



*Just Published, Price £1. 3s.*

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**SECOND EDITION,**

WITH CORRECTIONS AND NUMEROUS ADDITIONS,

OF THE

**NOBLE GAME OF BILLIARDS;**

WHEREIN ARE EXHIBITED

EXTRAORDINARY AND SURPRISING STROKES, WHICH HAVE  
EXCITED THE ADMIRATION OF MOST OF THE

**Sovereigns of Europe.**

*Translated from the French of the celebrated*

**M. MINGAUD,**

FORMERLY CAPITAINE D'INFANTERIE IN THE SERVICE OF FRANCE.

*Dedicated, by Permission, to*

**THE MOST NOBLE THE MARQUIS OF CLEVELAND.**

2578  
This Work is elegantly got up, and comprises 43 well executed Copper-plates; with Directions for performing, with precision, nearly 70 of the most masterly Strokes, of all the celebrated Proficients of the present day. It is, in this respect, a great *desideratum*, to all the Admirers of this elegant Diversion;—no Work having appeared, in the English Language, which can be compared with it, for the Beauty and Precision of its Rules and Illustrations; and none which comprise the great Improvements and Discoveries, made in the Game, within the last Twenty years.

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**LONDON:**

TRANSLATED AND PUBLISHED BY JOHN THURSTON,  
BILLIARD TABLE MANUFACTURER, 14, CATHERINE-STREET, STRAND;  
AND TO BE HAD OF ALL BOOKSELLERS.

1831.

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**AN EXTENSIVE ASSORTMENT OF BILLIARD TABLES ALWAYS ON SALE.**

MZ H  
+

## RECOMMENDATIONS OF THE WORK.

"Who so competent to translate Captain Mingaud as Mr. Thurston, whose own excellently constructed Tables afford facility and certainty for the execution of the finest strokes? The Work itself is eminently entitled to the attention of Billiard-players.—— Upon the game, as previously played, Captain Mingaud has made some extraordinary improvements, insomuch that we considered them impossible, and deferred noticing the book till enquiry satisfied us of their reality.—— We are bound seriously to say that it is an exhibition of science altogether wonderful. In practice we are inclined to think most of the apparently impossible hazards may be made even by players of no great pretensions; and we are sure that by trying them they will become better adepts in the game.—— The lessons upon these achievements are not only useful, but very curious and interesting, and the results produced such as cannot be believed without actual proof, shewing performances hitherto deemed contrary to the rules of motion in bodies."—THE LITERARY GAZETTE.

"Here is a work that may be expected, sooner or later, to produce something like a revolution in the whole style of play, and consequently in the general character of the game. Captain Mingaud has here given directions and diagrams, by a due attention to which certain strokes may be performed, which at first sight may seem almost ludicrously impracticable, but every one of which may in fact be executed, and the most difficult of which we ourselves have seen executed repeatedly. Some few of these strokes are perhaps known in this country; but the greater part of them will be found entirely new to English players.

"To the Owners of private tables in particular, we would recommend this Book, as an appendage almost as necessary to their table as a marking-board."—THE COURT JOURNAL.

"The English Player is indebted to Mr. Thurston for making him acquainted with a work so much esteemed on the continent. The numerous plates (41) supply him with abundant examples of difficult strokes, on which to exercise his utmost skill and nicety."—THE ATHENÆUM.

"Captain Mingaud, the author of the original work, has there, in a series of diagrams and directions, proved the practicability of certain strokes which an inexperienced player would pronounce 'impossible;' and the majority of these strokes will be altogether new to English players.

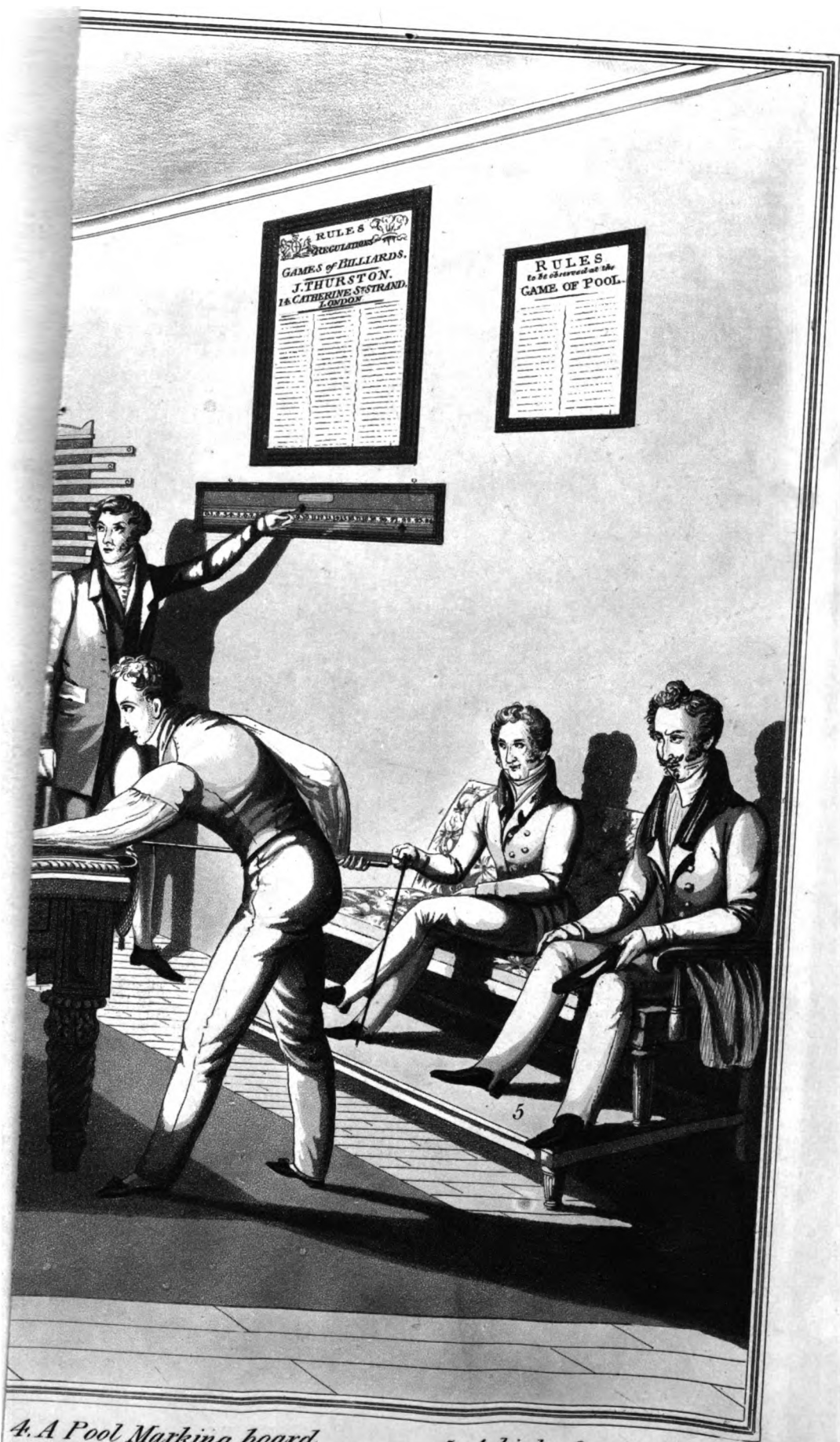
"Knowledge of such points as are illustrated in this Treatise would materially improve the general play, and consequently attach to the Game even more importance than it now possesses.

"Mr. Thurston's Translation, we should mention, is in a handsome form, and must, sooner or later, find its way into the rooms of amateur-players."—THE MIRROR.

"Mr. Mingaud a fait un bon ouvrage où tous les coups sont expliqués avec clarté et démontrés à l'aide de figures. Aussi le succès du manuel de Mr. Mingaud, a-t-il été très grand. C'est ce même manuel dont Mr. Thurston vient de donner au public Anglais une excellente traduction, où l'on trouve pas moins de quarante trois planches parfaitement exécutées. S'il appartenait à quelqu'un de se charger de cette traduction en Angleterre c'était bien à Mr. Thurston des ateliers de quel sont sortis les meilleurs billards qui soient à Londres. L'ouvrage de Mr. Thurston, dédié au Marquis de Cleveland, a été imprimé avec beaucoup de luxe."—LE FURET DE LONDRES.

"This Work exhibiting the strokes which so surprised their Majesties, is one of the greatest treats that the Billiard-Player has probably ever received, and we may add, that it is calculated greatly to extend the Science of the Game.

"Several of the Strokes delineated are exceedingly curious, and really quite astonishing."—THE COURIER.

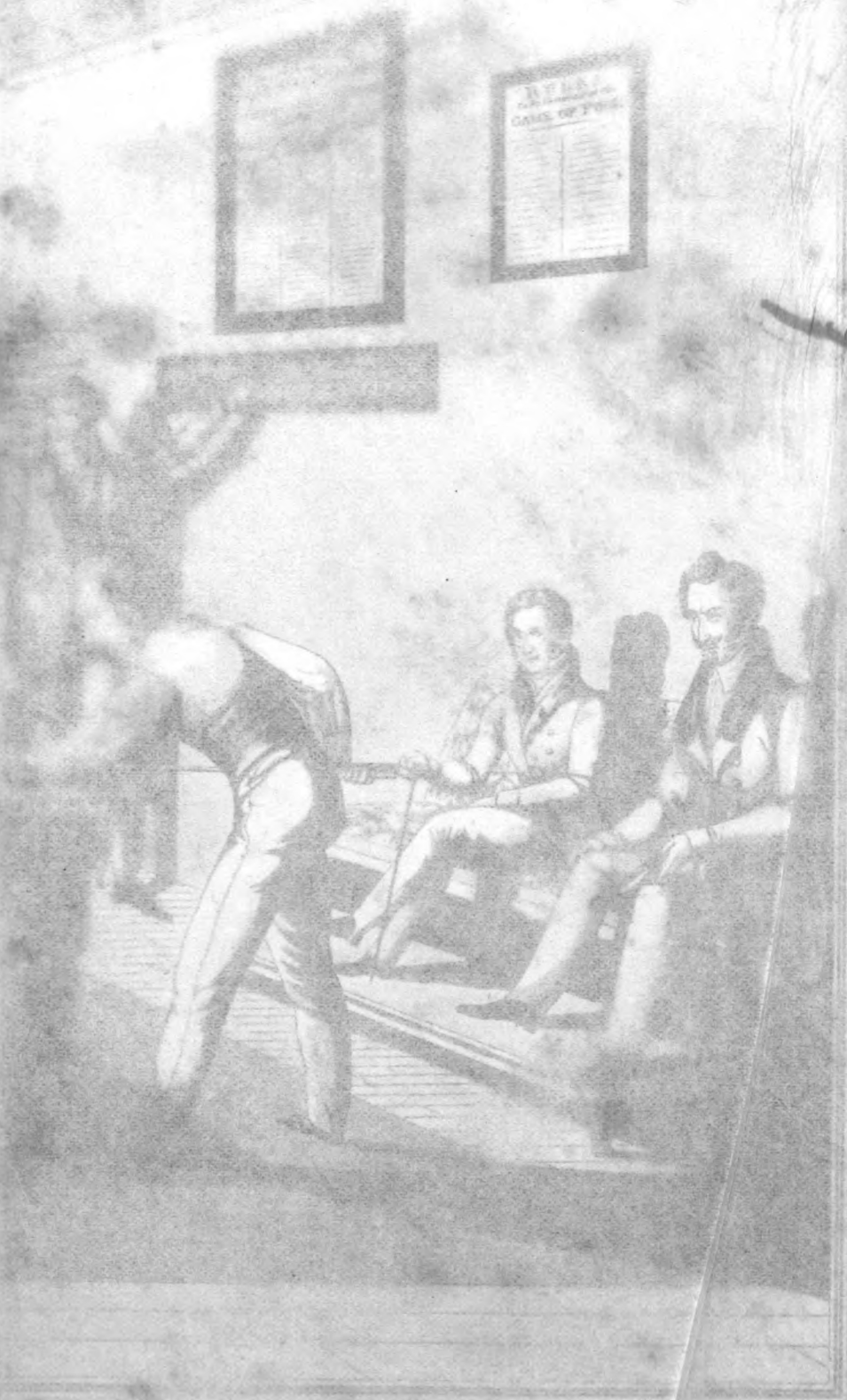


4. A Pool Marking board.

5. A high Seat.

**STRAND, LONDON.**





4. A Billiard Board.

5. A high Stool.

STRAND, LONDON.

*The Noble Game of*

**BILLIARDS**

Wherein are exhibited

*Extraordinary & surprising Tricks which have  
excited the admiration of most of the Sovereigns of*

**EUROPE,**

**BY MONSIEUR MINGAUD,**

*formerly Capitaine d'Infanterie*

*in the Service of France.*

*Ent. Sta. Hall.*

*E. Jones Engraver Bedford St. Strand.*

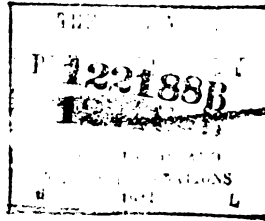
*Translated & Published by John Thurston, 14. Catherine Street, Strand.*

*Billiard Table Manufacturer,*

**LONDON,**

**1831.**

**SECOND EDITION.**



TO  
THE MOST NOBLE  
**THE MARQUIS OF CLEVELAND,**  
&c. &c. &c.

THE FOLLOWING WORK,  
ILLUSTRATIVE OF THE HIGH CAPABILITIES OF THE FAVOURITE

**Game of Billiards,**

AND OF THE DEXTERITY AND SKILL OF A

*Most eminent Master,*

IS, BY PERMISSION, INSCRIBED,

BY HIS LORDSHIP'S MOST OBEDIENT,

VERY HUMBLE AND OBLIGED SERVANT,

JOHN THURSTON.

## ADVERTISEMENT OF M. MINGAUD.

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THE first Billiard Table known in France was of a Triangular form. It was introduced at the CHÂTEAU DE BLOIS, during the residence of Henry III.

It was called "THE NOBLE GAME OF BILLIARDS;" probably, from the Prince being the first who practised it, as a regular Diversion. It was not less entitled to this high designation, on account of its intrinsic excellence, and the interest excited by its various and complicated operations.

From whatever cause, this Game has formed, and will ever continue to form, the Amusement of all ranks of Society, as well as of the Sovereigns of France. It combines Utility with Pleasure;—exercising the Body, and affording a most agreeable relaxation; whilst, at the same time, it calls forth all our Skill and Address. In such general estimation is it held, that every one, in the present day, desires to be acquainted with it.

MM. PERSICOTS and ESPOLARD have enjoyed in France, the highest reputation at this Game; but they have made few Additions to what was before known. To the Author of this Work, are to be ascribed the brilliant Discoveries of Modern Times.

## P R E F A C E.

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To France we are indebted for the elegant and interesting Game, which it is the object of the following pages to illustrate. In its infancy it presented to the polite circles of Society an Amusement, which combined the interests of Hazard with the exercise of Skill and Address. It was speedily hailed, as a favourite Diversion, at the Court of Henry III., of France; and was thence communicated to all the Courts of Modern Europe.

Practice and experience have imparted to the Game itself, what they alone can confer upon the Practitioner. To the novice it would appear as, peculiarly, a Game of accidents and chances; but experience has enabled us to deter-

mine the effects of innumerable Strokes, with amazing precision ; and has conferred on the Play the interest of Science, and the accomplishment of Art.

Many Noblemen and Gentlemen, at home and abroad, had acquired great skill and reputation at the Table ; and every proficient had his *collectanea* of rules, directions, and advices, before the growing interest of this elegant Pastime had called for regular Treatises, pointing out the different modes of play, laying down general rules, and tracing the systematic operations of which the Game is susceptible.

Such Works, however, have, for many years, been circulated and studied, both on the Continent and in England. The Practical Treatise of E. WHITE, Esq. of which a new edition was published in 1818, comprises nearly all that was known or approved on the subject, at the time of its compilation. This Work deservedly maintains its reputation, as a systematic Treatise ; but, like every other work, now in use, it has been left behind by the great improvements, and striking discoveries, which have been since made by the great masters of the Game.

To supply this deficiency was the object of the Publication of M. MINGAUD ; who justly claims the merit of “ the most brilliant discoveries of modern times ;” and who has thus conferred on his Nation the honour of perfecting, in addition to that of introducing, an elegant Diversion, which has obtained the patronage, and commanded the admiration, of the most elevated and polished societies of Europe.

Fully impressed with the great merits of M. MIN-  
GAUD'S Illustrations, the Translator has felt anxious to lay  
them before the British Public. He is aware that, to the  
novice, many of the strokes, the effects of which are de-  
scribed in the Work, may appear impracticable. He has,  
however, not only had the satisfaction of seeing them per-  
formed on his own Tables, at his Ware-rooms, 14, Cathe-  
rine Street, Strand, by M. MINGAUD himself; but has been  
surprised to perceive, how readily the results have followed,  
when attempted, according to the Rules laid down, by Gen-  
tlemen who boasted no superiority of skill. 3

JOHN THURSTON.

14, Catherine Street, Strand.  
April, 1830.



## ADVERTISEMENT TO THE SECOND EDITION.

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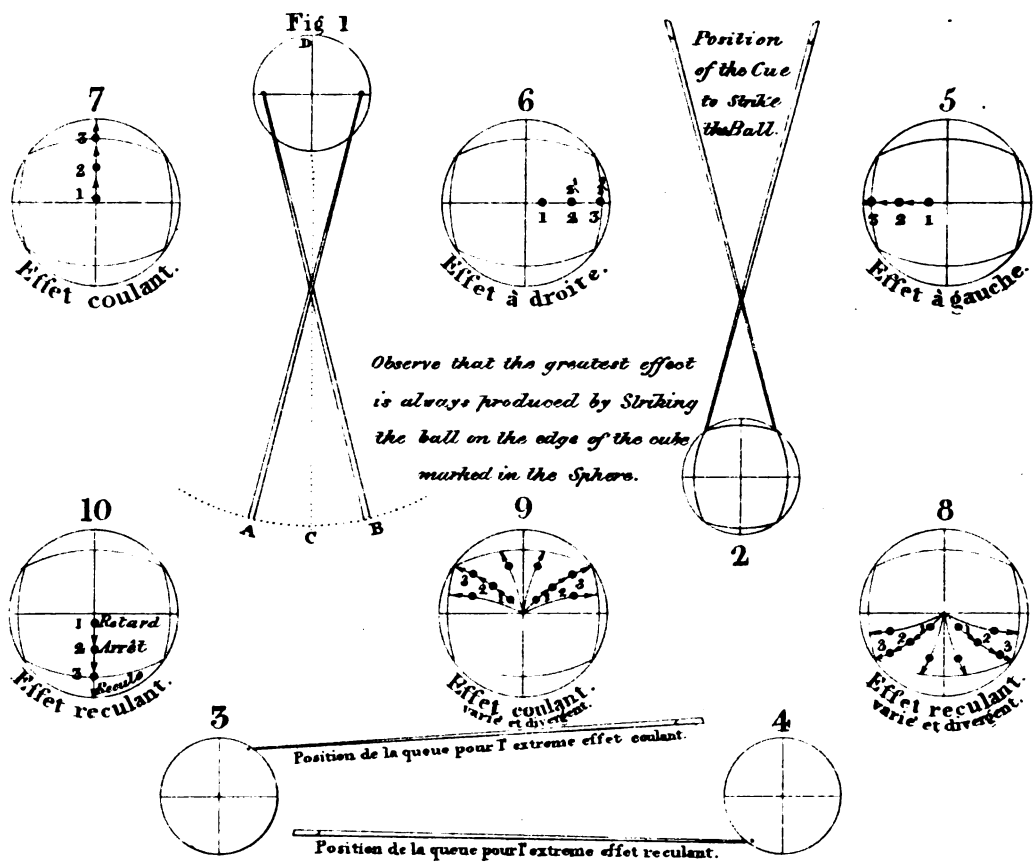
**THE** rapid Sale of the first Edition of M. Mingaud's Diagrams, and the pressing call for a Second Edition, within a few months after the original publication, have more than justified the sanguine expectations of the Translator, and evince the high estimation in which the Work is already held by the Public.

No professions of the Author,—no reiterated assurances of the Translator, could possibly have advanced or maintained the reputation of a novel system of play. Experience, the grand test of merit, and the criterion of truth, could alone sustain the pretensions of such a System. Accordingly, since the publication of the first Edition, the Strokes of M. Mingaud have been daily submitted to this test by amateurs and professors in town and country. The result of which is, that the Translator has been honoured with a vast number of communications from Noblemen and Gentlemen, eminently skilled in the Game, expressive of the highest admiration and the warmest applause.

To those Noblemen and Gentlemen the Translator begs leave to present his grateful and respectful acknowledgments, as also to the Public in general, for their very favourable reception, and liberal patronage, of his humble efforts. His gratitude he has further attempted to express by numerous corrections, and by incessant endeavours to render this Edition as perfect as possible.

If any Gentleman should doubt the practicability of any of the strokes laid down in the following Diagrams, let him rest assured that they are daily performed by others with certainty and precision; and let him repeat his endeavours.

# BILLE SYNOPTIQUE,



The sphere divided into Six cubes is thus disposed of, in order, to elucidate the effects of rotation, which will be produced by Striking the ball on the spots marked on the Figures. Angles right, obtuse, acute, or curvilinear, may be made, according as the ball may be struck more or less distant from the central point, and in proportion to the strength of the blow, either by elongating, or drawing back the arm.

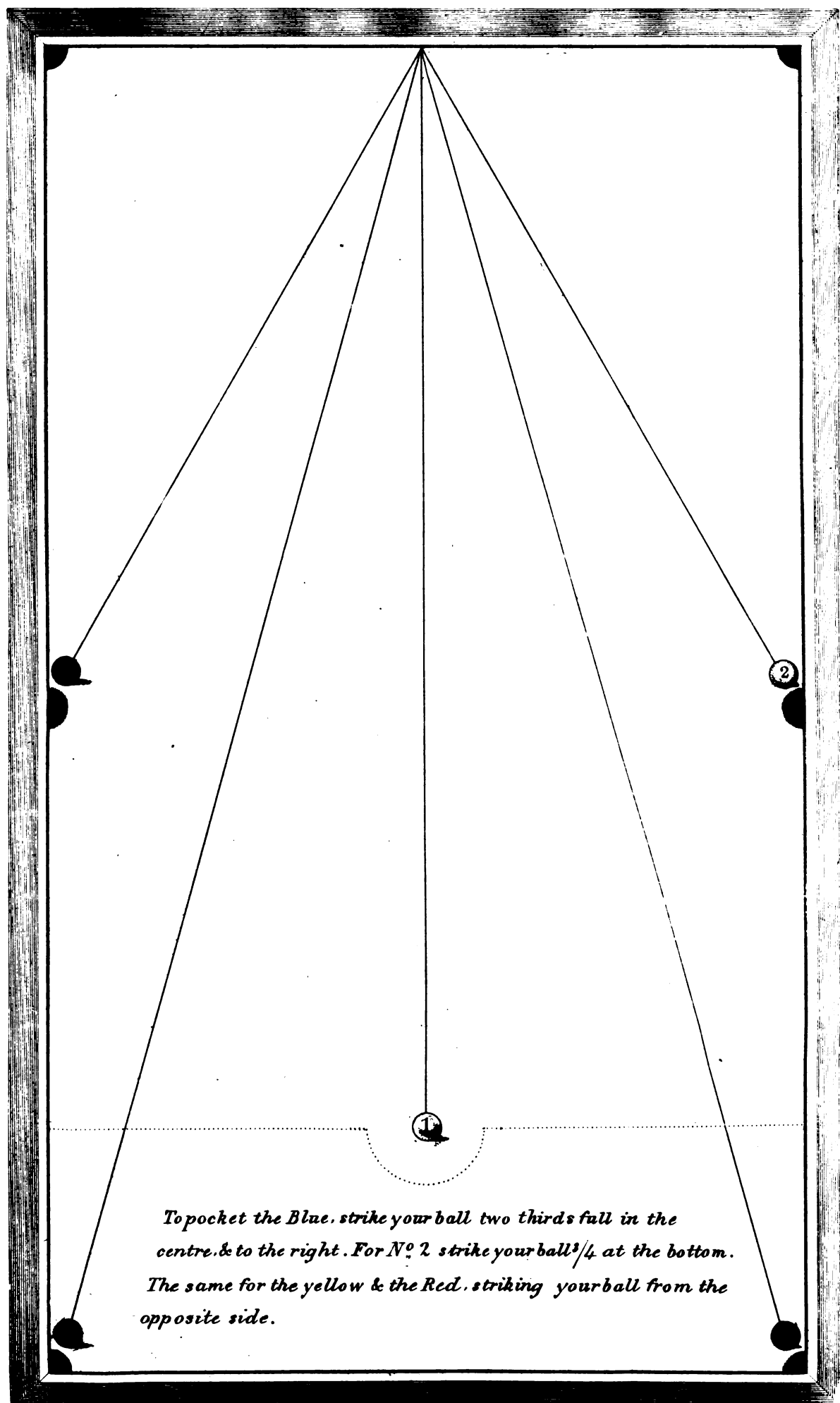
The numbers 1. denote the least effect, 2. the moderate, and 3. the extreme effect. The way to increase these effects, is by not holding the Cue parallel to the axis, or central line of the ball, but by Striking it at an acute angle, agreeably to the position of Figure 1. where the perpendicular line C. D. represents the axis of the ball, and A. B. the right and left angle of the Cue.

The greatest degree of effect can be produced in no other way, than by Striking the ball above the line of the cube marked on the

Spheres.

*To play N<sup>o</sup> 1 (which is always your own ball) to pass over the spot and to pocket either ball at pleasure.*

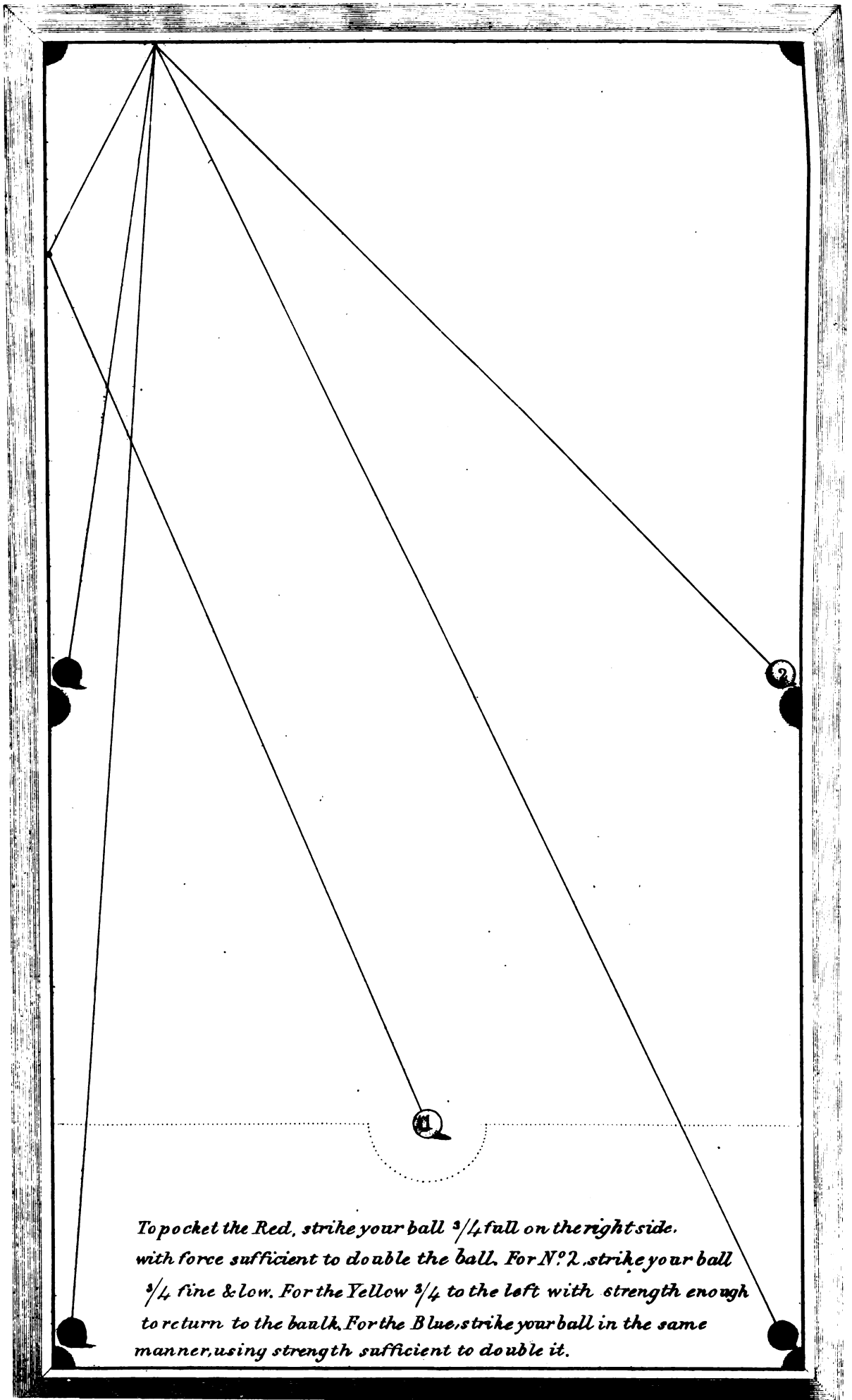
1.



*To pocket the Blue, strike your ball two thirds full in the centre, & to the right. For N<sup>o</sup> 2 strike your ball  $\frac{1}{4}$  at the bottom. The same for the yellow & the Red, striking your ball from the opposite side.*

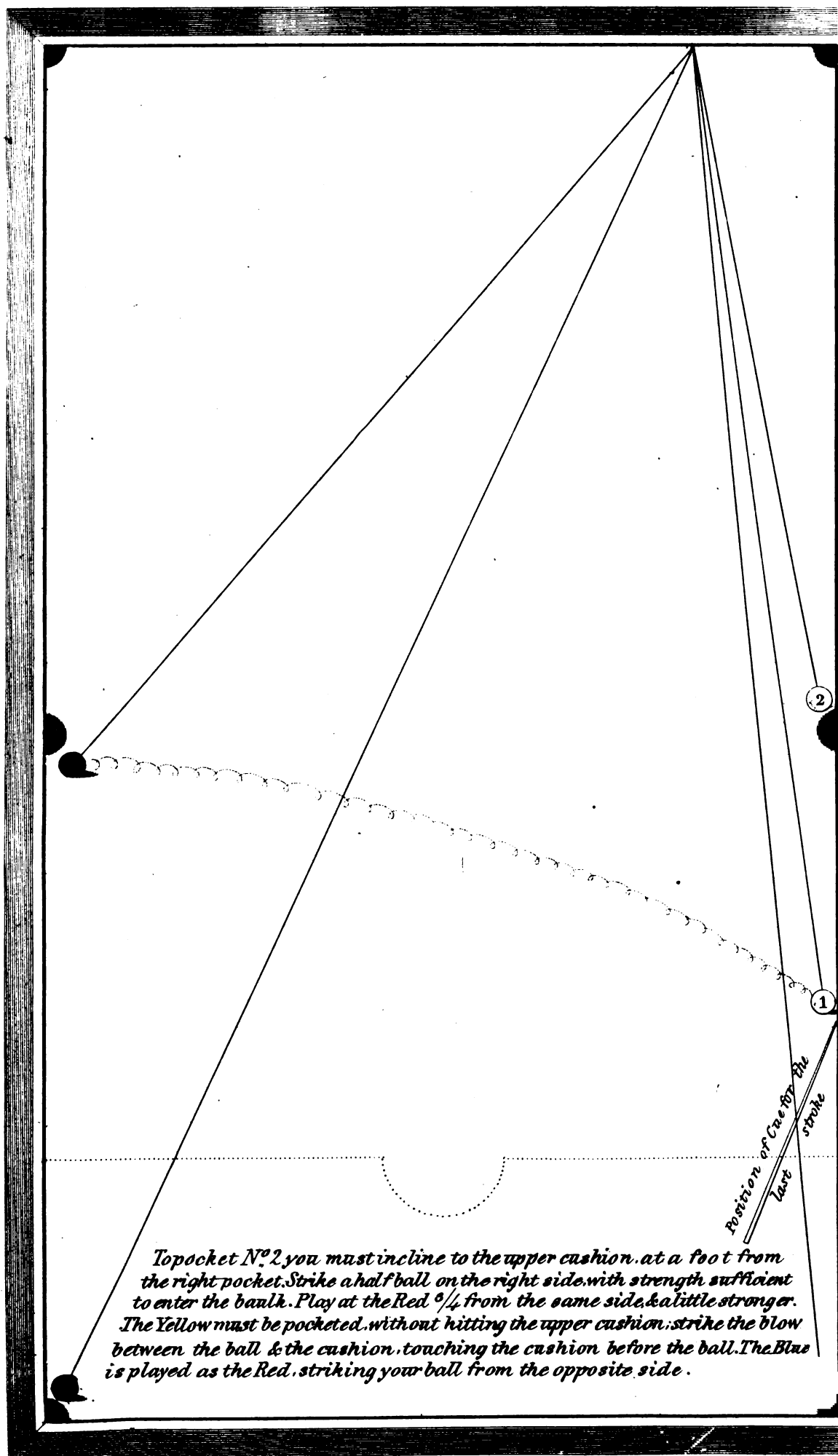
*To play N<sup>o</sup> 1, at the black mark on the left cushion, and to pocket either ball you please.*

2.



*To pocket the Red, strike your ball  $\frac{3}{4}$  full on the right side, with force sufficient to double the ball. For N<sup>o</sup> 2, strike your ball  $\frac{3}{4}$  fine & low. For the Yellow  $\frac{3}{4}$  to the left with strength enough to return to the baulk. For the Blue, strike your ball in the same manner, using strength sufficient to double it.*

So play N<sup>o</sup> 1 on either ball you please, without removing your hands  
feet, observing to put the ball played in the same place. 3

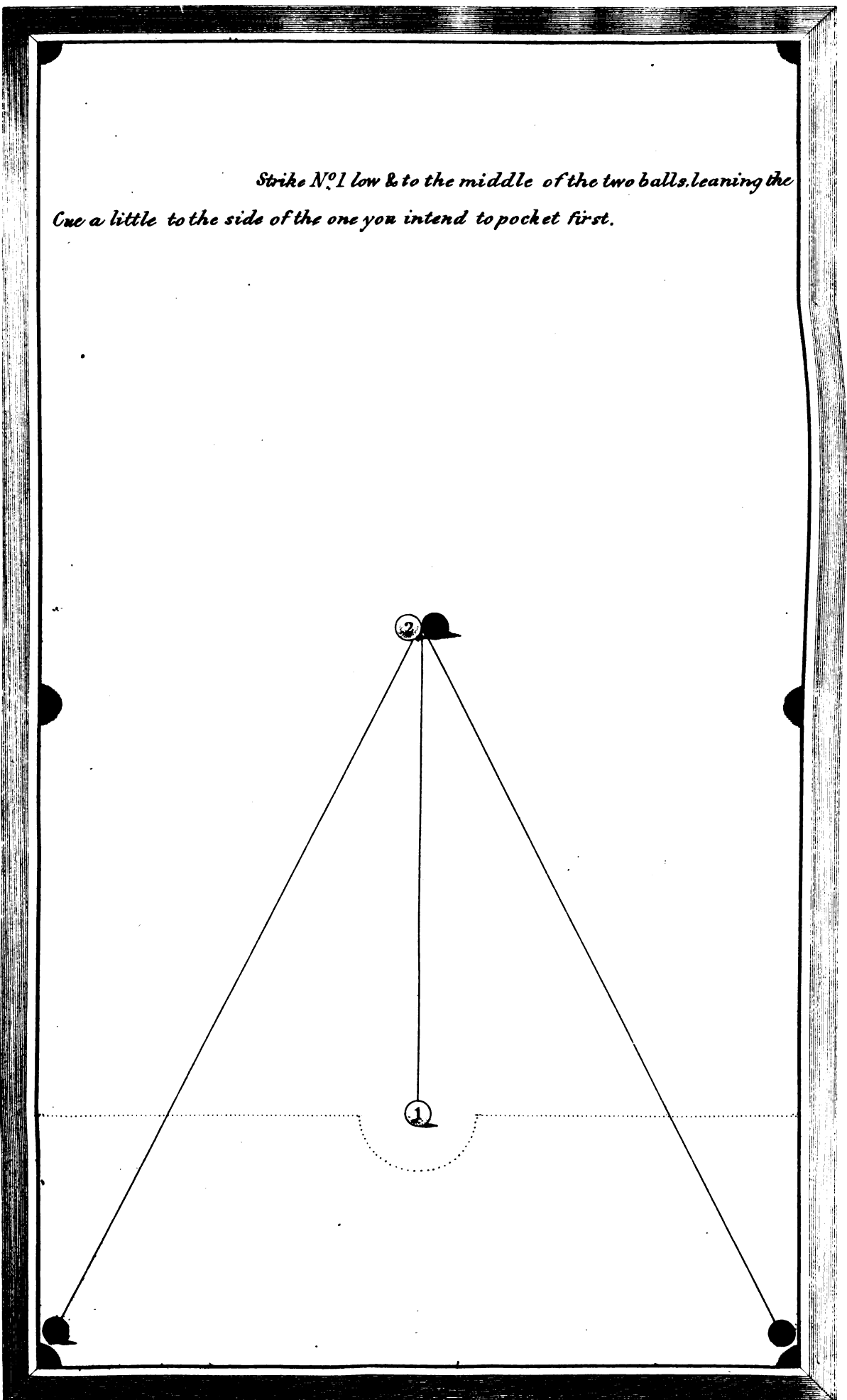


Topocket N<sup>o</sup> 2 you must incline to the upper cushion, at a foot from the right pocket. Strike a half ball on the right side, with strength sufficient to enter the baulk. Play at the Red  $\frac{3}{4}$  from the same side, & a little stronger. The Yellow must be pocketed, without hitting the upper cushion; strike the blow between the ball & the cushion, touching the cushion before the ball. The Blue is played as the Red, striking your ball from the opposite side.

To play N<sup>o</sup> 1 on the Yellow. & on N<sup>o</sup> 2, to carambole, and to pocket either the Red or Blue.

4.

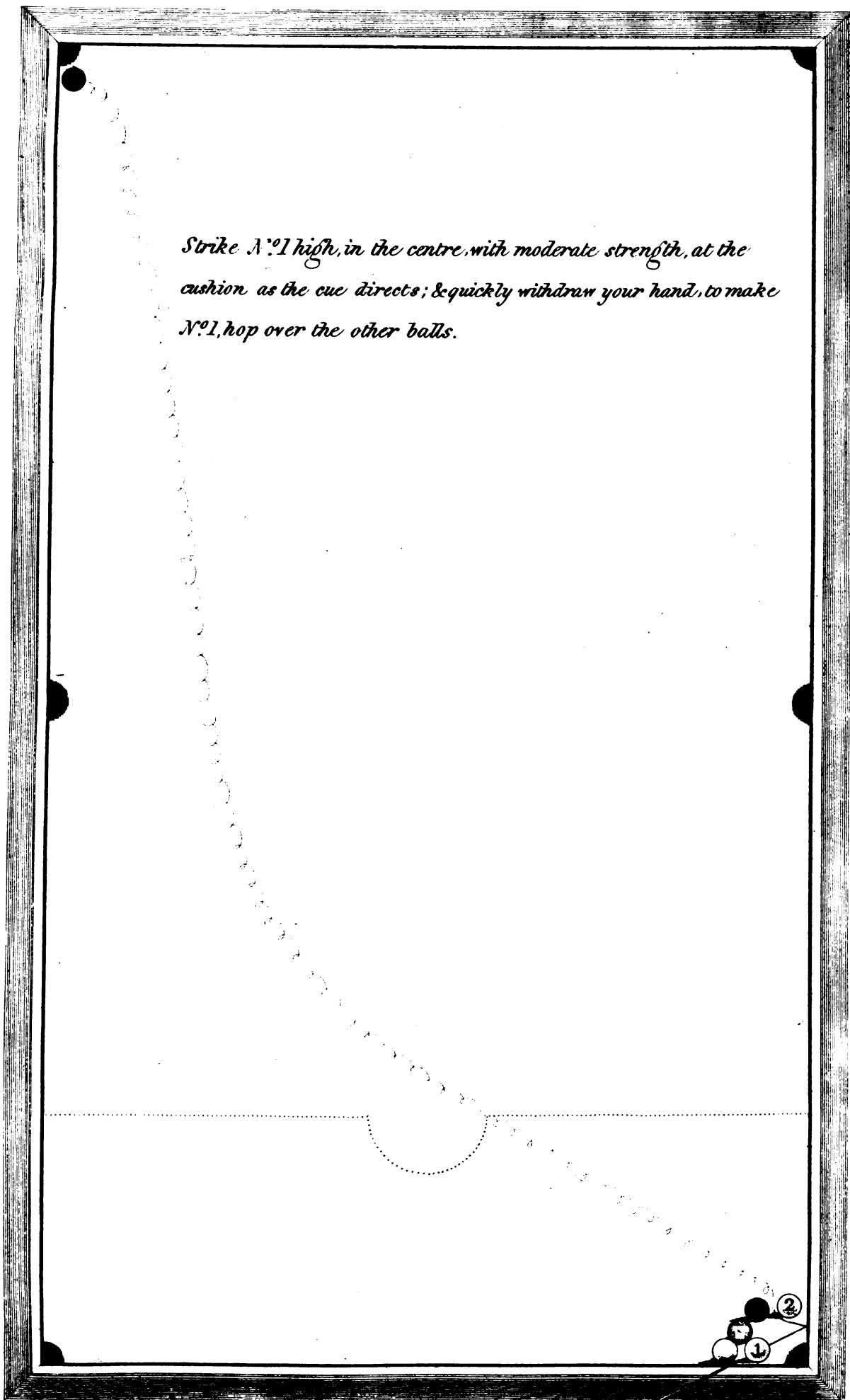
*Strike N<sup>o</sup> 1 low & to the middle of the two balls, leaning the Cue a little to the side of the one you intend to pocket first.*



*To play N<sup>o</sup> 1, and to pocket the Red, without touching the other balls.*

*5.*

*Strike N<sup>o</sup> 1 high, in the centre, with moderate strength, at the cushion as the cue directs; & quickly withdraw your hand, to make N<sup>o</sup> 1, hop over the other balls.*

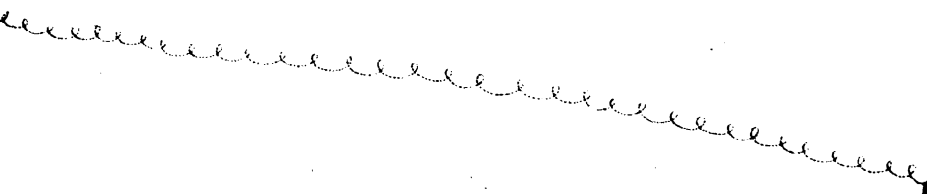


*Position of Cue*

*To play N<sup>o</sup> 1. and to pocket the Red, without touching the other balls.*

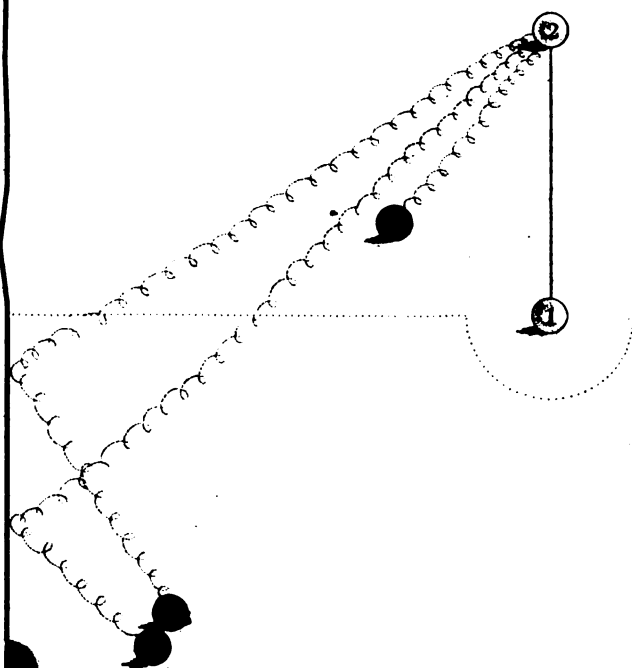
*Strike N<sup>o</sup> 1, high on the left, as the Cue directs, & quickly withdraw  
your hand, to make N<sup>o</sup> 1 hop over the other balls.*

*The position of the Cue.*





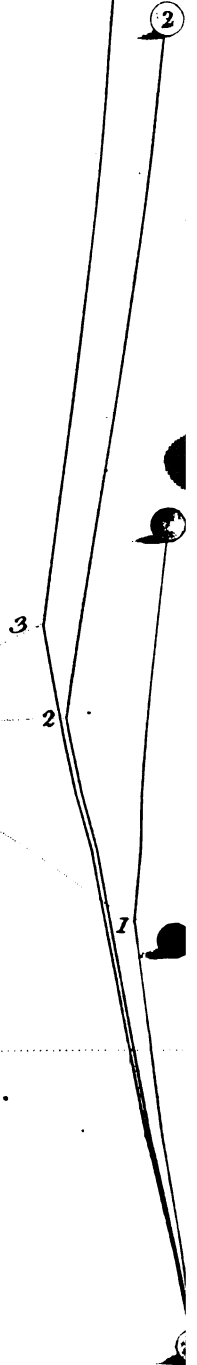
To carambole on the Red, strike your ball low & attack N<sup>o</sup> 2, almost full. For the Blue, strike  $\frac{3}{4}$  The same for the Yellow, but a little stronger. These strokes are done by a Twist.



*To play N<sup>o</sup> 1. and to pocket the ball you please without hopping, or  
a bricole.*

*To pocket the Yellow, strike the blow leaning to the right. For N<sup>o</sup> 2  
play in the same manner, at 2 Inches from the Blue. The same,  
for the Red, passing 4 Inches from the Blue. Hold the cue nearly  
perpendicular.*

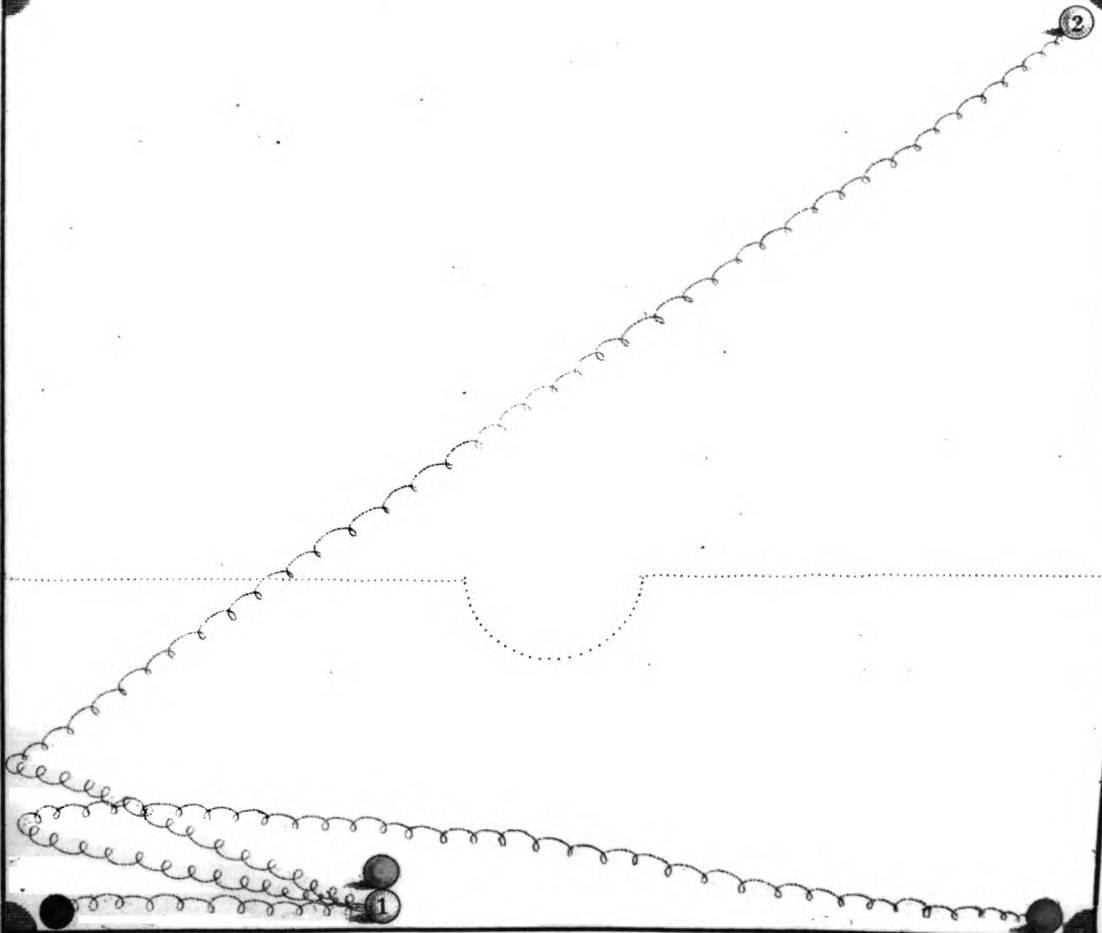
*These Angles N<sup>o</sup> 1. 2. 3. are the points at which  
to aim & are not the exact course of the ball*



To play N<sup>o</sup> 1 on the Yellow, to carambole, and to pocket either ball you desire without changing the position of N<sup>o</sup> 1.

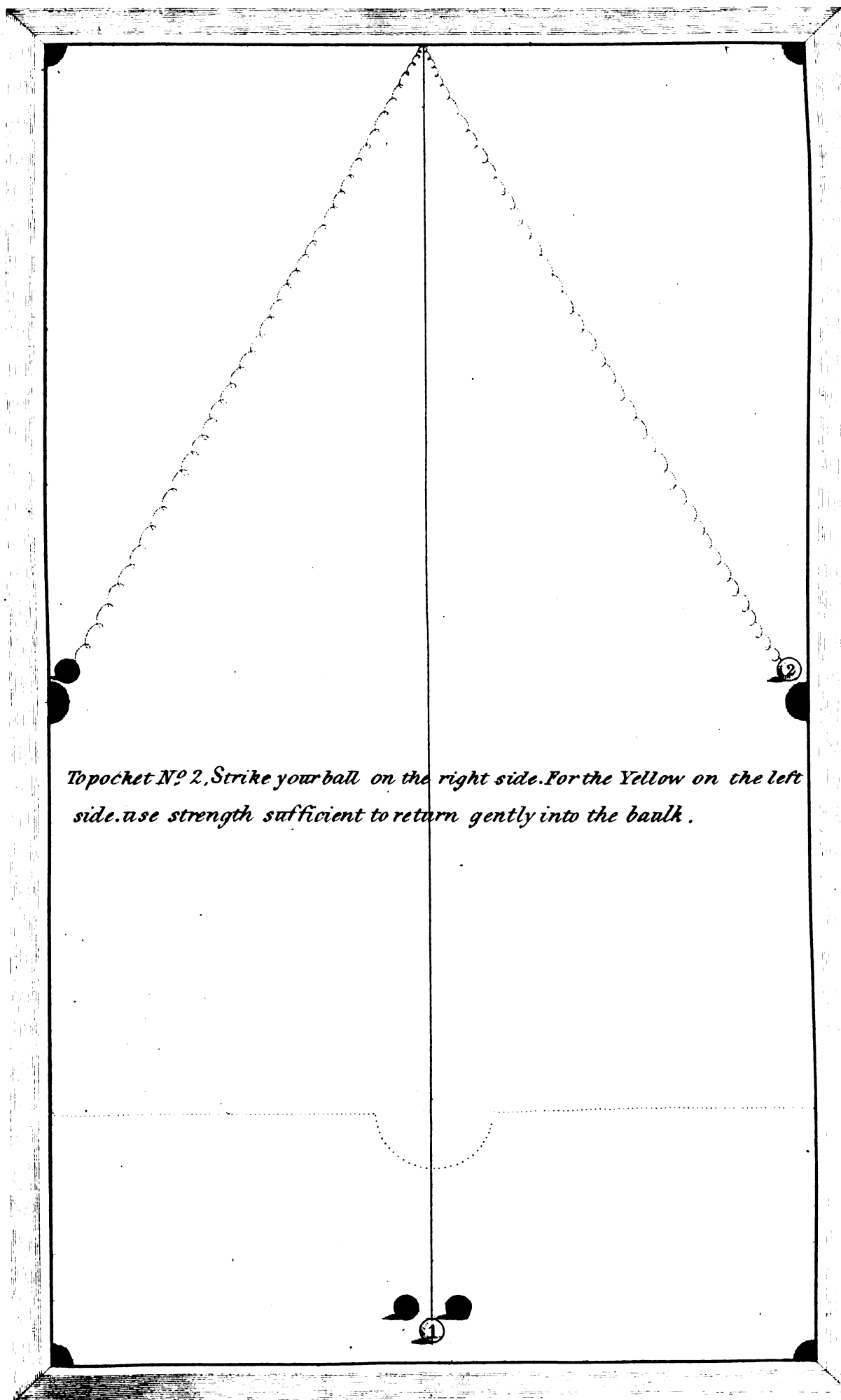
9.

To pocket N<sup>o</sup> 2, strike your ball on the top & to the right. For the Red, touch it on the top, in the centre & to the left. For the Blue, strike your ball leaning to the left.



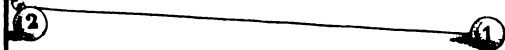
So play N<sup>o</sup> 1, and to pass between the two balls, without hopping; to pocket.  
N<sup>o</sup> 2, or the Yellow at pleasure.

10.



*To play N<sup>o</sup> 1. on N<sup>o</sup> 2. and to carambole on either of the balls.*  
11.

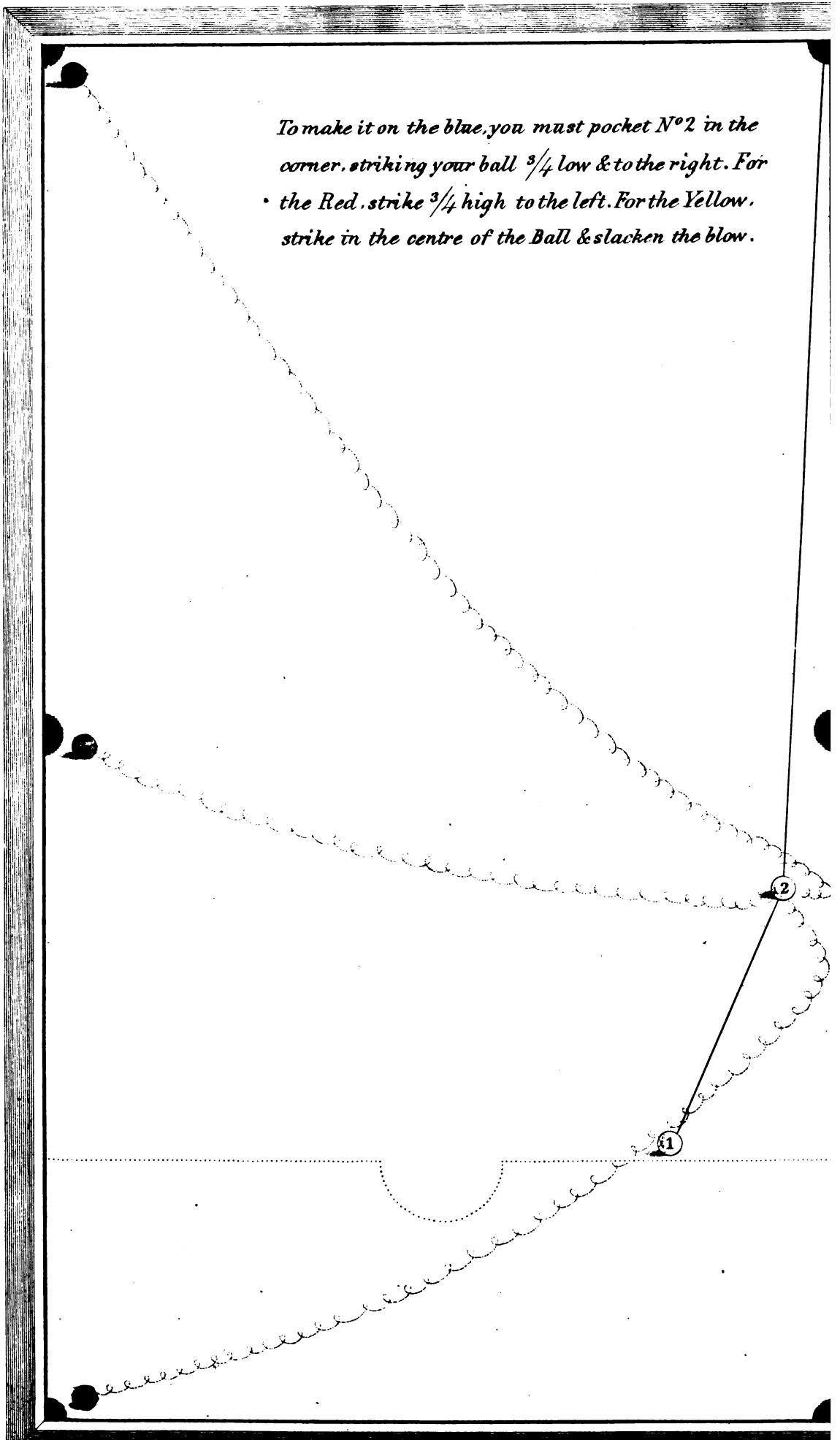
*To carambole on the Yellow attack N<sup>o</sup> 2.  $\frac{3}{4}$  full. touching your ball high on the right. To make it on the Red. strike N<sup>o</sup> 2. half full. & in the same manner playing with a little more strength.*



To play N<sup>o</sup>. 1 on N<sup>o</sup>. 2, to pocket it in the corner, and to score 7 on which  
you please.

12.

To make it on the blue, you must pocket N<sup>o</sup> 2 in the  
corner, striking your ball  $\frac{3}{4}$  low & to the right. For  
the Red, strike  $\frac{3}{4}$  high to the left. For the Yellow,  
strike in the centre of the Ball & slacken the blow.



To play N<sup>o</sup> 1. on the Red. and to carambole on N<sup>o</sup> 2. which is to be  
in any part of the table.



*This stroke, which is one of the prettiest, cannot be made until you have  
placed N<sup>o</sup> 2.*

To play N. 1 on N. 2 to make a 7 stroke without perceiving which of the two balls is pocketed first: Choice may decide to pocket either Red or White first. 14.

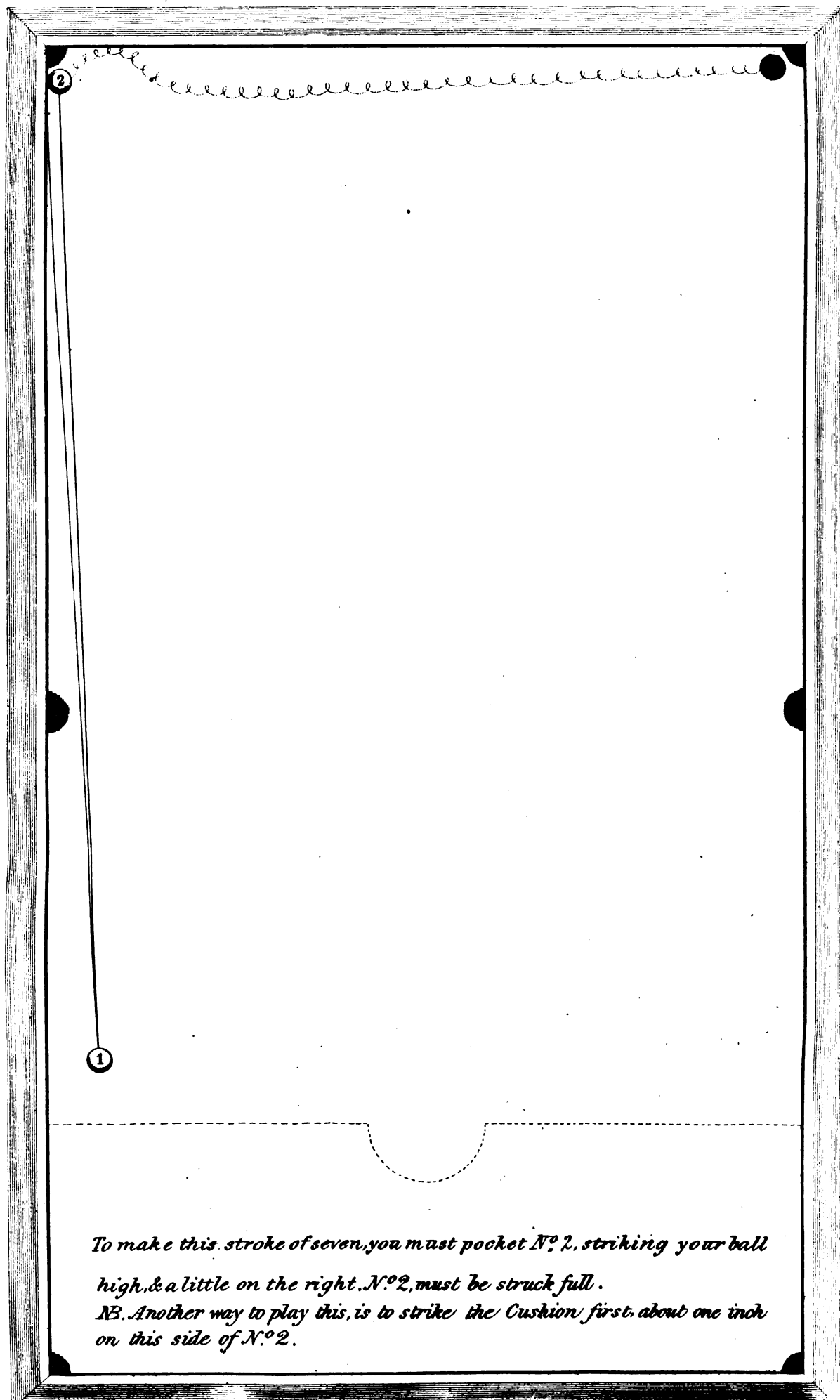
To perform this, you must pocket N<sup>o</sup> 2 in the middle pocket, striking your ball  $\frac{3}{4}$  low. For the Red to enter first, strike in the same manner, but quite low. That N<sup>o</sup> 2 may enter first play a little stronger.





*To play N<sup>o</sup> 1. to pocket N<sup>o</sup> 2. and to score 7.*

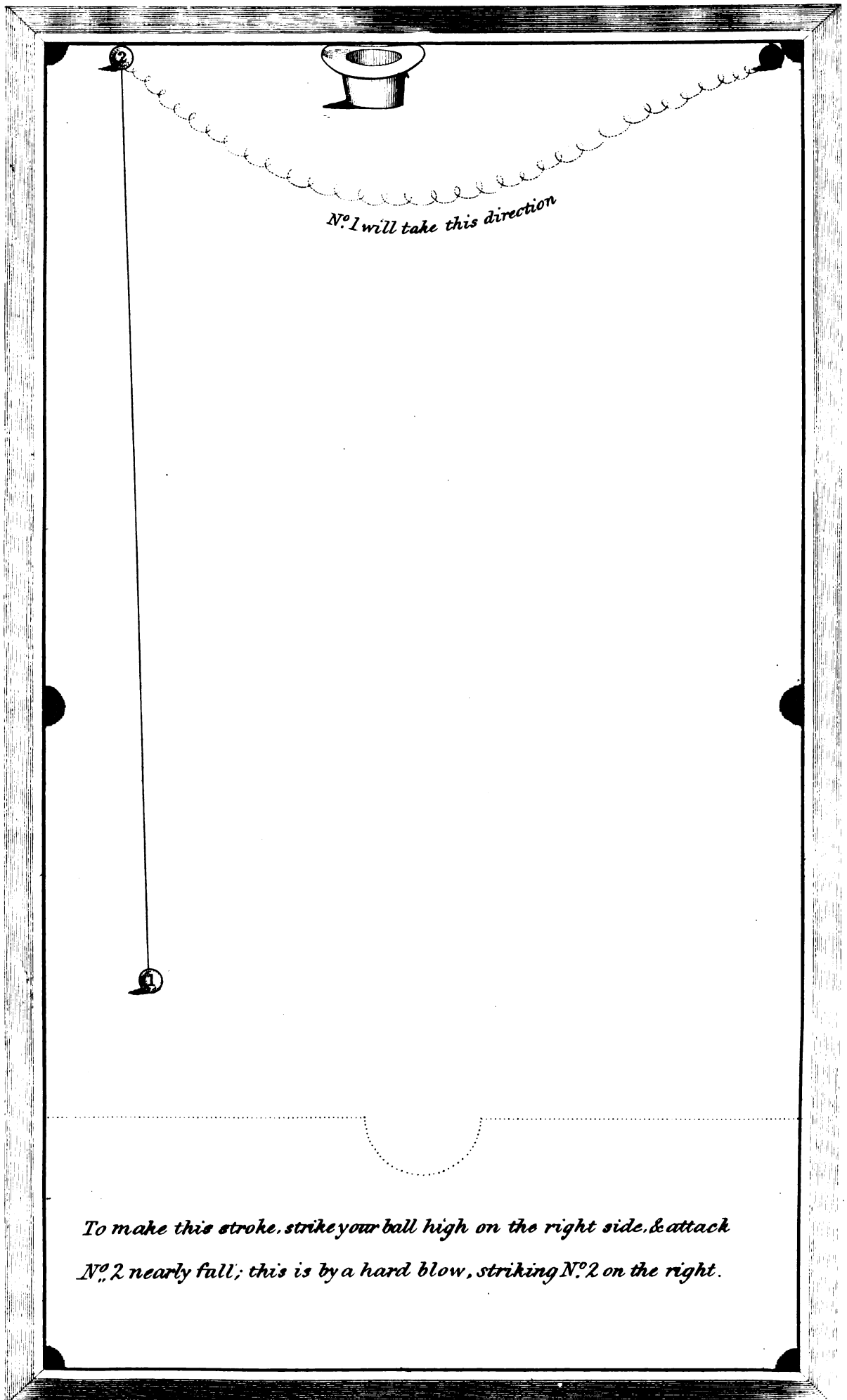
15.



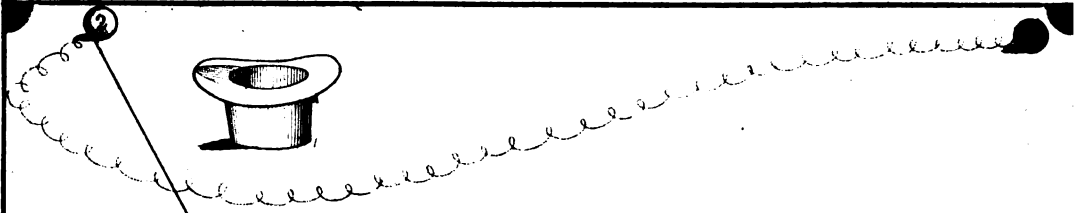
*To make this stroke of seven, you must pocket N<sup>o</sup> 2, striking your ball high, & a little on the right. N<sup>o</sup> 2, must be struck full.*

*NB. Another way to play this, is to strike the Cushion first, about one inch on this side of N<sup>o</sup> 2.*

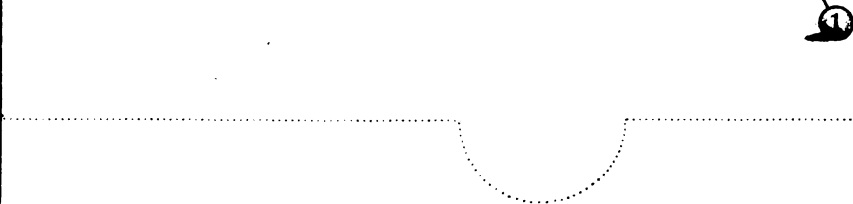
*To play N<sup>o</sup> 1 on N<sup>o</sup> 2, and to score 5, without touching the hat.  
16.*



*To play N<sup>o</sup> 1, on N<sup>o</sup> 2, and to make a 5 stroke without touching the Net.*



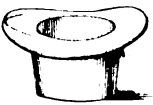
*To perform this, strike your ball on the top a little to the right, and attack N<sup>o</sup> 2.  $\frac{3}{4}$  full and a little on the left side. This is done by a hard blow.*



*To play No. 1, and to pocket the Red, without jumping over the Hat, or playing a bricole.*

18.

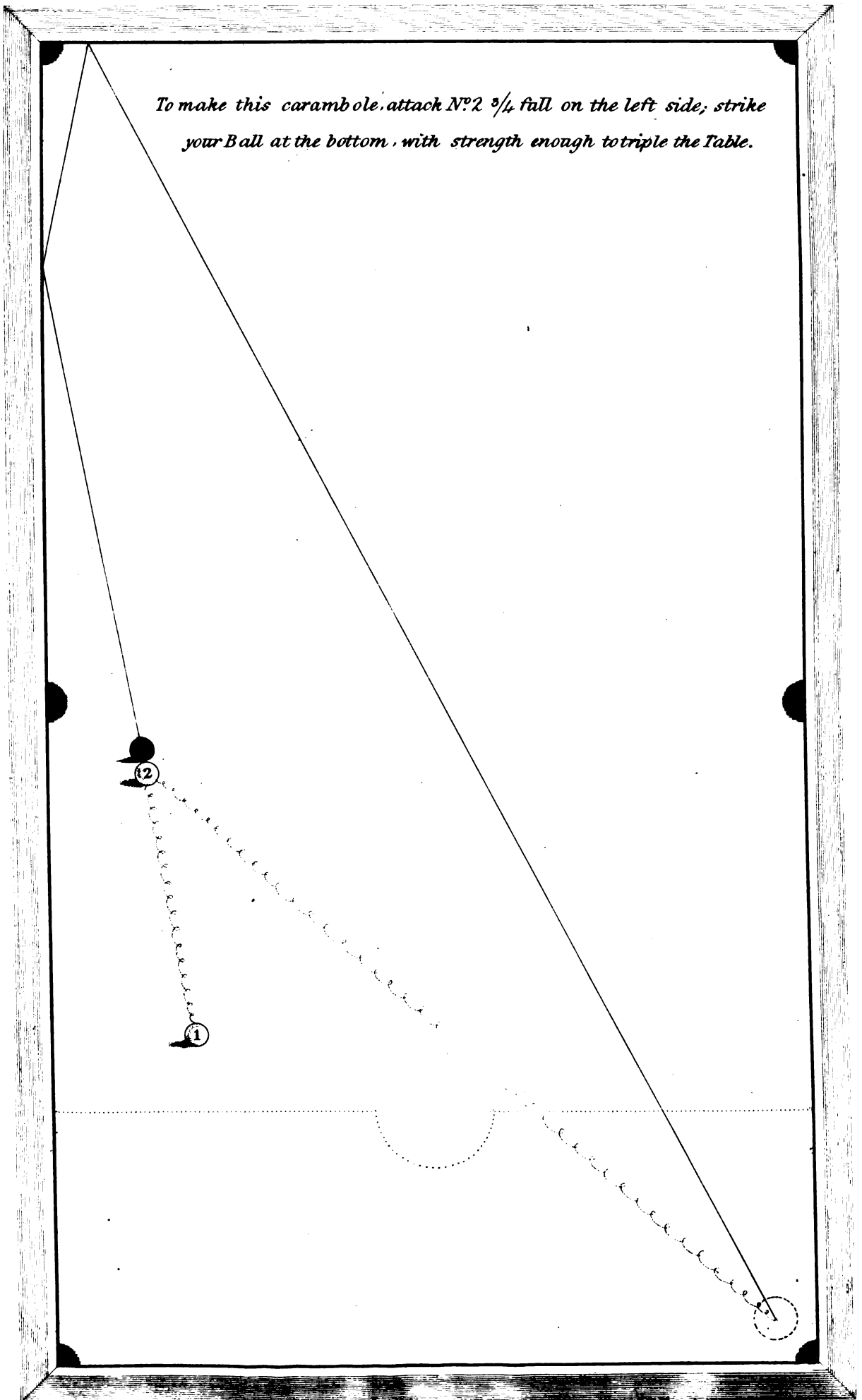
*To pocket the Red, strike your own ball on the extreme of the right side, and aim 6 Inches to the left of the Hat, inclining the butt end of the Cue close to you.*



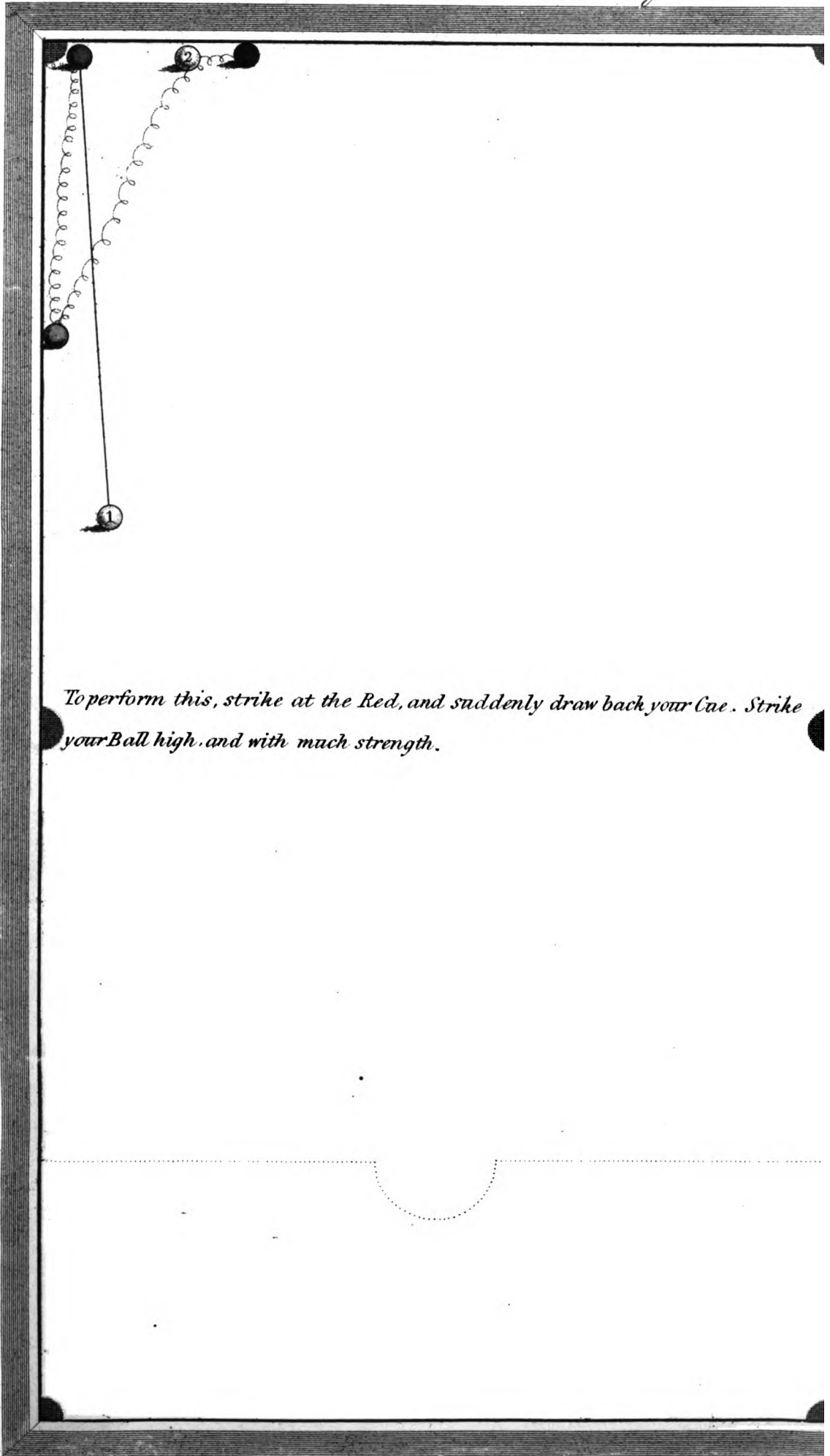
*This is not the exact trace of the ball but rather the point at which to aim*

①

*To make this carambole, attack N<sup>o</sup> 2  $\frac{3}{4}$  full on the left side; strike your Ball at the bottom, with strength enough to triple the Table.*

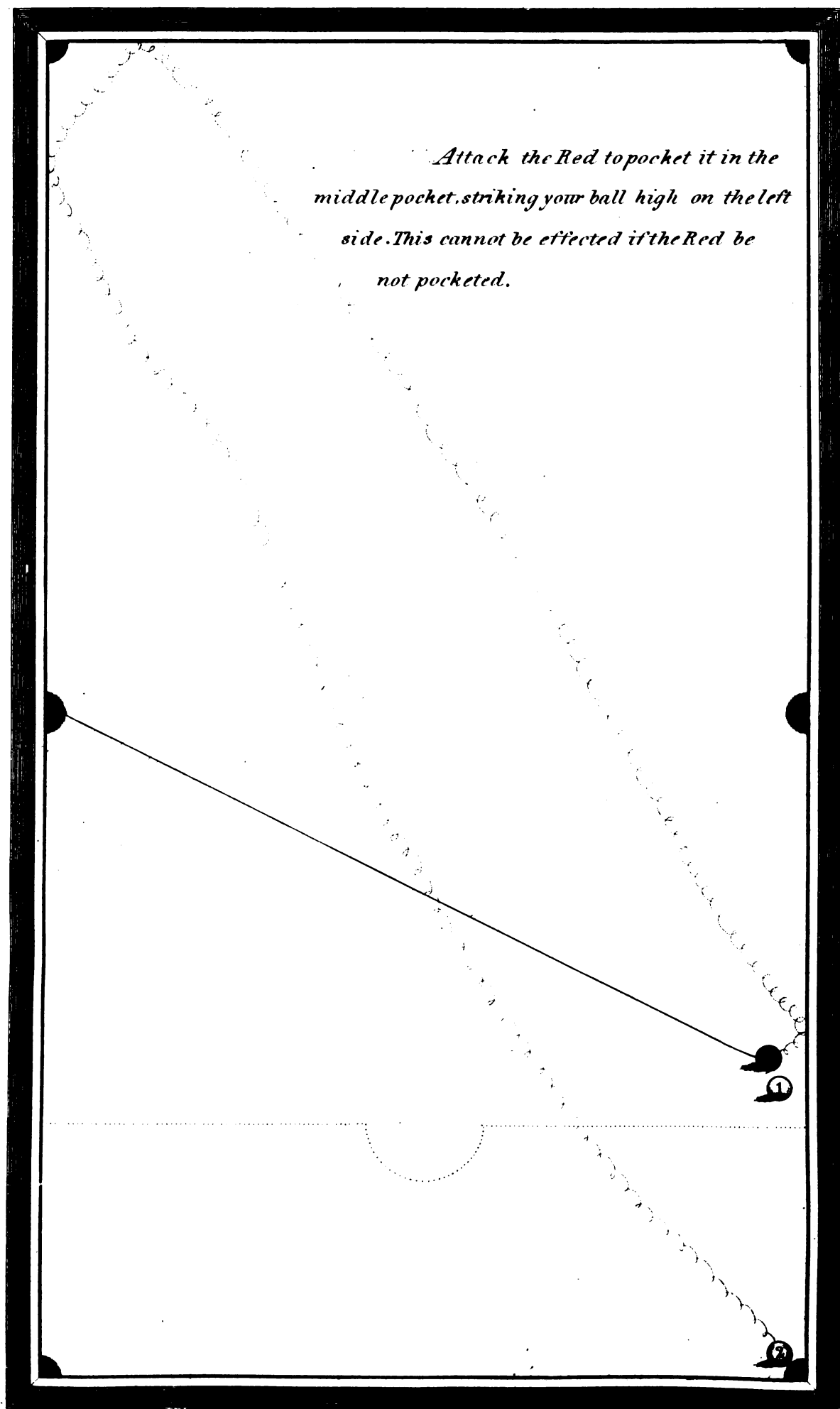


*To play N<sup>o</sup> 1 on the Red ball, to pocket it in the corner pocket  
and to carambole upon the other three by a single stroke of the*

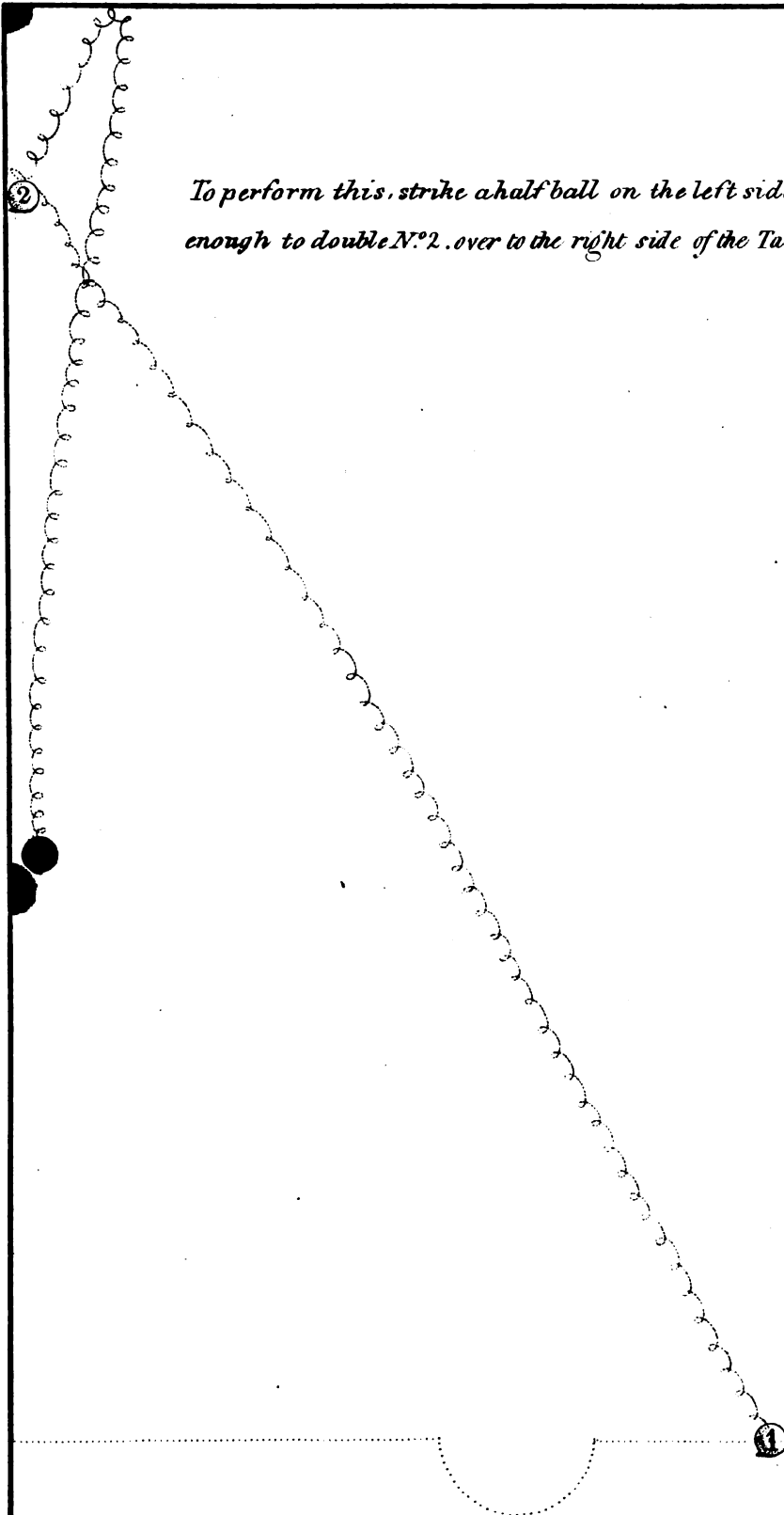


*To perform this, strike at the Red, and suddenly draw back your Cue. Strike  
your Ball high, and with much strength.*

*Attack the Red topocket it in the middle pocket, striking your ball high on the left side. This cannot be effected if the Red be not pocketed.*



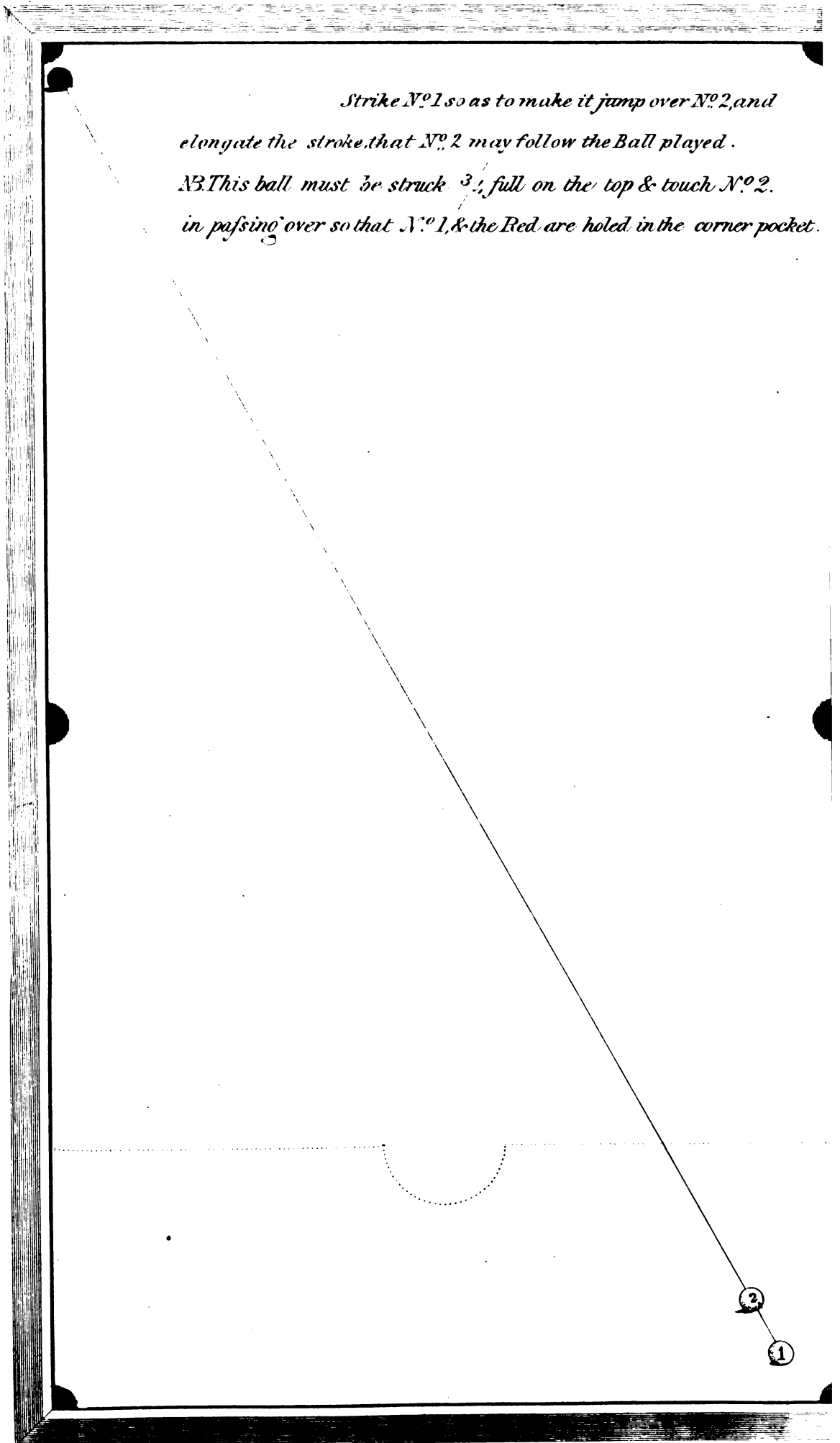
*To perform this, strike a half ball on the left side, giving strength enough to double N<sup>o</sup> 2. over to the right side of the Table.*





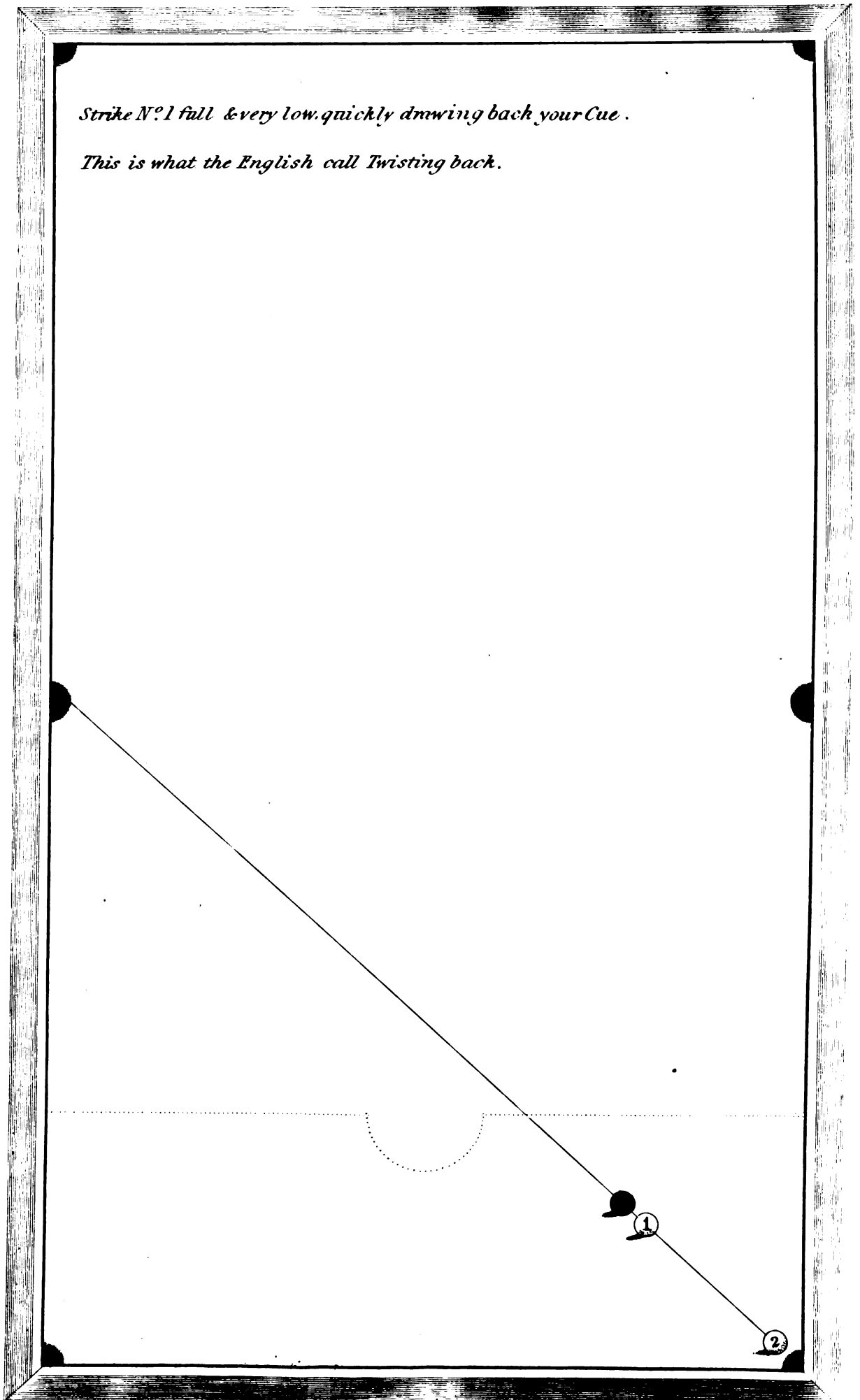
Strike N<sup>o</sup> 1 so as to make it jump over N<sup>o</sup> 2, and  
elongate the stroke, that N<sup>o</sup> 2 may follow the Ball played.

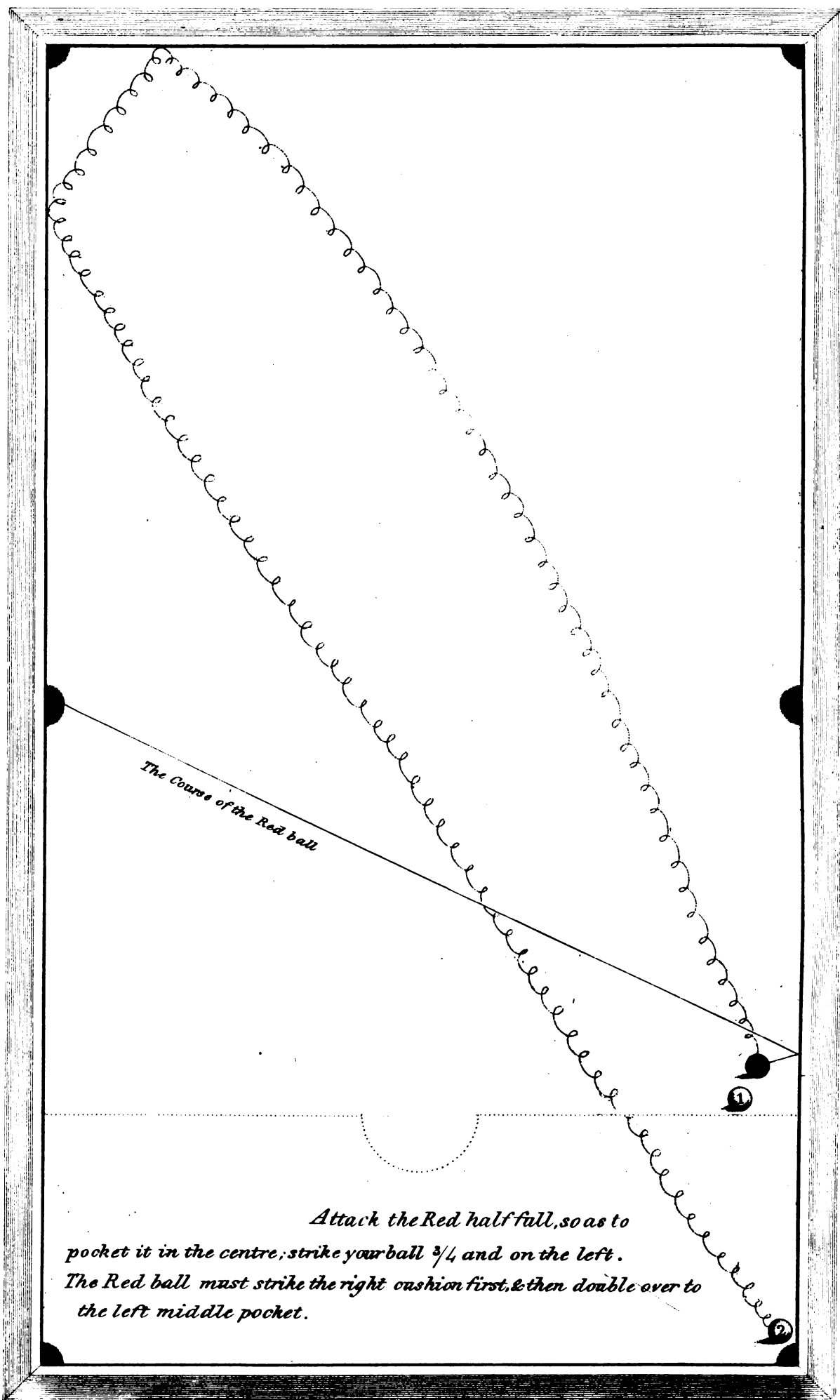
NB. This ball must be struck  $\frac{3}{4}$  full on the top & touch N<sup>o</sup> 2.  
in passing over so that N<sup>o</sup> 1, & the Red are holed in the corner pocket.

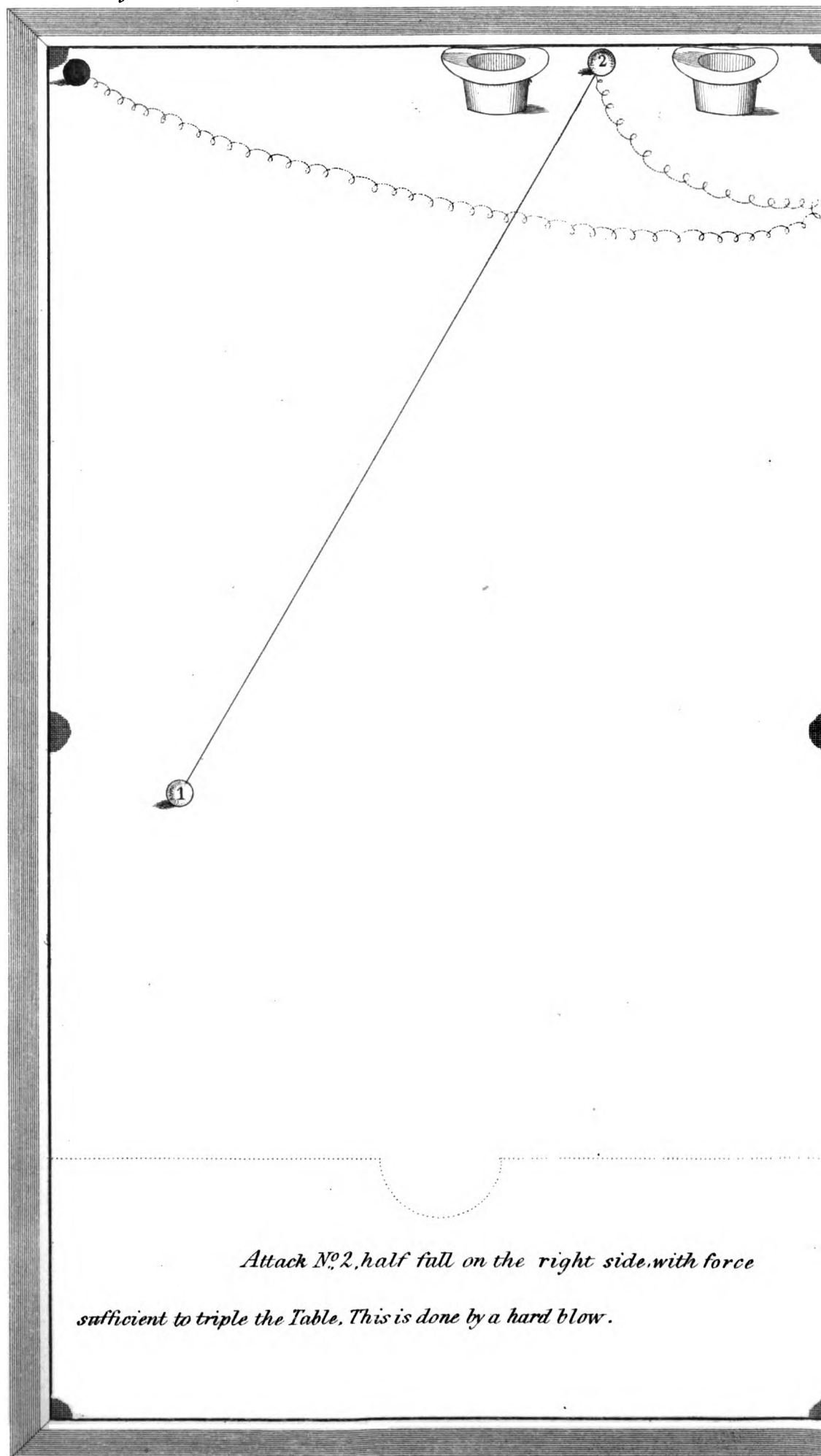


*Strike N°1 full & very low. quickly drawing back your Cue .*

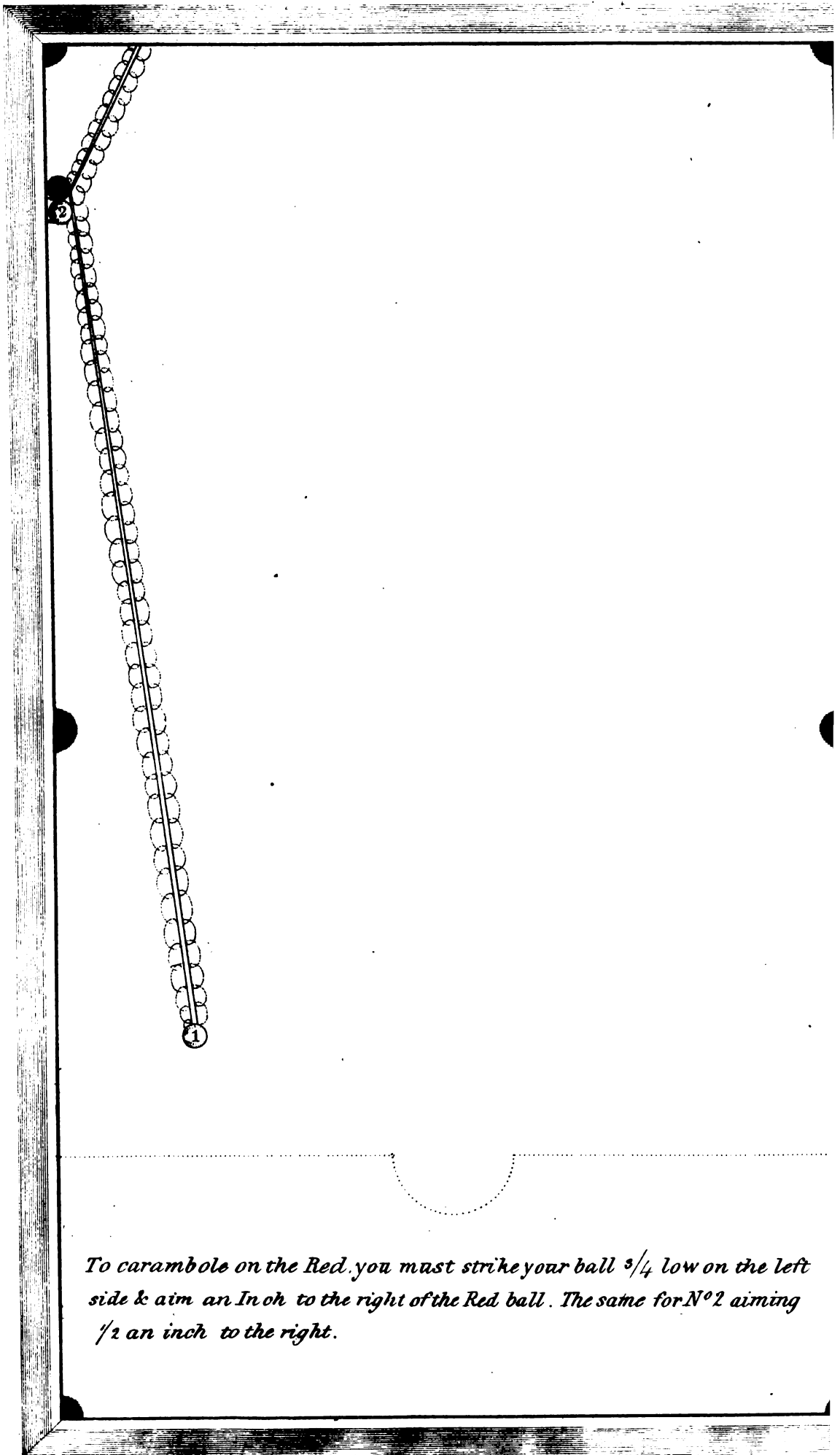
*This is what the English call Twisting back.*







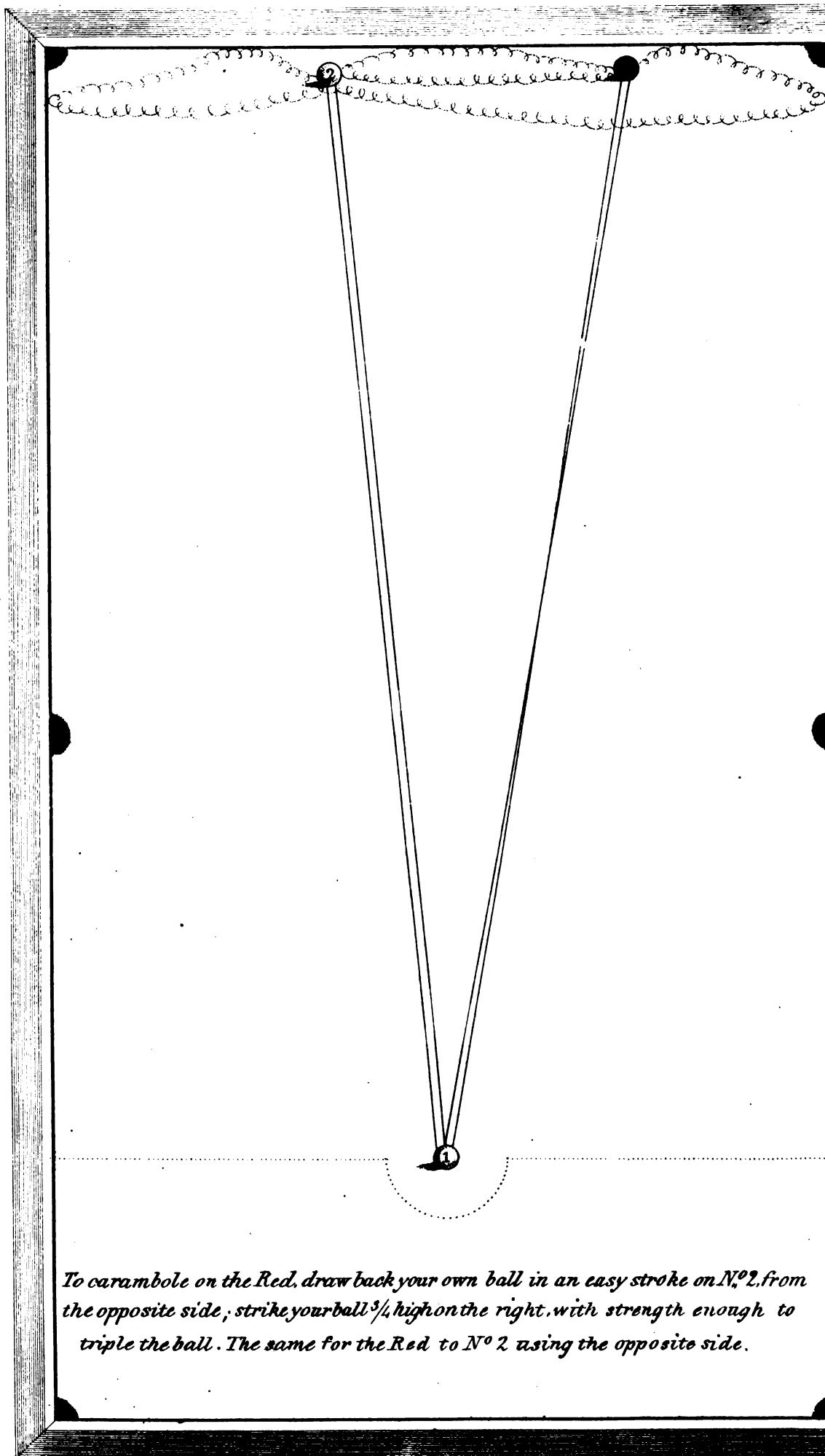
*To play N<sup>o</sup> 1. on which ball you please. and to carambole.*



*To carambole on the Red. you must strike your ball  $\frac{3}{4}$  low on the left side & aim an Inch to the right of the Red ball. The same for N<sup>o</sup> 2 aiming  $\frac{1}{2}$  an inch to the right.*

*To play N<sup>o</sup> 1 on N<sup>o</sup> 2, or the Red, to strike to the right or left, and to carambole.*

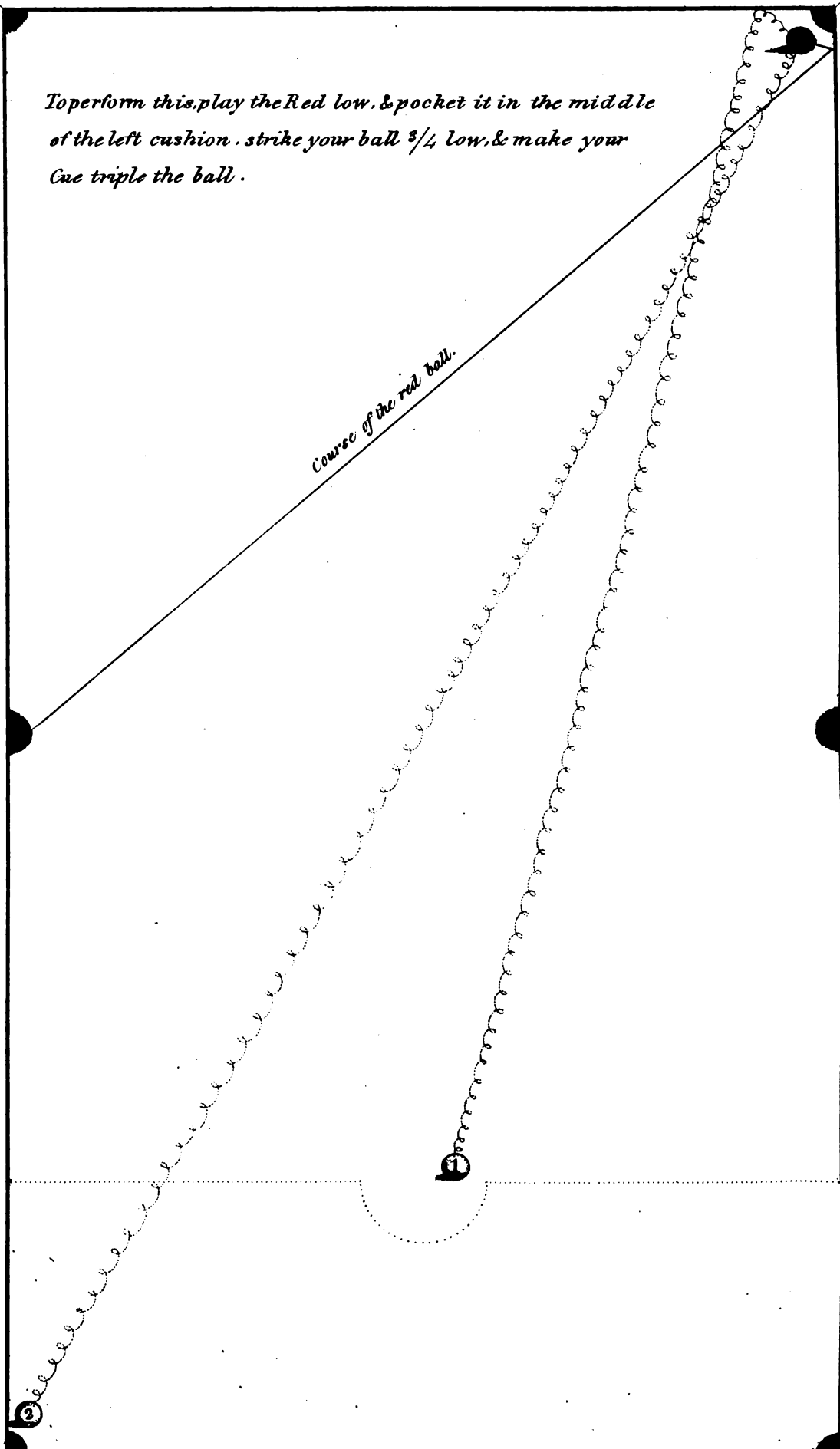
28.



*To carambole on the Red, draw back your own ball in an easy stroke on N<sup>o</sup> 2, from the opposite side, strike your ball  $\frac{3}{4}$  high on the right, with strength enough to triple the ball. The same for the Red to N<sup>o</sup> 2 using the opposite side.*

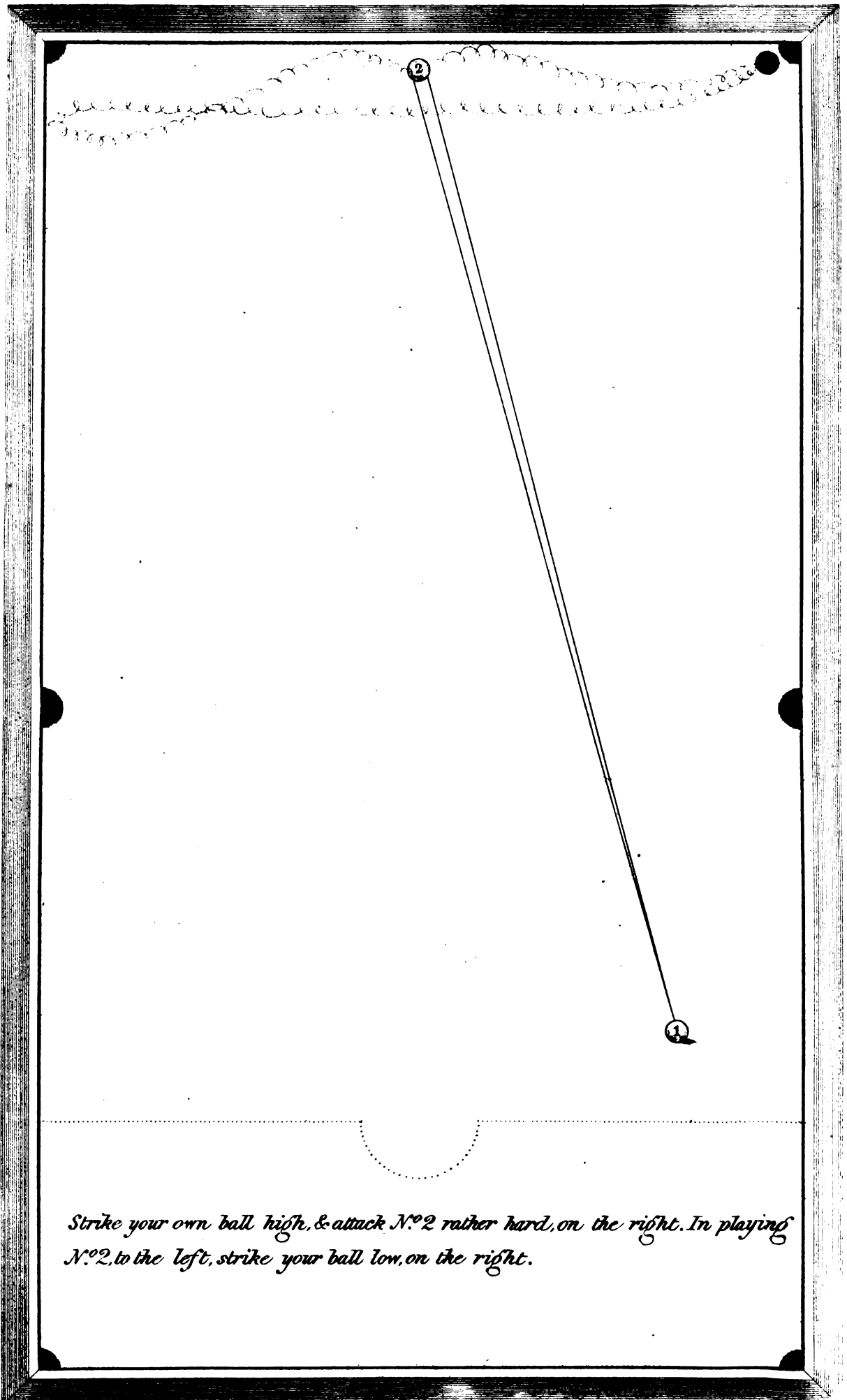
To perform this, play the Red low, & pocket it in the middle of the left cushion. strike your ball  $\frac{3}{4}$  low, & make your Cue triple the ball.

Course of the red ball.



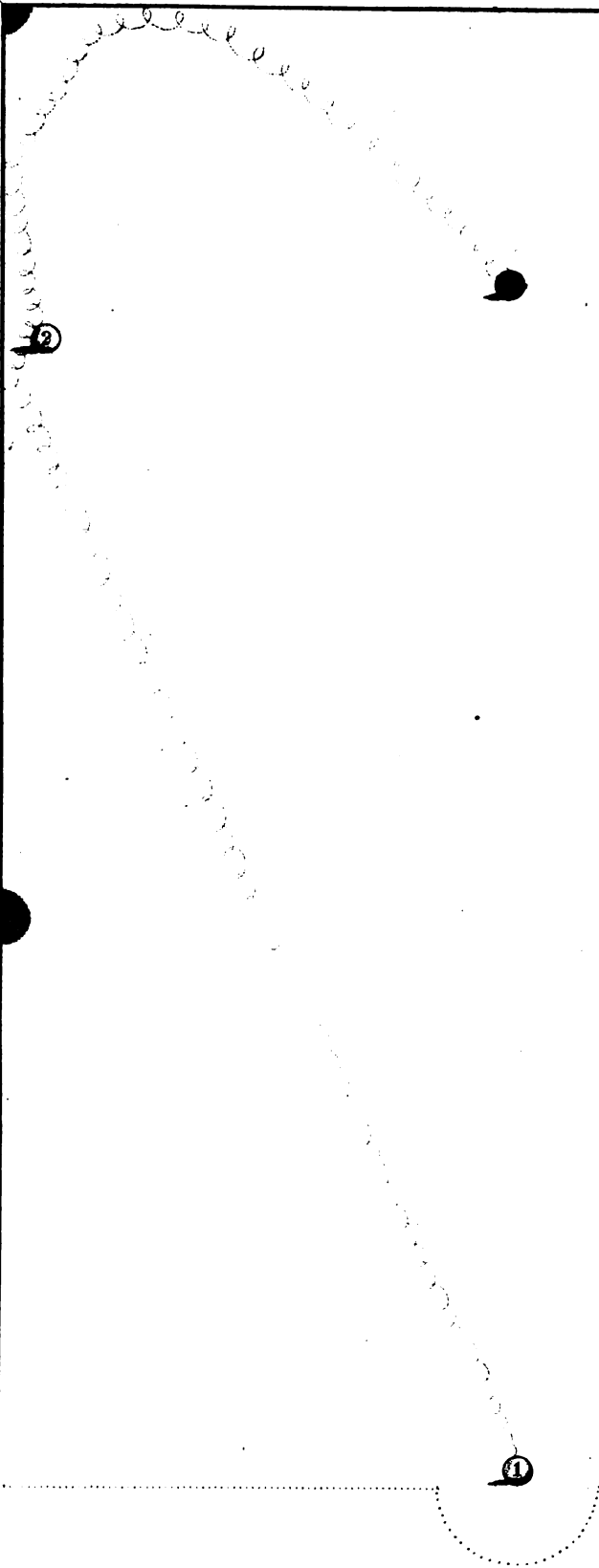
*To play N<sup>o</sup> 1. on N<sup>o</sup> 2. to attack it either right or left and score 5.*

30.



*Strike your own ball high, & attack N<sup>o</sup> 2 rather hard, on the right. In playing N<sup>o</sup> 2. to the left, strike your ball low, on the right.*

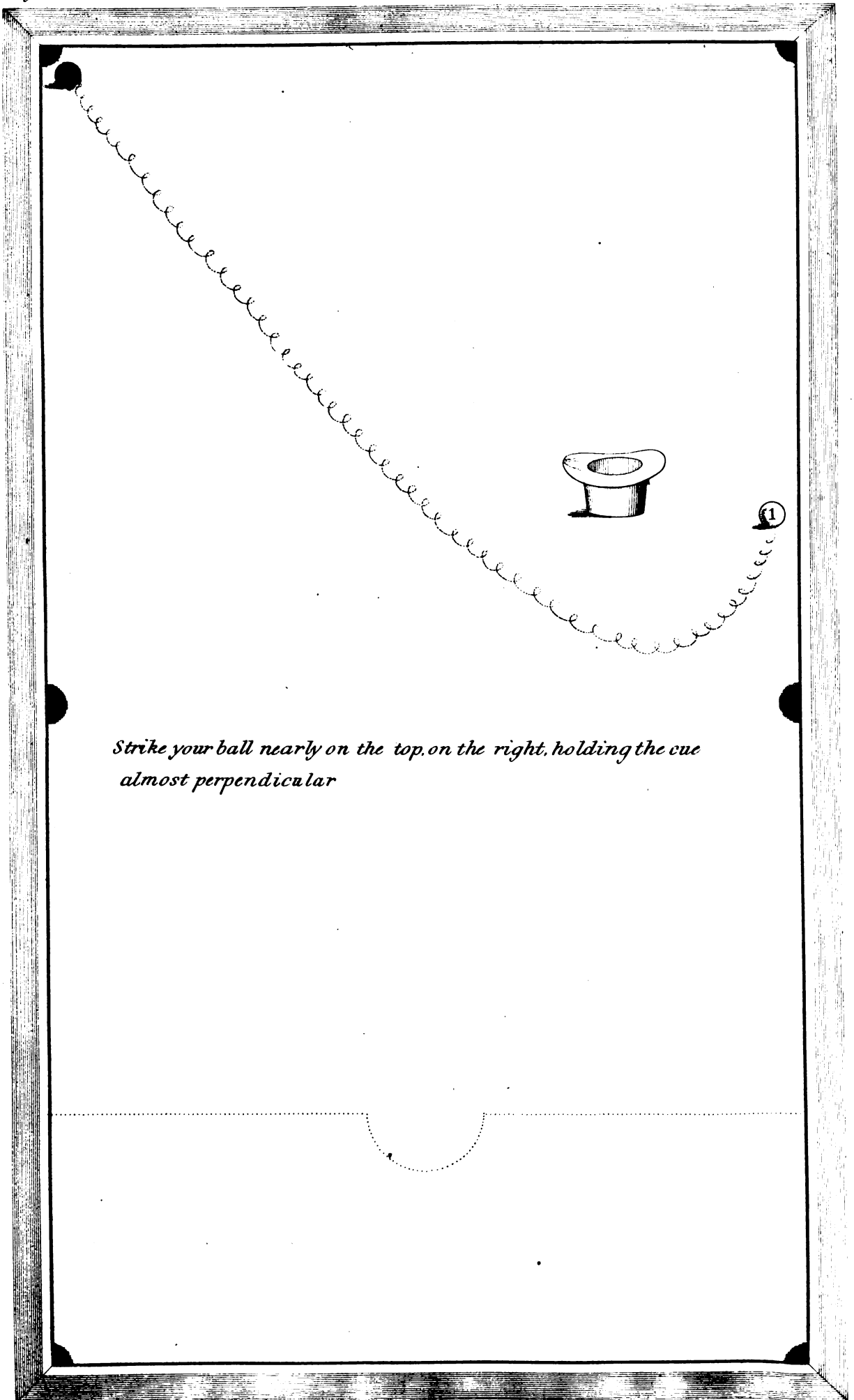




*To make this stroke you must pass behind N<sup>o</sup>. 2, touch the cushion first, and strike your ball low on the right side.*

*To play N<sup>o</sup> 1 & to pocket the red, without playing a bricole, or hopping over the hat.*

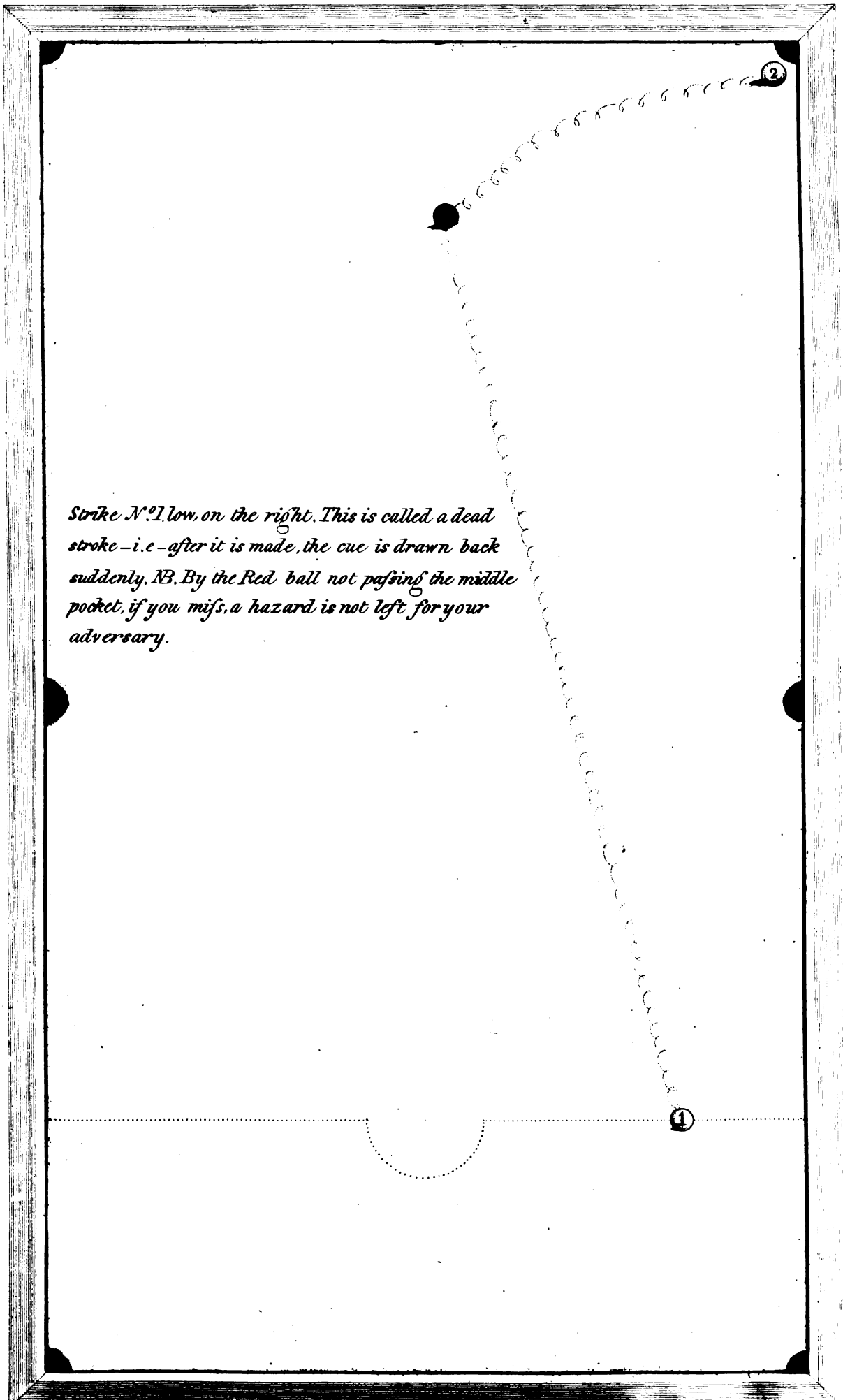
32.



To play N<sup>o</sup>. 1 on the Red, to make a flying carambole without the red passing the middle of the table.

33.

Strike N<sup>o</sup>. 1 low on the right. This is called a dead stroke—i.e.—after it is made, the cue is drawn back suddenly. NB. By the Red ball not passing the middle pocket, if you miss, a hazard is not left for your adversary.



*To play N<sup>o</sup> 1 upon the Red, to pocket it by the doublet, & to retain the white in the small circle.*

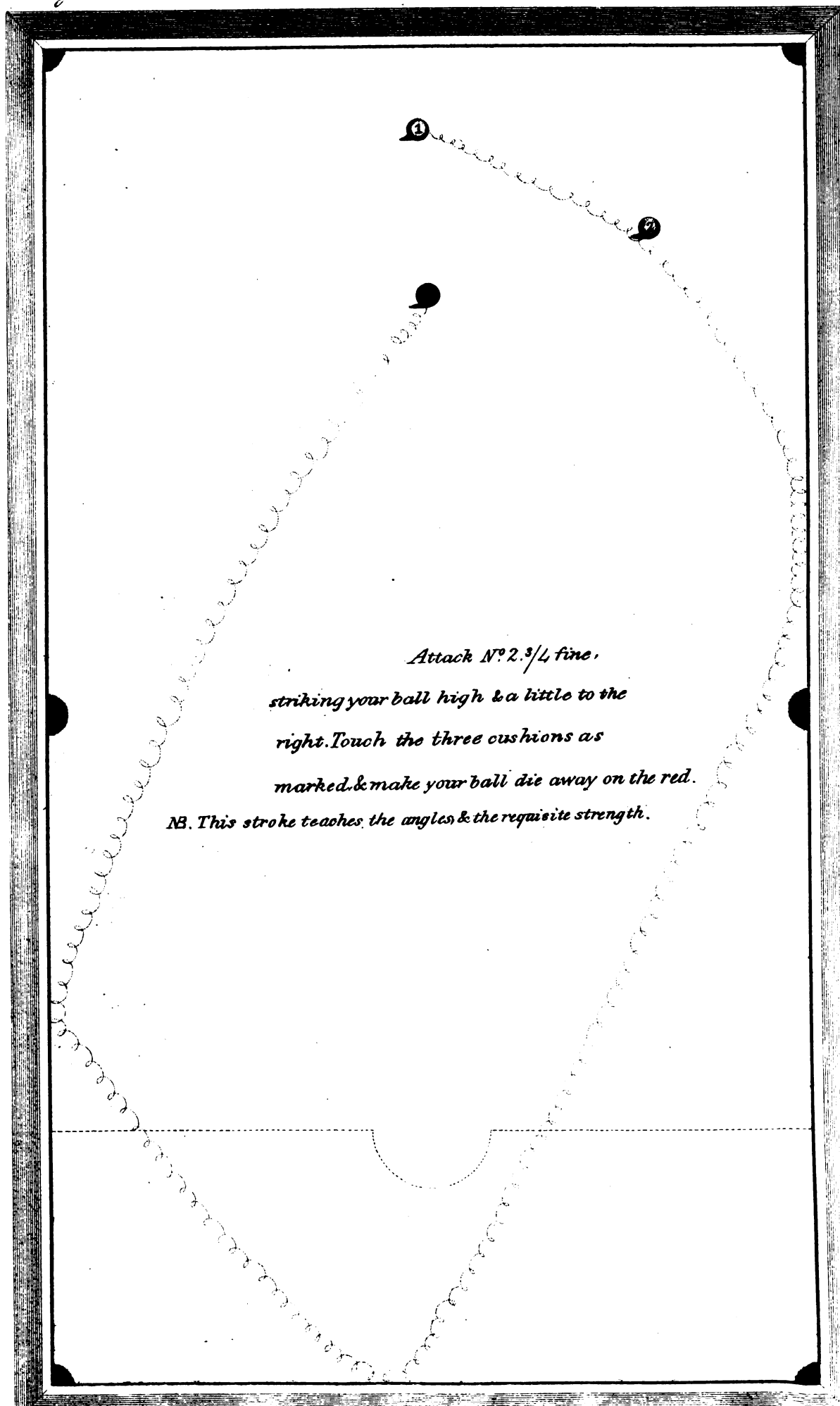
34.

*To effect this stroke, you must hold the left hand very high, strike your ball  $\frac{3}{4}$  high, & make it hop over the Red, to leave your own ball in the circle.*



*To play N<sup>o</sup> 1 on N<sup>o</sup> 2, to touch the three cushions, & to carambole without moving the piece of chalk placed on the red ball.*

35.



*Attack N<sup>o</sup> 2.  $\frac{3}{4}$  fine.*

*striking your ball high & a little to the right. Touch the three cushions as*

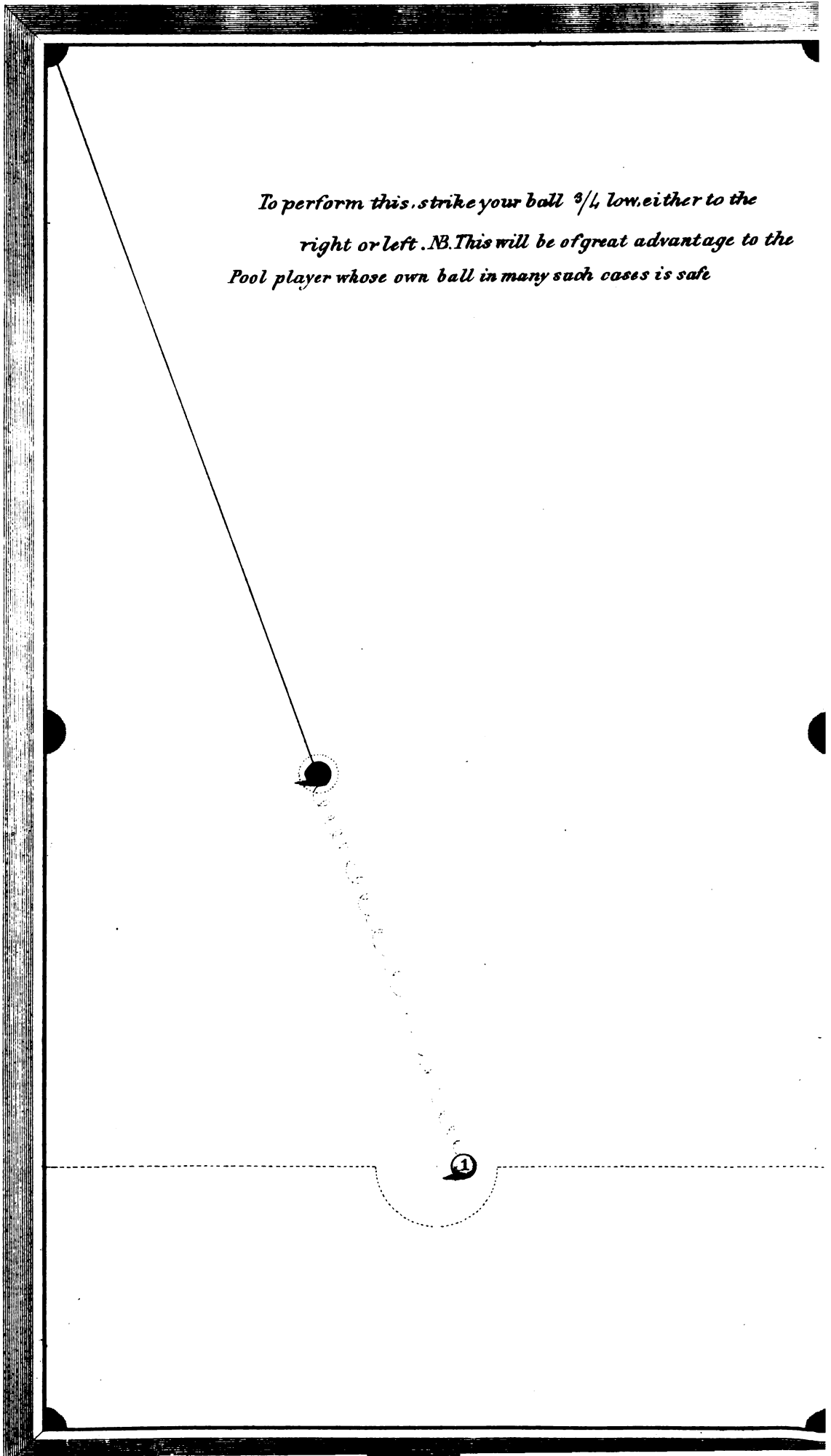
*marked, & make your ball die away on the red.*

*AB. This stroke teaches the angles & the requisite strength.*

*To play N<sup>o</sup> 1, on the Red, to pocket it & to make your own ball re  
in the small circle.*

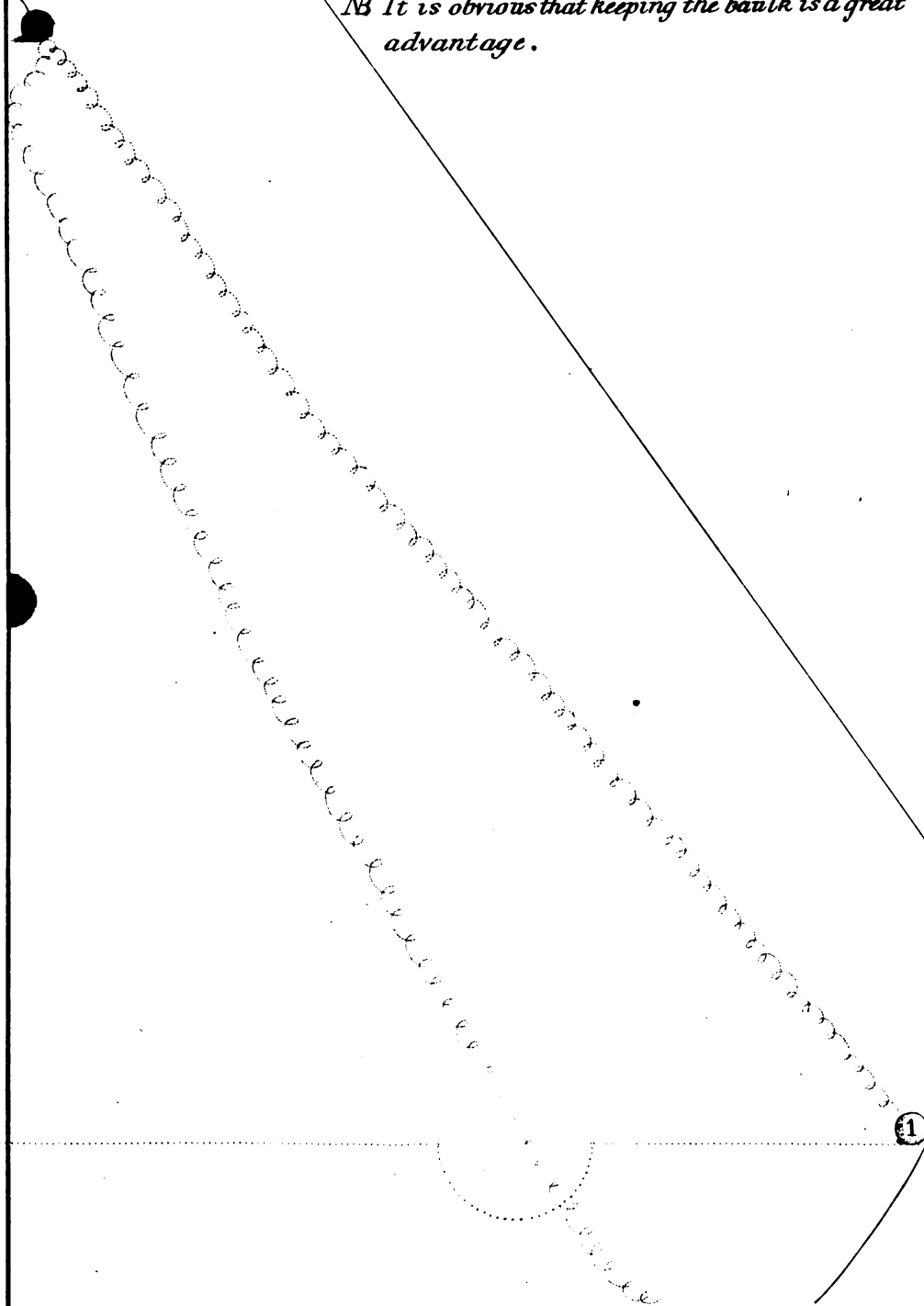
36

*To perform this, strike your ball  $\frac{3}{4}$  low, either to the  
right or left. NB. This will be of great advantage to the  
Pool player whose own ball in many such cases is safe*



*To make this stroke you must attack the Red half full, strike your ball low, & to the left, giving strength sufficient to triple the ball.*

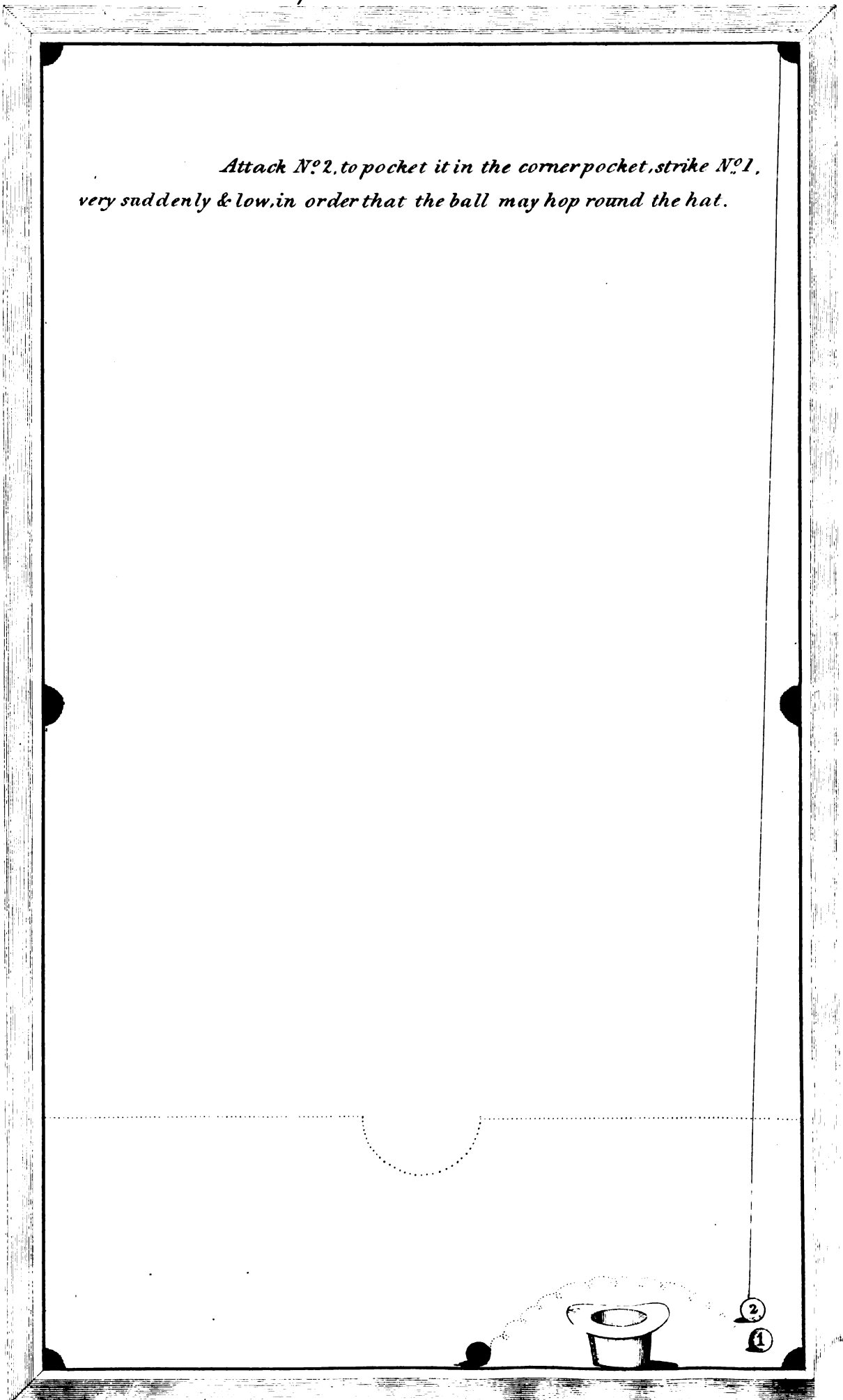
*NB It is obvious that keeping the baulk is a great advantage.*



*To play N<sup>o</sup> 1 on N<sup>o</sup> 2, & to carambole without the ball played touching  
either cushion, and score four.*

38.

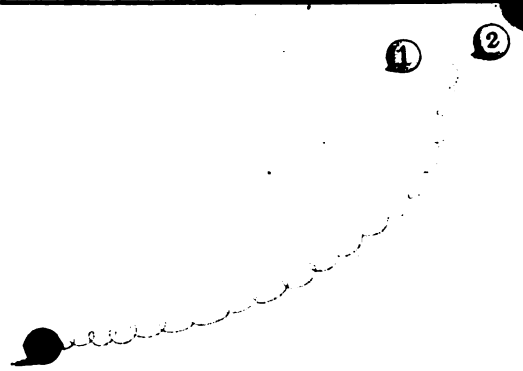
*Attack N<sup>o</sup> 2, to pocket it in the corner pocket, strike N<sup>o</sup> 1,  
very suddenly & low, in order that the ball may hop round the hat.*





To play N<sup>o</sup> 1. on N<sup>o</sup> 2. and to carambole without either of the three balls touching the cushion. and score four.

33



Draw back on N<sup>o</sup> 2. and strike your ball a little to the right, so as to make it glide over the Cloth, & pocket N<sup>o</sup> 2.

AB. Called by the English a Twist.



*Place a ball on the Ground, take it between your feet, & throw it on the Table having your back turned towards the table and score 7.*

*NB. The ball should fall about the spot Marked •*

A diagram consisting of a horizontal dotted line. A solid line extends from a point on the right edge of the page, angled downwards and to the left, ending at a small solid dot on the horizontal dotted line. Below the horizontal dotted line, there is a semi-circular dotted shape.



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