HOW TO ENTERTAIN

A

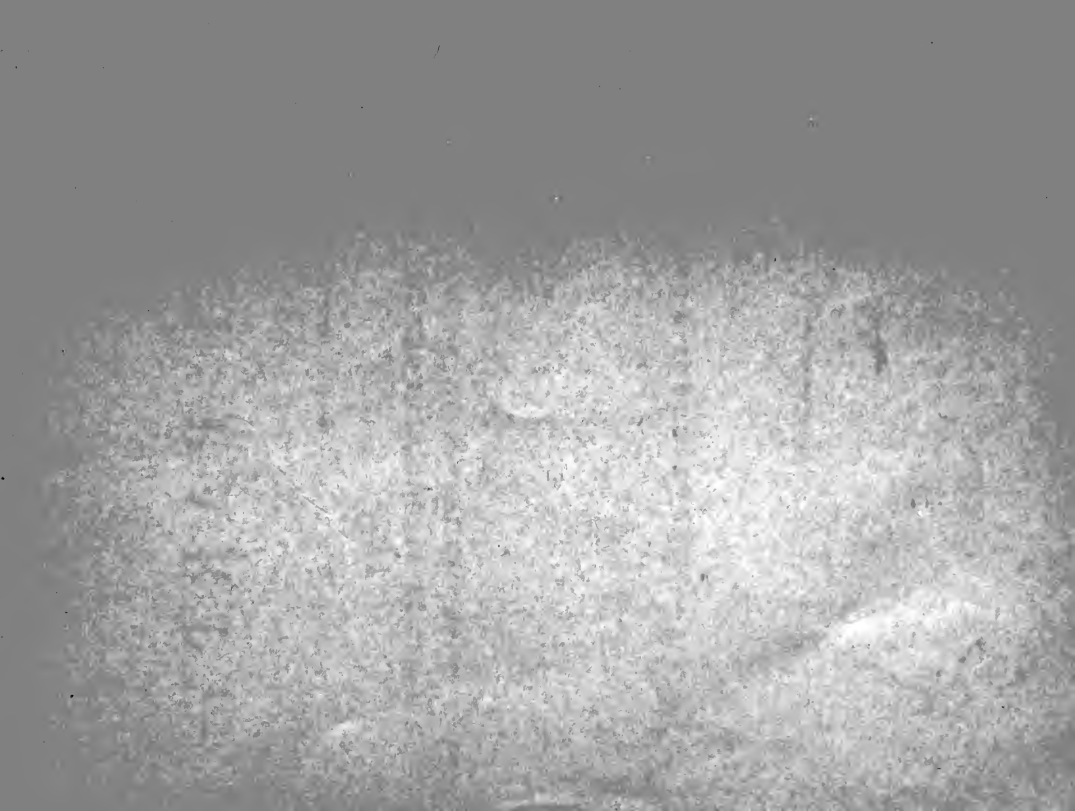
SOCIAL PARTY.

A COLLECTION OF

TABLEAUS, GAMES, AMUSING EXPERIMENTS, DIVERSIONS, CARD TRICKS, PARLOR MAGIC, PHILOSOPHICAL RECREATIONS, &c.

WITH MANY ILLUSTRATIONS.

NEW YORK:
FRANK M. REED, Publisher.



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FRANK M. READ,
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1875

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HOW TO ENTERTAIN

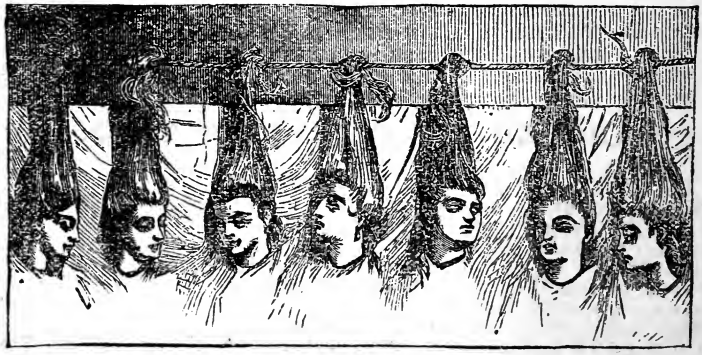
A SOCIAL PARTY.

THE BLUE BEARD TABLEAU.

This effective tableau is very easily arranged. A room with folding doors is the best, as the framework of the doors forms an excellent frame for the picture. A screen of rose-colored gauze or fine pink tarlatan is stretched very tightly across the opening, so as to subdue and harmonize the tints of the tableau; this, however, is wholly optional. Lights are placed so as to throw out the light and shade of the picture; colored lights, when they can be procured, add greatly to the effect. Two scenes, as depicted by the artist, constitute the tableau. The first represents Fatima, with the fatal key in her hand, having just unlocked and opened the door of the forbidden closet. In an adjoining room sits Blue Beard, gloating over the success of his cunning stratagem, which is to add another to the list of his disobedient victims. Both are dressed in Oriental costume. Fatima is clutching the key to her breast, and eagerly pressing forward to obtain a nearer view of the strange objects of which she has but a dim glimpse, but the bare suspicion of which causes her to shrink back with horror.

FIRST TABLEAU.

In the next tableau the door is opened wide, and the ghastly picture unvailed to the spectators. The heads of seven young and beautiful women are seen suspended by the hair from the ceiling, each face wearing an expression of its own, which the artist has happily portrayed. The picture only shows the heads, but, as a matter of course, in the tableau itself Fatima is seen in the foreground, cowering with horror.



SECOND TABLEAU.

The next picture shows the expedient resorted to in order to conceal the bodies, which are supposed to be severed from the heads. A piece of white muslin is stretched across the background; the heads of the actors are thrust through this screen, and the loose hair is fixed to a rope suspended from hooks above. In this manner the bodies are effectually hidden by the cloth, and the optical delusion is complete. A piano accompaniment from the opera of *Barbe Bleue*, may appropriately be played during the tableau. Other scenes from the story may be added with good effect.

THIRD TABLEAU.

TABLEAU VIVANT, FOR ACTING.

DRAMATIS PERSONÆ.

GEORGE MCDONNEL, *a great catch.*
JAMES BROWN, *a Volunteer* [*not too wise*].
JOHNNY GRANT, *an Etonian.*
MRS. GRANT.
ETHEL, *her daughter, cousin to* GEORGE MCDONNEL.
ALICE, *a young lady visitor.*
MARY, *a poor relation who has to earn her own living.*

For this little performance, an empty picture-frame will be required. The scenery otherwise can be easily changed by a mere alteration of furniture.

SCENE I.

Drawing-room, with fire-place, &c., &c. Winter. ALICE *and* ETHEL *discovered seated by the fire dressed extravagantly, in the height of the fashion.—They each hold a novel, and appear absorbed by it.—At the table* MARY *is seated, working or knitting.*

ETHEL. Oh, Alice! She has actually pushed him over the chalk-pit and killed him; and—imagine! he fell on the head of a gipsy sitting beneath, who was crushed by the descending body!

ALICE. Horrid! The poor gipsy! What *did* she do afterwards?

ETHEL. Oh, she went home to dinner, after gathering a bunch of bee-orchis flowers for a bouquet.

ALICE. How intensely interesting!

ETHEL. What is your book about? Is it as enthralling as mine?

ALICE. Well, no, I don't fancy so. You see, not understanding banker's business, and railways, and directors, and all that, I can't feel so amused in reading about the swindling, but I fancy it will get better by-and-by. I think Delaval will be obliged to poison the whole Board of Directors in self-defence—he has forged to such an extent [*yawns*]. How Mary sits plodding at that knitting.

ETHEL. Oh, you see mamma does not approve of novels for Mary; she says Mary must read heavy books. She's going to be a governess, you know.

ALICE [*kindly*]. Poor girl!—but she might read a novel at her leisure, as well as knit. Here, Mary, I will lend you mine. [*Offers the book*].

MARY [*smiling*]. No, thank you, dear Alice, I don't care to read about such wretched people. It would make me quite unhappy.

ALICE. Ah, that's because you don't read enough novels. The first sensation novel *I* read made me feel quite unhappy; but now the most horrid things make no impression on me. I can't get them dreadful enough.

MARY. Dear Alice, are you not afraid of growing quite unfeeling? One's sensibility must be completely deadened by those books, if that is the case.

ETHEL [*mockingly*]. *Sensibility!* Well, Mary, you *are* amusing! Who dreams of sensibility nowadays? Wouldn't Johnny chaff you, if he were here?

JOHNNY [*who has entered unperceived*]. No, he wouldn't, Thel. It is quite a blessing to find a girl who can feel at all, nowadays.

ETHEL. What would you have? We have done with feminine weakness. The women of this country, Johnny, "nowadays," as you elegantly say, are equal to leading a forlorn hope.

JOHNNY [*sarcastically*]. Yes, I am quite aware of that fact. Mothers and daughters do so every season. By-the-by, where is my mother?

ETHEL. She has driven to the railway station, to meet and bring back Cousin George and his friend. I expect them now every minute.

JOHNNY. What a muff that Brown is! I wonder he became a volunteer. I should think he would be afraid of the sound of his own rifle. I can't make out why George is so civil to him.

MARY. I heard a lady say one day that Mr. Brown is an excellent son; and that his nervous, bashful manner hides excellent qualities.

ETHEL. Johnny, tell me directly what sort of fellow Cousin George has grown. I haven't seen him since he was a schoolboy.

JOHNNY [*aside* to MARY]. He's a great catch, you know! My mother means Ethel to have him. [*Aloud*]. Oh, a fast man, rather. *You* will just suit him, Ethel. He likes a girl who could lead a forlorn hope [*laughing*].

ETHEL. I am very glad of that—I hate milksops. I like a terrible, resolved, fearless man. A kind of Napoleon the First.

JOHNNY [*laughing*]. That's George, exactly. But, hark! there's a ring at the bell. Here they come.

Enter MRS. GRANT, GEORGE, *and* JAMES.

MRS. GRANT. Ethel—your Cousin George: Alice—my nephew Mr. MCDONNEL. [*They exchange the civilities of greeting, &c.*] Do you find Ethel much changed, George?

GEORGE. Yes, indeed. She was not above so high when we met last time; she played with a doll then, I fancy.

ETHEL [*eagerly*]. Oh, no, George; I never played with a doll, except to make a hammer of one. I was never so foolish!

GEORGE [*smiling*]. Were you not? Well, I confess to a top and hoop myself.

MRS. GRANT. It is so near dinner that I think you must leave the discussion of your childish days till by-and-by. Ethel, dear, I must ask you to take my place at the table; I am suffering from so severe a headache that I must go and lie down. Mr. Brown and George will excuse me.

ETHEL [*indifferently*]. Very well, mamma; we will take care of ourselves.

MARY. Let me come with you, dear aunt, and make a cup of tea for you.

GEORGE. I am very sorry for you, Aunty mine; I hope your pain has not been caused by the cold air.

MRS. GRANT. Oh, no; I often suffer in the same way. Come, Mary. I have a good little nurse in my niece.

ETHEL [*shrugging her shoulders*]. I am sure that is lucky for me, for I am utterly helpless in a sick room. You can't think what a baby I am, and how useless I feel in one. [*to* GEORGE].

GEORGE. I can believe the fact. You would doubtless be sadly out of place as a nurse.

ETHEL. Oh, *my* place is the saddle! Alice, come with me; it is time to dress, and I have something to tell you. Stop, mamma, please stop. [*Speaks to her aside*]. Don't keep Mary! Send her to do my hair. No one can make it look as well as she does.

MRS. GRANT. Very well, my dear. [*Exeunt*].

SCENE II.

THE DRAWING-ROOM AGAIN.

Enter, after dinner, GEORGE, ETHEL, JAMES, ALICE, *and* MARY.

GEORGE. I am very sorry poor Aunt Eleanor has a headache, Ethel.

ETHEL. It is the change of weather, I fancy that has caused it. What a convenient scapegoat the east wind is!

The young people are to stand together about the room; JAMES *conversing in by-play with* ALICE; MARY *with* JOHNNY—ETHEL *and* GEORGE *advance to the front.*

GEORGE. Do you ride much, Cousin Ethel?

ETHEL. *Rather*, I should think! I hunt pretty regularly. I can't think what life would be without hunting.

GEORGE. I hope to go out with you on Thursday, I think that is the day Johnny mentioned.

ETHEL. Yes; you'll find this a rather stiff country for it; ditches deep and wide, but that only adds to the fun.

GEORGE. I see you are a spirited girl, as you promised to be when you made a hammer of your doll.

ETHEL. You flatter me. But oh, Cousin George, what *would* the young ladies of to-day have done, had they been born in the days when girls had to make puddings, and sew!

GEORGE. Really, I can't imagine.

ETHEL. Things are so different with us! Women have spirit and courage—Cousin George, do you remember our haunted room?

GEORGE. Yes, quite well. I have played hide-and-seek in it many

times, in spite of the ghost. Has the apparition been making itself unpleasant lately?

ETHEL. Well, yes—that is to say, we really *want* the room, and yet mamma does not like it to be used. Johnny and I incline to think that she *believes* in the ancestral ghost, she is so averse to the chamber being occupied.

GEORGE. How like you are to the portrait of your paternal ancestress hanging in that chamber, Ethel!

ETHEL. Oh, yes; so every one says who has seen it. Now, George, it is very aristocratic to have a ghost in the family, I know; it shows one had ancestors and all that sort of thing. But I *do* want the room for a charade; and it came into my head just before dinner, that if *you* (who are so brave) would pass the night in it, the ghost story would no longer be believed, and we might have the room. I said so to Alice.

GEORGE. My dear coz, I should have no objection to sleep there; but the room has no bed in it, has it? It used to be quite unfurnished.

ETHEL. So it is now; but we could arrange a sofa and a little furniture; and as mamma is in bed, she would know nothing about the matter, and could not object; and you would have laid the ghost by to-morrow.

GEORGE [*laughing*]. Well, I have no objection to try, if you wish it, but——

ETHEL [*eagerly*]. Alice! Mary! hear him. My cousin has consented to sleep to-night in the haunted chamber! [*She claps her hands*]. I feel like a lady of the olden time sending her knight upon a perilous adventure.

JOHNNY. What stuff! George take my advice and don't do it. You'll be wretchedly uncomfortable, and——

ETHEL. Be quiet, sir! A man of spirit disdains comfort.

BROWN [*timidly*]. But if it should be damp, Miss Grant—uninhabited rooms——

ETHEL [*with great scorn*]. Oh, *you* are not asked to do it, Mr. Brown; and *I* don't believe in rheumatism. It's settled. You will do it, won't you, George, for *my* sake? [*coquettishly*].

GEORGE. For *your* sake, my dear cousin, I would do much more.

ETHEL. Charming! Then I shall run away and order them to make preparations for you there. Alice, dearest, come and help. [*They leave the room*].

BROWN [*aside to* JOHNNY, *but heard by* MARY]. My dear Johnny, George is very delicate, and a very sensitive, imaginative fellow; do

persuade him not to sit up all night in a damp room after a long journey.

JOHNNY [*shrugging his shoulders*]. It is no concern of mine. He is old enough to take care of himself. [*Aloud*]. I say, Brown, come and see my retriever; he beats yours out and out. Mary, make yourself agreeable to George while we are gone. [*Exit*].

GEORGE. Cousin Mary, you are so grown that I did not recognize you when first I arrived. Ethel told me at dinner all about your great sorrow. My dear little cousin, I am so sorry for you.

MARY. Thank you, Mr. McDonnel.

GEORGE. Why are you so formal? Why don't you call me George?

MARY. My aunt would not like it. She says I am only connected with you by marriage—not related.

GEORGE. Nay——

MARY [*hurriedly*]. Please never mind about it now. I have something I wish so much to say to you, and I am afraid Ethel will come back.

GEORGE [*approaches the table*]. A secret! What can it be?

MARY. Only this; you are to be played a practical joke to-night in the haunted room, and I have heard my dear father say that even the bravest people may suffer from such folly.

GEORGE. You are very thoughtful and kind, my dear Mary. What is the trick to be? A ghost with a turnip face?

MARY. Oh, no! I should not have been afraid for you with that; it it is a much more cunning and terrible affair. Cousin Ethel and Alice read those horrid sensation stories till they think of———Ah! here they are! Hush. [*lays her finger on her lips*].

Enter ALICE, JOHNNY *and* ETHEL, *laughing*—JAMES *follows them at a little distance.*

ETHEL. George! The housekeeper has promised to make your room so comfortable.

JOHNNY. It is all arranged delightfully, and I hope to hear to-morrow at breakfast that George has quieted the ghost, and that we may have the room for our Christmas charade.

GEORGE. I shall do all in my power. I am to be allowed pistols, I suppose?

ETHEL. Dear me! I fear there are none in the house, unless Johnny has a pair.

JOHNNY. No. I have lent mine to Tom D'Urfey.

ALICE. But perhaps Mr. Brown has brought his rifle!

MARY. Pray do not use fire-arms, Mr. McDonnel; my aunt would be frightened into fits if she heard them at night.

GEORGE. Don't be afraid; I will employ more effective weapons. I have a certain charm for laying ghosts.

MARY. But I hope you are not at all nervous. I have heard such dreadful stories of people being frightened into idiotcy.

GEORGE. I have no fear of that. Come, Cousin Ethel, let us all go and look at this haunted chamber, so that I may judge a little of the trial to which I shall be exposed. Then we will return, and I shall ask you for a song, in reward for my self-devotion. [*Exeunt.*]

SCENE III.

THE HAUNTED CHAMBER.

A Housemaid arranging furniture—A toilet-table with candles on it; a sofa so placed that the person lying on it faces a portrait, which must be opposite to the audience.

Enter ETHEL *and her party.*

GEORGE. I must allow that my chamber looks very comfortable, and has not at all a ghostly aspect. Now, Ethel, tell me about this fair ancestress of ours, so that if she should appear I may ask her pertinent questions. I never heard the legend, though I always knew that the room was said to be haunted.

ETHEL [*solemnly*]. That portrait was painted by a young Italian artist with whom our great-great-great-great-aunt fell in love; but he preferred her younger sister to herself. However, on the day appointed for his wedding with the latter he never appeared, and was never heard of afterwards. He had slept the previous night in this room; but in the morning the window was open, and the bridegroom gone.

GEORGE. Did he carry off any of the plate?

ETHEL. Nonsense! Our aunt, in despair, had her picture, which he had painted (the last souvenir of the lost one) hung in this room. She died. The chamber has been haunted ever since.

ALICE. I daresay she poisoned him.

JOHNNY. But then what could she have done with the body?

ALICE. Oh! there are many ways of disposing of that——

GEORGE. You make me shudder! Any one would think you quite experienced in such performances. But, Ethel, in what manner does the ghost appear?

ETHEL. *That* you will have to tell us.

GEORGE. The picture looks to me as if it were a little loose in the frame. [*He approaches it*].

ETHEL [*Drawing him back*]. *Please, dont touch it.* Mamma would be vexed if we hurt it. And, now, George, that you have seen your room, we will go back to the drawing-room, and have some music, if you please. [*Exeunt*].

[*An interval with music*].

SCENE IV.

THE HAUNTED ROOM.

GEORGE [*seated at a table near the fire. He takes a letter from his pocket*]. Let me see what little Mary has to tell me. She slipped this note into my hand when I said good-night to her. [*Opens it and reads*], "*E. has persuaded Johnny to take the portrait from its frame; it is loose in it now. At midnight she will seat herself in the frame and play Ghost. She arranged the trick while I was in her room before dinner. I was afraid you might be alarmed, or that, perhaps (guessing it was a trick,) you would throw something at Ethel and hurt her.*" Good little thing! What a trick; and alas! what a fast girl is my cousin. Now I confess my little guardian here [*touching the note*] has taken my fancy. She possesses common sense and kindness; and she looked charmingly homelike and womanly, sitting by the fireside working in her modest dress. She has read too, and can appreciate well-written books. Ethel would tire one to death in a week with slang, horses and croquet. [*He stirs the fire*]. A table with wine and books!—quite in the orthodox Udolpho style. [*Takes up the book and turns over a few leaves*]. Pshaw! a dressed-up Newgate Calendar! How can my aunt permit her daughter to read it?

After reading awhile he lies down on the sofa, and appears to sleep; a curtain falls for a moment or two over the portrait, then it is gently drawn up again—Clock strikes twelve slowly.—GEORGE *rises on his elbow and looks at the picture.—The eyes move—the hand is raised—the finger beckons.*

GEORGE. A *Tableau Vivant*, by all that's lovely! Sleeping beauty in a new edition! My dear madam [*bowing profoundly*] I am glad to be present at your awakening. Your story is of a most affecting character. How that Italian fellow could be blind to so much beauty I can't conceive. Allow me to assure you that *I* am not. [*The picture becomes again immovable, except the eyes.*] We have long been wishing for some sleeping princess to awake, who would bring us back the womanly modesty and tender softness of the good old days once more. You, lady, who were (if you are not slandered) more fit to be heroine of one of your grand-niece's favorite books, have doubtless repented of your

crimes, if you committed any, bitterly by this time; therefore, at the risk of your crumbling to dust in my arms, I mean to bestow on you a grand-nephew's pardon and a tender embrace.

He rushes forward. A scream is uttered, and the picture-frame falls on its face into the room.

GEORGE. So!—just as I anticipated—the ghost is laid! [*Curtain falls*].

SCENE V.

MORNING—HAUNTED CHAMBER.

Re-enter the performers; GEORGE *by the side of his* AUNT.

GEORGE. I am sorry that the noise last night should have alarmed you, my dear aunt; but you see the cause of it. The ghost is laid. The lady has descended from her frame to return no more. The promise of a kiss sufficed her.

MRS. GRANT. What do you mean George? What has become of the portrait? It is of great value. Tell me directly what all this absurdity means.

GEORGE. It means, dear aunt, that you have let my pretty cousin Ethel read nonsense and act boyishly too long. But for a friendly warning I might have been seriously alarmed last night; braver men than I profess to be have suffered severely from the sort of ordeal to which I should have been exposed. Or, which is quite as likely, I might have thrown the nearest missile at hand at the head of the charming portrait. Dear Ethel! pray don't play practical jokes again, even with Johnny's approval.

ETHEL. Who *could* have told you? And, George, if you knew who it was, you were very rude indeed, and I shan't easily forgive you!

MRS. GRANT. I really must beg to be told what has occurred. I fear, dear Ethel, you have been very foolish. [GEORGE *takes his Aunt toward the picture, and appears to be telling her of the trick.*]

JOHNNY. Well, the ghost is laid, and [*aside to* ETHEL] you have not the ghost of a chance of catching George, I can tell you! It serves you right, too, I think.

ETHEL. You mischievous little monster.

JOHNNY. It's very fine to call me a monster, but a mischievous boy *isn't* one—he's only natural—a fast, bold girl is. I hope you will take warning. From something I heard George say when I was removing the picture for you, I am certain he will ask our mother for Mary before Christmas is over. So that will be the catastrophe of your *Tableau Vivant.*

MODERN POPULAR CONJURING.

The perfection to which the Art of Conjuring has been brought of late years is owing, mainly, to the inventive genius of Robert Houdin, the first who invoked to his aid the mysteries of Electricity, Hydraulics, and other scientific phenomena; together with the singular expertness and manipulative skill of Frikel and Herman, the nimble fingers of whom, too quick for the cheated eyes of those who watched them, apparently rendered all stage accessories useless.

The display of magical paraphernalia has no longer any charm for the public. Let the performer possess a fair amount of skill, and there is probably no amusement more readily patronized than that offered by the modern Conjurer. Any one who can accomplish a few tricks of legerdemain successfully is naturally looked upon as a very desirable acquisition to a small tea-party—or a large party either, for that matter.

To those who may feel disposed to enter the lists and tilt for mystic honors, the following hints are respectfully submitted; hints which, with a little careful thought and practice, will enable the performer to interest an audience for an hour, without necessitating the employment of any unwieldy apparatus; in fact, *apparently*, without any extraneous aid whatever.

It will be found advisable—if the performer proposes to exhibit a series of *wonders*—to commence with such of his repertoire as may be the least valuable, each succeeding effect being more and more mystifying; and for this purpose the following sequence will be found admirably arranged.

To Determine the Article Selected by the Company, the Performer Being Absent from the Room at the Time of the Selection.—The effect of this trick upon the uninitiated is little short of marvelous. The performer places three articles in a row upon the table. As, for instance, a decanter, a glass, and a plate. He then requests the company to determine among themselves, in his absence, which of the articles he shall touch on his return. He leaves the room, and is recalled when the decision is made. Pretending to examine the articles from various points of view, and after an apparent mental calculation, the conjurer points out the article selected by the company.

In order to accomplish this mystery, the performer simply employs a confederate, agreeing with him beforehand upon signs and signals

to denote the numbers 1, 2, and 3. For example, the confederate is to pass his hand through his hair for number one; keep his hand on his watch chain for number two, and do nothing at all for number three. Let it be understood that the articles are to be known by numbers, counting always from the *performer's* left hand. Thus, the decanter is number one, the glass number two, and the plate number three. The articles being in position, the operator leaves the room. The confederate, of course, remains with the company, who, we will suppose, select the wineglass. The operator is recalled; and, in the course of his examination or calculation, takes an opportunity of stealing a glance at the confederate, who, with his hand on his watch-chain, signifies number two (the glass) to be the article selected. The operator may then repeat the performance, varying the effect by requesting the company to place the articles in any other position they please; the operator and his confederate always remembering to count from the *left hand.*

To Knock a Tumbler Through a Table.—This trick is very effective, and calculated to excite an immense amount of curiosity and surprise. Take an ordinary tumbler and a newspaper. Sit on a chair *behind the table,* keeping the audience in front of it. Place the tumbler on the table and cover it with the newspaper, pressing the paper closely round, so that it gradually becomes *fashioned to the form of the glass.* Then draw the paper to the edge of the table, and drop the tumbler into your lap—quickly returning the paper to the center of the table; the stiffness of the paper will still preserve the form of the tumbler; hold *the form* with one hand, and strike a heavy blow upon it with the other, at the same moment drop the tumbler from the lap to the floor; and you will appear to have positively knocked the tumbler through the solid table. Care should be taken after the tumbler is in the lap to place the legs in such a fashion that the glass may slide gradually toward the ankles, so that the fall may not be sufficiently great to break the glass. Care should be also taken to smooth out the paper after the blow has been struck, to prevent suspicion of the fact that the *form* of the glass was simply preserved by the stiffness of the paper. Never repeat this illusion.

To Drive one Tumbler Through Another.—This trick requires some little practice, or the result is nearly certain to be attended with considerable destruction of glass. Select two tumblers of exactly the same pattern, and considerably larger at the top than at the bottom, so much so, indeed, that either tumbler will fit at least half-way into the other. Sit on a chair, so that the falling tumbler

may fall softly into the lap. Hold one tumbler between the thumb and second finger of the left hand. Then play the other tumbler with the right hand several times in and out of the left hand tumbler, and during this play contrive at the same instant to retain the right hand tumbler between the thumb and first finger of the left hand; while the other or lower glass drops into the lap. Well done, this trick has few superiors, and it is worth any amount of practice to achieve it. It would be desirable to get a tinman to make a couple of common tumbler-shaped tin cups to practice with. It will save much expense in glass.

The Restored Handkerchief.—A hat, a newspaper, a handkerchief, a pair of scissors, and a plate, are required to carry out this illusion. Place a hat on a table at the back of the room, that is *away* from the audience, but in sight of them. Borrow a handkerchief, and dexterously substitute another in its place. This is easy enough to do. Proceed as follows :—

Secrete a common handkerchief between the lower edge of the coat and waistcoat, the lower button of the coat being fastened, that the handkerchief may not fall. Having obtained a lady's handkerchief, holding it in the left hand, turn sharply round, and, in the act of turning, draw the concealed handkerchief from the coat, and pass the borrowed handkerchief from the left to the right hand, so that the two handkerchiefs are brought together. Pretend to look for some mark in the borrowed handkerchief, but *really* be crushing the borrowed handkerchief into small compass, and spreading out the false one.

Then lay it *on the edge* of the hat, exposing well the false article, and dropping the real one into the hat, at the same time bidding the company observe that the handkerchief never leaves their sight. Then fetch a pair of scissors, or borrow a penknife. Take the false handkerchief and cut out the middle. Ask some one to hold the middle tightly in his hand ; some one else to hold the edges in the same manner. Leave the room to fetch a plate, taking the hat away at the same time. Lay the real handkerchief flat between two pages of a newspaper, fold the paper and return with both paper and plate to the company. Now set fire to the edges of the destroyed handkerchief ; let the fire burn itself out in the plate. Spread the paper out on the table, all but the last fold which conceals the other handkerchief. Place the cut center on the paper ; empty the ashes from the plate upon the center ; fold up the paper and crush it as much as possible, so that the folds or creases may not betray anything. Lastly, pick the paper to pieces until the restored handkerchief is gradually

developed; pull it out and throw the paper all into the fire. A little practice will render this illusion very startling in its effect. Care must be taken in borrowing the handkerchief, to secure one as much like the *property handkerchief* as possible.

A Swindle.—Propose to suspend any article with a single piece of string to a chandelier, or gas bracket; to cut the string and yet leave the article suspended.

To do this, the operator has but to tie a bow knot in the string as the article is suspended, and with a knife or pair of scissors cut through the bow.

To Make a Cane or Poker Stand in the Middle of the Room.—Get two black pins, and a piece of black silk thread about a yard long. Tie a pin on each end, and fasten the pins into the cloth of the trowsers under each knee; thus the walking about is not interfered with, and the line hangs loosely between the knees. Sit down at some distance from the company, and spread the knees to tighten the silk. Take the stick or poker, and rest it against the silk, and it will remain stationary, even at a great angle. The operator should pretend to make magnetic passes with the hands, as though the effect were due to magnetic influence.

The Dancing Skeleton.—This trick is calculated to excite much astonishment, if well arranged beforehand.

Get a piece of board about the size of a large school-slate, and have it painted black. The paint should be what is known as a dead color, without gloss or brightness. Sketch out the figure of a skeleton on a piece of card-board, and arrange it after the manner of the dancing sailors and other card-board figures exposed for sale in the toy shops, so that by holding the figure by the head in one hand, and pulling a string with the other, the figure will throw up its legs and arms in a very ludicrous manner.

Make the connections of the arms and legs with black string, and let the pulling string be also black. Tack the skeleton by the head to the blackboard. The figure having been cut out, is of course painted black like the board.

Now to perform. Produce the board. Show only the side upon which there is nothing.

Request that the lights may be reduced about half, and take position at a little distance from the company. With a piece of chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory; turn the slate; the black figure will not be perceived; rapidly touch the edges of the card-board figure with chalk,

filling up ribs, etc., at pleasure, and taking care *that nothing moves* while the drawing is progressing. Then manipulate with the fingers before the drawing, and request it to become animated. By pulling the string below the figure it will, of course, kick up the legs and throw about the arms, to the astonishment of everybody.

A little music from the piano will greatly assist the illusion.

To Guess the Two Ends of a Line of Dominoes.—Cause a set of dominoes to be shuffled together as much as any of the company may desire. You propose to leave the room in which the audience are assembled, and you assert that from your retreat, be it where it may, you can see, and will be able to tell, the two numbers forming the extremes of a line composed of the entire set, according to the rule established for laying one domino after another in the draw game.

All the magic consists in taking up and carrying away, unknown to every one, one domino (not a double) taken at hazard; for the two numbers on it must be the same as those on the ends of the two outer dominoes. This experiment may be renewed *ad infinitum* by your taking each time a different domino, which, of course, changes the numbers to be guessed.

Dominoes Seen and Counted Through all Obstacles.—Lay a set of dominoes on their faces, one beside the other, in one black line. Then say to the company, I will go into the next room, with my eyes as closely covered as you may desire. In my absence, you may take from the line the number of dominoes you please, *provided you take them from that end which is now at my right hand*, and place them at the opposite end, so that, except for the change in the places of the pieces, the line is just the same as before.

At my return, without unbandaging my eyes, I will tell you exactly the number transported from one end to the other, for I shall have seen everything through the wall and the handkerchief which has covered my eyes. I will do more. From the midst of these dominoes, of which you have changed the position, I will draw one which, by the addition of its spots, will tell you exactly the number which you took from right to left.

To perform this trick, arrange the first thirteen dominoes, *beginning at the left*, so that the spots on the first form the number *twelve;* of the second, *eleven;* of the third, *ten;* and so on, up to a double-blank, for the thirteenth and last. You place the other dominoes afterward in the order in which they happen to present themselves.

If your eyes are bandaged, count with your fingers the dominoes

from left to right, as far as the thirteenth. The spots on this thirteenth will invariably represent the number of dominoes whose position has been altered.

In performing this and many other tricks, you will employ any ruse you can think of to puzzle those who may try to fathom them.

To Make a Dime Pass Through a Table.—To perform this feat you must have a *dime*, or counter, sewn in the corner of a hankerchief. Take it out of your pocket and request one of the company to lend you a dime, which you must appear to wrap carefully up in the middle of the handkerchief; instead of doing this, however, you keep it in the palm of your hand, and in its place wrap up the corner in which the other dime or counter is sewn in the midst of the handkerchief, and bid the person from whom you borrowed the dime feel that it is there. Then lay it under a hat upon the table, take a glass in the hand in which you have concealed the dime, and hold it under the table; then give three knocks upon the table, at the same time crying, "Presto! come quickly!" drop the dime into the glass, bring the glass from under the table, and exhibit the dime. Lastly, take the handkerchief from under the hat and shake it, taking care to hold it by the corner in which the counter or dime is sewn. This is a very good trick if well managed, and the dime *may be marked* previously.

THE PLAY ROOM.

Blind-man's Buff.—Consists in one person having a handkerchief bound over his eyes so as to completely blind him, and thus blindfolded trying to chase the other players, either by the sound of their footsteps, or their subdued merriment, as they scramble away in all directions, endeavoring to avoid being caught by him; when he can manage to catch one, the player caught must in turn be blinded, and the game be begun again. In some places it is customary for one of the players to inquire of Buff (before the game begins), "How many horses has your father got?" to which inquiry he responds, "Three." "What colors are they?" "Black, white and gray." The questioner then desires Buff to "turn round three times, and catch whom you may," which request he complies with, and then tries to

capture one of the players. It is often played by merely turning the blindfolded hero round and round without questioning him, and then beginning. The handkerchief must be tied on fairly, so as to allow no little holes for Buffy to see through. In Europe they have a modified way of playing at blind-man's buff, which, though less jolly than our American method, may be followed with advantage on birthdays and holidays, when boys and girls are dressed in their best, and careful parents are averse to rough clothes-tearing play. The party are not scattered here and there over the ground, but take hands and form a circle. In the midst stands Mr. Buff, blindfolded, and with a short thin stick in his hand. The players keep running round in a circle, generally singing, while Buff approaches gradually, guided mostly by their voices, till he manages to touch one of the twirling circle with his stick. Then the dance stops, and the dancers become motionless and silent. The player who has been touched must take the end of the stick in her hand, while Buff holds the other; and she must distinctly repeat three times after him, any word he chooses to name—"Good morning" or "Good night," for instance; of course, disguising his or her voice as much as possible. The blind man tries to guess the name of his captor by the voice. If he succeeds, the person caught becomes blind man; if not, Buff must try his luck again.

One Old Ox Opening Oysters.—This is a capital round game, and will tax the memory and the gravity of the youngsters. The company being seated, the fugleman says, "*One old ox opening oysters,*" which each must repeat in turn with perfect gravity. Any one who indulges in the slightest giggle is mulcted of a forfeit forthwith. When the first round is finished, the fugleman begins, again: —"*Two toads, totally tired, trying to trot to Troy,*" and the others repeat in turn, each separately, "*One old ox opening oysters; Two toads, totally tired,*" &c. The third round is, "*Three tawny tigers tickling trout,*" and the round recommences:—"*One old ox,* &c.; *Two toads, totally,* &c.; *Three tawny tigers,* &c." The fourth round, and up to the twelfth and last, given out by the fugleman successively, and repeated by the other players are as follows:—"*Four fat friars fanning a fainting fly; Five fair flirts flying to France for fashions; Six Scotch salmon selling six sacks of sour-krout; Seven small soldiers successfully shooting snipes; Eight elegant elephonts embarking for Europe; Nine nimble noblemen nibbling nonpareils; Ten tipsy tailors teasing a titmouse: Eleven early earwigs eagerly eating eggs;* and *Twelve twittering tomtits on the top of a tall tottering tree.*" Any mistake in repeating this legend, or any departure from the gravity

suitable to the occasion, is to be punished by the infliction of a forfeit; and the game has seldom been known to fail in producing a rich harvest of those little pledges. Of course, a good deal depends on the serio-comic gravity of the fugleman.

How do You Like it? When do You Like it? and Where do You Like it?—This is a guessing game. One of the company retires, while the rest fix on some article or object—for instance, light, an apple, money, etc. The person who has gone out is then recalled, and proceeds round the circle, asking each player in succession, "How do you like it?" Supposing the thing thought of to be *money*, the first may answer, "In abundance," the second, "Ready," and so on. The questioner tries to gain from the answers thus given some clue to the nature of the thing thought of. The second question, "When do you like it?" will probably help him. One of the players may reply, "When I have to pay my bills;" another, "When I want a new coat," and so on. The third question is almost certain to help a judicious questioner out of his puzzlement. "Where?" "In my pocket," one of the players will reply; another, "At my banker's," and so on. Some one is almost sure to drop a hint which will set the guesser upon the right track. Three guesses are allowed him. If he succeeds, he must point out the player whose answer gave him the clue, and the latter pays a forfeit and goes out to be puzzled in his turn. Failing to guess in three trials, the first player must try another question. The art of the game consists in choosing words with more meanings than one, such as cord (chord); for then the answers may be varied in a very puzzling manner. One will like a *cord* round his box; another a c(h)ord in a piece of music; another on the piano, etc.; thus key (*quay*), bark, vessel, are good words to choose.

Twirling the Plate.—The players sit or stand around a table covered with cloth, and one of them takes up a wooden or metal plate, which sits on its edge, and gives it a spin. As he does this he names some one of the players, who is obliged to catch it before it has done spinning, or pay a forfeit. The player so called on sets the plate spinning in turn, calling upon some other player to stop it, and so on around.

Cross Questions and Crooked Answers.—The company sit round, and each one whispers a question to his neighbor on the right, and then each one whispers an answer: so that each answers the question propounded by some other player, and of the purport of which he is, of course, ignorant. Then every player has to

recite the question he received from one player and the answer he got from the other, and the ridiculous incongruity of these random cross questions and crooked answers will frequently excite a a good deal of sport. One, for instance, may say, "I was asked 'If I considered dancing agreeable?' and the answer was, 'Yesterday fortnight.'" Another may declare, "I was asked 'If I had seen the comet?' and the answer was, 'He was married last year!" A third, "I was asked 'What I liked best for dinner?' and the answer was, 'The Emperor of China!'"

Cupid's Coming.—A letter must be taken, and the termination "ing." Say, for instance, that P is chosen. The first player says to the second, "Cupid's coming." "How is he coming?" says the second. "Playing," rejoins the first. The second then says to the third, "Cupid's coming." "How?" "Prancing" and so the question and reply go round, through all the words beginning with P and ending with ing—piping, pulling, pining, praising, preaching, etc. Those who cannot answer the question on the spur of the moment pay a forfeit.

Proverbs.—One of the company who is to guess the proverb leaves the room; the remaining players fix upon some proverb, such as "All is not gold that glitters"—"A bird in the hand is worth two in the bush"—"Birds of a feather flock together"—"Train up a child in the way he should go"—"A miss is as good as a mile." A proverb being chosen, the words are distributed in rotation through the company, each player receiving a word which he must bring in in the answer he gives to any question asked by the guesser. We will suppose the proverb, "Train up a child in the way he should go," to have been chosen. The first person will receive the word "train," the second "up," the third "a," the fourth "child," the fifth "in," the sixth "the," the seventh "way," and so on. The person who has gone out is now called in, and begins his questions with the first player, something in the following manner: *Q.* "Have you been out to-day?" *A.* "No, I must *train* myself to like walking better than I do." He turns to the second player. *Q.* "Are you a member of the National Guard?" *A.* "No, I gave it *up* some time ago." The third player has an easy task to bring in the word *a*, but the fourth with the word *child* finds his work more difficult. *Q.* "Are you fond of reading?" *A.* "Any *child* might answer that question." Now, the guesser, if he be a sharp reasoner, will see that this answer is evasive, and only given to bring in the word *child*; he will, perhaps, guess the proverb at once; but if he is a cautious personage he will go on, and finish the

round of questions before committing himself by a guess, for he is only allowed three. If he succeeds in guessing the proverb, he has to point out the person whose answer first set him on the right track, who must then pay a forfeit, and go out in his turn to have his powers tested.

Buff.—One of the players comes forward armed with a poker, which he taps on the floor—knock, knock, knock. "Whence come you?" asks one of the company. "I come from poor Buff, full of sorrow and care." "And what said Buff to you?" is the next question. The intruder replies—

"Buff said 'Baff!'
And he gave me this staff,
And he bade me not laugh
Till I came to Buff's house again."

And with this he delivers the poker to his questioner, and marches out. But in the meantime the spectators have been trying their best, by grimaces and droll remarks, to overset the gravity of the emissary of the respectable Buff. One says, "Just look at him; he is going to laugh!" Another, "He hasn't a staff at all—it's a poker!" "Don't he look as if he wanted his dinner!" and any other facetious remarks that may suggest themselves on the spur of the moment.

Sometimes the formula is changed, and Mr. Buff's allocution is as follows:

"Buff says Buff to all his men,
And I say Buff to you again;
Buff he neither laughs nor smiles,
In spite of all your cunning wiles,
But keeps his face with a very good grace,
And carries his staff to the very next place."

Earth, Air, and Water.—One of the players is furnished with a handkerchief, which he throws suddenly and unexpectedly at another, crying out the name of "earth," "air," or "water," whichever he likes, and then counting ten as rapidly as he can. Before he has come to ten, the person at whom the handkerchief is thrown must name a creature that inhabits the element thus mentioned, or, failing to do this, pays a forfeit. Thus, suppose the thrower of the handkerchief says, WATER—one, two, three, four, five, six, seven, eight, nine, TEN, the person challenged must call the name of some fish; if air, the name of a bird; or, if earth, that of a quadruped. If the question is put very abruptly, and the number quickly counted, the players will often be unable to get out their reply quickly enough,

and the forfeits come in merrily. The best way is, to look at one person, and then unexpectedly throw the handkerchief at another.

My Lady's Toilet—Is very like the "family coach." Each person represents some necessary of the toilet—brush, comb, soap, scent, brooch, jewel-case, etc., and the lady's maid stands in the middle of the circle, and calls for any article her lady is supposed to want. The personator of that article must then jump up, or be fined a forfeit for negligence. Every now and then the abigail announces that her lady wants her whole toilet, when the whole circle of players must rise and change places. The lady's maid herself makes a bolt for a chair, and the player who is left chairless in the scuffle becomes lady's maid.

Yes and No.—One of the players thinks of any person or thing, and the rest sit round and ask him questions about it, which he answers with "yes" or "no," taking care to give no other explanations. From the information thus gained, each gives a guess as to what the thought was. If the questions are ingeniously framed, the solution is generally discovered, unless the "thought" be peculiarly abstruse. The game is a very good one, and we herewith emphatically recommend it, particularly as affording an opportunity of "cooling down" after a romp.

Copenhagen.—First procure a long piece of tape or twine, sufficient to go round the whole company, who must stand in a circle, holding in each of their hands a part of the string; the last takes hold of the two ends of the tape. One remains standing in the centre of the circle, who is called "the Dane," and who must endeavor to slap the hands of one of those who are holding the string, before they can be withdrawn. Whoever is not sufficiently alert, and allows the hands to be slapped, must take the place of the Dane, and, in his turn, try to slap the hands of some one else.

Hunt the Hare.—The company all form a circle, holding each other's hands. One, called the hare, is left out, who runs several times round the ring, and at last stops, tapping one of the players on the shoulder. The one tapped quits the ring and runs after the hare, the circle again joining hands. The hare runs in and out in every direction, passing under the arms of those in the circle, until caught by the pursuer, when he becomes hare himself. Those in the circle must always be friends to the hare, and assist in its escape in every way possible.

Hunt the Ring—Is a good substitute for the old game of

"hunt the slipper," which has become almost impracticable in these days of crinoline. A long tape, with a ring strung on it, is held by all the players, as they stand in a circle, with one in the middle. They pass the ring rapidly from hand to hand, and it is the business of the player in the midst to hunt the ring, and try to seize the hands that hold it; while the other players, on their part, make his task more difficult by pretending to pass the ring to each other, when it may really be in quite another part of the circle. The person in whose hands the ring is found has to take his turn in the middle.

Transpositions.—A capital game to sharpen the wits, and one from which amusement for many hours may be extracted. The company sit round a table, and each person is provided with a pencil and a scrap of paper. Each one writes on his or her scrap a name of a city, country, river, mountain, or, if preferred, of some historical personage, transposing the letters so as to make the recognition of the word as difficult as possible, and accompanying it with a few written words of explanation; for instance, if a town is selected, the explanation must give some particulars of situation or circumstance, to set the guesser upon the right track; if a personage, the date at which he flourished and the country which gave him birth ought to be given. Then the papers are folded together and deposited in the middle of the table; and when they have been well mixed, a folded paper is drawn by each player, and those who cannot decipher the transposition which has fallen to their share are condemned to pay a forfeit. When all have been read, the game begins anew. The following transposition of words may serve as hints to those who wish to introduce this very amusing pastime among their friends:

Ann Filkr.—The name shared by two great discoverers, one of whom visited an unexplored region, and the other explored a region he had never visited.

Simon Ficar ran.—A celebrated general of the Revolution, who rarely commanded over fifty men, and yet was more dreaded than those whose followers numbered thousands.

Voosarinlimb.—A soldier who gave his country a government, and died while in arms against the government he created.

Jack Wanders? No.—A man who rose from obscurity to the highest position in the country; who became a soldier, without a military education; and received the highest degree a university could confer, without learning.

Lollcomew River.—A potent sovereign, who ruled a nation with despotic sway and profound wisdom, advancing her glory and consolidating her power, but whose name is not recorded among her kings.

The Interrupted Reply.—The company place themselves in a circle. The one who commences says in a whisper to his right-hand neighbor, "Of what use is a book?" (or any other article he may select.)

His neighbor must answer, correctly, "It is of no use to read," and then ask another question of *his* right-hand neighbor—for instance, "Of what use is a goblet?"

The art in this game consists in so framing one's questions, that they will produce answers altogether unsuited to the preceding question. If the answer is, "It is of use to drink from," a laughable consequence ensues; for, when the round is finished, or, in other words, when the person who has commenced the game has been questioned in his turn, the question and answers are repeated aloud, by taking the answer of the person on the player's right as a reply to the question of the person on his left; it follows, that to the question, "Of what use is a book?" one of the company has answered. "It is of use to drink from;" and so on with the rest of the questions and answers.

GAMES FOR THE LITTLE ONES.

King of the Crows.—A poet-laureate is chosen to lead the Chorus. He stands in the middle; the rest stand or sit near him.

He says, with much mock grief, in a mournful voice—"Alas, and alack-a-day! the King of the Crows is dead. Let us lament his Majesty in a funeral ode in his own language."

Here he begins, "Hee, haw—Hee haw!" but the rest of the company must say, "Caw, caw" imitating the bird or animal he has named. If any one says, "Hee, haw," the leader immediately attacks him or her with some absurd speech, such as, "Eh, sir [or madam], is *that* the language of the illustrious King of the Crows? Is he a dull donkey browsing thistles? No, my friends, he is a black-winged denizen of the air. You must pay a forfeit for your ignorance of the modern languages."

He then begins again, "Alas, and alack-a-day, the King of the Cats is dead. Let us lament his Majesty in a chant of his own composing Caw, caw!"

The rest must say, "Mew, mew!" if anybody says "Caw," down

comes the leader on him :—"Sir [or madam], is *that* the language of the illustrious King of the Cats? Is he a carrion fowl? No, my friends, he is the friendly sharer of our hearths and homes. A forfeit for ignorance of modern languages!" Then he goes on again :

"Alas, and alack-a-day! the King of the Frogs is dead! Let us lament his Majesty in a song of his own language—Mew! mew!" If any one says "Mew, mew," the leader cries, "*that* the language of the illustrious King of the Frogs? Is he a wretched gutter-climber? No, my friends, he is the frisky dweller in the limpid stream."

When the poet laureate has exhausted his store of nonsensical speeches, the forfeits are collected and redeemed, or a new poet-laureate may be chosen. The more absurd and grandiloquent the speeches, the better contrast to the mewing, and growling, and hissing, and neighing, of the funeral odes.

Pussy's Peccadilloes.—A great many small thefts are supposed to have taken place. A policeman is sent for, who examines all the rest of the company as witnesses ; each witness lays the blame on "the cat"—as is usual in daily life. The policeman goes on questioning till the witness can answer no further. If the policeman begins by asking who stole the *Sugar*, and is answered, "The Cat, to be sure," all his other questions must be answered in words beginning with *S*. If he asks, who stole the *Butter*, all the questions afterwards must be answered in words beginning with *B*, and so on of other letters. The policeman goes the round of the company. Each witness must answer as many questions as possible ; the number is marked down, and the witness who answers the greatest number wins the game, and becomes policeman next time. A good deal of ingenuity may be displayed in both questions and answers. The policeman may name an article as stolen, and the witness may reply in as much nonsense as he likes.

Subjoined is an example of the dialogue intended to be employed. When the witness is at the end of his answers, he says, doggedly, "The cat stole the sugar, or jam," or whatever may have been the article named.

Policeman. Who stole the sugar?
Witness. The cat, to be sure.
P. How do you know she stole the sugar?
W. I saw her seeking sweet sauce?
P. Where was the sweet sauce?
W. Smoking on the sill.
P. Are you sure *you* did not take the sweet sauce?
W. Sorrow a scrap, sir.

P. What were you doing, when the cat stole the sugar?
W. Sleeping on the sofa.
P. Is it your habit, Sukey, to sleep on the sofa?
W. Sometimes, when sleep is stronger than Sukey.
P. What should you have been doing when you were sleeping on the sofa?
W. Setting the servants' supper.
P. What o'clock do the servants sup?
W. The cat stole the sugar.

[As this answer proves the witness exhausted, the policeman marks down six answers to Witness No. 1, and goes on to the next.]

P. Who stole the pastry?
W. The cat, to be sure.
P. Where was the cat when she stole the pastry?
W. Purring in the pantry.
P. What made her purr in the pantry?
W. Pleasure at the Polly pirouetting on his perch.
P. Who taught the Polly to pirouette on his perch?
W. Prince Peter of Prussia, when a prisoner at Potsdam.
P. Did you see Prince Peter of Prussia when a prisoner at Potsdam?
W. I perceived the point of his purple paletot peeping out of his pony phaeton.
P. Is Prince Peter of Prussia a handsome man?
W. Pretty as a Polish popinjay.
P. What is a Polish popinjay like?
W. A pert policeman.
P. I must call you to order; why do you not respect the law?
W. The cat stole the pastry.

[Policeman marks down six answers to witness No. 2, and goes on to the next.]

P. Who stole the butter?
W. The cat, to be sure.
P. Where was the butter put for safety?
W. On a big board in the bed-room.
P. Did anybody see the cat go in the bed-room?
W. Billy the button boy blabbed it.
P. Is Billy the button-boy worthy of credit?
W. I believe Billy blarneys beautifully.
P. Where was Billy in place formerly?
W. In Berkeley Buildings, with Bishop Bloomfield.

P. Where are Berkeley Buildings?

W. In the borough of Bedford, on the boundaries of Bohemia, and on the borders of the Boyne.

P. I am afraid you never learned geography; can you tell me the situation of Madras?

W. Built of beech boughs, on the banks of Ben Ballachulish, bathed by billows of the black Baltic, and beautifully besprinkled with beetles, badgers, bishops, and barges.

P. What is the latitude of Ben Ballachulish?

W. The cat stole the butter.

[Policeman marks six answers to witness No. 3, and goes on. Whoever can give seven answers wins.]

Bobbing Around, or the game of Families.—To perform this new and amusing game, purchase at a stationer's a pack or two of small plain cards, commonly called visiting cards; divide them into fours, each four representing an entire family; write on the card, Dip, the Dyer; on the second, Dip the Dyer's Wife; on the third, Dip, the Dyer's Son; and on thefourth, Dip, the Dyer's Daughter; and so on with each family of four cards. According to the number of players, so many families may be brought into requisition, allowing one, two, or three families to each player; that is, four, eight, or twelve cards. Shuffle the cards, and deal them out with the names downwards. The players are then to arrange them in alphabetical order, taking care to conceal what they hold between a sheet of folded paper or book. When all are ready, the dealer asks some one of the players for the member of any family he chooses; for instance, should he hold two members of a family, say Flounder, the Fishmonger, and the Fishmonger's Wife, he would ask for either their son or their daughter, and should he succeed in obtaining what he asks for, he will give in exchange some odd member that he wishes to part with, but which will probably make up a "united family" of another player; he then has the privilege of "bobbing around" for the other member of the family; but should he fail, the last player asked will then go "bobbing around" for some member of a family to complete any family he may hold; and the game thus proceeds until the scattered members of every family are brought home by the players, those securing the greatest number of families being the greatest winners. Each person on commencing must deposit one counter for every family, that is for every four cards that are dealt to him, so that the winners will take up a counter for every family they can perfect, which should be deposited under the right hand as soon as perfected. If the

players are few, two or three families may be dealt out, and each player may deposit *one* counter only for all the families, and the winners take *one* counter for the corresponding number of families they obtain; thus, if one counter is deposited for three families, a player must obtain three families before he can obtain a counter; but this will readily suggest itself to the players. Each player should endeavor to recollect what members of a family have been asked for, and by whom, and by whom refused, and then should he hold those members that have been refused by others, he can go "bobbing around" for them with great facility, and soon have a complete family, which will cause much fun, and add to the amusement of the game.

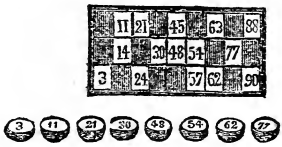
In large parties, twenty or twenty-five families may be dealt out, for which purpose we have subjoined a list of names and callings from which any number to that amount may be selected. After this game has been played round once or twice, it will be found one of the most amusing we could present to our readers, in which both young and old can participate at this season.

Name.	*Calling.*
Accurate	the Accountant
Active	the Adjutant
All-dash	the Admiral
Aloes	the Apothecary
Appraise	the Auctioneer
Argue	the Advocate
Artistic	the Actor
Astute	the Attorney
Bacon	the Butterman
Bell	the Brassfounder
Block	the Barber
Bloom	the Botanist
Blow	the Blacksmith
Bond	the Broker
Bother'em	the Barrister
Brick	the Builder
Bristle	the Brush-maker
Bun	the Baker
Bustle	the Boatswain
Butt	the Brewer
Camphor	the Chemist
Cask	the Cooper
Chip	the Carpenter
Cool	the Commander
Comfit	the Confectioner
Courage	the Captain
Cream	the Cowkeeper
Creed	the Clergyman
Damask	the Draper
Dip	the Dyer
Dose'em	the Doctor
Draw	the Dentist
Eau de Vie	Exciseman
Edge	the Engraver
Erudite	the Editor
Filbert	the Fruiterer
Fire	the Farrier
Fitch	the Furrier
Flounder	the Fishmonger
Fragrant	the Florist
Furrow	the Farmer
Gewgaw	the Goldsmith
Ginger	the Grocer
Gooseberry	the Gardener
Hack	the Horsedealer
Helmet	the Hatter
Inebriate	the Innkeeper
Jet	the Jeweler
Justice	the Judge
Keen	the Knife-grinder
Leaf	the Librarian
Lease	the Lawyer
Mainmast	the Mariner
Meal	the Miller
Mercy	the Magistrate
Metal	the Miner
Metronome	the Musician
Money	the Merchant
Narcissus	the Nurseryman
Novel	the Newsman

Name.	*Calling.*
Octave	the Organist
Ocular	the Optician
Olive	the Oilman
Pack	the Peddler
Parnassus	the Poet
Paste	the Paperhanger
Patchouli	the Perfumer
Phial	the Physician
Pica	the Printer
Pigment	the Painter
Pledge	the Pawnbroker
Porter	the Publican
Probate	the Procter
Profound	the Philosopher
Prosy	the Parson
Pullet	the Poulterer
Pump	the Plumber
Quartz	the Quarryman
Quiet	the Quaker
Raw	the Refiner
Roebuck	the Ranger

Name.	*Calling.*
Sable	the Sweep
Sage	the Schoolmaster
Salve	the Surgeon
Salver	the Silversmith
Shrewd	the Solicitor
Sketch	the Surveyor
Smart	the Sergeant
Smooth	the Sculptor
Sole	the Shoemaker
Splice	the Shipwright
Stirrup	the Saddler
Tank	the Tanner
Tape	the Tailor
Unique	the Upholsterer
Vine	the Vinter
Warp	the Weaver
Wheel	the Watchman
Whisky	the Wine Merchant
Wrench	the Wheelwright
Yoke	the Yeoman
Zeno	the Zealot

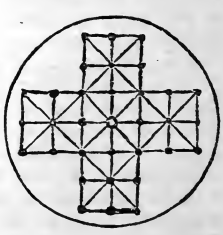
Loto.—This is a good quiet game, and one that will keep the attention alive, and quicken the eyes of the players, if properly conducted. The cards and numbers used in playing loto may be procured at any toy-shop. There are twenty-four of these cards in the game. Each card is divided into three rows, and each row contains nine squares, five numbered, and four blank. These numbers are arranged in columns down the card, the first column containing the units, the second the tens, the third the twenties, and so on up to ninety, which is the highest number in the game. Thus, each card contains fifteen numbers, and each number is contained four times in the set of cards. Besides these cards, there are two bags; one containing a series of numbers, from one to ninety, on little wooden disks; the other about a couple of hundred round counters of horn, or, better still, of glass; for these counters are used for covering the numbered squares, and the numbers can be read through the circular glasses without uncovering the squares. One of the players shuffles the loto cards, mixing them well together, and then distributes them in turn to the rest, receiving



LOTO CARDS AND NUMBERS.

a share for himself. If there are twelve people to join in the game, each will receive two cards; if only eight, each may have three, which must be placed one under the other, so that the player can glance his eye rapidly down the series of units, tens, &c. Sometimes, however, it is agreed that each person shall receive only one card, which proceeding is said to increase the interest of the game by protracting it. The dealer then puts his hand into the bag of wooden numbers, and draws them out as they come, calling them aloud, and the players cover the numbers on their cards as the names are cried. A pool must previously be made, of nuts, cherries, sweetmeats, ratafia cakes, or any similar agreeable offerings the liberality of the host or hostess has provided; sometimes a collection of marbles, contributed by the players, is made to answer the purpose. The player who first covers five numbers in a row on the same card, takes one-quarter of the pool; he who covers two rows entirely in the same way has the second quarter, and the fortunate wight who has first crowned the whole series of numbered squares on his card or cards with the little disks of glass obtains the remaining half. As each portion of the pool is cleared, the player who claims it has to read out his numbers, which are verified by the wooden marks drawn from the bag, to make sure that there are no mistakes. When the pool is small, it is sometimes better to make no payment for the first row, or even for the first two rows; the whole being adjudged in undivided splendor to the fortunate player who covers his whole card. On the other hand, where the pool consists of a number of small objects, such as nuts, the number of prizes may be increased, a small fee being paid for the first two *consecutive* numbers covered, a larger for the first three, another for the first four and five, and still larger premiums for one, two, and three rows. All this is to be agreed upon before the game is commenced.

Fox and Geese.—This is another quiet game of skill; and a capital preparation for those who wish to become good draught-players, or even chess-players, some day, is to render themselves thorough masters of the mysteries of "Fox and Geese." The form of the board is shown in the accompanying cut. The geese are represented by white pegs (or by pins, if the players draw their own board on a card), and the fox by a red or black one.

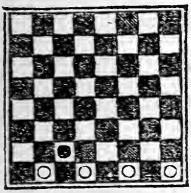


FOX AND GEESE.

The geese are seventeen in number, and are arranged as shown in the diagram; while the fox stands in the centre of the board. The

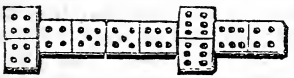
geese may be moved along in the direction of the lines, but only one hole at a time. Their object is to block up the fox in a corner, or to surround him so that he cannot move; while he, on his side, can take any goose which has not another in the hole behind it for protection. If the fox can clear so many geese off the board that not enough are left to block him up, he wins; but if the geese are skilfully worked, they have a decided advantage over Reynard, and must win, by penning him into a corner, from whence he cannot extricate himself—and serve him right too.

There is another method of playing Fox and Geese on a chessboard, namely, with four white men, representing the Geese, and one black one representing the Fox. The Geese are ranged on the four white squares nearest one player, and the Fox may be placed where his owner pleases. The best place for him is that marked in the diagram, as he can manœuvre in a very puzzling way. The Geese can only move forward, and the Fox moves either way. The object of the Geese is to pen up the Fox so that he cannot move, and the Fox has to break through. If the game is properly played, the Geese must win, the secret being to keep them all in a line as much as possible. The Fox tries to prevent this plan from being followed up; and if he can succeed in doubling the Geese or getting one to stand before another, he is nearly sure to pass through them.



Dominoes.—There are several ways of playing at dominoes. The following method, for two players, is at once the most simple, and the one generally pursued. The dominoes are placed on the table, with their faces downward, and each player takes up one at hazard, to settle which of them is to have the *pose*, or right of playing first. The highest number of points decides this. The two dominoes used in the trial are then put back among the rest; the dominoes are well shuffled together, and the two players choose seven dominoes apiece, ranging them upright in a line on the table, with the faces toward them, so that each may see his own hand, but not his adversary's. Thus the players will have taken up fourteen out of the twenty-eight dominoes, of which an ordinary game consists. The other fourteen remain on the table, faces downward, to form a reserve. The winner of the *pose* now puts down on the table, face upward, the domino that it suits him best to play (we shall give some advice on this subject presently). The adversary, in his turn, places a domino of his own,

corresponding in one of its numbers with that placed by his adversary. Thus, suppose the first player to have played double-six; the second may play six-four; the first then puts six-five; the second follows it up with five-four; and the first plays the double-four—the single numbers being placed lengthwise, the doubles transversely; and so the game proceeds, till the player who has won the *pose* has expended all his dominoes, his adversary having one domino left—say six-three. In this case, the first player will count nine toward the game, that being the number of points remaining in his adversary's hand. The game itself is won by the player who first scores a hundred. The dominoes are then shuffled again, the second player having the *pose* this time, and the game continues with a fresh deal.



Generally, however, things don't go so smoothly. After two or three dominoes have been placed by the two players, one of them is unable to match any of those in his hand with the numbers at each end of the row on the table. In that case he passes, and his adversary plays instead of him, and continues to do so until the first player can again make use of one of his dominoes. If both players are compelled to pass, neither of them having a domino that will suit, they turn their hands face upward on the table, and the one who has the smallest number of points counts all his adversary's points toward his own game. This is called the *block game.*

The general rule for the player who has the *pose* is to play out the number which occurs the most frequently in your game. For instance, if the number four occurs four times in your hand, the chances are that your adversary will have only one, or, perhaps, none at all of the same number, and he will thus be compelled to *pass* and you will gain a turn. It is good policy, too, to get rid of the higher numbers in your hand as soon as possible, for in case of a block, he who has the lowest number of points wins. Get rid of the *doubles* also; for they are the hardest to place.

It will thus be seen that the game of dominoes is one of mingled skill and chance. Of course, nothing can avail against a lucky hand; but the combinations of the game are various enough to give scope for a good deal of ingenuity. Sometimes, with two players, the system of "drawing" is resorted to; that is to say, when one of the players cannot follow suit, he takes a domino at hazard, from the reserve: and if this will not do, a second, and so on, till his purpose is answered. This is called the *draw game.*

Generally the game is confined to two players; but four, five, or even six, may join in it, each playing on his own account, or divided into sides. In the latter case, the partners sit opposite to each other, the players having first drawn for partners, in the same way that they would for the *pose*, and the two highest playing against the two lowest. He who has drawn the highest domino has the *pose*. The play is from left to right, and the side of the first player who is out wins, counting to its score the number of points still held by the opposite party. In this game there may be drawing or not according to agreement. If the players don't draw, and on a block occurring, and the dominoes being turned up, both sides are found to have the same number, the deal counts for nothing.

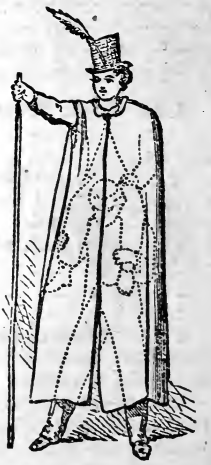
Another method of playing dominoes is called *Muggins*. Each player in the game draws five pieces. The highest double leads; after that they lead alternately. The count is made by fives. If the one who leads can put down any domino containing spots that amount to five or ten, as the double-five, six-four, five-blank, trey-deuce, etc., he counts that number to his score in the game. In matching, if a piece can be put down so as to make five, ten, fifteen, or twenty, by adding the spots contained on both ends of the row, it counts to the score of the one setting it. Thus a tray being at one end, and a five at the other, the next player in order, putting down a deuce-five, would score five; or if double tray was at one end, and a player was so successful as to get double-deuce at the other, it would score ten for him.

A double-six being at one end, and a four at the other, if the next player set down a double-four, he counts twenty—double-six=12+ double four=8=20.

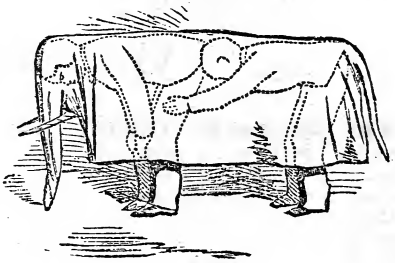
If a player cannot match he draws from the pool, the same as in the draw game, until he gets the piece required to match either end or exhausts the pool. As in the draw or block game, the one who plays his last piece first, adds to his count the spots his opponents have; and the same if he gains them when the game is blocked, by having the lowest count. But the sum thus added to the score is some multiple of five, nearest the actual amount. Thus, if his opponents have twenty spots, and he has nineteen, he adds twenty to his score. If they have twenty-two he adds twenty, because that is the nearest multiple of five; but if they have twenty-three he would add twenty-five —twenty-three being nearer that than to twenty. The number of the game is two hundred if two play, but one hundred and fifty if there be three or more players.

DIVERSIONS.

The Kentucky Giant.—This is a jolly companion to the German Dwarf, and like it, never fails to produce roars of laughter, when performed at an evening company. It is necessary to have two persons to represent the giant, and the method of enacting the part is best explained by the accompanying engraving. It will be seen that one boy puts on a *long* cloak, and perches himself upon the shoulders of his companion, who arranges the folds of the cloak so that the parts shown by the *dotted* lines in the illustration, are entirely concealed from the eyes of the spectators. The boy who *does* the head and shoulders of the giant should carry a long staff, as a cane, and, if he wear a stove-pipe hat, with a feather in it, it will greatly *heighten* the effect. The giant's wife may also be represented by one person, with the assistance of a cane and a piece of lath, the latter eighteen inches long, fastened about four inches from the top or end of the former, thus forming a cross. The person representing the giantess attires himself in an old dress. A long shawl is pinned over the lath, an old bonnet placed on the end of the cane, and the preparations are complete. The giantess usually walks into the room and pretends to look for a nail in the wall (this gives the performer an opportunity of concealing his face), and after looking at the wall a minute or so, he stoops down as low as he can, at the same time being careful to lower the cane. He then *gradually* rises, until he stands upon the tips of his toes, and *as he does so*, he as *gradually* raises the cane, with the bonnet and shawl upon it, until he appears to touch the ceiling. The lath represents the shoulders of the giantess, the bonnet her head, and the cloak covers the whole deception. The giantess if well done, is sure to be greeted with shouts of laughter.



The Elephant.—This is as comical a diversion as either of the foregoing, and never fails to elicit applause. Two boys are required to personate the elephant; one represents his fore, and the other his hind legs. The two boys place themselves as shown in the illustration; a quilt doubled over *three* or *four* times is now placed on the backs of the boys, which serves to form the back of the elephant; a large blanket or traveling shawl is then thrown over them, one end of which is twisted to represent the trunk of the animal, the other end serving in a similar manner to represent his tail. Two paper cones enact the tusks, and the elephant is complete. A bright and witty boy should be selected to perform the part of keeper, and he must lecture upon the prodigious strength, wonderful sagacity, and extreme docility of the animal, proving the latter quality by lying down and permitting the elephant to walk over him. It always amuses a company to *show them the elephant.*



The Old Man's Face—Is also a very comical amusement, and productive of much merriment. The only requisite for producing it is a person's hand, a handkerchief and little India-Ink. The engraving will show the simplicity of the arrangement, and demonstrates how easy it is to form an old man's face.

The Decapitation.—This is rather a startling *ruse*, and though in the sequel it is very funny, it should not be practiced upon those who have very weak nerves.

The object sought to be represented is a decapitated head, and is done in the following manner:—A large table, covered with a cloth, reaching the floor all around, is placed in the centre of the room. A boy with sott silky hair should be selected to represent the *head*, and to do this he must lie on his back under the table, with all his person

Fig. 1.

Fig. 2.

concealed except a portion of the head, which should be exposed to view from under the table-cloth, as shown in Fig. 1.

Next a companion, in collusion with him, must carefully comb the hair to imitate the whiskers of a man (see Fig. 2). He must also paint false eyebrows on the *under* part of the eyes, and false nose, moustache, and mouth upon the forehead (see Fig 2.) This is easily done with the assistance of a camel's hair brush, and a little India-ink, and when well completed the head appears to be entirely disconnected from the body, and has a very startling effect. The effect may be intensified by powdering the face, to made it appear pale.

Hat Measurement.—Very few people are aware of the height of the crown of a stove-pipe hat. A good deal of fun may be created by testing it in this way: Ask a person to point out on a wall, about what he supposes to be the height of an ordinary hat, and he will place his finger usually at about a foot from the ground. You then place a hat under it, and to his surprise he finds that the space indicated is more than double the height of the hat. The height of a common flour barrel is just the length of a horse's face, and much fun may be derived from get-

ting a company to mark the supposed height of a flour-barrel. In nine cases out of ten they will mark many inches too high.

The Lost Ring Found.—This is a simple and a pretty trick, requiring little apparatus,—a piece of elastic thread and a few rings being all that you need. Go to a jeweler's, or even to a toy-maker's, and buy a set of showy rings, all alike. You may get them for a few cents each. Take a piece of elastic thread about three or four inches in length, fasten one end to one of the rings, and the other to the inside of your coat sleeve, taking care to have it of such a length that it permits the ring to be placed on the finger, and that when the ring is removed it is pulled up the sleeve so as to be concealed from every one.

Before you begin the trick, furnish yourself with a few lemons, and in each of them cut crosswise a little slit in the middle, and push one of the rings into the slit until it lies in the very centre of the lemon. Take care to wear one of the rings during the whole evening, and make it as conspicuous as possible; and just before commencing this trick quietly remove the ring, and slip on your finger the one that is attached to the elastic thread. Ask if there are any lemons in the house, and have your own brought in a basket. Also ask for a piece of tape and a bodkin.

Get the audience to choose a lemon, take it in your hands, and send the rest away. Then take a knife and cut the lemon into slices, nearly, but not quite severing them, and hold it so that if anything were between the slices it would fall out. Of course you take care that the ring which you have inserted remains in the middle slice. Now slip the end of the tape through the eye of the bodkin, and push it lengthwise through the lemon, so that it passes through the ring. Give both ends of the tape to be held, and tell the holders to stand so as to keep the tape at full stretch.

Now slip the ring off your finger and hold it between the forefinger and thumb, taking care to hold it so that the spectators cannot see the thread. Point your hand toward the lemon, suddenly spread the fingers, and away flies the ring up your sleeve. Look into your hand as if surprised at the disappearance of the ring, show that it is empty, and then go to the lemon. Separate the divisions one by one, and push them apart. Take each outer slice alternately and pull it off the tape, keeping the central slice to the last. When you come to this, the ring will pull against the tape; you wonder what is the matter with it; you take your knife and cut the slice gradually down, taking care to destroy the slit through which the ring was introduced, and

continue to cut until the metal becomes visible. Then let any one disengage the lemon from the imbedded ring, and the audience will think that you have flung it into the lemon and upon the tape.

Magic Milk.—Lime water is quite transparent, and clear as common spring water; but if we breathe or blow into it, the bright liquid becomes opalescent and as white as milk. The best way to try this simple experiment is to put some powdered quicklime into a wine bottle full of cold water; shake them well together, now and then, for a day; then allow the bottle to remain quiet till the next day, when the clear lime-water may be poured off from the sediment. Now fill a wine glass or tumbler with the lime water thus made, and blow through the liquid with a glass tube, a piece of new tobacco pipe, or a clean straw, and in the course of a minute or so—as the magicians say—"the water will be turned into milk." By means of this *pastime*, "Wise Men" can ascertain which young ladies are in love, and which young gentlemen are not. With a shrewd guess they present, as a test, a glass of lime-water to the one, and of pure water to the other, with unerring effect.

To Light a Candle Without Touching the Wick.—Let a candle burn until it has a good long snuff; then blow it out with a sudden puff, a bright wreath of white smoke will curl up from the hot wick. Now, if a flame be applied to this smoke, even at a distance of two or three inches from the candle, the flame will run down the smoke, and rekindle the wick in a very fantastic manner. To perform this experiment nicely, there must be no draught or "banging" doors while the mystic spell is rising.

NUTS TO CRACK.

WHEN is a man like a looking-glass? When he reflects.

WHY are ships called she? Because they always keep a man on the look-out.

WHAT is that which ties two persons, but only touches one? A wedding-ring.

"Is that dog of yours a cross breed?" asked a gentleman of a canine vender. "No, zur; his mother was a very gentle and affectionate creature."

WHY is an interesting book like a toper's nose? Because it is read to the very end.

WHAT is that which nobody wants, and nobody likes to lose? A lawsuit.

WHAT time by the clock is the most effective? When it strikes "one."

WHY may a barber be said to fetter the alphabet? Because he ties up *queues*, and puts *toupees* in irons.

WHY are people who sit on free seats not likely to derive much benefit from going to church? Because they get good for nothing.

WHY is rheumatism like a glutton?—Because it attacks the joints.

WHY is a lady dancing like a horse in a canter?—Because she is galloping.

WHAT insect would denote that the Spanish were defeated?—The Spanish fly.

WHY are billiard players like cats?—Because they frequently make "scratches."

WHY is an egg like a colt?—Because it is not fit to use until it has been broken.

WHY is a lean monarch like a man in meditation?—Because he is a thin king (thinking).

WHY cannot a gentleman legally possess a short walking stick?—Because it can never be *long* to him.

WHY is exhilaration like the consequence of breaking a rum bottle?—Because it is a flow of spirits.

WHAT is the difference between a barber and a mother?—One has razors to shave, and the other has shavers to raise.

WHAT right have you, according to the laws of retaliation, to pick an artist's pocket?—Because he has picked yours (pictures).

"You speak French wonderfully," said a Frenchman to a young snob who was airing his accomplishments before him. "You have not ze least accent—I mean ze least French accent."

WHEN is a steamboat like a witness in a trial?—When it is bound to a pier.

A GENTLEMAN traveling in California encountered a panther, of which he subsequently wrote as follows: "I looked at him long enough to note his brown and glossy coat, his big, glaring eyes, his broad, well-developed muzzle, and his capacious jaws, when both of us left the spot; and, I am pleased to add, in opposite directions.

WHAT is the difference between a pill and a hill?—One is hard to get up, and the other is hard to get down.

WHY is hope like decayed cheese?—Because thousands live on it.

SATISFIED.—The industrious old lady who walked all over a town out West with a can in her hand to procure a quart of the milk of human kindness, has been more successful in getting a little jam out of the door. She got the jam on her fingers.

AMUSING EXPERIMENTS.

Artificial Lightning.—Provide a tin tube that is larger at one end than it is at the other, and in which there are several holes. Fill this tube with powdered resin; and, when it is shaken over the flame of a torch, the reflection will produce a capital resemblance to lightning.

Miniature Earthquake and Volcano.—Grind an equal quantity of fresh iron fillings with pure sulphur, till the whole is reduced to a fine powder. Be careful not to let any wet come near it. Then bury about thirty pounds of it a foot deep in the earth, and in about six or eight hours the ground will heave and swell, and shortly after send forth smoke and flames, like a burning mountain. If the earth is raised in a conical shape, it will be no bad miniature resemblance of a burning mountain.

Luminous Writing.—Fix a small piece of phosphorus in a quill, and write with it upon paper; if the paper then be removed to a dark room, the writing will appear beautifully luminous. When phosphorus is used, it should be handled with great care, lest any portion of it get under the finger-nails, a small bit of which would occasion considerable pain for some time.

Colored Flames.—Flames of various colors may be obtained by mixing the following salts with spirits of wine, and setting fire to it;

Yellow—Muriate of soda (common salt.)
Pale Violet—Muriate of potash.
Brick Red—Muriate of lime.
Red—Muriate of lithea.
Pale Apple Green—Muriate of baryta.
Bluish Green—Muriate of copper.
Green—Borax.
Emerald Green—Nitrate of copper.
Orange—Chloride of calcium.
Purple—Chloride of lithium.

The Magic Picture.—Take two pieces of glass about three inches long and four wide: they must be quite level, and exactly of the same size. Place them one over the other, and let there be about one twentieth part of an inch between them, which you may effect by pasting papers on their four corners. Join these two glasses together by a luting, composed of lime slacked by lying in the air and reduced to a very fine powder, mixed with the white of an egg. Cover all the borders of these glasses with parchment or bladder, except a small opening left on one side, in order to introduce the following composition:

Dissolve by a slow fire six ounces of fine hog's lard, and put to it half an ounce of white wax, and if you find it necessary to render it more sensible to the heat, add an ounce, or more, of the clearest linseed oil. This, when liquid, is to be poured between the glasses by the space left in their sides, and which you are then to stop close up. Wipe the glasses clean and hold them before the fire, to see that the composition will not run out at any part. Then paste a picture painted on any thin substance, or a colored print, with its face to one of the glasses, and fix the whole in a frame.

The mixture between the glasses, while it is cold, will quite conceal the picture, but becoming perfectly transparent by heat, the painting will appear as if there was only a single glass before it. As the composition cools, the picture will gradually disappear, and at last be quite invisible.

MAGIC.

To Make Water Freeze by the Fireside.—This curious feat can only be performed in winter. Set a quart pot upon a stool before the fire, throwing a little water upon the stool first. Then put a handful of snow into the pot, having privately conveyed into it a handful of salt. Stir it about for eight or nine minutes with a short stick, and the congelation will be effected.

To Suspend a Quart Pot from the Ceiling, and cut the String in the Middle, Without the Measure Falling to the Ground.—You must lay a wager upon this, and then tie the string in a loop about the centre. Having done this, cut the loop, and the quart pot will of course remain suspended.

How to lift Up a Flint Glass Bottle with a Straw.—Take a straw which is not broken or bruised, and having bent one end of it into a sharp angle, put this curved end into the bottle, so that the bent part may rest against its side; you may then take the other end, and lift up the bottle by it without breaking the straw, and this will be the more readily accomplished as the angular part of the straw approaches nearer to that which comes out of the bottle.

To Change Bird-seed into a Living Bird.—Get a box made with a false lid, on which glue some bird-seed; privately put a bird into it, under the false lid; then show it, and it will seem to be full of seed. Put on the true lid, and say,—"I will command all the seed out of this box, and order a living bird to appear." Then take off the covers together, and the bird will be seen.

A Curious Method of Restoring a Fly to Life in Two Minutes, that has been Dead Twenty-four hours.—This wonderful experiment is produced from a very simple cause. Take a fly, put it into a glass or cup; cover it so as to deprive it of air. When you perceive it to be quite motionless, take it out, and put it into a place exposed to the sun, and cover it with salt; in two minutes it will revive and fly away.

To Make a Loaf of Bread Dance on the Table.—Having a quill filled with quicksilver and stopped close, you secretly thrust it into a hot roll or loaf, which will put it in motion.

CARD TRICKS.

To Show Cards Drawn by Different Parties, after they have been Thoroughly Shuffled, as Exhibited by Hermann.—This astonishing trick is simply the result of a good professional memory, aided by the mathematical necessity of card-combinations. The cards are first arranged as follows :—

Suppose the cards spread out stand in the following order :—ace, king, queen, knave, ten, nine, eight, seven of *hearts ;* ace, king, queen, knave, ten, nine, eight, seven of *clubs ;* ace, king, queen, knave, ten, nine, eight, seven of *diamonds ;* ace, king, queen, knave, ten, nine, eight, seven of *spades.*

Thus, the ace of hearts being at the top, and the seven of spades at the bottom, the performer takes the pack in his left hand, and with his right he takes the top card, then another which he places below, a third at the top, a fourth below, and so on, with all the cards, one alternately at the top and at the bottom.

This process requires considerable dexterity ; but when done, it is evident to all that the cards have been thoroughly well shuffled ; and yet this very shuffling puts them in the very condition to enable the performer to know the position and name of every card in the pack ; for the thirty-two cards must necessarily stand in the following order ;

1. Seven of spades.
2. Nine of spades.
3. Knave of spades.
4. King of spades
5. Seven of diamonds.
6. Nine of diamonds.
7. Knave of diamonds.
8. King of diamonds.
9. Seven of clubs.
10. Nine of clubs.
11. Knave of clubs.
12. King of clubs.
13. Seven of hearts.
14. Nine of hearts.
15. Knave of hearts.
16. King of hearts.
17. Ace of hearts.
18. Queen of hearts.
19. Ten of hearts.
20. Eight of hearts.
21. Ace of clubs.
22. Queen of clubs.
23. Ten of clubs,
24. Eight of clubs.
25. Ace of diamonds.
26. Queen of diamonds.
27. Ten of diamonds.
28. Eight of diamonds.
29. Ace of spades.
30. Queen of spades.
31. Ten of spades.
32. Eight of spades.

Now, by shuffling the cards in like manner a second time, they will be in the following order, apparently still more complicated :—

1. Eight of spades.
2. Queen of spades.
3. Eight of diamonds.
4. Queen of diamonds.
5. Eight of clubs.
6. Queen of clubs.
7. Eight of hearts.
8. Queen of hearts.
9. King of hearts.
10. Nine of hearts.
11. King of clubs.
12. Nine of clubs.
13. King of diamonds.
14. Nine of diamonds.
15. King of spades.
16. Nine of spades.
17. Seven of spades.
18. Knave of spades.
19. Seven of diamonds.
20. Knave of diamonds.
21. Seven of clubs.
22. Knave of clubs.
23. Seven of hearts.
24. Knave of hearts.
25. Ace of hearts.
26. Ten of hearts.
27. Ace of clubs.
28. Ten of clubs.
29. Ace of diamonds.
30. Ten of diamonds.
31. Ace of spades.
32. Ten of spades.

Such is the combination; and it is evident that the performer has only to count the cards, and remember the number of each, to name them at once. By dexterously presenting two cards together, back to back, when standing above his audience, he may pretend to be mistaken by showing the wrong card,—then, giving the two a professional rattle, turn them in the act, and show the right card—as cleverly performed by Hermann.

Professional Packs of Cards.—Professional packs of cards are variously prepared. Some of the cards are slightly wider ; others longer than the rest ; and some are made narrower at one end than the other. All these minute peculiarities, with professional fingers, ensure their recognition. For some tricks cards are prepared with a thin slip of iron invisibly pasted lengthwise from top to bottom; the performer's wand is provided with a magnet, and thus he draws either from the pack or your pocket any card he pleases, by merely touching it with his magnetic wand.

The cards being arranged in an order known to the performer, the latter pretends to shuffle them, but really leaving them in their original condition, as previously explained. He then requests three more persons to take a card, and as he knows the arrangement of the cards, it is sufficient for him to know that the card drawn by the first, is the third, fourth, or sixth in order at once to know which it is. Now

nothing is easier, whilst carrying the pack from one person to another, than to count the cards preceding or following the one drawn by each of the parties.

If the cards are provided with the strip of iron, he may tell the parties to put them in their pockets, and then he may summon them to appear by merely inserting his wand into their pockets.

The Three Cards Called.—This trick depends entirely on sleight of hand. A pack of cards being on the table, the performer requests a party to examine it and see that it is quite correct. Then he requests another to shuffle and deal it in three lots. Lastly, he requests three other persons to take and shuffle the lots again. He then says to one, "Draw a card from your lot; it will be the ace of ——" (He names the suite). The card drawn is given to him without being seen by the party or any one else.

He demands another card from the second party, naming it, declaring that the party could not draw any other card from the lot, which he holds firmly in his hand. He does the same by the third party; and then he shows the cards which the three parties have drawn, each from the lot he holds, and which are really those which he first named.

The explanation is as follows:—The performer can conceal in his sleeve any card whatever, and it is this very card which he calls for from the first of the three spectators holding the lots. Suppose he has in his sleeve the ace of hearts, he says to the party holding the first lot, "I call for the ace of hearts." The party will draw a card, and give it to the performer.

Now suppose this first card given to him is the king of spades,—then the performer says to the holder of the second lot, "I call for the king of spades."

Suppose, again, instead of the king of spades, the second holder gives him the queen of hearts, then he says to the third holder—"I call for the queen of hearts." And, whatever be that card handed to him by the holder of the third lot, he will sleight it into his sleeve, and substitute the ace of hearts, which he conceals in his sleeve.

Metamorphosis.—The performer carefully cuts out the three points, from a three of hearts, after thinning them down as much as possible from the back. He sticks these three points with a little soap, one on an ace of diamonds, and the two others at the top and bottom respectively, so as to make the card appear as the three of hearts.

He shows to a party, requesting him to say what it is. Of course the

party replies, the three of hearts. He then shows it to another—having, whilst passing to him, placed his finger on the center point, and the second party affirms the card to be the two of hearts. He proceeds to a third party, having, in the meantime, slipped off the point at the top and bottom of the card, and the third party declares it to be the ace of hearts. "Ladies (or gentleman)," he now exclaims, "I must be a great sorcerer and terrible fascinator to be able to make you see what I have shown; for this card is neither the three, nor the two, nor the ace of hearts—but actually the ace of diamonds—which I could not have possibly substituted for another card, since, as you see, I have but one in my hand!"

Whilst mystifying the audience with this talk, he slips off the heart covering the ace of diamonds, which he triumphantly exhibits to the astonished spectators.

When properly applied, the soap leaves no trace on the card; besides, these tricks are never performed on a stage brilliantly lighted; whilst, moreover, the mind is distracted in various ways by the ready talk of the performer.

To Produce a Particular Card Without Seeing the Pack.—Take a pack of cards with the corners cut off. Place them all one way, and ask a person to draw a card; when he has done so, while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner of it will project from the rest; let him shuffle them; he will never observe the projecting card. Hold them behind your back. You can feel the projecting card—draw it out, and show it. Simple as this trick is, it will excite great astonishment.

To Call for any Card in the Pack.—This is a very simple trick, but will greatly astonish an audience to whom it is not known. Seat yourself at a table, so as to have the whole of the company as much as possible in front of you and at some distance. Take the pack of cards as it usually lies, and, in passing it under the table or behind you, glance at the card which happens to be exposed; then, pretending to shuffle the cards, place the one you have seen back to back on the other side of the pack, and holding the cards firmly by the edges, raise your hand between you and the company, and show the card you have seen, calling out at the same time, what it is.

Observe which card is facing you, (for you have now the whole pack facing you, except the one card which is shown to the spectators), pass them under the table again, and transfer the card you have just seen to the other side of the pack, handling the cards as if

shuffling them; again exhibit, and cry out the name of the card turned to the company, taking care to notice the card that faces yourself, which change as before, and so on. By this means you may go over the whole pack, telling each card as it is exposed, without looking at the cards, except when they are held between you and the spectators, and when they are anxiously looking at them themselves, to see whether you are right or not.

To Tell the Number of Cards by the Weight.—Take a parcel of cards—say forty—and privately insert among them two long cards; let the first be, for example, the fifteenth, and the other the twenty-sixth, from the top. Seem to shuffle the cards, and cut them at the first long card; poise those you have taken off in your hand, and say: "There must be fifteen cards here; then cut them at the second long card, and say, "There are but eleven here;" and poising the remainder, exclaim, "And here are fourteen cards." On counting them, the spectators will find your calculations correct.

To Tell the Card That a Person has Touched With his Finger.—This amusement has to be performed by confederacy. You previously agree with your confederate on certain signs, by which he is to denote the suite and the particular card of each suite; thus: If he touch the first button of his coat, it signifies an ace; if the second, a king, etc. These preliminaries being settled, you give the pack to a person who is near your confederate, and tell him to separate any one card from the rest while you are absent, and draw his finger once over it. He is then to return you the pack, and while you are shuffling the cards, you carefully note the signals made by your confederate; then turning the cards over one by one you directly fix on the card he touched.

To Discover any Card in the Pack by its Weight or Smell.—Desire any person in the company to draw a card from the pack, and when he has looked at it, to return it with its face downwards, then pretending to weigh or smell it nicely, take notice of any particular mark on the back of the card; which having done, put it among the rest of the cards, and desire the person to shuffle as he pleases; then giving you the pack, you pretend to weigh each card as before, and proceed in this manner till you have discovered the card he had. If the long card is used, you can take the pack, shuffle the cards in a careless, easy manner, and without looking at the pack, hand it to the spectators.

Guessing a Card Thought of.—To do this well you

must attend to the following directions: Spread out the cards on the right hand in such a manner that, in showing them to the audience, not a single card is wholly exposed to view, with the exception of the king of spades, the upper part of which should be clearly seen without any obstruction, either from the fingers or the other cards. When you have thus spread them out—designedly in fact, but apparently at random—show them to one of the spectators, requesting him to think of a card, and at the same time take care to move the hand a little, so as to describe a segment of a circle, in order that the audience may catch sight of the king of spades, without noticing that the other cards are all partially concealed. Then shuffle the cards, but in doing so you must not lose sight of the king of spades, which you will then lay on the table face downward. You may then tell the person who has thought of a card that the one in his mind is on the table, and request him to name it. Should he name the king of spades, which he would be most likely to do, you will of course turn it up and show it to the company, who, if they are not acquainted with the trick, will be very much astonished. If, however, he should name some other card—say the queen of clubs—you must tell him that his memory is defective, and that that card could not have been the card he first thought of. Whilst telling him this—which you must do at as great length as you can, in order to gain time—shuffle the cards rapidly, and apparently without any particular purpose, until your eye catches the card he has just named (the queen of clubs). Put it on the top of the pack, and still appearing to be engrossed with other thoughts, go through the first false shuffle to make believe that you have no particular card in view. When you have done shuffling, take care to leave the queen of clubs on the top of the pack; then take the pack in your left hand, and the king of spades in your right, and while dexterously exchanging the queen of clubs for the king of spades, say, "What must I do, gentlemen, that my trick should not be a failure? What card should I have in my right hand?" They will not fail to call out the queen of clubs, upon which you will turn it up, and they will see that you have been successful. This trick, when well executed, always has a good effect, whether the spectator thinks of the card you extended him to think of, or, from a desire to complicate matters, of some other. It, however, requires considerable presence of mind, and the power of concealing from your audience what your real object is.

To Tell how Many Cards a Person Takes out of a Pack, and to Specify Each Card.—To perform

this, you must so dispose a *piquet* pack of cards, that you can easily remember the order in which they are placed. Suppose, for instance they are placed according to the words in the following line:

Seven Aces, Eight Kings, Nine Queens, and Ten Knaves;

and that every card be of a different suite, following each other in this order; Spades, Clubs, Hearts, and Diamonds. Then in the eight first cards will be the Seven of Spades, Ace of Clubs, Eight of Hearts, King of Diamonds, Nine of Spades, Queen of Clubs, Ten of Hearts, and Knave of Diamonds, and so of the rest.

You show that the cards are placed promiscuously, and you offer them with their backs upwards to any one, that he may draw what quantity he pleases; you then dexterously look at the card that precedes and that which follows those he has taken. When he has counted the cards, which is not to be done in your presence, (and in order to give you time for recollection, you tell him to do it twice over, that he may be certain), you then take them from him, mix them with a pack, shuffle, and tell him to shuffle.

During all this time you recollect, by the foregoing line, all the cards he took out; and as you lay them down, one by one, you name each card.

Unless a person has a most excellent memory, he had better not attempt the performance of the above amusement, as the least forgetfulness will spoil the whole, and make the operator appear ridiculous.

To let Twenty Persons Draw Twenty Cards, and make each Draw the Same.—Let any person draw a card from a pack, and put it in the pack again, but where you know where to find it again; shuffle the cards as before directed; then let another person draw a card, and be sure he takes the same the other did; proceed in the same way with all the persons but the one who may be last, who is to draw another card, which also return to the pack, and shuffle till you have brought both the cards together. Then, showing the last card to the company, the other will show the trick.

To Make a card Jump out of the Pack and run on the Table.—This feat if well managed, will appear marvelous. Having forced a card upon one of the company, after shuffling it up with the rest of the pack, you will know the card by feeling. You then take a piece of wax and put it under the thumb nail of your right hand, and by this wax you fasten an end of a hair to your thumb, and the other to the chosen card; spread the cards upon the table, and make use of some magic words, when, by drawing about your right hand, the chosen card is conducted round the table.

To Burn A Card, and Afterwards Find it in a Watch.—This is a trick out of which the professors of the art of legerdemain make much capital. In order to carry it out successfully, it is necessary to observe the following directions; You, in the first place, borrow from the spectators three watches, which are placed in boxes resembling dice-boxes, and then laid upon a table and covered with a napkin. You then hand a pack of cards to one of the company, and he selects one at random, and it is thereupon entirely burnt, and the ashes put into a box. Shortly afterwards the box is opened, and the spectators are puzzled to find that the ashes are not there. The three watches are then brought out and put on a plate, and one of the company, at your request, selects one and opens it; and the spectators perceive, with even more astonishment than before, that a portion of the burnt card is below the glass of the watch, and that in the watch-case underneath the watch is a miniature fac-simile of the card destroyed. It is time now that we instructed our readers as to the modus operandi by which this entertaining trick is performed. Having informed your confederate—for it is necessary that you should have one of the company in your confidence—of the suite and denomination of the card chosen, he stretches forward his arm and takes one of the watches from the table, and, unobserved by the rest of the company, deposits in it what is necessary. The napkin which covers the watches must be supported by bottles or articles of a similar shape, otherwise your confederate would not be able to take away the watch without being detected. The ashes of the burnt card are made to disappear from the box by having a double lid, so arranged that when the box is closed the upper lid will fall upon the ashes; and as it fits closely to the bottom, the deceived spectator will think that the ashes have really vanished, and that the remnants are in process of being formed afresh into the miniature card which is discovered in the watch.

To Send a Card Through a Table.—Request one of the company to draw a card from the pack, examine it, and then return it. Then make the pass—or if you cannot make the pass, make use of the long card— and bring the card chosen to the top of the pack, and shuffle by means of any of the false shuffles before described without losing sight of the card. After shuffling the pack several times, bring the card to the top again. Then place the pack on the table about two inches from the edge near which you are sitting, and having previously slightly dampened the back of your right hand, you strike the pack a sharp blow and the card will adhere to it. You

then put your hand very rapidly underneath the table, and taking off with your left hand the card which has stuck to your right hand, you show it to your audience, who will at once recognize in it the card that was drawn at the commencement of the trick. You must be careful while performing this trick not to allow any of the spectators to get behind or at the side of the table, but keep them directly in front, otherwise the illusion would be discovered.

To Produce a Mouse from a Pack of Cards.—Have a pack of cards fastened together at the edges, but open in the middle like a box, a whole card being glued on as a cover, and many loose ones placed above it, which require to be dexterously shuffled, so that the entire may seem a real pack of cards. The bottom must likewise be a whole card, glued to the box on one side only, yielding immediately to exterior pressure, and serving as a door by which you convey the mouse into the box. Being thus prepared, and holding the bottom tight with your hand, require one of the company to place his open hands together, and tell him you mean to produce something very marvelous from this pack of cards; place the cards then in his hands, and while you engage his attention in conversation, take the box in the middle, throw the pack aside, and the mouse will remain in the hands of the person who held the cards.

To Make a Card Spring up into the Air from the Pack without being Touched.—One of the company having drawn a card, the draw-card is shuffled up with the rest of the pack. The pack is then put into a kind of square spoon placed upright upon a bottle, which serves as a pedestal, and at the company's pleasure the card which was drawn instantly flies up in the air.

EXPLANATION.

Having forced a card upon one of the company (see explanation to the exchange of card), the pack must then be placed in the spoon, so that the chosen card may lean on a pin bent in the form of a hook. This pin is fastened to a thread, and ascending through the pack leans upon the upper end of the spoon; then it descends under the stage through the table. In this disposition the confederate cannot pull the thread without dragging along with it the hook and card, which causes it to be perceived as flying in the air. The thread slides upon the blunt edge of the spoon as easily as if it ran in a pulley. In order to place the cards in the spoon quick enough that the company may perceive no preparation, care must be taken that another pack is dex-

terously put on the table. The chosen card in the other, with the book and thread, must be previously prepared as described.

To Turn a Card into a Bird.—Having a live bird in your sleeve, take a card in your hand, exhibit it, and then draw it into your sleeve with your thumb and little finger, giving the arm a shake sufficient to bring the bird into your hand, which you may then produce and let fly.

To make the Court Cards always come Together.—Take the pack, and separate all the kings, queens, and knaves. Put these all together into any part of the pack you fancy, and inform one of the company that he cannot in twelve cuts disturb their order. The chances are 500 to 1 in your favor; but with a novice the feat becomes impossible. This is a very amusing and easy trick.

This trick may also be rendered more wonderful by placing one half of the above number of cards at the bottom and the other at the top of the pack.

To Hold four Kings or four Knaves in your hand, and to Change them Suddenly into Blank Cards, then into Four Aces.—You must have cards made for the purpose of this feat; half cards, as they may be properly termed—that is, one half kings or knaves and the other half aces. When you lay the aces one over the other, nothing but the king or knaves will be seen. Then turning the kings or knaves downwards, the four aces will be seen. You must have two perfect cards, one a king or knave, to cover one of the aces, or else it will be seen; and the other an ace to lay over the kings or knaves. When you wish to make them all appear blank cards, lay the cards a little lower, and by hiding the aces they will appear white on both sides. You may then ask the company which they choose, and exhibit the kings, aces, or blanks, as required.

To Bring a Card which has been Thrown out of the Window into the Pack Again.—After you have shuffled the pack and placed it upon the table, you let any person draw forth the lowest card, of which there are two alike, at the bottom of the pack; tear it in small pieces, and throw them out of the window.

You then assure the company that the pieces just thrown out will join themselves together again, and return as a whole card to the pack. You raise the window, and call "come, come, come!" Then

approach the table, assuring the spectators that the mutilated card has returned complete to its old place in the pack ; and let them satisfy themselves that such is the fact.

To Find in the Pack, and through a Handkerchief, whatever Card a Person has Drawn.—Give the pack for a card to be drawn from it ; and dividing the pack in two, desire that the chosen card be placed in the middle. Make the pass at this place, and the card will now be at the top of the pack. Put it on the table, cover it with a rather thin handkerchief, and take the first card under it, pretending, however, to feel about for it. Turn over the handkerchief, and show that this card was the one drawn.

To Conjure a certain Card into your Pocket.—You take beforehand any card from a complete pack, say a queen of hearts, and put it in your pocket, after having named the card to your accomplice. You then hand the pack to the latter, and request him to look at a card in the pack, to note it, and then place the pack upon the table again. Your confederate does as he is directed. You then ask him what was the card he selected, and he will of course answer the queen of hearts. "I should be much obliged to you," you reply, "if you would show me that card again." Your confederate examines the cards, but cannot find it, and at last says that it is not now in the pack.

You now draw the queen of hearts from your pocket, and show it to the astonished company.

To Change Five Kings into Five Queens.—You take four kings, and draw a sharp knife gently across the middle of them, where the two busts meet. Peel the picture carefully from one-half of the cards, and paste upon the blank part the four half pictures of four queens, which have been peeled off in the same manner. In this way you have four cards, each representing both a king and a queen.

To these prepared cards you join an ordinary king and queen. These cards you spread out in a fan-like shape, from the left to the right, and in such a manner that only the kings are visible. This is easily done, if you keep the ordinary king at the end of the fan to the right, and the queen concealed behind it. You show the five kings, say that you will change them into five queens, blow upon the cards, reverse them, placing the king behind the queen, and display them as five queens.

To tell Through a Wine-Glass what Cards have been Turned.—The picture cards have commonly a narrow stripe for the border. This border is usually narrower at one end of the card than it is at the other. You place the picture cards in such a manner that either all the broader or all the narrower borders are placed uppermost. You now request a spectator to turn one of the cards while you are absent from the room. On your return you examine all the cards through a wine-glass, and easily discover the one which has been turned, as its narrow border now lies on a level with the broader borders of the other cards. If they try to mystify you by turning none of the cards, you will easily see that this is the case.

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