not leave fewer than four cards in either packet; if in cutting, or in replacing one of the two packets on the other, a card be exposed,[53] or if there be any confusion of the cards, or a doubt as to the exact place in which the pack was divided, there must be a fresh cut. {171}

27.—When the player whose duty it is to cut has once separated the pack, he cannot alter his intention; he can neither re-shuffle nor re-cut the cards.

28.—When the pack is cut, should the dealer shuffle the cards, he loses his deal.

29.—There must be a new deal by the same dealer[54]—

I. If, during a deal, or during the play of a hand, the pack be proved incorrect or imperfect.

II. If any card, excepting the last, be faced in the pack.

III. If a player takes up another player's hand.

30.—If, whilst dealing, a card be exposed on or below the table by the dealer or his partner, should neither of the adversaries have touched the cards, the latter can claim a new deal; a card exposed by either adversary gives that claim to the dealer, provided that his partner has not touched a card; if a new deal does not take place, the exposed card cannot be called.

31.—If, during dealing, a player touch any of his cards, the adversaries may do the same, without losing their privilege of claiming a new deal, should chance give them such option.

32.—If, in dealing, one of the cards be exposed, and the dealer turn up the trump before there is reasonable time for his adversaries to decide as to a fresh deal, they do not thereby lose their privilege.

33.—If a player, whilst dealing, look at the trump card, his adversaries have a right to see it, and either may exact a new deal.

34.—Any one dealing out of turn, or with the adversary's cards, may be stopped before the trump card is turned up, after which the game must proceed as if no mistake had been made. {172}

35.—A player can neither shuffle, cut, nor deal for his partner, without the permission of his opponents.

36.—If the adversaries interrupt a dealer whilst dealing, either by questioning the score or asserting that it is not his deal, and fail to establish such claim, should a misdeal occur, he may deal again.

<div align="center">A MISDEAL.</div>

37.—It is a misdeal[55]—

I. Unless the cards are dealt into four packets, one at a time in regular rotation, beginning with the player to the dealer's left.

II. Should the dealer place the last (which is called the trump) card, face downwards, on his own or on any other packet.

III. Should the trump card not come in its regular order to the dealer; but he does not lose his deal if the pack be proved imperfect.

IV. Should a player have fourteen or more cards, and any of the other three less than thirteen;[56] unless the excess has arisen through the act of an adversary, in which case there must be a fresh deal.

V. Should the dealer touch, for the purpose of counting, the cards on the table or the remainder of the pack.

VI. Should the dealer deal two cards at once, or two cards to the same hand, and then deal a third; but if, prior to dealing that third card, the dealer can, by altering the position of one card only, rectify such error, he may do so, except as provided by the second paragraph of this Law.

VII. Should the dealer omit to have the pack cut to him, and his adversaries discover the error, prior to the trump card being turned up, and before looking at their cards, but not after having done so.

38.—Should a player take his partner's deal, and misdeal, the latter is liable to the usual penalty, and the adversary next in rotation to the player who ought to have dealt then deals.

39.—A misdeal loses the deal;[57] unless, during the dealing, either of the adversaries touch the cards prior to the dealer's partner having done so; but should the latter have first interfered with the cards, notwithstanding either or both of the adversaries have subsequently done the same, the deal is lost.

40.—Should three players have their right number of cards—the fourth have less than thirteen, and not discover such deficiency until the first trick has been turned and quitted, the pack shall be assumed to be complete, and the deal stands good; and he will be answerable for any revoke he may have made, in the same way as if the missing card or cards had been in his hand.

41.—If a pack, during or after a rubber, be proved incorrect or imperfect, such proof does not alter any past score, game, or rubber; that hand in which the imperfection was detected is null and void (except in the case of such deficiency as is provided for by Law 40); the dealer deals again.

The Trump Card.

42.—The dealer, when it is his turn to play to the first trick, should take the trump card into his hand; if left on the table after the second trick be turned and quitted, it is liable to be called.[58] His partner may at any time remind him of the liability.

43.—After the dealer has taken the trump card into his hand, it must not be asked for; a player naming it at any time during the play of that hand, is liable to have his highest or lowest trump called. Such call cannot be repeated. Any player may at any time inquire what the trump suit is.

44.—If the dealer take the trump card into his hand before it is his turn to play, he may be desired to lay it on the table; should he show a wrong card, this card may be called, as also a second, a third, &c., until the trump card be produced.

45.—If the dealer declare himself unable to recollect the trump card, his highest or lowest trump may be called at any time during that hand, and, unless it cause him to revoke, must be played; the call may be repeated, but not changed (*i.e.* from highest to lowest, or *vice versâ*) until such card is played.

The Rubber.

46.—The rubber is the best of three games. If the first two games be won by the same players, the third game is not played.

Scoring.

47.—A game consists of five points. Each trick, above six, counts one point.

48.—Honours, *i.e.* Ace, King, Queen, and Knave of trumps, are thus reckoned:

If a player and his partner, either separately or conjointly, hold—

I. The four honours, they score four points.

II. Any three honours, they score two points.

49.—Those players who, at the commencement of a deal, are at the score of four, cannot score honours.

50.—The penalty for a revoke[59] takes precedence of all other scores. Tricks score next. Honours last.

51.—Honours, unless claimed before the trump card of the following deal is turned up, cannot be scored.

52.—To score honours is not sufficient; they must be claimed at the end of the hand; if so claimed, they may be scored at any time during the game. If the tricks won, added to honours held, suffice to make game, it is sufficient to call game.

53.—The winners gain—

I. A treble, or game of three points, when their adversaries have not scored.

II. A double, or game of two points, when their adversaries have scored one or two.

III. A single, or game of one point, when their adversaries have scored three or four.

54.—The winners of the rubber gain two points (commonly called the rubber points) in addition to the value of their games.

55.—Should the rubber have consisted of three games, the value of the losers' game is deducted from the gross number of points gained by their opponents.

56.—If an erroneous score be proved, such mistake can be corrected prior to the conclusion of the game in which it occurred, and such game is not concluded until the trump card of the following deal has been turned up. {176}

57.—If an erroneous score, affecting the value of the rubber,[60] be proved, such mistake can be rectified at any time during the rubber.

<center>CARDS LIABLE TO BE CALLED.</center>

58.—The following are exposed cards:—

I. Two or more cards played at once, face upwards.

II. Any card dropped with its face upwards, in any way on or above the table, even though snatched up so quickly that no one can name it.

III. Every card named by the player holding it.

59.—All exposed cards are liable to be called, and must be left or placed face upwards on the table. If two or more cards are played at once, the adversaries have a right to call which they please to the trick in course of play, and afterwards to call the remainder. A card is not an exposed card, under the preceding Law, when dropped on the floor, or elsewhere below the table. An adversary may not require any exposed card to be played before it is the turn of the owner of the card to play; should he do so, he loses his right to exact the penalty for that trick.

60.—If any one play to an imperfect trick the winning card on the table, and then lead without waiting for his partner to play, or lead one which is a winning card as against his adversaries, and then lead again, without waiting for his partner to play, or play several such winning cards, one after the other, without waiting for his partner to play, the latter may be called on to win, if he can, the first or any other of those tricks, and the subsequent cards thus improperly played are exposed cards. {177}

61.—If a player or players (not being all) throw his or their cards on the table face upwards, such cards are exposed, and liable to be called, each player's by the adversary; but no player who retains his hand can be forced to abandon it.

62.—If all four players throw their cards on the table face upwards, the hands are abandoned; and no one can again take up his cards. Should this general exhibition show that the game might have been saved or won by the losers, neither claim can be entertained unless a revoke be established. The revoking players are then liable to the following penalties: they cannot under any circumstances win the game by the result of that hand, and the adversaries may add three to their score, or deduct three from that of the revoking players, for each revoke.

63.—If a card be detached from the rest of the hand, which an adversary at once correctly names, such card becomes an exposed card; but should the adversary name a wrong card, he is liable to have a suit called when he or his partner next have the lead.

64.—If any player lead out of turn, his adversaries may either call the card erroneously led, or may call a suit from him or his partner when it is next the turn of either of them to lead. The penalty of calling a suit must be exacted from whichever of them next first obtains the lead. It follows that if the player who leads out of turn is the partner of the person who ought to have led, and a suit is called, it must be called at once from the right leader. If he is allowed to play as he pleases, the only penalty that remains is to call the card erroneously led. The fact that the card erroneously led has been played without having been called, does not deprive the adversaries of their right to call a suit. If a suit is called, the card erroneously led may be replaced in the owner's hand. {178}

65.—If it is one player's lead, and he and his partner lead simultaneously, the penalty of calling the highest or lowest card of the suit properly led may be exacted from the player in error, or the card simultaneously led may be treated as a card liable to be called.

66.—If any player lead out of turn, and the other three have followed him, the trick is complete, and the error cannot be rectified; but if only the second, or the second and third, have played to the false lead, their cards, on discovery of the mistake, are taken back; there is no penalty against any one, excepting the original offender, whose card may be called—or he, or his partner (whichever of them next first has the lead), may be compelled to play any suit demanded by the adversaries.

67.—In no case can a player be compelled to play a card which would oblige him to revoke.

68.—The call of a card may be repeated at every trick, until such card has been played.

69.—If a player called on to lead a suit have none of it, the penalty is paid.

<center>IRREGULAR PLAY.</center>

70.—If the third hand play before the second, the fourth hand may play before his partner.

71.—Should the third hand not have played, and the fourth play before his partner, the latter may be called on to win or not to win the trick. {179}

72.—If any one omit playing to a trick, and such error be not discovered until he has played to the next, the adversaries may claim a new deal; should they decide that the deal stand good, the surplus card at the end of the hand is considered to have been played to the imperfect trick, but does not constitute a revoke therein.

73.—If any one play two cards to the same trick, or mix his trump, or other card, with a trick to which it does not properly belong, and the mistake be not discovered until the hand is played out, he is answerable for all consequent revokes he may have made.[61] If, during the play of the hand, the error be detected, the tricks may be counted face downwards, in order to ascertain whether there be among them a card too many; should this be the case they may be searched, and the card restored; the player is, however, liable for all revokes which he may have meanwhile made. If no revoke has been made, the card can be treated as an exposed card.

<p align="center">THE REVOKE.</p>

74.—It is a revoke when a player, holding one or more cards of the suit led, plays a card of a different suit.

75.—The penalty for a revoke—

I. Is at the option of the adversaries, who, at the end of the hand, may either take three tricks from the revoking player, and add them to their own tricks, or deduct three points from his score, or add three to their own score (the adversaries may consult as to which penalty they will exact);

II. Can be claimed for as many revokes as occur during the hand, and a different penalty may be exacted for each revoke; {180}

III. Is applicable only to the score of the game in which it occurs;

IV. Cannot be divided, *i.e.* a player cannot add one or two to his own score, and deduct one or two from the revoking player;

V. Takes precedence of every other score—*e.g.*, The claimants two—their opponents nothing—the former add three to their score—and thereby win a treble game, even should the latter have made thirteen tricks, and held four honours.

76.—If a player who has become liable to have the highest or lowest of a suit called, or to win or not to win a trick (when able to do so), fail to play as desired, or if a player, when called on to lead one suit, lead another, having in his hand one or more cards of that suit demanded, he incurs the penalty of a revoke.

77.—A revoke is established, if the trick in which it occur be turned and quitted, *i.e.*, the hand removed from that trick after it has been turned face downwards on the table—or if either the revoking player or his partner, whether in his right turn or otherwise, lead or play to the following trick. Throwing down the hand, or claiming game, constitute acts of play within the meaning of leading or playing to the following trick.

78.—A player may ask his partner whether he has not a card of the suit which he has renounced, or whether he has played as desired or demanded; should the question be asked before the trick is turned and quitted, subsequent turning and quitting by the adversaries does not establish the revoke, and the error may be corrected, unless the question be answered in the negative, or unless the revoking player or his partner have led or played to the following trick; but if the revoking player or his partner has turned the trick before the question is answered, the revoke is established. {181}

79.—At the end of a hand, the claimants of a revoke may search all the tricks.[62]

80.—If a player discover his error in time to save a revoke, the adversaries, whenever they think fit, may call the card thus played in error, or may require him to play his highest or lowest card to that trick in which he has renounced;—any player or players who have played after him may withdraw their cards and substitute others; the cards withdrawn are not liable to be called.

81.—If a revoke be claimed, and the accused player or his partner, after such claim has been made, mix the cards before they have been sufficiently examined by the adversaries, the revoke is established. Prior to such claim, the mixing of the cards renders the proof of a revoke difficult, but does not prevent the claim, and possible establishment, of the penalty.

82.—A revoke cannot be claimed after the cards have been duly cut for the following deal.

83.—The revoking player and his partner may under all circumstances, require the hand in which the revoke has been detected to be played out.

84.—If a revoke occur, be claimed and proved, bets on the odd trick, or on amount of score, must be decided by the actual state of the latter, after the penalty is paid.

85.—Should the players on both sides subject themselves to the penalty of one or more revokes, neither can win the game, and the revokes cancel each other.

86.—In whatever way the penalty be enforced, under no circumstances can a player win the game by the result of the hand during which he has revoked; he cannot score more than four. {182}

Exaction of Penalties.

87.—Where a player and his partner have an option of exacting from their adversaries one of two penalties, they must agree who is to make the election, and must not consult with one another which of the two penalties it is advisable to exact; if they do so consult, they lose their right to demand any penalty; and if either of them, with or without consent of his partner, demand a penalty to which he is entitled, such decision is final.

> This rule does not apply in exacting the penalties for a revoke; partners have then a right to consult.

88.—Any player demanding a penalty which is not authorised for the offence committed, forfeits all right to exact any penalty for the offence in question.

General Rules.

89.—Any one during the play of a trick, or after the four cards are played, and before, but not after, they are touched for the purpose of gathering them together, may demand that the cards be placed before their respective players.

90.—If any one, prior to his partner playing, should call attention to the trick—either by saying that it is his, or by naming his card, or, without being required so to do, by drawing it towards him—the adversaries may require that opponent's partner to play the highest or lowest of the suit then led, or to win or not to win the trick. {183}

91.—In all cases where a penalty has been incurred, the offender is bound to give reasonable time for the decision of his adversaries.

92.—If a bystander make any remark, before the stakes have been paid, which calls the attention of a player or players to an oversight affecting the score, he is liable to be called on, by the players only, to pay the stakes and all bets on that game or rubber.

93.—A bystander, by agreement among the players, may decide any question.

94.—When a trick has been turned and quitted, it must not again be looked at until the hand has been played out, except as provided by Law 73. A violation of this Law renders the offender, or his partner, liable to have a suit called when it is the next turn of either of them to lead.

The Etiquette of Whist.

The following rules belong to the established Etiquette of Whist. They are not called Laws, as it is difficult, in some cases impossible, to apply any penalty to their infraction.

Any one having the lead should not draw a second card out of his hand until his partner has played to the trick, such act being a distinct intimation that the former has played a winning card.

No intimation whatever, by word or gesture, should be given by a player as to the state of his hand or of the game.

A player who desires the cards to be placed, or who asks what the trump suit is, should do it for his own information only, and not in order to invite the attention of his partner. {184}

No player should object to refer to a bystander, who professes himself uninterested in the game and able to decide, any disputed question of facts; as to who played any particular card, whether honours were claimed, though not scored, or *vice versâ*, &c. &c.

It is unfair to revoke purposely. Having made a revoke, a player is not justified in making a second in order to conceal the first.

Until the players have made such bets as they wish, bets should not be made with bystanders.

Bystanders should make no remark; neither should they, by word or gesture, give any intimation of the state of the game, nor should they walk round the table to look at the different hands.

No one should look over the hand of a player against whom he is betting.

Dummy

Is played by three players.

One hand, called Dummy's, lies exposed on the table.

The Laws are the same as those of Whist, with the following exceptions:—

1. Dummy deals at the commencement of each rubber.

2. Dummy is not liable to the penalty for a revoke, as his adversaries see his cards. Should he

revoke, and the error not be discovered until the trick is turned and quitted, it stands good. If Dummy's partner revokes, he is liable to the usual penalties.

3. There is no misdeal.

4. Dummy being blind and deaf, his partner is not liable to any penalty for an error whence he can gain no advantage. Thus he may expose some or all of his cards, or declare that he has the game or trick, &c., without incurring any penalty; if, however, he lead from Dummy's hand when he should lead from his own, or *vice versâ*, a suit may be called from the hand which ought to have led.

DOUBLE DUMMY

Is played by two players, each having a Dummy or exposed hand for his partner.

The Laws of the game do not differ from those of Dummy Whist.

HOW TO LEARN WHIST, AND TO BECOME A GOOD PLAYER.

Whist is a game that has been played during so many years, and has occupied the attention of so many clear-headed men, that certain principles of play have been established from long experience, as those best suited to gain success.

The first step towards becoming a good whist-player is to learn the leads; then what to play second and third in hand. These systems of play ought to be so thoroughly known that there is never a moment's hesitation as to the card to lead, or the card to play second or third in hand.

The leads, &c., are merely what we may term the mechanical portions of the game, and do not require any reasoning on the part of the player. They have already been reasoned out by long and continued investigation. Immediately other cards have been played by the adversaries and the partner, then reason and judgment come in, so as to draw inferences from the cards played by each individual.

The object of a lead is—first, to secure tricks; secondly, to give your partner as much information as is desirable of the cards which you possess in the suit you have led. You may give him a very fair idea of the numerical strength or of the actual strength in high or court cards. It is always correct to assume that a partner, if even a moderately good player, leads from his strongest suit. Then comes the question, Of what does this suit consist? By the card led, an approximate idea is conveyed. By the cards played by the other players compared with those held in one's own hand, a more accurate opinion may be formed. A second round of the same suit often indicates exactly the cards held by the original leader. Such a conclusion, however, could be formed only when the original leader is a whist-player, and is not one of those persons who lead at random, according as their fancy at the time impels them.

In considering the lead, the selection, as a general rule, should be from the strongest suit, and the strongest suit is that consisting of the greatest number of cards. Thus five spades, consisting of knave, nine, eight, four, and two, is a stronger suit than is another consisting of king, queen, and one small card.

What card to lead of the strong suit is the next question, one object being to convey to the partner as much useful information as is possible. Two forms of lead now come under consideration, viz., first, when the cards led are winning cards of the suit; second, when the cards led are not winning cards. Winning cards will first be spoken of.

Suppose a player led the ace of clubs. His partner would at once be justified in concluding that the original leader did not hold the king of that suit; and if this ace were trumped by the fourth player, the partner would place the king in the hand of the original second player. If, however, the king had been led originally, and had been similarly trumped, it would be right to conclude that the ace was in the hand of the original leader.

Again, if the king of a suit were led, and won the trick, and the queen were led, and also won, the ace would be placed in the hand of the original leader. If, however, the king had been led originally, and followed by the ace, then the queen would be placed by the leader's partner in the hand of one of the adversaries.

These simple cases serve to show the general principle on which leads should be made. The first lead gives a preliminary indication; the second lead reveals the whole or nearly the whole secret.

This being the case, it is most remarkable to find that there are certain persons at the present time who claim to be reasonable, and to play scientific Whist, who yet strongly object to any extension of the principles of leads beyond those to which they have been accustomed. These objectors admit that to lead the king, with ace, king, is correct play, as the lead of the king indicates that the leader holds the ace also. They stop, however, at a certain point, and assert that to lead the penultimate from a suit of five, an anti-penultimate from a suit of six, to call for trumps, or to echo to a partner's lead of trumps, is like kicking your partner under the table. Why is it not like kicking your partner under the table to lead the king, with ace, king, instead of leading the ace? The cases are exactly similar, and are based on the same principles of play.

The whist-player who wishes to hold his own with modern players *must* learn the modern leads. These leads are based on reason, and convey, by each card, intimation to an intelligent partner as regards the number and strength of the suit from which the card was originally led.

As one among many examples of the information conveyed by a lead, the following may be given:—

My partner being a good player, I conclude he leads from his strongest suit. He is original leader, and leads the seven of spades, hearts being trumps.

In my hand there are the ace, queen, five, and two of spades.

The second player plays the three; I play the queen; fourth player plays the six.

What do these cards mean?

My right adversary is not asking for trumps, because asking for trumps is playing an unnecessarily high card (as will be fully explained further on); and the two of spades being in my own hand, the three is the next lowest card. The three may be a single card, but single cards are the exception oftener than the rule.

Having won with the queen, I return the ace of spades. The second player plays the eight, my partner plays the four, and the fourth player plays the ten. {189}

By these two rounds of spades I have obtained a considerable amount of information. My partner led the seven, and his four dropped to my ace on the second round. He therefore led the penultimate of a five suit; and he holds three more spades which I can name—that is, the king, knave, and nine. Neither of the adversaries holds another spade, because, as there are two more in my hand, three more in my partner's, and eight spades played, the thirteen of the suit are accounted for. To lead another spade, therefore, would be folly, as one adversary would make a small trump, and the other would discard a worthless card of another suit.

My partner also would know that—as the eight was played by one adversary, and the ten by the other, whilst he held king, knave, and nine—the two other spades were in my hand.

When, then, my partner obtained the lead, he would avoid playing his king of spades, unless all the trumps were out, or he wished to force out the best trump.

A bad player distinguishes himself by not noticing such details as those given above, and then, by jumping at erroneous conclusions, comes to utter grief. A bad player would not perceive why a third round of spades was not led by his partner, and would almost to a certainty imagine that it must be because his partner held no more. At the very first opportunity, therefore, he would lead his king of spades, and then discover that the second player trumped with the two, and the fourth player discarded from another suit.

Now, how was this information obtained? It was obtained by the original leader starting from a penultimate, or lowest card but one of a five suit. If this original leader had led the lowest card his partner could not have obtained the information described above. {190}

To lead, therefore, the correct card, according to the number and strength of a suit, is one of the first and most important items connected with Whist.

In the most modern game of Whist the number of conventional leads has been considerably increased; and, although only a few of the more advanced players practise these at the present time, those who do so must be reckoned with. It is, therefore, necessary for a player to ascertain the amount of knowledge of the game possessed and practised by his partner, otherwise he may be giving information as to the cards in his hand which his partner fails to comprehend, but which is at once understood by the adversaries.

If the chance be offered, the game of the players who are playing should be watched, so as to ascertain whether they are modern or old-fashioned players. This fact can be discovered by noting the cards they lead. When joining a rubber with strangers, it is uncertain what style of game they play, and the first hand is played under great disadvantage. After two or three hands have been played, a partner's strength or weakness ought to be correctly estimated.

If you find that your partner does not understand the scientific game, it is worse than useless to attempt to play first-class Whist with him. He fails to perceive the information you give him, or draws erroneous conclusions from such information, and does the very thing he ought not to do. With a bad partner and strong adversaries, it is more likely that success will be gained by playing incorrect cards than by playing those which, with a good partner, would have been played. {191}

Having thus, we hope, established the importance of the lead, we proceed to discuss the subject in detail.

<div align="center">Leads.</div>

In selecting a card for a first and original lead, this card should be from the longest suit as a rule. *Numerical* strength is the kind of strength which is most to be considered. Thus a suit of five, though headed by a ten, is a better suit than one containing ace, king, and one small card. When a suit is headed by high court cards, the leads are different from those which should be adopted when the highest card in the suit is a ten or a single court card (not the ace). In the case of a long suit not headed by the ace, and with only one court card, *the lead should be the fourth best card of the suit*, that is, the fourth card counting from the top downwards.

When the suit from which a lead has to be selected is of three cards only, the highest card of this suit should be led, unless such highest card be ace, king, or queen; then lead the smallest. It

frequently happens that the leader holds four small trumps, and an honour, say king or ace, has been turned up to his right. The original leader cannot lead from his numerically strongest suit, which is trumps, up to this honour; he must therefore open a weak suit, and he should select that in which he is strongest.

One of the first principles in leads is to lead through the strong up to the weak. At the first lead it {192} is impossible to tell where the strength and where the weakness may be, except in trumps when an honour is turned up. After the first round of a suit, a fair idea may be formed as to the position of the strength and weakness.

When the original leader possesses two or more honours in a suit, the order in which these are led conveys important information to an intelligent partner. The second lead of the same suit will in some cases indicate the number of cards in the suit, from which the original card was played. For example, original leader plays knave of spades, which wins the trick. He follows with king of spades. The leader's partner now knows (see Table of Leads, *post*) that the original lead was from king, queen, knave, and at least two small spades; because leading knave, then king, shows five at least in the suit. If the leader held only four spades, he would have commenced with the king.

Another piece of valuable information may be gained by the lead of the knave from king, queen, knave, and two others, which is as follows. The leader's partner, if a good player, and holding the ace and one other spade only, will take his partner's knave with the ace, and will then return the small spade. He plays this ace to "unblock," or get out of the way of his partner. If, however, he does not play his ace on the knave, but does play it on the king, it may be assumed that he holds a third spade, and played his ace to prevent blocking his partner's suit. Only a very feeble player, with ace and one other, would fail to play this ace on the original lead of knave. {193}

The leader will now know whether either adversary holds another spade. If he led from six spades, neither adversary holds a spade. If he led from five, one adversary may hold a spade, unless his partner originally held four; and, from the cards that fell from his partner's hand, he can tell whether three or four were originally held. The partner knows that, as he held, say, three originally, and the original leader showed five, one of the adversaries, after two rounds of the suit, cannot hold a spade. This is one among numerous cases proving the advantage of informing a partner, by the lead, of the number of cards in the suit from which the original lead was made. When the accepted leads are known and practised, a game of Whist proceeds like a well-oiled machine, the intelligence being employed to take advantage of the information given. When the leads are not known, and incorrect cards are played, there are perpetual catastrophes, losses and surprises, which usually culminate in losing a rubber which ought to have been won.

After the Laws of the game have been learnt, the next proceeding is to learn the leads. No man can ever hope to be more than a very indifferent player who does not know the leads; yet, from a long Whist experience, it can be stated that at least one-third of those who have played the game of Whist, probably during twenty or more years, have never become familiar with them.

The following Table gives the original leads now adopted, and the second lead:[63]—

{194}

Holding, in plain suits—	First lead.	Second lead.
Ace, king, queen, knave	king	knave
Ace, king, queen	king	queen
Ace, king, and others	king	ace
Ace, king only	ace	king
King, queen, knave, with one small one	king	knave
King, queen, knave, and more than one other	knave	king, if five; queen, if more than five
Ace and four or more small	ace	fourth best of those remaining
King, queen, and others	king	if king wins, fourth best of those remaining
Ace, queen, knave, with or without one small one	ace	queen
Ace, queen, knave, with two or more	ace	knave
King, knave, ten, nine	nine	king, if ace or queen falls
King, knave, ten	ten	
Queen, knave, ten, nine	queen	nine
Queen, knave and one small	queen	
Queen, knave, and two or more	fourth best	
In trumps.		
Ace, king, queen, knave	knave	queen
Ace, king, queen	queen	king
Ace, king, and five others	king	ace
Ace, king, and fewer than	fourth	

five small	best	

These leads give the majority of cases that occur; there are many other combinations of the cards, but the general principle will be understood from those which have been given. To deviate from these leads is to court disaster, since random leads tend to puzzle a good partner, and to conceal from him the number and value of the cards in the leader's hand. These leads refer primarily to the first lead of the suit only. When a *second* lead of that suit is adopted, the card to be played may depend on the cards which fell in the first round.

The first lead of a suit, and the card to lead, belong to the mere elementary routine of Whist. These leads require no skill and no reason. They may be learned as the alphabet is learned, and committed to memory. To know them renders Whist a much more easy game to play than if they are not known. A player whose turn it is to open the game with the lead ought to know at once what card to lead. If he has to consider whether he ought to commence with this, that, or the other card, he too often plays the game from beginning to end in opposition to the well-established principles, which have been proved to be those best adapted for gaining success.

RETURN LEADS.

When returning a partner's lead, the card to return him is the higher of two remaining, the lowest of three or more remaining. Thus, if you held originally ace, knave, and the three, and your partner led this suit, you should play the ace third in hand, and return the knave. If you held ace, knave, four, and three, you win with the ace, and return the three.

It does not follow that you should return your partner's lead *immediately*. You may wish him to abandon his suit, and to play for one of your own. If so, the correct card of this suit should be led, so that your partner may be informed of the change of policy which you advocate. If he has confidence in you, he will then abandon his own suit and play for yours. To return your partner's lead at once means that you have no better game of your own.

Although, as a general rule, it is advisable to lead from a numerically strong suit, yet to continue this suit when the partner is found to hold no high card in it is not winning play. For example, a player holds six diamonds, headed by the nine; one trump, the five (clubs); three spades, headed by the queen; three hearts, headed by the knave. He leads the fourth best diamond; his partner, third in hand, plays knave; fourth hand wins with queen. The original leader may now feel confident that both the ace and king of diamonds are against him; if, therefore, he win a trick with the queen of spades, it would be useless to lead another diamond, unless he is anxious to force his partner, which, with one trump only, would not be sound play.

SECOND IN HAND.

After the lead, the card to play second in hand is the most important item in Whist. The card played second hand may be to protect your partner, or to inform him of the remaining cards of the suit in your hand. The play second hand in trumps is different from what is adopted with other suits, for the obvious reason that other suits may be trumped. The following Table shows the cards to be played second hand:—

Holding—	Card led.	Play, second hand.
Ace, king, queen	small	queen
Ace, king, knave	small	king
Ace, king, and others	small	king
Ace, queen, ten, &c.	small	queen
Ace, queen, ten, &c.	knave	ace
In trumps	small	ten
Ace, queen, and small	small	small
Ace, knave, ten, &c.	small	small
In trumps	small	ten
Ace and small	small	small
King, queen, knave, &c.	small	knave
King, queen, &c.	small	queen
Queen, knave, ten, &c.	small	ten
Queen, knave, and small	small	knave
Ace and small	queen	ace
King and others small	queen	small
King and one other	small	small
Queen and one other	small	small
Queen and one other	knave or ten	queen

When a card is led by the original leader, the second player ought at once to draw conclusions as to the other cards in the leader's hand. For example, original leader plays the two of clubs, spades being trumps. The first conclusion is, that the two is the lowest of a four suit. If it were a five suit, the lowest card would not have been led. It may be a three suit; if so, the leader probably holds four trumps, but considers he is not strong enough to lead these. If he held a four suit, not trumps, he would have commenced with the lowest of this four suit.

Judging from the lead, as to the value of the suit from which the original lead has been made, is

the result first of observation, then of reason.

In order to be able to derive all the advantages from observing the first card led, a player should practise sorting his cards rapidly, so as to have these ready before a card is led. Some players sort each suit separately, and thus "go over" their cards four times, and take more than twice as long to arrange their cards as would be required if the four suits were sorted simultaneously. In consequence of this delay, they are looking at the cards in their hand when they ought to be looking at those on the table; they are so much occupied with the sorting of their cards whilst the game is being played, that they cannot observe and draw conclusions from the cards which fall from each player's hand.

What to play Third Hand.

The play of the third hand is much more simple than is that of the second. The third hand should play his best card, save under one or other of the three following conditions, viz.:—

1. That the second hand plays a card higher than any card held by the third hand; the lowest card is then played.

2. If a sequence be held, such as king, queen, knave; queen, knave; ace, king; &c., then play the lowest or lower card of the sequence.

3. When a finesse is considered desirable.

It is a remarkable fact, but no less a truth, that many persons who have played the game of Whist during several years do not seem to realise what a finesse is.

To finesse is to play a card, not the best in the hand, on the chance that the higher card which might win the trick is on the right of the third player. To take the most simple example, we will assume that the king of spades is turned up to the right of the player A; B, who is A's partner, obtains the lead, and plays a spade. Z, who was the dealer, plays a small spade; A, third player, plays the queen, holding ace and queen of spades. If A did not *know* that Z held the king, he ought yet to play the queen third in hand, on the chance that Z held the king; this would be *finessing* the queen. If, however, the king had not been turned to A's right, and A led a small spade, which B, A's partner, won with the knave, then A would know that the king of this suit could not be in the hand of his right adversary; and if his partner returned this suit, A must play his ace, third in hand, not his queen. To play his queen would not be a finesse, but would be playing the queen to be taken by the king; when, perhaps, his ace, if the suit were other than trumps, might be trumped in the third round.

When it is known that a certain high card cannot be in the hand of the right-hand adversary, it is worse than useless to play as though it might be there.

Finesses are of two kinds, speculative and obligatory.

The finesse speculative is as follows:—You hold ace, queen; or ace, queen, knave of a suit, which your partner leads. Third in hand, you play the queen, if you hold ace, queen; or knave if you hold ace, queen, knave. This play is adopted on the chance that the king is to your right, and is therefore a speculation.

The finesse obligatory is as follows:—You hold king, ten, seven, and three of a suit, and you lead the three; your partner plays the queen, and wins the trick, and returns a small card of the suit. From the fact of the queen winning, you know the ace is not held by your right-hand adversary; you also know your partner does not hold the knave. When your partner returns a small card of the suit, you know he does not hold the ace. If both the ace and knave are to your left, it matters not whether you play king or ten third in hand. If, however, the knave be to your right, your ten draws the ace, and you remain with the king, the best card of the suit. Hence you are obliged to play the ten third in hand in order to give yourself one chance—viz., that the knave is to your right; consequently, this is called the finesse obligatory.

Before a speculative finesse is attempted, the state of the score should be considered; if only one trick is required to win the game, and you hold ace, queen of a suit, the ace should be played, unless there is a certainty of this ace being trumped. Also a player should consider whether it is specially desirable that he obtain the lead, when he has the chance of a finesse. If the lead is important, the finesse should not be made; if the lead would be detrimental, it should generally be attempted.

What a finesse really is should now be comprehended. It is not merely playing the queen third in hand when holding ace, queen, but it is playing the queen on the chance that the king may be in the hand of the second player. If the second player hold none of the suit, no finesse can be made; the ace *must* be played by the third player, if second hand has not trumped. It is curious how often bad players will commit the error of playing queen third hand, holding ace, queen, when the second player has failed to follow suit, and has refused to trump.

The Play of the Fourth Hand.

The fourth player has to win the trick if he can, with the lowest card in his hand. If he cannot win the trick, he plays his most worthless card.

Whist Conventions.

From an examination of the leads, it will be seen that one main object is to convey information to your partner. The king is led before the ace, so that your partner may fairly conclude that, if the king wins the trick, you hold the ace. If, after the king, the queen be led, he obtains an additional piece of information. The science of Whist is in great measure based on this principle of giving information to your partner by means of the cards you play.

Among the conventions now universally adopted, perhaps the most important is—

<div align="center">THE CALL FOR TRUMPS.</div>

If a player be desirous to obtain a lead of trumps from his partner, he can intimate such desire by playing *an unnecessarily high card* to a trick.

It must be distinctly understood that the play of an unnecessarily high card means a demand on the partner to lead a trump. What, then, is an unnecessarily high card?

If a player, second or fourth in hand, play, say a six, and on the second round of the same suit play a two, three, four, or five, he has played an unnecessarily high card, and has called for trumps. If a player third in hand win with the ace, return the king, and then play a small card, he has intimated, by playing the ace, that he wishes his partner to lead a trump, the ace being an unnecessarily high card. {202}

The play by the second hand of a high, then a low, card may not indicate that an *unnecessarily* high card had been first played. For example, second hand holds queen, knave, and two of a suit; the three is led, second hand plays knave, and, on the return of the suit, plays the two. Some unreasoning partners would at once jump at the conclusion that this was a call for trumps, because a high, then a low, card was played by their partner. If the second player wished to call for trumps, he would play his queen, not the knave, under the above conditions.

Some partners are so dense in these matters that it is dangerous to play a protecting card second hand for fear they may assume this to be a call for trumps. If one holds knave, ten, and a small card, and the ten, which is the correct card to play second hand, be put on, a bad partner will conclude, when he sees the small card played in the next round, that his partner must have asked for trumps, because a ten, then a small card had been played. This erroneous conclusion is usually arrived at when the partner is only superficially acquainted with the card that ought to be played second hand.

The player who calls for trumps intimates to his partner that he is so strong that if trumps are led to him he is prepared to undertake all responsibility for the consequences. To ignore such a signal is unjustifiable. {203}

It is a serious step to call for trumps, even with five trumps and two honours, if the other suits are very weak. When, however, the player holds one or two queens, with such other cards in those suits as to render it probable that the queen may be trumped in the third round by one of the adversaries, then a "call" may be allowable.

When calling for trumps, the card selected with which to call should, if possible, be a middle card, so that, if necessary, the call may be temporarily concealed. For example, suppose one holds the six, five, and four of diamonds, and five or six trumps (clubs), and one is second player. Original leader starts with the diamond suit; second player, wishing to call, should play the five, not the six; third hand plays queen; partner drops ten. Ace of diamonds is returned; partner drops knave, and thus shows no more diamonds; original caller may now, with advantage, conceal his call by playing the six. When the original caller obtains the lead, he may play his four, thus allowing his partner to make a small trump, and, at the same time, showing that the five which he originally played was a call.

<div align="center">THE ECHO TO THE CALL.</div>

If partner has called for trumps, and you are able to lead trumps to him, lead the highest of three, the lowest of four, unless the ace be one of the four, when lead the ace, then the lowest. If your partner lead winning trumps, and you hold four, play to his leads, first, the lowest but one, then the lowest. This shows four trumps at least. Also if, before either you or your partner obtain the lead, you have the chance of playing an unnecessarily high card which does not damage your hand, do so, if you hold four or more trumps and your partner has called. If the adversaries either "call" or lead trumps, then, conceal the fact that you hold four. It is even sometimes advisable, if you know your partner is weak in trumps, and the adversaries are leading trumps, and you hold only three, to play these as though you held four; the strong hand may then draw his partner's last trump, under the impression that you hold it. Such "false-carding," however, should not be attempted until one has acquired proficiency in the game. {204}

<div align="center">DISCARDING.</div>

It is a most important matter to know what to discard, when you hold none of the suit led, and either cannot or do not think it desirable to trump. The discard may be grouped under three heads:—

1. When trumps have not been led, nor have been called for by either adversary. Then discard the lowest of the weakest suit.

2. When your partner has led trumps, and you have to discard on a winning card of his, throw

away the lowest card of your weakest suit.

3. If the adversaries have either led trumps or have called for trumps, throw away the lowest card of the strongest suit.

Simple as this system of discarding really is, and sound as it is, some players never seem to comprehend it. They will too often do the very opposite, and will throw away from their strong suit when their partner has led trumps, and from their weak suit when the adversaries have led trumps. {205}

When a player has had the original lead, and has shown strength in one suit, it is unnecessary that he tell his partner that he is strong in that suit by discarding from it when the adversaries have led trumps; he may then discard from a weak suit, unless he has to keep it guarded.

Towards the end of a hand, and when only four or five cards remain, the discard is often of vital importance, and should be carefully attended to by a partner.

Attention may be called to the occasional advisability of discarding falsely, when one has mastered the principles of the game. Such false discard may be understood by the following example. Suppose you hold ace, queen, and two small clubs and two small spades. The adversaries have led trumps, and your left-hand player has drawn the last trump from your partner. According to rule, you ought to discard a club, to show your partner your strong suit. As, however, your left adversary has the lead, he would at once lead a spade up to your indicated weak suit. You may therefore discard a spade, in the hope that he may lead a club up to your ace, queen.

<div align="center">THE USE AND ABUSE OF TRUMPS.</div>

The suit that is trumps is the most powerful suit of all. A two of trumps will beat the ace of another suit. Consequently, it is of the utmost importance that trumps be treated with the greatest respect. As a general rule, the original leader with a strong numerical hand of trumps should lead them, six or even five trumps being numerical strength, even though no honour is held. If the original leader hold six trumps, there are only seven others against him; and if these {206} be divided as they most generally will be, viz. two each in two hands and three in one other, three rounds of trumps will extract all the trumps except the three remaining in the leader's hand; in which case three certain tricks are held by the leader. If one player hold six trumps, it is probable that his partner holds a long suit (not trumps); and if trumps be extracted, his partner may make several tricks in this long suit. There is no fear of the adversaries doing so, as the long suit would be trumped by the leader who held originally five or six trumps. If, on the contrary, partner has no good cards, a valuable score can hardly be made by any method of play. Therefore, to lead trumps, if strong in them, is almost imperative, although the leader may hold no winning card in any other suit. If the partner only hold one trump, which will be discovered in the second round, it is advisable to continue leading a trump in order to draw two of the adversaries' trumps together, and thus to prevent them from making these separately.

One of the great difficulties which players only partially acquainted with the game experience, is when to trump or not to trump a doubtful card.

It has been laid down as a law not to trump a doubtful card if strong in trumps, and many players will never trump a doubtful card if they hold only four small trumps, as they seem to consider such a hand is strong.

It must be remembered that refusing to trump a doubtful card is in reality declining to make certain of a trick, in exchange for a possibility that one's partner may hold the winning card of the suit. If the adversary hold the winning card, then a trick has been actually lost by declining to {207} trump. How, then, can the loss of this trick be recovered? It may be recovered if the player who refused to trump is able to extract the adversaries' trumps, and bring in one or more cards of a long suit, a proceeding which he would have been unable to accomplish had he trumped the doubtful card. Also, the player who refused to trump may get rid of a worthless card of some other suit, which he may then be able to trump should the winning card of that suit be against him.

When, however, no card that is worthless can be thrown away, and when strength in trumps has been indicated against him, a player can with advantage trump a doubtful card, even though he hold four trumps, one of which is an honour.

Another important item in connection with trumping a doubtful card is whether one desires the lead, or does not wish for it. If the lead would be disadvantageous, then the doubtful card should *not* be trumped, and *vice versâ*.

When one's partner has either led or has called for trumps, then the doubtful card should be trumped without hesitation, and the best trump led to the partner's call or lead of trumps.

One very common and oft-repeated error of the bad player is to refuse to trump a winning card merely because he holds four trumps with one honour. He will refuse to trump more than once, and imagines he is playing a strong winning game by discarding one or more worthless cards of a short suit, which he believes he will be able to trump when this suit is led. {208}

With a hand of trumps not sufficiently strong to make certain of extracting all the trumps and remaining with the lead, it is advisable to consider how many tricks are likely to be won by the

trumps in one's own hand. For example, the trumps held are queen, nine, four, and two. It is not likely that more than one trump will make a trick, and possibly not one. We have the chance of trumping a doubtful card, and we refuse to make even one of our trumps, and throw away a certain trick if our partner does not hold the winning card of that suit. If our partner does hold the winning card of the suit, he may not be obliged to play it on our trump; and it is no severe loss to make one trump out of four, even if the partner does hold the winning card.

It cannot be too strongly impressed on the young player that the great object of Whist is to win tricks, and to refuse to win a trick when you can do so is to accept a dangerous responsibility.

<center>Underplay.</center>

One of the worst forms of bad play is to repeatedly change the suit, and thus, by continuing to make your partner third player, to incur the risk of sacrificing the best cards of each suit that are in his hand. Instead, therefore, of leading a fresh suit in which you may be very weak, it is frequently safer to return the adversaries' lead, especially if it is evident that you can lead through the strong hand up to the weak.

In order to take full advantage of this lead, what is termed "underplay" may be attempted. As an example of underplay, the following is given. A, original leader, leads the two of spades, thus indicating most probably a four suit; A, it is evident by this lead, does not hold king, queen of the suit. Y, the second player, plays the three of spades; B, third player, plays the nine; and Z, fourth player, holding ace, ten, and four of spades, wins the trick with the ten. {209}

Z, having no court card in the three remaining suits, fears to lead any one of these. Z knows that he possesses the ace of spades, but this fact is not known to A. Z then underplays by leading back the four of spades. A, who holds king, knave, eight, plays knave second hand; Y wins with queen, and now knows that his partner holds the ace, for had A held the ace he would have played it second in hand. Y, now having the lead, can show his strong suit, and may fairly assume that his partner has no good suit, because, had he been strong in any suit, he would have led a card of it, instead of at once resorting to underplay.

<center>False Cards.</center>

False cards are played either in consequence of ignorance, or for the purpose of deception. A player who has never troubled himself to learn the leads is perpetually playing false cards, and deceiving his partner. Thus, with a suit of five headed by one honour (not the ace), a player who leads the lowest of this suit, instead of the fourth best, has led a false card, and has, according to Whist rules, told his partner a falsehood, viz. that he holds only four instead of five cards in this suit.

A player who holds ace, king, and queen of a suit, and leads king then ace, also tells his partner a falsehood, inasmuch as he makes the cards say: "I don't hold the queen of this suit." {210}

False cards, played deliberately, are those which a player knows he ought not to play according to rule; such, for example, as winning a trick with the ace when it could have been won with the king, or playing the queen of a suit on an adversary's king when the knave was held.

The cases in which false cards can be played with advantage are rare, but sometimes, especially in trumps, success may follow the play of a false card. The following is an example:—A holds ace, king, ten, and eight of diamonds (trumps). When Y, the left-hand adversary, obtains the lead, he plays a small diamond; Z, the right-hand adversary, plays queen third in hand. A may now win with ace, thus stating, in effect, that he does not hold the king.

Y may now conclude that his partner probably holds the king, and, on again obtaining the lead, may play another diamond up to king, ten, eight, when A is certain to make both king and ten.

<center>How to play Whist.</center>

When a player has learnt the leads, and what to play second and third in hand, he can play a fairly intelligent game. In the present day, when there are so many ably written books on Whist, there is no excuse for an habitual whist-player remaining ignorant of such elementary matters as the leads. The skill and general principles of the game may then be studied. The following suggestions should at this stage be attended to:—

Sort your hand as quickly as possible, so as to be able to form some idea of the style of game you ought to play before a single card is led. Remember that an average hand contains four court cards, of honours, one in each suit. If these four court cards be four knaves, the hand is below the average; if four kings, or two kings, two queens, and a knave, it is about the average. {211}

When the hand has been sorted, and the adversary's score his been examined, a player can estimate his chances (or the certainty) of saving the game. If the adversaries have nothing scored towards the game, and you hold ace, king, queen of trumps, you know that you must win three tricks, and nothing but a revoke can lose you the game. A bolder game may then be attempted than would be advisable if you had not the saving of the game in your own hand. It is always desirable to make certain of saving the game before you attempt to win it. We frequently hear rash players remark, "I never dreamed it possible that we could lose the game; if I had thought so I could have easily saved it." The safer plan is to always think it possible to lose the game, unless you have the saving of it in your own hand.

Although it is correct play to lead from the longest numerical suit, especially when strong in trumps, it is most detrimental to continue to do so when very weak in trumps, and when you have found, by the card your partner has played third in hand, that he has no winning or protecting card in that suit. It frequently happens, if this lead be repeated, that one adversary holds the winning cards of the suit; the other falls short, and is consequently able to get rid of worthless cards on his partner's winning cards.

As we have already had occasion to remark, and the fact should be persistently borne in mind, {212} the great object at Whist is *to win tricks*. Many inexperienced players, who have superficially learnt certain rules, seem to imagine that it is better to refuse to win tricks in order to convey information to a partner, or to deceive one or both of the adversaries. This proceeding is most commonly adopted when the unskilled player holds four small trumps, and is not provided with a long suit, and believes it to be good play to decline to trump a doubtful card second in hand. With four small trumps, it is more than probable that not one of these will win a trick except by trumping. To refuse to trump a doubtful card indicates strength in trumps, and this strength ought not to be less than five trumps, with or without an honour or honours, or four trumps with two honours.

<p style="text-align:center">U<small>NBLOCKING</small>.</p>

One of the most important results of the modern system of leading is that a player may know when to unblock his partner's suit; that is, to avoid being left with the winning card of a suit of which his partner holds the remainder. The disasters that may result from not unblocking are of frequent occurrence with those players who either do not know the leads, or are incompetent to grasp the situation. The following is a simple example:—

Y holds the ace, knave, 3 of clubs, and four losing cards in spades and hearts. Z (Y's partner) has extracted all the trumps (diamonds), and leads the king of clubs; A follows suit with the 2, Y plays the 3, B plays the 5.

Z then leads the 4 of clubs; A plays the 9. Z, knowing from his partner's lead that the latter has {213} the queen of clubs, ought to perceive at once that, as regards winning the trick, his ace and knave are equal cards; but that the former may obstruct Y's other clubs, whereas the latter cannot. If Z mechanically plays his lower card (perhaps being even deluded by the belief that he is "finessing"!), he has successfully blocked his partner's suit; because, when he has played out his ace, he must lead another suit, and his partner, who had king, queen, 10, 8, 4 of clubs, and two small hearts, can never get in again to make his two remaining clubs. If Y had won the second round of clubs with his ace, and returned the knave, Z would have taken the knave with his queen, and would then have won tricks with his ten and four. Consequently, Y and Z would have won five tricks in clubs, instead of only three; Y therefore, by not unblocking his partner's suit, lost two tricks in that one hand.

Another form of not unblocking is the following:—Y leads the knave of spades, which wins; he then leads the king of the same suit. Z, his partner, held originally ace, three, and two of that suit. When Y leads the king after the knave, Z ought to know that his partner led originally from five spades headed by king, queen, knave. It is therefore Z's duty to play his ace on his partner's king, and thus unblock his partner's suit. Z now knows that, as his partner led originally from five spades, and he held originally three, making eight, a third round of spades must be trumped by one of the adversaries. Y, if he knows his partner to be a sound player, will feel certain that his partner holds one more spade; because, had his partner held ace and only one other spade, he would have played the ace on the knave, in order to unblock his partner's suit. {214}

To be able to thus aid a partner, the leads must be thoroughly known, so that from a partner's original lead it may be fairly estimated what other cards of the suit he holds in his hand, and when, consequently, it is desirable to unblock his suit.

<p style="text-align:center">O<small>N</small> P<small>LACING THE</small> L<small>EAD</small>.</p>

The player who has to play last has an advantage over the other players. If this last player hold the king and one other card of a suit, he is certain to make a trick with the king, unless it be trumped. If this last player hold ace, queen of a suit, he is certain to make them both, unless one or the other is trumped. Towards the end of a hand, and when a fairly correct estimate may be formed of where certain cards are located, it is of the utmost importance to place the lead either to the right or left, according as you wish your partner or yourself to be led up to as last player. Some simple examples such as the following will illustrate these cases.

A player, Y, holds the king and one other trump (spades), and one trick is required to win the game; he holds also a winning heart. His partner Z plays a thirteenth diamond, which is not trumped by the second player, who discards a heart. The ace and queen of spades are in hand somewhere, and may both be held by an adversary. Y must therefore play his winning heart on the thirteenth diamond, when the left adversary, after trumping, must lead up to the king of spades guarded, when consequently the king must win a trick, and the game. Simple at this {215} proceeding is, bad players will frequently fail to grasp the situation, and will indulge in vain imaginations, such as that their partner has played this thirteenth card in order to ask for the best trump to be played on it. Or that the partner holds the ace of trumps, and fears to play it out, lest he might catch his partner's king, not perceiving that, if that is so, the game is a certainty in any case. Such singular ideas are by no means uncommon with the bad player.

Each time a player leads a fresh suit in which he is weak, he is playing a dangerous game,

inasmuch as he is giving an adversary the advantage of being last player. It is a common error of the bad player to change the suit at random, when he finds his partner possesses little strength in the one originally led by him. He thus continues to sacrifice his partner, and loses trick after trick. The following is an example from actual play. A held queen, eight, five, and two of spades, ten, eight, and three of diamonds (trumps), knave, eight, five, and two of clubs, the six and four of hearts.

B, his partner, held king, and two small spades, king, and two small diamonds (trumps), king, and three small clubs, king, and two small hearts.

A led two of spades, B played king third in hand, which was captured by ace in the fourth (Z's) hand.

Z returned a spade, which A won with the queen.

A now led two of clubs, B played king, which was also captured by Z with ace. Z returned a small club, which Y, his partner, won with queen.

Y then led a small heart, which Z won with queen, and returned ace, then a small heart. A trumped the small heart, and B's king fell. A, after due consideration, now led one of his two remaining trumps. B's king was captured by the ace; and thus, by his partner's changes of suit and trumping, B, with four kings, did not win a trick with any one of them. {216}

It is an old and well-known maxim, that a player should be cautious how he changes suits. If the adversaries hold the best cards of a suit, they must make these, and it is far better to let them do so by playing a third round of that suit, and thus placing the lead in the hand of one of the adversaries, than to open another suit in which no high card is held.

The following examples of placing the lead are useful, and should be remembered, because either exactly such cases or others which are very similar are perpetually recurring towards the end of a hand.

You hold the losing trump—one other in against you and to your left (trumps being spades)—the ace, queen of clubs, the ace, queen of hearts.

The king of clubs and the king of hearts are somewhere in the other three hands. Three tricks are required to win or save the game. The diamonds are all out. To make a certainty of winning three tricks, play the losing trump; you must then be led up to either in clubs, or hearts, and must win three tricks out of your own hand.

It is sometimes advisable to throw away what would be the best card in your hand in order to place the lead, or at least to attempt to place it. The following is an example of such a case.

You hold four cards, the ace, queen of spades (trumps), the king and one other heart. The king of spades was turned up to your right, and you know another trump guards the king; no trumps are in the other hands. {217}

Your left adversary leads the ace of hearts; when he leads another heart you must win with the king and must lead up to the king of trumps, when you win only two tricks. If you throw your king of hearts on the ace, you avoid obtaining the lead, and your partner may hold the queen, and your ace, queen of trumps will then both win tricks. Should your partner not hold the queen, you lose nothing by this play, as you must make your ace, queen of trumps if you have not the lead, and if you retained the king of hearts you could not by any possibility win more than two tricks.

Sometimes one holds what is called a trump too many; such a case is the following. You hold ace, queen, and one small trump (spades), and a losing diamond; your partner holds the best diamond. The king of spades is on your right and is guarded, and this adversary has but two trumps. Your partner has no trump, and leads the ace of hearts. If you discard your diamond on this ace of hearts, you must trump the best diamond, and must then lead up to the king of trumps, when you win only three tricks out of the four. If, however, you trump your partner's ace of hearts, and lead the diamond, you again transfer the lead to your partner, and you make all four tricks, as the king of trumps cannot win.

In order to thoroughly master these simple problems, it is advisable to place the cards on the table before you, and examine such cases. They frequently occur, and are, more frequently than not, quite overlooked by bad players, who would think it quite absurd to trump a partner's ace, and who omit to notice the importance of placing the lead. {218}

It is by the manner in which the last four or five cards in a hand are played that skill in Whist is shown; two and sometimes three or four tricks are lost by bad play, when only five or six cards remain in each hand.

The Play of the Twelfth and Thirteenth Cards.

The play of a twelfth or a thirteenth card is one requiring careful consideration. A player may hold the twelfth card, and he may know that his partner does not hold the thirteenth. He may know, and ought to know, whether his card is the higher or lower of the two remaining. He ought also to know, from the leads and return leads, whether the right or left adversary holds the other card of the suit. A player who does not note such details would be better employed in a game of Beggar-my-neighbour than at Whist, the former game being more suited to his intellectual capacity.

The least dangerous form in which the twelfth card can be played is when it is the better of the two, and when the thirteenth is in the hand of the adversary on the right. The most dangerous, except when placing the lead for a specific purpose, is when the twelfth card is the lower of the two, and the best is held by the left-hand adversary. When the right adversary holds the better card, to play the losing card affords the left-hand adversary the opportunity of discarding a worthless card. A trick is frequently lost by the eagerness of an inexperienced player to play his losing twelfth card in order to allow his partner to make a trump. Before playing this twelfth card, winning cards should be played in order to prevent the second player getting rid of a loser and then trumping the winning card. For example, two rounds of hearts have been played, ace and king being out. A holds the queen of hearts and a losing twelfth card. Left-hand adversary holds small heart and small trump. When the losing twelfth card is played, he discards his heart, and is thus enabled to trump the queen. If the queen of hearts had been played first, an extra trick would have been won. {219}

The play of a thirteenth card means one of two things. It is either a demand on your partner to trump with his best trump, or it is an attempt to place the lead. It is for the partner to use his judgment as to which of these proceedings should be adopted. To lead a thirteenth card merely because, as some persons assert, they "did not know what else to do," is an exhibition of feebleness of intelligence.

<div align="center">Maxims.</div>

Those persons who desire to become whist-players, and not mere players at Whist, should bear in mind that Whist is a combination of well-established rules, which should be obeyed; of observation, which is usually misnamed memory, and of reason, which is one of the most essential items towards becoming a whist-player. In order to put as little strain as possible on the reasoning powers, it is advisable to become acquainted with certain maxims which can be committed to memory like proverbs, and can then be acted on during the game. The following will be found useful:— {220}

1. Note whether you hold a sufficient number of winning cards in your hand to make certain of saving the game. If you do, you may run risks in order to win it.

2. Be very careful that you do not make a mistake and imagine that the game cannot be lost, when, by some unusual combination of cards, it *may* be lost.

3. Immediately your partner leads a card, examine the cards of the suit in your own hand, and form a preliminary opinion of the strength of the suit from which he led. For example, your partner leads the six of spades; you hold ace, queen, and five. The second hand plays the two, you play the queen, fourth hand plays the seven. You thus find the three and four have not been played. Where are they? If the fourth player hold either, he is calling for trumps. You return the ace of spades, the then second player plays the ten, your partner plays the three, and the last player plays the eight. You ought now to know just as well as if you had seen it, that your partner led from king, knave, nine, six, four, and three, and started with the fourth best card. To take a third round of this suit would be childish, as one adversary would make a small trump, the other get rid of a worthless card, and thus show his partner his weak suit.

4. If very strong in two suits, and your partner lead from the third suit, in which you are weak, lead him a trump immediately you gain the lead, although you hold only one or two small trumps. {221}

5. Never hesitate to give your partner the *chance* of a ruff, unless he has led trumps, or has "called." To refuse to give him this chance merely because you are weak in trumps, is to play a losing game.

6. At the end of a hand, consider the importance of placing the lead. For example, you hold the losing, your partner the winning, trump (clubs), and you hold ace, queen, ten of diamonds. Right-hand adversary leads a small diamond, you play your ten, and it wins the trick; there are other diamonds in your partner's hand, the value of which you do not know. Lead your losing trump, and your partner wins this and returns a diamond, and you win all four tricks. If the king of diamonds be to your right, you would lose a trick by playing ace then queen of diamonds. Feeble players, however, would be certain to lead the ace of diamonds, hoping that their partner would trump the queen, and that thus the trumps would make separately. They give up a certainty for a chance, and consider it safe play to do so.

7. Do your best to help your partner, not to play in opposition to him. Thus, if your partner call for trumps, lead him your best if you have less than four, your lowest if you hold four, and your fourth best if you hold more than four—the exception being when you hold the ace, which always lead to your partner's call. Do not refuse to lead a trump to your partner's call merely because there is a chance of your ruffing a suit. This is selfish play, and usually results in a loss, the suit you wish to trump not unusually being your partner's strong suit.

When your partner, by his discard (or otherwise), has declared strength in one suit and weakness in another, lead the best card of the suit in which he has declared strength. It is a criminal act to lead his weak suit, unless you hold all the winning cards of that suit. {222}

It is towards the end of a hand that bad players display the greatest ingenuity in selecting cards, which, when led or played, can alone lose the game. Also revokes are more commonly committed by a player who holds only two or three cards, than they are when he has in his hand seven or eight cards. Never dash out a card, after you have won a trick, without examining the card that

both you and your partner have just previously played.

When you have the game in your hand, play as calmly as though you had a difficult hand to play. Time is rarely, if ever, saved by throwing down your cards. The adversaries examine these deliberately as their only chance, and too often it is found that, had the player played in the usual manner, he must have won the game, but, in consequence of his cards being called, he has just missed winning it.

<div align="center">BOOKS ON WHIST.</div>

If the reader is ambitious to become a genuine whist-player, the following should be studied—not glanced at and forgotten, but thoroughly mastered—and their principles systematically practised:

A TREATISE ON SHORT WHIST. By James Clay.

CAVENDISH ON WHIST.

THE ART OF PRACTICAL WHIST. By Major-General Drayson.

THE PHILOSOPHY OF WHIST. By Dr. W. Pole.

WHIST: (The Club Series). By Dr. W. Pole.

THE PRINCIPLES AND PRACTICE OF WHIST. By
Ernest Bergholt and Leonard Leigh (Philadelphia).

BRIDGE.

This is a recent development of the grand old game of Whist. Though differing widely in many particulars from its prototype, it is still essentially Whist, the innovations, while introducing a new speculative element, affording even larger opportunities for the exercise of the judgment and skill which Whist proper demands; and the best proof of its merit lies in the fact that even by the "old stagers" of the London clubs it is now generally played in preference to the classic game.

The main elements of novelty in Bridge, as distinguished from Whist, may be classed under the following heads:—

1. The manner of deciding the trump suit.

2. Different values of tricks and honours according to the suit made trumps.

3. Licence to each party in turn to double and re-double the normal value of tricks.

4. The dealer playing two hands, his partner becoming a "dummy."

Before proceeding to the Laws in detail, it should be premised that Bridge, like ordinary Whist, is played by four persons, two against two, with the full pack of fifty-two cards (two such packs being used alternately). The players cut for partners and for deal; the cards are shuffled, cut, and dealt in the usual way, thirteen to each player; but no card is turned up, the trump suit being named by the dealer, or by his partner, as hereafter explained.

Before perusing the following general remarks, the reader should study the Club code of Laws, which will be found at the end of this chapter, and which contains full particulars as to naming the trump suit, doubling and re-doubling, revoke penalty, mode of reckoning up points, &c.

<div align="center">THE SCORE IN ACTUAL PRACTICE.</div>

This is usually kept upon a scoring block, ruled as shown upon the following page. Each column is intended to receive the score of one rubber. It will be observed that the column is divided midway by a horizontal line. The portion below this is for recording the value of the tricks won; the portion above for the scoring of honours and the other subsidiary elements affecting the ultimate value of the rubber.

A practical example will best illustrate the working of the plan. A and B, we will suppose, are playing against C and D. Diamonds have been declared to be trumps, and A and B have won in the first deal nine tricks. The value of each trick, when diamonds are trumps, being 6 points, A and B score in their own column, immediately below the central line, 18. They have also together held four honours, value in diamonds, 24. They accordingly mark 24 above the line.

<div align="center">BRIDGE SCORING BLOCK.</div>

A. B.	C. D.		
	HONOURS		
—	8		
—	100		
16	—		
—	16		
—	30		
24	—		
	TRICKS		
18	—		
—	24		
16	—		
4	—		
24	—		
2	—		
104	178		
100			
204			
178			
26			

NOTE.—Scoring Blocks of this pattern, but usually of larger size, are issued by all card-making stationers at low prices.

The next deal is played *sans atout*. C and D are the winners by two tricks, and between them hold three aces. The value of the two tricks is 24, which is scored below the line, and the value of the three aces 30, which is scored above the line. {226}

In the third deal, hearts are trumps. A and B win two tricks, value 16 points. This, added to their previous 18, makes them 32, and therefore gives them the game. But C and D hold three honours, value in hearts 16: these they score above their previous 30. The points are not yet added up, but a pencil line is drawn above and below the scores of both parties, to indicate that they represent a completed game.

In the next deal, clubs are trumps. A and B win the odd trick, value 4 points. They have also four honours (divided), value in clubs 16.

The next hand is played *sans atout*. A and B win two tricks, value 24, but D holds four aces, value 100.

In the next hand, spades are trumps, and A and B make the odd trick, value 2 points. This makes them game, giving them the rubber as well, but C and D hold between them four honours, value in spades 8, which number is accordingly placed to their credit.

We are now in a position to assess the value of the rubber. Each column is added up. The total of A and B's score is 104, while that of C and D is 178. But the 100 points for the rubber have yet to be taken into consideration. These are accordingly added to the score of A and B, bringing it up to 204. From this total is deducted the 178 standing to the credit of C and D, and the difference, 26, is the number of points by which A and B are the gainers. {227}

As the points at Bridge frequently run into high figures, it is as well to keep their individual value small, or a loser may find himself let in for an amount which he had not intended risking.

HINTS FOR PLAY.

So far as the science of the game is concerned, the main point, in so far as it differs from Whist, is to be able to judge correctly what suit should be made trumps; whether to play without trumps; or, lastly, whether to pass the option to one's partner. Hands are, of course, capable of almost infinite variety, and it is difficult to lay down rules which shall govern all cases. The novice may, however, safely take to heart the following maxims:—

1. Holding four aces, the dealer plays *sans atout*, inasmuch as he thereby secures four certain tricks, besides one hundred for his aces.

2. Holding three aces, he should do likewise, unless he has a strong red suit, giving assurance of a high score without risk, while the No-trump call involves dangerous weakness in one suit. In this case, the strong red suit should be declared.

3. Early in the game, if he cannot safely declare No-trumps or a red suit, and is not exceptionally strong in clubs, he should pass the option to his partner.

4. When the score of the dealer and his partner is approaching game, if the dealer can make game a certainty by declaring a black suit trumps, he should usually do so. {228}

For more detailed advice as to Bridge tactics, the reader may be referred to two handy little works by W. Dalton, entitled *Bridge at a Glance* and *Bridge Abridged*, published by Messrs. De la Rue & Co. By the courtesy of these gentlemen, we are enabled to reprint the authoritative Laws of the game, as revised by a joint committee of the Portland and Turf Clubs. It will be observed that they follow very closely the Laws of Whist; but the special features of Bridge have been minutely considered and provided for, and a careful study of the Laws will form the best possible introduction to a knowledge of the game.

(Reprinted, by permission, *verbatim* from the Club Code.)

THE RUBBER.

1. The Rubber is the best of three games. If the first two games be won by the same players, the third game is not played.

SCORING.

2. A game consists of thirty points obtained by tricks alone, exclusive of any points counted for Honours, Chicane, Or Slam.

3. Every hand is played out, and any points in excess of the thirty points necessary for the game are counted.

4. Each trick above six counts two points when spades are trumps, four points when clubs are trumps, six points when diamonds are trumps, eight points when hearts are trumps, and twelve points when there are no trumps. {229}

5. Honours consist of ace, king, queen, knave, and ten of the trump suit. When there are no trumps they consist of the four aces.

6. Honours in trumps are thus reckoned:

If a player and his partner conjointly hold—

    I. The five honours of the trump suit, they score for honours five times the value of the trump suit trick.

    II. Any four honours of the trump suit, they score for honours four times the value of the trump suit trick.

    III. Any three honours of the trump suit, they score for honours twice the value of the trump suit trick.

If a player in his own hand holds—

    I. The five honours of the trump suit, he and his partner score for honours ten times the value of the trump suit trick.

    II. Any four honours of the trump suit, they score for honours eight times the value of the trump suit trick. In this last case, if the player's partner holds the fifth honour, they also score for honours the single value of the trump suit trick.

The value of the trump suit trick referred to in this Law is its original value, *e.g.* two points in spades and six points in diamonds; and the value of honours is in no way affected by any doubling or re-doubling that may take place under Laws 53 to 56.

7. HONOURS, when there are no trumps, are thus reckoned:

If a player and his partner conjointly hold—

    I. The four aces, they score for honours forty points.

    II. Any three aces, they score for honours thirty points.

If a player in his own hand holds—

    The four aces, he and his partner score for honours one hundred points.

8. CHICANE is thus reckoned: {230}

    If a player holds no trump, he and his partner score for Chicane twice the value of the trump suit trick. The value of Chicane is in no way affected by any doubling or re-doubling that may take place under Laws 53 to 56.

9. SLAM is thus reckoned:

If a player and his partner make, independently of any tricks taken for the revoke penalty—

    I. All thirteen tricks, they score for Grand Slam forty points.

    II. Twelve tricks, they score for Little Slam twenty points.

10. Honours, Chicane, and Slam are reckoned in the score at the end of the rubber.

11. At the end of the rubber, the total scores for tricks, honours, Chicane and Slam obtained by each player and his partner are added up; one hundred points are added to the score of the

winners of the rubber, and the difference between the two scores is the number of points won, or lost, by the winners of the rubber.

12. If an erroneous score affecting tricks be proved, such mistake may be corrected prior to the conclusion of the game in which it occurred, and such game is not concluded until the last card of the following deal has been dealt, or, in the case of the last game of the rubber, until the score has been made up and agreed.

13. If an erroneous score affecting honours, Chicane, or Slam be proved, such mistake may be corrected at any time before the score of the rubber has been made up and agreed.   {231}

Cutting.

14. The ace is the lowest card.

15. In all cases, every player must cut from the same pack.

16. Should a player expose more than one card, he must cut again.

Formation of Table.

17. If there are more than four candidates, the players are selected by cutting, those first in the room having the preference. The four who cut the lowest cards play first, and again cut to decide on partners; the two lowest play against the two highest; the lowest is the dealer, who has choice of cards and seats, and, having once made his selection, must abide by it.

18. When there are more than six candidates, those who cut the two next lowest cards belong to the table, which is complete with six players; on the retirement of one of those six players, the candidate who cut the next lowest card has a prior right to any after-comer to enter the table.

19. Two players cutting cards of equal value, unless such cards are the two highest, cut again; should they be the two lowest, a fresh cut is necessary to decide which of those two deals.

20. Three players cutting cards of equal value cut again; should the fourth (or remaining) card be the highest, the two lowest of the new cut are partners, the lower of those two the dealer; should the fourth card be the lowest, the two highest are partners, the original lowest the dealer.   {232}

Cutting Out.

21. At the end of a rubber, should admission be claimed by any one, or by two candidates, he who has, or they who have, placed a greater number of consecutive rubbers than the others is, or are, out; but when all have played the same number, they must cut to decide upon the out-goers; the highest are out.

Entry and Re-entry.

22. A candidate, whether he has played or not, can join a table which is not complete by declaring in at any time prior to any of the players having cut a card, either for the purpose of commencing a fresh rubber or of cutting out.

23. In the formation of fresh tables, those candidates who have neither belonged to nor played at any other table have the prior right of entry; the others decide their right of admission by cutting.

24. Any one quitting a table prior to the conclusion of a rubber may, with consent of the other three players, appoint a substitute in his absence during that rubber.

25. A player joining one table, whilst belonging to another, loses his right of re-entry into the latter, and takes his chance of cutting in, as if he were a fresh candidate.

26. If any one break up a table, the remaining players have the prior right to him of entry into any other; and should there not be sufficient vacancies at such other table to admit all those candidates, they settle their precedence by cutting.   {233}

Shuffling.

27. The pack must neither be shuffled below the table, nor so that the face of any card be seen.

28. The pack must not be shuffled during the play of the hand.

29. A pack, having been played with, must neither be shuffled by dealing it into packets, nor across the table.

30. Each player has a right to shuffle once only (except as provided by Law 33) prior to a deal, after a false cut, or when a new deal has occurred.

31. The dealer's partner must collect the cards for the ensuing deal, and has the first right to shuffle that pack.

32. Each player, after shuffling, must place the cards, properly collected and face downwards, to the left of the player about to deal.

33. The dealer has always the right to shuffle last; but should a card or cards be seen during his shuffling, or whilst giving the pack to be cut, he may be compelled to re-shuffle.

The Deal.

34. Each player deals in his turn; the order of dealing goes to the left.

35. The player on the dealer's right cuts the pack, and, in dividing it, must not leave fewer than four cards in either packet; if in cutting, or in replacing one of the two packets on the other, a card be exposed, or if there be any confusion of the cards, or a doubt as to the exact place in which the pack was divided, there must be a fresh cut. {234}

36. When a player, whose duty it is to cut, has once separated the pack, he cannot alter his intention; he can neither re-shuffle nor re-cut the cards.

37. When the pack is cut, should the dealer shuffle the cards, the pack must be cut again.

38. The fifty-two cards shall be dealt face downwards. The deal is not completed until the last card has been dealt face downwards. There is no misdeal.

<div align="center">A N<small>EW</small> D<small>EAL</small>.</div>

39. There must be a new deal—

I. If, during a deal, or during the play of a hand, the pack be proved to be incorrect or imperfect.

II. If any card be faced in the pack.

III. Unless the cards are dealt into four packets, one at a time and in regular rotation, beginning at the player to the dealer's left.

IV. Should the last card not come in its regular order to the dealer.

V. Should a player have more than thirteen cards, and any one or more of the others less than thirteen cards.

VI. Should the dealer deal two cards at once, or two cards to the same hand, and then deal a third; but if, prior to dealing that card, the dealer can, by altering the position of one card only, rectify such error, he may do so.

VII. Should the dealer omit to have the pack cut to him, and the adversaries discover the error prior to the last card being dealt, and before looking at their cards; but not after having done so.

40. If, whilst dealing, a card be exposed by either of the dealer's adversaries, the dealer or his partner may claim a new deal. A card similarly exposed by the dealer or his partner gives the same claim to each adversary. The claim may not be made by a player who has looked at any of his cards. If a new deal does not take place, the exposed card cannot be called. {235}

41. If, in dealing, one of the last cards be exposed, and the dealer completes the deal before there is reasonable time to decide as to a fresh deal, the privilege is not thereby lost.

42. If the dealer, before he has dealt fifty-one cards, look at any card, his adversaries have a right to see it, and may exact a new deal.

43. Should three players have their right number of cards—the fourth have less than thirteen, and not discover such deficiency until he has played any of his cards, the deal stands good; should he have played, he is as answerable for any revoke he may have made as if the missing card or cards had been in his hand; he may search the other pack for it, or them.

44. If a pack, during or after a rubber, be proved incorrect or imperfect, such proof does not alter any past score, game, or rubber; that hand in which the imperfection was detected is null and void; the dealer deals again.

45. Any one dealing out of turn, or with the adversary's cards, may be stopped before the last card is dealt, otherwise the deal stands good, and the game must proceed as if no mistake had been made.

46 A player can neither shuffle, cut, nor deal for his partner without the permission of his opponents.

<div align="center">D<small>ECLARING</small> T<small>RUMPS</small>.</div>

47. The dealer, having examined his hand, has the option of declaring what suit shall be trumps, or whether the hand shall be played without trumps. If he exercise that option, he shall do so by naming the suit, or by saying "No trumps." {236}

48. If the dealer does not wish to exercise his option, he may pass it to his partner by saying "I leave it to you, Partner," and his partner must thereupon make the necessary declaration, in the manner provided in the preceding Law.

49. If the dealer's partner make the trump declaration without receiving permission from the dealer, the eldest hand may demand:

I. That the declaration so made shall stand.

II. That there shall be a new deal.

But if any declaration as to doubling or not doubling shall have been made, or if a new deal is not claimed, the declaration wrongly made shall stand. The eldest hand is the player on the left of the dealer.

50. If the dealer's partner pass the declaration to the dealer, the eldest hand may demand:

    I. That there shall be a new deal.

    II. That the dealer's partner shall himself make the declaration.

51. If either of the dealer's adversaries makes the declaration, the dealer may, after looking at his hand, either claim a fresh deal or proceed as if no such declaration had been made.

52. A declaration once made cannot be altered, save as provided above.

<center>DOUBLING AND RE-DOUBLING.</center>

53. The effect of doubling and re-doubling, and so on, is that the value of each trick above six is doubled, quadrupled, and so on. {237}

54. After the trump declaration has been made by the dealer or his partner, their adversaries have the right to double. The eldest hand has the first right. If he does not wish to double, he shall say to his partner, "May I lead?" His partner shall answer, "Yes," or "I double."

55. If either of their adversaries elect to double, the dealer and his partner have the right to re-double. The player who has declared the trump shall have the first right. He may say, "I re-double," or "Satisfied." Should he say the latter, his partner may re-double.

56. If the dealer or his partner elect to re-double, their adversaries have the right to again double. The original doubler has the first right.

57. If the right-hand adversary of the dealer double before his partner has asked "May I lead?" the declarer of the trump shall have the right to say whether or not the double shall stand. If he decide that the double shall stand, the process of re-doubling may continue as described in Laws 55, 56, 58.

58. The process of re-doubling may be continued until the limit of 100 points is reached—the first right to continue the re-doubling on behalf of a partnership belonging to that player who has last re-doubled. Should he, however, express himself satisfied, the right to continue the re-doubling passes to his partner. Should any player re-double out of turn, the adversary who last doubled shall decide whether or not such double shall stand. If it is decided that the re-double shall stand, the process of re-doubling may continue as described in this and foregoing Laws (55 and 56). If any double or re-double out of turn be not accepted, there shall be no further doubling in that {238} hand. Any consultation between partners as to doubling or re-doubling will entitle the maker of the trump or the eldest hand, without consultation, to a new deal.

59. If the eldest hand lead before the doubling be completed, his partner may re-double only with the consent of the adversary who last doubled; but such lead shall not affect the right of either adversary to double.

60. When the question, "May I lead?" has been answered in the affirmative, or when the player who has the last right to continue the doubling expresses himself satisfied, the play shall begin.

61. A declaration once made cannot be altered.

<center>DUMMY.</center>

62. As soon as a card is led, whether in or out of turn, the dealer's partner shall place his cards face upwards on the table, and the duty of playing the cards from that hand, which is called Dummy, and of claiming and enforcing any penalties arising during the hand, shall devolve upon the dealer, unassisted by his partner.

63. After exposing Dummy, the dealer's partner has no part whatever in the game, except that he has the right to ask the dealer if he has none of the suit in which he may have renounced. If he call attention to any other incident in the play of the hand, in respect of which any penalty might be exacted, the fact that he has done so shall deprive the dealer of the right of exacting such penalty against his adversaries.

64. If the dealer's partner, by touching a card, or otherwise, suggest the play of a card from {239} Dummy, either of the adversaries may, but without consulting with his partner, call upon the dealer to play or not to play the card suggested.

65. When the dealer draws a card, either from his own hand or from Dummy, such card is not considered as played until actually quitted.

66. A card once played, or named by the dealer as to be played from his own hand or from Dummy, cannot be taken back, except to save a revoke.

67. The dealer's partner may not look over his adversaries' hands, nor leave his seat for the purpose of watching his partner's play.

68. Dummy is not liable to any penalty for a revoke, as his adversaries see his cards. Should he revoke, and the error not be discovered until the trick is turned and quitted, the trick stands

good.

69. Dummy being blind and deaf, his partner is not liable to any penalty for an error whence he can gain no advantage. Thus, he may expose some, or all of his cards, without incurring any penalty.

70. If after the deal has been completed, and before the trump declaration has been made, either the dealer or his partner expose a card from his hand, the eldest hand may claim a new deal.

71. If after the deal has been completed, and before a card is led, any player shall expose a card, his partner shall forfeit any right to double or re-double which he would otherwise have been entitled to exercise; and in the case of a card being so exposed by the leader's partner, the dealer may, instead of calling the card, require the leader not to lead the suit of the exposed card. {240}

72. All cards exposed by the dealer's adversaries are liable to be called, and must be left face upwards on the table; but a card is not an exposed card when dropped on the floor, or elsewhere below the table.

73. The following are exposed cards:—

I. Two or more cards played at once.

II. Any card dropped with its face upwards, or in any way exposed on or above the table, even though snatched up so quickly that no one can name it.

74. If either of the dealer's adversaries play to an imperfect trick the best card on the table, or lead one which is a winning card as against the dealer and his partner, and then lead again, without waiting for his partner to play, or play several such winning cards, one after the other, without waiting for his partner to play, the latter may be called on to win, if he can, the first or any other of those tricks, and the other cards thus improperly played are exposed cards.

75. Should the dealer indicate that all or any of the remaining tricks are his, he may be required to place his cards face upwards on the table; but they are not liable to be called.

76. If either of the dealer's adversaries throws his cards on the table face upwards, such cards are exposed, and liable to be called by the dealer.

77. If all the players throw their cards on the table face upwards, the hands are abandoned, and the score must be left as claimed and admitted. The hands may be examined for the purpose of establishing a revoke, but for no other purpose. {241}

78. A card detached from the rest of the hand of either of the dealer's adversaries, so as to be named, is liable to be called; but should the dealer name a wrong card, he is liable to have a suit called when first he or his partner have the lead.

79. If a player, who has rendered himself liable to have the highest or lowest of a suit called, or to win or not to win a trick, fail to play as desired, though able to do so, or if when called on to lead one suit, lead another, having in his hand one or more cards of that suit demanded, he incurs the penalty of a revoke.

80. If either of the dealer's adversaries lead out of turn, the dealer may call a suit from him or his partner when it is next the turn of either of them to lead, or may call the card erroneously led.

81. If the dealer lead out of turn, either from his own hand or from Dummy, he incurs no penalty; but he may not rectify the error after the second hand has played.

82. If any player lead out of turn, and the other three have followed him, the trick is complete, and the error cannot be rectified; but if only the second, or the second and third, have played to the false lead, their cards, on discovery of the mistake, are taken back; and there is no penalty against any one, excepting the original offender, and then only when he is one of the dealer's adversaries.

83. In no case can a player be compelled to play a card which would oblige him to revoke.

84. The call of a card may be repeated until such card has been played.

85. If a player called on to lead a suit have none of it, the penalty is paid. {242}

86. Should the third hand not have played, and the fourth play before his partner, the latter (not being Dummy or his partner) may be called on to win, or not to win, the trick.

87. If any one (not being Dummy) omit playing to a former trick, and such error be not discovered until he has played to the next, the adversaries may claim a new deal; should they decide that the deal stand good, or should Dummy have omitted to play to a former trick, and such error be not discovered till he shall have played to the next, the surplus card at the end of the hand is considered to have been played to the imperfect trick, but does not constitute a revoke therein.

88. If any one play two cards to the same trick, or mix a card with a trick to which it does not properly belong, and the mistake be not discovered until the hand is played out, he (not being Dummy) is answerable for all consequent revokes he may have made. If, during the play of the hand, the error be detected, the tricks may be counted face downwards, in order to ascertain whether there be among them a card too many: should this be the case they may be searched, and the card restored; the player (not being Dummy) is, however, liable for all revokes which he may have meanwhile made.

<center>THE REVOKE.</center>

89. Is when a player (other than Dummy), holding one or more cards of the suit led, plays a card of a different suit. {243}

90. The penalty for a revoke—

I. Is at the option of the adversaries, who, at the end of the hand, may, after consultation, either take three tricks from the revoking player and add them to their own—or deduct the value of three tricks from his existing score—or add the value of three tricks to their own score;

II. Can be claimed for as many revokes as occur during the hand;

III. Is applicable only to the score of the game in which it occurs;

IV. Cannot be divided—*i.e.* a player cannot add the value of one or two tricks to his own score and deduct the value of one or two from the revoking player.

V. In whatever way the penalty may be enforced, under no circumstances can the suit revoking score Game, Grand Slam or Little Slam, that hand. Whatever their previous score may be, the side revoking cannot attain a higher score towards the game than twenty-eight.

91. A revoke is established, if the trick in which it occurs be turned and quitted—*i.e.* the hand removed from that trick after it has been turned face downwards on the table—or if either the revoking player or his partner, whether in his right turn or otherwise, lead or play to the following trick.

92. A player may ask his partner whether he has not a card of the suit which he has renounced; should the question be asked before the trick is turned and quitted, subsequent turning and quitting does not establish the revoke, and the error may be corrected, unless the question be answered in the negative, or unless the revoking player or his partner have led or played to the following trick.

[NOTE.—A negative answer to the question does not *in itself* establish the revoke, apart from turning and quitting the trick, or some subsequent act of play.—ED.]

93. At the end of the hand, the claimants of a revoke may search all the tricks. {244}

94. If a player discover his mistake in time to save a revoke, any player or players who have played after him may withdraw their cards and substitute others, and their cards withdrawn are not liable to be called. If the player in fault be one of the dealer's adversaries, the dealer may call the card thus played in error, or may require him to play his highest or lowest card to that trick in which he has renounced.

95. If the player in fault be the dealer, the eldest hand may require him to play the highest or lowest card of the suit in which he has renounced, provided both of the dealer's adversaries have played to the current trick; but this penalty cannot be exacted from the dealer when he is fourth in hand, nor can it be enforced at all from Dummy.

96. If a revoke be claimed, and the accused player or his partner mix the cards before they have been sufficiently examined by the adversaries, the revoke is established. The mixing of the cards only renders the proof of a revoke difficult, but does not prevent the claim, and possible establishment, of the penalty.

97. A revoke cannot be claimed after the cards have been cut for the following deal.

98. If a revoke occur, be claimed and proved, bets on the odd trick, or on amount of score, must be decided by the actual state of the score after the penalty is paid.

99. Should the players on both sides subject themselves to the penalty of one or more revokes, neither can win the game by that hand; each is punished at the discretion of his adversary. {245}

<center>CALLING FOR NEW CARDS.</center>

100. Any player (on paying for them) before, but not after, the pack be cut for the deal, may call for fresh cards. He must call for two new packs, of which the dealer takes his choice.

<center>GENERAL RULES.</center>

101. Any one during the play of a trick, or after the four cards are played, and before, but not after, they are touched for the purpose of gathering them together, may demand that the cards be placed before their respective players.

102. If either of the dealer's adversaries, prior to his partner playing, should call attention to the trick—either by saying that it is his, or by naming his card, or, without being required so to do, by drawing it towards him—the dealer may require that opponent's partner to play his highest or lowest of the suit then led, or to win or lose the trick.

103. Should the partner of the player solely entitled to exact a penalty, suggest or demand the enforcement of it, no penalty can be enforced.

104. In all cases where a penalty has been incurred, the offender is bound to give reasonable time for the decision of his adversaries.

105. If a bystander make any remark which calls the attention of a player or players to an oversight affecting the score, he is liable to be called on, by the players only, to pay the stakes and all bets on that game or rubber.

106. A bystander, by agreement among the players, may decide any question.

107. A card or cards torn or marked must be either replaced by agreement, or new cards called at the expense of the table.

108. Once a trick is complete, turned, and quitted, it must not be looked at (except under Law 88) until the end of the hand.

BOOKS ON BRIDGE.

The greater number of these have come into existence quite unnecessarily. All that the student need know will be found in the following:—

BADSWORTH.—The Laws and Principles of Bridge, with Cases and Decisions reviewed and explained. (G. P. Putnam's Sons.)

BERGHOLT, ERNEST.—Double Dummy Bridge: [an exhaustive collection of card-problems by living composers]. (Thos. De la Rue & Co., Ld.)

DALTON, WILLIAM.—Bridge at a Glance: an Alphabetical Synopsis. (Thos. De la Rue & Co., Ld.)

—— Bridge Abridged; or, Practical Bridge. (Do.)

—— "Saturday" Bridge. (The West Strand Publishing Co., Ld.)

DOE, JOHN.—The Bridge Manual. (Frederick Warne and Co.)

HOFFMANN, Professor.—Bridge. (Chas. Goodall & Son, Ld.)

For American Views on the Game.

ELWELL, J. B.—Bridge.—Advanced Bridge.—Practical Bridge. (Chas. Scribner's Sons, New York; and George Newnes, Ld., London.)

STREET, C. S.—Bridge Up to Date. Dodd, Mead & Co., New York.

For Anglo-Indian Views.

HELLESPONT.—The Laws and Principles of Bridge. (De la Rue, London)

ACE OF SPADES.—The Theory and Practice of Bridge. (*Times of India* Press, Bombay.)

LYNX.—Bridge Topics. (W. Newman & Co., Calcutta.)

ROBERTSON and WOLLASTON.—The Robertson Rule and other Bridge Axioms. (Calcutta.)

AUCTION BRIDGE.

A lively offshoot from the preceding game, which has recently become very popular in some of the London Clubs. So highly is it ranked in many quarters, that a well-known player has given it as his opinion that "in a year or two we shall only remember Bridge as the son of Whist and the father of Auction." Having in view the strong element of gambling which the latter game contains, and the expectedly heavy losses which may be incurred by the unwary player, the writer opines that a good many impecunious folk are likely to remember it only as being connected with their "uncle."

It is, in fact, a combination of Bridge and Poker. In all that takes place after the declaration has been finally determined, it is pure Bridge, with an extra infusion of "double dummy," due to inferences from the course of the bidding. In the bidding itself, which leads up to the final declaration, the qualities of the Poker-player are pre-eminent—cool but rapid judgment, shrewd reading of character, a happy instinct when to "lie low" and when to "bluff"; when to make a spurt forward for game, and when to egg the opponents on beyond the limits of discretion, and to leave them in the lurch!

By the adherents of the new game—who are head over ears in love with it, and are consequently

blind to all its weak points—it is contended that the "gambling" argument brought against it is as fallacious as it was when urged against Bridge proper, and that, to redress the balance, it is only necessary to readjust the value of the points. This is not true. Poker is an excellent game, but no readjustment of values will ever place it on the same plane as games of science, because the qualities of brain and temperament upon which it is based are essentially distinct from the qualities of analysis and combination such as go to the making of (say) a first-class Chess-player. There is, undoubtedly, a greater difference in kind between Auction Bridge and Bridge than there is between Bridge and Whist; whether that difference renders Auction "inferior" or "superior," however, is a moot question which every card-player must decide for himself. There are many who regard the additional spice of hazard, not as a defect, but as a merit.

The Laws of the game, which for some time were in a state of flux, have now been settled as authoritatively as those of Bridge or Whist. It will only be necessary to set out *verbatim* those Laws which differ from the Laws of Bridge. As regards the remainder, the reader is referred to the preceding Bridge Code.

THE LAWS OF AUCTION BRIDGE.

(Framed by a Joint Committee of the Portland and Bath Clubs, 1908; and reprinted, by permission, so far as they differ from the Laws of Bridge.)

1. *As in Bridge.*

2. A game consists of thirty points obtained by tricks alone, when the declarer fulfils his contract, {249} which are scored below the line, exclusive of any points counted for Honours, Chicane, Slam, or under-tricks, which are scored above the line.

3. *As in Bridge.*

4. When the declarer fulfils his contract, each trick above six counts, &c. (*as in Bridge*).

5 to 10. *As in Bridge.*

11. At the end of the rubber, the total scores for tricks, Honours, Chicane, and Slam obtained by each player and his partner are added up, 250 points are added to the score of the winners of the rubber, and the difference between the two scores is the number of points won, or lost, by the winners of the rubber.

12 to 46. *As in Bridge.*

47. The dealer, having examined his hand, must declare to win at least one odd trick, either with a trump suit, or at "no trumps."

48. After the dealer has made his declaration, each player in turn, commencing with the player on the dealer's left, has the right to pass the previous declaration, or to double, or re-double, or to overcall the previous declaration by making a call of higher value. A call of a greater number of tricks in a suit of lower value, which equals the previous call in value of points, shall be considered a call of higher value—*e.g.* a call of two tricks in Spades overcalls one trick in Clubs, or "Two Diamonds" overcalls "One No Trump."

49. A player may overbid the previous call any number of times, and may also overbid his partner. The play of the two combined hands shall rest with the partners who make the final call. Where two partners have both made calls in the same suit, the one who made the first such call {250} shall play the hand, his partner becoming Dummy.

50. When the player of the two hands (hereafter termed the declarer) wins the number of tricks which were declared, or a greater number, he scores below the line the full value of the tricks won (see Laws 2 and 4). When he fails, his adversaries score, above the line, 50 points for each under-trick, *i.e.* each trick short of the number declared; or, if the declaration was doubled or re-doubled, 100 or 200 points respectively for each such trick. Neither the declarer nor the adversaries score anything below the line for that hand.

51. The loss on the declaration of "One Spade" shall be limited to 100 points in respect of tricks, whether doubled or not.

52. If a player makes a trump declaration out of turn, the adversary on his left may demand a new deal, or may allow the declaration so made to stand, when the bidding shall continue as if the declaration had been in order.

53. If a player, in bidding, fails to call a sufficient number of tricks to overbid the previous declaration, he shall be considered to have declared the requisite number of tricks in the call which he has made, and his partner shall be debarred from making any further declaration, unless either of his adversaries overcall, or double.

54. After the final declaration has been accepted, a player is not entitled to give his partner any information as to a previous call, whether made by himself or by either adversary; but a player is entitled to inquire, at any time during the play of the hand, what was the value of the final declaration. {251}

55. Doubling and re-doubling affect the score only, and not the value in declaring—*e.g.* "Two Diamonds" will still overcall "One No Trump," although the "no trump" declaration has been doubled.

56. Any declaration can be doubled, and re-doubled once, but not more. A player cannot double his partner's call, or re-double his partner's double, but he may re-double a call of his partner's which has been doubled by an adversary.

57. The act of doubling re-opens the bidding. When a declaration has been doubled, any player, including the declarer or his partner, can in his proper turn make a further declaration of higher value.

58. When a player, whose declaration has been doubled, fulfils his contract by winning the declared number of tricks, he scores a bonus of 50 points above the line, and a further 50 points for every additional trick which he may make. If he, or his partner, have re-doubled, the bonus is doubled.

59. If a player doubles out of turn, the adversary on his left may demand a new deal.

60. When all the players have expressed themselves satisfied, the play shall begin, and the player on the left of the declarer shall lead.

61. A declaration once made cannot be altered, unless it has been overcalled or doubled.

62. As soon as a card is led, whether in or out of turn, the declarer's partner shall place his cards face upwards on the table, &c. (*as in Bridge*).

63 to 69. *As in Bridge.*

70. If, after the cards have been dealt, and before the trump declaration has been finally determined, any player exposes a card from his hand, the adversary on his left may demand a new deal. If the deal is allowed to stand, the exposed card may be picked up, and cannot be called. {252}

71. If, after the final declaration has been accepted, and before a card is led, the partner of the player who has to lead to the first trick exposes a card from his hand, the declarer may, instead of calling the card, require the leader not to lead the suit of the exposed card.

72 to 89. *As in Bridge.*

90. The penalty for each revoke shall be—

(*a*) When the declarer revokes, his adversaries add 150 points to their score above the line, [64] in addition to any liability which the revoking player may have incurred for failure to fulfil his contract.

(*b*) When either of the adversaries revoke[s], the declarer may add 150 points to his score above the line,[64] or may take three tricks from his opponents and add them to his own. Such tricks, taken as penalty, may assist the declarer to fulfil his contract, but they shall not entitle him to score any bonus above the line, in the case of the declaration having been doubled or re-doubled.

Under no circumstances can a side score anything, either above or below the line, except for Honours or Chicane, on a hand in which one of them has revoked.

91 to 108. *As in Bridge.*

Hints to Players.

The "One-Spade" Convention.

In certain club circles where the game has been somewhat extensively played, a fixed idea has arisen that to be the first to make an effectual declaration is a positive disadvantage. Hence the "convention" has been established that (except in certain cases defined below) the dealer must begin with a nominal or fictitious call of One Spade, in order to obtain information from the opponents' calls as to the contents of their hands, or to induce them to undertake a contract which they are unable to carry out. {253}

As it would never do for the dealer, under such a convention, to be left to play the hand at One Spade—which may be the very last thing that he desires—it is a further understanding that the dealer's partner must *never* fail to overcall. If he has nothing better to say, he must call "Two Spades," thus re-opening the bidding for the dealer to make a fresh start, in case the opponents also "lie low."

The effect of this convention, plainly, is as follows:—

The second player (by which is meant the player on the dealer's left) is quite certain that the bidding will come round to him again; therefore he never opens his mouth unless he is sure that it is to his advantage to do so. All that the dealer has done, therefore, is to shift on to his partner's shoulders the *onus* of opening, which is disadvantageous for the double reason that the new opener is debarred from One Spade, and that the second player has been given an unnecessary option.

The exceptional cases in which, under the convention, it is agreed that the dealer shall make a genuine call are (1) when he has a *moderate* or "guarded" No-trumper, when he is to declare One No-trumps; (2) when he has a strong suit to the ace, king, of Spades or Clubs, when he is to declare two in the strong suit as an invitation to partner to make a No-trumper.

Now, as it is conceded that to call first under such circumstances is an advantage, why give second player the option of enjoying the same advantage, which he might not otherwise have had?

By this convention, if it be adopted, the limitation of loss, under Law 51, is voluntarily annulled.

General Remarks.

It will be noticed that, if the player of Dummy fulfils his contract, his reward increases as in ordinary Bridge with the value of the declaration. If he fails, however, by the same number of tricks, he loses no more on a declaration of No-trumps than on a declaration of Spades, the penalty for failure being always 100 or 50 per trick, according as the opponents have, or have not, doubled. Assuming that your chance of winning tricks is the same, it is always better to play a high call than a low one. Conversely, it is very frequently wiser to leave the opponents to play out a black call, which you think you can defeat, than to incur risk of failure yourself by overbidding.

Do not forget that to double a call is to warn the opponents of their danger and to drive them to make another call which may not suit you so well. If dealer declares One No-trumps, and you, being second player, have eight clubs to tierce major, and you keep your mouth shut, and let No-trumps be played, you may be pretty sure of 100 above for two tricks "under." If you double, and they make it Two Hearts and win the odd trick, you are 50 points to the bad. A high declaration (Four, or even Three, in a red suit), which the opponents cannot get out of, may be doubled more freely, though the penalty under Law 58 must be borne in mind. Such doubles are often advisable on high-card strength in the plain suits, even when weak in trumps. Still more politic is what is known as a "free" double, that is, the double of a call which in any case will give the opponents game if they fulfil their contract. Conversely, a double which gives the opponents a game that they would not otherwise have secured is the worst double of all.

The most important point of all in the game is to remember that, in the majority of cases, it is more profitable to let your opponents fail than to score below the line yourself. The efforts of the skilled player are being always directed to driving the other side into a contract which they cannot bring off, and then *leaving them to play it*. It is in this kind of strategy that the Poker-player is pre-eminent: to know when to "bluff" the enemy into an indiscretion, and when to avoid a similar snare set for oneself, are gifts of nature not to be acquired from a book.

Suppose you have a strong hand, and call Two No-trumps, and win the first game from love with four by cards, and score 30 Aces, you have won 66 points, and have improved your chance of winning the 250 points for the rubber. If we reckon your chance of the rubber as 5 to 3 on (it certainly is not more), it is worth about 63 points more—say 130 in all.

This you may think a great success. But if you can get the opponents to overbid your Two No-trumps with Three Hearts, and you see that they can only get the odd trick, you will be better off if you double and let them play, even if they score 16 for honours. For 200 less 16 leaves you 184 points—and you are still 54 to the good.

As player of Dummy, aim first at fulfilling your contract. When this is accomplished, you may try for game.

As player against Dummy, aim first at saving the game. When there is no risk of that being lost, devote yourself to defeating the dealer's contract.

FIVE HUNDRED.

This is a game largely played in the United States and in Canada, but not so well known in this country as it deserves to be, though one variety of it has been played in London clubs. It is primarily and specifically a game for three players; and this is one of its greatest merits, for good three-handed games are rare.

"Five Hundred" has been characterised as a "patchwork" or "mosaic" game; but such expressions do not do it justice, as tending to create the impression that it is a thing of shreds picked up here and there, and indifferently joined together. It does, indeed, borrow its elements from sundry older games: Euchre, Loo, Nap, and Auction Bridge: but by combining these elements into a new and harmonious whole, it achieves a sum total that produces the effect of novelty without taxing our brains to assimilate unfamiliar and bizarre ideas.

It appears to many people to contain all the merits of Auction Bridge without the patent defects of the latter—the interminable length of the rubber, the undefined limits of loss, and the supersession of skill by "bluff."

In the following description, the typical form of the game is assumed, in which three players take part, each being opposed to both the others. The pack used is the piquet pack of thirty-two cards (cards below the seven being omitted) *plus* the Joker—thirty-three cards in all.

Those who are not Euchre-players must begin by familiarising themselves with the functions of the Joker, and with the peculiar rank and attributes of the Right and Left Bower.

When there are trumps, the Joker is the master trump; then follows the knave of trumps (the "Right Bower"); then the other knave of the same colour (the "Left Bower"); after which come the ace, king, queen, ten, nine, eight, seven of trumps, in descending order. The trump suit thus consists of *ten* cards; the plain suit of the same colour consists of *seven* only; the other two plain suits consist of eight each. The knaves of the latter two suits take their ordinary Whist and Bridge rank, between the queen and the 10.

When there are no trumps, all the cards, except the Joker, rank as in Whist or Bridge. The Joker remains the master card of the pack; if it is led, the leader names the suit which he elects it to represent, and the other players must follow suit accordingly.

In cutting for deal, the Joker is the lowest card, and an ace the next higher. After which come the 7, &c., upwards to the king.

After shuffling and cutting, the dealer distributes three rounds of three cards each to the three players, followed by one round of one card each. The remaining three cards are laid face downwards on the table, and constitute the "widow."

The bidding then begins. The eldest hand has the first right to declare how many tricks (not fewer than six) he will contract to win. At the same time, he must either name a trump suit or declare No-trumps. The eldest hand is not bound to bid, but may pass. Each successive player, in the usual Bridge order, may either overbid, or may also pass. A player who has once "passed" {259} cannot subsequently bid. With this exception, the bidding and overbidding continue, until every one is content. If no player bids, the cards are played No-trumps, and in this case the "widow" remains unappropriated, the eldest hand has the first lead, and each player scores 10 points for each trick that he may make.

When the bidding, if any, is completed, the player who bid the highest,—thenceforward known as "the bidder,"—has the first lead.

The bidder, before playing, takes the "widow" into his own hand, and then discards any three cards out of the thirteen. These rejected cards are to be laid face downwards on the table, and may not be inspected by any one. There are penalties for discarding too many or too few cards, and for illegally looking at the discard.

The value of any bid depends, as in Auction Bridge, partly on the number of tricks contracted for, and partly on the declaration as to trumps. The best and most modern schedule (known as the "Avondale") is as follows:—

Bids	6 Tricks	7 Tricks	8 Tricks	9 Tricks	10 Tricks
In Spades	40	140	240	340	440
In Clubs	60	160	260	360	460
In Diamonds	80	180	280	380	480
In Hearts	100	200	300	400	500
In No-trumps	120	220	320	420	520

The scale is uniform, and easy to remember. The numbers increase downwards by 20 at a time, {260} and horizontally by 100 at a time. It will be noticed that no two bids are numerically equal.

There are certain restrictions on the power of the Joker in the case of No-trumps. The leader of it cannot nominate it to be of a suit in which he has previously renounced; and if he plays it (not being the leader) to the lead of a suit in which he has previously renounced, it has no winning value.

When there are trumps, the Joker and both Bowers form part of the trump suit in the order of precedence already explained.

If the bidder fulfils his contract, or makes any greater number of tricks fewer than ten, he scores the number of points set out in the above table, *but no more*. If he wins all the ten tricks, he scores a *minimum* of 250; but if his bid be worth more than 250, he scores nothing extra. Should he fail in his contract, the value of his bid is set down in his *minus* column, and has to be deducted from his past or future *plus* score. In every case, each opponent of the bidder scores 10 points for every trick that he wins.

The winner of the game is he who first scores 500 points (hence the title of the game). If two players score more than 500 each in the same deal, one of them being the bidder, the latter is the winner. If neither is the bidder, he who first makes the trick that brings his score over 500 is the winner.

Each player keeps his score in three columns, one for *plus* points (headed "Won"), one for *minus* points (headed "Lost"), and the third for the net total. {261}

Revokes.

The American rule is as follows:—

"Upon the revoke being claimed and proved, the hands shall be immediately abandoned. If it is an adversary of the bidder who has revoked, the bidder scores the full amount of his bid, while the side in error scores nothing."

Professor Hoffmann's rule is as follows:—

"If the bidder be the offender, he shall be set back the amount of his bid [*i.e.* the amount shall be scored in his *minus* column], each of the opponents scoring as usual for any trick or tricks he may have made, including any which, but for the revoke, would have fallen to him.

"If one of the opponents be the offender, the cards of the trick in which the revoke occurred, and of any subsequent trick, shall be taken back by their respective holders, and the hand played anew from that point. The bidder and the opponent not in fault shall each score according to the result of the play, but the offender can score nothing for that hand, and shall further be set back 100 points."

If a player finds that he holds the Joker, two knaves of the same colour, and any two other cards of the same suit as one of the knaves, he has four tricks certain, by declaring the three-suit trumps, unless all the other five trumps be in the same hand. Should he hold two more tricks in the side suits, he will be quite justified in bidding six.

The chances of getting another trump, by taking in the "widow," are an important element in arriving at sound decisions. The odds evidently vary with the number of trumps already held by the player. The following figures should be carefully borne in mind: {262}

If a player holds four trumps, it is 8 to 5 on his finding one more at least in the "widow."

If he holds five trumps, the odds are only 7 to 6 in favour.

If he has six, he must not reckon on getting another, the odds being 6 to 5 *against*.

<p align="center">Book on Five Hundred.</p>

Hoffmann, Professor.—Five Hundred: the popular American Card Game. Goodall & Son, Ld.

QUINTO. {263}

This game is the invention of Professor Hoffmann. It has achieved immediate popularity in circles where it has been experimentally introduced, and it has been thought that it may even be destined to supplant Bridge. Waiving discussion, however, of the question whether Bridge is on the point of immediate deposition from its throne, no impartial person would deny that games could be devised that might run it very close, and bid fair to imperil its popularity. To invent such a game Professor Hoffmann, with his long and close experience of social pastimes of every kind, is exceptionally well qualified; and, whether or no we shall all leave off being Bridge-players and become Quinto-players, there is no denying that in the latter game there are several new and interesting elements, that it carefully avoids the fatal error of excessive complexity—the ruin of "Vint" and "Skat," for instance—and that it is compounded of skill and chance in very happy proportions.

It is a game of two partners against two, as at Bridge and Whist. The pack, however, consists of fifty-three cards instead of fifty-two. The place of the extra card (five "crowns"—known as "Quint Royal") which is included by Messrs. Goodall & Son in their "Quinto" packs can be supplied equally well by the "Joker," which all ordinary packs now contain. Similarly, the score-sheets (which resemble those of Bridge, except that no horizontal division is necessary) may be {264} dispensed with, and their place supplied by ordinary paper and pencil, or by an ordinary cribbage-board.

After settling partners and deal in the usual way, the cards are shuffled and cut, and the dealer then lays aside the five top cards, face downwards, to form what is known as the "cachette." The remaining forty-eight cards are dealt out as at Whist, so that each hand contains twelve cards; but no trump card is turned up.

The players in rotation, commencing with the eldest hand, have then the option of once doubling the value of each trick, and of once re-doubling an opponent's double. The option passes round the table once only, and does not affect the value of the "quints," as defined below.

The normal value of each trick, reckoned irrespective of its contents, and counting to the side which wins it, is five points. Each side scores the number of tricks that it actually wins. If A B win 11 tricks, and Y Z 2, A B score 55, and Y Z 10. These values may, however, be doubled or quadrupled before the play begins, as previously explained. The winners of the twelfth trick take the "cachette," which itself counts as an extra trick. Thus the winning of the twelfth trick bears a double value.

So far as regards "trick" scoring. The "honours" are known as "Quints," and are (1) The five of any suit, a fifth "honour" being the "Joker" or "Quint Royal"; (2) An ace and four, or a deuce and trey, of the same suit, falling to the same trick. "Quints" count not to the side to which they are originally dealt, but to the side that wins the trick containing them. They are marked as they {265} occur in course of play, according to the following scale: Quint Royal, 25; Quint in Hearts, 20; in

Diamonds, 15; in Clubs, 10; in Spades, 5. The contents of the "cachette" (if of any value) are similarly scored by the side that takes it.

The play of Quint Royal is peculiar. It has no trick-taking value at all, and can be scored by the holder only if he can throw it on a trick won by his partner. This he is always allowed to do, whether he holds one of the suit led or not.

With the preceding exception, every player, having one of the suit led, must follow. If he has not, he may trump or over-trump. No selection is made of any particular suit for trumps, but for trumping purposes the suits ascend in power, in Bridge order, from spades to hearts. Thus any spade may be trumped by the deuce of clubs, which may be over-trumped by any other club or by the deuce of diamonds—and so on up to the one card, the ace of hearts, which is a winner against all the rest.

Game is 250 up. A distinction between quints and tricks is that the former are marked up as they occur in course of play, and that, as soon as the scoring of them brings either side up to or beyond 250, that game is at an end, and the rest of the hand is abandoned. The value of the "cachette" may make the winners of it game; if so, the tricks are not counted. If neither side is 250 up after counting all quints, the value of the tricks won is added in. Should such addition bring both parties beyond 250, the higher of the two totals wins. Those who first win two games win the rubber, and score 100 points extra therefor.

There is another method of scoring—by "single," "double," and "treble" games—but the former way has been preferred wherever the writer has seen the game played. {266}

Before Quint Royal has been played, a player who does not hold it should be always on the alert to give his partner the chance of making it. The original leader, therefore (not holding Quint Royal himself), is always expected to start with the ace of spades, if he has it. If not, with the ace of clubs. The ace of hearts is certainly, and the ace of diamonds probably, too valuable to be led out in this way.

The establishment of a black suit is obviously a hopeless task, for both red suits cannot be got out of the way. Hearts, however, may sometimes be extracted for the benefit of a good long suit of diamonds.

DUMMY (OR THREE-HANDED) QUINTO.

In the case of three players only, one plays a Dummy hand in combination with his own. This being a very decided advantage, the Dummy-player is handicapped 25, that number of points being scored to his opponents' credit before the game begins. Rubbers are not played, each game being settled for separately, and the three players take Dummy in rotation, game by game. The partner of Dummy always takes first deal of each game. When either of Dummy's opponents deals, the Dummy-player must look first at the hand from which he has to lead, and must double or re-double from his knowledge of that one hand only.

BOOK ON QUINTO.

HOFFMANN, PROFESSOR.—Quinto: A new and original card game. Goodall & Son, Ld.

POKER PATIENCE. {267}

This game, which has recently come into favour among card-players, consists essentially of the task of laying out twenty-five cards face upwards on the table, in five rows of five cards each. A full whist pack of 52 cards is shuffled and cut, and the cards are dealt by the player, one by one, in order from the top.

Each card, after the first, must be laid down, as it is dealt, next to one already on the table, either vertically, horizontally, or diagonally. That is to say, it must be placed immediately above, or below; to the right, or to the left; or corner to corner. The resultant oblong is considered as comprising ten Poker hands (of five cards each), five hands being reckoned horizontally (which we will call the rows) and five vertically (which we will call the columns). The object is to lay out the cards so that the aggregate total score of the ten Poker hands shall be as large as possible. The score-table is as follows (for definition of terms, see page 124):—

Straight flush	30	Threes	6
Fours	16	Flush	5
Straight	12	Two pairs	3
Full	10	One pair	1

(It will be noticed that the relative values differ from those in Poker proper.) {268}

The game may be played by two or more players, each against all. Each player is provided with a separate pack. One is appointed dealer; his pack is shuffled and cut in the ordinary way. The packs of the other players should, for convenience, be sorted out previously into suits. As a card is dealt, the dealer names it aloud; each of the other players then selects the same card from his own pack. Every one uses his own judgment as to the laying-out of the cards; and when the twenty-five are all played, and the *tableaux* are complete, the total scored by each player is added

up, and the losers pay the winners on an agreed scale.

Supposing five players have scored as follows.—

A, 87; B, 81; C, 78; D, 78; E, 65. A is paid 6, 9, 9, 22 points by B, C, D, E respectively. B is paid 3, 3, 16 points by C, D, E respectively. C and D are each paid 13 points by E. Thus A, B, C, D win 46, 16, 1, 1 points respectively; and E loses 64.

Or we may proceed by adding all the scores together (making 389), multiplying each player's score by 5 (the number of players), and paying for the *differences*, above or below the total. If we multiply each player's total, as given above, by 5, we get A, 435; B, 405; C and D, 390; E, 325. The differences (by excess or defect) between these and 389 give the same result as before.

<div align="center">Serpent Poker Patience.</div>

This is a "problem" variety of the above game introduced by Ernest Bergholt. In the preceding game, the cards are dealt "blind"—that is to say, when we lay down any given card, we are in ignorance of those that are to follow.

In "Serpent Poker Patience," the twenty-five cards are dealt, in fixed order, *face upwards*, and are all known to the player before he begins to lay them out. This is a pastime for one player only.

If there were no limitation of the rule for laying out the cards, the analysis would be too complicated to be practicable; hence the added restriction, which forbids the *corner to corner* contact, and enjoins that each card must be laid *vertically or horizontally* next to the one *last* played. We have, in fact, to make a "rook's path" on a chess-board of twenty-five squares, beginning and ending where we please.

While analysis is thus simplified, there still remains considerable scope for variation in the total score obtained. The art of play often consists in the sacrifice of valuable combinations in order to obtain others which, in the aggregate, will count a higher number of points; and curious results may thus be sometimes exhibited. I give the following by way of illustration: it is not difficult.

The twenty-five cards are dealt in the order specified:—

D.6, S.5, C.Q, D.Q, H.Q, H.10, C.10, H.6, C.3, H.J, H. ace, H.5, H.8, H.K, S.Q, H.4, C.2, D.2, H.7, S.J, S.3, H.3, D.3, S.6, H.2.

What is the highest score that can be made by laying out the above cards in serpentine order?

A few trials will suggest the following arrangement, with two straight flushes, intersecting in the ace of hearts, whereby a total of 78 may be secured:—

H.8	H.5	C.3	H.6	C.10
H.K	H.A	H.J	H.Q	H.10
S.Q	H.4	C.2	D.Q	C.Q
S.6	H.2	D.2	H.7	S.5
D.3	H.3	S.3	S.J	D.6

The rows count a straight flush (30), threes (6), a pair (1), threes (6); the columns count a straight flush (30), two pairs (3), pair (1), pair (1). Total, 78.

But the correct solution is as follows (abandoning one of the straight flushes):—

H.8	H.5	C.3	H.6	C.10
H.K	H.A	H.J	H.Q	H.10
S.Q	S.J	S.3	D.Q	C.Q
H.4	H.7	H.3	D.6	S.5
C.2	D.2	D.3	S.6	H.2

The rows count a straight flush (30), threes (6), a straight (12), threes (6). The columns count fours (16), full hand (10), pair (1). Total, 81.
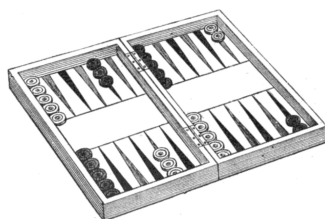

BACKGAMMON.

<div align="center">Fig. 1.</div>

Backgammon is played by two persons, on a special "board" with thirty "men," fifteen white and fifteen black (or red), similar to those used for the game of Draughts. The board (see Fig. 1) is square, usually of wood, lined with leather, and is divided into two equal compartments, each

with a raised wall or border. It is usually made in two portions, hinged so as to fold together, and bearing on their outward surfaces the necessary squares for draughts or chess, so that the one board may answer both purposes.

The board is so placed in use that the two compartments, known as "tables," shall lie longitudinally between the players. One of these is known as the "outer," the other as the "inner" or "home" table. Which of the two is for the time being the inner and which the outer table is governed by the arrangement of the men at starting. With the men placed as in Fig. 1, the right hand is the inner or home table, and the left hand consequently the outer table. The portions of the two latter nearest to each player are known as *his* inner and outer tables respectively.

Each table is marked with twelve "points," six at either end. They are alternately of black and white, black and red, or other distinctive colours. The two points in the inner table farthest from the dividing partition or "bar" are known as the "ace" points, and those next in order as the two or "deuce" points, followed in succession by the three or "trois" points, the four or "quatre" points, the five or "cinque" points, and finally the "six"[65] points, next the bar. The points in the outer tables are designated in like manner, but starting in this case from the dividing partition. The ace point in the outer table is more commonly known as the "bar" point.

A pair of dice (or sometimes a pair for each player) and a couple of dice-boxes complete the apparatus of the game.

The men are arranged at starting as shown in Fig. 1—viz., two of White's men are placed on the ace point in Black's inner table, five are placed on the six point in Black's outer table, three on the deuce point in White's outer table, and five on the six point in White's inner table. Black's men are placed in like manner on the points immediately facing these.

<div align="center">PLAYING.</div>

The game is commenced by each player throwing on the centre of the board a single die, the higher throw of the two giving the right to begin. In the event of a tie, the players throw again. All subsequent throws are with both dice.

The thrower of the higher number may either adopt the points shown by the two dice as his own throw, or throw again. After throwing, he calls the number of the throw, the higher number first, as "six deuce," "cinque trois," "quatre ace," or as the case may be, and then proceeds to make his move in accordance with it. The movement of the men of each player is from the ace point in his opponent's home table towards the like point in his own, though for many purposes it suffices if he can play them into his own table, independently of their reaching any particular point therein, the object of the game being first to get all the player's men into his own inner table, and then to play them out of it again, according to certain rules to be hereafter stated. The number uppermost on each die entitles the player to move one man forward a corresponding number of points. Thus if he threw "six trois," he is entitled to move one man six points onward, and then the same or another man three points onward. In the event of his throwing the same points with both dice (known as "doublets"), he is entitled to play the throw twice over. Suppose, for example, that he throws two aces; he may move one or more men forward to an aggregate extent of four points. If he throw double deuces, he may move to an aggregate extent of eight points; if double threes, twelve points, and so on.

The right to move is subject to a certain qualification—viz., that a man can only be played to a point which is either vacant or occupied by one or more men of the player, or by one man only of the adversary. A player getting two men on a given point is said to "make" such point, and as he thereby secures such men from capture, and at the same time impedes the onward march of the enemy, it is always an object to do this. A single man on a given point is known as a "blot," and not only does not prevent the enemy playing to that point, but in the event of its being "hit"—*i.e.*, reached by an adverse throw, it is "taken up" (placed on the bar between the two tables), and, however far advanced it may have been, has to begin its journey anew from the inner table of the adversary. Nor can such man again start on its journey until its owner is fortunate enough to make a throw corresponding with a vacant point or blot in such table. Until he does this, the play of his other men is suspended. If the adverse player's home table is completely full—*i.e.*, each point occupied by two or more men, his play is altogether suspended, the adversary continuing to throw and move until the course of play again throws open one or more points in his table.

Any part of a throw which cannot be played is lost to the thrower, but every player is compelled to play the whole of his throw if it is possible to do so.

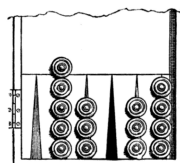<div align="center">BEARING OFF THE MEN.</div>

<div align="center">FIG. 2.</div>

When either player has succeeded in getting all his men into his home table, he proceeds to "bear them off"—*i.e.*, to remove them from the board. When the game has reached this stage, each throw entitles the player either to move forward a man or men (to the extent indicated by the

throw) within the limits of his own table, or to remove men from the corresponding points. Thus, suppose that the player's men are thus distributed in his table: five men on the cinque point, three on the quatre point, three on the deuce, and four on the ace point, the trois and six points being unoccupied (see Fig. 2). Suppose that the player throws "quatre trois." For the quatre, he may either remove a man from the quatre point or advance a man from the "cinque" to the "ace" point. In the case of the trois, he has no man on that point, and therefore *must* play forward, either by advancing a man from the cinque to the deuce, or from the quatre to the ace point. If, however, he throws a number which he cannot deal with after either of these fashions—*e.g.*, a six, he is entitled to bear off a man from his highest occupied point, in this case the cinque. {276}

Doublets have, as in the earlier stage of the game, a twofold value, and may be played either wholly by moving men forward, wholly by bearing off, or partly by the one method and partly by the other, as may be desirable. Suppose, for instance, that the player, having his men as shown in the figure, throws deuces; having only three men on the deuce point, he can only bear off that number; the fourth man must be played forward, either from the cinque or quatre point.

The player who first succeeds in removing all his men from the board wins the game, but the *value* of the game depends upon the stage reached by the adverse player, as follows:—

If the adversary has got all his men into his own home table, and has begun to bear off, the game of the winner is known as a "hit."

If the winner has borne off all his men before his adversary has begun to do the same, the game is known as a "gammon." The loser is said to be "gammoned," and pays double the agreed stake.

If the winner has borne off all his men while the adversary has still a man or men "up" (*i.e.*, on the bar) or in his (the winner's) home table, the game is a "backgammon," and the loser pays either thrice or four times (as may have been agreed) the amount of the single stake. {277}

Where several games are played in succession, the winner of a "hit" throws first in the game next following. After a gammon or backgammon, the players throw again for the right to begin, as at starting.

<div align="center">Hints for Play.</div>

A leading principle is to "make points" whenever you fairly can, especially in or close to your home table. A second general principle is to avoid the leaving of "blots," particularly where they are likely to be "hit" by the adversary.[66] This latter principle is, however, subject to many qualifications. The advantages of spreading your men, in readiness to make points, may more than counterbalance the risk, and in certain critical conditions of the game it is sometimes even desirable to be "hit," inasmuch as it enables you to make a fresh start from your adversary's home table, and so get the opportunity in turn of taking *him* up.

At the opening of a game the men on both sides are in a uniform position, and it is, consequently, possible to lay down specific rules as to the best method of playing any given throw. We will go *seriatim* through all the possible throws. In some instances alternative methods will be given, according as the player aims merely at securing a hit, and is content, therefore, to play for safety, or elects to play a more risky game upon the chance of securing a gammon. This case often arises {278} where the player has already lost the first hit of a rubber, in which case, if he loses the next game, he has lost the rubber also; but if he can secure a gammon (reckoning as a double game), he becomes the winner of the rubber.

Aces.—(The best possible throw at starting.) Play two men on your "bar" point, and two on your cinque point.[67]

Deuce Ace.—For a hit, play the deuce from the five men in your adversary's outer-table, and the ace from the ace point in his inner table. For a gammon, play the ace from the six to the ace point in your own table.

Deuces.—For a hit, play two from the six to the quatre point in your own table, and the other two from the ace to the trois point in your opponent's inner table. For a gammon, play the second pair from the five men in his outer table.

Trois Ace.—Make your cinque point.

Trois Deuce.—The approved play is to carry two men from the five in your adversary's outer table to the quatre and cinque points in your own outer table. This, of course, makes two blots. To avoid this, some, for a hit, play one man from the same point to the *deuce* point in the above- {279} mentioned table, but the bolder play is to be preferred.

Double Trois.—There are three ways of playing this throw. Some players make the bar point. The more usual play is, for a hit, to play two to the cinque point in the player's own, and the other two to the quatre point in the adversary's table. For a gammon, play the last two from the six to the trois point in your own table.

Quatre Ace.—Play the quatre from the five men in your opponent's outer table, and the ace from his ace point. (Timid players, fearing to leave two blots, sometimes play the whole throw from the

first-mentioned point, but the plan is not to be recommended.)

QUATRE DEUCE.—Make your quatre point.

QUATRE TROIS.—Play two men from the five in your adversary's outer table.

DOUBLE QUATRE.—Play two men from the ace to the cinque point in the adversary's inner table, and two from the five in his outer table. For a gammon, play two men only, from the point last mentioned to the cinque point in your own table.

CINQUE ACE.—Play the cinque from the five men in your adversary's outer table, and the ace from the ace point in his inner table. For a gammon, play the ace from the six to the cinque point in your own table.

CINQUE DEUCE.—Play both men from the five in your adversary's outer table.

CINQUE TROIS.—Make your trois point.

CINQUE QUATRE.—Move one man from your adversary's ace point to the trois point in his outer table.

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DOUBLE CINQUE.—Carry two men from the five in the adversary's outer table, and make your trois point.

SIX ACE.—Make your bar point.

SIX DEUCE.—Move a man from the five in your adversary's outer table to the cinque point in your own table.

SIX TROIS, SIX QUATRE, SIX CINQUE.—Carry one man from your adversary's ace point as far as the throw will permit.

SIXES.—Place two men on your adversary's bar point, and two on your own.

Of the above throws (at the outset of the game), double aces are reckoned the best, and double sixes next best. Double trois comes third, followed by trois ace and six ace. Doublets, if playable, are good, as covering greater distance.

Any throw in which the higher of the two numbers is *two in advance of the other* (as cinque trois, trois ace) is also good, as enabling you to make a point in your table.[68]

BAGATELLE.

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FIG. 1.—Arrangement
of the Holes.

Bagatelle is played with nine ivory balls on a special table or board, oblong in shape, from 6 to 10 ft. long, and in width about one-fourth of its length, as shown in Fig. 2. At that end of the board which in use is farthest from the player are sunk nine hemispherical holes or cups, one as a centre, with the others in a circle round it. Each hole bears a number, as shown in Fig. 1.
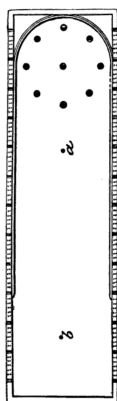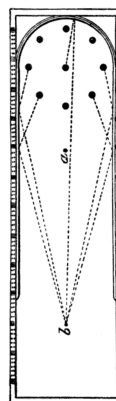
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FIG. 2.—Bagatelle
Board.

FIG. 3.—Playing
off the Cushion.

Of the nine balls one is black, four are white, and four are red. Whatever the diameter of the balls, that of the cups must exactly correspond with it. The sides of the board are furnished with a continuous cushion, such cushion at the upper end forming a semi-circle, concentric with the circle made by the cups. The upper edge of each side of the board is pierced with a double row of

{283}

small holes, sixty in each row, arranged in groups of five. The score is marked by inserting little ivory pegs in these holes, each player using one side of the board. To score the number obtained, the player removes his hinder peg for the time being, and places it the required number of holes in front of the foremost peg.
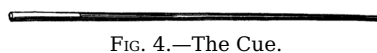
FIG. 4.—The Cue.

FIG. 5.—The Mace.

The balls are propelled, at the option of the player, either with a cue (Fig. 4) or with the mace (Fig. 5). The cue is a reproduction in miniature of that used at Billiards. The mace consists of an oblong "shoe," or block of wood, slightly curved, attached to a long thin tapering handle.

The cue is used as at Billiards. The mace is handled in a different manner. The shoe at its foot is placed in actual contact with the ball, the handle pointing over the right shoulder of the player, grasped, about one-third from the top, between the thumb and second and third fingers of the right hand. The ball is then pushed forward in the desired direction. At best the mace is but a clumsy implement, and would never be used by any one who had acquired even the most elementary skill in handling the cue.

At starting, the black ball is placed on the spot marked *a* (Fig. 2). The player, taking the remaining balls, places one of them on the spot marked *b*, and impels it in the direction of the black ball. If he hits this latter, the stroke is good, and he plays another ball, continuing till the whole eight have been played. If, however, the first ball played miss the black, it is removed from the table (whether it fall into a hole or not), and is lost to the player for that turn, as also any succeeding ball until the black ball is hit, after which the obligation to strike it ceases. If any ball is so struck as to be driven back towards the player more than half-way down the board, it is in like manner removed. After the black ball is once struck, the player is no longer obliged to place his own ball on the spot *b*, but may place it at any point behind such spot. He continues till the whole of the eight balls have been played.

The object of the player is to "hole" as many of his balls as possible, preferably in the cups bearing the higher numbers. The black ball counts double, and a good player will, therefore, endeavour to get this into the centre hole. This, however, is somewhat difficult, for, if struck directly towards the 9, it must pass over the 1, and is very likely to hole itself therein. It is, therefore, safer play to strike it lightly on the right side, and so drive it towards the 8, into which it may probably be coaxed by a subsequent ball. When the black ball has found a resting-place, the efforts of the player are directed to place his remaining balls to the best advantage. The approved methods of play for doing this, as to holes 4, 5, 6, 7, 8, 9, are indicated by the dotted lines in Fig. 3, the ball being so struck as to go "off the cushion" into the desired hole. The best mode of playing a given ball will, however, be greatly governed by the positions occupied by preceding balls.

It frequently happens that a number of balls lie at distances less than their own diameter from the semicircular cushion at top. In such case, a ball sent slowly round the cushion will strike them all in succession, and, driving them towards the centre, may hole one or more of them. If, on the other hand, the balls in question are *more* than their own diameter from the cushion, the ball sent in pursuit of them will run harmlessly round, and very probably be lost by overpassing the half-way line. Or, again, the balls may be lying close under the cushion, and the impact of the ball in play may simply drive them further round.

It frequently happens that a ball lies just on the brink of a hole, and that a discreet touch in the right place will cause it to drop therein. For such strokes as these the instructions given for securing winning hazards at Billiards may be studied with advantage.

The game is usually 120 points—*i.e.,* up and down the board. This number, is, however, not absolute, the player who first reaches it continuing to play until the whole of his eight balls are exhausted, and scoring the whole number obtained. If he be the second player, the game is then at an end, but if he was the first to play, the second player is entitled to play his eight balls also, and the player attaining the larger total is the winner.

If, when the game is won, the loser has not turned the corner—*i.e.,* begun to score on the downward journey, the game is a "double," and if there was any stake, the loser pays double accordingly.

Where four persons take part, two play as partners against the two others, one of each side playing alternately the whole of the eight balls.[69]

BILLIARDS.

The best introduction to an account of Billiards will be a brief explanation of the implements of the game and the terms used in connection with it.

The bed of a full-sized table (see Fig. 1) is 12 ft. long, and 6 ft. 1½ inches wide. The pockets are 3⅝ inches across. The billiard spot, S, is 12¾ inches from the centre of the top cushion, opposite

to the baulk. The pyramid spot, P, is placed at the intersection of two lines drawn from the two middle pockets to the opposite top pockets. The centre spot, M, is exactly between the middle pockets. The "baulk" is the space behind a line drawn across the table, 29 inches from the face of the bottom cushion, and parallel to it. The "half-circle," or "D," is 23 inches in diameter, its centre, K, coinciding with the centre of the baulk-line.

The game is played with three balls of equal size and weight, one *red*, one *white*, and one *spot-white*. The diameter of a ball must be not less than $2\frac{1}{16}$ inches, nor more than $2\frac{3}{32}$ inches. The diameter of a match ball, under National Rules, is $2\frac{5}{64}$ inches.

Fig. 1.

The choice of balls and order of play is, unless mutually agreed upon, determined by "stringing" (*i.e.*, playing from baulk up the table, so as to strike the top cushion). The striker whose ball stops nearest the lower cushion may take which ball he likes, and play, or direct his opponent to play, as he may deem expedient. In stringing, under National Rules, the players must both play at the same time.

The red ball is, at the opening of every game, placed on the billiard spot, and must be replaced after being pocketed or forced off the table. If the billiard spot be occupied, the red ball must be placed on the pyramid spot, or, if that also be occupied, on the centre spot.

When any player plays from baulk, he must place his ball within the half-circle, or on the line that contains it.

Whoever breaks the balls (*i.e.*, leads off) must play out of baulk, though it is not necessary that he shall strike the red ball, and he may give a miss in or out of baulk. But, if in baulk, he must first strike a cushion out of baulk. No player who is in hand is allowed to strike any ball in baulk, or on the baulk-line, unless his ball has first struck a cushion out of baulk. Should, however, a ball be out of baulk, the player in hand may strike any part of that ball without his own ball necessarily going out of baulk.

The player continues to play until he ceases to score, when his opponent follows on.

The various strokes are as under:

1.—A *winning hazard* is made by the player causing his own ball to hit an object ball and forcing the latter into a pocket.

2.—A *losing hazard* is made by the player causing his own ball to hit an object ball and forcing his own ball into a pocket.

3.—A *cannon* is made by causing the player's ball to strike the two object balls. By Billiard Association rules, when two object balls are struck simultaneously, the stroke shall be scored as if the white had been struck first. Under National Rules, such a stroke counts as if the red were struck first.

4.—A *coup* is made by forcing the player's own ball into a pocket without first striking another ball.

A *miss* counts one, a *coup* three, to the opposite player.

The scores are counted as follows:—

A.—A two stroke is made by pocketing an opponent's ball—*i.e.*, a winning hazard; or by pocketing the striker's ball off his opponent's—*i.e.*, a losing hazard; or by making a cannon.

B.—A three stroke is made by pocketing the red ball—*i.e.*, a red winning hazard; or by pocketing the striker's ball off the red—*i.e.*, a red losing hazard.

C.—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 opponent's ball having been first hit.

D.—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 or both balls simultaneously; or by pocketing the red ball and the opponent's ball without cannoning, or by making a losing hazard off the white and pocketing the red ball.

E.—A six stroke is made by the red ball being 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.

F.—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; or by playing at the red first, cannoning, and pocketing your own and the opponent's ball.

G.—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.

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

I.—A ten stroke is made by striking the red ball first, making a cannon, and pocketing all the balls.

Reverting to the terms used in the game, the "cue" is the stick with which the player strikes the ball. It varies in length from 4 ft. 6 inches to 5 ft. The thick end or butt has a diameter of about 1½ inches. The small end or tip varies from ½ to ¼ inch in diameter. The average is about ⅜ of an inch.

The tip is formed of two pieces of leather glued together. When the tip gets greasy or too smooth, it should be rubbed with a piece of chalk.

THE REST.—The real "rest," that is, the support on which the cue is raised in order to strike the ball, is the left hand. This, however, is more generally termed the "bridge"; what is known as the "rest," or "jigger," is a cross of wood fixed at right angles to a handle about the same length as the cue, in order to enable a player to strike a ball when it is too far away to allow him to use his hand as a bridge. Special rests, and cues of extra length, are made to meet exceptional positions of the balls.

IN HAND.—A ball is said to be in hand when it is off the table, and the player has to play from the half-circle or D.

BREAKING THE BALLS.—Whoever plays, being in hand, when the red ball is on the spot and the other ball also is in hand, is said to break the balls.

IN BAULK.—A ball is said to be in baulk when it is between the baulk-line and the bottom cushion.

BREAK.—The series of scores terminating with the stroke in which the player fails to score is called a break.

SCREW AND SCREW-BACK.—This is putting a rotatory motion on a ball, causing it to spin on a horizontal axis backwards. Screw is put on by striking the ball *below the centre*.

FOLLOWING STROKE.—This is putting a rotatory motion on a ball, causing it to spin on a horizontal axis forwards instead of backwards. The stroke is made by striking the ball high up *above the centre*.

SIDE.—This is a rotatory motion put on a ball, making it spin on a perpendicular axis.

In each of the foregoing cases the ball is made to take, after striking another ball, or a cushion, a direction different from that which it would take did no such rotatory motion exist.

In order that the learner may the better understand the meaning of screw, screw-back, following stroke, and side, we will illustrate them by means of a diagram.

In Fig. 1 we will suppose the red ball to be placed on the middle spot in the table, M. The player places his own ball in the centre spot in the baulk-line, K, and aims his ball, first of all, so as to strike the object ball with the ordinary HALF-BALL STROKE—that is, the centre of his ball advances towards the extreme edge of the object ball.

In Fig. 2, O is the object ball; S, the striker's ball. In order to play the half-ball stroke, it is necessary that the player should aim at the point E, the extreme edge of the horizontal diameter of the object ball. Of course, as the diagram shows, he will not strike the ball in the point at which he aims (this is never done save in the case of the ball being struck exactly in the centre), but as S_1, in the point C. When the object ball is thus struck, the striker's ball, supposing there is no screw on the ball, will take the direction indicated in Fig. 2 as S_2. This angle is called the natural angle; about this natural angle we shall have to say more by-and-by. Suppose the stroke played thus. After playing, the ball will follow the line M P (Fig. 1). Now suppose some strong screw had been put on the ball by hitting it low down. The ball, owing to the *hit*, and to its after-contact with the ball at M, would follow the line M P; but, owing to the rotatory motion making the ball revolve or spin backwards, it has a tendency to run back again towards K, the point from

which it started. Under the influence of these two forces, the ball takes the medium course shown by the dotted line M P$_1$. In other words, the striker, although he hits the object ball a half-ball stroke, screws into the middle pocket. {294}
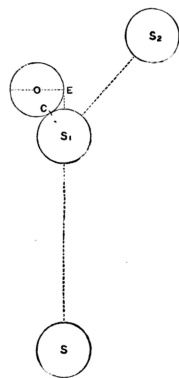

F<small>IG</small>. 2.

Now suppose, instead of hitting the ball *below* the centre, he hits it high up above the *centre*, so as to make the ball rotate forwards. After the balls have come in contact, the rotatory motion forwards has a tendency to make the striker's ball run onwards towards the top cushion and away from K, the point from which it started; but the contact with the object ball would—did no rotatory motion exist—cause it to follow the direction of the line M P. Under the influence of these two forces the ball takes a medium course, and follows the line M P$_2$. {295}

If the player hit the ball at M full, that is, played at it quite straight and hit the ball at M in its nearest point, then, if he put on screw, his own ball would, after striking the ball at M, stop and run back towards K, fast or not according to the amount of rotatory motion he succeeded in putting on his own ball when he struck it.

If the player hit the ball at M full, and hit his own ball high up and above the centre—the following stroke—his ball, after striking the ball at M, would *follow on*, and, if he hit it exactly, would go on in the direction of the spots, P and S.

In putting on *side*, the ball is caused to rotate on a perpendicular axis. For instance (*vide* Fig. 1), suppose the player places his ball on the centre spot in baulk, K, and hits the cushion in the point T without putting on any side, then the ball would rebound in the direction of T R, just as the angles of incidence and reflection are equal. Suppose, however, the player strikes his ball on the right-hand side, causing it to rotate on a perpendicular axis. When the ball touches the cushion at T, this rotation, owing to the friction between the ball and the cushion, causes the ball to take the direction shown in the diagram by the line T R$_1$. If, on the other hand, the player hits his ball on the left-hand side, the ball will rebound in the contrary direction shown by line T R$_2$. This latter stroke is what every player has to make when he wishes to give a miss in baulk. {296}

When a great deal of *side* is put on a ball, this side has but little effect till the ball touches a cushion.

F<small>LUKE</small>.—When a player plays for one thing, misses it, and gets another, the stroke is called a fluke. Thus, if a man plays for a cannon, misses the cannon and his ball runs into a pocket off the other ball instead, it is a fluke. If, however, he plays for the cannon and *makes* it, and *then* his ball runs into a pocket, it is not regarded as a fluke, although he gets what he did not play for.

A J<small>ENNY</small> is a losing hazard into one of the middle pockets off a ball near to one of the lower-side cushions. A long jenny is a losing hazard off a ball similarly placed into one of the top pockets.

S<small>POT</small> S<small>TROKE</small>.—A stroke by which a player pockets the red ball from the billiard spot, at the same time bringing his own ball into position to pocket the red again, when the latter is replaced on the billiard spot.

A<small>LL-IN</small> G<small>AME</small>.—A game in which, by prior agreement, any number of spot strokes may be consecutively scored.

S<small>POT-BARRED</small> G<small>AME</small>.—By the Billiard Association Rules, "if the red ball be pocketed from the billiard spot twice in consecutive strokes by the same player, and not in conjunction with any other score, it shall be placed on the centre spot; if a ball prevent this, then on the pyramid spot, and if both centre and pyramid spots be covered, then on the billiard spot. When the red ball is again pocketed it shall be placed on the billiard spot."

Furthermore, "if when the billiard spot is occupied, a player pocket the red ball from the pyramid spot twice in consecutive strokes, and not in conjunction with any other score, it shall be placed on the centre spot. Should the player, with his next stroke, pocket it again, it shall be placed on the pyramid spot." {297}

T<small>O GET ON THE</small> S<small>POT</small>.—When a player gets his own ball into an easy position for playing the spot stroke, he is said to get "on the spot."

K<small>ISS</small>.—When the balls come in contact a second time they are said to kiss.

A N<small>URSERY</small>.—A series of cannons made when all three balls are very close together is called a nursery of cannons.

S<small>AFETY</small>.—When any one plays simply to leave the balls in such a position that his opponent cannot score by his next stroke, he is said to play for safety.

T<small>WIST</small>.—Another name for screw.

S<small>TAB, OR</small> S<small>TICK-SHOT</small>.—When any one plays to put a ball in and leave his own ball exactly on the spot where the object ball was, or only a very little way beyond it, the stroke is called a stab.

L<small>INE</small> B<small>ALL</small>.—A ball whose centre is exactly on the baulk-line.

F<small>OUL</small>.—A stroke which infringes any rule of the game.

O<small>BJECT</small> B<small>ALL</small>.—The ball upon which the striker's own ball impinges.

J<small>AMMED</small>.—When the two object balls touch in the jaws of a pocket, and each touches a different cushion at the same time.

S<small>TEEPLECHASE</small> S<small>TROKE</small>.—When the striker's own ball is forced off the surface of the table on to, or over, one or both of the object balls. By the Billiard Association Rules, this stroke, "if properly made, is fair, and the referee is the proper person to decide the matter." {298}

One of the most important points for the beginner, as well as for the more experienced player, is the selection of a thoroughly good and reliable cue. Strangely enough, this matter generally receives very little attention, the neophyte being content to take the first that comes to hand. What is even worse, he will change about from day to day,—or from hour to hour,—using cues of different shapes, weight, and balance; and is then surprised that he does not make the progress that he expected.

Reverting to the subject of the half-ball stroke, it is of the greatest importance that all beginners should understand how much depends upon their being able to hit the object ball in the way shown in Fig. 2. Their whole future success as billiard-players will depend upon the accuracy with which they learn to hit the object ball in this particular manner.

First of all, the beginner must learn to hit his own ball freely. We would recommend him to take his first practice-lesson by learning simply how to hit a ball hard—*i.e.*, have only one ball to play with. After he has gained a certain amount of what is called freedom of cue, he must next learn to aim at the object ball, so that he always hits it in what we have described as the half-stroke. To ascertain whether he has acquired sufficient "freedom of cue," let him see how many times he can send his own ball up and down the table. {299}

In learning to simply strike your own ball, it is important to learn to strike it hard *without putting on side*. Place your ball in baulk, say nearly in the centre of the half-circle; now play straight up at the top cushion *hard*. If you hit your ball fairly in the centre, the ball will come back straight; if you don't you will put on side, and you can tell how much by the angle at which the ball will rebound from the top cushion. Commence learning, therefore, by hitting your own ball hard enough to send it four to five times up and down the table without side. This is not so easy as many persons would think.

Having learnt to hit his own ball fairly in the centre, the beginner must next learn to hit the object ball a half-ball stroke; and for this purpose it is a very good exercise, at the commencement, to place the red ball on the spot, S (*vide* Fig. 3), and the striker's ball in position A, that is, just in front of the middle pocket, an inch or two along an imaginary line drawn from the centre of the middle pocket to the edge of the object ball placed on the spot.

The losing hazard off the red into the right-hand top pocket ought now to be a certainty, it being a simple half-ball stroke. After making the hazard, the red ball should, after striking the top cushion, rebound in a line right down the centre of the table (as shown by the dotted line W W).

By watching the direction of the red ball after striking, the beginner will be able to see if he has struck the ball correctly. If he hits it too fine, the red ball will come down the table on the left of the centre line, W W. Should he strike the red ball too full, the red will come down the table on the right-hand side of the line W W. {300}

When the beginner has practised this stroke till he can make a certainty of it, he may then begin to learn how to play what may be called "forcing hazards." For this purpose he can gradually place his own ball lower and lower down the table, as shown in Fig. 3. Suppose, for instance, he places his own ball at B. There is still an easy losing hazard off the red into the top corner pocket, the only difference being that the stroke must be played *harder*. When the ball was placed at A, the losing hazard could be made by simply what is called dropping on to the ball. In fact, the stroke could be played so slowly, that the red ball, after striking the top cushion, would not rebound more than a foot down the table. As, however, the striker's ball is placed lower and lower down the table in the positions shown by the letters B and C, so the stroke must be played harder and harder.

Another perfect half-ball stroke that can be played either slowly or fast, is shown by the two lines, in Fig. 3, drawn from the spot S to the two top pockets. Suppose a ball to be placed in the centre

of either top pocket, or a few inches along the line drawn from the pocket to the spot. Then it is a simple half-ball stroke to go in off the red into the other top pocket.

Place the white ball an inch or two away from the top pocket along the line drawn, and place the red ball on the spot. Then drop on to the ball quietly. The hazard is easy, and, supposing you play from, say, the left-hand top pocket, you will not only make the losing hazard, but you will leave the red ball in a position for another easy hazard into the middle pocket. Your own ball, the white, for the next stroke will be in baulk; the red ball will, if you play the stroke correctly, travel along the dotted line shown in the diagram, and stop somewhere about R, thus leaving an easy hazard next time into the right-hand middle pocket.
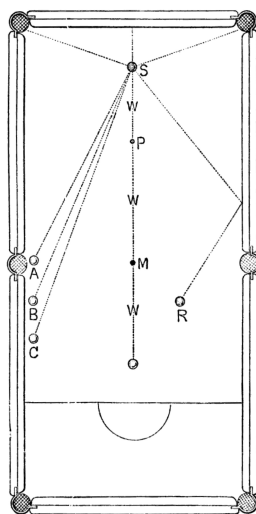
FIG. 3.

Having thus practised the half-ball stroke with slow strength and fast strength, the next point to be considered is losing hazards into the top pockets from baulk. These losing hazards may be called the very backbone of the game.

The chief difficulty experienced by a beginner will be to know where to spot his ball in baulk. This will only come with practice. The eye will gradually accustom itself to the angle. A good player can tell at a glance whether or not a stroke is easy. We would recommend any one learning the game to make one or two spots on the table as follows. First place a card or thin piece of wood upright against the top cushion, and then measure down the table 3 ft. 9½ in. Make a mark on the cloth (a little cross is best), and then place the red ball on this spot. Next let him place the white ball at K (Fig. 4), the centre spot in baulk. The red ball is placed on the spot A, which, as we have said, is just 3 ft. 9½ in. from the face of the top cushion. Now there is an easy losing hazard, if the stroke be played with the ordinary half-ball stroke, into either top pocket off the red ball.

This stroke is capital practice for the beginner, as it gets his eye used to the angle which we have called the "natural" angle.

The advantage of playing the natural angle is that, supposing you fail to hit the ball *exactly* as you intended, a very slight error in aiming does not alter materially the direction of your own ball after it has come in contact with the object ball.
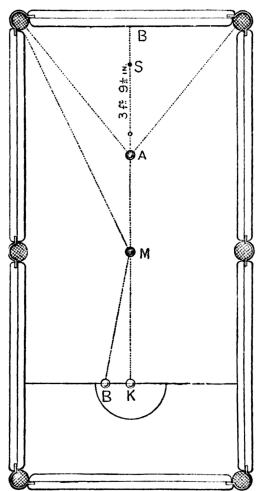
FIG. 4.

Suppose, now, the beginner has succeeded in going into first one top pocket and then the other several times, let him take the red ball off the spot marked A in Fig. 4, and place it on M, the centre spot in the table. Now let him place his own ball in baulk on the proper spot to go into, say, the left-hand top pocket off M. The proper spot is B in the diagram, but then, where is B? B *ought* to be seven and a half inches from K, the centre spot in baulk. Similarly, if the player wished to go into the right-hand top pocket off the red ball at M, he would have to spot his own

ball on a spot seven-and-a-half inches to the right of K.

As a rule, beginners all make the same mistake. They will, as a rule, spot their ball too near to K, and, of course, the further they are out in their reckoning, the more they have to learn. It would be as well, however, to let a beginner play the stroke. Suppose, for instance, that instead of spotting his ball at B, seven and a half inches to the left of K, he spots his ball only five inches to the left of K. Let him play his stroke, and instead of going into the left-hand top pocket, his ball will strike the left-hand upper cushion several inches below the pocket. Now let him measure the correct seven and a half inches, and, although he will think he is going to miss the stroke, to his own surprise he will make it. It is very good practice to go in off a ball placed on the middle spot M, first into one top pocket, and then into another, being careful always to watch the direction taken by the red ball after the stroke, with an eye to playing the right strength to leave an easy losing hazard next time. {305}

We next come to—

Middle-Pocket Hazards.

We will suppose that the beginner has now fairly learned how to play losing hazards in the top pockets, and also how to spot his ball for the natural angle. In playing losing hazards into the middle pockets, it is quite as important that this angle, and this only, should be used. In Fig. 5 we give two illustrations of simple hazards into the middle pockets. The hazards themselves are, comparatively speaking, easy; but the chief point to be borne in mind is position—that is, having made the hazard, how can we leave the red ball so that there shall be another easy hazard next time? The endeavour should be to keep the red ball *in the centre of the table* as much as possible. As a rule, the game is to play to bring down the red ball over the middle pocket again. Now, in Fig. 5, suppose the player at H tries to go into the right-hand middle pocket off a ball at D, the proper play would be to strike the red ball so that it goes up the table, and, following the dotted lines, returns to D_1. If the player hits the red a trifle too fine the red ball would travel to the left of this dotted line, and a losing hazard would be left off the red into one of the top pockets. If, however, in playing the stroke, the player hits his ball a trifle too full, the red ball would then probably travel along the dotted line terminating in D_2, and there would be no score left next time. {306}
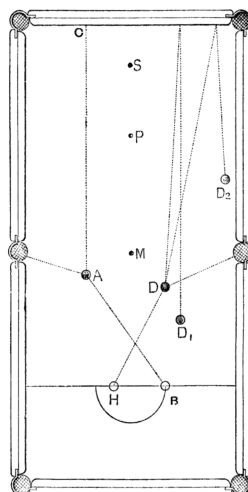
Fig. 5.

A similar stroke is shown in the left-hand middle pocket. The striker spots his ball at B, and goes {307} into the middle pocket off a ball at A. The endeavour should be to send the red ball up the table in the direction shown by the dotted line A C.

If the red is sent up the table to the left of this line, unless very accurate strength is played, there will be probably no score left next time. If, however, the player is careful not to hit the ball at A too full, the ball will travel rather to the right of the line A C, and then, being in the middle of the table, if the strength is insufficient to bring the ball over the *middle* pocket, there will still be a losing hazard left into one of the top pockets. This is the chief point to be considered in making losing hazards in the middle pockets, and naturally introduces that all-important subject for consideration in learning to play Billiards, viz.—

Position.

There are thousands of men who have played Billiards all their lives, but are still very poor players, because in learning to play they never studied position. They play simply for the stroke, and never give a thought to what will happen in the next stroke. If you watch a first-class player make a break, you will probably see him make a long series of very easy strokes, any one of which you yourself could have made with the greatest ease. The one difference, in fact, between your play and his would have been this—that you would make the easy stroke, and fail to leave another easy stroke next time, whereas he would *not* fail; hence *his* break—a series of easy strokes; hence *your* break—one easy stroke, and a breakdown.

Space will not allow us to give a long series of diagrams, explaining the various ways of playing {308} for position, but we will indicate a few general principles. First—

In playing for any losing hazard, it should be remembered that the position of one ball after the stroke is fixed: the striker's own ball will be "in hand." Hence, he has only to consider the position of the object ball, which we will suppose to be the red. Now, the object of the player is to leave an easy stroke next time. As a rule, the red ball must be hit in a certain spot to ensure the hazard, the only exception being when the red ball is close to the pocket, and the player's ball close to the red. In this latter case it is often the best plan to just touch or graze the red ball so as hardly to move it, and—supposing, of course, it is not one of the bottom pockets—to leave the red ball over the pocket where it is. If, however, you are some way off the red ball, you will have to hit it in one place in order to make certain of the hazard. Consequently, position will simply depend upon *strength*. It is as well to remember that if a ball is left anywhere near the middle of the table, there is always an easy hazard left next time.

No player can leave a ball on a certain spot *exactly*. The greatest expert cannot do more than leave it "there or thereabouts." In fact, very often, in playing a losing hazard, all we have to do is not so much to play where to leave the red, but *where not* to leave the red.

Sometimes it may be the best play to try and leave the red ball close to the white ball, so that the next stroke will be an easy cannon. As a rule, however, the best play is to leave the red ball over a pocket, so that you can go in off it again next time. All the best "all-round" breaks are made by a series of losing hazards with occasional cannons. It is in playing cannons that the chief difficulty arises in getting position, but before we discuss cannons, a few words about— {309}

WINNING HAZARDS.

It is evident that after playing a winning hazard the position of the object ball is known—viz., as a rule, on the spot. Should the player put in the white, his only excuse must be to make a baulk; otherwise it is bad play. His opponent, next time he plays, can spot his ball anywhere he likes in the semicircle, and if the other balls are out of baulk, he is almost certain to score. Consequently, the only winning hazards worth discussing are red winning hazards. In making a winning hazard, the player, as a rule, should try and get near the spot himself, so as to play for the spot, or else play to leave his own ball where there would be an easy losing hazard off the red on the spot next time. In Fig. 6 we give two illustrations. Suppose, first of all, the red ball is over the right-hand middle pocket at H. The proper professional play would be to put the ball in the pocket, and then run up the table towards L, and try and get into position for the spot, but the ordinary amateur, who, when he gets into position for the spot, can only make one hazard and then breaks down, had better not play for the spot at all. In the position given in the diagram, it would be better play to put the red ball in the pocket, and try and leave your own ball at H_1; then there is a certain losing hazard next time off the red into the left-hand top pocket. {310}
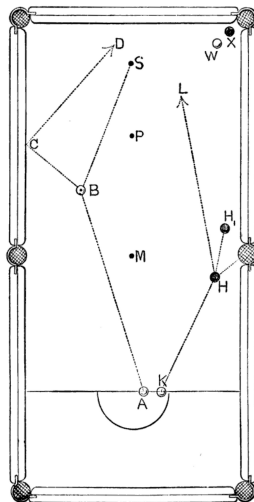
FIG. 6.

Again, suppose the balls are left in the position W (the white ball), and X (the red ball), many beginners would play for the six stroke, but it would be very bad play, as the red ball would be on the spot, and the striker in hand. The proper play is to put the red ball in the pocket and leave your own ball in the jaws of the pocket, thus leaving a certain losing hazard—in off the red into the opposite top pocket—next time; a stroke, too, in which it is always easy to leave the red ball over the middle pocket in the stroke following. {311}

However, as we have said, the chief difficulty in getting good position is when playing—

CANNONS.

Here the player has to consider the position of all three balls at the end of the stroke. There are two ways of getting position in playing a cannon. We can leave the red over a pocket, or play to bring the balls together. It is obvious that when all the balls are close together, it is almost a certainty that there is an easy score left.

Suppose, in Fig. 6, the red ball is on the spot S, the white ball at B, and the player in hand. There is, of course, an easy cannon left, but how ought he to play it so as to leave an easy score next

time?

The game here is to leave the balls together at the end of the stroke. The striker spots his ball at A in baulk, so as to strike B the ordinary half-ball stroke. The stroke should be played slowly, so that the white ball rebounds off the left-hand upper side cushion at C, and travels towards D. The player's own ball hits the red gently, and all three balls are left close together, near the top of the table, one of the best positions possible.
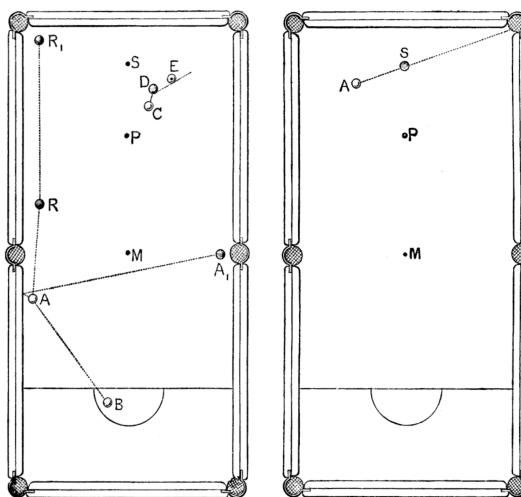

FIG. 7.   FIG. 8.

In playing to leave the red ball over a pocket, a good deal depends upon whether you play a cannon off the red on to the white, or off the white on to the red. For instance, in Fig. 7, suppose the striker in hand, and the two other balls stationed at A and R. If A is the red ball, the stroke is played one way, and if A is the white ball it is played another way. If A is the red you should play to make the cannon with just sufficient strength to double the red across the table, and leave it in position A_1, over the middle pocket. If R was the red ball, you ought to play with just sufficient strength, and also sufficiently accurately, to hit the red ball full and leave it in position R_1, over the left-hand top pocket. {314}

Another important point in playing cannons is to play what is called "outside" the balls when they are close together. Suppose, in Fig. 7, the balls are in the position shown in C, D, and E. C is the player's ball. If he hits D and makes the cannon hitting E full, he separates the balls, but if he plays so as to just touch D and E, hitting them on the extreme edge, he keeps them together.
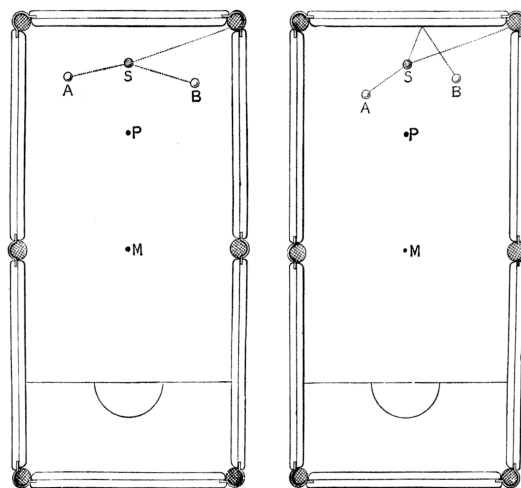
FIG. 9.   FIG. 10.

We will, in conclusion, give a brief explanation of the spot stroke in the "all-in game." This is in fact, as we have already seen, a series of spot hazards.[70] We must, however, warn the beginner that though nothing looks more simple, nothing really is more difficult. The simplest position for the spot stroke is when the striker's ball is in a direct line with the red ball and the pocket (Fig. 8). Of course, the proper play is to screw back and bring your own ball into the same place. Were this a "certainty," the striker would go on scoring for ever. Sooner or later, however, he will find his ball will not come back quite straight. It will come back slightly nearer the top cushion, or rather more away from it. In the first of these cases (position 2, Fig. 9), the best plan is to follow through the red ball. This can be done simply by a following stroke. A is the striker's ball; B the position of the striker's ball after the stroke. When the balls are nearly, but not quite straight, this is done by means of a stab shot. {317}

In position 3 (Fig. 10) the striker's ball is at A. The play now is to drop on to the red ball with sufficient strength to put it in, and get position at B off the top cushion. Sometimes a little side is necessary.

In position 4 (Fig. 11) the striker's ball A is nearly, but not quite, in a line with the red ball and the opposite pocket. When this is the case, the only way to get position is to run through the red and get position off the two cushions. You must play to hit your ball very high and with a great deal of freedom of cue. It is a stroke in which a beginner would probably fail.
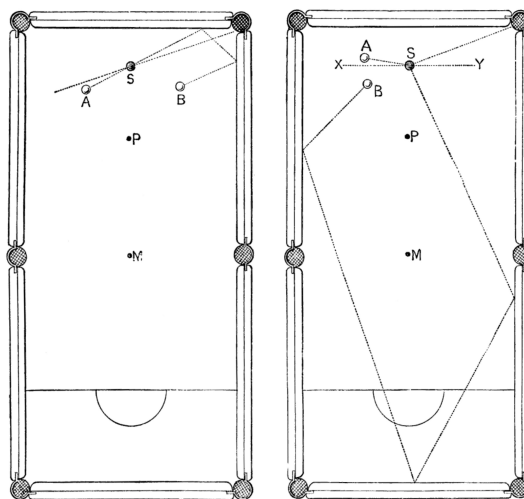

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Fɪɢ. 11. Fɪɢ. 12.

</div>

It is as well to know within what limits the spot stroke can be played. Suppose we draw a line, X Y (Fig. 12), through the spot S, parallel with the top cushion. If the striker's ball is within this line or nearer to the top cushion, it is no use putting in the red gently, as position would be lost. The only plan to recover position is to play all round the table. Suppose the striker's ball is within the line at A, he now plays to put the red ball in the right-hand top pocket and recover position by going right round the table till his ball stops at B. This is a very difficult stroke, but is often played for and obtained by a first-class player. {320}

THE BILLIARDS CONTROL CLUB RULES.

These Rules (issued in February, 1909) are specially applicable to professional matches, and,—like the Rimington-Wilson Code, on which they are based,—have particularly in view the reduction of safety misses to a minimum and the imposition of one definite penalty for each and every kind of foul stroke or illegitimate miss. In issuing the Code, the Secretary lays stress on the following provisions:—

A player may not make two misses in successive innings, unless he or the opponent scores after the first miss, or a double baulk intervenes. (*Rule 9.*)

When striker's ball remains touching another ball, red ball shall be spotted, and non-striker's ball, if on the table, shall be placed on the centre spot; striker shall play from the D; if non-striker's ball is in hand, red shall be spotted, and striker shall break the balls. (*Rule 10.*)

Consecutive ball-to-ball cannons are limited to 25; on the completion of this number the break shall only be continued by the intervention of a hazard or indirect cannon. (*Rule 13.*)

Pᴇɴᴀʟᴛɪᴇs.

If, after contact with another ball, striker's or any other ball is forced off the table, the non-striker shall add two points to his score. (*Rule 18.*) {321}

For a foul stroke the striker cannot score, and his opponent plays from hand. His ball shall be placed on the centre spot, the red ball shall be spotted, and his opponent shall play from the D.

For refusing to continue the game when called upon by the referee or marker to do so, or for conduct which, in the opinion of the referee or marker, is wilfully or persistently unfair, a player shall lose the game. (*Rule 18.*)

PYRAMIDS.

This game is played by two persons with sixteen balls,—one white, and fifteen red. The latter are arranged in the form of a solid triangle, with its apex on the Pyramid spot (P in Fig. 1), and its base towards the top cushion and lying parallel thereto.

At the commencement of the game, one player leads off from the half-circle, and plays at any one of the red balls. Should he pocket one or more balls, he scores one for each red ball pocketed. He continues playing till he fails to score.

If a player gives a miss, or pockets the white ball, a point is taken off his score and he must replace one of the red balls he has previously pocketed; on the Pyramid spot, if unoccupied, or, if that be occupied, as near to it as possible in a line directly behind it. If he has not previously pocketed a ball, he *owes* one, and must pay it by replacing the first ball that he pockets later on.

After a miss, the opponent follows on from where the white ball stopped; but after a pocketing of

the white ball, the opponent follows on from the half-circle. In playing at a red ball, baulk is no obstacle.

If a striker pockets the white ball, and at the same time pockets one or more of the red balls, he gains nothing by the stroke, but one is deducted from his score; the red balls pocketed must be spotted on the table, as well as one of the striker's red balls previously pocketed. The opponent follows on from the half-circle.

When the red balls have all been pocketed but one, the player making the last score continues playing with the white ball, and his opponent uses the other. If a striker now make a miss, or pocket the ball he is playing with, the opponent adds one to his score, and the game is over.

SHELL OUT.

This is a name given to Pyramids when played by more than two persons.

When a striker pockets a red ball he receives from each of the other players a stake previously agreed on. No ball is ever replaced on the table after a miss, or after pocketing the white. Should any player miss or pocket the white, he pays for each of the other players as well as for himself whenever the next red ball is pocketed. When only one red ball is left in play, each player continues playing with the white. Pocketing the red is now paid double all round; and if a striker miss, or pocket the white, he pays double all round.

The order of play is drawn for at the beginning of each game.

WORKS OF REFERENCE.

BILLIARDS EXPOUNDED. By J. P. Mannock, assisted by S. A. Mussabini. Grant Richards, 2 vols., 15*s.*

PRACTICAL BILLIARDS. By C. Dawson. To be had from the author, "Thorns," Hook Road, Surbiton, Surrey. 12*s.* 6*d.*

HINTS ON BILLIARDS. By J. Buchanan. Geo. Bell and Sons.

MODERN BILLIARDS. By J. Roberts. C. Arthur Pearson, Limited.

BILLIARDS FOR EVERYBODY (Oval Series). By Charles Roberts. Routledge. 1*s.*

BILLIARDS. By Joseph Bennett. Edited by Cavendish. De la Rue and Co. 10*s.* 6*d.*

BILLIARDS (Badminton Library). By Major W. Broadfoot, R.E., and others. Longmans. 10*s.* 6*d.*

PYRAMIDS AND POOL (Oval Series). By J. Buchanan. Routledge. 1*s.*

POOL.

The game of Pool is the most sociable form of Billiards, as any number of persons can take part in it. There are several varieties of the game. The rules which we append (by kind permission of Messrs. Burroughes & Watts) are those of ordinary Pool. These rules sufficiently describe the game, but a few words of warning may be necessary to beginners. It is obvious that, as only the two players left in at the finish win the pool, it is of far greater consequence to save your own life than take another's. Consequently, the chief point for consideration is how to play for safety—that is, how to play to leave your own ball so that the player who follows on cannot put you in.

At starting, for instance, the white ball is placed on the spot. The red plays from baulk. Now red has no chance of putting white in, consequently he plays gently to drop on to the white ball, and leave his own ball, the red, under the top cushion.

If, however, white were close over the pocket, then the proper play, supposing the winning hazard was a *certainty*, would be to put white in and play for a position, so that you could take another life. In other words, you play to put white in, and get into some position where there is another easy hazard on another ball. After putting that in, another, and so on. A good pool-player, if he has a certain hazard, will sometimes what is called "clear the table;" that is, put in every ball.

The most common stroke in Pool is a *chance* of taking a life—*i.e.*, where there is a difficult winning hazard left off the ball you play on. In this case never hesitate. Play, if you can, for the chance of the hazard and to *get safe*. If you cannot do both, simply play for safety, and for nothing else.

THE NATIONAL RULES OF POOL.

1. This game is played with coloured balls, which (or small duplicate ones) are dealt out from a pool basket or bag indiscriminately to the players at the beginning of each game. Cues and rests of any description may be used.

2. The players must play progressively, as the colours are placed on the pool marking-board, and the first stroke of each player—excepting White—is made from the half-circle, as also the

succeeding strokes of every player when in hand.

3. Each player has three lives at starting, the object being throughout the game to pocket the ball played on. White places his ball on the upper spot; Red plays at White, Yellow at Red, and so on, each player playing at the last ball, unless it be in hand; in that case the player plays at the nearest ball.

4. Each player pays into the pool the amount decided on and starts with three lives (excepting a less number is agreed on for any particular player). Each pays forfeit for each life lost.

5. When the striker takes a life, he must continue to play on the nearest ball as long as he can take a life, till all the other balls are off the table; his own must then be placed on the spot, as at the commencement.

6. The first player who loses his three lives is entitled to purchase a star by paying into the pool the same sum as at the commencement, for which he receives lives equal in number to the lowest number on the board. The player, however, must decide whether he will star or not before the next stroke is played.

7. If the first player out refuse to star, the second may do so; if the second refuse, the third may do so; and so on, until only two are left in the pool, in which case the privilege ceases.

8. If before a star two or more balls be pocketed by the same stroke, including the ball played at, each having one life, the owner of the ball first struck has the option of starring; but if he refuse, and more than one remain, the persons to whom they belong must draw lots for the star. If the balls pocketed do not include the ball played at, their owners must draw lots for the star.

9. Only one star is allowed in a pool up to six.

9*a.* Only two stars are allowed in a pool up to seven or more.

10. The two last players cannot star.

11. If a life is lost, the next player plays at the nearest ball to his own; but if the next player's ball be in hand, he plays at the nearest ball to the centre spot of the half-circle.

12. If a doubt arise respecting the distance of balls, the distance must, if the player's ball be in hand, be measured from the centre spot on the half-circle; but if the player's ball be not in hand, the measurement must be made from his ball to the other; and in both cases the doubt must be decided by the majority of the players; but if the distance be equal, then the owners of the balls at equal distances must draw lots.

13. The baulk is no protection.

14. A life is lost by a ball being pocketed by the player in its proper turn.

15. The player loses a life by any one of the following means.—By pocketing his own ball; by running a *coup*; by missing a ball; by forcing his own ball off the table; by playing with a wrong ball; by playing out of his turn; by stopping or touching his own ball before it has done rolling; or by his ball striking another ball before hitting the one he ought to have played at.

16. If the striker pocket a ball, and by the same stroke lose a life in any way, the player whose ball is pocketed does not lose a life.

17. A player losing a life in any way pays forfeit to the player whose ball he plays upon or should have played upon. If a player plays out of turn or with the wrong ball, he loses a life to the player who precedes him.

18. If the striker miss the ball he ought to play at and strike another ball and pocket it, he loses a life, and his ball must be taken off the table, and both balls must remain in hand until it be their turn to play.

19. Fouls are also made thus: striking a ball twice with the cue, lifting both feet from the floor when striking; touching another ball, either in the act of striking or before the balls have become stationary, the penalty being that the player cannot take a life.

20. If the player, either in taking aim or in any manner whatever, except when in hand, touch his own ball, it is a foul. If the striker pocket a ball by a foul stroke, the owner of that ball does not lose a life, but the ball remains in hand until it is his turn to play.

21. If the striker's ball touch the one he has to play at, he is at liberty either to play at it or at any other ball on the table; and he may take a life by pocketing any balls so played on.

22. If a ball or balls touch the striker's ball, or be in line between it and the ball he has to play at, so as to prevent him hitting *any part of the object ball he wishes*, it or they, whether nearer to the striker's ball than the object ball or not, may be taken up until the stroke has been played; and after the balls have ceased running those taken up must be replaced, but a ball cannot be taken up in order to strike a ball from off a cushion, except in the case of Rule 24.

23. If the ball or balls be in the way of a striker, or the striker's cue, so that he cannot play at his ball without a reasonable chance of making a foul, he can have them taken up.

24. If the corner of the cushion prevent the striker from playing in a direct line, he can have any

ball removed for the purpose of playing at a cushion first, or he may have the ball moved out a few inches, but cannot then take a life. If, however, only two players be left in, as in Rule 32, the ball cannot be moved out.

25. If the striker have a ball removed, and any other than the next player's ball stop on the spot it occupied, the ball removed must remain in hand till the one on its place be played, unless it should happen to be the turn of the one removed to play before the one on its place; in which case that ball must give place to the one originally taken up; after which it must be replaced. If two balls were taken up from the same spot, the one last taken up has to be replaced first.

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

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

28. If information be required by the player as to which is his ball, or when it is his turn to play, or which ball he ought to play at, or which ball is to follow his, he has a right to an answer; should he be misinformed he does not lose a life; the balls must in this case be replaced, and the stroke played again.

29. If the player be misled as to which ball is to play on him by a ball which is dead being wrongly marked on the board as still alive, he does not lose a life to his player.

30. If the striker force another ball off the table, neither he nor the owner of that ball loses a life, but the ball remains in hand until it is the owner's turn to play.

31. If the striker's ball miss the ball played at, no person is allowed to stop it till it has ceased running, whether it has struck another ball or not.

32. Should the player preceding the two last players make a miss, *coup*, or losing hazard, and decline to star, they divide the pool if they have an equal number of lives. The exception to this rule is when a pool originally consisted of not more than three players.

33. All disputes must be decided by the referee, whose decision upon being appealed to by the players is final.

34. The charge for the play is to be taken out of the pool before it is delivered up to the winners.

SNOOKER POOL.

This increasingly popular version of the game of Pool is in fact a combination of Pool and Pyramids. The fifteen coloured Pyramid balls are placed on the table by means of the "triangle," in the same way as for Pyramids, whilst the white ball is used by each player as the cue-ball throughout the game. Six Pool balls are used, viz., the Black, Pink, Blue, Brown, Green and Yellow balls, the positions and values of which are set out in Rule 2 (*vide infra*).

Each player is bound to play at a Red ball first, and, having taken it (or another Red ball or balls), then at a Pool ball, and again, if successful, at a Red ball, and so on. Whilst any Red balls remain on the table the Pool balls, after having been pocketed, are replaced on their respective spots; but after all the Red balls have been taken, the players play at each Pool ball in rotation in their order as coloured on the marking board, viz., Yellow, Green, Brown, Blue, Pink, and Black, until every ball has been pocketed, when the game is ended.

Much amusement is often caused by a player being "snookered"—in other words, by his ball being so obstructed by other balls that he cannot hit a Pool or Pyramid ball direct, but has to play it off a cushion, when, in the event of a miss, the value of the ball played at is counted to each of the other players' scores. (*Vide* Rules 7 and 11.)

At "Snooker" safety-play is of little or no use. A player must try to get on the Pool balls, particularly on those of highest value, as often as he can. Still, safety-play can be indulged in to some extent at the end of the game, when only the Pool balls are left on the table, and a player should remember to play for hazards with a fair amount of strength, and thus avoid leaving a ball over a pocket for an opponent to profit by.

Bad hazard strikers should think twice before joining in Snooker Pool, even for small stakes, with better players than themselves, as, with the high values of the Pool balls, large scores can be run up by an expert, and those players who own the lowest scores at the end of the game have to make heavy disbursements, as they have to pay every one whose score is higher than their own. The scores are best kept on a slate.

THE NATIONAL RULES OF SNOOKER POOL.

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1. This game is played on a Billiard Table, and may be played by any number of players. Any one wishing to join after the commencement of the game may do so at the end of a round, but does not play until last. Any player wishing to leave off during the game must declare his intention of doing so in lieu of playing, when it shall be his turn to play, but shall be counted as a player until another round be played.

2. Fifteen red balls are placed on the table as in "Pyramids," and six coloured[71] balls, placed thus: Yellow on left-hand spot of D [the half-circle], Green on centre spot of D, Brown on right-hand spot of D, Blue on middle spot of table, Pink at apex of triangle, Black on the billiard spot. The value of the balls shall be: Red 1, Yellow 2, Green 3, Brown 4, Blue 5, Pink 6, Black 7.

3. The player must first play at a Red ball, and may not play at a coloured ball until he shall have first pocketed a Red ball, but after taking a coloured ball, shall again play on and take a Red ball before he can again play on any coloured ball.

4. A player having taken a Red ball, and then pocketed a coloured ball, must replace the latter on the original spot before playing another stroke. For every coloured ball not replaced each player shall pay a penalty of one point for each stroke made by him, until such ball be replaced.

5. A player is responsible that all the balls are in their proper place before he plays. He is liable to a penalty of one point for every ball not in its right place previous to making a stroke. The striker may be called upon to replace any ball not in its right place.

6. When all the Red balls have been pocketed, the coloured balls shall be played at according to their value. (*Vide* Rule 2.)

7. For each ball pocketed by the striker he shall receive its value from each player, all forfeits having been first deducted; and if he has incurred any penalties pay their value to each player.

8. If the player shall strike one or more balls, and then pocket his own ball, he shall pay the value of the ball first struck, and shall forfeit any points he may have gained during that stroke.

9. If a striker shall pocket a ball, and then cannon on to one or more coloured balls and pocket them, he shall receive the value of the ball he originally played at, and shall pay the value of the highest coloured ball he may have pocketed in the same stroke. This does not apply in the case of Red balls, any number of which may be pocketed in the same stroke.

10. If a Red ball is covered by a coloured ball, and such coloured ball be pocketed, it shall count, provided the player was entitled to play at that coloured ball. Only the coloured ball aimed at may be taken. It counts even if it goes in off other balls. Only one coloured ball may be taken at the same stroke.

11. For making a miss, or making a miss and running in, the striker shall lose one point, except when he must play on a coloured ball, when he loses the value of that ball.

12. When playing on a Red ball, if the striker misses, and hits a coloured ball, and at the same stroke accidentally pockets one or more Red balls, he loses the value of the coloured ball first hit, and cannot score. The Red balls so pocketed shall be replaced on the table.

13. For striking a wrong ball, the striker shall pay the value of the ball hit.

14. When the Red balls are all pocketed, if the player shall pocket a coloured ball, and then cannon on to one or more coloured balls and pocket them, he shall receive the value of the ball he first played at, and shall pay the value of the highest coloured ball he may have pocketed in the same stroke.

15. When the Red balls are all pocketed, if the player pocket his own ball as well as the coloured ball played at, the ball which is pocketed shall be placed on the table, and the player shall lose the value of the coloured ball.

16. If the White ball be touching a coloured ball, the striker cannot score; he must play his stroke and shall be liable to any penalties incurred.

17. If more than one error be committed in the same stroke, the highest penalty only shall be exacted. Penalties shall not hold good after one complete round shall have been played.

18. If a player force a ball off the table, he shall pay the value of that ball, or, in the case of the White ball, as if he had made a *coup.*[72]

19. For making a foul stroke, or fouling another ball, a player cannot score.

20. For playing out of turn, the striker shall pay one point to each player besides any penalties incurred, but shall not receive any points he may have won.

21. No ball may be temporarily taken up. No Red ball shall be replaced on the table except when forced off, or for a foul stroke, or under Rules 12 and 15.

22. When it is required to replace a coloured ball and its spot is occupied, it is to be placed on the nearest vacant spot. In the case of the Brown, if the green and yellow spots are vacant, it is to be put on the green spot; if all the spots are occupied, then as near as possible to its own spot in the direction of the top of the table.

23. All disputes are to be decided by a majority of the players or by the referee.

CHESS.[73]

The game of Chess is a battle between two armies, numerically equal, of which the two players are the generals. The battle-field upon which this mimic warfare takes place is called the chess-board. This is a square board divided into sixty-four equal alternate white and black squares, and should be so placed that each player shall have a white square at his right.

The Men.

The forces consist of thirty-two "men," each side having eight Pieces and eight Pawns, of a light and dark colour (known as "white" and "black"), to distinguish the opposing forces from each other.

In print the pieces and pawns are pictorially represented as on p. 337.

At the commencement of the game, the pieces are placed as shown in Fig. 1. It is to be noticed that the white king occupies a black square, and the black king a white square.

The horizontal divisions are called "rows," and the vertical divisions are called "files."

WHITE'S FORCES. BLACK'S FORCES.

One King = K.
One Queen = Q.
Two Castles, or Rooks = R.
Two Bishops = B.
Two Knights = Kt.
Eight Pawns = P.

The Movements of the Men and their Power to Take.

A piece or pawn has the power to take any adverse piece or pawn, according to the laws which govern its movements. The King alone, as will presently be seen, is inviolable. If the King is attacked, the fact must be notified by the warning "Check," and if the King cannot by some means escape from the attack, the game is at an end.
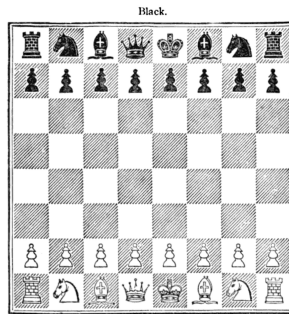
Fig. 1.—The Men in Position.

1. The King.

The King, as the name denotes, is the most important piece on the board, inasmuch as the object of the game is to capture the King. It is, however, never actually "taken," the game ending whenever (the opposing player having the move) the King remains liable to capture. The King may move from any square upon which it stands to any adjoining square not occupied by any piece or pawn of its own colour. If one of such adjoining squares is occupied by an undefended piece or pawn of the opposite colour, it may take such piece or pawn.

An additional privilege of the King ("castling") will be explained in its proper place.

2. The Rook.

The Rook (or Castle) moves upon straight lines only, in a horizontal or vertical direction, to any square not occupied by any piece or pawn of its own colour. If the line on which it operates terminates in a piece or pawn of the opposite colour, it can take such piece or pawn.

3. The Bishop.

The Bishops move and take upon diagonals only: the King's Bishop upon the diagonals of its own colour, the Queen's Bishop on those of the opposite colour; stopping short, however, when it reaches a square occupied by any piece or pawn of its own colour.

4. The Queen.

The Queen combines the power of Rook and Bishop—*i.e.*, the Queen may move and take

horizontally or vertically like a Rook, or upon diagonals like a Bishop. It is, therefore, the most powerful piece on the board, because not only has it the power of Rook and Bishop, but it has also the privilege to move like either of the two Bishops, according to the colour of the diagonal it may for the time being stand upon. {340}

<p align="center">5. The Knight.</p>
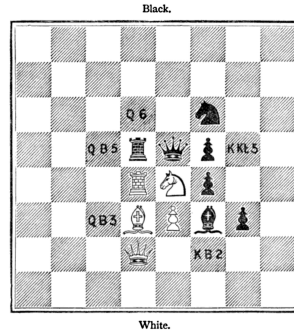
<p align="center">Fig. 2.—The Knight's Move.</p>

The movement of the Knight is more complicated than that of any other piece. One move of the Knight combines two King's moves: one square straight, and one square diagonally to any but the adjoining squares to its starting-point. Unlike any other piece, it may leap over any piece or pawn of its own or the opposite colour intervening between its starting-point and the square to which it moves. Thus, in Fig. 2, the white Knight may move to K B 2, K Kt 5, Q 6, Q B 5, or Q B 3, but not to Q 2, that square being occupied by a piece of its own colour.[74] It may take the black pawn at K Kt 3, or the black Knight at K B 6. It will be noticed that with every move the Knight changes colour—viz., from a white to a black square, and *vice versâ*. {341}

<p align="center">6. The Pawn.</p>

The pawn, in spite of its limited power of movement, plays a most important *rôle* amongst the forces. The pawns are the rank and file of the array. The pawn, is, so to speak, the *tirailleur*; it engages the enemy, advances into the opponent's camp, and clears the road for the officers who follow in its wake to the attack; the pawn is mostly the first victim, and in the large majority of cases the pawn decides the game. Like the private soldier, who is supposed "to carry the marshal's baton in his knapsack," the pawn may be promoted to the highest rank. If it reaches the "eight" square, it may be converted, according to the choice of the player, into a Bishop, Knight, Rook, or Queen. Even though the player has still his full complement of pieces, any pawn may be so converted. Thus a player may have at the end of a game as many new pieces as pawns reach the eight squares.

The pawn may only move one square at a time, straight forward on the file on which it is placed, with the option of moving *two* squares at first starting. Thus in Fig. 3, section *a*, the pawn at K 2 has the choice of moving either to K 3 or at once to K 4. But the pawn *takes* on *diagonals* only; thus, in section *b* of the same figure, the pawn at K 7, having the move, can take either the black Bishop at K B 8 or the black Queen at Q 8, and in either case it must be converted into some piece of its own colour (other than a King), according to the choice of the player, when the converted piece will act immediately in its new capacity. It is against the laws of the game to leave it still a pawn. {342}
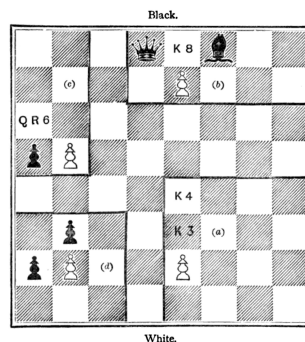
<p align="center">Fig. 3.—The Pawn's Moves.</p>

The pawn cannot move backwards nor sideways, but only forward along the "file" on which he stands. The pawn is also restricted in his power of taking. Thus any adverse piece or pawn standing on the adjacent squares to a pawn (other than forward diagonals) cannot be taken. Pawns placed as shown in section *c* or *d* of Fig. 3 could not take each other. {343}

The pawn may also take "*en passant*," which means that if a pawn moves two squares at starting, thus "passing" an adverse pawn which could have taken it had it moved only one square, such adverse pawn has the option of taking it as if it had moved one square only; but the taking *en passant* must form the next move of the adversary. Thus in section *c* of the diagram, supposing the black pawn to have just moved from Q R 2 to Q R 4, it may be taken by the white pawn at Q Kt 5; the white pawn standing, after the move, at Q R 6. Such a move would be recorded thus: P takes P *e.p.*

It is necessary that the novice be thoroughly familiar with the original position of each piece, this being the foundation of what is called Chess Notation, or the system by which moves are recorded, and without which it would be impossible to convey written instruction in the game. Various systems are employed in different countries, but what is called the English notation is the only one with which our readers need trouble themselves. {344}

Each square in the two outer rows is named (see Fig. 4) after the piece which occupies it, and the other squares by reference to these. For instance, the square upon which the King stands is called the
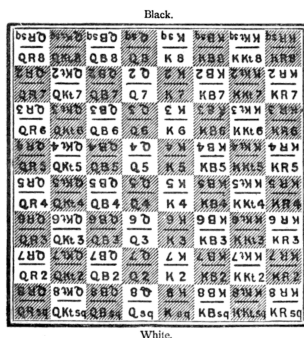
FIG. 4.—English Notation.

King's Square, or more shortly K sq., or K 1. The square in front of it is K 2; the next K 3, and so on throughout the file. In like manner with the other files. The pieces on the right side of the King are called the King's pieces—*i.e.*, King's Bishop, K B; King's Knight, K Kt; King's Rook, K R; and the pieces on the left of the Queen are called Queen's pieces—*i.e.*, Queen's Bishop, Q B; Queen's Knight, Q Kt; Queen's Rook, Q R. The same rule applies to the black pieces; so that each square has two names, as it may be necessary to describe it with reference to the one or the other player. Thus White's King's square would be Black's King's eight (K 8), whilst Black's King's square would be White's King's eight (K 8), and so on with all the other squares. {345}

METHOD OF RECORDING GAMES.

The following are the abbreviations in use in scoring with the aid of the English notation:

K = King; Q = Q; R = Rook; K R = King's Rook; Q R = Queen's Rook; B = Bishop; K B = King's Bishop; Q B = Queen's Bishop; Kt = Knight; K Kt = King's Knight; Q Kt = Queen's Knight; P = Pawn; ch. = check; dis. ch. = discovered check; *e.p.* = *en passant*; Castles, or o—o = Castles on the King's side; and Castles Q R, or o—o—o = Castles on the Queen's side. To take may be noted "takes," or shorter thus, ×; (!) indicates a good move; (?) a bad or indifferent move; + the better game; - the inferior game; = an even game. To familiarise himself with the system the reader is recommended to study, with the aid of the board, the following example, a "Ruy Lopez" game, recorded according to the English notation. {346}

WHITE.	BLACK.
X.	Z.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to Kt 5	3. P to Q R 3
4. B to R 4	4. Kt to B 3
5. Castles	5. P to Q Kt 4
6. B to Kt 3	6. B to K 2
7. P to Q 4	7. P to Q 3
8. P to B 3	8. B to Kt 5
9. B to K 3	9. Castles
10. Q Kt to Q 2	10. P to Q 4
11. K P takes P	11. K Kt takes P
12. Q to B 2	12. P takes P
13. B takes P	13. Kt takes B
14. Kt takes Kt	14. Q to Q 2
15. Q Kt to B 3	15. B to B 3
16. Q to K 4	16. K B takes Kt
17. B takes Kt	17. B takes Kt
18. Q takes Q B	18. Resigns.

A variation of this is the "fractional" notation, in which White's move is recorded above the line, and Black's below the line—*e.g.*:

$$1.\ \frac{\text{P to K 4}}{\text{P to K 4}} \qquad 2.\ \frac{\text{Kt to K B 3}}{\text{Kt to Q B 3}} \qquad 3.\ \frac{\text{B to Kt 5}}{\text{P to Q R 3}}$$

The moves may be recorded in columns or in lines, according to individual choice. "To" is

frequently represented by a dash—*e.g.*, instead of P to K 4, P—K 4. A single move of Black is recorded thus: 1. ... P to K 4 (or, P—K 4); 16. ... K B takes Kt (or, K B × Kt); the dots standing in lieu of White's preceding move.

Having mastered the notation, the student should next familiarise himself with— {347}

<center>The Technical Terms used in the Game.</center>

The more important of these are as under:

Check and Checkmate.—The whole object of the game is the capture of the opponent's King, though, as we have said, the King is never actually taken, the game coming to an end when the next move, if made, would result in his capture. If the King is attacked, the attack must be accompanied with the warning, "Check." A check may be met in three different ways. The player may either interpose one of his own pieces[75] (or pawns) between the King and the attacking piece; he may move it out of the range of the attacking piece; or he may take the attacking piece with the King or any other of his forces which may be available for that purpose. If he cannot resort to either of these three defences, he is checkmated, or more shortly, "mated," and the game is lost.

"Discovered" check is given when, by moving a piece, another piece is unmasked which attacks the adversary's King.

Drawn Game.—Beside the more decided issue of checkmate, there is another possible termination of a game—viz., the "drawn game," or "draw."

A draw ensues: 1. If neither side can give checkmate.

2. If both sides remain with King only, or with a single Bishop, or single Knight only in addition.

3. If both players repeat the same series of moves three times, thereby tacitly admitting that they are not strong enough to give checkmate, or that they do not intend to venture upon another line {348} of play.

4. If a player under certain specified conditions is unable to give mate in fifty moves.
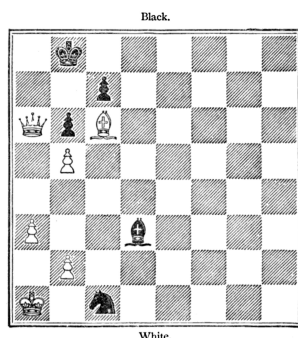
Fig. 5. (Drawing by perpetual check.)

5. Through "perpetual check"; for instance, if a player, having otherwise a lost game, can save it by constantly forcing the opponent to move his King by repeated checks. In Fig. 5 Black is threatened with checkmate by Q to R 8, or Q to Kt 7. But, it being Black's move, he would play Kt {349} to Kt 6: ch.; White *must* play K to R 2; Black returns to his old position again, checking, and as there is nothing to prevent his repeating these two moves *ad infinitum*, the game is drawn.
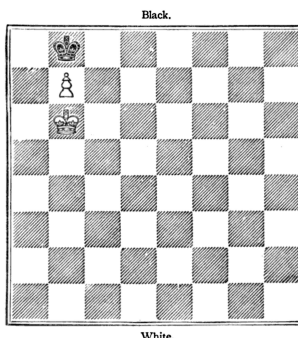
Fig. 6. (Illustration of stalemate.)

6. In case of a "stalemate"—*i.e.*, when the player whose turn it is to move cannot make a move without violating the laws of the game. For instance, in Fig. 6, Black (having the move) would be "stalemate," as his King (his only piece) cannot move without placing itself in check, the white {350} pawn guarding the squares Q B 8 and Q R 8, and the King guarding the squares Q B 7 and Q R 7.

Castling.—Once in the game the King has the privilege of making a double move in conjunction with either Rook. This move is called "Castling." In castling on the King's side, the King is moved

to K Kt square, and the Rook is placed next to it on K B square; in castling on the Queen's side, the King is moved to Q B square, and the Queen's Rook placed next to it upon Q square.

The right to castle is subject to the following conditions:

1. That no piece of its own or the opponent's colour be between the King and the Rook with which the King is to be castled.

2. That neither the King nor the Rook with which it is to castle has yet moved.

3. The King cannot castle if in check, or into check; neither can he cross a square which is commanded by any of the opponent's pieces.

COMMAND.—A piece is said to "command" a given square if it can take any adverse piece placed on such square.

DEVELOP.—To move a piece from its original position is to develop it or bring it into play. The quicker the development of the pieces the better. If a player can concentrate upon a given point a greater number of pieces than his opponent is enabled to develop for its defence, he must obtain an advantage.

DOUBLE PAWN.—Two pawns on the same file. A "double pawn" is weaker than two pawns in the same row, because in the former case they must be independently defended, whilst in the latter case either can be made to defend the other. {351}

EN PRISE.—A piece or pawn is *en prise* if so placed as to be liable to be taken by any other. Sometimes the same phrase is applied to a piece or pawn insufficiently defended.

TO EXCHANGE.—Is to give up a piece or pawn for another of equal value.

THE EXCHANGE.—A player gaining a Rook for a minor piece (Bishop or Knight) is said to "win the exchange." His opponent loses the exchange.

FORCED MOVE.—Is where the player has only one move at his disposal; for instance, in case of a check with a Knight, where the Knight cannot be taken, and the King has only one square to which he can move.

FORK.—This term is chiefly used where, by advancing a pawn, two pieces are attacked. (In Fig. 3, *b*, the white pawn forks K & B.) But it may also be used to express that any one piece attacks two others simultaneously.

ISOLATED PAWN.—Is a single pawn, the pawns of same colour on the right and left being off the board. A pawn is said to be "passed" when there is no pawn of the opposite colour which can bar its progress.

GAMBIT.[76]—Any opening in which a pawn is sacrificed by the first player in order to obtain a quicker development of his pieces is called a gambit. The pawn so sacrificed is called the "gambit-pawn." A counter-gambit is where the second player sacrifices a pawn with a similar object.

J'ADOUBE.—("I adjust") is said by a player, to inform his opponent, *before* touching a piece or pawn of his own or his adversary's, that such piece or pawn is only to be adjusted, but not played. {352}

PIN.—A piece is said to be "pinned" if it is attacked by an adverse piece in such manner that, by moving the attacked piece, a more valuable piece would be "unmasked," and left *en prise*; but chiefly if it is unable to move because it guards the King from being in check.

<div align="center">VALUE OF THE PIECES.</div>

The approximate value of the pieces, as they stand on their respective squares at the beginning of a game, is estimated to be as follows: Taking the pawn as unit, the value of the Knight is 3.05; of the Bishop, 3.05; of the Rook, 5.48; and of the Queen, 9.94. German authorities estimate (taking also the pawn as unit), Bishop = 3; Knight = 3; Rook = 4½; and Queen = 9. The King in the End game is worth 4. Obviously the value of piece or pawn changes as the game advances, according to the position it occupies for the time being. There are, however, general principles which hold good in a large majority of cases. For instance, two Bishops are more serviceable than two Knights in the End game.[77] Bishop and Knight are also preferable to two Knights, but a single Knight is more serviceable, in most cases, in the End game than a single Bishop.

<div align="center">THE OPENINGS.</div> {353}

A game of Chess consists of three phases: the Opening; the Middle game; and the End game. It need not, however, pass through all three stages, but may come to a conclusion at either of them.

THE OPENING is the development of the pieces. A quick and judicious development of the forces is half the battle won. From a mistake in the beginning of a game—assuming both players to be of equal strength—it is difficult to recover. The Openings, therefore, should be studied carefully.

THE MIDDLE GAME is entirely a matter of practice, and its proper management can only be acquired by experience. Both players are here thrown upon their own resources, as the analysis does not reach beyond the opening.

The END Game is a study in itself, and one which will repay the most careful attention. There are certain positions which occur frequently at the end of a game; these have been systematically arranged by eminent specialists, and may be committed to memory; but the larger number (like the Middle game) depend upon ingenuity and individual skill.

The Openings are divided into *Open Games—i.e.*, where White plays 1. P to K 4, and Black replies 1. ... P to K 4; and *Close Games—i.e.*, where White's first move is any other than 1. P to K 4. The *Open Games* will be first dealt with.

The first opening which we shall describe is the Giuoco Piano, "the slow, or steady, opening," so called because it is a quiet strategical development of the forces. {354}

The game is presented to the reader just as if it were played over, and explained by the professor over the board. The reasons for each move are given in language adapted to the perception of the student who plays a game of chess for the first time.

THE GIUOCO PIANO.

WHITE.	BLACK.
1. P to K 4	...

This move allows most scope for the development of two pieces. P to Q 4 also allows this, but it gives less scope to the Queen.

...	1. P to K 4

The same observations apply to Black's first move.

2. Kt to K B 3	...

The aim of the player being a quick development of his forces, it is advisable to bring each piece into play by attacking an adverse piece or Pawn immediately, if possible. The Kt here attacks Black's K P.

...	2. Kt to Q B 3

This move not only defends the attacked Pawn, but at the same time brings a piece into play, and thus establishes an equilibrium in the development. 2. ... Q or K 2, or 2. ... Q to B 3, would be unfavourable defences, because the former move would prevent the development of the K B, and the latter the *sortie* of the Knight, besides exposing the Queen to attack. It may be taken as a general rule that it should be avoided as much as possible to defend pieces of less value with pieces of greater value. Black could also play here 2. ... P to Q 3, which is called Philidor's Defence, or reply, by 2. ... Kt to K B 3, with an attack upon White's K P, which is called Petroff's Defence. These will be treated later on. {355}

3. B to B 4	...

Clearing the King's side for castling, and posting the Bishop ready for attacking the present weakest point in Black's position—viz., the K B P; weakest because defended by the King only.

...	3. B to B 4

No immediate danger being apprehended, Black brings a piece into play. These three moves on either side constitute the opening called the Giuoco Piano, whatever be the moves that may follow.

4. P to Q 3	4. P to Q 3
5. B to Q 3	5. B to Kt 3

Better than 5. ... B takes B, because in that case White would obtain an "open Bishop's file," and double his Rooks upon it after castling; and the "double pawn," which is in the majority of positions a weakness, is strong in the centre.

6. Q Kt to Q 2	...

The object being to play this Knight to K B sq., and then to Kt 3. This could also be done if White had played 6. Kt to B 3, then Kt to K 2, and Kt to Kt 3. The manœuvre in the text is generally adopted, because if 6. Kt to B 3, Black could "pin" it with 6. ... B to R 4. {356}

...	6. Kt to B 3
7. P to B 3	...

Intending to advance the Q P, and thus prepare the formation of a strong centre.

...	7. B to Q 2

Threatening to attack and exchange White's Bishop, by playing upon his next move, if feasible, 8. ... Kt to Q R 4. He could not have done so before, because of White's reply, 8. B to Kt 5: ch., forcing the Knight back to B 3, or leaving it at R 4 out of play.

8. B to Kt 3	...

White, who does not want to exchange his Bishop for Knight, retires it, so that he may play, should Black attack it (with 8. ... Kt to R 4), 9. B to B 2.

| | ... | 8. | Q to K 2 |

In the Giuoco Piano it is not advisable for either player to castle early, and Black wisely makes a waiting move. He is now able to castle on either side, according to circumstances.

| 9. | Q to K 2 | 9. | P to K R 3 |

This move is strictly defensive. Black might also have played 9. ... Q Kt to Q sq., and then from Q sq. to K 3, which would have been a better manœuvre.

10.	Kt to B sq.	10.	B to K 3
11.	B to R 4	11.	B to Q 2
12.	Kt to Kt 3	12.	P to Kt 3

Black's defence is somewhat timid. At a previous stage he intended to exchange his Q Kt against White's B, and now when White "pins" the Knight with 11. B to R 4, he retires the Bishop, so as to avoid a double pawn. Now he has to prevent White's Knight from moving to B 5, attacking the Queen, but in doing so he weakens his King's position for the purpose of castling on the King's side. *The student should bear in mind that these pawns are strongest in their original position.* {357}

| 13. | B to B 2 | ... |

The Bishop is better placed now at B 2. At R 4 it was, owing to the changed position, less useful. At its new post it strengthens the centre.

| | ... | 13. | P to Q 4 |

Black anticipates White's possible P to Q 4 by himself advancing.

| 14. | Castles | 14. | P takes P |
| 15. | P takes P | 15. | Kt to Q sq. |

Black now executes the manœuvre which was suggested at his ninth move. But it is not so good at this stage. The position is now as shown in Fig. 7.
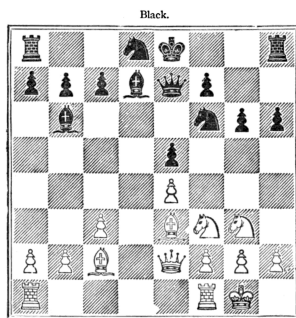
FIG. 7.
[POSITION AFTER BLACK'S 15TH MOVE.]

| 16. | Q R to Q sq. | ... |

It is always good to occupy an open file with a Rook.

| | ... | 16. | K to B sq. |

Black cannot play 16. Kt to K 3, because he would thereby leave his K P *en prise*; he cannot castle, because then his K R P would be *en prise*; and if he were to return with the Kt to B 3, he would have lost a move. Therefore he has nothing better than to move his King into safety to B sq., and then to Kt 2.

| 17. | Q to Q 2 (?) | 17. | K to Kt 2 |
| 18. | P to K R 3 | ... |

To prevent Black from playing 18. ... B takes B; Q takes B, Kt to Kt 5, attacking the Queen. {358}

| | ... | 18. | Kt to B 3 |
| 19. | Kt to R 4 | 19. | Q R to Q sq. |

Occupying the "open file" and defending the Bishop, so as to free his K Kt, which was before fixed, as it had to defend the Bishop.

| 20. | B takes B | 20. | R P takes B |

It is, in the majority of these cases, better to take with the R P, because it gives an additional "open file" for the entry of the Rook. {359}

| 21. | Q to K 2 | ... |

White has now lost the attack, and is virtually on the defensive. He is obliged to move his Queen,

because Black threatens 21. ... B takes P, discovering an attack upon the Queen with his Rook.

	...	21. B to K 3
	22. R takes R	22. R takes R
	23. B to Kt 3	23. K to R 2

A good move, because White threatens, in case Black should exchange Bishops, to win the Queen with either Kt to B 5: ch., P takes Kt; Kt takes P: ch., K moves; Kt takes Q.

| | 24. B takes B | 24. Q takes B |

White, having failed in his attack, exchanges pieces, so as to simplify the position, hoping thus to be able to draw the game.

| | 25. P to R 3 | 25. Q to Q 3 |

Doubly occupying the "open file," and so preventing White from moving 26. R to Q sq., and forcing his Rook off the "file," or an exchange of Rooks. But he would have done better to play 25. ... Q to Q 2, as White's next move will show.

| | 26. Q to B 3 | 26. Q to K 3 |

Black has lost a move by not playing 25. ... Q to Q 2, for now he cannot move his Queen away from the protection of the Knight, and the Knight he cannot move, because his K B P would then remain *en prise*. If he moved 26 ... K to Kt 2, defending Kt and P, White would win his Queen by playing either Kt to B 5: ch., &c., as pointed out after Black's 23rd move; he is consequently forced to move as in the text. {360}

| | 27. Q to K 3 | ... | {361}

To prevent Black from playing 27.... R to Q 7, which would be a powerful move, as it would attack White's pawns on the Queen's side.

| | ... | 27. Q to B 5 (?) |
| | 28. Kt (R 4) to B 5 | ... |
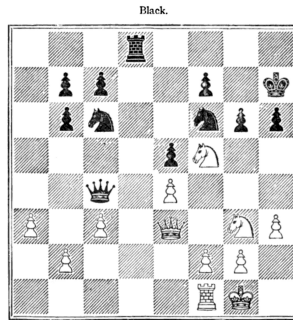
FIG. 8.
[POSITION AFTER WHITE'S 28TH MOVE.]

(The position being highly instructive, it is illustrated in Fig. 8. White sacrifices a piece on the chance of Black not seeing the right defence. In which case the subtle threat is as follows—

| | ... | 28. P takes Kt |
| | 29. Kt takes P | 29. Kt to Kt sq. |

Defending the threatened R P.

| | 30. Q to Kt 3 | ... |

And wins, as the mate with Q to Kt 7 cannot be prevented.)

| | ... | 28. P takes Kt |

Black would have done better not to take the Knight, but to play 28. ... Kt to Kt sq.

| | 29. Kt takes P | 29. Kt to K sq. (!) |

(As pointed out above, if Black had made what seems to be the obvious move, viz., to defend the R P with 29.... Kt to Kt sq., White would win with 30. Q to Kt 3 and mate to follow at Kt 7 with the Queen.)

| | 30. Q takes P: ch. | 30. K to Kt sq. |
| | 31. Q to Kt 5: ch. | 31. K to R 2 |

And the game is drawn by White giving "Perpetual check." That is the utmost he can hope, being a piece *minus*. {362}

SECOND VARIATION.	THIRD VARIATION.
First three moves as before.	First three moves as before.
4. <u>P to B 3</u>[78]	<u>Castles</u>

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Kt to B 3[79]

5. $\dfrac{\text{P to Q 4}}{\text{P takes P}}$

6. $\dfrac{\text{P takes P}}{\text{B to Kt 5: ch. (!)}}$

7. $\dfrac{\text{B to Q 2 (!)}}{\text{B takes B: ch.}}$

8. $\dfrac{\text{Q Kt takes B}}{\text{P to Q 4}}$[80]

9. $\dfrac{\text{P takes P}}{\text{K Kt takes P}}$

10. $\dfrac{\text{Q to Kt 3}}{\text{Q Kt to K 2}}$

11. $\dfrac{\text{Castles}}{\text{Castles}}$

With an even game.

</div>

4. Kt to B 3

5. $\dfrac{\text{P to Q 3}}{\text{P to Q 3}}$

6. $\dfrac{\text{B to K Kt 5 (?)}}{\text{P to K R 3}}$

7. $\dfrac{\text{B to R 4}}{\text{P to K Kt 4}}$

8. $\dfrac{\text{B to K Kt 3}}{\text{P to K R 4}}$

9. $\dfrac{\text{Kt takes Kt P}}{\text{P to R 5}}$

10. $\dfrac{\text{Kt takes P}}{\text{P takes B}}$

11. $\dfrac{\text{Kt takes Q}}{\text{B to K Kt 5}}$[81]

12. $\dfrac{\text{Kt to B 7}}{\text{R to R 4}}$

13. $\dfrac{\text{Q takes B}}{\text{Kt takes Q}}$

14. $\dfrac{\text{R P takes P}}{\text{Kt to Q 5}}$

15. $\dfrac{\text{Kt to B 3}}{\text{P to B 3}}$

And Black should win, as he threatens to play 16. ... P to Q 4, attacking Bishop with pawn and Knight with King, &c.

{363}

Fourth Variation.

First three moves as before.

4. $\dfrac{\text{P to B 3}}{\text{Kt to B 3}}$

5. $\dfrac{\text{P to Q 4}}{\text{P takes P}}$

6. $\dfrac{\text{P takes P}}{\text{B to Kt 5: ch.}}$

7. $\dfrac{\text{Kt to B 3}}{\text{Kt takes K P}}$

8. $\dfrac{\text{Castles}}{\text{Kt takes Kt}}$

9. $\dfrac{\text{P takes Kt}}{\text{B takes P}}$

10. $\dfrac{\text{Q to Kt 3}}{\text{B takes R}}$

11. $\dfrac{\text{B takes P: ch.}}{\text{K to B sq.}}$

12. B to Kt 5

And wins, for Black can only play 12. ... Kt to K 2, to which White replies 13. R takes B, or R to K sq., or Kt to K 5, &c. This variation should be carefully studied, for Black will frequently fall into the trap thus laid for him.

From considerations of space, it is only possible to give two or three variations of each opening, and these in a very condensed form. For further examples the reader is referred to Hoffer's *Chess* (see note on first page of this article).

THE EVANS GAMBIT.

The Evans Gambit is in reality only a sub-variation of the Giuoco Piano, but might aptly be called, in contradistinction to it, Giuoco Presto, the former being slow, the latter lively.

{364}

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

The first three moves are those of the Giuoco Piano. The last move constitutes the Evans Gambit. The object of sacrificing the Kt P is to establish a centre through the advance of the Q B P and Q P; to open an outlet for the Q and Q B, and so obtain a quick development of the pieces, and consequently a powerful attack.

4. B takes P

If 4. ... Kt takes P, White replies with 5. P to B 3, and after 5. ... Kt to Q B 3 the position is the same.

5. P to B 3	5. B to Q B 4

The Bishop may also retire to R 4, to Q 3, or to K 2. The two last mentioned moves cannot be recommended, and may be dismissed; but it is desirable to know the variations arising from 5. ... B to R 4, which is preferred by many eminent players.

6. P to Q 4	6. P takes P
7. Castles	...

White may also play here 7. P takes P, to which Black's best reply is 7. ... B to Kt 3, and not 7. ... B to Kt 5; ch.

...	7. P to Q 3

This is the only safe move in this variation. 7. ... P takes P, would be bad unless, on the fifth move, Black had played B to R 4, when the so-called "compromised" defence would have ensued. {365}

7. ... Kt to B 3, which seems a plausible move here, would involve the probable loss of the game—*e.g.*:

7. ...	7. Kt to B 3
8. P takes P	8. B to Kt 3
9. P to K 5	9. P to Q 4
10. P takes Kt	10. P takes B
11. R to K sq.: ch.	11. K to B sq.
12. B to R 3: ch.	12. K to Kt sq.
13. P to Q 5	13. Kt to R 4
14. B to K 7	14. Q to Q 2
15. P takes P	15. K takes P
16. Q to Q 2	16. Q to Kt 5
17. Q to B 3: ch.	17. K to Kt sq.
18. Q takes R: ch.	18. K takes Q
19. B to B 6: ch.	19. K to Kt sq. (or Q to Kt 2)
20. R to K 8: checkmate	

8. P takes P	8. B to Kt 3
9. P to Q 5	9. Kt to R 4

The best move. It is the Normal Defence to the previous move, which constitutes the Normal Attack.

9. ... Kt to K 4 would be unfavourable, because of 10. Kt takes Kt, P takes Kt; 11. B to R 3, B to Q 5 (?); 12. Kt to Q 2, B takes R; 13. Q takes B, P to K B 3; 14. P to B 4, and should win. The alternative Knight's move—viz., 9. ... Q Kt to K 2, is also inferior, because of 10. P to K 5, Kt to R 3 (!); 11. Kt to B 3, Castles; 12. Kt to K 4, with a good attack.

10. B to Kt 2	10. Kt to K 2 (!)

One of the chief points of the Evans Gambit is that Black's Q Kt is driven to Q R 4, and has to remain there for some time inactive, so that Black is, for the time being, practically a piece *minus* for the defence. White must, therefore prevent as long as possible this Knight from coming into play. It will be seen that Black could not have played 10. ... Kt takes B, because in such case 11. B takes K Kt P, winning the exchange.

11. B to Q 3	...

If White had here played 11. B takes P instead of the text move, the continuation might probably have been— {366}

11. B takes P	11. R to K Kt sq.
12. B to B 6	12. Kt takes B
13. Q to R 4: ch.	13. Q to Q 2
14. Q takes Kt	14. R takes P: ch.
15. K takes R	15. Q to Kt 5: ch.
16. K to R sq.	16. Q takes Kt: ch.
17. K to Kt sq.	17. B to R 6, and wins.

...	11. Castles
12. Kt to B 3	12. Kt to Kt 3
13. Kt to K 2	13. P to Q B 4

White concentrates his forces for an attack on the King's side, whilst Black, being stronger on the Queen's side, must try to create a diversion on that side.

14. Q to Q 2	14. P to B 3
15. K to R sq.	...

The King's move is necessary, else Black could play 15.... Kt to K 4; 16. Kt takes Kt, B P takes Kt, and White could not reply 17. P to B 4 (an essential move for the attack), because Black would then win a piece with 17.... P to B 5; discovering check, and attacking the Bishop at the same time.

...	15. B to B 2

This Bishop being now comparatively useless at Kt 3, since the White King has quitted the black diagonal, retires, in order to make room for the advance of the pawns.

| 16. Q R to B sq. | 16. R to Kt sq. |

To support the advance of the Kt P.

| 17. Kt to Kt 3 | 17. P to Kt 4 |
| 18. Kt to B 5 | 18. P to B 5 |

It is an essential point in the defense to prevent White's Knight from being posted at K 6. If White is able to accomplish this, his attack becomes so powerful that it cannot be withstood. It would, therefore, be bad for Black to play, instead of the move given in the text, 18.... B takes Kt, because of 19. P takes B, Kt to K 4; 20. B takes Kt, B P takes B; 21. Kt to Kt 5, followed by 22. Kt to K 6 (the dangerous move just pointed out). {367}
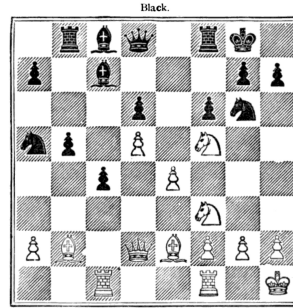
FIG. 9.
[POSITION AFTER WHITE'S 19TH MOVE.]

| 19. B to K 2 | ... |

Not 19. B to Kt sq. White wants to keep a pressure upon Black's pawns. The position is now as shown in Fig 9. Neither side has as yet gained any marked advantage. {368}

SECOND VARIATION.

Repeat Opening to Black's eighth move inclusive.

9.	$\dfrac{\text{Kt to B 3}}{\text{B to Kt 5}^{[82]}}$	13.	$\dfrac{\text{P to Q 5}}{\text{B takes B}}$
10.	$\dfrac{\text{B to Q Kt 5}}{\text{K to B sq.}^{[83]}}$	14.	$\dfrac{\text{P takes B}}{\text{Kt to Kt 3}}$
11.	$\dfrac{\text{B to K 3}}{\text{K Kt to K 2}}$	15.	$\dfrac{\text{K to R sq.}^{[86]}}{\text{P to K R 3}}$
12.	$\dfrac{\text{P to Q R 4}^{[84]}}{\text{Kt to R 4}^{[85]}}$	16.	$\dfrac{\text{Kt to K 2}}{\text{P to Q B 4}}$

With the better game.

THIRD VARIATION.

Repeat Second Variation up to White's ninth move inclusive.

First three moves as before.

9.	$\dfrac{...}{\text{Kt to R 4}}$	16.	$\dfrac{\text{B takes Kt}}{\text{R takes Kt}}$
10.	$\dfrac{\text{B to Kt 5}}{\text{Kt to Kt 2}}$	17.	$\dfrac{\text{Kt takes R}}{\text{Q takes B}}$
11.	$\dfrac{\text{Kt to Q 5}}{\text{P to K B 3}}$	18.	$\dfrac{\text{Kt to Kt 5}}{\text{K to Kt 3}}$
12.	$\dfrac{\text{B takes P}}{\text{P takes B}}$	19.	$\dfrac{\text{Kt to B 3}}{\text{B to Kt 5}}$
13.	$\dfrac{\text{Kt takes P: ch.}}{\text{K to B sq.}}$	20.	$\dfrac{\text{Kt to K 5: ch.}}{\text{K to R 4}}$
14.	$\dfrac{\text{Kt to Kt 5}}{\text{Kt to Kt sq.}}$	21.	$\dfrac{\text{Kt takes B}}{\text{Q takes Kt}}$
15.	$\dfrac{\text{Kt(Kt5) takes P: ch.}}{\text{K to Kt 2}}$		Even game.

FOURTH VARIATION.

{369}

Repeat Third Variation up to Black's tenth move inclusive.

| B takes P: ch. | 15. | Q to R 5 |

11.	K takes B		P to K R 3

12. Kt to Q 5 / R to K sq.

13. B takes Kt / R takes B

14. Kt to Kt 5: ch. / K to Kt sq.

16. Q to Kt 6 / P takes Kt

17. Kt to B 6: ch. / K to B sq.

18. Kt to R 7: ch. / K to Kt sq.

And White draws by perpetual check.

The "Compromised" Defence to the Evans Gambit.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to B 4	3. B to B 4
4. P to Q Kt 4	4. B takes P
5. P to B 3	5. B to R 4

By retiring the Bishop to R 4, instead of to B 4 as in the previous variations, Black reserves the option of adopting either the "Compromised" or the "Normal" Defence.   {370}

| 6. P to Q 4 | 6. P takes P |
| 7. Castles | 7. P takes P |

The capture of this, the third Pawn, constitutes the "Compromised" Defence, so called because it was formerly considered that this capture compromised Black's game.

| 8. Q to Kt 3 | 8. Q to B 3 |
| 9. P to K 5 | 9. Q to Kt 3 |

If 9. ... Kt takes P, White would win with 10. R to K sq., P to Q 3. 11. Kt takes Kt, P takes Kt. 12. Q to R 4, or Kt 5: ch., winning a piece.

10. Kt takes P	10. K Kt to K 2
11. B to R 3	11. Castles
12. Kt to Q 5	12. Kt takes Kt
13. B takes Kt	...

If White were to capture the Rook, the course of the game would probably be as follows—

13. B takes R	13. Kt to B 5 (!)
14. Kt to R 4	14. Q to Kt 5
15. Q to Kt 3	15. P to Q 4
16. Q takes Q	16. B takes Q

And White must lose one of the two attacked Bishops.

...	13. P to Q 3
14. P takes P	14. P takes P
15. Q R to Q sq.	15. R to Q sq.
16. Q to R 4	...

Threatening to win a piece with 17. B takes Kt.

...	17. B to Kt 3
18. B takes Kt	18. P takes B
19. Q takes B P	19. R to Kt sq.
20. R takes P	20. B to K 3

The only defence, for Queen and Rook are attacked, and he cannot play 20. ... R takes R, because   {371}
of 21. Q to K 8 mate.

| 21. K R to Q sq. | |

Threatening 22. R takes R: ch., R takes R: 23. R takes R: ch., B takes R; 24. Q to K 8: mate.

| ... | 21. P to K R 3 |

The position being perfectly even, the game should result in a draw. There is no danger now for Black to lose a piece, because after 22. R takes R: ch., R takes R: 23. R takes R: ch., B takes R; 24. Q to K 8: ch., K to R 2, White cannot play 25. Q takes B, because of 25. ... Q to Kt 8: mate.

Second Variation.

Repeat the opening from preceding game up to White's 9th move.

9. $\dfrac{\text{B to Kt 5}^{[87]}}{\text{Q to Kt 3}}$	11. $\dfrac{\text{Q takes B}}{\text{P to B 3}^{[88]}}$
10. $\dfrac{\text{Kt takes P}}{\text{B takes Kt}}$	12. $\dfrac{\text{B to B 4}}{\text{P to Q 3}}$

With the better game.

THE EVANS GAMBIT DECLINED.

From the foregoing illustrations of the Evans Gambit, it will be seen that this opening is exceedingly complicated both for the attack and the defence. It is safer for Black to *decline* accepting the gambit, which is done by playing 4. ... B to Kt 3. The opening is then reduced to a Giuoco Piano, White having (theoretically speaking) compromised his pawns on the Queen's side by having advanced them prematurely, which advance may prove a weakness in the ending. {372}

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to B 4	3. B to B 4
4. P to Q Kt 4	4. B to Kt 3
5. P to Q R 4	

The best move. 5. P to Kt 5 is inferior, as shown exhaustively in the following variations:—

5. P to Kt 5	5. Kt to R 4
6. Kt takes P	6. Kt to R 3 (!)
7. P to Q 4	7. P to Q 3
8. B takes Kt	8. P takes B

Not 8. ... P takes Kt, because of 9. B takes P, R to K Kt sq.; 10. B takes P: ch., K takes B; 11. B takes P, Q to Kt 4; 12. P to Kt 3, B to Kt 5; 13. P to B 3, with four pawns for a piece, which is more than an equivalent.

9. Kt takes P	...

Not 9. B takes P: ch., because of 9. ... K to K 2; 10. Q to B 3, R to B sq. (!); 11. Kt to Q B 3, B to K 3; 12. Q to B 5, B takes B (if 12. ... B takes Q; 13. Kt to Q 5, mate), and wins; or 12. Q to R 5, then P takes Kt, and wins.

...	9. Q to B 3
10. Q to R 5	...

Not 10. Kt takes R, became of 10. ... B takes P; 11. Q to R 5: ch., K to K 2; 12. Q to B 7: ch., Q takes Q; 13. B takes Q, B takes R, and wins. Equally bad would be 10. P to K 5, P takes P; 11. Kt takes P, Kt takes B; 12. Kt takes Kt, B takes P, and wins.

...	10. Castles (quite legal)
11. Kt takes R P: dble. ch.	11. K to Kt 2
12. Kt to Kt 4	12. B takes Kt
13. Q takes B: ch.	13. K to R sq.
14. Q to K 2	14. B takes P, and wins.

...	5. Q P to R 3 {373}

Not 5. ... Kt takes P, which would be met by 6. P to R 5, with a winning attack. And not 5. ... P to Q R 4, which is inferior to the text move, and weakens the pawns on the Queen's side for the End game.

6. Castles	6. P to Q 3
7. P to B 3	7. Kt to B 3
8. P to Q 3	

The position is now equivalent to the Giuoco Piano, except that White has advanced his Queen's side pawns, which is a slight disadvantage.

THE TWO KNIGHTS' DEFENCE.

Reverting to the opening moves of the Giuoco Piano, in answer to 3. B to B 4, Black may play (instead of 3. ... B to B 4), 3. ... Kt to B 3. This constitutes the *Two Knights' Defence*. White may continue with 4. P to Q 3, or Kt to B 3, or adopt a more spirited line of play with 4. Kt to Kt 5. Black's defences being 4. ... P to Q 4. or 4. ... Kt takes P. We append one or two leading variations:

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to B 4	3. Kt to B 3
4. Kt to Kt 5	...

In the Giuoco Piano, where Black's Knight would be still at Kt sq., this advance would be bad, because Black could reply 4. ... Kt to R 3, defending the K B P. Here, however, it is the best move. Black's best defence is {374}

...	4. P to Q 4
5. P takes P	5. Kt. takes P (?)

Not to be recommended. The best move is 5. ... Kt to Q R 4.

6. Kt takes B P (!)	6. K takes Kt
7. Q to B 3: ch.	7. K to K 3

In order to defend the Knight, which is twice attacked. 7. ... Q to B 3 would be bad policy, for in such case White would play 8. B takes Kt: ch., B to K 3; 9. B takes Kt, P takes B; 10. Q takes P, with three Pawns ahead. {375}

8. Kt to B 3	8. Kt to K 2

White attacking the Knight once more, and Black defending it again.

9. P to Q 4	9. P to B 3

And we have the position depicted in Fig. 10. Black could not play 9. ... P takes P, for fear of 10. Q to K 4: ch., winning back the piece.

Black.

White.
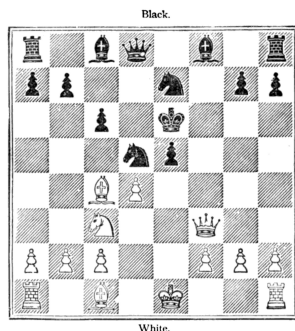
F<small>IG.</small> 10.
[P<small>OSITION AFTER</small> B<small>LACK'S</small> 9<small>TH</small>
<small>MOVE.</small>]

10. B to K Kt 5	...

Pinning the Knight, so as to take off one of the defences of the Kt at Q 4.

...	10. K to Q 2
11. P takes P	11. K to K sq.
12. Castles Q R	12. B to K 3
13. Kt takes Kt	13. B takes Kt
14. R takes B	14. P takes R
15. B to Kt 5: ch.	15. Kt to B 3
16. B takes Q	16. R takes B
17. P to K 6, and wins.	

S<small>ECOND</small> V<small>ARIATION.</small>

Repeat as far as White's 8th move inclusive.

Should Black play, instead of 8. ... Kt to K 2, 8. ... Kt to Kt 5, the following variations may ensue:

9. Q to K 4	9. P to Q Kt 4	{376}
10. B to Kt 3	10. P to B 4
11. Kt takes P	11. B to R 3
12. P to Q R 4	12. R to B sq.
13. P to Q 3	13. B to K 2
14. Castles	...

White threatens now a formidable attack with 15. P to K B 4, to be followed by attacking the Knight with the Q B P, and so to win back the piece.

...	14. B to Kt 2
15. P to Q B 3	15. P to Q R 3

If 15. ... Kt to R 3, White would win with 16. P to K B 4.

16. Q to Kt 4: ch.	16. K to B 2
17. P to K B 4	17. R to B sq. (best)
18. P takes P: dis. ch.	18. K to Kt sq.
19. B to R 6 (!)	19. R takes R: ch.
20. R takes R	20. B to B sq.
21. Kt to Q 6, and wins.	

For the immediate threat, 22. Q to K 6: ch., or Kt takes B, is fatal.

Third Variation.

Repeat the Opening up to Black's 5th move.

	White	Black
5.	...	Kt to Q R 4[89]
6.	B to Kt 5: ch.	P to B 3
7.	P takes P	P takes P
8.	B to K 2[90]	P to K R 3
9.	Kt to K B 3	P to K 5
10.	Kt to K 5	Q to B 2
11.	P to K B 4	B to Q 3
12.	P to Q 4	P takes P *e.p.*
13.	B takes P	B takes Kt
14.	Q to K 2	Castles
15.	P takes B	R to K sq.
16.	Castles	R takes P
17.	B to K B 4	Q to Kt 3: ch.
18.	Q to B 2	Q takes Q: ch.
19.	R takes Q	R to K 8: ch.
20.	R to B sq.	R takes R: ch.
21.	K takes R, &c.	...

White has the better pawn position on the Queen's side.

THE RUY LOPEZ.

This Opening, invented by the Spaniard Ruy Lopez in the sixteenth century, is still resorted to in tournaments and matches, where caution and safety are essential. Instead of developing the Bishop to Q B 4 with the intention of an attack upon Black's weakest point—viz., the K B P, White plays 3. B to Q Kt 5, threatening 4. B takes Kt, and 5. Kt takes P. In answer to 3. B to Kt 5, Black may play 3. ... P to Q R 3; 3. ... K Kt to B 3 (best); 3. ... K Kt to K 2 (not so good); 3. ... B to B 4; 3. ... Kt to Q 5 (not to be recommended); 3. ... P to Q 3 (a safe, but dull defence); 3. ... P to B 4 (risky); and 3. ... P to K Kt 3, the latter involving the development of the K B to Kt 2.

White's replies are, in answer to 3. ... P to Q R 3; 4. B takes Kt; or 4. B to R 4. And in answer to 3. ... Kt to B 3; 4. Kt to B 3; 4. P to Q 3; 4. Q to K 2; 4. P to Q 4, or 4. Castles.

The main defences are 3. ... P to Q R 3, and 3. ... Kt to B 3. The latter is to be preferred; for to a certain extent the White Bishop is not in such a favourable position at Kt 5 as at R 4; it should, therefore, not be driven into a better one.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. B to Kt 5	

These moves complete the Ruy Lopez Opening.

	3. P to Q R 3
4. B to R 4	...

White could here temporarily win a pawn with 4. B takes Kt, Q P takes B, 5. Kt takes P. But 5. ... Q to Q 5 wins it back for Black; it is, therefore, useless to exchange the powerful King's Bishop.

...	4. Kt to B 3
5. P to Q 3	5. P to Q 3

This is the quietest form of the Lopez and may be adopted with safety.

6. Kt to B 3	6. B to Q 2
7. Castles	7. B to K 2
8. P to Q 4	8. P to Q Kt 4
9. P takes P	9. Q Kt takes P
10. Kt takes Kt	10. P takes Kt
11. B to Kt 3	11. Castles
12. B to Kt 5	12. P to Q R 4

A good move, as it anticipates White's advance of the Q R P, and thus renders the Queen's side safe.

13. B takes Kt	13. B takes B
14. P to Q R 4	14. P to Kt 5

It would be bad to play here 14. ... P takes P, because it not only would give White an open Rook's file, but also *isolate* Black's R P and Q B P, a weakness from which he could not recover against

the best play.

Neither side has so far gained any material advantage.

SECOND VARIATION.

Repeat the first five moves on either side.

6. $\dfrac{\text{P to B 3}}{\text{P to K Kt 3}}$ 9. $\dfrac{\text{Kt to Kt 3}}{\text{P to Q Kt 4}}$

7. $\dfrac{\text{Q Kt to Q 2}}{\text{B to Kt 2}}$ 10. $\dfrac{\text{B to B 2}}{\text{P to Q 4}}$

8. $\dfrac{\text{Kt to B sq.}}{\text{Castles}}$ 11. $\dfrac{\text{Castles}}{\text{Q to Q 3}}$

Even game.

THIRD VARIATION.

Repeat first four moves on either side.

5. $\dfrac{\text{P to Q 3}}{\text{B to B 4}}$ 9. $\dfrac{\text{B takes Kt}}{\text{Kt P takes B}}$

6. $\dfrac{\text{P to B 3}}{\text{Q to K 2 (!)}}$ 10. $\dfrac{\text{Kt takes P}}{\text{Kt takes P}}$

7. $\dfrac{\text{Castles}}{\text{Castles}}$ 11. $\dfrac{\text{R to K sq.}}{\text{P to K B 4}}$

8. $\dfrac{\text{P to Q 4}}{\text{B to Kt 3}}$ 12. $\dfrac{\text{Kt to Q 2}}{\text{Q to B 3}}$

Even game.

FOURTH VARIATION.

Repeat first four moves as above.

5. $\dfrac{\text{Castles}}{\text{Kt takes P}}$ 9. $\dfrac{\text{P takes P}}{\text{Kt takes P}^{[93]}}$ {380}

6. $\dfrac{\text{P to Q 4}}{\text{P to Q Kt 4}}$ 10. $\dfrac{\text{B to Kt 3}}{\text{B to K 2}}$

7. $\dfrac{\text{Kt takes P}}{\text{Kt takes Kt}^{[91]}}$ 11. $\dfrac{\text{Q to B 3}}{\text{R to Q Kt sq.}}$

8. $\dfrac{\text{P takes Kt}}{\text{P to Q 3}^{[92]}}$

Not 11. ... B to Kt 2, because of 12. B takes P ch., Kt takes B; 13. Q takes B, &c.

About an even game.

At the present day, however, as we have said, the defence of 3. ... P to Q R 3 is discarded by the best authorities in favour of 3. ... Kt to K B 3. The game may then proceed as follows:

4.	Castles	4.	Kt takes P
5.	P to Q 4	5.	B to K 2
6.	Q to K 2	6.	Kt to Q 3 (!)
7.	B takes Kt	7.	Kt P takes B (!)

If 7. ... Q P takes B, White would obtain an advantage by 8. P takes P, Kt to B 4; 9. R to Q sq., B to Q 2; 10. P to K 6 (!), P takes P; 11. Kt to K 5, Kt to Q 3 (or B to Q 3); 12. Q to R 5; ch., P to Kt 3; 13. Kt takes Kt P, and wins.

8.	P takes P	8.	Kt to Kt 2 (!)
9.	Kt to B 3	9.	Kt to B 4
10.	Kt to Q 4	10.	Castles

The tempting move 10. ... B to R 3, winning the exchange, would be unsound, because of White's reply 11. Q to Kt 4, Castles; 12. B to R 6, &c.

Another variation proceeds as follows:

4.	P to Q 4	4.	P takes P	{381}
5.	Castles	5.	B to K 2
6.	P to K 5	6.	Kt to K 5
7.	R to K sq.	7.	Kt to B 4
8.	B takes Kt	8.	Q P takes B (!)
9.	Kt takes P	9.	Castles
10.	B to K 3	10.	R to K sq.

11. Kt to Q B 3	11. Kt to K 3
12. Kt to B 5	12. Kt to B sq.

Even game.

The remaining Openings, though not less important, we shall be compelled to deal with more briefly. It must, however, be remembered that it is only the first three or four moves on either side (or even less) which constitute a given Opening. All beyond these are optional, though in many instances the best moves in continuation on either side have been ascertained by careful analysis, and these are consequently known, among players, as "book" moves.

PHILIDOR'S DEFENCE.

After 1. P to K 4, P to K 4; 2. Kt to K B 3, Black may defend the attacked King's pawn with 2.... P to Q 3, and this constitutes *Philidor's Defence*.

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

If 4. Q takes P, Black replies 4.... Kt to Q B 3 (best); 5. B to Q Kt 5, B to Q 2; 6. B takes Kt, B takes B; 7. B to Kt 5, Kt to B 3; 8. B takes Kt. Q takes B; 9. Q takes Q, P takes Q; 10. Kt to B 3, and Black has two Bishops against two Knights, and an open Kt and K file for his Rooks, and consequently the advantage.   {382}

...	4. Kt to K B 3
5. B to Q B 4	5. B to K 2

Equal game.

Second Variation.

1.	$\dfrac{\text{P to K 4}}{\text{P to K 4}}$	7.	$\dfrac{\text{Q to R 5: ch.}}{\text{K to Q 2}}$
2.	$\dfrac{\text{Kt to K B 3}}{\text{P to Q 3}}$	8.	$\dfrac{\text{B to Kt 5}}{\text{Q takes P: ch.}}$
3.	$\dfrac{\text{B to B 4}}{\text{P to K B 4}^{[94]}}$	9.	$\dfrac{\text{K to Q 2}}{\text{Q to Kt 5}}$
4.	$\dfrac{\text{P to Q 4}}{\text{K P takes P}}$	10.	$\dfrac{\text{Q to Kt 6}}{\text{R takes Kt}}$
5.	$\dfrac{\text{Kt to Kt 5}}{\text{Kt to K R 3}}$	11.	$\dfrac{\text{B to Q 5}}{\text{P to B 3}^{[96]}}$
6.	$\dfrac{\text{Kt takes P}}{\text{Q to K 2}^{[95]}}$	12.	$\dfrac{\text{P to K R 3}}{\text{Winning the Q.}}$

Third Variation.

Repeat the opening of second variation up to Black's fourth move.

{383}

4.	$\dfrac{\text{...}}{\text{B P takes P}}$	12.	$\dfrac{\text{P to Kt 4: ch.}}{\text{K takes P }^{[99]}}$
5.	$\dfrac{\text{Kt takes P}}{\text{P takes Kt}}$	13.	$\dfrac{\text{Kt to Q 2}}{\text{Q to B 3}}$
6.	$\dfrac{\text{Q to R 5: ch.}}{\text{K to Q 2}}$	14.	$\dfrac{\text{R to Kt sq.: ch.}}{\text{K to R 5}}$
7.	$\dfrac{\text{Q to B 5: ch.}}{\text{K to B 3}}$	15.	$\dfrac{\text{P to Q B 3}}{\text{P to Q R 4}^{[100]}}$
8.	$\dfrac{\text{Q takes P (K 4)}^{[97]}}{\text{P to Q R 3}}$	16.	$\dfrac{\text{B to Kt 5: ch.}}{\text{K to R 6}}$
9.	$\dfrac{\text{P to Q 5: ch.}}{\text{K to Kt 3}}$	17.	$\dfrac{\text{Kt to B 4: ch.}}{\text{K takes P}}$
10.	$\dfrac{\text{B to K 3: ch.}}{\text{B to B 4}^{[98]}}$	18.	$\dfrac{\text{R to Kt 2: ch.}}{\text{K to R 8}}$
11.	$\dfrac{\text{B takes B: ch.}}{\text{K takes B}}$	19.	$\dfrac{\text{Castles: checkm.}}{}$

This variation has been selected to illustrate mate being given by castling.

THREE KNIGHTS' GAME.

The *Three Knights' Game* is brought about if, after 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to Q B 3, White plays 3. Kt to B 3, The following is an example:

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. Kt to B 3	3. B to Kt 5
4. B to Kt 5	4. K Kt to K 2
5. P to Q 4	5. P takes P
6. Kt takes P	6. Castles

Even game.

FOUR KNIGHTS' GAME.

If Black moves 3. ... Kt to B 3, the previous moves being the same as in the Three Knights' Game, it is called the *Four Knights' Game*. It is convertible into a Ruy Lopez, if White plays 4. B to Kt 5; and into a Double Ruy Lopez, if Black replies 4. ... B to Kt 5.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to Q B 3	2. Kt to K B 3
3. Kt to B 3	3. Kt to B 3
4. B to Kt 5	4. B to Kt 5
5. Castles	5. Castles
6. Kt to Q 5	6. Kt takes Kt
7. P takes Kt	7. P to K 5
8. P takes Kt	8. P takes Kt
9. Q takes P	

If White had played 9. P takes Q P, Black's best reply would have been 9. ... P takes P, attacking the Rook; if 9. P takes Kt P, Black replies 9. ... B takes Kt P, with a promising attack.

| ... | 9. Q P takes P |
| 10. B to K 2 | 10. B to Q 3 |

Even game.

THE VIENNA OPENING.

If, after 1. P to K 4, P to K 4, White plays 2. Kt to Q B 3, the *Vienna Opening* is the result. The Q Kt does not act immediately, but rather seems to relinquish the advantage of the first move; but this is only apparently so. For in all Openings the Q Kt plays an important rôle, and, having this piece in play, White soon resumes the attack, and with increased vigour in certain variations.

The defences for Black are—2. ... B to B 4; 2. ... B to Kt 5; 2. ... Kt to Q B 3; 2. ... Kt to K B 3. The latter yields the most satisfactory results. 2. ... Kt to Q B 3 may lead to the Steinitz Gambit, a difficult game for both sides; whilst 2. ... B to Kt 5 is the least satisfactory variation of all.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to Q B 3	2. Kt to K B 3
3. P to B 4	3. P to Q 4 (best)

In this variation it is not advisable to take the offered Gambit pawn, though Black might have done so if he had played 2. ... Kt to Q B 3 instead of 2. ... Kt to K B 3.

4. B P takes P	4. Kt takes P
5. Q to B 3	5. Kt to Q B 3
6. B to Kt 5	...

If 6. Kt takes Kt, Black would win with 6. ... Kt to Q 5; 7. Q to Q 3 (best), P takes Kt; 8. Q takes P, B to K B 4, to be followed by Kt takes P: ch. &c.

...	6. Kt takes Kt	{386}
7. Kt P takes Kt (!)	7. B to K 2
8. P to Q 4	8. B to K 3
9. Kt to K 2	9. Castles
10. Castles	

With a very good game.

SECOND VARIATION.	THIRD VARIATION.
P to K 4	P to K 4

1.	P to K 4
2.	Kt to Q B 3 / B to B 4
3.	P to B 4 / P to Q 3
4.	Kt to B 3 / Kt to K B 3
5.	B to B 4 / Kt to B 3
6.	P to Q 3 / B to K Kt 5
7.	Kt to Q R 4 / B to Kt 3
8.	Kt takes B / R P takes Kt

Even game.

1.	P to K 4
2.	Kt to Q B 3 / Kt to Q B 3
3.	P to K Kt 3 / B to B 4
4.	B to Kt 2 / P to Q 3
5.	Kt to R 4 / B to Kt 3
6.	Kt takes B / R P takes Kt
7.	Kt to K 2 / P to B 4
8.	P to Q 3 / Kt to B 3

Even game.

THE STEINITZ GAMBIT.

This gambit is an offshoot of the Vienna Opening. It leads to a very difficult game, and the student will be well advised to avoid it. It is, however, desirable that he should know the moves of the Opening.

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

This constitutes the Steinitz Gambit. The White King becomes exposed to a violent attack; but if the attack fails, White is able to exchange pieces, and so obtain a superior End game, his King (an essential factor in the ending) being in better play than the Black King.

THE SCOTCH GAME AND SCOTCH GAMBIT.

Next in importance to the Ruy Lopez and the Vienna Opening is the *Scotch*, an Opening very frequently adopted in matches and tournaments. If after 1. P to K 4, P to K 4; 2. Kt to K B 3, Kt to Q B 3; White plays 3. P to Q 4, it is called the *Scotch Game*. Black's best move is 3. ... P takes P (not 3. ... Kt takes P), and White can either retake the Pawn or leave it. In the latter case the Opening becomes the *Scotch Gambit*. The former Opening is considered sounder than the latter, and for that reason is met with more frequently nowadays. Formerly, when Gambits generally were more in vogue, the Scotch Gambit enjoyed corresponding popularity. A few of the most essential variations of this interesting Opening follow. First, of the Scotch game.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. Kt to K B 3	2. Kt to Q B 3
3. P to Q 4	3. P takes P
4. Kt takes P	4. Kt to B 3
5. Kt to Q B 3	5. B to Kt 5
6. Kt takes Kt	6. Kt P takes Kt
7. Q to Q 4	7. Q to K 2
8. P to B 3	8. P to B 4
9. Q to K 3	9. Castles.

Even game.

SECOND VARIATION.

Repeat the Opening up to Black's 4th move.

4.	... / B to B 4	8.	P takes B / P to Q 4
5.	B to K 3 / Q to B 3	9.	Kt to B 3 / P takes P
6.	P to Q B 3 / K Kt to K 2	10.	P to Q 5 / Kt to Kt sq.
7.	Q to Q 2 / B takes Kt	11.	Kt takes P / ...

Even game.

Repeat Opening as before.

4. $\dfrac{\text{...}}{\text{Kt takes Kt}}$

5. $\dfrac{\text{Q takes Kt}}{\text{Q to B 3}}$

6. $\dfrac{\text{P to K 5}}{\text{Q to Q Kt 3}}$

7. $\dfrac{\text{B to K 3}}{\text{Q takes Q}}$

8. $\dfrac{\text{B takes Q}}{\text{...}}$

Even game.

THE SCOTCH GAMBIT.

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

The Pawn not being re-taken, as in the Scotch Game, constitutes the Scotch Gambit.

| ... | 4. B to B 4 |
| 5. Kt to Kt 5 | 5. Kt to R 3 |

Not 5. ... Kt to K 4, which most beginners are in the habit of playing, because White would still proceed exactly as after the move given in the text, and after the exchanges Black would have the K Kt not developed.

6. Kt takes B P	6. Kt takes Kt
7. B takes Kt: ch.	7. K takes B
8. Q to R 5: ch.	8. P to Kt 3
9. Q takes B	9. P to Q 4 (best)
10. P takes P	...

If 10. Q takes P: ch., then 10. ... Q takes Q; 11. P takes Q, Kt to Kt 5; 12. Kt to R 3, R to K sq.: ch.; 13. K to Q sq., Kt takes Q P, &c.

| ... | 10. R to K sq.: ch. |
| 11. K to Q sq. | ... |

Forming the position shown in Fig. 11.
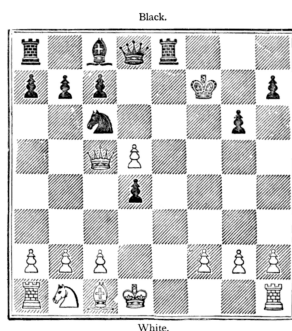
FIG. 11.
[POSITION AFTER WHITE'S 11TH Move.]

...	11. R to K 4
12. P to Q B 4	12. Q to R 5
13. Q to R 3	13. Q takes B P
14. Q to B 3: ch.	14. Q takes Q
15. P takes Q	...

Black has the better game.

SECOND VARIATION.

Repeat the Opening up to White's 6th move.

6. $\dfrac{\text{Q to R 5}}{\text{Q to K 2}}$

7. $\dfrac{\text{Castles}}{\text{Kt to K 4}}$

8. $\dfrac{\text{B to Kt 3}}{\text{P to Q 3}}$

9. $\dfrac{\text{P to K R 3}}{\text{B to Q 2}}$

10. $\dfrac{\text{P to K B 4}}{\text{Kt to B 3}}$

And, after Black has castled Q R, he has the better game.

THE DANISH AND CENTRE GAMBITS.

The opening moves in each case are 1. P to K 4, P to K 4; 2. P to Q 4, P takes P. If White continue 3. P to Q B 3, it is called the *Danish Gambit*, which is rarely played now. The *Centre Gambit* is a modification of the Scotch, and similar to it in many of the continuations. 3. Q takes P constitutes this Gambit. (Strictly speaking, it is not a *Gambit*, the pawn not being sacrificed.) Latterly the Centre Gambit has been somewhat neglected.

THE DANISH GAMBIT.

WHITE.	BLACK.
1. P to K	1. P to K 4
2. P to Q 4	2. P takes P
3. P to Q B	...

These moves constitute the Danish Gambit.

WHITE.	BLACK.
...	3. P takes P
4. B to Q B 4	4. Kt to K B 3
5. Kt takes P	5. B to Kt 5
6. Kt to K 2	6. Castles
7. P to K 5	7. Kt to K 5

(Or 7. ... P to Q 4, equally good, and leading to a livelier game.)

WHITE.	BLACK.
8. Castles	8. Kt takes Kt
9. P takes Kt	9. B to B 4

And White is better developed, for the pawn *minus*. Still Black has a tangible advantage.

THE CENTRE GAMBIT.

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

Formerly the continuation was 4. Q to Q sq., Kt to B 3; 5. B to Q 3, P to Q 4, &c., but the text-move is now considered superior to the retreat of a developed piece, especially as from K 3 the range of the Queen's action on both sides should prove more advantageous to White.

WHITE.	BLACK.
...	4. Kt to B 3
5. Kt to Q B 3	5. B to Kt 5

If 5. P to K 5, Black's best reply is 5. ... Kt to K Kt 5; 6. Q to K 4, P to Q 4; 7. P takes P *e.p.*: ch., B to K 3; 8. P takes P, Q to Q 8: ch., followed by 9. ... Kt takes P: ch. and 10. ... Kt takes Q, with the better game.

PETROFF'S DEFENCE.

Here, after 1. P to K 4, P to K 4; 2. Kt to K B 3, Black, instead of defending the K P with 2. ... Kt to Q B 3, plays Kt to K B 3, attacking the opponent's K P. This mode of defence is sometimes adopted if the second player wishes to avoid the Ruy Lopez, Scotch Opening, or Evans Gambit. On the whole it yields a safe defence, although somewhat tame in the majority of variations.

THE KING'S GAMBITS.

The reader has already had several examples of Gambits, but others still remain to be described. A pawn is sacrificed in order to get a compensating advantage in a rapid development of the pieces, and an immediate attack. Formerly the Gambits were played very frequently, but more perfect knowledge of the possible defences has caused the less speculative Openings to be resorted to in preference—a tacit admission that the Gambits are for the most part hazardous for the first player, though they give rise to ingenious combinations and interesting positions.

The principal Gambits (apart from the "Evans") are the King's Knight's and King's Bishop's Gambits. From the former spring other well-known Gambits, such as the Kieseritzky, Allgaier, Muzio, &c.

THE KING'S KNIGHT'S GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	...

This move completes the Gambit.

| | ... | 3. P to K Kt 4 |

This move has a double object. First, it protects the Gambit pawn, which would be attacked after White's necessary P to Q 4, and then it enables Black to post his B at Kt 2, which is essential, as in some variations White might play P to K R 4, when without the B at Kt 2, Black could not reply P to K R 3, because his Rook would not then be protected, and his pawns on the King's side would be broken up.

4. B to B 4	4. B to Kt 2
5. P to Q 4	5. P to Q 3
6. P to K R 4	6. P to K R 3

See previous remark. Of course, were Black now to advance the attacked pawn, he would weaken the Gambit pawn.

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7. P takes P	7. P takes P
8. R takes R	8. B takes R
9. Q to Q 3	...

The intention being to play P to K 5 and Q to R 7, attacking two pieces, and threatening mate. Black prevents this by—

| ... | 9. Kt to K R 3 |

White has not as yet gained any marked advantage to compensate for the sacrificed pawn.

Black's best defence in the King's Knight's Gambit is to play 4. ... P to Kt 5, thereby forcing White to adopt either the Muzio or the Salvio attack, in either of which cases Black should get the best of the game, as we proceed to show.

THE MUZIO GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. B to B 4	4. P to Kt 5
5. Castles	...

The Knight cannot go back to Kt sq., consequently White must either give it up or play Kt to K 5, which will be treated in the Salvio Gambit. Leaving the Knight *en prise* constitutes the Muzio Gambit.

| ... | 5. P takes Kt |

The position is now as represented in Fig. 12.
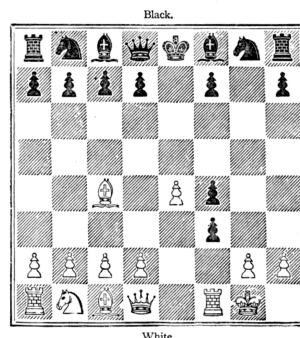
FIG. 12.
[Position after Black's 5th Move.]

| 6. Q takes P | 6. Q to B 3 |
| 7. P to K 5 | ... |

This further sacrifice may be regarded as compulsory. White gains time to develop his pieces, as Black has, after the capture of the K P, both King and Queen in an exposed position.

{395}

...	7. Q takes P
8. P to Q 3	8. B to R 3
9. B to Q 2	...

Threatening 10. R to K sq.; or if Black plays 9. ... Q takes P; 10. B to B 3, &c. White has gained no material advantage.

{396}

Second Variation.

Reverting to the position after Black's 5th move (Fig. 12), instead of, as in the preceding variation, 6. Q takes P, let White play—

	6. P to Q 4	...

This attack, if not properly met, is extremely embarrassing for Black; but, against the correct play, it is inferior to the one already given.

White	Black
...	6. P to Q 4 (best)
7. B takes P	7. Q B to Kt 5
8. R to B 2	8. P to Q B 3
9. B to B 4	9. B to Kt 2
10. P to B 3	10. B to R 3
11. Kt to Q 2	11. Kt to K 2
12. Kt takes P	12. Kt to Kt 3

And Black even without Castling may assume the counter-attack with R to Kt sq., bringing the Queen into play as soon as feasible.

THE SALVIO GAMBIT.

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. B to B 4	4. P to Kt 5
5. Kt to K 5	...

This move constitutes the Salvio attack. White attacks Black's K B P, intending to obtain a compensating advantage for being compelled to move his King without castling. {397}

WHITE.	BLACK.
...	5. Q to R 5: ch.
6. K to B sq.	6. Kt to Q B 3
7. B takes P: ch.	7. K to K 2

Better here, as in most cases, than 7.... K to Q sq., for it keeps an attack upon the B in case the Kt has to move.

WHITE	BLACK
8. Kt takes Kt: ch.	8. Q P takes Kt
9. B to Kt 3	9. Kt to B 3
10. P to Q 3	10. Kt to R 4

Black has by far the better position.

THE KIESERITZKY GAMBIT.

Here the opening moves are again: 1. P to K 4, P to K 4; 2. P to K B 4, P takes P; 3. Kt to K B 3, P to K Kt 4. If White plays 4. B to B 4, Black can play either 4. ... B to Kt 2, thus consolidating his King's pawns, which are difficult to break up, or 4. ... P to Kt 5, with the consequences shown in the Muzio and Salvio. To obviate this, White plays now 5. P to K R 4. Black's Knight's pawn cannot be defended with P to K R 3, the Bishop not being yet at Kt 2. Therefore Black's best course (B to K 2 not being good) is 5. ... P to Kt 5, to which White replies 6. Kt to K 5—the Kieseritzky, or 6. Kt to Kt 5, the Allgaier, to be considered subsequently.

WHITE.	BLACK.	{398}
1. P to K 4	1. P to K 4	
2. P to K B 4	2. P takes P	
3. Kt to K B 3	3. P to K Kt 4	
4. P to K R 4	4. P to Kt 5	
5. Kt to K 5	5. B to Kt 2	

Black has various defences here, the best being the text-move and 5. ... Kt to K B 3.

6. P to Q 4	...

If 6. Kt takes Kt P, Black replies 6. ... P to Q 4; 7. Kt to B 2, Kt to K 2; 8. P takes P, Castles; 9. B to K 2, Kt to B 4, with the better game.

WHITE	BLACK
...	6. Kt to K B 3
7. Kt to Q B 3	7. P to Q 3
8. Kt to Q 3	8. Kt to R 4
9. Kt takes P	9. Kt to Kt 6
10. R to R 2	10. Castles
11. Q to Q 3	11. Kt takes B
12. K takes Kt	12. Kt to B 3

And Black has a good game.

THE ALLGAIER GAMBIT.

Here, as in the Muzio, a piece is sacrificed for an early and strong attack. The opening moves are—

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. P to K R 4	4. P to Kt 5
5. Kt to Kt 5	...

This move involves the sacrifice of the Knight, and constitutes the Allgaier.

...	5. P to K R 3
6. Kt takes K B P	6. K takes Kt
7. B to B 4: ch.	7. P to Q 4

Black gives up this pawn to free his Bishop and protect the pawn at Kt 5.

8. B takes P: ch.	8. K to Kt 2
9. B takes Q Kt P	9. B takes B
10. Q takes P: ch.	10. K to B 2
11. Q to R 5: ch.	11. K to K 2
12. Q to K 5: ch.	12. K to Q 2
13. Q takes R	13. Kt to K B 3

Threatening to win the Queen by 14. ... Q to K 2, and 15. ... B to Kt 2.

14. P to Q Kt 3	...

To be able to play, in reply to 14. ... Q to K 2; 15 B to R 3. This avoids the immediate danger, but White has no tangible advantage.

An important modification of this is the Allgaier-Thorold, in which White at move 7 advances the Queen's pawn, instead of at once checking after the sacrifice of the Knight. The following is an example of this Gambit, and a probable continuation.

1. P to K 4	1. P to K 4
2. P to K B 4	2. P takes P
3. Kt to K B 3	3. P to K Kt 4
4. P to K R 4	4. P to Kt 5
5. Kt to Kt 5	5. P to K R 3
6. Kt takes P	6. K takes Kt
7. P to Q 4	7. P to B 6
8. B to B 4: ch.	8. P to Q 4
9. B takes P: ch.	9. K to Kt 2
10. P takes P	10. Kt to K B 3

Black has slightly the advantage.

THE CUNNINGHAM GAMBIT.

This should rather be called the Cunningham Defence to the King's Knight's Gambit. The opening moves are: 1. P to K 4, P to K 4; 2. P to K B 4, P takes P; 3. Kt to K B 3, B to K 2. This defence is less favourable than either the Muzio or the Salvio.

The game may proceed as follows—

WHITE.	BLACK.
4. B to B 4	4. B to R 5: ch.
5. K to B sq.	...

This is the best move, which should give the advantage to White. Less favourable is Cunningham's own line of play: 5. P to K Kt 3, P takes P; 6. Castles, P takes P: ch.; 7. K to R sq., P to Q 4, 8. B takes P, Kt to K B 3; 9. B takes P. ch., K takes B; 10. Kt takes B, R to B sq.; 11. P to Q 4, K to Kt sq., with a good game for Black.

5. ...	5. P to Q 4
6. B takes P	6. Kt to K B 3

THE BISHOP'S GAMBIT.

Here the opening moves are: 1. P to K 4, P to K 4; 2. P to K B 4, P takes P; 3. B to B 4. The Bishop being developed at this stage, instead of the King's Knight, gives the Opening its name. Its special feature is that White exposes himself to a check, which compels him to move his King, and thus loses the privilege of castling without gaining such an immediate attack as in the Salvio. But though White thus gives up the attack temporarily, he is able to reassume it with intensified vigour, owing to the exposed position of the Black Queen. The check with the Queen is therefore now only resorted to in conjunction with 4. ... P to Q 4, a counter-gambit which furthers Black's

development.

	WHITE.		BLACK.
1.	P to K 4	1.	P to K 4
2.	P to K B 4	2.	P takes P
3.	B to B 4	3.	P to Q 4

Or 3. ... Q to R 5: ch., followed by 4. ... P to Q 4.

4.	B takes P		...

Not 4. P takes P, because of 5. ... Q to R 5: ch.; 6. K to B sq., B to Q 3; 7. Kt to K B 3, Q to R 4; 8. P to Q 4, Kt to K 2; 9. Kt to B 3, Castles, with the better game.

	...	4.	Q to R 5: ch.
5.	K to B sq.	5.	P to K Kt 4
6.	Kt to K B 3	6.	Q to R 4
7.	P to K R 4		...

Upon the same principle as in the other Gambits (or, indeed, as in every strong pawn position), viz., to attempt to break the force of the united pawns.

	...	7.	B to Kt 2

SECOND VARIATION.

Reverting to the position after Black's 5th move, White has two other attacks here—viz., 6. Q to B 3, and 6. P to K Kt 3.

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6. $\dfrac{\text{Q to B 3}}{\text{P to Q B 3}}$ 10. $\dfrac{\text{Q to B 3}}{\text{P to Kt 5}}$

7. $\dfrac{\text{Q to Q B 3}^{[101]}}{\text{P to B 3}}$ 11. $\dfrac{\text{P to Q 4}^{[102]}}{\text{P to B 6}}$

8. $\dfrac{\text{B takes Kt}}{\text{R takes B}}$ 12. $\dfrac{\text{B to K 3}^{[103]}}{\text{B to K 3}}$

9. $\dfrac{\text{Q takes P}}{\text{B to K 2}}$ 13. $\dfrac{\text{Kt to Q 2}}{\text{Kt to Q 2}}$

With advantage for Black.

THIRD VARIATION.

(First five moves as before.)

6. $\dfrac{\text{P to K Kt 3}}{\text{P takes P}}$ 11. $\dfrac{\text{Kt to K B 3}}{\text{B to R 6: ch.}}$

7. $\dfrac{\text{K to Kt 2}^{[104]}}{\text{B to Q 3}}$ 12. $\dfrac{\text{K takes B}}{\text{P to Kt 5: ch.}}$

8. $\dfrac{\text{P to K 5}}{\text{B takes P}}$ 13. $\dfrac{\text{K to Kt 2}}{\text{P takes Kt: ch.}}$

9. $\dfrac{\text{Q to K sq.}}{\text{Q to Q 5}}$ 14. $\dfrac{\text{K takes P}}{\text{Kt to K B 3}}$

And wins.

10. $\dfrac{\text{B takes P: ch.}}{\text{K takes B}}$

Two other continuations for Black should be noted by the student—viz., 3. ... P to K B 4, and 3. ... Kt to K B 3.

FOURTH VARIATION.

{403}

3. $\dfrac{\text{...}}{\text{P to K B 4}}$ 7. $\dfrac{\text{P to Q 4}}{\text{Kt to K B 3}}$

4. $\dfrac{\text{Q to K 2}}{\text{Q to R 5: ch.}}$ 8. $\dfrac{\text{Q takes B P}}{\text{Q takes Q}}$

5. $\dfrac{\text{K to Q sq.}}{\text{P takes P}}$ 9. $\dfrac{\text{B takes Q}}{\text{...}}$

Even game.

6. $\dfrac{\text{Q takes P: ch.}}{\text{B to K 2}}$

FIFTH VARIATION.

3. $\dfrac{\text{...}}{\text{Kt to K B 3}}$ 7. $\dfrac{\text{P to Q 3}}{\text{Kt to K 4}}$

4.	$\dfrac{\text{Kt to Q B 3}}{\text{Kt to B 3}}$	8.	$\dfrac{\text{B to Kt 3}}{\text{B to Kt 5}}$
5.	$\dfrac{\text{Kt to B 3}}{\text{B to Kt 5}}$	9.	$\dfrac{\text{Q B takes P}}{...}$
6.	$\dfrac{\text{Castles}}{\text{P to Q 3}}$		Even game.

THE GAMBIT DECLINED.

Although, in the majority of Gambits, the defence should obtain, if not an advantage, at least an even game, some players (fearing to give their opponent the chance of a sudden and vigorous attack) decline to accept the Gambit.

There are various modes of refusing the Gambit; the one most frequently resorted to being by playing B to B 4. The game may proceed as under:

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

Intending to establish a centre with 5 P to Q 4. {404}

WHITE.	BLACK.
...	4. B to K Kt 5
5. B to K 2	...

5. P to K R 3, B takes Kt; 6. Q takes B, may also be played.

WHITE.	BLACK.
...	5. B takes Kt
6. B takes B	6. Kt to Q B 3
7. P to Q Kt 4	7. B to Kt 3
8. P to Kt 5	8. Q Kt to K 2
9. P to Q 4	...

And White has, so far, carried out his plan of establishing a centre. The position is about even.

The following defence is known as the *Falkbeer Counter-Gambit*, after its author:

WHITE.	BLACK.
1. P to K 4	1. P to K 4
2. P to K B 4	2. P to Q 4
3. K P takes P	...

Not 3. B P takes P, because of 3. ... Q to R 5: ch., which would give Black a winning game.

WHITE.	BLACK.
...	3. P to K 5

Black gives up a pawn for the attack, and a spirited game. It would be disadvantageous for Black to play 3. ... Q takes P, because White would then develop his pieces quicker, which it is the object of Black's counter-gambit to prevent.

WHITE.	BLACK.
4. B to Kt 5: ch.	4. P to B 3

Both White's and Black's moves are the best available.

WHITE.	BLACK.
5. P takes P	5. P takes P

Black takes with the pawn in order to maintain the attack, for which he gave up a pawn. {405}

WHITE.	BLACK.
6. B to B 4	6. Kt to B 3

Again the best moves for both sides. Black could not play 6. ... B to Q B 4, because of 7. B takes P: ch., K takes B; 8. Q to R 5: ch., P to Kt 3; 9. Q takes B, &c.

CLOSE GAMES.

All games which commence with any other move than 1. P to K 4, or in which Black replies with any other move than 1. ... P to K 4, are called Close Games. These Openings are resorted to either by the first player, if he has to meet an opponent who is well versed in book knowledge, or by the second player, if he is afraid to trust himself in the wide field of the Open Games, with all the numerous variations and combinations, which the first player, knowing what Opening he proposes to adopt, might have prepared.

The Close Games require a considerable knowledge of pawn-play, which is a specialty, only to be acquired by long experience. In the Open Games the attack is mostly made with pieces, while in close or irregular games the pawns are pushed forward, and the pieces are posted behind them in strategical positions, and only come into action after the dispositions of the plan of campaign

are matured. Any attempt at full treatment at the Close Games would therefore be out of place in an elementary treatise.

The French Defence and the Sicilian Defence are, however, exceptions. They are very frequently played. To these, therefore, it will be necessary to devote special attention. {406}

THE FRENCH DEFENCE.

WHITE.	BLACK.
1. P to K 4	1. P to K 3

This move of Black constitutes the *French Defence*. It gives a safe but dull game, with the exception of a few variations. The game may continue as follows:

2. P to Q 4	2. P to Q 4
3. P to K 5	3. P to Q B 4

To prevent the establishment of a centre. It may be taken as a principle—always try to prevent or break the formation of a centre.

4. P to Q B 3	4. Kt to Q B 3
5. P to K B 4	...

In anticipation of Black's probable 5. ... Q to Kt 3, when White would have to develop his K Kt.

...	5. Q to Kt 3
6. Kt to B 3	6. B to Q 2
7. P to Q Kt 3	...

In order to play his Bishop to K 3, which he cannot do now, because the Kt P would be *en prise*.

...	7. R to B sq.
8. B to K 3	8. Kt to R 3
9. B to Q 3	...

To prevent 9. ... Kt to B 4, attacking Bishop and Queen's Pawn. 9. ... Kt to K Kt 5 would be loss of time, as White would play 10. B to Kt sq., and then drive the Knight back. {407}

...	9. P takes P
10. P takes P	10. Kt to Q Kt 5
11. P to K R 3	...

The White Bishop cannot move, because of Kt to B 7: ch., and if 11. Castles, Black would win the exchange with 11. ... Kt takes B; 12. Q takes Kt, B to Kt 4.

...	11. Kt takes B: ch.
12. Q takes Kt	12. B to Kt 5: ch.
13. K to B 2 (or Q Kt to Q 2)	...

With a very good game for Black.

<p style="text-align:center">Second Variation.</p>

WHITE.	BLACK.
1. P to K 4	1. P to K 3
2. P to Q 4	2. P to Q 4
3. Kt to Q B 3	3. Kt to K B 3
4. P to K 5	

P to K 5 on White's third move having been found unsatisfactory, the modified form here given is now fashionable.

...	4. K Kt to Q 2
5. P to B 4	5. P to Q B 4

Again the attempt to break the centre.

6. P takes P	6. Kt to Q B 3

As the pawn cannot be defended, Black utilises his time by bringing an additional piece into play.

7. Kt to B 3	7. B takes P
8. B to Q 3	8. P to B 3

Again an attack upon the centre.

9. P takes P	9. Kt takes P
10. Q to K 2	10. Castles

{408}

11. P to Q R 3	11. P to Q R 3

<div align="center">The game is so far even.</div>

<div align="center">

THE SICILIAN DEFENCE.

</div>

WHITE.	BLACK.
1. P to K 4	1. P to Q B 4

This move of Black constitutes the *Sicilian Defence*, its main object being to prevent White from establishing a centre.

2. Kt to Q B 3	2. Kt to Q B 3

White might also play 2. B to B 4, or 2. Kt to K B 3; the development of the Q Kt is, however, generally adopted.

3. Kt to B 3	3. P to K 3
4. P to Q 4	4. P takes P
5. Kt takes P	5. Kt to B 3
6. Kt (Q 4) to Kt 5	6. B to Kt 5
7. P to K R 3	7. B takes Kt: ch.
8. Kt takes B	8. P to Q 4

Black remains with an isolated Queen's pawn after the exchanges which follow; but as in most forms of the Sicilian Defence, Black's Queen's pawn is weak, the position arising from Black's text-move is not inferior to any other he can obtain.

9. P takes P	9. Kt takes P
10. Kt takes Kt	10. Q takes Kt
11. Q takes Q	11. P takes Q
12. B to K B 4	12. Castles
13. Castles	13. B to K 3

<div align="center">Even game.</div>

<div align="center">

THE QUEEN'S GAMBIT.

</div>

The *Queen's Gambit*, 1. P to Q 4, P to Q 4; 2. P to Q B 4, P takes P; 3. P to K 3, or 3. P to K 4, or 3. Kt to K B 3, &c., is rarely played, because the Gambit pawn cannot, as in the King's Gambit, be defended by Black with the Knight's pawn; therefore the offered Gambit is usually declined (say, by 2. ... P to K 3), and the games take the form of close openings. The Queen's Gambit Declined is a very popular Opening in tournaments.

<div align="center">

THE FIANCHETTO.[105]

</div>

The Fianchetto takes various form—viz., the *King's Fianchetto*, wherein White commences with 1. P to K Kt 3, and 2. B to Kt 2; and the *Queen's Fianchetto*, where White plays 1. P to Q Kt 3, and 2. B to Kt 2; the *King's Fianchetto Defence*, where Black defends with 1. ... P to K Kt 3, and 2. ... B to Kt 2; and the *Queen's Fianchetto Defence*, where Black defends with 1. ... P to Q Kt 3, and 2. ... B to Kt 2. The *Double Fianchetto* is where either White or Black develops both Bishops at Kt 2. The shape of White's development against either Fianchetto defence should be as under:

WHITE.	BLACK.
1. P to K 4	1. P to K Kt 3
2. P to K B 4	2. P to K 3
3. P to Q 4	3. B to Kt 2
4. Kt to K B 3	4. P to Kt 3
5. P to B 3	5. B to Kt 2
6. B to Q 3	6. Kt to K 2
7. B to K 3	7. P to Q 4
8. P to K 5	8. Kt to Q 2
9. Q Kt to Q 2, &c.	

All kindred Openings should be treated after this manner—viz., the opposing player should aim at the formation of a strong centre, so as to close the diagonal occupied by the Bishop.

<div align="center">

THE END GAME.

</div>

As before stated, the game of Chess consists of three parts:

The OPENING, *i.e.*, the strategical disposition of the forces; the MIDDLE GAME, *i.e.*, the campaign, and the END GAME.

The Middle part of the game commences where the Opening ceases, and here the player is thrown upon his own resources.

The End Game commences where the Middle Game ceases, and this latter stage of the game is a

study in itself. In the majority of cases the treatment of the End Game is a matter of intuition. The student may, however, be assisted by the knowledge of general principles, and by familiarity with certain standard positions, which frequently occur in practice. Examples of these positions, and the methods of dealing with them, will be given in the following pages.

KING AND PAWN AGAINST KING.
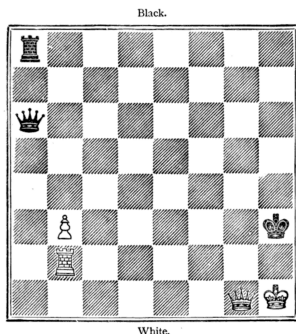
Fig. 13.
[Black to Move and Draw.]

In the majority of games, either one or the other player remains at the close with a pawn, which has to be queened. Fig. 13 illustrates an ending in which White is a pawn ahead, and if he had the move, would win with 1. R to R 2, checkmate. It being, however, Black's turn to move, he is able to exchange both Queen and Rook, and if he can stop White's pawn from reaching the 8th square and becoming a Queen, he may draw the game. There is a simple method of ascertaining this at a glance without calculation (by means of the imaginary "square" depicted in Fig. 14). Black forces the exchange of pieces thus:

WHITE.	BLACK.
...	1. Q to B 3: ch.
2. Q to Kt 2: ch.	2. Q takes Q: ch.
3. R takes Q	3. R to R 8: ch.
4. R to Kt sq.	4. R takes R: ch.
5. K takes R	...
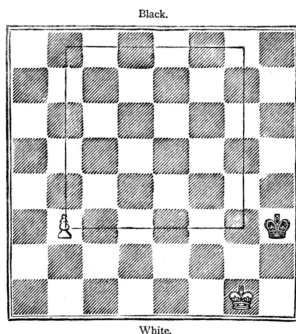
Fig. 14.
[Black to Move and Draw.]

Producing the position shown in Fig. 14; and Black draws; for the Black King can reach the pawn before the White King can approach to defend it. Consequently White can only advance the pawn; but the Black King will be able to stop it from queening, for his next move will bring him *within the square* (indicated above) in which the pawn stands, and in such case he can always overtake it. Thus—

WHITE.	BLACK.
...	5. K to Kt 6
6. P to Kt 4	6. K to B 5
7. P to Kt 5	7. K to K 4
8. P to Kt 6	8. K to Q 3
9. P to Kt 7	9. K to B 2

And the pawn is lost. It will be seen that the Black King remains with every move *within the square* of the pawn.
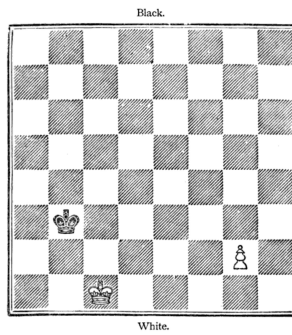
F<small>IG</small>. 15.
[W<small>HITE TO</small> M<small>OVE AND</small> W<small>IN</small>.]

Fig. 15 illustrates a position in which the pawn can be supported by the King. Here if White were at once to advance the pawn, the Black King would move *within the square* of the pawn and capture it. Therefore the King must go to protect it.

1.	K to Q 2	1.	K to B 5
2.	K to K 3	2.	K to Q 4
3.	K to B 4	3.	K to K 3
4.	K to Kt 5	4.	K to B 2
5.	K to R 6	5.	K to Kt sq.
6.	P to Kt 4	6.	K to R sq.
7.	P to Kt 5	7.	K to Kt sq.
8.	K to Kt 6	8.	K to R sq.
9.	K to B 7		...

If Black had played 8. ... K to B sq., White would have played 9. K to R 7.

	...	9.	K to R 2
10.	P to Kt 6: ch.		

And the pawn cannot be prevented from queening. {415}

KING AND QUEEN AGAINST KING.
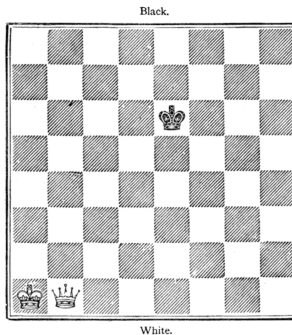
F<small>IG</small>. 16.

The position being as in Fig. 16, the shortest way to checkmate the Black King is as given below:

{416}

WHITE.		BLACK.	
1.	K to Kt 2	1.	K to Q 4
2.	K to B 3	2.	K to K 4
3.	Q to K Kt 6	3.	K to B 5
4.	K to Q 4	4.	K to B 6
5.	Q to Kt 5	5.	K to B 7
6.	Q to Kt 4	6.	K to K 8
7.	K to K 3	7.	K to B 8
8.	Q to Kt 7		...

Not 8. Q to Kt 3, because Black would then be stalemate, a contingency which White must carefully guard against in similar positions.

	...	8.	K to K 8
9.	Q mates at Kt sq. or R sq.		

TWO ROOKS AND KING AGAINST KING.

{417}
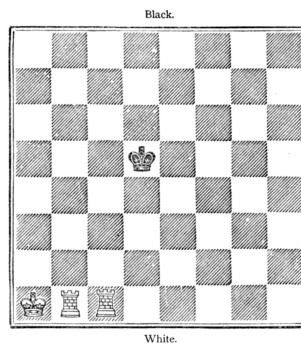
FIG. 17.

Fig. 17 shows the most unfavourable position for White's two Rooks. The shortest way to checkmate the Black King is as follows:

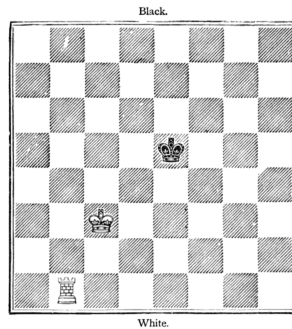| WHITE.	BLACK.
1. R to K sq.	1. K to Q 5
2. R (Kt sq.) to Q sq.: ch.	2. K to B 6
3. R to K 2	3. K to B
4. R to B 2: ch.	4. K to Kt 6
5. R to B 8	5. K to R 6
6. R to Q Kt sq.	6. K to R 5
7. R to R 8, mate.	

KING AND ROOK AGAINST KING.

FIG. 18.

Fig. 18 represents the most unfavourable position for White. The shortest way to checkmate the Black King is—

WHITE.	BLACK.
1. K to B 4	1. K to K 5
2. R to K sq.: ch.	2. K to B 4
3. K to Q 4	3. K to B 5
4. R to B sq.: ch.	4. K to Kt 4
5. K to K 4	...

It will be noticed that the White King always approaches at the distance of a Knight's move, whilst the Black King moves either on diagonals, or takes the "opposition" to the White King.

WHITE.	BLACK.
...	5. K to Kt 3
6. K to K 5	6. K to Kt 4
7. R to Kt sq.: ch.	7. K to R 5
8. K to B 5	8. K to R 6
9. K to B 4	9. K to R 7
10. R to Kt 3	10. K to R 8
11. K to B 3	11. K to R 7
12. K to B 2	12. K to R 8
13. R to R 3, mate.	

N.B.—The Rook can only checkmate on an outer row or file of the board.

KING AND TWO BISHOPS AGAINST KING.
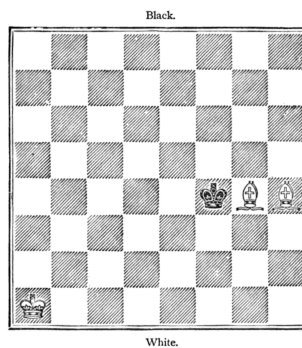
To checkmate with two Bishops is comparatively easy. Fig. 19 illustrates the most unfavourable position for White, and the solution given is the shortest attainable.

{420}

	WHITE.		BLACK.
1.	B to Q sq.	1.	K to K 6
2.	K to Kt 2	2.	K to Q 7
3.	B to Q B 2	3.	K to K 6
4.	K to B 3	4.	K to B 6
5.	K to Q 4	5.	K to Kt 5
6.	B to K sq.	6.	K to B 6
7.	B to Q 3	7.	K to B 5
8.	B to K 4	8.	K to Kt 4
9.	K to K 5	9.	K to Kt 5
10.	B to K B 2	10.	K to Kt 4
11.	B to K B 5	11.	K to R 3
12.	K to B 6	12.	K to R 4
13.	B to K 6	13.	K to R 3
14.	B to Kt 4	14.	K to R 2
15.	K to B 7	15.	K to R 3

White must he careful not to stalemate the Black King. For instance, if Black were to play here 15. ... K to R sq., White could not play 16. B to K B 5; but must play 16. B to K 3, K to R 2; 17. B to B 5: ch., K to R sq.; 18. B to Q 4 mate.

16.	B to K 3: ch.	16.	K to R 2
17.	B to B 5: ch.	17.	K to R sq.
18.	B to Q 4, checkmate.		

KING, BISHOP, AND KNIGHT AGAINST KING.

{421}
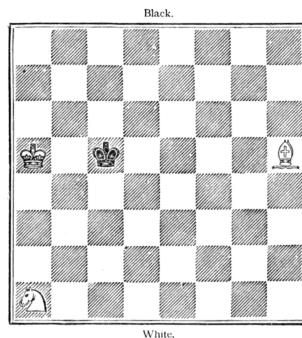
To checkmate with Bishop and Knight is a very difficult process. Checkmate can only be forced if the Black King is driven to one of the Rook squares of the same colour as the Bishop. In the position shown in Fig. 20 the Black King must be driven either to Q R sq., or K R 8. Frequently the Bishop and Knight are separated from the White King; in that case the Black King cannot be prevented from moving to a Rook square of the opposite colour to the Bishop. Then the forces must be brought together to act in concert with the White King; when, by combined action, the Black King can be forced on to a corner square of the same colour as White's Bishop, and checkmated as shown in the appended solution. Mate can be forced in the most unfavourable position (see Fig. 20) in about thirty or thirty-one moves.

{422}

	WHITE.		BLACK.
1.	Kt to Kt 3: ch.	1.	K to B 3

If 1. ... K to B 5; then 2. B to Q sq., K to B 6; 3. K to Kt 5, K to Q 6; 4. K to B 5, K to K 5; 5. B to B 2: ch., K to K 4; 6. Kt to Q 4, K to B 3; 7. K to Q 6, K to B 2; 8. Kt to B 3, K to B 3; 9. Kt to K 5, K to Kt 2; 10. K to K 6, and the

King is gradually forced on to the last row.

2.	K to Kt 4		2.	K to Q 4
3.	B to B 3: ch.		3.	K to Q 3
4.	Kt to Q 4		4.	K to K 4
5.	K to B 5		5.	K to B 3
6.	K to Q 5		6.	K to B 2
7.	Kt to B 5		7.	K to B 3
8.	Kt to Q 6		8.	K to Kt 3
9.	K to K 5		9.	K to Kt 2
10.	B to K 4		10.	K to Kt sq.
11.	K to B 6		11.	K to R sq.

The King is now on the Rook square of opposite colour to the Bishop, and must be driven to K R 8, or Q R square, in order to be checkmated.

12.	Kt to B 7: ch.		12.	K to Kt sq.
13.	B to B 5			...

Purposely losing a move (*coup de repos*); it is immaterial where the Bishop moves to so long as it remains on the same diagonal, the object being to force Black to move, without altering White's position.

	...		13.	K to B sq.
14.	B to R 7			...

To prevent the King from returning to Kt sq. if the Kt moves.   {423}

	...		14.	K to K sq.
15.	Kt to K 5		15.	K to Q sq.
16.	B to K 4		16.	K to B 2
17.	Kt to B 4			...

The Black King is now gradually forced on to the fatal White corner.

	...		17.	K to Q 2
18.	K to B 7		18.	K to Q sq.
19.	B to B 6		19.	K to B 2
20.	B to Kt 5			...

Not to R 4, because at Kt 5 the Bishop guards the additional square R 6.

	...		20.	K to Q sq.
21.	K to K 6		21.	K to B sq.
22.	K to Q 6		22.	K to Q sq.
23.	Kt to R 5		23.	K to B sq.
24.	B to Q 7: ch.		24.	K to Kt sq.

If 24. ... K to Q sq., then 25. Kt to B 6, checkmate.

25.	K to B 6		25.	K to R 2
26.	Kt to B 4		26.	K to R 3
27.	K to B 7		27.	K to R 2
28.	B to B 8		28.	K to R sq.
29.	Kt to R 5		29.	K to R 2
30.	Kt to B 6: ch.		30.	K to R sq.
31.	B to Kt 7, checkmate.			

END GAME WITH TWO KNIGHTS.

With two Knights alone no mate can be forced, except through incorrect play on the part of the defence. Consequently the remaining with two Knights should be avoided. If the player has the option to change off pieces, he should keep Bishop and Knight rather than two Knights.   {424}

General Observations.

A good system for the student is to practise one Opening only, attack and defence alternately, till it is thoroughly well mastered, and so on with every other Opening. The student should not get into the habit of playing with one colour only, or he will find himself at a disadvantage when he cannot have his favourite colour. He must not make a move without carefully weighing the possible replies. If he finds *a good move*, let him still try to find a *better one*. When his opponent makes a move, he must try to discover the object of such move, whether it is immediately menacing, or only indirectly so. In the first case, a suitable defence must be found; in the latter case, he may profit by the respite to bring a piece into play.

The first principle is to develop the pieces quickly, and never to commence an attack with insufficient forces. If a player is able to bring more pieces into play than his opponent, it is

obvious that he must be stronger. The Opening correctly played is frequently half the battle won.

Avoid useless checks. Avoid useless exchanges. Bear in mind that it is disadvantageous to be left with two Knights only, as mate cannot be given with them. If the player has the better game, he should avoid remaining with a Bishop of different colour from a like piece of his opponent, as Bishops of different colour frequently lead to a draw.

The student should further accustom himself to an elegant style of play—viz., strictly to adhere to the laws of the game; never to take back a move; never to touch a man until he has determined where to move it; and to move his pieces quietly.

BIBLIOGRAPHY OF CHESS.

The literature of chess is very extensive, but many of the best works would be practically useless to a beginner, as too advanced for his capabilities. Any of the works mentioned next below may be studied with advantage by the learner.

CHESS[106] (Oval Series). By L. Hoffer. Routledge, 1*s.*

COMMON SENSE IN CHESS. By E. Lasker. Bellairs & Co. 2*s.* 6*d.* nett.

CHESS. By R. F. Green. Bell & Sons. 1*s.*

THE CHESS-PLAYER'S MENTOR. By F. J. Lee and G. H. D. Gossip. Ward & Downey. 1*s.*

THE CHESS-PLAYER'S VADE MECUM. By G. H. D. Gossip. Ward & Downey. 1*s.*

THE CHESS OPENINGS. By I. Gunsberg. Bell & Sons, 1*s.*

THE CHESS-PLAYER'S POCKET BOOK. By James Mortimer. Sampson Low & Co. 1*s.*

SIX PRACTICAL CHESS OPENINGS. Anon. British Chess Company. 6*d.*

SIX CHESS LESSONS FOR JUNIOR PLAYERS. By S. Tinsley. British Chess Company. 6*d.*

FIFTY PAWN PUZZLES. Anon. British Chess Company. 4*d.*

To more advanced players may be recommended, in addition—

THE CHESS-PLAYER'S HANDBOOK. By Howard Staunton. Bell & Sons. 5*s.*

THE CHESS-PLAYER'S COMPANION. By Howard Staunton. Bell & Sons. 5*s.*

MORPHY'S GAMES OF CHESS. By J. Löwenthal. Bell and Sons. 5*s.*

CHESS OPENINGS, ANCIENT AND MODERN. By E. Freeborough and C. E. Ranken. Kegan Paul & Co. 8*s.*

CHESS ENDINGS. By E. Freeborough. Kegan Paul & Co. 7*s.* 6*d.*

SELECT CHESS END-GAMES. By E. Freeborough. Kegan Paul & Co. 1*s.* 6*d.* nett.

CHESS STUDIES AND END GAMES. By J. Kling and B. Horwitz. Bell & Sons. 7*s.* 6*d.*

SYNOPSIS OF THE CHESS OPENINGS. By William Cook. Simpkin, Marshall & Co. 4*s.*

THE CHESS-PLAYER'S MANUAL. By G. H. D. Gossip. Routledge. 7*s.* 6*d.*

THE PRINCIPLES OF CHESS. By James Mason. Horace Cox. 2*s.* 6*d.*

THE ART OF CHESS. By James Mason. Horace Cox. 5*s.* nett.

CHESS OPENINGS. By James Mason. Horace Cox. 2*s.* net.

CHESS MASTERPIECES. By H. E. Bird. Dean & Sons. 3*s.*

CHESS PRACTICE. By H. E. Bird. Sampson Low & Co. 2*s.* 6*d.*

CHESS NOVELTIES. By H. E. Bird. Warne & Co. 3*s.* 6*d.*

MODERN CHESS BRILLIANCIES. By G. H. D. Gossip. Ward & Downey. 1*s.*

THE HASTINGS CHESS TOURNAMENT BOOK (1895). Edited by Horace Cheshire. Chatto & Windus. 7*s.* 6*d.* net.

DRAUGHTS.

"In friendly contention, the old men
Laughed at each lucky hit or unsuccessful manœuvre—
Laughed when a man was crowned, or a breach was made in the king-row."
LONGFELLOW—*Evangeline.*

The game of Draughts is played on a board of sixty-four squares of alternate colours, and with twenty-four pieces, called men (twelve on each side), also of opposite colours. It is played by two persons; the one having the twelve black or red pieces is technically said to be playing the *first side*, and the other, having the twelve white, to be playing the *second side*. Each player endeavours to confine the pieces of the other in situations where they cannot be played, or both to capture and fix, so that *none can be played*; the person whose side is brought to this state loses the game.

The essential rules of the game are as under—

The board shall be so placed that the bottom corner square on the left hand shall be black.

The men shall be placed on the black squares.[107]

The black men shall be placed upon the supposed first twelve squares of the board; the white upon the last twelve squares.

Each player shall play alternately with black and white men. Lots shall be cast for the colour at the commencement of a match, *the winner to have the choice of taking* black *or* white.

The first move must *invariably* be made by the person having the black men.

At the end of five minutes "Time" may be called; and if the move be not completed on the expiry of another minute, the game shall be adjudged lost through improper delay.

When there is only *one way* of taking one or more pieces, "Time" shall be called at the end of one minute; and if the move be not completed on the expiry of another minute, the game shall be adjudged lost through improper delay.

After the first move has been made, if either player arrange any piece without giving intimation to his opponent, he shall forfeit the game; but, if it is his turn to play, he may avoid the penalty by playing that piece, if possible.

After the pieces have been arranged, if the person whose turn it is to play *touch* one, he must either play that piece or forfeit the game. When the piece is not playable, he is penalised according to the preceding law.

If *any part* of a playable piece be played over an angle of the square on which it is stationed, the play must be completed in *that direction*.

A capturing play, as well as an ordinary one, is completed the moment the hand is withdrawn from the piece played, even though two or more pieces should have been taken.

When taking, if a player remove one of his own pieces, he cannot replace it, but his opponent can either play or insist on his replacing it.

Either player making a false or improper move shall forfeit the game to his opponent, without another move being made.

The "Huff" or "Blow" is, *before one plays his own piece*, to remove from the board any of the adverse pieces that might or should have taken. The "Huff" does not constitute a move.

The player has the power either to *huff, compel the take*, or to *let the piece remain on the board*, as he thinks proper.[108]

When a man first reaches any of the squares on the opposite extreme line of the board, it becomes a "King." It must be crowned (by placing a man of the same colour on the top of it) by the opponent, and can afterwards be moved backwards or forwards as the limits of the board permit.

A Draw is when neither of the players can force a win. When one of the sides appears stronger than the other, the stronger party may be required to complete the win, or to show a decided advantage over his opponent *within forty of his own moves*—counted from the point at which notice was given—failing in which, he must relinquish the game as a draw.

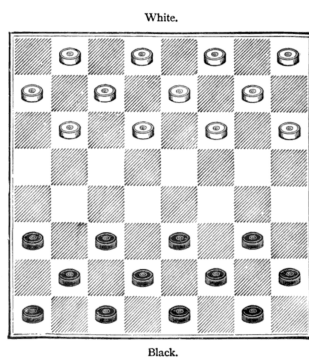FIG. 1.

The above diagram (Fig. 1) shows the board set for play, and Fig. 2 shows the draught-board numbered for the purpose of recording moves.

White.

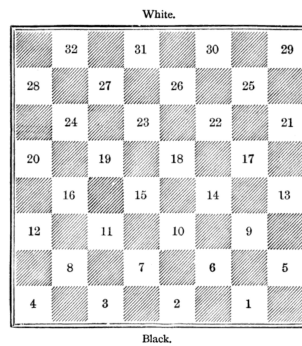| 32 | 31 | 30 | 29 |
28	27	26	25
24	23	22	21
20	19	18	17
16	15	14	13
12	11	10	9
8	7	6	5
4	3	2	1

Black.

FIG. 2.

The men being placed as shown in Fig. 1, the game is begun by each player moving alternately one of his men along the diagonal on which it is situated. The men can only move forward either to right or left one square at a time, unless they have attained one of the four squares on the extreme further side of the board (technically termed the "crown-head"). This done, they become Kings, and can move either forward or backward. The pieces take in the direction they move, by leaping over any opposing man that may be immediately contiguous, provided there be a vacant square behind it. If several men should be exposed by having open spaces behind them alternately, they may be all taken at one capture, and the capturing piece is then placed on the square beyond the last man. {432}

To explain the mode of capturing by a practical illustration, let us begin by placing the men as for a game. You will perceive that Black, who always plays first, can only move one of the men placed on 9, 10, 11, or 12; supposing him, then, to play the man on 11 to 15, and White to answer this by playing 22 to 18, Black can take the white man on 18 by leaping from 15 to 22, and removing the captured piece from the board. Should Black not take the man on 18, but make another move— say 12 to 16, for instance—he is liable to be "huffed"; that is, White may remove the man (that on 15) with which Black should have taken, off the board for not taking. When one party "huffs" the other in preference to compelling the take, he does not replace the piece his opponent moved, but simply removes the man huffed from the board, and then plays his own move.

General Advice.

It is generally better to keep your men in the middle of the board than to play them to the side squares, as in the latter case one-half of their power is curtailed.

When you have once gained an advantage in the number of your pieces, you increase the proportion by exchanges, but in forcing them you must take care not to damage your position. Open your game at all times upon a regular plan; by so doing you will acquire method in both attack and defence. Accustom yourself to play slowly at first, and, if a beginner, prefer playing with better players than yourself. Note their methods of opening a game, and follow them when opportunity presents itself. {433}

If playing against an inferior, it is as well to keep the game complicated; if with a superior, to simplify it. Avoid scattering your forces; as they get fewer, concentrate them as much as possible.

Never touch the squares of the board with your fingers; and accustom yourself to play your move off-hand, when you have once made up your mind.

Do not lose time in studying when you have only one way of taking, but take quickly.

Pay quite as much attention to the probable plans of your adversary as to your own.

Remember that the science of the game consists in so moving your pieces at the commencement as to obtain a position which will compel your adversary to give his men away. One man ahead with a clear game should be a certain *win*.

In conclusion, the student is strongly advised to study and master the theory and practice of the play embraced in the First, Second, Third, and Fourth Positions (see *post*). These endings, in different forms, are of very frequent occurrence, and should be thoroughly mastered.

The Names of the Various Openings And How Formed.

1. The "Ayrshire Lassie" is formed by the first four moves (counting the play on both sides): 11 to 15, 24 to 20, 8 to 11, 28 to 24. {434}

2. The "Bristol" is formed by the first three moves: 11 to 16, 24 to 20, 16 to 19. It was so named in compliment to the players of that city for services rendered to the late Andrew Anderson, one of the greatest masters of the game.

3. The "Cross" is formed by the first two moves: 11 to 15, 23 to 18. It is so named because the second move is played across the direction of the first.

4. The "Defiance" is formed by the first four moves: 11 to 15, 23 to 19, 9 to 14, 27 to 23. It is so named because it defies or prevents the formation of the "Fife" game.

5. The "Dyke" is formed by the first three moves: 11 to 15, 22 to 17, 15 to 19.

6. The "Fife" is formed by the first five moves: 11 to 15, 23 to 19, 9 to 14, 22 to 17, 5 to 9. It has been so called since 1847, when Wyllie, hailing from Fifeshire, played it against Anderson.

7. The "Glasgow" is formed by the first five moves: 11 to 15, 23 to 19, 8 to 11, 22 to 17, 11 to 16. It has been known by this name since Sinclair, of Glasgow, played it against Anderson at a match in 1828.

8. The "Laird and Lady" is formed by the first five moves: 11 to 15, 23 to 19, 8 to 11, 22 to 17, 9 to 13. It was so called from its having been the favourite opening of Laird and Lady Cather Cambusnethan, Lanarkshire.

9. "The Maid of the Mill" is formed by the first five moves: 11 to 15, 22 to 17, 8 to 11, 17 to 13, 15 to 18. It was so named in compliment to a miller's daughter, who was an excellent player, and partial to this opening. {435}

10. The "Old Fourteenth" is formed by the first five moves: 11 to 15, 23 to 19, 8 to 11, 22 to 17, 4 to 8. It was so named through being familiar to players as the fourteenth game in Joshua Sturge's *Guide to the Game of Draughts*, published in 1800, which for many years was the leading authority on the game.

11. The "Second Double Corner" is formed by the first two moves: 11 to 15, 24 to 19. It is so named because the first move of the *second* player is from the one double corner towards the other.

12. The "Single Corner" is formed by the first two moves: 11 to 15, 22 to 18. It is so named from the fact of each of these moves being played from one single corner towards the other.

13. The "Souter" is formed by the first five moves: 11 to 15, 23 to 19, 9 to 14, 22 to 17, 6 to 9. The game was so named owing to its being the favourite of an old Paisley shoemaker (*Scotticé*, souter).

14. The "Whilter" is formed by the first five moves: 11 to 15, 23 to 19, 9 to 14, 22 to 17, 7 to 11. "Whilter" or "Wholter," in Scotch, signifies an overturning, or a change productive of confusion.

15. The "Will-o'-the-Wisp" is formed by the first three moves: 11 to 15, 23 to 19, 9 to 13.

N.B.—The reader should observe, in studying the position following, that the numbering of the squares always starts from the *black* side of the board, whether black occupy the upper or the lower rows. {436}

END GAMES.

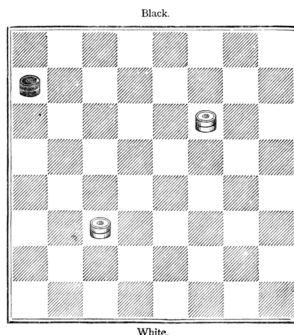### Two Kings To One.

Position.

FIG. 3.
[WHITE TO MOVE AND WIN.]

To win with two Kings against one in the double corner (see Fig. 3) is often a source of difficulty to the learner, and yet, once known, nothing is more simple. The following shows how to force the win: {437}

Solution.

22.18	1.5	1.5
5.9	10.6	9.13
11.15	5.1	10.15
9.6	14.10	13.17
18.14	1.5	15.18
6.1	6.1	17.13
15.10	5.9	18.22
		W.
		wins.

Three Kings To Two.

This, again, is a state of things of very frequent occurrence, and the novice, even with the stronger game, may find it somewhat difficult to deal with.

The proper course for White is either to pin one of Black's men, and then go for the other, or to force an exchange, so as to be left with two Kings to one, when the game, as we have seen, is a foregone conclusion. To avoid this, Black naturally endeavours to reach the two double corners, so as to have his men as far apart as possible, and to divide the attacking force. Where Black adopts these tactics the proper play, on the part of White, is to get his three Kings in a line on the same diagonal as Black's two. Thus, if Black is at 32 and 5, White must manœuvre to place his men upon squares 23, 18 and 14. If Black occupies 28 and 1, White must secure 19, 15 and 10. In this position, however Black may play, he is compelled, on White's next move, to accept the offer of an exchange. White has then two Kings to one, and the game is practically at an end. {438}

Position.

Black.
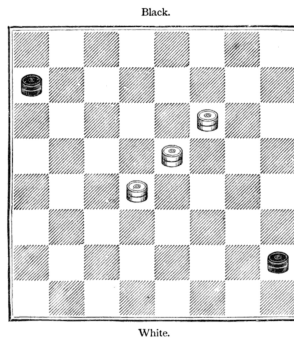
White.

FIG. 4.
[WHITE TO MOVE AND WIN.]

THE ELEMENTARY POSITIONS.

There are four often recurring situations known as the First, Second, Third, and Fourth Positions. It is highly desirable that the student should make himself well acquainted with them. {439}

FIRST POSITION.

Black.

White
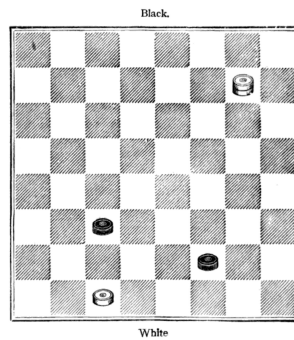
FIG. 5.
[BLACK TO MOVE AND WIN.]

Solution. {440}

27.32	6.1	14.18	9.14
8.11	22.18	9.6	1.5
32.27	1.6	18.15	14.17
11.7	18.15	30.25	S—15.10
27.23	6.1	15.18	17.22
7.10	15.10	6.10	10.14
22.26	1.5	5.1	22.25
V.1—	10.6	25.21	5.1
10.6	5.1	1.5	25.22
26.31	14.13	10.6	1.6
6.9	1.5	18.15	22.25
31.26	6.1	21.17	6.10
9.6	5.9	5.1	25.22
26.22	1.5	6.9	10.15
6.10	9.13	15.18	22.25
23.18	10.14	17.13	15.18
10.6	13.9	18.15	25.21
18.14			B. wins.

VARIATION 1.

30.25	22.18	5.9	15.18
23.18	1.5	10.15	9.5
10.6	18.15	V.2—9.5	18.22
18.14	5.1	15.18	17.14
6.1	15.10	5.9	1.6
26.30	1.5	1.5	5.1
25.21	10.6	9.6	6.2

30.25	5.1	18.15	1.5
1.5	14.10	21.17	22.17
25.22	1.5	5.1	14.9
5.1	6.1	6.9	B. wins.

Variation 2.

9.14	17.13	Continue as
1.5	1.5	trunk at
21.17	14.17	S.
5.1	15.10	B. wins.

Second Position.

{441}
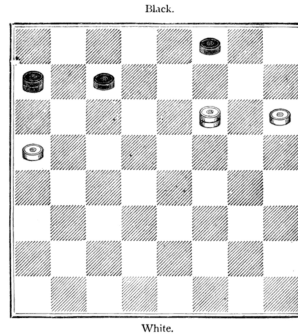
Black.

White.
FIG. 6.
[Black to Move and Win.]

Solution.

{442}

5.9	23.18	14.10
11.15	28.24	19.24
9.14	18.14	10.15
15.11	24.19	24.28
14.18	6.10	15.19
11.16	19.23	28.32
18.15	10.15	19.24
16.20	23.27	32.28
15.11	15.19	11.16
20.24	27.32	28.19
3.7	19.24	16.23
24.19	32.28	12.8
7.10	24.27	23.18
19.23	28.24	8.4
10.15	27.32	18.14
23.27	24.28	4.8
15.19	32.27	6.1
27.32	28.32	8.11
19.24	27.24	14.9
32.28	32.28	13.6
24.27	24.19	1.10
28.32	28.32	11.16
27.31	19.15	10.15
32.28	32.28	16.20
31.27	15.10	15.19
28.32	28.24	B.
27.23	10.6	wins.
32.28	24.19	

Third Position.

{443}
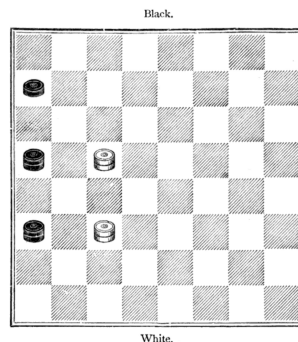
Black.

White.
FIG. 7.
[Black to Move and Win.]

Solution.

13.9	14.18	11.15	{444}
22.18	5.9	25.22	
9.6	10.6	23.27	
18.22	9.13	22.26	
6.1	6.10	27.24	
V.1—22.18	26.31	26.22	
21.25	10.14	24.20	
V.2—18.15	31.27	22.26	
1.6	18.22	20.16	
14.17	27.23	26.22	
6.2	V.3—22.25	16.12	
17.14	2.7	22.26	
25.22	25.22	12.8	
15.10	7.11	26.22	
22.26	V.4—22.25	8.3	

Variation 1.

14.18	10.15	26.31
5.9	30.26	18.22
18.23	15.19	31.27
1.6	26.30	21.17
23.26	19.23	27.31
6.10	22.26	9.14
26.30	23.18	B. wins.

Variation 2.

14.17	5.14	25.21
5.9	30.26	17.22
A—17.21	14.18	21.17
9.14	B. wins.	22.6
18.9	—	1.19
1.5	A	B. wins.
21.30	18.15	

Variation 3.

14.10	10.14	14.9
23.19	19.15	15.10
		B. wins.

Variation 4. {445}

22.18	22.26	22.26
23.27	27.24	20.16
18.22	26.22	26.22
11.15	24.20	16.12

B. wins. Very critical, and requires extreme care in forcing the win.

Fourth Position.
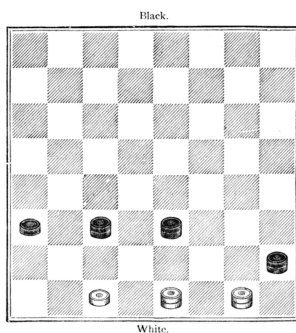
Black.

Fig. 8.
[Black to Move and Win.]
[White to Move and Draw.]

Solution. {446}

28.24	32.27	31.27	22.18
32.28	24.28	23.19	31.27
24.20	27.32	27.31	28.24
28.32	18.22	19.24	27.31
22.18	31.27	32.27	18.23
31.27	22.26	24.20	31.26
23.19	30.23	27.32	Drawn.
27.31	28.24		
19.24	B. wins.		

For further information as to the science of the game, see the article "Draughts" in *The Book of Card and Table Games*, of which the above account is an abridgment. The reader desirous of still more minute information will find it in *The Game of Draughts Simplified*, by Andrew Andersen. The fifth edition (1887) of this standard work (James Forrester, 2*s.* 6*d.*) is edited by Mr. Robert McCulloch, the writer of the above-mentioned article. Mr. McCulloch has also produced a book of his own, *The Guide to the Game of Draughts* (Bryson & Co., Glasgow, 2*s.* 6*d.*). These are thoroughly up-to-date publications. We may mention in addition the *American Draughtplayer*, by H. Spayth, the accepted authority in America, and two valuable works by Mr. Joseph Gould, *The Problem Book*, and *Match Games*.

ROULETTE AS PLAYED AT MONTE CARLO. {447}

By Captain Browning.

("Slambo" of *The Westminster Gazette*.)
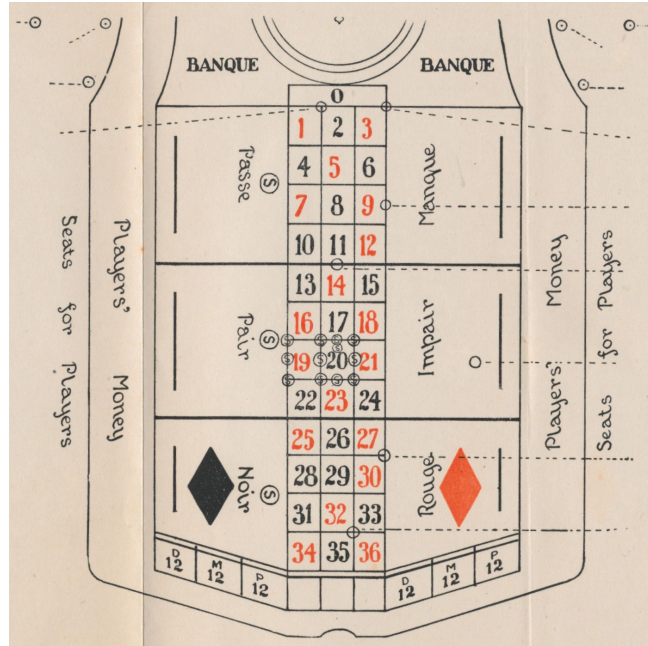
Fig. 1.

The Roulette table, which is covered with a green padded cloth, and marked out as shown in Fig. 1, is divided into two portions, the Roulette, or Wheel as it is commonly called, itself being let into the centre of the table between these two portions.

Fig. 1 is an illustration of one-half of the table, the other half being marked in exactly a similar manner. It will be seen that the cloth is divided into three long columns of figures, marked from 1 to 36. At the bottom end of these columns there are three spaces, representing all the numbers in the first, second, and third column respectively. There are three similar spaces both on the right and on the left, marked 12 D, 12 M, 12 P, indicating the third (*Dernière*), the second (*Milieu*), and first (*Première*) twelve (*Douzain*) numbers.

On either side of the column of figures are further spaces to mark the *Rouge* (or Red numbers); *Impair* (or odd numbers), *Manque* (all numbers from 1 to 18 inclusive) on the one side; and the *Noir* (or Black numbers), *Pair* (or even numbers), and *Passe* (all numbers from 19 to 36 inclusive) {448} on the other side; at the top of all is the space reserved for zero.

The Roulette, or Wheel, itself (Fig. 2) consists of a narrow circular ledge (A. A.) fixed in the table, and sloping downwards. Within this ledge is a brass cylinder (C. C.), suspended on a pin at its centre, and capable of being made to revolve by means of a cross-head or handle (H. H.).

The outer edge of the brass cylinder is divided into thirty-seven small compartments, numbered in irregular order from 1 to 36, and coloured alternately Red and Black; the 37th compartment being the zero.

The game is played in the following manner. A croupier—styled the *Tourneur*—calls out, "*Messieurs, faites vos jeux*," when the players place their stakes on that portion of the cloth which indicates the chance they wish to play upon. The *tourneur* then says, "*Les jeux sont fait*," and throws a small ivory ball round the inclined ledge (A. A.) in one direction and turns the cylinder in the opposite direction. When the ball is coming to rest the croupier calls out, "*Rien ne va plus*," after which no further stakes can be made. As the ball comes to rest it gradually slips down the ledge, and finally lodges in one of the compartments in the cylinder. The number of this compartment is the winning number, and upon its colour, figure, &c., depend the results played for. It is announced by the *tourneur* in this way, "*Onze, noir, impair, et manque*," which means that number 11, the Black, the uneven, and the *manque* (numbers 1 to 18) win. The losing stakes are first raked into the Bank, then the winnings are paid, after which the *tourneur* again says, "*Messieurs, faites vos jeux*," and the game proceeds as before.
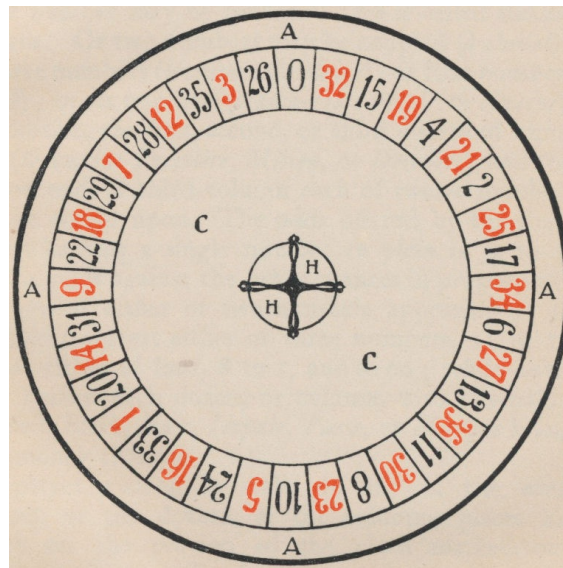
FIG. 2.

There are no less than eight different methods of staking at Roulette. Besides the three even chances: Red, Black; *Pair*, *Impair*; *Passe* or *Manque*, one single number may be backed. This is called staking *en plein*. Or two numbers may be coupled (*à cheval*); or three numbers (*transversale pleine*); or four numbers (*carré*); or six numbers (*transversale simple*, or *sixaine*). In addition, the first, second, or third dozens of numbers (*Douzaine Première*, *Milieu*, or *Dernière*), and the first, second, or third column each of twelve numbers may be staked upon. The odds offered by the Bank against backing a single number *en plein* is 35 to 1, and the odds against the other chances in proportion: thus against either of two numbers appearing 17 to 1 is paid; against either of three numbers, 11 to 1; against either of four, 8 to 1, and so on; while obviously against each dozen, or column, 2 to 1 is paid; the Red, Black, *Pair*, *Impair*, *Passe*, or *Manque* being even money chances. {449}

A player wishing to stake on any of the even chances, or the dozens, or the columns, places his money on the portion of the cloth marked out for that chance. To back a single number, the stake is placed where that number is painted on the cloth; to back both of two numbers, the stake is placed *à cheval*—that is, on the line between these two numbers. To stake on three numbers with one coin, the amount is placed on the border-line of the outside number of three numbers. Four numbers are backed when the coin is so placed that it touches all four numbers, and six numbers are combined in one bet by placing the stake on the outside of the line dividing these six numbers. Zero may also be staked upon by placing the coin in the zero area; also zero, 1, 2, 3 (*quatre premières*), by putting the stake on the outside of the line dividing zero from 1, 2, 3; or zero coupled with 1 and 2; or 2 and 3 in a similar manner. In the illustration (Fig. 1) an example is given of staking in all these various ways. It will be noticed that consecutive numbers on the table can only be staked upon in combination, not consecutive numbers on the Wheel. Thus to combine the three *voisins*, or adjacent numbers, 0, 26, 15 on the Wheel, three separate stakes would be required. {450}

Any two dozens may be combined, or any two columns, by placing the stake on the line between the two; and the player, when successful, receives one-half of the amount risked. Also any two even chances, such as *Rouge* and *Impair*, whose position is adjacent on the cloth, may be combined with one stake by placing the coin on the dividing line between the two; the player is paid even money when both events turn up, and he only loses when neither event appears. But to bet on both *Passe* and *Noir* or *Rouge* and *Manque* at the same time, two separate states would be required.

The maximum stake allowed on the even chances is 6000 francs (£240)—on a single number 180 francs is the highest possible stake; the maximum stakes on the other chances are in proportion—thus 3000 francs on a dozen or column, and 720 francs on a *carré* of four numbers. In each case the minimum stake is 5 francs, except when two dozens or two columns are combined with one stake, when at least 10 francs must be risked.

Each table is presided over by two *chefs-de-partie*, who sit on elevated chairs on either side of the Wheel. There are four croupiers, who sit at the *Banque* (one being the *tourneur*), whose duty it is to pay out the winners and rake in the losings. In addition, there is a croupier sitting at either end of the table, who looks after the interests both of the players and of the Bank generally. {451}

There being thirty-seven compartments in the Wheel, and as the odds of 35 to 1 only are paid on the winning number, it follows that on all stakes on numbers, or combination of numbers, the Bank has one chance in thirty-seven, or a percentage of slightly under 3 per cent. in its favour.

The percentage in favour of the Bank on all monies staked on the even chances, however, is only one-half of this amount. On the appearance of zero, all the money at stake is swept into the Bank, with the exception of that on zero itself—which is paid at the same rate as any other number—and the amounts on the even chances—*Rouge*, *Pair*, *Manque*, &c.: these stakes are placed on the lines on the outside of the table (see Fig. 1), and are then said to be in prison.

On the next coup, if the stakes happen to be on the winning chance, they are allowed to be withdrawn by the player. The reader will please notice that this is theoretically exactly the same thing as if the punter halved his stake with the Banker, and this he is allowed to do if he chooses. Should two zeros appear consecutively the stakes are placed still further over these lines; they are now doubly in prison, and have to be doubly released therefrom before the player gets his own money back.

Thus it will be seen that, theoretically, once in every thirty-seven spins the Bank wins *half* of all money staked on the even chances; on which chances, consequently, the Bank may be said to have a percentage of slightly under 1½ per cent. in its favour. This difference in the percentage in favour of the Bank is either unknown to, or totally disregarded by, the great majority of punters at Monte Carlo; but the player, by judicious methods of staking, to a great extent, can despoil the Bank of its higher percentage. An examination of the illustration (Fig. 1) will show that the following are Red numbers, viz. 1, 3, 5, 7, 9, 12, 14, 16, 18, 19, 21, 23, 25, 27, 30, 32, 34, and 36. Thus *Impair* contains 10 Red numbers, and but 8 Black ones. The first column includes 6; the second column 4; and the third column 8 Red numbers. Thus a player staking on Black and *Impair* has no less than twenty-eight numbers in his favour, on eight of which he wins both his stakes, and on twenty he neither wins nor loses. Or a punter staking on the third column and Black, is guarded by twenty-six numbers, on four of which (the four Black numbers in column 3) he receives 1½ times his stakes, on eight (the eight Red numbers in column 3) he receives ½ times his stakes, and on the remainder he neither wins nor loses. Similar wagers can of course be made by combining Red and *Pair*, or the first column and Red, and so on. Now a player wishing to stake on a great many numbers (which is a very frequent occurrence, and is popularly known as "plastering the table"), instead of placing his money on the various *transversales*, *carrés*, and *en pleins*, by which method he loses all his money if zero appears, should rather stake the equivalent amount on Black and *Impair*, or Red and *Pair*, which, as explained, covers twenty-eight numbers. By this method he loses only one-half of his money if zero appears. Nothing is more usual than to see a player stake *à cheval* on two dozens. A more idiotic method of gambling cannot be conceived. The equivalent amounts (supposing the *douze* P and the *douze* M are selected) should be staked on *Manque*, and the *transversale* of 19 to 24. Now if zero appears half the stake on *Manque* is saved, but in the former case the entire stake would be lost!

Many similar instances of good and bad staking could be quoted, but the average player at Monte Carlo considers the percentage against him to be so insignificant that it is scarcely worthy of his notice. However, as its *insignificance* represents a gain of some hundreds of thousands of pounds sterling per annum to the Administration, it should be worthy of a passing thought at any rate.

Nearly every player at Monte Carlo has a system of some sort, generally played on the even chances. There are, however, systems for playing on numbers, dozens, &c., but these for the most part are of the most fantastic and insane order. The writer has actually known a player whose system was to back thirty-five out of the thirty-six numbers, on the principle that, having but two numbers against him, he would be very unlucky not to win one unit per coup!

Hundreds of people play on one particular number after the appearance of some other particular number, and are confident in themselves that, for example, 3 always turns up after 25; or 10 after 0. A very favourite stake is zero *et les quatre premiers*—that is, zero *en plein*, and zero coupled with 1, 2, 3. Another very general stake is *les voisins de zéro*—or zero and the numbers on either side of it on the Wheel. This is a simple bet to make by putting one coin *à cheval* between 0 and 3, one between 32 and 35, and one each on 26 and 15. The underlying idea of these zero bets is that the Bank cheats; that it wants zero to turn up; and that the *tourneur* is skilful enough to throw zero when he wishes. A more ridiculous assumption could not be made—in the first place, because the *tourneur* cannot throw the ball even to a particular section of the Wheel, much less into zero itself; and in the second place, because the gambling could not possibly be carried out in a more straight-forward manner than it is by the Administration at Monte Carlo. If the *tourneur* could throw the ball into any compartment he chose, he could, through his friends, ruin the Bank whenever he wished.

If I had space I could tell a story of how M. Blanc offered to give a certain player a year's practice at spinning the Wheel, and then to allow him to be his own croupier and stake as he chose. This is a fact; and yet I have often heard the following class of whispered conversation in the rooms: "Now's our time—there's a lot of money on the even chances—wait till the ball is spun and then bet on zero."

Some players back their age, when not too old—an eventuality that can occur only to the sterner sex. A sweet and blushing maiden of some fifty summers may be observed always to place her stake on No. 28—"Because it's my age, my dear, and to-day is my birthday!" Others back the number of their cloak-room ticket, or the number of the hymn for the day (if they should happen to have been present at church to hear it sung)—indeed everybody has a pet number; and why not? One number is just as likely to appear as any other. These are not systems in the true sense of the word, but they constitute a systematic method of staking, which is always advisable for play—be they ever so weird and fantastic—as they keep the player within certain limits, and prevent him from losing his head, and making wild plunges to retrieve all his losses by one lucky spin of the Wheel.

The more business-like systems are played on the even chances. Many are exceedingly ingenious, and on paper would appear certain to "break the Bank at Monte Carlo!"

The underlying principle of all such systems is to play a Martingale—that is, after each loss to

increase the stake in various proportions until all previous losses have been recouped, and a profit is shown. The commonest and simplest to play is the "*Montant et demontant*," which consists in increasing the stake after a loss by one unit per coup until the player is one unit to the good. Thus if the first stake be lost, the next stake would be two units, which is also lost, as is the next one of three units. The player would now have lost six units in all. His next stake becomes 4, which, supposing it to be won, would leave him a net loser of two units. The stake would now be dropped to three units; for the object is to be but one unit to the good. Should this stake win, the game would be started all over again with one unit. On the other hand, if the 3 had been lost, the next stake would be 4, and so on. There are many other systems. The general principle of them all is exactly the same; the calculations and paper results being nothing more nor less than an ingenious method of juggling with figures.

The Fitzroy system aims at winning one unit per coup played. For the working of this system it is necessary to keep a column in which *imaginary* losses are written down: the player assuming that he loses one unit more and wins one unit less than he actually does. The stakes are increased by unity as in the "*Montant et demontant*" system, with the exception of the second stake, which (after a loss) is three instead of two units, until the *imaginary* losses column comes out clear. Here is an example of ten coups played on the Fitzroy system:— {456}

Stake.	W. or L.	Net + or −	Imagy. Loss.	Stake.	W. or L.	Net + or −	Imagy. Loss.
1	L.1	−1	−2	6	W.6	−3	−9
3	L.3	−4	−6	7	W.7	+4	−3
4	W.4	0	−3	4	L.4	−0	−8
4	L.4	−4	−8	5	W.5	+5	−4
5	L.5	−9	−14	5	W.5	+10	±0

Showing ten units won for ten coups played, the imaginary loss column now reading ±0.

Another very ingenious scheme is that known as the "*Labouchere*" system. To play this so many figures are written down that their total equals the "*grand coup*"[109] that is being played for. Ten is the customary coup, and the figures 1, 2, 3, 4 are written down on a piece of paper. The method of play is to stake the sum of the extreme figures, and if a win is scored, these two figures are erased; while if a loss is incurred the amount of the stake is written down at the end of the row of figures, and the next stake is the sum of the new extremes. When all the figures have been erased the coup is made, and the player either begins a fresh game or retires from the table. Here is an example: 1, 2, 3, 4: first stake 5, which is lost. The row now reads 1, 2, 3, 4, 5; and the next stake (6) is won, the row reading 1, 2, 3, 4, 5; the next stake (2+4) is lost, when we have 1, 2, 3, 4, 5, 6. The next stake is 8, which is won, and we read 1, 2, 3, 4, 5, 6; the next stake being 7, which is won, the 4 and 3 are erased, when it will be found that the net profit is 10 units. {457}

Example of a bad run at a "*Labouchere*" system. The "*grand coup*" is 10; so the starting figures are 1, 2, 3, 4. The player is supposed to stake on Red throughout. The dot shows which colour wins.

The Figures.	The Stake.	R.	B.	Net + or −
1	1 + 4	5 •		+5
2	2 + 3	5	•	±0
3	2 + 5	7	•	−7
4	2 + 7	9 •		+2
5	3 + 5	8	•	−6
7	3 + 8	11 •		+5
8	5	5	•	±0
5	5 + 5	10	•	−10
10	5 + 10	15	•	−25
15	5 + 15	20	•	−45
20	5 + 20	25	•	−70
25	5 + 25	30 •		−40
25	5 + 20	25 •		−15
35	10 + 15	25	•	−40
	10 + 25	35	•	−75
	10 + 35	45 •		−30
40	15 + 25	40	•	−70
55	15 + 40	55	•	−125
70	15 + 55	70	•	−195
	15 + 70	85 •		−110
80	25 + 55	80	•	−190
105	25 + 80	105	•	−295
	25 + 105	130 •		−165
120	40 + 80	120	•	−285
160	40 + 120	160	•	−445
200	40 + 160	200	•	−645
	40 + 200	240 •		−405

215	55 + 160	215	•	–620
270	55 + 215	270	•	–890

Showing 29 coups, of which the player wins 9, with a net loss of 890 units. The next stake would have to be 55 + 270 (325), *i.e.* if the game had been played with a one louis unit, a heavier stake than is allowed at Roulette.

Systems are very amusing and profitable to play, provided nothing abnormal occurs. But something abnormal will occur sooner or later, and the amounts staked and lost become colossal, and finally the maximum is reached: no higher wager can be made, so the system fails. The flaw in all systems is that the losses on an unfavourable run are out of all proportion to the gains on a favourable one. A "*Labouchere*" runs into hundreds in no time, and is in fact one of the most treacherous systems to play for this reason. Let the reader dissect the play of a *Labouchere* on such a run as that on p. 460, which is a far from uncommon one.

This tableau, in which the player only wins 9 out of 29 coups—or, say, one in three—may be said to be far out of proportion, as the player is "entitled" to win as many coups as he loses (leaving zero out of the question). Let it be noted at this point that zero does not affect a system played on the even chances in any degree whatsoever. Any system worthy of the name can withstand zero, even two or three zeros. It is the Bank's limit, and the limit alone, that proves the downfall of all systems. To resume. Of course a player "ought" to win two coups out of four, and so he will as a rule, and systems are devised so that a player may be a winner, even if he loses three and four times as many coups as he wins. A glance at those figures not yet erased in the example quoted will show that had the punter not been debarred from staking, owing to the Bank's limit, with three successive wins he would have got all his money back and been ten points to the good on the whole transaction, and still have only won twelve times against the Bank's twenty. What no system, played with a Martingale, has yet been able to accomplish, is to prevent the stakes becoming colossal when the series of losses turn up in some particular sequence or disposition.

The best method to keep the stakes within reasonable limits, and to guard against arriving at the Bank's maximum on an adverse run, is to employ a varying unit. Thus after a net loss of so many single units, operations are re-started with a double unit; if an equal number of double units are lost, the play is re-started with a triple unit, and so on; the same unit being employed until all previous losses have been retrieved, and a gain of one "single" unit made.

A "*Montant et demontant*" system can be played very easily in this manner, by increasing the unit employed after each complete loss of ten units—*e.g.* after a loss of 10 single units, the system is started afresh with a double unit; when 10 double units have been lost, or a net loss of 30, the system is started afresh with a 3 unit stake, and so on.

This system may be varied by changing the unit after successive losses of 10, 20, 30, 40, &c., and by staking sufficient to show a net win of the amount of the unit employed. Thus when playing with a double unit, to try and win 2; or if playing with a unit of 5, to try and win 5 units net.

Every system has its Waterloo—it will succeed for days, possibly weeks, and small gains be made; but finally the occasion must and will arrive when all previous profits and the system player's capital will be swamped. At the end of this article will be found a scheme devised by the writer whereby the punter puts himself into the position of the Banker as nearly as possible, and consequently is enabled to win such vast stakes as are lost by a system player in the ordinary course, when that particular sequence of events occur which demolishes his system.

Here is an example of a "*Montant et demontant*" played in the usual method, and played with an increasing unit after each net loss of 10 units. The player is supposed to stake on the Red throughout; and the dot indicates which colour wins.

Ordinary Method.			A varying Unit employed.			Remarks.
R.	B.	Net + or –	R.	B.	Net + or –	
1	•	–1	1	•	–1	
2	•	–3	2	•	–3	
3	•	–6	3	•	–6	
4	•	–10	4	•	–10	Having lost 10 single units,
5	•	–15	2	•	–12	the system is re-started
6	•	–21	4	•	–16	with a double unit.
7 •		–14	6 •		–10	
8	•	–22	8	•	–18	
9 •		–13	10 •		–8	
10	•	–23	9	•	–17	As the object is to be +1,
11	•	–34	11	•	–28	9 is a sufficiently high stake.
12	•	–46	2	•	–30	As not more than 30 may
13	•	–59	3	•	–33	be lost while employing
14 •		–45	6 •		–27	a double unit, 2 is the
15 •		–30	9 •		–18	highest stake allowed.
16 •		–14	12 •		–6	

15	•	–29	7	•	–13	As explained before.
16 •		–13	10 •		–3	
14 •		+1	4 •		+1	As explained before.

Had the player lost 60 units, he would have re-started the system and played 4, 8, 12, &c.; and if this play showed a net loss of 100 units, 5, 10, 15, &c., would have been staked, and continued with until either the net loss was 150, or the net gain 1 unit, in which case the player would begin all over again with a single unit. {461}

Another style of play is to bet on the prospect of the colour, or even chances, running in a particular way. Some people play for an intermittence of colour, consequently always stake on the opposite colour to that which turned up last. Others play for the run, and so always stake on the colour that last appeared. A very popular wager is to stake on the "*Avant dernièr*," or on the colour that turned up the last time but one. By this means there is only one combination of events by which the player loses, and this is if the colours go two of one kind, followed by two of the other; but the weak point about it is that the player may miss his first stake and his last one, although the series goes in his favour. Yet another common method of staking is to play "the card"—that is, to play in expectation of previous events repeating themselves. Thus if the previous throws have given three Blacks, followed by three Reds, the expectation is if three Blacks immediately occur, that three Reds will also occur.[110] Such theories, of course, have absolutely no scientific basis, and, in the opinion of the writer, are only vexatious and a cause of trouble to the player, who should invariably stake on the chance that is most convenient to where he is sitting. He has an equal chance of winning, and by this means will save himself the trouble of reaching across the table, both to place his stake and to retrieve his winnings.

There may be, however, some reason in playing for a run on one colour or chance, but *not staking* until after this colour or chance has appeared. By this means the player, if he plays flat stakes, is square on all runs of two, wins one on all runs of three, two on all runs of four, and so on. He loses one unit on every *intermittence*, but against this he loses nothing at all on all runs of the opposite colour or chance. {462}

Had this method of staking been followed in the example given on p. 460, it will be seen that the player would have won 2 units on Red and 4 units on Black, and the highest stake necessary on any coup would have been 3 units; and had it been adopted in the example given on p. 457, only 70 units would have been lost on the Red side, and the highest stake risked 16; while on the Black, 41 units would have been won, with 9 as the highest stake.

It is advisable, when playing a system, to play on both sides of the table at once. The calculations for both Red and Black are kept, and the differences staked on the Red or Black as the case may be. The writer has actually seen a player stake the full requisite amount demanded by his system on both Red and Black *at the same time*. This of course gives the same net result as staking the difference on one colour, provided zero does not turn up. If it does, however, the player loses one-half of two large stakes in the one case, instead of only one-half of a small stake in the other case.

The advantage of playing a system on both sides of the table at the same time is that double as much can be won with the same capital that is required for playing on one side only. Indeed, slightly less capital is required, for obviously the player must be winning something on one side to go against his loss on the other. The objection, of course, to this dual system of play is, that there is a double chance of striking an adverse run. {463}

While on the subject of where to stake one's money, the reader, if a novice at Monte Carlo, is recommended to hand the amount of his wager to one of the croupiers to place on the table for him. This will ensure both the money being placed exactly as the punter desires, and the receipt of any winnings, without disputes on the part of other players. Unless one's French accent is above reproach, it is advisable to talk English to the croupiers. The writer, wishing to stake on Nos. 3, 12, and 15 on one occasion, handed the *chef-de-partie* three 5-franc pieces, saying, "*Sur le 3, 12, 15, s'il vous plaît.*" After a short conversation on the subject the *chef* said in perfect English, "If monsieur will please speak English, I will see that his money is correctly staked."

TRENTE ET QUARANTE. {464}

By Captain Browning.

Trente et Quarante is played with six packs of cards on a table marked out as in the illustration (Fig. 3); this represents one-half of the table, the other half being marked out in an exactly similar manner. There are but four chances—*Rouge*, *Noir*, *Couleur*, and *Inverse*, which are played on in the following manner. The six packs of cards, having been well shuffled, are cut, and so many cards dealt out face upwards in a row until the sum of the pips (Aces, Kings, Queens, Knaves, and tens counting ten each, and the Ace one) *exceeds* 30 in number. Then a second row is dealt out in a similar manner, below the first one, until the number of the pips in this second row also *exceeds* 30. The top row is called "Black," the second or underneath row "Red," and the Red or Blacks win according to which row contains the fewer number of pips—*e.g.* whichever row of cards adds up nearest to 30.

The number to which each row adds up is called "the point," and it will be plain that the best point possible is 31, and the worst point possible 40. It is customary, when calling out the "point"

of Black and Red to drop the "thirty" and say simply 2 and 6, which would mean that the point of Black amounts to 32, and the point of Red 36, in which case the Black or top row would win. The Black "point" is always called out first.
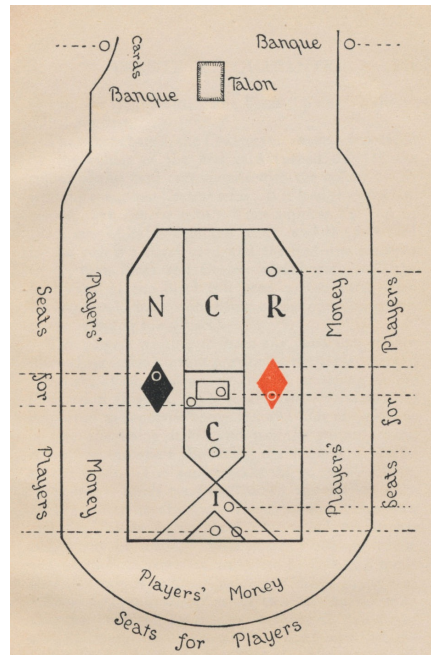
The other chance, the *Couleur* and *Inverse*, is decided by the colour of the *first* card turned up. If the colour of this card corresponds with the colour of the winning row, then *Couleur* wins; if it is of the opposite colour, then *Inverse* wins. Thus suppose the top or Black row of cards amounts to 35, and the *first* card in this row is a *Black* card, and the Red row amounts to 36, then Black and *Couleur* would win; had the first card in the Black row been a Red card, then *Inverse* would have won, being of the opposite colour to the winning row (Black). {465}

The players wishing to back any particular chance place their stakes on that portion of the table reserved for Black, Red, *Couleur*, or *Inverse*, as shown in the illustration (Fig. 3). There are two *chefs-de-parties* employed to supervise the game, and four croupiers to receive the losing stakes and pay the winning ones, one of the croupiers also being the *tailleur*, or dealer of the cards. The *tailleur* calls the game by saying, "*Messieurs, faites vos jeux*," when the players stake on the different chances. He then says, "*Les jeux sont fait. Rien ne va plus*," after which no further stakes may be made. He then deals out the cards, and when both rows are complete he calls the result thus, "*Deux, six, Rouge perds et Couleur gagne*," or "*Rouge perds et Couleur*," as the case may be, meaning that the point of Black is 32 and that of Red 36, so that Black and the colour win; or Black wins and the colour loses. It should be noted that the "*tailleur*" never mentions the words "Black" or "*Inverse*," but always says that *Red* wins or *Red* loses, and that *the colour* wins or *the colour* loses. On the conclusion of each coup both rows of cards are swept into a small basket called the "*talon*," which is let into the centre of the table, and the game begins again. When the six packs of cards are exhausted, the "*tailleur*" says, "*Monsieur, les cartes passent*," when all the cards are collected out of the *talons*, re-shuffled and cut, and a fresh deal is started. {466}

All four chances—Red, Black, *Couleur*, and *Inverse*—are of course even chances, and are paid as such by the Bank; but should the total (or point) of both rows of cards be exactly 31 each, the same procedure occurs as upon the appearance of the zero at Roulette—that is to say, the stakes are put *en prison*; then another deal is made, and those stakes which are on the winning chances are allowed to be withdrawn by the players. Or, as at Roulette, the stakes, at the players' option, may be halved with the Banker in the first instance.

Saving 31, all other identical points made by the Red and Black cause that deal to be null and void, the player being at liberty to remove his stake or otherwise, as he chooses. The condition of affairs (both rows coming to 31 each) which corresponds to the Roulette zero is called a "*Refait*," and is announced, as are all other identities of the points, by the word "*après*." Thus suppose the Black row counts up to 38, and the Red row to the same figure, the *tailleur* announces "*Huit, huit après*." If it happens to be a *Refait*, he says, "*Un, un après*," and the stakes are put into prison.

The *Refait* is *said* to occur once in 38 deals on the average; and if this were true, the Bank would have a slightly less advantage at Trente et Quarante than it has at Roulette. To arrive at the mathematical odds in favour of the Bank would involve an exceedingly complicated calculation, and it is doubtful if they have ever been exactly computed. At a glance it would seem that the odds against both rows being 31 each is 81 to 1; there being 10 possible points for each row, the chances against any named point appearing would seem to be 9 to 1, in which case, of course, the chances against *both* points being identical would be 9 × 9, or 81 to 1. But as the point of 31 can be formed in 10 ways—for the last card may be of any value, while the point of 32 can only be formed in 9 ways—for now the last card cannot be an ace; and to form a point of 33 the last card can be neither an ace nor a deuce, and so on with every point up to 40, which can only be formed in one way—viz. when the last card is a 10—it is obvious that 31 is the easiest possible point to {467}

arrive at, and the exact chances against its formation have, as far as the writer's information goes, never been calculated.[111]

In actual play, however, the punter may insure against the *Refait* by paying a premium of 1 per cent. on his stake (at a minimum cost of five francs); thus it is safe to assume that for all practical purposes the percentage in favour of the Bank is exactly 2 percent.[112] Thus it would seem that once in 38 is an underestimate of the appearance of a *Refait*.

The maximum and minimum stakes allowed at Trente et Quarante are 12,000 francs and 20 francs respectively. Much heavier amounts are to be seen at stake at this game than at Roulette. This probably arises from two facts: because the games are generally carried out in a quieter manner and the coups are more quickly played than is the case at Roulette, and because there is unquestionably a prevailing idea amongst the gamblers at Monte Carlo that the Bank's advantage is not so great at Trente et Quarante as it is at Roulette. The latter consideration is probably wrong; and, as far as the writer's experience goes, it is a very paying business to insure the stake at Trente et Quarante. If this really is so, it follows that the percentage in favour of the Bank is over 2 per cent., or something like 1 per cent. *more* than it is at Roulette.

Any system that is applicable to the even chances at the Roulette table can of course be played at Trente et Quarante; but for some reason or other it is unusual to see any system properly worked at this game, possibly because too large a capital would be required.

The almost universal method of play is to follow the "*tableau*"—that is, to follow the pattern of the card on which the game is marked. If there have been two Reds followed by two Blacks, ninety-nine people out of a hundred will stake on Red, in the expectation of two Reds now appearing, while if there is a run of one colour, thousands of francs will be seen on that colour, and not a single 20-franc piece on the other. Sometimes the colours do run in the most inexplicable manner at Trente et Quarante. The writer has played at a table where there were 17 consecutive Blacks, then 1 Red, to be followed by 16 consecutive Blacks. When such runs occur, the Banks of course lose heavily, and are constantly broken. To break the Bank in the true sense of the word is of course an impossibility. When a Bank gets into low water the *chef-de-partie* sends for some more money, which is "*Ajouter à la banque*," and to this extent only is it possible to "break the Bank at Monte Carlo."

The game of Trente et Quarante is sometimes called "Rouge et Noir."

The method of play on the even chances that will now be explained is based on the three following assumptions:—

First. That every system at present played is successful only for a certain time, when an adverse run, long enough to defeat the progression adopted, is almost certain to occur, whereby the Bank reaps a rich harvest.

Secondly. That only on rare occasions does the system show the desired profit, without the player having been at some period of the game a very heavy loser.

Thirdly. That the failure of systems is not due to zero, but to the Bank's maximum.

These conditions are *assumed*, though in the first two cases they undoubtedly are realities, and within the experience of every system player. The third one may be true or not; it is not vastly important.[113]

Now as regards maxim No. 1, it may be taken for granted that for all practical purposes the system player makes his "*grand coup*"[114] on not more than (say) twenty occasions, and on the twenty-first he meets such an adverse run that he loses his entire profits plus his entire capital; or say, for argument, he had already spent his profits and so loses only his entire capital. The proportion of the coup played for to the capital employed is generally some 2½ per cent.; consequently after twenty good days' play, and one bad one, a system player is a loser of 50 per cent. of his money. (This is a very low estimate.)

Now supposing a player had played stake for stake on the opposite chance to that played on by the system player, it is obvious that he would have lost on twenty days, and won on the twenty-first sufficient to recoup all his previous losses, with 50 per cent. profit.

The mathematician will say "No" to this—"the Bank will have reaped its zero percentage from each spin of the Wheel during the progress of the play." But why? A, who is playing the system, stakes 10 louis on Red; B (who is playing against him) stakes 10 louis on Black, and zero crops up. They are both put in prison, and A comes out safely, so B is now 10 louis worse off than A. But in a short time A and B again both stake 10 louis, and zero appears. But this time B comes out safely, in which case A must write this down as a losing coup, and his next stake will be say, for example, 15. To meet this B has only to add 5 louis to the 10 he has just retrieved out of prison—so his profit and loss account due to zero is exactly square, as far as it affects his transactions with A. And surely during the course of a game A and B will both get out of prison the same number of times. (And A does not fear zero—he only fears reaching the maximum—consequently B does fear for zero; he but awaits the time when his stake gets to the maximum.)

Is it not desirable to be B? He requires no capital—or very little—and yet is in a position to win all

that A is eventually going to lose—as he most certainly *must* lose. To play on this method is exceedingly simple. All that has to be done is to take *any* system, and play it in reverse order to what it is designed to be played in. The effect of this is, in a word, to compel the Bank to play this system in its correct order against the punter. The writer has always employed a *Labouchere* to play on this method, and it is the simplest one by which to explain the procedure.

A reference to p. 456 will show that the *Labouchere* system, is played by writing down so many figures, so that their sum amounts to the *grand coup*—or stake being played for—and that it is usual to write down the figures 1, 2, 3, 4; so that the *grand coup* is 10 units. To play this system in the usual manner it is generally assumed that a capital of 400 or 500 units is required. By reversing matters in play the first important advantage gained to the player is that he needs but a capital of 10 units, and his *grand coup* becomes 400 or 500 units. Very well. The figures 1, 2, 3, 4 are written down, and the first stake is the sum of the extreme figures—5. This sum is lost; but now the 5 is not written down after the 4, but the *1 and the 4 are erased*. The next state is again 5 (2 + 3), and is again lost, the 2 and 3 are erased and the player retires. Suppose this second stake of 5 had been won, then instead of erasing the 2 and 3, the figure 5 would be written down on the paper, so the row would read ~~1~~, 2, 3, ~~4~~, 5, and the next stake would be (5 + 2) 7. Should this be lost the 5 and 2 are erased, the next stake being 3. Suppose it is won, this figure is written down, and the row now reads ~~1~~, ~~2~~, 3, ~~4~~, ~~5~~, 3, and the next stake is 3 + 3 (6), and so on. But the moment all figures are erased, the player will have lost 10 units and must retire. This he will have to do a great many times, but finally such a run as the following will occur. The Red is staked on throughout—the dot indicating which colour wins. {472}

Figures.	Stake.	R.	B.	+ or –
~~1~~	1 + 4	5	•	–5
~~2~~	2 + 3	5 •		0
~~3~~	2 + 5	7 •		+7
~~4~~	2 + 7	9 •		+16
~~5~~	2 + 9	11 •		+27
~~7~~	2 + 11	13	•	+14
~~9~~	3 + 9	12	•	+2
~~11~~	5 + 7	12 •		+14
~~12~~	5 + 12	17 •		+31
~~17~~	5 + 17	22 •		+53
~~22~~	5 + 22	27 •		+80
~~27~~	5 + 27	32	•	+48
	7 + 22	29	•	+19
~~29~~	12 + 17	29 •		+48
~~41~~	12 + 29	41 •		+89
	12 + 41	53	•	+36
~~46~~	17 + 29	46 •		+82
	17 + 46	63	•	+19
~~29~~	29	29 •		+48
58	29 + 29	58 •		+106
~~87~~	29 + 58	87 •		+193
	29 + 87	116	•	+77
~~87~~	29 + 58	87 •		+164
	29 + 87	116	•	+48
58	58	58 •		+106
116	58 + 58	116 •		+222
174	58 + 116	174 •		+396
232	58 + 174	232 •		+628
290	58 + 232	290 •		+918

This shows a run of 29 coups, of which the player wins 20 and loses 9. {473}

He is 918 units to the good, and his next stake would be 348![115]

Assuming a player had been working a *Labouchere* on this run in the usual manner, on Black with a capital of 500 units, he would have had to retire after the 27th coup through lack of capital; and assuming him to have been playing with a 20-franc unit, he would have had to retire from Roulette on the 28th coup, and from Trente et Quarante after a few more coups if the bad sequence continued, no matter how large his capital had been.

It has been stated that the Bank beats the system player only on account of its limit. This is not quite true; it has also one more great advantage over the player, and this is the fact of its being a machine, while the punter is human; and although a player will stake his all to retrieve his previous losses, he will not—nature will not allow him to—risk his winnings to win still more.

This is a psychological fact that cannot be explained. It must be to the knowledge of most people who have visited Monte Carlo, that a player will stake as much as 500 francs to retrieve a loss of a single 5-franc piece. Yet the same player, having turned a 5-franc piece into as little as 50 francs, will refuse to adventure another stake, and retire from the gaming-table. When the player is having his bad run, the Bank cannot help playing their winnings to the maximum stake—they

must do so; but the player on his good run is not compelled to play up his winnings, and really cannot be expected to do so. Theoretically he should, and I firmly believe there is a lot of money awaiting the player who has the patience to wait for such a run—which must come to him, equally as it must and does, we know, come to the Bank—and then play on and on until he is prohibited by the Bank from staking any higher. To play a system upside-down, or in reverse order, requires great patience and equanimity, until the favourable run occurs, when indomitable pluck and perseverance are the necessary qualifications.

The writer feels bound to take the reader into his confidence so far as to acknowledge that he himself has never had such pluck, but has always retired on winning between 200 and 300 units. But he has always watched the future run of the table, and on no less than five occasions would have reached the maximum stake and won over 1000 units. He has, however, always had the patience, and lost his *petit coup* time after time with perfect equanimity, and only wishes he had had the other qualifications as well.

Referring for one moment to the assumed fact No. 2 on which this method is based—that a player more often than not is in deep water before bringing off his *grand coup*; which he must be, owing to the losses being so disproportionate in magnitude to the gains—it might be a good plan to discover what the average highest loss of a system player is before the system shows a profit, and then to play the same system in reverse or upside-down order, making this figure the *grand coup*. Playing in this manner, a visitor will have a cheap and enjoyable visit to Monte Carlo, and may be assured of one of the most exciting little periods of his career when this favourable run of luck does come his way.

One final word of advice to all system players. Play on the chance that is most convenient to your seat at the table. It is as likely to win as any other. Never get flurried with your system or calculations. It is not at all necessary to stake on every coup. You are just as likely to win if you postpone staking until the day after to-morrow, as if you stake on the very next spin of the Wheel —the Rooms are open for twelve hours per diem, which should allow ample time for the number of coups you wish to play.

There may or not be such a thing as "luck." There can, however, be no harm in giving its existence the benefit of the doubt. If on some particular occasions you find you cannot do right, *assume* you are out of luck, and stop playing. Do not consider either that you owe a grudge to the Bank because you have lost, or that it is absolutely necessary to retrieve your fortune then and there! Postpone playing until the following day, or week, or year, when you may be in *good luck*, and can easily recoup yourself.

Always bear the clever gambler's great maxim well in mind: "Cut your losses—play up your gains!"

The writer's only object has been to try and explain how the games of chance are played at Monte Carlo, and to point out that the player is at a disadvantage on each occasion that he stakes, though that disadvantage may be increased or reduced by bad or good staking. It now remains for the reader to decide whether the pleasure he derives from gambling is likely to recompense him for his probable losses.

NOTES

[1] This is the old-fashioned rule, but at the present day the Whist rule of "lowest card deals" is frequently followed.

[2] See note on last page.

[3] For the accepted Laws of All-Fours, see *The Book of Card and Table Games* (Routledge).

[4] Pronounced *Báckărah*.

[5] The number is not absolute, sometimes four packs, sometimes two only, being used; but three is the more usual number.

[6] For the Laws of *Baccarat Banque*, and some suggestions for play, see *The Book of Card and Table Games*.

[7] Some players do not score *brisques* till the close of the hand. The better rule, however, it to score them when the trick is won.

[8] In some circles, when the Whist tricks are reached, the ten reverts to its Whist rank, *i.e.* below the knave, but the practice is not recommended.

[9] *Carte blanche* is scored at the outset of the game, and before the player has drawn a card. He must prove his title by exhibiting his nine cards, one after another (as rapidly as he pleases), face upwards on the table. Should the first card he draws not be an honour,

he may show the card, and again score *carte blanche*, and so on, as often as this may happen; but *carte blanche* cannot be scored after the player has once held a court card.

[10] The first marriage scored is necessarily in trumps.

[11] It will be observed that this rule is directly contrary to that prevailing at ordinary Bézique.

[12] Roughly, the value of all the brisques in the four packs. There are actually 32, which at ten each would be 320; but as the odd 20 are not reckoned, this reduces the value to 300.

[13] As a matter of fact, this arrangement is no guarantee whatever against pre-arranged fraud. For the methods employed by card-sharpers at this game, see *Les Filouteries du Jeu* (Cavaillé). Tit. "Les Petits Paquets."

[14] Court cards, though they all count as of the same value—*i.e.* "ten"—retain their distinctive rank for pairing purposes. Thus a knave can only be paired with a knave, and so on.

[15] A single fifteen is spoken of as fifteen two, two fifteens as fifteen four, three as fifteen six, and so on. Four (fifteen eight) is the largest number of fifteens that can be made with four cards.

[16] If the knave and start be of different suits, the score is twenty-eight. With four fives in the crib, and the knave turned up, the value of the show will be twenty-eight only, but the dealer will already have scored "two for his heels," so that the total value is thirty.

[17] The score is made up as follows. Each of the sixes combines with each nine to make a fifteen, giving fifteen four. Again, each of the threes combines with the two sixes, bringing the score to fifteen ten. The pair and pair-royal make it eighteen.

[18] If the three tenth cards make neither pair nor sequence, the score will be fourteen only.

[19] In the case supposed, it would be very unwise for A to pair the eight, as, in the event of B's holding a second eight, he would make a "pair-royal" and "go" simultaneously.

[20] There is no authoritative code of Cribbage Laws, and there is considerable divergence of opinion on sundry minor points. For the rules generally accepted, the reader may be referred to the *Book of Card and Table Games* (Routledge), tit. "Cribbage."

[21] De la Rue & Co.

[22] The elder hand may "propose," *i.e.* ask for cards, as often as he pleases. If the dealer is not content with his own hand, he will give cards, but after the first proposal, it is entirely at his own option whether or not to do so.

[23] For some further rules, defining the position and obligations of bystanders betting on the game, see the work of "Cavendish" referred to at p. 53.

[24] A still higher trump is sometimes by agreement introduced in the shape of a blank card, backed like the rest of the pack which in this case consists of thirty-three cards. This is known as the "Joker," or "Best Bower," and takes precedence even of Right Bower. If the "Joker" chance to be turned up, the card next in order decides the trump suit.

[25] Under the more modern practice the player having the later call *can* play alone in place of his partner. Only a very strong hand, however, would justify his doing so.

[26] There is no English Code of Laws for Euchre. The accepted American Code was compiled in 1888 for the Somerset Club, Boston, Massachusetts, by Messrs. H. C. Leeds and James Dwight. It will be found reprinted at length, by their permission, in the *Book of Card and Table Games*.

[27] This is usually done by dealing a preliminary round, face upwards, the first knave turned up entitling the holder to the deal.

[28] As, for instance, where the player holds the seven and nine of trumps, the eight having been turned up; the seven and nine are then of equal value.

[29] Sometimes the preference is given to the elder hand, irrespective of the value of the cards.

[30] The words between brackets apply of course to three-card loo. Sometimes the dealer is allowed, after dealing one card to each player, to deal three together for a miss, but the practice is irregular.

At five-card Loo the *Écarté* method of dealing (first by threes, and then by twos, or *vice versâ*) is sometimes adopted.

[31] For an instructive series of illustrative hands at Napoleon, see the *Book of Card and Table Games*.

[32] A having made seven out of twelve.

[33] See in particular the excellent treatise on the game by "Cavendish," published by Messrs. De La Rue & Co.

[34] For the authorised Laws of the Game, in its modern form, see *The Book of Card and Table Games*, or the treatise of "Cavendish" before mentioned.

[35] As the game is sometimes played, the dealer, and not the Age, puts up the *ante*, but the contrary is the more usual practice.

[36] This being a compulsory stake on an unknown hand, it is prudent to make it as small as possible.

[37] The Age, as a rule, goes in, even with poor cards; if he passes, he is bound to lose the half stake already put up, and it is, therefore, generally worth his while to risk the other half.

[38] Should B have already thrown up his cards, the privilege does *not* pass to C. There is a maxim on this point, "The Age never passes."

[39] Some players on a second round only allow the jack-pot to be opened by a pair of queens, or better; on a third, only by a pair of kings, or better; and on a fourth, only by a pair of aces, or better; but the practice is not recommended.

No player, even though holding the needful cards, is bound to open the jack-pot unless he pleases.

[40] Strictly speaking, each dealer in rotation should himself dress the board, but it will be found more convenient to depute some one player to do so throughout the game.

[41] By some players the dealer is allowed the privilege of looking at the extra cards (sometimes, but incorrectly, themselves spoken of as "the stops"), and to act as a kind of referee as to whether a given card is a stop or otherwise, but the practice is not recommended.

[42] The Misère is now introduced into Napoleon. See p. .

[43] For more minute information, and for a number of illustrative hands, see *The Book of Card and Table Games*.

[44] The right to deal is usually decided by a preliminary deal of faced cards, the first ace, or first knave, as may be agreed, having the preference.

In some circles, after the cards are cut, the dealer is allowed to look at the bottom card, and if such card prove to be an ace or tenth card, he also looks at the top card. If the two form a "natural," he is entitled to receive double the *minimum* stake all round.

This privilege is known as the *brûlet*, from the fact that it is dependent on the nature of the bottom card, which is always, in the French phrase, *brûlé* (literally, "burnt") *i.e.* thrown aside when reached in the course of the deal, and not dealt to any player.

The *brûlet* has never been recognised as an essential part of the game, and is now generally abandoned.

[45] Some players risk the maximum stake on a seven, but we question the expediency of doing so.

[46] This amount is the same as is paid for an ordinary Vingt-Un, *i.e.* one made with more than two cards. Sometimes, by agreement, a "natural" receives double the amount of an ordinary.

[47] Many players habitually stand at fifteen, and if the dealer is a reckless player, with a tendency to overdraw, it may be good policy to stand upon an even smaller figure. "Cavendish" is in favour of standing, as a rule, on fifteen.

[48] Pronounced like *pony*.

[49] *Example.* A three, two sixes, and a knave are drawn. The two sixes draw again, and the lower plays with the three. Suppose, at the second draw, the two sixes draw a king and a queen, the queen plays with the three.

If at the second draw, a lower card than the three is drawn, the three still retains its privileges as original low, and has the deal and choice of cards and seats.

[50] *Example.* Three aces and a two are drawn. The three aces draw again. The two is the original high, and plays with the highest of the next draw.

Suppose, at the second draw, two more twos and a king are drawn. The king plays with the original two, and the other pair of twos draw again for deal.

Suppose, instead, the second draw to consist of an ace and two knaves. The two knaves draw again, and the higher plays with the two.

[51] *Vide* Law 26.

[52] *Vide* Law 29.

[53] After the two packets have been re-united, Law 30 comes into operation.

[54] *Vide* also Laws 36 and 41.

[55] *Vide* also Law 28.

[56] The pack being perfect. *Vide* Law 41.

[57] Except as provided in Law 36.

[58] It is not usual to call the trump card if left on the table.

[59] *Vide* Law 75.

[60] *E.g.*, If a single is scored by mistake for a double or treble, or *vice versâ*.

[61] *Vide* also Law 40.

[62] *Vide* Law 81.

[63] The more complicated forms of the so-called "American" leads are not set out, as they never gained general acceptance.

[64] This penalty is not affected by a double.

[65] Pronounced *tray*, *kater*, *sank*, and *size*, respectively.

[66] This applies more particularly towards the close of the game. The leaving of a blot at the outset, when five out of six of the points in the adversary's table are still open, is a comparatively unimportant matter.

[67] This leaves a blot on the deuce point in your outer table, but this is a trifling disadvantage as compared with the gain of at once securing four points side by side. There are only three throws, six ace, cinque deuce, and quatre trois, that will enable the adversary to hit the blot; and your next throw will in all probability enable you to place it beyond the reach of danger, either by playing another man on the same point, or by transferring the solitary man to one of the points already made.

[68] For further information as to the game and its chances, see the article on Backgammon in *The Book of Card and Table Games* (Routledge), of which the present paper is an abridgment.

[69] For a description of other forms of the game, see *The Book of Card and Table Games* (Routledge).

[70] See p. 296.

[71] Throughout these rules, "coloured balls" mean the six balls (not Red) specified in Rule 2.

[72] *Vide* page 290, Definition 4.

[73] For fuller information on the subject of the game, see Mr. L. Hoffer's excellent treatise on Chess in *The Book of Card and Table Games* (reprinted separately in the Oval Series, Routledge. 1''s.''), of which this section is a much condensed abridgment.

[74] For the meaning of these letters and figures, see Chess Notation (p. 343).

[75] This is possible in case of a check with Queen, Rook, or Bishop, but not in case of check with a Knight or pawns.

[76] From the Italian *Gambetto*, "a trip up."

[77] With two Bishops checkmate can be forced, whilst with two Knights only checkmate cannot be given against the best defence.

[78] Intending to establish a centre at once.

[79] Considered the best reply. Black develops a piece and attacks a pawn.

[80] Or 8. ... Kt takes P; 9. Kt takes Kt, P to Q 4; 10. B to Q 3; P takes Kt; 11. B takes P, Kt to K 2, &c.

[81] If 11., Kt takes R, Black would proceed with 11. ... Q to K 2; 12. Kt to B 7, B takes P; ch.; 13. R takes B, P takes R; ch.; 14. K takes P, Kt to Kt 5; ch.; 15. K to Kt 3, Q to B 3; 16. Q to B 3, Q to Kt 2, &c., with a powerful attack.

[82] A safe defence, though troublesome for a time.

[83] The best move, White threatening with 11. P to Q 5 to win a piece.

[84] 12. B to K 2 is a sounder move.

[85] The best move. 12. ... P to Q R 3 may also be played; but not 12. ... P to Q R 4, because it weakens the pawns on the Queen's side for the End game.

[86] Because Black threatens 15. ... Kt to K 4, and after 16. ... B or Kt takes Kt; 17. P takes Kt, Q to Kt 4: ch., winning the K P.

[87] This move is inferior to 9. P to K 5.

[88] The best move. 11. ... Kt to B 3 would be inferior.

[89] Black gives up a pawn for a temporary counter-attack: It is a safer defence than 5. ... Kt takes P.

[90] The only right square for the Bishop, because it secures a retreat for the Knight on both sides, as will be seen by the sequel.

[91] If 7. ... P takes B, White gets the piece back with 8. Kt takes Kt, P takes Kt; 9. R to K sq., &c.

[92] Here again, if 8. P takes B, White replies 9. Q to Q 5, &c.

[93] As before, if 9. ... P takes B; 10. Q to Q 5 follows.

[94] The original move upon which the opening was based. But it is unsound, as the two specimens given sufficiently prove. The alternative continuation is 3. ... B to K 2; 4. P to Q 3, followed by 5. Kt to B 3, &c.

[95] If 6. ... R takes Kt, then 7. Q to R 5: ch., K to Q 2; 8. B takes Kt, R takes B; 9. Q takes P: ch., and wherever the King moves the Queen mates.

[96] If instead of the text move 11. ... P to B 5, White wins with 12. R to K sq.

[97] Threatening 9. Q to Kt 5; ch., K to Q 3; 10. B to B 4: ch. and 11. Q to K 5: ch., &c.

[98] 10. ... P to B 4 would be immediately fatal.

[99] If 12. ... K takes B, then 13. Q takes K P: ch., K to Kt 4; 14. Kt to B 3. ch., K to Kt 3; 15. Q to Q 4; ch., &c.

[100] If 15. ... Q takes Q: then 16. R to R 4: ch., K moves; 17. Kt mates either at Kt 3 or at Kt sq. accordingly.

[101] Attacking the Rook.

[102] 11. P to K Kt 3 would be bad, because of 11. ... P takes P; 12. Q takes P, R to B sq.: ch.; 13. K to Kt 2, Q to R 4, threatening 14. ... B to R 5, winning.

[103] Not 12. P takes P, because in such case Black replies 12. ... P to Kt 6, and wins.

[104] If 7. Q to B 3, Black replies 7. ... P to Kt 7: ch.; 8. K takes P, P to K B 3; 9. B takes Kt, R takes B; 10. Q takes P, B to K 2; 11. Q to K B 3, R to B sq., with the better position.

[105] Meaning *Flank*.

[106] The work of which the present article is an abridgment. The Openings here given will be found treated in this book at much greater length, with others scarcely less valuable, and a fund of general Chess information.

[107] In England it was formerly the custom to play on the white squares, but the Scottish practice of using the black squares is now generally adopted. So far as the course of play is concerned, the one plan is as good as the other; and in all treatises on the game the men are, for typographical reasons, shown on the *white* squares. This involves a corresponding alteration of the position of the board, which is shown with a *white* bottom square on the left hand.

[108] A player may be huffed for not taking the full number of men he should have taken by the play adopted. Thus if he takes one man only, where by the same play, duly continued, he could have taken two, he is liable to the huff. If, however, he has the choice of two moves, by one of which he would take a larger number of men taken than by the other, he is under no obligation to adopt that move.

[109] See p. 469, footnote.

[110] This is a more common method of play at "Trente et Quarante" (see p. 468).

[111] A German mathematician is said to have calculated the percentage in favour of the Banks to be 1.28 per cent.

[112] It must be remembered that as the player is at liberty to withdraw half his stake when there is a *Refait*, he is really paying a premium of 1 per cent. to insure only *half* his stake.

[113] If there were no limit every one could win at Monte Carlo, by the simple method of doubling up after each loss. Hence sans maximum, zero does not prevent the Bank from losing.

[114] Most system players try to win a percentage of their capital per diem. Having done so, they retire from the table. By "*grand coup*" is meant this amount of daily winnings. There is no reason why a player should not play his system *ad infinitum*. He, however, instinctively knows the grave risk he is running by continuing his game, and is generally very pleased to retire after having made a certain daily profit.

[115] In the series shown on p. 457, had a player been fortunate enough to have played a "*Labouchere* reversed" on Black, he would have won 890 units.

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Forsyth-Edwards Notation for Chess and Draughts figures

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Fig. 5. Drawing by perpetual check.
1k6/2p5/QpB5/1P6/8/P2b4/1P6/K1n5

Fig. 6. Illustration of stalemate.
1k6/1P6/1K6/8/8/8/8/8

Fig. 7. Giuoco Piano. Position after Black's 15th move.
r2nk2r/pppbqp2/1b3npp/4p3/4P3/2P1BNN1/PPB1QPPP/R4RK1

Fig. 8. Giuoco Piano. Position after White's 28th move.
3r4/1pp2p1k/1pn2npp/4pN2/2q1P3/P1P1Q1NP/1P3PP1/5RK1

Fig. 9. Evans Gambit. Position after White's 19th Move.
1rbq1rk1/p1b3pp/3p1pn1/np1P1N2/2p1P3/5N2/PB1QBPPP/2R2R1K

Fig. 10. Two Knights' Defence. Position after Black's 9th move.
r1bq1b1r/pp2n1pp/2p1k3/3np3/2BP4/2N2Q2/PPP2PPP/R1B1K2R

Fig. 11. Scotch Gambit. Position after White's 11th Move.
r1bqr3/ppp2k1p/2n3p1/2QP4/3p4/8/PPP2PPP/RNBQ3R

Fig. 12. Muzio Gambit. Position after Black's 5th Move.
rnbqkbnr/pppp1p1p/8/8/2B1Pp2/5p2/PPPP2PP/RNBQ1RK1

Fig. 13. White pawn advantage. Black to Move and Draw.
r7/8/q7/8/8/1P5k/1R6/6QK

Fig. 14. King and pawn against King. Black to Move and Draw.
8/8/8/8/8/1P5k/8/6K1

Fig. 15. King and pawn against King. White to Move and Win.
8/8/8/8/8/1k6/6P1/2K5

Fig. 16. King and Queen against King. White to Move and Win.
8/8/4k3/8/8/8/8/KQ6

Fig. 17. Two Rooks and King against King. White to Move and Win.
8/8/8/3k4/8/8/8/KRR5

Fig. 18. King and Rook against King. White to Move and Win.
8/8/8/4k3/8/2K5/8/1R6

Fig. 19. King and two Bishops against King. White to Move and Win.
8/8/8/8/5kBB/8/8/K7

Fig. 20. King, Bishop, and Knight against King. White to Move and Win.
8/8/8/K1k4B/8/8/8/N7

DRAUGHTS

Fig. 3. Two Kings to One. White to Move and Win.
WK11,K22:BK5

Fig. 4. Three Kings to Two. White to Move and Win.
WK11,K15,K18:BK5,K28

Fig. 5. First Position. Black to Move and Win.
W30,K8:B22,27

Fig. 6. Second Position. Black to Move and Win.
W12,13,K11:B3,6,K5

Fig. 7. Third Position. Black to Move and Win.
WK14,K22:B5,K13,K21

Fig. 8. Fourth Position. Black to Move and Win, or White to Move and Draw.
W30,K31,K32:B21,K22,K23,K28

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