RAPID SPRINTING.

Malcolm W. Ford Writes of Short Distance Running.

THE IMPORTANCE OF THE START.

Different Methods Practiced by Various Schools of Athletes—The Position of Legs and Arms—How Champion Sherrill Does It—"Beating the Pistol."

Sprinting or short distance running is probably the first game tried by the average man who visits an athletic field to see what he is good for. The idea of running fast attracts most men, and as the only way to determine how speedy one may be is to try and see, it is quite natural that this game should be much more than usually popular. Sprint races include distances from 300 to 440 yards. The first distance is generally considered the limit, although some claim that a 440 yard run is a sprint quite as much as a 220 yard run is. A distance which is a sprint for one man may not be so for another, for the term defines a distance where full speed is sought for from the beginning to the end of a race. As men vary at distances in which full speed

POSITION FOR "SETTING."
[From an instantaneous photograph.]

can be maintained, there can be no specific distance mentioned as being the limit of a sprint. The large majority consider the extreme point to be anywhere from 250 to 350 yards. In running distances of 400 yards and over an athlete will hold himself in during the first part of the race, and the longer the race is the more importance this holding in gains.

In all races where full speed is maintained from start to finish one essential point is to be able to start and get into one's stride with as little loss of time as possible. The shorter the race, the more important this point is, and many contests have been won by gaining an advantage of two or three feet in the first five yards and holding, without being able to increase the advantage to the end. An athlete winning a race of that kind shows, not that he is more speedy than his opponent, but that he is able to get into his stride sooner and thereby get going quicker.

When foot racing was young and the different contests were not governed as well as they are now, the habit of "beating the pistol" used to be so prevalent that an athlete was considered quite a novice if he could not steal a yard or two on the pistol firer. Beating the pistol means that after a runner has been told to get ready, he starts on his journey before the pistol has been fired, but after the starter has begun to pull the trigger. In this way an advantage (unfair, of course) of a fifth to two-fifths of a second can sometimes be gained over competitors who wait, honestly, for the signal. It can readily be imagined what a peculiar sight it was when four or five sprinters in a race anticipated the firing of a pistol and ran off. Six or eight years ago such a scene at amateur sports was quite common, but now it would be considered a curiosity, so much has the management in this line improved during the last half dozen years. Even now in localities where athletics are not well established, beating the pistol in the sprint races is practiced, but the important games nearly always have a pistol firer of known ability who is paid for his services, and as his reputation depends upon his getting the men off evenly in a race, there is a natural incentive on his part to do the work properly.

The method employed by several pistol firers of known reputation at the present time to dispatch contestants in a sprint race is, after the clerk of the course has put them on their marks, to tell them to "set." Most of them will then assume a position similar to that shown in the illustration "Position for Setting," and they will wait there for some seconds, or until the pistol firer is convinced that all are steady, when he will pull the trigger. The advantage of holding one's self in the attitude shown by this illustration is that with the arms extended and the position which the feet are in one can get under way very quickly. It will be noticed that one foot is about twenty inches back of the other. The front foot, which in this case is the left one, is supposed to be on the line with the toe of the hind foot resting in a little hole dug in the track to get a push

OTHER METHODS OF STARTING.
[From an instantaneous photograph.]

from. An athlete in this position when he hears the pistol brings his left arm back and his right arm forward until both are about parallel with the body, when the motion he has made with his feet in the meantime will necessitate his extending them again in about the same positions, only to bring them back in exactly the reverse position which is the commencement of the arm swing used by all sprinters.

There are two ways of using the feet in this style of starting; one is to step out with the back foot when the arms are drawn half way back, and the other is to leave the back foot where it is and take a short stride with the front foot, the arms in this case going through the very same motion as when the first movement of the feet is made with the back one. The length of stride when the back foot is used first would bring the first step about three feet in front of the scratch mark which is where the front foot is resting. If the front foot is put forward first, it will strike the ground anywhere from nine to fifteen inches in front of the scratch line, and the movement is followed by a regular stride made by the back foot. The two styles, as can be seen, are quite different, and each method has many advocates.

Some claim that the short stride with the front foot when the legs are already some distance apart, makes them sag too low by further spreading the legs, and that an athlete cannot recover so well to take another stride, simply on account of the sagging when the body is not enough in motion to stand it. The advocates of this style say that the position of "setting" necessitates their bearing nearly all the weight of the body on to the front leg, and that a short stride of about a foot with the front leg puts them better in motion than if they struck out directly with the back foot, which necessitates, before a stride can be taken with it, the putting of a certain amount of weight on it so that it can be pushed from. Nearly all the weight being on the front foot brings about a loss of time after the pistol is fired in transferring some of it to the back foot before the latter can be used in shoving.

Another way of holding the arms when the back foot is used to spring from is shown in the illustration, "Other Methods of Starting." The athlete in this picture has his left foot at the scratch line, as in the first illustration, but his right arm is forward and his left arm is pointing back. He will use no half swing with his arms, but will, when he hears the pistol, step out with his back foot, bring his right arm back and left arm forward all the way, and go on with his arm swing, which is rendered possible by it being originally commenced in accord with the stride of the legs. The style is not used very much, although it has been proved by some sprinters to be good enough to be worthy of a trial. After an athlete is at home with a certain style of starting it would be rather foolish for him to change his style unless he is convinced that some other method is better than the one he uses. If he continually practices different styles confusion will show itself in the race, and as so much depends upon the start of a sprint race an athlete should feel thoroughly at home when on his mark and be able to move from it with a sensation that he has been long accustomed to.

Another style of getting ready to start is shown in the illustration, "Other Methods of Starting," by the athlete, who has both hands and right foot at the scratch mark, stooping down with his left knee just above the ground. It was used successfully by C. H. Sherrill, the 100 yard champion of America of 1887 and inter-collegiate champion 100 yard runner of 1888 and 1889. In his later races he has not used it, but stands on the mark, as shown in the illustration, "Position for Setting." The stooping start is not popular, and Sherrill said he adopted it to prevent falling over the mark, which he seemed unable to avoid when he used the regular position for setting. Some sprinters have used the stooping start to good advantage, but outside of its making Sherrill hold his mark, it was of no advantage to him in getting into his stride.

At the time he used it he was running very fast and won his races, although it was the universal opinion that he invariably lost a little distance at the start. The principle of this style of starting is to rise quickly on the leg placed at the scratch mark, which in Sherrill's case is the right one, and step out with the other. A little push can be given with the arms, but it must necessarily be very slight. If the shoulders are stooped far enough to enable the arms to be bent, it brings the athlete too close to the ground. Sherrill was taught this style of starting at Yale college, but latterly he became reconciled to the ordinary style.

THE FIRST STRIDE.
[From an instantaneous photograph.]

The illustration called "The First Stride" shows two athletes in a race just after the pistol had been fired. It will be noticed that the one on the left hand side has brought his arms back and is giving the half swing as described before. It was a handicap race and the one on the left side had one yard allowance. The runner on the right is nearly at the extreme point of the arm swing. Both are on the left leg, but the one to the right is further advanced into his stride, for his right leg is being put forward and the angle of his body shows that when the stride is taken he would be almost level with his opponent even though he started a yard back. The position of the athlete on the left side looks as though his legs had a tendency to straddle, and there is not the direct front motion which is noticeable with the other.

To be able to start well in a sprint race requires a great amount of practice. The best way for an athlete to learn it is to have some one tell him to set, and start him either with the word "go" or with a pistol just as though he were in a race. His friend should hold him on his mark different periods of time and if any motion is made which resembles the athlete's premeditating the pistol he should be held until quiet reigns again. At the pistol he should run off, using rather short strides until he gains some momentum, when his regular running stride can be used. Anywhere from thirty to sixty yards is a good distance to run at each trial. Half a dozen or even a dozen of these starts whenever he practices will in time make him feel at home while standing on his mark and getting into his stride.

It makes no difference whether one is practicing for 100 or 300 yards, the starts should always be tried, and running the full distance occasionally should be done according to the athlete's feelings. In practicing for 300 yards, for instance, if the athlete wished to test his finishing powers he should try a stiff 200 yards and only a moderately hard 300 yard run occasionally.

Practicing starts not only teaches the athlete a quick way of getting into his running, but the action of the running itself is developed. Not so much attention to the finish of the race concerning probable staying powers, etc., is necessary as might be supposed by a novice. The finish of a race generally shows the strength of a man's staying powers, and this is developed more by starting than by finishing.

Malcolm W. Ford

Better Than a Diary.

For fifteen cents you can buy a neat and convenient pocket scrap book, large enough to contain the published accounts of 100 railroad accidents. If you got one Jan. 1, 1890, you have already pasted up sixty-three accidents and got a nice start. You can fill three such books in the year, and they are nice things to ponder over and wonder why no one has been held to blame.—Detroit Free Press.

LEAGUE GOSSIP.

What the Recent Meeting Suggested to W. I. Harris.

SMALL CHANCE FOR EIGHT CLUBS.

Indianapolis Clings Like Grim Death to Her Franchise—The Brotherhood's Great Strength—The American Association Prepared to Fight Hard for It.

My ideas of what the National league would do at Cleveland didn't pan out very well, except in that my belief that Indianapolis would not be forced out proved correct. Certainly if unanimity on the part of the other clubs and persuasive eloquence could have done the business there would be only eight clubs in the League today; but John T. Brush was determined not to be dislodged, and with typical Indiana persistency he held the fort and is still holding it.

There are a great many people in the vicinity of New York, and in other places, too, who firmly believe that Brush will yet capitulate, and the League will only have eight clubs when the bell rings. It seems to me rather a forlorn hope, and yet I know that some of the New York club managers still believe that Brush will weaken.

Messrs. Soden, Spalding and Robison, the committee who tried to argue Mr. Brush into selling out, are persuasive men, and if they could not talk over the Indiana man there is little chance of others succeeding. The schedule has been made and the ten clubs seem to be fixtures. That ten clubs will handicap the League financially is quite evident. It forces them to lap off fourteen games from the quota of each club, and this, together with eight open dates, gives a total loss of twenty-two games to each club, entailing the sacrifice of the receipts such games would bring, which may safely be estimated at $20,000 a club. Then comes the loss in drawing power, owing to the weakness of two or three of the teams. Washington is lamentably deficient in playing material. Pittsburg is not over strong, and New York has not got the team that its importance requires. Still, by the time the season opens, six weeks from now, Mr. Day will have a team that will satisfy New Yorkers. Pittsburg will strengthen some, but where Walter Hewitt is to get a team to represent Washington that is of any account as compared to the others, is one of those things no fellow can find out. His chance seems to lie in the disruption of the International league, but that organization seems so tenacious of life that there is hope for it yet.

The Brotherhood has prepared its schedule, and its managers are in high glee over the discomfiture of John B. Day and at the prospects of the new league. They say that John T. Brush by refusing to get out of the league more than makes amends for having persuaded nine Brotherhood players to stick to the League. One of the minor leaders admitted to me the other day that with eight clubs, with the Indianapolis players in New York, the playing strength of the two leagues would be pretty well balanced. "But," said this gentleman, "they ain't in it with ten clubs." It is just possible that they will be in it with ten clubs and very much in it, I think, when all the lines are set for business. And there is yet a good chance for a reduction from ten to eight clubs.

Collectively the Brotherhood has about 10 per cent. the best of the League in players, I believe. Compared team for team, so far as paper calculations can demonstrate it, the Brotherhood has a much greater advantage in some places. Leaving New York aside, because the League team is not completed, the Brotherhood appears to have the strongest teams at Chicago, at Pittsburg and at Cleveland. In Brooklyn the League team leads. At Philadelphia and Boston it is very near a stand off. At Buffalo the Brotherhood will not have League opposition, but the Indianapolis or Cincinnati teams are far superior to the Buffalo aggregation. The League will have no opposition at Washington, Indianapolis or Cincinnati. Of course these are estimates based on paper strength. When actual playing is made the test it may turn out that the weak are strong and the strong weak. Such are the possibilities of baseball. The preliminary exhibition series give one a few tips in this direction, and with fair weather the practice season promises to be interesting and exciting.

The American association, which seemed last December to be hopelessly knocked out, has recovered from the shock much better than any one expected it would. It has completed its circuit and will start out with eight cities, which are all liable to do well with twenty-five cent ball. The list comprises Brooklyn, Rochester, Syracuse, Philadelphia, Toledo, Columbus, St. Louis and Louisville. The Association has lost the prestige it enjoyed last year. Although still a major league and a party to the national agreement of the first part, it really classes little better than the Western association, and even the Atlantic association is liable to push it for importance as a league.

The Association this season has a pretty hard row to hoe in several of its cities. In Philadelphia and Brooklyn it will have two clubs in opposition, and all strong ones, too. The Athletics, however, have a strong hold on the Philadelphia public and may pull through, but the loss of so many of the old favorites will hurt the club a great deal. Still, with Welch, Purcell, Seward and Robinson left Manager Sharsig may make both ends meet, but that they will make a dollar profit few baseball men believe. Indeed, the opinion prevails that all the Philadelphia clubs will lose money.

The future of the Brooklyn American association club seems to me to rest very largely upon whether or not it is permitted to play Sunday games. If it is, the team may pull through with small loss. Otherwise it will not be in it financially, even though its salary list is lighter, perhaps, than any team in the Association. Rochester will do well enough. Toledo will hold its own if its team is anywhere in the race. Syracuse will lose money. I doubt if its managers expect to make any. Columbus, with its expensive team, ought to stay up among the leaders and make both ends meet financially. St. Louis will come near being in the turreen before the season is over, and Louisville—well, Jack Chapman may save it from disaster by his managerial shrewdness, but he will have a very difficult task after the experience Louisville went through last season with a fair but terribly mismanaged team.

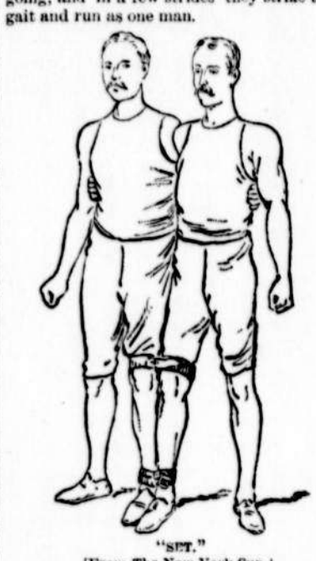
On the whole the outlook for the American association is not brilliant, but every cloud has its silver lining, and perhaps the energy of Pat Powers at Rochester, young Mr. Frazier at Syracuse, Jimmy Kennedy in Brooklyn, and Jack Chapman at Louisville and Billy Sharsig at Philadelphia may prove just the alloy necessary to bring the Association metal to the standard of success. If pluck, hustle, shrewdness and courage will win, the Association, under the leadership of Zack Phelps, with such lieutenants, ought to once more come to the front.

W. I. HARRIS.

THREE LEGGED RACING.

It Has Recently Become a Feature of American Athletic Games.

Tripod or three legged racing has become of late quite a feature of athletic games in America. In England the pastime has been practiced for years. The two men who compose the team are fastened together by a broad strap just above the knees, the buckle being placed in front, so that it will impede the progress of the muscles. At the ankle a double strap is placed. The left arm of the one is then placed around the other's waist, while the latter's right arm encompasses the former, and then, when they have toed the mark, they "set," as shown in the picture. A peculiar half hop, half jump, starts them going, and in a few strides they strike their gait and run as one man.



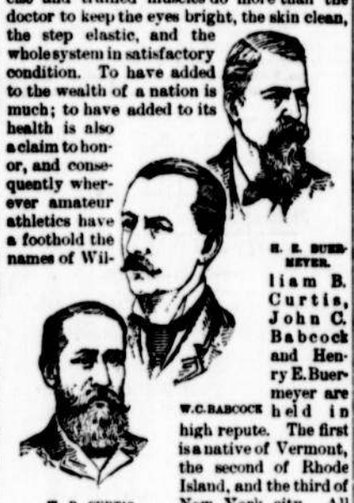
"SET."
[From The New York Sun.]

The two men who compose the team, as shown in the accompanying cut, are C. S. Busse and C. L. Jacquelin. They made their debut as a three legged team on Aug. 31 of last year at the games of the New Jersey Athletic club at Bergen Point. They won this event, lowering the then existing record by 2 2-5 seconds, the distance being 150 yards. In appearance the members of the team are evenly matched, and although Jacquelin is the heavier of the two, a good distribution of strength and weight is effected by having him take the outside position, in which place the greater weight of the team is borne by him.

At the games of the Hempstead Amateur Athletic association, held at Hempstead, L. I., on Sept. 15, 1889, the champions lowered the 100 yards three legged record, covering the distance in thirteen seconds, within one-fifth of a second of the world's record, which was made on a cinder track, while the new record was made on a poor grass track, after a poor start.

Pioneers of Amateur Athletics.

The value of amateur athletic sport is now recognized everywhere. Well-directed exercise and trained muscles do more than the doctor to keep the eyes bright, the skin clean, the step elastic, and the whole system in satisfactory condition. To have added to the wealth of a nation is much; to have added to its health is also a claim to honor, and consequently wherever amateur athletics have a foothold the names of William B. Curtis, John C. Babcock and Henry E. Buermeyer are held in high repute. The first is a native of Vermont, the second of Rhode Island, and the third of New York city. All three are over fifty years of age.



H. E. BUERMEYER.

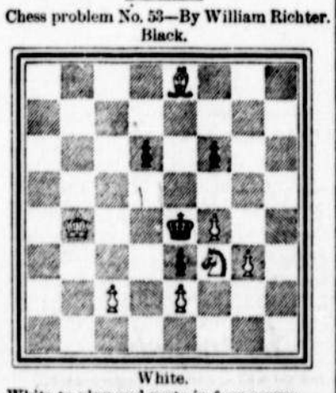
W. C. BABCOCK

W. B. CURTIS.

June 17, 1866, they founded the New York Athletic club, the pioneer organization of its sort in America. Their aim and the club's aim has been the development and progress of amateur sport, and they have met with great success. Clubs without number have accepted the constitution, bylaws and general rules of the New York Athletic club as the perfection of athletic machinery. Mr. Babcock earned fame as an oarsman in his youth, Mr. Curtis has made records which entitle him to the appellation of an "all round" athlete, and Mr. Buermeyer's strong point is boxing. Mr. Babcock, by the way, originated the sliding seat.

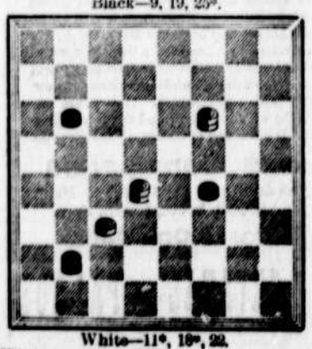
CHESS AND CHECKERS.

Chess problem No. 53—By William Richter.
Black.



White.
White to play and mate in four moves.

Checker problem No. 53—By A. Cameron.
Black—9, 19, 25°.



White—11°, 18°, 22.
White to play and win.

SOLUTIONS.

Chess problem No. 52:

White.	Black.
1..R x P ch	1..P x R
2..B to R 6 ch	2..K to Kt 1
3..B mates	

Checker problem No. 52—End game. White—2°, 10°, 13, 21, 26°, 28, 32. Black—5°, 20, 23, 26°, 27°, 30°. Black to play and draw.

Black.	White.
1..26 to 22	1..25 to 18
2..20 to 24	2..20 to 24
3..27 to 31	Drawn.

A GREEN OLD AGE.

Actresses Who Have Been Playing Over Fifty Years.

THEY TAKE OLD WOMEN PARTS.

Two Generations Ago They Were Charming Juliets, Virginias and Rosalinds—By No Means Do They Lag Superfluous on the Stage—Mrs. Baker, Mrs. Drew and Mrs. Gilbert.

Therefore take with thee my most grievous curse.
* * * * * * *
Bloody thou art, bloody will be thy end;
Shame serves thy life, and doth thy death attend.

After delivering this terrible curse upon her son the Duchess of York leaves the stage and is seen no more in the evening's representation of "Richard III."

The bill of the play in Mr. Thomas Keene's production of the tragedy contains this line: "Duchess of York, Mrs. Baker." The audience sees a majestic and effective woman in the part, it is thrilled by the intensity and force with which the lines quoted above are delivered, and leaves, when the curtain drops on the death of the terrible and relentless hunchback, without knowing that it has witnessed something worth remembering wholly apart from the impressions of the performance as a whole. How much added pleasure would have come had those present been aware of the fact that the lady playing the Duchess of York so well, in point of continuous service, if not in actual years, is the oldest actress on the American stage, one whose career behind the footlights extends over a period of nearly three decades.

What associations must cluster about a life of such prolonged and uninterrupted activity, and what memories must crowd upon the brain of the venerable woman who, through the interval from charming youth to revered old age, has played many parts. In 1838 and thereabouts she was one of the noted Juliets and Virginias of the boards, and played those characters in support of Forrest and Junius Brutus Booth, while her first acquaintance with "Richard III" was as the little Duke of York. Now she is the Duchess.

MRS. S. A. BAKER.

To be explicit, Mrs. Sarah A. Baker is now 73 years of age, and has been an actress for considerably more than half a century.

Long ago her father, Charles S. Porter, was the manager of the Pittsburg theatre, and her associations from childhood have been those of the stage. As leading lady of Philadelphia and New York stock companies she has in days that are gone supported such famous stars as Edwin Forrest, the elder Booth, Edwin Adams, E. L. Davenport, Lawrence Barrett, Edwin Booth, Joseph Jefferson, W. J. Florence, the elder Sothern and Stuart Robson, playing an infinite variety of characters and making her mark as an exponent of legitimate drama. When 34 years old she married, but her husband's creditable career as an actor was cut short by death, Mr. Baker being killed at Atlanta, Ga., while serving as an officer in Sherman's army.

In 1887 Mrs. Baker completed her fiftieth year as an actress, and the event was made the occasion of a notable commemoration. It was at the Masonic Temple theatre in Louisville, Ky. Richard III had just died, but the curtain did not go down. Instead the audience was requested to remain. Mrs. Baker, still dressed as the Duchess, was led to the center of the stage and given a seat. Then, with a diamond ring and various floral tributes, the following address was handed her by Mr. Keene:

To our Dear Professional Mother, Mrs. Sarah A. Baker, on the Semi-Centennial of Her Debut on the Stage:

We, the members of Mr. Keene's company, deem it to be our happy privilege and respectful duty to charge this day with a token of dear remembrance of you, not less as an actress than as a cherished friend, as a mother whose ministering hand has ever been tenderly tendered whenever occasion demanded its care.

The value of the offering is as nothing, the love which accompanies it is all, and we ask you to take this to your heart, that this love will go with you wherever you may be, unbroken, like the golden circle that is honored by the hand that wears it.

Not only we, but all those who know you in your private and professional life—and where in our country are you unknown professionally?—all delight in doing reverence to the purity of your life and the gentleness of your nature.

The fifty years of your professional career almost marks the developed history of the American stage. With the greatest of our stage heroes and heroines you have associated. Stage memories are naturally cherished by you, and among them the last but not the least worthy of remembrance, let us hope, we ask you to keep green the memory of this night. In the after time, as your eyes rest on this little gem on your finger, as it sparkles, brilliant in the sunlight, know that our respect and love for you suffer no dimness in the estrangement of distance or time.

MISS PORTER AS VIRGINIA.

With the profoundest respect and most loving duty to command, madame and mother, we are most affectionately yours.

Then follow the signatures of all the members of the company.

When asked recently by the writer if there were any particular incidents of her professional career which she recalled, Mrs. Baker replied: "Only these: I have never been ill a day in my life, and I have never attempted to star."

Two other names naturally occur to the reader as deserving mention in the same category with Mrs. Baker's, by reason of long and honorable service on the stage. They are those of Mrs. John Drew and Mrs. Gilbert.

Mrs. John Drew is English by birth, and was 72 years of age the 10th of last January. Her maiden name was Lane. She made her American debut in 1827 at the Walnut Street theatre in Philadelphia, as the Duke of York in "Richard III," with the elder Booth. Her first New York appearance was at the Bowery in 1828. Singing was one of her great accomplishments, and the entire round of youthful heroines was hers during a period of popularity spent in employment, mainly between New York, Philadelphia and Baltimore. Mrs. Drew has long been accepted as a most versatile and finished actress. For later years the impression of her exquisite skill has been chiefly conveyed by her Mrs. Malaprop in Joseph Jefferson's revised version of "The Rivals." Her sons and daughter are favorably known to the theatre going public. Mrs. Drew was married to John Drew in 1850. She has made a fine record as a manager as well as an actress.

MRS. G. H. GILBERT.

When Mrs. G. H. Gilbert was a maiden she was a very merry maiden, and danced her way into the hearts of the London "Johnnies" of fifty years ago with ease and grace. She developed an aptitude for light comedy before her youth had passed, and created a reputation as a delineator of character far excelling her earlier one as a delineator of graceful poses. She came to America in 1878 and has been a member of Augustin Daly's stock company ever since her arrival. Mrs. Gilbert is now in her seventy-third year.

OBSERVATIONS ON WHIST.

Types of Whist Players to Be Met with in the Course of Travel.

The writer of a book on whist which has but recently been published, and which I should be glad to give the name of to my readers, as it is really an excellent book, were it not for the fact that I do not desire any fame as an advertising agent—the writer of this book, let me observe, has taken occasion to speak contemptuously of railroad whist, and I must confess to a feeling of sympathy with him in the evident sincerity of his disgust at the player you meet in the smoking car.

Some years ago I took a trip up the Mississippi river on a boat, and having ample leisure the passengers organized a whist table. My partner was a gruff old Englishman, who had imbibed just enough of the principles of "Cavendish" to make him, if anything, a worse player than if he had resorted more to his own natural intelligence. For two days we played together, and it was as much as the old gentleman (?) could do to restrain himself at what he considered my stupid play. Near the close of the second day's play I made an unsuccessful finesse, playing the nine third hand when I also held the knave, and the ten was at my left. At this my partner's ire broke forth. He threw down his cards in a violent fit of anger and, stamping his feet, he exclaimed: "By gad, sir, you are the most stupid player I ever saw. You ought to throw yourself overboard."

The most exasperating type of whist player to meet is the one who has read a few whist books and thinks that he knows it all. I was recently introduced to a gentleman of this kind. "I have been told," said he, "that you play the game, and should enjoy playing with you, but, let me tell you, sir, that I play entirely by book, and I absolutely refuse to play with a careless player. I have made a study of the game, sir, and flatter myself I understand it." I thought I had struck a prize, but, alas! I found that a few rules learned by heart had so clogged his understanding and warped his reason that he was worse than useless as a player of the real game. He would finesse precisely at the wrong time, and his knowledge of unblocking was so uncertain that he was sure to get tangled up and fall helpless at the most critical period.

I made up my mind that in whist, as in life, "a little learning is a dangerous thing," and my experience is that the man who studies the game for its own sake, trying to find a reason for every play without reference to books, is a much better partner than he who depends entirely upon written rules.

In an experience of years of travel in various sections of the country I have never yet met a whist player who united a systematic reasoning with a thorough knowledge of the laws of the game. The great difficulty is that people have not the time to devote to the study of the game.

They will pass hour upon hour playing euchre, casino, hearts, seven up and like games, and, indeed, they will play what is termed railroad whist, but the idea of making a study of the game is to them absurd and ridiculous, and yet, as one who has played all games, I have no hesitation in saying that for an intellectual human being there is no game which affords so much pleasure as whist. New situations are constantly crowding themselves on the player, and to meet them with a keen reason and an understanding mind affords an enjoyment which is peculiar to the whist player. Let those who would learn the game study it in its entirety, and as they grow older in it they will find that it will become one of the keenest intellectual pleasures of their lives.

TOM LANSING.

The Oxford-Cambridge Race.

THE OXFORD CREW AT PRACTICE.

Great interest attaches to the coming race between the picked crews of Oxford and Cambridge universities. The former are said to be in great trim and confident of victory. The illustration shows them starting from the university barge to paddle over the short course to Iffley. The order of rowing is: W. F. C. Holland, Brasenose (bow); 2, H. E. L. Puxley, Corpus; 3, R. P. Rowe, Magdalen; 4, C. H. St. J. Hornby, New; 5, Lord Ampthill, New; 6, C. F. Drake, New; 7, G. Nickalls, Magdalen; W. A. L. Fletcher, Christ Church (stroke); J. P. Lonsdale, New (cox.).

ROYAL
BAKING
POWDER
Absolutely Pure.
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