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G.W. BELDAM



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BATING



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"Waiting."

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engaged in actual play; with notes by the author.*



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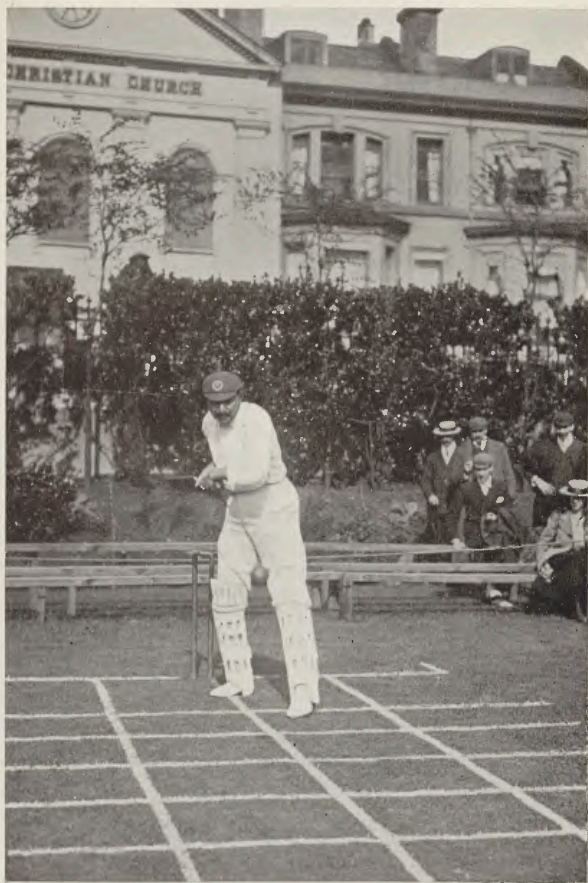


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A. C. MACLAREN.  
"Waiting."

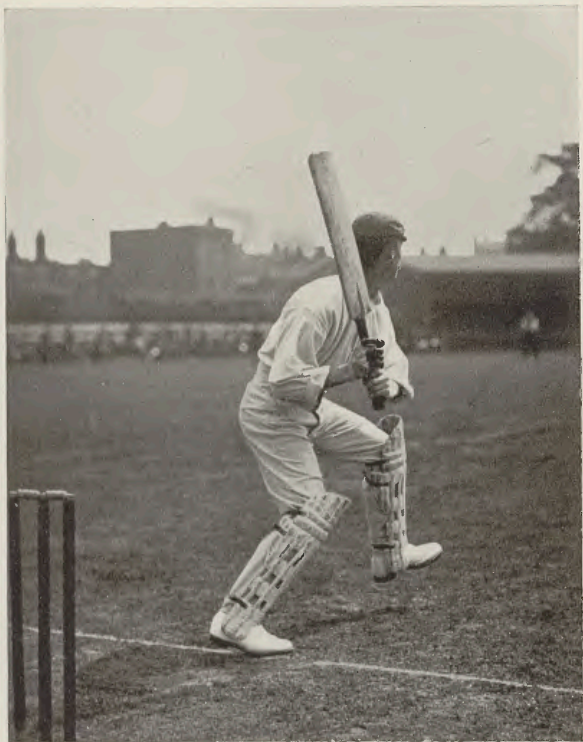


K. S. RANJITSINHJI.  
Back Play.



CLEM. HILL.  
Back Play.





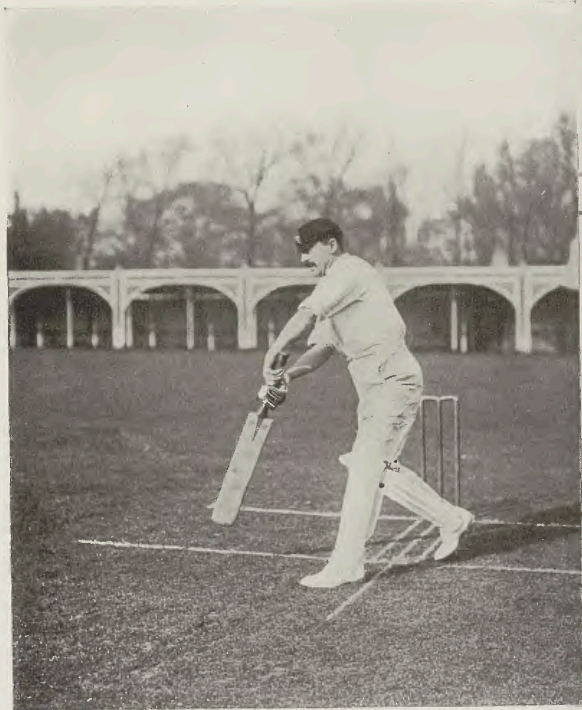
VICTOR TRUMPER.  
"Jumping out."



CLEM. HILL.  
"Jumping out."



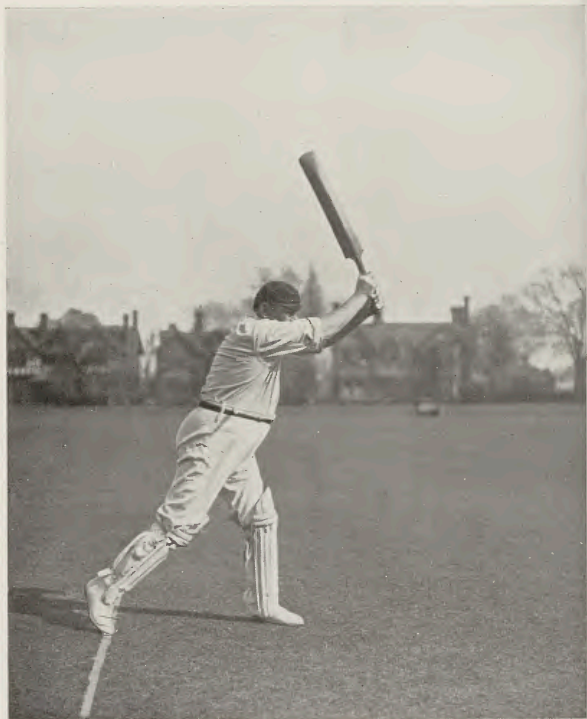
F. S. JACKSON.  
A Push Shot.



R. A. DUFF.  
A Push Shot—I.



R. A. DUFF.  
A Push Shot—II.



W. G. GRACE.  
Finish of a Straight Drive.



VICTOR TRUMPER.  
Beginning of a Straight Drive.



A. C. MACLAREN.  
Finish of a Straight Drive.





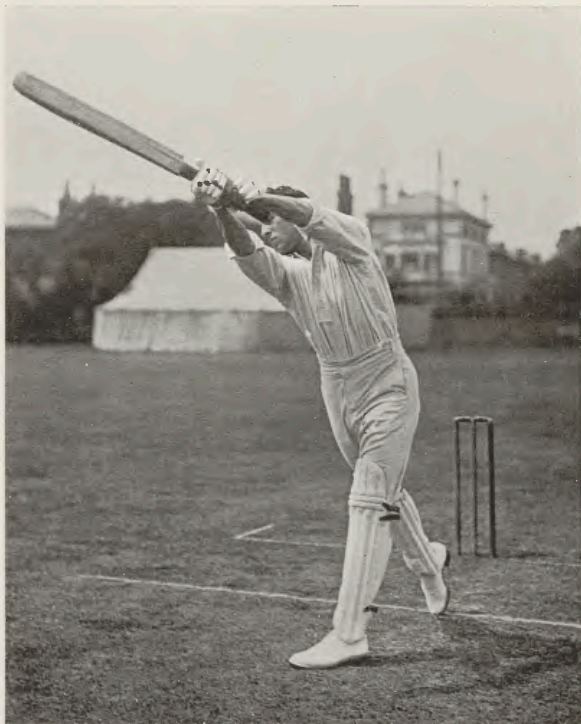
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Finish of an Off Drive.



F. S. JACKSON.  
Finish of an Off Drive.



W. G. QUAIFFÉ.  
Finish of an Off Drive.



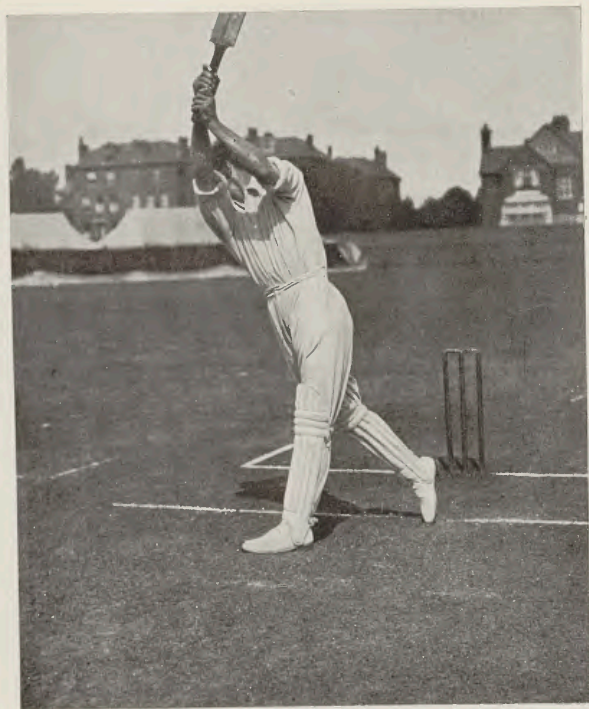
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Finish of an Off Drive.



TOM HAYWARD.  
Finish of an Off Drive.



VICTOR TRUMPER.  
Finish of an Off Drive.

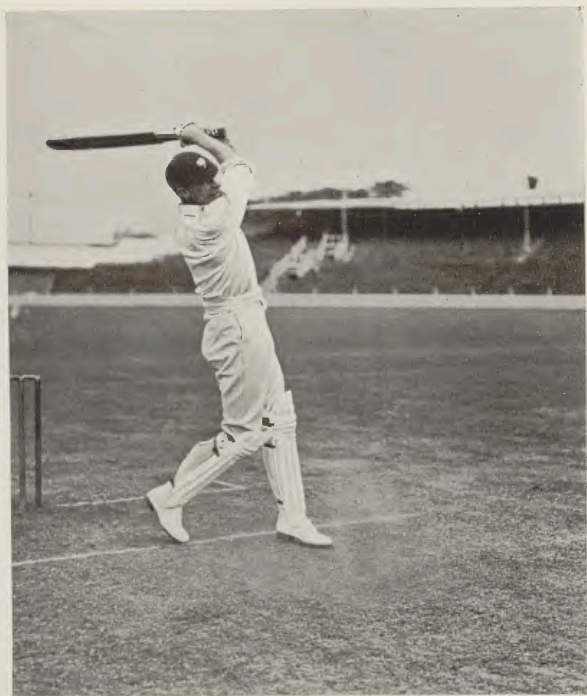


C. B. FRY.  
Finish of an Off Drive.



W. G. GRACE.  
Finish of an On Drive.





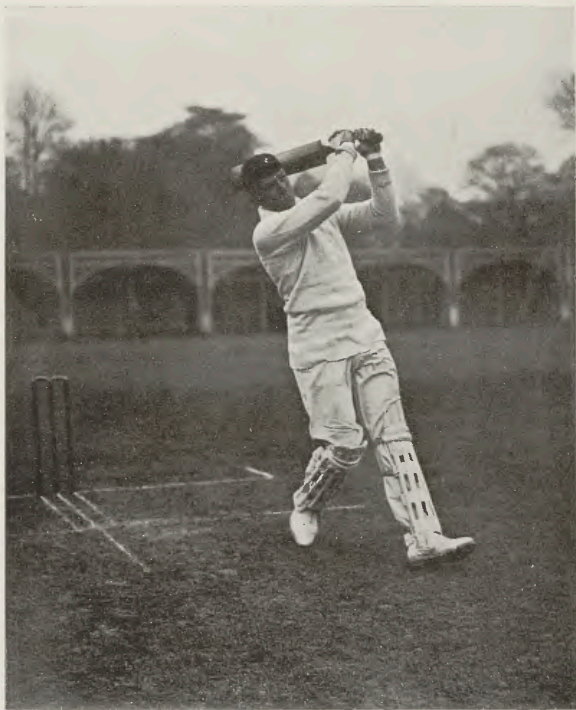
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K. L. HUTCHINGS.  
Finish of an On Drive.



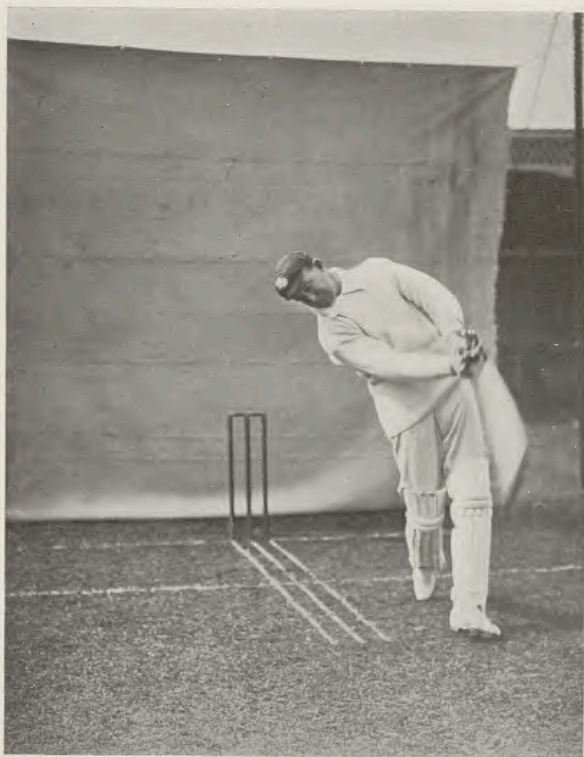
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Beginning of an On Drive.



W. ARMSTRONG.  
Finish of an On Drive.



G. L. JESSOP.  
Finish of an On Drive.



P. F. WARNER.  
Finish of an On Drive.

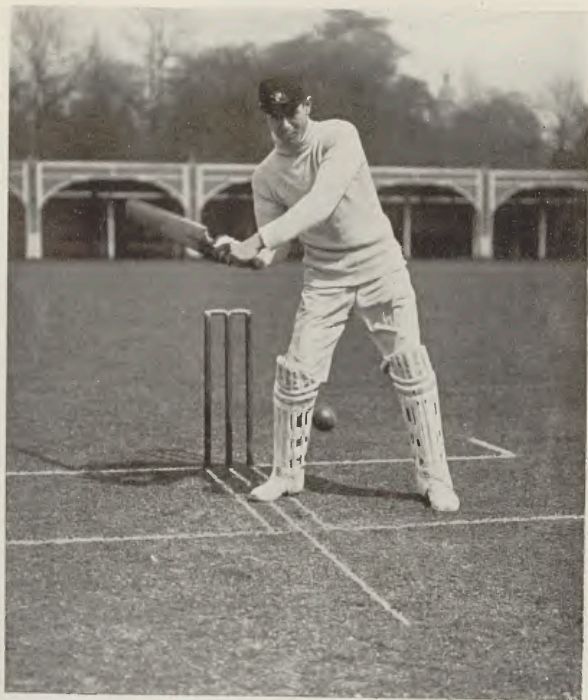


G. L. JESSOP.  
A Pull.

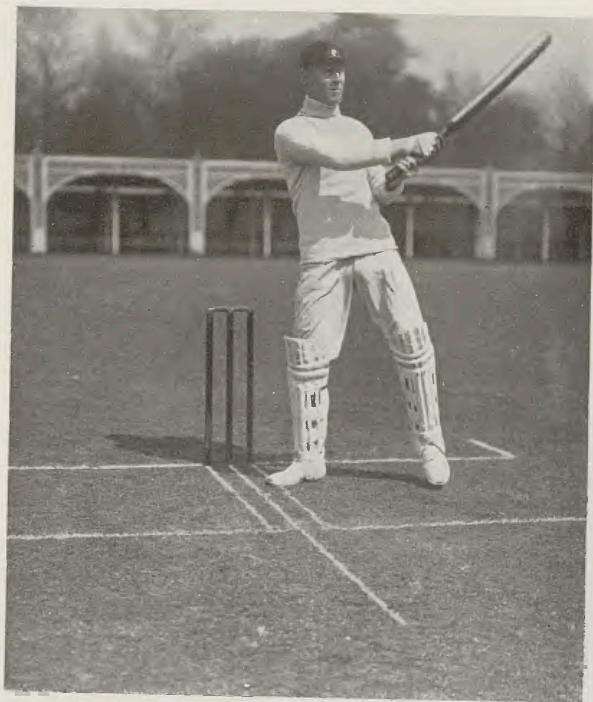


J. H. SINCLAIR,  
A Pull.





VICTOR TRUMPER.  
Beginning of a Hook.



VICTOR TRUMPER.  
Finish of a Hook.



A. C. MACLAREN.  
Finish of a Hook.



VICTOR TRUMPER.  
A Cut—1.



VICTOR TRUMPER.  
A Cut—II.



R. E. FOSTER.  
A Cut.



TOM HAYWARD.  
A Cut.



C. B. FRY.  
A Cut.





K. S. RANJITSINHJI.  
A Leg Glance—L.



K. S. RANJITSINHJI.  
A Leg Glance—II.



K. S. RANJITSINHJI.  
A Leg Glance—III.



F. S. JACKSON.  
A Leg Glance.



A. COTTER.



A. FIELDER.



J. J. KOTZE.



G. H. HIRST.





T. WASS.



N. A. KNOX.



J. T. HEARNE.



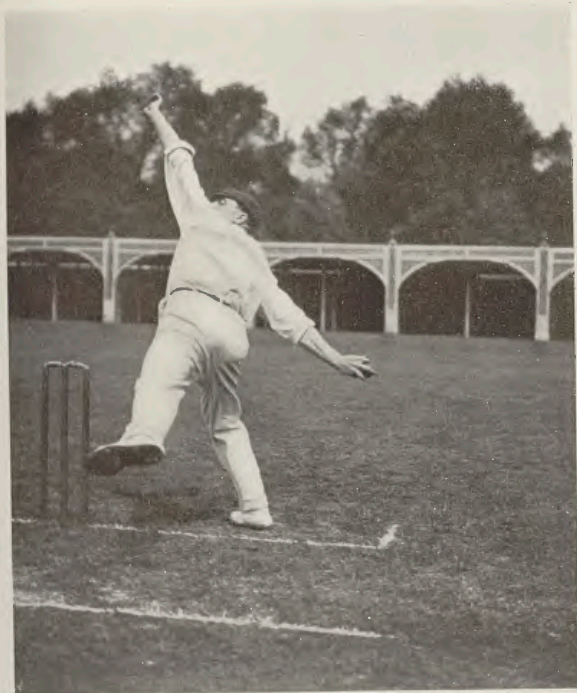
F. LAVER.



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C. L. TOWNSEND.



B. J. T. BOSANQUET.



R. O. SCHWARZ.



# Some Notes <sup>on</sup> the Preceding Photographs

BY

G. W. BELDAM

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## PREFATORY.

I HAVE been asked to write a few notes on the action-photographs reproduced in this booklet.

The word action-photograph was coined by me to make it quite clear that the players were actually playing and not posing. If any deductions are to be drawn, and the photographs to be of any value at all from a technical point of view, they must represent the players "in action"—the batsman must make his shot, and the bowler bowl the ball—the rest must be left to the artist and his camera. To catch the player at any certain point of his movement requires as much timing with the camera as is required for any shot in cricket. It is true that most useful deductions may be drawn from these action-photographs, yet I feel a note of warning is necessary. The danger lies in trying to imitate exactly what one sees in the photograph, without a knowledge of the principles which governed the movements. There are certain fixed principles which every batsman must interpret for himself. If the reader has not studied these principles he would be well advised to simply look at the collection of photographs and not to attempt to digest the whys and wherefores of the theorist.

It is an acknowledged fact that one of the best ways to improve one's cricket is to watch some great exponent. Then there is no time for theory, we forget all this in admiration of the master's execution; the movements photograph themselves on our brain, and we go forth feeling that the very fact of simply watching has done us good, and will improve our own game. I would venture to suggest that failing this advantage, though poor substitutes, action-photographs provide the next best thing.

For those who have made a close study of the principles of the game, action-photographs may show some valuable points. Mr. C. B. Fry has stated that he learned a great deal from a study of them.

I may state that none of the photographs in this booklet have appeared in "Great Batsmen" or "Great Bowlers," published by Messrs. Macmillan, or in any other book form.

GEORGE W. BELDAM

## BATTING.

### "WAITING."

W. G. Grace (Frontispiece), Gloucestershire.—Nearly all the best batsmen just before the ball is bowled make some preliminary movement with the bat. This movement does not indicate what stroke the batsman will eventually make, for the stroke cannot be determined till the ball is delivered. No doubt the reason of this preliminary movement is to enable the batsman to move readily into any position to make the necessary stroke. In the photo. "W. G." has relaxed his body by slightly bending his knees, and his feet are ready to move into the correct position for the shot determined on, without also lifting the bat at the same moment.

A. C. Maclaren (Page 6), Lancashire.—Like "W. G.," he has relaxed from his original position at the wicket which he assumed before the bowler commenced his delivery. The bat is taken up with a decided movement of the wrists, and is also taken further back than in the case of any other great exponent. He is very quick on his feet, and when in form nothing could be more delightful than to watch the way in which they get quickly into position for any stroke he makes. If this batsman waited till the ball was bowled before lifting his bat, his power of timing the ball would be greatly disturbed.

### BACK PLAY.

K. S. Ranjitsinhji (Page 7), Sussex.—Since this master of the art of batting has ceased to play first-class cricket, he has become a ruler in India, and is now known as H. H. The Maharajah, Jam Sahib of Nawanagar. The British public will always remember him as "Ranji," who brought batsmanship to a fine art, and who played the game not only for his own glorification, but first of all for his side. It was by watching Arthur Shrewsbury especially that he perfected his back play, and learned to make judicious use of the four feet of ground between the creases which is every batsman's inheritance. By judging the ball in the air, and stepping back towards the wicket, the batsman is able to make the good length ball into a bad length one—just as by jumping out he can make the ball appear to be over pitched. As the batsman is standing at the popping crease when the ball is bowled, the bowler can only bowl him a good length ball taking that as the fixed point. The quick judgment of the ball in the air, and quick foot work and the length of the ball bowled is altered either by jumping out or moving back towards the bowling crease. The right foot should be placed in a line with the direction of the ball. When Ranjitsinhji is in form no bowler can bowl him a good length ball, and he has no "blind spot."

Clem. Hill (Page 8), Australia, has put into practice, as shown in the photo., the principle described above, and is seen to have moved his right foot well back, having previously judged that he could not get at the pitch of the ball, or jump out with success. Notice the left elbow well forward, and the bat moving in a line up and down the flight of the ball.

### "JUMPING OUT."

Victor Trumper (Page 9), Australia.—I have always felt when watching or bowling to this great batsman that he is in the frame of mind to score off every ball bowled to him if possible—and there are very few bowled to him off which he does not score! The photo. shows the perfect balance of the body, though he is taking a big jump to get at the pitch of the ball. Every movement, and especially the way the wrists have taken up the bat, is worthy of notice.

Clem. Hill (Page 10), Australia.—Here one of the best left-handed batsmen in the world is shown anticipating somewhat the kind of ball he will have to deal with. The stroke may develop into a fine drive, or he may find it necessary at the last moment to act on the defensive. It is not the kind of thing he would do unless very well "set" and going for the bowling.

### THE PUSH.

F. S. Jackson (Page 11), Yorkshire, and R. A. Duff (Pages 12 and 13), Australia.—The principle points to notice in these photographs of push shots are :—(1) The position of the left elbow which is well forward, to keep the ball down. (2) The weight is transferred from the right to the left leg just before the shot is made, and is well forward and over the ball. Not very long ago it was considered unorthodox for a player to stand at the wicket in any other way than with his left arm well forward. Forward play then was thought much more of than it is to-day. K. S. Ranjitsinhji was one of the first to say that any ball which could be played forward ought to be hit, and that there is a time in forward play when the ball has to be taken more or less on faith. Since batsmen have taken more to back play, forward play has nearly gone out of fashion. The left elbow forward suits forward play—and the push shot is a kind of forward stroke. It is very useful when one has not judged quite accurately the flight of the ball in the air, and it would be too late for any other shot in front of the wicket. The push shot is usually a safe stroke and good for two or three runs.

### THE STRAIGHT DRIVE.

W. G. Grace (Page 14), Gloucestershire.—This photo. shows how well the body has followed through and is facing the line of flight of the ball. The balance of the body is perfect, the weight being well forward over the left leg. One might almost expect for a man of "W. G.'s" weight to see a suspicion of overbalancing, but "W.G." is a master and knows how to keep his body well under control during the making of the shot.

Victor Trumper (Page 15), Australia, is here shown jumping out to make a straight drive, though at the last moment he may place it where he wishes on either side of the wicket. In the photo. showing him commencing to jump out at the beginning of this booklet, the bat is seen to be much closer to the body; but in the actual jump here shown, he has left the bat behind him, and the right elbow has left the side. This shows he is swinging his bat well at the ball, but like a good many other games, everything depends on what happens at impact.

A. C. Maclaren (Page 16), Lancashire.—Here we see the right leg has left the crease to allow the body to follow right through. Like F. S. Jackson, the "follow through" is a most noticeable feature of his play. When he is in form it is a rare treat to notice how all his muscles combine to make a fine drive; and wrists, arms, shoulders and feet are all called upon to do their best in unison.

#### THE OFF DRIVE.

W. G. Grace (Page 17), Gloucestershire.—Some time ago there was a paper controversy in the *Daily Chronicle* between W. G. Grace and C. B. Fry on the "follow through" in cricket and golf. If I remember rightly, "W. G." said that he was hardly aware of any follow through. Possibly on that account he had the best kind of "follow through"—an unconscious one! Knowing his play in both games as well as I do, I can easily understand him making this statement, for his bat (or club in golf) goes through so quickly and then returns as quickly from the position of the follow through in the photo., that possibly only the camera would notice it! But of course, the follow through is the natural outcome of something else which has taken place at the moment of impact. "W. G.'s" bat goes swish, up and down, but further through than he thought. The follow through is essential to direction, but above all it is the keynote to the way the stroke was executed. Unless the "follow through" is the natural outcome of the harmonious working of wrists, arms, body, and feet, it is practically of no use. A follow through strained after or added on as an after thought is worse than useless. "W. G." is shown making a firm footed drive.

F. S. Jackson (Page 18), Yorkshire.—This fine batsman might almost be termed the apostle of the "follow through;" he attributes nearly all his success as a batsman to the cultivation of the follow through in every stroke where it is necessary. But, though his follow through is peculiar to himself, it is not strained after, but is the natural outcome of something which happens in the downward movement, just before impact takes place. Notice how freely and easily his right leg has been allowed to leave the ground, when the weight has been transferred to the left leg. This helps a free follow through considerably.

W. G. Quaife (Page 19), Warwickshire.—Although small of stature this batsman plays nearly every stroke in the most correct form. The photo. shows him making a beautifully easy shot between mid-off and cover-point. There seems to be most perfect rhythm in the whole movement—a sympathetic understanding between all the members of his body. Ease and grace are clearly depicted.

K. L. Hutchings (Page 20), Kent.—A fine batsman of the new school, and one in whom there are great possibilities. He is very powerfully built, and knows well how to use his wrists. His off drive almost reminds one of a racket shot. The photo. shows that he has turned freely on his right toe, allowing the body to come well round and through. The stroke reminds me of one I took of F. S. Jackson, but one is typical of ease and grace, the other (K. L. H.) of power. But there is a certain amount of similarity in the way the bat finishes, *i.e.*, with its face inclined to the sky.

**Tom Hayward** (Page 21), Surrey.—The movement of the right foot facilitating the "follow through" is very similar to that of F. S. Jackson. The weight has been transferred to the left leg, which gets into position just before the stroke is made, if the ball is to be timed. Tom Hayward is a fine example of perfect timing on the off-side, and the photo. shows him making one of his most characteristic shots between mid-off and cover-point.

**Victor Trumper** (Page 22), Australia, is shown making a shot past cover point. He has reached out to the ball, which from the position of his left foot must have been well outside the off stump. One of the principles in the off-drive is that the left foot should be placed as near to the line of the ball as possible. There is something about the whole movement which suggests that the ball has been kept well down. Notice in making the shot his right foot has been dragged over the crease, helping the follow through, though it has not left the ground.

**C. B. Fry** (Page 23), Sussex.—This shows a fine forcing shot on the off-side which might have gone anywhere between cover-point and mid-off, or even between cover-point and point. Here the follow through has been greatly helped by allowing the right heel to leave the ground; there must either be pivoting on the toe, or the right foot must leave the ground altogether as in F. S. Jackson's photo., in accordance with the kind of stroke played. Notice also the body has been allowed to move slightly forward in the intended direction of the stroke—yet another principle.

### THE ON DRIVE.

**W. G. Grace** (Page 24), Gloucestershire.—The on drive is usually made from a ball pitching on the leg stump or thereabouts. Between square leg and long-on there is a fair latitude for placing the ball. From the photo. of "W. G." he has possibly pulled the ball—the position of his bat at the finish shows this, for the right hand is slightly turning over the left; or it may show that the ball also has been kept fairly low.

**F. S. Jackson** (Page 25), Yorkshire.—The chief characteristic in this batsman's strokes is the way in which his bat finishes with its face towards the sky; the right hand does not turn over the left as is the case with many other batsmen. He will in consequence not be so liable to pull the ball out of its intended direction. The shot in the photo. is made between square leg and long-on.

**K. L. Hutchings** (Page 26), Kent.—This batsman is very severe on any ball which calls for treatment on the on-side; and the way he can place the ball between the out fields is a treat to witness. Note (1) the way he has come through with the stroke, his body facing the intended direction; (2) the firmness of the left leg on to which all his weight has been thrown, and owing to which there is no suspicion of over-balancing, so fatal to the proper execution of the shot.

W. Armstrong (Pages 27 and 28), Australia.—A very powerful batsman, who when he likes can hit as hard as anyone. The first photograph of him shows the commencement of the on drive; he is in the act of jumping out. In the second photograph the finish of the shot is shown, and comparing this with K. L. Hutchings', one notices a distinct falling back of the body. I should say that this stroke ended in a higher or more lofty drive than that of K. L. Hutchings. With the weight back on the right foot the tendency is always to get well under the ball, and with the weight forward on the left foot the ball must start with a much lower trajectory.

G. L. Jessop (Page 29), Gloucestershire.—Anyone who saw this famous hitter play the innings of his life against Australia at the Oval will agree that he was not at all particular where they placed the field for him on the on side; he still placed the ball, wherever it was pitched, between the fielders on the on side. The photo. shows how his right wrist turns over the left in making the shot, and in accordance with the amount of wrist turn he places the ball at will. The same kind of ball will be placed just to the right of long-on, or if he wishes to the left of square leg. He does not usually indulge in high or lofty hits, but keeps the ball fairly low. Some people consider that he is only a hitter, pure and simple, but this is a great mistake, for he can cut as well as anyone, and plays nearly every stroke if he wishes. I have seen third man moved for his stroke on the on side, and the next ball has been cut just where he was moved from. When in form it is very difficult to place the field for such a batsman.

P. F. Warner (Page 30), Middlesex.—At one time this batsman, who certainly was the most consistent batsman in England in 1907, seemed to sacrifice all his strokes on the off side to on side play. Anything on the wicket would go round to the leg side. Some people said he was only an on-side player, but he soon picked up the lost strokes on the off side, without losing his skill on the leg side, and so improved his value to his side, and made it more difficult to place the field for him. Though small in stature he is a batsman with any amount of pluck and confidence. The greater part of his life has been spent in playing "cricket in many climes," and he thoroughly deserves his success of 1907.

### THE PULL.

G. L. Jessop (Page 31), Gloucestershire.—From a study of this batsman's photos. I should say he regulates the amount of pull by the manner in which he allows the right wrist to turn over the left at the moment of impact. The photo. shows him pulling a ball, which has pitched outside the off stump, round to square leg. But he can pull a ball outside the off stump round to long leg, and I have seen him treat G. H. Hirst fairly often in this manner. It may be unorthodox, but it is a very fine shot for those who can do it, and it means taking a man away from the off side, which is then left at the mercy of a batsman of this type.

J. H. Sinclair (Page 32), S. Africa, is a big hitter who takes any amount of risks. He was christened by a friend "the Long Tom" of South African cricket, and G. L. Jessop "the Pom-pom." This rather aptly describes their different styles of play. The latter hits very hard and often, though his hits are not generally big ones. The former hits the ball "out of sight." Notice in the photo. the excessive turn of the right wrist over the left at the finish; there are no half measures with this batsman.

### THE HOOK.

Victor Trumper (Pages 33 and 34), Australia.—The difference to be noticed between the "pull" and the "hook" is that the former is made with the weight on the left leg, the latter with the weight on the right. A good length ball is usually hooked when it is possible to make it less of a good length by moving the right foot backwards, and a sharp turn of the right wrist over the left causes the hook. With the pull the batsman gets more at the pitch of the ball and hence he advances the left leg. Photo. 1 of Victor Trumper shows him commencing the hook. Photo. 2 shows the finish, the weight having been transferred from the left to the right leg.

A. C. Maclaren (Page 35), Lancashire.—This photo. shows a hook between short leg and mid-on, and not so far round as Victor Trumper's shot. It all depends on the kind of ball bowled and where it pitches. It is easier to hook an off-breaking ball than a straight one.

### THE CUT.

There are two different kinds of cuts shown in these photographs. (1) The cut with the right leg moved forward; (2) the cut with the left leg moved across. The question of cutting late or square all depends on the moment chosen for the bat to meet the ball: if the ball is allowed to pass the body a late cut is the result. Some batsmen are natural cutters, others will never acquire much skill at the stroke. A good deal depends on strong fingerwork on the bat handle.

Victor Trumper (Pages 36 and 37), Australia.—This batsman is a fine natural cutter, one can almost imagine the quickness of his wrist action as seen in the photos. The left wrist is checked, and the right comes quickly over; a great deal, however, depends on finger work. The right leg is moved into position in accordance with the distance the ball is pitched outside the off stump—in the photo. he is seen to have moved it right across to cut a ball which must have been well outside.

R. E. Foster (Page 38), Worcestershire, is also a fine natural cutter. In the photo. he is seen making a cut from a rather high or rising ball. Most batsmen can cut an ordinary length ball, but it requires much skill and precision to make an effective cut from a rising ball.

Tom Hayward (Page 39), Surrey, is shown making what looks like a "chop" through the slips. Some batsmen make the cut by allowing the face of the bat to come on the top of the ball, whilst others seem to cut more at the side of the ball. When a ball keeps lower than was expected, a stroke similar to that shown in this photo. is most usual.

C. B. Fry (Page 40), Sussex.—Some critics seem to think that because this batsman did not make use of the cut that therefore he could not play the stroke well. But it was not for this reason, for he can cut as well as most batsmen, but because he considered the cut was a risky shot and most likely to lead to ruin. There is no doubt that a batsman requires to be in some little time before attempting to cut, and should wait till the eye becomes used to the height the ball leaves the ground. Cutting is a fruitful source of scoring, but attempting to cut too early in one's innings leads often to one's downfall. The photo. shows a cut with the left leg placed across the wicket. The weight is always thrown on to the leg which is moved.

#### THE LEG GLANCE.

K. S. Ranjitsinhji (Pages 41-43), Sussex.—It was this batsman who first showed the cricketing world the possibilities of the so-called leg glance. The shot is not made by simply holding the bat at a slanting angle, for he allows the face of the bat to travel towards the ball and then at the last second, just when the ball meets the bat, a quick movement of the wrists deflects the ball on to the leg side. This movement of the wrists, like all wrist-work, is really to commence with pressure from the fingers, the wrist movement follows naturally. It was in the very first match of importance in which he played, *i.e.*, Sussex *v.* M.C.C., at Lords, that he astonished the critics by playing balls off and outside the off stump round to square and fine leg. "Most unorthodox!" said the critics. "What would happen," said one to him, "if you missed the ball? You would be leg before." "Quite so," said the batsman who was to electrify the world with his skill. "but if I missed any straight ball I should be bowled!" And truly, the way in which he plays the leg glide makes it almost as safe for him as any other stroke. In nearly every case the right hand is slipped down to the shoulder of the bat before the stroke is made, as this gives greater command over the shot.

F. S. Jackson (Page 44), Yorkshire.—This is a forward leg glance. The weight is transferred to the left foot and the stroke is played with a slight forward movement and turn of the wrists. Notice the right hand has slipped down to the shoulder of the bat.



## BOWLING.

### INTRODUCTORY.

I MUCH doubt if bowling can be learnt from action-photographs. Apart from the fact that bowlers are born, not made, there is something in bowling which defies illustration. Every bowler has his own characteristic delivery. The principles which are applied to bowling are not so evident as in batting. A professional will teach how certain strokes are made, and teach correctly; but with regard to bowling he has very little clear instruction to give. Most of the instruction given herewith is taken more from experience gained by contact with the bowlers than from analysis of the action-photographs. Possibly, when more is known about bowling, the camera will be found more useful for instruction. But apart from this, the camera gives in this series a very good idea of the different actions and peculiarities of the bowlers. Certain deductions may be drawn by comparing a series of each bowler, but there is only room for one of each in this booklet.

### FAST BOWLERS.

A. Cotter (Page 45), Australia.—The photograph shows how the arm is swung round the body; but besides this, there is a body turn from the waist, which all helps towards pace. Possibly Cotter is the fastest bowler playing to-day, and he has the knack of being able to make the ball bump on the plumpest of wickets.

A. Fielder (Page 46), Kent.—This bowler owes his fame to the famous Kent nursery of cricket, by whom he was discovered and entirely developed. Of late years he has improved very much, and the crowning point of his career came when he took all ten wickets for the Players against the Gentlemen at Lords in 1906. He bowls a very good off break, which, coupled with a fine ball coming with the arm, makes him a most dangerous bowler at any time.

J. J. Kotze (Page 47), South Africa.—This bowler was at his best when he first came over with the South African team. He then bowled at a great pace, and at that time was possibly the fastest bowler in the world. In the photograph it will be noticed his arm goes well round the body and is kept decidedly nearer the ground than is usual. He has a big stride, which is the characteristic of most fast bowlers. When the last South African team was over here, he seemed to have lost a good deal of his pace.

G. H. Hirst (Page 48), Yorkshire, is noted for his famous swerve; but in batting and bowling he has been the mainstay of Yorkshire for many years, and may justly be considered as the most consistent all-round player of the past few years. He holds the ball, as all swervers do, with the seam up and down the line of flight, and between the first and second fingers, with the thumb underneath at the moment of delivery. This swerve requires a certain rhythm of movement in the run up and delivery, which is difficult to describe, but is noticed in all swerving bowlers.

T. Wass (Page 49), Notts.—It ever there was a natural bowler this mainstay of the Notts bowling is one of the best examples. He bowls a ball which is absolutely peculiar to himself. It is a fast leg-break, and the batsman can hear the "flick" of his fingers on the ball at the moment of delivery. The peculiarity about his bowling is, that on dry wickets it is not nearly as effectual as on wet ones. The photograph shows the action of the fingers at the finish, and there is no mistake about the leg-break action.

N. A. Knox (Page 50), Surrey.—As a school-boy at Dulwich College, three or four years ago, Neville Knox was known as a most promising bowler. First-class cricketers who visited the College even then acknowledged this fact, but they expressed a doubt as to the possibility of any bowler with such an action being able to stand the strain for long. He takes a very long run—about twenty yards—and comes up to the crease at express speed. For a few overs he is possibly as fast as any bowler in the world, and at times he is a terror. The professionals at Lords, except Hayward, found this out when he first played for the Gentlemen. The prophecy that he would not stand the strain in first-class cricket has unfortunately proved true, and he is fairly often *hors de combat*. Yet there is no doubt that he is a most dangerous and effective fast bowler when he is sound, and more likely to "flick" out the best batsmen than any one.

#### FAST MEDIUM BOWLERS.

J. T. Hearne (Page 51), Middlesex.—Possibly this fine bowler has the best record of any of the fast medium type. He has a beautiful, easy, swinging action. Wonderful command over the off-break, with an occasional ball going with the arm, and variation of pace and pitch, are his chief characteristics. When one considers the amount of work he has done for Middlesex and the M.C.C., his record is a marvellous one. The photo. shows his action exceedingly well at the moment of delivery.

F. Laver (Page 52), Australia.—This bowler made his name with the last Australian team, of which he was the manager. He came over intending to play but occasionally. He at once struck such good form that he had to become a regular member of the XI. He carried all before him till A. C. Maclaren, in the second innings of the first Test Match, showed that he ought to be hit off his length. He bowls with an easy delivery and a high action. The photo. shows a decided bend from the wrist just before delivery; and it is possible this flick from the wrist makes him come off the pitch much faster than the batsman anticipates.

F. S. Jackson (Page 53), Yorkshire.—Easily the best all-round cricketer amongst the amateurs for years, and he will long be remembered for his fine scores and bowling against the Australian teams. As a bowler he has a delightfully easy action, and just a suspicion of George Giffen in the commencement of his run. A great asset in his bowling is the manner in which he "phizzes" off the pitch, varying the off-break with the one going with the arm. His run up to the wicket means a great deal to him, and if he cannot strike it exactly, he is not at his best. The most wonderful thing is the way in which he has broken up partnerships in Test Matches, when all the regular bowlers had failed.

M. A. Noble (Page 54), Australia.—Before Noble made swerving a fine art, batsmen had not given much attention to this kind of ball. There are two kinds of swerve: first, the ball which swerves almost immediately it leaves the bowler's hand, and which is no good at all; second, the ball which keeps straight on from the bowler's hand, till it is within a few feet of the batsman, and then suddenly swerves. This is the ideal swerve, and a most dangerous ball for it makes the batsman play at the ball as if it were coming along quite straight. There is the swerve from the off, and one from the leg—the latter is the most general with right-hand bowlers. There is a decided rhythm in all the body movements in the run up to the wicket, and any one who has seen Noble bowl will have noticed how he goes through exactly the same movements every time. A peculiarity is that, at the finish of delivery, he runs out towards cover point. The swerve is most useful, as it deceives the batsman in the flight of the ball, and is not so dependent on the kind of wicket, though a fast wicket is the most useful. The wind often helps this swerve, and should be blowing from the direction of the square-leg umpire to the bowlers, to get the best results. The ball is held as described in the note on G. H. Hirst.

#### MEDIUM PACE BOWLERS.

S. Haigh (Page 55), Yorkshire.—There is probably no bowler who, when he has beaten the batsman, hits the sticks so often as Haigh. Time after time one sees in the paper, "b. Haigh," possibly six or seven victims, nearly all clean bowled. He has a fine delivery, with a big off-break, and is difficult to judge in the air, possibly because, as the photo shows, he brings the ball from somewhere behind his body. At the moment of delivery he turns the side of his body towards the batsman, more than most, and the right arm swings well round the body. He has a slow ball and a fast one, which he judiciously mixes with the medium pace off-break.

J. N. Crawford (Page 56), Surrey, is a similar type of bowler to Haigh, and he has a fine off-break, also a fast ball which he mixes in with the others. The photo. shows a good body turn from the waist. Unlike most off-break bowlers, he gets his spin on the ball with the third finger, which has been known at times to bleed from the action of the seam when in contact with it. As he is only twenty-one years of age he has—unless he overdoes it—a splendid future before him as a bowler. His chief fault on hard wickets is that he is inclined to be rather on the short side, but this he no doubt will remedy in time.

#### SLOW MEDIUM BOWLERS.

A. E. Trott (Page 57), Middlesex.—This bowler is possibly the master of any kind of ball that was ever bowled by any bowler. He started his career in Australia as a fast bowler, and was also master of the swerve from leg. Then he took to slower bowling, and probably no bowler "holds the ball back" as well as Trott; it seems as if he has it on a piece of string. He varies his pace, height, and pitch considerably, and add to this that he can break equally well from the off or leg side, and only a faint idea of his

versatility as a bowler is given. A well-known amateur has said: "If only I had Trott's skill, or he had my brains—" There is no need to finish the sentence. It is not an easy matter to marshal one's forces with so much at command. Yet there is no doubt that Trott falls into the mistake of bowling too many kinds of balls, for his length suffers in consequence. If he was able to make up his mind as to the two or even three kinds of balls on which he would ring the changes on certain wickets, there is not the slightest doubt he would be a much better bowler than he is—but this is saying a great deal. He has probably accounted for more new batsmen in first-class cricket more quickly than any other bowler. His slow ball with a fast action makes the batsman who does not know him play too soon, and then the same action and a very fast ball makes the same batsman play too late. Very few new batsmen play him with confidence at the first time of asking.

C. Blythe (Page 58), Kent, is a fine bowler and a cheery cricketer. There is a peculiarity about his action which causes trouble to most batsmen. The ball seems to be lost sight of at the beginning of his delivery, and it is not an easy matter to judge its flight. He puts a good deal of spin on the left-hander's natural leg-break ball, and uses the one coming with his arm most judiciously. He has not had the best of luck in big matches, for he seems always unfortunate in meeting with accidents at the critical stages. He did remarkably well against the South Africans in some of the matches. From the photo. it will be seen that the ball is swung considerably behind his back preparatory to delivery, and it is this fact which makes the flight a difficult one to judge.

W. Rhodes (Page 59), Yorkshire.—At one time no doubt Rhodes was the best left-hand slow bowler in England: he then had a good deal of spin on the ball and was so quick in the air that he gave the batsman very little time in which to judge the flight of the ball. At that time, on certain wickets which helped him, he would pitch what the batsman thought was a half-volley, but the break seemed almost to take at right angles, and many catches in the slips resulted. Since he has taken to batting—and he is no mean performer, as everyone knows—he seems to have lost his power of spin, and with it the pace of the ball in the air. But it is only judging him against his own high standard which depreciates his bowling, for he is now often good for many wickets in an innings. He must be considered as an all-round player, being an exceptionally good field at cover or slip.

#### SLOW BOWLERS.

W. Armstrong (Page 60), Australia, is a bowler of the slow leg-break type, but he is not very slow. He caused a good deal of discussion in cricket circles by bowling very wide to keep down the runs when the Australians were in a tight corner; but no doubt he was only obeying orders, and he played his part well. It is not in accordance with our ideas of the way cricket should be played, but the Australians have always shown us that they can use their brains

when it is a question of generalship, and cricket with them is treated on the same principle as love or war, in which everything is said to be fair. Generalship comes into use in cricket as in most things, and if we can't meet one move by another we stand in danger of being out-generalled. It took a little time for this move to be successfully met, but in the end our batsmen found a way of dealing with this kind of bowling. Armstrong is a bowler with a most accurate length and can bowl all day if required: Of course, one admires more the kind of bowling which makes the batsman take a risk instead of that which keeps him from attempting to score.

A. O. Jones (Page 61), Notts, does not bowl much now, but at one time he was a most useful change bowler of the leg-break type, with plenty of spin, and was often successful in breaking up partnerships. He is better known as a fine, free batsman, always going for the bowling, and is possibly the finest second slip in the world. His captaincy had a good deal to do with the success of Notts in 1907.

C. L. Townsend (Page 62), Gloucestershire, has long dropped out of first-class cricket, owing to exigencies of business. At one time he was the best slow right-hand bowler in England by a long way. He had great command over break; he could bowl a huge leg or off-break, or deliver one with very little break. As a batsman he was a fine, forcing player, or could play a safe game equally well. He played for England under Dr. W. G. Grace's captaincy. He scored over 2,000 runs and took over 100 wickets in 1899.

### “GOOGLIES,”

or the Leg-Break Action with Off-Break from the Pitch.

B. J. T. Bosanquet (Page 63), Middlesex.—Undoubtedly to this cricketer belongs the credit of inventing a new kind of ball with a most deceptive delivery. He first discovered it by toying with billiard balls on the green cloth; then he went to a tennis ball, and finally was able to work it out with a cricket ball. There is no doubt about the deception in the delivery; the action is apparently an excessive leg-break one, but the ball when properly delivered has a very quick break from the off, and when mixed in with leg-breaks it is most difficult to know which way the ball is going to break. He has had many imitators, and some of them having more time to devote to practice than the inventor have brought it to greater perfection and bowl the ball more often with a better length. Nearly all the South Africans seem able to bowl it, some with great success. The difficulty lies in getting a good length. Bosanquet practically won the rubber, when the ashes were recovered from Australia, by his bowling. And until batsmen get used to it this kind of bowling will conduce to low scores on good wickets more than anything else.

R. O. Schwarz (Page 64), South Africa, practised the googly in South Africa a good deal; but it was in a match at Oxford, when the South Africans were playing there during their tour before the

last, that he suddenly discovered the secret while practising at the nets. From that time he has never looked back. He cannot, however, bowl the leg-break, and in consequence keeps a much more accurate length with his off-breaks. Though batsmen know he does not break the other way, they find his bowling difficult to deal with on account of the peculiar angle of break and flight after leaving the pitch. Vogler, the South African, is quite an adept at bowling this googly; and, as he bowls the leg-break exceedingly well and varies his pace, many consider him the finest bowler in the world to-day. Besides these two South Africans, there are also Faulkner, who, the South Africans think, is the best exponent of this ball when he is in form, and White bowls it quite well. This ball has revolutionised bowling, and will play an important part in Imperial cricket of the future. The South African bowling of the present time is undoubtedly the most puzzling, and is better than that of England or Australia on all kinds of wickets.

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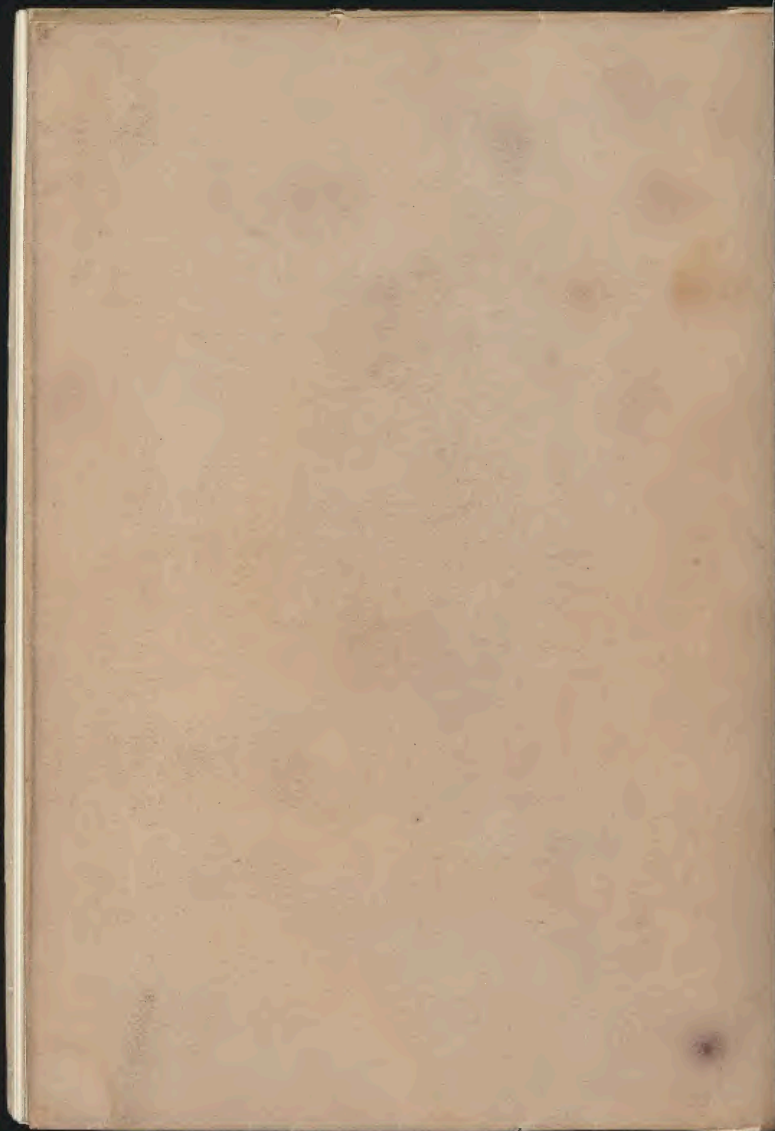
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